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**The Philharmonic in Berlin**

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1961–1963. Architect: Prof. Hans Scharoun, Berlin  
Architectural Team: Prof. Hans Scharoun and Prof. Werner Weber, Berlin  
Direction of Construction: Prof. Kurt Enderlein, Berlin  
Statics: Prof. Werner Köpke, Berlin  
Acoustic Consultant: Prof. Lothar Cremer, Berlin  
Landscaping: Prof. Hermann Mattern, Berlin

The Philharmonic in Berlin is situated in what was formerly an extremely central district near the Zoo. This area is still hardly rebuilt, and that for various reasons, mainly owing to the proximity of the sector boundary. However, several public buildings are planned in the immediate vicinity, especially the 20th Century Gallery of Mies van der Rohe, so that this district can be a focus of cultural activity. Owing to the fact that its surroundings are so far undistinguished, the building is developed entirely from within. The concert hall itself determines the shape of the complex; the foyers, cloak-rooms, stairwells and offices are subordinated to their function of supporting and surrounding the auditorium space. The distinctly original way of disposing the seating areas and aisles within the auditorium is continued in the perplexing system of stairs and foyers. The effect of the building on the outside is ambiguous; it is said that the untreated concrete painted sandy yellow does not represent the artist's original conception; the building ought to have been covered with white plastic panels. The author of this article concludes by raising the question how this unusual structure can be integrated in a future town-planning complex.

**Lonza AG High-rise Building in Basel**

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1960–1962. Architects: Suter & Suter FAS/SIA, Basel  
Engineers: A. Aegerter & Dr. O. Bosshardt AG, Basel

The Lonza building is situated in a parklike area near the Swiss Federal Railways station. The building code in Basel governing high-rise structures is very strict. The town-planners are concerned with the maintenance of zones free of high-rise buildings and the preservation of certain vistas over the city. Material choice and colour scheme of high-rise buildings are made to fit these plans. The dark shading of the high-rise building is intended to facilitate its integration in the urban milieu. The spatial disposition and the design are simple. On the ground floor are two seating groups and the glassed-in doorman's office. The three-cornered ends of the building house the accesses to the lifts, stairways and lavatories. They also contain the technical installations. The rounded-off ends house stairwells; during the day they are lighted via slots in the exterior metal facing, at night they themselves are lit up from within. 18 upper floors contain office premises aligned on the east and west sides, the rooms being subdivisible by mobile partitions. On the two uppermost office floors are managerial offices and conference rooms. A large auditorium takes up the entire width of the building. The air-conditioning plant is concentrated on the elevated 19th floor. On the three basement levels are the telephone central, stock rooms and records, plus a two-level heating plant and shelter. The entire supporting skeleton is of concrete poured on the site, insulated on the outside with Airex panels. The main façades of the building are faced with corrugated Grinatal plates. The window parapets are black-oxidized sheet aluminium elements. The three-cornered ends transmit all the wind impact acting on the building into the foundations. On the ground floor the mid-section of the building is carried by supports. The 20 upper floors rest on a deck over the ground floor 70 cm thick with 91 pre-stressed cables. The length of the building is 45.3 m, the width 14.8 m, the height 68.4 m.

**Office Building and Warehouse of KODAK AG in Lausanne**

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Architect: Frédéric Brugger FAS/SIA, Lausanne  
Engineer: H.-B. de Cérenville SIA, Lausanne

The plan emerged from a competition open on special invitation. There was available an ideal site with a view over the lake. Many premises had to be accommodated: offices, rooms for demonstrations, courses, conferences, a canteen for guests and warehouse. In view of the beautiful situation, these large volumes had to be carefully articulated. It was possible to house the stock rooms on one single level, which at the same time serves as the foundation of the building. The upper volumes are inspired by the location and contours of the site. Particular attention was devoted to the interior appointments: the rooms open to the public are fitted with lockers and furniture by Werner Blaser, Basel, especially designed for this building.

**Two Masterpieces at the Swiss National Exhibition 1964**

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by Georges Peillex

*The "anti-machine" of Jean Tinguely*

The "anti-machine" constructed on the grounds of the Exhibition is incontestably one of the main attractions, and a highly characteristic one. It differs from the other works of the artist by displaying a visible tendency towards monumental beauty; it is the most important of his "durable" machines; it was constructed of parts of machines, scrap, and is powered by eight electric motors. In operation it presents a rich and varied spectacle made up of various rhythms. The "machine which is good for nothing" opens a door into the realm of dreams, of questionings, including this one: Will man, so proud of his inventive genius, of his conquests, always succeed in mastering them?

*The Walls of Zoltan Kemeny*

Created for the Exhibition, the last realization of this series can be considered a masterpiece: a grouping of three horizontal panels, composed entirely of sheet copper, appearing like walls in relief. These structures offer innumerable possibilities for the play of light, and, considered from a distance, they evoke the idea of a bird's-eye view of a city.

**Two Monuments in Zurich**

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by Heinz Keller

Two monuments were erected in Zurich in May 1964, with a representational style being employed in both cases. Otto Charles Bänninger created a monument for Gottfried Keller, consisting of a more than life sized head and two detached blocks, the larger of which bears a list of the author's works.—The "Monument to Labour" on Helvetiaplatz is an enlargement of a competition model, submitted by the sculptor Karl Geiser in 1952. Until his death in 1957 the artist had scarcely changed it. The enlargement shows the monumental qualities of the best large bronzes achieved by Karl Geiser in his lifetime.

**Albert Rouiller**

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by Georges Peillex

A. Rouiller, of Geneva, was born in 1938 and was a pupil of Max Weber, attended the School of Fine Arts and that of the Applied Arts. He was influenced lastingly by Picasso, Consagra and Brancusi whereas the influence of H. Aeschbacher, though very pronounced, was but temporary. In 1961 he became interested in castings of aluminium, from which he fashions works of astonishing expressive force, a wealth of tonalities created by the opposition between polished surfaces and darkened ones; this contrast generates a play of reflections that almost achieve the effect of colour.

**On André Bloc**

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by Hansjörg Gisiger

André Bloc has for years been exercising a decisive influence on painting, sculpture and, above all, on architecture in France, not only because of his own work in these fields but mainly owing to his writings. His fundamental idea that art and architecture have to be fused in any endeavour to create the new human milieu led in succession to the founding of the review "L'architecture d'aujourd'hui" (since 1930), "Art d'aujourd'hui" (1949–1954) and of the group called "Espace", an association of painters, sculptors and architects (1952), which has sought to further the integration of the arts.