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Summaries in English

Wurster Hall, College of Environmental Design, Berkeley, California, USA.

Architects: Vernon DeMars, Joseph Esherick, Donald Olsen, Berkeley, California

The architects mention three requirements which greatly influenced the plan: In the first place, the different departments were to be identifiable, in the second place, the building was to have a tower and, in the third place, the building was to be given a patio facing out on to the hills in the east. The main entrance is situated on the south, and lower, side of the building and, as a consequence, is a storey lower than the patio. The draughting-rooms, for well-established technical reasons, face north. On the opposite side are the extensive machine shop and demonstration laboratories. Adjoining these facilities are the research offices and underneath are the sculpture studios with access, on the same level, to the art building facing. The west end of the south tract accommodates the design department. A number of exhibition and jury rooms connect the north and the south tracts on groundfloor level; above this are the two floors containing the administration and faculty offices. The College administration offices are located immediately above the groundfloor entrance, with a view on to the patio at the same level. The low-lying tract on the north side houses the library (beneath the tower) and the city-planning and regional design departments.

Department of Epidemiology and Public Health, Yale University

Architects: Philip Johnson, New York, with Orr, DeCossy, Winder & Associates

The only fixed subdivisions of this building are the basement, the outside walls and the stairwells. The remainder is divided up only by brick partitions and can be transformed, as the need arises, into an entirely different system of laboratories.

Laboratory for Clinical Research of the Yale University Medical School

Architects: Douglas Orr, DeCossy, Winder & Associates
E. Todd Wheeler, Perkins & Will, New Haven

The laboratory for Clinical Research is integrated in the general plan of the Yale University Medical School. The building constitutes one of the vertical elements of this complex and appears as a cluster of towers. The partitions on the interior are permanent; the size of the laboratories in this research division is stable.

Institute of Technology, Twente, Holland

Architects: Van Emden, Choisly, Roorda, Smelt, Wittermans, Delft

What was wanted was a flexible building containing the possibility of being expanded as a whole without too many complications and of having installed on the inside as well any given number of large and small one- or two-storey units. The steel support structure is on the basis of ten times 10 meters.

On the Still Life Compositions of Rudolf Hurni

by Heinz Keller

Rudolf Hurni, who was born at Studen near Biel in 1914 and who has been living for a long time in Zurich, is by trade a commercial graphic designer and sign-painter. Nevertheless, his painting displays characteristic features of the 'naïve' art. His pictures are painstakingly elaborated, innocent of any kind of routine approach and for that very reason intensely expressive. Ever since Hurni some years ago encountered the work of Giorgio Morandi, the still life has become his major genre and medium of expression: it embodies a longing for a never entirely attainable harmony.

Willy Müller-Brittinau

by Jean-Christophe Ammann

Willy Müller-Brittinau was born in Winterthur in 1938. Since 1945 he has been living in Zofingen. His development has been astonishingly consistent. Since 1961 there has been increasingly apparent in his work a formal monumentalization opposing two-dimensional shapes. In 1965 a simplification of the symmetrical structure yielded a more lively colour scheme, so that equal value was imparted to shape and colour. In 1966 there followed a complete liberation in his handling of colour, and the formal rhythm came to be determined by the colour - symmetry being abandoned.

Municipal Theatre, Ingolstadt

Architect: Hardt-Walther Hämer, Ingolstadt

The new Municipal Theatre is located between the historic monuments constituted by the ducal palaces and the monumental fortifications on the Danube. The polygonal shape of the building is intended to fit in harmoniously with the street plan of this part of the city. The angles formed by this building with the city wall, the ducal palaces and the streets yield constricted thoroughfares, which again open out into ever new spaces. The same kind of spatial disposition is pursued on the inside of the building. The building contains a theatre with a seating capacity ranging from 700 to 750 as well as a festival hall, which can accommodate 500 to 1350 for concerts and other occasions.

Swiss Artists in the Municipal Theatre of Ingolstadt

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Foreign artists, namely Zurich artists, were called on to contribute to the artistic adornment of the Municipal Theatre of Ingolstadt; this action in effect continued an old tradition of the Baroque period, when Bavarian and Vorarlberg artists worked in Switzerland and artists from the Ticino and the Grisons were active in South Germany. The painter Heinrich Eichmann (born in 1915) created on the concrete walls of the auditorium gold leaf compositions with signs and symbols from fairy tales and myths. The stele 'Explorer II' was acquired from Hans Aeschbacher and erected on the Theatre Square. Max Wiederkehr (born in 1935), functioning as an associate of the Zurich interior decorator Robert Haussmann, was given an opportunity to install in the Theatre Restaurant some of his three-dimensional 'chromatic objects'.