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Collegiate Church of Sarnen

1964–1966. Architects: J. Näf & E. Studer & G. Studer, Zurich

The church belongs to the Benedictine College of Sarnen and for this reason must serve the following three purposes:

1. For the monks: Masses, individual and collective, antiphonal prayers, devotional exercises, individual and collective.
2. For the pupils: divine services, prayers in groups and individually, confessions, other devotional exercises.
3. General divine services.

The walls, which are bowed and tapered upwards, are constructed of brick. The vaulted roof, at first conceived as a concrete shell, was developed, all factors having been considered, as a steel structure consisting of principal and subsidiary steel girders, timber rafters, insulation and boarding.

Heart of Jesus Catholic Church in Buchs, St. Gall

Architect: Dr. Justus Dahinden SIA, Zurich

The belfry constitutes the portal and gives access, via an ascending covered ramp, to the church. In the interior, the rows of benches are set up at an angle of 90° to one another and parallel to the external walls. Nevertheless, the altar was not placed on the diagonal but also parallel to the external walls. The consequence of this is that the priest is seen not only from in front but also from the side. There is a week-day chapel which is only optically separated from the main nave, and it can be combined with the church as a whole during more important services. The materials employed were restricted, the result being an ascetic severity: untreated concrete, large larchwood panels and grey glass windows behind concrete louvers. The basement level of the church accommodates an auditorium seating 250 along with additional rooms.

Saatlen Church in Zurich-Schwamendingen

1961–1964. Architects: Cramer, Jaray, Paillard, Zurich

The community centre of the new parish of Saatlen is on two levels: the church is situated on the upper level, and along with the tower it stands out as distinctly separate from the low-silhouette blocks formed by the parish hall and the parsonage, which enclose the main building at groundfloor level on a wreath-like plan. At the level of the church square are situated the hall and the community room, which together can be used as a hall for various occasions; on this level there are also classrooms and the parish offices. The small youth centre constitutes a nearly independent tract with club rooms, hobby shops and game rooms.

Protestant Parish Hall in Horgen

1962–1965. Cramer, Jaray, Paillard, Zurich

The restricted site with a height differential of 12 m is hemmed in on all sides by streets and paths. No architectural accentuation was sought after, since the skyline of the village is already dominated by the existing churches of both denominations. Rather, what was desired was a third, intermediate type of building comprising a large-scale hall and a number of smaller tracts for parish and general social occasions. The height differential was incorporated in the plan in that the large parish hall was located above the level of the smaller tracts. The asymmetrical auditorium has a stained-glass window reaching from floor to ceiling, by Max Truninger. The painter Max Truninger created a floor-to-ceiling stained-glass window for the area next to the stage that is kept bare of seating. In the picture a red and a blue stream intersect, and there appear the elements of fire and air, water and earth (bud), as well as the sun and the letters Alpha and Omega.

Protestant Community Centre in Stuttgart-Sonnenberg

Architect: Ernst Gisel BSA/SIA, Zurich

In the building of this parish centre, the architects had an opportunity to provide a focus for the loosely articulated agglomeration of two-storey detached houses that have been erected here over the past decades; they have created a real community centre for the entire population of Sonnenberg. A number of rooms are at all times open to the general public. The central focus of the whole complex is the interior courtyard. All the entrances are accessible from this yard. The church itself furnishes an architectural accent, situated as it is where three streets intersect. The entrance to the courtyard is marked by the tower.

63 Tapestries by Ferdinand Gehr in the Lutheran Church in Stuttgart-Sonnenberg

85

In Lutheran churches the course of the church year is marked off by five interchangeable antependia of cloth and having the liturgical colours (red, white, black, green or purple). On this basis the painter Ferdinand Gehr, in close association with the pastor of the church and with the architect, worked out designs for tapestries freely suspended behind the altar. Besides the tapestry hanging at any given time in the church, the next in line is visible in the chapel of ease as the first of the ordered tapestries awaiting their turn to be brought out. The tapestries in question are now being woven by Franziska Gehr, the artist's daughter.

St. Michael's Church on the Zollikerberg

88

1964–1966. Architect: Karl Higi SIA, Zurich

The church now stands at the end of what was the centre of the old village on the periphery of a rapidly growing residential suburb. The arrangement of the interior of the church is in line with the possibilities opened up by the Second Vatican Council. The tabernacle is separated from the main altar and erected in the more enclosed chapel adjoining the chancel. This chapel is also used for smaller exercises and for ordinary week-day purposes. The sculptor Josef Wyss created the altar and the ambo of white Peccia marble, the painter Verena Loewensberg, a representative of the concrete art movement, a ceiling painting in the chapel.

Stained-glass Windows by Coghuf in Moutier and Soubey

92

by Max Robert

The Basel painter Coghuf (Ernst Stocker, born 1905), resident for the past quarter of a century in the Franches-Montagnes, has created groups of stained-glass windows for two churches in the Jura. The Church of St. Germain in Moutier is a Romanesque collegiate church. The three windows in the apse were entrusted to Coghuf. The Passion of Christ is figured forth in vigorous clashing chromatic effects. In Soubey the church in question is a recently restored one dating from 1632. Here, in contrast to Moutier, the tune is that of a joyous anthem.

Stained-glass Window by Georg Meistermann in the Holy Cross Church in Bottrop (Germany)

94

The Holy Cross Church in Bottrop was erected in 1957 by the celebrated ecclesiastical architect Rudolf Schwarz on the basis of a parabolic plan. The composition of the window behind the altar is integrated with the spatial development, which is consummated in the spirals of the stained-glass window by Georg Meistermann, the whole movement rotating round the centre. The glass is white-tinted with slight chromatic accents and while wholly translucent preserves the impression of the wall.

St. Michael's Church in Ennetbaden

96

Architect: Hermann Baur BSA/SIA, Basel

The 'Cité paroissiale' (the parish complex) comprises a church, a week-day chapel, a parish hall, two assembly rooms, a conference room as well as the parsonage. The topography of the site yields a plan on different levels ascending from the nave to the chancel to the belfry, this arrangement corresponding to the actual character of the services. This architectural crescendo, as it can be called, is emphasized by the lighting arrangement.

Roman Catholic Church in Uster

100

Architect: André M. Studer SIA, Gockhausen

A courtyard, opening toward the town, framed by the parsonage, parish hall, community hall and belfry, leads into the forecourt of the community hall, this yard being more intimate in atmosphere, on a slightly lower level and surrounded by benches. Then an open stairway gives access to the churchyard situated above the hall and the garden enclosed by the parish hall, which is still under construction. The spatial conception, the structural principle, the materials employed are all integrated, reinforce one another and constitute a harmonious unity.