

# Summaries in English

Objektyp: **Group**

Zeitschrift: **Das Werk : Architektur und Kunst = L'oeuvre : architecture et art**

Band (Jahr): **48 (1961)**

Heft 8: **Ausbildung des Architekten**

PDF erstellt am: **22.09.2024**

## **Nutzungsbedingungen**

Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern.

Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden.

Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

## **Haftungsausschluss**

Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.



**School of Architecture of the Swiss Federal Institute of Technology in Zürich** 258

by Alfred Roth

The new programme of the school of architecture of the Swiss Federal Institute of Technology in Zürich went into effect in the autumn of 1960 and is characterized essentially by the addition of an 8th term (instead of 7), the introduction, on the lower level, of a "basic design course" and the reorganization and extension of the instruction relating to "urban, regional and national planning", along with the creation of a "Planning research Institute". The basic design course constitutes the core of the first year study. During the second year there is added to the architectural structural studies a first course in town-planning, a field which assumes a more important place beginning in the third year, continued in the fourth year, in the form of practical exercises, supplemented by courses in urban hygiene and traffic. This overhauling of the instruction programme is also reflected in the appointment of new professors: Ch. E. Geisendorf, A. Roth, R. A. Tami and A. H. Steiner in 1957. Also, following upon the death of Prof. H. Hofmann, and the retirement of Prof. W. Dunkel chairs have been bestowed, among others, upon W. M. Moser, Paul Waltenspühl, Jacques Schader.—The examination regulations have also been modified: first diploma after the first year, second diploma after the second, final diploma after the fourth (with one year of practical work still a requirement).—It can only be hoped that the new school of architecture will soon have the quarters that are its due in the campus planned on the "Hönggerberg".

**The basic design course 1st and 2nd terms** 261

Prof. B. Hoesli and Prof. H. Ess

The aim of this course is to impart the essential visual concepts and the technical means of putting them into effect, to familiarize the student with the working procedures peculiar to the architect, and to develop concomitantly, by theory and practical projects, his critical faculty and his imagination, so as to promote in him a sense of personal creativity.

**IIrd level, 3rd and 4th terms** 264

Prof. Ch. E. Geisendorf and Prof. J. Schader

In the instruction on the second level the main stress is laid on the various forms of the individual dwelling, from the week-end house to the single-family residence and complex of houses; plus studies of small administration buildings, tram stations, clubs, etc. or research in formal presentation (fountains, gardens, etc). Problems relating to construction are handled in continuous contact with architectural design. As the student remains only one year with the same professor, criticism is intended mainly to clarify and develop the student's individual gifts.

**IIIrd level, 4th and 5th terms** 268

Prof. A. Roth and Prof. A. H. Steiner

During these two consecutive terms the studies concern the analysis and execution of a plan for a housing scheme for about 2500 to 3000 occupants. The work comprises the design of the various dwelling-types. In the last term attention is concentrated on the core of the scheme (school, church, shopping centre). Great stress is laid on whether the plans eventuate in an overall conception. In parallel fashion, the weekly courses furnish students with the indispensable theoretical bases. Students are working in groups of 3 to 4.

**IVrd level, 6th and 7th terms** 277

Prof. W. M. Moser and Prof. P. Waltenspühl

On this level, instruction is intended to encourage the self-discovery and the growth of each student's individual personality. Moreover, special importance is attached to the town-planning aspects of overall regional plans. The setting up of the work programme is a team project, but architectural creation ought to be kept individual. The general intent of the instruction is to promote the progressive liberation of the student, for all that an exchange of ideas and objective discussion will be better guarantees of the integrity of the resulting architectural work than unilateral criticism of work submitted.

**The nature of the instruction at the School of Architecture of the University of Lausanne** 276

by Pierre Foretay

The instruction in the School of Architecture in the University of Lausanne covers a four-year course which seeks to maintain a close correlation between scientific and technical teaching, handled by the professors of the School of Engineering, on the one hand, and architectural instruction properly speaking, on the other. The architectural instruction programme, which takes place in the training studio, places the main stress from the very outset on the continuity existing between the architectural composition and the construction stage, while the 3 advanced years in the School have as their object a progressive coming to terms with the three major components of architecture: the architectural conception, its integration in a site and its effective translation into action.

**The Work Programme of the Institute for Design in Ulm** 281

by Horst Rittel

Without making any direct reply to the criticisms of Lucius Burckhardt (WERK 1960, No. XI), the administrative board of the "Hochschule für Gestaltung" has seen fit to set forth here its conception of its mission. The aim of the school in Ulm is basically to train "designers", which applies not only to the industrial designer in the strict sense of the term but in general to all design specialists, in the field as well of advertising and the mass media (press, films, television). The designer, who is neither an engineer nor an artist, nor for all that a hybrid cross between the two, is supposed to be familiarized with economic and sociological realities as well as with formal values in a way that brings out the inter-relationship among the various disciplines, his role being, in the light of his specialized knowledge, to transform what is into what ought to be.

**The instruction in the Institute of Architecture of Moscow** 284

by Walter Meyer-Bohne

Aside from State architecture, which is dedicated to the pompous, the academies are not entirely closed to modern experimentation, which, to be sure, is rarely translated into actual projects but which justifies a certain hope for the future. At the Institute of Architecture in Moscow, the instruction programme covers 12 terms. Costing and financial questions in general have no place at all, the courses concentrating on composition. Three sections: housing construction, industrial buildings and town-planning.

**Matias Spescha** 288

by Walter Kern

The Grisons painter M. S., born in 1925, who attracted international attention at the Biennale in São Paulo in 1959, began with representationalism; his "columns" are abstractions of the human figure. As opposed to tachism and action painting, he introduces us into his interior world, which, barring certain differences, is analogous to the serene pictorial world of the American painter Rothko. In Spescha's case, moreover, there makes its appearance a monumental aspect, which promises a return to the human community and to formal design charged with symbolic import—as opposed to the spontaneous brush strokes of the tachists.

**The sculptor Franz Fischer** 290

by Eduard Plüss

F. F. was born in Prague in 1900 although his family was originally from Zürich. He grew up in Oerlikon (Zürich), spent 4 terms in the School of Applied Arts of Zürich, and from 1918 to 1920 he served an apprenticeship in Lugano as a stonemason. In the period 1921–23 he was a pupil of the Academy of Rome. Spent periods in Paris, Collioure, Sala Capriasca. In 1936 he returned to Zürich and took up residence in Oerlikon. Travels in France, Italy, Germany, Finland and Spain.—At first he worked mainly on order, then he greatly expanded his creative activity after 1950.