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**Druckerei Winterthur AG, Printing Office in the Grüzefeld, Winterthur** 685  
*1964-1966. Architect: W. Niehus BSA/SIA, Zurich*

Winterthur Printing Office has erected a new building in the industrial district of the town to house its expanding plant. This structure consists of a grade-level production department and, straddling this, an office tract. In the latter the journal WERK is also edited and printed.

**The Bureau of Weights and Measures in Wabern, Berne** 691  
*Architect: Peter Steiger, Zurich*

The extensive complex of the Bureau of Weights and Measures contains laboratories of the most widely varying kinds, which have to be protected from different disturbing influences, especially from those emanating from neighbouring laboratories. The striking high-rise structure, for example, had to meet the requirement of being free of any magnetic materials.

**Walt galvanizing plant in Fällanden ZH** 696  
*1966/67. Architect: Otto Kolb, Brüttisellen ZH*

The detached outside columns consist of cement tubing and surround the cubic glass structure of the plant. Steel girders could not be employed owing to the acid vapour generated in the course of the galvanizing process. The owner's 4-room flat is situated on the roof of the factory.

**New factory of Howag AG in Wohlen AG** 700  
*1964/65. Architect: Carlo Cocco SIA, Zurich and Lugano*

The warehouse for raw materials and finished goods, the office tract and the general premises as well as the production plant of this cable and plastics works are all accommodated in one single complex. The production tract has a steel construction; other building materials were employed on the office division and the warehouse premises.

**Food processing plant in Segovia** 702  
*Architects: Francisco de Inza and Heliodoro Dolz, Madrid and Pamplona*

This factory is used for the production of meat products and comprises the entire processing cycle from slaughtering to drying and packing. The high-rise tract contains the air-drying facilities; its window apertures are furnished with adjustable blinds only.

**Diserens furniture factory in Ecublens VD** 704  
*Architects: Frei, C. & J. Hunziker and Simonetti, Collonge-Bellerive*

This furniture factory developed out of a joiner's shop which specialized in units with built-in refrigerators and display cases. A new building has been erected to assist in the rationalization of the production process, in which fabrication is serially organized along the rows of work-sites and machines. The staggered plan contributes to the transverse reinforcement of the building, as required, and at the same time allows for incidence of light to the left of each work-site. The pre-stressed folded roof turned out to be more advantageous than any other type of structure both from the static and the financial standpoints.

**Expo 67 in Montreal** 708  
*by Michel Laville*

**Habitat 67** 712  
*Architects: Moshe Safdie, Montreal*

The purpose of Habitat 67 is to draw attention to the problem of housing in downtown areas. The principle of the detached house is transferred to the third dimension. Unfortunately, in Montreal only a part of the original project has been realized.

**The German Pavilion** 708  
*Architects: Prof. R. Gutbrod, Stuttgart; Prof. Frei Otto, Berlin*

The notion of a tent structure breaks drastically with all prevailing conceptions based on orthogonal supporting skeletons. The tent of plastic material and steel cables is epoch-making, and it compels us to envisage future air-conditioned urban neighbourhood complexes, recreation areas and athletic centres.

**Pavilion of the USA** 710  
*Architect: R. Buckminster Fuller*

The sphere, having a minimum of surface, covers the maximum volume. The geodetic dome of the Pavilion of the U.S.A. is a light construction with a skin of transparent acryl glass. To provide protection from excessive sunlight, there has been installed a system whereby the windows are automatically shielded by sunbreaks, which are geared to the changing incidence of sunlight in the course of the day.

**The Swiss Pavilion** 714  
*Architect: Werner Gantenbein BSA/SIA, Zurich*

The Swiss Pavilion is situated in the centre of the Expo area by a small lagoon on the Island of Sainte-Hélène. Viewed from the outside, it presents the aspect of a freely conceived, cubic-rhythmic composition of wood. The ground level is entirely glazed and forms a passageway between the concourses to the north and to the south. It accommodates the general exhibit, the Rotovision show. This is an audio-visual spectacle on six large drums, designed by Gérard Miedinger and, among other things, carrying drawings by Celestino Piatti. An open escalator ascends from the middle of the ground level hall to the upper level. The latter is entirely closed in and is faced with wood on the inside. There is access first to a film theatre with a curved screen measuring 8x20 metres. Here there can be seen a wide-screen colour film made by Ernst Heiniger. The visitor then proceeds to the other parts of the upper level, which is articulated into individual sectors by means of a sharply staggered ceiling. On this level there are exhibits showing the achievements of Swiss industry in the fields of engineering, chemistry, textiles and watches.

**Swiss sculpture at the Expo 67 in Montreal** 719  
*by Margit Staber*

Metal sculptures by Swiss artists are placed at different levels of the ground area in front of and in the Swiss Pavilion, these works simultaneously representing the art of sculpture in Switzerland and supplementing the total architectural effect of the Pavilion. On the plaza in front of the Pavilion, there is a group of figures and heads of bronze by Alberto Giacometti, Max Bill's 'Wind Column' of coloured aluminium, consisting of 14 segments turning about a cylindrical core and Bernhard Luginbühl's gleaming red steel construction 'L'arbalète' (The Cross-bow). In the interior are Robert Müller's 'Cerberus' of cut out and welded pieces of iron, Jean Tinguely's black-painted mural relief 'Requiem pour une feuille morte' (Requiem for a fallen leaf) made up of rotating wheels, Walter Linck's composition of vibrating steel bands 'Points opposés' (Opposed points) and a copper relief by Zoltan Kemeny.

**Experience with movable exhibition elements** 725  
*by René Wehrli*

There was decided upon, for the new exhibition tract, dedicated in 1958, of the Zurich Kunsthhaus, a 70-metre-long, 18-metre-wide single gallery with continuous overhead illumination; this type of plan was selected to achieve the maximum degree of flexibility in arranging and organizing individual exhibitions. It can be subdivided by means of freely movable partitions, made up of panel elements 2.40 metres in height. In this way it is possible to adapt the spatial articulation to the nature of the material on display at any given time. Only exceptionally have partitions been dispensed with entirely; the sculptures of Henry Moore, for instance, were alone capable of spatially articulating the gallery. In the case of the Chagall Exhibition, a large number of pictures were hung on free-standing individual partition elements. Occasionally partitions are set up diagonally in relation to the walls of the room.

**On art catalogues** 729  
*by Lucia Moholy*

The author has investigated a large number of catalogues of art exhibitions in order to ascertain their quality from the practical standpoint. It should be possible to fit an art catalogue into a standard library shelf; therefore it should possess the appropriate size and be lettered accordingly. Many museums stick to their own catalogue size. Other requirements: scholarly substance, reliable indication of dates and picture sizes, clear connection between text and plates, consistent and methodical arrangement of objects. There remains a question which can hardly be answered in general terms: Should, or can, modern picture titles be translated?