

Zeitschrift: Das Werk : Architektur und Kunst = L'oeuvre : architecture et art
Band: 50 (1963)
Heft: 8: Hochschule St. Gallen ; Vorfabrizierte Wohnbauten
Rubrik: Summaries in English

Nutzungsbedingungen

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften auf E-Periodica. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. Das Veröffentlichen von Bildern in Print- und Online-Publikationen sowie auf Social Media-Kanälen oder Webseiten ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. [Mehr erfahren](#)

Conditions d'utilisation

L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. La reproduction d'images dans des publications imprimées ou en ligne ainsi que sur des canaux de médias sociaux ou des sites web n'est autorisée qu'avec l'accord préalable des détenteurs des droits. [En savoir plus](#)

Terms of use

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. Publishing images in print and online publications, as well as on social media channels or websites, is only permitted with the prior consent of the rights holders. [Find out more](#)

Download PDF: 06.07.2025

ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>

St. Gall University of Business and the Social Sciences 297
Architects: Förderer + Otto + Zwimpfer, Basle and St. Gall

In an interview granted to one of the directors of this review, Walter Förderer defined the conception serving as a guide to the builders of the new University building at St. Gall. According to W. F., the two extreme points of view, that of pure functionalism and that of pure aesthetic subjectivism, reduce architecture to the status of being nothing more than "design". Authentic architecture ought always to be a carefully proportioned blend of the functional and the irrational values—the exact proportions being in each case different. There is no question here of a revolution against the modern architecture of the Thirties nor of a return to the past. On the contrary, what is involved is rather a consolidation of the achievements of the great pioneers coupled with an admission of a plurality of styles. By the same token we become enabled to invest the works of pure art with an architectural rôle, and that on a vast scale. At the same time there is reason to hope that architecture will soon contribute even more effectively to the resolution of town-planning problems and of those involved in landscape management.

The Student Residence by Saarinen at Yale University 316

In these two buildings each accommodating 250 students Saarinen has sought to complement the old neo-gothic structure while at the same time preserving its spirit in this new "citadel". The romanticism of this basic conception has naturally had the result that the building is the subject of heated discussion in America.

The Total Use of Prefabrication at Rietholz 321
by Lucius Burckhardt

The housing complex of Rietholz on the Zollikerberg near Zurich, the work of Hans and Annemarie Hubacher and their associates (analyzed in the following article), constitutes for eastern Switzerland a pioneer achievement in that only prefabricated elements were employed. The question of the general use of this method ought to be raised before too long, and the sooner the better. In our present situation intense building activity is, to be sure, correcting the housing shortage, but the constant massive influx of foreign workers is creating, on the other hand, a very real need for additional housing: thus the crisis is only aggravated by seeking to cope with it by employing outworn procedures.—Moreover, prefabrication has aroused among building contractors a certain fear that if it becomes more widespread they will be largely eliminated. It could be replied that this danger can be avoided if contractors will adapt their trade.—The fear has likewise been expressed that prefabrication will render the architect wholly superfluous; however, and Rietholz proves this, the rôle of the architect will be enhanced both because of the need for concrete advice on the actual utilization of the "prefab" elements and because of the close and continuous collaboration needed with the firms making "prefab" elements.

Rietholz Housing Complex at Zollikerberg near Zurich 322
Architects: Hans and Annemarie Hubacher FAS/SIA, P. Issler SIA, Zurich; associate: O. Gunkel SIA

This housing complex with 300 units (at the present time 8 blocks comprising 157 units are completed) shows that it is possible in this field to carry to completion projects that are not only rapid and profitable but also escape being monotonous.—From the point of view of the plans themselves, great importance, to be sure, is attached to standardization, but also (and this was implicit from the outset in mass production of standard elements) there exists a wide range of possibilities permitting the architect to make combinations at will.—As for assembly, the same company manufacturing the elements of concrete (Element AG, Veltheim) undertook the job of transporting and assembling on the site. Result: a high degree of homogeneity and maximum saving of time on the construction job. The construction teams were made up of the foreman and 6 or 7 men. In one working day of 8½ hours 50 elements could be assembled—or, in other words, two 4-room flats in one 5-day week, or a 4-storey block with 16 flats in eight weeks.

Nicolas de Staël 332
by Max Huggler

Nicolas de Staël (1914–1955) is generally recognized as one of the most important figures of the generation succeeding that of the great pioneers of the beginning of the century, even if a widespread opinion to the effect that he was the leading painter of the middle of our century cannot yet be objectively and historically substantiated. It was relatively late, at the age of 32, that de Staël—his crucial meeting with Braque took place in

1944—achieved his own authentic idiom, starting in 1946. Naturally there has been a great deal of discussion of his connection with abstract art (which he adhered to between 1944 and 1946) and the representational paintings of his most characteristic period must be regarded as constituting a demurrer in opposition to the anti- or acosmism of so many contemporary artists. This perhaps is to some extent true, but only to some extent, especially if we bear in mind that most of the canvases of the representational period seem to have been painted in literal pursuance of the advice of Monet: "If you want to paint, try to forget the objects that you have in front of you", the only way, according to the old master, of registering your own naïve impression. It must be said perhaps that de Staël's relation to reality is like the symbolic existential situation in which we are all in a world where everything has changed and has become problematic and, as it were, is in a state of reprieve.

Hans Purrmann at Montagnola 338
by Erhard Göpel

In pages filled with a feeling of profound respect and sympathy, the author recalls the personality of the painter Hans Purrmann, in his charming retreat in Montagnola, the Casa Camuzzi, once lived in for a time by Hermann Hesse. This refuge was given to him when he arrived from Florence at the most critical moment of the war, for this former pupil and friend of Matisse, this outstanding figure among German artists, had everything to fear from the Nazi occupiers of Italy, in that his work adorning the "Ständehaus" of Speyer had been banned and he was of course on Hitler's black list. At the present time he is an honorary citizen of Speyer and a Member of the Academy of Fine Arts of Bavaria, and though he is in his seventies he maintains the closest contacts with leading figures in the German art world, not to mention all his international friendships. All the while he is continuing to paint, and in his Ticino home he practices the art of collecting as the fine connoisseur he is.