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Multiple utilization

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Multiple utilization of buildings is an important topic of modern architecture. In many cases the owner seeks to economize here, and this policy can lead, later on, to far greater expenditures. There is a debate concerning the question as to whether the multiple utilization of buildings ought to be reflected in their exterior design (ambiguity and complexity) or whether it should, rather, produce an effect of indefiniteness (neutrality).

The skyscraper zoo

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by *Martin Geiger*

Architects: Cambridge Seven Associates, Cambridge, Mass., and New York: Louis I. Bakanowsky, Ivan Chermayeff, Peter Chermayeff, Alden B. Christie, Paul E. Dietrich, Thomas Geismar, Perry Rankine

Two plans for compact zoos, designed for central urban areas, are here presented. The distances separating the different territories (hunting, nesting), so necessary for the animal, are symbolized by corridors. Visitors too find themselves in corridors between the viewing rooms.

The passenger station in Berne as a multiple purpose centre

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Architects: Construction Department of the Swiss Federal Railways; in partial cooperation with the Building Department of the Federal Post Office, Telephone and Telegraph system and the Municipality of Berne

The passenger station in Berne is a centre which to a high degree integrates different urban functions and thus becomes a kind of planned urban intersection point. On the flat deck over the tracks there are car parking facilities and a shopping centre.

The City Centre in Helsinki

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1965-1967. *Architects: Viljo Revell and Heikki Castrén, Helsinki*

The City Centre building in Helsinki, situated next to the central railway station, contains shops and offices in one single block as well as a level reserved for parking.

Portsmouth Scheme

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Architects: Owen Luder Partnership and Ass., London

A market already existing on this site has been moved up onto the first floor so that the ground floor can be employed as a pedestrian area and accommodate shops. Besides, the complex comprises a restaurant, flats, a department store and car parks.

'Zum Bauhof' in Zurich-Oerlikon

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1967. *Architect: Werner Gantenbein BSA/SIA, Zurich and Buchs*

Oerlikon is the most important industrial suburb of Zurich. The 'Zum Bauhof' project represents the first step toward the development of an autonomous city centre here. The building consists of a three-storey plinth wall complex with supermarket and retail shops; above this level rise a high-rise office building and an apartment house.

Migros Market in Interlaken

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1965. *Architect: Felix Wyler, Berne*

This construction has a roof resting on pillars, beneath which there is a two-storey supermarket with a shopping floor at street level and a restaurant floor with terrace.

'Chappelehof' Parish Hall and home for the aged in Wohlen AG

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Architects: Richard, Christoph and Peter Beriger, Wohlen and Zurich

This construction represents an attempt to integrate living quarters for the aged with a building used by the parish at large. On the two basement levels there are located a parish assembly hall, a restaurant, a shop, a maternity guidance bureau as well as recreation facilities for young people, the result being that the old people living here will be able to participate in the life of the community and perhaps also make themselves useful.

Five young Bernese artists

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by *Jean-Christophe Ammann*

The younger generation of artists in Berne constitute at the present time probably the most promising group of painters and sculptors in Switzerland. – Roland Werro, born in 1926, created in 1965 a complex system of interrelated round disks displaying sharp chromatic contrasts, their constellations having been precisely calculated. In his most recent works he has begun to employ these circles as autonomous elements in the shape of coloured aluminium reliefs. – Markus Raetz, born in 1941, has developed an objective idiom in which rationality and irrationality blend. The banality of the objects makes possible an intensive interpretation. Also important is the manipulation of surface and depth illusion. – The works of Bendicht Fivian, born in 1940, reveal parallels to those of Andy Warhol. He resorts to standardized pictures of the idols of the modern masses. His nylon pictures consist of three slightly overlapping fields, which seem to move as the viewer holds them in his field of vision. – Franz Gertsch, born in 1930, under the impression made on him by a Lichtenstein Retrospective, has translated a highly personal family mythology into the language of Pop-Art. – Herbert Distel, born in 1942, has a preference for geometrical bodies. Employing polyester and bringing in colour, he has succeeded in making a transition to chromatic sculpture. On occasion he also employs the element of motion.

Andreas Christen

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by *Margit Staber*

Andreas Christen, born in 1936 at Bubendorf near Basel, has been living in Zurich since 1956 and is also engaged as a designer. His pictures and reliefs are divided into two groups: 'Monoform' and 'Polyester'. The first group contains white flat reliefs cast in polyester. The creations classified 'Polyester' are combined from square elements likewise cast in polyester. There is produced only one example of each type of composition.

The painter Paul Lehmann

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by *André Kamber*

Paul Lehmann, born in 1924, at Hindelbank, is a teacher in the Schüpberg general school near Schüpfen. He first became known for his children's plays and their production. His painting changed in 1963 in such a way that people first sought to regard him as deriving from the Pop movement. In reality his work has nothing to do either with Pop-Art or with 'peinture naïve'. It is much closer to 'imagerie populaire'. Lehmann is a teller of stories, drawing his themes from his immediate surroundings, from political and sports events, from history and from the Bible, but the external realities involved are ironically re-evaluated. His formal means are distortion, ornamentation and massing of details; his colour is always local.