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Owing to Peter Behrens, the turbine building of AEG (built in 1910) is often reproduced as the actual commencement of modern architecture. However, the "German Workshops" of Hellerau, designed by Richard Riemerschmid, are perhaps more interesting in that they herald the separation of industry and the big city, a revolutionary departure making it possible for industrial architecture to be integrated within garden landscapes or the natural countryside and so to contribute to the creation of an "industrial landscape".

The Great Hall of Hamburg 86
1958/62. Plan: Prof. Hermkes and an entire team. Detailing and actual construction: Construction Department of the Free City of Hamburg

This great market hall, measuring 220 meters by 180 meters, accommodates on the ground level the market stands in four; 11 alleys running east-west 6 meters wide and 11 north-south alleys 4 meters wide, plus two gangways. The basement level is used for storage, with 3 tunnels leading to the harbour. The market hall comprises 3 principal sheds and 2 lower sheds. On south, building of 2 floors housing the administration, a restaurant and banks. Heating and ventilation carefully executed.

The Marxer Laboratories at Ivrea (Italy) 90
Architect: A. Galdi, Milan

Pharmaceutical complex comprising research laboratory, a production plant, synthesizing laboratory and an entrance building with power plant. The whole lay-out is surrounded by a vast park measuring 40,000 square meters.

Factory of the Nihon Vilene Company, Shiga (Japan) 92
1961. Architects: Ichiro Ebihara and Associates

In this factory where there is produced a textile material of recent invention it was sought to realize a new architecture for a new company and a new product. The combined use of pre-stressed and pre-fabricated concrete represents a great technological advance.

Factory of N.V. Weverij De Ploeg, at Bergeyk, Holland 94
Architects: Gerrit Rietveld and Associates

Rietveld, member of "De Stijl", set out to create an architecture in keeping with the very latest developments in technology and business, and its beauty was intended to reflect the spirit motivating the whole concern. Close integration with the natural landscape.

Factory and Office Building of the Oxygen and Hydrogen Works, Lucerne, at Kriens 97
1958/60. Architect: W. Behles, Zurich

The building housing the factory also accommodates the storerooms and the experimental sheds devoted to the testing of welding techniques. Welding was widely employed in the construction.

Storage Garage of the SEAT Automobile Works, Barcelona 100
Architects: C. Ortiz-Echagüe, R. Echaide, Madrid; engineers: A. de la Joya and J. and C. Laorden

First sales building of SEAT; on the ground level, service station; above, 5 levels for car storage. Steel framing. Cost of entire complex: 40,023,000 pesetas.

Gravel Works at Gunzgen (Canton of Solothurn) 102
Engineer: H. Hosdorf SIA, Basle

From the gravel-pit proper the material is carried mechanically to the preparation centre where it is crushed, the centre consisting of two superimposed sections each 15 meters high. Distribution of the gravel or its employment in concrete, mixing and loading are all directed by a single overseer.

Cellpack Factories at Wohlen 104
1959/61. Architects: Suter & Suter FAS/SIA, Basle; engineer: Emch & Berger, Berne

The assignment here was to house an industrial enterprise in a new factory building planned in accord with the production flow.

Gretag, Factory for the Production of Electronic and Electro-mechanical Apparatus, Regensdorf 106
1960/62. Architects: Suter & Suter FAS/SIA, Basle; engineers: Emch & Berger, Berne

The Gretag concern was originally a small-scale enterprise operating in dispersed shops, which it was intended to centralize. Research laboratories, testing and production sheds, offices, canteen, all make up a flexibly conceived whole.

A. Schild, Rough Fabrication Plant, Grenchen 108
1958/62. Architects: Suter & Suter FAS/SIA, Basle; engineers: Emch & Berger, Berne

There are presented here factories 17 and 8, stages in a much larger programme aiming at the rationalization of a highly complex line of production. The architectural design is an outcome of the functional differentiation of the plant. Clear visual distinction between steel and concrete construction.

New Hoffmann Bros. Factory, Thun-Gwatt 110
1961/62. Architects: Suter & Suter FAS/SIA, Basle; engineers: Emch & Berger, Berne, and Theiler & Co., Thun

The new site selected has permitted a link-up with the railway line, and thanks to the employment on a vast scale of pre-fabricated elements completion required not more than one year.

Renovation and New Buildings of the Chocolate Factory of Camille Bloch S.A., Courtelary 112
1961/62. Architects: Suter & Suter FAS/SIA, Basle; engineer: P. Beurrelet, Basle/La Chaux-de-Fonds

Doubling of utility surface along with maintenance in service of renovated old buildings. New buildings purely functional.

Repair Shop of the Sanitation Department of the City of Zurich 113
1959. Architect: W. Custer FAS/SIA, Zurich, and Associates; engineers: Schellenberg & Châtelain, Zurich

The vehicles belonging to this department having quadrupled in 30 years, a decision was made in 1957, among other things, to construct a new repair shop. Steel framing; colour scheme: bright blue, red on doors, floor and equipment green.

The Mature Work of Hans Brühlmann 116
by Lothar Kempter

It may seem strange to speak of mature work in the case of an artist whose life ended at the age of thirty-three, but it is justified if one considers the very rapid development of Hans Brühlmann during his last ten years and at the same time the fact that a number of his final creations undoubtedly bear traits usually associated with works achieved by artists in their old age. The final period of his art commences in 1909/1910 with the appearance of his mental disturbance. First of all, paintings and drawings conceived in the clinic transmit via their obsessive figures and their atmosphere of confinement the feeling of the omnipotence of evil, but gradually there can be seen the recovery—marked by relapses—of a mastery which in some way reminds one of the way in which a Van Gogh too succeeded in controlling his madness. This is a comparison that one is bound to make when studying some of Brühlmann's self-portraits. If Klee, in his ignorance of the works of the final phase, to be sure spoke of the retrospective mortgage encumbering, he thought, the liberation of Brühlmann's art, the latter was nonetheless dedicated to the task, just as bold as the great Russian's negation of all tradition, of disengaging the most personal kind of authenticity by pitting himself precisely against tradition and wrestling with it.

International Art in the Small Town 124
by Othmar Huber

In its museum, Glarus has shown in a number of exhibitions (especially of graphic works), lectures, guided visits, that even such a small community (5,000 inhabitants) is able to undertake the education of popular taste and, perhaps even more than the sprawling big city, to arouse an intimate knowledge of the realities of art.