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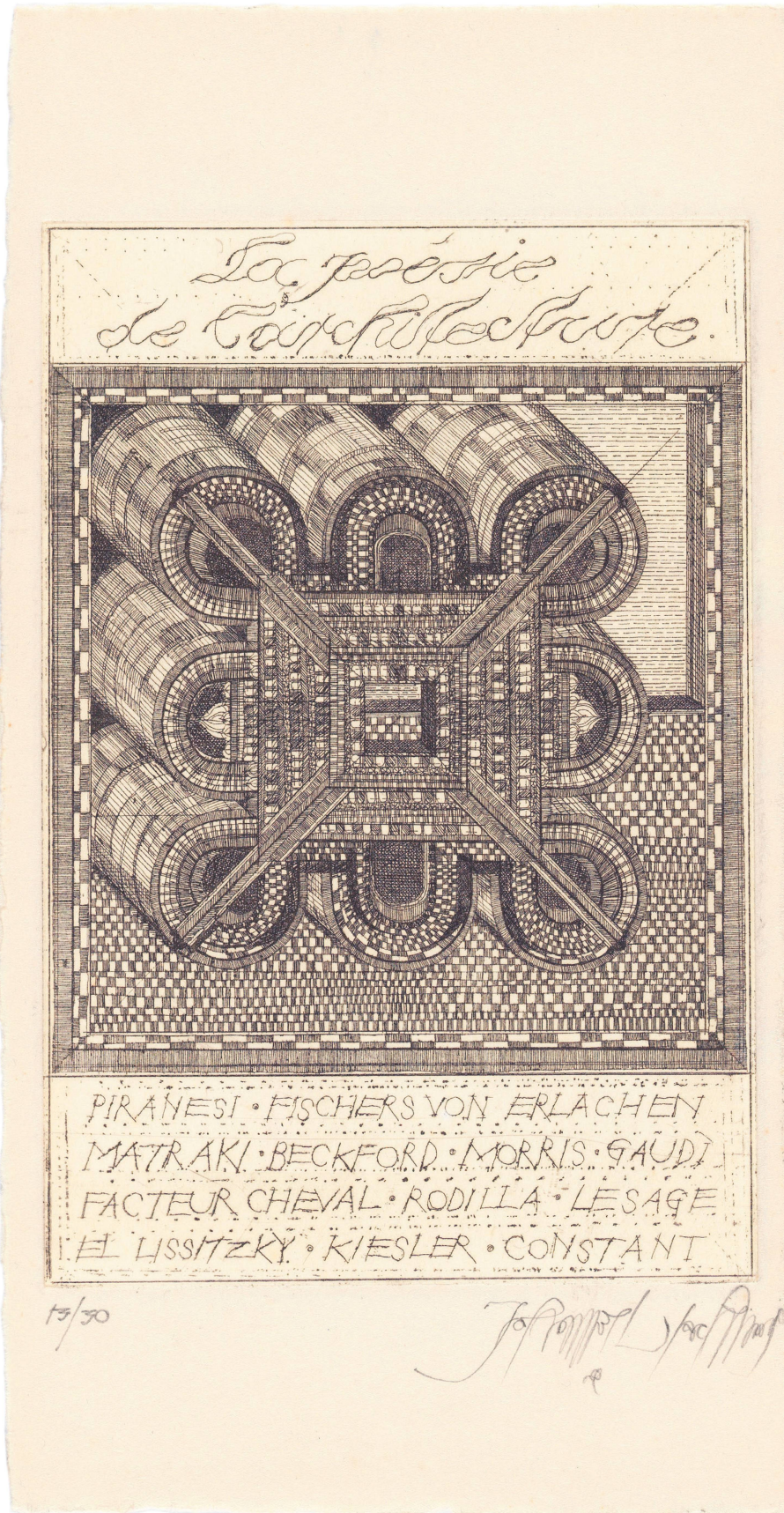
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From the gta Archives

Compiled and commentated by Sabine Sträuli, Filine Wagner, and Lukas Zurfluh

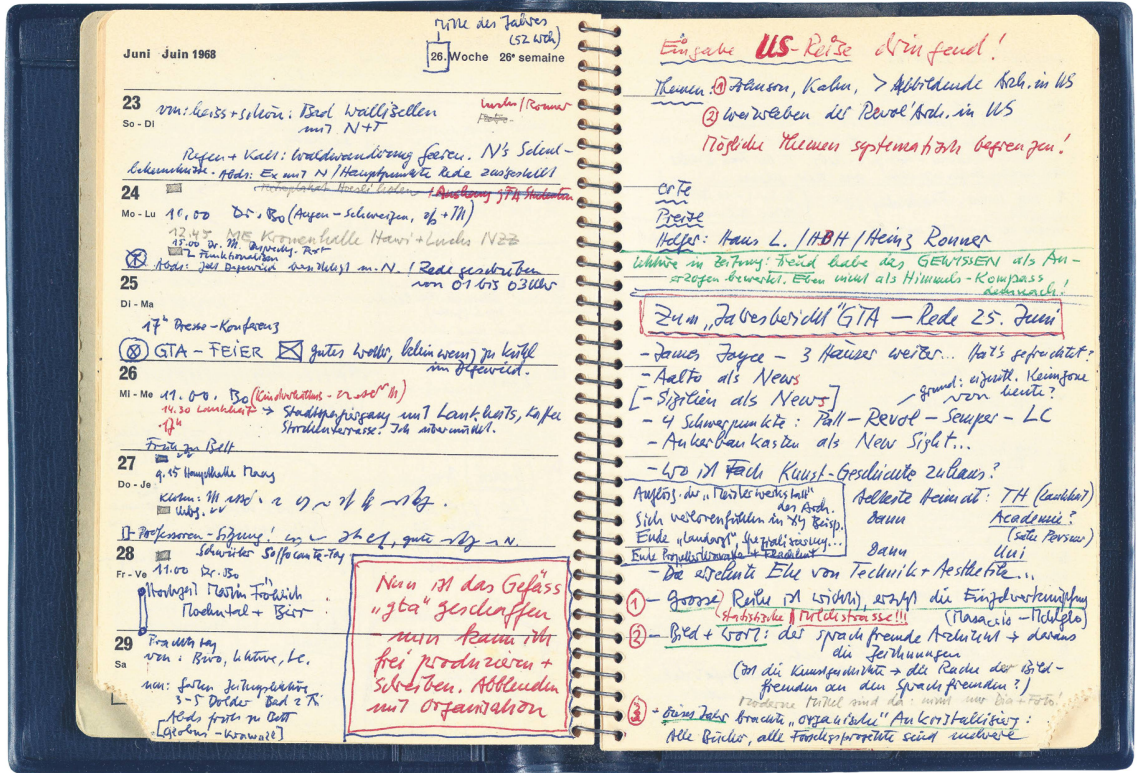
1 Johannes Gachnang,
*La Poésie de l'archi-
tecture*; etching; first
printing, 30 copies
numbered and signed,
1967; Bequest of Adolf
Max Vogt, gta Archives,
ETH Zurich.

The Zurich artist and
architect Johannes
Gachnang created this
etching for the invitation
to the official inaugu-
ration ceremony of the
gta institute on June
23, 1967. The etching
references both the
historical and present-
day "Saint Andrew's
cross," as well as the
theory and practice that
Adolf Max Vogt would
mention in his speech
as the first director
of the gta. Gachnang
had worked in Hans
Scharoun's studio in
Berlin, where he com-
pleted a first cycle of
fantastic architectures,
from which the etching
was taken.



2 Adolf Max Vogt, page from his 1968 pocket diary; Bequest of Adolf Max Vogt, gta Archives, ETH Zurich.

A year after its inauguration, the gta Institute was a fait accompli. Next to his entry on the annual celebration on June 25, 1968, Adolf Max Vogt, driving force of the institute and its long-standing director, expresses relief at having created the container "gta" and finally being able to produce and write freely while reducing organizational tasks. On the opposite page, the notes for his speech give insight into the unremitting endeavor to shape the institute's profile through research topics and to position it within the field of architecture and art history.



Kunstformenlehre

DER STIL

oder der Stil und deren pract. Anwendung in den
technischen und tektonischen Künsten.

Ein Handbuch

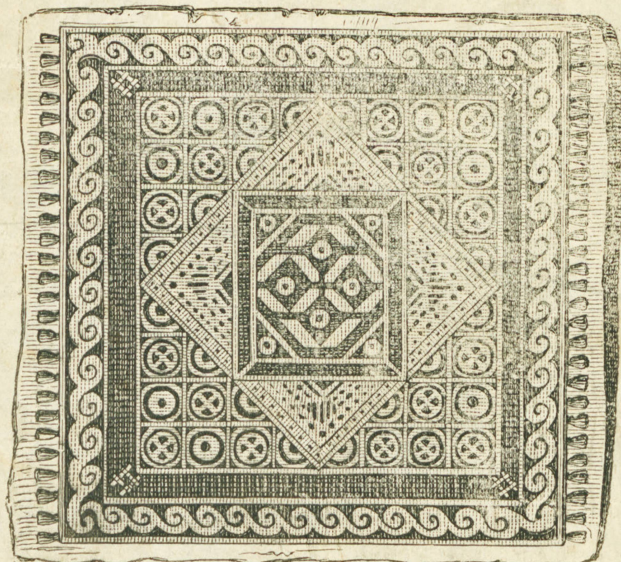
~~der~~
~~praktischen Aesthetik~~

für

Techniker, Künstler und Kunstfreunde

von

Gottfried Semper.



Erster Band.

FRANKFURT.

Verlag der Hermann'schen Buchhandlung.

für Kunst- u. Tischschmuck
1859

*Ich habe auf einen Nachtrag nach mitgeteilt
Gottfried Semper für den Stil zu bestimmen*

3 Gottfried Semper, *Der Stil in den technischen und tektonischen Künsten, oder praktische Aesthetik* (1860/1863); draft of the title page with corrections, ca. 1860; Bequest of Gottfried Semper, gta Archives, ETH Zurich.

Known mostly for his built oeuvre, Gottfried Semper also gained fame for his prolific writings about architecture. His meticulously crafted *Der Stil* is considered to be a fundamental work of architectural theory. Based on four elements—the hearth, the roof, the enclosure, and the mound—his foundational story goes beyond the boundaries of architectural and art history, reaching into such fields as the history of culture and language, evolutionary biology, and anthropology.

he Buchhandl.
58.

4 Sigfried Giedion, *The Eternal Present*, vol. 1: *The Beginnings of Art* (1962); layout for a page-spread with drawings based on photographs of cave painting in Niaux, ca. 1960; Bequest of Sigfried Giedion, gta Archives, ETH Zurich.

In the decades after the Second World War, Sigfried Giedion became increasingly interested in the principles of paleoarchaeology and paleoanthropology. In his ample publication *The Eternal Present*, published in two volumes in 1962 and 1964, he traces the origins of art and architecture in prehistory. For both volumes the art historian undertook journeys to places like the Cave of Niaux in south-western France. He accurately documented the objects of his investigations, using them for research and to lavishly illustrate his narration.





5 Ernst Gladbach, "Bern"; watercolor of the timber structure of a rural building from the canton of Bern; second half of the nineteenth century; Bequest of Ernst Gladbach, gta Archives, ETH Zurich.

The founding of Switzerland as a federal state in the mid-nineteenth century also saw the rise of an engagement with timber structures as an expression of national architecture. Ernst Gladbach, then professor at the Polytechnikum and author of many books on "Swiss woodwork style," was a pivotal figure in researching and disseminating vernacular architecture. In his educational panels, like this watercolor of a building from the canton of Bern, he did not represent actual houses but created hybrids by unifying in one drawing all the features of the regional tradition.

6a Paul Artaria, cottage in Prêles, ca. 1920; photograph; Bequest of Paul Artaria, gta Archives, ETH Zurich.

Due to its elementary form and its simple construction, the tent-like cottage in Prêles, built by Paul Artaria in 1920, was soon dubbed the "primitive hut" of Swiss modern architecture. The site did play a crucial role during the formative years of modernism. In June 1923, representatives of the architectural avant-garde, including Artaria, Hans Schmidt, and Hermann Baur, convoked a meeting at the cottage above Lake Bienna to contest the rather conservative result of the competition for the Hörnli cemetery in Basel, thus fostering different directions for Swiss architecture.



A DIE ZUSAMMENKUNFT DER ARCHITEKTEN

findet statt:

B SAMSTAG / SONNTAG,
6./7. Juni, 1925
C in PRÉLES (Bielersee).

VIR ERWARTEN IHRE TEILNAHME UND IHRE BEFRIEDIGUNG AN DER AUSSTELLUNG.

HINFAHRT Samstag 6. Juni abends
Zürich ab 18.27
Biel an 21.14 (via Olten)
Basel ab 19.25
Biel an 21.05 (via Grenchen)
Bern ab 19.47
Biel an 20.43 (via Lyss)
Biel ab 21.25
Neuveville an 21.43

UNTERKUNFT in Ferienhütte (1 Std. ab Neuveville)
für die am Samstag ankommenden Teilnehmer.

HINFAHRT Sonntag 7. Juni morgens
Zürich ab 7.00
Biel an 9.31 (via Olten)
Basel ab 7.50
Biel an 9.24 (via Grenchen)
Bern ab 9.08
Biel an 10.06 (via Lyss)
Biel ab 10.52
Ligers an 11.11
Ligers ab 11.28
Préles an 11.39

BEZUGS Sonntag 7. Juni mittags im "Bären" in Préles.
Für einfaches Mittagessen wird gesorgt.

AUSSTELLUNG und Besprechung von Plänen etc. im Saal des
"Bären". Alle Teilnehmer sind eingeladen, Ar-
beiten und weiteres Material mitzubringen oder
Diskussionsthema zu stellen.

RUECKFAHRT Sonntag, 7. Juni abends
Biel ab 20.43
Zürich an 23.22 (via Olten)
Biel ab 20.53
Basel an 22.31 (via Grenchen)
Biel ab 22.10
Bern an 22.54 (via Lyss)

Jede weitere Auskunft erteilt die Administration des
A D O
Augustinergasse 5 Basel

6b "Die Zusammen-
kunft der Architekten"
(The gathering of the
architects); announce-
ment and program for
the meeting of avant-
garde architects in
Préles, 1923; author
unknown; Bequest of
Hermann Baur, gta
Archives, ETH Zurich.

Ausst. "Die Tessiner"

Innozzi 11.12.73

Die frühe Moderne in Tessin

~~Alvatore~~
~~...~~

20/30 deutsche Flüchtlinge
Fehrenkamp
Weidemeier
Segel

die mittl. Generation

4 { Tami
Camenrind
Jäggi

die neue Generation

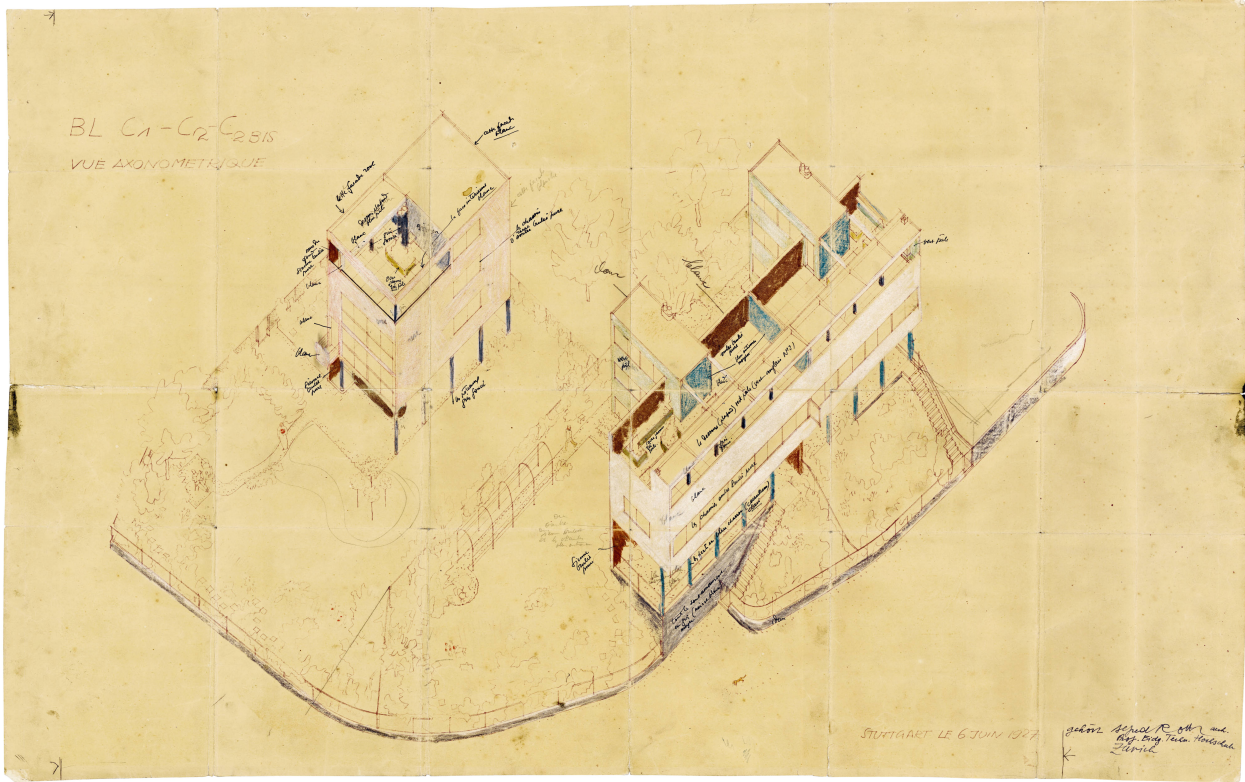
2B.8 { Carloni
Brevio - 3
Fr. Ponti }
Gelfetti
Botto
Ruchet
Innozzi
Dürsch
Vacchini
Gisnols
~~Fr. Ponti~~
Bisuchoni

Schnebli
Pauli
(Grisel)
(Dahinden)
(Studer)

8 Heinz Ronner [?], "Ausst. 'Die Tessiner'" (Exhib. "The Ticinesi"); research notes for the exhibition Tendenzen - Neuere Architektur im Tessin, 1973; Collection gta Ausstellungen, gta Archives, ETH Zurich.

With the exhibition Tendenzen - Neuere Architektur im Tessin in 1975, the gta showcased the work of architects emerging in the late 1960s and early 1970s in the canton of Ticino. The exhibition sought to grasp the tendencies of a new generation - an autonomous and formally heterogeneous movement rooted in regional tradition and practices, though considerably indebted to contemporary Italian discourse. The seminal exhibition put Ticinese architecture on the national and international map and was highly influential for the work of subsequent generations of Swiss architects.

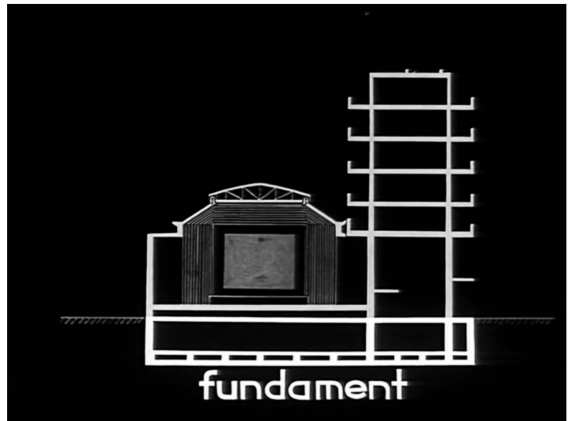
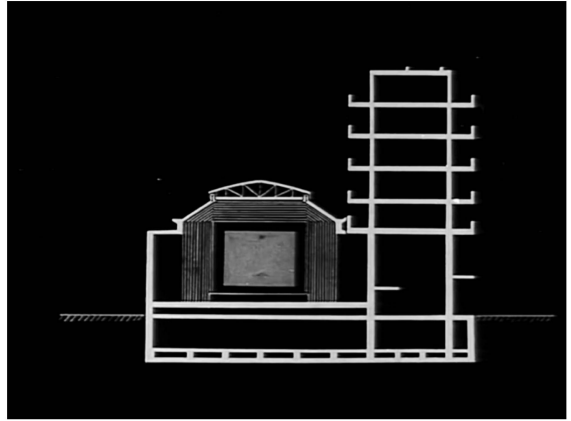
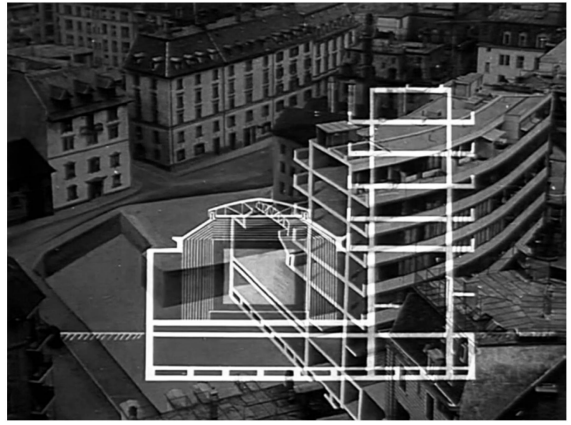
9 Le Corbusier and Pierre Jeanneret's single-family house and twin house at the Weissenhof Estate; axonometric projection with instructions by Le Corbusier on how to color the walls, 1927; Bequest of Alfred Roth, gta Archives, ETH Zurich.



In 1927, Le Corbusier and Pierre Jeanneret contributed two dwellings to the Weissenhof Estate in Stuttgart, a built manifesto of the Neues Bauen movement. Their semidetached two-family house, overseen on site by architect Alfred Roth, marks an attempt to apply "the five points of a new architecture." The first point, or principle—the pilotis: a grid of reinforced concrete stilts lifting the structure off the ground—not only offers the basis for a new aesthetic but, by providing the rooms with light and air, literally represents the pillars of modern architecture.

10 *Zett-Haus*, ca. 1932; film stills of the animated section and the laying of foundations for the construction; author unknown; Cinematheque, gta Archives, ETH Zurich.

No medium was more apt than the moving picture at mirroring the technical and functional novelties of the *Zett-Haus*, a multiuse building comprising apartments, commercial spaces, a cinema with a movable roof, and a swimming pool on the terrace. Designed by Rudolf Steiger, Flora Crawford-Steiger, Carl Hubacher, and Robert Winkler, and executed in 1932, it was a key representative for modern architecture in Zurich. The film reveals not only the entire construction process of this innovative building, starting with the laying of the foundations, but its role within the transformation of the city during the first decades of the twentieth century.





11 Gottfried Semper, Polytechnikum, Zurich; photograph of the fundamentals of the east facade during renovation, ca. 1920; Bequest of Gustav Gull, gta Archives, ETH Zurich.

The massive foundation walls of the Polytechnikum, built by Gottfried Semper in 1858 and still towering over the city of Zurich, symbolize what was meant to be the basis of the then still young Swiss Confederation: education. Although the stone foundation had to be replaced by concrete for structural reasons, Semper's work is still one of the pillars of the school. A good hundred years after the building was erected, ETH gave the so-called Semper Archive to the gta. Since the institute's founding in 1967, Semper's drawings, writings, and letters have been an integral part of teaching and research, and, in a figurative sense, form the foundation of the institute.

12 Radoslav Begic, Max Bossard, Marianne Crivelli, Urs Dieler, Axel Fickert, Heinrich Helfenstein, Stefan Hilbrand, Bruno Jenni, Renato Magagnoli, Paul Schröder, and Margareta Peters (lead), "Solothurn: Zusammenhängende Grundrissaufnahme, Erdgeschoss" (Solothurn: continuous floor plan, ground floor), 1978; Collection Chair for Town Planning, gta Archives, ETH Zurich.



The "Solothurn Project"—an experimental design course taught in 1977/78 by Paul Höfer, Bernhard Hoessi, and Aldo Rossi at the ETH Department of Architecture—was based on an overall ground-floor plan of the city of Solothurn. Starting from a morphological analysis, the students designed new buildings as a collective undertaking based on Höfer's concept of the "dialogical city" and Rossi's understanding of the city.

13 Lisbeth Sachs at the cornerstone ceremony of the Kurtheater in Baden, December 14, 1950; photograph by Werner Nefflen; Bequest of Lisbeth Sachs, gta Archives, ETH Zurich.

The cornerstone ceremony marks the initial public act of construction. The photograph shows architect Lisbeth Sachs at the construction site of the Kurtheater Baden (built 1951/52) surrounded by male colleagues, craftsmen, and official representatives. The modern theater, characterized by a glazed dodecagonal foyer set in a historical spa garden, ranks among the first of a very few public buildings created by female architects in 1950s' Switzerland.





14 Fabric produced for the roofing ceremony of the Kongresszentrum Davos extension by Ernst Gisel in 1989; Bequest of Ernst Gisel, gta Archives, ETH Zurich.

Traditionally, the last beam to be mounted is celebrated with flags and ribbons tied to the building's highest point. During the postwar period, the sanatorium town of Davos in the Swiss Alps evolved into an international congress hub. Thanks to a collaboration with architect Ernst Gisel, whose culture and sports center adjoined by a congress venue was designed as a multiuse event location, the mountain resort successfully reinvented itself by blending leisure and business from 1959 onward.