

**Zeitschrift:** Das Werk : Architektur und Kunst = L'oeuvre : architecture et art  
**Band:** 53 (1966)  
**Heft:** 11: Bauten für Wissenschaft, Verwaltung, Geschäft  
  
**Rubrik:** Summaries in English

### **Nutzungsbedingungen**

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften. 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. [Siehe Rechtliche Hinweise.](#)

### **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. [Voir Informations légales.](#)

### **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. [See Legal notice.](#)

**Download PDF:** 30.01.2025

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

- Office Building, 190 Sloane Street, London** 430  
*Architects: Lord Esher, Francis Pollen, Harry Teggin, London*
- The lack of interior supports and the concentration of all lines of access on the north side make possible office spaces with continuous surface, which are illuminated from 3 sides. Basement, street level and mezzanine are occupied by a retail shop, which also makes use of the first floor for offices.
- Research and Administration Center of the H. J. Heinz Company in Hayes Park, Hayes, Middlesex** 436  
*Architects: Skidmore, Owings and Merrill, New York, and Mathews, Ryan & Simpson, England*
- The new administration building of the Heinz Company consists of two parts, which are tied together by an underground connecting passage, so that it was not necessary to cut through the park with a covered passageway. One building houses the administration and the other the research department. Both buildings have the same basic dimensions and employ the same prefabricated cruciform concrete elements.
- Saint Katharine dock building in the Port of London** 422  
*Architects: Andrew Renton & Associates*
- This building has been designed to fit in among the old gloomy brick structures of the dock area; at the same time, if the latter ever have to be razed, it is intended to be capable of holding its own, architecturally speaking, in a different sort of future environment. The sole alternative to the subdued design chosen would have been to run up a high-riser that would dominate the whole district. Then, however, it would have clashed with the Tower and the Royal Mint, which are not very far away.
- Extension of the LinMij Laundry, Amsterdam** 433  
*Architect: H. Hertzberger, Amsterdam*
- The already existing building of a laundry concern was to be extended in several stages in such a way that no general plan could dictate when specific sections had to be completed. For this reason there was designed a spatial element with which various types of large-scale rooms can be formed, without there being created a disorganized complex of annexes. Since shifts are continually taking place within the concern, the spatial elements must be capable of adaptation to varying operational requirements.
- The Unilever Administration Building in Hamburg** 428  
*Architects: Hentrich & Petschnigg, Düsseldorf*
- The Y-plan proved to be the optimum design in view of the internal communications pattern. Every department is thus situated in the vicinity of the communications and supply core. Every wing commands an unimpeded view, and there is no direct line of vision from one wing to another. The type of construction applied permits per floor one large office unit, but by means of plaster partitions small offices can be installed.
- Office Building of the Allgemeine Treuhand AG, Basel** 425  
*Architects: Otto and Walter Senn BSA, Basel*
- The office building complex comprises a six-storey tract along the street and a five-storey courtyard tract set at right angles to the former, along the street and a five-storey courtyard tract set at right angles to the former, along with grade-level wings on both sides. The entire site available accommodates three basement levels, with parking garage and lubrication service on the courtyard side and bank safe, storage facilities and the heating plant on the street side.
- Royal College of Physicians, St. Andrews Place, London** 442  
*Architects: Denys Lasdun & Partners, London*
- The new domicile of the Royal College of Physicians has been erected on St. Andrews Place, on a site where there previously stood a building by Nash, which had often undergone renovation and was therefore not a historical monument. The new building, in its dimensioning, colour scheme and height, corresponds to the old Nash structure, and in this way the atmosphere of the old square is preserved. The building serves all the purposes of society at large and, among other things, contains a lecture hall, a large reception room, a stairway lay-out appropriate for social occasions, a library and many small-scale conference rooms and offices.
- New Building of the Basel University Library** 438  
*Architect: Otto H. Senn BSA/SIA, Basel*
- The previous library building dating from 1896 had to be enlarged in such a way that the old stacks could be incorporated in the new structure. On the other hand, the old administration building, the circulation department and the reading-room had to be replaced. The design of the complex is determined by the location at a street corner showing an angle of 60°. This circumstance yielded the basic pattern of an equilateral triangle and, growing up out of this, a domed structure in the shape of a regular hexagon.
- Housing for industrial workers in 1852** 457  
*Author of project: Franz Bernhard Meyer von Schauensee, 1816-1878, Lucerne*
- The Palladian tradition, which was being upheld in England especially, came to serve the purposes of philanthropists as the industrial revolution went into its initial stages. Some old records have been discovered that prove that this movement had an offshoot in Switzerland as well. The project appearing in this issue has to do with a circular residential complex for factory workers presented in a competition organized in Basel in 1852. Twelve workers' houses are disposed in the shape of a regular polygon, with three radial lanes leading in toward the centre, where there are quarters for small animals and a community wash-house.
- Mural mosaic in the Rosenau School in Winterthur-Töss** 445
- The mural mosaic on the theme 'Sun, Moon and Stars' by Hans Affeltranger was the result of a public competition. Its location opposite a large glazed surface ruled out reflecting materials like ceramics or glass; the artist therefore decided in favour of a natural stone mosaic. The composition is articulated as a triptych with the sun, enclosing the village arms - a vine -, constituting the centre. It is flanked by the moon and the signs of the zodiac. A particularly attractive feature is the pointed restriction of vocabulary to the minimum: the art of saying something to the point with but a few slivers of stone that seem put together fortuitously.
- Mosaics in the Colony for the Aged on the Gellertfeld in Basel 448**
- In the colony for the aged on the Gellertfeld, three low walls, which flank a covered passageway, were reserved for mural pictures. Under the auspices of the Basel Art Fund, the sculptor Benedikt Remund has created the three glass mosaics 'Morning', 'Noon' and 'Night'. Each of the pictures measures 230x420 cm. In keeping with the spirit of the technique employed, the compositions, which tend toward archaic simplicity, are kept quite two-dimensional.
- Mural picture in the Wier Colony in Ebnet-Kappel** 450
- This wall with the composition by Richard P. Lohse measures 3x15 meters. It constitutes the terminal point of a complex that encloses a central plaza. The following qualities were aimed at in the decoration of the wall: rhythmical articulation of the volume, restriction to but a few fundamental values, formation of dominant colour values that contrast with the surroundings. The wall is divided up lengthwise into five equal squares; the decisive formal stress falls on the colours blue, green and red; of secondary importance are yellow, cement-grey and white.
- Heinrich Bruppacher** 452  
*by Paolo Brändli*
- Heinrich Bruppacher was born at St. Peter in the Grisons in 1930. He attended schools in Wil (Rafzerfeld) and Winterthur. As a painter he is self-taught. He made two lengthy sojourns in Sweden. Since 1952 he has had a studio in Winterthur. His development proceeded via the still life, the children's portrait and the landscape, and he ended by evolving a non-representational style. He has arrived at effects of great transparency and great density at the same time. The further a picture progresses, the more light-shot and ethereal it becomes. Nearly monochrome pictures contain pronounced lyrical values.