



Behältermöbel, Säulenstumpf, 1978  
Entwurf: Trix Haussmann,  
Robert Haussmann  
Herstellung: Röthlisberger Schreinerei AG, Gümligen,  
CH  
Produktion: Röthlisberger Kollektion, Gümligen, CH  
Material/Technik: Multiplex Buche, Olivenesche  
(Maserfurnier)  
134 x 43 cm, Sockel 46,5 x 46,5 cm  
Dauerleihgabe: Schweizerische Eidgenossenschaft,  
Bundesamt für Kultur Bern

The *Säulenstumpf* (Truncated Column) is a showpiece from a series of furniture designed by the architect and designer couple Trix (b. 1933) and Robert Haussmann (b. 1931) for the Röthlisberger collection. With the purposefully misappropriated, symbolically charged column shape, the burl-wood veneer surface takes on the appearance of marble.

In 1922, Adolf Loos made his design for the Chicago Tribune Tower truly unique by giving it the form of a Doric column. Trix and Robert Haussmann ironically paraphrased this design when they depicted their storage unit *Säulenstumpf* (Truncated Column)—its drawers half open—as a skyscraper. Almost fifty years later, they too were attempting to challenge and convey to the senses the social and functional meanings of symbolic forms in different scales, contexts, and materials. In 1981, they coined the term *Manierismo critico*, or Critical Mannerism, to describe their research into the transmogrification of materials and the transformation of rooms; into complexity, ambiguity, multiple coding, metaphor, allegory, paraphrasing, and quotation; and into the use of contradiction, disruption, and destruction. They then chose individual topics and presented

them as *Lehrstücke* (“Learning Pieces”), taking them to their logical extremes. *Lehrstück II: Störung der Form durch Funktion* (The Disruption of Form by Function) confronts the hermetic form of a fluted column with the maxim “Form follows function.” In its final version, the truncated column is divided into eleven shallow cylinders that swivel around an offset perpendicular axis, functioning as glass-bottom drawers. The piece is fascinating not only due to its technical finesse and nearly unlimited possibilities for rearrangement, but also because it is reminiscent of the similarly shifted and disarrayed columns of ancient ruins. (Arthur Rüegg)

<https://www.eguide.ch/en/objekt/saeulenstumpf/>