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**Letzigraben-Heiligfeld Housing in Zürich, Second Stage on Brahmsstraße** 1

*City Architect A. H. Steiner FAS, Zürich*

This complex of buildings representing the working-out of a town-planning idea completes the group of point-houses in Letzigraben (see WERK 1953, No. 9) and, independently of the 44 apartments in each of the 12-storey point-houses, comprises 192 new apartments of from 1 to 4 rooms distributed among 3 4-storey buildings and a group of 8-storey gallery houses. Cost 5,847,000 Fr. partially covered by cantonal and municipal subsidies of 2 millions. Rents per month: from 68 Fr. (1 room) to 120 Fr. (4 rooms). – All the buildings have been arranged around the edge of spacious grounds forming a park (G. and P. Ammann landscape architects). The architects sought to emphasize those aspects that make the group like a public park and to give to the buildings an atmosphere of intimacy, especially by choosing the right colours for the elevations.

**Exhibition of interiors in the new Letzigraben-Heiligfeld Housing in Zürich 1955** 8

When two furniture houses of Zürich had set up some apartments for display, the interior decorating class from the School of Arts and Crafts assumed the task of furnishing one apartment of 1 room and another of 2 rooms with furniture and appliances bought in local shops. Excellent approach in that it was in keeping with the circumstances of a bachelor or of a young couple wishing to set up housekeeping.

**Hohenbühlstraße Apartment Houses, Zürich** 10

*1952/53, Haefeli, Moser, Steiger, Arch. FAS, Zürich*

Independently of their intrinsic interest, these apartment houses are interesting because they are a striking example of how sites used in the last century for luxurious villas with huge gardens can be adapted to present-day needs. If this trend continues, it will add an ideal residential district to Zürich. – In the case we are looking at, there have been erected 2 buildings of from 4 to 5 storeys, with a pleasant southern exposure and a very fine view, and at the same time the beautiful trees on the property have been preserved as far as possible. In all, 31 apartments of from 1 to 7 rooms, in addition a caretaker's flat, 6 maids' rooms with separate entrance and 13 garages. Balconies, roofed terraces.

**Neighbourhood unit at La Chaux-de-Fonds** 18

*1953/54, A. Gaillard and M. Cailler, Arch. SIA, Geneva*

"Neighbourhood unit" comprising 133 apartments, shops, a restaurant, a café, garages and a large park with children's playground. Three buildings, two 8-storey and one 4-storey. Large balconies.

**Development Scheme projects for the Arabs in Casablanca** 22

*J. Hentsch, Architect, Plan A. Studer, Architect, Casablanca*

The rapid industrialization of the large cities in Morocco has given rise to the notorious "bidonvilles" (shack towns). In order to confront this problem, the State has worked out a programme (the first to take up the question was Michel Ecochard) providing for the division of the outskirts into lots measuring 8m. x 8m. The authors of the present project would prefer a more organic plan, with each district having its centre, each apartment house (with 14 apartments around a patio) forming a kind of 4 "step" pyramid. Unfortunately, the authorities have not accepted this first plan. For this reason there is a second one, providing for 5-storey blocks, which have the disadvantage of being less suited to the needs of the Arab population.

**Wall and painting** 24

*by Jean Latour*

Whereas in the case of the picture, dimensions, placing and style are "optional", in the case of mural painting (stained glass included) these three elements are determined by the architecture. Whereas the picture determines the style, the fresco must be adapted to it. Not that one of these aspects of pictorial art is superior to the other: they are simply different,

and if mural painting is less popular, that means only that it calls for a stricter technique. – If, putting aside the customary academic distinctions, one wishes to define style according to medium, one will differentiate the "wood" style (chalets, Scandinavian houses), the "brick" style (Byzantium), the "iron" style (Eiffel Tower), the "pressed earth" style (Negro architecture), the "stone" style, etc. Now, today, we have the "concrete" style, and it will be found that this style is, in painting, closely related to so-called abstract art. One can even say that total exclusion of perspective should occur in mural painting alone. Finally, if easel painting is essentially the expression of the artist's personality, mural painting is much more bound up with the style than with the person, i.e. it is co-essential with the architectural style that determines it. It should be added that since modern architecture leaves little room for the "picture", painters should feel all the more the necessity of creating good mural painting.

**The Sculpture erected at Platzspitz, Zürich** 26

At the angle of this fine park, at the confluence of the Sihl and the Limmat, the sculptor Robert Lienhard has erected a group symbolising the union of the two rivers and cut from a solid block of Castione granite weighing 50 tons.

**The Jumper, sculpture by Emilio Stanzani in Zürich** 27

WERK (Oct. 54) had reproduced the plaster model of this bronze created for the Federal Gymnastic Festival of 1955 and which is at present in the garden of the 'Kunsthaus' but will be placed in the "Steinkluppe".

**The Mannerheim Monument by Franz Fischer at Montreux** 28

Taking its inspiration from the prow of a ship, this pylon presents three surfaces, on one of which appears, freely represented, the arms of Finland, on the second the arms of Mannerheim, with an inscription in French, whereas behind on the third surface appear an inscription in Finnish and a second in Swedish. The sculptor, Franz Fischer, cut his creation in a block of Castione granite.

**The poetic element in non-representational painting** 31

*by Hans-Friedrich Geist*

As a brief editorial note points out, abstract art is so widespread that it has become a manifestation of the aesthetic sense like any other, with its good features and its bad. – H.-F. G. simply endeavours here to understand the essence of the non-representational works that have impressed him or left him indifferent. Without setting himself up as a judge and indicating names, he believes he can differentiate the works that reveal the artist's emotion, or his method of work, or simply a whim, a passing fancy. It seems to him that the first are the most significant. But the emotion embodied in them needs no interpretation. H.-F. G. believes that the "poetic" is an illumination of the real by the human element of the spirit. This is the sense in which is to be understood the title he has given to these brief studies or, if you prefer, meditations on his experience with abstract works. In his view they are far from being the private domain of specialists, but appeal, on the contrary, to all unbiased minds and offer modern man his last chance to realize his individuality.