

Zeitschrift: Das Werk : Architektur und Kunst = L'oeuvre : architecture et art
Band: 45 (1958)
Heft: 11: Einfamilienhausgruppen

Rubrik: Summaries in English

Nutzungsbedingungen

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften auf E-Periodica. 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. Das Veröffentlichen von Bildern in Print- und Online-Publikationen sowie auf Social Media-Kanälen oder Webseiten ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. [Mehr erfahren](#)

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. La reproduction d'images dans des publications imprimées ou en ligne ainsi que sur des canaux de médias sociaux ou des sites web n'est autorisée qu'avec l'accord préalable des détenteurs des droits. [En savoir plus](#)

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. Publishing images in print and online publications, as well as on social media channels or websites, is only permitted with the prior consent of the rights holders. [Find out more](#)

Download PDF: 06.04.2026

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

Row of Low-price Houses at Flamatt, canton of Fribourg 374
 1956/57; arch.: Studio 5, Berne; Eng.: E. Pfister SIA, Berne/Olten

This complex rests on pillars and comprises 5 4-room flats, in addition to a studio for one of them. This project, whose tenants all work in Berne, is interesting in that it demonstrates that it is possible, if all superfluous luxury is eliminated, to build a one-family house with 8000 to 12000 Fr. capital and for 120 to 150 Fr. interests.

«Im Steinrad», One-family Houses at Herrliberg 378
 1956; arch.: E. Neuenschwander SIA, R. Brennenstuhl SIA, M. Mettler SIA, Zürich

The character of the site and the intention of giving all the residents a good view led to the erection of 3 separate houses in a complex. The housing group, which often constitutes one of the charms of our old villages, was based on a neighbourhood spirit, which has in modern times more or less atrophied. The architect who sets out nowadays to build a complex ought to incorporate within it the advantages of the neighbourhood group while at the same time meeting modern requirements of privacy. – In the example under review, the construction of a complex was facilitated thanks to special exemptions from the building regulations granted by the authorities.

Housing Scheme at Niedergösgen, canton of Soleure 382
 Arch.: A. Barth FAS/SIA, Schönenwerd

Instead of the separate houses originally intended, the character of the site led to the adoption of a plan comprising 3 rows of houses, of 4 houses each, with 3 to 4 rooms and one two-family house.

Biserhof Housing Scheme, St. Gall 385
 Arch.: Danzeisen and Voser, St. Gall

The desire for a scheme combining the advantages of the one-family house and of full utilization of the site led to the adoption of the so-called "belt" arrangement, at one time envisaged for the extension of the well-known Neubühl garden-city in Zürich (but not put into effect). There have been erected on an area measuring 8200 sq.m. 12 houses, with 11 garages.

Three One-family Houses in the "Dreilinden", Lucerne 388
 1955; arch.: Schärli Brothers, Lucerne

The character of the hillside site and the clear-cut separation between the houses determined this lay-out, entailing long narrow rooms, care being taken to provide a view from all the houses. Central section is lower, whereas the roof is higher on both sides, which contributes to the open effect of the lateral sections. Cost of corner houses: Fr. 80000.

Kilchbergstrasse Housing Development in Zürich-Wollishofen 390
 1956; Group of Municipal Association of Architects under the direction of the late Max Baumgartner; eng.: H. Lechner, Zürich

Two-storey construction for sole purpose of not spoiling the view from the public walk which runs along above houses. They comprise 2 multi-family houses (8 flats), unassignable property of the cooperative, and 8 one-family houses, which can be purchased at cost price by their occupants.

One-family Houses at Forch near Zürich 393
 1955/57; arch.: A. Altherr FAS/SIA, Zürich; eng.: R. Schweizer

There will be erected on a site measuring 50000 sq.m. thirty 6- to 8-room houses (5 have already been completed), on a staggered plan to assure for each house a maximum view.

Plan for a Holiday Settlement at Sessa, canton of Tessin 396
 Arch.: M. Pauli SIA and A. Volland SIA, Zürich

This plan, drawn up for the members of the Federation of Public Service Workers, envisages, on a site owned by the said Federation, a complex of small holiday houses with a neighbourhood center, with an annual capacity of 500 families and 250 to 300 single persons. The cost of a holiday, for members, will probably be Fr. 7.— per day per house.

Serge Poliakov 397
 by Helmi Gasser

S.P. was born in Moscow in 1906 and spent his youth in that city and in St. Petersburg. After the Russian Revolution, lived in Constantinople, Sofia, Belgrade, Vienna and Berlin. Arrived in Paris in 1923. In 1930 he began his studies of art, attending the Académie Frochot and the Grande Chaumière. From 1935 to 1937 he was a pupil of the Slade School in London. He returned to Paris in 1938. Got in touch with Kandinsky, Freundlich and Delaunay. At that time he painted his first abstract works. From 1938 to 1945 he exhibited at the Salon des Indépendants. In 1946 he became a member of the Salon des Réalités Nouvelles and of the Salon de Mai. He was awarded the Kandinsky Prize in 1947. In 1948, exhibition at the Denise René Gallery. In 1953, contract with the Bing Gallery. In 1954, he participated in an exhibition at the Kunsthalle in Berne. Premio Lissone in 1955. Contract, in 1957, with the Heinz Berggruen Gallery. Exhibition, in 1958, at the Kunsthalle in Basle. – Of all the painters of his generation, it is S.P. perhaps who has most profoundly assimilated and developed the achievements of the first pioneers of the non-objective, arriving at a mastery which is as perfectly devoid of any compromise as it is exclusively devoted to painting.

Lenz Klotz 402
 by Walter Kern

L.Kl. was born at Chur on March 20, 1925, and was a student in the "Allgemeine Gewerbeschule" in Basle, where he obtained the certificate of Instructor of Design. He is teaching there at the present time. From 1950 to 1951 he was engaged in classifying the graphic works of Ernst Ludwig Kirchner, and, in 1951, he worked as a voluntary assistant at the Museum of Ethnography in Basle. He really moved into the forefront of public attention when he participated in the exhibition "Non-objective Painting in Switzerland", presented first in Neuchâtel (Sept.–Dec. 1957), then in Winterthur (Jan.–March 1958) and finally, in part, in Berlin (April 1958). – Working almost exclusively with pure design, he has all but banished colour from his work in order to avoid any representational associations.

Rolf Iseli 404
 by Walter Kern

R.I. was born in Berne in 1934 and served an apprenticeship as a photolithographer. Travels in Provence, 1953 and 1954. In 1955 Rüdlinger put him in touch, in Paris, with Sam Francis and other American painters. In 1957, thanks to two stipends (Kiefer-Hablitzel and grant from the Swiss Confederation), further travels in the South of France, including the Camargue. Has participated in the exhibition "Non-objective Painting in Switzerland", Neuchâtel, Winterthur and Berlin. – R.I.'s method is the direct contrary of that noted in the case of Lenz Klotz. His paintings are generally monochromatic, and it is by the exclusion of any element of design and therefore the exclusive use of colour that he is striving for the achievement of a pure non-objective art.

On Mural Painting 406
 by Alfred Heinrich Pellegrini

With the blank wall, "painting" in the usual sense of the word comes to an end, and "craftmanship" begins, i.e., what some derogatorily call decorative art and others, too pompously, monumental art. Actually, what is involved is a given surface to be covered (the authentic mural is something more than just a large-scale picture), care being taken to insert the whole within the bounds of the given architectural space. There are even cases of architecturally uninspired buildings in which the artist commissioned to do the mural has succeeded in saving the day. As for subject-matter, whether it is interpreted with more or less of exactitude or merely suggestively will likewise depend on its specific location – and if authentic mural painting is never copying from a sketch but is artistic execution on the spot, it is all the more necessary for the artist to combine an artlessly naive sensibility with a ready fund of pictorial ideas.