

Zeitschrift: Das Werk : Architektur und Kunst = L'oeuvre : architecture et art
Band: 48 (1961)
Heft: 2: Neue Formen des Wohnens

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: 14.01.2026

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

Where and how shall we live in the world of tomorrow? 37
by *Lucius Burckhardt*

In this text written for broadcasting, which WERK is using by way of introduction to the current issue on the "New forms in housing", L. B. brings two protagonists together in the form of a dialogue; one dreams of making us live in green belts in contact with Nature, whereas the other, apparently the spokesman of the author, believes, on the other hand, in the town in that it cannot fail to be a habitat which corresponds more closely to modern needs. It is perfectly true that it can be maintained, as the first of the two speakers does not fail to point out, that the decentralization of industry, much of which is being established in the countryside, tends to bring about a way of life which does not fall within the scope of the old categories of rural or urban life, as so many people living in the country today participate in the general urban culture. The second speaker believes that he can counter this by indicating that, generally speaking, this form of "naturism" is always artificial and—this is the main point—that in so far as production becomes more complex, decentralization of factories will go hand in hand with a constant growth in central administrative functions, which of themselves maintain and augment the importance of towns both as places of work and as residential areas. This fact alone leads him to believe that the regeneration of our towns by way of town-planning is a task quite as essential as planning on a regional or national scale.

"In den Gartenhöfen" Estate of Atrium Houses, Reinach 40
1959/60. Architects: U. Löw and Th. Manz FAS, Basle; landscape gardeners: W. Hunziker, Reinach, M. Löw, Muttenz

Thanks to the understanding shown by the competent authorities, it has been possible, by making several exceptions to regulations at present in force, to carry out this idea of using an atrium which, while allowing for a greater utilization of the habitable area and the preservation of the privacy of each house, is nonetheless favourable to a neighbourhood community. A similar but slightly different estate is at present under construction.

Atrium Houses near Helsingör, Denmark 46
1958. Architect: Jørn Utzon MAA, Copenhagen

In this group of houses the architect has struck upon a happy alliance of irrational values (those of aesthetics and atmosphere) and technical advantages. Furthermore, if called upon to be used in towns, the atrium house offers qualities of great value in town-planning in that it could do away with the monotony that a district of traditional houses as a whole creates.

"Gustacker" Estate of One-Family Houses at Bottmingen 50
1958/59. Architects: K. Wicker SIA, A. Senn, H. Roduner, Basle

The tenants of a block of flats formed a cooperative which, after it had bought a plot of land in the suburbs of Basle, divided it up into ten sections on which were built 2 groups of 4 houses and 1 group of 2. In order to prevent any feeling of constriction the rooms have been disposed both vertically and horizontally. Price per m²: Fr. 100.

Terraced Building at Zurich-Witikon 53
1959/60. Architects: C. Paillard FAS/SIA and P. Leeman SIA of Messrs. Cramer, Jaray & Paillard, Zurich, in collaboration with H. Tissi, architect, Schaffhausen, and W. Ruprecht, engineer, SIA, Zurich

As can be seen from the section, the fundamental idea is based on the "steplike" arrangement of the housing-units making up this building, which has been built in such a way that it matches the slope of the ground with a gradient of its own culminating in a roof terrace. Thus the plastic effect is accentuated and at the same time each flat (ranging from 5½ rooms to 1½ rooms) possesses the advantages of a detached house. Workshops have also been installed.

Terraced Houses in Zug 58
1957-60. Architects: F. Stucky and R. Meuly, Zug

The tax advantages to be found in Zug have led to a proliferation in the volume of building activities, while at the same time the flexibility shown in the application of regulations has exerted a favourable influence on research into new ideas. Built on sloping ground, the buildings in question can be compared to stairs supported by a number of "stringers", for it was found necessary to devise a system that would correspond to the static demands and be cheap enough to compensate for the costliness of the foundations. Although our civil code forbids the

ownership of individual floors, it does not prohibit the creation of easements allowing for construction above somebody else's house. It has thus been found possible to execute these "terraced houses". Next year their number on the road called, appropriately enough, "Terrassenweg" will amount to 25.

Louis Moilliet—on the occasion of his 80th birthday 61
by *Georg Schmidt*

The relationship between the urban and the rural, which for so long a time was a defining characteristic of old Switzerland (where only Geneva, Basle and Neuchâtel were truly urban in their essence) has, as from the second half of the 19th century, been shattered. Hodler is an outstanding example of rural vitality moving towards urbane intelligence, whereas in the following generation (Auberjonois, Burckhardt, Meyer-Amden) this antinomy, resolved in favour of one or other of these two terms, continued to play a decisive part. In the case of Louis Moilliet, however, although the date of his birth (1880) makes him one of the aforesaid generation, the problem transcends this opposition, which fact ensures his being a contemporary of ours. Coming from an old Geneva family, he was, nevertheless, brought up in Berne where, from his grammar school days, he was a friend of Klee's. Afterwards, following a fruitful period at Worpsswede, he was introduced in Stuttgart to the rigorous method of Adolf Hoelzel. After a short stay in Paris (1905) together with Klee and southern travel (Provence, Rome, Tunisia) the recently married M. set up house at Gunten (on the Lake of Thun), where his closest friend, August Macke (1887-1914), became his neighbour. In 1911 he visits Klee in Munich, where he meets Kandinsky and Franz Marc. 1913—this is the decisive year in Moilliet's art. In the course of this year, shortly after Chagall, Macke and Marc, he sees as the ground theme of his work the union of "Orphic" colour (Delauanay) and Cubist shapes. The canvases "Berlin Music Hall" (1913) and "In the Circus" (1914) are the most important testimony to this acme of mature achievement. Another painting of 1914, "Tunisia Landscape", evokes the trip to Tunisia undertaken in the company of Macke and Klee, where the latter was finally to go over to painting, whereas as from this time Moilliet was to find to an ever-increasing extent that the water colour (carried out, however, as scrupulously as a painting) was the form of expression that corresponded most closely to his personal vision. Unlike Klee, Moilliet does not proceed from a theory of colour and design but from intuition and, whereas Klee often moves from the abstract to the concrete, Moilliet always makes Nature his point of departure, each one of his works being marked, by the way, by a pictorial and rhythmic liberty that makes him strangely at one with certain young artists (for example, de Staël towards the end of his life or Sam Francis). Even if the public at large is not yet fully aware of him, it is, nevertheless, incontestably true that one can, without any form of literary licence, apply to his work that statement which Auberjonois made when standing before one of Moilliet's water colours: "Now, that's what I call great painting."

Camille Graeser 68
by *Hans Curjel*

Born at Carouge, near Geneva, in 1892, C. G. was educated in Stuttgart and then became an interior decorator, worked with Pankok and then Hoelzel, gave himself up after that to industrial design and the arts. When the Nazis came into power he destroyed the greater part of his work. Living subsequently in Zurich, he turned to "concrete" art, which is for him a means of expressing suprapersonal vital forces and a means of providing creative formal depth for what can be termed the magnificence of the world as interpreted visually.