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The construction of the Hirzenbach quarter in Zurich 151

1955/61; planning and co-ordination: A. Wasserfallen FAS/SIA, municipal architect of the City of Zurich

At the beginning of 1955 there were addressed to the competent instances numerous applications for permission to erect buildings on the site in question, with an area of 18 hectares. The municipal authorities succeeded in obtaining the consent of the owners and the architects in a resolution of problems satisfactory for all. The complex will comprise 1500 apartments for some 5000 residents, plus a primary school of 15 classrooms, 2 kindergartens and 1 nursery. Other communal installations: a parish hall (opposite the already existing church), accommodations for elderly persons, a children's playground, 500 garages and parking facilities. As for the houses, an attempt has been made to differentiate their dimensions according to three types for the most part: elongated 4-storey buildings, without lifts, others, of 9 stories, with one lift, and point blocks of 18 and 19 stories, with two lifts. Unity has been sought through general recourse to cubic elements, a homogeneous roofscape and harmony in colour scheme.

Architectural planning of the "Gellertareal", Basle 154

by Hermann Baur

The Basle philanthropist Christophe Merian (1800–1858) bequeathed to his native city vast land holdings, including the "Gellertareal", and the Foundation bearing his name gives now this site free for building over. On the initiative of P. Artaria, the local FAS group, in co-operation with the planning agencies of the city, decided to use the "Gellertareal" as a test area for carefully worked out town-planning concepts. H. B. was entrusted with the general preliminary study. A Senn plan had to be rejected owing to the fact that little room would have been left to individual interests, while the final project as completed was carried out by 8 architects' firms. Despite its relative modesty this complex is valuable in that it has realized, and not merely on paper, the idea of constructing varied types of housing in line with a central plan.

Apartment house in the "Gellertareal", Basle 156

1959; architect: H. P. Baur FAS/SIA, Basle

Resting on pylons, this building comprises 48 units of 4 rooms (1½) and 3 rooms (1½), plus, on the roof, a studio, a children's play area and a terrace with pool.

Houses for the aged in the "Gellertareal", Basle 159

1961; architects: M. Rasser and T. Vadi FAS, Basle

The complex consists of a 7-storey building and two 2-storey wings and comprises ninety-six 1-room flats and twelve 2-room flats.

Office-Apartment building in the "Gellertareal", Basle 162

1960; architects: M. Rasser and T. Vadi FAS, Basle

The ground floor comprises a shop of the General Consumers' Co-operative with self-service, a butcher shop, a 3-room flat, a separate room and storage. The two upper floors house 4-room flats, accessible by way of a stairway and galleries. Each flat is divided into a living and a sleeping area. Utmost sobriety and discretion observed in use of materials and in colour scheme.

Nagele, a new village on new land 164

by Hendrik Hartsuyker

Half a millennium after the catastrophe of 1421 that caused the inundation of a vast part of the Rhine delta, since then covered by the Zuider Zee, work was begun in 1932 to reclaim land from the sea, first with a view to expanding the area of arable farmland, then in order to accommodate part of the population of Amsterdam and also, in the agricultural areas, to create new villages, including, in the North-East Polder, Nagele. The landscape is entirely artificial, being strictly adapted to the "agricultural industry", a veritable "monotony of greenness" criss-crossed by canals, man's only protection against all this geometrical uniformity being a belt of trees and shrubs. Nagele was the outcome of the plan of the group known as "de 8", which undertook at the 7th Conference of CIAM (Bergamo) to make a study of the over-all planning of a model community. Intended for 1500 inhabitants, this settlement comprises, among other things, 3 schools and 3 to 5 churches (sects are quite numerous in Holland). In order to form some idea of the general effect it will be necessary to wait for the full growth of the trees and shrubbery.

Pre-fabricated low-cost apartment houses at Villars-sur-Glâne (Fribourg) 171

1959/60; architects A. Decoppet SIA, L. Veuve SIA and F. Aubry SIA

Two buildings entirely pre-fabricated with a total of 54 rooms, completed in 100 working days (first) and less than 90 (second). Four living levels and central stairwells, leaving room for sun decks.

Origins and development of the relief in contemporary sculpture 174

by Carola Giedion-Welcker

The relief makes its appearance in prehistoric times as the very beginning of all sculpture, and it is only with the rise of Greece that plastic creations existing in and for themselves, independently of the wall, assume great importance, even though for a long time to come the relief plays the role of "second voice". – It is at the beginning of the 20th century that the relief undergoes a fundamental metamorphosis, the essence of which can be defined, since the appearance of the works of Fernand Léger, as a participation of the wall in the sculptural creation henceforth conceived, thanks also to colour effects, as the sculptural image, not to say the sculptured picture of our age. Independently of the difference in nature separating "Le Désir" of Maillol (1905) from the dynamism of the "Amants" of Duchamp-Villon (1913), homage must be paid to the pioneer works of the "Sculpto-paintings" of Archipenko and the spatial constructions of Pevsner and of Gabo, in which the representational has given way to the musical composition of shapes. Since the Dada period, the screen-reliefs of Jean Arp have established a reciprocal play between form and void, and it is on the basis of what the author of the article does not hesitate to call the same "amorphous informative function" that, later, Henry Moore will attempt, for example in Rotterdam, an intimate integration of the architectural and the plastic, with perforation of the relief and of the wall such as is realized, for his part, by François Stahly at Saint-Rémy de Baccarat. Not being able, within the compass of a summary, to enter into a detailed account of a development which, if condensed too far, would amount to a minutious enumeration, let us point out merely with the author that an "intensive spatial orchestration of form in the sense of a purely compositional totality or of an intensification of structures has completely replaced the statically decorative and the figurative representation, and has been metamorphosed into a living entity in and for itself, at once dynamic and psychically animated".

Louis Soutter (1871–1942) 181

by Georges Peilleux

It is a strange but incontestable fact, that mental instability, psychic disequilibrium (we need think only of Van Gogh, not to mention the "poètes maudits") has enabled certain artists to penetrate into a world that is ordinarily closed to "normal" minds and to collaborate in this way in the vast movement of liberation from accepted forms which is the main tendency, both perilous and fecund, in all the great achievements of modern art. Louis Soutter, who died in a home for the aged at the age of 71 and whose work, strange, astonishing, took years to achieve recognition, is one more example of this. S. stems from the very same Aargau family which included the famous California general celebrated by Cendrars; he was born at Morges of a musical mother related to Le Corbusier, and his early life in Brussels, Geneva, Paris, then in the U.S.A., was a happy one up to the day typhus ruined him both physically and morally. For lack of brushes (and of eyeglasses) he ended up painting with his fingers, obsessed both by beauty and by the eternal struggle between Good and Evil. Auberjonois in WERK and Le Corbusier in "Minotaure" paid homage to his talent, which is not pathological but simply asocial.