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## Summaries in English

### **The New "Wohnhilfe" Store, Zurich** 369 1960/61. Architect: Hans Escher & Robert Weilenmann FAS/SIA, Zurich

Judicious adaptation of a house in the Old Town, with display room installed beneath a garden-courtyard.

### **Store of a Furniture Firm in London** 373 Plan: Conran Design Group, London

Total renovation of the interior, without any attempt at decoration; what was aimed at above all was to create an atmosphere that is cheerful and attractive.

### **Architect's House at Schönenwerd** 376 1960. Architect: Hans von Weissenfluh FAS/SIA, Schönenwerd

Close integration with the surrounding countryside; spacious rooms, all on the same level.

### **Residence at Baden** 378 1960. Architect: Dieter Boller SIA, Baden

House designed for a very active business man in need of a quiet home where he can be alone with his family, secluded location in the open country but within easy reach of the town.

### **Private House near Tuttlingen** 380 Architect: Fred Hochstrasser SWB, Ulm and Winterthur, in collaboration with A. Sax

Modestly dimensioned house designed as permanent residence for the owner and his wife, but large enough to accommodate their visiting children.

### **Residence at Rüti (Zurich)** 382 1957. Architect: Adrian Willi SWB

Designed by the late Adrian Willi, this house is being provisionally used as a studio, etc., until its owner moves in permanently from his present home, which is nearby.

### **Architect's House at Liestal** 384 1960. Architect: R. G. Otto, of the architects' firm of Förderer and Otto and Zwimpfer, Basle

Very broad panorama contrasting with the cosiness of the interior courtyard and garden at same level.

### **House at Watchung, N.J., U.S.A.** 386 1958. Architect: Otto Kolb, New York and Zurich

All the living area is on the first floor; beneath, the children's bedrooms and their play room. The house has a T plan; studio near the entrance. In the living-room, the "Fugue" by R. P. Lohse.

### **Architect's House at Zumikon** 388 1958. Architect: Alfred Bär SIA, Zurich

Basic idea: to open up the house in all three dimensions to define clearly the difference from a single-level apartment.

### **Residence at Mörschwil, St. Gall** 390 1961. Architects: Hermann Guggenbühl FAS/SIA, Danzeisen & Voser FAS/SIA, St. Gall

A large picture window commands a panorama embracing the garden, the swimming pool and the German shore of the Lake of Constance.

### **Contemporary Self-taught Painters** 393 by Antonio Hernandez

In these observations written on the occasion of an exhibition organized at the Museum of Arts and Crafts in Basle, A. H. at the outset wonders how best to designate the "self-taught painters" ("Laienmaler"). Con-

siderable time has elapsed since their discovery. Are they to be regarded as embodying one tendency among several others: to be lumped with abstract, concrete, tachiste and "naïve" painters? This approach would surely be inadequate, as would an attempt to make of them "primitive" popular artists who are rejected by the "people". If, as Werner Haftmann puts it, the painting of contemporary professional artists represents in the main the painters' attempt to come to terms with their means of expression, quite the contrary is the case with the naïve painter, who is an out-and-out realist: he seeks to come to terms with objects. All the same, naïve painter and self-taught painter are not synonymous; there are numerous self-taught artists who are by no means naïve, as revealed by the Croat paintings, e.g., of the famous school of Hlebin, works occupying a middle position between popular art and "high art". Whereas popular art is above all else traditional, naïve art proceeds rather from depth psychology.

### **Albert Bosshard and Naïve Painting** 397 by Heinz Keller

With the intention of relating the Winterthur water-colour painter Albert Bosshard (1870-1948), well known in his time for his panoramas, to the "naïve" artists, Heinz Keller first points out that such artists are never able to execute their work by imitating other artists or by developing a routine of their own. Furthermore, the more their work comes into being, the greater is the importance of factors which transcend the conscious intention of the artists. This feature was called "the share of God" by Gide in "Paludes". Right from the very beginning the movement of modern art—initiated as it was by three self-taught artists: Cézanne, Van Gogh, Gauguin, and the greatest of the "naïve" painters, Henri Rousseau—has been a revolt against the academicism of the nineteenth century. The significant feature about Bosshard, who thought of himself as a professional artist, is that in his case profession and talents are clearly separated. This is specially apparent in the work he did for himself, his water-colours. The work he did in his most fruitful period, work which was carried out in Toulon, is evidence of a widening of his universe. His contact with France, however—a contact which nearly always frees and refines the faculties of the artist who discovers her—did not alter the intimate structure of an essentially introspective and uneasy spirit touched unconsciously by grace.

### **The "Naïve" Sculptor Ettore Jelmorini** 400 by Piero Bianconi

Born in the village of Intragna, E. J. is the embodiment of a "naïve" sculptor, a rarer figure than that of a "naïve" painter. At first he was a stone-hewer, as were his forebears, and his manual experience is thus "innate". Some years ago he was struck by the shape of a stone, which was approximately that of a sheep, and he felt impelled to help this stone to become the animal he had seen in it. This became his subsequent method of work and he has continued to act as a "midwife", delivering shapes latent in nature with erratic blocks as his most general points of departure. His work sometimes makes us think of the Romance imagists.

### **Popular Art Today** 402 by Rudolph Hanhart

It is above all between 1750 and 1850 that popular art was most manifest, it being, apparently, a consequence of a certain measure of democratization. From this stem the analogies that hold between it and the craftsmanship of the medieval guilds. One of the documents that characterize best that attitude of mind expressed in this art is to be found in the writings of Ulrich Bräker, "the poor man of Toggenburg". In our time, certain representatives of the "high" arts—Utrillo, Miró—show incontestably certain analogous features with popular art. But what is now claimed to be popular art is nothing but worthless imitation; in those places where it remains concealed it may still help to fashion our image of the world after its own lights.

### **"Naïve Art" and Fashion** 404 by Hans Friedrich Geist

The vogue for "naïve" art that there is today threatens soon to commercialize it in the worst of ways. This viewpoint of the writer, who sees in "naïve" art a degraded form of popular art, was maintained in an article by the same writer in WERK, No. 3/1951, where among other matters he made a distinction between the "lay" painter ("laicus") and the "dilettante". Insofar as these activities remain authentic, both are equally legitimate, but only on condition that their essential natures are not despoiled by any form of publicity.