

**Zeitschrift:** Das Werk : Architektur und Kunst = L'oeuvre : architecture et art  
**Band:** 49 (1962)  
**Heft:** 11: Nicht-Architektur - Architektur  
  
**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:** 15.01.2026

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

An "Utopian" form of architecture?—this could be the principal point of interest in Daniel Chenut's work. Who knows whether the end it seems to point to in "architecture" with regard to housing could not go in hand with an architectural resurrection in the public sphere? This is why this issue is also commenting on the Aesch school, the design of which has not been determined by purely functional considerations.

**Townplanning as a Contemporary Responsibility**

378

by Christian Farenholz

In the eyes of the writer the greatest source of error for a number of contemporary thinkers is to continue thinking along the Hegelian and Marxist lines of the last century, that is, raising problems (among them townplanning) with a Utopia in mind whose level of abstraction is tantamount to the negation of man as a reality. On the contrary, all our efforts must be exerted towards the development of present-day reality and not a hypothetical scheme: our responsibilities are rooted in the present.

**Housing—Towards a Study of Housing in the Second Half of the 20th Century**

380

1960–1962; by Daniel Chenut, Paris; in collaboration with Andreas Jaeggli, Paris

Goals: the consideration of housing as a total economic, social and constructional phenomenon; comprehension of man's setting in space from birth to death; a study of "housing for the greatest number"; a study of its complete cycle (from its design to its destruction; and, finally, to sketch out what it could be (this is now a political question) on the basis of "the right to housing". Homes today are the product of ideas that are now obsolete; amongst others, the idea of the enjoyment of rights is called upon to replace that of ownership. In housing that is no longer a routine product the new space-time of accommodation will imply the simultaneity of sight and action, thus realizing the unity of space and time. This is a problem that is of a constructional and social nature at one and the same time, for housing and its space-time (utilization time) must be thought of as a function of life in a town as a whole. Instead of the fixed subdivisions found in traditional housing, there must be maximum mobility in the total cell and, therefore, the "machine to make buildings", that is to say, the ability to establish spatial patterns and equipment at will. The ancient dream of the Age of Gold will then be possible. In contemporary society what has to be done is to see that the problem of housing forms the centre of political thinking, for our client is none other than society as a whole.

The residential object and its cycle: it will not be long before homes are objects or goods like any other industrial product; and as the free plan will allow a distinction to be made between large-scale work and secondary work (in essence, this could be called "furniture") the home will become a mobile, transformable object which we no longer own but—and this will serve to free us, for one is always possessed by one's possessions—enjoy the use of, an object whose reality demands a study of its complete cycle in time.

Whereas the architect co-ordinates the sociological and anthropological problems connected with man's setting in space, the townplanner, working as an intermediary, links the planner and the architect with a view to the new allocation of time and space. The ideal of flexibility already mentioned as regards the free disposition of elements (spatial patterns and equipment, and the extension of housing as well), independently of an attempt to specify three forms of accommodation for units for 100,000 inhabitants, is illustrated in detail by a hypothetical family living in a flat between 1965 and 1990 (children growing up, then leaving for elsewhere). "The possible solutions are infinite in number and must not be restricted a priori" (E. Rogers).—Housing and Townplanning: Even though we may be ignorant of the size of our towns in 20 years' time, this does not detract from the fact that townplanning relies on either quantitative variables (population, energy consumption, moves and traffic, etc.) or qualitative ones (cultural level, forms of production, ideological factors motivating the various generations, etc.). Summing up, it can be said that the industrialization of housing is one of the keys to rational townplanning. Without it the present crisis in housing will continue to prevail.

**Studio of "Radio Svizzera Italiana"**

389

1961. Architects: Alberto Camenzind FAS/SIA, Lugano and Lausanne; Augusto Jaeggli FAS/SIA, Bellinzona; Rino Tami, Lugano

Four groups of buildings: offices and management; artists; the studio itself; general services. A hexagonal plan—this gives greater formal liberty now and in the future, when extensions will be carried out. Work on the TV studio has just been started.

**Aesch School**

394

1962. Architects: Förderer & Otto & Zwimpfer, Basle and St. Gall

The introduction to these notes will have supplied the reason why we are presenting this building, which, we think, has been adequately summed up in the objective comments made upon it in the main part of this issue.

**The Aarau Museum of Fine Arts**

405

by Guido Fischer

Made up of what were once subject districts, the Canton of Aargau with its capital Aarau, which numbers scarcely 17,000 inhabitants, seemed to offer in the 19th century little in the way of favourable conditions for the foundation of a museum. However that may be, the Association of Fine Arts dates back to 1860 and it was in 1892 that the construction of a Museum of Applied Art was decided upon. But it was only in 1956 that the Museum of Fine Arts was inaugurated. This is the work of the architects Loeffe and Hänni and is an uncompromisingly modern building in design. Aware of its financial limits and its exhibition space, the museum authorities have very wisely made it a centre of Swiss art. At the present time 325 artists are represented by 1,350 paintings and works of sculpture. Caspar Wolf (18th century), the School of Barthélémy Menn, Otto Meyer-Amden, René Auberjonois, Louis Soutter, the sculptor Jakob Probst are among the artists whose work is much in evidence. As regards contemporary trends (K. Ballmer, Helene Dahm, Klee), the collection will feature them more extensively in the course of time. The Aarau Museum has every reason for developing along sound lines.

**Epilogue at Oberägeri (1947–1957)**

413

by Henry van de Velde

In this last chapter of the memoirs of Henry van de Velde given below in the German translation by Hans Curjel we learn of the final period of the life of this pioneer "par excellence", whose ideas were to launch the movement of the Werkbund and to provoke the elaboration of what is now understood to be vital modern architecture. At first we meet H. van de Velde in the difficult material conditions he was living under in his Tervueren house in 1947 until a Swiss friend, Maja Sacher, came to persuade him to seek better refuge on Swiss soil. Despite the generous efforts made by Queen Elizabeth to persuade him to remain in Belgium, this plan, largely under the auspices of Alfred Roth, came to fruition at Aegeri, not far from Zug. Once there H. van de Velde methodically went on with his work on his memoirs but these were never completely finished as the "1900" exhibition organized by Johannes Itten and H. Curjel in Zurich led him to write before the memoirs had been finished an article called "An Eye-witness Account of and My Personal Contribution to the Advent of Style Nouveau". Among the most important reminiscences in this chapter we should like to point out the visit paid by Antonin Haythum and his New York pupils, that paid to Paul Geheeb, whose School of Humanity found an ardent admirer in van de Velde, and the moving evocation of the author's 90th birthday, which was celebrated in Zug.