

<b>Zeitschrift:</b>	Das Werk : Architektur und Kunst = L'oeuvre : architecture et art
<b>Band:</b>	50 (1963)
<b>Heft:</b>	2: Mobile Architektur - Siedlung Halen
<b>Rubrik:</b>	Summaries in English

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Although at first sight perhaps it might appear utopian or in the science fiction manner, *Yona Friedman's "Mobile Architecture"*, presented in this issue, strikes us as being a happy complement to three other studies that have previously appeared in this review: the "Bergstedt" survey (3/1962), the report on Philadelphia (5/1962) and finally "The Environment" by *Chenut* (11/1962). In respect of this type of study of the city of tomorrow, we can but regret that we have been unable to report in full on the remarkable work of *Eckhard Schulze-Fielditz*, Essen, and of *Constant*, Amsterdam.—Moreover, if in this issue we cover the Halen colony, this is by no means because it can be said to represent the city of the future, but at least it constitutes, on its scale, a small fragment of utopia actualized here in our country to the satisfaction—and that is already evident—of 80 families.

**Mobile Architecture**

by *Yona Friedman*

In two short testimonial letters the writer *Claus Bremer* and prof. *Paul Hofer* pay high tribute to the colony expressing their joy at being among its residents.

**Karl Hügin**

by *Paul Weder*

72

Born in 1887 at Trimbach (Soothurn), Karl Hügin, after passing through the schools of Basle, served a designer's apprenticeship in the field of reinforced concrete. He attended courses in design at the School of Arts and Crafts, then worked from 1904 to 1906 in Stuttgart, later in Zurich. After the First War he devoted himself to painting and graphic arts. Travels in Germany, Italy, Dalmatia and North Africa. He has taught at the School of Decorative Arts in Zurich. From 1923 on, many mosaics and frescoes. Frequent exhibitions in Switzerland. He wrote "The Formation of a Painter" (in German) for the collection "Als das Jahrhundert jung war", put out by J. Halperin. Two relatively recent exhibitions, in Aarau and in Winterthur (1960 and 1962), have revealed very clearly that this mosaic and fresco artist is also the creator of a pictorial and graphic world of high quality.

**Alberto Giacometti**

by *René Wehrli*

80

If the family of painters of the Bregaglia Valley bearing the name of Giacometti suggests the dynasties of Swiss artists that from the medieval period to the Baroque emigrated and achieved fame far from home, it is no less true that the first two—Giovanni and Augusto—always remained in touch with their province and that even their present scion, though decidedly conditioned by life in Paris as shown by his art, likes to come back on occasion to the country of his forebears. Who knows whether, after all, certain "mountaineer" affinities crop out secretly in the structure—and the feeling of solitude—of these works that are so revealing, moreover, of the forlornness besetting the fate of modern man?

**Michel Seuphor, Designer**

by *Hansjörg Gisiger*

82

Our age of specialists gives short shrift to all-round talents, and this is no doubt what explains how Michel Seuphor (this name being an anagram of "Orpheus"), internationally known as a modern art critic—he is the author of a monumental work on Mondrian—has not yet achieved the same renown for his drawings, fascinating though they are. He himself has defined them as "drawings by gaps". By this is meant a system of strokes that are severely horizontal defining, in white, a shape. It has been said of this way of proceeding that it is both "allusive and abstract, often with components that are either surrealist or expressive". Certain drawings by Seuphor are known for having been torn up and then remounted by Arp. Finally, thanks to the collaboration of Elisabeth de Saadler, the eminent Belgian tapestry artist, his drawings have been admirably transposed on a grand scale.

**The Halen Housing Colony, near Berne**

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1959/61. Architects: Atelier 5, Berne; interior decorator for the shop and the restaurant: H. Eichenberger SWB, Halen; engineer: E. Pfister SIA, Berne and Olten

It can be said of this colony that its completion reveals that it is possible to make real progress even within the scope of the present building code. It is, in fact, a novelty in that each of the houses, along with its garden, is the property of its occupant, whereas the joint installations (swimming-pool, roadways, paths and woods, laundry, playground, garage, service station, porter's house) are the joint property of all the householders. The houses number 80 in all, of different types. Their high number has made possible a unit purchase price running from 130,000 to 165,000 francs, and this includes a site with an admirable view only 4.5 km from the centre of Berne, with residence areas measuring from 120 to 170 sq.m. At the same time, it has also been possible to maintain the private character of each of these flats. No one disturbs the privacy of anyone else and there is visiting back and forth only when people feel like it.