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**General Plan, Municipality of Baden**

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*General Plan Group, Baden: Architect: Hans Litz SIA, Zurich; Traffic Engineers Seiler & Barbe, Zurich; Sociological Research: Metron Study Group, Brugg*

*Functional History*

Baden is a small city in the Canton of Aargau with barely 10,000 inhabitants. Its rich history is to be understood mainly from the function of the place as a watering-place, as a traffic junction, as a market centre, as an industrial town and as an administrative and political focus.

*Assignment*

The utilization of surfaces can also be divided up in accordance with its historical development and its various functions. It is the task of the study and the planning to draw up a sociological and economic picture and, on this basis, to estimate the town-planning possibilities and to allocate and plan the required areas and development zones.

*Town-planning pilot scheme*

When all the decisions were being made, it was necessary to appraise the selected individual goals which are to be achieved, in relation to their mutual compatibility. Since these and their effects are not yet known in detail, this totality of aim can only be expressed in the shape of a pilot scheme. This scheme is to be understood as a total conception, also comprising the temporal phases of development.

*Sociological pilot scheme*

We understand by sociological pilot scheme of the city the stereotyped conceptions of the residents as to how their city ought to function and what it should look like. The behaviour of the inhabitants is then in line with these conceptions. The aim of the sociologists in the town planning is to ascertain the population's preconceptions, what has been referred to above as the pilot scheme, and to compare them with the technical and economic possibilities of the city.

*The consumption forecast*

The essential functions of the urban centre are distribution, administration and supply. When we are planning the city of tomorrow, we have to know to what extent these functions will develop and change. This change can not be expressed in terms of a linear extrapolation; a large number of factors have an accelerating effect and at the same time a braking effect. Even if the city function as a whole gains in importance, this function is made up of a great number of progressive and recessive individual factors.

*Sociological pilot scheme: Living comfort*

The new pilot scheme with its five requirements emerges from the analysis of the functions of the Baden urban centre:

- 1) Easy accessibility, good supply situation
- 2) Continuous pedestrian zone
- 3) The centre has to be inhabited
- 4) Dense combination of various types of area utilization
- 5) An arrangement that allows for the renovation and the growth of the centre

*New architectural pilot scheme*

There emerges a new, already more specific stage from the earliest and still quite general vision of a town-planning pilot scheme: the atmospheric density making for attractiveness is maintained by a mixture of functions. There overlap at the station square the zones allocated to cultural activities, public administration and business; on the Schulhausplatz there converge the finely articulated edifices of past ages and a differentiated new shopping street. The green zone rises from the banks of the River Limmat; a pedestrian area is being laid out adjoining it.

*The film*

The reorganization of the Baden centre will call for large-scale means. There is a distinct danger that the population will form the wrong impressions of the extent and of the effects of this reorganization. In order to give the public an idea of the necessities involved and the limits imposed, the group for theoretical planning has made a film on the planning program for Baden.

*Integrated planning*

Since the planning itself has a direct bearing on economic life, the initial extrapolations of existing conditions can no longer be regarded as realistic. The planning activity itself is becoming a process which is at all stages only slightly ahead of the actual transformations occurring in the city. In this connection care has to be taken that the interventions of the planners do not destroy complicated structures and so weaken the economic viability of the city.

**Planning study of Bruson**

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*Drawn up by students of the Swiss Federal Institute of Technology, Zurich, within the scope of the section 'Field and Forest' of the Swiss National Exhibition 1964. Architect: Jakob Zweifel BSA/SIA, Zurich*

The stepping up of productivity in agriculture, the transformations of the price structures on the world market and the changes in the requirements of consumers have quantitatively reduced the proportion of the population engaged in agriculture in Switzerland. This process, a thoroughly normal one in and for itself, naturally affects mainly the mountain regions, in which the activity of the farmer yields the lowest production figures and where the excess population can find no other sources of employment. This typical situation of the marginal farm communes in the mountains was intended to be shown within the scope of the Expo. The choice fell upon the village of Bruson in the Valais, a commune of 250 inhabitants, at an altitude of 3,000 feet above sea level. The study on Bruson was to serve the development of a policy of regeneration for the mountain communes. The students recognized that the village could not be maintained by way of measures in the agricultural sector. The very reorganization of agriculture calls for new buildings and reduces the number of jobs. The charm of the old village can be preserved only if the tourist industry can be brought into a symbiotic relationship with agriculture.

The population of Bruson, especially Councilman Pierre Deslarzes, acted alone in initiating the investigation. The authors of the plan could rely on their good will and on preliminary work. There was also made of the Strasbourg dissertation by Odile Andan: 'Bruson - attempt to modernize a mountain village in the Valais.' Carl Fingerhuth, architect, acted as a consultant in matters relating to the legal aspects of local planning.

**The 'Moderne Bund' (1910-1913)**

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*by Walter Kern*

From 1909 to 1914 Hans Arp was resident in the Swiss resort of Weggis on the Lake of Lucerne, where his family too lived for a time. His association with the German painter Walter Helbig, who also built a house there in 1910, with Paul Klee and a number of Swiss painters, Oskar Lüthy, Hermann Huber, Reinhold Kündig, Wilhelm Gimmi, Emil Sprenger, who visited in Weggis, resulted in the foundation of the artists' association known as 'Der Moderne Bund'. The association was loosely organized; its composition varied from exhibition to exhibition. Above all, the works of foreign artists were intended to indicate modern trends and did not imply membership of any kind in the association. The first exhibition of the Moderne Bund was held at the Grand Hôtel du Lac in Lucerne from December 3 to 17, 1911. There were also shown here graphic works by Othon Friesz, Gauguin, Matisse and works by Herbin and Picasso, as well as paintings by Cuno Amiet, Ferdinand Hodler and Ivo Hauptmann. The second exhibition, in the Zurich Kunsthau from July 7 to 31, 1912, in addition to the actual members, comprised a number of German artists from the Blue Rider circle: Kandinsky, Franz Marc and Gabriele Münter, along with Matisse, Delaunay, Le Fauconnier and a few specially invited Swiss. At the third exhibition, at Hans Goltz's in Munich from March 16 to April 4, 1913, there appeared exclusively works of the 'Swiss Group', and these went on to the 'Sturm' Gallery in Berlin, where they were shown as the last event staged by the group from April 26 to May 31, 1913. At the end of 1913 or in the course of 1914 the association broke up. Soon afterwards Hans Arp also left Weggis.

The historic significance of the Moderne Bund lies above all in the concentration and reinforcement of creativity in the sphere of modern art in Switzerland. In this role it performed pioneer service for Switzerland. Two folders are left as a permanent record, one of which appeared at the exhibition in the Zurich Kunsthau and, in addition to 12 reproductions, contained woodcuts, initials and vignettes by Helbig, Arp and Lüthy. The second folder is dated 1913 and contains original graphic works by Gimmi, Helbig, Huber, Lüthy and Klee ('Garden of Passion'). Moreover, Paul Klee wrote for the Swiss journal 'Die Alpen' a report which is still valid to this day as a formulation of the controversial new tendencies of the time.

**The Painter Carl Liner**

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*by Rudolf Hanhart*

The painter Carl Liner was born in St. Gall in 1914, the son of the painter Carl Liner (1871-1946), who had developed out of the Munich school. He received his first training in his father's studio. He soon went to Paris to Othon Friesz, where it was mainly landscapes that were produced which were closer to Expressionism than to Fauvism. After the war he resettled in Paris. Here he discovered new possibilities of expression, based on colour and motion.