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**'Het zilveren Schor', youth center in Arnemuiden, Holland 81**  
*Architect: Onno Greiner, Amsterdam*

This youth center is situated in the vicinity of Arnemuiden on the southern peninsula of Zeeland. The ground here is reclaimed from the sea; in the future it will become an important recreation area for the residents of Rotterdam and Antwerp. The youth center has been sponsored by the Queen, and its purpose is to be a meeting-place for young people from Holland and abroad. The basic rule is that at any given time at least two groups of different character must reside there at the same time. Later on the youth center will be the core of a still unrealized complex of forest, campsites, sports fields and a yacht harbour.

The center is a conglomerate resembling a village and is based on a partial separation of residential functions. Each important function is clearly accented by means of a pyramidal roof. The leading tract is the central residence hall. Adjoining this are the large dining hall and the church. The groups of young people sleep in three separated houses which are nevertheless connected with the main building via glassed-in galleries, each of these houses, again, being crowned with a pyramidal roof. The first extension stage will comprise an additional bedroom unit, plus a handicrafts room and a garage. There would also be possible internal expansions beneath the pyramidal roofs of the dormitory units, which at the present time are being used as recreation rooms but will be converted later on into dormitories.

**Educational and vacation center at Fiesch, Valais 84**  
*1967. Architects: Paul Morisod, Jean Kyburz, Eduard Furrer BSA/SIA, Sion*

In the Bircheyenwald in the vicinity of the village of Fiesch there has been created the first stage of the vacation center. The complex is intended to give country schools, during school term time, an opportunity to conduct school vacation courses in the Valais; during the holidays the houses will be available to Swiss and foreign young people's organizations. The co-operative which owns the buildings does not seek any profit, but merely wishes to break even. The complex is so arranged that in the event of a grave emergency it can be used as a military hospital. This second purpose is what to a great extent determines the character of the whole complex.

The buildings are grouped around a central village square, which is situated on a large terrace above the kitchen. The two large residence pavilions each have 200 to 240 berths for holiday operations, the small one 100 to 120. If fitted out as a hospital, there would be half as many beds. The large restaurant has a seating capacity of 600, the kitchen a capacity of 2,000 meals.

The whole complex is given unity by the construction material employed, which is concrete. All the residence buildings have been set on pillars, the model here being the old Valais granaries, so that there are open-air, open-sided and covered play-rooms on the ground-floor levels. The flat roofs are partly covered with earth and planted.

**Protestant children's village, Müllheim/Baden 88**  
*Architects: Werner Blaser, Nees & Beutler, Basel*

The children's village consists of five residence pavilions for groups of 12 children each, a community building and the administrator's house. All the buildings are disposed around a level square. The five identical two-storied residence buildings contain a central installations core and are completely glazed on the outside. On the ground floor are the recreation rooms as well as an open snack kitchen; on the upper levels are the bedrooms. The furniture has been designed expressly for the children's home, as were the carpets by Helen Blaser.

**The landscape as work of art 96**  
*by André Corboz. Photographs by Klaus Runze*

The landscape which has been historically and organically created and developed by a long-settled peasantry is here considered as an object of aesthetic perception. It was only in the 18th century that people began to develop a feeling for landscape beyond the usual literary stereotypes. This century was also the time of the first attempts at active landscape architecture, which, however, after the end of the Romantic period, degenerated into its opposite, the exploitation of nature. Another necessary pre-condition for an understanding of what the photographer is seeking to express with his scenes from Cappadocia is a feeling for 'casual objects'. The photographer shows us a landscape in which these 'natural sculptures' do not stand about merely as accidental curiosities but are integrated in a visually meaningful context. The land surface of Cappadocia has been moulded by volcanic eruptions followed by centuries of erosion. From the 7th century until late in the Middle Ages the Byzantine Christians utilized these given geological conditions: they lived in forms of architecture that did not need to be built but merely hollowed out. A phase of decay and further erosion brought about the disappearance of

the outer walls of these buildings; the former interiors now reveal the contours of the rocky walls. New residents, simple peasants, have occupied some of the remaining rooms, others have taken up residence in cubic stone huts. Every arable patch of ground is planted with olives and vines, and in this way the variegated topography of this landscape is maintained.

**Fritz Glarner 105**  
*by Margit Staber*

The Swiss painter Fritz Glarner was born in Zurich in 1899. He left his native city at the age of 17, studied in Naples from 1916 to 1921, lived in Paris from 1923 to 1935, in Zurich in 1935/36. In 1936 he went to the USA. During his Paris period he was a member of the 'Abstraction-Création' Association. In New York he got in touch with Piet Mondrian and the first generation of American abstract artists. Like Mondrian, with whom he was friendly up until Mondrian's death in 1944, he reduced his palette to the primary colours red, blue and yellow, as well as white, and black and grey shades, and he also took over the horizontal-vertical coordination of the pictorial field of vision. Nevertheless, within these boundaries he has moved very far from Mondrian and has won through to new expressive forms. Some of the edges of the rectangles run diagonally and generate a barely noticeable but effective dynamism. Glarner's invention in this context is the 'tondo' with its still more perceptible rhythmic mobility.

**The wood monotypes of Walter Eglin 110**  
*by Reinhold Hohl*

The Basel painter and graphic artist Walter Eglin (1895-1966) in the last months of his life, when he was greatly handicapped by illness and failing strength, created around 20 sheets which, owing to their technique, are to be considered as wood monotypes: narrative pictorial compositions made from the imprints of different kinds of wooden stamps. In the form of letters, little rods, cross-pieces, branches, wood surfaces and figured woodcut fragments were prepared, treated with printer's ink and applied to the paper with gentle hammer blows.

**Methodological art criticism 113**  
*by Jean-Christophe Ammann*

In this article criticism is treated neither historically nor as a prescriptive discipline but as a methodological procedure. Basic significance is attached to structural analysis, because it has to comprise all aspects which are immanent in the given work, including the psychoanalytical aspects. - The point of departure is a precise description, which has to lay bare the formal property and the semantic components which are for the most part bound up with it. In this way constants, affective coefficients, become visible, which can only now be interpreted within a larger context, in that it is possible in a second phase to effect a separation of the expressive elements from their semantic dimension. The third phase consists in a coordination of the 'results' into a general picture comprising both work and artist.