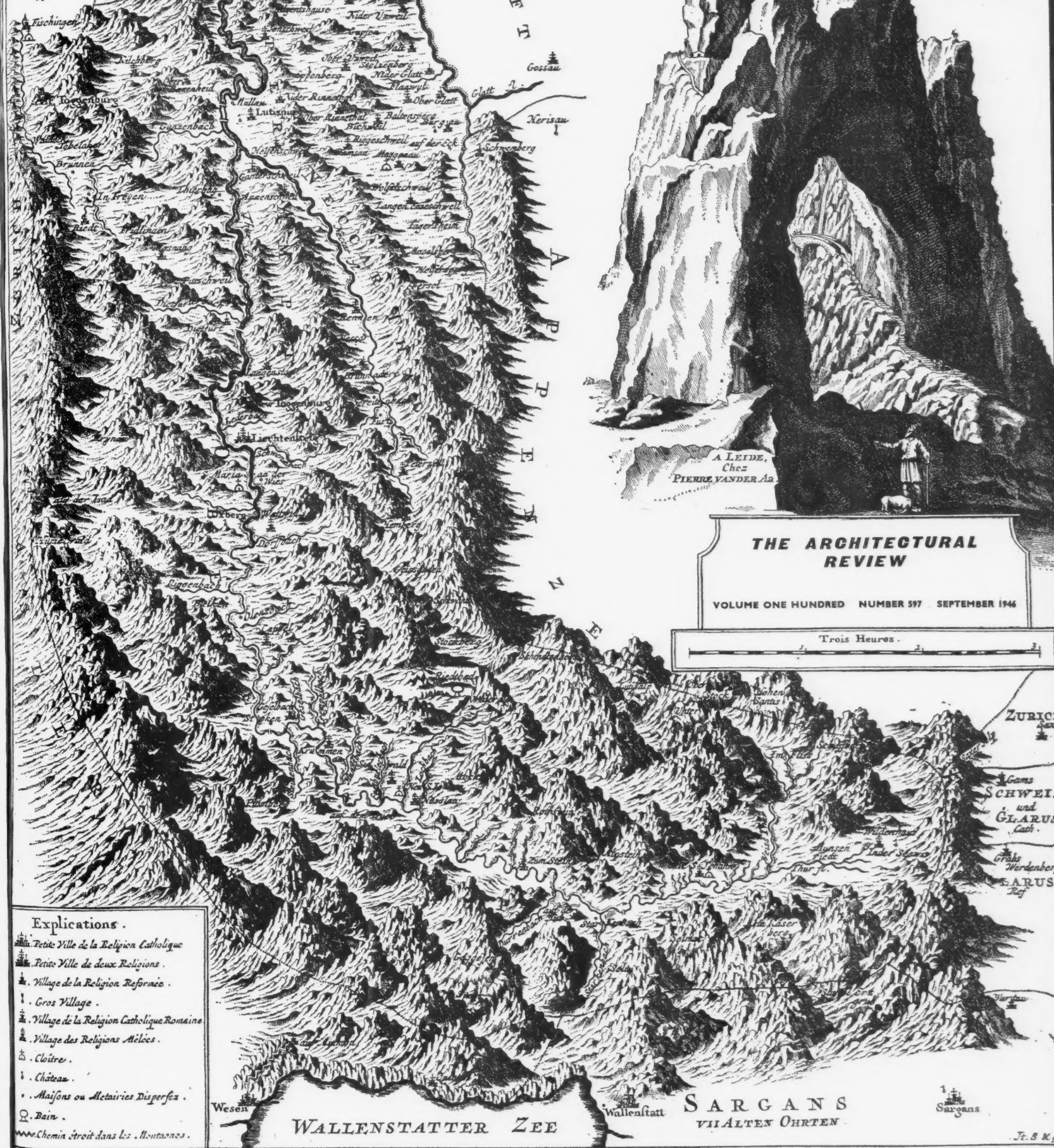
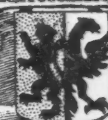


THURGEU
VII und X ALLEN OHRTEN

ALTE LANDSCHAFT



A LETDE,
Chez
PIERRE VANDER Aa

THE ARCHITECTURAL REVIEW

VOLUME ONE HUNDRED NUMBER 597 SEPTEMBER 1946

Trois Heures.



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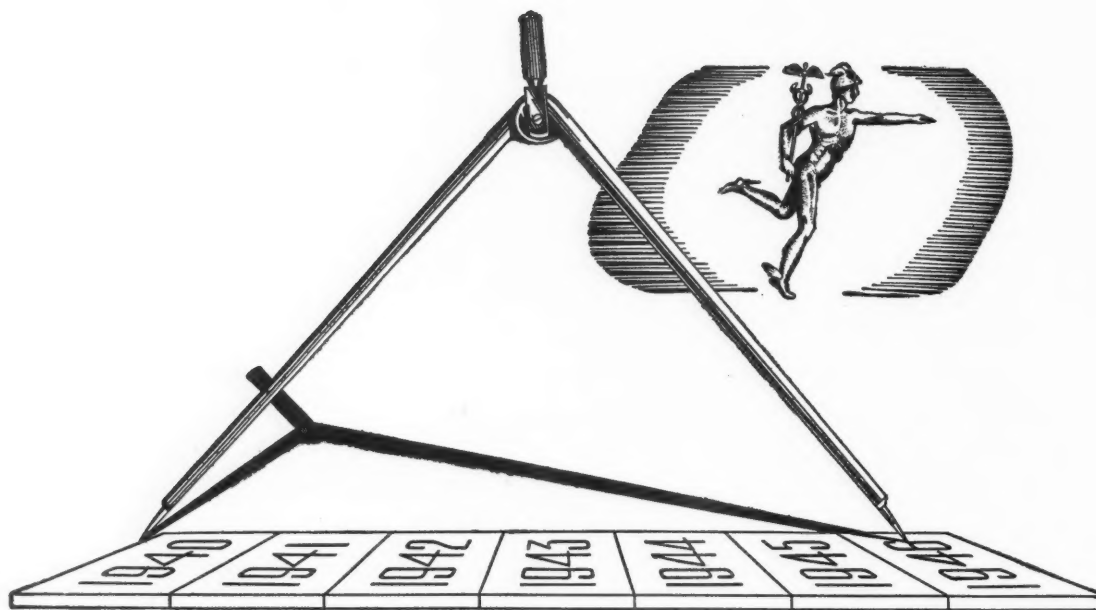
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- Village de la Religion Catholique Romaine
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S W I T Z E R L A N D



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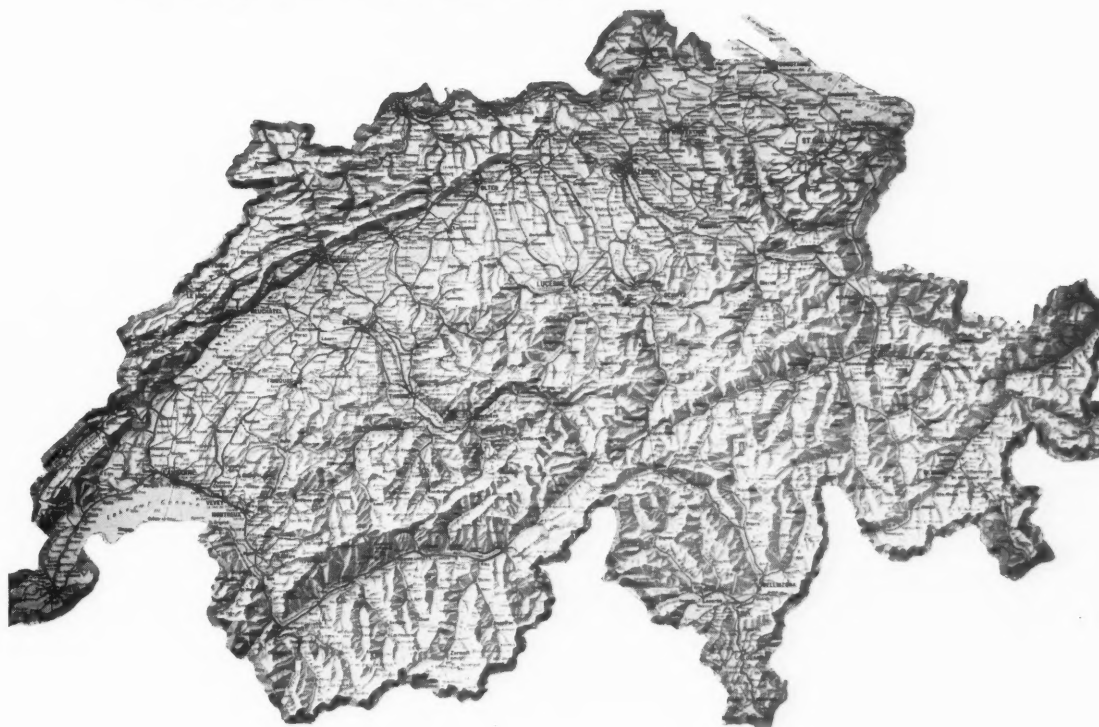
SWITZERLAND

RECENT PLANNING AND BUILDING AND
ITS HISTORICAL BACKGROUND

The Architectural Review

INTRODUCTION

It is appropriate that the publication of this number, and the London exhibition of Swiss architecture with which it has been planned to coincide, should be taking place in September; because in this month London is also the scene of the first international congress of architects to be held since the war, and no country is more closely identified than Switzerland with the exchange of ideas internationally. Switzerland was the site of the old League of Nations and is the headquarters of the International Red Cross; it is also the site of the secretariat of C.I.A.M., in the pre-war years the most active and influential of international architectural bodies. The isolation produced by the war was particularly stultifying to architects, and every effort must now be made to re-establish those international links which are so necessary to technical and artistic development. This month's congress, in which architects from twenty or more countries will be meeting under the auspices of the International Reunion of Architects, has in fact the establishment of such links on a permanent basis as its chief purpose. Its deliberations should be inspired by the fact that its meetings are being held not only at the same time but in the same building as the exhibition of Swiss architecture, for in most war-worn imaginations Switzerland is pictured even more strongly than it was in the past as the still centre of a whirling vortex, a centre where all is clean and neat and freedom lives on nodding terms with order; not a place to be envied unreservedly, but one to be appreciated for its unique qualities as a norm, testifying that in spite of difficulties of language, race, outlook and geography, it is possible to maintain a durable equilibrium in human relations.



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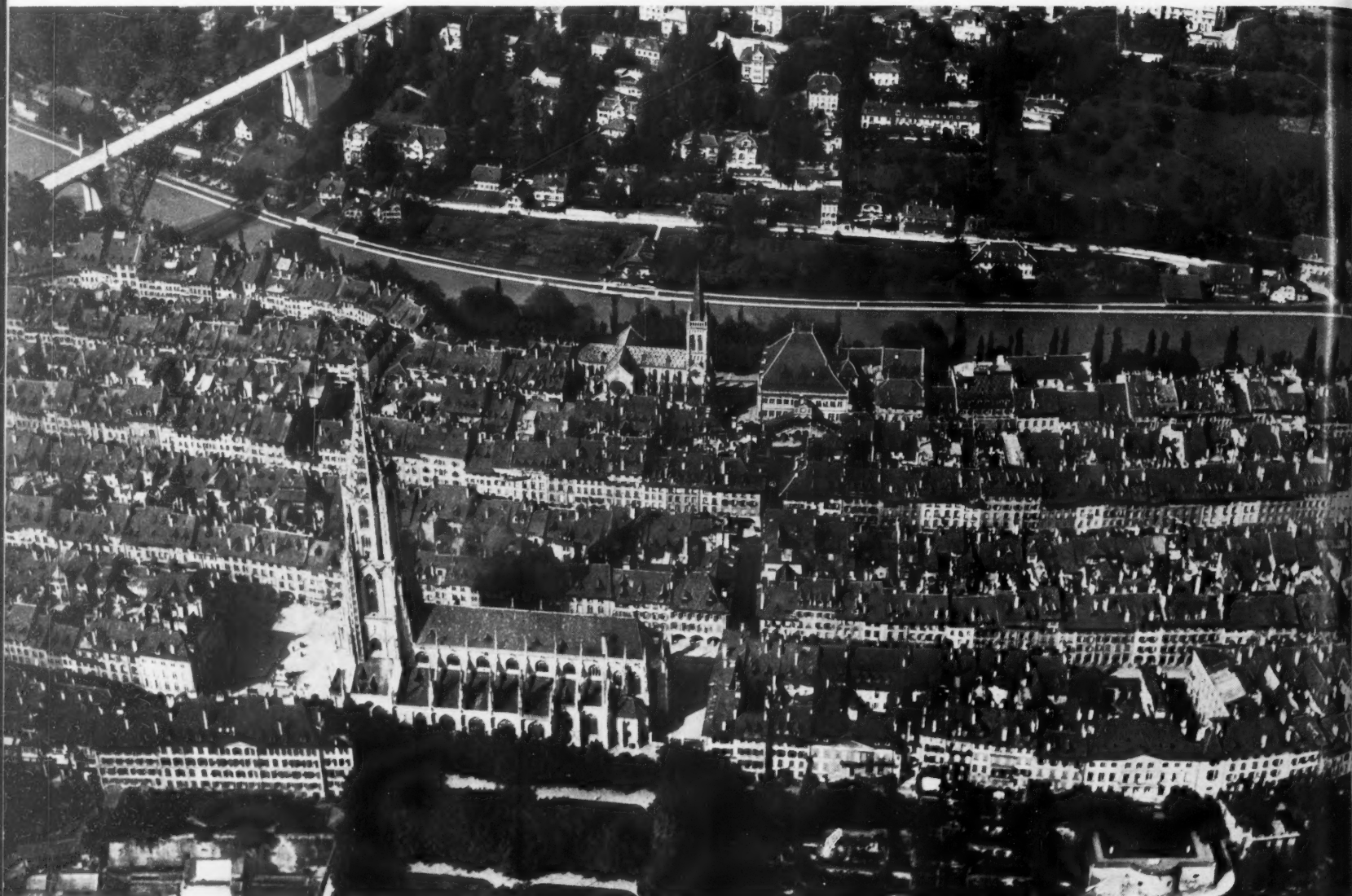
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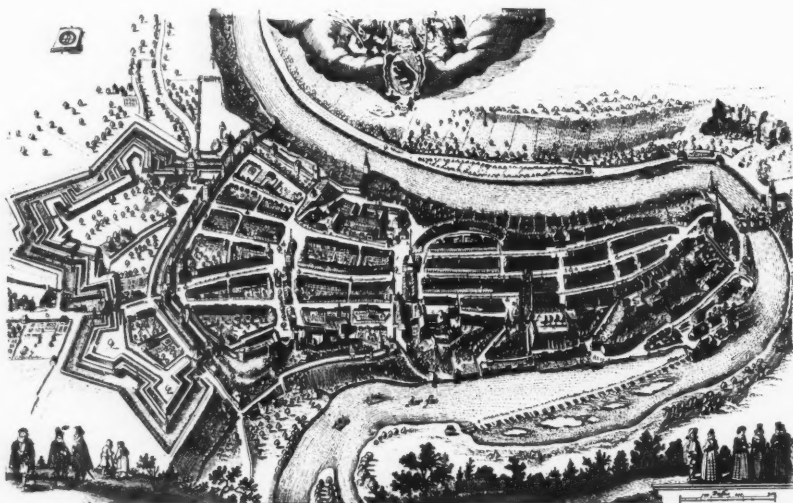
THREE AND SIXPENCE

For help in collecting material for the Switzerland Number of THE ARCHITECTURAL REVIEW thanks are due to Mr. V. P. Ceresole, Dr. C. D. Furrer and Dr. H. Lienert. Dr. Meyer's article was translated by Mrs. M. Hottinger Mackie. All other translations were done by Mr. S. Buzas.

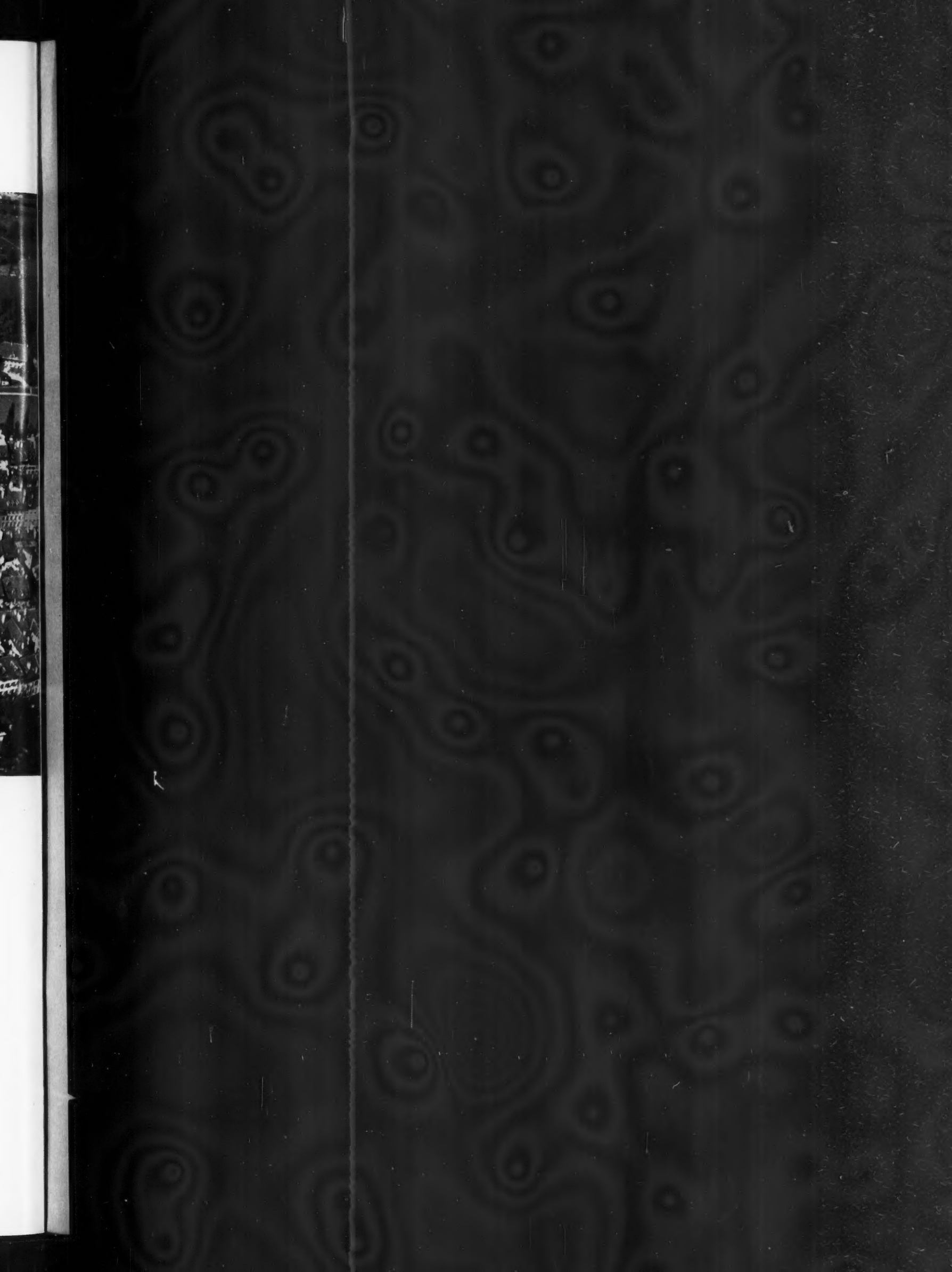
J. Fenimore Cooper whose *Excursions in Switzerland*, 1836, is quoted in this month's anthology, gives an admirable description of the early history of Berne in one of his letters sent back to America. "Berne," he says, "is, assuredly, both a picturesque and a beautiful town. It stands on a peninsula formed by the windings of the Aar, and as this river has dug for itself a channel near, of quite a hundred feet below the surface of the adjoining country, the place appears to lie on an eminence, while, in fact, it is rather lower than the level of most of the great valleys of the canton. The history of this city is the history of the canton, and, in some measure, it is the history of the Helvetic Confederation. . . . The city of Berne was built on its present site on account of its facilities for defence. The great depth of the bed of the Aar, and its singular curvature, cause the place to be completely encircled with an admirable natural ditch, with the



exception of a neck of land of no great width. A wall thrown across the latter, and the construction of houses of solid stonework along the brow of the precipices that overhang the stream, made it, at a period when the use of artillery was unknown, at once a fortified town." The engraving below shows clearly the three main extensions of boundary which took place between 1191, when the fortifications were begun, and the seventeenth century. The dates of the lines marked by road and fortification, starting at the second road from the Cathedral are, 1250, 1350 and 1621-46. The air photo of the city shows how little change has affected a scene which so accurately reflects that outstanding characteristic of the Swiss, the respect for order and tradition.



Berne



Journey through time

by

PETER MEYER

History and geography have conspired to give Switzerland a special position among European countries. Its geographical peculiarities are well enough known; its political organization, a confederation of regional units each preserving a large measure of autonomy, is of a type unique in modern Europe, so that even to-day Switzerland "represents the medieval state, which was of a purely spiritual and legal order, and was not, nor wished to be, a national state." The following article by Dr. Peter Meyer traces the history of Swiss architecture from the earliest times, through the middle ages, the Renaissance, the period of the international baroque, and the eclectic nineteenth century, down to the present time, and relates it to the economic and cultural background of the successive epochs. It is not a history of great masterpieces but of an extremely high general standard consistently maintained. Switzerland has, as a rule, been the meeting ground of styles and tendencies which have found fuller expression elsewhere, but underlying the resultant diversity is one constant—a fastidious regard for quality, both in material and in technique. To-day this regard for quality is enforced partly by climatic conditions, partly by the fact that Switzerland has to import practically all raw materials from abroad. Dr. Meyer ends his article with some reflections on the future. The main problems, as he sees them, are what may be called the humanization of modern architecture, and the evolution of a new and specifically modern form of monumentality.

Any journey from a modern city into the country is also a journey through time, back into more primitive strata of history. These strata have not vanished; they have merely been overlaid in the towns by more recent strata, while in old villages and country towns they still lie on the surface. Thus in England, the Elizabethan age is still immediately visible here and there, while a few castles and cathedrals bring the Norman age before our eyes. The visitor to our Alpine valleys plunges a thousand years or more back into history. He encounters Alpine huts of horizontal pine-trunks with a slanting roof weighted down by stones and a hearthless fireplace. To-day they are inhabited only by cowherds during the few weeks which the cattle spend on the highest pastures. Yet this is the way in which we must imagine the permanent dwellings of early times, of the inhabitants of the whole of northern Europe in the Iron Age, or perhaps even the Bronze Age. It is the type that is old, not the single example, for wooden buildings seldom last longer than four or five hundred years in our climate. The constant alternation of dry winters and wet springs and autumns keeps the wood on the move, it swells and shrinks, so that all the joints loosen, and the attachments to the masonry rot. The steady humidity of the English climate does much less harm. If we set these Alpine huts from the high mountains side by side with the archaic Greek bronze vase found in a grave near Berne we obtain an impressive picture of the life of the early Helvetiae, primitive yet not uncivilised, and in touch with the supreme culture of the epoch, the Greek. Five hundred years later, Caesar reported that the army registers of the Helvetiae were written in Greek characters; hence the connection does not seem to be quite haphazard. Probably the Greek colony Massilia-Marseille was the bridge between north and south.

There are also a few stone buildings which represent a very early type. On Alp Grüm, on the Bernina Pass, and in a few other places in that region, there are round huts of rough gneiss blocks which to-day serve as sheepfolds. These are the direct descendants of a type of dwelling which is akin to the Apulian "trulli," to the hive-shaped monks' cells on Skellig Michael in the Aran Islands and finally to the treasury of Atreus at Mycenae.

The stately, prosperous farmsteads of the valleys and

lowlands are not nearly as old as a good many visitors imagine. These highly differentiated wooden buildings only developed in the sixteenth and seventeenth centuries after the introduction of glazed windows made a more elaborate treatment of the house-front possible. Yet before we consider them we must cast a glance at their historical background.

the political structure of Switzerland

The cultural diversity of Switzerland cannot be understood without reference to the geographical and historical conditions which are responsible for it. The political structure of our country, however, may present considerable difficulties to the English mind. It is true that the English nation is the result of the fusion of several races: firstly a prehistoric stratum, which created the megalithic monuments, then Scots, Picts, Celts, Angles, Saxons, Jutes, Norwegians, Danes, Norman French. All these have mingled, in varying proportions of course, so that we now find one type predominating, now another. All the same, the mixture is so thorough that no single component entirely dominates the whole anywhere, and thus, merely by the gentle pressure of the island situation, and without political centralisation, a uniform culture has grown up in which regional shades of difference can only be detected on closer acquaintance.

In Switzerland, on the other hand, the various branches of the people do not mingle, but live side by side, the configuration of the country favouring their separation. Strangely enough it was the determination not to be encroached upon by the bigger surrounding countries—hence a negative factor—which caused them to form defensive alliances with their immediate neighbours. The splitting up of the mountain districts by their physical conformation trains the inhabitants in regional self-consciousness and compels them to unite in the struggle against the forces of nature. Parallel to this development, the cities of the lowlands achieved an almost sovereign independence in the course of the thirteenth and fourteenth centuries. This latter was no peculiarity of Switzerland, but a European development. The peculiarity of Switzerland was that the alliances between free cities and free valley communities survived the crisis of the sixteenth century, while in Italy, France and the Netherlands the

freedom of the cities was suppressed by the new and growing power of the princes. In point of fact, Switzerland even to-day represents the medieval state, which was of a purely spiritual and legal order, and was not, nor wished to be, a national state. It grew almost passively into unity out of the instinct of self-preservation of its regional members. The cantons are not sections of a whole but original sovereign or semi-sovereign states which have grown closer together through centuries of history. The primary factor here is not the need of union among the parts of the country speaking German, French or Italian, but the need of Alemanic Switzerland to protect itself against the encroachment of the House of Habsburg; the aim of separation from the Holy Roman Empire did not exist from the outset. In the same way, Berne, Fribourg, Geneva and the Bishop of Sion had to ward off the Dukes of Burgundy and Savoy, while the Italian-speaking Ticinese were linked by common interests to the German-speaking inhabitants of Uri on the north side of the Gotthard Pass which united them. Thus there was created an intricate web of alliances and interdependences which gave birth in the course of centuries to a Swiss national feeling and the Switzerland of to-day. The history of Switzerland is not so idyllic as the benevolent foreigner is prone to assume. It has its share of horrors and lapses of all kinds. Not all parts of the country joined the Confederation of their own free will. There were members with superior and members with inferior privileges, "subject districts" which were administered by governing cantons. Yet even such districts were self-governing in local affairs; their inhabitants were armed and the ruling cantons had no standing army, a proof that they could rely not only on the loyalty of their own citizens, but on that of their subjects too. It was this state of affairs which filled foreign visitors with admiration. When the old subject relationships were abolished in 1815, not one of the subject districts thought of quitting the Confederation, not even the Ticino, which had been pretty harshly treated just before. Only the Val Tellina was lost.

Hence no uniform Swiss culture could arise, nor did anyone ever wish to create one. We might say that it is just the element of separation, of diversity, which acts here as the bond of union. It is the will to independence which is to be supported, not abolished, by union.

language

The fact that this extreme localisation is not geographical and material but spiritual in character is obvious if we consider that it is clearly mirrored in language, which is a more sensitive instrument than the formal world of architecture. It is for us a matter of course that the Alemanic part of the country would speak German, the French Swiss part French, the southern part Italian and the Rhaetian districts Romansch, that, for instance, the Grisons, which comprise districts speaking German, Italian and Romansch, should publish their decrees in all three languages, and the Federal Government its laws in all four, or again that Zurich units of the army should take their orders in German, Genevan in French and Ticinese in Italian. Yet we are no pedants—where languages meet, sometimes one takes the lead, sometimes another. There has never been any serious trouble about it. The beautiful idea that every Swiss speaks at least two of the national languages is, of course, a kindly illusion. A large number of Alemanic Swiss more or less understand French; a considerably smaller proportion of our French-speaking compatriots take the trouble to understand German, though the perpetual contact renders the feeling for language keener. The real peculiarity of the linguistic situation of Switzerland, however, has not yet been touched on—namely the dialects. We "German Swiss" read German books and write German books in the language of the Reich, but we speak an ancient dialect of the German language which the German of the Reich only begins to understand after long familiarity. Nor do we speak only one dialect; every city and every valley speaks its own, so that we can generally tell where a Swiss comes from by the first words he utters. The Swiss dialect has never settled into a written language like the German dialect of Holland. It has always remained the natural

speech of all classes of society, while in the Reich, dialect is spoken only by the lower classes, the educated classes speaking the literary language. That is why there is in Switzerland no sharp line of demarcation between "educated" and "uneducated." In Switzerland, literary German was originally the language of the church and of literature exclusively. No Swiss has any difficulty in understanding it, but it is felt to be a foreign language and is seldom spoken without an accent.

In the French-speaking districts, on the other hand, the dialects have long been obsolete among educated people, while in the country they died out, save for scanty remnants, in the course of last century. The Romansch of the Grisons is not an Italian dialect; it is an independent language of Romance origin.

We may say without exaggeration that no other country contains, in so small an area, so great a diversity not only of geographical features but also of culture. That is why we feel our country to be much bigger than it looks on the map, and regional variety comes out as clearly in artistic expression as it does in language.

It is perfectly natural that, looked at as a whole, German-speaking Switzerland should belong culturally to Upper Germany, French-speaking Switzerland to French Burgundy and Savoy, and Italian-speaking Ticino to Lombardy. It was not until the age of national states set in, i.e., not much more than a hundred years ago, that differences began to make themselves felt, for our country took no part in the extreme nationalism of its neighbours. This play of attraction and repulsion between the parts of our country among themselves, and between those parts and countries which are actually related, but felt to be alien, does much to stimulate intellectual and artistic life.

churches

Switzerland possesses churches of every period of the middle ages and later times, beginning with the early Christian baptistry at Riva san Vitale in the canton of Ticino. To the Carolingian age we owe valuable illuminated manuscripts, which are among the most precious extant. Romainmôtier, Payerne, and a group of churches on the Lake of Thun are important examples of primitive Romanesque, the minsters of Zurich and Coire represent a massive, sober kind of Romanesque coloured by Lombard influences, Basle Minster is an interesting and important example of the transition between Alsatian Romanesque and Gothic, the cathedrals of Geneva and Lausanne are early specimens of Burgundian Gothic, Berne Minster is a masterpiece of the Swabian late Gothic which has spun its delicate reticulations over the vaulting of hundreds of country churches. The canton of Ticino is wholly Upper Italian in style; its churches are Lombard Romanesque, or they recall the Gothic Minorite churches and are often decorated with frescoes. The facade of San Lorenzo is an example of the most delicate Early Renaissance, which spread north of the Alps to Lucerne, Basle and Schaffhouse through the agency of merchants and mercenaries. Mercenary service was also an important factor in the baroque period. The Swiss officers in English, Spanish, Dutch, Venetian, Neapolitan service lived at the courts of princes, made acquaintance there with the new ways of living at first hand, and brought them back home. In the parts of the country which remained Catholic, magnificent abbeys were built, such as Einsiedeln, Muri, St. Gall and others—chateau-like domains with splendid churches, built for the most part by baroque masters from the Vorarlberg.

All these buildings are worth seeing, and both for us and for visitors from other countries, it is convenient and astonishing to find so great a variety—practically the whole of European art in miniature—congregated in so small a space. But that is not the main thing. A large number of these buildings are, after all, humbler brethren of great masterpieces on the other side of the frontiers. Switzerland never possessed that central focus of power, wealth and society which is indispensable to artistic activity of the first rank. Even in our great neighbour countries, that focus did not always exist, and the greatest spiritual movement in which Switzerland took on European importance, the Reformation, was hostile to art and proved





1



2

SWITZERLAND EARLY IN THE PICTURE

A Greek vessel of the 6th Century found in the Canton of Berne, 1, and a group of storage huts built on stilts in the fashion of the Lake Dwellers, 2.



4



3

FOLK ART AND PATRICIAN ART

A milk churn of 1740, 3, and a piece of tapestry with the arms of Junker Niklaus Meyer zum Pfeil and his wife, 4, done in the Burgundian court style about 1500.



THE ALPS AND THE PLAINS The lake of Zurich, 5. The Rotthorn, 6. The contrast of these two pictures could hardly illustrate more forcibly the geographical diversity of Switzerland.



5



6



THE HOUSE IN THE VILLAGE

A timber house which gives an illusion of smallness but is in fact equal to a fair sized manor house; Sumiswald, Ca. Berne, 7.



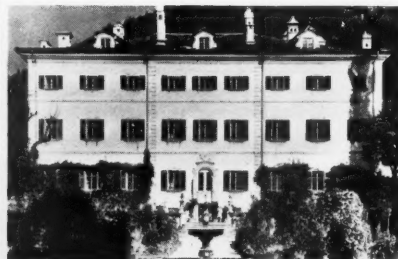
A half timbered house at Oberstammheim, Ca. Zurich, 8.



A timber built house at Hasliberg, Ca. Berne, 9.



A timber house at Brunnadern, Ca. St. Gallen, 10.



12



13

THE MANOR HOUSE Beroldingen, Ca. Uri, built for a local aristocrat of village stock, 11, with an attached proprietary chapel of 1546. Palazzo Salis, Bondo, Ca. Grisons, built for Count von Salis-Soglio, 12. Canterdu, Ca. Grisons, 13.



14



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16



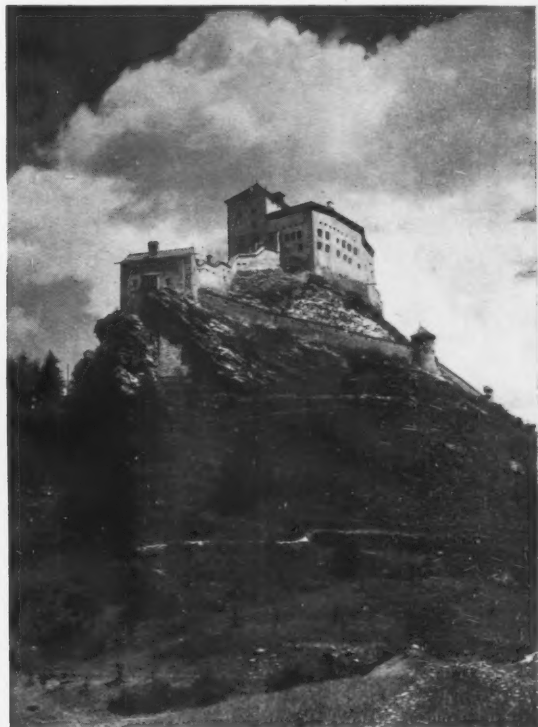
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18

THE VILLAGE Rifferswil, Ca. Zurich, 14, in the north east, showing orchards and half-timbering. Maggia, Ca. Ticino, 15, in the south with Alpine stone huts of primitive type. Morcote, Lake of Lugano, 16, a village of almost pure Italian character. Casaccia, Ca. Grisons, 17, in the south east, with its whitewashed stone houses. Trub, Ca. Berne, 18, in central Switzerland, showing timber houses and the surrounding fir forests.

THE CASTLE Tarasp, Ca. Grisons, 19, looks Tyrolean. Vufflens, Ca. Vaud, 20, looks French. Bellinzona, Ca. Tessin, 21, looks north Italian. Sion, Ca. Valais, 22, showing the two cliffs, one with the Castle of Tourbillon, the other with the church of St. Valeria, both rising steeply from the valley.



19



20



21



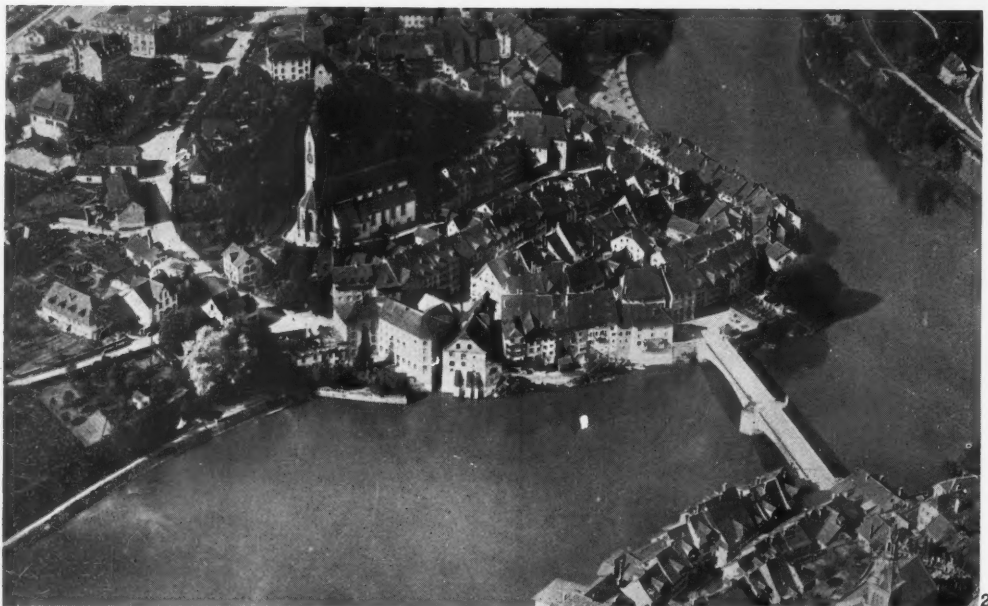
22

THE TOWN OUTSIDE AND INSIDE Berne, 23. A planned medieval town with parallel streets along a rocky ledge in the bend of the river. Founded in 1191. Laufenburg on the Rhine, Ca. Aargau, 24. The small town which has never grown out of its medieval pattern. Elgg, Ca. Zurich, 25. A plan which has grown round a square. Berne, 26. Arcading along the medieval streets. Wil, Ca. St. Gall, 27. The street climbs the hill and the houses

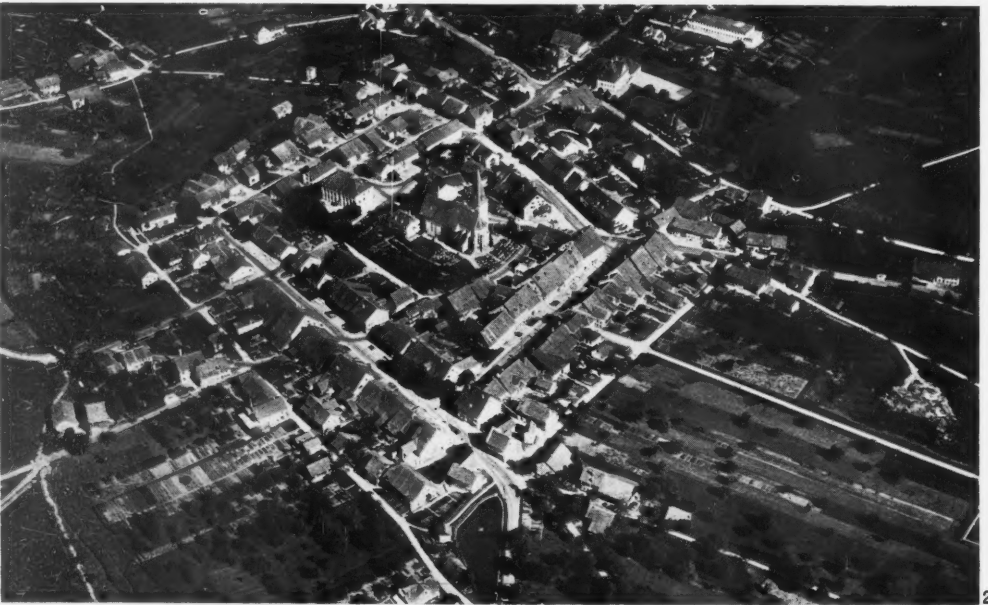
peep out behind each other; the big one on top is the former Court House of the Abbots of St. Gall. Fribourg, 28. The building on the hill is the Town Hall. Note the fountain screened off from the street with a tree in the street to mark the fork. Morat, Ca. Fribourg, 29. The small walled city; this is excellently preserved work of the thirteenth to the fifteenth centuries.



23



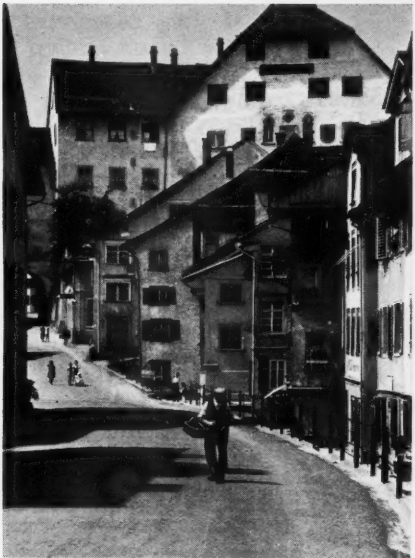
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rather a hindrance than a help to architecture. The scarcity of buildings of the first rank, however, finds a compensation elsewhere, namely in the beauty of the landscape and the astonishingly high level of average building, both in town and country. The silhouette of the Rhine at Basle with the Minster is as unforgettable as the acropolis of Coire or Neuchâtel, the splendid gloom of the Cité of Geneva, the Castle of Chillon or, finest of all, Sion in the Valais with the fortified church of Notre Dame de Valère and Tourbillon Castle on their towering cliffs in the Rhone Valley. Yet these are only the most famous. English visitors in particular have always been struck by the charm of the little chapels which, in the remote valleys of the Ticino or in the high Alps, bear witness to the piety of those who built them. Samuel Butler sought them out with tireless love and described them in "Alps and Sanctuaries."

town architecture

Here we come to the second point in which Switzerland is unique, namely the architecture of her cities, which makes no claim to pre-eminence in its time. Village churches and Alpine chapels are, from the artistic point of view, unpretentious, average buildings, and that holds good in still greater measure of the town houses and farmhouses. But from the sixteenth to the eighteenth centuries, that average was nowhere so high as in Switzerland.

That is a consequence of political and social factors whose influence is still operative to-day, although their economic basis has long since changed. It is necessary to go into them here, for without some knowledge of them, no understanding of Swiss architecture is possible. What follows can, of course, only be a highly simplified account of very confused and contradictory conditions.

First the towns. In the course of the thirteenth to the fifteenth centuries, they won their freedom from monarchical supremacy, the community of citizens became self-governing, although a new patriciate arose in the guilds, an oligarchy which was not ashamed to carry on a trade beside the business of state. In the course of the seventeenth century, and under the influence of the absolutism flourishing in all the neighbour countries, the ruling class began to withdraw more and more from the body of the citizens in several Swiss towns, and that was one of the reasons why the French Revolution crossed the frontier into Switzerland. Apart from such exceptions, life was bourgeois through and through. The whole family, consisting of several generations, lived together in the same house, forming a kind of corporation whose members worked together both in politics and in business. Even warehouses and workshops were in the same house, and that is why the old family houses are so huge; even the larger villas of to-day look meagre beside them. The state was a kind of private concern run by the ruling families; they made on it, of course, but they administered it as conscientiously and economically as their own money, a fact that was noted by more than one foreign ambassador or other visitor. The public buildings, the old Town Halls, granaries and arsenals are the worthy monuments of their far-sighted wisdom. They are buildings which admirably fulfil their own purpose without any attempt at display. It is a characteristically bourgeois feature that in the Town Halls, the seats of sovereign governments, more stress is laid on fine interiors than on showy facades. We find magnificent halls with carved panelling, ornate stucco ceilings, elaborate wrought-iron work and even homely tiled stoves adorned with pious exhortations.

The guildhouses are in a class by themselves. In our country, the guilds were not only trade organisations, but political corporations, which were, for instance, responsible for the upkeep of certain sections of the city walls, and had a definite share of office. As in ancient Greece, it was at the banquets of the men that policy was really debated, and there are letters home from English ambassadors complaining of the disastrous effect of these carousals on their health and their expenses fund, for every ambassador was received in style, but when he retired from his post, he had to return the hospitality received. When Queen Elizabeth wished to express her gratitude to the Zurich Reformer Bullinger for the assist-

ance he had given to the English Protestants, it took the form of a splendid goblet engraved with a Latin inscription—doubtless the result of enquiry as to Swiss customs in these matters. There is about the guildhouses—Zurich has the most and the best to show—a certain sedate festiveness. They provided work for all kinds of craftsmen, for the members would present brilliant cabinet panes for the windows, and not only newly-elected guildmasters, but foreign potentates too presented ornate silver tankards and table-pieces, some of which have been preserved.

The old Confederation, however, did not only consist of city members. On the contrary, its founders were almost purely rural communities which jealously watched over their equality of rank with the cities in the League. That is unique in European history, for nowhere else in Europe did rural communities succeed in maintaining themselves as free republican states against the feudal powers. Hence the prominent families in the Alpine cantons were absolutely the equals of the city patricians, and when the German Emperor, or the Kings of France or England had dealings with the Confederates, their noble ambassadors had to treat the leaders of the peasant republics exactly as if they had been princes. There was occasion enough for such negotiations, for every ruling sovereign of the sixteenth to eighteenth centuries was after the Swiss mercenaries, which were reputed to be the most reliable in the world. These mercenaries were by no means absorbed into the foreign armies. On the contrary, they served under their own Swiss officers, their own colours and their own military law. This mercenary service, which again was unique in European history, brought grave political and moral risks, but the advantage was that Swiss officers in high and responsible positions came into direct contact with the cultured circles of other countries, and that prevented our somewhat secluded country from relapsing into provincial backwardness at a time when culture was gravitating more and more to the royal courts, a kind of centre which Switzerland lacked. Thus a circle of families was formed which could feel itself the equal of the lesser nobility of other countries and was recognised as such, yet without losing their roots in their home city or rural community—again a unique situation, the only parallel to which was a brief period in the history of the city states of Italy.

farm houses

It is only on this political and cultural basis that we can understand the development of the Swiss town house, still more of the Swiss farm house. It is here that we shall find the very remarkable achievements which Switzerland has to show. Our old cities—the most beautiful are Berne and Fribourg—are the creations of communities which realized that they were responsible for the look of their towns, while in other countries, that responsibility was taken over by the rulers, who created splendid buildings to their own glory. The real pride of our country is its old farm houses. These are not only picturesque survivals of an ancient, primitive way of living, though such exist. The finest among them are highly developed timber constructions which merge without perceptible transition into the chateau, yet never deny their origin as farm houses. According to local usage and necessity, they are decorated with painting or carving, and are equipped with splendid interiors, and these buildings are the product of a highly-developed and broadminded way of living, which was in constant touch with the great world, yet sufficiently sure of itself never to ape the foreigner. The most beautiful among them are perhaps the old patrician houses at Schwyz. Those who lived in the wooden houses, which date from the seventeenth and eighteenth centuries, were godchildren of kings of France, they were Imperial Freiherrn, French Barons, Spanish Grandees—titles conferred on them as leaders of Swiss regiments in victorious battles. At the same time these buildings stand witness to a great regional pride. They vary from canton to canton and from district to district without those variations being in all cases necessitated by the practical requirements of different rural economies.

The latter, of course, are the basis of the variations in a general way. In the high Alps, with their pine and larch woods,

the square blockhouse is the usual type, with the byre separate from the house. The lowland houses are half-timbered, the house, stable and byre being grouped under one huge roof. The Engadine has developed a very strange type of stone house with a wooden core, containing ornately carved rooms, while the stone facing is adorned with murals and *sgraffiti*. We cannot enumerate here all the types of farm house, but it must be added that such houses are no longer built. They are the proud witnesses to a time which is irrevocably past—a further reason for devoting to them all the care possible.

nineteenth century French influences

In the first half of the nineteenth century there was only one town in Switzerland, Geneva, which could rank as a capital that looked exclusively to Paris in matters of style. The cultural predominance of France remained visible throughout Europe well into the seventies, and secured a certain international uniformity of monumental building at least, for even Schinkel, the important neo-classic Berlin architect, whose influence is visible in Switzerland, remained within the bounds of the neo-classicism which had its origins in England and France, which gave room for plenty of regional variation and which also embraced the side-line of the romantic historical style. Towards the end of the century the taste of the various parts of the country developed in different directions. French Switzerland remained true to the French tradition; architects from that part of the country preferred to get their training at the Ecole des Beaux-Arts in Paris, and it was not until after 1910 that the national movement from English and German sources made itself felt there, though without altering the general picture. The architecture and furniture of French Switzerland make much freer use of modern constructions and technical forms with a decorative purpose than those of Alemannic Switzerland; they are less shy of the monumental note in buildings where it seems superfluous to their German Swiss confrères.

An exceptional case is that of Le Corbusier, who was born in the canton of Neuchâtel in 1887, but worked in France. His real name is E. Jeanneret. Recent architecture owes him a host of fresh ideas and his literary, architectural and artistic work fascinated the younger generation of the twenties. The only mistake was to imagine that an achievement so highly individual, so extremely artistic and imaginative, could be the basis of new developments in architecture. On the contrary, in his work painting and architecture show a dangerous tendency to coalesce. In time we may see that this revolutionary was one of those rocketing geniuses who rise dazzling, a tail of sensations in their wake, only to die away. So far as Switzerland was concerned, the Le Corbusier episode left a few interesting buildings—at Corseaux, near Vevey and Geneva (Maison Clarté), and in Paris (Maison Suisse, Cité Universitaire). Various works by his followers look more like curiosities than anything else, others endeavour to stabilize the flights of the master in firmer, more restful forms. It may well be that, in the long run, the more substantial and less sensational work of Auguste Perret will have a more lasting influence. The very first modern church in Switzerland, St. Antony's at Basle, took his work as a model and the new university buildings at Fribourg derive from him. These buildings are important because Perret alone of the modern architects got to grips with the problem of monumental architecture on the basis of his French tradition. Everybody else shirked it.

German influences

Up to the eighteen-eighties French taste was predominant all over Switzerland, even including the German-speaking part. Its prestige had survived the Revolution, the close connection with France in pre-revolutionary times still lingered on in the upper classes. Further, Paris is geographically the nearest big capital. Later the influence of Paris became more and more restricted to painting, while from the eighties on, Germany, then a rising power, set the tone in architecture. From the seventies on, Munich even began to attract Swiss artists. In the last twenty years, most Swiss architects

have had their training at Munich, Stuttgart, Karlsruhe, Charlottenburg, and a number of professors at the Federal Institute of Technology were and are Swiss who can look back on long and successful years of work in Germany. The result was that students of architecture from French Switzerland did not really feel at home in Zurich, so that a school of architecture was founded at Lausanne, followed recently by a second at Geneva.

Before 1914, German influence on the Swiss towns (not the rural districts) was so strong that there was even a fear that the Swiss dialect might die out. That influence has steadily diminished since.

Our grim rejection of German Nazidom must not, however, blind us to the fact that the development of architecture since 1900 unquestionably had its centre of gravity in Germany. It was Germany which provided all the new ideas in architecture and applied art. It was there that the problem of technical forms and their relation to historical forms was first openly faced and fought out. The Swiss Association of Architects and Engineers, the Swiss Architects' Association, the Swiss Arts and Crafts League (*Werkbund*), were founded as counterparts to German organisations, though it must not be forgotten that the absence of any imperialistic undertone gave the Swiss associations a distinctive character.

Between 1895 and 1910, a large number of commercial buildings, schools, churches and crematoriums were built which might just as well be in Germany. Later a native accent became increasingly noticeable, not only in the incorporation of historical and traditional details, but even in the handling of modern technical forms. It is difficult to express the difference in words, but from 1918 on, Swiss buildings and objects of use can no longer be confused with German ones. They are less rigid, less hard and self-assertive, not better perhaps, but different. It was for that reason that Salvisberg's buildings were felt as foreign bodies in Switzerland. For all their plainness and technical lack of ornament, they have a self-assertion, a loudness which gets on our nerves. Even before the outbreak of the Third Reich, the picture of a Swiss town was totally different from that of a German one, if only because of the imponderable, hardly definable differences in shop-names, window-dressing and all the thousand details in which a collective mood finds quite unconscious expression.

English influences

In the ideas adopted from Germany there had always been considerable English elements, and both we and the Germans were aware of the fact. The German *Jugendstil*, which made its appearance about 1895, and overcame the bogus historical styles of the eighties and nineties, was entirely based on the reform of arts and crafts in England carried out by the Ruskin and William Morris circles. Their successor, Charles Rennie Mackintosh, exercised a profound influence on the Viennese Secession, and without Beardsley and Walter Crane neither modern German drawing nor the whole art of book-production about 1900 can be imagined. The Swiss hardly participated in this movement, and in so far as they did so, they lost touch with their own country, which had no urban atmosphere in which this modernism could develop. Hermann Obrist, the sculptor, lived in Munich, so did Hans von Berlepsch, who is important as one of the first promoters of the garden city idea. In Switzerland itself the *Jugendstil* had no important results in architecture. On the other hand some symbolist painters owe much to it, especially Ferdinand Hodler.

Beside these English influences transmitted through Germany there is a current, though a much thinner one, of direct influence. Since the end of the nineteenth century it was customary in the rich and exclusive circles of big business and industry to build villas in the English baronial style and to adopt English ways of life, but no general influence developed. Far above the buildings of this type, which are for the most part purely historical and slightly theatrical in effect, we find a single outstanding example of true quality, a large country house at Uzwil in the canton of St. Gall, built by Baillie Scott himself and stated by him to the present writer to be one of his best works.

In two domains we owe a deep debt to English models, firstly the settlements, which arose as a question of basic principle through the English garden city movement, secondly in the whole sphere of arts and crafts, including the well-made utensil. Exhibitions at the Arts and Crafts Museums at Zurich and Basle enabled us to study the English models at first hand, so that it is impossible to say how much came from England direct, and how much via Germany.

Swiss art and architecture to-day : quality

Foreign visitors are generally struck by the high average quality of Swiss architecture, both in technique and in material. Even before the wars, this was a distinctive feature of our architecture as compared with that of the neighbouring countries. This high quality (the reverse side of which is high building costs) is partly forced upon us by the climate. The winters are colder and snowier than in England, the summers hotter, and houses must be better insulated than in the more temperate maritime climate of England. A further factor is the general education of the people in work of high quality which is again forced upon our country by the complete lack of raw materials. A country that is dependent on foreign imports for the very manure for its fields and the fodder for its cattle, and whose industries have to buy all their raw materials—coal, iron and all other metals, cotton and silk—at high prices abroad can only hold its own in international competition by producing quality goods, and that is in itself a training in the general appreciation of quality. It becomes a generalised state of mind which often verges on pedantry. The exigencies of cramped circumstances mislead people into taking details far too seriously and laying on them an emphasis they cannot bear. Technology as art for art's sake, as a plaything for grown-ups, is a danger for us Swiss. This becomes painfully evident in modern building. Instead of broad, comprehensive ideas we find a conglomeration of technically interesting and unusual details, which are stimulating at first sight, but soon pall. Further, the rivalry between the towns perhaps leads to an over-emphasis on public buildings, schools, hospitals, etc. It was this rivalry which, in the Middle Ages, helped to create churches in dimensions out of all proportion to their surroundings.

The American soldiers who recently visited our country in large numbers were unanimous in noting its cleanliness as one of their outstanding impressions. This is in part due to the contrast with the countries devastated by the war, but a pronounced bias to cleanliness is an old characteristic, particularly of eastern Switzerland, and is closely connected with the feeling for quality. There are plenty of jokes to show that it often degenerates into pedantry or even fanaticism.

graphic art

A considerable part of the credit for having given Swiss public life a relatively modern and uniform character must go to our graphic artists. Their printed work, i.e., posters, prospectuses, packs, labels, periodicals, is carried into every village and embraces public services such as the Federal Railways and the Rhaetian Railway. Further, the governing bodies of a number of cantons and communes have realised the importance of artistic quality in propaganda, and entrust official publications to good artists. The necessity of keeping in touch with the public in the broadest sense of the word acts as a sound corrective to any exaggerated bias to "l'art pour l'art." An important field in this connection is provided by window-dressing and exhibitions.

This new decorative style has taken over a good many elements from French cubism, while the German "inflation style" of the nineteen-twenties fortunately passed our country by without leaving any traces. The doctrinaire pedantry of small initials and the exclusive use of block letters propagated by the Dessau Bauhaus haunted Swiss graphic art for some years. To-day it has found a refuge only in certain *Werkbund* (Arts and Crafts League) circles along with other historical curiosities of the twenties. The main breeding-ground of modern graphic style is to be found in the big printing and lithographic firms and the Arts and Crafts Schools at Zurich and Basle.

exhibitions

In the course of the last fifteen years, a Swiss exhibition style has developed with a distinctive character of its own. This is perhaps the most important contribution our country has made to modern architecture, the main lessons having been learnt from the north, from Sweden and Finland. Further, a considerable influence was exercised by the imaginative stimulus of Le Corbusier, though without any degeneration into doctrinaireism. Where graphic art stops and architecture begins is always difficult to say; there is no clear line of demarcation. This can become dangerous in cases where this exhibition style is transferred to permanent buildings, which then tend to fall apart into mere amusing details. Historically, the style derives from the German *Jugendstil*, but while it developed in Germany along the lines of symbolic monumentality, over-emphasis and expressionism, in our country it became steadily more refined and more human; the incorporation of technical forms makes it cooler and the general effect is that of a bright, engaging simplicity. The style reached its culmination in the National Exhibition of 1939, where the architect in chief, H. Hofmann, succeeded in creating a team of thirty architects without any dictation of definite forms. The whole gave a thoroughly homogeneous impression in which the personality of the individual collaborators neither went under nor dominated. Here, too, modern forms were quite freely combined with historical allusions, so that the *Heimatsstil* (cottage style) of to-day can claim the National Exhibition style as its begetter.

While buildings in a markedly modern style used, as a rule, to find approval only in smaller professional circles, the National Exhibition meant in a very real sense that modern architecture was recognised by the people as a whole, at any rate in connection with this special purpose, for it was unanimously applauded both by the profession and by the visitors, who had never been aware of building before. This atmosphere of glad approval turned out to be a political factor of the greatest importance, for it contributed largely to strengthening the national self-confidence, and gave fresh stimulus to the absolute determination to resist the threat from German Nazidom. Moreover, by very efficient organisation, people from the remotest valleys were enabled to visit the Exhibition.

It is only natural that so successful an exhibition should tempt people into applying the exhibition style to all manner of buildings, and that constitutes a certain danger to-day. The gay witticisms which were charming in the Exhibition lose their charm when they are used in permanent buildings which should display a comprehensive order and give an impression of durability and finish; there is no need for them to degenerate into stolid monumentality.

painting

Switzerland never fell victim to the idle vanity of regarding herself as a centre where styles are formed, and hence it is only comprehensible that the different parts of the country should follow the lead in art given by the great foreign centres, Paris, Munich and Milan. The influence of Munich dominated German Switzerland till after 1900, when Paris began to take the lead. More or less gifted Swiss artists could be named as representatives of practically all the schools of art in Paris during the last fifty years, without their having influenced general artistic feeling in any way, except indirectly through applied art, particularly graphic art, window-dressing, etc., which absorbed considerable elements of abstract art. Among the artists who achieved international fame last century were the Basle artiste, Arnold Böcklin and Ferdinand Hodler, of Berne, who lived at Geneva, the latter both a symbolist and an innovator in landscape. Paul Klee is regarded as one of the most outstanding representatives of an abstract colour symbolism. Mural painting, which of its very nature depends on general intelligibility, is a kind of half-way house. In this sphere of public art a great deal of interesting work has been done, especially in the larger towns. It has a thoroughly personal atmosphere and could not be mistaken either for French or German work. The leading names are those of A. Blanchet, P. Bodmer, P. Chiesa, W. Clémin, H. Erni, K.

Hügin, F. Pauli, A. H. Pellegrini, R. Seewald, V. Surbeck, K. Walser. A related art is stained glass, which has seen a notable development of late years in their work of such masters as A. Cingria, M. Hunziker, M. Poucet, O. Staiger and H. Stocker.

what now? technique and tradition

To-day a certain bewilderment has invaded Swiss architecture. This would seem to be the case more or less everywhere, and I may therefore be permitted a few words on our special predicament. By the twenties the new world of technical forms was finally established. It had all the emphasis of something which has been achieved by long struggle; it had all the brilliance of novelty, and we can understand the optimism with which many of its champions fell victim to the illusion that the means of solving all questions of form in architecture had been found, since integral material and mechanism seemed to be conquering every other domain of life. This naive optimism has evaporated, the machine has given rise to as many problems as it has solved, and we have seen with horror where mankind goes when human beings are treated as things with only material needs to satisfy, and not as persons. The war, too, may have more than satisfied our need of mechanisation and collectivism.

In the twenties, there may have been some sense in bringing the beauties of the machine and machine-made things home to a bourgeoisie which was still, to a certain extent, living in historical trappings, even though the bias to the historical had been radically overcome twenty years before by the "modern style." To-day this propaganda for the machine is as comic and as superfluous as if a lecturer were to extol the advantages of the railway as compared with the stage-coach. In all spheres of daily life where mechanisation has a sense, it established itself by its own right without any need of philosophical propaganda; the technical forms are taken for granted by all sections of the community. From factories, machines, apparatus to the utensil, even those who are deaf to propaganda are convinced of its rightness, and that of itself is important, for it is only this far-reaching consensus that can really form a style; everything else remains the affair of cliques and, in the long run, without significance. Thus the problems have shifted. What we have to realise to-day is the limits of the technical style, not the style itself. The war poured fresh life into historical forms in a new way on both sides of the battle-front. In Germany, all the values of the past were mobilised to lash the national pride. In architecture, the régime took its stand on Prussian neo-classicism in order to cover up its illegitimacy and acquire legitimacy by the apparent continuation of an old tradition. In the countries invaded or threatened by Germany, however, the people turned back to their own national history so that they might find in it a source of strength for resistance. That is also true of our country, which stands and falls with its historical continuity, with its awareness of its roots in the past. For Switzerland is a spiritual and historical, not a material and geographical entity. It is obvious that this reawakening of the sense of the past should also be expressed in an increased interest in earlier art and architecture. The consequence is that great care is lavished to-day on the preservation of historical buildings, while the old centres of the towns are regarded as a precious possession, worthy of care and of adaptation to modern needs. The inventory of our art treasures is at last, after long delay, proceeding in model fashion, and here we have learned a great deal from the countries in which it was begun earlier. It is, however, quite natural that the need should be felt of giving symbolic expression in new buildings to this reawakened sense of solidarity with the past. The bond with the past is once more conjuring up the bogey of sham history and it is arising in a new way. We are convinced to-day that it is not right, unless under absolute compulsion, to plant a flat-roofed cube in the middle of a well-preserved village or an old street; we feel that it is wrong to imitate historical details, but we believe that even a modern building should take account of its surroundings. Hence integral materialism as a principle is already abandoned and subjected to a higher whole.

the need of fundamentals

There is another point, a movement which is to be clearly distinguished from the foregoing, although the results of both coincide to a certain extent. This is a new appreciation of the traditional, of the hand-made, even of the primitive as a compensation to the world of technology, which has passed beyond the grasp of the individual. What is sought is not what once existed in history, but the fundamental and simple for its own sake. The man who spends his days in the surroundings created by the super-technique of our day, only a fraction of which he can grasp, feels the need, from time to time, of relaxing in forms whose simple functioning is perfectly clear to him. It is the same need which created sport as a compensation to urban life, as a means of finding a brief contact with nature, from which we have moved so far. Thus of late years numbers of restaurants have been decorated in the "cottage" style, every furniture store has chairs and tables and cupboards reminiscent of old peasant furniture. A great deal is sentimental and theatrical, and when old stable lamps are fitted with electric bulbs, the result is nonsense or a joke, yet that is not the last word on this widespread and powerful change of taste. On the contrary, it is a reawakening of the very desire for fundamentals which played so great a part in the Morris circle. It is an essentially modern trend, containing the whole modern interest in construction and in fine, primary materials which we first learned through the technical development of the last generation. Hence this is by no means a "reaction"—a reaction could only mean a relapse into Victorian Historism—but a specific form of modernism, which should be fostered and clarified as such. Unfortunately our Swiss Arts and Crafts League has not the vision for such a task. Burdened with the doctrinairism of its German origins, it stands aside, protesting or lamenting.

monumental architecture

Monumental architecture both sacred and secular remains an open, painful and urgent question. Is monumentality possible to-day? In what medium can it find expression? Above all, in what places and for what purposes is it possible and necessary? This main question extends far beyond the domain of architecture proper, hence it cannot be solved on an architectural basis. Monumentality always means an intensification of expressiveness beyond what the merely utilitarian purpose requires. It stands in the same relation to ordinary architecture as poetry does to prose. Not all things are worthy of being expressed in poetic form, while in architecture, if the attempt were made to build a house, a factory or any building with an obviously utilitarian purpose in monumental style, the result would be merely comic. But are there not exceptional cases which can only be carried out in poetical, monumental style, simply because their peculiar values are to be rendered visible? It is childish for the technomaniacs of to-day to denounce any attempt at monumentality as "fascist" because the fascist régimes ran riot in it. They were themselves just as extreme in their use of technical forms. It is a good sign if we have become very suspicious and reserved towards monumentality in architecture, but it is a sign of weakness and the shirking of a burning problem if we remain blind to it as a problem. That blindness derives from the fear of classical forms, which are the only possible European expression of the monumental idea. In our justified horror of the bogus historical styles prior to 1900, we have, for the last twenty years, ceased to make our students familiar with them, the feeling for their unlimited power of expression has been lost, while France, Sweden and Denmark are much more aware that they are in no way incompatible with modern ideas in architecture. The University of Fribourg, built by Dumas and Honegger, a pupil of Perret, is actually the only Swiss building which resolutely faces these problems; they will play a leading part in the architecture of the immediate future, for no necessity, however urgent, will do away with the need of a clear statement of the hierarchy of values even in the domain of architecture. Here no country is better off than any other; here is a task in face of which every country in Europe is afflicted with the same uncertainty, and in which all are called upon to co-operate.



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Carolingian: *The Monastery of St. John at Munster, Grisons, 30. The church with the three parallel apses is a relic of the late eighth century. The surrounding buildings are late medieval.*



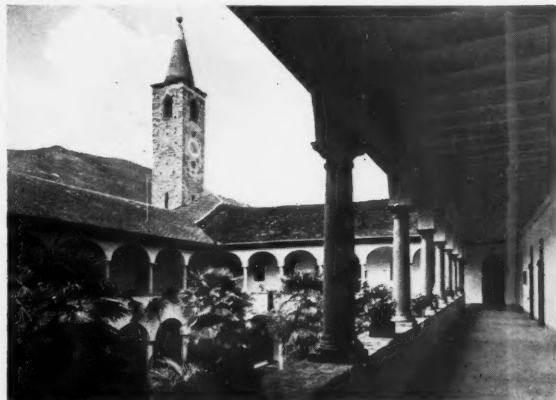
31

Romanesque: *The Cathedral of Basle, 31. Twelfth century Burgundian and Lombard in its sources.*



32

Gothic: *St. Leonard's Basle, 32. Purely South German. The bays are wide, the nave and aisles of the same height, there are concave piers and net-vaults.*



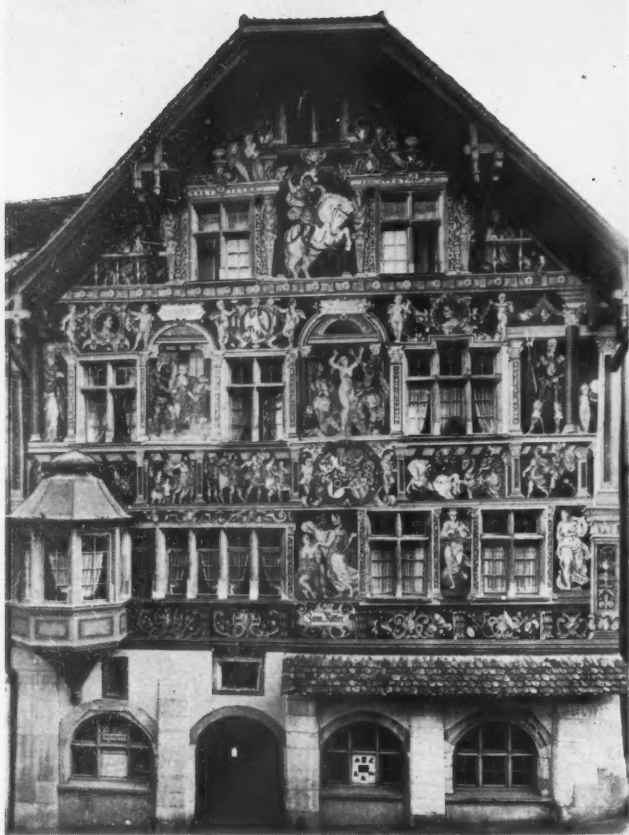
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Renaissance: *The Collegio Papio at Ascona, Ca. Ticino, 33, built in provincial Italian forms from 1581 to 1584.*

Baroque: *The facade of the Abbey Church of St. Gall, 34, built in the sixties of the eighteenth century, in the forms of the South West German Baroque.*



34



THE TOWN HOUSE The Stimmer-House at Schaffhausen on the Rhine, 35. German in character, with paintings by Tobias Stimmer (1568-

70) in a style derived from the houses which Holbein painted in Basle. A patrician's house in the Rue des Granges, Geneva, 36, with

a cour d'honneur and the columns, quoins and segment-headed windows of the Faubourg St. Honoré.



36

35



38

THE TOWN HALL The Town Hall, Basle, 1504-14, 37. German Gothic in its forms, but already symmetrical and formal in its composition. The Town Hall, Lucerne, 1602-06, 38 and 39. A hundred years later. The composition is picturesque and German on the town side, but purely Italian on the river side. Cover with your hand the enormous pitched roof and you have an Italian Renaissance palazzo. The Town Hall, Neuchâtel, 1782-90, 40, by P. A. Paris. In the Parisian style of the Odéon and the Theatre Français.



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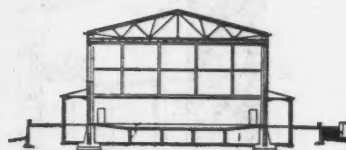
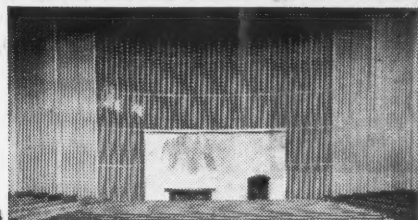
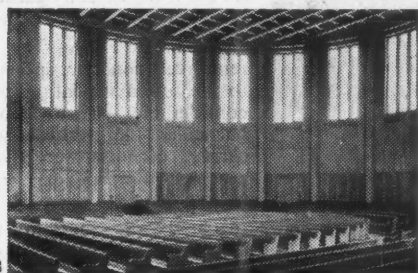
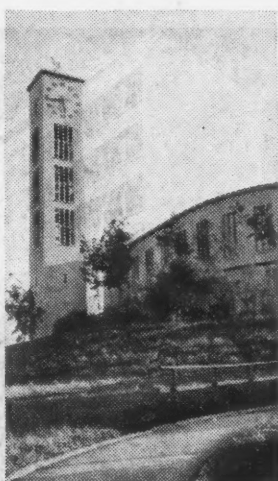
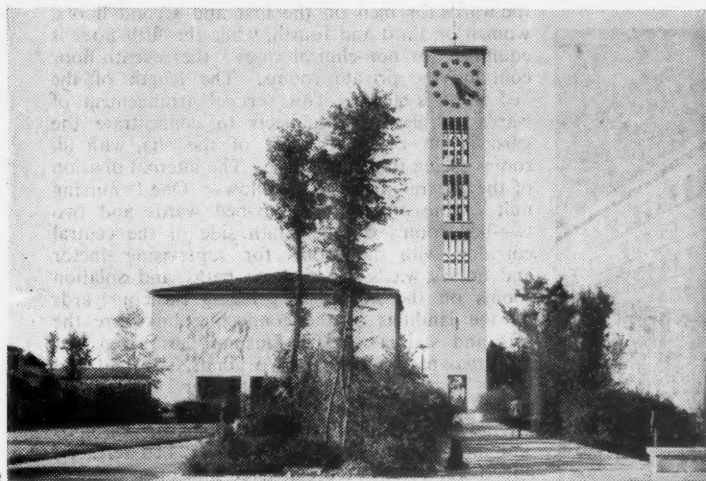
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NEW BUILDING IN SWITZERLAND

CHURCHES

1-4 PROTESTANT CHURCH, ZURICH HENAUER & WITSOHI: ARCHITECTS



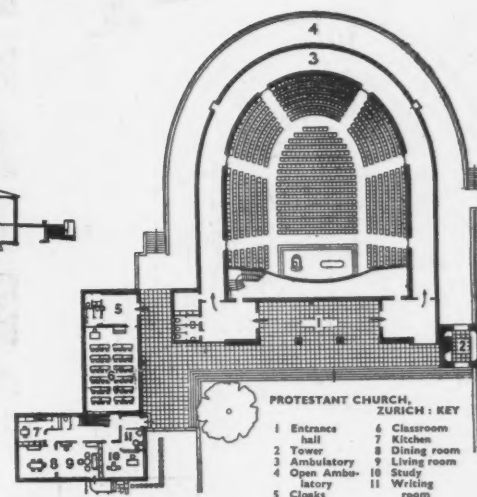
The upper photographs, 1, 2, show tower and nave from different angles. Left, two views of interior, 3, 4.

The siting of the church on the north side of a hilltop and the express desire of the church authorities to treat the church as a hall for sermons determined the semi-circular shape of the building. Concentric and ascending seating ensures uninterrupted views and small distances. The parsonage accommodates the sisters' home in the basement, together with the parson's house consisting of 7 rooms, study and waiting room. There is a Sunday school for 56 students.

CONSTRUCTION—Walls reinforced concrete, with limestone facing externally and wood panelling on the inside.

FINISHES—Seats are of oak; the choir has a wooden grillage, forming an effective architectural and acoustic background. Roofs are finished with copper sheeting.

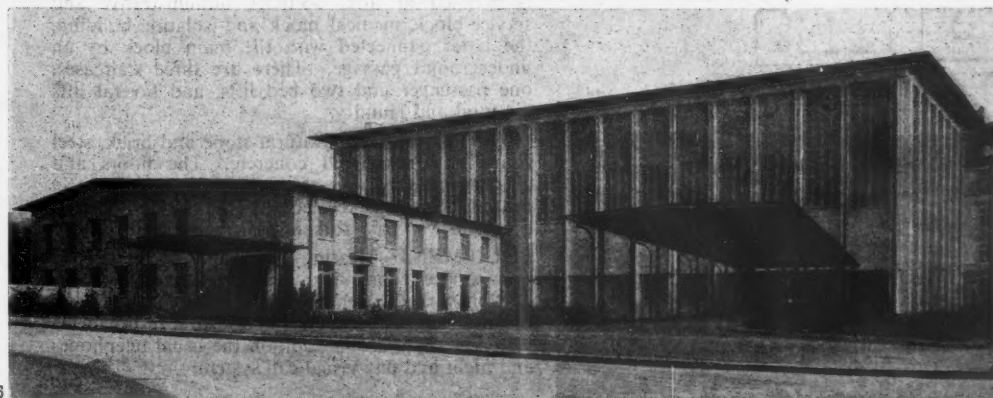
This church, in common with other recent Swiss buildings, represents an attempt at achieving monumentality while avoiding the pompous and ponderous.



5 FIRST CHURCH OF CHRIST, SCIENTIST, ZURICH

HANS HOFMANN & ADOLF KELLER MÜLLER: ARCHITECTS

The main body of the church, with the smaller hall for meetings and Sunday school to the left.

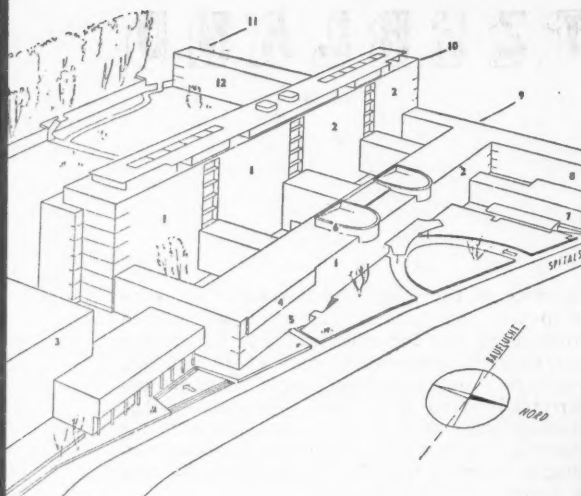


PLANNING—Accommodation required was a large church room, with about 1,100 seats, and a smaller hall, suitable for meetings and Sunday school, with about 550 seats. Since the two rooms might be used simultaneously, disturbance in one by service in the other had to be avoided. Bye-laws determined plan and elevation in so far as the church room itself with its entrance porch had to be placed at the west end of the site against the least busy street, while the maximum permissible height for the church room was 50 ft. and for the Sunday school 30 ft. Not more than 47 per cent. of the site might be built on.

CONSTRUCTION—Foundations, basement walls and basement ceiling are of reinforced concrete throughout. Sound insulation was particularly important in the basement, because a railway runs immediately below the site. The church room has a steel frame. The walls are of two layers with all the glazing fixed; the outside covering is of artificial quartzite slabs.

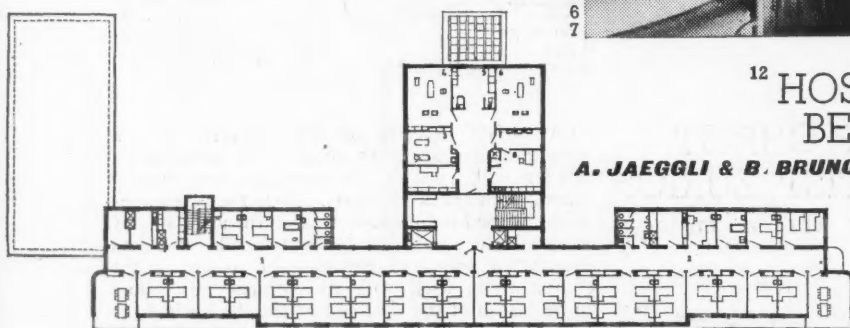
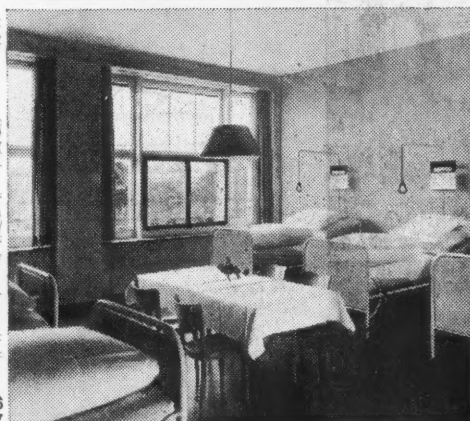
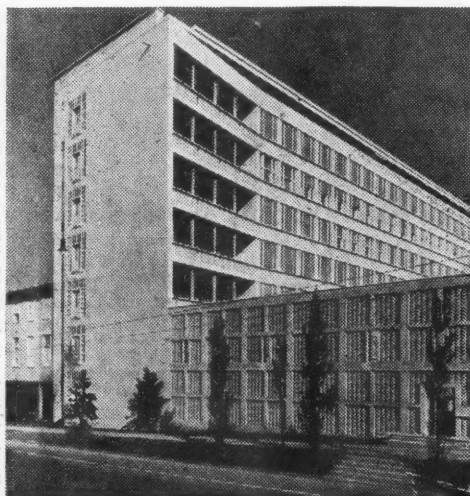
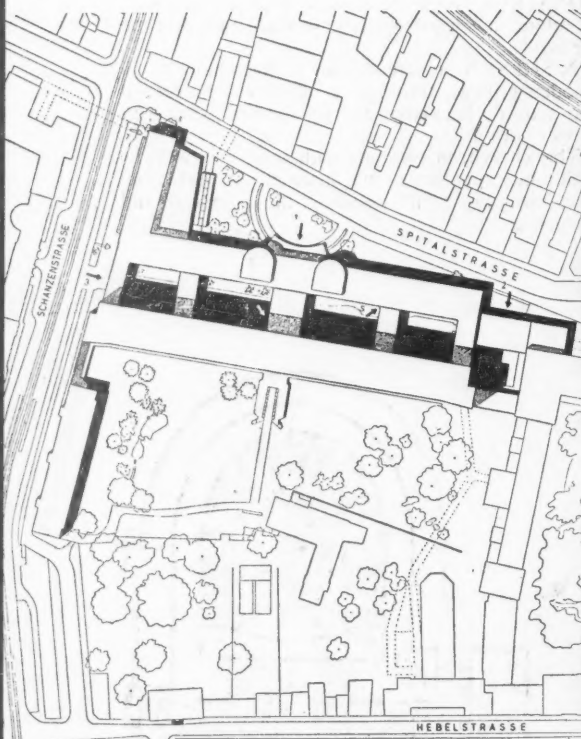
HOSPITALS

6-11 BÜRGERSPITAL, BASLE BAUR, BRAUNING, LEU, DURING & VISOHER: ARCHITECTS



BÜRGERSPITAL, BASLE: KEY

- 1 Surgical wards
- 2 General wards
- 3 Old hospital
- 4 Operating theatres
- 5 Surgical clinic
- 6 Lecture rooms
- 7 Kitchens
- 8 Nurses' home
- 9 Treatment ward
- 10 Lying-in wards
- 11 Infectious diseases
- 12 Tuberculosis



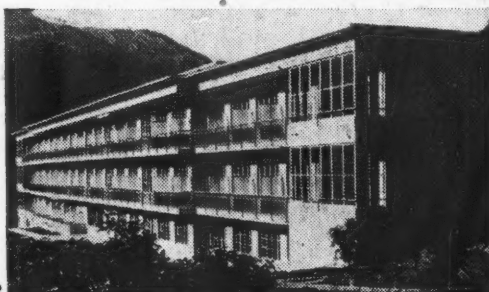
TYPICAL FLOOR PLAN

HOSPITAL AT BELLINZONA: KEY

- 1 Surgical ward for women
- 2 Surgical ward for men
- 3 Preparation and sterilisation
- 4 Operating theatre for septic operations
- 5 Surgeon's preparation room
- 6 Operating theatre for aseptic operations
- 7 Chief surgeon's room

12 HOSPITAL AT BELLINZONA

A. JAEGLI & B. BRUNONI: ARCHITECTS



12

The new hospital of the town of Basle, completed in 1945, is the work of three firms of architects, and, apart from the large Southern Hospital in Stockholm, is the only general hospital built in Europe during the second World War.

PLANNING—Owing to the restricted site in the centre of the built-up area which was decided on as the most suitable for the erection of the new building, the main ward block was concentrated into an eight-storey wing, with a lower, three-storey high parallel block on the north side. The lower block with the main entrance contains the first-aid rooms, clinical wards, administration offices, laboratories, pharmacology, lecture rooms and operating theatres. The wing at right angles and on the north-west corner of the site contains the staff and nurses' home, with the large kitchens on the ground floor.

The main block of eight storeys is divided into the wards for men on the first and second floors, women on third and fourth, while the fifth floor is equipped for non-clinical cases; the seventh floor contains the private rooms. The length of the bed ward is 600 ft. This vertical arrangement of wards enables the architects to concentrate the gardens on the south side of the site, with all rooms facing this open space. The internal division of the general wards is as follows: One "nursing unit" consisting of two six-bed wards and two two-bed rooms on the south side of the central corridor, with the rooms for supervising doctor and nurses, w.c.'s, tea-kitchens, baths, and isolation rooms on the north side; facing the courtyards on the landings of the connecting links are the lifts and staircases. The hospital has seven bed lifts, two passenger lifts, two goods, six food and three laboratory lifts. Except for the private rooms on the seventh floor, the wards have no private balconies, but the day rooms on the ends and in the middle serve as open-air bed terraces, and there are enclosed, sheltered and open terraces on the roof, virtually garden rooms, with a magnificent view over the city and the mountains beyond.

CONSTRUCTION—The building throughout is reinforced concrete, special attention being devoted to the sound insulation problem, which is always considerable in a monolithic structure; in particular the vertical service ducts, the main carriers of noise, were given careful consideration.

EXTERNAL FINISH—The south facade is faced with lime stone, whereas the north elevations are rendered; the shuttering was plywood, and where the concrete was left as a finish as for the lecture theatres in the low treatment block, the shuttering was divided into square panels.

The building cost £1,750,000.

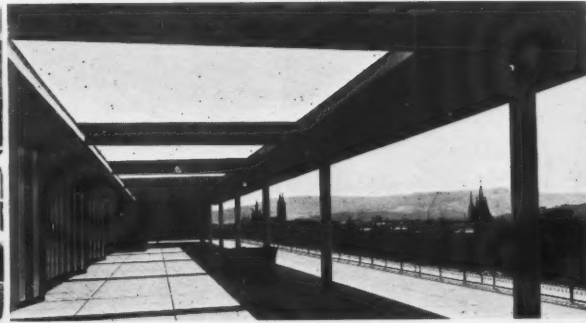
On high ground south-east of the town, this hospital cares mainly for the City of Bellinzona with a population of 11,000; it was completed in 1939.

PLANNING—The 130 beds are divided as follows: Obstetrical 17; medical 42; surgical 41; general 15; isolation building 15 beds. Most of the wards are small with one or two beds. The building is planned in three sections, administrative and service block, medical block and isolation building, the latter connected with the main block by an underground passage. There are three staircases, one passenger and two bed lifts, and several lifts for food and laundry.

CONSTRUCTION—Natural stone and brick, steel frame and reinforced concrete. The floors and ceilings are solid and are reinforced with the steel heating pipes concealed in the floor. Special attention was paid to sound proofing.

EQUIPMENT—Heating is in the floor, kitchen and service rooms are centrally heated by connection with the general hot water system. There is a radio in each room connected to a re-broadcast system. There are in addition the usual telephones and night and day visual call system.

On facing page, the west end of the main block of Burgerspital, Basle, 6, and a typical ward, 7. Below, general view from north, 8, looking along the roof, 9, the hospital seen across the town, 10, and view from south, 11. At bottom of facing page, general view of the hospital at Bellinzona, 12.



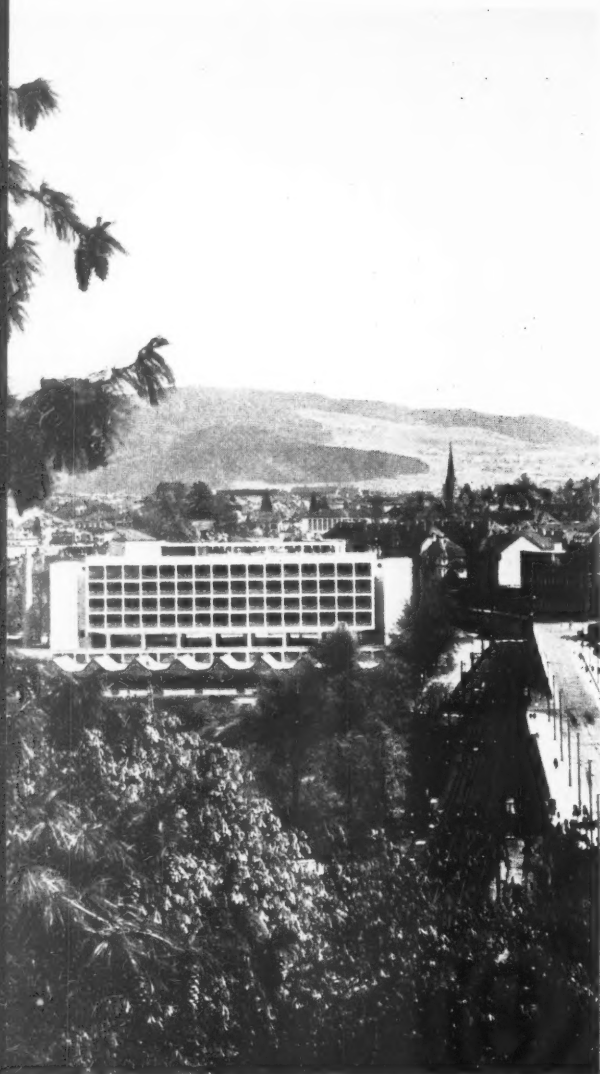
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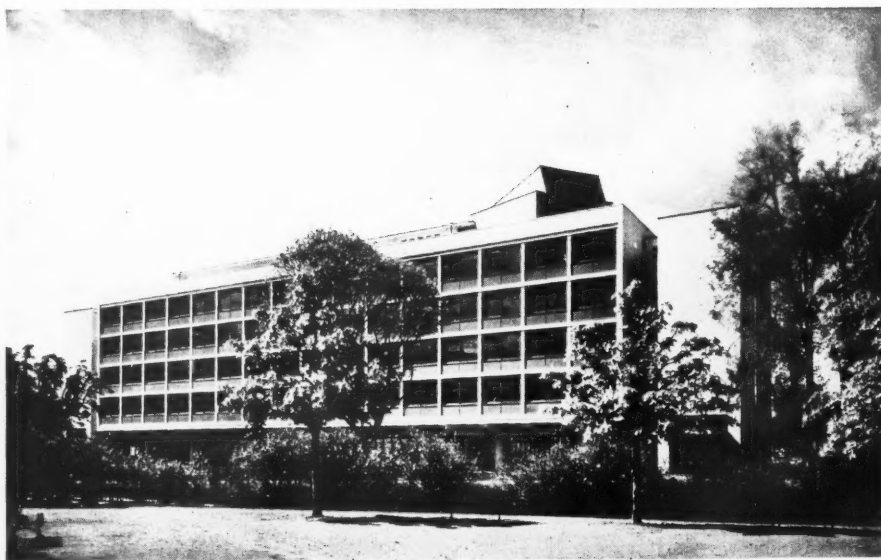
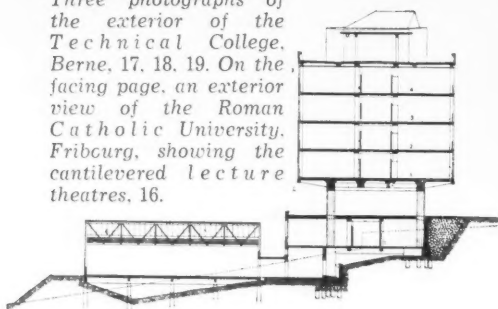


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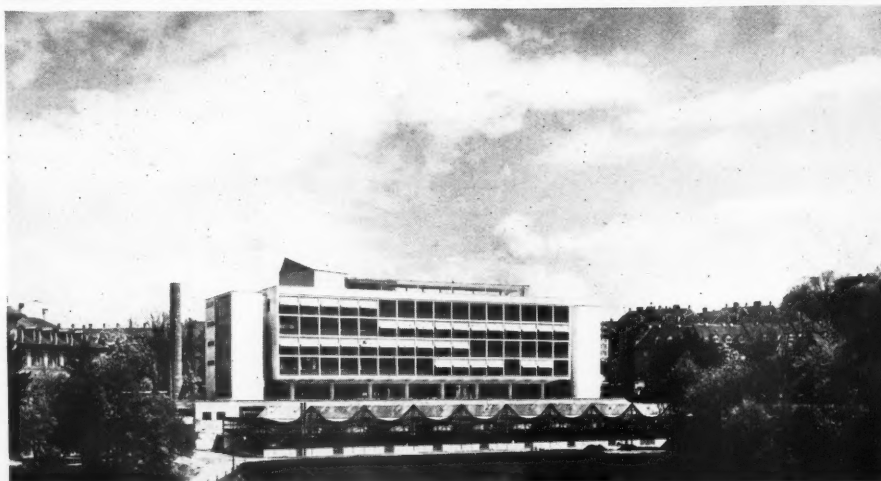


13

Three photographs of the exterior of the Technical College, Berne, 17, 18, 19. On the facing page, an exterior view of the Roman Catholic University, Fribourg, showing the cantilevered lecture theatres, 16.



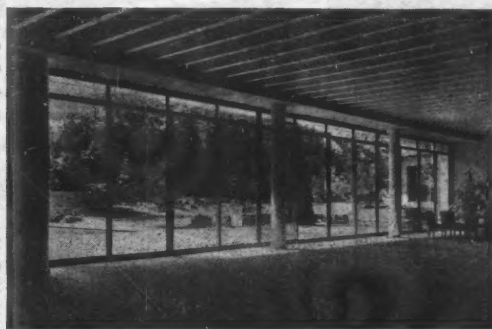
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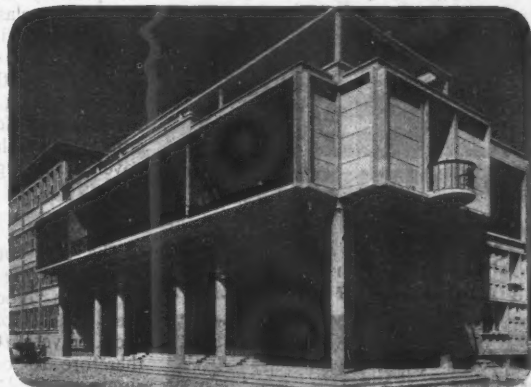
UNIVERSITIES

13-15 UNIVERSITY, BASLE ROLAND ROHN : ARCHITECT



On the facing page, an exterior view of the University, Basle, from the garden court, 13; above, the main stairs, 14, and the entrance lobby with the glass wall to the garden court, 15.

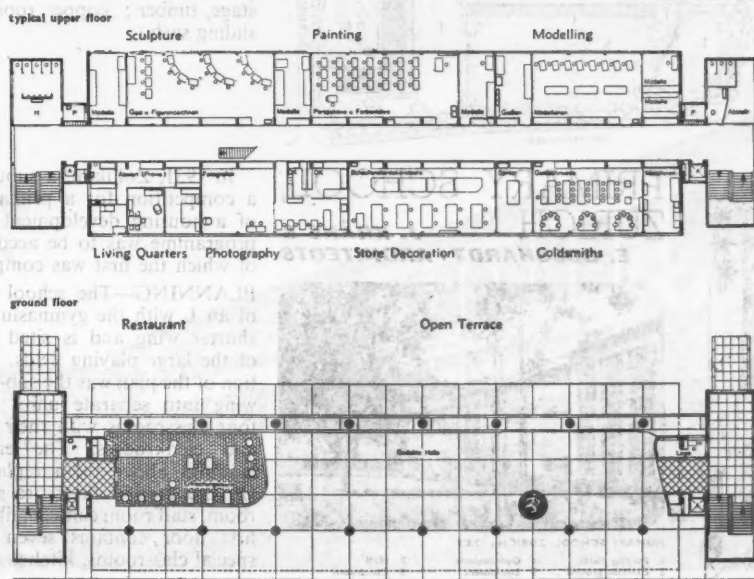
16 ROMAN CATHOLIC UNIVERSITY, FRIBOURG F. DUMAS & D. HONEGGER : ARCHITECTS



The programme included a hall with seating for 500 students, offices and conference rooms for the governors, the principal, the faculties, and the students, nineteen lecture rooms and reading rooms, and common-rooms for students and staff.
PLANNING—The main entrance is in the north-east corner. A covered porch leads to a lobby opposite the entrance, with a glass wall giving a view of the garden court; to the left of the glass wall the lobby connects with the main staircase. The east wing contains lecture rooms and—in the basement—the storerooms of the Swiss Archives of Social Science; the projection towards the Vesaliarum at the south end of this wing holds the two largest lecture theatres. The other main wing contains, on the ground floor, students' reading rooms, refreshment room, principal's room and staff rooms, and, above, lecture rooms and three large meeting rooms.

The programme here was a complete university, with all accommodation necessary for teaching and administration. The site is an irregular parallelogram, the two shorter sides being bounded by roads.
PLANNING—The main approach is from the north-east and lies through a spacious entrance courtyard or garden, laid out formally with an avenue of trees and grass plots. This is flanked on the north-west by a long wing, containing classrooms for the greater part of its length, with the chapel, which has a separate entrance hall, at the end. The main entrance is in the symmetrically-treated centre block, of which the chief components are a large entrance hall and the semicircular Great Hall. The shorter south-east wing contains lecture theatres. One of these is at roof terrace height and open to the sun, while three others are cantilevered out; the largest has seating room for 300.
CONSTRUCTION—The building is of reinforced concrete throughout.

17-19 TECHNICAL COLLEGE, BERNE HANS BRECHBÜHLER : ARCHITECT



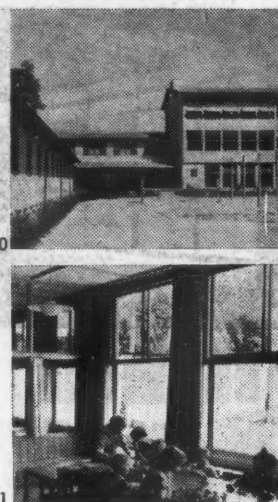
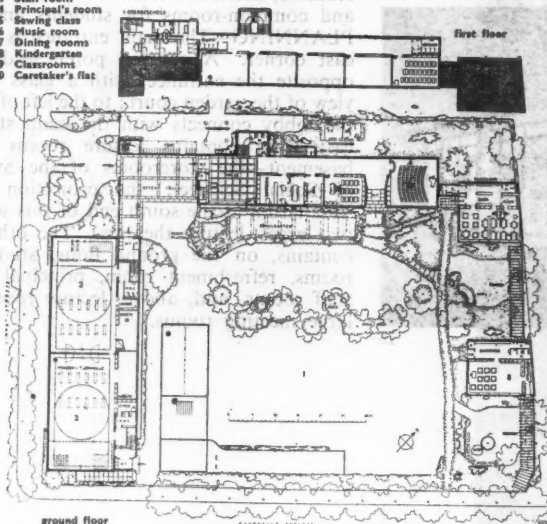
The project for the erection of the new school building and the extension of the workshops was the result of a competition held by the town of Berne in 1936. The present buildings are only a part of the proposed scheme.
PLANNING—The main school building consists of eight floors, two of which are below the open ground floor. This open hall with its sixteen massive concrete piers supporting the four storeys of classrooms serves as a recreation ground. It is flanked by the two entrance halls and stairs and contains the refreshment room used during break time. The central corridors of the upper floors are only 12 ft. 6 in. wide and are not intended to be used for recreation. The classrooms, of an average size of 50 ft. by 27 ft., serve for classes in various subjects, such as tailoring, dental surgery, hairdressing, gardening and shoemaking.
On the roof, with its large covered and open terraces, is a life room, pentagonal in shape with a large north light. The artificial lighting of this room is noteworthy; at night time a light proof white curtain drawn in front of the glass area and lit from concealed floodlights reflects light into the room similar to the light conditions during the day.
The workshops are on lower basement level. They are equipped for toolmakers, car mechanics, electrical engineering, etc.
CONSTRUCTION—Reinforced concrete frame with lime stone slab facing; panels below window cills of asbestos cement.

SCHOOLS

20-22 KORNHAUSBRÜCKE SCHOOL, ZÜRICH A. H. STEINER: ARCHITECT

KORNHAUSBRÜCKE SCHOOL, ZÜRICH: KEY

- 1 Playground
- 2 Gymnasium
- 3 Staff room
- 4 Principal's room
- 5 Sewing class
- 6 Music room
- 7 Dining rooms
- 8 Kindergarten
- 9 Classrooms
- 10 Caretaker's flat



The buildings, erected 1941-3, occupy the site of the former gasworks; only some trees in the north-west corner existed and these are incorporated in the forecourt of the school.

PLANNING.—The buildings enclose an open area of about one acre, open to the south-east; the classrooms are on the north-west side near the main access road and facing south-east towards the grounds.

The two gymnasia on the south-west side and the kindergarten and meals-block connected by high walls and pergolas enclose the site on the north-east side.

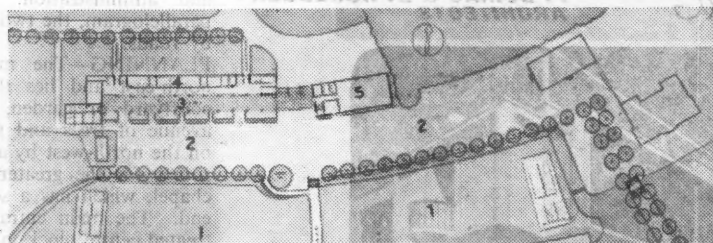
The main entrance is well set back from the traffic road. The open ground is carefully planned to divide into three zones—the more formal garden in front of the classroom block, the open space for informal play during breaktime, and the open air P.T. ground, which last is separated from the rest by a loose line of trees.

SURFACE TREATMENT.—All materials were left to show their natural state. Concrete was not surface treated, rendering was not painted, and Swiss fir was used throughout clear varnished.

23 BUHNRAIN SCHOOL, ZÜRICH ROLAND ROHN: ARCHITECT

BUHNRAIN SCHOOL, ZÜRICH: KEY

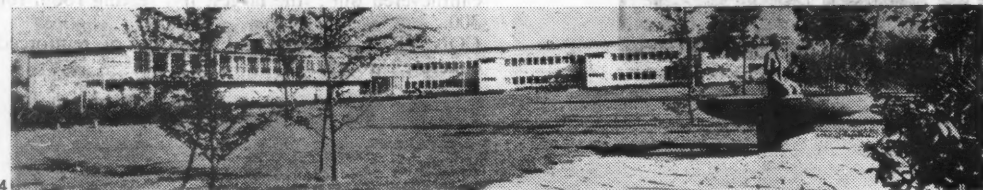
- 1 Playing fields
- 2 Playground
- 3 Covered playground
- 4 Administration
- 5 Gymnasium



This school is one of seven new schools, built during 1933-4, for the town of Zurich.

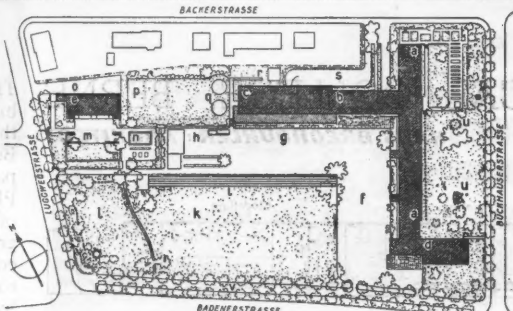
PLANNING.—The school, built in one of the suburbs, follows the by now almost standard design for primary and secondary schools. It contains twenty-two classrooms in a long classroom block (eight on the first floor for primary education and fourteen on the second and third floors for secondary education), with corridor on one side and stairs at both ends; the classrooms face south on to the playing fields. The classroom block is built on stilts, so that the ground floor is open and forms a covered playing area.

24-25 KAPPELI SCHOOL, ZÜRICH A. & H. OESCHGER: ARCHITECTS



KAPPELI SCHOOL, ZÜRICH: KEY

- | | |
|----------------------------|--------------------------|
| a Classrooms | m Playground |
| b Special classrooms | n Sand pits and paddling |
| c Gymnasia | o Pond |
| d Assembly hall | p Tradesmen's entrance |
| e Kindergarten | q Access to kitchens |
| f Playground | r Football ground |
| g Open-air exercise ground | s Swings |
| h Equipment for P.T. | t Athletics |
| i Running tracks | u Access road to boilers |
| k Lawn | v Formal garden |
| l Public open space | w Lawn |

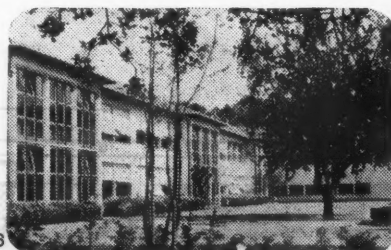
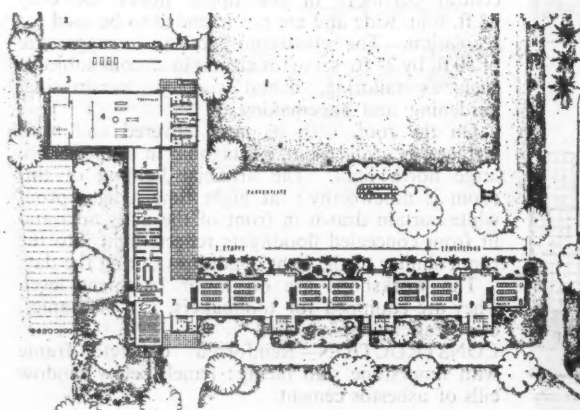


The soil condition of the site determined its south-east side as the position of the multistorey classroom block. Since most of the remaining area consists of loosely filled-up ground of a disused gravel-pit the only weight-bearing layer was therefore to be found 20 ft. below surface. A single storey "pavilion-type" layout was consequently abandoned, as it would have involved costly piling over the whole site. This school was built in 1935-7.

PLANNING.—The school is planned in three sections: classroom block, assembly hall, special lecture and staff rooms and gymnasia. There is also a nursery school, separated from the gymnasium by the games lawn, site for a future covered swimming pool.

CONSTRUCTION.—Reinforced concrete shuttering marks left on external face; hollow tiles behind concrete skin, cork insulation; floors, roof and stage, timber; copper roofing; windows, wooden sliding sash.

26 PRIMARY SCHOOL, ZÜRICH J. KRÄHE & E. BOSSHARDT: ARCHITECTS



PRIMARY SCHOOL, ZÜRICH: KEY

- | | | |
|-------------------|--------------|-------------|
| 1 Playing fields | 4 Gymnasium | 7 Hall |
| 2 Exercise ground | 5 Equipment | 8 Classroom |
| 3 P.T. equipment | 6 Music room | 9 Play area |

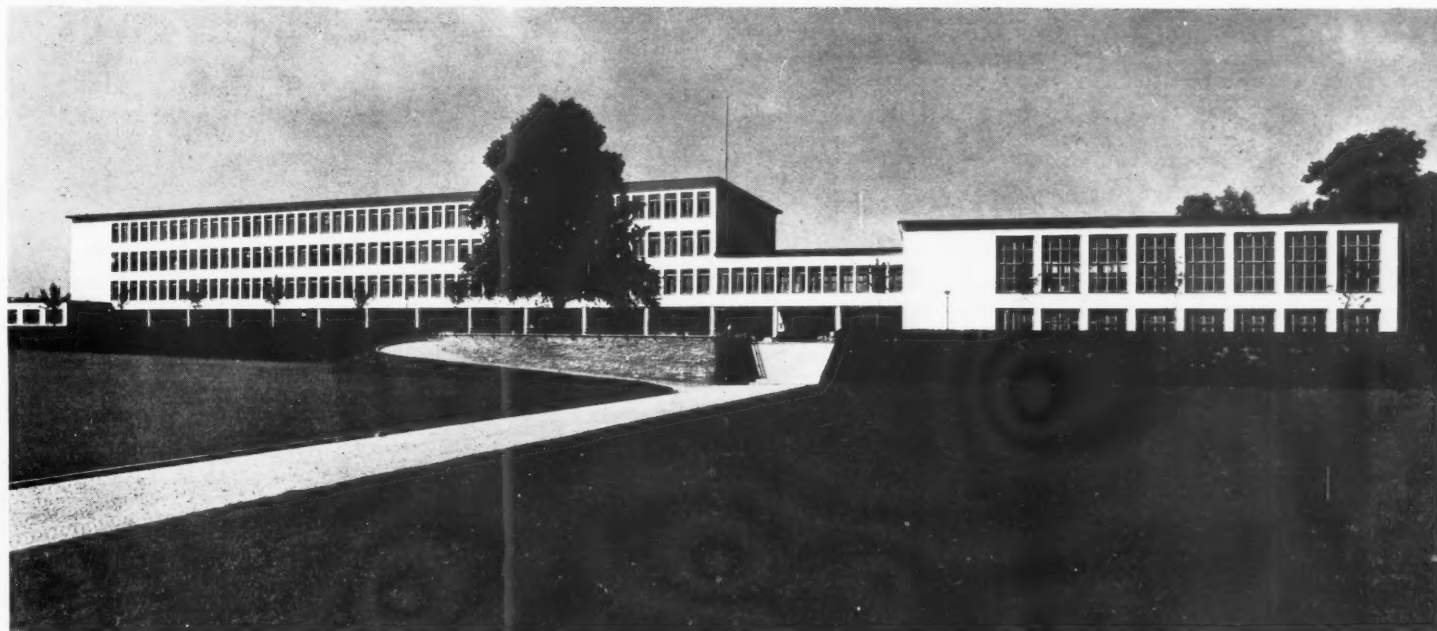
In 1931, Zollikon, a suburb of Zurich, promoted a competition for a primary school to form part of a housing development scheme. The building programme was to be accomplished in two stages, of which the first was completed in 1937.

PLANNING.—The school is planned in the form of an L with the gymnasium at right angles to the shorter wing and is sited on the north-west side of the large playing fields. The important innovation of the plan was the sub-division of the classroom wing into separate units; each unit consists of four classrooms with their own access stairs, halls and cloakrooms. The entrance halls and the landings above them replace the usual corridors. On the ground floor are seven classrooms, music room, staff room canteen, library and museum. The first floor contains seven more classrooms, two special classrooms, kitchen and caretaker's flat.



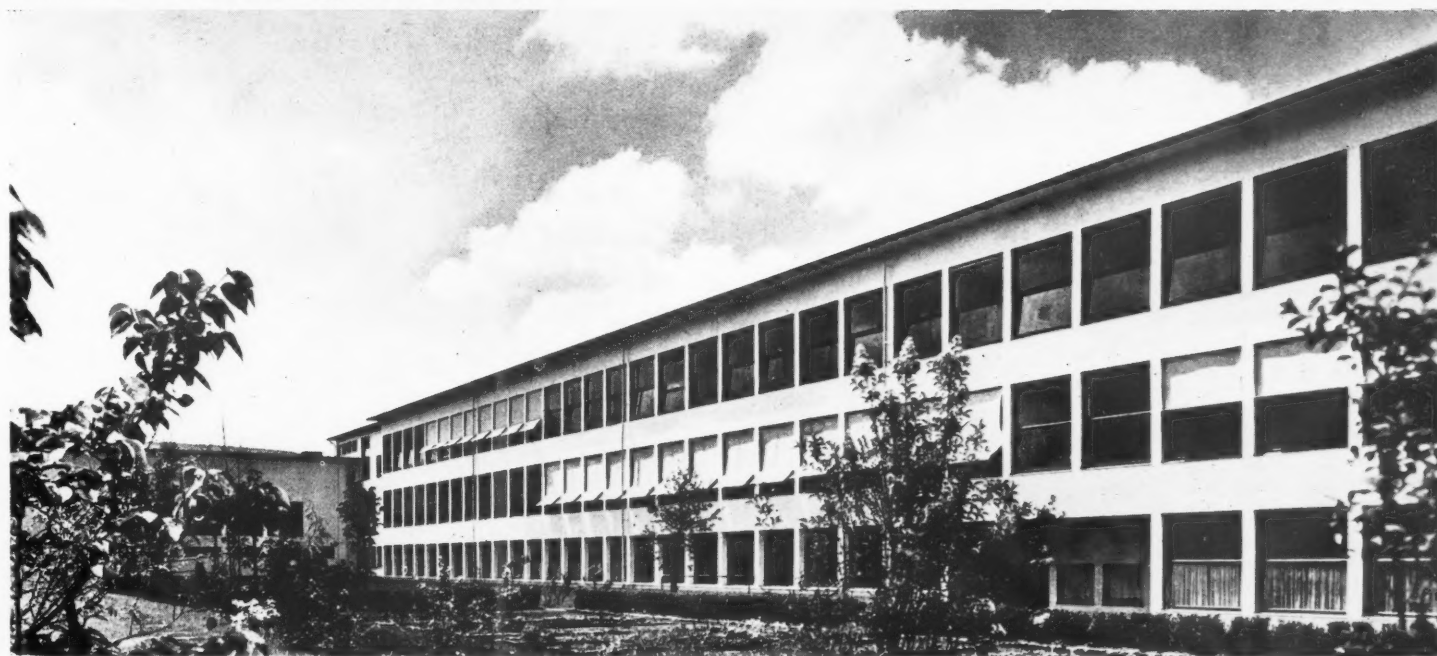
Kornhausbrücke School, Zurich; general view. Opposite, view towards entrance, 20, and classroom, 21.

22



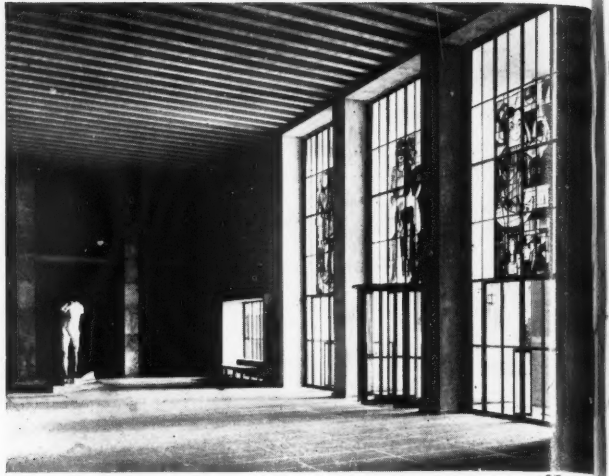
Buhnrain School, Zurich; view from south showing the classroom block on left and the gymnasium on the right.

23



Kappeli School, Zurich; the south-east side of the classroom wing. Opposite, 26, view from south-west.

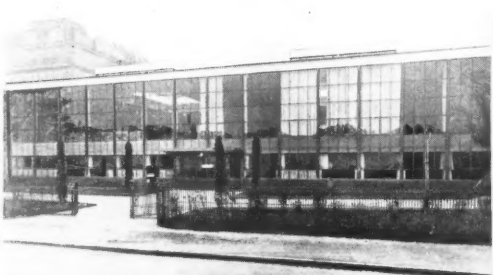
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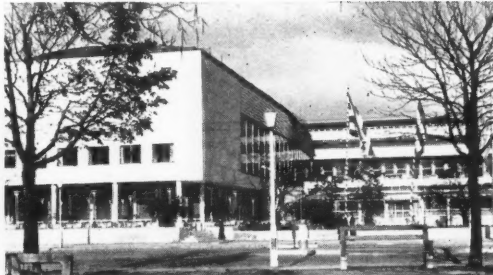
Museum at Basle, the entrance hall. Opposite, the main entrance from the courtyard, 28.

27

Conference Hall, Geneva, view from the east, 29; Congress Hall, Zurich, 30; Congress Hall, Lucerne, 31, 32; National Library, Berne, 33; Central Library, Lugano, reading room with book stack block beyond, 34, book stack block from other side, 35, interior of reading room, 36; Infantry Barracks, Lucerne, general view, 37, and barrack room interior, 38.



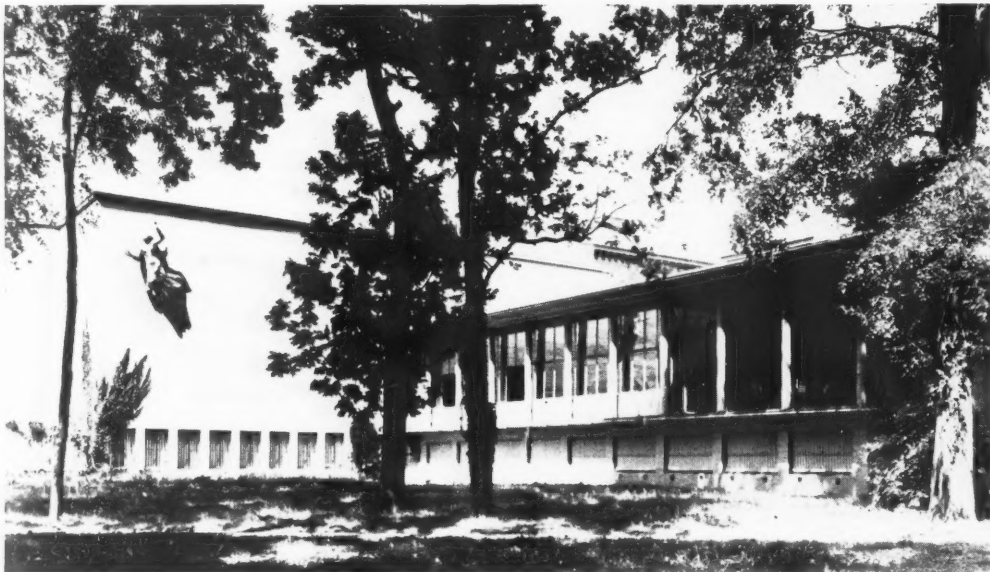
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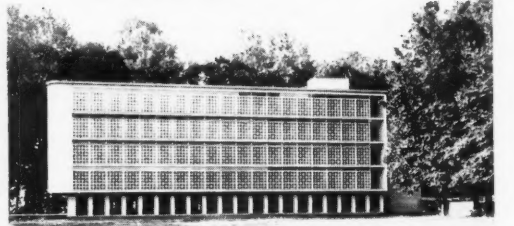
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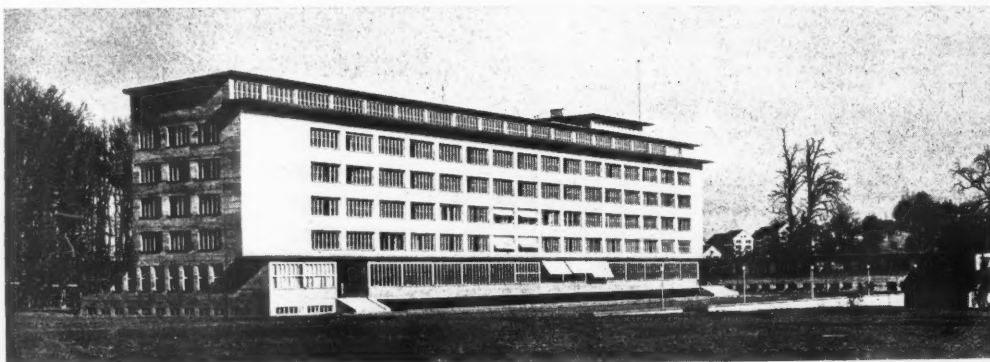
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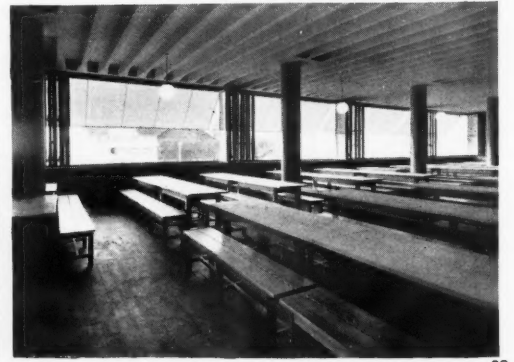
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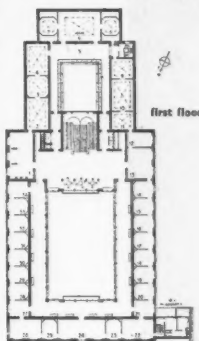


38

PUBLIC BUILDINGS

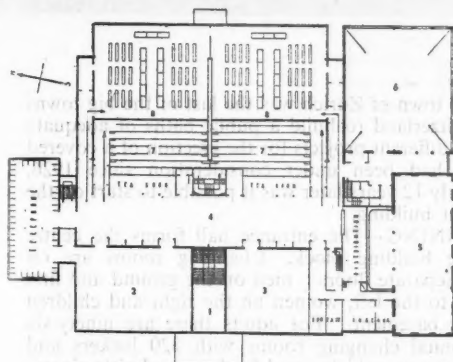


27-28 **MUSEUM, BASLE**
R. OHRT & P. BONATZ : ARCHITECTS



The case history of a picture gallery for the town of Basle goes back 30 years when first the town council decided to promote a competition. Four competitions held at intervals resulted eventually in the acceptance of the project by the prize winner Rudolf Christ in 1932. The assessor, Prof. Bonatz, was invited to collaborate.

PLANNING—The present plan incorporates the idea of the main entrance set in the far end of the first courtyard, first shown in a competition drawing of Prof. H. Bernoulli in 1913. The ground floor contains the collection of etchings, gallery for drawings, reading room, small exhibition room, art-history department, and a lecture room with separate entrance. The first floor galleries display paintings of old masters and the top-lit second floor modern Swiss and German paintings, while the pent-house above the main staircase houses workshops and studios for photography and restoration work.



29 **CONFERENCE HALL, GENEVA**
A. GUYONNET : ARCHITECT

CONFERENCE HALL, GENEVA : KEY
1 Entrance hall
2 Press room
3 Waiting room
4 Main corridor
5 Library
6 Council room
7 Press gallery
8 Conference hall

The conference building, an addition to the Secretariat of the League of Nations building, was completed in January, 1932.

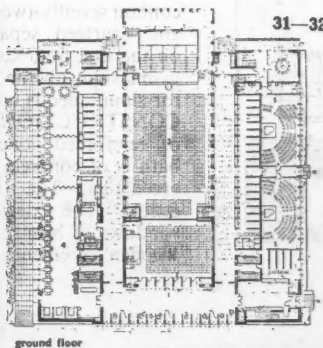
PLANNING—The building houses mainly the two conference halls with press-galleries. The halls are lit by a glass wall on one side and a roof light in the centre and are accessible from a wide corridor also top-lit, running along the centre of the block, at right angles to the halls.



30 **CONGRESS HALL, ZURICH**
M. E. HAEFELI, W. M. MOSER & R. STEIGER : ARCHITECTS

The new Zurich Congress Hall was built in 1937 on the last remaining open space with a view on to the lake.

CONSTRUCTION—Construction is in reinforced concrete, except for the steel truss congress-hall roof. The roof of the congress foyer is of reinforced concrete beams and hollow tiles. Consulting engineer for the hall was R. Maillart.



31-32 **CONGRESS HALL, LUCERNE**
A. MEILI : ARCHITECT

CONGRESS HALL, LUCERNE : KEY
1 Vestibule
2 Small congress hall
3 Large congress hall
4 Restaurant with terrace
5 Music room
6 Board room

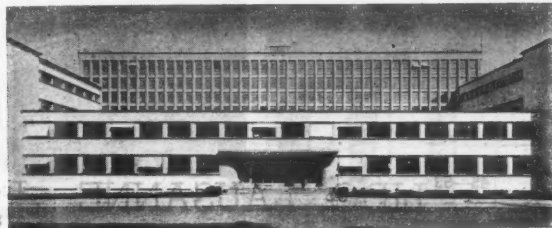
To fulfil the manifold social requirements of Lucerne, this building was erected in 1930-33 at a cost of 3,300,000 Swiss francs, contributed by the citizens of the town. A site was bought next to the central station and now forms, together with the public gardens along the lake shore, the centre of the town.

33 **LIBRARY, BERNE**
OESCHGER, KAUFMANN & HOSTETTLER : ARCHITECTS

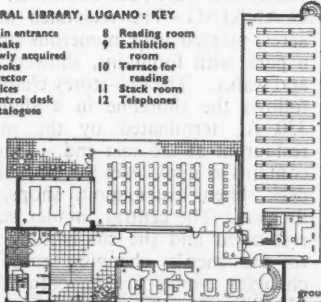
This library was the outcome of a competition held in 1927 and was built during the period 1929-31. It houses a collection of all books written in or about Switzerland, and space is provided for future accessions.

PLANNING—There is one module for the whole building, determined by the distance between the bookshelves; this is 5 ft. from centre to centre. In the office blocks the distance window to window is 10 ft., or twice the module, in the reading room 15 ft., or three times the module.

CONSTRUCTION—The structure is reinforced concrete frame.



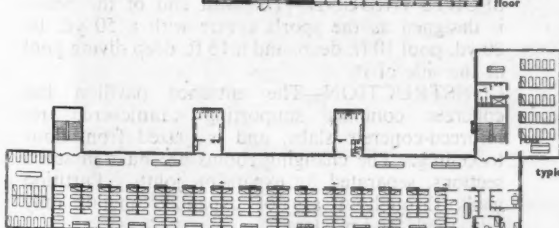
CENTRAL LIBRARY, LUGANO : KEY
1 Main entrance
2 Cloaks
3 Newly acquired books
4 Director
5 Offices
6 Control desk
7 Catalogues
8 Reading room
9 Exhibition room
10 Terrace for reading
11 Stack room
12 Telephones



34-36 **CENTRAL LIBRARY, LUGANO**
O. & R. TAMI : ARCHITECTS

This library, completed in 1941, has facilities both for the general public and for specialist readers.

EXTERIOR—The blank south facade of the stack room, which is reinforced concrete relieved only by a high relief figure, contrasts with the light treatment in glass and external columns of the reading room block. The north elevation to the stack room, which is of four storeys, is very simply treated with a small square pattern of glazing over the whole facade, the lines of the floors being strongly marked.

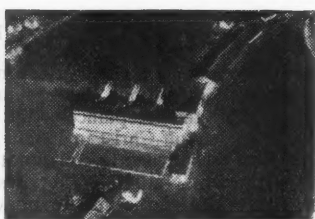


37-38 **INFANTRY BARRACKS, LUCERNE**
A. MEILI : ARCHITECT

As the old military barracks in Lucerne have long proved to be insufficient the government in 1931 decided to erect a new building outside the town boundaries.

PLANNING—The building consists of a long six-storey block, a square eight-storey tower and a two-storey wing at right angles. The main wing

39-40 INFANTRY BARRACKS, LUCERNE

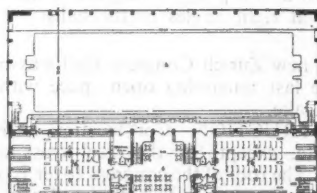


houses in the lower ground floor the baths, showers, storerooms, armoury and boilers; the ground floor consists of the mess halls, with kitchen between, and three lecture rooms, while the upper floors have eight dormitories with twenty beds each, and separate rooms for N.C.O.'s.

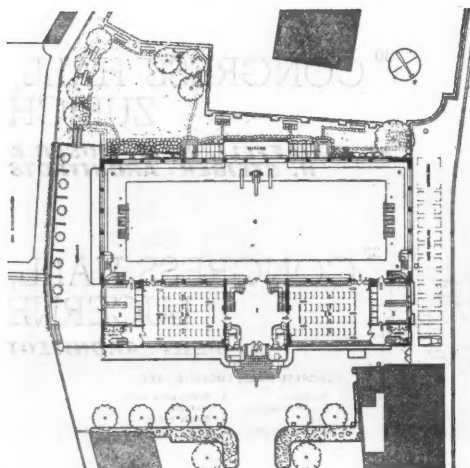
SPORTS

41-44 PUBLIC BATHS, ZURICH

H. HERTER: ARCHITECT



basement plan



- PUBLIC BATHS, ZURICH: KEY**
- 1 Entrance hall
 - 2a Men's changing rooms
 - 2b Women's changing rooms
 - 3 Footbaths and showers
 - 4 Swimming pool
 - 5 Upper part of swimming pool
 - 6 Snack bar
 - 7a Boys' changing room
 - 7b Girls' changing room

The town of Zurich was the last of the big towns in Switzerland to build a public baths of adequate size; different projects for the erection of a covered baths had been under consideration since 1926, but only 12 years later was it possible to start on the present building.

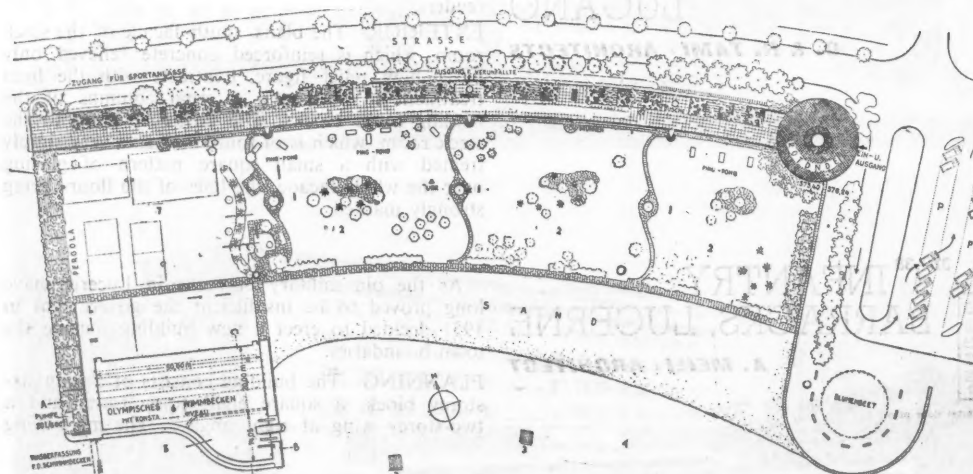
PLANNING—The entrance hall forms the centre of the building block. Changing rooms are on three separate floors: men on the ground and first floors to the left, women on the right and children in the basement. For adults there are ninety-six communal changing rooms with 320 lockers and forty private cubicles, and for boys and girls ninety-three lockers each. The baths can therefore accommodate 586 visitors simultaneously. The washrooms contain seventy-two combined footbaths and showers and fourteen separate showers. The snack bar on the first floor caters for about 120 visitors. The gymnasium on the top floor can be partitioned off for simultaneous use by both sexes.

CONSTRUCTION—The changing-room block is of reinforced concrete frame construction. The bath is of concrete slab 3 in. thick lined with blue-green tiles. The roof is a steel truss, glazed in the centre. The exterior is rendered brick with metal windows of bronze alloy to the swimming hall and wooden casements to the changing-room block.

45-53 LIDO, LAUSANNE

MARC PICCARD: ARCHITECT

- LIDO, LAUSANNE: KEY**
- 1 Shower
 - 2 Lawn
 - 3 Raft
 - 4 Lake
 - 5 Deep diving pool
 - 6 Olympic swimming pool
 - 7 Sports ground



The new bathing beach along the north side of the lake was planned in 1937 as part of a re-development scheme involving the whole shore between Ouchy and Vidy near Lausanne.

PLANNING—The reclaimed area of some four acres, planted with numerous trees, was laid out as a park with fountains, showers, children's corner, and walks. The two-storey changing-room building follows the shoreline in a slight curve for some 330 ft., terminated by the main entrance and restaurant at the east end. This circular structure contains at quay level the entrance hall with paying desk, linen distribution, shops, offices and hair-dressers. The central circular stairs lead up to the restaurant and the sun-bathing terrace and down to the men's changing rooms; the women's changing rooms are on entrance level.

SPORTS GROUND—The west end of the beach is designed as the sports centre with a 50 yd. by 20 yd. pool 10 ft. deep, and a 15 ft. deep diving pool at the side of it.

CONSTRUCTION—The entrance pavilion has concrete columns supporting cantilevered reinforced-concrete slabs, and is glazed from floor to ceiling. The changing rooms are built in seven sections, separated by expansion joints. Partition walls throughout are of expanded metal, only 2 in. thick, and plastered.



40

The main entrance to the Infantry Barracks, Lucerne. Opposite, 39, air view of the barracks.



43

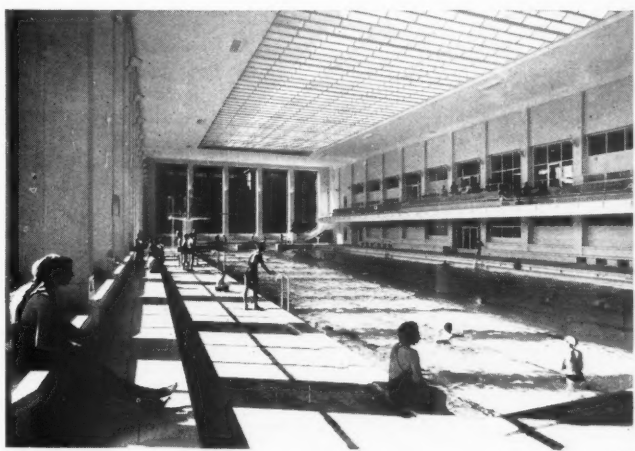


41

Public baths at Zurich ; above, 41, a general view of the building from the south. The other three photographs, 42, 43, 44, show the interior of the bath.



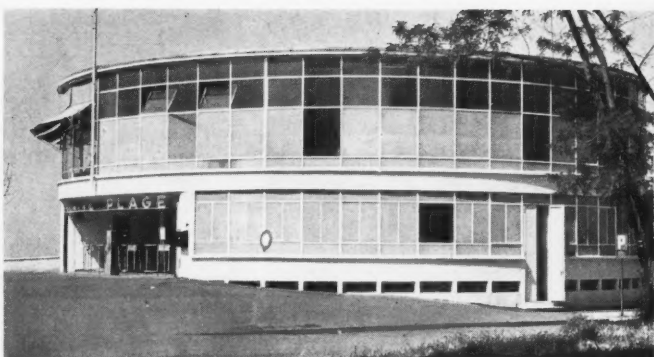
44



42



45

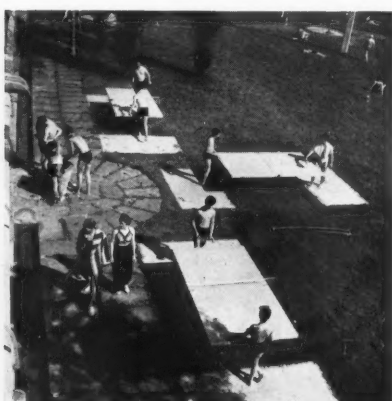


46



47

The Lido, Lausanne; view along the sun bathing promenade, 45, and the circular entrance hall, office, and restaurant building at the east end, 46, 47.



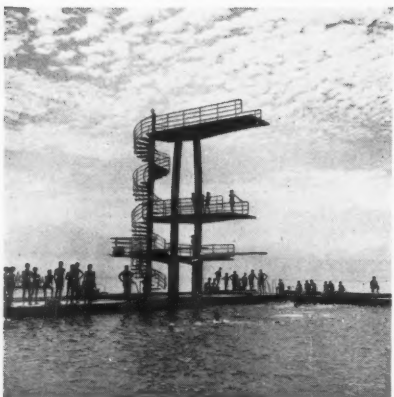
49



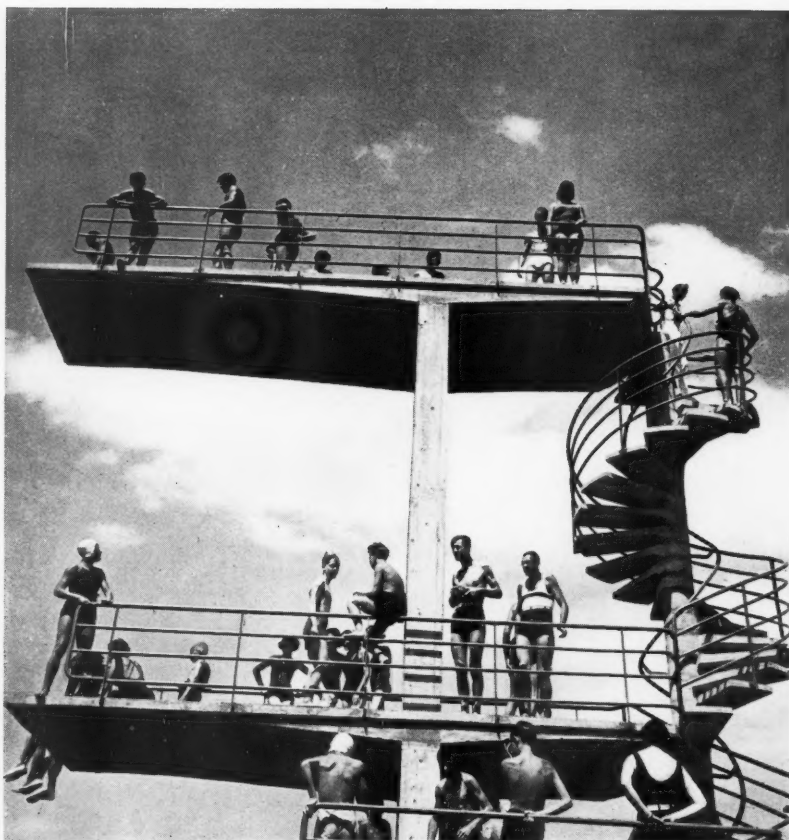
48



50



51



52

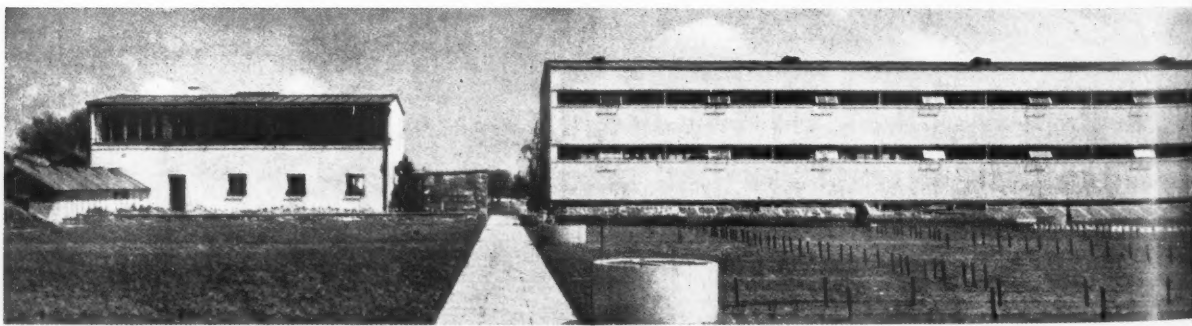
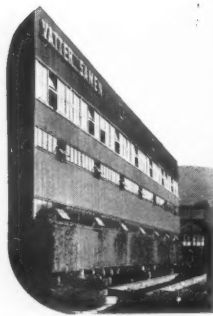
The Lido, Lausanne; views of the sports ground, 48, 49, 50, and the diving boards, 51 and 52. The photograph on the facing page is a general view looking towards the circular restaurant.



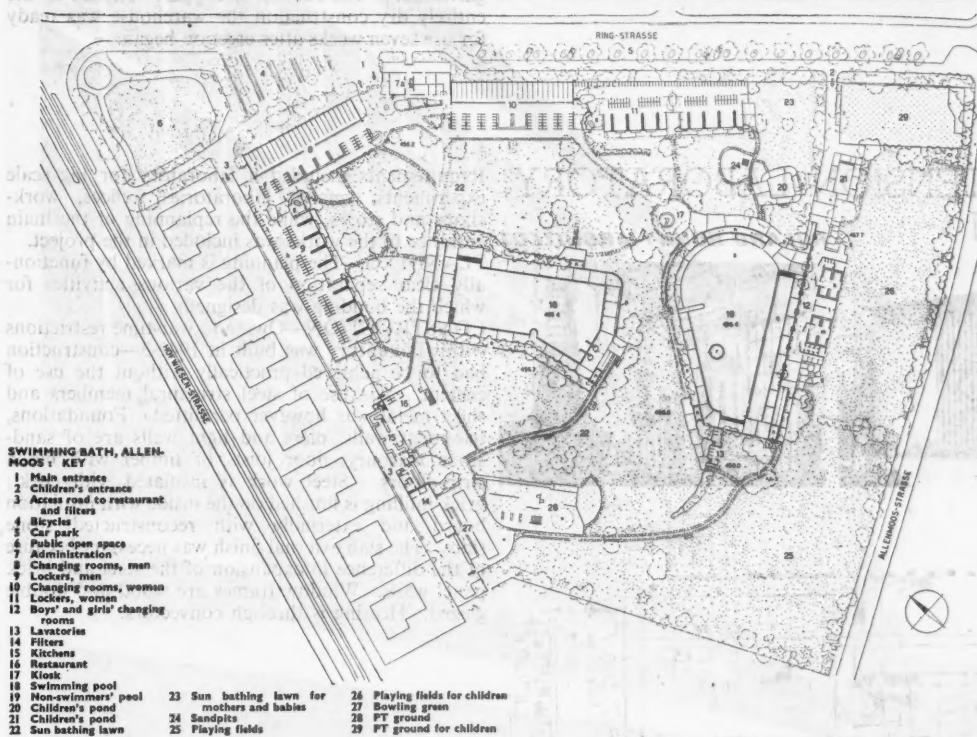


Above, four views of the swimming bath, Allenmoos; the stairs to the restaurant, 54, one of the access roads, 55, the main entrance, 56, and a corner of the swimming pool, 57.

Below, two views of the seed warehouse in Köniz, Berne, 60, 61. The photographs on the opposite page show the restaurant, 58, and part of the auditorium, 59, of the Korso Theatre, Zurich.



54-57 SWIMMING BATH, ALLENMOOS M. E. HAEFELI & W. M. MOSER : ARCHITECTS

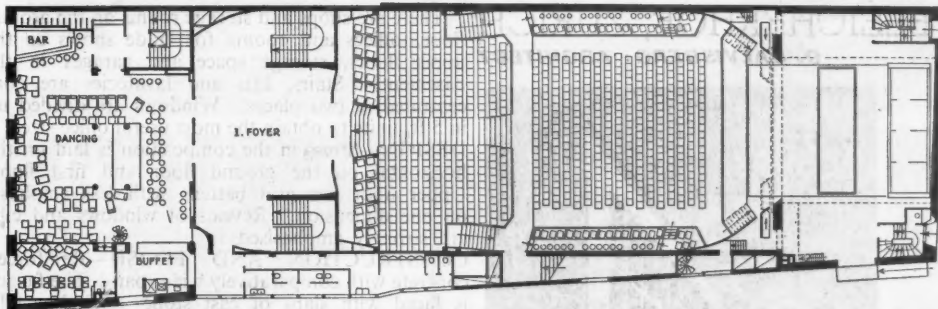


These baths, forming one of a group of co-ordinated recreation centres, are intended for those parts of the city furthest removed from the lake. The site falls away about 6 ft. towards the north; to the south the baths are bounded by a planned park. **PLANNING**—The lay-out is so planned that it can all be surveyed at a glance from the entrance and auxiliary building (containing the ticket office, etc.). To the right of the entrance is the men's changing room, to the left that for women and small children; straight ahead lie the swimmers' bath and cafeteria. The noisier area for children, with school baths, non-swimmers' bath, and paddling pool, is further to the south and is reached via a separate entrance.

CONSTRUCTION—Construction in general is reinforced concrete. The main bath is of reinforced concrete, left as it came from the shuttering as far as resting ledge level, the remainder being roughcast. The floor of the swimmers' bath was smoothed after casting; the other baths were roughcast. Paths are of red sandstone slabs.

ENTERTAINMENT

58-59 KORSO THEATRE, ZURICH KNELL & BURCKHARDT : ARCHITECTS

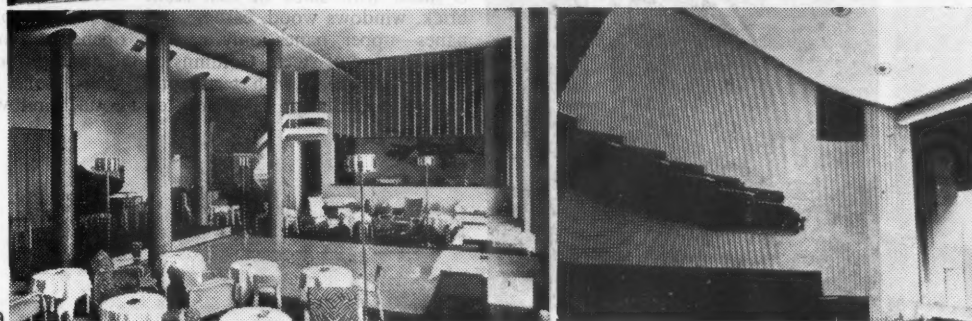


The front elevation of the theatre was modernized on the ground and first floor, whereas the top was left in its original state displaying its music-hall decorations, kept as a monument to the late Victorian era and as a well-known and popular symbol.

Internally the re-modelling, which was undertaken in 1934, was extensive; the proscenium, the old decorative ceiling, and the old seating arrangement was substantially re-designed. The side walls received a corrugated acoustic finish; the original seats of circle and gallery were extended by a new plate girder of considerable depth carrying welded cantilever brackets, so that the different levels were combined in one long rising gallery. The orchestra stalls sloping down to the orchestra pit can be raised at the stage end by a simple jack arrangement to form a level floor for dancing.

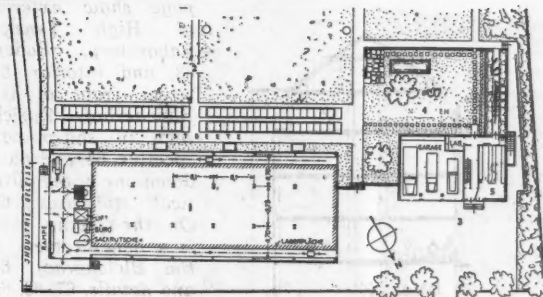
The shifting of the entrance to one side of the front allowed space for a cafe-restaurant and bar on the right and a shop on the left. The theatre foyer with box office and cloakrooms lies behind the restaurant with a stair on either side leading to the upper floors. The seating capacity of the theatre was enlarged from 900 to 1,300. The first floor front was converted into a cafe with dance floor accessible also by means of a separate stair from the entrance passage.

The basement contains extensive storage for stage equipment below the stalls, air-conditioning and heating plants, kitchens, wine-cellars and a bowling alley.



INDUSTRY

60-61 WAREHOUSE IN KÖNIG, BERNE HANS BRECHBÜHLER : ARCHITECT



WAREHOUSE IN KÖNIG, BERNE : KEY

1 Warehouse	4 Garden
2 Seed store	5 Hot seed store
3 Entrance	

In 1935 a firm of seed merchants commissioned the architect to design a warehouse on the outskirts of Berne. The project had to include a warehouse for seeds, living quarters for the superintendent, garages, laboratories and heated storerooms, together with an ornamental garden and a seed garden.

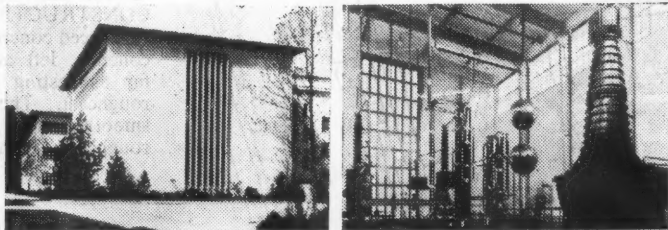
CONSTRUCTION—Timber flooring was chosen as most suitable, as it absorbs moisture from the seeds and dries easily. Hollow floor construction was to be avoided, as it constitutes an ideal breeding place for mice; 1 1/2 in. t. and g. boarding between steel joists was used. The floors do not carry right through to the outside walls, but are stopped 1 ft. 4 in. behind, to permit air-circulation between the storeys. Welded steel frame with corrugated asbestos panelling was the obvious choice, being the only completely dry

59-60 WAREHOUSE IN KÖNIG, BERNE

construction. To avoid discoloration all metal parts, including window frames, were lead galvanized. The roof is of copper. Thanks to the entirely dry construction the warehouse was ready for use seven weeks after erection began.

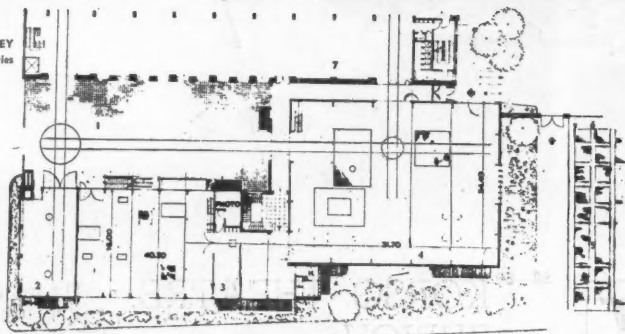
61-63 HIGH TENSION LABORATORY, BADEN

ROLAND ROHN: ARCHITECT



62, 63

HIGH TENSION LABORATORY, BADEN: KEY
1 Yard 5 Small laboratories
2 Entrance 6 Shop shop
3 To basement 7 Main gates
4 High tension laboratory



OFFICES

64-69 BLEICHERHOF, ZÜRICH

O. SALVISBERG: ARCHITECT

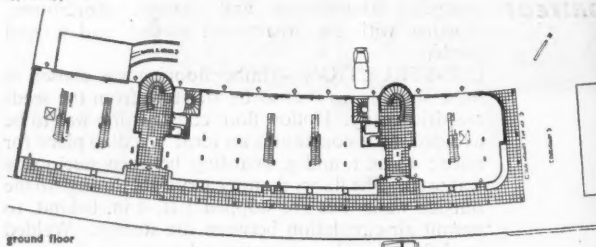
There are shops and storage rooms on the ground floor, offices and rooms for trade shows on the upper floors, storage space and garages in the basement. Stairs, lifts and lavatories are concentrated in two places. Windows are divided up in 5 ft. units to obtain the most useful office sizes.

DESIGN—Stress in the composition is laid on the horizontal on the ground floor and first floor. Upper floor has grid battens with less emphasis on one dimension. Reveals of windows and cills are strongly emphasised.

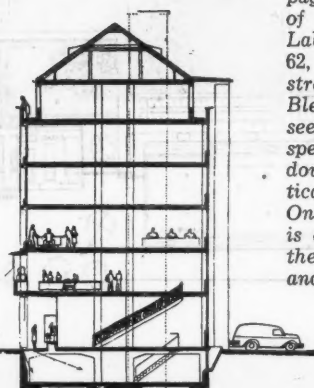
CONSTRUCTION AND FINISH—Reinforced concrete with comparatively wide spans. The facade is faced with slabs of cast stone. Window cills brick, windows wood, casements hung with double panes—upper panes only can be opened. Shop windows are of steel. Columns of the ground floor arcade are faced with terra-cotta. Cast stone is pale yellow, cills and casements terra-cotta, windows and battens blue.



typical upper floor



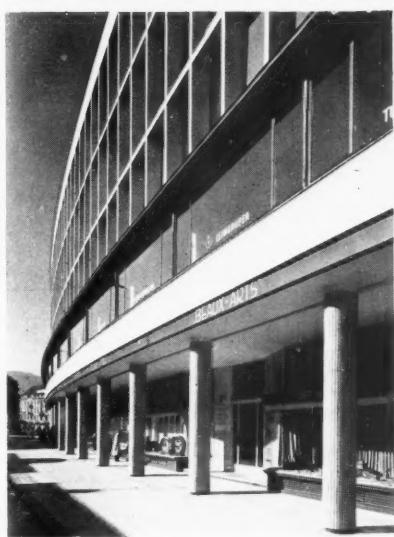
ground floor



Photographs on this page show exterior of High Tension Laboratory, Baden, 62, and interior, 63, street front of the Bleicherhof, Zurich, seen in sharp perspective, 64, and view down one of the elliptical staircases, 65. On the facing page is a general view of the Bleicherhof, 66, and details, 67, 68, 69.



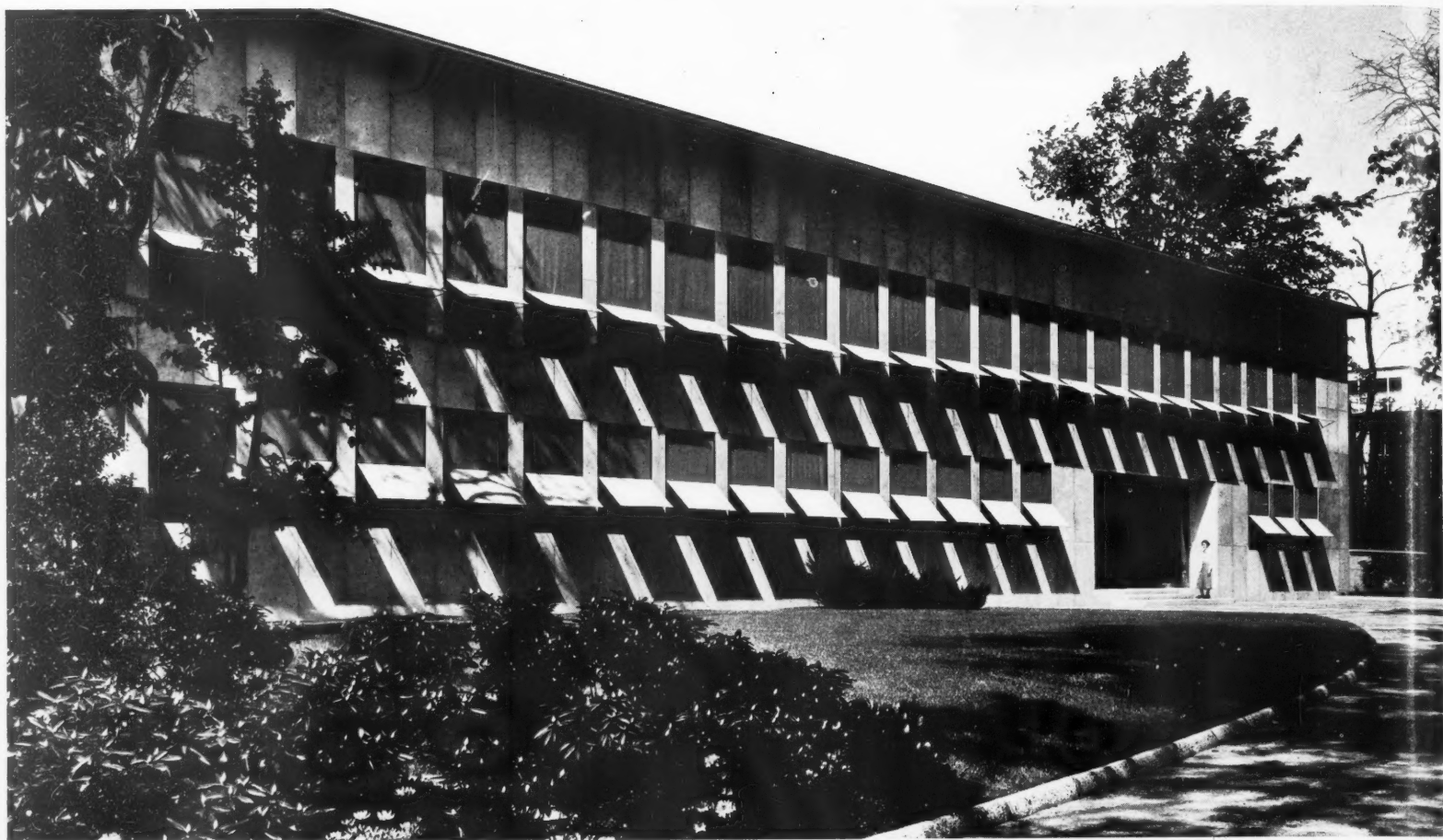
66



67

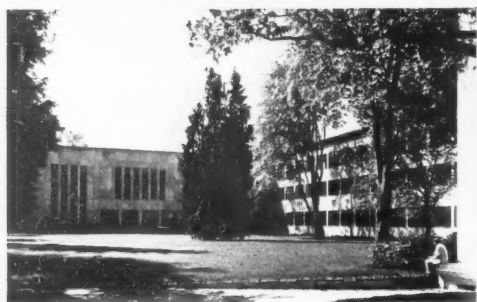


68, 69



70

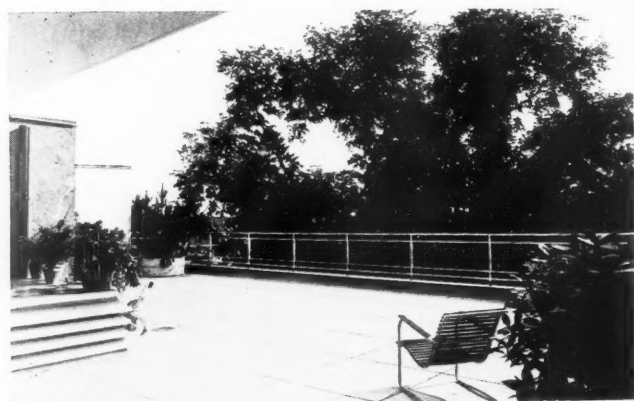
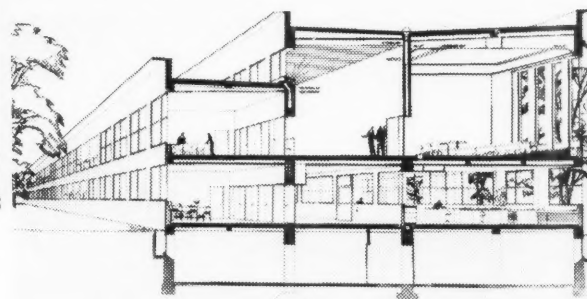
Three views of the Hoffman la Roche office building, Basle: the south side and main entrance, 70, view from the north across the garden between the two main wings, 71, and the staircase hall, 72.



71



72



73

The roof garden of the Parkhaus flats, Basle, 73, and a typical living room, 74. On facing page is a photograph of the elevation to the access road, 75.



74

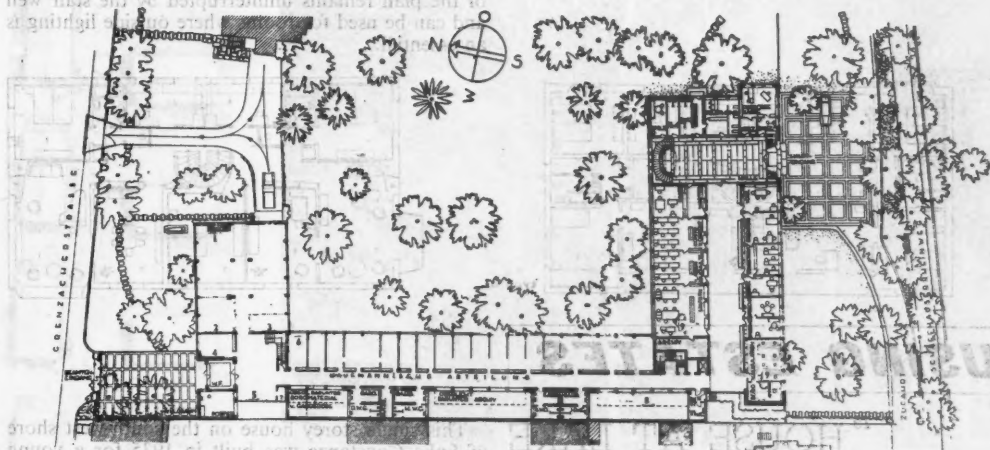
OFFICE BUILDING, BASLE

O. SALVISBERG : ARCHITECT

The entrance to the offices of the U-shaped administration building together with access to the garages and bicycle sheds is in the Grenzacherstrasse. The entrance to the directors' wing is from the Rhein Quay across a paved forecourt.

This new building houses all offices and board-rooms. The corridor in the centre is lit by borrowed light through the high windows of the offices. The directors' wing contains a large boardroom, lecture hall and main entrance hall with free standing oak stair.

The building is faced externally with limestone slabs 6 ft. by 2 ft. 4 in. Windows are of bronze.



- OFFICE BUILDING, BASLE : KEY
- 1 Packing room
 - 2 Supervisor
 - 3 Bookbinding
 - 4 Waiting room
 - 5 Caretaker
 - 6 Offices
 - 7 Large office
 - 8 Archives
 - 9 Bookkeeping

FLATS

PARKHAUS FLATS, BASLE

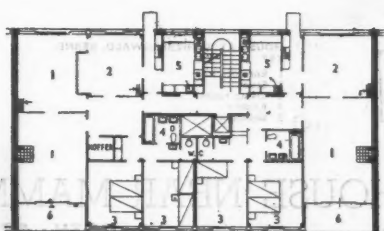
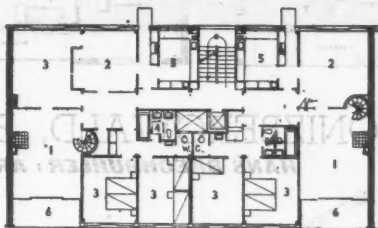
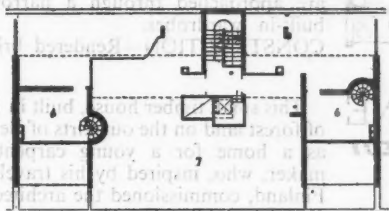
O. SENN & R. MOOK : ARCHITECTS

The programme, completed in 1936, was a block of high-class flats in the park grounds of a nineteenth century estate, now—owing to the extensive development of the town—situated alongside one of the main thoroughfares and near the centre of the town.

PLANNING—The building of an access road made it possible to place the main part of the block at right angles to the road, so that the two main elevations face east and west towards the well-wooded park. All bathrooms and w.c.'s face inwards, thus leaving the external walls free for bedroom and living-room windows; the same principle was adopted in regard to other workrooms and maids' rooms, which were placed in the basement and ground floor respectively. In each flat dining and living rooms can be opened out into one big through-room. The top storey and part of the roof contain flats having double height living rooms with galleries.

CONSTRUCTION—The construction is steel frame with fire-resisting party walls; external facing is 1½ in. polished limestone. Windows are sliding metal sashes.

- PARKHAUS FLATS, BASLE : KEY
- 1 Living room
 - 2 Dining room
 - 3 Bedroom
 - 4 Bathroom
 - 5 Kitchen
 - 6 Balcony
 - 7 Roof terrace



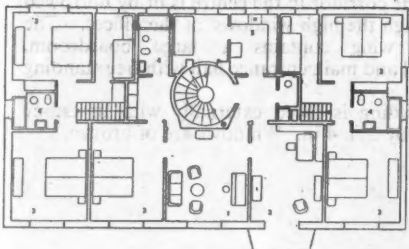
ENGEPARK, ZURICH

W. DUNKEL : ARCHITECT

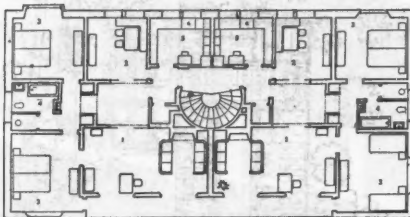
This housing estate, built in 1942-3, occupies a 3-acre site in a suburb of Zurich in which a height of 2½ storeys, with a minimum distance between blocks of 39 ft. 6 in. and maximum length of 66 ft. per block is allowed. As a concession for the proposed distance of 66 ft. between buildings a height of three storeys was permitted. The incorporation of existing trees was an integral part of the layout. The elevations were kept simple, but monotony was avoided by careful horizontal differentiation of the three storeys. The windows on the north side of the blocks and on the street elevations are screened from outside vision by light wooden grilles; these windows are mostly those of kitchens and bathrooms.

PLANNING—Orientation of the blocks is north-south and east-west. The built-on area comprises

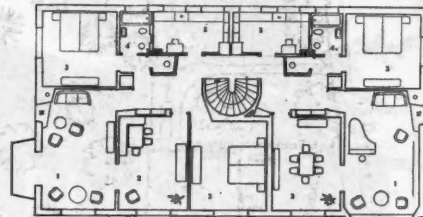
ENGEPARK, ZURICH: KEY
1 Living room 4 Bathroom
2 Dining room 5 Kitchen
3 Bedroom



type a



type b

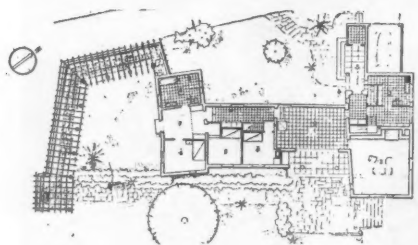


type c

HOUSES AND HOUSING ESTATES

79 HOUSE AT LAKE CONSTANCE

O. D. FÜRER: ARCHITECT



HOUSE AT LAKE CONSTANCE: KEY

- 1 Hall
- 2 Living room
- 3 Kitchen
- 4 Guest bedroom
- 5 Owner's bedroom
- 6 Wife's bedroom
- 7 Dressing room
- 8 Bath room



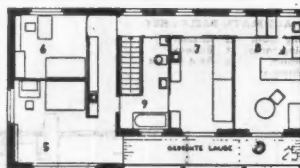
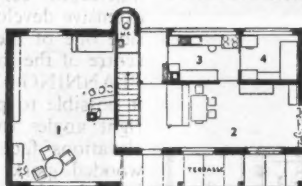
This single storey house on the south-west shore of Lake Constance was built in 1935 for a young doctor and his wife. It stands on a gently sloping site facing south-east. CONSTRUCTION—13 in. rose coloured brick walls, with wooden casements and olive green painted shutters to all windows; the roof of the verandah in front of the hall is supported by two solid oak columns.

80 HOUSE NEAR BERNE

HANS BRECHBÜHLER: ARCHITECT

HOUSE NEAR BERNE: KEY

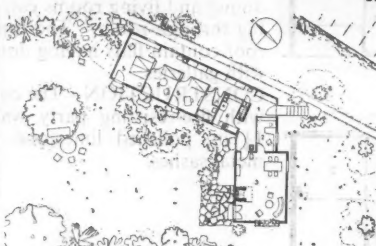
- 1 Living room
- 2 Dining room
- 3 Kitchen
- 4 Maid's bedroom
- 5 Owner's bedroom
- 6 Wife's bedroom
- 7 Children's bedroom
- 8 Nurse's bedroom
- 9 Bath



The house faces south-east with the living room forming the south-west end. The entrance on the north-west gives into the long hall with its dining space; from here an open stair leads to the upper floor. Kitchen and maid's room are on the north-west side, accessible from the entrance hall. The bedroom floor shows an ingenious division of the parents' apartment, with bathroom to be used by both children and parents. The parents' bedrooms are approached through a narrow corridor with built-in wardrobes. CONSTRUCTION—Rendered brick, pantile roof.

81-83 HOUSE AT KÖNIZBERGWALD, BERNE

HANS BRECHBÜHLER: ARCHITECT



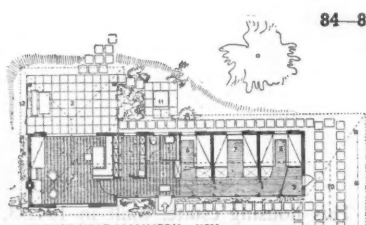
HOUSE AT KÖNIZBERGWALD, BERNE: KEY

- 1 Entrance hall
- 2 Study
- 3 Living room
- 4 Kitchen
- 5 Bedroom

This small timber house, built in 1944 in a clearing of forest land on the outskirts of Berne, was designed as a home for a young carpenter and cabinet-maker, who, inspired by his travels in Sweden and Finland, commissioned the architect. CONSTRUCTION—The plan was designed on a grid and was an experiment in unit construction, with external wall panels prefabricated and fitted on site. The panels incorporate between the vertical external boarding and internal finish 2 in. of glass-wool insulation.

84-85 HOUSE NEAR MAMMERN

A. ROTH: ARCHITECT



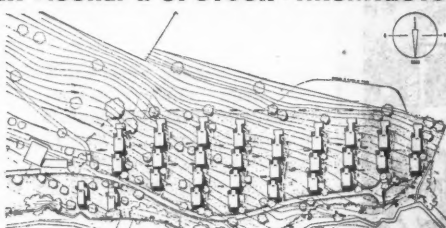
HOUSE NEAR MAMMERN: KEY

- 1 Entrance
- 2 Living room
- 3 Covered terrace
- 4 Kitchen
- 5 Shower bath
- 6-8 Bedrooms
- 9 Store for garden furniture
- 10 Car port
- 11 Pool

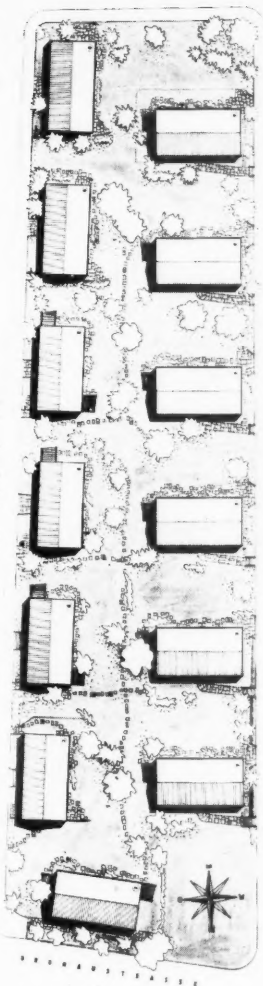
This house, built in 1937, is situated in the middle of a large field with fruit trees sloping down to the lake shore. The main front faces the lake to the north-west. PLANNING—The plan is a rectangle with a covered porch in front of the living room on the south-west side and a car-port at right angles to the house at the north-east end. CONSTRUCTION—Timber frame with larch weather-boarding; ply panels in living room.

86-87 HOUSING ESTATE AT GWAD

H. FISCHLI & O. STOCK: ARCHITECTS



Most of the prospective inhabitants of this low-rental estate wanted a detached house; since this was not possible every house is open on three sides. Although detached houses would have cost only 2½ per cent. more than the semi-detached houses which were built, only half the number of detached houses could have been built in the area, and the cost of the land and general services would have been twice as much. An average of five hundred working hours per head were put in by the owners on the construction of the houses.



76

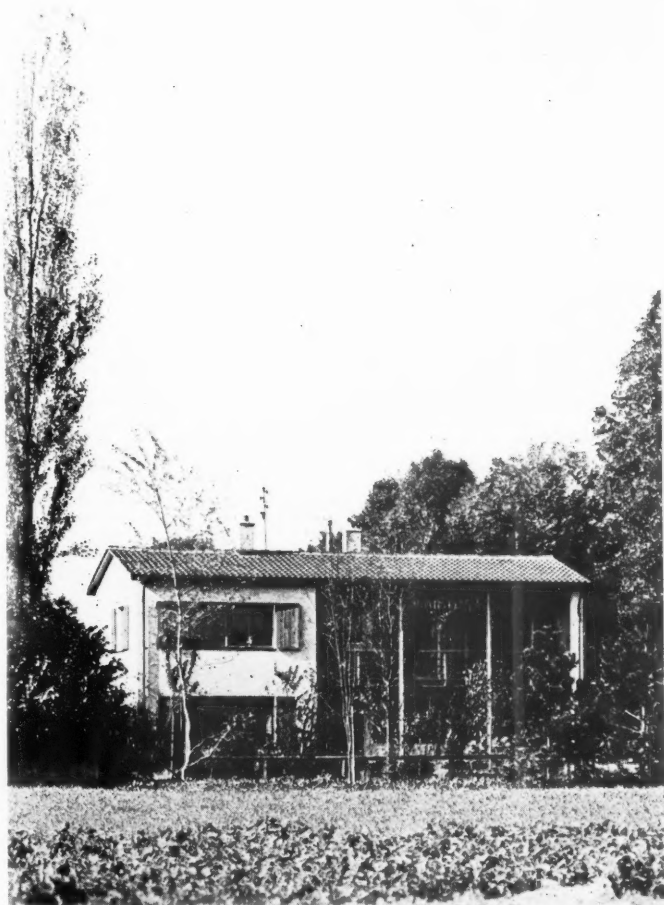
Three photographs of the Engelpark flats, Zurich: an exterior view of one of the blocks, 76, a living room, 77, and three of the blocks seen in relation to each other, 78.



77

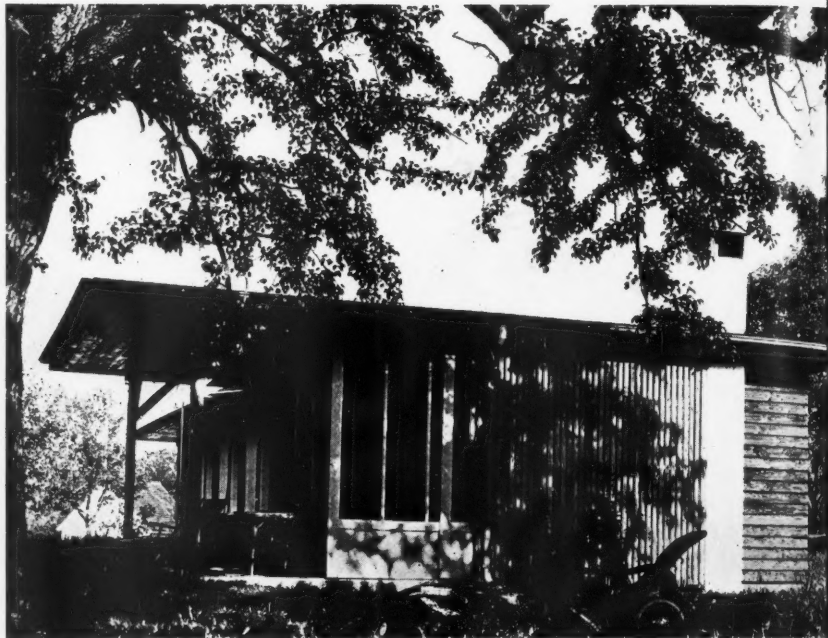


78



View from the south-east of house near Berne.

80



The top pair of photographs, 82, 83, show two views of the house at Könizbergwald, of which the living room is shown on opposite page, 81. The remainder show the

house near Mammern, 84, 85, a general view of the housing estate at Gwad, 86, and houses on the same estate, 87.

Undeniably Picturesque

Although the country had been gradually improving in the picturesque and in neatness for the last eight or ten posts, the change in its appearance now became truly magical. Cottages of admirable forms and of faultless neatness were scattered profusely along the roadside, the path itself being narrowed to the width which is exactly suited to good taste. The verdure, in the valley, rivalled the emerald, while the mountains loomed out from behind their curtains of vapour in dark patches of rock and larches. We hear a great deal of the verdure of England ; but I have already told you that it is the winter rather than the summer verdure of that country, which occasions surprise. The liveliest verdure of England does not equal the liveliest verdure of even New York, more especially in the forests ; but the imagination can scarce conceive of any vegetation of a purer tint or more even texture, than that of the meadows which covered the entire valley through which we were trotting, and this, too, along a road that absolutely was wanting in nothing to render it both good and beautiful. What a change from the wearying *paves* of the *routes royales*, their everlasting sameness, and the avenues of dusty elms !

The dwellings were uniformly at some little distance from the highway, and, so tenacious are these mountaineers of their soil, not an inch of naked earth was visible, with the exception of here and there a footpath that went serpentine from cottage to cottage, through the emerald lawns, in a way to give the whole valley the appearance of a vast extent of pleasure-grounds, laid out with the most admirable simplicity.

The effect of this sudden transition on us all, was like that of passing into a new world. We had never before witnessed such a nature, and to me it really seemed that I had never before seen so faultless an exhibition of art. The horses trotted merrily through this little valley, and, as Byron was wont facetiously to imitate some murderer of English, we followed in their train, absolutely overflowing with "*touzy-mouzy*."

We caught glimpses of the people, which bespoke a population entirely different from the field-going, brown and semi-barbarous peasantry of France. The women were quietly seated at the windows, employed in proper female pursuits, instead of trampling in the mud with wooden shoes, or carrying panniers like beasts of burden ; and the men appeared to have little to do in the fields beyond trimming the meadows to their beautiful coats of velvet. Husbandry, in these high and moist regions, is principally confined to the wants of the dairy ; and the Neufchâtelais are much addicted to the fabrication of watches. Instead of assembling in towns, the labour is carried on in the cottages, and no doubt a great deal of the ease and neatness which so agreeably surprised us, proceeded from this source.

We left this valley by a pass so narrow that there was barely room for the road, between the beetling rock on one side and a dark ravine on the other. Through the latter brawled the little river that was formed by the contributions of the adjoining hills. . . .

At the point just mentioned, we began to descend, by sharp and steep turns, which carried us down into the celebrated Val Travers. . . .

Although this valley is larger and even more beautiful than that of Les Verrieres (the one just passed), and the habitations are much superior, the neatness and verdure being everywhere the same, I do not think we were as much struck with it as with the latter. We were not taken so completely by surprise, and there had been some abuses committed, in the shape of architectural innovations, with which we could have dispensed. Some, who had visited other lands and returned rich, have dared to introduce colonnades and pediments, among the cottages of larch. A real Swiss cottage is as much adapted to Swiss scenery, as the gothic is suited to the holy and sublime feelings of devotion ; and evil be the hour when any inhabitant of these mountains was beset with the ambitious desire of imitating Phidias ! We are not guiltless of this pretension ourselves, for there is scarcely a single village throughout the country, that has not more or less of these classical caricatures, and half the divines seem to think theology imperfect, unless it can be inculcated beneath a dome that looks like a cracked tea-cup, or from among ill-proportioned pine columns that are rent by the heat of two or three Nott stoves.

The evening was beautiful when we left Val Travers. The mists had joined the clouds, or were already lost in the void, and the sun was tingeing the view with a yellow light that harmonized gloriously with the dark forests and verdant meadows. As the carriage began to ascend a mountain, we all got out and walked at least a mile, enjoying the beauties of such a scene, to the "top of our bent." A solitary pedestrian was toiling his way up the mountain, and, leaving the rest of the party, I joined him, and got into discourse. His "*bon soir, monsieur*," air, accent, and "*tourneur*," though those of an artisan, were all decidedly French. "*Monsieur comes from Paris ?*" after a little familiarity was established between us. "*Oui.*" "*Apparemment, monsieur est Anglais ?*" "*Non ; Américain.*" "*Ah ! Anglo-Américain, n'est-ce pas, monsieur ?*" glancing his eye back at the group in the rear, most probably to see if they were black. "*Des Etats Unis, mon ami.*" "*C'est un beau pays, là bas ?*" "*Ma fois, comme ça ; ce n'est pas à comparer avec celui-ci, pourtant.*" "*Comment !—monsieur croit que ceci est beau ! moi, je ne le crois pas beau ; c'est pittoresque, mais pas beau ; à mon idée, un pays comme celui auprès de Dijon est beau ; là les champs sont plats, et dignes d'être cultivé.*" At present, you have a Frenchman's distinction between the *beau* and the *pittoresque*. There was nothing to be said against it, and we changed the discourse, I being obliged tacitly to admit that Neufchâtel is picturesque but not beautiful.

FENIMORE COOPER (*Excursions in Switzerland*, 1836).

The Cover

This month's cover is taken from *Itinera per Helvetiae Alpinae Regiones*, by J. J. Scheuchzer, printed by Peter Vander in 1723.

Acknowledgments

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Paul Nash

To call a painter "very English" is generally to imply a taint of insularity. But the art of Paul Nash, who died on July 11 at the age of 57, is very English in a profounder sense. He himself, in a contribution to the manifesto of Unit One, wrote of English painting : "There seems to exist, behind the frank expression of portrait and scene, an imprisoned spirit, yet this spirit is the source, the motive power which animates this art." Of this "imprisoned spirit," which he identified as the *genius loci*, Paul Nash was the tireless seeker-out and liberator, with the result that his landscapes have an emotional unity which removes them as far from pictures painted to the ordinary romantic formula of mood-imposed-on-scene on the one hand as from mere topographical record on the other ; his surrealist compositions were motivated by the desire to give this same spirit even more direct and less equivocal expression. Nash's imaginative approach related his to William Blake (who, he wrote, "perceived among many things the hidden significance of the land he always called Albion") and to Samuel Palmer ; his personal style was individual and unmistakable.

Originally intended for the Navy, Paul Nash was educated at St. Paul's School and received his artistic training at the Slade, to which he went via the Chelsea Polytechnic and the L.C.C. school in Bolt Court. He held his first exhibition at the Carfax Gallery in 1911 but it was his drawings made in the Ypres salient and exhibited at the Goupil Galleries in May, 1917 (when he was convalescent from a broken rib) that first brought him into real prominence. In consequence of the attention they attracted he was appointed an official war artist and returned to the Front in October to make the sketches and notes which

resulted in his second and more important exhibition of war paintings, at the Leicester Galleries in May, 1918.

From then on Paul Nash's history is the history of his art—or rather of his arts, for his range was very wide. After his paintings his woodcuts are probably best known; books illustrated by him include *Places* (with his own text), a Golden Cockerel edition of the first chapter of *Genesis*, and Sir Thomas Browne's *Urn Burial*. As a designer for industry—he was president of the S.I.A. in 1932 and became a member of the Council for Art and Industry in the following year—he was concerned with textiles, china, wood, and glass, as well as book production in the widest sense. As a photographer—and he was a photographer of genius—he found Paul Nash situations in scenes which had never been anything but Mrs. Allingham. As a designer for the stage he was responsible for the décor of Barrie's *The Truth about the Russian Dancers* at the Coliseum in 1920. As a writer, he was author of *Room and Book* and the *Shell Guide to Dorset*; he contributed a number of articles to *THE ARCHITECTURAL REVIEW* and his influence on the younger English architect has been more powerful probably than that of any other modern painter, since with his command of words as well as form he was able to interpret in language that other specialists could understand the painters' movements of this century, which have such enormous architectural significance. To their own immeasurable loss English architects have mostly stayed outside these movements; the importance of a go-between

with the architectural sensitivity of Nash cannot be overestimated. *THE ARCHITECTURAL REVIEW* hopes to publish a fuller review and evaluation of his work in a future issue.

A Plan for Guildford

Among the latest of new plans is an outline plan for the development of Guildford, prepared for the borough council by G. A. Jellicoe. The plan aims at increasing the population of the borough, now 45,000, to about 53,000 and at attracting light industries and commercial and professional offices, while heavy industries would be discouraged. The general pattern is that of a central nucleus and five satellite areas—Bellfields, Burpham, Merrow, Onslow and Stoughton. The road system is reorganized and in the central area the creation of three precincts (city precinct, school precinct and cathedral precinct) is envisaged.

The Georgian Group on Planning

The Georgian Group's report on their activities during 1945 includes a formidable list of buildings on behalf of which it either intervened at a moment of danger or gave assistance or advice. In Georgian Leaflet No. 6 the policy of the group with regard to Georgian architecture and the re-planning of our towns is explained. A warning is sounded against the all or nothing drawing-board planner, whether he owes allegiance to the *Beaux Arts* or *The Bauhaus*.

"The charm of our towns," as the Georgian Group sees it, "lies in their avoidance of exaggerated formality; even when the layout is sophisticated, it is on a human scale and takes the form of squares and crescents, architectural forms which limit the view." It is fast being realized that contemporary studies in transport planning support the English style in visual planning. As the Georgian Group points out "the device of the by-pass is complemented by the general acceptance of the 'precinct' principle in civic design. The town, or it may be the neighbourhood, is again becoming, what it was in the eighteenth century, a place to walk in, and fast traffic will be diverted from its streets."

Housing Figures

The housing returns for the month of June show that during that month more new dwellings were completed than in any previous month since the war, the total number being 8,123, as compared with 7,269 in May. At the same time the rate of increase in the number of houses under construction in England and Wales showed a falling off—from an increase of 11,789 in May to one of 9,443 in June in the case of permanent houses under construction by local authorities, and in the case of those under construction by private builders from 4,570 to 2,475. Permanent houses under construction in England and Wales at the end of the month numbered 102,088, temporary houses 21,902. In Scotland 1,325 houses (permanent and temporary) were com-

pleted during June; permanent houses under construction at the end of the month rose by 2,020 to 14,240. The total building labour force rose by 15,000 to 486,300 in England and Wales; by 1,300 to 45,500 in Scotland.

Didcot Disregarded

The curious decision to ignore the proximity of Didcot to the Atomic Research Station at Harwell and to house the workers employed at the latter on the outskirts of Abingdon and of Wantage has formed the subject of correspondence in *The Times*. Mr. R. G. Andrews, Berks County Council representative for Didcot, wrote to point out that since the problems which would be created by the new project were likely to resemble those which arose with the arrival at Didcot of two other Government establishments thirty years ago, it might have been thought that the housing of its staff would have been made the occasion of local consultation; but this had not been done. Mr. Andrews' letter was followed up by one from John Betjeman, who wrote: "The addition of houses, and work at Harwell to go with them, may well prove just what is wanted to make Didcot a balanced community. Yet someone has decided that the two ancient and still unspoiled towns of Abingdon and Wantage, both much farther from Harwell than Didcot, shall have their populations disproportionately increased when large numbers of houses for Harwell workers are erected on their outskirts. Whether

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