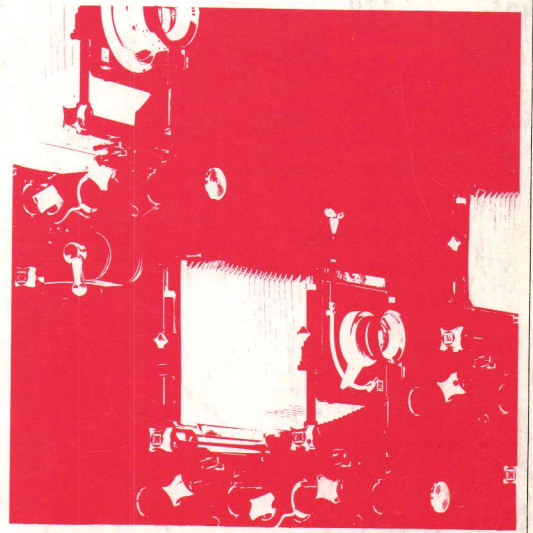


swiss design today



The Halen settlement near Bern represents a new concept in housing in that it is neither village nor suburb; it allows for closely concentrated single-family dwellings, privacy and proximity to nature. Approximately 250 inhabitants, central piazza, swimming pool, playground and sport facilities. Built on a 6½ acre clearing with a view of the Alps to the south. Each house has three levels and is entered from the rear on the middle level. Architects: Atelier 5, Bern: Erwin Fritz, Samuel Gerber, Rolf Hesterberger, Hans Hostettler, Niklaus Morgenthaler, Alfredo Pini and Fritz Thormann, 1959-1961.



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DESIGN QUARTERLY 60

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Introduction

The strength and value of Swiss product design comes from a combination of seriousness and imagination, functional thinking and formal sensibility. Each of the examples on the following pages reflect these characteristics in some particular way.

This short survey cannot show all the possibilities of Swiss design, or all solutions of Swiss designers worthy of mention. Nor can the examples presented here be regarded as a mirror of an "average" standard of design in Switzerland. These selected examples demonstrate what can be done when open-minded enterprise meets a designer who places all his talents and capacities in the service of the object to be designed. This is equally true of anonymous design for products of more or less technical use as building and sanitary equipment, apparatus and instruments. Handicraft is represented by only a few examples, but one should keep in mind that a part of Swiss production employs a mixture of industrial and artisanal working methods, due to the Swiss economic structure, and this combination is above all applied to equipment for the home. Most of the examples shown originate from the fifties, some go back to the thirties, and all of them, with one or two exceptions, are on the market today.

Poor in natural resources, Swiss industry is primarily a finishing industry employing intensive working methods. Out of this has come a tradition of fine workmanship and a feeling for quality. But with the advancement of cheap industrial methods, the old tradition of design as a natural part of the whole working process necessarily loses ground, and qualified workmen become rarer while the general economic boom increases production capacities. The result is "styling" and superfluous design. At present this is a crucial problem for large industry while smaller manufacturers can still depend on traditional values.

In this context, a basic problem for Switzerland is the development of a comprehensive design education aimed at both designers and consumers. Switzerland has never had a professional design

1. SINAR interchangeable view camera for the professional photographer. Based on the "construction unit system." Accessories and attachments for various sizes and types of photography can be added to the basic unit, the SINAR STANDARD. The principle of the SINAR camera was developed in 1947 by the Swiss photographer Karl Koch.

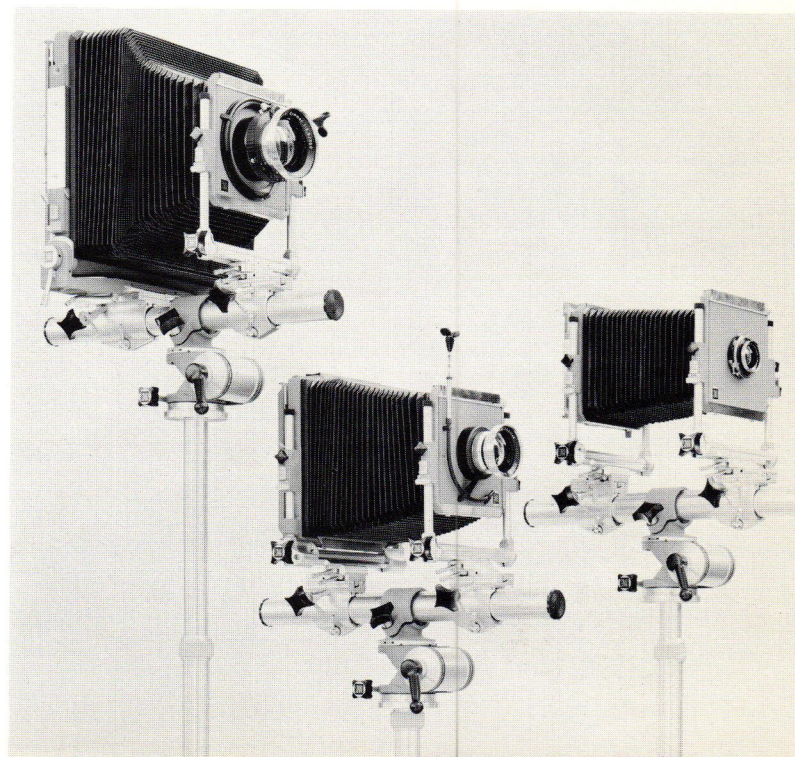
M: SINAR—Fachkamera-Bau, Schaffhausen

Key

D: Designer

Di: Distributor

M: Manufacturer



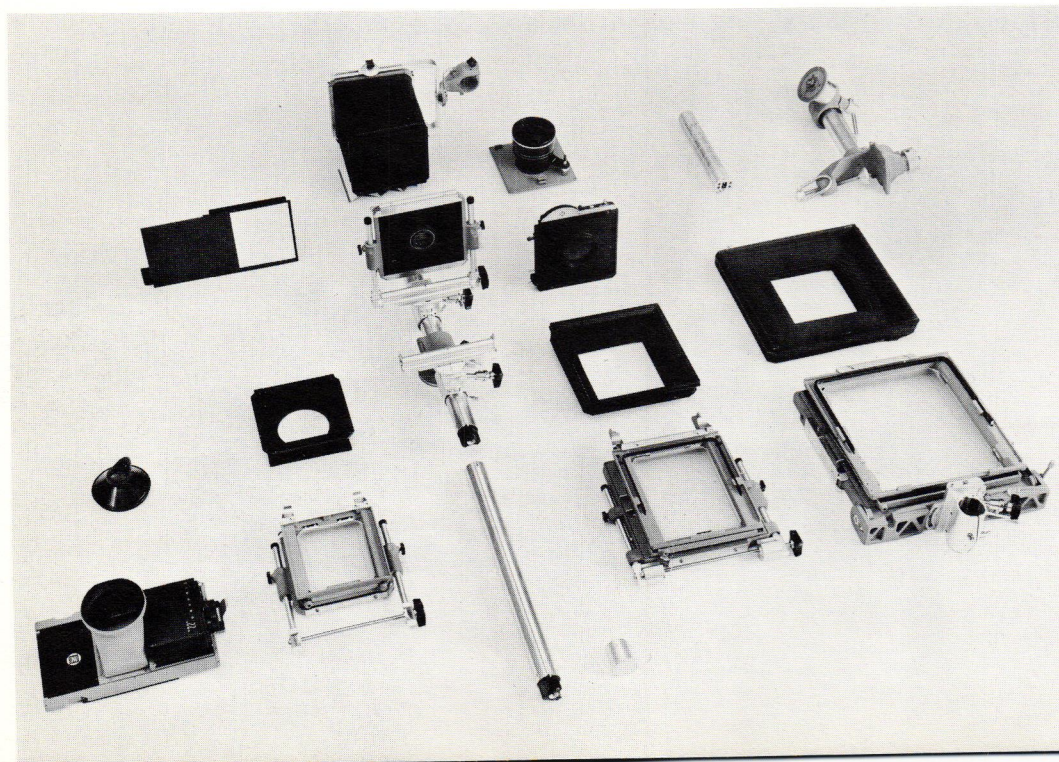
training program. Product design has followed the path of architecture. When during the thirties Europeans felt the need for re-designing human environments, it was above all a movement of architects under the influence of Le Corbusier (who left his native Switzerland in 1917 for Paris) and the ideas of the Bauhaus. When the now legendary "Neubuehl" settlement was built in Zürich in 1930-32 under the patronage of the Swiss Werkbund (Swiss Association of Art and Industry, founded in 1913), no furniture existed that could be placed in these flats to participate in their clearly and flexibly designed plans. So the architects themselves began to design furniture. Today, half of all Swiss designers are architects and the other major portion comes from the "Kunstgewerbeschulen" (schools of arts and crafts), primarily from the Zürich school and its class for Design.

This state of things accounts for the fact that there are few full-time professional designers in Switzerland and that the greater part of design activity is concerned with the immediate human environment. For years people in all design areas have discussed founding a special institute of design and its possible organization.

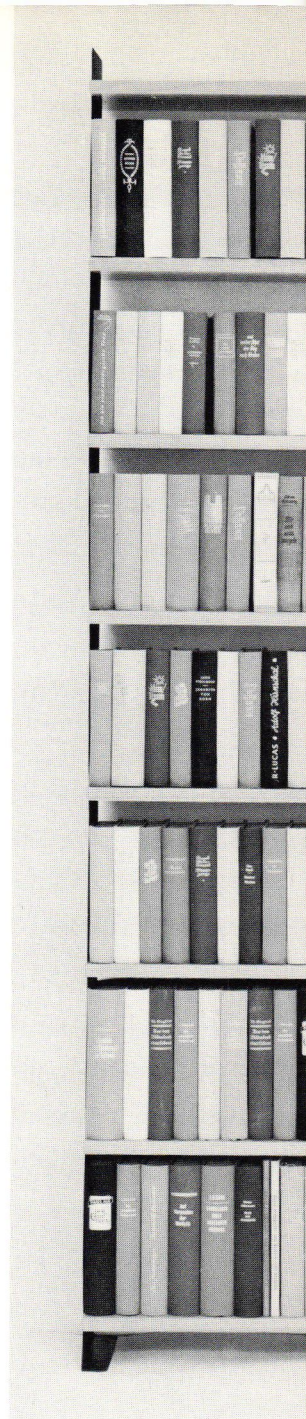
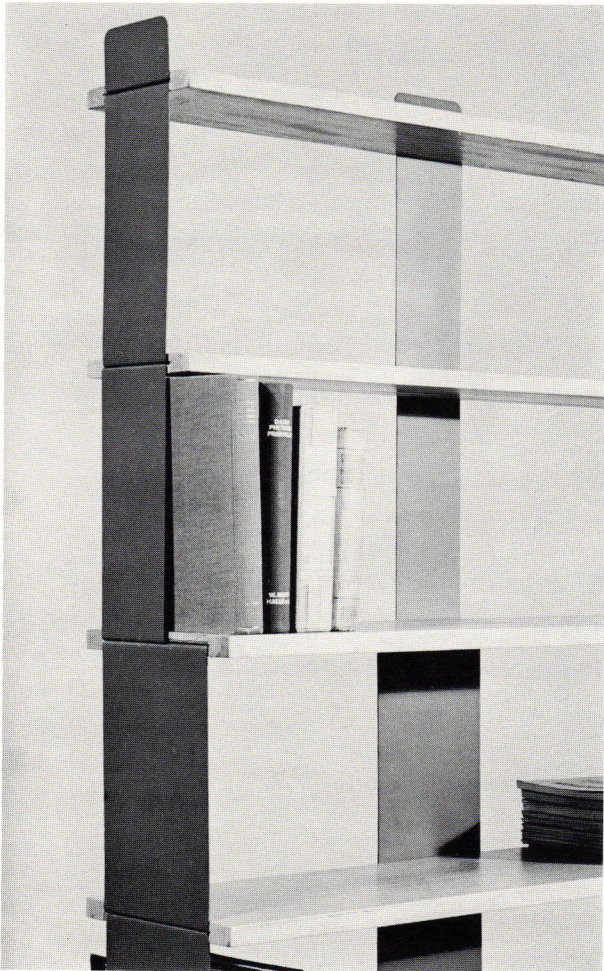
The Werkbund has played a considerable role in promoting good design. In 1949 the Werkbund initiated an exhibition of good design at the Annual Trade Fair in Basel, since then repeated every year, and in 1952 combined this with a design award "Die Gute Form" given by an international jury for outstanding Swiss products. The Werkbund also published the "Swiss Catalogue of Goods," a compilation of quality products for consumer information.

Today, well-designed Swiss products can be found in both low and high-price ranges. But it is becoming difficult to maintain and expand what has been achieved in the face of easy sales promotion of fancy design, modernism and romanticism. The problem of human needs versus high-pressure advertising is not only a Swiss problem but of international concern.

Margit Staber, Zürich, 1964



2. 2a. Book case. Extended vertically by the addition of the standard elements, wooden shelves and metal verticals. Designed for the model flats in the Neubuehl settlement in Zürich.
D: Wilhelm Kienzle, Zürich, 1930
Di: Wohnbedarf AG., Zürich



5.

2.



3. Patria typewriter. New case design for existing mechanism.

D: Max Bill, Zürich, 1944

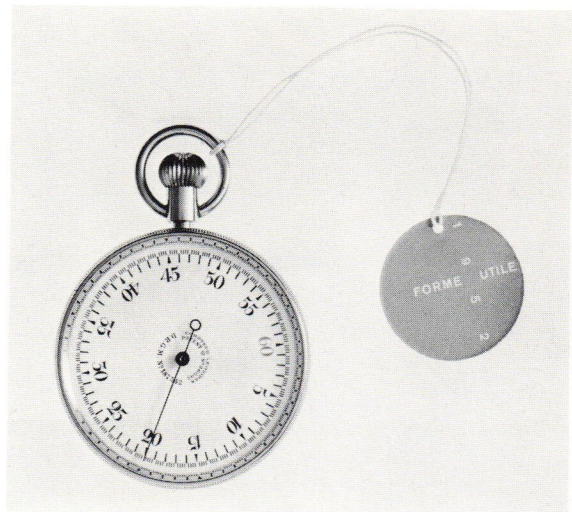
M: Patria-Schreibmaschinen AG., Zürich



3.

4. Stop watch. Label indicates the Good Design Award of the 1952 Basel Trade Fair.

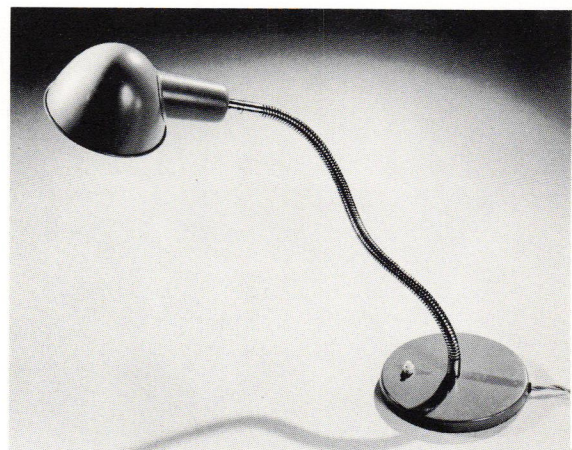
M/D: Leonidas Watch Factory, Ltd., St. Imier



4.

6. Flexible desk lamp. Adjustable to any position.

M/D: B.A.G. Bronzewarefabrik Turgi AG., Turgi



6.

5. Adjustable reclining chair. Hide covering on chrome-plated tubular steel, black-sprayed base.

D: Le Corbusier and Charlotte Perriand, 1929

Di: Wohnbedarf AG., Zürich, and Heidi Weber, Mezzanin Raumgestaltung, Zürich

7. Stacking chair and arm chair. Pressed wood with tubular steel.

D: Max Bill, Zürich

M: AG. Möbelfabrik Horgen-Glarus, Glarus

8. Chair. Black or grey hardwood, wicker seat and back.

D: Willy Guhl, Zürich

M: Dietiker & Co., Stein am Rhein

9. Armchair. Chrome-plated steel, foam rubber seat, arms and back wrapped with natural cane.

D: Hans Eichenberger, Bern

Di: Haussmann & Haussmann, Zürich, and Teo Jakob, Bern and Geneva

10. Chair (RH-304-1). Chrome-plated sewn leather and foam rubber. Designed for the Swiss hall, U Paris, 1955.

D: Robert Haussmann, Zürich

Di: Haussmann & Haussmann, Jakob, Bern and Geneva

11. 12. Chair (RH-30-4-2) and arm. Chrome-plated steel construction, seat and back. Stability result stress system.

D: Robert Haussmann, Zürich

Di: Haussmann & Haussmann, Teo Jakob, Bern and Geneva





8.



11.



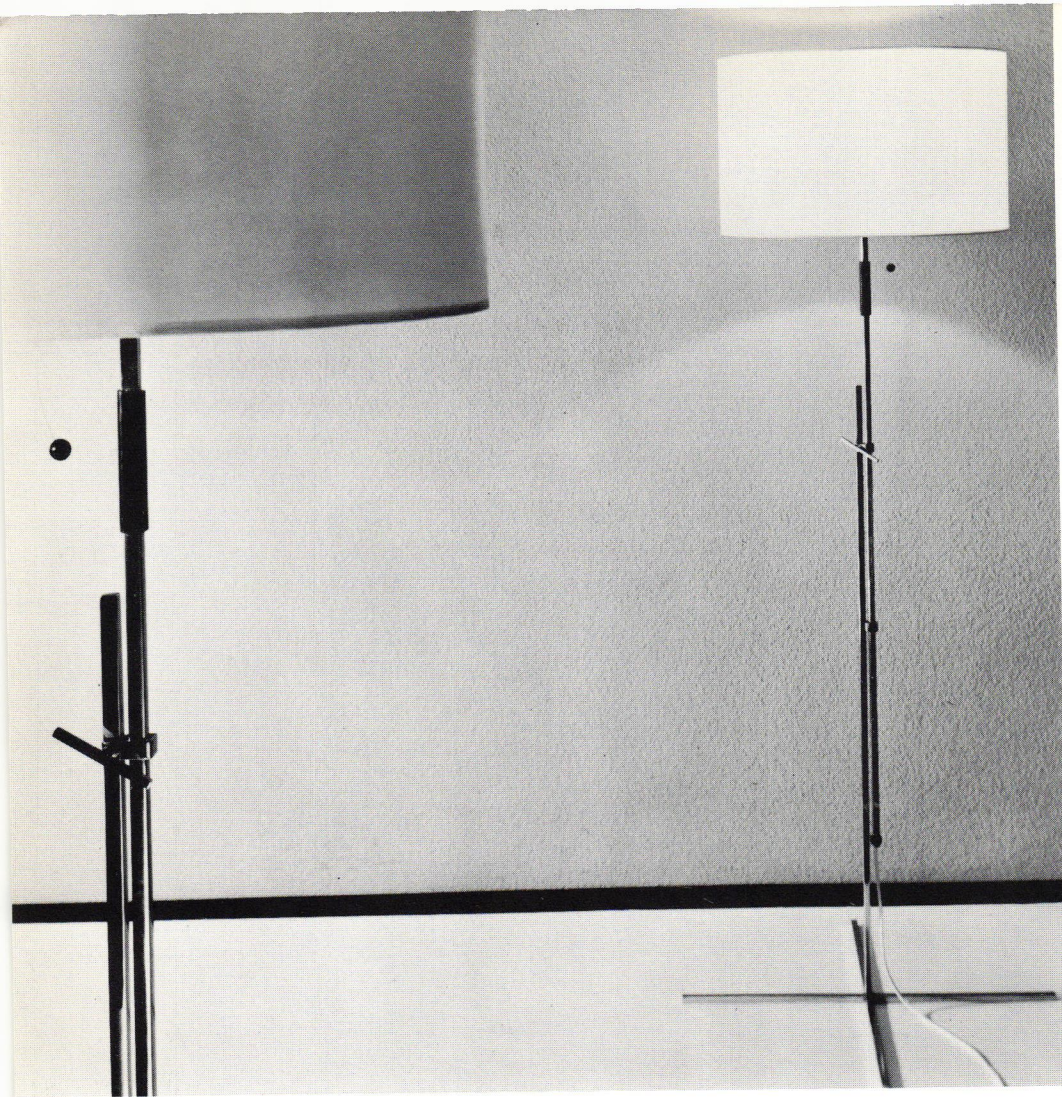
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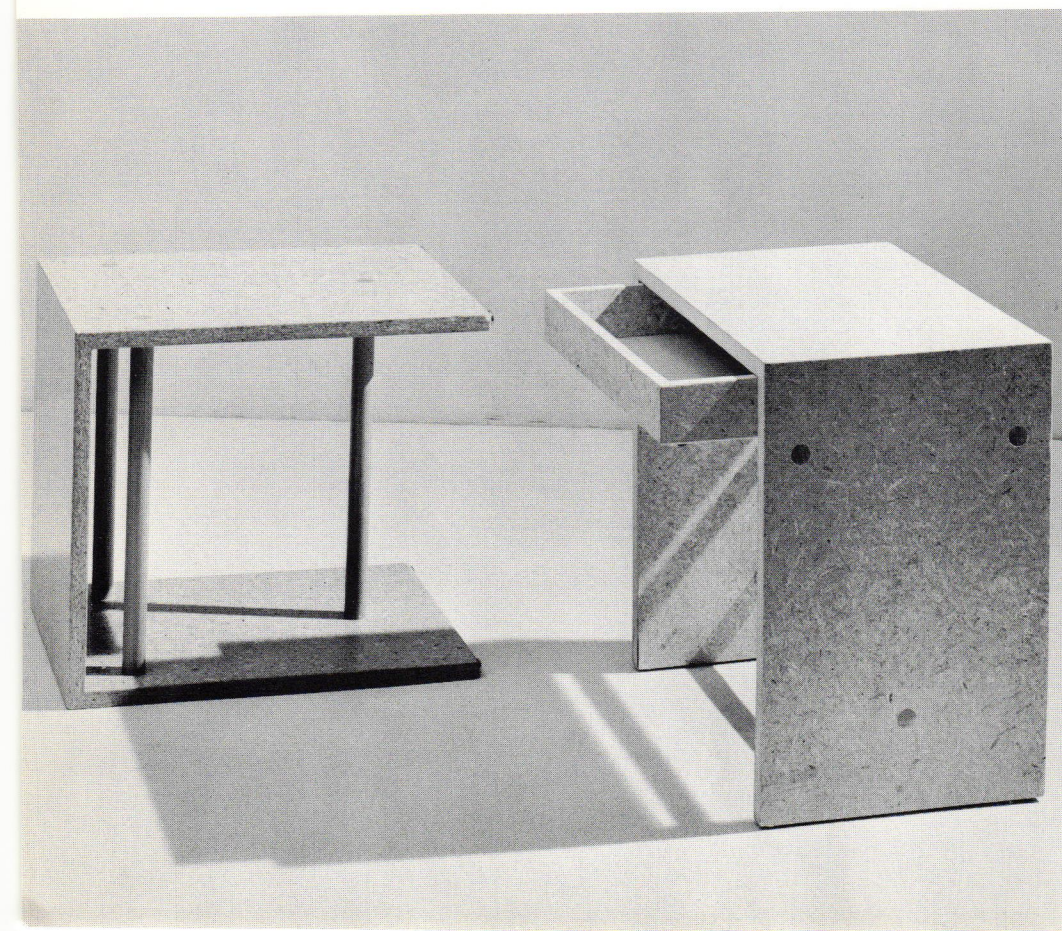
12.



10.



13.



14.

13. Floor lamp, adjustable height. Chrome-plated steel.

D: Hans Eichenberger, Bern

Di: Teo Jakob, Bern and Geneva

14. Stool with drawer. Model without drawer can be turned over and used for sitting at a lower level.

Originally designed for the Hochschule für Gestaltung, Ulm.

D: Max Bill, Zürich

Di: Werkgenossenschaft Wohnhilfe, Zürich

15. Extension table. Wood or plastic top, stove-enameled metal base. Table can be extended from 36" x 59" to 36" x 85" to accommodate ten persons. Chairs designed by Laverne, U. S. A.

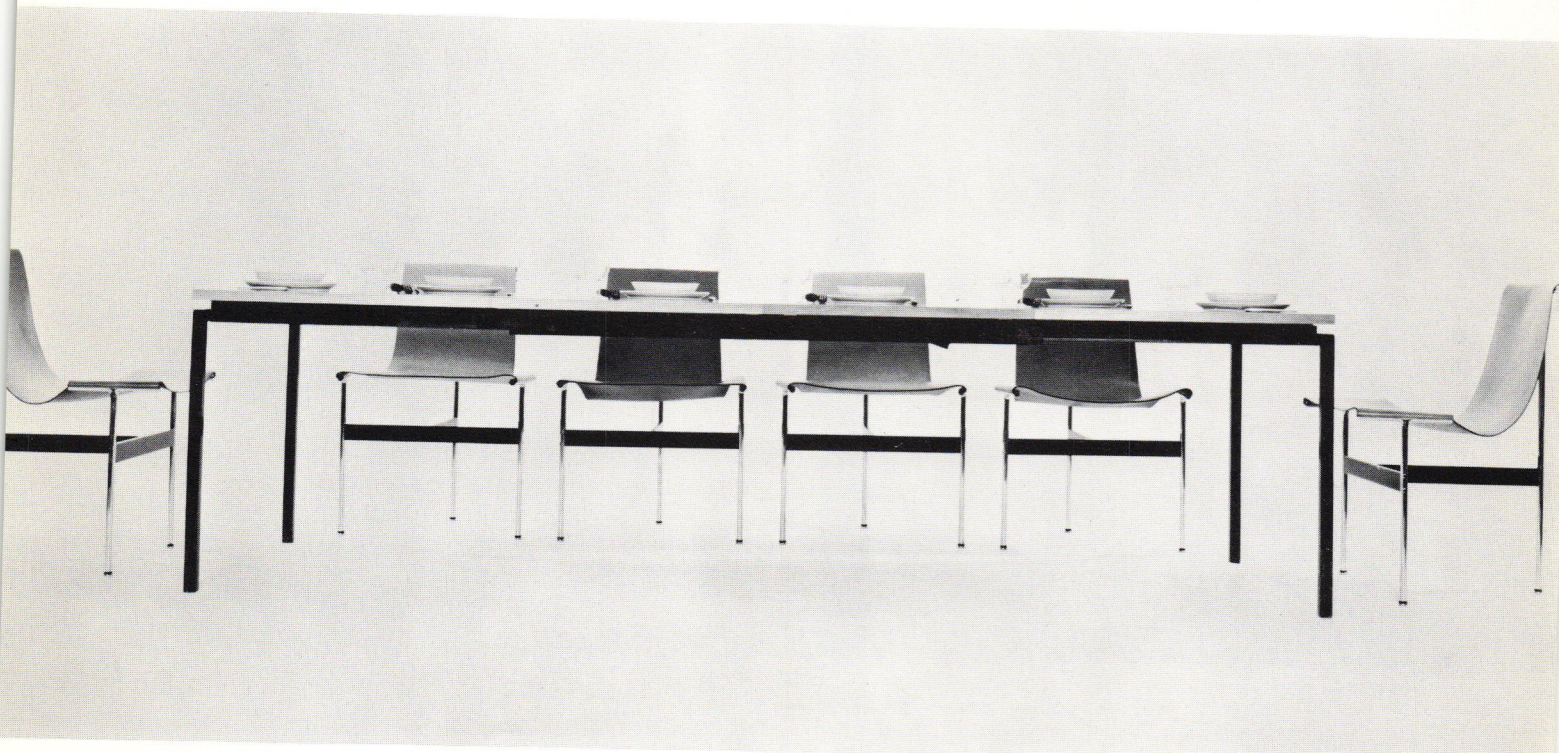
D: Ulrich Wieser, Zürich

Di: Wohnbedarf AG., Zürich

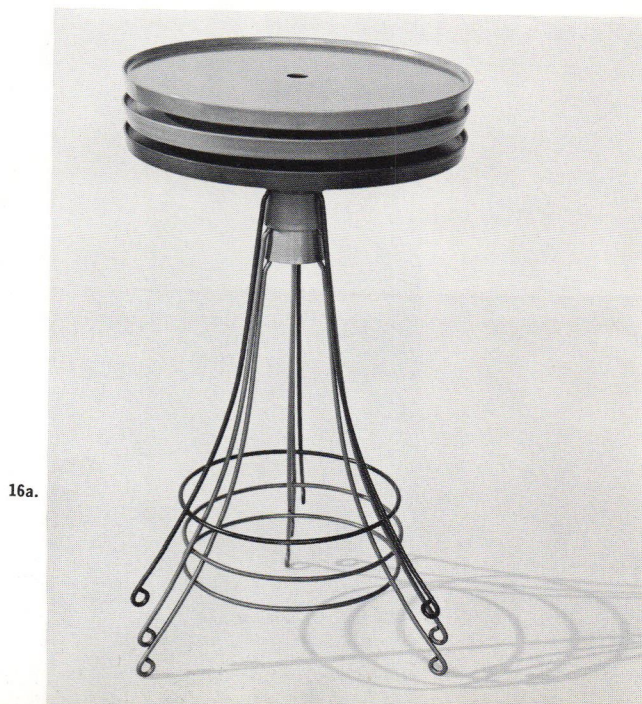
16. 16a. Portable iron stacking table (21½" high, 15" diameter); various colors. Table top can be used separately as a tray.

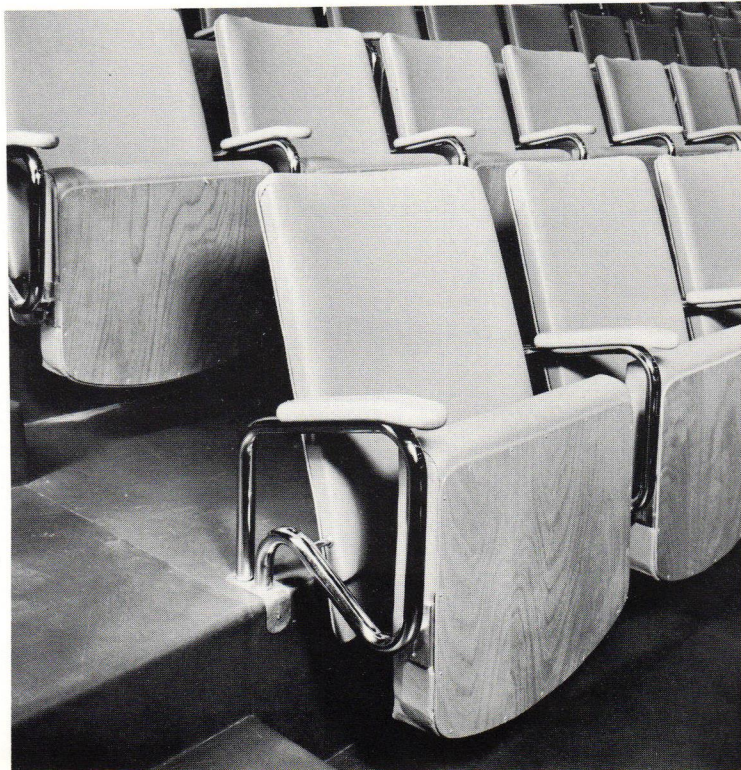
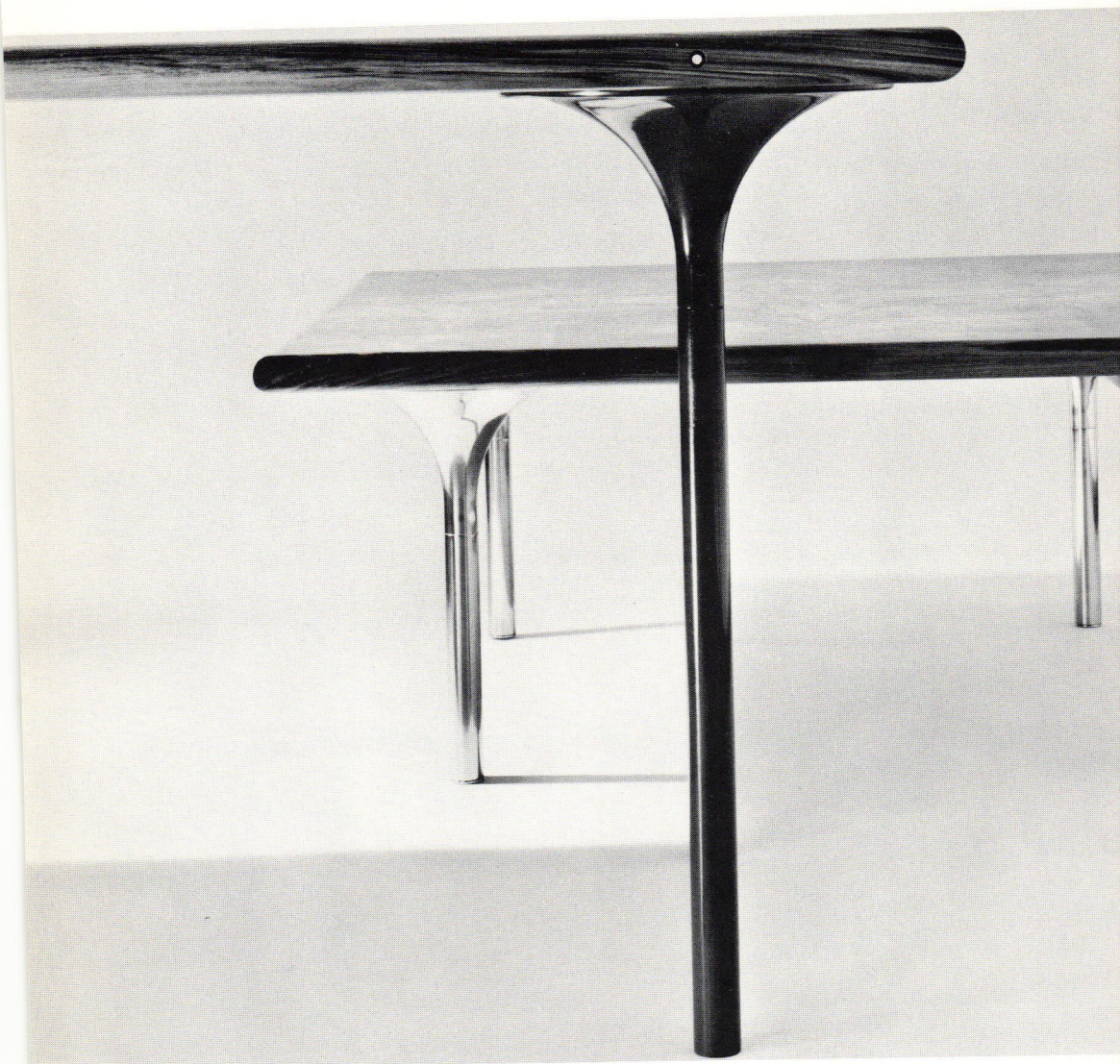
D: Wilhelm Kienzle, Zürich

M: P. & W. Blattmann, Waedenswil, ZH



15.





17. Table with mushroom-shaped legs. Dining or conference table shown; also made in other sizes. Design allows joining of legs and table top without additional construction.

D: Robert Hausmann, Zürich, and
Fred Hochsträsser, Ulm/Winterthur
Di: Hausmann & Hausmann, Zürich



19.

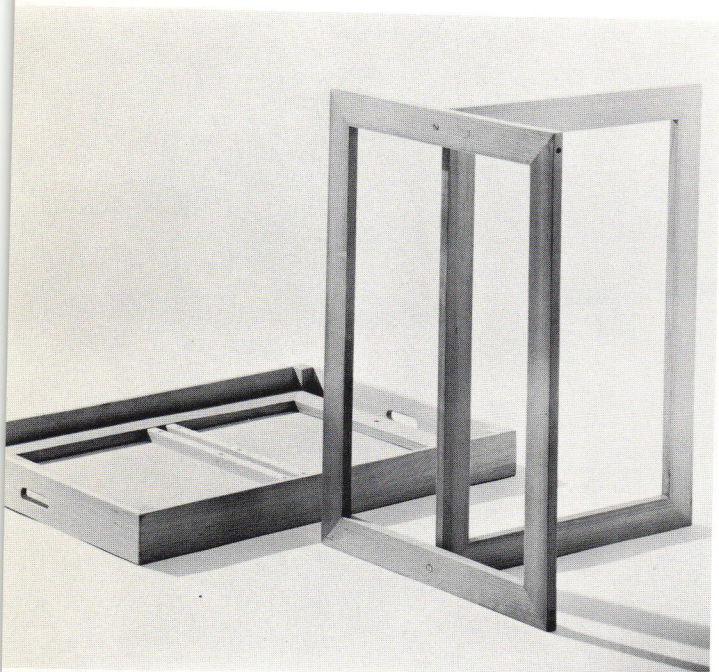
18. Theatre seats, plastic covered. For level, inclined, and stepped floors. Supporting construction facilitates floor cleaning.

D: Max Bill, Zürich
Di: Gottfried Barben, Einigen/Spiez BE

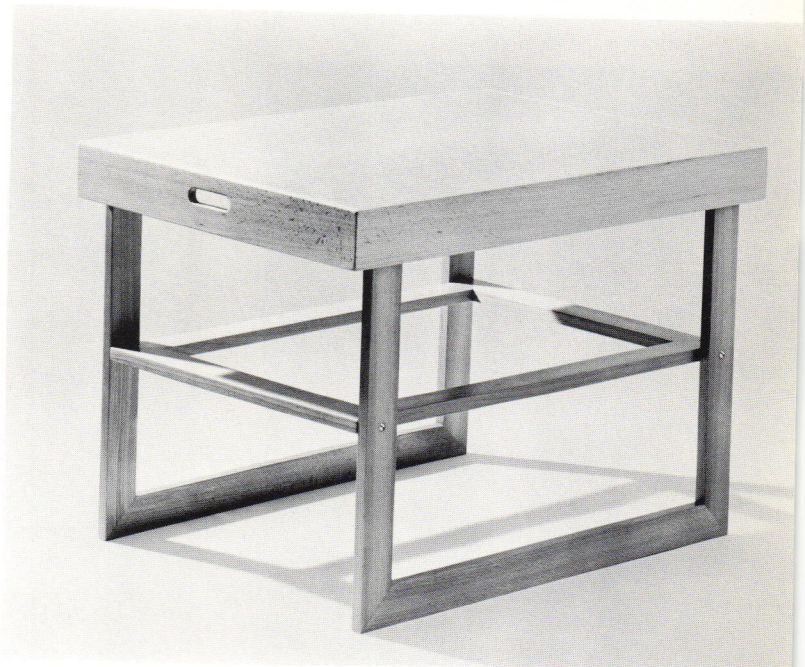
19. Multipurpose table. Top available in laminated wood shell, plastic material or black-stained oak. Legs can be folded and the table stacked.
D/M: G.E. Schlup, Lengnau BE

20. 20a. Table (top: 24" x 32"); can be assembled for two different heights (22" or 30"). When dismantled, leg frames fit inside table-top.

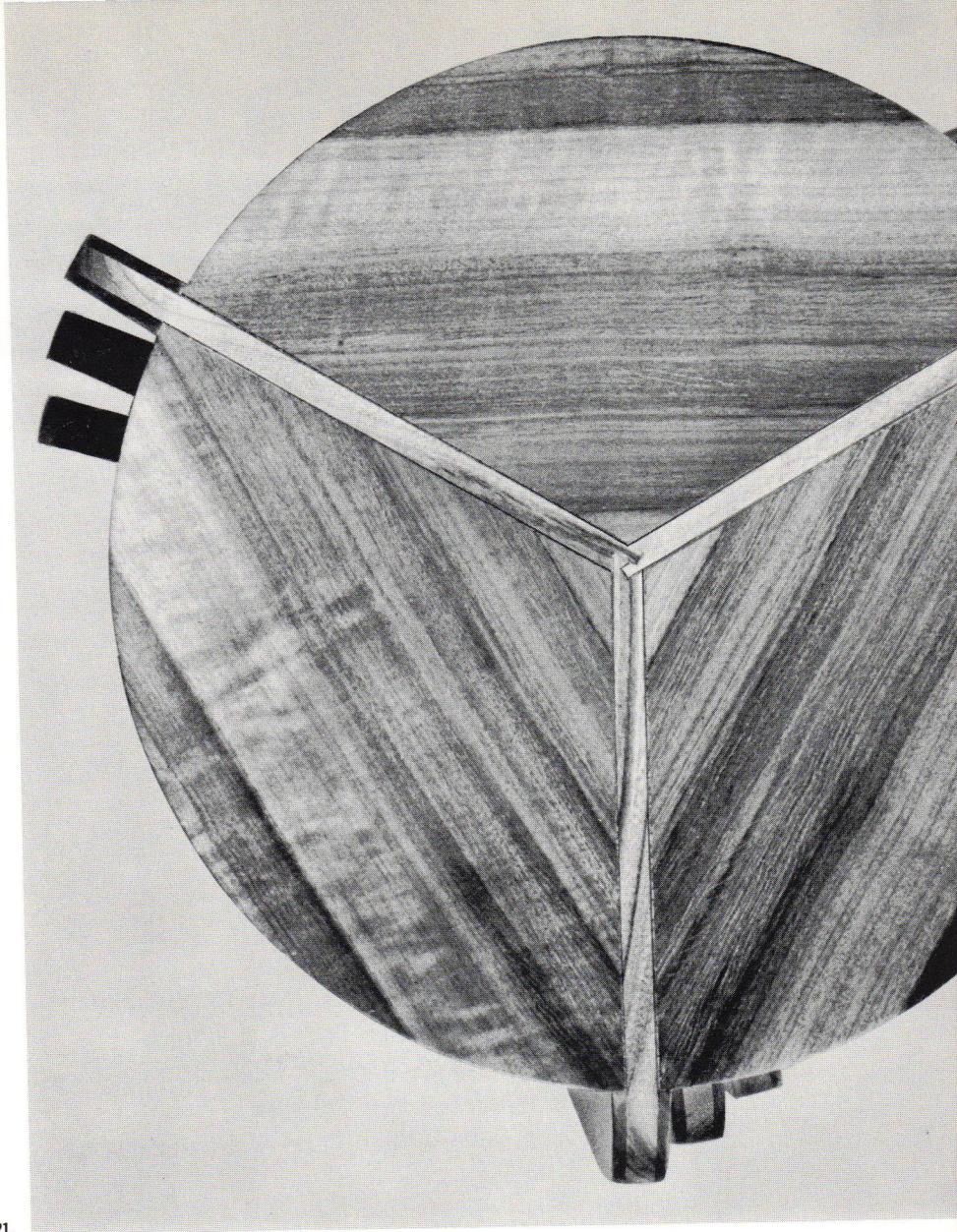
D: Walter Luescher, Zofingen
M: Arbeitskreis Aargauischer Schreinermeister,
Baden



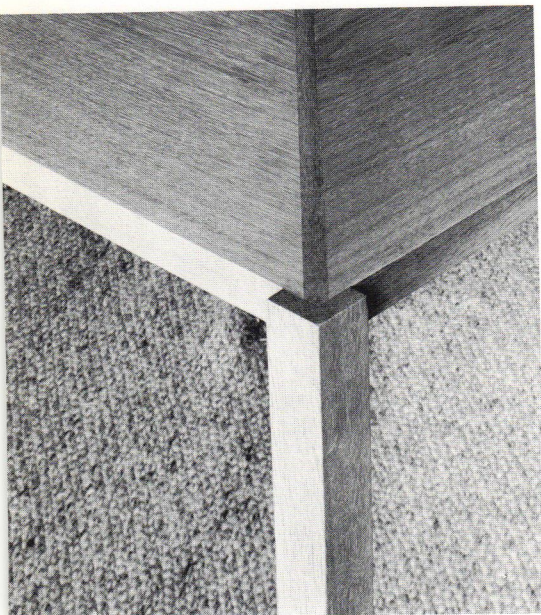
20.



20a.



21.



22.



21. 22. 23. Experimental furniture constructions in wood. Based on the old technique of joining, influenced by examples of Japanese architecture and wood constructions.

D: Werner Blaser, Basel

24. Professional turntable and tonearm. Light beige. The plate has rings to hold the rim of the record.

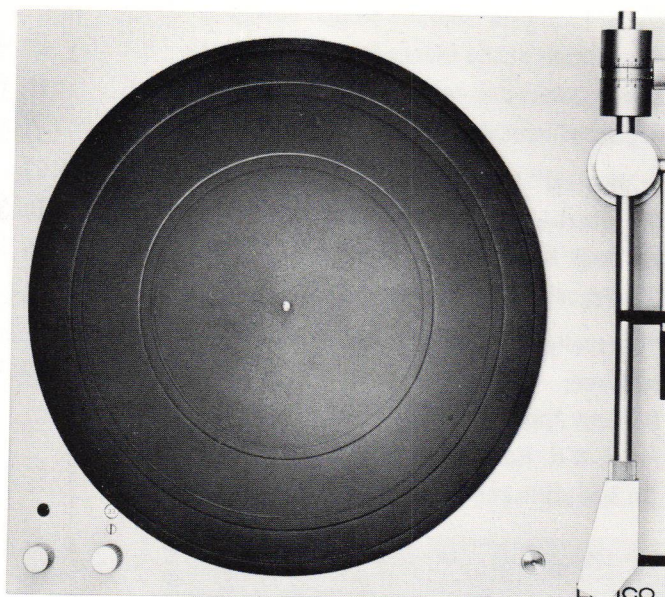
D: d.o.g.Compagnie, Geneva

M: Lenco AG., Burgdorf

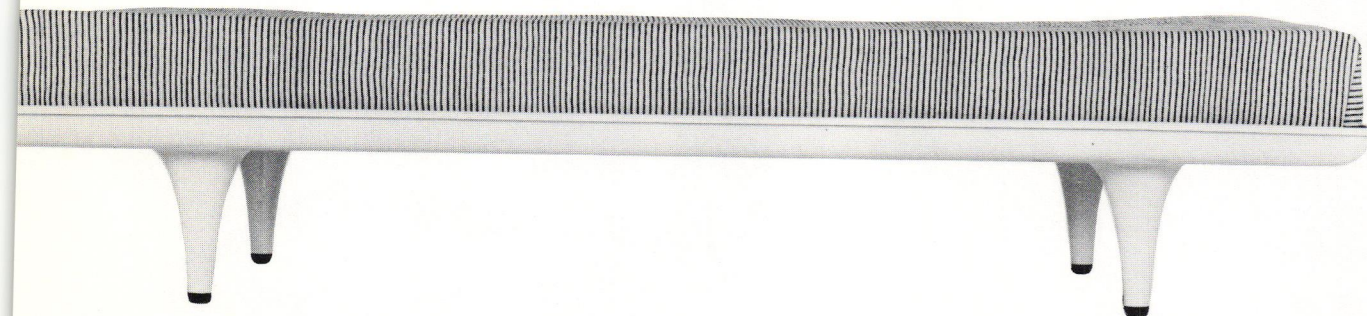
25. 25a. Bed (76" x 36"). Experimental design in plastic—synthetic resin (polyester). Bed top and hollow legs pressed in one mould. Twenty beds stack to 49".

D: Andreas Christen, Zürich

Di: Wohnbedarf AG., Zürich

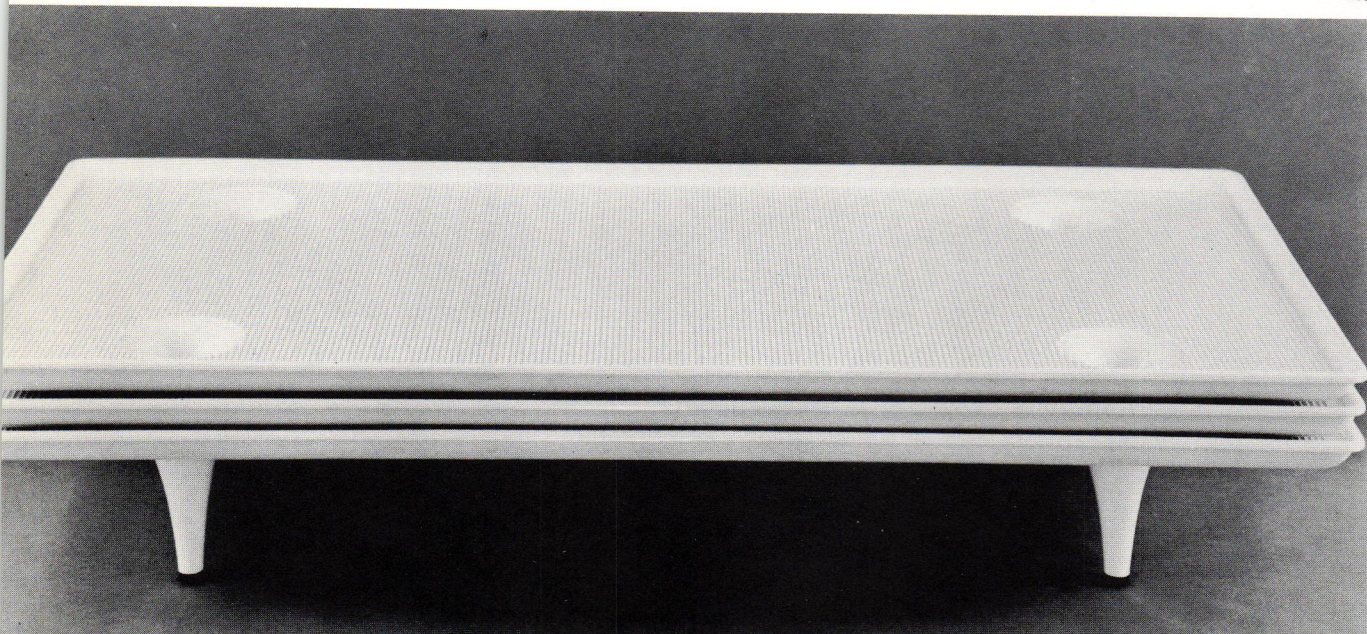


24.



25.

25a.



26. 27. 28. Examples from the annual design competition of the Globus Department Store, Zürich. Swiss designers submitted designs for neglected household objects.

26. "Universal" table lamp.

D: Albert Lanker, Zürich, award 1963

M: Frick & Vogler, Wettingen AG

Di: Magazine zum Globus, Zürich

27. "Caravelle" serving cart. Upper tray can be removed.

D: Otto Abplanalp, Wabern BE

M: H. & H. Balz, Thoirishaus BE

Di: Magazine zum Globus, Zürich

28. Coat stand. Metal construction.

D: Bruno Limberger, Zürich, av

M: Ernst Burri, Zürich

Di: Magazine zum Globus, Zürich

29. 29a. Storage cupboard.

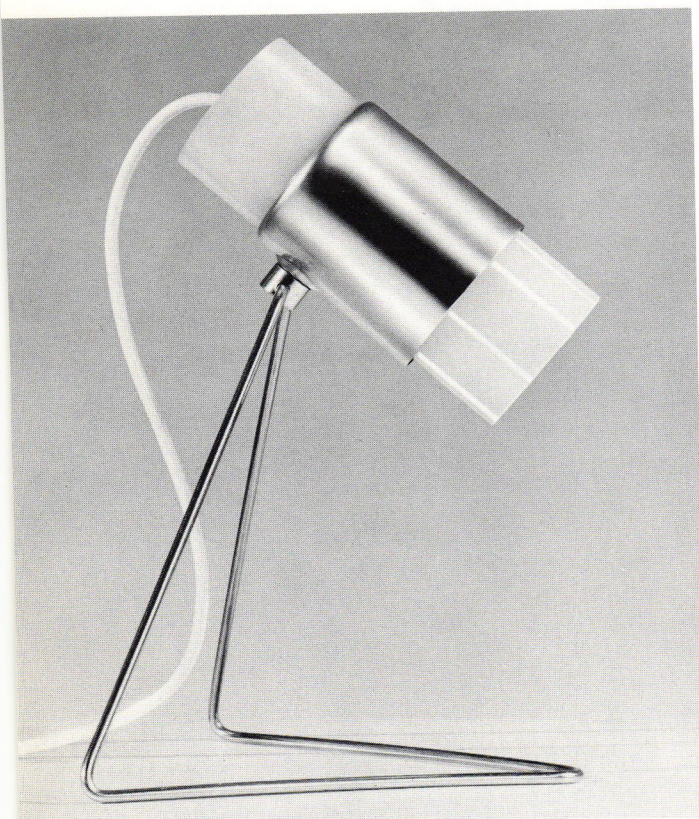
D: Wilhelm Kienzle, Zürich

Di: Werkgenossenschaft Wohnh

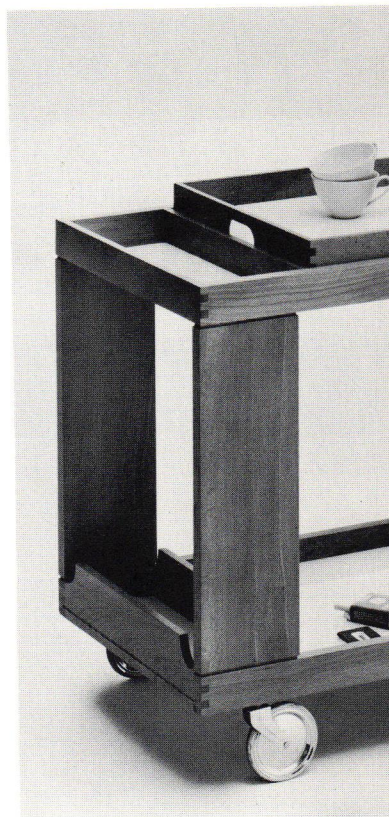
30. 30a. Family of wooden animals.

animals can be used as children

Di: Werkgenossenschaft Wohnh

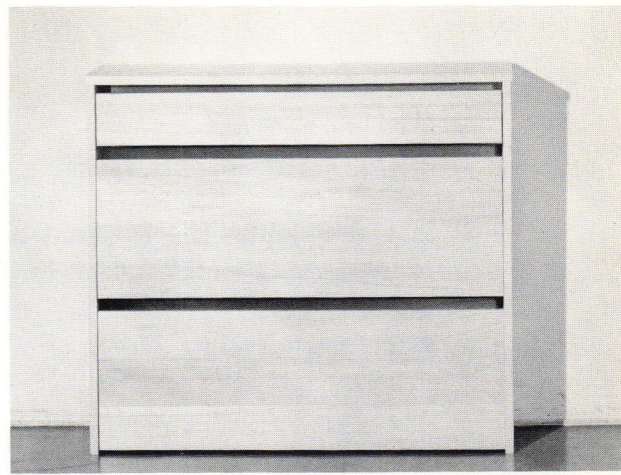


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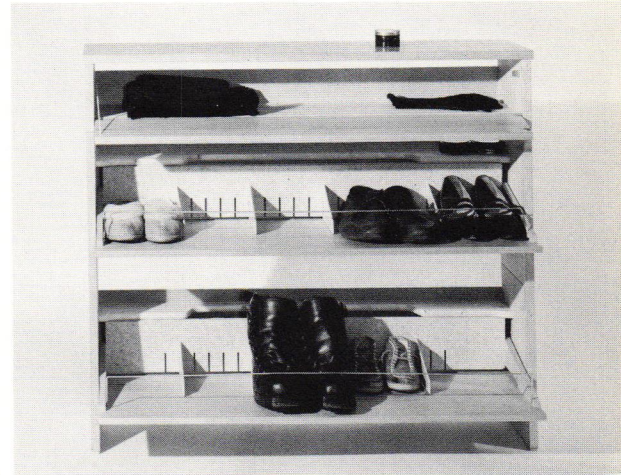




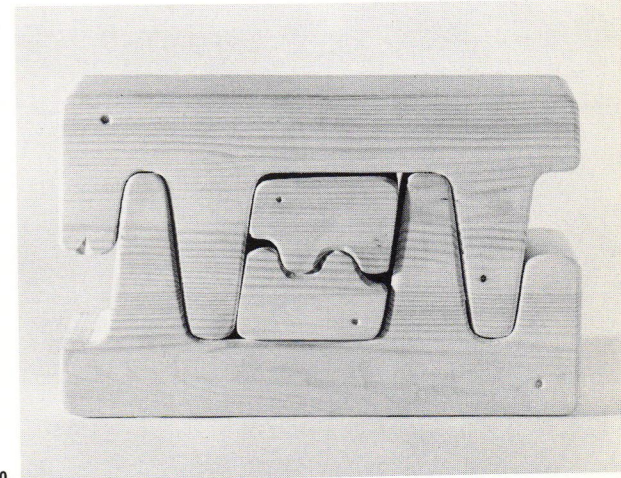
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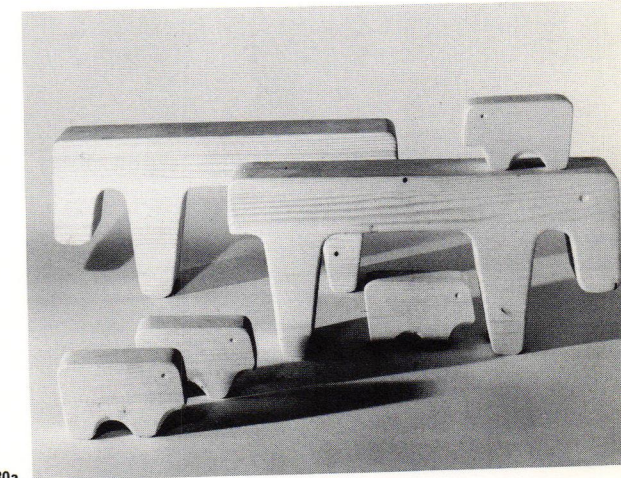
29.



29 a.



30.



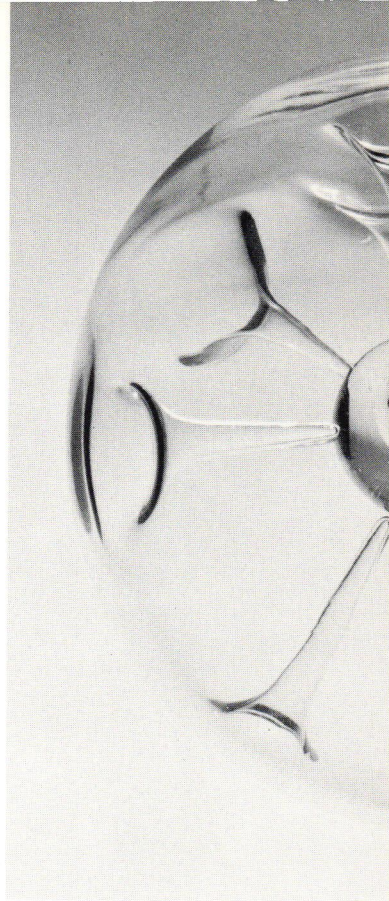
30a.

31. Glass ball, handmade.

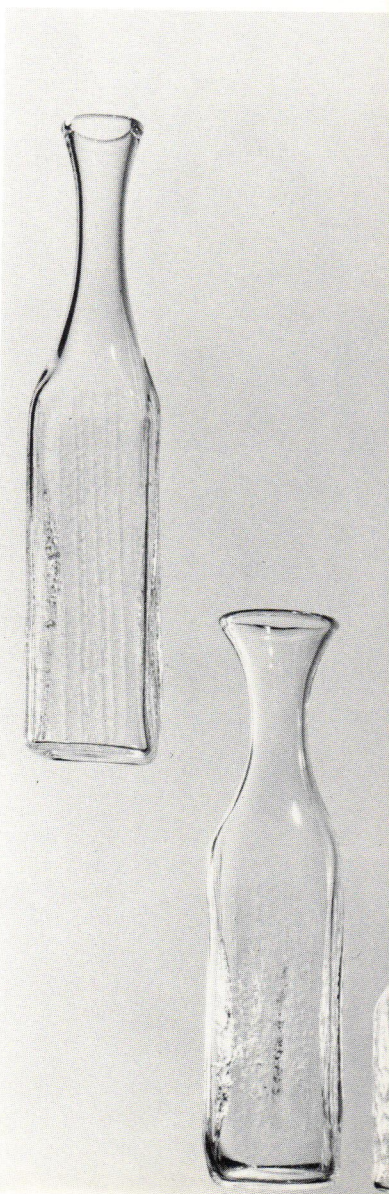
D/M/Di: Roberto Niederer, Zürich

32. Set of small bottles. Structured surface is achieved when glass is blown into burning wooden moulds.

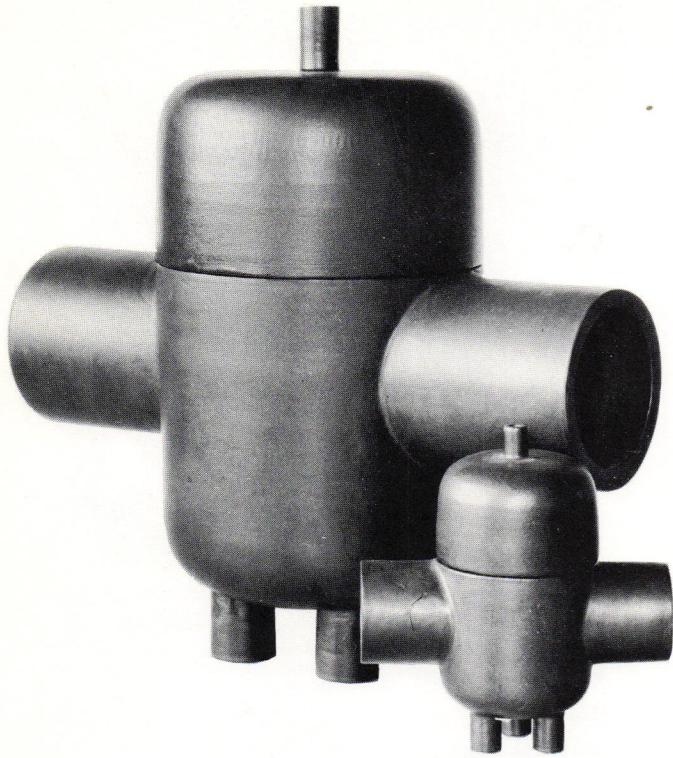
M/Di: Roberto Niederer, Zürich



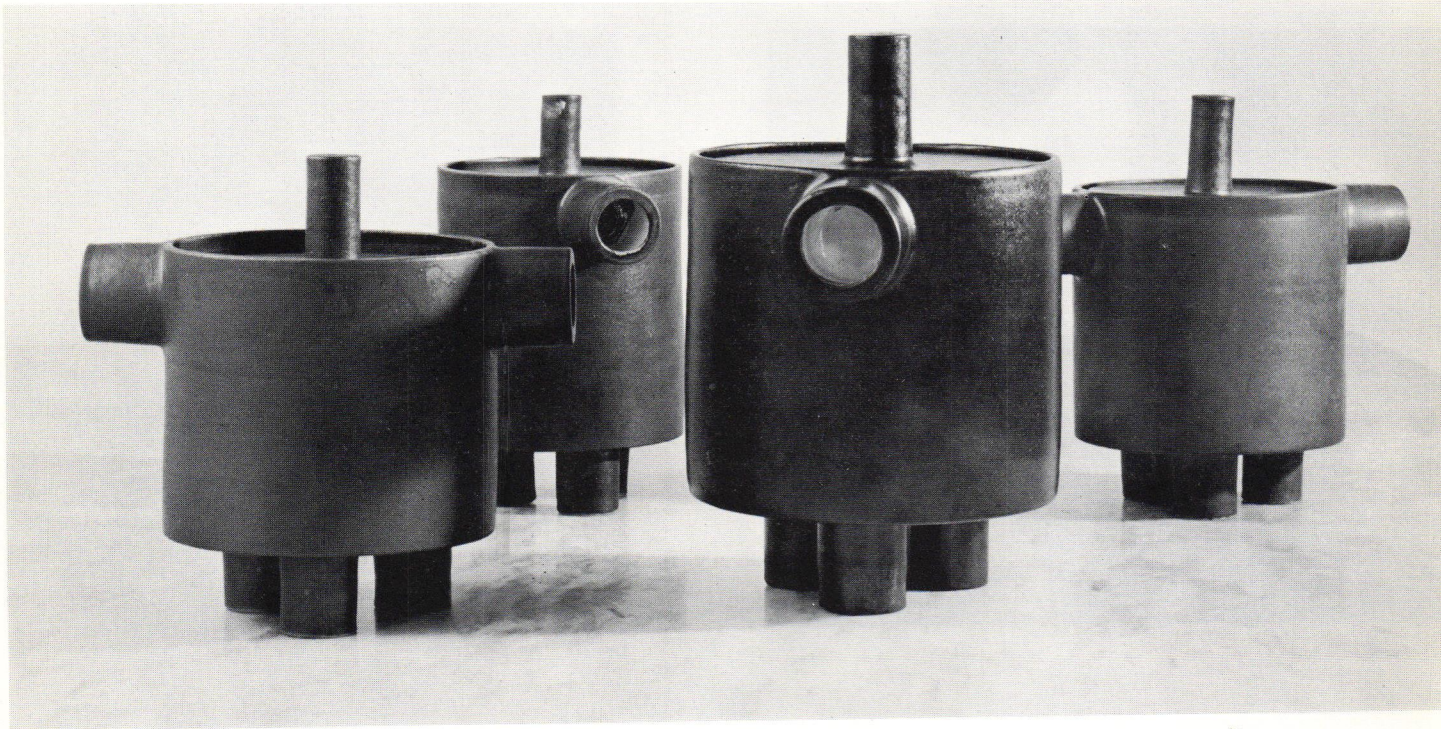
31.



32.



33. 33a. Fireproof pottery. White, black, or
natural glaze.
D: Ursel Luginbuehl, Moosseedorf BE



34. 34a. Train on rails, wooden. Two-colored folding box.

D: Vitali-Spielzeug, Thalwil ZH

Di/M: Kurt Naef, Basel

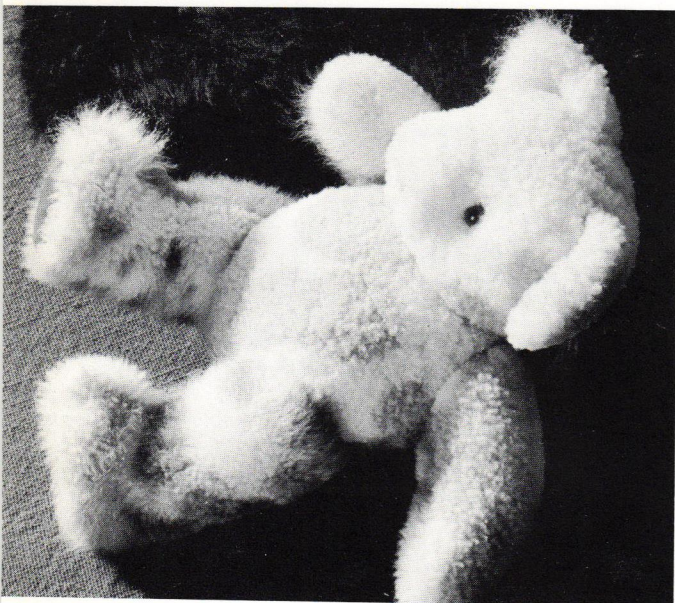
Package design: Rosemarie Tissi, Zürich

35. Toy bear, handmade. Natural fur.

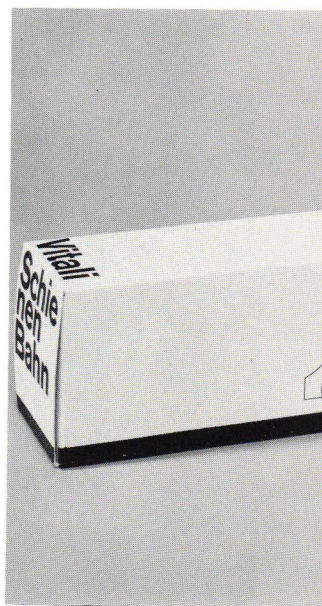
D/M: Helen Diemer, Bassersdorf ZH



34.



35.



34a.



36. "Husband and Wife." Toy for small children consisting of two simplified wooden shapes joined by a colored string.

D: Vitali-Spielzeug, Thalwil ZH

Di/M: Kurt Naef, Basel

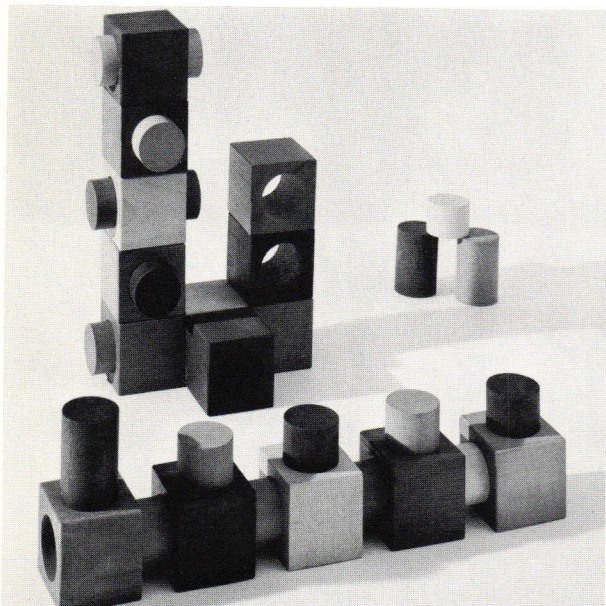
37. Wooden building blocks in bright colors. Cubes and cylinders fit into one another.

D/Di/M: Kurt Naef, Basel

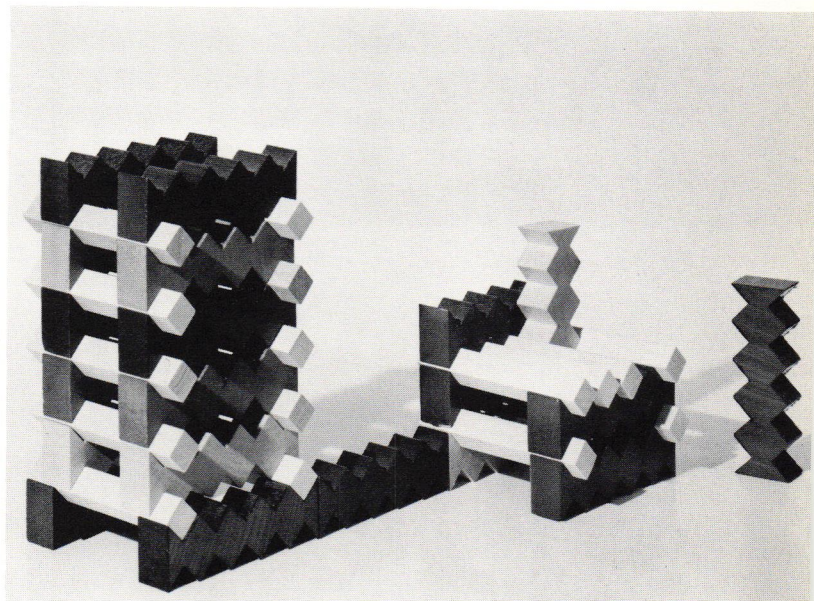
38. Toothed building blocks. Varnished wood.

D/Di/M: Kurt Naef, Basel

36.



37.



38.

39. Household china for everyday use. Produced since 1937.

D/M: Porzellanfabrik Langenthal

40. Drinking glasses, "Lugano" pattern.

D/M: Carl Haefeli AG., Sarnen OW

41. Glass pig in seven layers. An example of highly skillful glassblowing techniques.

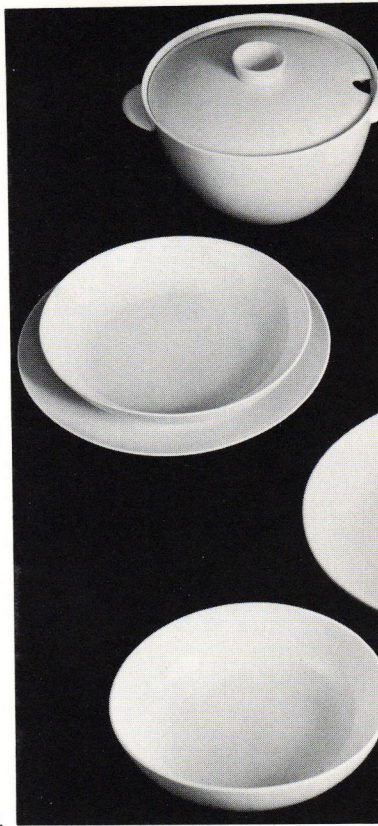
D/Di/M: Roberto Niederer, Zürich

42. Swissair silver plate flatware. Designed for use in Swissair planes.

D/M: Beard S.A., Montreux

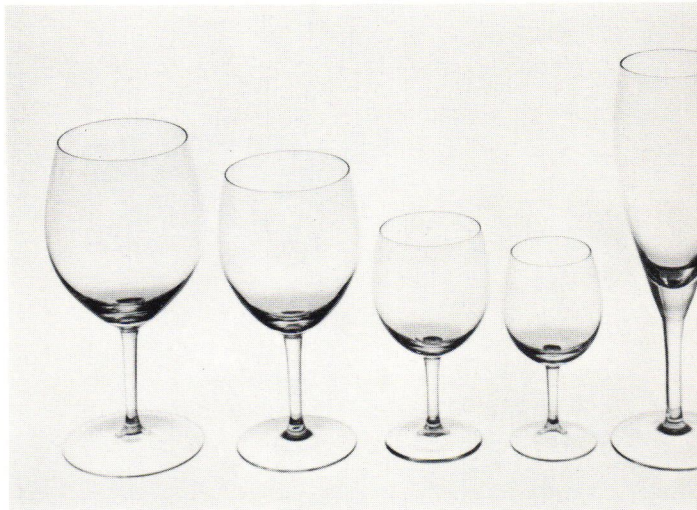
43. Ashtray. Thick moulded glass with cut edges.

D/Di/M: Roberto Niederer, Zürich

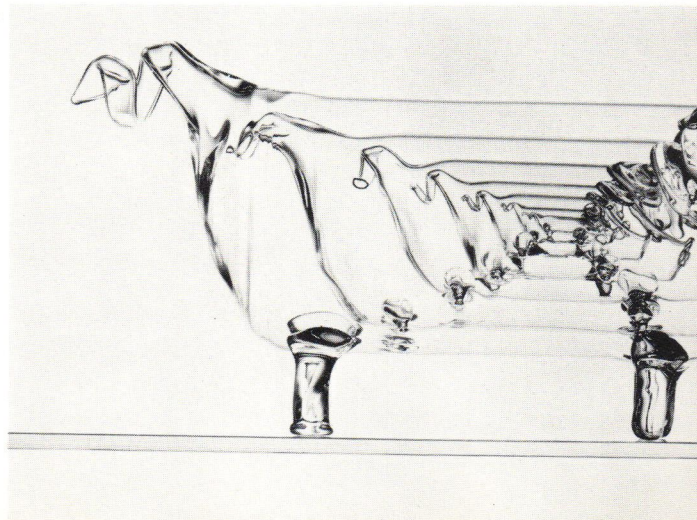


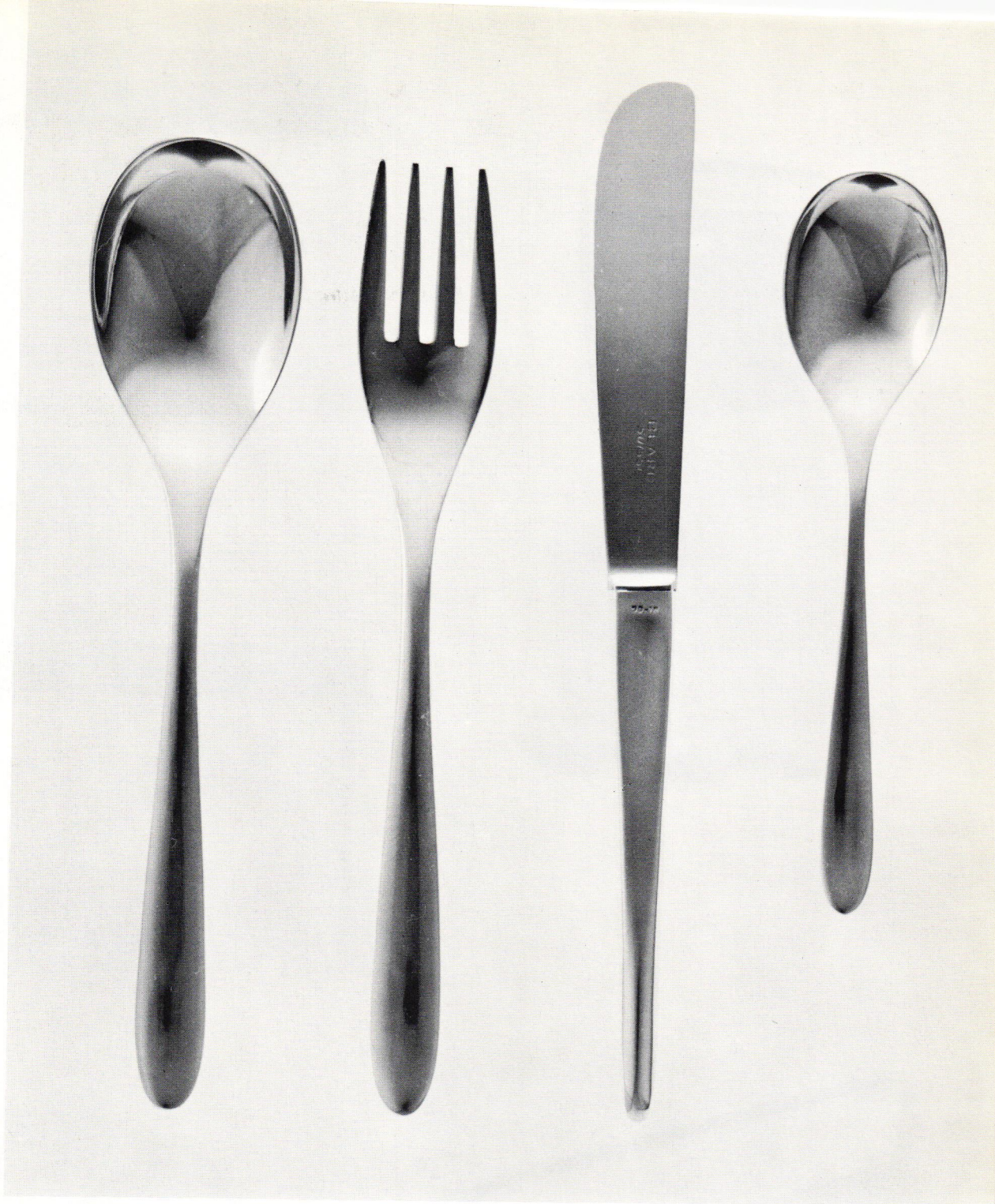
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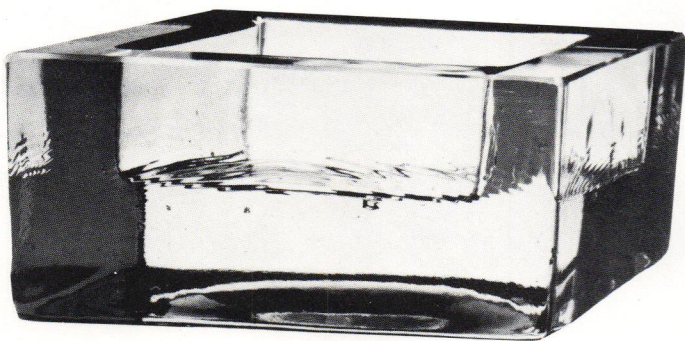


41.





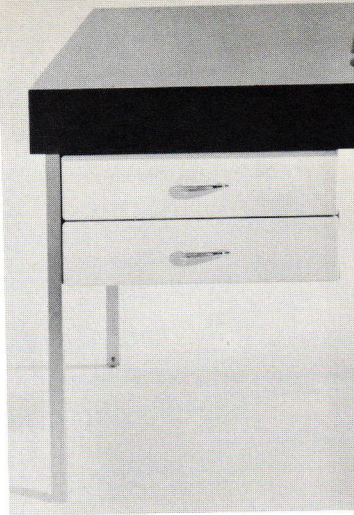
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44.

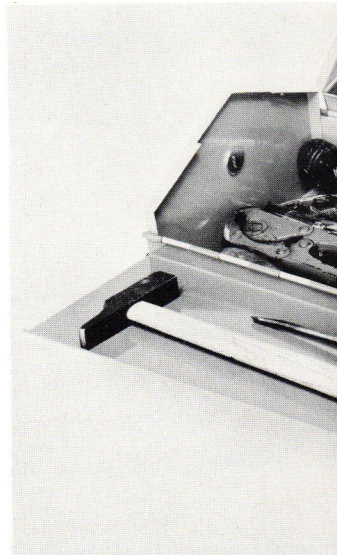
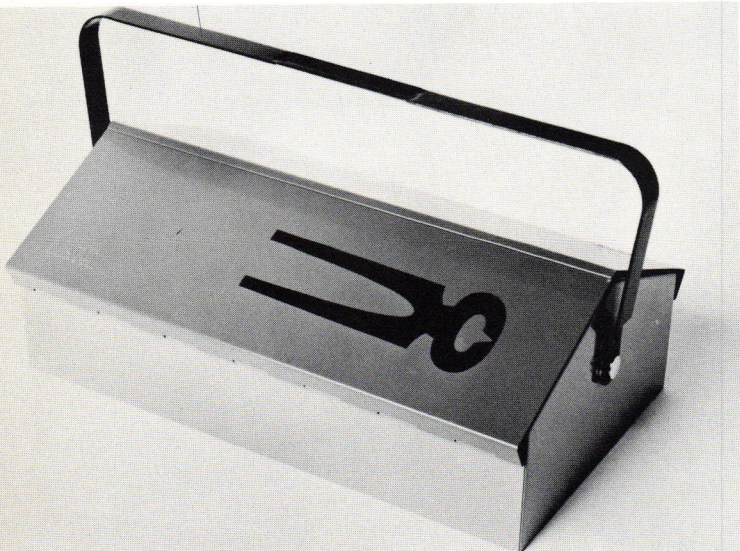


45.



45a.

46. 46 a.



44. Small coffee-grinder with commutator motor.
D/M: Rotel AG., Aarburg AG

45. 45a. Free standing cooking range. This system was first used in a built-in kitchen unit. Beneath the hot plates, which can be raised, are built-in bowls for food preparation. The hot plates can also be covered, converting the range into a flat table.
D/M: Therma AG., Schwanden

46. 46a. Tool box. Sheet metal. With different interior fittings, the box can be used as a first-aid kit or shoe cleaning kit.
D: Wilhelm Kienzle, Zürich
M: P. & W. Blattmann, Waedenswil ZH

47. "Duromatic/Duoperl" cooking pans. Stainless steel with a cast-on heat-distributing bottom of light alloy. Lid is available in the same material or a lighter alloy.
D/M: Heinrich Kuhn, Rikon ZH

48. Cookware for gas or electric cooking.
D/M: Merker AG., Baden

49. Electric iron. Handle is exceptionally well adapted to the hand.
D/M: Therma AG., Schwanden



47. 48.



49.

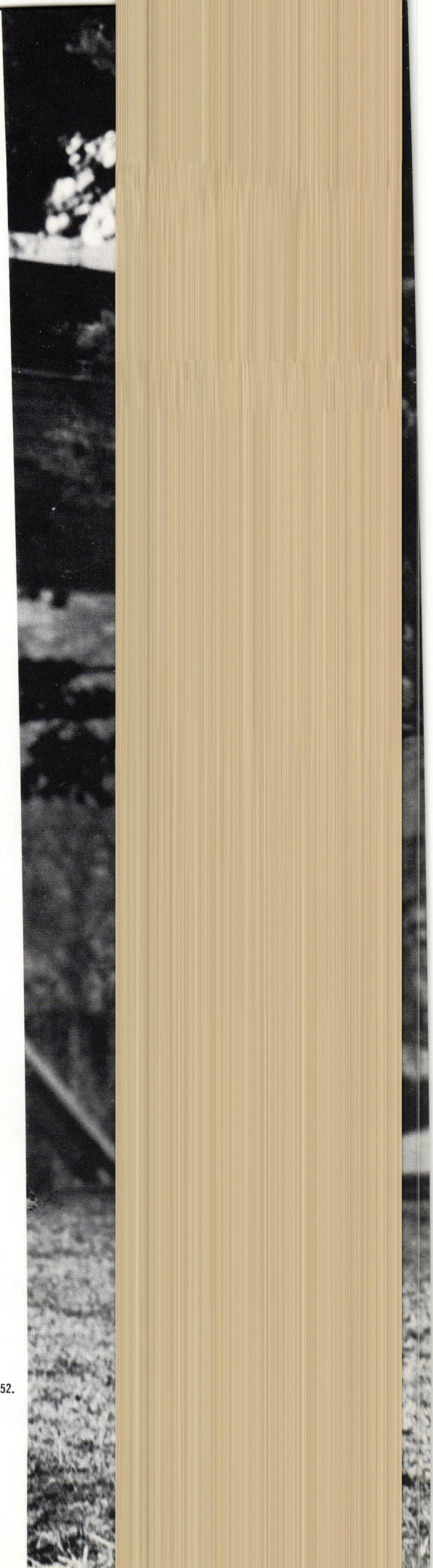


50.



51.

52.



50. "Eternit" seat. Asbestos-cement. For garden and beach.

D: Willy Guhl, Zürich

M: Eternit AG., Niederurnen GL

51. Portable "Eternit" seat (16" high, weighs 31 lbs.).

Asbestos cement. First prize in a competition sponsored by the Swiss Eternit AG. held among students of the Kunstgewerbeschule Zürich.

D: Karl Schneider, Zürich

M: Eternit AG., Niederurnen GL

52. "Corbal" aluminum trash can, shown in use in a school playground. Can also be wall-mounted, or used with an ashtray.

D: d.o.g Compagnie, Geneva

M: Edak AG., Schaffhausen

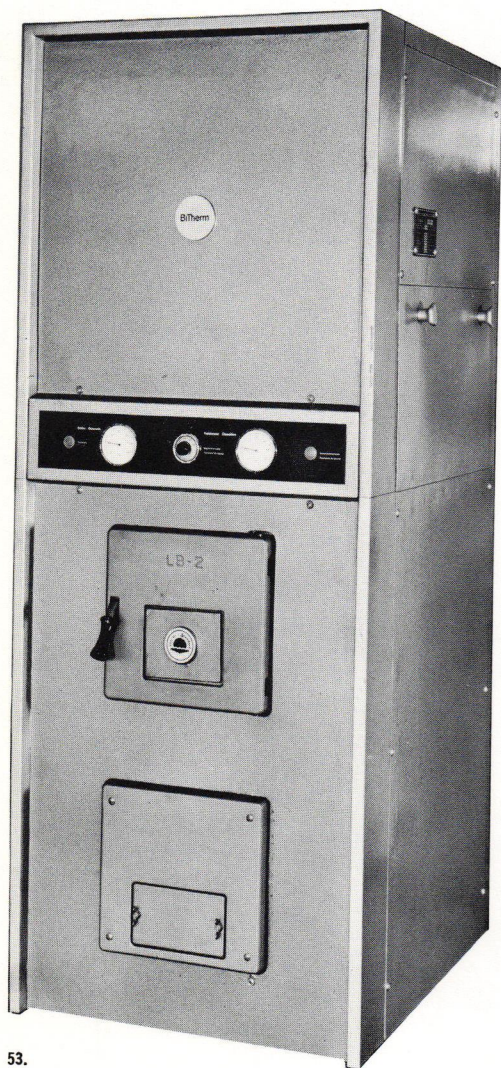
53. Ideal-Bitherm boiler. For central heating.

D: Max Bill, Zürich,

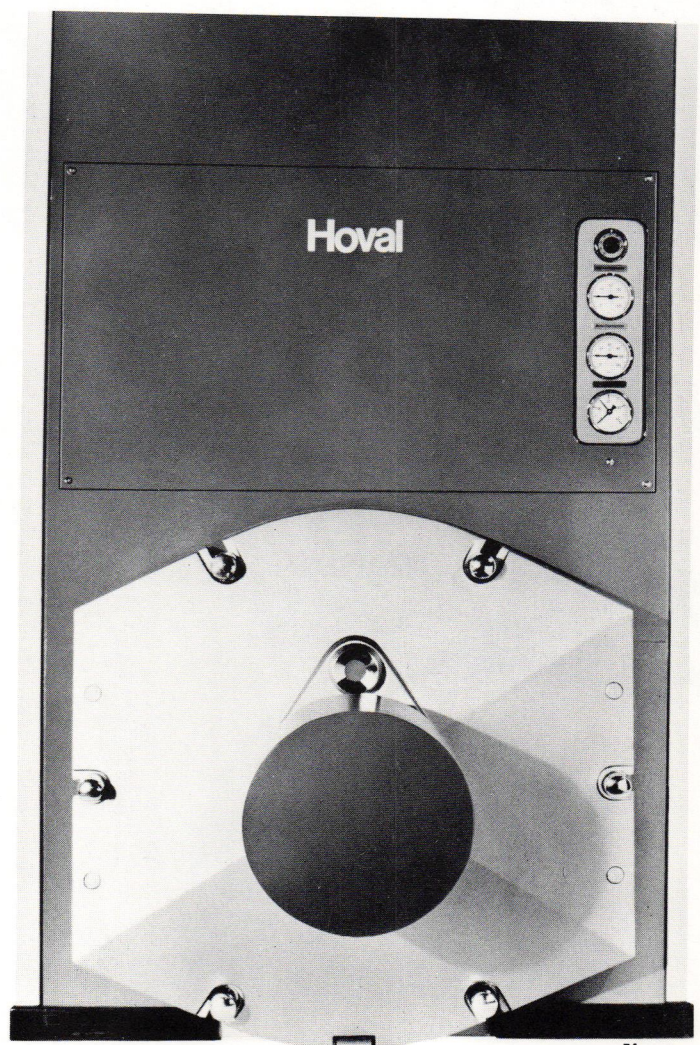
M: Ideal Standard AG., Dullikon

54. Hoval TKS boiler. For heating of medium-sized and large buildings.

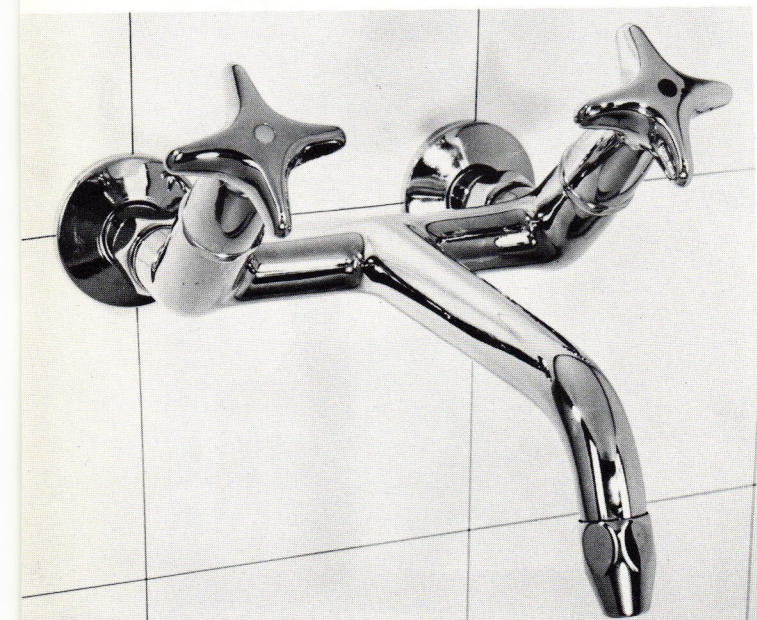
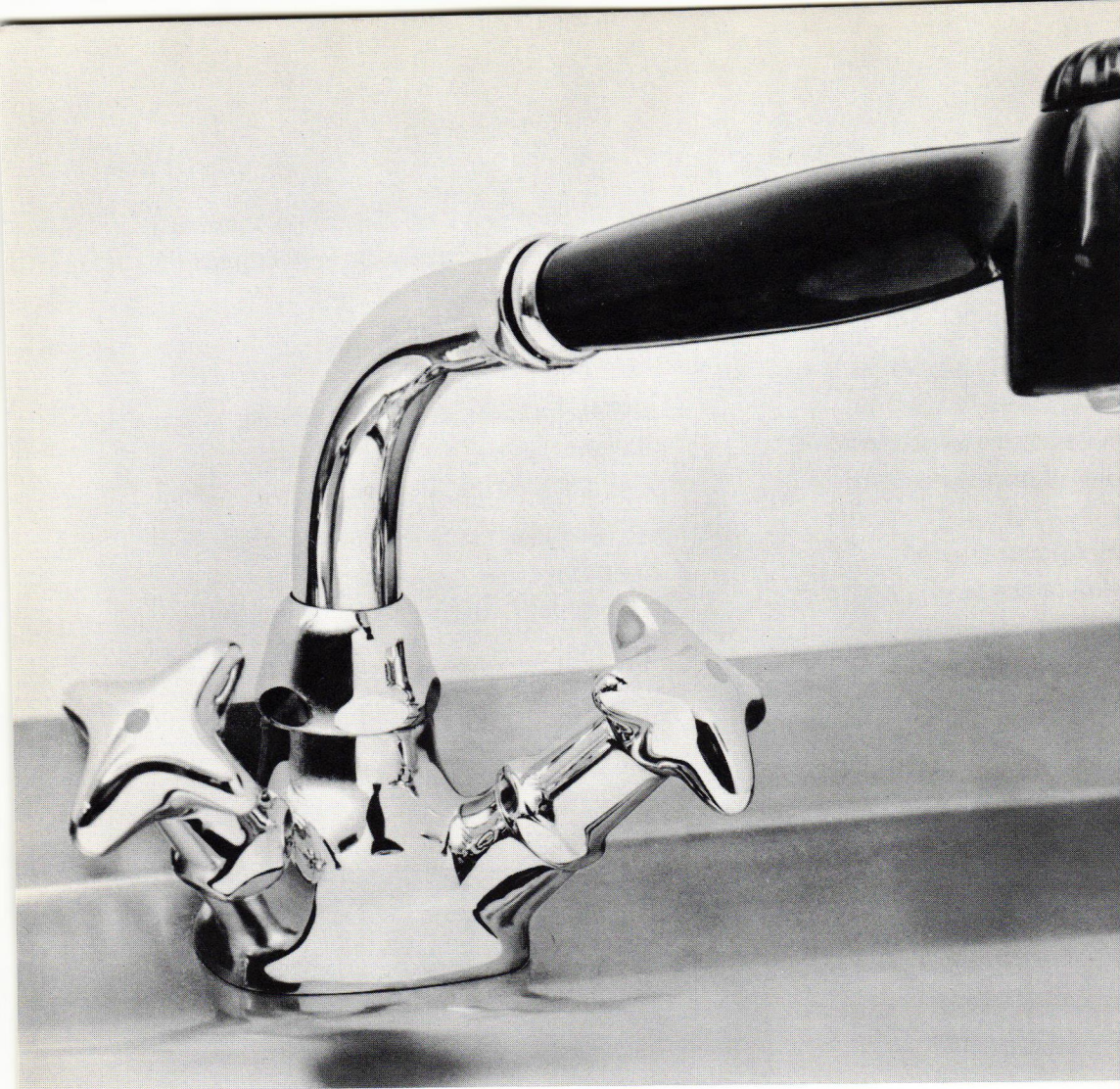
D/M: Hoval Ing.G. Herzog & Co., Feldmeilen



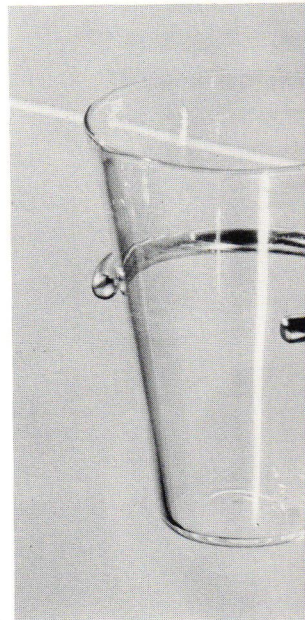
53.



54.

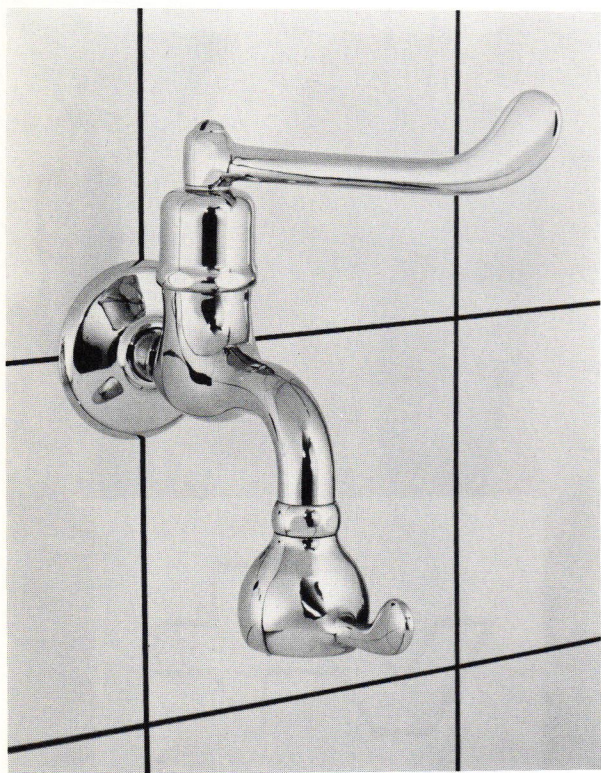
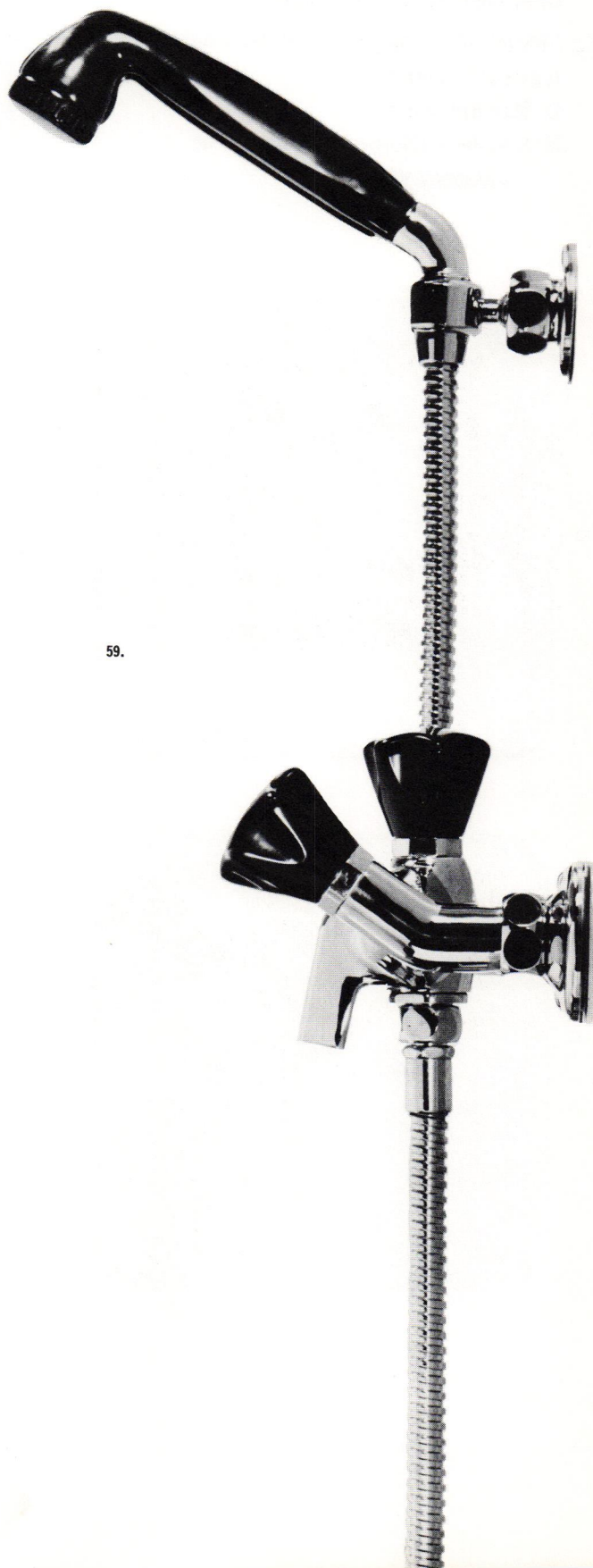


56.



57.

- 55. Faucet with hand spray. Chrome-plated brass.
D/M: AG. Karrer, Weber & Cie., Unterkulm AG
- 56. Bath faucet. Chrome-plated.
D/M: Sanitär Bedarf AG., Zürich
- 57. Bathroom glass rack. Wall-mounted with a
single screw.
D/M: Sanitär Bedarf AG., Zürich
- 58. Faucet with arm lever and adjustable spray.
D/M: AG. Karrer, Weber & Cie., Unterkulm AG
- 59. Shower fixture with flexible hand spray.
D/M: Similor AG., Carouge-Geneva



58.

59.

60. Flush-mounted three-plug socket. Cover plate of white insulating material.

D/M: Adolf Feller AG., Horgen ZH

61. Flush-mounted rocker switch.

D/M: Adolf Feller AG., Horgen ZH

62. "Flexo" plug. Plug and cable are moulded together in thermoplastic.

D: Max Bill, Zürich

M: S.A. des Cableries & Trefileries de Cossonay VD

63. 63a. "Norm" letterbox/milkbox. metal. Letterbox is built into the milkbox and can be opened separately.
D/M: Luwa AG., Zürich

64. "Jettair" air conditioning unit. I system. To be connected with a heating system.

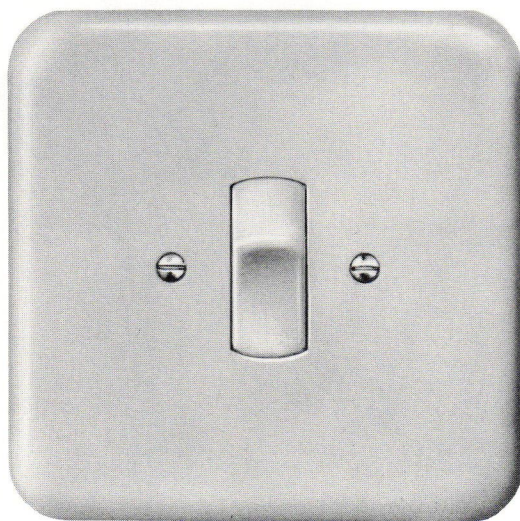
D: Fred Hochsträsser, Ulm—Wim

M: Luwa AG., Zürich

60.

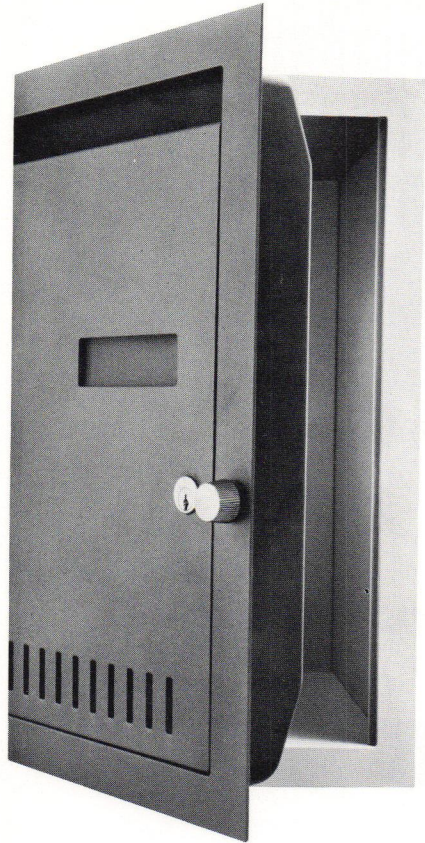


61.



62.

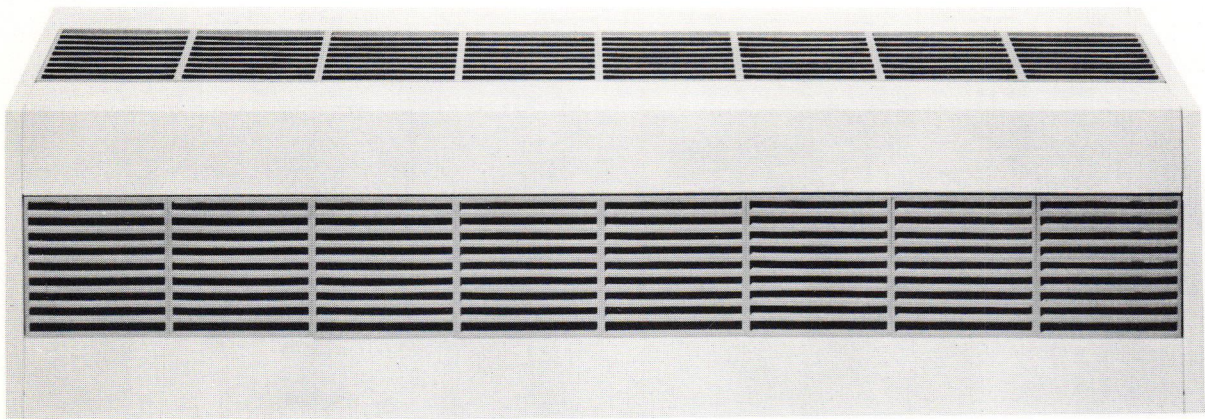




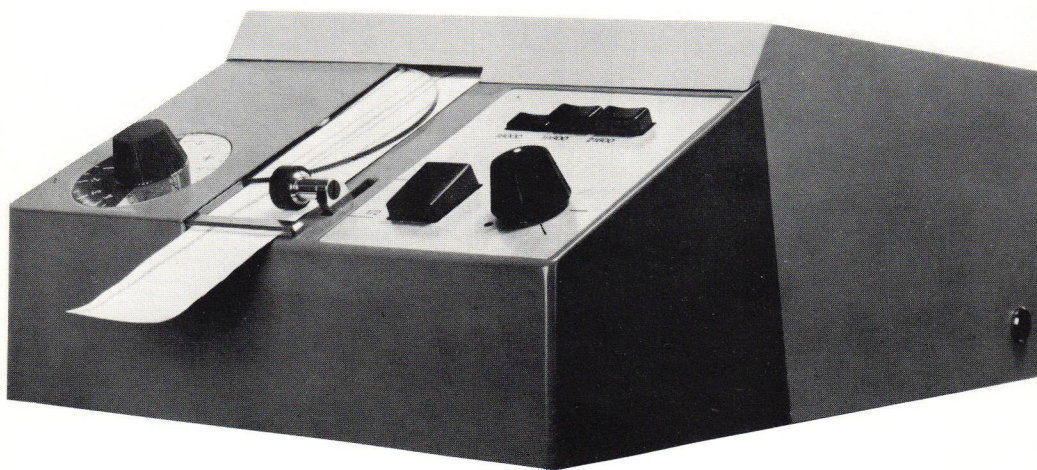
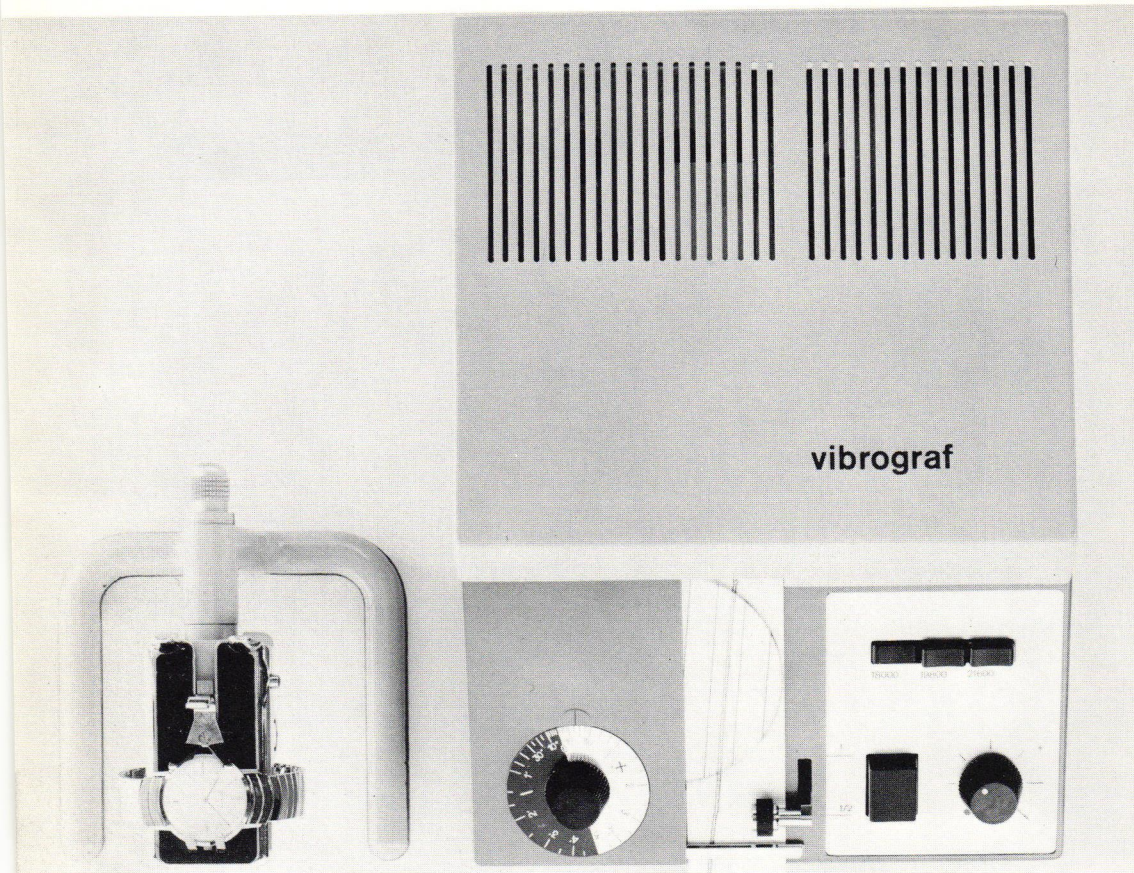
63.



63a.



64.



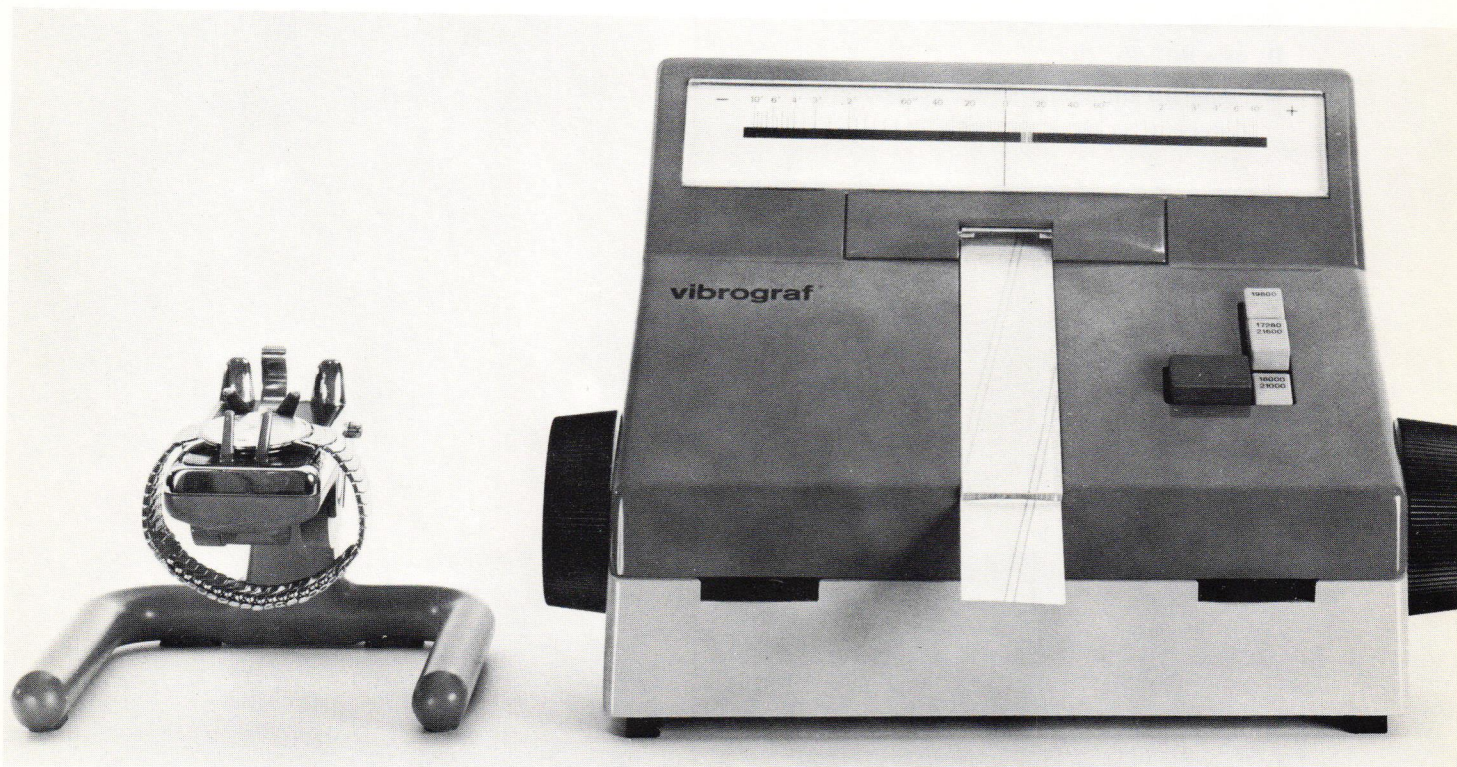
65. 65a. "Vibrograph B100" time regulating balance, used in watch making.

Left: "Vibrograph" microphone

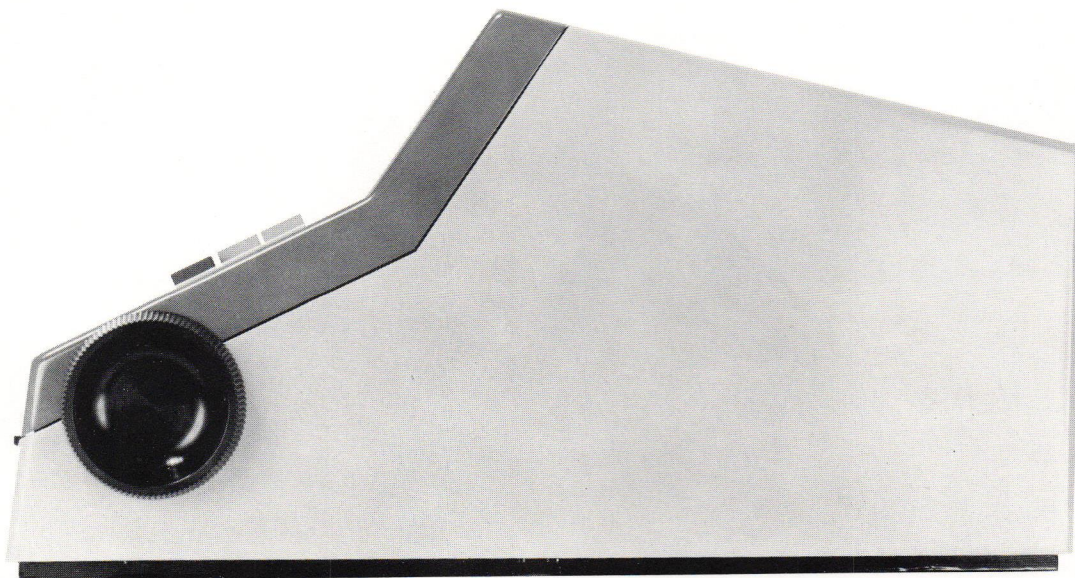
D/M: Le Porte-Echappement Universel S.A.
La Chaux-de-Fonds, VD

66. 66a. "Vibrograph VS500" high precision time regulating balance. First of its kind with a horizontal scale.

D/M: Le Porte-Echappement Universel S.A.,
La Chaux-de-Fonds, VD



66.



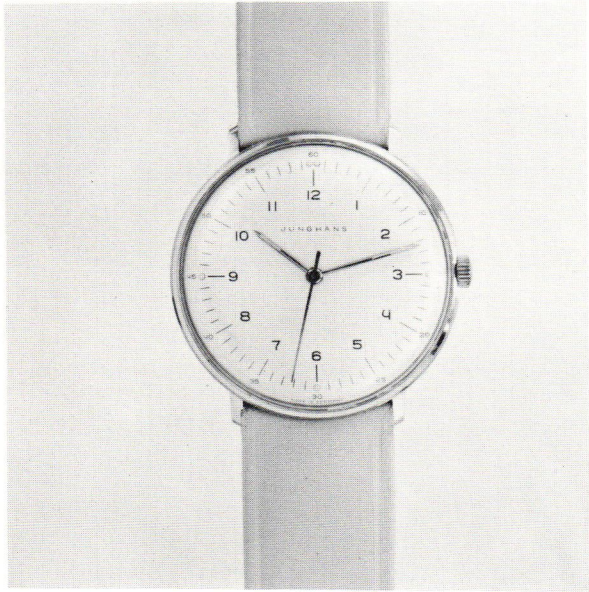
66a.

Swiss Design for Abroad: A series of clocks and watches developed as standard products

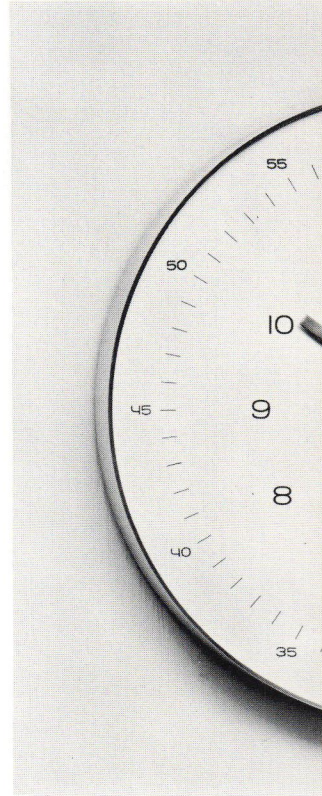
- 67. Electric kitchen clock with timing device.
 - 68. 69. Wrist watch and wall clock using the same arrangement of numerals (to indicate hours) and lines (to indicate minutes). The numerals were specially designed for these products.
- D: Max Bill, Zürich
M: Junghans Uhrenfabrik AG., Schramberg, Germany



67.



68.



69.

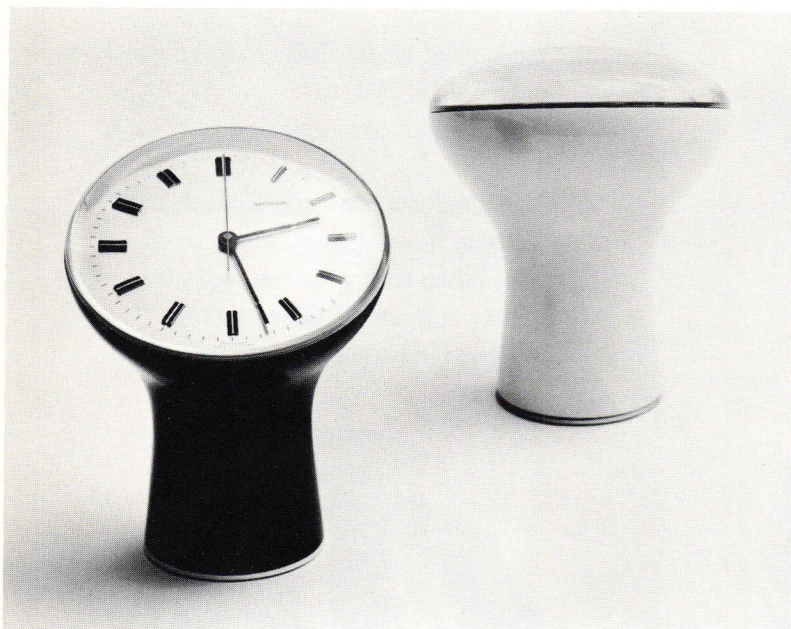
**Design Abroad for Switzerland: Electric
table clocks incorporating regulating
levers and time setting buttons inside
the framework**

70. "Secticon C 1" table model with screw-on
base, 6" high.

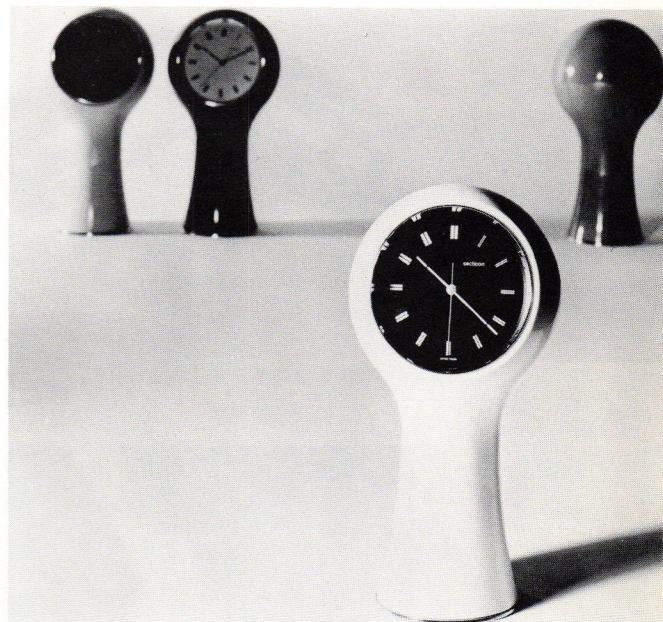
71. "Secticon T 1" table model, 9½" high.

D: Angelo Mangiarotti, Milan

M: Le Porte-Echappement Universel S.A.,
La Chaux-de-Fonds

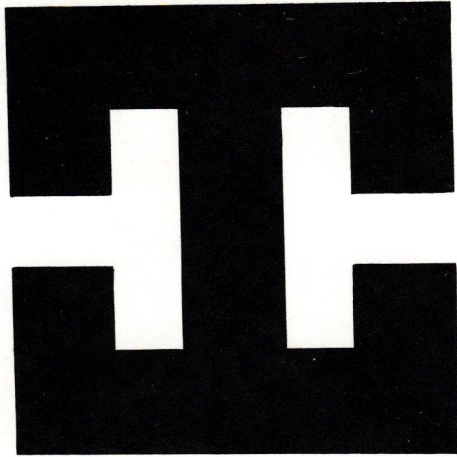


70.



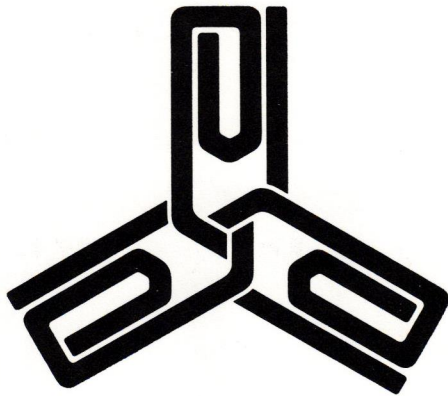
71.

72.



72. Trade-mark for Ta
D: Carlo L. Vivare

73.



73. Trade-mark for Sta
D: Eugen and Max

74. Trade-mark for An
D: Hans Neuburg,

75. Trade-mark for R
D: Carlo Vivarelli,

76. Trade-mark for a
D: Hans Neuburg,

77. Trade-mark for Sv
D: Rudolf Bircher

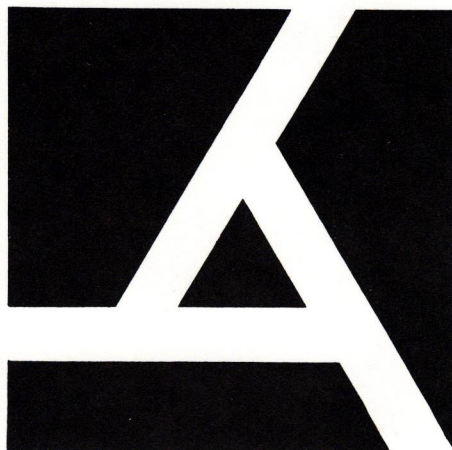
78. Trade-mark for S
D: Carlo L. Vivare

79. Trade-mark for S
D: Karl Gerstner,

80. Trade-mark for tl
in Lausanne, 196
D: Armin Hofman

81. Trade-mark for tl
Company. Choser
competition amor
Society of Graphi
D: Carlo L. Vivar

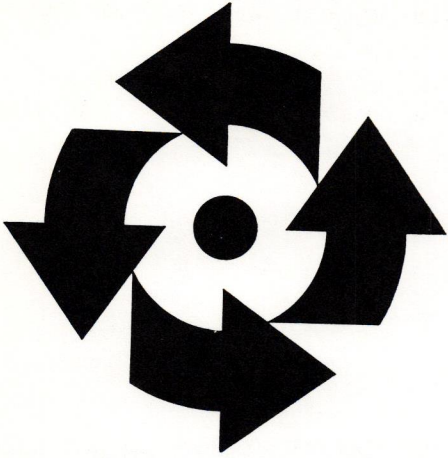
74.



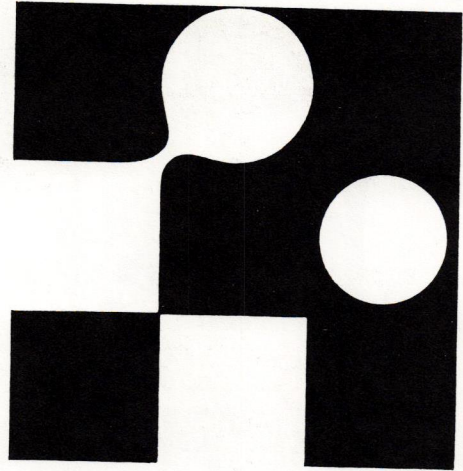
75.



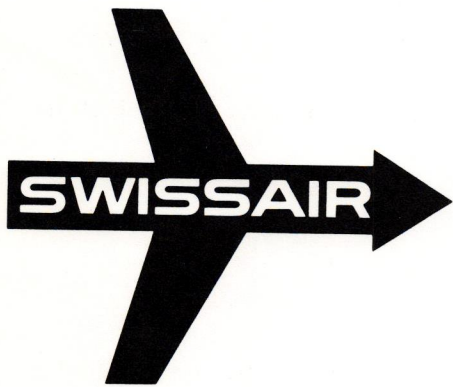
76.



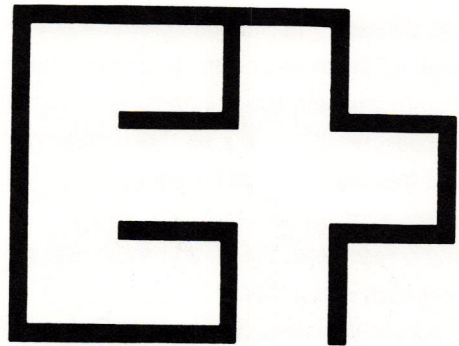
79.



77.



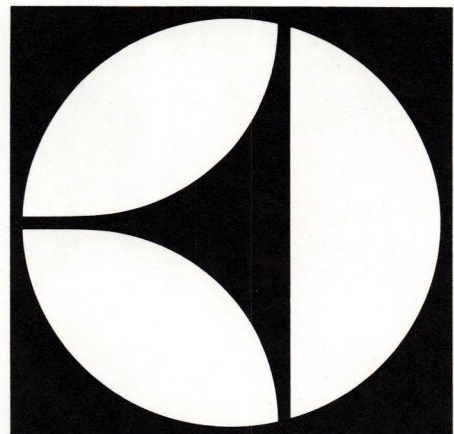
80.



78.



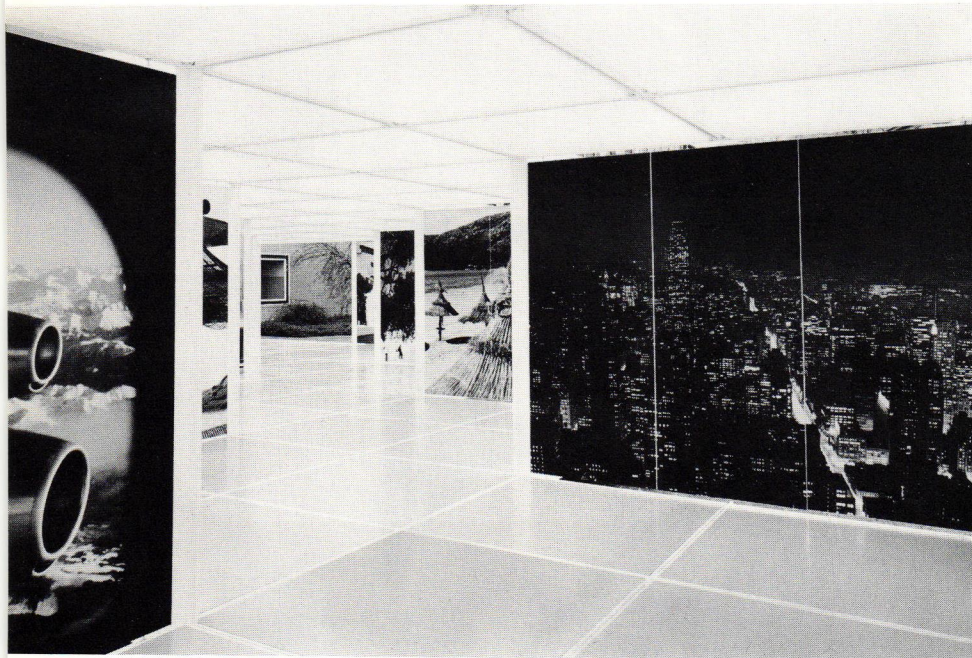
81.

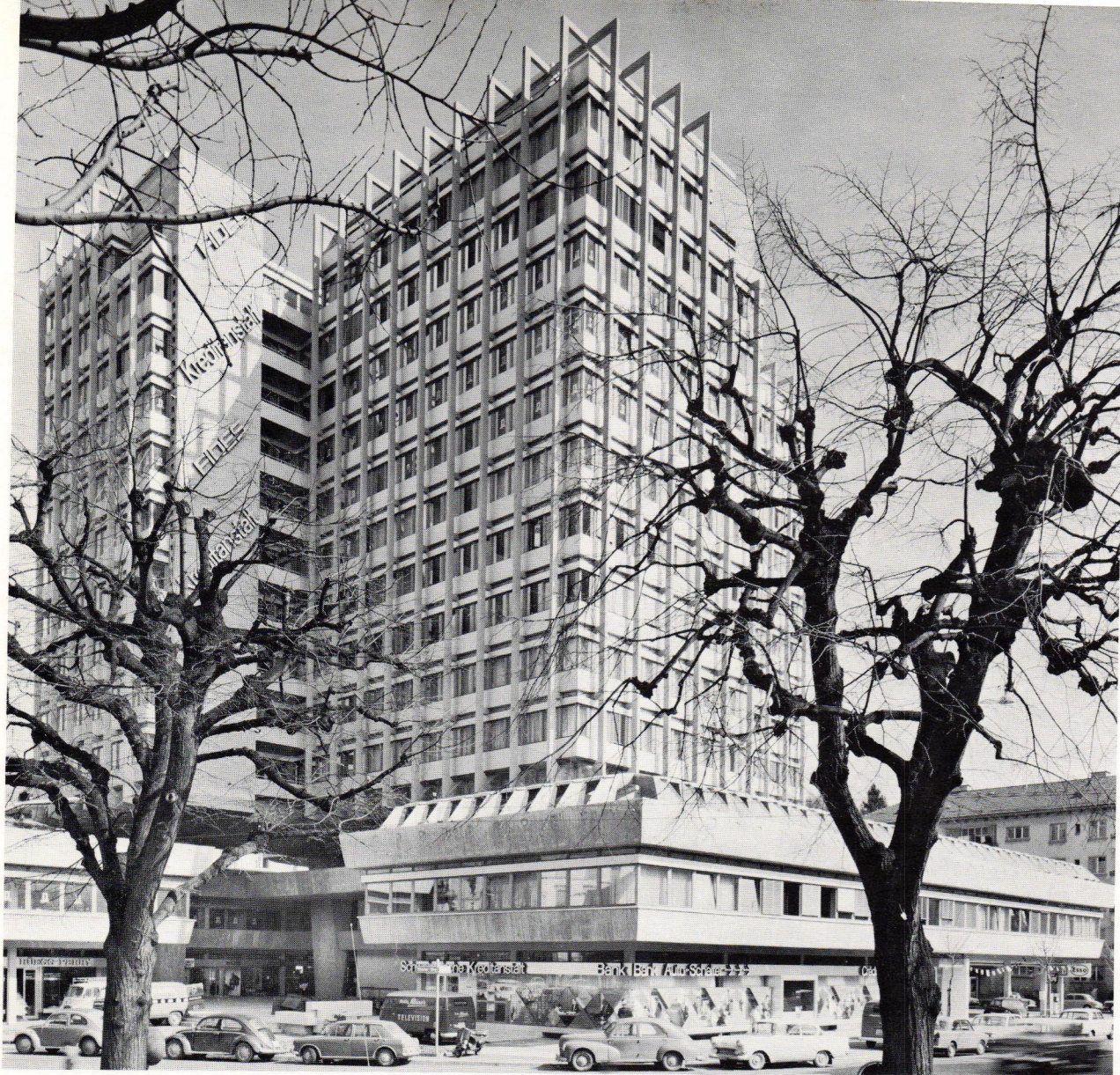




82. 83. 84. Swissair information stand. Can be assembled in various sizes and shapes; floor and ceiling panels are of equal size. The basic unit measures 10' x 10' x 10'. Steel supports are bolted into place and stairs are bolted to the coupling element between floor panels. Easily transported, the stand can be assembled by five men in one day.
D: Andreas Christen, Zürich, 1959-1960

83.





85.

85. 86. Hochhaus zur Palme, Zürich's largest high-rise office building (149' high). Eleven floors of office space resting on a concrete base, supported by eight heavy single pillars. Space below and between the two ground floors is a shopping center. Facade elements are aluminum-coated. For good lighting of all offices, the ground plan is in the form of a cross. The top of the shopping area is used as a parking terrace.

South side of the "Palme" building with access to the parking terrace by a double spiral ramp. The plastic differentiation of the massive bulk of the building clearly shows the influence of Frank Lloyd Wright.

Architects: M. E. Haefeli, W. M. Moser and R. Steiger; Collaborator: A. Studer; Zürich, 1959-1963

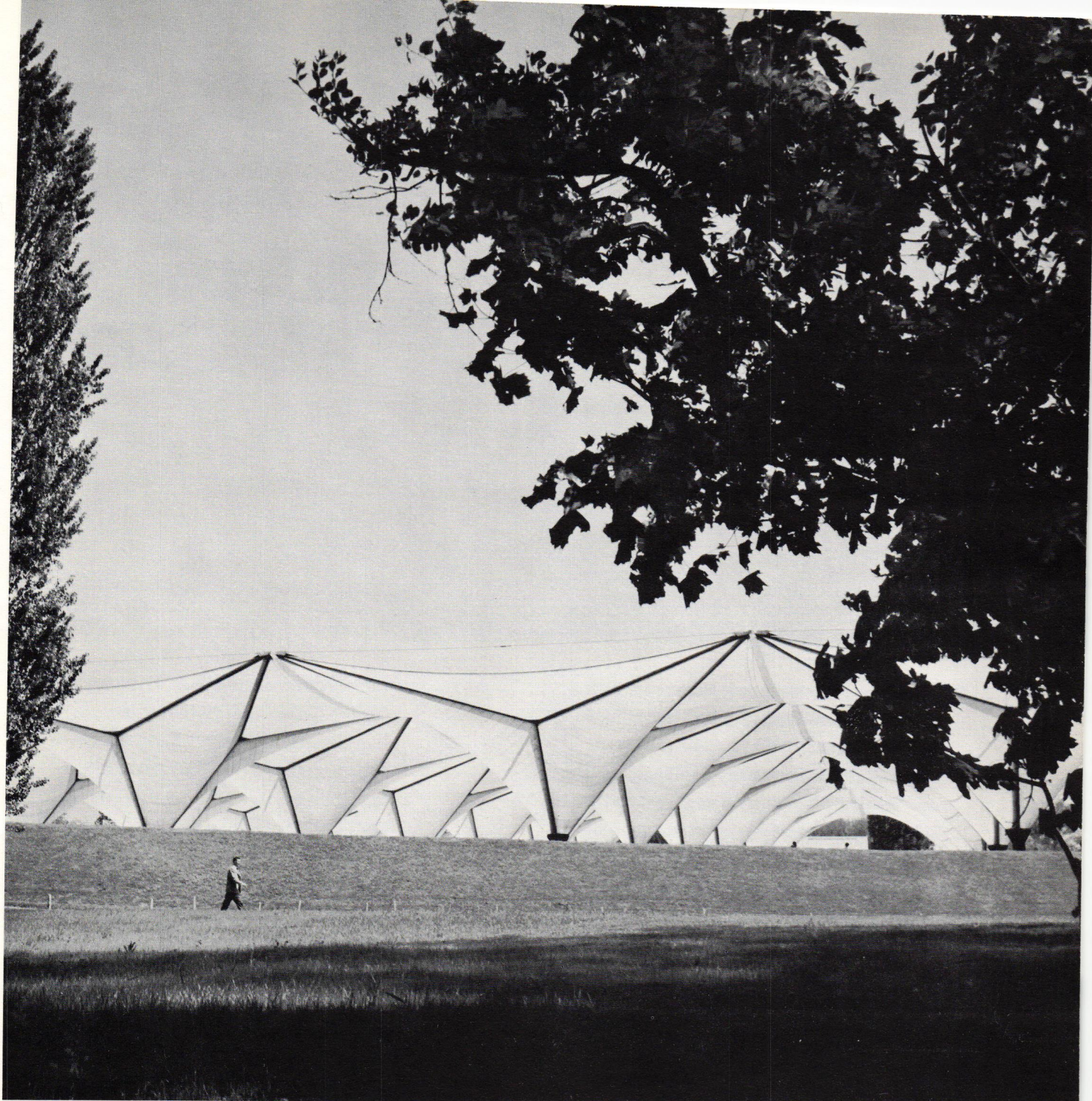


86.

87. The Swiss National Exhibition, 1964. This exhibition is presented every 25 years at Lausanne, on the shores of Lake Geneva. The cultural section of the 1964 exhibition resembles the nucleus of a small town with theatre, concert hall, museum, cinema, radio studio, cafes, etc., together with didactic display units. The cubic pavilions are planned around a central "art-court" flanked by twenty sculptures of similar size, each the work of a Swiss artist.

The construction of a module of 16' x 16' provides flexibility in subdividing the space. The walls of galvanized steel structure and also serve as ceiling. The floor space is covered by asbestos-cement panels. Architect: Max Bill

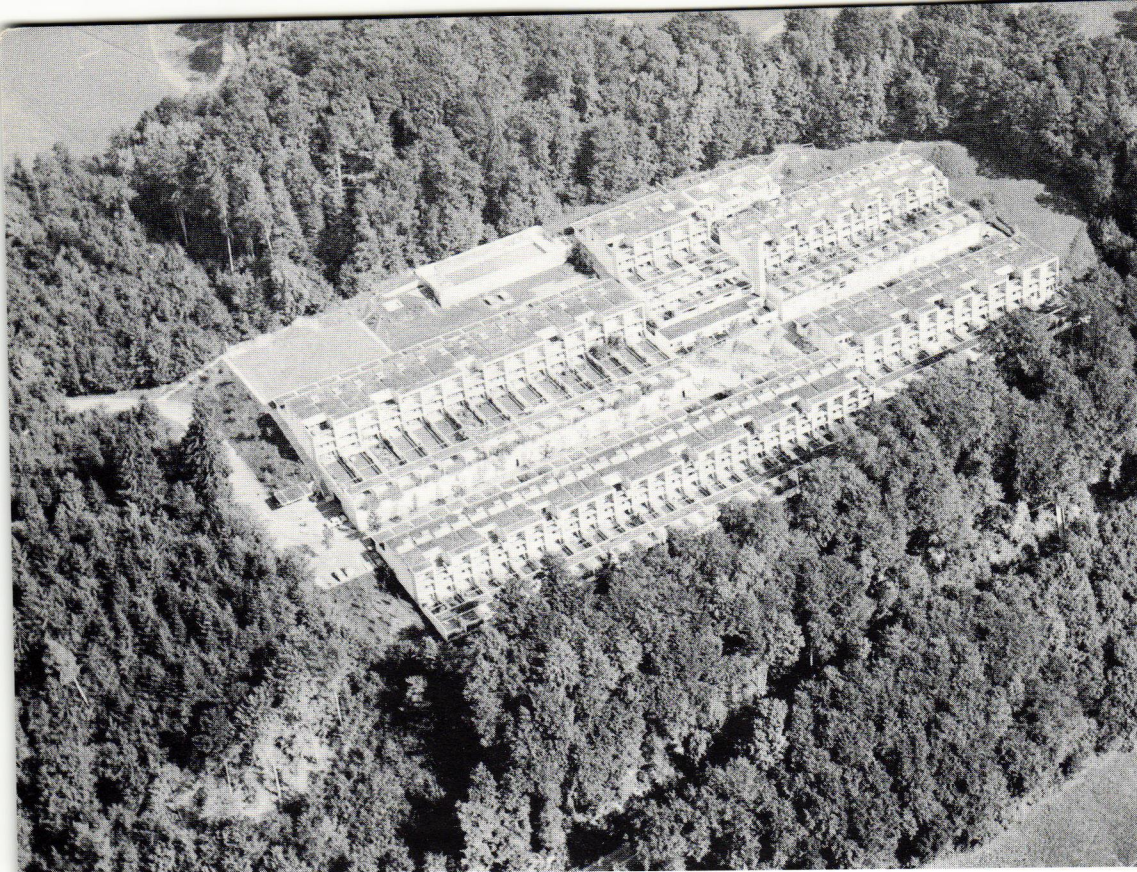




88.

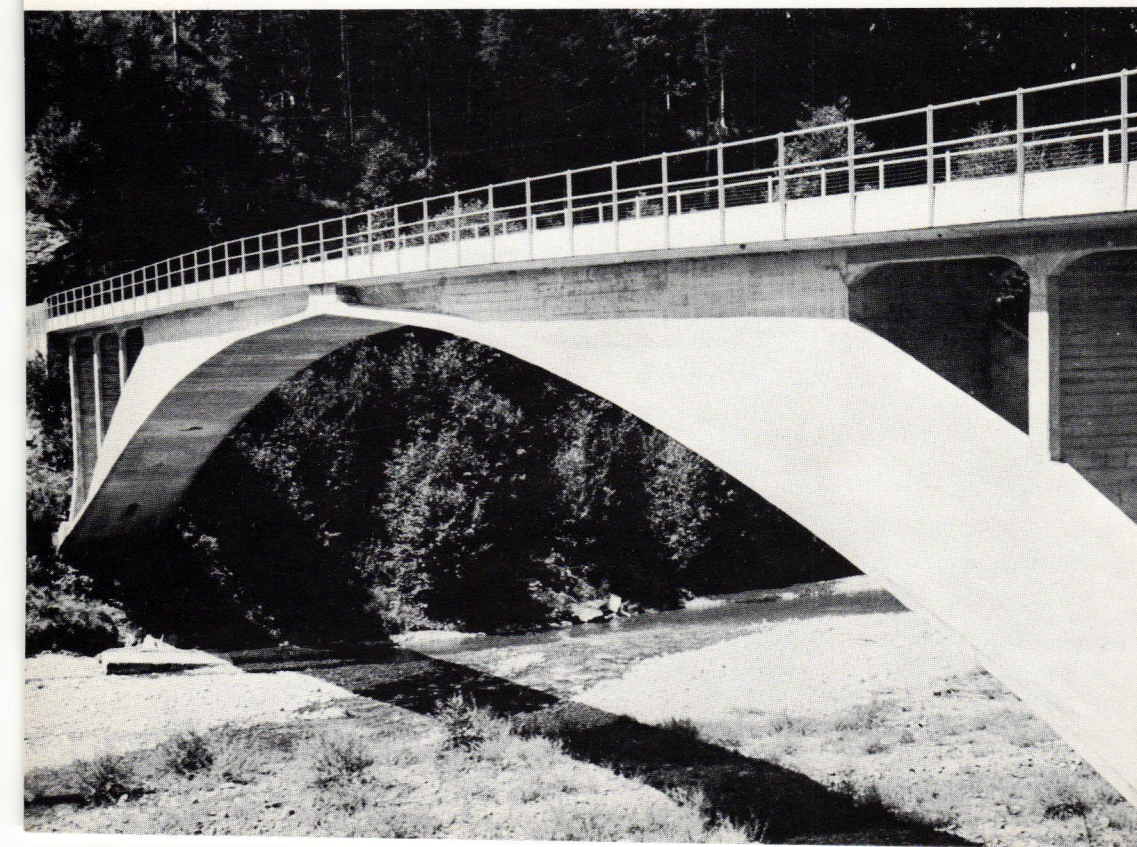
88. "Trade and Business" section at the Swiss National Exhibition in Lausanne, 1964. An open roof made of 24 transparent polyester mushrooms covers the entire exhibition area. The ground floor is moulded to form partitions and to separate the different thematic groups. Each mushroom has a cap measuring 58' x 58', and is mounted on 13' high iron pedestals. Architects: Florian Vischer, Martin H. Burckhardt, Rolf Gutmann, Georges Weber and Walter Wurster; Engineer: Heinz Hosdorf

The main attraction of this section is the symphony "Les Echanges," a composition for 156 business machines of various types, directed by a computer. Composer: Rolf Liebermann; Collaborators for technical and architectural adjustment: Dr. Fritz von Ballmoos, Hans-Jörg Pauli, Hans Harder and Rolf Gutmann



89. The Halen settlement near Bern represents a new concept in housing in that it is neither village nor suburb; it allows for closely concentrated single-family dwellings, privacy and proximity to nature. Approximately 250 inhabitants, central piazza, swimming pool, playground and sport facilities. Built on a 6½ acre clearing with a view of the Alps to the south. Each house has three levels and is entered from the rear on the middle level.

Architects: Atelio
Samuel Gerber, R
Hans Hostettler,
Alfredo Pini and
90. Rossgraben bridge
Built in 1932 of re
hinge-arch of box
sidewalks offend
Designed by the
Robert Maillart (



Acknowledgements

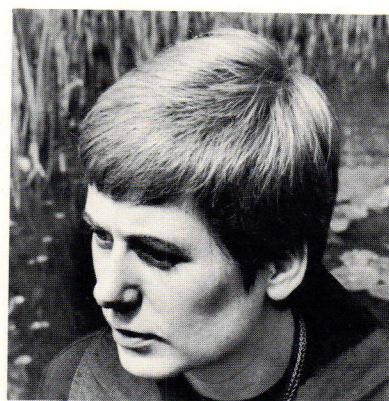
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