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shopping facilities. Everything in the settlement is conveniently situated near to the centres (see sketch no. 3).

Such a lay-out commends itself not only because of the high cost of land in the vicinity of the centre but also is an advantage to the centre itself as well as to the residents. Some of the residents find within easy distance a very attractive selection of commercial and non-commercial establishments, which they can, quite comfortably and at practically any time, reach on foot. The shops in the centre have a regular clientele, who buy principally in the centre; these regular customers can also shop outside the peak periods, which serves to level out the work-load of the centre. The access roads are loaded only with a planned load and the infra-structure provided for the centre is better and more evenly used.

Should the centre be connected to a capable public transport system, then the provision of office and trade buildings within the centre is a distinct possibility.

Finally, it is also an advantage if the Government itself establishes some of its offices in the centre or near vicinity. For example in such a centre it would be possible to provide theatres, community halls, swimming baths, schools and doctors' and dentists' practices (in a medical centre) for which the excellent transport connections and central position are an advantage which also benefit the population. In addition, the centre would also be used at those times when the shops were shut, for example evenings and on Sundays.

Centres as just described are not without their problems. These problems appear above all during their planning and realization, especially in Switzerland where such large settlements are seldom planned and built together. First of all there is a great lack of large adjacent plots of land, which would permit such projects to be undertaken, especially in those agglomerations where they would be particularly effective. Secondly the settlements and centres would be provided by different undertakings, who would not often make the effort to coordinate their plans or even work together. Thirdly, the great number of undertakings often requires a considerable distribution of sites in the available area whereby it is questionable whether a close interweaving of products would be basically possible. Finally, it is still the public building intentions, insofar as they affect the infra-structure or other establishments, which can hardly ever be reconciled with private projects because the decisions on both sides will be taken at different times and according to different criteria.

The Extension of Centres in the Middle of Towns

A third possibility for the provision of modern and capable medium-sized centres lies in the extension of existing centres in the middle of towns (see sketch no. 4).

Most of the existing town-centres have a developed old town nucleus in which new large-area businesses can be provided only with much, partly unwanted, interference with the buildings already there. These old towns, however provide the greater part of the fascination and attraction of the towns. It would be wrong, therefore, to erect new modern centres a few kilometres away from them, because this would lead automatically to these old towns dying out. This applies equally to well-preserved centres of agglomerations' suburbs, whose tradition also should not be put at stake without consideration, in that new competitive establishments are built in their neighbourhood.

On the contrary the buildings of a new centre with modern and rational establishments directly before the doors of the old towns brings advantages. The old town profits from the additional attraction of the new centre and the new centre profits from the atmosphere of the old town. In the old town those shops and businesses can keep, or find their locations which do not require too much space and for which a relatively low rent is required, for example speciality shops, handicraft businesses, antique shops and galleries.

According to the definition of micro-location in a medium-sized centre we cannot use one or the other of the models referred to herein, without considering the general factors for micro-locations. Besides these factors, as far as the building plot and the provision of services are concerned, the following should be definitely mentioned: ● regional plans ● existing projects and plans for adjacent areas ● building regulations, rights and obligations.

Translation: Dr. J. Hull ■

Ausstellungskalender

Aarau	Aargauer Kunsthaus Galerie Zisterne	Konfrontation 4 (Formen des Realismus) Paul Mathey	8.6.–8.7. 26.5.–17.6.
Amriswil	Galerie Bahnhofstrasse	Gisela Andersch	2.6.–23.6.
Ascona	Galleria AAA	Margherita Osswald-Toppi	16.6.–20.7.
Baden	Galerie im Kornhaus Galerie im Trudelhaus	Club di Pittura Baden Paul Tuttle	1.6.–24.6. 12.5.–2.6.
Basel	Kunsthalle Galerie d'Art Moderne G-Galerie Galerie Liatowitsch	Mode Urs Raussmüller Bruno Gasser, Grafik Alan Green	16.6.–26.8. 28.4.–30.6. 5.5.–30.6. 15.5.–14.7.
Bern	Ausstellungshalle Kunstmuseum Kunsthalle Baumesse Stadtgärtnerei Eifenau Anlikerkeller Galerie Toni Gerber Galerie Krebs Loeb-Galerie Galerie Aenni von Mühlenen Galerie Verena Müller Galerie Schindler Galerie La Vela Galerie Zähringer	Bau und Architektur 1973 Paul Klee – Das zeichnerische Werk Bruce Naumann Beat Schürch <Pflanzenwelt, Mensch und Beton> Frau R. Mentha Rolf Iseli André Thomkins Kunstplakate Sonia Delawney, Tapisserien W. Gimmi / Cuno Amiet Le Corbusier Ernst Schär Paul Lehmann	20.6.–27.6. 21.6.–14.10. 16.6.–12.8. 30.5.–29.7. 19.5.–17.6. 2.6.–30.6. 18.5.–30.6. 4.6.–4.7. 1.5.–31.7. 5.6.–5.7. 2.6.–24.6. 14.6.–14.7. 22.5.–14.7. 29.5.–30.6.
Biel	Kunsthaukeller Galerie 57	Rolf Spinnler Urs Stooss / Harold Studer	3.6.–24.6. 1.6.–30.6.
Bülach	Sigristenkeller	Alfred Huber Rolf Flachsmann / Willy Wimpfheimer	7.6.–1.7. 10.5.–Okt.
Carouge GE	Galerie Contemporaine Galerie Gaëtan	Hans Gerber Serge Candolfi	31.5.–26.6. 14.6.–30.7.
Chur	Galerie zur Kupfergasse	Emil Hungerbühler	6.6.–8.9.
Dübendorf	Galerie Arte Arena	<Wir, Bildermacher, Arbeiter, hier und jetzt>	11.5.–30.6.
Eglisau	Galerie am Platz	Willy Kaufmann	18.5.–14.6.
Genève	Musée de l'Athénée Galerie Artel Galerie Engelberts Galerie Zodiaque	Bourdelle Jean Dubuffet Daniel Lifschitz Ludwig Wilding	24.5.–16.6. 4.5.–30.6. 10.5.–30.6. 8.5.–15.6.
Grenchen	Galerie Toni Brechbühl	Max Kohler	9.6.–5.7.
Hermance GE	Atelier Cora	Januaris di Decarli	1.6.–1.7.
Lausanne	Musée cantonal des Beaux-Arts Galerie Impact Galerie Alice Pauli Galerie UNIP	6e Internationale de la Tapisserie Urs Dickerhof Magdalena Abakanowicz / Jagoda Buic Ferenc Bugyil	16.6.–30.9. 26.5.–14.6. 13.6.–31.7. 26.5.–13.6.
Luzern	Kunstmuseum Galerie Raeber	Joseph Kosuth / Anton Egloff Peter Widmer	20.5.–24.6. 4.5.–15.6.
Lyss	Gemäldestube Lyss	Miep de Leeuwe	2.6.–1.7.
Martigny	Galerie Manoir	Ex-voto du Valais	4.6.–2.9.
Mézières VD	Grenier de la Fontaine	Sculptures métalliques / Tapisseries	2.6.–1.7.
Montreux	Galerie Picpus	Jeanie Borel	17.5.–16.6.
Neuchâtel	Musée d'Ethnographie Ferme du Grand-Cachot-de-Vent	Malgache, Qui es-tu ? Reinhoud / Denis Brihat	17.6.–31.12. 2.6.–1.7.
Neukirch-Egnach	Burkartshof	6 Thurgauer Künstler / Erwin Stäheli	1.6.–9.7.
La Neuveville BE	Galerie Milord	Seibt Dieter / Kunz Peter	25.5.–18.6.
Porrentruy	Galerie Forum	Dali / Bellmer / Magritte	15.6.–8.7.
Rapperswil	Galerie 58	Ad Dekkers	3.6.–24.6.
Riehen	Galerie Schoeneck	Pepe España	26.5.–19.6.
Rolle VD	Galerie du Port	Hesselbarth / Gigon	20.5.–30.6.
Rorschach	Heimatmuseum Kornhaus	Oskar Dalvit	11.6.–8.7.
St.Gallen	Galerie Lock	Jim Dine	25.5.–24.7.
Schaffhausen	Museum zu Allerheiligen Galerie an der Stadthausgasse	Schaffhauser Kunst 1848–1973 Werner Bopp	6.5.–22.7. 7.5.–16.6.
Thun	Kunstsammlung Atelier Galerie	Heinrich Danioth Kathrin Wasserfallen, Batik	16.6.–5.8. 1.6.–1.7.
Winterthur	Kunstmuseum Kunsthalle im Waaghaus Galerie im weissen Haus Kellertheater <goldige Schluch>	Sammlungen des Kunstvereins Walter Sautter Fritz Koch Eugen Bänziger / Jürg Stocker	12.5.–2.9. 19.5.–30.6. 11.5.–30.6. 18.5.–7.6.
Zofingen	Zur alten Kanzlei	Marco Richterich / Michel Engel	16.6.–8.7.
Zug	P & P Galerie	Giuseppe Santomaso	2.6.–15.7.
Zürich	Kunsthauus Helmhaus Graphische Sammlung ETH Museum Bellerive Kunstgewerbemuseum Paulus-Akademie Bankverein Galerie Arben-Press Galerie art in progress Galerie Artist-Centre Galerie Suzanne Bollag Galerie Burdeke Galerie Iris Burgdorfer-Elles Galerie Gimpel & Hanover Galerie Semihä Huber Galerie Daniel Keel Galerie Kornfeld Galerie Maeght Galerie Marlborough AG Galerie Orell Füssli Rotapfel-Galerie Galerie Colette Rytter Galerie Scheidegger + Maurer Galerie Schlegel Galerie Stummer & Hubschmid Galerie Annemarie Verna Galerie Walcheturm Galerie Wolfsberg	Lyonel Feininger Stadt in der Schweiz, 1. Biennale der Schweizer Kunst Von Büchner bis Brecht Lucas Cranach d. Ä. und Künstler seiner Zeit Johannes Itten Die zwanziger Jahre Roman Candio Franz Grossert y Canameras Groupe Impact, Lausanne Jean Mauboulés Yargo de Lucca Andreas Christen Ninon Bourquin Remo Guidi Minoru Niizuma Yvaral Beardsley Henry Moore, Graphik Calder, Retrospektive Erich Brauer Hans Gruber Verena Knobel / Grethe Bagge Mario Prassinis, Tapisserien Schang Hutter C. Hetey Vorschau ART 4'73 Basel Vincenzo Agnette / Urs Knoblauch Naive Kunst / Grafik internationaler Künstler H. Bauer / M. und H. Buchmann / W. Bürger / U. Dethleffs / J. Davenport / E. Häfelfinger / J. Kutalek	26.5.–22.7. 9.6.–15.7. 27.5.–15.7. 16.6.–26.8. 5.6.–29.7. 25.5.–15.9. 18.5.–15.7. 28.4.–29.6. 15.6.–28.7. 2.5.–8.6. 30.5.–16.6. 18.5.–19.6. 9.6.–30.6. 25.5.–15.6. 15.6.–15.7. 18.5.–30.6. 8.5.–13.6. 18.5.–30.6. 24.5.–30.8. 25.5.–23.6. 1.6.–23.6. 2.6.–30.6. 4.4.–30.6. 24.5.–15.7. 15.5.–30.6. 5.5.–20.6. 1.6.–28.6. 1.6.–30.6. 31.5.–30.6.