

Summaries in English

Objekttyp: **Group**

Zeitschrift: **Das Werk : Architektur und Kunst = L'oeuvre : architecture et art**

Band (Jahr): **49 (1962)**

Heft 9: **Bauen mit der Landschaft**

PDF erstellt am: **06.05.2024**

Nutzungsbedingungen

Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern.

Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden.

Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

Haftungsausschluss

Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.

Ein Dienst der *ETH-Bibliothek*
ETH Zürich, Rämistrasse 101, 8092 Zürich, Schweiz, www.library.ethz.ch

<http://www.e-periodica.ch>

Landscape as an Object of Design

Our conceptions of regional planning and landscape architecture, so foreign to the romantic idea of "nature", go back in part to the theories of Schultze-Naumburg on the integration of architecture in the natural environment, including farmland. The modernization now under way of our highway network is making all these problems especially timely. Ought, for example, a highway to harmonize with its setting (Germany) or, on the contrary, contrast with it (Italy)? In our country the general tendency is to prefer the first of these two alternatives. The present issue attempts to clarify this whole set of questions.

The Aesthetics of National Highways

M. G. Bachmann, Head of the Department of Highways and Bridges of the Canton of Berne, has during an interview put forward some views concerning aesthetic problems in relation to highways. This involves both the lay-out and the nature of the embankments. The lay-out of the highway, continuous as far as possible, determines essentially the beauty of the road within its surrounding landscape, although the shape of the embankments and the disposition of the different species of trees and shrubs along the edges of the road also contribute largely to the final effect, it being borne in mind that the effect is not immediate, as it takes time for the plants to attain their full growth.

The Highway and its Setting

by *Walter Leder*

The highway, connecting as it does the most diverse zones, cities, countryside, unspoiled nature, has a manifold setting, and the whole ought to be considered as a single communications unit. Thus the landscape architect is by his very function the full collaborator of the highway construction engineer. The Association of Swiss Landscape Architects (B.S.G.) has, moreover, worked out a set of directives on highway planning.

Highway No. 2 on the Lopper

Engineers: *W. & J. Rapp and E. & A. Schmidt, Basle*

Of the two variants studied, the second has the advantage of harmonizing with the landscape and leaving undisturbed the edge of the forest.

The Landquart-Chur Highway

Office for road-building of the Grisons
Engineer: *E. Knecht, Chur*

This is the first consistent application in Switzerland of the principle of integrating the conception of space in the construction of highways, combined with the principle of continuous visibility along the road.

Replanning of the Lake Shore in the Town of Zug

Zug Competition 1961/62. First Prize: H. Richard & Co., Landscape Architects, Zurich, Chr. Stern, Landscape Architect, Zurich

The walks along the lake shore will from now on form part of a harmonious whole and will be reserved exclusively for pedestrians and as play areas for children.

Replanning of the Lake Shore on the Lake of Neuchâtel from Saint-Blaise to Hauterive

Project awarded first Prize. Architects: *P. A. DeBrot and Cl. Rollier, Neuchâtel; Hydrographic Consultant: E. Vautravers, Saint-Blaise*

This study is a preliminary project which poses the problem as a whole.

Advanced Course in City-Planning

by *Rudolf Frankel*

In 1954 the author set up at the University of Miami a course in city-planning running for one year, «The Graduate Program in City Design». The number of students, who have all finished their architectural studies, is limited to eight. Main subject-matter: city-planning in the strict sense of the term. The population of the U. S. A. is increasing by three million annually, and this rate is going up; moreover, the population is becoming increasingly concentrated in the cities, but the big cities are already overcrowded, while the small towns are becoming depopulated. The problem then is to make them attractive, economically as well, and to impose upon most of them an agreeable and rational plan. The course members, who receive a special diploma, work like a city-planning team in close co-operation with the public authorities. A number of concrete examples will give a precise idea of the method being applied.

Motel on the Lake of Constance

Plans by the School of Applied Arts of Zurich, interior decoration class, Prof. *Willy Guhl*

The essential problem was the creation of furniture, combined at the same time with the integration of the interior and the external setting in terms of the design. The assignment was to design this motel for a secluded location.

The Shopping Center of Luleå

Architect: *Ralph Erskine, Drottningholm*

This shopping center in a small city in the North of Sweden, which is intended as well to serve the inhabitants of the surrounding district, comprises, on the one hand, a building containing the various shops and, on the other hand, a building for the auxiliary services. The whole complex is accommodated beneath one roof, under which, for climatic reasons, there has been installed a heating system that takes account as well of the "streets" and "squares". It is hoped that this center, now purely commercial in function, will grow in the course of time to become the true community center, with space reserved for public entertainment and cultural events.

New Acquisitions by the Zurich Kunsthhaus over the last Ten Years

by *Eduard Hüttinger*

Although most of the new acquisitions are of 19th and 20th century works, as is in keeping with the structure of this museum, nevertheless the total range does embrace the whole history of art from Antiquity to modern times. Among the examples of ancient art, mention should be made of a fragment of a bas-relief from the palace of Darius I at Persepolis, a Roman portrait from the 3rd century A.D. and two Coptic bas-reliefs. Medieval works include an Italian Madonna of the 12th century (School of Nonantola), another of German Late Gothic origin and a painting (St. Stephen) probably of Spanish or Portuguese origin (15th century).—For the first time, Manet, with his "Escape of Rochefort", is represented in the Kunsthhaus. Then come the Germans of the "Blaue Reiter" group, Franz Marc and A. Macke, the Orphism of Delaunay, a "pure painting" by Augusto Giacometti, de Chirico, Léger, Picasso, Braque. Mention should also be made of Mondrian, Sophie Täuber-Arp, Miró, de Staël, Soulages, Tapiés. Great stress has been put on sculpture, with the "Bird in Space" by Brancusi, the "Torso" by Alberto Giacometti, the "Nudes seen from Behind" by Matisse, the "Victory Column" by Pevsner, the great "Reclining Woman" by H. Moore and the "Miracolo" by Marino Marini.

The Mural Tapestries of Elisabet Giauque

by *Max Huggler*

Whereas at Aubusson the conception of the cartoon stems generally from an artist and its execution is performed by a tapestry weaver, Elisabet Giauque herself realizes both cartoons and the actual weaving. Each one of her tapestries (first period monumental, followed by more simplified style) is a unique work of art.