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Private Houses **175**

The house of the architect *E. Schindler*, Zürich, 1946: in a delightful country setting just outside the town, comprising a two-storey wing where the family lives, and a one-storey wing for the studio. The garden, keynote simplicity, has a stream; near the house is a swimming pool. – House of the architect *Rino Levi*, Sao Paulo, Brazil, 1944: three wings – bedrooms, living rooms and kitchen, garage etc. each of which opens on to the garden-courtyard. The living rooms face south (shade); there is a concrete sun screen and tropical plants are also used to give added protection; in the roof are ventilation apertures. – The house of the architect *Ernst May* at Nairobi, 1937–1946; built in three stages connects his work as former city architect of Frankfort with his present conceptions as urbanist in a new country. The house is 15 kms outside the town and stands in a garden, half of which has been left wild. The house is loosely planned, not only because it was constructed in three stages but also because no heating system was necessary. – Small country house at Blaricum (Holland), arch. *Hein Salomonson*, Amsterdam, 1939. The slope of the site (1000 sq. ms.) partly determined that of the construction, resulting in a harmonious arrangement of the various parts: on the first floor is an extensive balcony-terrace, and facing the garden a loggia. In accordance with Dutch custom there is no cellar. – House of the artist *Albert Schnyder* at Delémont, arch. Paul Artaria, Basle, 1945. The deciding factor was the gentle slope of the site which influenced the design and is the reason for the basic bowl form of the house. The ground floor contains the living rooms (the hall is always cool in summer) and on the first floor are the studio and two small rooms. – Country house of Dr. Pf. at Riehen, arch. *E. Egeler*, Basle, 1946–1947. The owner's original wish for a one-storey house led the architect to a compromise – he provided, in part at least, a second storey – and designed a long house with the living rooms facing east and the bedrooms facing west, the whole effectively recalls the horizontal stretch of the Rhine which the house overlooks. – Small holiday house at Yterö, Western Finland, arch. *Paul Bernoulli-Vesterä*, Ruosniemi, Finland, 1939. Purposely built at some distance from the coast to avoid the north winds (the high garden wall is also for protection) – this little house is easy to heat and is at once an original and intimate whole.

New Collapsible Furniture **192**

designed by Willy and Emil Guhl, Zürich

The new idea of W. and E. Guhl, which was doubtlessly inspired by the cardboard-industry, gives us a kind of folding furniture; the wooden surfaces have hinges of canvas which has the double advantage of being economical and invisible. In addition this furniture requires the minimum of storage space when in stock and is very easy to assemble for the customer. The models in our photographs are of ash wood.

Walter Bodmer's Wire Sculptures **195**

by Maria Netter

W. B. established himself at Villeneuve-St. Georges with his friend Walter Kurt Wiemken who died prematurely in 1940, to paint what he calls "impressionist" pictures – a grey painting which was later replaced by a more expressive painting related to that of Rouault when new vistas were opened to the artist by his discovery of the South and Spain. It was not until 1933 that B. began his non-figurative work, at the time of the formation of "Group 33" of which he was one of the founders. In this domain B.'s creations stood out for their individuality, which distinguishes him from what should be called the "epigones" of Braque, Picasso, Mondrian or Klee. If B.'s abstract forms recall certain myths of the creation of the world, this quasi-descriptive association is not their essence. At first quasi-organic, then gradually more rigid and almost mathematical, they are above all forms that are just evolving and are productive of endless space that cannot be wholly embraced at once but is seen by an eye that is itself in motion. As for the wire sculptures, a three-dimensional transposition of the paintings just mentioned, they appear after 1936. It is true that Picasso and Calder had already tried this experiment, but in works that are still subject to gravity and which have therefore a static quality, whereas B.'s sculptures, freed of all the bonds of weight, essentially, express, like his paintings, a state of becoming, shapes *in the process of formation*. The canvases issued side by side with these sculptures add one more possibility to the free invention of formal (or rather formative) rhythms, in the intervention of the melody fitting the colour, which, by means of a distinct tendency to harmonies, or, if preferred, to contrasted dissonances, emphasizes the formal associations. W. B. is certainly one of the most important representatives of modern art in Switzerland. For him, as for Klee, the essential is not to be found in the "terminal forms" of the visible world, but in the "formative" powers at work in the cosmos.

Remarks on Two of Max von Mühlenen's Canvases **200**

by Mark Adrian

The problem of the creating of space by pictorial means is ever-present, but it no longer takes the form of illusionism as previously, it is the quest for an inevitable spatial origin based on surfaces and colours. M. v. M. applies his colours as in a stained glass window; they by no means reproduce the colours of the subject but are freely chosen and make no attempt to catch the light or the atmosphere. This tendency is to be found after Cézanne, Gauguin and van Gogh, and was also followed by Matisse and the "fauvist" movement, but the colour of the Bernese painter does not originate in the exterior world even to transcend it, and is a purely constructive element. For this reason M. v. M.'s attempts, while bearing some analogy with German expressionism, differ from it because of their purposefulness, the search for laws applicable to colour; in this they also reveal an experimental spirit on the lines of Rouault and Klee. M. v. M.'s work differs from Rouault's in that the determining factor for the former is not emotion but an aspiration to a formal system sui generis. One might say that this art "passes beyond" to man, the placing of the forms is more significant than the forms themselves which are, as it were, integrated with their "causal" space, the latter surrounding rather than emanating from them, whilst they come to life as it were at surface level. Space in its turn is obtained not by disassociating the objects, as did the cubists, but by the deep interplay of the coloured surfaces and a constructive complexity of lines. M. v. M. even goes so far as to attribute a special property to the different colours: red is for him at the same time proximity and separation, spatial vibration; blue is the colour of that which is solid, limited, objective; green "reduces" etc. He has there the elements of a whole pictorial system.

Walter Müller **204**

by Walter Kern

Walter Müller seems to have been walled off from the outer world in his twenties, during which period he was at Geneva (1917) and at Madrid a year later. His fear of life and an extreme sensitivity are doubly expressed in the quasi-elagaic presentation of lowly objects and in works tinged with irony. Between the ages of 25 and 39 W. M. frequently stayed in Paris, where he was concerned to bring out in still lifes the dereliction of objects he despised – a stage preparatory to his later abstract studies and also to the ascetic conception of space in his pictures of poorer districts. Far from tending to a mathematical rigidity his non-figurative works have the casualness of the organic reign which allows of their comparison in a certain way with the creations of Paul Klee. W. M., who has up to the present limited himself to half-tones (sometimes due to the influence of Corot), may in the near future venture into the bold lyricism of an unrestrained colorism.