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**Hotels and Holiday Houses**  
by Benedikt Huber

Although the prohibition on construction of the new hotels has already been discontinued in Switzerland for some years, the situation in this domain remains static: it is in the main partial renovations that are met with. Now, many factors on the contrary would require more radical solutions. On the one hand, the tourist industry has not stopped growing in importance, but on the other hand in addition to the fact that travel has become more and more motorized, the existence of paid vacations, and the disappearance of a wealthy leisure class means that the old type of hotel no longer meets current needs. People demand less luxury and more quiet and comfort. The type of hotel expressly designed for family holidays still does not exist. – Switzerland at least has recently seen opened two motels inspired by the American original. They are described in this issue, as well as hotels and holiday houses in Scandinavia which, placed side by side with the few other Swiss examples also reproduced here, might be very instructive, especially from the point of view of preservation of natural sites which the erections of the preceding period have not yet ruined.

**Hotel at Gudhjem, Denmark**

1954/55, arch. G. Jensen and F. Monies, Copenhagen

This hotel on the island of Bornholm stands on the foundations of an older hotel which burned down. Open only during summer season, no heat. The bedrooms (for 1 or 2 persons) are divided into a day section and a night section. No balconies, but common verandas. Essentially timber construction. Modern furniture in the best taste. – The whole constitutes an instructive example of simplicity and consummate taste which cannot be too highly recommended for imitation.

**Holiday Houses on the Island of Syd-Langö, Sweden** 210  
1954, arch. Folke Hederus, Stockholm

A firm in Strömstad had acquired as early as 1952 the island in question and had the old houses already standing converted into holiday houses for its employees. In 1954, 2 groups of new houses were erected for the same purpose, one on the shore, the other on the summit of the island.

**Motel at Interlaken**

1955, arch. E. Helfer, Berne, and F. Füeg, Solothurn

Situated where the Aar flows into the Lake of Brienz, this motel comprises 21 bedrooms, with 73 beds. Parking space in front of the bedrooms. In centre, office and restaurant.

**Motel at Losone**

1955, Architect H. Osterwald, Zürich

Half-way between Locarno and Ascona, the building is an adaptation, slightly modified, of the American motel, in the sense that the cars are not parked directly in front of the bedrooms but in a common parking area, which makes for greater quiet. In the center: office, hexagonal lounge, restaurant, etc. The bedrooms are grouped in three one-storey wings. Construction of the very lightest type and markedly original.

**Holiday House on the Rigi**

1954, J. Dahinden, arch. SIA, Zürich

The owner himself is the architect. Pyramid shape. Timber construction. In winter the whole structure becomes an igloo.

**House at Ascona**

1953, Ello Kalzenstein, architect, Zürich

The problem was to enlarge a small holiday house built during the 30's and to annex at right angles common room, study, kitchen, bath, small room and garage. Well integrated with surrounding grounds.

**Renovation of Metropol Restaurant at Wengen** 222  
1955, H. and G. Reinhard, arch. FAS/SIA, Berne

Conversion of the former small bar into a restaurant. The situation on a slope enabled it to be carried out on 2 floors by integrating with it the former cellar, plan as a whole most original and commanding a fine view.

**Two Renovations**

Cramer + Jaray + Paillard, arch. SIA, Zürich

**1. Station Restaurant at Rümikon (Aargau), 1953**

Provisional plan (later on, a hotel is to be adjoined) consisting of a new arrangement of the premises and the creation of a banquet room. There was involved, as a kind of makeshift, not so much a renovation as a mere redecoration.

**2. Hotel "Sonne", Küschnacht (Zürich)**

This old hotel and restaurant dating back to the 17th century was adapted to modern needs in 2 stages (1952 and 1953), an attempt being made to realize a synthesis of the old and the new while at the same time preserving the rustic character of the whole.

**Concerning the Photographs of Henri Cartier-Bresson** 226

by Manuel Gasser

From February to March 18 the Museum of Applied Arts of Zurich presented a Cartier-Bresson exhibition roughly similar to that organized in 1955 at the Museum of Decorative Arts in the Louvre in Paris. – M. C. recalls in the first place that C.-Br., that master technician of photography, in the preface to his "Images à la sauvette", has expressly proclaimed his contempt for technics. What comes first with him is composition, and the play of light and shadow. What is astonishing then is that he has succeeded every time in both senses, not only practising "art photography" but camera reporting as well. For C.-Br. is essentially a reporter, or if you will an inspired loafer who, far from relying on chance, tirelessly prowls the streets of Paris, New York, Moscow or Peking until reality – which he plainly cannot arrange to suit himself like the painter or the stage designer – presents him with the truth of form embodied in the truth of objects. – Biography: Born at Chanteloup in 1908. Pupil of the painter André Lhote. Studies at Cambridge. Travels frequently. Collaborates with Jean Renoir (among others on "La règle du jeu"). Prisoner of the Germans for 36 months. Escapes. Illegal work in the Resistance, where he organizes camera teams which eventually record on film scenes of the Nazi defeat. Then new travels (great exhibition in 1946 at the Museum of Modern Art in New York). Is working at the present time on a big documentary on the Seine and the Rhine.

**Two Sketches by Ingres**

by Hans Naef

Having discovered in "Les portraits dessinés par J.-A. D. Ingres" by H. Lapauze (Paris 1903) the portrait of a certain "Monsieur Foureau", H. N. remembers having seen in a private collection in Florence another portrait, of Gabriellino Foureau, and succeeds consequently in dating the two works, both of the Florentine period, and in identifying the two models, the elder, a doctor of the Napoleonic era, being the father of the younger, likewise a practising medical man.

**A Swiss Sunday Painter: Ernst Riesemey**

by Charlotte Brosi

Native of the lower town of Fribourg, E. R., a milkman by trade, paints in his spare time. He has received only the ordinary school education, which does not prevent him from revealing an authentic talent. His work is made up principally of portraits evoking the "original types" he meets in his daily life; moreover, he has also painted landscapes, which are at the same time narrated scenes. The essential thing in him is not drawing but colour, sometimes treated as in a cameo. Technically assiduous, he knows how to combine a discrete irony with an undeniable sense of the poetic.