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**Problems of Industrial Design**

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by Hans Warnecke

Professor Hans Warnecke, who for 25 years has been giving instruction in the goldsmith's craft, metal work in general and enamel work in famous German art schools (successively Frankfort, Schwäbisch-Gmünd and, since 1947, at the Academy of Stuttgart) and who has created fine table services, lamps, religious objects, etc.—all of them creations in which the designs in every case are determined by the function of the article—here takes up the problems involved in industrial design. The great innovation consists in the gradual integration of industrial design in the curriculum of the schools and also, following the American and English practice, in the emergence of a new profession: the industrial designer. The triumph of good design in mass-produced articles can, moreover, be expected only as a result of ever improving relations among all the parties concerned: artists, businessmen and a critically aware public.

whereas the picture by Auberjonois was isolated, as it were. Throughout his life, in fact, Auberjonois remained unaffected by the trends and "isms" in contemporary painting, although, like the best artists of his generation, he was one of the first to grasp the fact that the technique and the way of looking at the world proper to Impressionism had left unresolved certain aspects of the problems which ever confront the creative artist. After an early period ending around 1905, in which the influence of the school of L.-O. Merson and Whistler led him to a naive evocation of the joyous and colourful aspects of the external world, he returned to Switzerland and there began to emerge a more serious manner which was only to be reinforced when, like Rilke, Auberjonois discovered his real roots in the great valley of the Rhone, in the Valais. At the outset, R. A., who will remain, however, essentially a colourist, submitted to the ascetic discipline of drawing, and some have gone so far as to regard the drawings as superior even to the paintings, although they cannot be properly assessed unless they are regarded as preparatory work heralding the ascetic severity of the paintings to come. Indeed, R. A. has developed his mastery of drawing in conjunction with his mastery of colour, even if the latter, from about 1925, has prevailed, but it prevails in terms of an equilibrium with his design in the face of which one is justifiably reminded of Cézanne. What is more, when, towards 1945, the artist, then in his seventies and more and more an admirer of Rembrandt, gradually achieved a pure tone, the chromatic character of his paintings, far from being an end in itself, evoked a feeling of space conceived in terms of colour. Finally, in his most recent works, *The Monster of the Valais*, for example, the black tone, expressive of the dread experienced at the seeming approach of nothingness, gives the effect of an obsessive presence.—Auberjonois' artistic personality combines elements as contradictory as a subtle and sophisticated intelligence, a receptiveness resembling that of his friend Ramuz which is rooted in a restricted region of Switzerland and his reverence for and his cult of the primitive and the irrational.

**Architect's House in Copenhagen**

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1957, *Architect: Gunnar Jensen and Finn Monnies*

This house belonging to the architect Finn Monnies is an excellent example of the type of private family house which has recently been developed in Denmark: no great expanses of glass and no quasi-abstract construction as in villas of American inspiration, but a house of brick and timber designed with a view to creating a harmonious relationship among the rooms, whereby the severe lines of the whole are at once natural, informal and unpretentious.

**House in Schaffhausen**

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1956/57, *Architect: Benedikt Huber, SIA, Zürich; interior decorator: Martha Huber, Zürich*

Since the site is located on a high slope overlooking the Rhine above Schaffhausen, and surrounded by beautiful vineyards, an attempt was made by keeping the roof low not to break the line of the hill, care being taken at the same time to assure an expansive view over the surrounding countryside. Numerous and commodious wall-cupboards integrate, as it were, the furnishings in the architectural design so that in spite of a restricted utility area, the rooms are nonetheless relatively spacious.

**Return from Australia**

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by Ernst Morgenthaler

The painter Ernst Morgenthaler and his wife Sascha Morgenthaler in December last year flew by way of Siam to Australia, where they remained for more than three months. Their return journey, also by plane, was by way of Hong Kong, Japan and the U.S.A. We are privileged in the present issue to be able to present to our readers the third chapter of the travel journal of Ernst Morgenthaler, along with some sketches.

**Villa at Coligny near Geneva**

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1958, *Architect: P. Bussat FAS and J.-M. Lamunière FAS, Geneva*

Two duplex apartments so disposed in relation to each other that each is guaranteed a maximum view and privacy.

**Stromboli, or the Architecture of an Island**

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by Benedikt Huber

In their modesty, the traditional style houses on the famous volcanic island of Stromboli create their effect by way of their vigorous architectural conception. In this island, abandoned today by 80 per cent of its inhabitants, there can still be admired, in spite of the decrepit condition of most of them, houses which are all of the same uniform type showing three basic elements: the cubic structure of the house proper, its stairway and the outside bench closing in the veranda. This uniform adherence to tradition does not preclude numerous possible combinations. But for us who are contemporaries of Ronchamp and who have also pondered the "rediscovery" of Gaudi the major interest of these houses consists, perhaps, in the plastic character of the bench just mentioned and the stairways. Moreover, this typical architectural unity, the outcome of an immemorial tradition very similar to the unity of conception of peasant houses, e.g., in the Canton of Berne, in the Jura or again the native houses in the Cameroons, has the great virtue of bringing home to us the fact that in spite of the fears of mechanical uniformity which often give us pause nowadays a standard design which is well conceived is not necessarily synonymous with monotony.

**René Auberjonois**

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by Max Huggler

René Auberjonois, born in 1872, is only six years younger than Toulouse-Lautrec, whom we mention at this juncture because there is a certain analogy between the isolated positions of the two artists in respect of the art of their time. In any case, in the section "Fifty Years of Modern Art" at the recent Brussels Exhibition, of the two Swiss works, which are by no means recent works, on display, a Hodler and an Auberjonois, that by Hodler had affinities naturally enough with Munch and Ensor,