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Summaries in English

Traffic plan of the City and Canton of Geneva 37

1955. G. Bréra FAS, P. Nierlé FAS, P. Waltenspuhl SIA/FAS, Geneva

Seeing that our cities have doubled in less than 40 years, motor traffic in less than 10 years, real estate prices in less than 5 years, it is readily understandable how urgent town-planning problems are. The plan in question here, presented in 1955, takes up in particular the traffic aspect. Basically, it converges international arteries toward the harbour, creates a high-speed traffic ring without intersections, with junctions and parking in the centre, provides for the creation of a new harbour, a bus terminal near Cornavin, a navigable canal, a green belt, and finally, beyond this, the city would be allowed to expand. A comparative exhibition of various plans is promised for the coming spring; the plan by Bréra, Nierlé and Waltenspuhl will still prove to be timely.

The "Weinlandbrücke" near Andelfingen 40

1955-58. Ing. H. Eichenberger SIA, Zurich

This bridge, which has attracted the attention of foreign experts and which is setting the pace in Switzerland, is especially successful, not only from the standpoint of its concrete construction but also in the way it harmonizes with the landscape, thanks to the fact that it is constructed with longitudinal girders and not with arches. The plan selected was one of 21 submitted.

Town-planning and traffic 44

by René Haubensak

If the fact is constantly borne in mind that town-planning is above all the *art* of building cities, there soon become apparent, in this field, the errors of a misunderstood functionalism tending generally to reduce this art, which thus ceases to be an art, to the sole job of untangling traffic problems. In comparison, in the old town of Würzburg or in the medieval towns of Tuscany, architectural complexes were given their incomparable unity by the care taken to consider a city as a whole and especially by the wise decision to engage the services of a great artist (Giotto, for the Cathedral of Florence) (cf. "Mittelalterliche Stadtbaukunst in der Toskana" by W. Braunfels, published by Mann Bros., Berlin 1953). In Switzerland, on the other hand, these problems remain the province of traffic statisticians and governmental instances. The real solution of these problems requires rather the direction of an established *architect* (town-planning of Helsinki by A. Aalto, of Amsterdam by Van Esteren, etc.),—for what is involved is the building of *cities* and not just traffic facilities.

The Bremgarten–Dietikon Railway Station at Bremgarten 47

1959. J. Oswald SIA, Muri

The Bremgarten–Dietikon Railway, a private company, though possessing very limited financial resources, has nevertheless replaced its old station by a new one which is more practical and, in its modest way, more in line with town-planning concepts.

Reconstruction of the Flon Station at Lausanne 49

Architects: P. Bonnard and B. Calame SIA, Lausanne; engineer: H.-B. de Cerenville SIA, Lausanne

This "City-centre" station on the Lausanne-Ouchy line has 5 lifts facilitating movement of passengers to and from the level of the city.

Silo at Lausanne-Renens 51

Architects: Prof. J. Tschumi FAS/SIA and A. Cavin, Lausanne

This grain silo is 61 m. 80 high and has a capacity of 3300 tons. Stairs and lift well stressed within architectural volume.

Plan for TWA Terminal at Idlewild, New York 53

Architect: Eero Saarinen and associates, Michigan, USA

The trend toward stressing the plastic expressiveness of architecture, which is currently very widespread (Le Corbusier, Aalto), is also clearly apparent in this building by Eero Saarinen, which is nonetheless different from his previous work. It has a free, as it were plant-like design—which, at the same time moreover, is very American, very much "industrial civilization". We would like to draw attention to the significance of the line of development pursued in the office of Eliel Saarinen, the father, and of his son Eero: they extend from the "art nouveau" of the Helsinki railway station to this quasi-abstract creation. In each case, however, we have an authentic architecture embodying the spirit of its epoch.

The "Basilea", the new Rhine ship 55

Passenger service: Schweizerische Reederei AG, Basle; interior fittings: J. Bally, interior decorator, Zurich

Intended to be employed on the Basle–Rotterdam run, this ship can take 450 tons of cargo, 56 passengers and 12 cars. 24 standard cabins. Particular attention has been paid to the interior fittings.

Airline Reception Office 57

1958; architect: Beate Schnitter SIA, Zurich; interior decorator: R. Haussmann SWB, Zurich

The design of this Swiss-Italy office (a group of Italian airlines in Switzerland) at Zurich is inspired above all by naval architecture.

Swissair Outgoing Passenger Terminal in New York — Stockholm and Vienna Agencies 58

Swissair agencies have not failed to proliferate abroad, thanks to the endeavours of the company's construction department (Director: G. Schmid), and of Swiss architects or those from the countries in question. What is involved here is not simply publicity for the company itself but for Switzerland as a whole: an atmosphere of tranquillity and friendliness is as marked in the outgoing passenger terminal at Idlewild (arch. Häfeli, Moser and Steiger FAS, Zurich, and J. R. Weber, New York) as it is in the new agencies in Stockholm (L. and C. Geisendorf, Zurich/Stockholm, and Swissair construction department) and in Vienna (arch. F. Kitt, Vienna, and Swissair construction department).

Werner Frei's Mosaics in Schaffhausen 61

The painter Werner Frei has executed a large mosaic in natural stone measuring 2 m. 10 × 9 m. for a subway built under the railway track. Since the spectator is but a passerby, the composition of the mosaic has been based on the horizontal in such a way that it accompanies the pedestrian like a melody.

Ceramic Relief for Helsinki Airport 62

The ceramic artist Schultz-Köln, well-known associate of "Arabia", has created a large relief for the customs office in the new Helsinki Airport. This ceramic relief is made up of 50 cm. × 50 cm. tiles on which designs have either been hollowed out or executed in relief, and then fired.

Relief on the façade of the St. Johann Telephone Exchange, Basle 64

by Maria Netter

This work by the sculptor Walter Vögeli, born 1929 and living in Berne, was created as the result of a competition. Supported by four concrete columns, the main building projects into an old park. The relief in question attempts to stress and harmonize the two heterogeneous worlds of construction engineering and nature. The artist has called his work "Root". Moreover, the network of machine-extruded tubes at the same time recalls the technological precision of the cables and tube installations in the telephone exchange itself.

The Sculptor Bernhard Luginbühl 65

by Alfred Scheidegger

B. L., born in 1929 at Oberthal (Canton of Berne), devoted himself in Paris to the study of the artistic possibilities of iron. At the present time he is exclusively occupied in his studio at Moosseedorf near Berne with work on this metal. His sculptures stem rigorously from the properties of iron. B. L. creates spiky slender shapes with irregular contours, but also wide continuous strips. It is true that he favours reddish and blackish patina, but nonetheless he does not fail to accentuate the brilliance of polished surfaces. Luginbühl's sculptures are created essentially to be placed in the open air.

The Painter Vreni Loewenberg 69

by Hans Neuburg

V. L. is one of those Swiss painters who take as their point of departure the organization of the square. Working in a constructivist manner, she arrives at works that are at once exact and stark. Thus a valid solution is found for equations and apparently insoluble formal problems. The composition obeys necessary contrapuntal laws. V. L.'s paintings are harmonious and subtle, combining logical rigour and truly creative sensitivity.