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**Vacation Colonies**

by Manuel Pauli

In one sense, this new phenomenon: the vacation colony, can be considered a kind of "therapy" against certain of the evils afflicting our age: the overwork entailed by industrial civilization; the restlessness of so many people nowadays for whom the motor-car is not a means of getting somewhere but of consuming mileage; and then, the barbarism evinced in the way in which so many admirable sites are being desecrated by the proliferation of pseudo-homes. As a reaction against the false pretentiousness of the old-style grand hotels, the pavilion-hotel and the motel already herald the conception of the vacation colony envisaged as an organized whole where, nevertheless, each family, even each individual, can enjoy complete privacy and get into direct touch with outdoor nature, and this owing to a style of architecture that grows out of a reverence and love for the natural environment. In this respect it is inspired by the pioneer work of Wright and Le Corbusier. If the vacation colony can aid in better integrating the lives of those who use it, if, moreover, it can contribute indirectly to humanising town-planning schemes and in this way encourage the building of towns and residential districts where harmonious living is possible, the time will perhaps come when this "therapy" is no longer needed.

**The Vacation Colony of the VPOD at Sessa, Ticino**

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1960. Architects: Manuel Pauli SIA and August Volland SIA, Zurich. Engineers: Hickel &amp; Werffeli, Effretikon

This vacation colony of the VPOD (Swiss Federation of Public Service Employees), the realization of a competition project, comprises, on a very small number of level areas, a 12-room hotel with 3 beds per room and vacation cottages of 5.6 x 5.6 meters accommodating 7 persons each. Estimated annual number of patrons: 500 families and 250 to 300 single persons. Price for members: Fr. 10.- per day.

**Vacation Pavilions at Leysin, Vaud**

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1958. Architects: Robert Weber SIA and Nicolas Petrovitch-Nieogoch SIA, Lausanne; Rud. A. Schoch, Zurich

At the foot of the Berneuse cable railway, near already existing sports facilities, a restaurant and a car park, there have been erected a series of vacation pavilions with due southern exposure on account of the view and the sunlight. Each one can accommodate a family of five or six. Surface area: 42 sq. meters each.

**Vacation House at Rovio, Ticino**

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1956/57. Architects: Tita Carloni and Luigi Camenisch, Lugano

This house, which is situated on a hill over the Lake of Lugano, consists essentially of a raw masonry foundation adapted to the contours of the site and one storey with wooden panelling. Constructed by local masons following their traditional methods; hence the harmonious unity of home, landscape and the near-by Romanesque chapel.

**Vacation House near Turku (Finland)**

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Architect: Keijo Petäjä, Helsinki

The author - architect, starting from considerations of the relationship between function and design, insists on the enthusiasm accompanying the building of a vacation house if only in so doing one realizes that a vacation house is a signal occasion to express the profound unity of human life and natural reality, and also realizes, to the extent it takes account of the march of the seasons, that such a house, by virtue of its capacity to unify the yearly round, constitutes a four dimensional field where there is eminently realized a synthesis of time and space.

**An Architect's Vacation House at Rigi-Kaltbad**

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1959. Architect: Ernst Gisel FAS, Zurich

Here again there is a southern and western exposure (winter sun). Dining-room directly adjoining the terrace. The Dutch oven (where bread can be baked) is the centre of the children's play area. Everyone can do his chores without having to isolate himself from the others. Gaiety and spacious simplicity.

**Vacation House on the Rigi**

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1958. Architect: Hans Vollenweider SIA, Zurich

The house, though small, can be used for social functions. The entire living area is oriented toward the splendid view to the south-west. Sun-bathing terrace.

**Vacation House at Astano, Ticino**

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1956. Architect: Prof. Ulrich Baumgartner SIA, Winterthur

Large living-room; south elevation entirely in glass. This small but comfortable house is in a still unspoiled setting.

**Vacation House at Montana**

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Architects: Heidi and Peter Wenger SIA, Brig and Berne

Southern exposure. Bathroom on each of the three floors. A vast terrace supplements the space available.

**The New Dôme Hut of the Swiss Alpine Club**

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1957. Architect: Jakob Eschenmoser FAS/SIA, Zurich

This new hut, at an altitude of 2940 meters, replaces the old one dating from 1890 (situated a little lower down). Comprises sleeping space for forty persons, not arranged side by side but radially. Cost: Fr. 132,000.-

**New Hotels in Greece**

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by Ellen Keckels-Tobler

Tourist travel is one of the great potential resources of the country (in 1950, 33,000 foreign visitors; in 1958, 267,000 and an estimated 5 million in 5 years). At the instigation of Prime Minister Karamanlis and the Greek Tourist Office, a five-year plan has been put into effect, comprising improvement of the highway network, the erection of motels and hotels constructed in large part with public funds and leased to private enterprisers. Future hotel staffs are being trained mainly in Italy and in Switzerland.

**The Swiss Tourist Poster**

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by Hans Kasser

In the past, notices of pilgrimages (Einsiedeln), then "views" of landscapes and towns, finally panoramas and the transparent paintings of König (noted by Goethe) preluded the true poster, which dates from the close of the last century, owing to the growth of lithography. The graphic arts, it seems, are an eminently Swiss genre (Th. Steinlen, E. Grasset), subsequently developed to perfection under the indirect influence of Hodler and the example of Cardinaux and the Munich school. Now, the tourist poster permits the happiest synthesis of commercial preoccupations and formal experiments. Also, the poster rather often furnishes eloquent evidence of this synthesis, all the more valuable as the Swiss Tourist Office annually distributes 80,000 posters, many of which have, by their use of the colour photo inspired by Matter or in an "abstract" manner, aided in moulding the public taste. At the present time, however, there is a certain danger inherent in mechanical means of enlargement and reproduction, as they no longer oblige the artist to work directly on the stone.

**The Swiss Tourist Poster Today**

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by Willy Rotzler

Swiss tourist posters (at the present time) are by no means the most striking among our posters in general, — except for the admirable posters put out by Swissair. We should note in passing the mounting importance of tourist posters devoted to cities. The public wants information (hence the colour photo) or the evocation of a climate, an atmosphere; the new Arosa poster is in this respect exemplary.