

Zeitschrift: Das Werk : Architektur und Kunst = L'oeuvre : architecture et art
Band: 47 (1960)
Heft: 5: Atelierbauten

Rubrik: Summaries in English

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The Studio Colony of Gockhausen and the two stages at present completed 153

The problem of studio-housing colonies for artists and creative people in general is an urgent one, and this is no doubt why the Gockhausen colony, near Zurich, has rapidly drawn attention to itself. Originally, there was on this site a studio-shed belonging to the painter and graphic artist G. Honegger-Lavater; then there was conceived the idea of creating a complex of the type indicated above, a project whose elaboration was facilitated by the open-mindedness of the communal authorities. However, it will soon be seen that it is not sound to proceed to an undertaking of this nature on private initiative alone, i.e., without public subsidies. This accounts for the fact that, up to the present, the colony has no more than two elements completed: (1) the studio of the publicist V.N. Cohen (1958; arch.: R. Brennenstuhl SIA, Zurich; eng.: G. Kruck SIA, Zurich), conceived in close touch with nature and providing a place of work for 30 associates; (2) the studio-home of an architect (1959; arch.: A.M. Studer SIA, Zurich), the roof of which, suggesting the effect of a rearing wave, is intended to symbolize the conjunction of the four elements.—The highly expressive character of both structures is striking, the first essentially rhythmical and having, as it were, its own style, the second having above all a willed and quasi-demonstrative quality. In a general way, it is conceivable that the colony as a whole, when it is finished, would gain by greater attention to homogeneity of conception among its various elements.

Architect's House at Kilchberg 162
1957. Designer and owner: R. Künzi FAS/SIA, Zurich

Though lacking a view on the lake, this house commands one of the countryside; it was intended mainly for the use of a family.

Studio of a sculptor at Tegna (Centovalli) 164
1955. Architect: E. Gisel FAS/SIA, Zurich

3 parts: a vestibule, leading into the studio (on north), and the living wing (on south). The whole is deliberately rustic and planned so as to be capable, over the years, of being adapted organically to the varying living tempos of its inhabitants.

Livio Bernasconi and the new figurative painting 167
by Gualtiero Schönenberger

Born at Muralto (Ticino) in 1932, L. B., after having been a teacher for 3 years, was, from 1954 to 1958, a pupil, in the painting section, at the Academy of the Brera, in Milan. He lived in Milan and at Carona. First exhibition in 1956, in Zurich (U. Gasser Gallery), followed by others: London (1957), Locarno (1958). Has also participated in collective exhibitions: Milan (1955), Basle (1956), Santiago de Chile (1957), Florence (1959). 1958: prize of the "Fondazione Premio Nazionale di Pittura F. P. Michetti" and has received, in 1958 and 1959, federal stipends.—In the beginning his painting had affinities more or less with Buffet, but he has since entered into a phase that could be compared with the (anti-) literary works of Alain Robbe-Grillet, and his work might be characterized rather well in terms of its "irrealism", of strict objectivity.

Architect's House at Brüttisellen 170
1955. Designer and owner: F. Schwarz FAS/SIA, Zurich

This is actually 3 houses grouped, as in a country village, around one single garden. The architect's house and a second, with 1 room, are finished. The 3rd is in the planning stage. In view of the central location of the 1st house, its rooms are oriented towards the interior.

Stones and bushes 172
by Lotte Schwarz

The sculpture of Hans Aeschbacher, henceforth entitled "Torso of a woman" (1944), having been decapitated by vandals, it was required to give the "scar" the necessary patina, and for this purpose the sculptor placed his work in the garden of the author of these notes, in which are reflected the days lived at close range with the statue; these notes, recording subtle fleeting impressions, are incapable of any sort of "summary".

Studio-home of a sculptor near Geneva 174
1957. Architect: R. Siebold, Geneva

This summer studio of the sculptor P. Siebold contrasts deliberately, by its strict cubic shape, with the park-like natural surroundings. Entirely closed in on three sides, it is wholly glassed on north side.

Home and studio of Hans Erni, near Lucerne 175

This artist's home is at the same time his studio (his factory, as he calls it) and his week-end house. The whole was built in 1953, following Erni's specifications, by the architect J. Gärtner (Lucerne) and his associate P. Gassner. The house proper is centred on the dining-room; from where a passageway leads to the library and to Erni's studio-home, as well as to the workshops for the engravings and photographs. On the ground floor, two friends' rooms with bath and work room (intended, e.g., for authors and editors).

The new Solomon R. Guggenheim Museum in New York 178
by Carola Giedion-Welcker

The greatest American architect, F.L. Wright, has here incontestably given New York an extraordinary and inspired building, but many people have asked and are still asking whether it is really a museum. For Wright,—who expressly denied any future to literature and to pure art,—the works of artists ought to be subordinated to the architectural whole of which they become elements. Which, among other things, is expressed in the ramp which one ascends while passing in front of the paintings, nothing really inviting one to halt and linger. Everything here is interdiffusion, movement, and it is easy to understand the difficulties encountered by the director J.J. Sweeney in properly displaying individual works, none of which, to be sure, was conceived in this spirit tending toward vital simultaneity, amalgamation and anonymity among artistic creations. The means he had to have recourse to in his struggle against the "curve" (trusses, groups of certain paintings, etc.) are necessarily opposed to the spirit of an architecture which, as it were, forestalls the works on display. Only the sculptures, especially in the entrance lobby, have been located where the essence of each work is fully brought out.

The Donation of the La Nationale Insurance Company to the Museum of Fine Arts in Basle 182
by Maria Netter

On the occasion of its jubilee, the La Nationale insurance company presented to the Museum of Fine Arts in Basle four paintings acquired in the U.S.A. thanks to the efforts of Arnold Rüdinger; the paintings are by Clifford Still, Barnett Newman, Mark Rothko and Franz Kline respectively. Georg Schmidt, director of the Museum, intentionally preferred to the creation of an American room the exhibition of these works in direct confrontation with those already in the collection. This only heightens their meaning. As the great travelling exhibition of the Museum of Modern Art (1958) had already revealed and as is revealed by the influence (also felt in Switzerland) of "action painting", it is an established fact that the new American painting is something entirely fresh and autonomous, which answers to an aesthetic point of view and a vision that have ceased to depend on Europe. It is at once, as has been said, the "breaking open of the cosmos" and evasion "into reality, not from reality".