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## Summaries in English

### OEUVRE—Materials—Space

Georges Peilllex

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In the gardens of Derrière-Bourg, Lausanne, at the disposal of the OEUVRE, an exhibition was held in 1960—in the form of a preliminary to the Swiss National Exhibition of 1964—which demonstrated the role that the artist can play within an industrial society. "In arranging the exhibition 'Materials—Space', the OEUVRE wished to take stock of the ability of the artists in the group, artists from Geneva, Fribourg, Neuchâtel and Lausanne; in spite of the imperfection inherent in any enterprise, it has given proof of vitality."

### National Museum of Oriental Art in Tokyo

1959. Architect: Le Corbusier

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This is the product of the views and experience of Le Corbusier regarding museums and their execution. The building was carried out by his pupils Sakakura, Maekawa and Yosizaka and will hold the Matsukata collection, which was seized in Paris during the second world war but has since been returned to Japan by the French government.

### Museum of Modern Art in Kamakura, Japan

1953. Architect: J. Sakakura, Tokyo

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A typical example of modern Japanese architecture, this museum, standing in clear contrast with the traditional surroundings of the pagoda garden in which it has been built, will hold temporary exhibitions and act as a study centre like the Museum of Modern Art in New York.

### The New Le Havre Museum

Architects: G. Lagneau, R. Audigier; assistant: L. Jankovic. Engineers: Laffaille, Sarger, Prouvé, Salomon, Le Rolland

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This museum is thought of in terms of "continuous creation" corresponding to the basic idea of flexibility. In itself it is "continuous space" with screens, movable partitions and curtains all helping to eliminate the idea of "rooms" as such. The flexibility in the use of light and space will make of it essentially a simple and effective "tool".

### Maiaugen Museum of Ethnology in Lillehammer, Norway

1960. Architects: Sverre Fehn and Geir Grung, Oslo

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Built near the former open-air museum of Prestegardstunet, the museum comprises three sections: offices—exhibition hall with vestibule and lecture hall—collection for study purposes. The main staircase coordinates the three units.

### The Folkwang Museum in Essen

1956–60. Architects: Werner Kreuzberger and Horst Loy, Essen

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Founded in 1906, the Essen Museum of Fine Arts had little by little acquired the reputation of being one of the most important museums in the west of Germany; this was due to donations (Krupp Foundation) and the acquisition in 1921 of the "Folkwang" collection. After 1933 the Nazis took away a large part of the works and the building itself was destroyed in the air raids of 1944/45. A characteristic of the new museum is that its architecture is used as discreetly as possible to enhance the works of art.

### New Acquisitions of the Berne Museum of Fine Arts

by Max Huggler

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In the course of the eight years that have passed since the last account (WERK, September 1952) the Berne Museum of Fine Arts has added 107 canvases, 6 sculptures, 80 sketches and water-colours, 464 engravings and 30 volumes decorated with original illustrations. Among the older works, the following should be noted: "The Conversion of Saul" by Niklaus Manuel, two panels ("The Awakening of Lazarus" and "Noli me Tangere"), origin unknown, either Alpine or East European (Cracow?), 17th century still-lifes (one by Albrecht Kauw) and "views" by lesser masters of the 18th century. The collection of French painting, which, unfortunately, was only begun after the second world war, has been added to in a most unexpected way by the "Beheading of John the Baptist" by Delacroix, while the moderns in the real meaning of the word are henceforth represented by the "Garden of Rueil" by Manet and, thanks to the Eugen Loeb foundation, works by Monet, Pissarro, Sisley, Bonnard (the fine "Young Woman and Lamp"), the portrait of Vallotton painted by Vuillard, and, nearer to us (and not without some

discussion), a canvas by Chagall entitled "Dedicated to my Fiancée" and Miró's "Jockeys".

In view of rising prices and the slenderness of the credit available, it might be thought that a museum would see fit to acquire works by artists without an international reputation more frequently. Max Huggler nevertheless thinks that the essential role of a museum is to preserve stable values, whereas more problematical works can be left to private collections and art-lovers.

### Aspen: An American Cultural Centre

by François Stahly

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The famous Chicago industrialist Walter Paepke had the idea, working in hand with the Austrian-born architect, painter and graphic artist Herbert Bayer, of setting up in Aspen (Colorado), once a silver mine centre but deserted for 50 years, something like an American Salzburg (The Music Associate of Aspen), to which has been added a school of modern art (Aspen School of Contemporary Art). Music festivals and art courses are held in summer. A tent by Eero Saarinen is intended for large concerts and conferences. The seminar building is for academic discussion. In a junction of complete comfort with simplicity, the "Aspen Meadows" is the hotel for the place. Everything here that has to do with building and decoration expresses the research work gone into the integration of the arts.

### Wood Construction Projects for the Swiss National Exhibition of 1964

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Under the auspices of the Commission for Wood and Wood Products for the SNE 1964, to be organized at Lausanne, several categories of preparatory work are being studied. On the one hand, these constitute a perfecting of so-called multicellular construction systems and, on the other, special projects to be carried out for the exhibition. Among these is a foot-bridge, auxiliary stations, a station and an entertainment hall. It cannot be denied that most of these projects are of interest as regards structural systems, and it is even to be hoped that the research work on some of them will be carried out for purposes wider than the one exhibition in question.