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The Restoration of the Palazzo Rosso in Genoa

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Architect: Franco Albini, Milan. Interior Installations: Prof. Caterina Marcenaro, Genoa

The Palazzo Rosso itself is the leading object of the museum. Consequently, the installation of the works of art had to take into account the design of the galleries, which had been restored to their original form. The most important treasures were put in the two show levels of the Palace proper. The picture gallery was placed on the first of these floors, which possesses no frescoes. On the second, the vaulting and walls are in part covered with painting; there such art works, pictures, sculptures and furniture were placed as were related to the period and were in keeping with the character of the halls. The annex rooms and buildings house the drawings, the engravings and the collection of decorative art.

A Museum for Modern Art in the Castello dei Visconti in Locarno

205

by Walter Schönenberger

Since April 19, 1965, three halls of the Visconti Castle in Locarno have housed a collection of sculptures, paintings and tapestries by Jean Arp and his closest friends or associates. This a foundation of the artist with individual gifts from painters settled in the Locarno district. The first gallery contains works by Jean Arp himself from various periods, the second those of his associates of the Twenties (Theo van Doesburg, Sophie Taeuber-Arp, Segal) and of younger friends and also pupils. In the third gallery appear also works by Kemeny, Julius Bissier and Italo Valenti.

The Fondation Marguerite et Aimé Maeght in St-Paul-de-Vence

208

Architect: José Luis Sert. Associates: Huson Jackson and Ronald Gourlay, Cambridge, Mass.

The visitor approaches the pavilion-like complex from the modestly designed rear. Obviously the architects and owners were interested in creating volumes, which, interconnected and interarticulated, bring the visitor into ever-varying contact with the works of art displayed and with the integrated surroundings. Halls, stairs and glazed corridors are so bound together that there is a constant alternation among concentration on objects and free views outside. Shed roofs of concave white elements bring northeast light into the exhibition galleries.

The Reuchlin House in Pforzheim

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Architect: Dr. Manfred Lehmbruck, Stuttgart

A plan on the windmill principle made it possible to design the individual cubic units in quite distinct ways. Thus the sections with their distinct art collections could be meaningfully separated one from the other. Also, the interior fittings are entirely adapted to the exhibition themes, the principle of flexibility being to a great extent preserved. The four sections comprise: a local history museum with early finds; the jewellery museum; the exhibition galleries for contemporary art and, finally, the public library.

The Wilhelm Lehmbruck Museum in Duisburg

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Architect: Dr. Manfred Lehmbruck, Stuttgart

In this building the son of the sculptor had an opportunity to display his father's works. The building has three parts, the main building, serving the exhibition of modern sculpture and travelling exhibitions, the Lehmbruck Collection and, finally, the open sculpture court. Later on, a lecture auditorium is to be added.

New Wing of the Gemeentemuseum in The Hague

220

1962. Architects: Sj. Schamhart and J. F. Heijligers, Municipal Architects, The Hague

A new exhibition wing was to be erected next to the old building by H. P. Berlage, dating from 1935. It was impossible to continue in the style of the old building. Only the position of the new construction goes back to Berlage's original plans. The new building is an open structure, offering clear views in all directions from the galleries on to the pool and the street. For some tracts skylights were selected, for others high lateral illumination.

The 20th Century Museum in Vienna

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by Werner Hofmann

As early as 1899 the architect Otto Wagner called for a 'gallery of the art of our time' for Vienna. This idea was realized only by Prof. Karl Schwanzner's plan to re-erect the Austrian Pavilion at the Brussels Exhibition of 1958 in Vienna. The pavilion was a square cubic building with a central court. In Vienna this court was roofed over with glass, so as to ensure full utilization of the entire ground level. Thus there was created a one-room museum, integrated with the sculpture courts and the garden by the glazing. The groundfloor, in which the travelling exhibitions are held, is articulated by movable wall elements. The author of the article was able to begin with the purchasing operations in the winter of 1959/60, as Director of the future museum. He set as his goal the presentation of the whole development of modern art from Jugendstil down to the present, on a broad international basis. Austrian art, thoroughly covered in the neighbouring Austrian Gallery in the Upper Belvedere, was to be represented here only by the most outstanding works. In keeping with the author's conviction that we are living in a great new age of sculptural possibilities and that Vienna is now a European centre for sculpture, he laid especial emphasis on sculptural works. The works, now more than 60 in number, give a general view of Rodin and Medardo Rosso, cubism, constructivism and surrealism as well as the present-day movements. The painting side follows the corresponding line of development, with artists being considered who are not shown often elsewhere. – The exhibition activity of the Museum also covers the present, with the history of the film being handled, by showings. Finally, modern music and the dance are represented here.

Building for Art Exhibitions and 20th Century Gallery in Berlin

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Architect: Ludwig Mies van der Rohe, Chicago

On the south edge of the Zoo, next to the Philharmonic and the planned State Library by Hans Scharoun, the 20th Century Gallery by Mies van der Rohe will also be located. Advantage will be taken of the sloping site, a terrace being created above the museum itself; there will, however, be a clear view into a closed-in garden.

Everson Museum of Art in Syracuse, New York

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Architects: I. M. Pei & Associates

Within the scope of an administrative and cultural centre in the city of Syracuse, there is being erected this museum building, which is flanked by pedestrian platforms. It also is directly accessible from the street.

Museum Wing for Pre-Columbian Art in Dumbarton Oaks (Washington, D.C.)

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Architects: Philip C. Johnson Associates, New York

The wing connected with the main building by a glazed corridor consists of nine round rooms, of which the eight outer ones are covered with domes, the middle one remaining an open court.

Extension of the Museum of Modern Art in New York

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1962/63. Architects: Philip C. Johnson Associates, New York

The east wing extends the main building of the Museum of Modern Art at the same height and contains additional exhibition rooms.