

**Zeitschrift:** Das Werk : Architektur und Kunst = L'oeuvre : architecture et art  
**Band:** 52 (1965)  
**Heft:** 8: Gartenarchitektur  
  
**Rubrik:** Summaries in English

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**The Gardens of our century**

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by Jeanne Hesse

The romantic garden, which in its last period was ornamented by the carpet-like patterns of flowerbeds, became transformed with the new styles, 'Art Nouveau' and 'New Objectivity' into a baroque garden on an axial plan. Only in the Thirties did Japanese influence again break up the rigid lines of this style, and there came into being a landscape architecture that is not free of eclecticism.

**Redesigning of the Zoo in Basel**

276

Landscape architect: Kurt Brägger, Riehen

A whole series of newly designed small details contribute to making the garden into a continuously unfolding sequence of prospects which on the one hand give the illusion of expansiveness and on the other hand divide the zoo into characteristic zones. Each of these zones has its special type of flora which furnishes a proper setting and atmosphere for the species of animal shown there.

**Recreation Centre, Neuenburg-Chalampé on the Rhine**

281

Plan: Martin Zimmer, Freiburg in Breisgau

The construction of the lateral Rhine canal had the effect of desolating the riverside scenery near Breisach. The building of weirs caused the water table to rise again, and there is being created a woodland zone which it would be possible to develop for recreation purposes.

**Garden at the Government Building, Detmold**

282

Landscape architect: Prof. Hermann Mattern, Berlin

An artificial, planted undulation in the ground separates the building from the street. The central motif of the layout is a pool only a few centimetres in depth, out of which islands of irregular pyramidal shapes emerge. The flagging in the garden and in the corridor of the building is uniform.

**A Garden in Sweden**

284

Landscape architect: Prof. Hermann Mattern, Berlin

The country house is situated in varied terrain; the garden follows the contours of the ground and integrates the house with the more distant environs.

**Courtyard Gardens of the IBM Headquarters Building in Armonk, N. Y.**

286

Plan: Isamu Noguchi, New York

Of the two courtyards, the one to the north symbolizes the future, the one to the south the past of the human race.

**Japanese ideas for European gardens**

287

by Gerda Gollwitzer

Many different kinds of garden styles are considered to be Japanese in Europe. The author calls attention to the elements of the real Japanese garden, which she is fully aware can not be transferred to Europe unmodified. However, there is no doubt that the idea of allowing small elements to symbolize nature as a whole can be transferred.

**Gardens on a strip of high ground near Hamburg**

290

Landscape architect: Günther Schulze, Hamburg

Of the three gardens shown, the first and the third are well integrated with the surrounding landscape along the Elbe below the port of Hamburg.

**Gardens on the Costa del Sol, Spain**

292

Landscape architect: James Caffery, Marbella

The style of these gardens is eclectic; nevertheless this mixed style has its charm, combining as it does various elements, the severity of the patio and the luxuriance of the subtropical vegetation.

**Single-family house at Oberwil, Zug**

294

Landscape architect: Ernst Cramer, Zurich  
Architects: Stucky & Meuli, Zug

The garden is situated in an agricultural area among gently sloping meadows covered with cherry orchards overlooking the Lake of Zug. The design was restricted mainly to the creation of large recreation zones and a big round pool in the centre of the layout.

**A golf links as green lung for a city**

296

A golf links in a city signifies a piece of landscape designing that benefits not only golf players but the entire district.

**Town-planning as landscape structuring**

297

by Hermann Mattern

In order to indicate correctly the role of communities from the standpoint of the landscape, the community has to be recognized as a part of the landscape and elaborated from that angle according to a systematic plan. This approach and the nature of the planning yield a more comprehensive result than a surface utilization plan that is merely economic and functional.

**Jean Fautrier**

300

by Jean-Christophe Ammann

On July 22, 1964 Jean Fautrier died, one of the most controversial artists of our time. He was born in Paris in 1898, went to London at the age of ten, returned to France in 1917. In 1927 the Galerie Bernheim in Paris arranged his first exhibition. From 1935 up to the outbreak of the war he lived in the Alps as a hotelkeeper and ski instructor. In 1945 he moved to Châteney-Malabry near Paris. 'La promenade du dimanche' of 1921 is one of his first works. In 1926 there followed the 'Glaciers' series, in whose central white zone there already became distinguished the main arrangement to be found in the later works: insular siting of a sketchily outlined shape. In the pastels of 1928 preparations were already being made for the 'hautes pâtes' of 1940: pictures with a plastically heightened core zone shaped with a spatula, and tinted with coloured powder. In 1945 there were created the famous 24 'Têtes d'Otages'. Fautrier's works are concretizations of a state of sensibility: 'Art is only the means of exteriorization, but it is a mad method lacking all rules and calculations' (Fautrier). His production of pictures was unleashed by experiences or events such as the execution of hostages during the war or the uprising in Budapest.

**The painter Edmondo Dobrzansky**

306

by Virgilio Gilardoni

Edmondo Dobrzansky was born in Zug in 1914. His paternal grandfather was a Polish baron, his grandmother a German-speaking Swiss, his mother a Greek woman from Saloniki. He grew up in Lugano, studied in Milan, fled to Zurich in 1942, and then settled in the Ticino, where he lives at the present time in Cassarate-Lugano. The personal background of his work is the sea, life on the frontier, need in the cities, his own desperate situation in 1942 in a Zurich filled with refugees. What he learned from Cézanne and the Cubists impelled him to create pictures which are intended to be powerfully expressive both plastically and morally: 'It is colour that determines the picture. The colour that spreads and coagulates, that penetrates to the core.'