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Restoration of the Parish Church of Brissago

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1961-1963. Architect: Luigi Snozzi SIA, Locarno

The parish church of Brissago erected in pure Renaissance style presumably by Giovanni Beretta of Brissago was restored in 1893 in a way that destroyed the original lines. The present restoration has shortened the apse to its original dimension, opened up throughout the church the original round windows and closed the big rectangular ones and removed the plaster decorations from over the carved granite capitals. A new main altar by the sculptor Giovanni Genucchi was installed.

Villa of Dr. K. in Ascona

556

Architect: Marcel Breuer, New York

The house belongs to a collector of modern paintings. The large living tract has white walls divided up into regular fields; illumination is radiant coming from fixtures installed on the ceiling. The ceiling has a rough concrete structure and is faced with wooden boarding. Sliding windows separate the main tract from the terrace, which gives the impression of a roomy roof-garden.

The Development of the Lukmanier Pass from the Standpoint of the Tourist Industry

536

ACAU: Atelier Coopératif d'architecture et d'urbanisme, Geneva

Owing to its location between the industrial centres of northern Italy and Switzerland, the Canton of Ticino would also be ideal as a centre for winter sports and holidays. One of the most attractive alpine passes, the Lukmanier, whose best situated areas are all located in the territory of the Commune of Olivone, could accommodate two new resorts, Acquacalda and Dotra, which would be connected by rail at a later stage. The plans include ski trails of all types.

The Situation of Young Artists in the Ticino

561

by Walter Schönenberger

While prior to the First World War Milan was the cultural and economic capital of the Ticinese, the centre where local artists went for their training, during the Fascist period a chasm opened up between the Ticino and Italy. To be sure, during the Second World War numerous anti-Fascist refugees enlivened the cultural scene in the Canton, but after 1945 they again returned home. Only between 1950 and 1960 did young artists again start going to the Academy of the Brera, and they usually enjoyed their first successes at exhibitions and competitions in Milan. For this reason many of them maintain a studio in Milan even when they again take up residence in the Ticino. Their contacts with the German- and French-speaking parts of Switzerland as well as with the international art colony in Locarno are for the most part very slight. Massimo Cavalli and Flavio Paolucci are in the tradition of Lombard informal painting. Livio Bernasconi, after a stay in the USA, went in for signal painting, and Fernando Bordoni joined the Pop Art movement. Recent Ticinese sculpture is represented by Pierino Selmoni and Paolo Bellini.

Fabrizia S.A. Administration Building in Bellinzona

539

Architects: Livio Vacchini SIA & Luigi Snozzi SIA, Locarno

The administration building is situated in a rapidly developing area near the old town centre of Bellinzona. It contains an open entrance level for pedestrians, plus parking sites; above, four office floors with flexible plan. The central entrance hall is as high as the entire building and has a barrel-vaulted roof allowing for lateral lighting.

The Chances for the Artist in Locarno

566

by Hans Curjel

The author describes the cultural atmosphere prevailing in Locarno and Ascona, where for a long time a certain artistic inspiration has been in the air. During the last few years many internationally prominent artists have been working here: Hans Arp, Hans Richter, Fritz Glarner, Ben Nicholson, Julius Bissier, Marino Marini, Italo Valenti. Modern art also appears in the following galleries: La Palma, Marino and Flaviana as well as in the contemporary art section of the collections in the Visconti Castle. In a studio centre belonging to the Ticinese sculptor Remo Rossi there are workshops of Arp, Glarner, Probst, Richter and Valenti.

Via Caselle privately owned Flats in Orselina

542

1964/65. Architects: Luigi Snozzi SIA & Livio Vacchini SIA, Locarno

Landscaping considerations led to the choice of a terraced type of construction which follows the contours of the slope and utilizes the height differential to separate the individual flats. Access to the flats is via an internal communications axis.

Home of a Painter in Gentilino

544

1965/66. Architect: Tita Carloni BSA/SIA, Lugano

The house is situated on a north slope in a chestnut forest and is accessible from a road above. The supporting walls are of construction stones left in their natural condition. The timber beams and ceiling structures are laid independently on the dry masonry, after having been precisely fitted into the internal woodwork in advance.

The Parish Church of San Vittore in Locarno

570

by Virgilio Gilardoni

The text is a chapter from the standard work 'Il Romanico', which has just been put out by La Vesconta Publishers; this work is a great systematic register of the Romanesque buildings, frescoes and sculptures in the Ticino, drawn up by Prof. Virgilio Gilardoni, appointed by the Canton to edit and bring out publications on the artistic monuments. The parish church of San Vittore is a basilica construction dating from around the year 1100. Its sculptural decorations are particularly noteworthy: the 22 columns of the crypt as well as numerous fragments of marble parapets and other reliefs.

Prefabricated Pavilion for the Hospital of the Holy Virgin in Mendrisio

548

Architects: Livio Vacchini SIA, Luigi Snozzi SIA, Locarno, Tita Carloni BSA/SIA, Lugano

As a provisional measure prior to the rebuilding of the entire hospital, a pavilion was put up in six months, containing operating rooms, wards and service premises as well as a laundry.

Neutra in the Ticino

549

by Jeanne Hesse

Casa Tuja in Ascona

The house stands on a slope in the midst of the gardens of Ascona. A stairway leads laterally from the driveway to the entrance, which gives immediate access to the spacious living tract. There is a wide terrace in front of the latter, commanding a view out over the lake. Behind the house there is a private patio at living-tract level, while the lower garden level accommodates the guest rooms, which have their own entrance.

Casa Ebelin Bucerus in Brione sopra Minusio

552

The house occupies a ridge high above Lago Maggiore and stands on a foundation that is reinforced with granite blocks. The garden level is characterized by the swimming-pool extending from the garden into the interior of the house. On the actual living level above, there is no sharp dichotomy between living-rooms and terraces, one opening freely into the other, with the water reflecting light into the rooms.