

Summaries in English

Objektyp: **Group**

Zeitschrift: **Das Werk : Architektur und Kunst = L'oeuvre : architecture et art**

Band (Jahr): **46 (1959)**

Heft 6: **Landhäuser**

PDF erstellt am: **21.09.2024**

Nutzungsbedingungen

Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern.

Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden.

Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

Haftungsausschluss

Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.

Villa in Helsinki 187

Architect: V. Rewell, SAFA, Helsinki, in collaboration with R. Ellenrieder, arch. SIA, Helsinki and Basle

Fine view to the north. Furniture is in part built-in to leave room for the owner's antique pieces and his art collection.

One-Family House in Lugano 190

1956/57, architect: A. Camenzind FAS/SIA, Lugano, in collaboration with B. Brocchi, arch. SIA, Lugano

Splendid view on the lake and toward Porlezza. Garden courtyard, elevated living-room (for reasons of service), especial attention devoted to interior atmosphere and light distribution.

Home at Riehen 193

1957, architect: Florian Vischer FAS/SIA and Georges Weber FAS/SIA, Basle

The house and its terrace command a magnificent view over the Vosges, the Rhine and the city of Basle, without the intimate character of the interior being compromised. The sleeping quarters and the terrace (with pool) are on first floor level. Materials: reinforced concrete, raw brick and, in great abundance, wood.

Architect's House in Lugano 190

1957, architect: T. Carloni and L. Camenisch, Lugano

Well known in the Ticino as a disciple of F. L. Wright, T. C. reveals here once more his formal resourcefulness and sense of space.

Private Home in Tokyo 198

Architect: Junzo Sakakura, Tokyo and Osaka

Two wings on different levels; ground and 1st floors on south, mezzanine on north. Specially selected Japanese materials. Almost entirely natural Japanese garden.

House at Gimmenen near Zug 200

1958, architect: F. Stucky and R. Meili, Zug

This house has one floor only and a curved plan causing all windows to have an admirable view of the lake and the ever-changing aspects of the sky. A division into two parts is envisaged later on when all the children have grown up. Roof and supporting elements reduced to 16 trapeziums which are all of strictly equal dimensions. The interior partitions are non-supporting and can be shifted about as desired.

House at Buchs (Canton of St. Gall) 202

1956/57, architect: W. Gantenbein SIA, Zurich and Buchs

The house faces south and comprises 3 sections: utility, living and sleeping.

The Vision of Reality in the Work of Alberto Giacometti 205

by Carola Giedion-Welcker

The work of this Swiss sculptor, who lives in Paris, constitutes a self-contained world of sculpture, drawings, paintings and verse. The article by C. G.-W. deals above all with his sculpture, a realm dominated by the solitary individual. At the time of his collaboration with the Paris surrealist group (1926-1935) Giacometti created "magic objects" bathed in a psychic, irrational atmosphere; beside gentle crepuscular figures appear violently aggressive shapes. In distortion and in the grotesque, Giacometti uncovers the emotive element infused with the bitterness proper to the vision of his generation. Beginning in the second half of the thirties, he concerned himself ever more intensively with the human figure, striving for a synthesis of the image as perceived in the objective world and the image as emotionally experienced. His figures, emaciated and fragile, are isolated within the space into which he projects them and appear to loom out of the mythic obscurity of all the ages. The five figures of "Place" as well are isolated, within a collectivity without visible issue. Giacometti's figures are always bathed, as it were, in a menacing space. In his drawings and paintings too this feeling which is both architectural and spatial never ceases to be palpable.

Wolf Barth 213

by Maria Netter

W. B. was born in Basle in 1926. He was a pupil of Walter Bodmer and was for a long time under the influence of Klee. Since 1953 he has had his studio in Paris. An extensive public began to take an interest in him in 1957-8 when he exhibited important works in Switzerland as well as in Berlin and at the Biennale in Venice. In 1953, B., under the influence of Mathieu and Riopelle, became an adherent of "Tachism". After a sombre, murky period he has recently gone over to paintings with a light background, filled with floating islands of colour, suffused in the latest works with a vital force. B. has also made a name for himself with his stage scenery.

Hansjörg Mattmüller 216

by Max Huggler

The Swiss painter H. M., born in Lucerne in 1923, commenced his professional studies at the School of Applied Arts in Basle. He lived in Paris in the winter of 1945-6. During the following years he abandoned representational painting and became an adherent of the most severely abstract manner in contemporary art. Contrary to the "statism" and unstable equilibrium of Mondrian's compositions, what characterizes his creations are dynamic tension, rhythm and spatial irrationality. Since 1957 the severe structure of his pictures has been relaxed somewhat and way has been left open for a certain phantasy, which, however, is always kept within the bounds of a clearly recognizable structural order.

The Sculptor Oedön Koch 218

by Heinz Keller

Son of a Hungarian father and a Swiss mother, O. K. was born in Zurich in 1906 and only began to produce sculpture at the age of 32. After his first 7 years of working exclusively from nature, the influence of Henry Moore brought a transition to abstract art, which subsequently became increasingly deliberate. K.'s path of development lies between the polar extremes of rigorous simplification and psychic impregnation. In 1951 K. adopted a cubic form with clearly accentuated planes. Work in stone is imposing an increasing discipline on his development. His most recent works are concretely plastic creations distinguished mainly for their formal resourcefulness; some of them nevertheless reveal certain analogies with the human figure, attaining thereby a surrealist expression.