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The Planning of Tourist Resorts

by ACAU

The tourist industry of modern times is not just characterized by an enormous expansion alone. The needs of tourists have also undergone a far-reaching change. New kinds of travel, of accommodation and of entertainment have made their appearance. Resorts which seek to attract a steady stream of visitors have nowadays to offer certain features and have to undertake in advance extensive investments.

The author presents a catalogue of the required installations at a tourist resort over and above mere housing and feeding: facilities pertaining to transport, sports, information services, health services, sports facilities proper, and, finally, entertainment and cultural facilities. The 'paradox of the tourist industry' now consists in the fact that the abundance of the necessary installations is threatening to destroy that element which attracted the visitors in the first place: the beauty of the landscape. The planning of tourist resorts consists mainly in organizing the resort in such a way that the landscape is not disturbed or its attractiveness even enhanced. Here is a big chance for new resorts and a danger for the traditionally established tourist centers of Switzerland. The latter can only be improved and furthered within the scope of far-reaching regional planning and re-organization on a national basis.

New Tourist Resorts in the Mountains

Architects: ACAU, Geneva

The sports center of Ourtie is an element of a larger complex on the slopes of Mont-Blanc. It is situated at the valley station of the leading cable-railways, giving access to skiing areas with an altitude differential of nearly 2000 meters. It nestles on the slope in an unusually wild terrain. This over-all scheme includes a project which does not fit in with the given landscape but accentuates it: a resort on a mountain peak. Visitors reach this point by cable-railway or in their own cars; the latter they leave on the lower levels of the structure, where the lower lobbies of the hotel are located. Above the garage there is a long covered pedestrian street with shops, restaurants, cinemas and entrances to the swimming pool and to the ice rinks. This street constitutes by day and by night the center of the resort.

Molésón-Village

Architect: Prof. William Dunkel BSA/SIA, Zurich

In the area of Molésón near the medieval town of Gruyère a new sports and recreation center is to be created. The over-all plan fixed sites for the tourist center, and aside from it, several groups of mutually isolated groups of vacation houses with green belts in between. Each group was the subject of a separate competition. We are publishing in particular the plan for a vacation house group designed by Prof. W. Dunkel in association with Marcel Thoenen.

'Las Caglias' Apartment House in Flims

Architect: Rudolf Olgiati SIA, Flims-Dorf

The architect sought with this house to revive the old Grisons architectural tradition of big whitewashed houses with irregularly disposed window-slits, without slavishly adhering to the old designs. The building is adapted to the site and yet constitutes a coherent whole. The house is run as a hotel without restaurant, in which the guest can prepare his own breakfast and possibly other meals. It can be handled by one employee.

Privately Owned Flats in Davos-Platz

Architects: Ernst Gisel BSA/SIA, W. Moser, H. Ronner, E. Schilling, Zurich

The eight-storey apartment house with privately owned holiday flats is situated in an elevated and sunny position above the village. The location of the flats in plan, the carefully separated entrances, the solid construction of the ceilings and walls and the articulation of the facades ensure for every resident an unusual degree of privacy, protection from the gaze of the neighbours and from noise.

The Hostelry Center at the Expo 1964

Architects: Hans Howald, Zurich, Dolf Schnebli SIA, Agno

An attempt was made here to re-formulate the conventional image of the hotel lobby and restaurant by means of new furniture and fittings, at the same time preserving the typical atmosphere of cosiness proper to such a place. The basket chair was, in this connection, used in a new way, and small chromium-plated lamps were created to give the effect of festive lighting.

Xenia Hotel in Poros, Greece

Architect: Aris Konstantinidis, Athens

The main entrance of the hotel is on the third floor, along with the lobby, the bar, restaurant, terrace and kitchens. On the second floor are 18 double bedrooms, each with WC and shower. On the first floor are a further 18 bedrooms and the garden beneath the restaurant.

Hotel at Elizondo, Navarra

Architects: Carlos Sobrini Marín, Emilio García de Castro Marquez, Gonzalo Gonzales Gomez, Madrid

There is going up, on the old pilgrim route through France and Northern Spain to the tomb of St. James in Compostela, in the foothills of the Pyrenees a new hotel. It lies exactly equidistant from Pamplona, Biarritz and San Sebastián. The 84 double rooms of the hotel have all been arranged according to the same principle. Their staggering produces on the outside a plastic effect, which harmonizes admirably with the traditional architecture of the region in respect of design, colour scheme and materials.

Hotel in an old Caravansary in Istanbul

Author of project: Önder Küçükerman, Student under Prof. Utariz Izgi, Istanbul

This project attempts to preserve a historical structure, the Caravansary of Cukurcesme in Istanbul by restoring it in a new way to its original function. The small domed cells of the upper floor can be converted to maisonnette-type rooms. The ground floor serves for reception lobby, restaurant, bar, reading-room, kitchens, etc.

Gottfried Honegger's Tableaux-Reliefs

by Willy Rotzler

Gottfried Honegger was born in Zurich in 1917. As a pupil of the School of Applied Arts in Zurich, he met Otto Meyer-Amden in 1931-32. From 1937 on he conducted in Zurich his own graphic arts studio along with his wife Warja Honegger-Lavater. Plus independent activity: lithos, collages, reliefs, paintings. In New York, where he went in 1958 as Art Director of a large Swiss firm, he gave up his profession of graphic artist, in order to go in entirely for art on his own. Since 1960, one-man shows in New York, Boston, London, Paris, Zurich. In 1964, back to Europe. Active in Paris and Gockhausen-Zurich. - In contrast to Action Painting, which Honegger found himself surrounded with in New York in 1958-1960, he proceeds in his work from the simple geometric shapes: square, rhombus, circle and segments of the circle. He employs a number of methods to give almost unlimited extension to this formal field: addition of similar elements, combination of two different but interrelated composition systems, relief effects, first by collage, now by plastic casts, modulation of colour, bending of individual parts of surfaces. By means of these pictorial methods Honegger lends his geometric compositions an affective value that creates even a meditative effect.

Votive Pictures of Central Switzerland

by Walter Tobler

Between 1580 and 1630, there is to be observed in Central Switzerland an astonishing increase in pilgrimages. The painting of votive pictures flourished in Central Switzerland from the middle of the 17th century down to the end of the 19th century. Since Einsiedeln suffered the loss of all of its older pictures in 1798 during the French invasion, most of the old votive pictures now are to be seen in small pilgrimage churches in Nidwalden and Uri. They are not merely evidence of faith but also valuable sources for research into costumes, architecture and usages of bygone times. Nearly all memorable events that have taken place around the Lake of Lucerne are reflected in these pictures. With but few exceptions, they are the productions of lay painters and village craftsmen, painted not by peasants, but for peasants.

Peter Stein

by Max Huggler

Peter Stein, born in Berne in 1925, entered upon an artistic career in 1945, first as a glass painter. From 1949, he worked for almost five years with Max von Mühlenen. In 1956 he collaborated on the latter's windows for the mortuary hall in Bremgarten. Then and in the following years there were created his own windows - compositions of leaded coloured panes without any painting - for Burgdorf and Roggwil. In 1957, he turned to oil painting, proceeding from the idea of reproducing on canvas the effect of a coloured glass panel. In the paintings of Peter Stein humanity discloses itself as the silent hovering life of a coloured space. As early as 1952 Peter Stein had taken up copper engraving in the studio of S. W. Hayter in Paris. The severe sober plates of 1964 achieved an entire balance between inward excitement and discipline by the eye.