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**The New Heated Swimming Pool in Baden, Switzerland 330**  
 1963-1965. Architect: Otto Glaus BSA/SIA and Ruedi Lienhard SIA, Zurich

The hot spring of Baden bubbles out of the alluvial gravel of the Limmat in the centre of the old town of Baden. Thus there was little ground available for the realization of a park and swimming pool. The guest now proceeds from his hotel over a system of terraces and garden courtyards down to the hot spring facilities. The pool is designed for approximately one thousand guests per day.

**New Cultural and Sports Centre in Davos 334**  
 Architect: Ernst Gisel BSA/SIA, Zurich

Davos is creating in its old casino park a new cultural and sports centre in an endeavour to attract summer visitors as well as the usual winter guests. This new centre consists of an indoor swimming pool and a convention hall. The problem for the architect was to accommodate the relatively large volumes without blotting out the visitors' view of the mountains that constitute the background of the town. In the case of both buildings, the problem was resolved in such a way that, from the north side, the buildings are entered at upper floor level. As for the indoor swimming pool, which has in the meantime been constructed, there is a clear view through to the south into the park, and so the visitor does not feel cut off from the outdoors.

**Heuried Open-air Swimming Pool, Sports and Recreation Park in Zurich-Wiedikon 340**  
 1961-1965. Architects: Hans Litz SIA and Fritz Schwarz BSA/SIA, Zurich

This recreation park serves an area with a population of around 40,000 and has been designed to serve as many different recreation functions as possible. For this reason it consists, among other things, of a swimming pool and the pertinent dressing rooms, an artificial ice rink, also with dressing rooms, tennis courts, playgrounds, the restaurant, all-purpose terraces and, finally, a recreation building with workshops, library and courtyard theatre. The lively plastic design and the original architectural idiom aim at drawing a sharp line of distinction between the recreation centre and the envioning neighbourhood with its three-storey apartment houses.

**Pavilion in King George's Park, Wandsworth, London 344**  
 Architects: Wandsworth Borough Council, London; J. E. Bull, London

The design of the building was determined by the following purposes: the division of the spatial volumes into play units; the stepped construction of the roof to provide ventilation for the public rooms; the superstructures with the hot-water tanks; the solid wall facing the public pedestrian way and the elevated lodgings of the superintendent gardener.

**Dressing-room Building in Amsterdam 346**  
 Architect: Hendrik Hartsuyker, Amsterdam

The hexagonal system permits maximum adaptation to the different needs arising and its very repetitiousness has a refreshingly relaxing effect. The outer area, defined by the hexagonal elements, is distinctly perceptible as the equivalent of the inner area. On the inside, the 120° angles emphasize the continuity of the walls.

**Golf Club in Bilbao, Spain 348**  
 Architect: Eugenio M. de Aguinaga

This clubhouse with its broad eaves giving protection from the rain is well adapted to the well-watered landscape and the beautiful panorama; it continues the old Basque architectural tradition without lapsing into a sentimental local-traditional pseudo-style.

**Horse-training Centre for Lausanne 350**  
 1961/29. Architect: Frédéric Brugger FAS/SIA, Lausanne

The Lausanne horse-training centre is situated at an altitude of approximately 2400 ft. in a forested pre-Alpine region. The design of the centre was to a great extent determined by this natural setting: the natural construction material proved to be timber and the proper architectural style that of the large broad-roofed barns of the Canton of Vaud. The riding-school, the stables and the superintendent's building constitute a unit, with no sort of landscaping work being necessary, since this could be left to nature.

**Assembly Hall of Camberwell, London-South 354**  
 Architects: James Stirling and James Gowan, London

The Assembly Hall serves various purposes: school gatherings, gymnastic displays, possibly instruction, evening events, and on week-ends it is to be used as a community centre and banquet hall. The problem confronting the architects was to create in a chaotic and depressing neighbourhood an enclave of open green zones and to integrate the new building in these park areas.

**Mondrian and the Ideas of Schoenmakers 362**  
 by Michel Seuphor

In Laren, a Dutch village 30 km from Amsterdam, in 1916 Piet Mondrian met the theosophist H. J. Schoenmakers. The latter had in the preceding year published the work 'Het Nieuwe Wereldbeeld' (The New Conception of the World). The philosopher is now a forgotten man, but his work left lasting traces in the outlook of the famous painter. Schoenmakers seeks a geometrical system as the basis of our knowledge of the universe and finds this in the opposition between the horizontal (as line of force of the orbit of the earth around the sun) and the vertical (as line of radiation from the solar centre). It is obvious how this idea coincides with the artistic problems confronting Mondrian at this decisive moment of his life, and Schoenmakers' work remained Mondrian's vademecum for the rest of his life.

**Johann Robert Schürch (1895-1941) 364**  
 by Peter F. Althaus

The painter Johann Robert Schürch was born in Aarau in 1895. He attended the schools in Zurich, went in the year 1916 to Geneva at the instigation of Hodler, visited Florence in 1921, settled in the Ticino in 1922, where he lived first in Locarno and then in Ascona. He died in Ascona in 1941. At his death he left behind the idea of a painter of suffering living in poverty, who constantly represented in his paintings the social injustice of his time. Only the thousands of drawings and water-colours that he left show us another aspect of his work, revealing as they do the wealth of different types of brushwork that he applied, his concentrated pictorial style, along with the pure chromaticism that could not be developed adequately in the richly detailed oil paintings of earlier years. The author regards Schürch's work as among the leading artistic achievements in Switzerland in this century.