

# Summaries in English

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**Businessman's House in Vedbaek, Denmark**

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1957, architect: Arne Jacobsen, Copenhagen

House with area of about 400 sq.m. for a family of two adults and three children. The children's room, the guest room and the maid's room are located in one wing, the other wing containing the parent's rooms. The two wings are connected by a central section containing the kitchen and the living area. This central section has a sloping roof and two floors. Built directly on the shore, the house commands an excellent view of the sea.

**House in Watchung, N.J., U.S.A.**

188

Architects: Otto and Ridi Kolb, New Jersey

This single-family house has been set into the slope. The kitchen forms a detached circular element, disposed freely into the living area. The raw brick outer walls, developed as wing walls, protrude into the landscape in order to ensure privacy.

**Country House in Zug**

191

1955, architects: Leo Hafner SIA and A. Wiederkehr, Zug

Country house for a young couple on the west slope of the Zugerberg. Living area: dining-room, living-room, hall-garden. The first and second floors: parents' rooms, two children's rooms, landing, bath. Cost per cu.m.: SFr. 140.25.

**Two Country Houses above Küsnacht, near Zurich**

194

1955/56, architect: Walter Niehus FASISIA, Zurich

Essential part of house A: living-room and music room; a slanting roof rises just above the gallery which provides space for private concerts and which can be used as a work area. The other rooms are grouped around this central section.

All the rooms of house B (living-room, dining-room, kitchen, three bedrooms and, on the first floor, a studio-guest room) open on the adjoining gardens. The garage, the living area and the sleeping area form an inner courtyard. Simple construction.

**House and Dental Office at Ebnat**

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Architect: Thomas Schmid SIA, Zurich; F. Stöckli, Interior Decorator, Zurich

The house and the office have been built on the same site, the former well back from the street in a slight depression, a connection being established between the cubic designs of the living and the sleeping areas. On the first floor a spacious corridor serves not only as a play area but also serves to separate the children's rooms. The office, along the street, contains on the raised ground floor three consultation rooms, an office, a waiting room, a sterilization room and, underneath, laboratories, a garage and heating plant.

**New sunshine recording methods**

200

by Wolfgang Schweizer

The visible horizon of a building site can be measured and panoramically recorded by means of a theodolite; the result is a picture of the insolation conditions at the observation point. If a special instrument with tiltable vertical axis is used instead of a normal theodolite, the times of sunrise and sunset can be obtained directly. When the tiltable axis is brought into a position parallel to the earth's axis 1, a solar orbit can be trailed with the reticle and the hour angles of the intersections with the horizon can be read. Chart and diagram are illustrated by two practical examples.

**«Trigone» - Holiday Cottage in the Valais**

202

1956, architects: Heidi and Peter Wenger SIA, Brig

The boxed-in landscape around Brig has induced the owner to locate the house so that it commands an extensive view to the west, down the Rhone valley, gateway to the more smiling landscapes to the west and south, even suggesting distant Provence. Constructed on the most simple lines. The terrace can be folded up, like a shutter, against the glazed west elevation when the house is not occupied. Like the old «Stalden», «Trigone» stands on ten rough stone piers. Mass production envisaged. The next «Trigone» will be exhibited at SAFFA 1958.

**Week-End House near Ulm**

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Architect: Fred Hochstrasser, Ulm and Winterthur, in collaboration with K. L. Schmaltz

The owner, a lawyer in Ulm, who also owns a large orchard in a nearby valley, wanted a comfortable week-end house with sufficient storage space for his fruit crop. The construction takes the form of a kind of terrace looking out over the country and comprises essentially an open hall and a closed-in central room. Heating is provided by a fireplace supplemented by electric heaters. An unpretentious fusion of practicality with the calm beauty of the landscape has been sought.

**Holiday House in St. Moritz**

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1957, architect: Thomas Schmid SIA, Zurich, in collaboration with Peter Gutersohn, architect, Zurich

House designed for a sporting family. As the altitude (2,000 m.) precludes the possibility of hot water heating, the heat is provided by oil stoves. The slope of the ground permits an additional floor. Care has been taken not to obscure the expansive view and also, as the mistress of the house has no servant, to integrate the housekeeping area with the rest of the house. A sun room takes the place of a terrace. The plan was rejected twice by the building authorities, who finally accepted it only on the favourable recommendation of a recognized architect.

**The Italian Drawings Attributed to Ingres**

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by Hans Naef

The Italian drawings of Ingres which we possess emphasize human creations, more especially architecture. They are analogous to, but in a sense quite different from, the work of Claude Lorrain. The latter stressed the primacy of landscape in order to evoke the spirit of nature itself, thus disrupting the marvelous equilibrium of mutual enrichment between the realities of nature and the creations of man. In this respect Ingres is closer to Poussin. All this does not preclude the fact that it would be absolutely erroneous to consider the drawings of Ingres as mere architectural drawings, any more than as mere «vedute». Indeed, Ingres does not seem to have been fully conscious of the particular direction taken by his inspiration as manifested here, which would go to explain why most of these drawings were bequeathed in bulk with all the contents of his studio to the Museum of Montauban, his native city. Nevertheless, the leader of the French Neo-Classic school reveals himself here as the most astonishing precursor of what was later to be, more abstract, the vision of Cézanne. These Italian drawings are essentially linear, not in the sense of a line drawn with a ruler but a line which could be compared to the taut string of a musical instrument. They are, moreover, done in such a manner that the abstract essence of the art reveals itself only allusively, showing how disciplined Ingres was within his artistic freedom and how essentially free he was though ever faithful to such strict canons of art. In addition, he gives us a most accurate picture of Rome. As to the classification of these drawings, the least abstract are those of the Villa Medici, by which the young student sought to give his fiancée some idea of the setting of her new life. Many are done in sepia, but the most numerous are the pencil drawings which, as with Cézanne, reduce reality to its ultimate aesthetic substratum. Finally, the last and least sharply defined group comprises, especially the excellent drawing of Castel Gandolfo, works in which the master suggests the studies in light and shadow of Corot in his Roman period, but Ingres by his very mission was to be diverted from this path.

**The Sculptor Arnold D'Altri**

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by Walter Kern

Born in Cesena, Italy, of Italian parents, in 1904, Arnold D'Altri was only a year old when the family moved to Zurich, where he is now a citizen. He attended school here and is a graduate of the School of Arts and Crafts. After an early phase in which he was under the marked influence of Rodin, he passed into a period of dynamism in which he, who had always striven more for expression than for formal beauty, seemed to be a victim of the purely physical energies inherent in bodies. But, beginning in 1954/55, apparently under the psychological shock induced by the dangers threatening mankind in the atomic age, there followed a third phase characterized by skeletal and emaciated works amounting to a pathetic statement of our impotence in a world on the verge of catastrophe. These were works which his critical, even polemic, will did not prevent from being above all works of art - plastic reality.