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Building Zschokke S. A. in Geneva

1955/56, G. Addor, arch. FAS/SIA, Geneva

This building was integrated into the basic urban extension plan of Geneva for the Eaux-Vives district. It possesses 8 floors and an annex of 3 floors; it was erected for C. Zschokke S. A. and has given rise to a choice of construction materials permitting low maintenance costs. Dimensions of rooms can be freely adjusted. Certain rooms are air-conditioned. The whole building, should the occasion arise, can be converted into apartments.

"Waltisbühl" Office Building, Zürich

1956/57, R. Zürcher, arch. SIA, Zürich; Schulthess & Erzinger, engineers SIA, Zürich; Steel construction C. Zschokke S. A., Döttingen

This building marks a new departure on the main avenue of Zürich Bahnhofstrasse where it has been customary to renovate fronts and carry out reconstruction projects in stone, this structure being polyhedral with elevations entirely in glass (Curtain Wall system), making for more space and marking a definite step forward with respect to customer appeal.

"Unip" Store, La Chaux-de-Fonds

1955/56, M. Burckhardt, arch. FAS/SIA, Basle

Steel construction, the supporting elements of which save space on the ground floor, and, also stair-well of solid reinforced concrete construction. Air-conditioned and hot-air blower at entrance.

Department Store "Bijenkorf" at Rotterdam

1956/57, Marcel Breuer, architect, New York, and A. Elzas, architect, Amsterdam

Built 1930 by Dudok, the "Bijenkorf", once the most modern department store in all Europe, was entirely destroyed in May 1940. It has now been reconstructed the aim being to create the "ideal department store" with practically windowless elevations, large air-conditioned, pillarless salesrooms, lighted by a combination of neon tubes, spotlights and built-in intensive fittings. Other features are self-selection service and an ingenious arrangement permitting the continuous flow of customers, even at rush hours. A newsreel theatre with 600 seats, a large restaurant, a post-office, a snack-bar, a barber's shop, etc. also form part of the building.

Watch Factory at Lengnau near Bienne

1955/56, M. Schlup, arch. FAS/SIA, Bienne; R. Schmid, engineer SIA, Bienne-Nidau

This structure is designed in such a way as to admit as much daylight as possible. The shop, devoted exclusively to "finishing", is on the first floor, while the offices, which are constantly receiving a large number of visitors, are all located on the ground floor.

Additional Stories on a commercial building in Paris

1955/56, E. Albert, architect, Paris; J. Sarf, engineer, Paris

A private house 2 stories high, which had to be kept intact, had a superstructure of 7 additional floors built on top, for the use of the Epargne de France. It represents an attempt to make a new application of the system employing steel tubes. Computations made for the elevations and the ceilings have permitted a reduction of around 50% in the weight of the supporting parts and a reduction in construction costs.

Office Building in the Old Town of Berne

1955/57, E. Schindler, arch. FAS/SIA, Zürich; P. E. Soutter, engineer, Zürich, and J. Schneider, Berne

The building code for the Old Town of Berne is very strict, and besides, the two buildings which were to be renovated presented the difficulty of being, one only 4 m. 50 wide, the other 7 m. (the depth being 60 m.). There was created therefore a supplementary floor and a common inside courtyard, entirely in glass.

Mural Painting of Max von Mühlenen in the Tea-Room Fontana, Berne

by Paolo Brändli

This painting, executed on 9 pavatex panels, was inspired by the name "Fontana" and it comprises three unequal sections making use of a few realistic motifs and especially of the abstract elements of the circle and the "jet" or "ray" to evoke the feeling of water. This work possesses a high degree of inspiration and intelligence demonstrating that even a painting decorating a tea-room can be an outstanding work of art.

The "Permanent", sales organization for furniture and applied art in Denmark

This sales organization, which takes its name from the permanent exhibition that it presents in the centre of Copenhagen, comprises 350 members and it concerns itself exclusively with the objects approved by a jury of 3 experts elected for 1 year. Without any profit motive whatsoever, it has succeeded in maintaining art handicrafts in Denmark at a flourishing level, and it has also greatly stimulated Danish exports of fine furniture, beautiful chinaware, fabrics, etc.

The Frescoes of Fritz Pauli in the Berne City Hall

by Ulrich Christoffel

F. P., himself a native of Berne, produced from 1953 to 1956 four frescoes within the restoration programme, assigned to Martin Risch, arch. FAS, on the Berne City Hall, of late Gothic style (1526-1541). The frescoes were inaugurated at the beginning of March 1957. All are executed according to the "fresco buono" technique, i.e. the original fresco technique which requires that the painter work on the still wet plaster, which, on drying, will give the colours their definitive clarity and their resistance. The first fresco, the one around the entrance, evokes Night; the second has the themes Love and Life, the third all the stages of human life from birth to death, the fourth finally is a kind of hymn to Joy in the sense of Schiller's famous ode. All four are filled with figures which seem to spring from the world of Gotthelf, Keller, Hodler, which is also the inherited and still living world of Pauli. - With respect to design, one can speak of two styles of frescoes: the monumental and the decorative. Neither one nor the other of these terms, however, applies to Pauli's frescoes, in which the art of the engraver, the art of the painter of pictures and that of the fresco painter have all fused and become but one art. When he is at work, P. plays records, and it might be said that this musical inspiration has become infused into the rhythm of these frescoes.

Ernst Morgenthaler

by Franz Meyer

E. M. is a native of the Canton of Berne, from the Emmental, and will celebrate his 70th birthday in December 1957. The Kunsthaus in Berne presented a large exhibition of his works some months ago. His painting, though owing little to the idioms developed by recent generations of artists, is of a high degree of excellence and has something to say to the contemporary age. - In the work of E. M., the formal element is not paramount but the object itself, on condition that we realize that E. M. is never a slavish copier of reality, but penetrates into its very essence, which is intimately experienced by the artist, who, though never lapsing into mere literary effects, is nonetheless a lyricist at heart. He had begun with "scenes", groups, in which the drabness of modern anonymous life is mitigated by irony. His admiration for the virile art of Amiet by no means impairs E. M.'s special inward vision. In 1916, in Munich, where he was in touch with Klee, he discovered the spirit of German romanticism: first lunar landscapes. Then, on his return to Switzerland (Hellsau, Küsnacht), he paints his landscapes of the '20's. A long exposure to French influence and Paris, however, ripens his conception of painting. His colour assumes more atmosphere, and in particular his participation in nature becomes more profound and more serious. The masterpiece of this period is "Grazing Horses" (1930). Then, the painter resettles in Switzerland, at Höngg, near Zurich, and there is no doubt that the subtle enchantment of the valley of the Limmat and of the Swiss pre-Alpine country in general appeal most deeply to his genius. Each time E. M. paints, it could almost be said, he paints the "portrait of a landscape", such insight he has into the nuances of place and power to arrest them in paint.

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