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The New Permanent Headquarters of UNESCO in Paris

149

On a site recommended by an international group of five architects, Marcel Breuer (USA), Bernard Zehruss (France), architects, and the engineer Pier Luigi Nervi (Italy) have been given the assignment by another international commission of constructing the permanent headquarters of the United Nations Educational, Scientific and Cultural Organization (UNESCO). It comprises a Y-shaped Secretariat Building, the intersection of the three wings thus created housing the stairways and lifts, whereas the wings themselves contain, on the ground floor, the two entrances, the waiting-room, the bookshop, the library and the work-rooms, and, from the 1st to the 6th floor, offices, all enjoying frontage. The Conference Building, originally conceived as a sort of reinforced concrete sculpture trapezoidal in shape, contrasts with the Secretariat Building on piles, which is intentionally strict and even austere in conception. Finally, an annex building, the execution of which was decided on when the work was under way, houses non-governmental organizations.—Besides the great mural by Picasso, mention should be made of the mobile by Calder, the two ceramic walls by Miró and Artigas, the great sculpture by Henry Moore and the Japanese garden by Noguchi.

Swiss Hall and Foyer of the Conference Building of UNESCO 161

Architects: Haussmann and Haussmann, Zurich

Originally there was planned only the appointment of the hall, but the architects had the happy inspiration of separating it from the foyer merely by a freely movable curtain, and thus it was possible to conceive of the two halls as a harmoniously integrated unity. A special study was devoted to the furnishings, which are of the most modern design. There will subsequently be added a tapestry by Le Corbusier.—The whole complex is a gift of the Swiss Confederation to UNESCO.

Sales Premises of the Laverne Co., Inc., Chicago

163

This enterprise specializes in wallpaper and in the manufacture of furniture whose design is entrusted to young architects, who, without perhaps going so far as to be mere copyists, derive their inspiration in the main from those ideas that one normally associates with the thirties.

Lugano Airport, at Agno

164

Architect: O. Glaus FAS/SIA, Zurich. Collaborators: D. Schnebli, eng., Agno; J. Messerli, arch., Zurich; W. Biswang, arch., Hamburg; H. Elmer, arch., Wald; E. Madel, interior decorator, Zurich. Engineer: W. Ruprecht SIA, Zurich

The original problem was to build a simple little hotel and bar for pilots, a restaurant for the public and a radio tower. In view of probable future enlargement, the architects conceived and put into immediate practice a plan of construction in stages. Bar and restaurant became a small first-class hotel, to which was added a motel with accommodations for 60, a swimming pool, tennis courts and a garden. In a second stage, the motel was doubled in size and there was built a personnel house as well as another house for those using the tennis courts. Since a German company has acquired a majority of the shares and subsequently demanded considerable new enlargements, it can only be hoped that the unity of the complex will not suffer unduly.—Remark by the Editors: With regard to the project realized at Agno, Mr. Benedikt Huber, while paying all due respect to the enthusiasm of the young team of architects, points out that they have not perhaps entirely avoided the danger of a merely formalistic adoption of the ideas of Le Corbusier (e.g., at Chandigarh). Certainly the creative and constructive enthusiasm of the architects of Agno is heartening to behold, and everything connected with this project, both successful and less so, should be evaluated within this positive frame of reference.

I build a restaurant

170

by Ueli Prager

It could be said that the construction of a restaurant begins with the menu, for it is only when the architect can form a clear idea of the social and culinary level of the establishment that he will be able to work out the appropriate architectural design. Then it is necessary to take into consideration a recent and important structural transformation in modern society, that is to say, if the distinction between the rich and those of moderate means is increasingly disappearing, it remains true that those of modest means, seeing that our standard of living continues to rise, are developing a taste for certain luxuries. Even the most unassuming among us no longer cares merely to eat, but wishes to "dine"; therefore the architect must eschew the pompous, bourgeois 19th century manner, but must also create an agreeable—in fact, an appetizing—setting,

which is worthy of what can be called the fine art of dining. Moreover, there is a place in modern times both for the quick-lunch restaurant and for that which caters to the gourmet, pending the time when the introduction of English working hours entails the growth of cafeterias.

The Three Kings (Dreikönig) «Mövenpick» Restaurant in Zurich

172

Architect: Dr. Justus Dahinden SIA, Zurich

The builder, drawing upon both technical and architectural resources to serve the customer, has taken as his point of departure the "sales programme" and the methods of service already applied in this extremely popular establishment. On the ground floor, "snack bar", following the Italian system with wide range of items—along with grill in full view of the public. On first floor, various rooms fitted out in different styles (Crystal Room, Pearl Room, Timber Room, for gentlemen only, Rose Room).—The most complicated problem was to create a happy working environment in the kitchens and pantries, etc. The highest degree of rationalization has been attained (with American-style equipment), which has resulted in appreciable economies and improved service to the customer.

Cantonal Bank of Zug

176

Architects: L. Hafner FAS/SIA and A. Wiederkehr, Zug; engineer: E. Schubiger SIA, Zurich

This building is both functional and representative. In view of the geological structure of the site, a light construction was decided upon: aluminium, sheet steel and glass. Entrance arcades, glass walls, the light shades of the materials all serve to integrate the interior with the outdoors. As for the offices, distributed over the three floors above the ground floor, they are separated by movable elements allowing for possible rearrangements.

Wols

180

by Werner Hofmann

Wols (Alfred Otto Wolfgang Schulze), born in Berlin in 1913, grew up in Dresden, studied briefly with Bauhaus, lived in France from 1933 on and died in Paris in 1951. His work as a whole amounts to a destruction and re-creation of form. He achieved a personal style of expression after 1943. The author distinguishes, in the pictorial development of the last five years of Wols' life, five groups of works, which, abandoning any attempt at representation and passing by way of the explosive dissonance of colour in movement, finally return to structure and concentration, and, after having gone through the phase of smudging and "wounding" the canvas, bring us back to form.