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**Alvar Aalto's House for Louis Carré at Bazoches**

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by Marlaïne Perrochet

The art dealer Louis Carré, who owns one of the leading Paris galleries and has been in the forefront from the Cubists to the most significant art of our time, is an ardent admirer of Aalto's architecture. He commissioned the Finnish architect to build a house for him at Bazoches in the heart of the Ile-de-France. This fortunate experiment was favoured by the fact that despite all the differences that exist between the countryside of Finland and the French plain, they are, nevertheless, both extensive. Furthermore, Aalto is most certainly the closest of all the Northern architects to Latin thought. Adhering to one of his principal preoccupations, Aalto has created a building intimately linked with the contours of the site with the idea of capturing the light from every angle, especially as regards the illumination of the works of art gathered together here.

**Detached House at Witikon (Zurich)**

423

1959. Architect: E. Neuenschwander SIA, Zurich

A product of the perfect understanding between contractor and architect, this house, sited near old farm buildings, harmonizes with these by virtue of the choice of materials for the elevations, while being definitely modern at the same time in that the building as a whole has been thought of as a sculptural problem with the reflecting pool serving as the focal point.

**House at Ilpendam, Holland**

427

1959. Architect: G. Th. Rietveld, Amsterdam

Some ten kilometres north of Amsterdam, Ilpendam is spot where sky and water predominate so that the work of man figures as a consciously opposed factor to Nature. It is here that Rietveld has built a house for a surgeon that is Cartesian in its crystalline precision and that comprises: large living-room, three bedrooms, one study, workshop, hall, bath-rooms, kitchen and garage. Even though the interior division is fairly conventional each room has its own specific size thanks to the differentiation of proportions. The masterly organized structure is both sober and generously scaled.

**Detached House at Uerikon (Zurich)**

430

1959. Architects: Hans and Annemarie Hubacher FAS, Zurich

This is a house built for a Swiss family returned from the tropics that wished to keep house without servants. Very large rooms; fittings and furniture designed by the architect.

**Country House at Stäfa, on the Lake of Zurich**

432

1960. Architect: W. Behles, Zurich

Built on a small plot of land, this is a house for a family of six. The lake-side site entailed many restrictions arising from regulations. Above all, the building is intended to serve as a holiday house. The basic factor is the huge living-room. The side facing the road (traffic and noise) has an elevation broken by as few windows as possible and a stone wall gives further protection. On the lake side each room gives a different view of the water and mountains. As a whole the house is both intimate and yet not constricted, possessing as it does an unpretentious atmosphere which is suitable for the welcoming of both friends and acquaintances.

**House at Itschnach (Zurich)**

435

1959. Architects: H. Escher FAS/SIA and R. Weilenmann FAS/SIA, Zurich

House built for Mr. Oscar Wälterlin, director of the "Schauspielhaus", and his sister on a small plot of land, the seller demanding that the house should have a gabled roof. Under this huge roof are Mr. W.'s rooms, those of his sister being on the ground floor.

**House in the Bernese Oberland**

438

1958. Architect: E. E. Andereg, Meiringen

Little has been done, in a region of many chalets, to react against the compromise consisting in the execution of a modern dwelling within an old "envelope". On the other hand, however, the main aim has been to adapt the house as much as possible to the site in harmony with the countryside.

**Ferdinand Hodler's Last Letter**

441

by Jura Brüscheiler

With very few exceptions, F. H.'s correspondence is completely unknown, and it is to be hoped that it will be published one day. If, on the whole, the letters written by the artist to one of his models, Mme. Clara Pasche-Bathie (herself a painter), are only relatively interesting, there is one (date May 17, 1918) which is an exception. This is the very last letter ever written by Hodler and in it, full of refound confidence in his work after a tragic period of illness, he arranged a sitting for the addressee, one that the most significant Swiss painter of his day thought would be in the near future, but which never took place as he died two days later. The creative optimism that—striking a pathetic note in our hearts—emerges stands, moreover, in no contradiction to the tragic serenity which Hodler had attained to in his last period when, living in the seclusion of his home, he painted the "planetary landscapes" of Mont Blanc rising up in the sky as seen from his window on Quai Wilson.

**Marcel Schaffner**

444

by Erika Schulze

Born in Basle in 1931, M. S. began to paint in 1951. In the following year he spent a considerable amount of time in Italy and later (54 and 55) travelled to Spain. He was a student at the Basle School of Applied Arts up to 1957. Since then he has been a free-lance painter and was awarded a stipend in 1958 by the Kiefer-Habitzel Foundation, another by the Swiss Federal Department of the Interior and various prizes by the city of Basle. In addition to his home town he has exhibited in Venice, Milan, New York and St. Gall. His non-representationalism, which unfolded but slowly, tends to arouse in viewers harmonious trains of thought, which allow each picture to be objectively experienced without a return to reality.

**Three Unknown Works by Karl Geiser**

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by Hans Naef

In this issue we are reproducing for the first time an etching by the sculptor Karl Geiser (1898-1957) taken from one of the six copies of a limited printing. The engraving was discovered by the Zurich painter Heinrich Müller in his studio—much to his surprise—this apparently coming about as a result of a mistake at the printer's. It seems most likely that the work belongs to the series devoted to the graphic work of the artist in H. N.'s book under the collective title "Young German Girl". The second work reproduced here, "Portrait of Andres", which belongs to the Winterthur Museum but does not figure in the catalogue of Geiser's work, shows the same boy as a drawing dated 1931. As for the third work we are reproducing, this is a sculpture, a bust of a young girl, in plaster enlivened by a touch of colour: an incomparable masterpiece that we know only by way of photographs as, unfortunately, the original has been lost.

**Rudolf Hoflehner's Most Recent Work**

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The 21 sculptures in iron by R. H. gathered together in the Austrian Pavilion of the last Biennale showed that in the use of this metal in sculpture the artist is opening up a new era, in reaction against the "baroque" research carried out by former practitioners of this technique. In the case of R. H., who was profoundly influenced (not formally but through a feeling of kinship) by archaic Greece, the volumes are enclosed, whilst at the same time, in his most recent work, the savage and bitter material evokes the impasse of our time. Nevertheless, if he does have recourse to iron as an "objet trouvé", there is no analogy here to surrealist playfulness but rather to a feeling of gravity and virility, which make themselves felt in all his work.