

**Zeitschrift:** Das Werk : Architektur und Kunst = L'oeuvre : architecture et art  
**Band:** 50 (1963)  
**Heft:** 4: Einfamilienhäuser  
  
**Rubrik:** Summaries in English

### **Nutzungsbedingungen**

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. [Siehe Rechtliche Hinweise.](#)

### **Conditions d'utilisation**

L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. [Voir Informations légales.](#)

### **Terms of use**

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. [See Legal notice.](#)

**Download PDF:** 30.03.2025

**ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>**

- Home of Mme A. V. at Hegenheim (Haut-Rhin) 126**  
 1961. Architects: Schwarz & Gutmann, Zurich; eng.: H. Hosdorf SIA, Basle

The creation of this house, only 7 km from Basle Station, is exceptional in that no legal provision, no building commission, was able to spoil the pleasure of working on it. For the architect it presented an opportunity of constructing a home of a certain design: unlike the painter or the sculptor, we cannot create without . . . a consenting victim.

- Home of Dr. M. S. in Princeton, New Jersey, U.S.A. 130**  
 1959. Architect: O. Kolb, New York and Zurich

This house has an H-plan; the living- and the bedroom tracts are sharply separated. Materials employed: wood and glass, Total cost: 40,000 dollars.

- Home in Amsterdam 132**  
 1960. Architect: H. Salomonson, Amsterdam

Location: on a vast square reached by the "Apollolaan", important thoroughfare carrying heavy traffic but presenting a fine city view. There are concentrated on the ground floor the utility installations, whereas the entire private family tract is on the first floor.

- Vacation House at Reeuwijk, Holland 134**  
 1960. Architect: H. Salomonson, Amsterdam

This house is sited in a watery landscape with rushes growing round about, which has lately become a favoured spot for building week-end houses—hence the care taken to have the house turned aside from the road. Along with its contemporary, the house described above, it shows that one and the same architect can confer the same degree of perfection on projects that differ widely in the requirements they impose.

- Villa on the Outskirts of Brussels 136**  
 1961/62. Architect: Simone Guillissen-Hoa, Brussels

This villa is sited on a slope with expansive view over wooded countryside, on grounds large enough in area to permit complete isolation in the event of any increase in building in the neighbourhood. The main living tract is concentrated on one single level, and ramps, which are found throughout the house, have obviated the introduction of steps.

- Villa Italiesin at Porte Ercole, Italy 138**  
 Architect: Christian Norberg-Schulz, Rome and Oslo

Three elements: a massive "bastion", a rectangular canopy resting on the "bastion" and constituting a regular armature for the vast picture windows; open-air walls dividing off the parking area, the garden and the terrace.

- Villa Weidemann in Oslo (Norway) 140**  
 Architects: Chr. Norberg-Schulz and J. I. Hovig, Oslo

The villa in question comprises a studio (he is a painter) and study (she is a writer), the living-room being elevated so as to command a view over the fjord.

- Country House of Dr. R. at Männedorf 141**  
 1960/61. Architect: Markus A. Wäspe, Meilen/Männedorf

The entire bedroom tract is on the first floor and the living tract is on the ground floor, most of the rooms thus commanding a fine view.

- Home Belonging to M. W. at Askett, Buckinghamshire (England) 142**  
 1962. Architect: Peter Aldington, Askett

Brickwork paint with white emulsion; black lintels made from precast concrete; concrete tiles; timber of various species. We refer the reader directly to the illustrations and captions.

- Studio-Home of a Sculptor at Kriens (Lucerne) 144**  
 1959/60. Architect: W. Rüssli, Lucerne; engineer: H.R. Frey SIA, Lucerne

This home is arranged in three levels united in one single vast volume by galleries, the studio proper also entering optically into the living

tract, where the sculptures while being created can, as it were, make their presence felt. The studio and the private living tract are connected by the library.

- Private Home at Schönenwerd (Aargau) 146**  
 1962. Architect: H. Howald, Zurich

This home is part of a new home development outside the village. In the centre, the vestibule on two levels. The living-room possesses a very large glazed face shielded by a canopy. One of the tracts defined by the fireplace is closely integrated with the garden which will be planted.

- Architect's Home at Glarus 148**  
 1961. Architect: W. Marti, Glarus

External design deliberately adapted to that of the other houses in this quiet neighbourhood. At this altitude in a mountain valley it is not possible to live much out of doors, and so the house is intentionally oriented toward the interior. The living-room, dining-room, children's playroom and parents' bedroom face south, the children's bedroom faces east.

- Private Home at Savièse sur Sion 150**  
 1960/61. Architect: Prof. Pierre Foretay SIA, Pully

An attempt has been made to carry on into the interior the happy atmosphere created by the site itself, planes of light and shadow subtly articulating the composition in depth in accordance with a rhythm borrowed from the peasant architecture of the region.

- The Late Work of Jean Arp 152**  
 by Carola Giedion-Welcker

From the outset, the flat surface has been Jean Arp's favourite creative field, his creations not merely employing the surface as a support and base for their appearance but utilizing it as one of the constituent elements in the total interrelated composition which is the outcome of an interplay between the dream world and the rationally inexpressible laws of a "chance" which recalls the *coup de dés* of Mallarmé. Arp is in this respect very different from the protean Picasso, and he has remained unwaveringly faithful to his early discovery of dream wisdom, of the meaning of the absurd and of the earnestness of play. However, beginning at the end of the Fifties, there appears in his work a new feeling for the monumental, as manifested, for instance, in his vast "forest wheels" (Waldräder) now being created, these being a kind of cosmic "navels" ("omphaloi"), or "chessmen for forest giants", as their inventor likes to put it. Nevertheless, the painter and the draughtsman in Arp, unlike the objective approach proper to the sculptures, continue to create from an intimate and mysteriously subjective basis, thus producing in great plenty those baffling "subterranean landscapes", to give them the name of one of the finest collages. One can feel as a symbol of the cosmically personal climate that gives rise to the work of Jean Arp the simplicity of the entrance to his Ticino home at Ronco dei Fiori, suffused with the spirit of the "winged Being"—pagan angel—and this mood can be defined as at once largo and scherzo.

- Approaching Giacometti 161**  
 by Heinz Keller

It was a contemporary of Cézanne, the German sculptor Adolf von Hildebrand, who as early as 1893 drew attention to the spatial relations obtaining between the sculptured work and the beholder, insisting, as did Wölfflin later on, on the pre-eminence of the frontal view. Now then, beginning in 1919, the art historian A.E. Brinckmann gave a fresh formulation to the idea that certain works of the Baroque (e.g. by Cellini, Giovanni da Bologna, Adriaen de Vries) require that their beholders move continuously around them, while in the present Brancusi, after having created his "Sleeping Muse" and his "Newborn Child", was inventing his rotating pedestals. It would seem that Giacometti's work, especially his heads, points to an inverse reaction, for they should be seen from in front, only, by reason of their extreme thinness, we perceive the two sides simultaneously, which the eye does not quite superimpose: another way, in short, of revealing the problematical nature of reality: we are not simply there confronted by a univocal object but rather by what could be called a source of energy. And in his large figures, Giacometti, employing different means, again winds up with a similar result—instinctively, and not by any concerted plan—which is, once more, the wholly modern questioning of the nature of existence.