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The Felsberg Elementary School, Lucerne (1946–1948) 207
Plans by E. Jauch, arch. FAS, executed by Jauch FAS & Bürgi SIA, architects, Lucerne

The success of the construction once more shows how important is the composition of the jury. The school comprises three separate one-storeyed pavilions each with its own court and playground. It was decided to cut out the view of the town and the mountains, but the buildings are closely connected with the park. The whole reveals a genuine feeling for space united with a great freshness that is well in keeping with childhood. Annexes: 1 Kindergarten, music room and a gymnasium.

Kindergarten at Wangen a. A., 1948 218

A. Roth, architect FAS, Zurich

The construction of this building embodies a new conception of the Kindergarten. Fundamental elements: a covered court in front of the entrance; a relatively large tambour; a square cloakroom (which is more practical than a corridor for the mistress's duties) with a glass wall (on the side of the main hall) facilitating supervision; main hall (7.50/11.25 m) constructed to concentrate all the tables in the southern part, the other end being left free for playing and musical games; a double recess for dolls and for "pottering about" but whose dividing wall, easy to take down, can be removed at will; a big games hall (7.50/7.50 m) sheltered from the north and east winds and closed by a barrier on the side of the steps down to the cellar with the heating. The only "luxury": a wooden pavement in the games hall to prevent the ground becoming cold. The basic element of the plan is, as far as possible, the square, because of its simplicity so suited to childhood. Costs Frs. 86.50 per m³, Frs. 3500 for furnishings and Frs. 9200 for the arranging of the land. 2300 m² large.

Kindergarten, annex of the Teachers' College at Bern, 223
 1947/48. *Walter Schwaar, arch. FAS, Bern*

These two Kindergartens are features in a more general programme to be completed in 1950. Plans for building were drawn up in 1939, but were not carried out until 1946. Each of the buildings (play hall for the use of both) is 7.70 m/7.80 m. The play hall (10.20/7 m) may be completely opened on to the garden – the section for future Kindergarten mistresses contains a classroom and a studio where the candidates learn to "potter about" themselves. Costs: Frs. 109.50 per m³.

The present-day situation of art in Germany 230
by Hans Hildebrandt

Art in Germany has received many set-backs since 1933; all living art was banned by the Nazis, the war with all its destruction has necessarily left its mark, preventing any real contact with other countries, and furthermore, the emigration of most of the great artists has meant a great loss to art in Germany. And yet there exists a firm will to recreate. No generation of man has been faced with such extensive architectural problems so difficult to solve by reason of material handicaps. The new towns created to replace those destroyed in the war anticipate a generously conceived urbanism that takes into account social demands. This work has often been entrusted to the old pioneers of the new architecture, whilst at the same time the German Werkbund (Workers' Union) is well on the way to re-establishment. The soul of the Germany of today is best revealed in its painting and sculpture. It is true that the budding talent of Germany has suffered terribly, but most of the artists who have reached maturity have contrived to keep out of the war because of their opposition to the regime. Those defined by the Nazis as "degenerate" went on with their work in an isolation which did not necessarily mean the end of inspiration or of hope, but often made possible an investigation even more profound and authen-

tic. In Germany, as in other countries, widely differing attitudes are seen to exist side by side, sometimes in opposition, sometimes wedded in a certain syncretism and going from figurative to "absolute" art. Usually naturalism is rejected even if one or another of the former "revolutionaries", a Heckel for instance, rediscovers nature in a certain sense (Hofer reacts differently, evoking in his paintings a "between-world" that is threatened). Of the two strongest tendencies after the first world war, expressionism on the one hand has only experienced a relative and already weakening revival, and on the other hand activism is as good as inexistent, contrary to all expectations: the catastrophe was too extreme to allow of the survival of any feeling but a consciousness of the complete overthrow of the world (this is evident in Hans Böhringer). Now the two main tendencies are surrealism and absolute art which are nevertheless absorbed the one in the other from time to time. The first is shown especially in Ende and in a whole aspect of Max Ziemann's work. Although a H. Trökes and a Th. Werner do not practise either surrealism as such or absolute painting, the last-mentioned – continually developed in secret under the dictatorship – is most outstandingly represented by W. Baumester, whose book "The Unknown in Art" opens up amazing vistas on formal problems and on what might be called the method of "the work in progress" (the desired solution changing as the work develops). Oskar Schlemmer, deceased 1943, is not to be classed in any group; he was preoccupied with the mysterious, the magical and was the friend and biographer of O. Meyer-Amden; he constantly gives variations on the same theme: man in space. As for sculpture, it too reveals little expressionism and contains no trace of surrealism; it goes from works closely connected with nature but not naturalistic (Marcks, Schäffler, Heiliger) to absolute sculpture (Mataré, O. Baum, K. Hartung and H. Uhlmann's wire compositions). And, what is essential for the future of the younger generation, cut off for so long from the rest of the world, a very great number of artists embracing the modern way of thought are at the moment teaching in the art schools. In other countries it is especially the great innovators Picasso, Matisse, Brancusi, Klee etc. who interest the young people, and it is perhaps possible to say that German art is well on its way to becoming reunited with the western mind.

A German Drawer: Mae Ziemann 236
by Franz Roh

M. Z., perhaps the most gifted of German drawers at the moment, belongs to that intermediary zone, so important in Germany too, that unites objective art in the traditional sense with non-figurative art to a far greater degree than it separates them. His drawings, mostly miniatures, form as it were one of the most subtle calligraphies and throw into relief 3 strange oppositions which are at the same time syntheses: the scarcely-real, the dream has here been made concrete with the meticulously objective patience of the miniaturist; and finally, what one could call a "melodious terror" reigns in these drawings; that which is agonizing and horrible takes on agreeable forms with M. Z. and its presentation contrasts strangely with its pure state in the drawings of Max Ernst for instance. Its magic is not aggressive but harmonizing, and the language is somewhat quasi-classical, reminiscent of Léonard's drawings. (Born at Stettin in 1912.)

Artists at work: Adolf Dietrich 240

A. D. was born in 1877 at Berlingen (lake of Constance). He is the son of small peasants and has continued to farm the land all his life. He was first a drawer and then an autodidactic painter originally discovered in Germany in 1913. In 1937 he was the only non-French painter to take part in the travelling exhibition of "Maitres populaires de la réalité"; he was also represented in the exhibition of "Masters of popular painting" in the Modern Art Museum at New York.