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**The Modernisation of Tourist Offices Agencies Abroad 351**

The foreign visitor's first impression of Switzerland, gained from the Swiss Tourist Offices in his own country, is of great importance. The authorities concerned realise this and are in the process of modernising our travel agencies in foreign capitals. This modernisation is being carried out in conformity with the democratic spirit of our Confederation. The renovations are not standardized, the architects and the "graphic" artists being free to choose the best individual solution for each building. The Swiss Tourist Offices in *London* (The Strand, 458) is one of the most important undertakings and was carried out by the architect *Alfred Roth* (1948/49). This is an example of the modern Swiss mind in its lively and functional conception; high quality materials whose individual characteristics are taken into account; good form is aimed at without pointless folklorist sentimentality. The ideal of authenticity and naturalness may be felt even in the details of decoration – anything at all deceptive, or impractical luxury, has been rejected as foreign to the Helvetic spirit. The big reception hall on the ground floor and the adjoining ticket office, like the show room, the packing room, the archives and the cloak-rooms in the basement and the offices themselves in the entresol all reveal the same spirit that is at once serious and courageous and youthful. In the modernisation of the Swiss Tourist Office in *Paris* (37 Bd des Capucines) effected by architect *Bruno Giacometti* (1948/49), both the architecture and the organisation have been altered in an attempt at increasing the agency's business. The new arrangement of the ground floor (inquiries, tickets, cash desk) and on the first floor the connecting of the foyer and the projection room are the two main features of the alterations. The compulsory artificial lighting of certain rooms was one of the fundamental problems. The inquiry office is lit by concealed tubular lights in the ceiling, whilst, thanks to a vaulted ceiling, the room looking on to the street is connected with the window in such a way that it appears to be an extension of it. The colours and furniture economising space (special models of chairs) were chosen with great care. The new tourist office in *Lisbon* (Avenida da Liberdade) came into being after the transformation of a shop – the work was entrusted to the architect *Max Kopp* (1946); the office comprises a room for the public, a second for inquiries and finally the manager's office. The whole is carried out in white, red-gold and natural wood.

**The Standardization of Furniture and Office Furnishings in the Swiss Federal Railways 366**

by *Jacob Mäder*

It is a fact that the standardization of offices very definitely contributes to working facilities. The standardization of the S.F.R. ranges from the service printed matter to the actual furniture. The number of offices of the S.F.R. standardized in this way is at the present date 300.

**The Construction set of the Swiss Tourist Office 368**

This construction set, invented by the graphic artist *Fritz Keller* of Zürich, results in a successful unity of presentation, not only in the official agencies connected with the S.N.T.O. but also in everything appertaining to the travel agencies to which the Office sends propaganda material. The combination consists of a cash desk furnished with standardized component units for decoration, with flexible supports that can be used to hang photographs and posters etc. and which makes an effective series of exhibitions that conjure up delightful and intriguing visions, to further the interests of a well-conceived and tasteful tourist propaganda.

**Josef Müller-Brockmann and his Graphic Work for Exhibitions 371**

by *Willy Rotzler*

The Swiss National Exhibition at Zürich in 1939, though a success in so many fields, was above all a real triumph for graphic art. True, this triumph has on the whole not been followed up, firstly because of the war, but also because at a later date the graphic artists not always succeeded in avoiding exaggerating the importance of the manner of presentation in relation to the subject. Exhibitions erring by an excess of formalism may, it is only too true, spoil the visitors' taste. But the manner of presentation as such, and even considered in its capacity as "attraction", is nevertheless an essential feature if it is fittingly conceived, and at the same time one of the few ways of making the general public aware of certain experiments in modern art. Among the graphic artists who work for exhibitions, J. Müller Brockmann of Zürich, who previously worked abroad for the S.N.T.O. and then exhibited in several shows organized in Zürich, has developed a very personal and colourful style which is often humorous and yet conscientiously subordinated to the subject, a style that in the field of applied art makes this artist one of the most effective intermediaries between living art and the contemporary public.

**The Painter Graham Sutherland 376**

by *Manuel Gasser*

G. S. has come into the heritage of the great landscape painters, the only pictorial British art of European significance. It is certain that his first works, like those of Henry Moore, might be called abstract; but what was abstract was precisely the landscape because of a sort of pictorial close-up, resulting in what might be called "micro-landscape", fragments of humus, a field-stone, a furrow, a quarry, treated in a spirit conforming to the dream of an Ossian or a Turner. Later G. S. no longer concentrates on the individual shape of a certain plant or animal, and abandoning the exact copy of externals, he tends to "concretize" the archetypes of the animal or vegetable kingdom, which explains his attraction to the root of a bamboo cane, seen as the symbiosis of two kingdoms, or again his inconsistent attempt at evoking the form phenomenon until he reaches the stage of that "Thorny Branch" that rises to what one might call a demoniacal entity. If this search for the essence, the entity, the archetype, does not fall into intellectualism – and it might have done so – it is because G. S. never loses direct contact with nature: he lives outside London, dividing the year between Kent and Provence where his palate absorbs its light. There is play in his passion for objects, but, an eminently British trait, this game is taken very seriously. G. S. is said to follow on Picasso. The truth is that he sees the language created by the great Spaniard as the only medium for our times. If he modelled himself on someone, it was more certainly the Irish miniaturists, and Grünewald, whom he greatly admires, an attachment revealing the essentially romantic inspiration of this contemporary artist.

**Georg Meistermann 380**

by *Albert Schulze Vellinghausen*

The German painter G. M. was born in 1911; after studying at the Düsseldorf Academy, he began earning his living designing stained glass windows. His works, in which persist traces of the influence of Thorn-Prikker, and also if less directly of Picasso, seem to retain from the early windows the branching effect which gave rise to the term "graphism", whereas in reality it is a growingly conscious quest for pure painting.