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**The School as a Neighbourhood Centre**

by *Adolf Wasserfallen*

The search for better integration between the time spent in school and leisure time is not the only reason militating in favour of the principle of the "open school", for such a school could give adults as well many opportunities to awaken their cultural interests in the largest sense of the term, which also includes physical culture. Despite the partly understandable resistance to the idea, we may nonetheless hope that the use of school premises by the community at large, which is so frequent in rural localities (for sports events, meetings, amateur theatre, etc.), will eventuate in the urban school's becoming a neighbourhood cultural centre. This would be one of the best ways to combat the dual peril of modern society: the isolation of individuals or their annihilation in the anonymous mass. Several solutions are conceivable: community centre without connection with a school,—community centre set up in an old school,—recreation hall (B. Huber type) complementing a school,—centre conceived as a complement of an already existing school (Leimbach),—centre synthesizing all community functions, etc.

**A Challenge Confronting Both Cities and Rural Localities: the Creation of Premises and Institutions Adapted to the Leisure Activities of Modern People**

by *Gustav Mugglin*

The highest aim ought to be to ensure that leisure, in one way or another, serve to stimulate and enrich the personality. In this connection, *Pro Juventute*, for some thirty years, has been endeavouring to give leisure time a meaningful content, not only for abandoned children, but also parents and adults in general. Likewise, both in rural localities and in cities, there have been created workshops, community halls, libraries, playing fields, etc., often in collaboration with gymnastic clubs, music societies or others. But, in order to avoid the necessarily unilateral character of this sort of initiative, it is again *Pro Juventute* that, in concert with the municipal services of Zurich, has created the "Recreation Centre for People of All Ages". In a general way, the school building, while retaining its proper functions, can offer localities and urban neighbourhoods ample premises for community purposes and can thus become the school not only of the child but of the whole man.

**The School and Leisure Time**

by *Jakob Baur*

Municipal Councillor J. Baur, director of education of the City of Zurich, warmly defends the idea of the school as an "open house". To be sure, not everything in a school can be adapted to general public use. It would be necessary to plan supplementary premises for the use of non-pupils (workshops, conference rooms, etc.). However, the advantage, e.g., of more intimate contact between parents and school greatly justifies any effort in this direction, which would be perfectly realizable if recreation facilities do not encroach on scholastic functions, and vice versa.

**Primary School at Hausen am Albis**

1957/58. Architect: *Rudolf Künzli FAS/SIA, Zurich*

The classrooms face the forest (silent zone), the other rooms the recess yard and the playing field (noisy zone). Fountain by the sculptor Josef Wyss.—Cost: Fr. 112.60 per constructed cubic metre.

**Heerenweg Primary School at Aesch near Neftenbach**

1958/59. Architect: *Prof. U. J. Baumgartner SIA, Winterthur, and associates*

This new school intended for three hamlets of a country-district makes possible more varied teaching methods. Class unit: class room proper, hobby room, open-air classroom.

**Playing Field and Open-air Nursery at the "Letzi" School, Zurich**

1959. Architect: *Ernst Gisel FAS/SIA, Zurich*  
Landscape Architect: *E. Baumann, Thalwil*

What was attempted here was the creation of an environment not hampering in any way the creative freedom of the child, and this by way of two elements: fire (fireplace) and water (pools)—plus miniature houses and "highway" for scooters.

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**Fountain and Sculpture at the Sempach Stadt School**

90

After the old school was supplemented by a new building and a new gymnasium, the complex has been adorned with a fountain cut from one solid block of granite and with a bronze by Franco Annoni. Balz Camenzind has done a mural painting for one wall.

**School at Allinge-Sandvig, Denmark**

Architects: *P. Hansen, G. Jensen and F. Monies, Copenhagen*

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This school on the island of Bornholm contains ten classrooms distributed among two buildings. The arrangement of the whole complex was clearly influenced by the nature of the site with its northern slope.

**School Construction in El Salvador**

Architects: *K. Katstaller and E. Schott*

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The little Central American Republic of El Salvador has initiated a vast new educational programme, which includes the building of numerous schools. The two architects named above, both originally Austrian, have made valuable contributions to these building projects. The five schools shown here each contain 16 classrooms, two manual training rooms, a canteen, a lecture room and other subsidiary rooms. Pavilion schools. Great emphasis on ventilation and on protection against the sun and the torrential rains.

**The Art in the new Frauenfeld Secondary School**

by *Walther Rüegg*

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A generous credit of Fr. 45 000.—was granted for the acquisition of works of art for the school building, and the ad hoc committee was left unrestricted in its choices. The absence of a museum in the town only made this project all the more important. The works have been distributed among the vestibule, the music room and the corridors: sculpture by Karl Geiser, paintings by Max Gubler and Carlo Baratelli, stained glass window by Max Hunziker, etc., and 32 engravings.

**Art Teaching in an Experimental School**

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As Simo Sivenius, rector of the school in question, points out in the first article, this school was founded in Helsinki on private initiative and in the spirit of the "Urania" club, which, taking issue with traditional methods of education, had sought teaching methods that assured as little gap as possible between practice and theory. In addition, the architect Keijo Petäjä sums up what was accomplished over the years when he taught drawing at the same school, where, not losing sight of the revolutionary character of modern art and of the child's natural gift for imposing order on things, he endeavoured—and successfully—to awaken in his pupils the sense of the elementary (shapes and colours).

**Modern German Sculpture**

by *Franz Roh*

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The author discusses three young German sculptors who have to a great extent freed themselves from the human figure and also from the solid volume. Herbert Hajek (born 1927) lives in Stuttgart; he defines as follows his working procedure: "I don't just model wax and bronze, but space itself... You can enter my sculpture, look at it from within." His most recent works emphasize strata. "From global space, a current, as it were, emanates and infiltrates the stratifications."—Emil Cimiotti is of the same age and also lives in Stuttgart. Like Hajek, he began with the human figure. His sculptures, henceforth abstract, are more supple and fuller than those of Hajek, more "animal".—Born in Düsseldorf in 1922, Norbert Kricke creates, with metal, linear systems, first strictly geometrical lineaments which then gradually become irrational entanglements. Since 1956 his sculptures have been composed of parallel bars, the groups of which intersect like rays that lose themselves in space. In 1959 the architect Gropius had him come to America to study with him the new possibilities of architectural sculpture.