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**Installations and architecture**

by Enzo Frateili

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In this Issue we are publishing the conclusion (cf. No. 7/1966, p. 264) of an article dealing with the invention of technical installations and their increasing influence on architecture. To an ever increasing extent buildings are being protected against the elements not by thick walls but by installations, and to a corresponding extent the installations are becoming apparent as elements of architectural design.

**Rationalization in school construction**

289

The introductory discussion between the architect Alexander Henz, Niederlenz, and the editor of WERK has to do with questions of rationalization in school construction and the part played in it by competition. In particular, attention is called to the fact that, along with planning and execution, the political factor has to be taken into consideration.

**Kindergarten in Niederlenz AG and pre-fabricated kindergarten pavilion**

291

Architects: Metron Group, Niederlenz

A pre-fab children's pavilion designed by the Metron Group, representing an intermediate idea between the traditional style of building and industrial construction, was erected for the first time by the Commune of Niederlenz, but the principle has since then been improved on in view of applications in other communes of the Canton of Aargau and elsewhere.

**Kindergarten in Zumikon ZH**

294

Architect: Alfred Bär SIA, Zurich

The building consists of a double kindergarten and two teacher's flats. The basic idea of the kindergartens is the emphatic articulation of the tracts aiming at a facilitation of the grouping of the complex; this accounts for the fact that the cloakroom and, especially the gallery, have been integrated with the doll room.

**Kindergarten in Chiasso**

296

Architect: Flora Ruchat-Roncati, Lugano

The three divisions of the kindergarten represent the first stage of a school centre, which will later on comprise a primary school, a secondary school and two gymnasiums.

**Kindergarten in Biasca**

298

Architects: Aurelio Galfetti SIA and Ivo Trümper, Bedano

In the centre of Biasca there was erected this kindergarten made up of two divisions; it is to be supplemented later on by a kindergarten on the north exit and still another one on the south exit of the long village street.

**Competition plan for a kindergarten in Viganella**

300

Authors: Aurelio Galfetti SIA, Flora Ruchat and Ivo Trümper, Bedano

The competition called for a general plan for a school centre in Viganella and, within the scope of this conception, a building with six kindergartens, which are conceived in this plan as independent divisions.

**Kindergarten on Talbachstrasse in Frauenfeld**

302

Architects: Kräher & Jenni, Frauenfeld

In fine weather the 80 children of this kindergarten gather on the forecourt, from which there is access to the two classrooms, which are designed as living-rooms.

**Kindergarten in Bettingen BS**

304

Architect: Wilfrid Steib BSA/SIA, Basel

The kindergarten room of this building, which also contains a two-room flat, is characterized mainly by the open timber construction of the roof.

**Primary school in Ettingen BL**

306

Architect: Wilfrid Steib BSA/SIA, Basel

The building has to be integrated in a still unspoiled landscape among fruit trees and fields, which, however, will presumably be built over in the future, its eventual appearance being as yet undetermined. This being the situation, a simple building with characteristic rough white rendering proved to be the correct solution.

**Hexagonal school pavilions**

310

Design: team 2000 | H. U. Scherer, Zurich

A one-storey schoolhouse can be erected with integration of hexagonal classrooms in such a way that each unit is provided with forecourt, cloakroom and toilets.

**Locarno Grammar and Bünzmatth School in Wohlen AG**

311

Architect: Dolf Schnebli SIA, Agno TI

The two schools are comparable in that both contain square classrooms with skylights, grouped around the hallways. This lighting system as well as the small-scale lateral windows give the classrooms an atmosphere that is conducive to learning.

**The decorations in the Locarno Grammar School**

317

by Dolf Schnebli

The decorations in the Cantonal Grammar School of Locarno were intended by the architect to be a self-evident constituent of the plastically formed environment of the pupils. While some artists produced pictures for specific locations, Livio Bernasconi, Pietro Travaglini and Flavio Paolucci preferred to paint directly on the walls, ceilings and supports, Bernasconi in a two-storey hallway, Travaglini beneath the science rooms. Three bronze sculptures by Max Weiss were set up at various points in such a way that they are discovered from different angles by one walking through the school. Four tapestries on the theme 'Castles in the Ticino' were produced by women of the Maggia Valley following designs by and under the direction of Silvia Heyden-Stucky, Isabelle Dillier and Virginia Gaggioni.

**New Abstraction in Germany**

322

by Juliane Roh

Informal painting is now being succeeded by a tendency observable among young artists which corresponds to the abandonment of expressionism after the First World War. On the one hand, there is apparent a movement toward ready-made objects and the trivial things of everyday life (Pop Art); on the other hand, a new abstract movement is becoming evident. The author presents six German artists who adhere to the New Abstraction. Eduard Micus animates white canvases with delicate structural seams and insular spots of colour; Lothar Quinte articulates dark strips with narrow bands of intensely bright shades. Georg Karl Pfahler brings into precisely designed contact uniform coloured segments of circles and ovals. Winfried Gaul paints signs and signals. Kaspar-Thomas Lenk takes thin uniform plates and with them builds up layered relief constructions which in one layer he accentuates chromatically, and Utz Kampmann combines in his objects colour and concrete volumes. Abstract design with these artists is going into a new phase which is characterized by an attempt at distance effects, simple proportions and ornamental symmetry.