



*Left: Werk, October, Zurich. An issue devoted to the problems of town-planning produces as one solution a tower-house flanked by serpentine apartment buildings, to be set in a garden zone. By Otto Senn.*

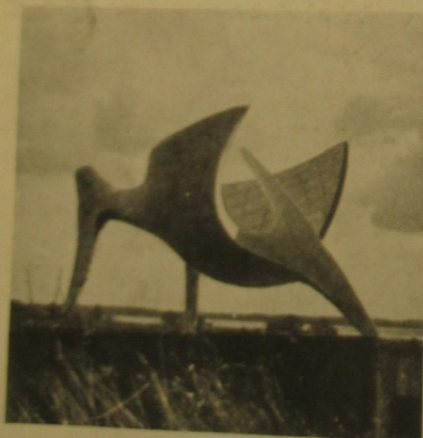
*Right: Architektur und Wohnform, December, Stuttgart. The graceful lines of this staircase are typical of pleasing asymmetrical designs in a home near Stuttgart. By Rolf Gutbrod and Denes Holder.*



A s a m p l i n g o f m a g a z i n e s



*Above: Form, No. 7, Stockholm. The concentric whorls and off-center shapes of these bowls are characteristic of new designs in glass by Vicke Lindstrand. Other specimens shown are marked by tenuous tracings, figures.*



*Above: Bonytt, October, Oslo. This object could be anything. Actually, it is the model for a sundial. The pointer casts its shadow on a network of lines in the bowl to mark the sunny hours of the day, month, season.*

*Below: Domus, No. 261, Milan. Not a bowling pin, but an ingenious chest in which form belies function, is this piece designed by Mario Tedeschi. Its bulbous shape conceals drawers of varying sizes.*

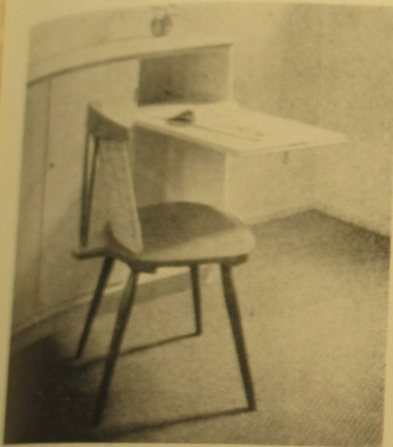


*Above: Esthetique Industrielle, No. 3, Paris. Distinguished by ingeniously-placed cutouts, this nail-studded plywood scoop chair is the result of assembly-line production in Australia.*



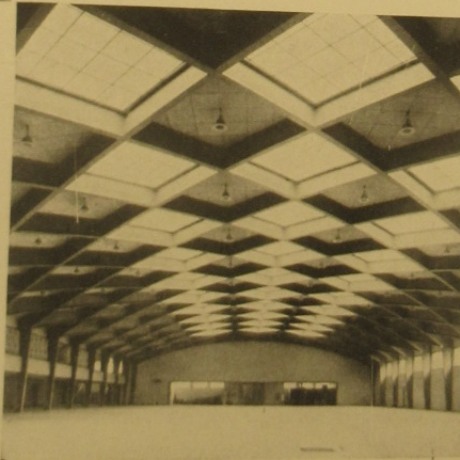
*Left: Architectural Design, October, London. The Mermaid Theatre, on a private estate near London, eliminates the proscenium to recreate a Shakespearian stage, bringing the audience closer to the play.*

f r o m a b r o a d



*Below: Techniques & Architecture, No. 9-10, Paris. A striking, light-filled ceiling gives unshadowed visibility to regional wares in a huge hall built to accommodate the Lausanne Trade Fair.*

*Above: Die Kunst und Das Schöne Heim, November, Munich. In a one-room apartment filled with surprisingly Shakerish furniture, a cane-backed chair pulls up to a space-saving cupboard turned desk.*



*Above: Architektur und Wohnform, October, Stuttgart. This chair and its counterparts, mounted on ash frames, seated visitors to the Hanover Furnishings Fair, whose displays are given detailed treatment in this issue.*



*Left: Domus, No. 262, Milan. Human fish swim in and out of this colorful mosaic construction set underwater in a pool shaped by Giulio Minoletti to look as much like a lake and as little like a tank as possible.*

*Right: L'Architecture D'Aujourd'hui, No. 37, Boulogne. Like a convention of supple ghosts are these chairs now mass-produced in France. The fluid plywood seats rest on single supports of bent wrought iron.*

