

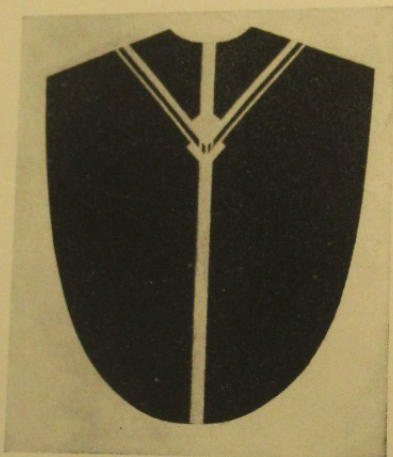
A sampling of magazines



Above: *Bauen und Wohnen*, No. 2, 1952, Munich. Dining corner of an immense mezzanine living room, in an apartment where massive rough walls contrast effectively with smooth ones.



Above: *Art et Industrie*, No. 22, Paris. In Princess Gourielli's white-walled Riviera house, dark antiques achieve fresh distinction through well-spaced arrangement.



Above: *Form*, No. 9-10, Stockholm. This vestment, simple, liturgical, typifies a current effort to unclutter ecclesiastical design, especially textile design.



Above: *Sinkentiku*, November, Tokyo. Padded flip-flops on Yoshimura's contour chair can be switched from one end to the other, should its occupant wish to put his feet up.

Below: *Dansk Kunsthåndvaerk*, December, Copenhagen. Architect Karen og Ebbe Clemmensen experiments with a cradling little chair of plywood.



Above: *Domus*, No. 266, Milan. Carlo de Carli's furniture gets a retrospective going-over in this issue, chronologically and constructionwise. Pictured: a 1951 table.



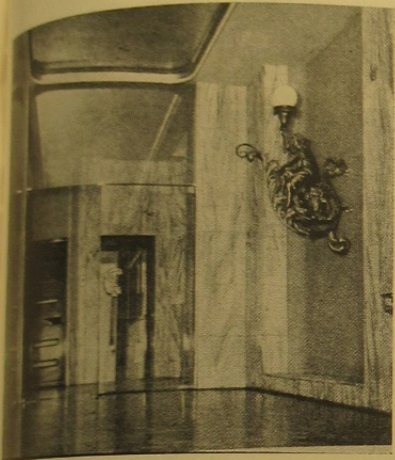
Above: *Prospettiva*. Gilded lamp provides focal point in hall of a Milan apartment. Design by Pasquali and Carli.



ness



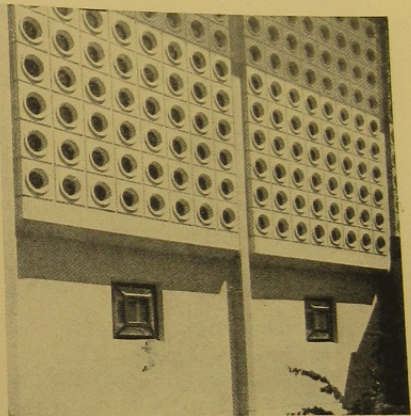
22, Paris. In Riviera house, function through



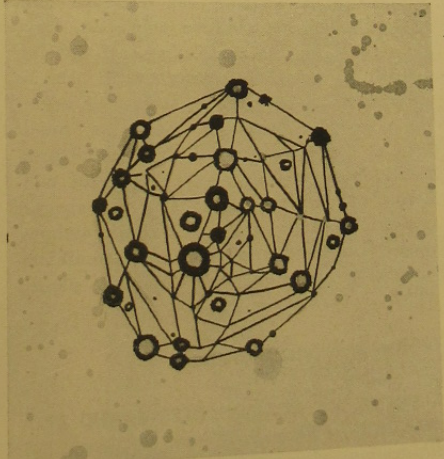
Above: Prospettive, No. 1, Milan. An old, gilded lamp provides contrast in the spang-new wall of a Milan apartment project by Alessandro Pasquoli and Carlo Galimberti.



Above: Edilizia Moderna, No. 47, Milan. Color-decked apartment houses are examined, among them this merry facade, a model in painted aluminum.



Above: Werk, February, Zurich. Punchboard walls light a diamond-shaped church in Genf, shown in an issue filled with new designs for Protestant churches.



Left: Dansk Kunsthandaerker, February, Copenhagen. Hans Wegner makes sturdy, interlocking furniture for children. As is obvious, it isn't hard to assemble.



o de Carli's over in this onwise. Pic-



Right: Domus, No. 266, Milan. In a model for a bank, Franco Albini splits windows off-center, angles them out and in to catch as much light as possible in a dark street.