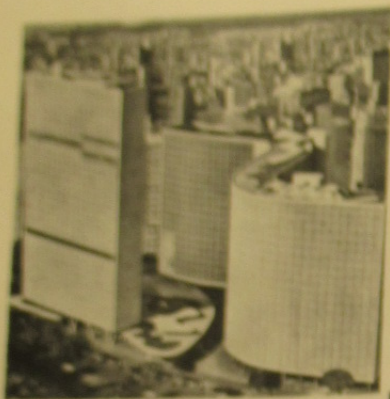


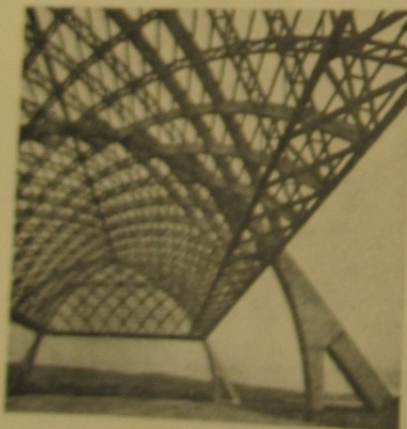
A sampling of magazines



Above: *Brasil Moderno*, No. 2, 1951, Rio de Janeiro. In Sao Paulo, South America's largest hotel is going up. Designed by Oscar Niemeyer, the hotel is conceived as a complex of buildings resembling Rockefeller Center.



Above: *Bonytt*, No. 2, 1952, Oslo. To stimulate design at home, this winter Oslo arranged an exhibit of Italian industrial design which included, among many examples of glassware, this aluminum decoration by Genni Muchi.



Above: *Journal of Royal Institute of British Architects*, March, 1952, London. P. L. Nervi's skeletal reinforced concrete hanger shows up in excerpts from an exhibition of Italian architecture, 1926-1951 current in London.



Below: *Werk*, December, 1951, Zurich. The ultimate in omnipotent, all-purpose furniture design may be presaged in this living room unit, which accommodates books, dishes, lamps, radio, and people in a single structure.



Above: *Nueva Vision*, December, 1951, Buenos Aires. A new magazine devoted to all the visual arts is launched with a study of Antonio Bonet, eminent South American architect whose Villa La Rinconada shows Corbusier influence.



Above: *Architektur und Wohnform*, No. 3, 1952, Stuttgart. Some twentieth-century zeitgeist has been injected into classroom equipment by architect Edward Ludwig of Berlin, in this light, movable bentwood desk and chair set.



Above: *L'Osature Metallique*, Brussels. Among Italy's plans has been that of converting modernized vehicles like more passengers efficient.



Above: *Bauen und Wohnen*. Employees of the new, modern store are the best store planning which recreation terrace over.



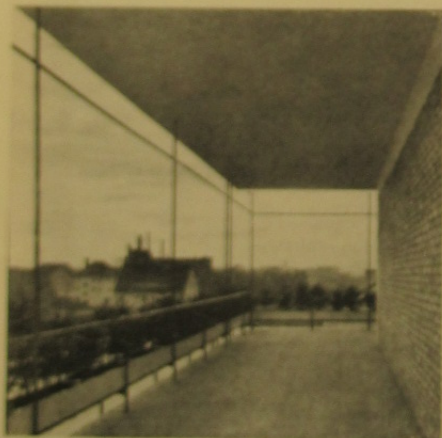
Above: *L'Osature Métallique*, January, 1952, Brussels. Among Italy's postwar problems has been that of converting old streetcars into modernized vehicles like this one, carrying more passengers efficiently, economically.



Above: *Die Kunst und Das Schöne Heim*, February, 1952, Munich. "Gradually," say the editors, "Germany is catching up with modern planning." To illustrate: a fashion salon whose plan is as free-form as some of its furniture.

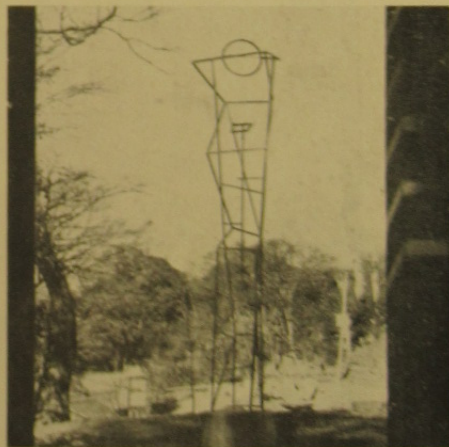


Above: *Nuestra Arquitectura*, No. 11, 1951, Buenos Aires. A long and sinuous circular stair, its pleasures more visual than physical, was added by De la Puente and Bustamante in remodelling a Rio de la Plata bank.



Above: *Bauen und Wohnen*, No. 3, 1952, Munich. Employees of the new, glassy Merkur department store are the beneficiaries of modernized store planning which includes a penthouse recreation terrace overlooking Nuremberg.

Below: *Sinkentiku*, February, 1952, Tokyo. The American sculptor Isamu Noguchi and the Japanese architect Taniguchi collaborated on The Faculty Retreat at Keio University, a memorial to the sculptor's poet father.



Above: *Sinkentiku*, February, 1952, Tokyo. Noguchi's sculpture adorns the gardens of the Keio Faculty Retreat. The ascendant iron forms of "Gakusei," "The Student," is the sculptor's dedication to aspiring youth.

