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Tre Tetti Vacation House Complex in Monti, Locarno 461
Architect: Manuel Pauli BSA/SIA, Zurich and Cavagliano

There are three reasons for the mushroom shape of the three houses: The forest and the natural terrain is to be preserved. The living area is to enjoy an unimpeded view out over the tops of the trees. And the foundation costs can be kept to a minimum.

Home of the Architect in Liaskogen, Oslo 466
Architects: Kjell Lund & Nils Slaatto, Oslo

Around three installation shafts of concrete – for water mains, fireplace and cooking – there is disposed a timber structure of girders and beams dividing off the large-scale tracts. The living tracts are situated on different levels and are ingeniously interconnected.

G. House in Itschnach, Zurich 469
Architects: Schwarz, Gutmann and Gloor, Zurich

On a residual site with a view towards one side only, a relatively large building had to be erected. The absence of a park had to be compensated by employing architectural means. The large spans without stringers called for outside walls of concrete. The interior walls are of brick, which is either rendered or covered with boarding.

Home at West Heath Road 9, Hampstead, London 476
Architect: James W. Gowan, London

The floor arrangement on each of the four floors of this house is open and flexible, but the different tracts can be closed off at certain points by means of doors. Since the view is on the north side, the rooms are all oriented north and south. Of particular interest are the built-in furniture elements constructed of bent sandwich panels of wood and sheet-metal.

House for two Families in Kerzers 482
Architects: Atelier 5, Berne

Although the site provides a fine view, the terrain is so constructed that there is no apparent spot on which a house can be built. For this reason, the house had to be designed in such a way that it creates its own foreground. This is effected by the open articulation of the structures, the constitution of an entrance court and the dividing-off of the garden from the surrounding landscape.

Home in Hamden, Connecticut 486
Architect: King-Lui Wu, New Haven

The architectural concept is based on an alternation of low and high tracts within the scope of the strong outside walls. Daylight enters the house at all points in a very expressive way. The views from the house are carefully varied: besides the large glazed wall, there are small windows everywhere commanding concentrated panoramas of the countryside.

Tuscan-Umbrian Art from the Casa Coray Collection 490
by Peter F. Althaus

The collections assembled by the author Han Coray in his house, which is magnificently situated on the Lake of Lugano, owes its attractiveness mainly to the contrasts of types of art drawn from all kinds of cultures and epochs. Along with the Romanesque and Gothic figures of wood, one of the main features here is the painted crucifixes and Madonna figures dating from the twelfth and thirteenth centuries from Tuscany and Umbria. The article singles out four of these astonishingly well-preserved examples of Italian art on its development away from the constricting canons of its Byzantine models.

Mark Tobey 494
by Jean-Christophe Ammann

The painter Mark Tobey, born in Centerville, U.S.A., in 1890, in the years after the First World War discovered the Baha'i faith, a religious universalist creed of an optimistic tendency. There subsequently developed in his work a symbolic stylization of movement in the sense of a pictorial representing of an inner state, this endeavour occupying the artist down into the late 'fifties. – The author follows up the stages of the development of Tobey's style. In the works created between 1940 and 1945 there becomes visible an essential component of the mature period: the obsessional repetition of a gesture. This 'white writing', the endless articulation of pictorial moments, leads relatively quickly to total abstraction. The following ten years are characterized by the shift from the linear, non-coloured stroke to the broader brushwork applied as a chromatic carrier, so to speak. A series of sheets done in Sumi ink around 1957 winds up this period, their manner conveying a liberating spontaneity. His development since is characterized by an endless, complex repetition of the same pictorial element; a sense of space emerges from the expansion of these formal repetitions. 'Always in movement ... – that is how the Greek philosophers saw the essential being of the soul – so, I have tried to tear out just a few scraps of that beauty which makes up the miracles of the Cosmos and which is in the multi-facetedness of life.'