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Home with Workshop and Storehouse at Humlikon ZH 347
 1963–64. Architect: Otto Kolb, Brüttisellen and New York

The house proper, whose forward-projecting wing furnishes the canopy for the loading room, rests on the workshop structure and five garages.

Home at Erlenbach ZH 350
 1961. Architect: Peter Steiger, Zurich

A characteristic feature of this house is the broadly projecting roof structure with the central chimney block constituting the core of the house.

Holiday House of an Architect at Parpan GR 352
 1962–63. Architect: Walter Niehus BSA/SIA, Zurich

The house comprises the family tract, a guest tract and the common central living tract with dining-nook and kitchen.

Holiday House in the Country at Carona TI 354
 Architect: Giovanni Dall'Antonia, Lugano-Castagnola

The overwhelming panorama of 180° is balanced by the view into the relaxing patio.

Villa Vettakollen in Oslo 356
 Architects: Hultberg, Resen, Throne-Holst, Oslo

On the north-east the structure presents a closed-in wall, on the south-west it opens up to receive maximum sunlight, to command a view and to take in the private garden.

Holiday House at Weggis LU 359
 1964. Architects: Nees & Beutler, Basel

The holiday house, which is later on to become a permanent home, has a swimming pool, which can also be used in winter.

Single-family House at Oberrüttenen SO 362
 1961–62. Architect: Fred Hochstrasser, Ulm and Winterthur

The living level extends between a continuous projecting foundation deck and a continuous horizontal roof slab, with direct access to the outdoors.

Three Single-family Houses on Waserstrasse in Zurich 364
 1961–63. Architect: Lorenz Moser SIA, Zurich

Three single-family houses were erected on an angular site, and each is designed around a principal volume with staggered, inward-pitched ceiling.

Boathouse in Brunnen SZ 367
 Architect: Rolf Keller SIA, Zurich

The boathouse has a small lounge-bedroom, which can be used by the owner during the construction of his new holiday house.

Houses with two Privately Owned Flats Each in Thun BE 368
 1962–63. Architects: Rolf Limburg SIA and Walter Schindler SIA, Zurich and Berne

On a densely built-up south slope there was erected a fairly large and a smaller house, each of which contains a flat for the owner and a second one for sale.

Single-family House at Oberrüttenen SO 370
 1962. Architects: O. and H. J. Sperisen, Solothurn

The house with its contrasting roof slopes, which are recognizable everywhere in the interior, stands before the natural backdrop of the steep Jura at the foot of the Weissenstein.

Home at Shipton-under-Wychwood, Oxfordshire, England 372
 Architects: Stout & Litchfield, London

The week-end house consists of eight separated, one-storey units with their own canopies. The side with the eaves is in each case one large window; in the other outer walls there are only narrow apertures.

The Painter Wilfrid Moser 376
 by Peter F. Althaus

The Swiss painter Wilfrid Moser, who was born in Zurich in 1914 and now resides in Paris and Ronco sopra Ascona, had the advantage of cultivated parents and grew up surrounded by the works of Utrillo and Rouault. Also after he went abroad, their influence remained with him in all his work. On the other hand, his work is largely determined by his involvement in general human and social problems. In the dynamic spontaneous painting of his more recent works there appear again and again human figures. The earth, vegetation and flesh tones also lend an effect of closeness to reality to his pictures. Intensity and self-mastery are stepped up even more in the generously conceived recent compositions.

The Architectonic and the Organic in Mirko's Work 380
 by Carola Giedion-Welcker

Mirko Basaldella, born in Udine in 1910, studied first in Venice and Florence, and then with Arturo Martini in Monza and Milan. Since 1934 he has lived in Rome. Beginning in 1935 there appear his first independent works. His creations, wholly in the Mediterranean spirit, proceed primarily from the human figure. A journey to the Near East (1952–53) turned out to be a decisive experience for him: the dancer theme, which has already appeared in different guises, assumes a ritualistic character; the sacred or warlike figures express the idea of the reduction to anonymity and subordination of man to higher cosmic and religious ties. Mirko professes his faith in the permanence of the magically expressive image which also possesses validity for our time. Alongside massive idol-like figures of monumental verticality there are works of sheet copper whose cut out and bent parts create spatial tensions. In both groups there appears a marked tendency toward the architectonic. Several of his principal works are therefore created for inclusion within an over-all architectural complex: the bronze screen before the Roman Fosse Ardeatine, where in the Second World War the hostages were executed, the cross on the monument for the Italian victims in Mauthausen and the brilliant mosaic fountain in La Spezia.