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**Students' Residences in Urbino**

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1962–1965. Architect: Prof. Giancarlo De Carlo, Milan

The expansion program of the University of Urbino comprises not only the physical extension of the building complex, but also of the facilities for the students, which is something new in Italy. The Capuchins' student quarters represent the first stage in this program; the site chosen is located on a hill on which the old monastery stands, which is soon to be renovated as seminar building and residence for professors. The student residence complex extends over the entire hill and consists of the two main tracts: the residence tract for 150 students and a block for the installations in common. The block is the core of the whole complex. In a sequence of tracts, which are integrated on different levels in three cylindrical structures there are situated the dining-rooms, the lounges and the library. The terraces are interconnected via ramps, and they are also tied in with the student quarters. These quarters are lined up along the branching lanes and consist of a group of identically dimensioned cells which can be combined by means of horizontal and vertical coordinates determined according to a module, depending on the character of the terrain. Each cell contains two equally dimensioned flats on two floors, with two ante-rooms, which, in sequence, constitute the covered passageways giving access to the complex.

**The Israeli National Museum in Jerusalem**

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by Friedrich Czagan

The complex of the Israel Museum in Jerusalem consists of a group of buildings: the archaeological museum, the Bezalel Museum, both by the architects Alfred Mansfeld and Dora Gad; also the Shrine of the Book (architects: Frederic Kiesler and Armand Bartos), and finally the sculpture garden, which was designed by Isamu Noguchi.

The first two complexes recall the timeless architecture of the villages in this country. The sequence of pavilions, which are built on the basis of a uniform module, runs from north to south over the crest of a hill. Possibilities of extension are incorporated in the basic conception and will soon prove to be necessary.

A glazed white dome soars up from the ground: the Shrine of the Book. A black basalt wall set against the bright dome symbolizes the struggle of the sons of light against the sons of darkness – the contents of one of the scrolls kept here.

**Community Hall in Frankfurt on the Main/Sindlingen**

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Architect: Günter Bock, Frankfurt am Main

The building is situated on a semi-circular square which constitutes the centre of a garden suburb laid out in the Twenties. The community hall contains an auditorium for 550 spectators, with platform-stage and orchestra pit, which is polyvalent. A refreshment room with bowling-alley as well as an 'Open Door House' with club facilities and workshops for young people are likewise available along with a library and a maternity guidance clinic. The construction is made up of reinforced concrete wall sections and reinforced concrete girders which together constitute structural elements which are slightly staggered both in elevation and in plan. Interstitial glass strips, for the most part puttied directly to the concrete, furnish all wall surfaces with diffuse oblique light.

**The Elysée Secondary School in Lausanne**

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1961–1964. Architects: C.+ F. Brugger FAS/SIA, Lausanne

This school as well as the one described below are integrated in a park which is situated overlooking Lake Geneva at the top of a gentle slope. Owing to the character of the site, the buildings are disposed stepwise. At the upper end there is access to a large court formed by the Cantonal Art School, the auditorium of the secondary school and the main building for the upper classes. This main building is distinguished by the dimensions of its interior hall, which is illuminated via the roof. On the next level below this building is the large lower-class tract with long face looking on to the lake. Adjoining this tract and still one level lower is the gymnasium complex. The entire building comprises 42 standard classrooms, 26 special classrooms, 3 gyms and the hall for rhythmic dancing. The gardens are also laid out in steps, maximum care having been taken to spare the existing stand of trees.

**Cantonal School of Applied Arts, Lausanne**

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1962–1964. Architects: C.+ F. Brugger FAS/SIA, Lausanne

In the park described above there is also located the Cantonal School of Applied Arts. Its situation and its design can be explained by the desire to preserve large parts of the unusually beautiful park. At the same time an attempt was made to erect a thoroughly modern building, which creates an atmosphere of contemplation and a feeling conducive to artistic creativity. There has been created a building whose interior volumes interpenetrate and produce an effect of lively variety owing to alternations in dimension. Special attention was devoted to the lighting system, which is capable of heightening the subjective experience of three-dimensional space. The central hall, the draughting-rooms and even the utility rooms are so laid out that they can always be employed for exhibitions and yet at the same time constitute the everyday environment of the students.

**Georg Schmidt. Recollections of a pupil**

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by Carlo Huber

The author, a pupil of the former director of the Basle Art Museum, deceased in May 1965, depicts the teaching activity of his one-time master. Georg Schmidt's endeavours took place on many levels: in his lectures in the auditorium of the Art Museum, in exercises for candidate drawing teachers, in numerous guided tours in the Art Museum and in the exhibitions of the Kunsthalle, in lectures, in publications and in countless small contributions in periodicals and newspapers. Georg Schmidt let slip no opportunity to spread the light and to report on the activity of the Art Museum. At the basis of all his work was a pronounced feeling of responsibility over against the public, a very high degree of intellectual clarity and concise simplicity of language.

**Paul Klee's great final works**

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by Walter Ueberwasser

The final works of Paul Klee have been the objects of the most various and often contradictory interpretations since 1950 in monographs and other publications. The author undertakes, on the basis of a picture of 1937, three major works of 1938 and a final picture dated 1940, to describe the spiritual content of this final period, in which endeavour he interprets the pictorial symbolism and proceeds from the realization that the composition is often to be read in the manner of a polyptychon, as a temporal sequence, horizontally or in a circle. Motifs which engaged Klee from the time of his youth: the bridge, birds, Prometheus, the ship, become in this way the media conveying his artistic message to posterity.