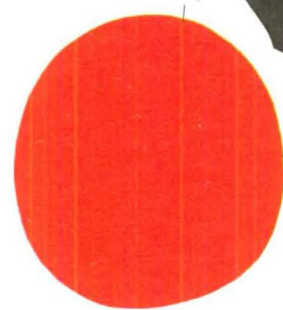


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OCTOBER 1945 • CASE STUDY HOUSE NO. 6

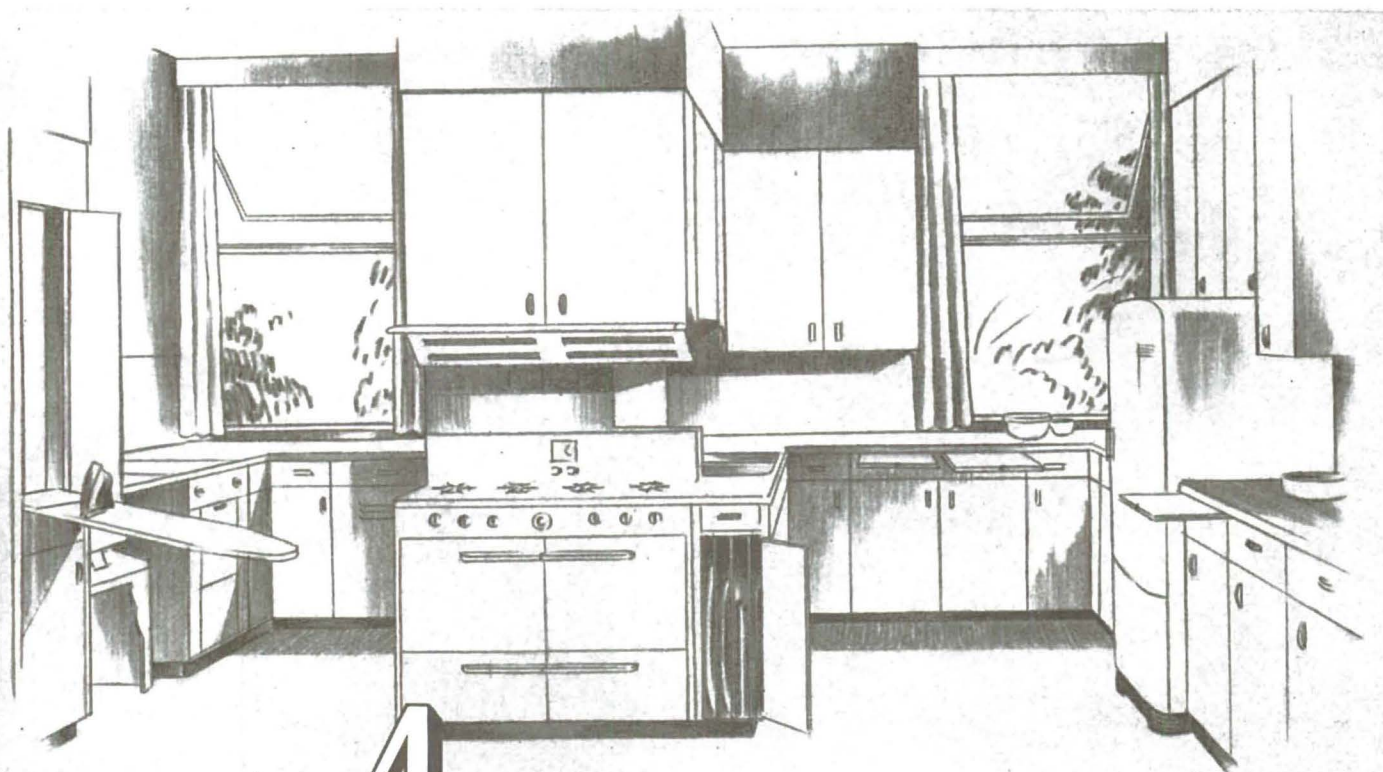
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# MODERN

## THE MODERN APPROACH FOR MODERN KITCHENS



### CASE STUDY HOUSE NO.

# 4

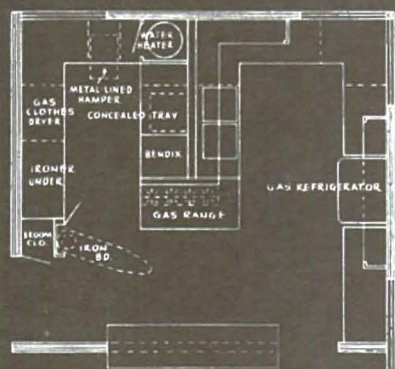
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**CREDITS** on the **Ralph Rapson** CSH No. 4 in the September issue should include **Shirle Rapson** for the model and **Hedrich-Blessing** for all photographs.

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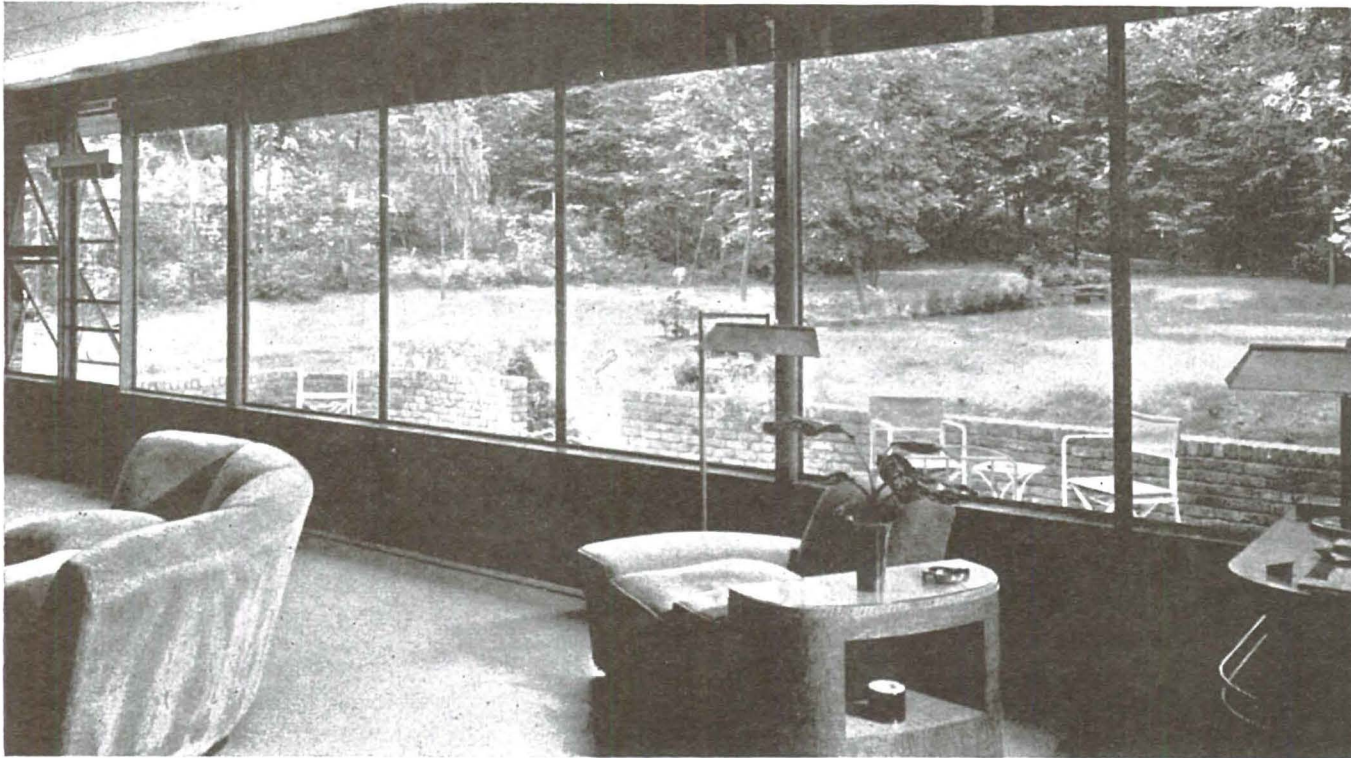
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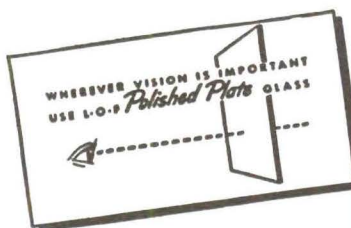
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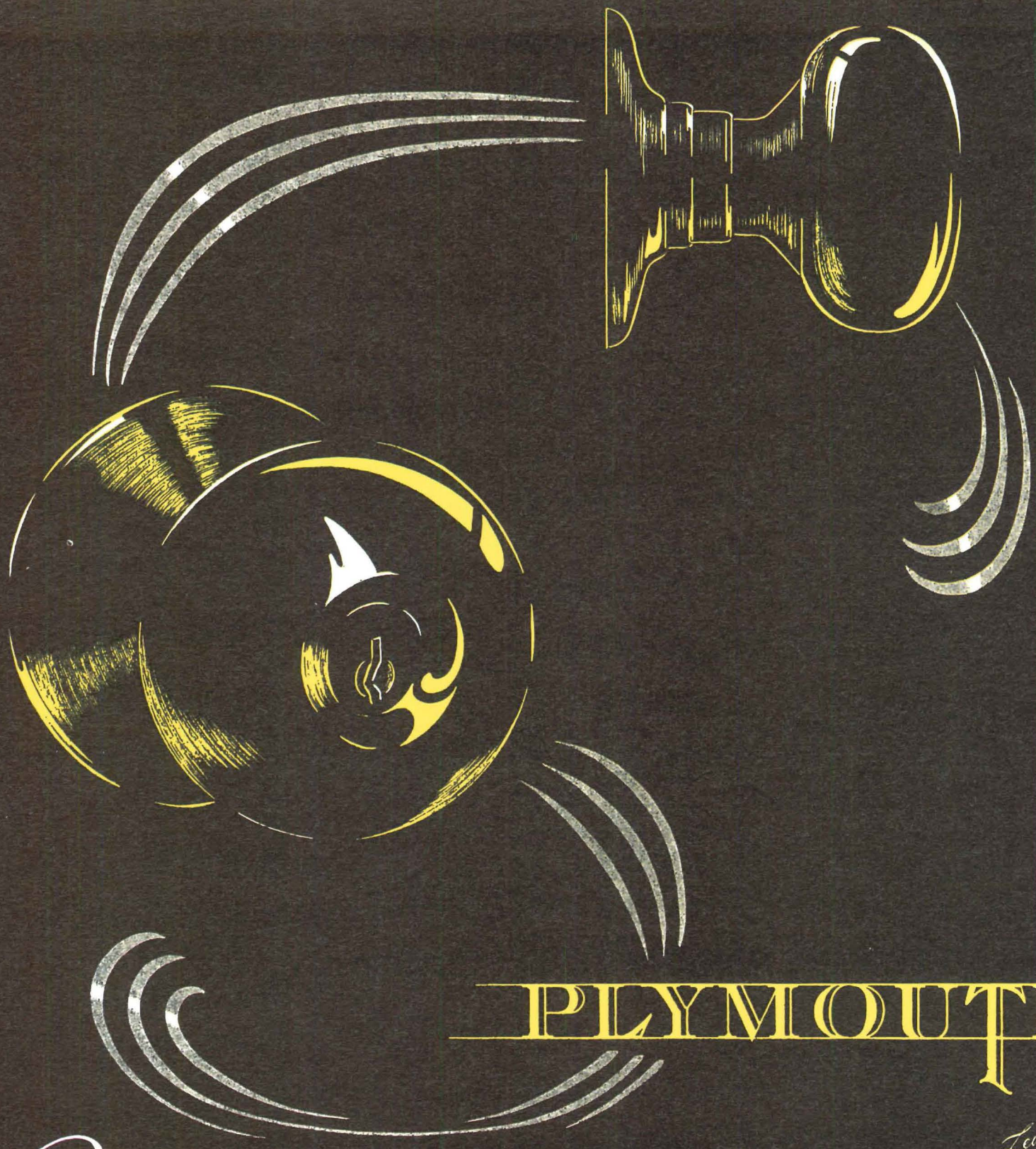
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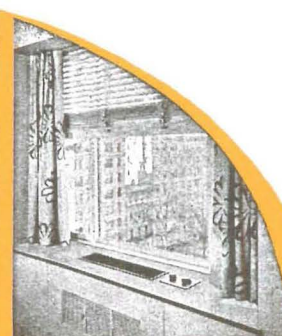
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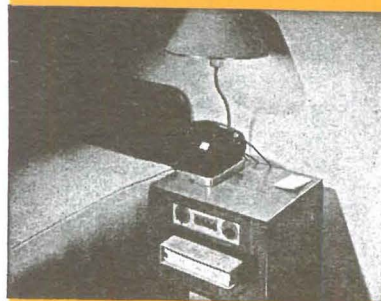
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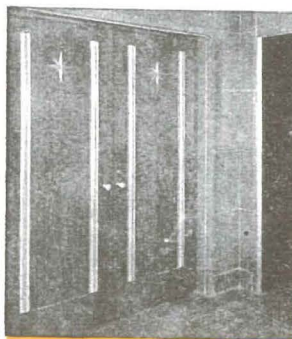
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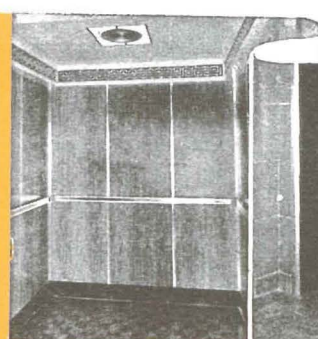
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- Column Covering
- Plates about Elevator Buttons
- Bedroom Furniture Tops
- Window Sills



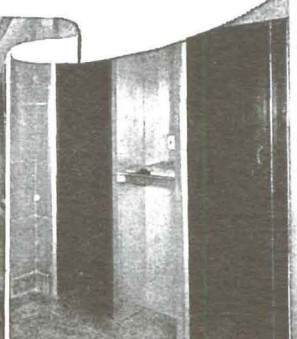
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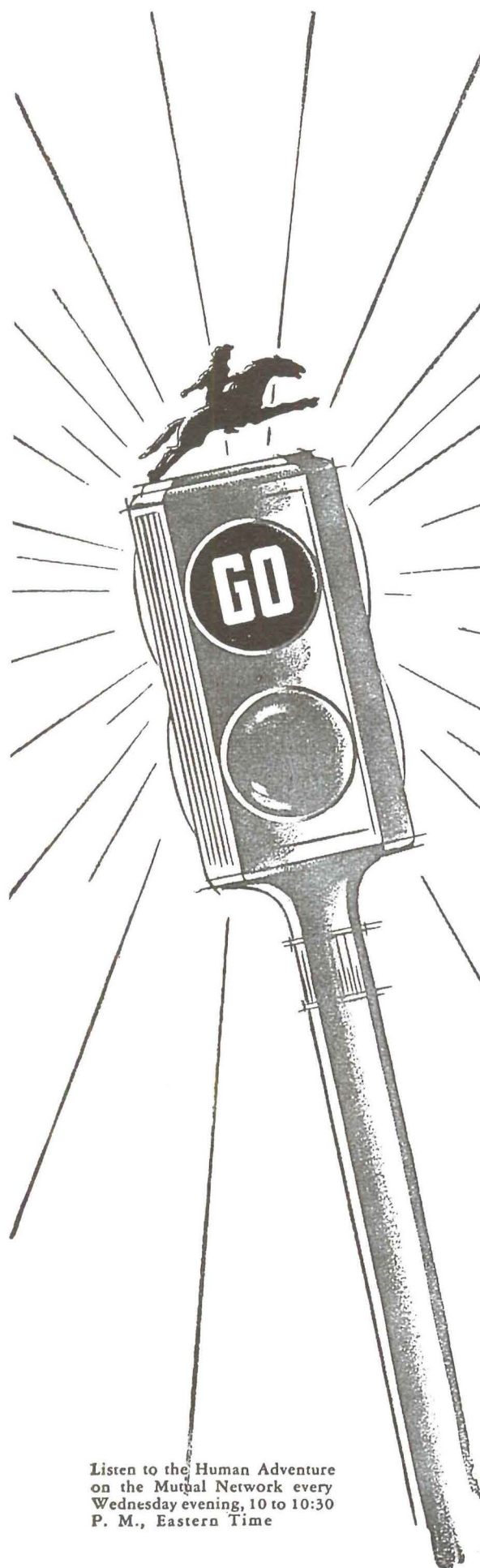


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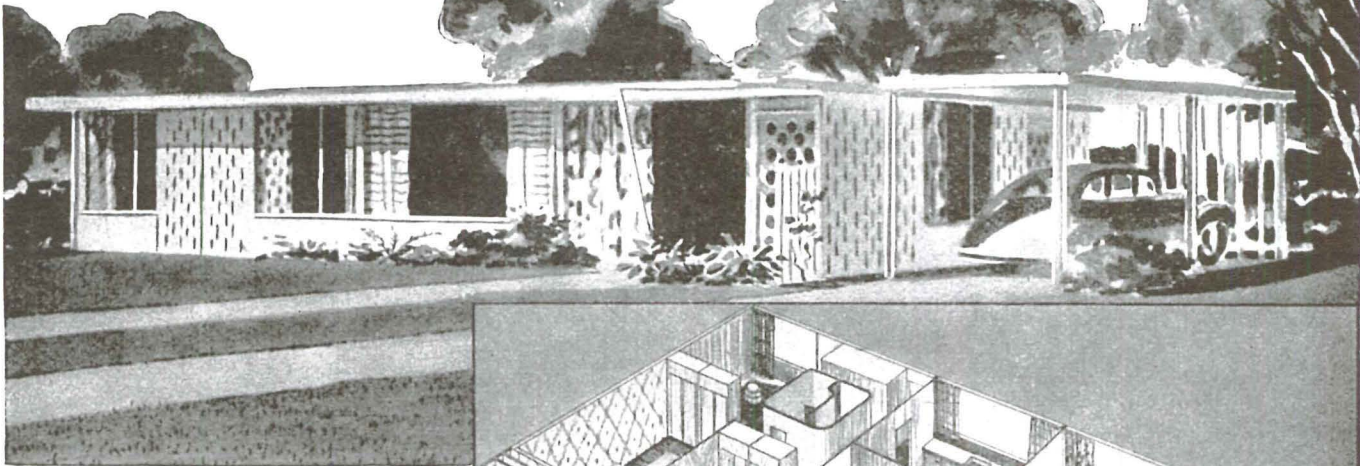
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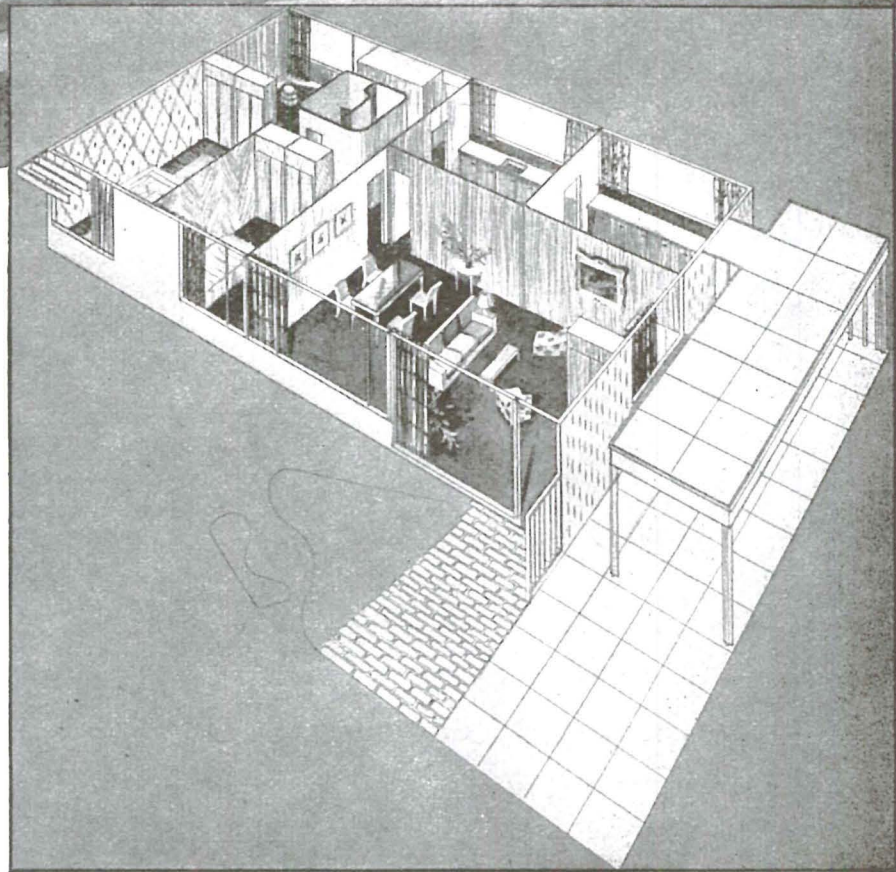
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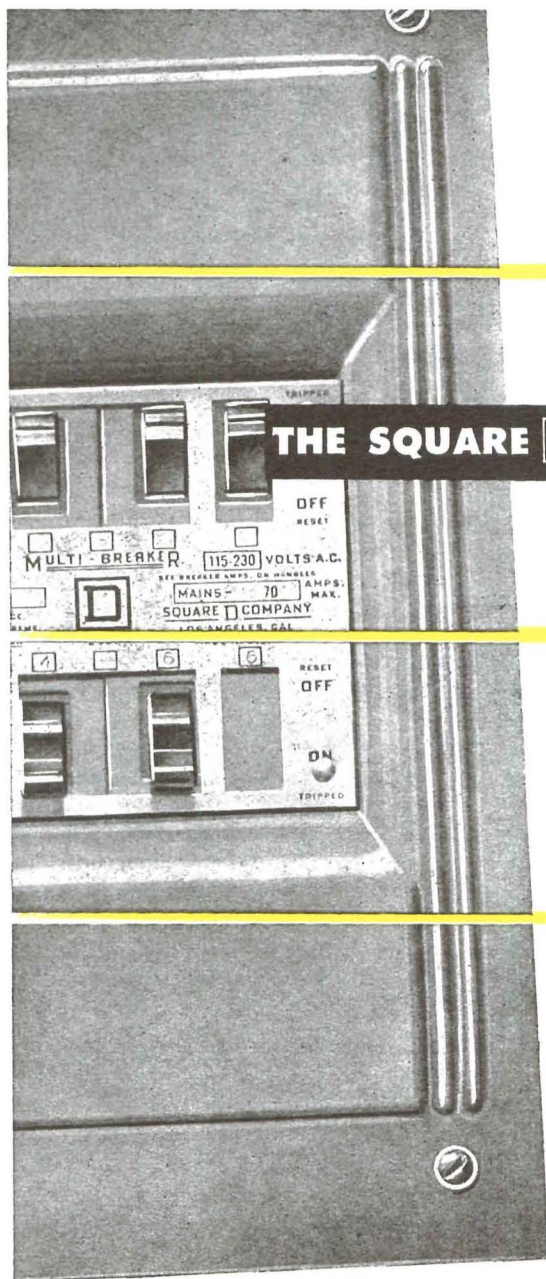
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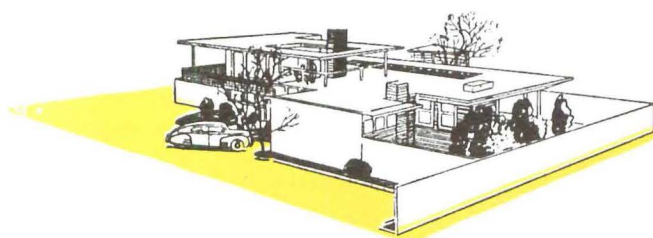
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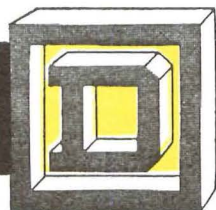


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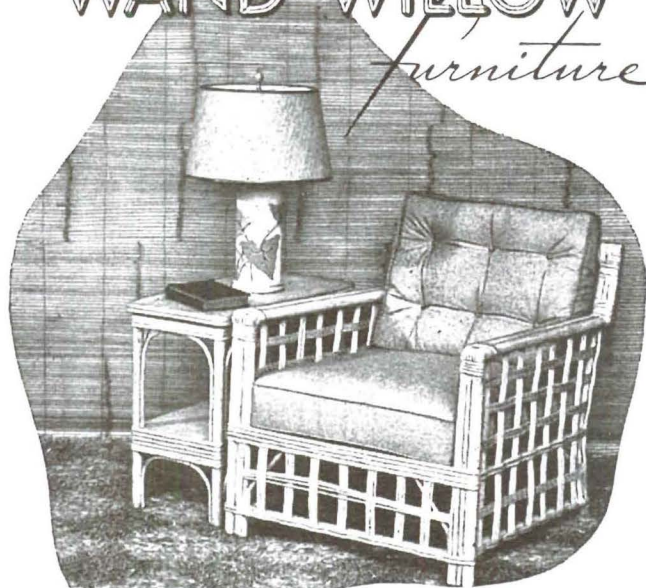
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## ART

WHY ABSTRACT?\* a letter to hilaire hiler from grace clements  
Dear Hilaire:

I have just read your book *Why Abstract?* and agree with the publisher's opinion that it "will stimulate much controversial but constructive thinking about modern art among laymen and artists alike." At least it has been stimulating to me. You raise many questions with which I am concerned—points of disagreement as well as agreement. I find it a challenge to discuss the subject with you here. Since our agreements have been pretty well established I shall concern myself more with our apparent differences. Nor is it as important to determine "who is right," as to seek the nature of our disagreements with the end in view of arriving at a clearer understanding of the things which I believe all abstract artists have in common. Your *Manifesto of Psychromatic Design*\*\* came at the same time as the book, and since the two are certainly related I am including them both in this discussion. I might add that it is in the book, rather than in the manifesto, that our differences become more apparent.

To begin with, I would say you have put yourself in a rather vulnerable spot with a title of such sweeping implications. You are apt to be judged not only on *how* you answer, but also on whether you *did* answer this persistent question, "Why Abstract?" If you did not answer the question as fully as might be desired (which I feel is the case)—this does not mean that your book does not contain material which is related to the problem of abstract painting, the scientific point of view, the position of art and artists today, etc. I do not forget that you *did* answer Pauline's question ("what made you change your style so drastically?") explaining why you discarded your "neonaturism" for abstract painting. And your reasons are certainly pertinent. But regardless of how valid they are for *you* they still do not account for why innumerable others have recognized that "abstraction is the only way." Nor would such individual reasons, multiplied a hundred times, necessarily reveal *the* answer to why abstract.

Perhaps I am being unfair. You say that painting is the relationship of forms and colors; that representational objects intrude, or impose unnecessary restrictions. Of course I agree with this. But I still feel that there is an answer to *why* relationships are the important aspect of painting—relationships being the essence of abstract art. You say that abstract painting is the only art form which is related to modern structural architecture. Again I agree. But to me the importance of this lies not so much in that architecture and painting are related as that both are related to something bigger than either. Nor am I satisfied with the explanation contained in the fact that this is a scientific age and the painter, to be contemporary, must use scientific methods. This, as far as it goes, is valid. But science too is part of something else, and it is only how science, and architecture, and painting serves that something else that they become important. I mean in the realm of human relationships.

With most of your points on abstract painting I am in agreement. Our divergencies occur for the most part through what seem to be certain omissions. Our respective attitudes might be summed up by saying that for me abstract art directly reflects an attitude toward life; for you abstract art is a direct attitude toward painting and only indirectly an attitude toward life. I would say that you are dealing with the *means* of abstraction—the scientific method, and a demonstration of the idea that art and science are compatible. This in itself is of course important, particularly in this day of an everybody-for-himself attitude toward art as well as life. Your position is all the more tenable in the fact that your own painting demonstrates Karl Pearson's claim that "science does not cripple the imagination, but rather tends to exercise and discipline its functions." Where I am inclined to disagree is in his contention that "There is more real beauty in what science has to tell us of the chemistry of a distant star, or in the life history of a protozoan, than any cosmogony produced by the creative imagination of a pre-scientific age."

Every age has its science, and the art of the past which is great

\**Why Abstract?*, by Hilaire Hiler, with essays by Henry Miller and William Saroyan. Published by New Directions, 1945. \$2.50.

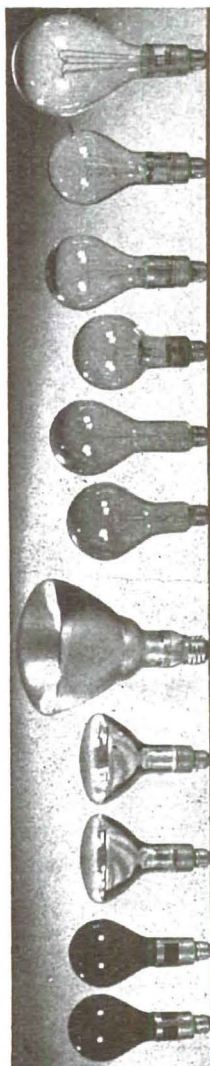
\*\**Manifesto of Psychromatic Design*, by Hilaire Hiler. Obtainable without charge by addressing: Hilaire Hiler, Sena Plaza 72, Santa Fe, New Mexico, or Arts and Architecture.

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has achieved greatness largely through an awareness of "scientific" inquiry. Of course there is "real beauty" in the chemistry of a star or in the most minute organism. But it is just as true that the world of the ancients contained the same beauty. Man is endowed with remarkable intuitive capacities. "Pre-scientific" man may not have had the perfected instruments of today by which to measure and verify his findings. Nevertheless, the symbols of his art and his myths reveal a scope of recognition and understanding of life for which present day science is only beginning to find a proof. The true mystery of both art and life remains as unanswered for the man of this scientific age as it did for primitive man. To me the validity of abstract art *sharing* the approach of science has no greater demonstrable justification than may be found in the conjunction of art and science in the past. (And by past I mean ten thousands of years, not just a few hundred. We are in complete agreement on the impoverished nature of our more immediate predecessors.)

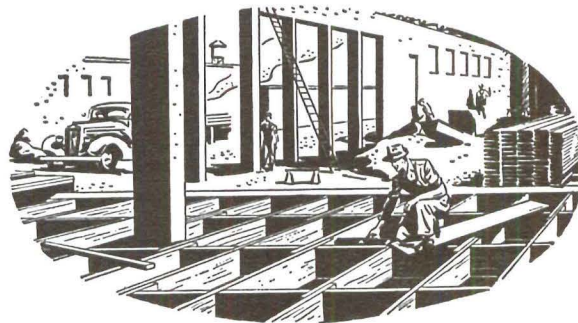
In other words, we agree on the *idea* that scientific inquiry is a necessary part of art. But I gather that we have different conceptions of science, or what properly belongs in the sphere of science. There is a distinction between the aim of science and the method of science. You tend to confine science too much to knowledge of natural phenomena, with emphasis on scientific method. I mean by science all forms of systematized knowledge—knowledge which is of value and use to man, whether in the nature of physical or spiritual realities; while scientific method provides the necessary discipline to achieve intelligible communication of such knowledge. I hold that it is of great importance to what use this knowledge is put. Does it have value beyond the mere phenomenological explanation of things? Is it used for constructive or destructive ends? I must also ask what is it that *causes* man to postulate his philosophies, to seek explanation of things, to make art, or music, or to *endeavor to establish order*? Julian Huxley says that the scientific method "refuses to ask questions that cannot be answered." But it is part of the nature of man to ask questions which cannot be answered, and even in science we find, as Cornford has said, that "the path of science has been strewn with the wreckage of discarded concepts, whose adherents have clung to them with an obstinacy as blind as any theologians." This is not said in an effort to discredit science, but to recognize its limitations. Science, it is true, has become less and less dogmatic insofar as it tends to become "relativistic" in the matter of "truth," and we are coming to recognize that it is largely through inference that we gain knowledge of reality. We have seen how false the "realities" of the past can be when they are predicated merely upon the known facts of science. Since some things are known, others yet-to-be-known, and still others unknowable, the limits of what can be known are indeterminable. We can only know reality then, as it is reflected through the interrelationships of all the factors: those in the world of objects and those in the world of intangibles—that which is material and that which is spiritual. Neither one nor the other, but *both*.

I am stressing this idea of reality because to me it is a key word—a word which goes a long way to account for the existence of art, or science, or philosophy, or metaphysics, or ethics. Primitive man engaged in the same search for an understanding of things which we do today—a search for the nature of reality. Primitive man never made the error of presuming that reality was merely that which he could see, or could prove; and this perhaps is a major reason why his art is so superior to the material naturalism of Western Art. As our knowledge of the world and of life increases we are able to discern that these are not static things but are contained in a process of becoming, and that this process is not a haphazard affair but proceeds according to certain principles or *constants* which contain a potential unity (relationship) of all things. I say, then, that *reality is revealed through relationships*—relationships which include man's moral nature as well as his physical and psychological nature, his relationship to environment, society, and of course the physical world—the "distant star and the protozoan." And this, to my way of thinking, is *why* the principle of relativity, in its widest application, gives the most complete working hypothesis in man's search for reality. It is also *why* the relationships of abstraction within the microcosm of the painting are of profound significance. Primitive man knew this instinctively, and his work still lives. Modern abstract painters may also have recognized this intuitively when they turned to primitive art as

continued on page 20

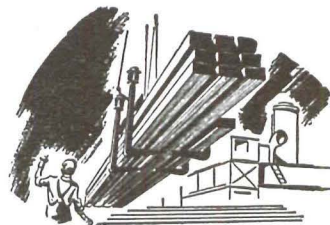
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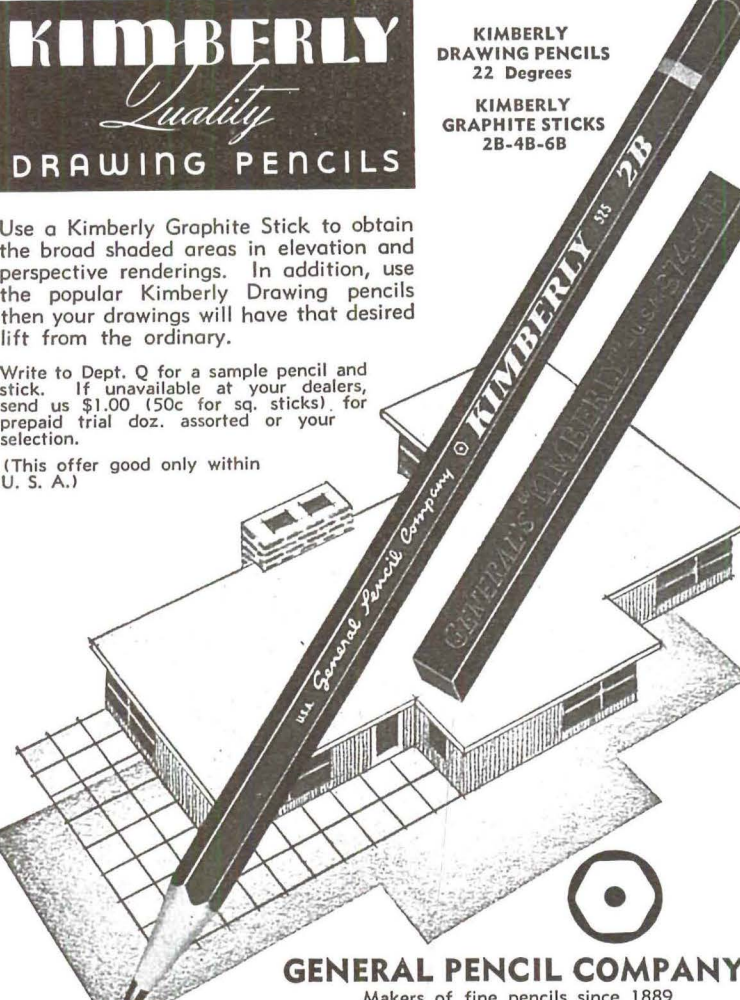
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## BOOKS

**THE CITY IS THE PEOPLE**, By Henry S. Churchill, Reynal and Hitchcock, 1945.—This is an excellent little book—compact, meaty, factual and in places quite inspiring. The language is snappy and alive; Henry Churchill bears out in his style of writing the wholesome title of his book, "The City Is the People" and writes like a human being about the problems of our cities. This author-architect is no stuffed shirt.

Churchill adds his name to the list of architects and planning technicians who more and more are expressing their opinions to the public they serve—a public badly in need of direct contact with technicians who understand the importance of integrating social need with technical service. And this is the great contribution of "The City Is the People": it may be read by the layman and understood by him, for it is written in his language.

Here are a few lusty examples: "City planning must go beyond statistics and street systems, housing and hooley." and "The planner or architect who whispers about doing something merely because it would be beautiful and delightful simply sticks his neck right under the knife." He speaks of the "jalopy" and the "jalopy house," the "gyp producer," of architects with "guts" and those without, and of many things which attack the already tottering ivory tower of the last generation's architect-prototype. Churchill realizes that if the city is to be in reality "for the people, of the people and by the people," the problem of the city must be presented to the people in understandable language.

For the technician the book is informative in its presentation of well-chosen facts concerning the problems of cities; it is broadening in its integration of the somewhat isolated aspects of the same problem—architecture, site planning, financing, etc.; and it is often inspiring in its vision beyond the immediate, day-to-day issues with which most technicians are generally concerned.

Churchill succinctly entitles the chapters of his book with curiosity-arousing single words: ANTECEDENTS, PRECEDENTS, APPROACH, PROBLEMS, EFFORTS, and TRENDS. Through these chapters he traces the development of cities and city planning techniques from ancient times up to the present.

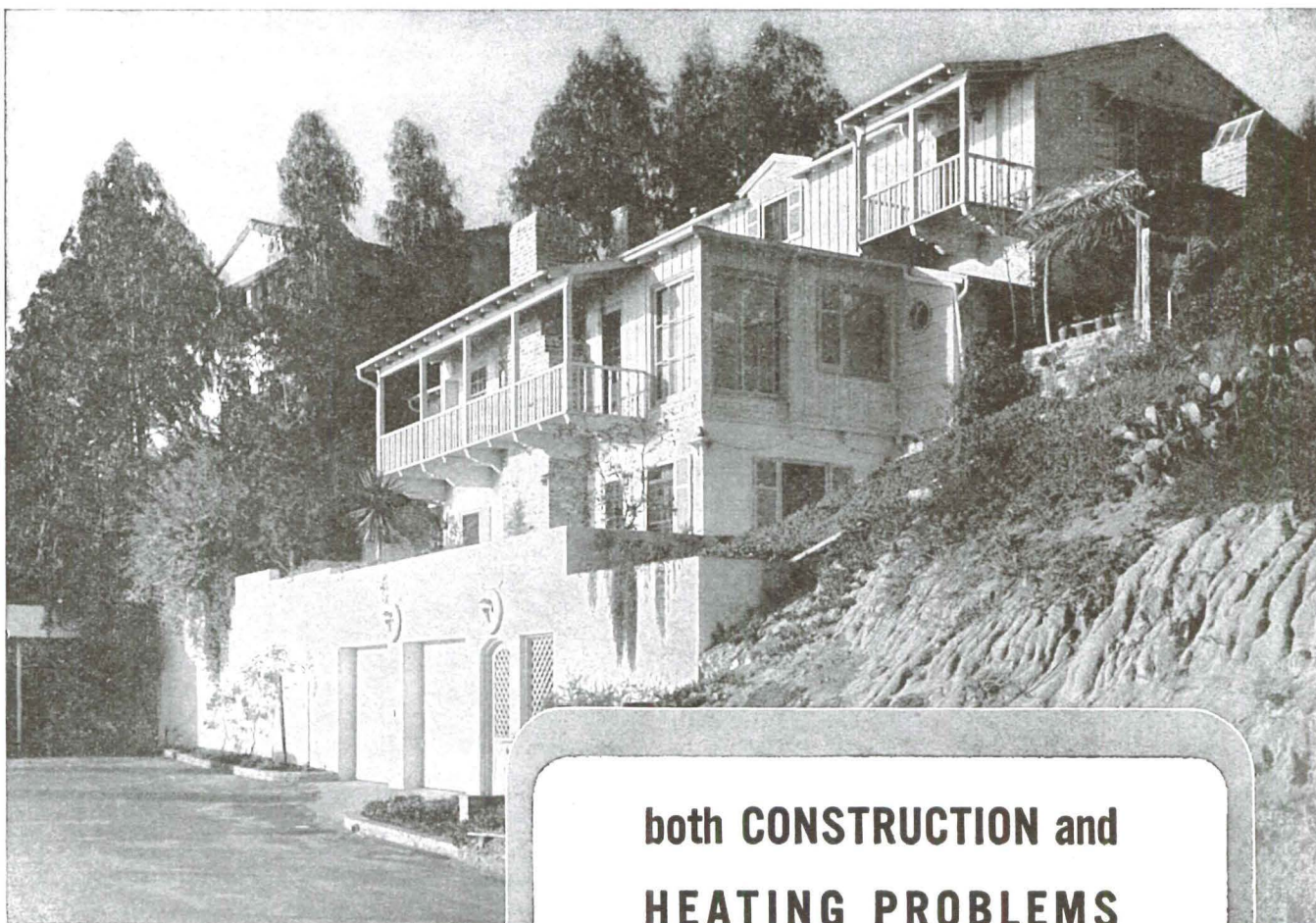
ANTECEDENTS covers ancient planning and that of later times in various parts of the world, particularly in Europe. Much of this material we have heard before, but here it acts as a necessary background for PRECEDENTS, the chapter on early developments within our own borders. This contains much new and valuable material on the historical development from a planning point of view of such cities as New Haven, Litchfield, Savannah and Philadelphia. Churchill presents a particularly clear story of the economic forces behind Washington's development as the nation's capital. The story of blight which has spread over the once clean face of many of our cities is told in a lively fashion.

The brief chapter APPROACH tells us something of the development of the planning technique itself, especially in the United States—from the Chicago World's Fair of 1892, through the Garden City movement to the "zoning" era, Radburn, the Greenbelt towns, Camden plans and New York Parkways. He lauds these for their various contributions to the possibilities of planning our cities for better living, but he questions the actual effectiveness of some of these features by his closing paragraph: "There is little to be gained by re-arranging discomfort, nor does it then matter much what form the re-arrangement takes. It hardly seems worthwhile to change things if they are to remain the same." More thorough coverage of the growth of planning legislation and the Master Plan technique might have enriched this chapter. This lack is probably due to the fact that Churchill's background has been primarily in architecture and site planning rather than with the city planning process in cities, counties and metropolitan regions.

The chapter on PROBLEMS, one of the best in the book, points out vividly how ineffective has been much of our planning effort to date in really improving the living conditions of the masses of the people who live in our cities. His material on the high costs of civic services and the low tax-paying capacity of most city dwellers—both the result of inflated land values and deflated incomes—is particularly enlightening.

EFFORTS covers in a factual way the best that has been done in  
continued on page 22





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# MUSIC

The industrialization of the rites of death, so that as the display cards of bus and streetcar momentarily remind us we may have the undertaking, the service, and the ultimate disposal of the body "all in one place," has blunted our minds with a sort of indifference very far from the poetic or even the adolescent reaction to death suddenly and piercingly encountered. During the daily transition to and from work, to and from pleasure, or the movies, the mind cannot and dare not react by positive realization of the imminent fate. A tragedy occurs, and the children, including the adult children, examine with interest the position and appearance of the bodies, while the boys across the street pointing their fingers make noises which sound to them like tommy-guns, heard at the movies. Death being thus robbed of its sting, how is one to complain that the arts also may become commonplace? By radio today one has heard the music of Beethoven's *Fifth Symphony*. Eugene Ormandy conducted; the orchestra was among the greatest; but the tones soon sounded to inattentive ears. Was there perhaps somewhere in the great body of listeners some one person eagerly hearing for the first time and after long expectation the deservedly well-honored music? If so, for that one listener, the experience was fresh, the music living in his ears.

Few listeners can hear a first performance of extended or concentrated music with esthetic grasp of the entire experience from first to last. A renewal of experience becomes necessary, if the generality of listeners is to reach a comprehensive understanding of even the most simple great music. But with the radio and the phonograph the renewed experience has become a deluge. The trained listener must endure agonies of prolonged inattention in the hope of discovering one live musical experience. To his protestation that there exists a large body of important musical literature which is seldom played the concert impresario retorts that the bulk of the listening public wants to hear only what it knows, what it is able to understand and grasp. The trained listener angrily replies that the limitations of concert performance represent more accurately the limitations of the impresario than of the public, that the public has had little opportunity to make up its mind what it does want besides the impresario's classics. And he points out, knowing this to be the truth, that a listener who cannot make sense of the great music

that goes unplayed is almost equally incapable of making sense of the great music that is played. The popularity of music which the public unquestioningly supports is a kind of musical addiction fostered by the musically ignorant impresario for his own purposes. The emotional quality in music which this public wants is in some ways as immature, as silly, as much noisy imitation and downright nonsense as the babble the little boy makes when he points his finger like a gun.

Good musicians would at least privately regret it, if they did not actually believe as unquestioningly as the public that the impresario's judgment, backed by the impresario's dollars, is the only real criterion in choosing music for performance. A full page ad in the annual display edition of a national musical magazine carries more weight with the musical fraternity than the ability to play the *C minor Sonata* of Beethoven as it should be played. There are many musicians who believe that their refusal to perform in public for a fee of less than several hundred dollars, or several thousand dollars, is a positive affirmation of their musical prestige. They believe this, even though after stating their invariable price they invariably agree to play for less. For such a belief they will attach themselves anonymously to some reasonably well paid musical hack work and give up the individual interest in music which is their birthright.

The world still contains great composers, who are cut off from the public they work to serve. According to the pompous and always ignorant impresarios the world is not yet ready for the music of these living composers. The world still contains great musical performers, who struggle to remain more than ambulating phonographs. Let the great performer become more interested in the music that he plays than in his business, let him insist upon offering the public fresh music which he in his own experience of it deems significant: the impresario will make an effort to divorce him from his public. Is it any wonder that the criterion of a great violinist is his *tone* and not the way he uses or adapts tone to the individual requirements of distinctive music? The incredible accuracy of Heifetz, what is it ninety times out of a hundred when he plays in public but an inoffensive monotony? The tone of Milstein is like an interchangeable slip-cover patterned with large sleazy flowers which he slips over the original texture of any composition. Huberman and Menuhin, who wrestle eternally with the character of music,

continued on page 24

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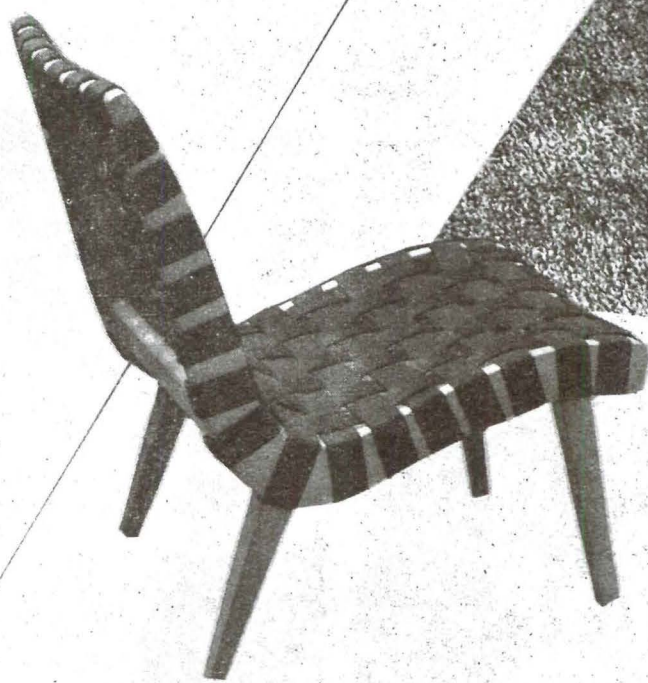
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## ART

continued from page 13

a source of inspiration. And, like their ancient forefathers, modern painters must seek the facts and principles of reality, not only through the physical sciences, but also through philosophy—that part of science which comprises ethics, aesthetics, and metaphysics. Man's knowledge is of value only as it serves all mankind.

As I have already suggested, our conceptions of what constitutes "science," i. e., *knowledge* and the function of knowledge, is perhaps the crux of our difference. This however may be largely a matter of definition or word use. It's what we *think* and *do* that counts; not the labels attached to thought and action. This leaves us in agreement on the structure of painting, the desirability of a "clarified, disciplined, and grammatical approach to painting" and the necessity of freeing plastic art from literary content and interpretation. We also agree that the stress placed on economics as a conditioner of art has been at the expense of the equally important physiological and psychological factors. And of course we see eye to eye on the neurotic character of the various manifestations of Expressionism in art. But that part of your book which raises the question of the opposition to abstract painting—among artists, laymen, and governments—throws some light on the nature of our divergent conceptions of the source and function of abstract art.

It seems to me that the resistance to abstract art is not rooted in a popular difficulty with the language of abstraction (there is historical proof to the contrary) but *in an attitude toward life*. You do say "This is a profoundly revolutionary epoch," but you do not point out that abstract art is *revolutionary both in form and content*. In my estimation, it is this relationship of form and content which aligns abstract art with all contemporary revolutionary forces moving in a *constructive direction*. Of course, art *should* function in the life of a people, and that is precisely what material representational art is doing today. If you accept the *status quo* then you accept its art. Not accepting the latter, it is implicit that you do not accept the former.

This leads you to a serious contradiction. Though you have recognized that pure plastic art—abstraction—is a universal means of communication and is therefore *international* by nature, you seek to make it compatible with, or acceptable to a *nationalist* social structure. You anticipate, without endorsement but with tacit acceptance, a managerial form of society in America. Regardless of the fact that you have rightly observed the fate of abstract art in those managerial set-ups already known to us, you believe that our own brand of national and racial managerialism can accept the artist "who is able to justify his activity intelligently and reasonably." Experience has shown us that the "managers" have found nothing "intelligent" or "reasonable" in abstract art. Have you seen abstract art used for propaganda or for the commercial exploitation of industry? The scientist is permitted on "top" as you put it, not for what he and the abstract artist have in common, but because he can be a useful tool to perpetuate a managerial system. Science, too, is international. Today, when it is deflected to serve national and racial interests instead of human interests, it is in the nature of an inhumane or destructive force. So is art.

Now, one more point about your book, particularly that part written by Miller and Saroyan—the subject of genius, or what makes an artist. First I might say that neither of these writers conveyed any idea that he understands abstract art or the scientific method in art.

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However, they weren't talking about these things, but about art in general and the creative man or genius. You and I agree that the pathological factors which produce "genius" have little to do with the subject. Besides, such personality structures are to be found in all fields. For that matter, so is the "artist." You say what makes the artist is a matter of "feeling." Saroyan says that "artists are born twice" and Miller implies that the artist is a lovable freak. The artist, as painter, in my opinion is made "unique" only by the media of his professions. He, with all other "creative" men, seeks knowledge of the world and of life. Man doing research, man formulating philosophy, man designing buildings, paintings, composing music, poetry, are all doing the same thing with different tools. All employ both intellect and intuition (feeling?) to arrive at a coherent language of communication. Ananda Coomaraswamy, in his little book, *Why Exhibit Works of Art?* expresses this idea better than I can: "The basic error in what we have called the illusion of culture is the assumption that art is something to be done by a special kind of man, and particularly that kind of man whom we call a genius. In direct opposition to this is the normal and humane view that art is simply the right way of making things, whether symphonies or airplanes. The normal view assumes, in other words, not that the artist is a special kind of man, but that every man who is not a mere idler and parasite is necessarily some special kind of artist, skilled and well contented in the making or arranging of some one thing or another according to his constitution and training."

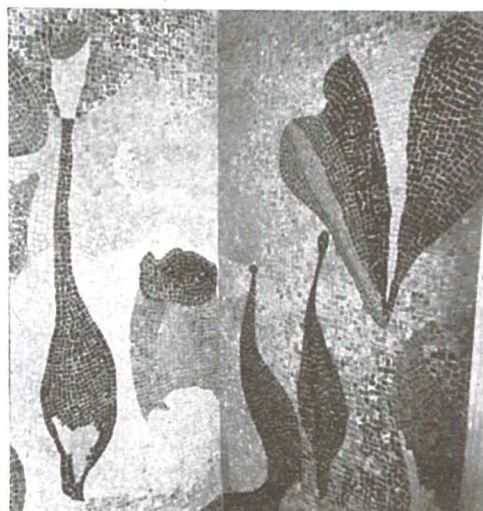
From this you will see why I did not find either Miller's or Saroyan's contributions on the subject of much value. Saroyan did communicate some idea of the role of art, and even on the existence of art. There may be some documentary interest in what Miller chose to say, but not much else I'm afraid, though he has done some fine writing elsewhere.

There are still many things I would like to have said about your book where our opinions come closer to a meeting. For instance, your use of Korzybski's hypothesis relating mathematics and the human nervous system. It suggested a similar analogy made by Pythagoras between mathematics and music and the use he made of it in formulating his philosophy of life. There are so many ways of verifying the rightness of abstract art. But, as you say, this is the sort of thing which can't be tossed off in a single conversation. There are only a few artists in America today who are expending thought on the subject of painting. And you are among them. We do need *thinking* if art in a decent, intelligent way of life is again to be realized.—GRACE.

### SAN FRANCISCO

In one capacity or another a goodly percentage of San Francisco artists served in Bay Area shipyards during the war. And in various mediums this experience has been the basis of a great many interpretations of the drama—and the science—of shipbuilding—as occasional inspirations and in series. One would suppose that it would be the men who build ships who would best grasp the power and the graceful magnificence of a ship's lines, the poetry of movement and balance, the intricacy of tools and mechanical structure. It would be only natural to think that there was a job of painting fit for a real he-man. But all of this supposition is proved to be idle in the opening show of the Gregor Duncan Gallery of the California Labor School. Here, Emmy Lou Packard, a woman who got no nearer

continued on page 22



Detail of shower stall  
decorated in mosaic.

JEANNE REYNAL

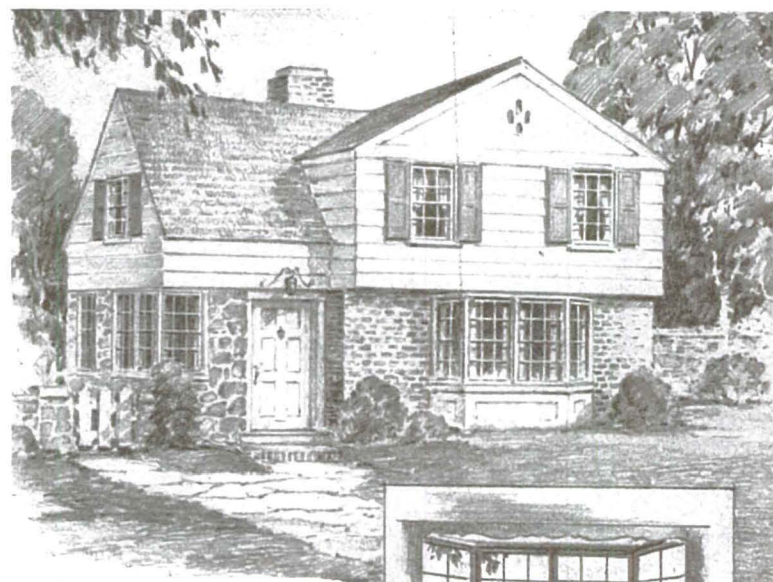
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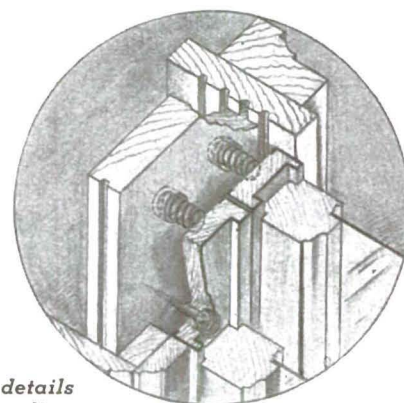
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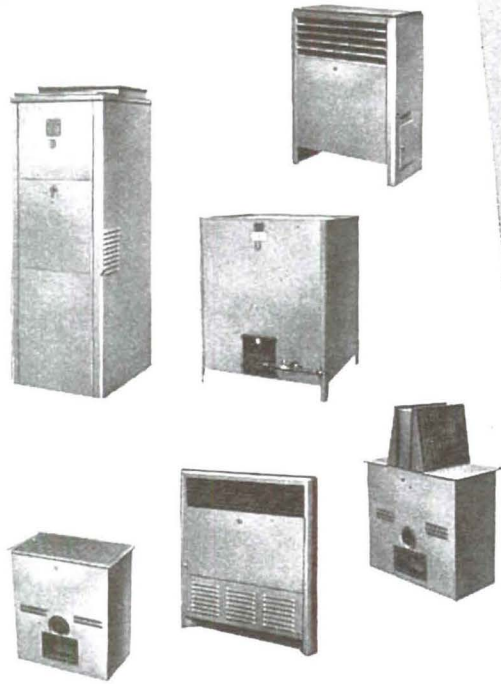
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## ART

continued from page 21

doing ship construction than the publicity offices of the Richmond Shipyards, displays a top-notch job of painting all the things that go into building ships, from bent pipes to steel plates and the men who work with them. Her bold handling, her fine sense of abstraction and design, dramatic color and free brush work are equal to anything she undertakes. Such compositions as *Steady Bearing Foundation*, *Stern Casting-Graveyard*, *Deep Tank Section of a Victory Ship*, *Boiler Uptake* and the amusing *Spray Painter* (best appreciated by a shipyard alumnus) are random high spots in a show a lot of people should be sorry they missed. Joseph Manfredi, showing concurrently at the Raymond and Raymond Galleries, has one shipyard composition, *Passage Into Frozen Functionalism*, that matches the best of Miss Packard's. The rest of his shipyard things are not up to this high standard though he has other works, like *Highway Cut*, that are equally good.

The Rotunda Galleries, City of Paris, presents as a first offering organized by its curator, Beatrice Judd Ryan, a group of three artists: Maxine Albro, Karl Baumann, and Zourab Tchkotoua. The choice has been a good one; all of these painters are individualists. Whatever kinship they have with movements or schools is secondary to distinct personalities. Maxine Albro combines a fine talent for the decorative and a feeling for the naive approach of the folk artist. She is best in her interpretations of Mexican life, her own expression seeming to fall naturally and unaffectedly into the primitive pattern of the simple and innocent Mexican ways of life as portrayed in *The Bride*.

Karl Baumann is a more sophisticated painter. His style is unusual. It is very bold with free handling of brush strokes—at times heavily influenced by simple geometric shapes—and yet there is a feeling of delicacy which pervades even his boldest compositions. With a minimum of means he can give a wonderful sense of light in his landscapes and a feeling of place as in his *San Francisco Beach*. Zourab Tchkotoua is a newcomer who has been painting for only five years. His compositions are quite simple landscapes—a few houses, a road, mountains in the background. It is an unpeopled world but not a dead world. In it there is that kind of dramatic suspense present in a theater when the curtain first rises and no actors are seen on the stage. But they might appear at any moment. And the observer feels that he is part of a hushed audience awaiting their appearance.

Dong Kingman, San Francisco watercolorist of national reputation, has been having a retrospective show at the de Young. It takes a show of this kind to reveal a full face and profile view of an artist's talents. Kingman is always a talented and brilliant craftsman but his art is never so successful as when he paints tonal compositions. Here he seems to capture the poetic spirit of his Chinese forbears. In his other mood he is like an exploding Chinese firecracker, with bits of bright reds, yellows and greens scattered through his compositions like the scraps of colored papers flying from a disintegrating cracker. Sometimes the excitement is a little too much to be easily contained in the frame of the picture. At other times, as in *New York After the Storm*, he has his color under complete control. But, to repeat, it is in such tonal compositions as *On the Floor of the Valley*, *Nevada*, *Sunset*, *San Francisco Docks*, *Birches*, and *Hills in Spring* that he reaches the greatest heights of his medium. One of the more interesting exhibits of the month's fare has been the collection of Pennsylvania Dutch Fraktur Drawings at the Legion of Honor. These are calligraphic in character and show the marked sense of decoration usually present in folk art. The greater number are birth certificates. Decorative embellishments are rich and varied: flowers, geometric patterns, signs of the Zodiac, and even quaint little angels.—SQUIRE KNOWLES.

## BOOKS

continued from page 16

the field of housing, though his description of the work of USHA seems a little unjust: "Completely out of scale with surrounding structures, dull and spiritless in design, they range from coast to coast, recognizable at a glance as the dwellings of the deserving poor." True, we hope to do better in the future with low-income public housing, but the first efforts need not be discredited to that extent. Churchill fails to give adequate emphasis in this chapter to the accomplishments achieved through Master Planning techniques in various parts of the country. (continued on page 24)



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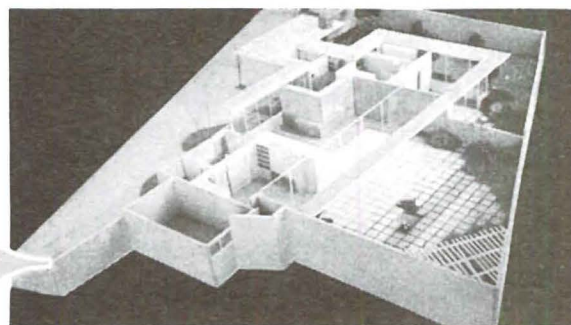
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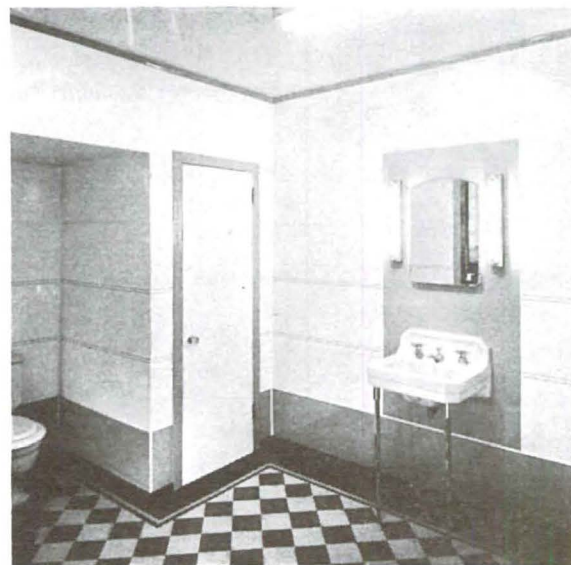


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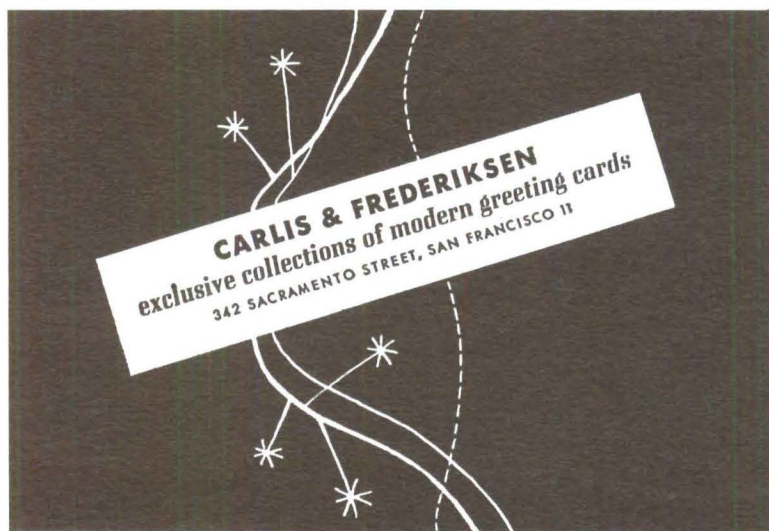


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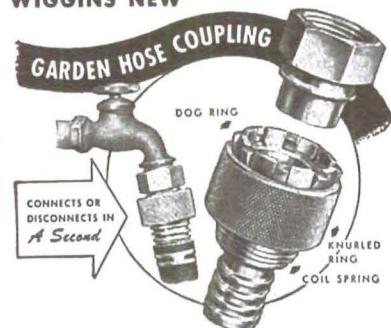




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**BOOKS**

continued from page 22

TRENDS attempts to point out the road ahead, and in a sense, the author does so, describing urban redevelopment, TVA and other current hopes for more effective planning of the physical environment in the future. One cannot help but feel that here, however, the author loses the fine sense of continuity established earlier in the book and tends to lapse a little into a practice of expressing his personal attitudes about this and that, rather than reporting on actual trends becoming evident in the field.

Where Mr. Churchill had so clearly pointed out the problem earlier in the book he does not as clearly point toward a solution. One notes a touch of cynicism particularly in such an important sentence (written prior to atomic bombing) as this one concerning defense against warfare from the air: "The destruction of cities in the present war is only a prelude to the destruction that will be possible in World War III. The only possible protection is scattering of industry, buildings, people." Such thinking spells destruction of the city as a social unit. Actually, the only possible protection against World War III is the moral defense against the causes of war to be made possible by the United Nations.

The closing illustration—that of the many-spired graveyard and New York skyline, serves to confuse the reader as to Mr. Churchill's hopefulness concerning future trends of city development. The illustrations throughout the book are numerous and serve, in general, a more positive purpose than the above-mentioned; some are excellent; all are well-grouped and distributed. Many of them are new and have not been published previously. The format and book design throughout are particularly well done. All in all, "The City Is the People" is an excellent little book.—FRANCIS VIOLICH.

**MUSIC**

continued from page 18

affront the critic of *tone* by many tonal lapses. The technique of Menuhin, having long since outgrown the requirements of the classics, demands music written to employ its full resources. Traveling about the world from orchestra to orchestra he inserts the grooved solo in the customary places only occasionally waking from his dream of music to hear what he is playing like a fresh experience. But Menuhin has discovered Bartok, and this summer he has given us in Hollywood Bowl an extraordinary live event. The size, the grandeur of the Bartok *Violin Concerto* as he played it must have awakened even the accustomed musical sleepers in their boxes. One must express gratitude, and more than gratitude, to the three who prepared this memorable occasion for us, Isabel Morse Jones of the *Los Angeles Times* who encouraged it, Antal Dorati who conducted the great score with its cumulative tragic power like the Beethoven *Fifth*, Menuhin who not only played it but paid for the additional rehearsal which made possible the unforgettable performance.

Hollywood Bowl, where seats for twenty-five thousand have been assembled reaching to the stars, where perhaps five thousand or perhaps ten thousand can actually hear a satisfactory percentage of the music, was turned over this summer to Leopold Stokowski for the amusement of the public. The public has been amused; the season is pronounced successful. The County Supervisors, who govern the Bowl, are pleased. They tell the newspapers that they are pleased. Stokowski, who is still a musician when he conducts a performance of unusual music, has made little serious effort to remain a musician in this place. Hollywood Bowl performances have been turned into recordings this summer. Money has been made. The Beethoven *Ninth Symphony* has been devastated with a chorus of a thousand voices. Why should not ten soloists sing each solo part in such a gathering! Why not a hundred cellists, five hundred violins!

The ritual of music has been performed here this summer "all in one place." Stokowski has disposed of great symphonic literature, great that is in the impresario's opinion of the intelligence of any given twenty-five thousand persons, in such a way that even the most thorough musical ignoramus has been satisfied and remained an ignoramus. It is not the repertoire one can complain of. It is the attitude one must complain of. This ritual which endlessly reiterates the greatest music in the stale air of the boxoffice will soon leave the worth of music as esthetic, as spiritual, as personal experience dead and buried.—PETER YATES.





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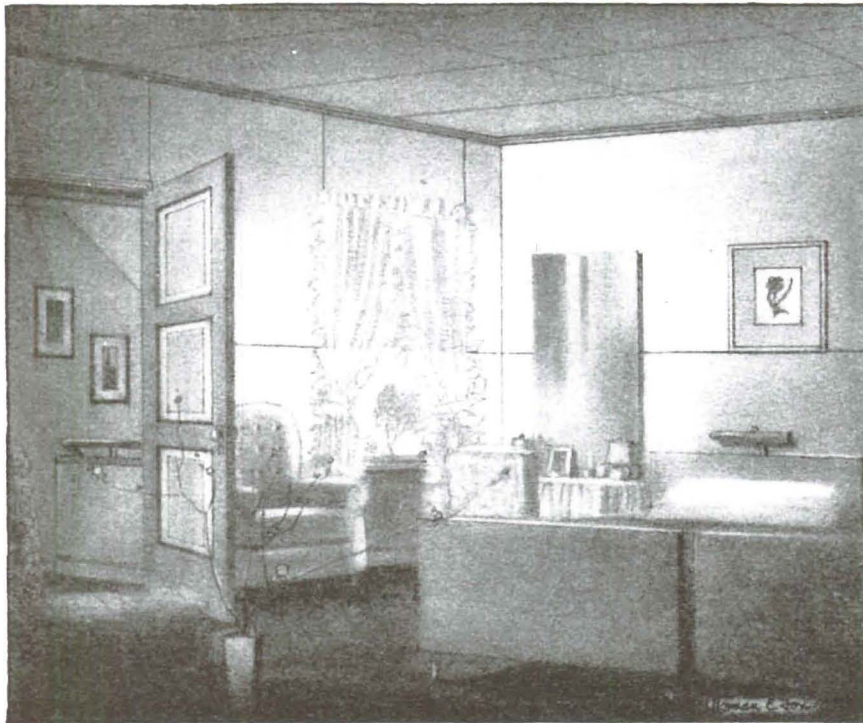
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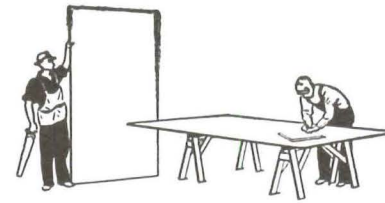
### IN PLANNING, WORK FROM THE OPENINGS:

In planning a plywood wall treatment, start at the openings with vertical joints and divide the plain wall spaces in an orderly pattern for the most pleasing effect. Vertical joints should be used at each side of the top of doors and at top and bottom of windows, as in Figures A, C and G. If the width of the wall is 10 feet or less, however, panels may be run horizontally with openings cut out, as in Figures B and E.

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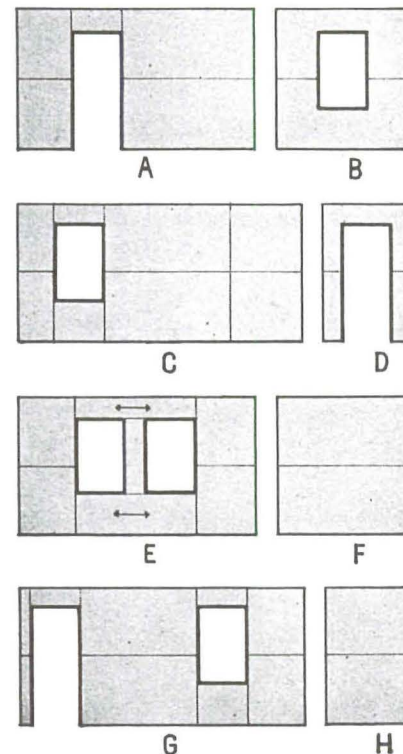
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There are three grades of Douglas fir plywood panels made especially for various phases of wall construction. PLYWALL is made especially for standard wallboard use; PLY-PANEL is a premium panel used for quality interior work; PLYSCORD is a utility panel made for wall and roof sheathing.

### Simple Suggestions For An Attractive Wall Design With Plywood



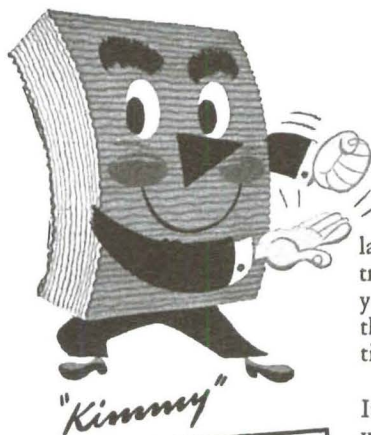
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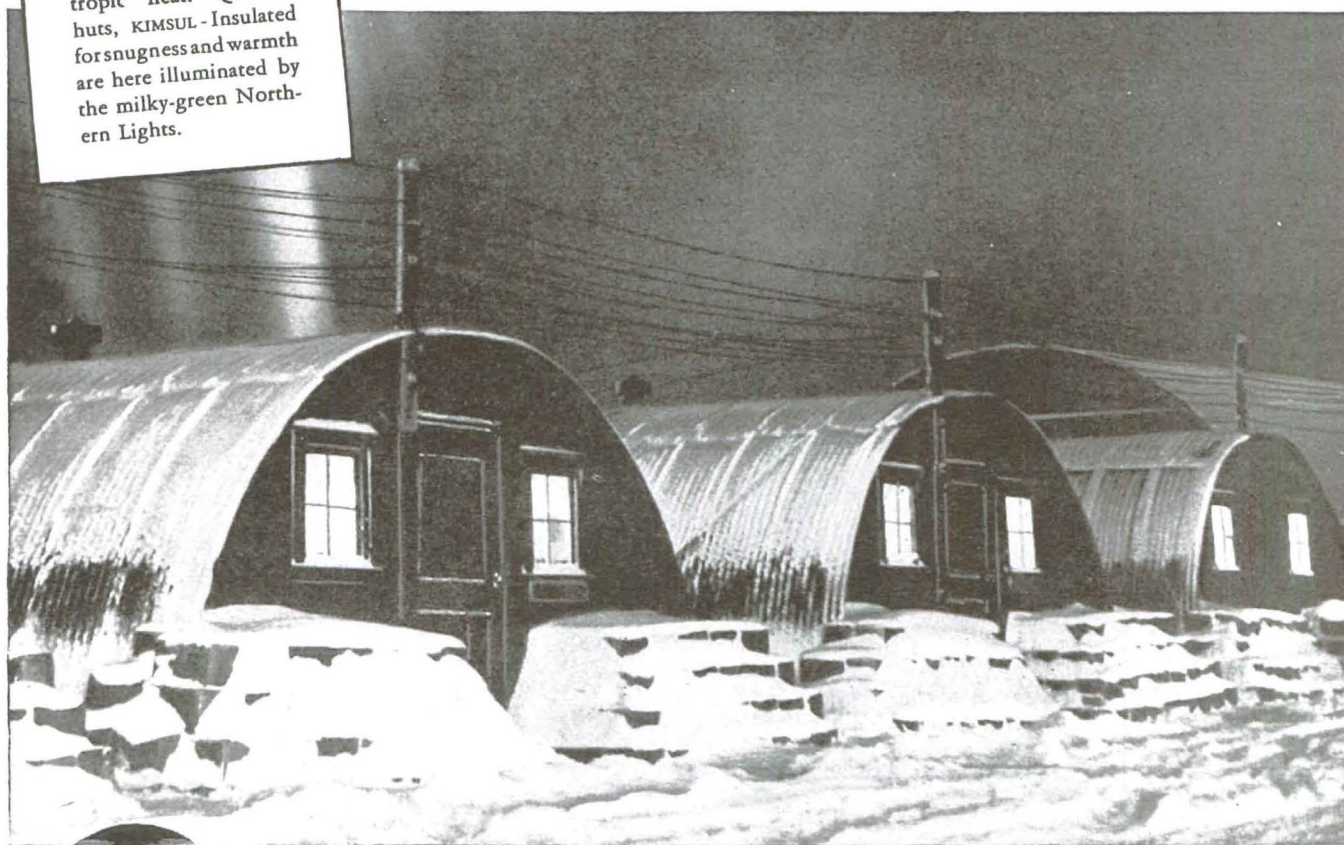
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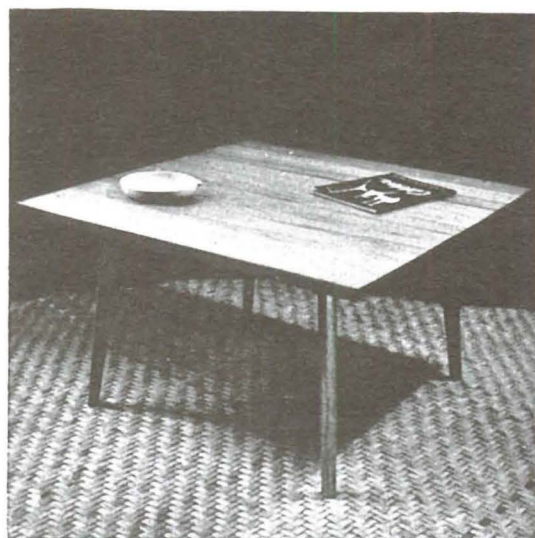
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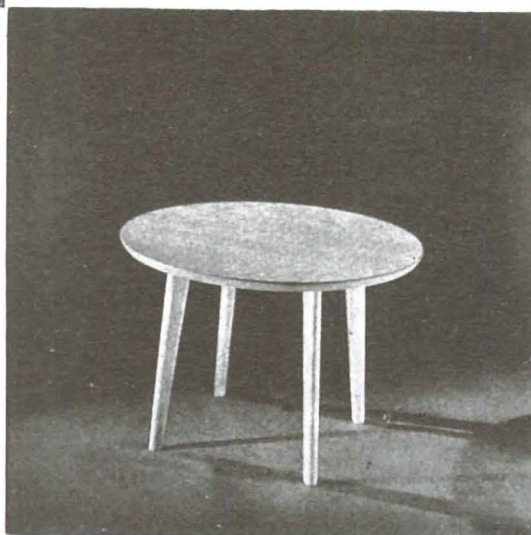
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# notes

## I N P A S S I N G

WHILE WE ARE BUSILY dictating the shape and form of life in the countries we have so recently conquered it might be a good idea to realize that the democracy that we so nobly intend imposing on others might do with a little brightening up and refurbishing amongst ourselves. And when we speak of re-education of foreign peoples, it might not be a bad idea to re-examine our own attitude toward the standards we intend to impose, and to measure our real intentions against the great principles of democracy that we have suffered so much to defend.

Occasionally we are reminded, rather horribly, that we sometimes act with the smug equanimity of a schoolmaster who beats other people's children into righteousness while he indulges his own in petty thicvery around the house.

Sometimes we blind ourselves with the sheer grandeur of our own nobility of impuise, without quite realizing that in too many cases we are masquerading as pious frauds in the eyes of the rest of the world. True, we have done many great and good things. But now that it is our determined purpose to impose the basis of a truly democratic system upon large sections of the outer world, we have a priceless opportunity to look inward upon ourselves and to measure our sincerity in terms of the democracy we hope and believe is the fountainhead of the good future.

We speak, of course, about the minorities in our own America. And we wonder how our attitude towards them can logically justify the scorn and fury we visit upon those recently defeated countries who grew powerful enough to wage War II through deliberate, vicious persecution and the abrogation of all civil liberties to just such minorities.

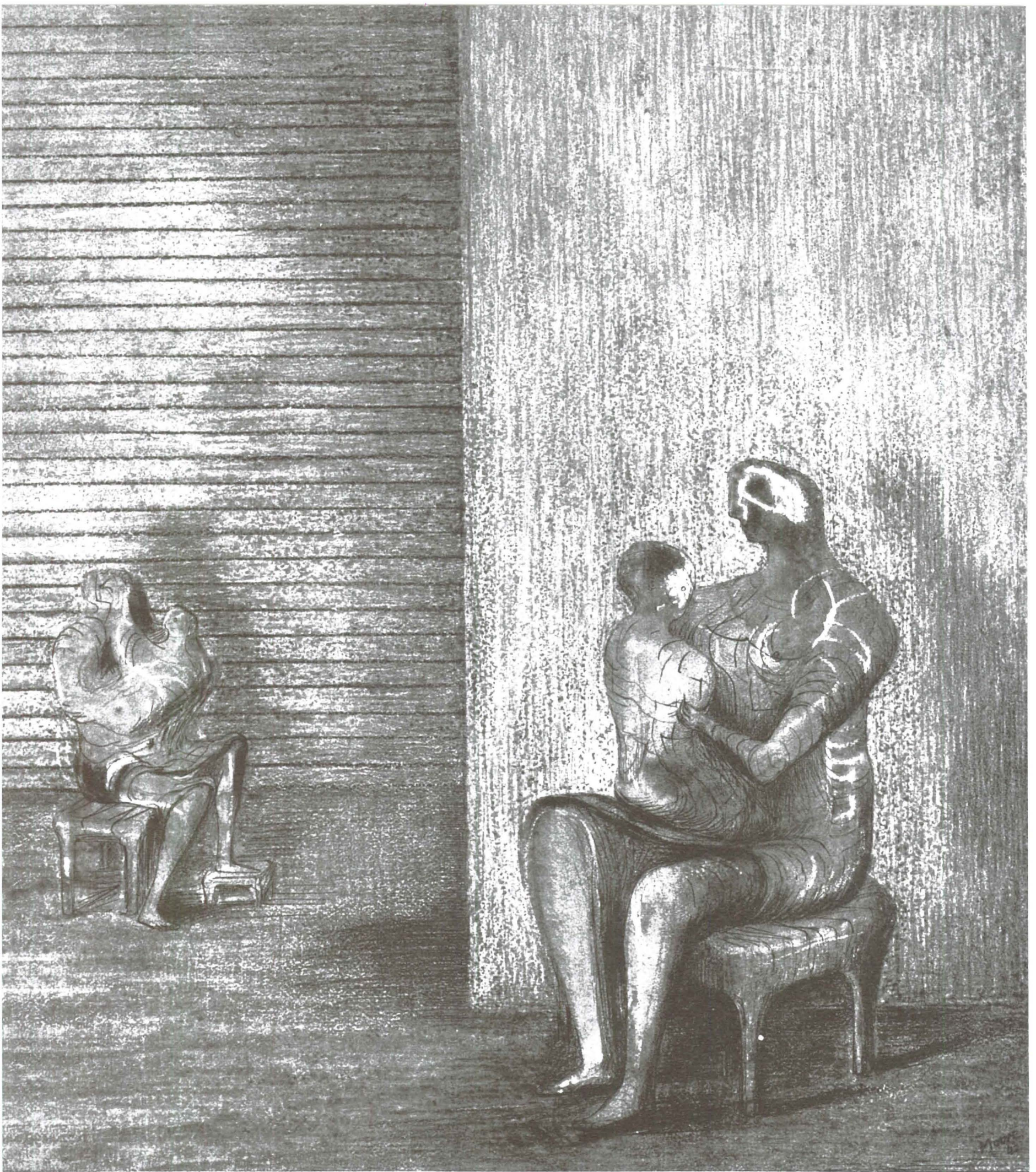
This comes to mind with a rather sickening thud on examining a book which is called *One Nation*—a series of well chosen photographs, carefully integrated with a simple and direct text through which the background of American minority groups is made clear and pointed. Personally, we are used, by now, to those moments of shame when we can no longer avoid the condition of the Negro-citizen in the deep South, or the condition of the Jewish-citizen almost anywhere. We wonder at that majestic ability with which we seem able to justify our treatment of the American born citizen-Japanese, and we can only feel that until, as a nation, we can come to grips with and solve such problems in the best traditions of the democracy by which we hope to live, that no problem anywhere relating to the conditions that create the living standards of people can be truly solved in terms of complete peace. Certainly it is difficult to imagine any real peace coming to a world divided between people who are forced to live so differently that a basic difference of thinking is an inevitable corollary. Who, in his right mind, knowing what we know, can accept freedom at the price of other men's slavery and expect a decent world?

No one attempts to make all this seem a simple problem—only a fool refuses to admit the enormous complexities within the very necessary adjustments that must be made. But one thing is an absolute necessity before any solution can be hoped for—and that is clear thinking and an honest admission of past mistakes and a refusal to be taken in by our own dream of excellence or by those little human hypocrisies that, piled one upon the other, create an idea of which we are very proud but by which we only pretend to live. It becomes our responsibility then, as transition figures between an old idea and what is now an undeniably new concept, to free ourselves from the indecencies of the past and to at least assist in the preparation for the coming of the future.

How can we, as reasonable, rational, intelligent human beings, not realize the great danger in the kind of thinking that permits a ranking officer to baldly state that "the solution of the Japanese problem is simply a matter of digging trenches and bulldozing the bodies of 73 million people into them?" Or, that other windy military careerist who admonishes Sunday School children that they "are to be the soldiers and nurses of the next war?" Or, in Los Angeles, the several thousand cretins wildly applauding a shrewd rabble-rousing manic depressive, as he screams "the Jew must die . . . kill . . . kill the Jew?" Or, the story of the booklet compiled by decent, objective, and honest people at Columbia University striking at the whole nasty voodoo of race prejudice on a purely scientific basis, only to be banned from distribution through the U.S.O. because it was considered "controversial?" All this and more, day by day, hour by hour, when we are faced with a national responsibility which calls upon the best expression of the thing for which we said we were fighting through two terrible and destructive wars.

As our little key to atomic power turns to unlock the final secret of man's control over his physical environment, how can we be foolish enough to arbitrarily attempt to impose a social morality that we fear to examine and act upon within our own system of life? Some day (and soon, we hope) we will see and understand the sad humor in the spectacle of our abuses of that neighbor who throws his garbage over the fence on our left as we busily throw our garbage over the fence at our right . . . a universal system of sanitation can not only keep our streets clean but our minds free of the sewage that breeds the diseases of conflict and destruction and shame.





WOMEN WITH CHILDREN I pastel 21x18½"  
Courtesy Bucholz Gallery, New York

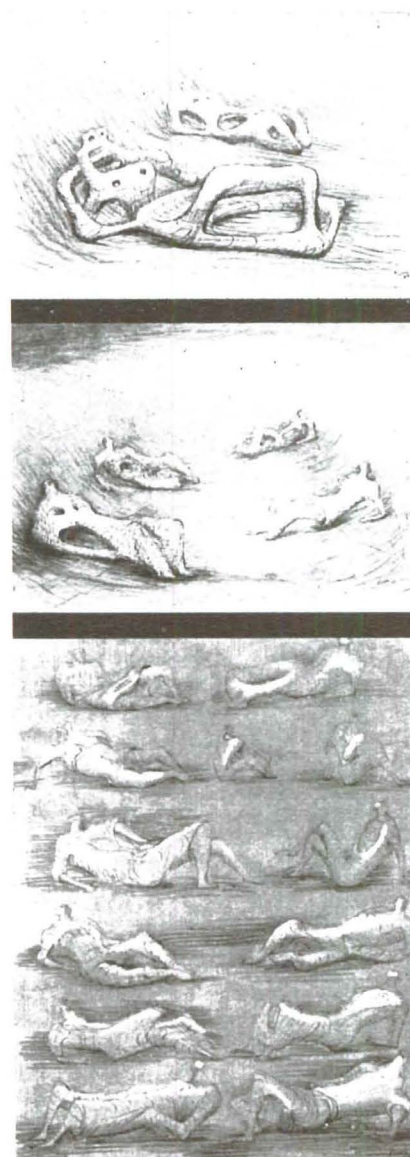


GREEK SCULPTURE, GREAT, NECESSARY, LOFTY, has destroyed the mystery of the stone. Twentieth century sculpture: Brancusi, Arp, Henry Moore, have given it back to us. The classical cycle of two thousand five-hundred years has come to an end. But who of the living knows where the end ends, and where the beginning begins. A great destruction has set in in the arts, destruction of perspective, destruction of likeness. And at the same time return, rediscovery, recreation. Not sunshine imitation, yet light glowing from within, not appearance, a defined and definite vision imitated, but form and meaning growing, becoming, in the act of creation *while* created. Transparencies: Cries, silences, allusions, coming, evaporating. Fogs, coalescences. Solutions, enigmas, rhythms, dissonances. And the stone speaks again in Brancusi, in Arp, in Henry Moore. Henry Moore, the son of a coal-miner. Rediscoverer of the life of stones.

What the stone has taught them? That it is hard, impenetrable, granite. Frozen fire—meteor fire locked in stone—spark drawn from the stone. Stone hides—gold in stone. Stone sounds—echoing caves, murmuring shell. Stone reflects—sun and moon over rocks. Stone grows—stalagmites, corals. Stone nourishes—moss, lichen. Stone—form a hundredfold. Crystal—the alchemist's symbol of the universe. Stone a universe. What could the Greek say about it? The stone as such was mute to them, pliable medium of likeness. It was the Greek's great, human contribution to have overcome the magic of matter: As every gain in civilization, it was likewise a loss.

Henry Moore's sculptures are different from Brancusi and Arp's. His is the higher morphology. Early abstract sculpture was enamored with the stone. It remained material. It softened, it balanced, it never added to the stone. It lured it into its own hidden geometry. It aroused it to the feeling of likeness, to flight, to suspense in space. The stone threatened, the stone smiled. The stone became a new bridge between the organic and the inorganic. Incessantly the accent shifted from the one to the other. The stone was alive but it was stone. Henry Moore's concept is wider, more alive, more mysterious. To him stone is not an inanimate matter with the promise of form, to him stone is a mold. And the body is a mold. Both cocoons of the great butterfly—life. This sounds lyrical—no danger, the butterfly never shows its wings. Moore speaks only of the mold of life. This seems the meaning of the magnificent series of (continued on page 47)

henry moore



RECLINING FIGURES





SALT FORMATIONS

photograph by Hy Hirsch



# case study house no.

by Richard J. Neutra, A.I.A.

■ Harmonizing with neighboring architecture may often not have been the solution to be recommended in the recent past. Still, it was a mean decision to ignore the neighbors, even though they were painfully misguided, and to try to strike out for happiness just by one's self. It seemed such an unsatisfactory way of life.

Now the situation is getting different. Splendid young talent for sensible design is springing up in many places, and if the battle is not won, victory can be predicted at least without meeting a sneer! It is a period to which some of us have been anxiously looking forward for long years. The experiments we cautiously carried on in a decade of scarcity, bear fruit within an abundance of jobs and an atmosphere receptive to progressiveness. Now, it is the thing to fit one's layout and design to that of one's next door neighbor, especially, as in our case, if there is also an over-all man of vision, who, conceiving and directing a modern subdivision, has invited a number of conscientious, capable architects to collaborate on the single plot.

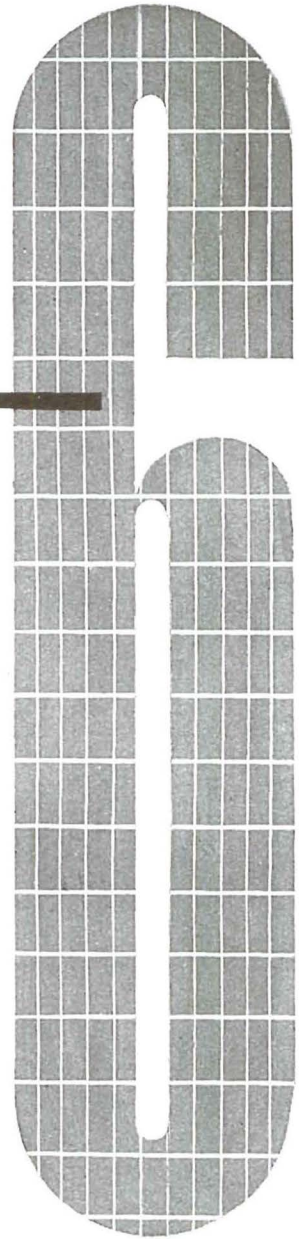
An individual house can here be made an harmonious note in a well developed ensemble, and still it may retain much of its own merit even when repeated elsewhere.

We, particularly, have been lucky in this ensemble matter and are ready to give thanks. A&A blessed us with two brothers-in-law, as case study clients, husbands of two sisters and owners of two adjoining lots. They made their first visit together, Mr. and Mrs. Alpha and Mr. and Mrs. Omega, lovely people, all of them, and interestingly different from each other. We thought; it should turn out to be an inspiring job to get them successfully rooted.

Well, first we deal with the Omegas. It is always an interesting story when the consumers and clients descend on the expert, who makes himself a sponge to absorb all weighty information and also those imponderables, which make us know each other as human beings. Mr. and Mrs. Omega are over their first matrimonial decade, and they have weathered it well. Evidently, their mutual fitting together has not become loosened, rather neatly tightened with the passing of time. If it were not for the fact that they speak of their daughters of ten and nine, and their little boy of five, one might almost take them for newlyweds.

Mr. Omega is—well, perhaps the official calling of a man does not matter here—and Mrs. Omega modestly describes herself as just a housewife with artistic and musical interests. They look like clients to be grateful for: stimulating—even at times, as it came out—refreshingly puzzling. Long standing readers of A&A, they could have taught any architect something, and of course, such a man is continuously eager to learn and to pick up operational and structural details—and details of mental workings as well. I should say that there flows from the many clients and models who sit for an architect, a perpetual wealth of inspiration.

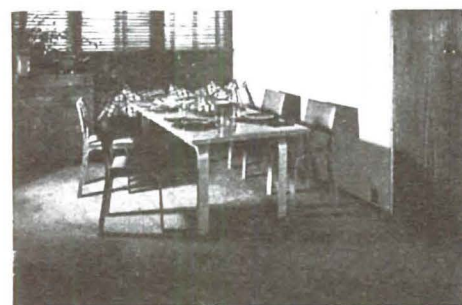
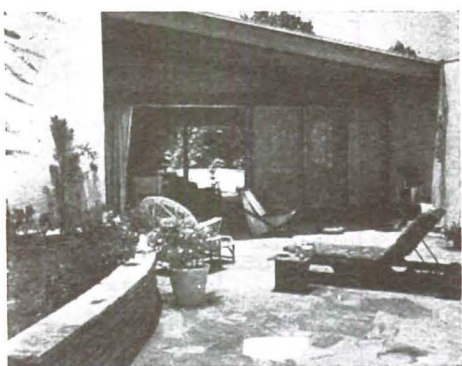
"We would like you to pioneer with moderation, this time," said Mr. Omega, with a



THIS IS THE SIXTH OF A CONTINUING SERIES OF STUDIES BY NINE NATIONALLY-KNOWN ARCHITECTS FOR ARTS & ARCHITECTURE'S CASE STUDY HOUSE PROGRAM. THESE HOUSES WILL BE BUILT THROUGH THE MAGAZINE AS CLIENT AS SOON AS IS PRACTICABLE AFTER THE LIFTING OF WARTIME RESTRICTIONS.



## CASE STUDY HOUSE No. 6 continued

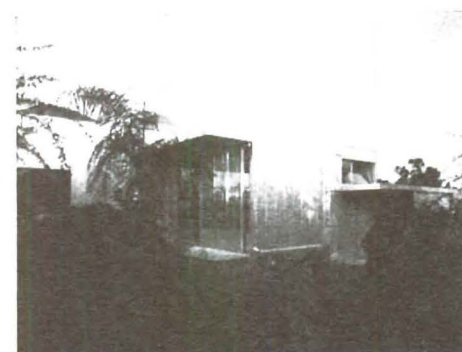


## From the scrapbook of Mr. Omega:

One-sided gable front of living room opens broadly on a flagstone-paved patio. (Van Cleef house)  
Two story bunk-equipped children's room extends to playroom and play court. (Amity Village)  
Dual purpose table—up for dining, down for tea. (Barsha house)

House built of H. H. Robertson Steel Elements with radiating floor in 1935. Owner writes: "Our system of hollow floors, whereby heat radiates from a composition slab, has proved to be very satisfactory in practice. It is most pleasant to be able to walk barefoot across warm floors on cold mornings and to enjoy warm feet and legs at all times." signed: William Beard, owner

Photographs by Julius Shulman



little laugh, "because we need the place *now*, you see, in the midst of what I should call the transition period, where things are still less available than in the pre-war. And whatever may be novel in the bracket of 'Availables,'—please go and test only a few of them on me, not all! Of course, I know you have a fine record of never having failed a client for an experiment's sake and all that, but go easy, please!

"We have been watching your work for quite a while. Some of it—now don't be offended—I like less, and some of it more." I wasn't offended—and he produced from his portfolio an amazing mass of clippings and illustrations. With a trembling chill I watched him getting ready to pin me down to the past! "You do not have to follow any of that exactly, but I would like to show you some of your own stuff which my wife and I would pick. You can start from here on.

"I know that all these things have been photographed, so they really can be done. Here is a livingroom-patio-relationship I like (Fig. 1). Here is another idea of yours—a bunk-equipped child's room (Fig. 2), where he takes his nap, and here it extends into a large playroom where he can get busy with his activities; there you have your 'dual purpose table' (Fig. 3), which can be collapsed low for occasional use (Fig. 4), thus changing the dining space into a living room extension where we could serve our guests buffet style."

Going deftly through a lot of magazines, he said, "How did the floor-radiation heating work you tried back in 1935, when the Palmer Construction Company put up for you that steel built house?" (Fig. 5). (He knew everything!) "I see that bygone Mr. Hoover's 'better Homes in America competition' deigned the house a gold medal in those olden days of the grand slump. But what I am really interested in knowing is: *Does the owner like it*, especially that floorheating, I mean. It is now being played up in so many full page advertisements."

"In some cases," and he threateningly shook the magazine clippings in his hand, "I tell you the truth, I have taken the trouble to telephone or visit the owners."

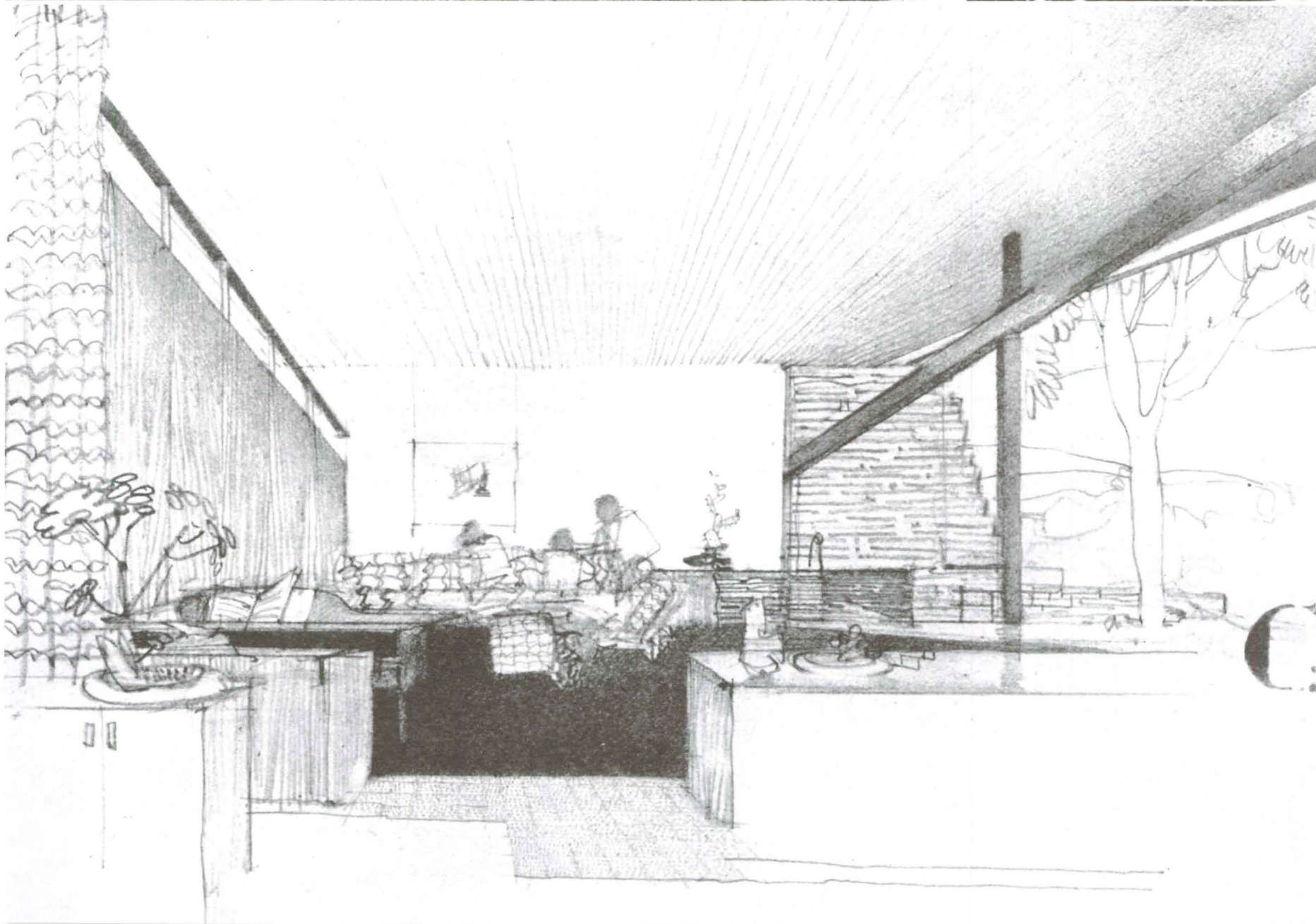
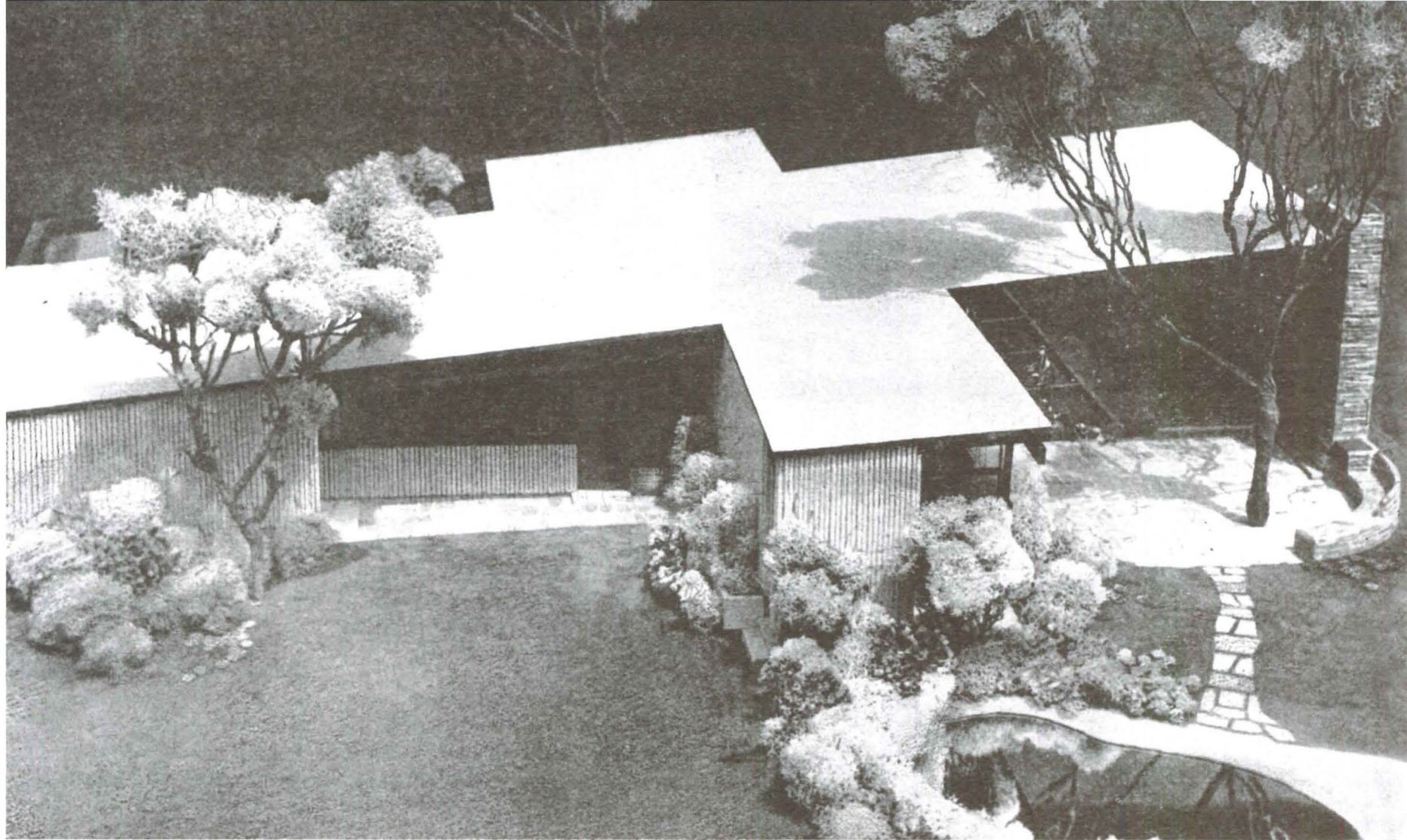
"But sir," I said, "what is the use of bothering these people? Did you not notice yourself, how different you are from the Joneses, the A's, the B's or the C's, who surely are quite different from anyone I ever met? Really and truly, all of my clients are in a way, different from anyone else I have ever met." I get quite enthusiastic in placing the accent on individuality on the consumer, rather than the producer. The author of *The Fountainhead* lives in one of my houses, and I went out of the way to supplement her views.

"Well, well! We are not altogether different! You know, in a book of the great French art philosopher, now—what is his name, Mary? Oh—Ozenfant, that's it—my wife showed me the other night a passage on "*human constants*," traits quite common to the species—by the way, we want some handy bookshelves just at arm's reach from our beds. Mary and I, we are before-falling-asleep-readers. Now, don't make a cartoon of us as such, or when we take a sunbath! You architects sometimes have a tendency to cartoon your clients in humor-sketches: take us seriously, if you please."

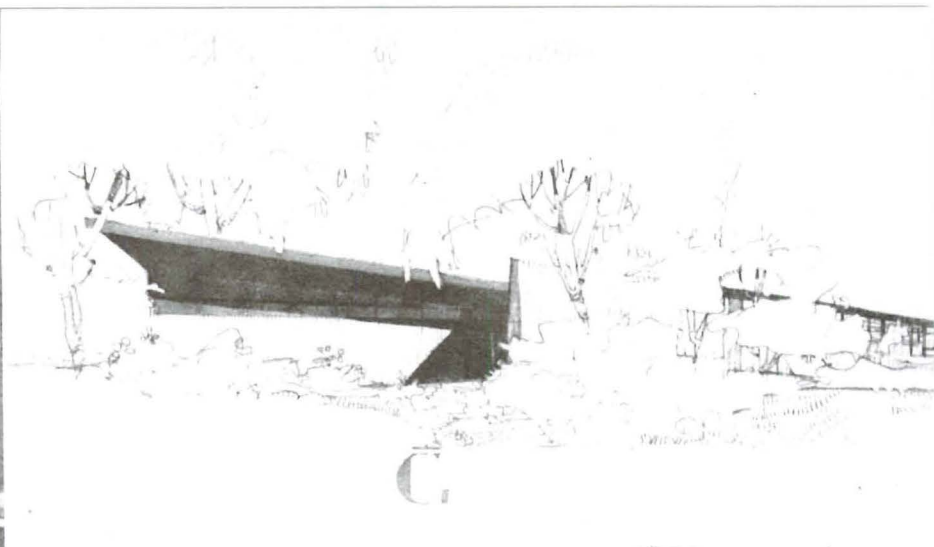
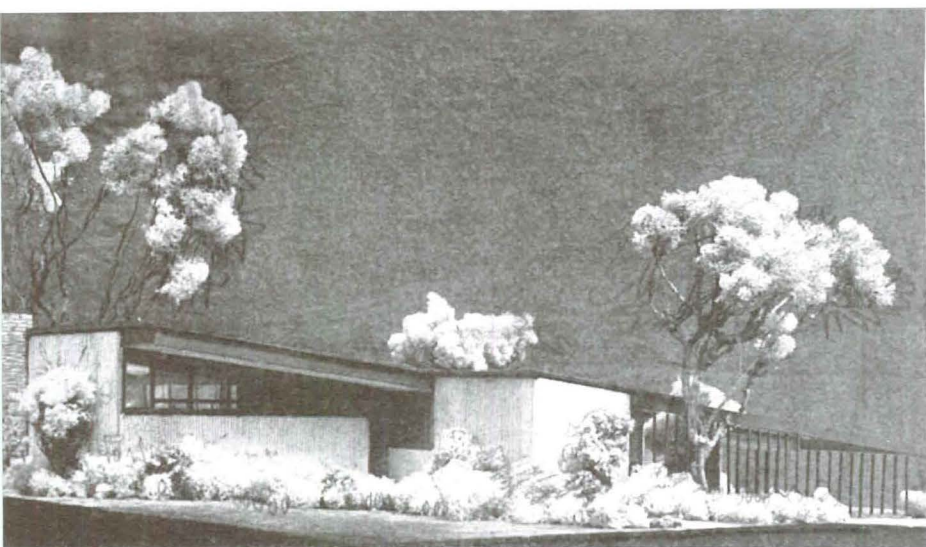
I started to show them my more daring post-war projects, but they shrank back and I sighed. He overheard my sigh, and again, with a heartfelt kindness, said, "I know they tell stories of how you design things without a pencil, thinking them out while lying on a couch; and how some of your happiest clients, I hear never saw

(continued on page 49)

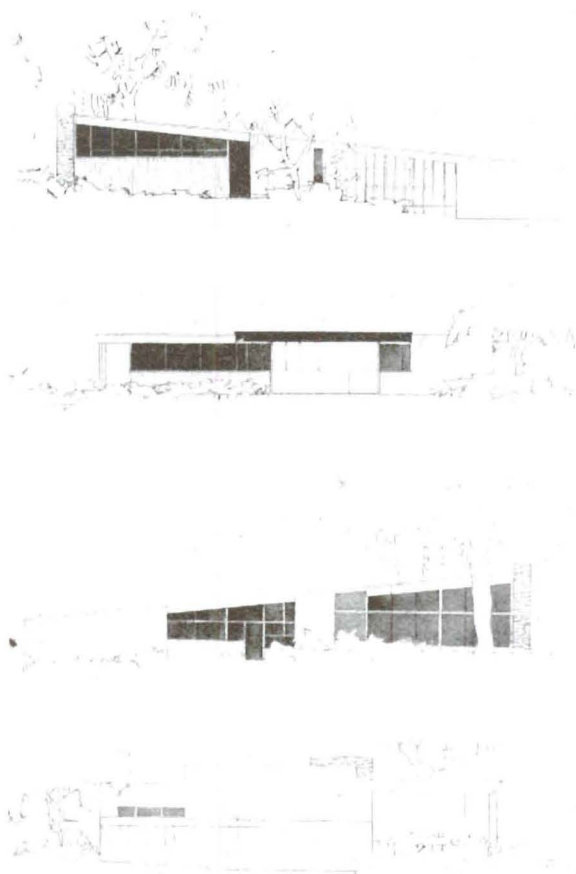








CASE STUDY HOUSE No. 6 continued

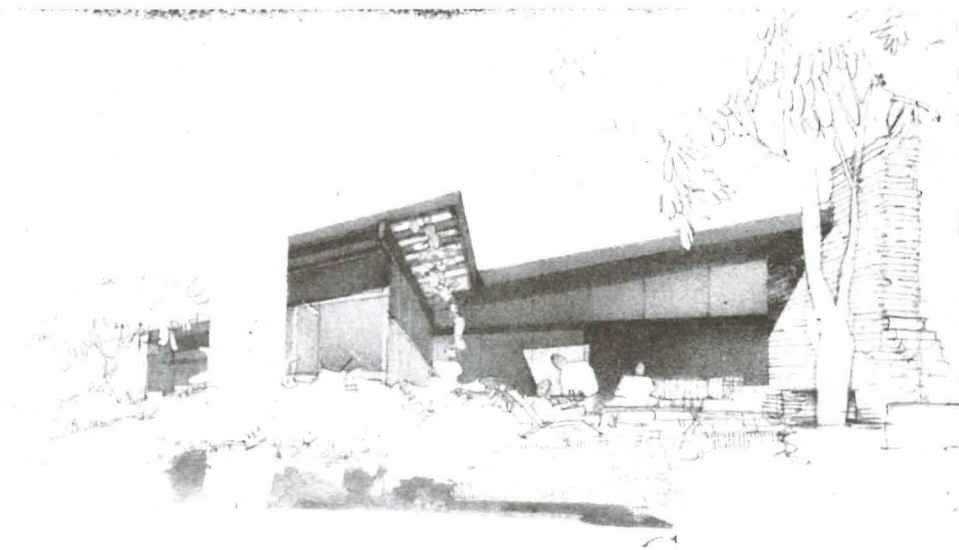
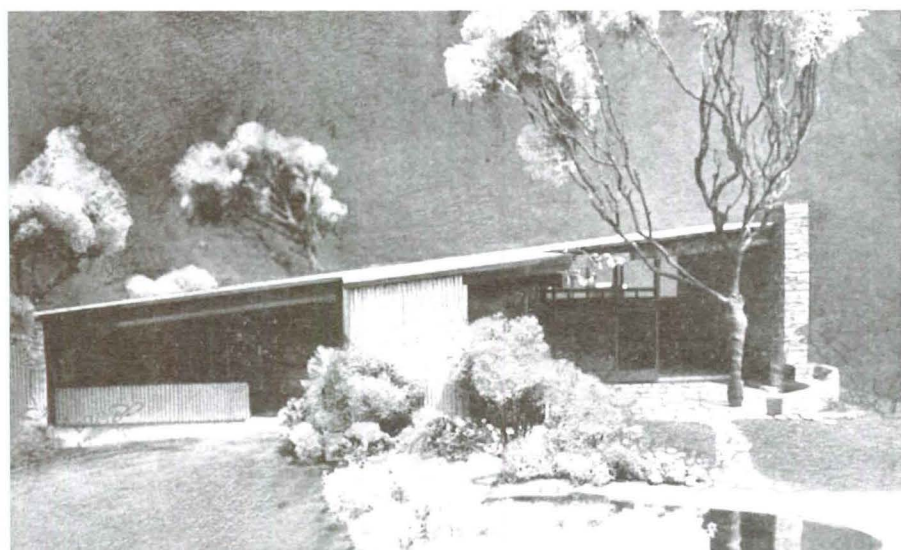


Photographs by Julius Shulman

■ As to features and materials which appear to the eye and which give the impressions characteristic for the Omega house, they may be summed up in the following manner: A gently sloping flat roof is covered with white, heat reflecting and heat penetration retarding gravel. The "roof-ceiling-hollow-core-slab" is amply opened on the soffit of its over-hanging projections east, west and south, in order to permit continuous super ceiling air changes, with the help of the slightest breeze in any one of the prevalent wind directions. The visible ceiling material is assumed to be  $3/8 \times 4$  inch T&G ceiling boards, slightly V-grooved, and as all finished woodwork, blond bleached redwood, waxed or flat varnished. On roof projections appear the mentioned air intake slots, protected by plastic screen strips and also where a combination interior-exterior-illumination is desired, the ribbons of diffusing glass behind which the "Slim-line" lighting is concealed. The reflected roof plan shows these features. The heliotropic, light attracted, night flying beetles by sheer instinct will hang around these outside light sources and keep the interiors unmolested even though doors and windows are open.

The exterior shell consists of fire-resistant and integrally finished corrugated asbestos, and of course, of glass where transparency or translucidity is required. Non-corrosive white metal sash and sliding doors, permit ventilation, passage, and where most useful a true combination of inner and outer living spaces, now a rather well accepted novelty of years ago. The large semi-exterior fireplace with oven, barbecue at its side, and an adjoining sitting bench, is constructed of flagstone, with split machine brick used for the fire opening. Flagstone is also the owners' choice for pavement in patio, on entrance walk, and the ground about the outdoor eating place.

This brings us once more to the functions of the four courts which we should briefly describe and illustrate, while also giving a word to the interior functioning of the house itself in close relation to them. The entrance court forms a quiet approach, without any low reaching windows to infringe on interior





**Exterior renderings with corresponding views of model:**

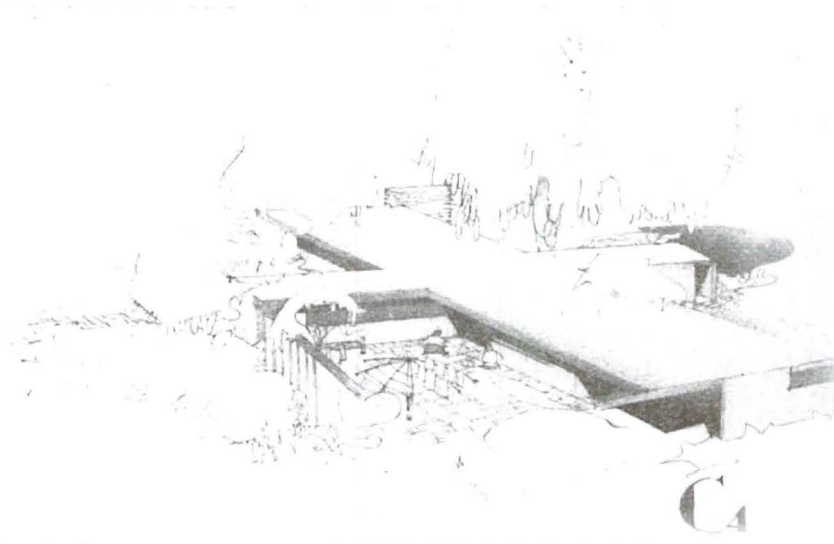
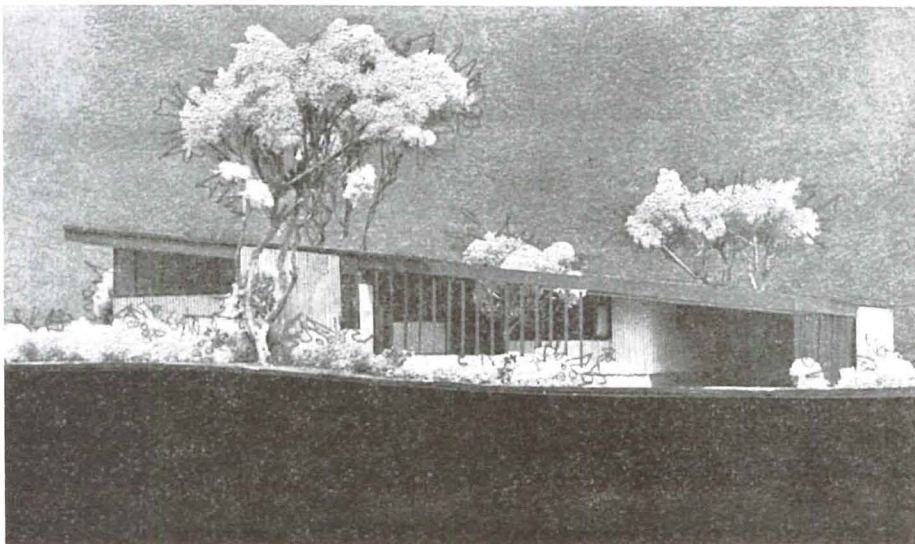
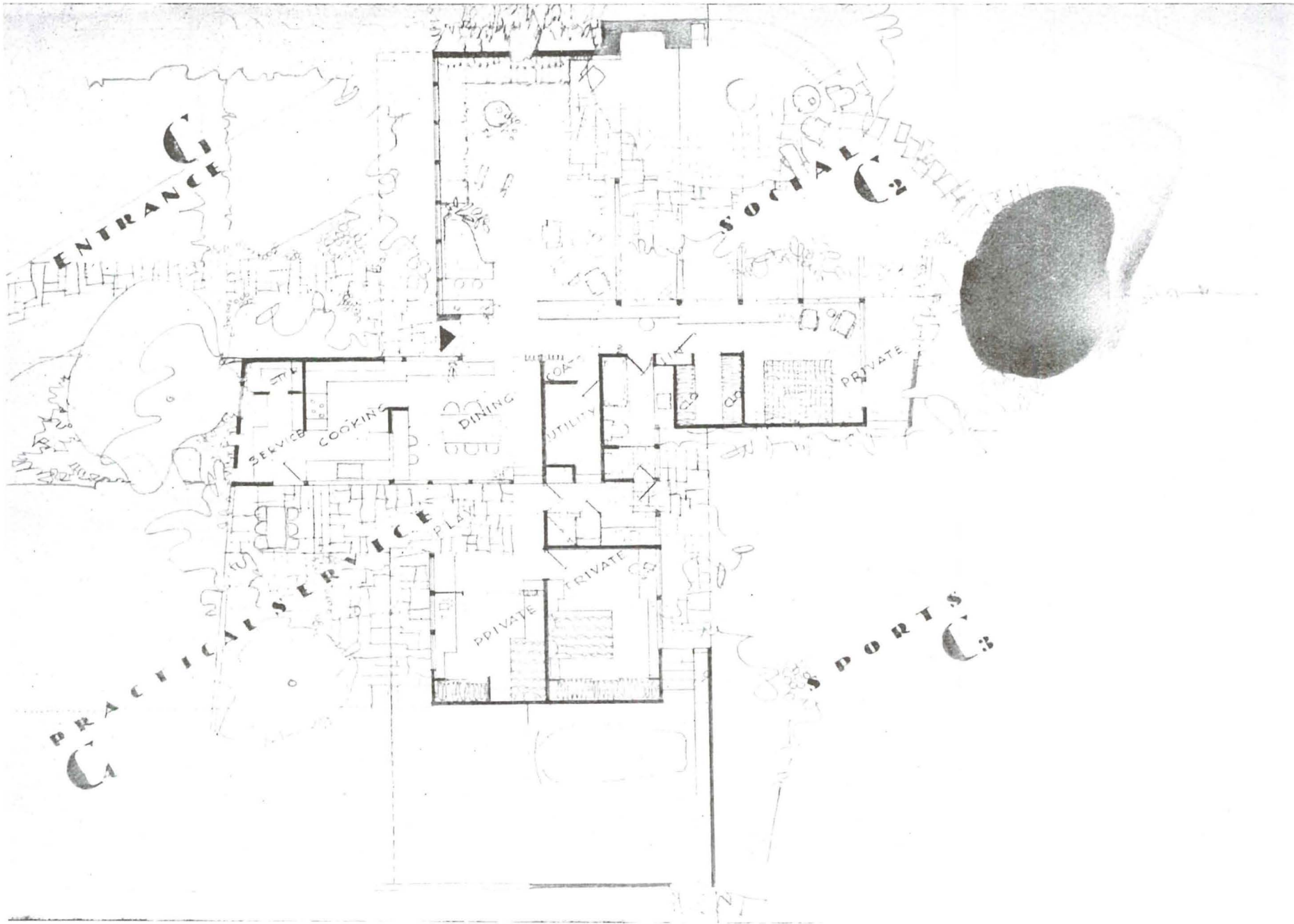
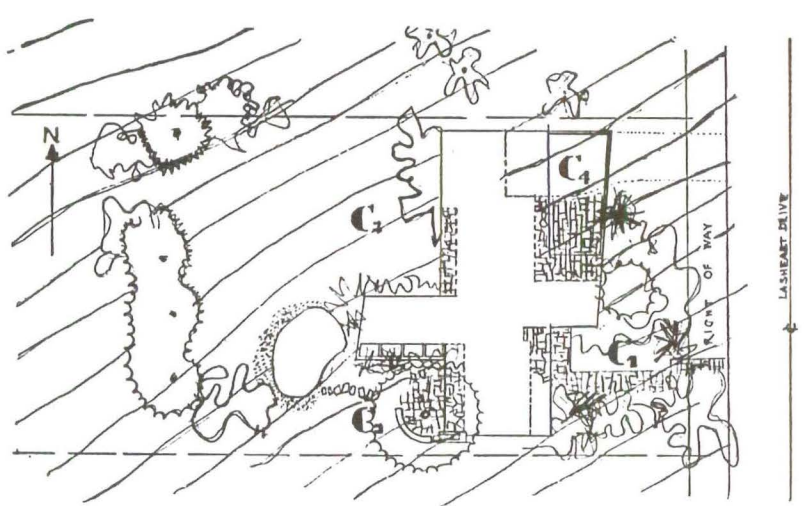
**opposite page, above:** The entrance court (C1) preserves and respects the privacy of the others.

**opposite page, below:** The social court (C2) is a liberal extension of the living quarters and serves also for quiet informal meals and conversation. Sunbathers may lounge at water hole and spray pool.

**below:** The fourth court (C4) adjacent to the service wing lends itself to practical services and can be reached under cover from the garage. The children's play area also opens to the court to permit the active mother-housekeeper an easy supervision of her youngsters.

**Plot plan,** showing relation of house to site with existing trees and street.

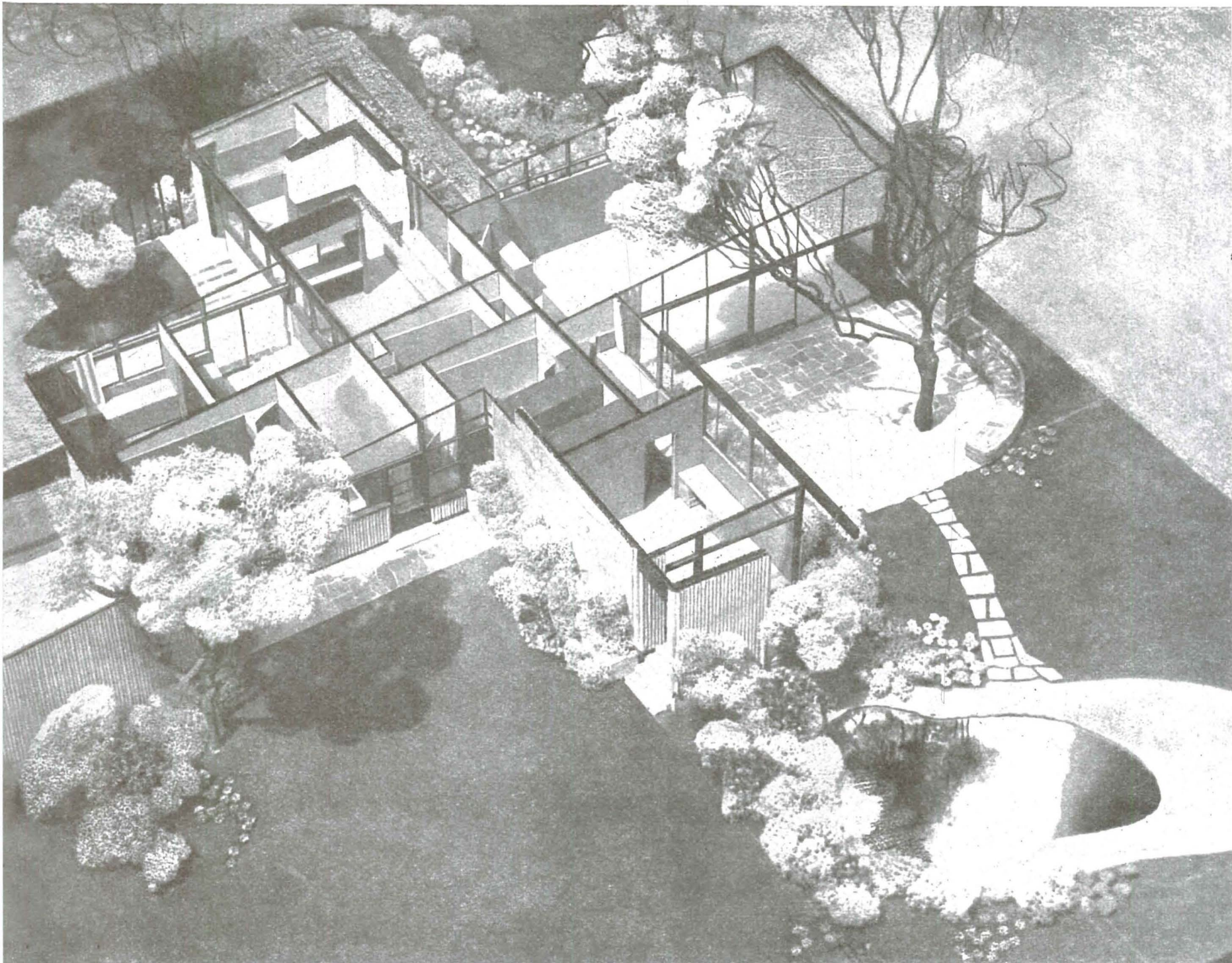
**Floor plan:** Four distinct courts are part of the otherwise modestly sized house that extends into the California outdoors in order to gain in living area.



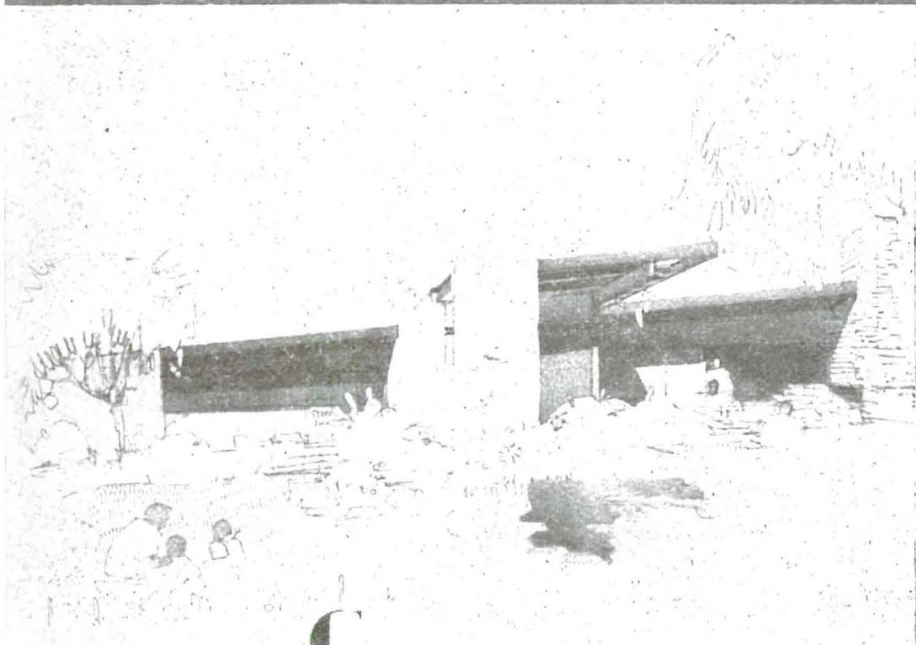


opposite page

top: Master bedroom opens to its own porch overlooking pool and garden.  
center: Dining area with dining table set for small party. Children may be fed earlier at counter. With table collapsed to occasional height, guest may use counter as bar.  
below right: View from bath into "sport court."  
below left: View from center of house to play area.



Model by Jack Eddington. Shulman photographs.



privacy. It is a well segregated and lovely landscaped outdoor anteroom—the first, and a friendly impression for the visitor.

The social court for the quiet and relaxed being together, primarily of adults, naturally has its broad connection to living quarters. It is endowed with the mentioned outdoor hearth and cooking devices. Its location and shape is determined by the large existing tree, which is the welcome and grand adornment of the site.

The sports court, C-3, is the one where children and adults may pleasurably mix, and where they and their guests, again children and adults, may get rough and physically active and play together space-taking games. In California bathing suits and water spray are social features. A swimming pool, the Omegas

Sports court (C3) for active pastimes connects directly with bath facilities. above: Birdseye view of model.



hope, will be added in the future. Meanwhile, the "water hole" with its hose-spray and "sunning beach" will do well; it lies between and separates the social and the sports court. This sports court has its vital connection with the house: the children's shower, wash-and-toilet room. To have these facilities so handy to the outdoors is a trick to reduce house-dirtying and thus house cleaning.

The last of the courts, C-4, may be called the practical operations and all-purpose service court. Deliveries come in here, laundry is dried, the smallest child plays in the sun or in the shade, right in view of the kitchen window. Its playroom—an enlargement of the bedroom which can be segregated by a fold away fabric door, to yield quieter afternoon naps—broadly and under a roof overhang opens out on Court Four. Family meals are informally taken on the upper level at a table under the roof projection and the Chinese elm tree. A vine covered trellis protects this outdoor nook from the external view.

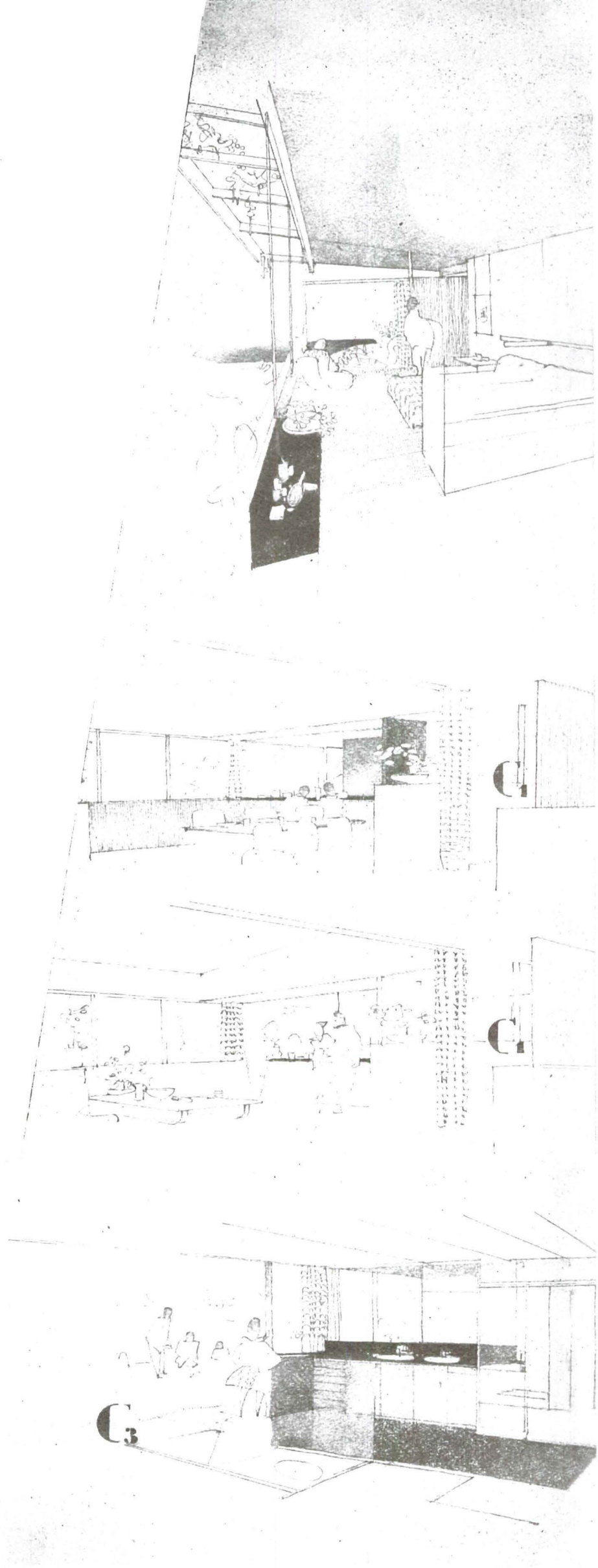
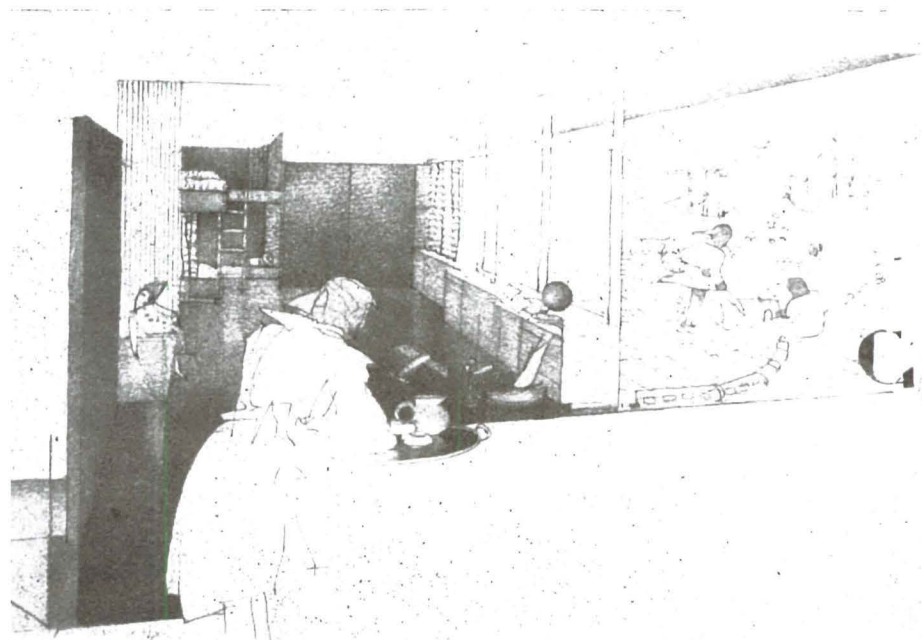
The general layout has been sufficiently described. In particular we may note, that the living room has a music bay with piano and score cabinet. There is further a "visual and accoustical appliance" cabinet whence the electronic fireworks may originate and where apparatus for television, radio, music reproduction and color picture projection finds its place. The opposite living room wall is treated as a glass bead screen and projection plane. The ceiling slopes up to it.

The spacious sitting corner of fitted-in seats with sponge rubber cushions needs only the supplementation of a few easy chairs to harbor a good sized party, which will with ease extend through the wide opening of the sliding door to the patio under the big tree and about the fireplace.

The dressing room and bath of the master suite also will serve visiting guests. The utility room is very centrally located, to supply heated water to lavatories, showers, tubs, sinks, and circulates hot air through short ducts into the subfloor plenum space, to make the entire floor a radiating panel.

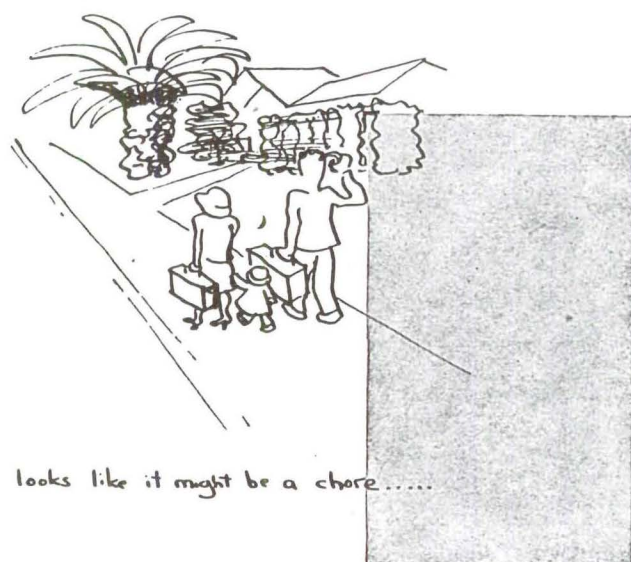
Dining space and kitchen communicate through a wide porthole as well as a walking opening, but at will can also be segregated.

The bedroom of the two older children has its desks and library shelves; the youngest one sleeps in the lower of a two story bunkset. The Omegas believe in the educational value of a child guest, visiting and boarding with the family for a couple of days—a shining example of table manners and a stimulus to new modes of playing through the long day.





# what IS landscape architecture?



Foundation planting?  
The garden vista?  
Exterior decoration?  
Pictures to look at?

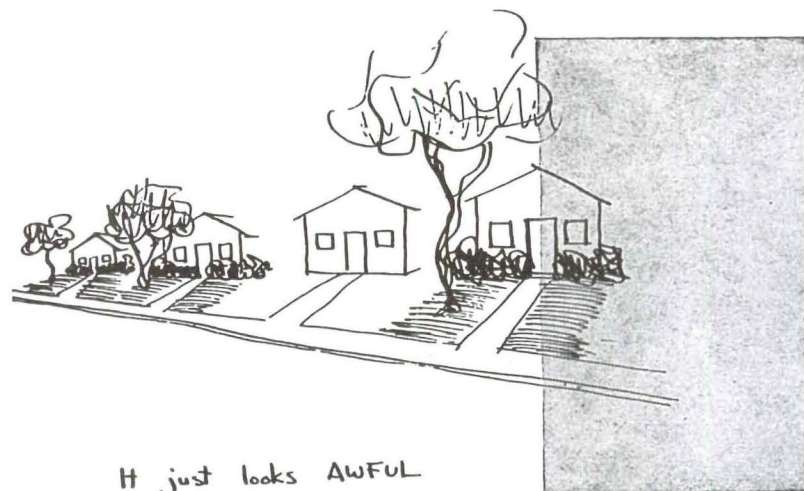
*So your house is all built and you're about to move in and the grounds around it are a mess—it just looks AWFUL—and the house really cost more than you meant it to and you hadn't really meant to spend anything on landscaping right now. Besides Jane has been reading a lot of garden books, and Aunt Jenny says there are a lot of little shrubs at her place we can have for the digging, and the Windsors gave us those two sweet little holly bushes in tubs. Didn't the architect say something about a landscape architect? We've already spent too much money—but it does look awfully bare, and all the neighbors' places look so nice. Well, let's have that nurseryman who came by the other day plant some grass and bushes in front—that shouldn't cost much. We can fix up the back ourselves later. . . .*

*So the housing situation is pretty tight, but you've just gotten a swell job here, and you just have to get your family out from Cleveland. So you know the values are inflated 25% by the war, but you finally buy that house the real estate man has been showing you in such a condescending way. And you get your deed and move in to fix it up for the family to move into. It really isn't a bad house—it's on a good-sized lot, the rooms all seem big and pleasant. It looks like a lot of lawn to cut in the front. (I wonder how I manage the mower on that 45 degree bank by the sidewalk?); the front foundation shrubs are so big and overgrown that the living-room doesn't get much light, and that row of shrubs along the porch that's trimmed six feet square looks like it might be a chore. And of course that date palm really is a problem; they tell me it won't even burn; it sure fills up the front yard. It might make a good raft if we could get it to the beach. It's a nice big backyard but it doesn't look as though they ever did much with it. Of course you have to go through the kitchen and the laundry porch to get to it, and the garbage can and the clothes lines are a little messy right by the back steps. I always did wonder why they had to put the garage so far back on the lot: it makes the driveway so long. Of course only one bedroom window looks out back, the others open on the side yard and the neighbor's windows are pretty close. But we can keep the blinds down. . . .*

Well, what is landscaping anyway?

First you have the virgin land, the nice flat land and the beautiful rolling hills. And the real estate men and the subdividers come along and lay out streets and cut the blocks up into lots and sell you one and that's going to be HOME.

The piece of land you bought is only the floor or the bottom side of your home-to-be. You live in the block of air immediately above the land, what we fancy designers call SPACE. Space for living, lebensraum, elbow room. If you follow the more or less standard prac-

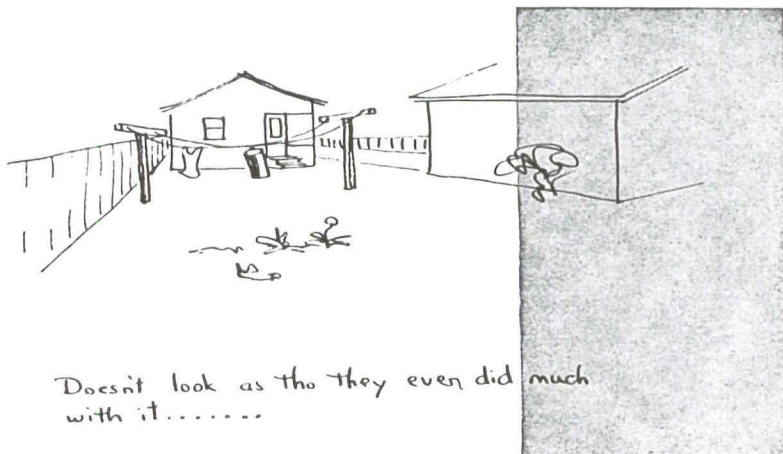


BY GARRETT ECKBO



tice of planning a house to place ON the lot, you are very likely to lose the use of a lot of this space—the side-yard between houses, the long driveway, most of the back yard because it's hard to get to from the living part of the house. What you have to do in order to get full use and pleasure from your lot—the most for your money—is to plan the development of the whole lot at once, every square foot of it, as a series of rooms, all pleasant, all functional, all the right size and shape, some of them indoors with roofs over, some of them outdoors with no roofs. Planning your home in this way you will realize that home is not just a house; it is at least a house-and-garden, that is, a complete indoor-outdoor unit. You will very likely think in terms of four general divisions of this unit: the public access—front yard and walk, front stoop or porch, entry hall; the general living portion—living, dining and rumpus rooms, terrace, patio, or garden; the private living portion—bedroom and bath, sleeping porch, sun deck or terrace; and the workspace—kitchen, laundry, service yard for clothes-lines, garbage can, garage, wood-chopping, kids' play, vegetable garden, et cetera. You will note that each of these four is an indoor-outdoor unit in itself: it could have a wall around it, a roof over half of it, and just glass between the roofed and unroofed portions. Planning your home in terms of such indoor-outdoor units also makes finally possible the correct proportions among them: general living can have the major part of the lot, public access just big enough to look well from the street (Mexican front lawns are stucco walls), the workspace can have what space it needs, properly screened so it can be as messy as you like, and so on. (Of course the intent here is to suggest that the architect and the landscape architect should get together first thing on the job.)

We mentioned space a few lines back. Just space with a bare lot on the bottom side doesn't mean much to you except room to swing your arms and throw a ball. It's only when we define it with tangible elements—walls or hedges at the sides, roofs or trees overhead—and furnish it with stoves and chairs and kids and dogs, that it really



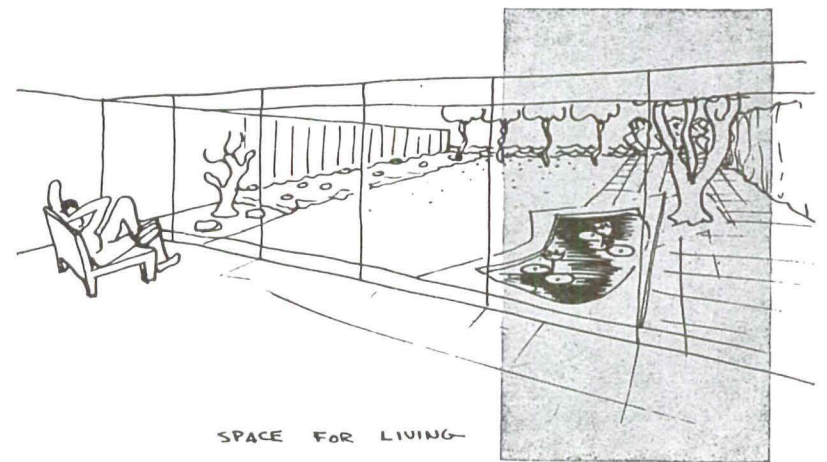
begins to take shape and mean something to us. The size, shape, and relationship one to another of these defined spaces (rooms) are very important, not only to us sensitive designers, but to you who actually have to live in them. The psychological effect of the size and shape, color and texture, of our physical surroundings upon us is a great field of scientific research in itself.

The qualities of these living spaces are determined by the materials that enclose them. Structural materials and natural materials, wood and glass and brick, earth and rocks and plants. Are plants landscaping? Is home just a house? What is landscaping anyway? It is the organization of outdoor space for people to use and enjoy.

Of course when we think of gardens and landscaping we think of plants. Plants are fascinating. Plants are wonderful. Plants present

designers—professional or amateur—with a vocabulary of form, size, color, and texture that is tremendous in its variety and richness. There is such a variety, at the nursery and in Aunt Jenny's garden, that we scarcely know how to select from it. And we end up with plant frills and plant millinery plastered around our buildings, and with a continuous maintenance problem that makes us cuss the lawn and the perennial border, and really despise that privet hedge.

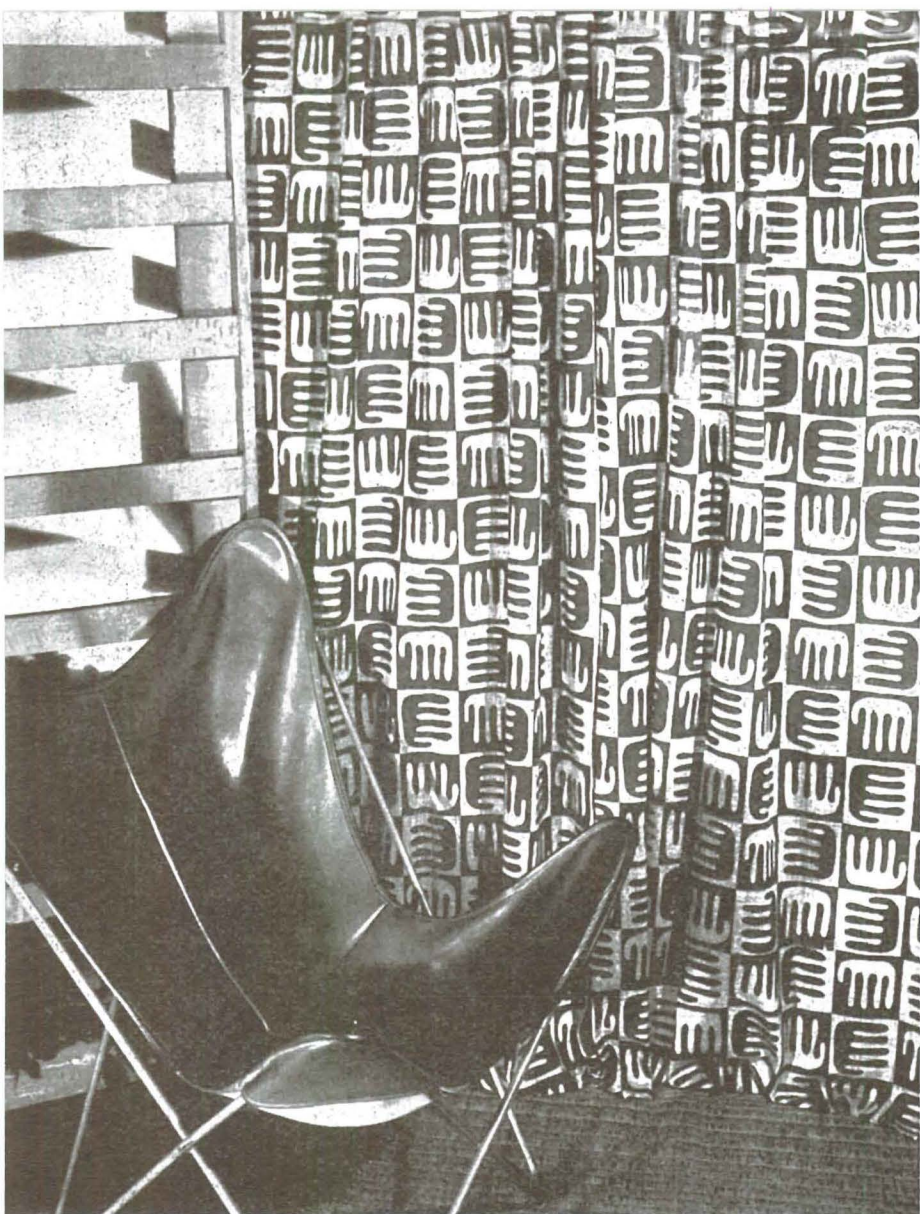
First the maintenance problem. It is necessary to decide in the beginning how much maintenance you can provide for your home grounds (or any grounds), and then to design those grounds in terms of that amount of maintenance. Plantings which take the most maintenance are lawns, annual and perennial flowers, clipped hedges, trimmed shrubs or trees, and plants which are fussy about soil or water, or have a lot of pests. So to reduce maintenance you plant the front lawn to ivy, honeysuckle, periwinkle, or some other ground cover (there are lots of them), and you plant just as much lawn as you want to walk and sit on, or you put in just a brick terrace, which takes no mowing at all. You make a deal with the corner florist for cut flowers



for the house, and you depend upon colorful shrubs and trees, and such old stand-bys as geraniums and day-lilies, for color in the garden. You select shrubs and trees whose natural size and shape, with perhaps an annual pruning or trimming, will stay within the space provided. And you take on only as many rhododendrons and peach trees as you really want to care for.

Now the esthetic problem: that is, how to really bring out and express, with some discipline, harmony, and order, the tremendous richness and variety of plant material. (Sometimes esthetics gets pretty fancy, but really it is just concerned with how we react to the things we see and hear about us. So it is important to everyone.) The principle basic to the solution of this problem is to emphasize the structural, rather than the decorative, role of plants in the formation of the spaces we live in. That is, instead of plastering them in polyglot masses against the foundations of buildings and walls, along streets, at the corners of walks, et cetera, we must establish a simple, clear relationship between the spaces or rooms which are being formed and the plants which are helping to form them. Say, for example, that we are dealing with a rectangular area—one side may be the glass wall of the living portion of the house, another a wood or masonry wall for privacy from the street, another a rough, untrimmed hedge of myrtle or euonymus, and perhaps the fourth, overlooking a valley view, is defined by just a row of small flowering trees. The sides of the rectangle don't have to be all the same or all different, and it may be some other shape, or have less or more enclosure, depending upon the specific conditions of the job. The essential idea is the freely arranged integration of definite structural elements related to the house, and of plants playing a structural role in forming the space, but maintaining their own natural qualities while doing so. (continued on page 52)



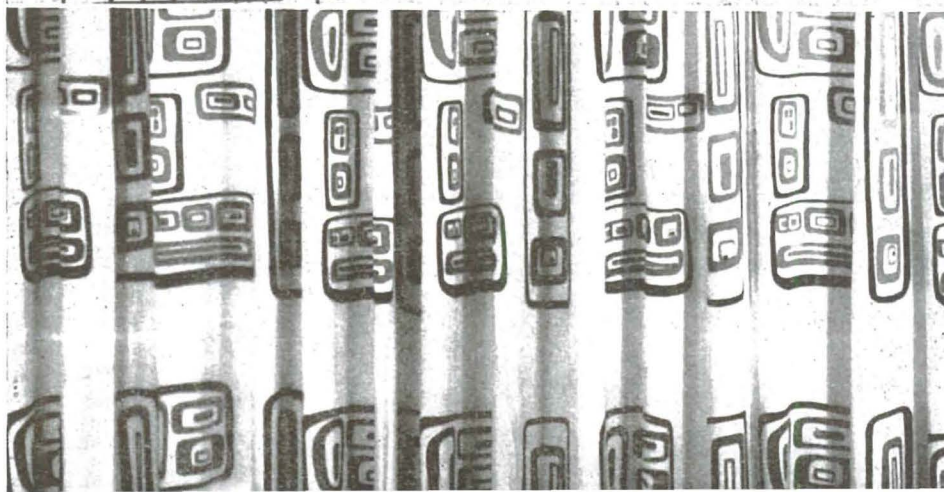
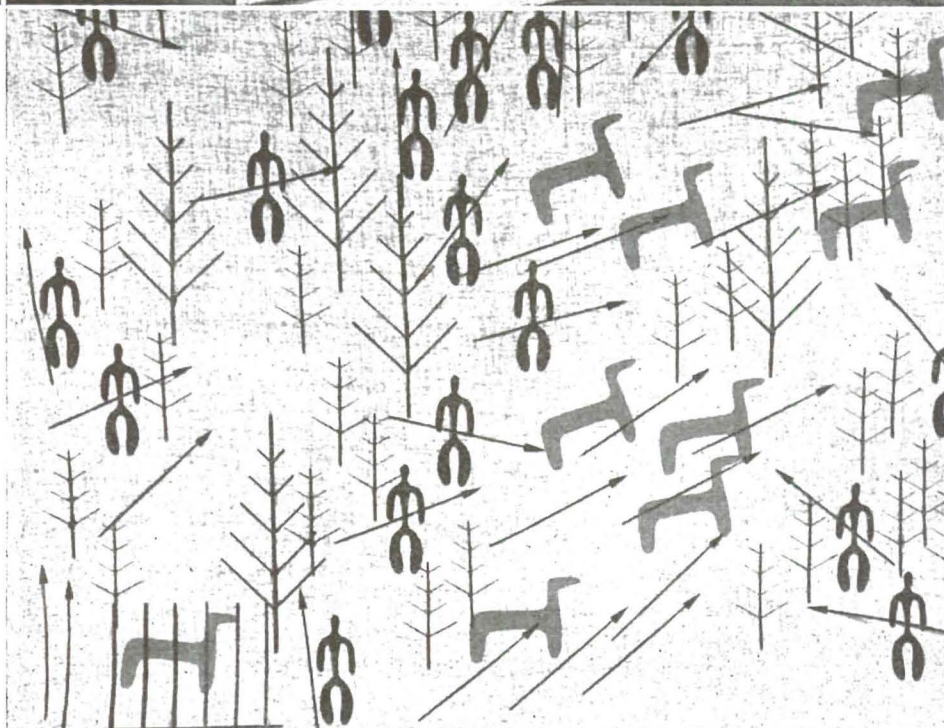


above:  
**little elephant**—printed on gray material. Positive and negative forms repeated in different positions. Exhibited at the Museum of Modern Art, New York.

upper right:  
**line in action**—yellow rectangles on draping becomes yellow stripes. Black line printed on yellow area.

right:  
**diagonals**—designed for upholstery material. Breaks the monotonous stripes used for coverings.

lower left:  
**indian heads**—thick and thin lines form outlines which change in color from brick red in center to blue and then black.





right:

**little man**—made for Lanz Fifth Avenue, Chicago store. Printed with red, blue, and green figures with outlines in black. Colors change across the twenty-five foot width of the material and gradually fade away, eliminating any sense of monotonous repetition.

center:

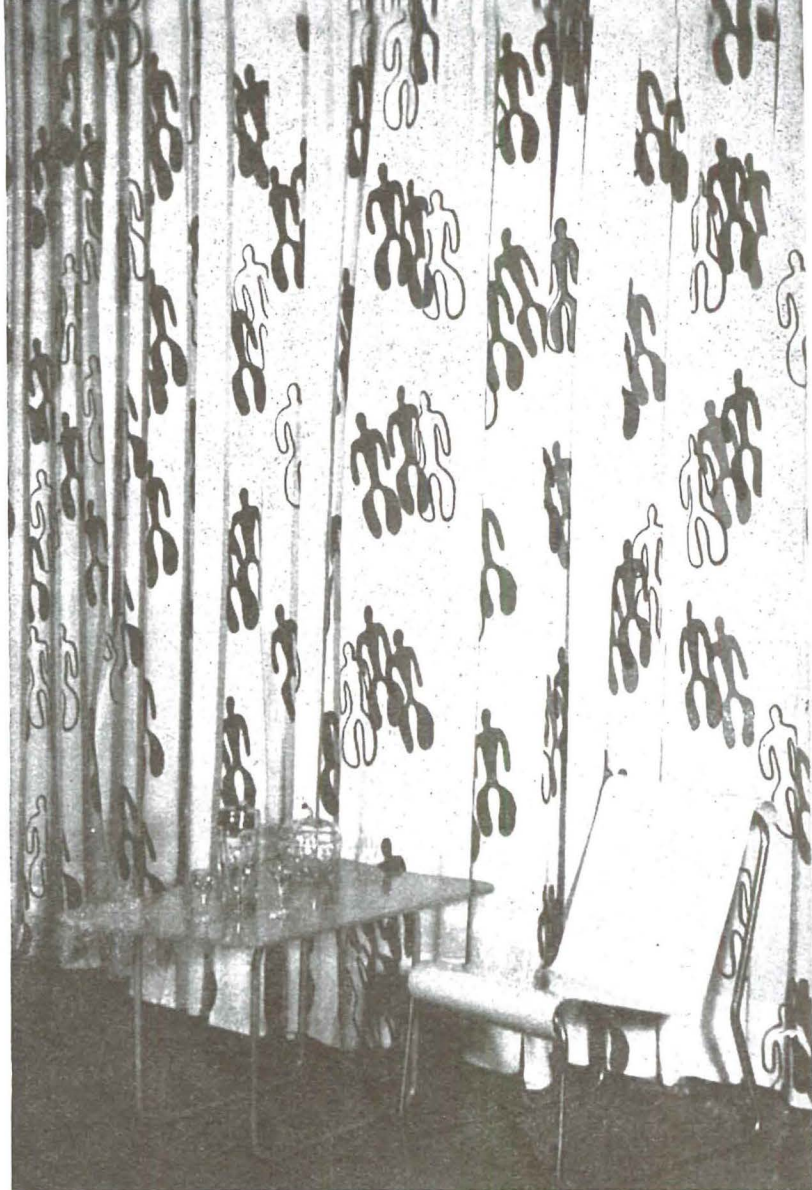
**table mats**—made of free forms which are equally agreeable when sitting on other side of table.

lower left:

**cat-tails**—shades of brown and blue-green on gray material. Exhibited at the Museum of Modern Art in New York.

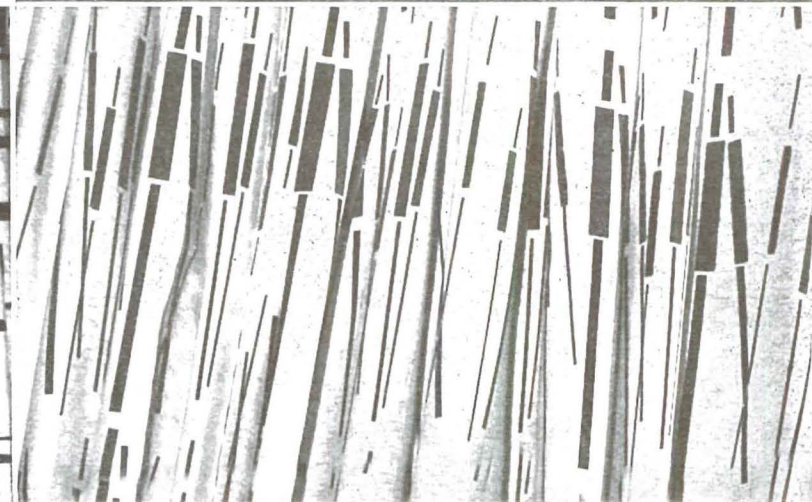
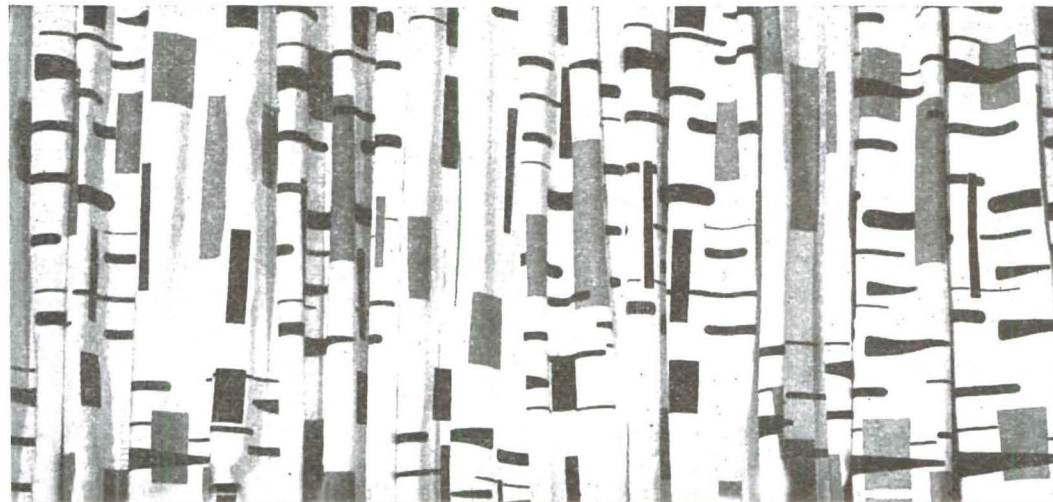
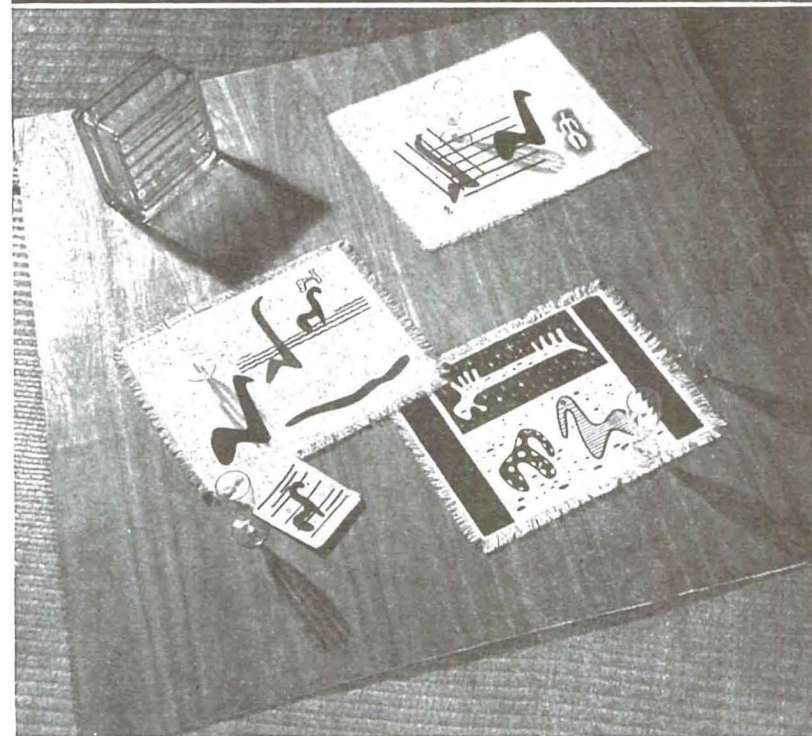
lower right:

**space dashes**—two solid rectangular forms in background. Colors green-gray and pink-gray. Dashes of different sizes and thicknesses cover the whole material. Some of the dashes go across the color forms, some stop at the edge of the form and resume at the other side only a half inch or so above or below the original line of the dash.

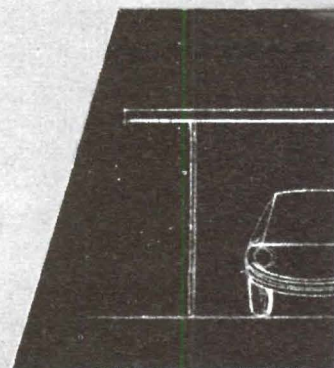
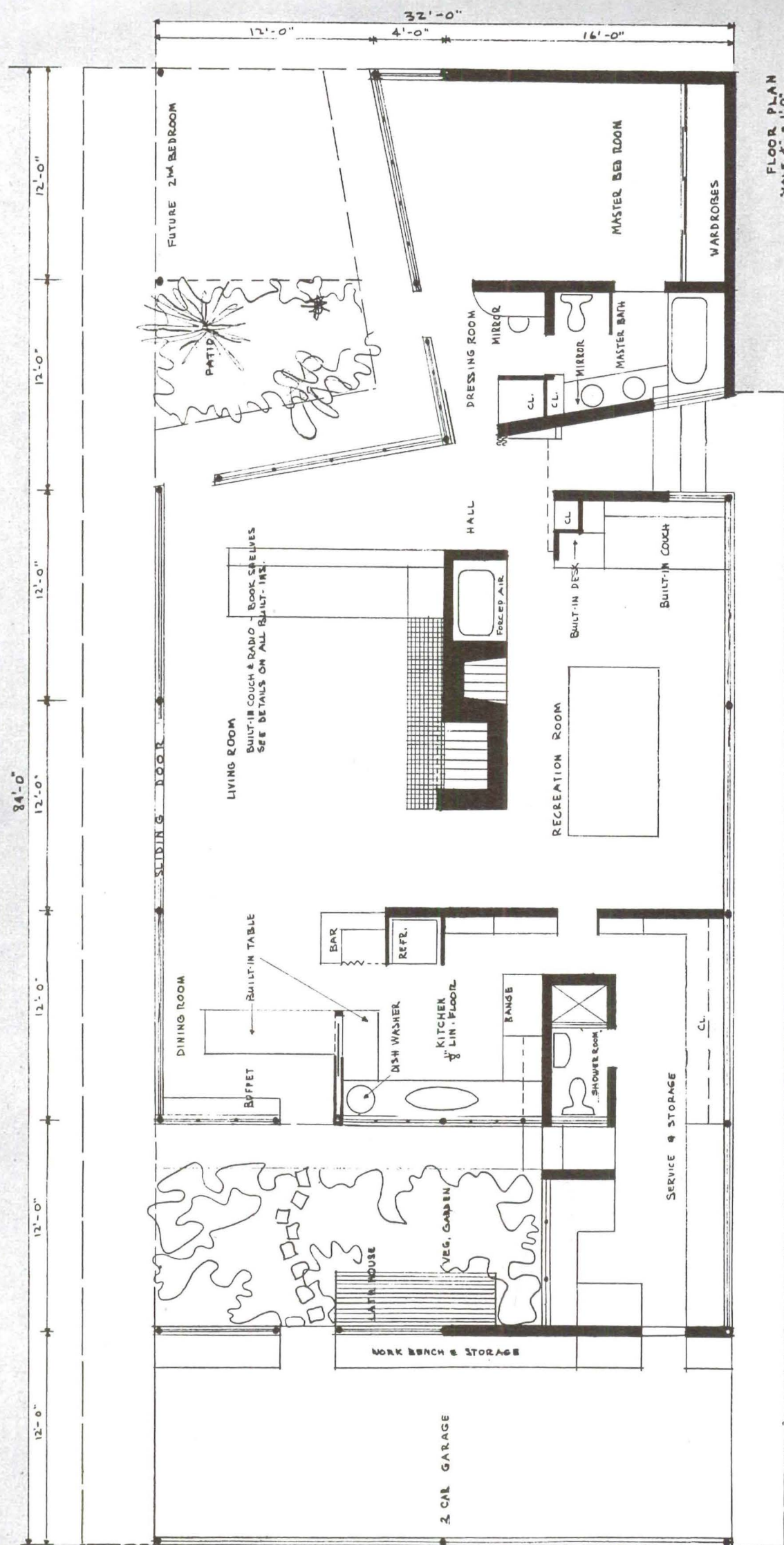


## X T I L E S

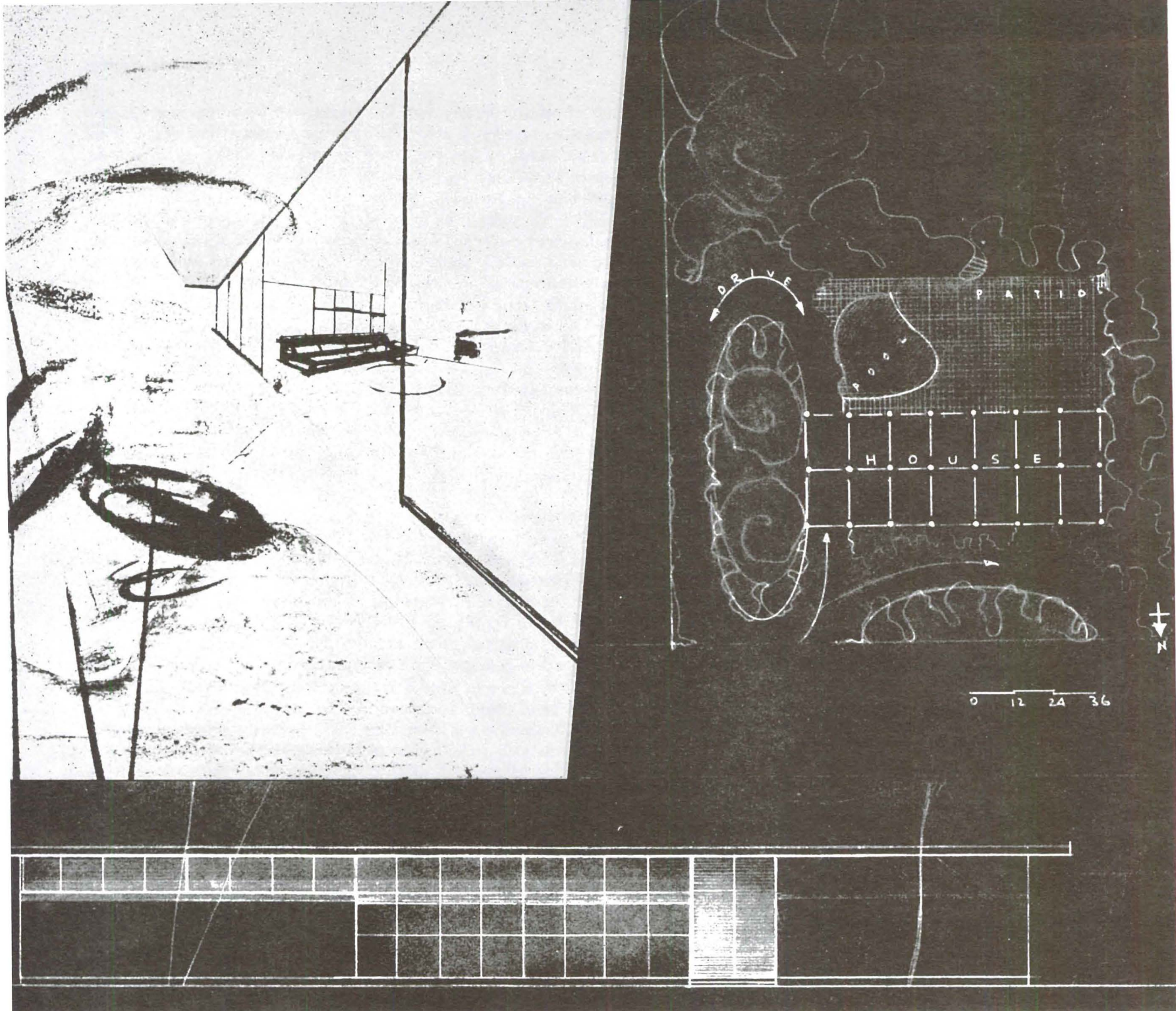
This is the work of Angelo Testa who studied at the Institute of Design in Chicago under Moholy Nagy and is now a student of Ralph Rapson. He has been designing textiles commercially for several years and his work has been exhibited at the Museum of Modern Art. Several of his designs will soon make their appearance in upholstery materials.











CLIENT: Mr. and Mrs. Milton Katz

LOCATION: San Fernando Valley

This modern house for a young couple is of light steel construction of prefabricated modules 12 feet by 16 feet, with 3-inch columns at the intersecting corners of the 12 by 16 rectangles. This structural system achieves a fluid and flexible open plan. The roof is designed as a roof-diaphragm to accommodate wind and seismic loads. The constant repetition and orderly placement of the modules makes it possible to achieve an economical over-all layout costing less than a wood frame, and at the same time achieving greater space and less clumsy beams.

The window facing the garden on the living room side of the house is divided into three sections of 12-foot pieces of plate glass with the center section serving as a sliding door. Smaller windows for ventilation open on opposite cross walls.

The roof is insulated with rock wool and ½" Celotex on steel decking. As shown on the plot plan, all of the rooms with the exception of the recreation area open into a garden and pool. The recreation room has free circulation with the living area.

## HOUSE BY RAPHAEL SORIANO



# music as dramatic device

FROM THE VERY BEGINNINGS of cultural history man has sought to combine the arts into new media of aesthetic communication broader in scope than any one of them taken singly. When poetry and music of quality are combined into song, or drama and music into tragedy or opera, the beauty of each is enhanced by the other's presence. Of all the instruments developed by mankind, the modern sound film and television offer perhaps the greatest opportunity for a true synthesis of the arts. Up to the present, however, experimentation with musical dialogue, the stock-in-trade of opera, has been exceedingly rare in American films. A hearty welcome can therefore be given to the current musical comedy, *Where Do We Go From Here?*, starring Fred MacMurray, Joan Leslie and June Haver, with music and lyrics by Kurt Weill and Ira Gershwin, and incidental music by David Raksin, for it marks a departure from the usual cine-musical in this respect. Full of humorous fantasy, the story lends itself to musical dialogue much more readily than would the picturization of every-day events. An argument between a man and his wife about the price of a new hat would sound ridiculous if couched in operatic recitative (song-speech), but the unrealistic adventures of MacMurray in this film are quite plausible in musical setting. Through the good auspices of an obliging genie whose time sense is somewhat confused, a 4F who desperately wants to join the armed forces, 1945 vintage, is transported back through the ages and finds himself first in General Washington's army, then in Columbus's navy, and finally in Nieuw Amsterdam dicking with the Indians about real estate.

Traditionally enough, spoken dialogue alternates with singing and dancing, but here the resemblance to the usual Hollywood product ends. The music consists not merely of the occasional songs and dances found in other cine-musicals, but of entire scenes, sung throughout in the operatic manner. Their function is not to interrupt the action but to further it, using meaningful recitative, song, chorus and dance instead of spoken dialogue.

It is not the musical speech of *Where Do We Go From Here?* that appears unnatural, but the sudden shifts from spoken dialogue to unmotivated melody. Our sense of realism is momentarily disturbed whenever MacMurray breaks into a song without warning, after spoken lines have been the norm for some time. However, once a musical sequence has begun, the singers may change from recitative to song or chorus at the composer's discretion, for our sense of credibility has been adjusted to the medium of music. If opera and operetta are to make further inroads into the cinematic domain their techniques must be able to go their way unchallenged. Spectators will not look askance at the conventions of opera if singing is continuous, as in the Wagnerian music-drama, and there is no spoken dialogue for contrast. But American opera of the future, comic or serious, is likely to contain a large percentage of spoken dialogue, for the tradition of spoken drama in Anglo-Saxon countries is too strong ever to make singing throughout a play entirely credible. In the unfolding of any intelligible plot there will be many moments when speech is the only natural medium and song will sound artificial. If the juxtaposition of sung and spoken dialogue is inevitable, how may the two be reconciled? In order not to infringe upon our sense of realism, the transitions between them must be gradual. Speech that immediately precedes recitative or song needs a gradually mounting undercurrent of background music; only then will it merge imperceptibly into musical dialogue. Choruses, songs, and recitatives, on the other hand, can succeed each other at will, for they are all within the musical pale. The old prejudices against sung dialogue are no longer valid when applied to the modern film, for every line can be heard and understood by the audience through the miracle of camera close-ups and adjustable microphones.

In the ideal opera, singing should be integrated with the action, or it will become a disturbing element. Only in rare instances will there be any excuse for songs whose motivation is primarily musical and not dramatic. Lyrical episodes that have little or no bearing on the plot, or wilfully impede the action, are common in traditional opera, and the audience accepts them because of their musical interest or familiarity; but in the true musical drama of the future, songs that interrupt the progress of dramatic events must necessarily be few and far between. Of course, there have been many productions in which songs and dances were inserted for their entertainment value only, but this procedure could hardly be called beneficial to the drama. Our concern here is with the ideal synthesis of music and drama, and not with the admittedly imperfect combinations of the past. A hiatus in the continuity of a true musical drama can be acceptable only if its emotional motivation is not quite rational. In other words, love, religious fervor, fantasy, mystery and the like may touch off a song that interrupts the action, just as in real life we often waste time in emotional outbursts and thereby postpone doing things.

A fusion of the arts has meaning only if the product is greater than either of its components. The film opera, for example, will not attain its full capacity unless each of the arts that make up the combination is an equal partner in the enterprise and valid unto itself. If either music or drama is consistently subservient or inferior in quality to the other, the synthesis will rise only to the level of the leading element, or perhaps not as high, for the other may drag it down. Many first-class operas, musically speaking, are no longer performed (continued on page 52)



# new developments

## BIRDSEYE REFLECTOR LAMPS SPECIFIED

Birdseye Reflector lamps, manufactured by the Wabash Appliance Corporation, have been merit-specified for use in the C.S.-House Program. The lamp uses no more current than an ordinary bulb of the same wattage and life rating, but delivers far more light because of design features.

Inside-silvering provides a brilliant reflecting surface sealed on the inside, for protection against "reflector dimming" by dust, dirt, and smoke. The neck reflector disk eliminates "ceiling loss" by redirecting and putting to use light otherwise wasted through the neck of the bulb.

Optically correct filament placement at the exact focal point for each type and size of bulb, directs light scientifically . . . assures concentration of light beams directly on the work plane. A specially developed strip-frosting process produces a high degree of diffusion with little absorption of light.

Every Birdseye Reflector lamp constitutes a complete luminaire lighting unit. No separate reflectors or fixtures are needed. Catalogues showing various designs and including an analysis of the Electrical Testing Laboratories, New York, are available upon request from the Wabash Appliance Corporation, 331-335 Carroll Street, Brooklyn 31, New York.

## AMERICAN STOVE COMPANY CONDUCTS CONTEST ON "GAS RANGE OF TOMORROW"

A contest for the design of the "Gas Range of Tomorrow," involving 16 cash awards totaling \$18,000, will be conducted by the American Stove Company, S. E. Little, vice president, has announced.

The contest should elicit widespread interest among professional designers, architects, engineers, students, home economics experts, and the non-professional public as well. It will be sponsored by Architectural Forum, with George Nelson, of the American Institute of Architects, as professional advisor.

Reason for the competition is outlined in the attractive rules booklet which has been prepared by its sponsors for the use of contestants: a reason which may forecast a new postwar trend involving participation of the ultimate user in the specific design of home appliances.

"Out of this war," the booklet states, "have come new materials, new processes, new designs, and new ideas which may make possible a new and different gas range for the future—more beautiful, more convenient, more practical, and one which will bring the homemaker more freedom from cares and cooking problems. . . . American Stove Company has been a leader in gas range design and construction for many years and we desire to continue this leadership in the postwar era by combining our postwar range ideas with the ideas of contestants so that we may continue to offer Mrs. America the ultimate in gas cooking service."

In addition to the over-all design and appearance, there is also the problem of new features to be incorporated in the range, which make the job of cooking more convenient and enjoyable. Designers should also bear in mind that their suggested models must be practical for volume production.

Designs may show a radical departure from existing practice, or they may involve only slight modifications. If desired, a series of designs may be submitted, ranging from slight modifications of current models to a type completely different in construction, appearance, and arrangement.

The contest is open to all residents of the United States, with the exception of the American Stove Company, its subsidiaries, its advertising agencies, The Architectural Forum, and the families of such employees, or employees of other range manufacturers.

The cash awards are broken down as follows: 1st prize, \$5,000; 2nd prize, \$3,000; 3rd prize, \$2,000; three prizes of \$1,000 each; and 10 prizes of \$500 each. The contest opens in November and closes March 1, 1946.

The competition booklet, which also incorporates the basic technical data required in initiating a design, may be obtained free of charge by writing to George Nelson, A.I.A., care the Architectural Forum, Department P-3, Empire State Building, 350 Fifth Avenue, New York 1, mentioning the Magic Chef design contest.

## NOVEL ENTRIES IN WESTERN STOVE CONTEST

From as far north as Alaska and as far west as the Philippines have come letters in answer to Western-Holly's 13-week Suggestion Contest which opened last July.

Homemakers, eager to join in the fun of trying a hand at designing the perfect postwar range, have sent in their ideas with an eye to winning the six-burner, automatic CP Western-Holly gas range that already has been awarded to six lucky contestants.

One of these, Mrs. Hilda V. Fenske, 125 East 111th Place, Los Angeles, was really intrigued by the idea of designing a range. So much so, in fact, that she set her imagination to work in earnest and the result was two cleverly designed miniature model stoves.

A rather extraordinary entry was received from a WAC sergeant who is stationed in Manila. It seems T/Sgt. Diana Judy had received a package from her mother, who lives in Los Angeles. One of the packages was wrapped in a Western-Holly advertisement. When Diana and her WAC friends saw the picture of the deluxe range, they began to recall the good old days of thick steaks, French fried potatoes, little thin hotcakes, and luscious chocolate cake.

Diana realized her dream couldn't come true just then, but she decided to make it a reality when she returned to civilian life. She cut out pictures of good things to eat from magazines she had on hand and pasted them on a large piece of wrapping paper. In the middle of the royal "dream feast" she placed the Western-Holly range—her self-styled "Pin-Up" stove. Her caption beneath read: "Sample of what I would like to cook on our Pin-Up stove when I get back to the good old United States."

Diana's mother thought Western Stove Company would be interested to see just what a WAC sergeant dreams about on the other side of the world. Western-Stove was interested.

An order for a six-burner, automatic CP Western-Holly range was sent immediately to Sgt. Judy, in care of her mother. The order was given in addition to the regularly scheduled weekly prizes as a special award in the Suggestion Contest. The contest has been a revelation to the makers of Western-Holly ranges. It has proved that the homemaker is interested in design—attractive design—for her stream-lined postwar kitchen, her postwar "Pin-Up" stove.

Winners to date include: Mrs. Dirk T. Holcomb, Long Beach; Lucille Tedrow, Bellflower; Mrs. Emanuel G. Sugar, Los Angeles; Mrs. Dorothy M. Carr, San Francisco; Mrs. C. D. Conrad, North Hollywood, and Mrs. Viola B. Boas, Long Beach.

## HENRY MOORE

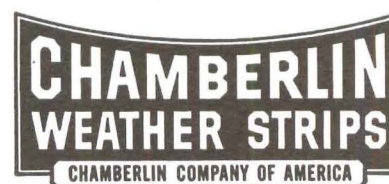
continued from page 31

pastel drawings done in the air-raid shelters of London. Here men and women returned like larvae under the surface of the earth. Last withdrawal. Life reduced to the roots, to fear, to love. And reduced to the simplest of forms, to spindles in tubes, to the crouched, the twisted, to the barest. Nearly to stone. But color sweated out from stone, moss color, lichen color. Life presses from inward outward, surface and substance are one.

Many of Moore's drawings and sculptures deal with sleep, with reclining forms, the mystery is greater near the source: awakening, sleep, death, where does life begin?

Henry Moore's sculpture reaches up to higher awareness: mother and child, the most animate symbol of the mold, form in the form, child in the womb, child in the mother's lap, two in one. And highest symbol of it, the Madonna. "I began thinking of the Madonna and child by considering in what ways a Madonna and child differs from a carving of just a mother and child—that is, by considering how in my opinion religious art differs from secular art." (Statement by the artist to Iris Conley, art critic of the Catholic Herald.) The solution is given by the monumental statue for the church of St. Matthews. "The infant is the center of the work and yet the subject speaks of the incarnation, the fact that Christ was born of a human mother—and so the statue is conceived as any small child would in essence think of his mother, not as small and frail, but as the one large, secure and solid background to life." (Statement by the artist in Magazine of Art.) Still the religious symbol of Christian tradition is connected to the basic concept of the sculptor. Not only "background of life" but shelter of life—form, mold of life. Yet ordinarily Moore avoids specifications: specifications of culture, religion, nationality. He avoids even human features, except in the crudest, because he is not dealing with the awakened, the self-

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**HENRY MOORE**

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aware, the individual. He is not creating humans, but symbols of humans in stone.

Meaning and form penetrate into each other, we cannot separate them. Each of these enigmas is, as far as its form goes, a solution. The hidden lives in the revealed. If the form is not distinct, definite and organized, it is not a good work of art. Therefore, another aliveness of the art work: the fusion between the dimness of meaning and the clarity of form. Who can explain a sculpture by Moore like a mathematical formula? The inexplicable in Moore as in contemporary art in general is many things in one: Its creative fluctuation, its truthfulness, and perhaps its imperfection. The formal problems of Henry Moore are those of a true sculptor of the modern age. They belong to him, but also to his older contemporaries, especially to Brancusi and to Picasso. They develop an aesthetics for which our language is still short of words because there are no similar sensations within the experience of sound. They deal with the relation of solid bodies to hollowed out parts, with holes in matter, with matter around holes. The safety pin represents this problem in its most abstract form: elastic extension protruding from a solid and bridging a larger unit with a smaller, a void between. Here is everything: motion arrested but flexible, function but design, function and design depending on the air space in between just as much as on solid mass. Unlimited tasks for the contemporary sculptor. But Moore is not doing paraphrases of safety pins. Since this is the magic of art that reclining figures are both, reclining and safety pin forms. If you deduct the one from the other, it becomes either literature or abstract formalism.

How did Henry Moore become what he is today? One of the most original sculptors of our century, a fascinating draughtsman. Nobody in the 20th century, if he wants to, can escape contact with the universal aspects of art in time and space. Museums, reproductions, books: Moore, the son of a coal miner from Leeds in England could see all that he needed for his art in Leeds: mother and children, shafts, mines, tubes, stone, coal, moss. But also the collection of Michael Sadler visited by him as a student with its Gauguins, its contemporary art. In the library he read with due impression Roger Fry's *Vision and Design* which has directed the minds and eyes of many to an understanding of the primitive and the basic in art. In Italy he admired most Masaccio. Classical sculpture "builds up" the form, modeling in clay it cuts away matter, but it also affixes lumps of matter, it adds features which are not contained in the material in which he works. Contemporary sculpture and Moore derive part of their inspiration directly from the material on which they work and they take away until enough of the image appears, which they have seen enclosed in the bloc. Such procedure Moore could find in the stones of Stonehenge and in the phantasies of Picasso's. Picasso who was one of the first to take the human form as a point of departure, but not as its aim. Figures possible, but not real, surreal like the inventions of Franz Kafka. Listen to the description of Odradek as Kafka gives it: "at the first sight it looks like a flat, star shaped spindle of thread, and, indeed, it seems to be covered with thread although these could be only torn, old, knotted together but also confusedly intertwined pieces of thread of the most varied type and color. But it is not only a coil but from the center of the star emerges a small diagonal rod and added to it on a right angle is still another one. With the help of the latter little rod on the one side and one of the radiating forms of the star on the other side the whole thing can stand upright as if on two legs." (The drawing *Spring and Wood* from 1938, represented in Geoffrey Grigson *Henry Moore*, Penguin Books, ed. Kenneth Clark (London, 1943, plate 20) recalls Kafka's creation.

This was published in 1919, earliest expression of a newly discovered world in art. Art deals with what is possible, not with what is real. Yet it has to make the possible real, otherwise it is not art. This Henry Moore could discover in William Blake's water colors of whom his own sometimes remind. He could find it in Negro fetishes, in Brancusi, in Arp, in Picasso—in Kafka. None of them is a surrealist in the present sense of the word because they do not connect already existing objects in a nonexistent way, but they are makers of new objects. Dali's limp watches, presuppose the knowledge of watches, but Odradek presupposes nothing. Just, therefore, it has haunting reality. Moore in recent



years under the impact of a common human destiny has become simpler, less playful, less formalistic and more concerned with the human aspects. Such humanization shows the feeling of responsibility of the artist. Otherwise the monument for St. Matthews in Northampton would have been impossible.

This is the first important sculptor England has produced. The monuments in St. Paul's as well as medieval tombstones bespeak the fact that this country did not have a spontaneous experience of the art of masses and volumina. The English, not by chance, preferred the water color more than any other nation. Something atmospheric, lyrical, and literary prevails. Henry Moore has given a sturdiness, an element of the primitive and the essential to English art which it has not had before. Should this be a parallel to D. H. Lawrence in literature? Lawrence too was a son of a coal miner. But Henry Moore not only belongs to England, but to all the people who are awake in 1945.

#### CASE STUDY HOUSE NO. 6

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a sketch before they saw their house, and that you believe in houses, not in artistic drawings, and all that sort of thing. But we are just people who are anxious to see *our own* things ahead of time. While I am glad to have you show us these other interesting designs to start off with, maybe they fit the Joneses and all the others, but our very special condition is: we have a restricted pocketbook."

"I understand your feelings," I said, "and your condition is, perhaps, not quite so special. It is almost a human constant."

"We have some friends," continued Mr. Omega, "who like to talk of everlasting accomplishments, eternal values, I guess like the Egyptian pyramids, on 60x150 foot lots. Well, to tell you the truth, I am more interested in the transitional values, in which, as I see it, you have been trying to do your best this later part of a century. I mean, just firm steps to *step on*; steps to *climb from*—to the next higher ones. Do you agree there is something more in that?"

The client is always right. He really was. "Yes," I said, "you have something there. The best and lasting values are the transitional ones, which lead up some place. They stimulate the other fellow's brains and nerve to get busy creatively. The static, eternal stuff, pyramids, and that sort of thing, may get physically dusty, but dynamic ideas survive, anonymously, at least."

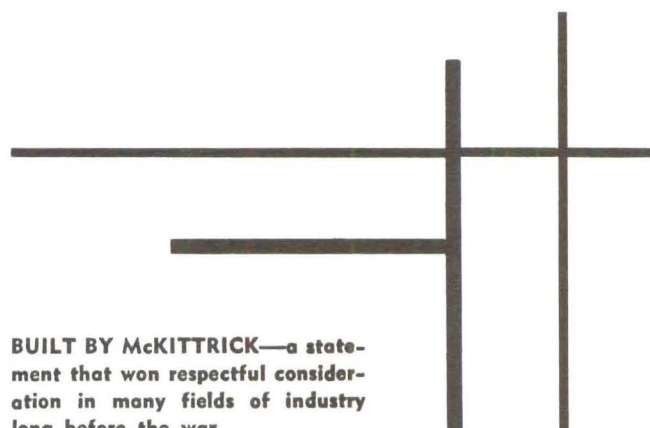
"That is what I myself believe in, and what I have here brought along are just a few of your 'transitional values'; I have, on and off, clipped them out of magazines. Let us see whether we can step on it, over it, and beyond it, to something I need on this lot. Because I hope you agree with us—our big tree here is a beauty and entitled to all the honors! Can we have a flagstone barbecue and pavement around it? I love the gentle color of the bark on that tree—don't want to kill it with red brick. Whitewash wouldn't do either, because it faces south and would give us back a lot of glaring heat; so it is flagstone we want." I made a note: Flagstone is what they want. And so we went on down the line of all the wants under the big California tree, which are so different from the inhibitions and Desires Under the Elms in New England! Mr. and Mrs. Omega shared democratically in the rambling conversation. Being systematic seemed to spoil their pleasure. When the word "economy" came up a third time, I said, "You probably know the definition of 'economy,' do you not? They say economy is the way to spend money without getting much fun out of it. Well, from that angle, most skinned specifications and jerry-built houses are really and truly economical. They yield little fun and plenty of headaches. Other contemporary commodities never do that exact sort of thing to you. The paint on an automobile, for instance, does not turn another color right away when it rains, or fade when it shines. You do not have to set a pan on the front seat to catch the water dripping from a leaky roof. The exhaust does not blow right into your nose, the hardware operates without breaking your fingernails and the doors don't stick."

"Now, these Case Study Houses are going to be built by a good, responsible contractor, who does not have to be frightened into performing a good job by a lot of policing. It is not the peeping-over-the-shoulder type of supervision that is necessary—it is workable details and specifications which will make a building sound, as well as meet its cost, all without hardship to anyone. And it is most essential, that what is called supervision, does not degenerate into a sort of designing-on-the-premises situation, either by you or by me. Let us try to settle as much as possible ahead of time. Even before I show you the so-called preliminaries, or sell you any idea at all, I myself would like to exercise some plastic imagination so as to visualize what detail problems the executing crews will have to encounter. There should be nothing abstract or doctrinary in such a design."

"Doctrinary," said Mr. Omega, "Why, has not contemporary architecture started on a path of some doctrinary tenets too? Take the flat roof idea. Are you giving us a flat roof?"

"I guess I will," I said, "but there is, I believe, nothing arbitrary about it. Now, let me try to explain it to you. It is quite worthwhile to go into this matter, as half of the swanky subdivisions around town have cumbersome tract restrictions, ruling out a 'flat roof', whatever that may be. By the way, wouldn't you say there is something rather doctrinary to just such a set of general preventive regulations? They permit all synthetic and 'natural' shingles or tiles, any roofpitch that goes with it, or which may suit your fancy, except this single one, which is the taboo of taboos—a flat roof—and the use of a

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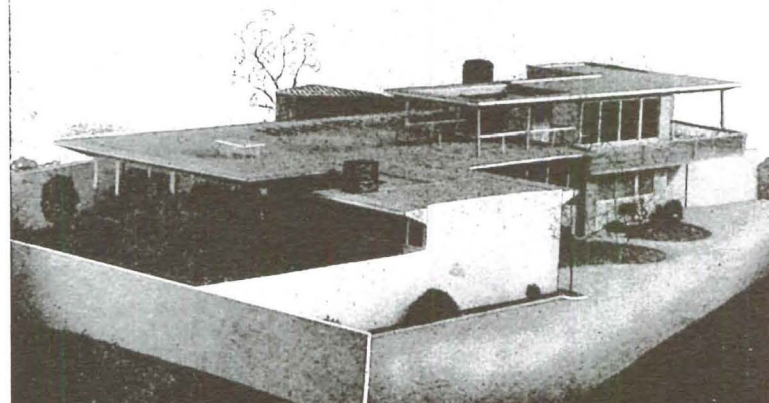
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## CASE STUDY HOUSE NO. 6

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roofing material which conveniently permits it.

"Before the technological era of this day, the marvellous materials of asphalt and tar were not at all common, but were restricted to a few places on the surface of the earth. Los Angeles, for example, was to grow up right on one of those spots, famous for saber toothed tigers drowned in tarpits millions of years ago, getting themselves well preserved for the County Museum! In fact, this preserving tar is almost the only indigenous and useful material of the Los Angeles Basin. Yet the people who cry for homegrown character of design by the use of local materials, are adamant that the stupid Indians, who, in pre-Los Angeles days, built flat roofs, as asphaltic roofs ought to be, were all wrong. They would rather get shingles by boat and train from Oregon or Washington, only to get their gables and dormers served piping steep. Now, are they or are we the doctrinaires?"

"But I have seen you use gently sloping roofs. Can't we have that too?"

I cleared my throat and proposed: "We must understand each other. 'Flat' seems to have two meanings. When people talk of a flat roof they often mean one thing, while I probably mean another. You see, 'flat' may mean horizontal. But to follow me more easily, think of it first as 'without relief or prominence', as Webster also says. In other words, no plastic, three dimensional protrusion—but the whole thing being simply within one single plane! A pancake could be tilted to any angle, yet it is still flat, isn't it?" "Surely," said Mrs. Omega.

"Well then, most of the time I have used flat roofs, some of them with a smaller angle, some of them with a steeper tilt to the level horizon. As a matter of fact, however strange it may appear to you, a little pitch permits me to make that roof entirely and mathematically speaking, fully flat in my sense of the word. It will also drain the water naturally in only one direction, into one gutter, or onto one dripping eave. If I try to make it more horizontal and turn its essential surface plane into the level, then often I must build and rig up at least little secondary pitches, which will help the drainage to go in several directions, without causing stagnant puddles to form. Of course, if we have a grand and good roof skin, we may just as well let the puddles stand, or even artificially put and hold water on top of it, so as to stay there, and—evaporating and reflecting—serve as an effective heat insulator!"

"Still," said Mr. and Mrs. Omega in unison, "Why not use a peaked roof, as people have done all the time?"

"Well, the Shoshone Indians were people too, and they always had flat and level roofs, because it was simple and reasonable considering the asphaltic material they had right on hand, and which itself had to be guarded against flowing downward! Those other peoples who long ago made their peaked roofs, did so not because they had to get a loan and the bank appraiser had his idea of beauty, or because they were subject to the illustrated real estate section of the Sunday paper. They built steeply peaked roofs by reason of the true need for draining water from a roof skin which was made up—and had to be made up—of many small, over-lapping elements, such as shingles or tiles, with many lapjoints in this roof skin. Because of its nature, it was unreliable as a protection unless the water rushed speedily over it and could not back into the joints! In other words, they did not have really sealed roofs so they most certainly needed high and steeply pitched roofs. A truly sealed roof can well be of slight or no pitch."

"All right, it is interesting," said Mrs. Omega, "but why should we try to have one? I mean, why should we like to have a flat roof?"

"Because a flat roof without ridges and intersections is easier to build, easier to cover and much less of a maintenance headache, than one with many ridges, valleys and galvanized iron flashings to get worn out. This would be especially true if your house is not of a simple plan-outline, not a box-shaped affair, but of some such articulated layout that would cause all sorts of roof intersections and complications when you use peaked-up ridges and call for a lot of sheet metal tricks trying to collect, direct and spill the water along gutters and downspouts here, there and the third place."

"Now I get it myself," said Mrs. Omega. "I don't want a simple box, even though it would make it easier to place a Connecticut shingle roof, or what have you, on top of it. I want what you have been calling an 'articulated house', jutting its wings into outside garden and yard spaces—which would also well suit those wings of interior rooms I would like to have. Children's rooms need such an outdoor outlet of their own; the living room needs one; the kitchen another one, and so on. What about your 'four court idea' of which I saw some illustrations a few years ago? I don't want a box of a house, not in the Middle West, not in the East—we have lived there too—and most assuredly not in Southern California, on this very lot with the big tree of ours. Now, just forget about the roof! It should keep the water out, that's all. And I don't want to be reminded of the roof by its repair bills. Go ahead, make it as simple as you can!"

It was the longest speech Mrs. Omega had made so far. It seemed clear that among other chores, hers was the job of bill paying and telephonic maintenance negotiations. And again, she took the word: "I care," at this juncture at least, I should say, much less to talk about the furniture and interior finishes. "Breuners and Barkers, and all the other stores, will sell something good now after the war had long stopped the routine. But because I like everything to stay good and not be abused, and also because we are building in a green and blooming neighborhood, in what they call 'clement' climate, let's make sure that whenever possible the kids and ourselves, their guests and our guests, will all be outside and not wear out the interior of the house, nor tramp over the entire inside of it to get to the bathroom, and so on. You see, I like the grand outside tapped for most of our living purposes. Again, I say, let us better not forget the several outside rooms we need—each to have a fair and easy connection to one or another of these several inside rooms: for us and for the children to sleep in, for us all to eat in, for me to cook in and to sign a delivery slip, and for having our friends in. We could even have a barbecue buffet supper after a drink out there. Here she raised her voice threateningly. "I don't want to spend all of my time cleaning the house." I said, "I promise to rack my brain in order not to exploit wife labor, at least not too outrageously so. You know, there has always been comfort in the world, but unfortunately, only for a few. But a monogamist can be happy too if he has the right kind of an architect, who will try hard to study and prove his case in architectural history—the case of the common man with only one wife, who wants a little free time . . ."

At the next meeting, I showed the Omegas their plans, silently, and without much talk. Here was a layout sufficiently labelled for them to roughly find their way through and yet get their bearings . . . sketches of the outside from all factual angles, to see the flat roof sloping and draining parallel to the natural grade—as well as the four different outside spaces, appendages to the interior, courts numbered one, two, three and four.

The 'Case' Omega had been studied and the great all-purpose outdoors had been articulated as was the wish of the lady of the house.

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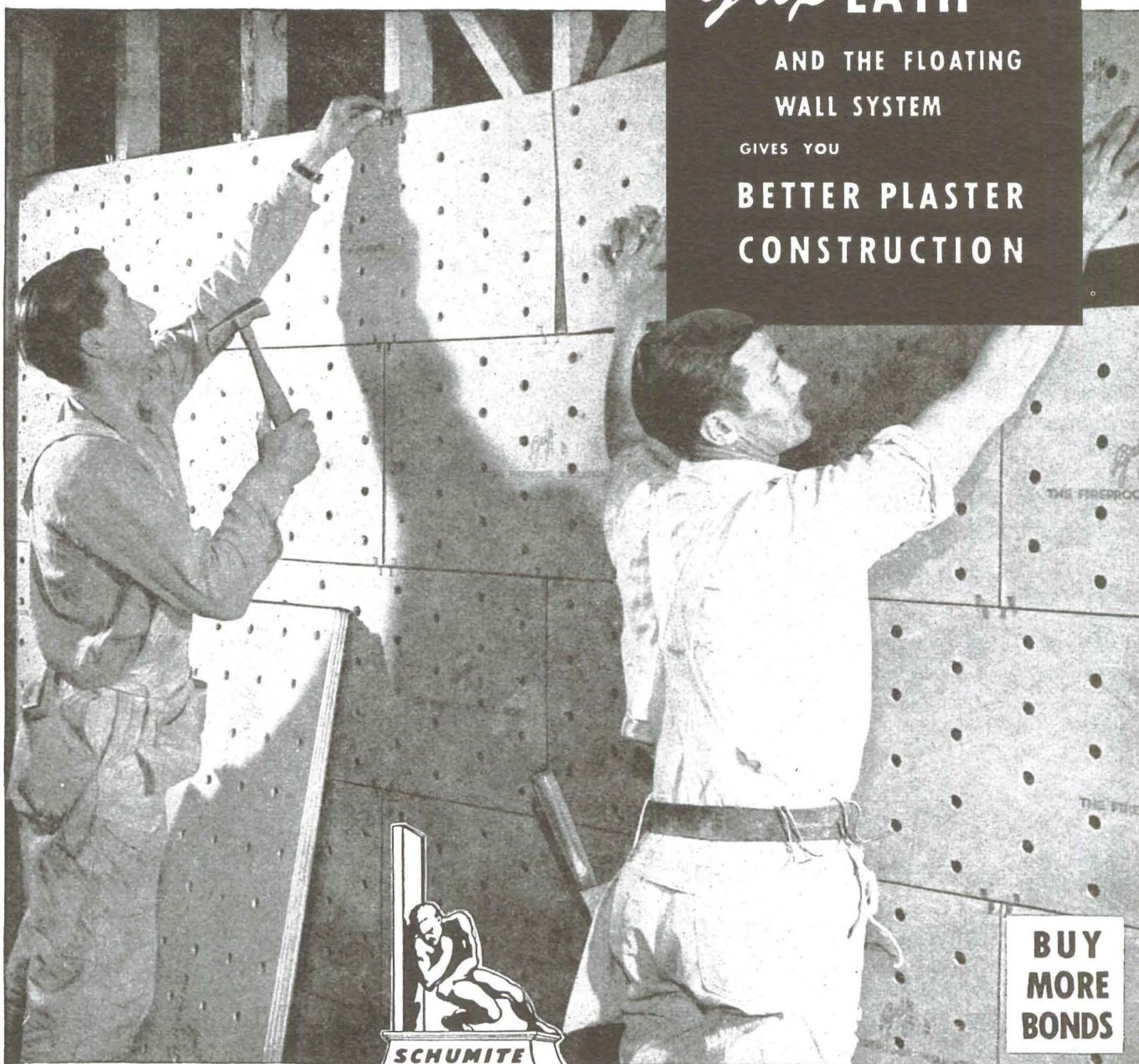
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Rowell Building  
Fresno, California

### WHAT IS LANDSCAPE ARCHITECTURE

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Having enclosed such a space we have next to determine its surfacing, its furnishing, its shading by tree or arbor, and perhaps its enrichment with flowers, specimen plants, or sculpture.

Did you say that this sounds too formal? I don't like formal gardens either, if by that you mean all the obvious arbitrary dull axial garden vista "compositions" with which we have been plagued so long. But every garden has to have some sort of form—the choice is between good and bad form, not between formal and informal. A building is a formal geometric man-made element, no matter how rustic, and its site or lot is an informal irregular piece of nature, no matter how flat and bare. Our problem is to add these two things together so thoroughly and completely that they become one thing, one continuous pattern of indoor-outdoor living space. We can't possibly accomplish this by carrying on the traditional mock tournament between arbitrarily defined "formal" and "informal," man and nature, axes and wiggles. There is no real argument between these kinds of things. We need the broadest possible vocabulary to carry on our job of integrating building and site, man and nature, refined structural materials and unrefined natural ones. Gardens have to be both formal and informal at once in order to do their job. The integrating factor for buildings and grounds is the concept of space given positive symphonic form and continuity, rather than any arbitrary patchwork of axes, terminal features and naturalistic glades. (-istic usually seems to denote a weak imitation of the real thing.) The characteristic of man is clear geometric organization; the characteristic of nature is free growth and development; put these together and we will produce a landscape tradition and expression that will carry on where Vignola, Le Notre, Repton, and the Oriental masters left off.

Man doesn't automatically deface the landscape. Some men deface it through a substandard marginal struggle for bare subsistence; more do it through uncontrolled speculative commercial profit-taking activities. A glance at the wastes produced by the greed of lumber and hydraulic mining interests is proof enough of this—or again the slightly different structural wastes along most major thoroughfares in most urban centers, produced by unrestrained poorly conceived commercial enterprises.

To sum up we might say that landscaping is the organization of outdoor space for people to use and enjoy; that it is so inextricably connected with the problems of structurally enclosed indoor space that the two problems can only satisfactorily be solved in one joint operation; and finally that materials, particularly plants, must be used in an integral structural way that combines common sense and imagination, in order to get the most from them.

### MUSIC AS DRAMATIC DEVICE

continued from page 46

because their libretti were feeble from the outset. Most of the Neapolitan operas of the 18th century died after a few performances because they were conceived as concerts in costume, not as musical dramas. The first operas ever written are boring from all points of view because their music (continuous recitative) is completely subordinated to the drama. If both elements lack substance, as is often the case in the Weill-Gershwin film, even a balanced synthesis will go the way of all flesh.

In any permanently successful combination of drama and music, then, each element must be convincing whether it is divorced from its partner or not. Neither should be subservient to the other for any extended length of time. Two operatic devices, recitative and aria, are off balance from this point of view, and should therefore be used sparingly. The melodic line in recitative is subordinated to the text, and contains many repeated notes and skips that are not particularly melodious but serve to emphasize certain words. Recitative would be hopelessly monotonous if heard continuously, but it is a unifying element when used to bridge the gap between spoken dialogue and full-fledged melody or aria. This does not gainsay the fact that recitative in the hands of a Moussorgsky can be great and inspiring art. At the other pole, and equally off balance, are the lyrical songs whose dramatic interest is negligible. Under the afore-mentioned conditions, these also will enrich the musical drama, but most of the singing in opera should reflect an equal balance between the two arts: the text should make sense and further the action, the music should be melodious and enjoyable for its purely musical qualities. This is the formula for the ideal synthesis of song and drama, in or out of the cinema. We may liken it to the cooperation of two freemen whose individuality is distinguishable during the major part of their joint effort, and whose achievement will be far greater than that of a master and his slave.



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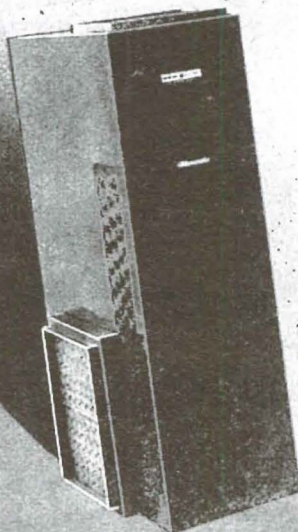
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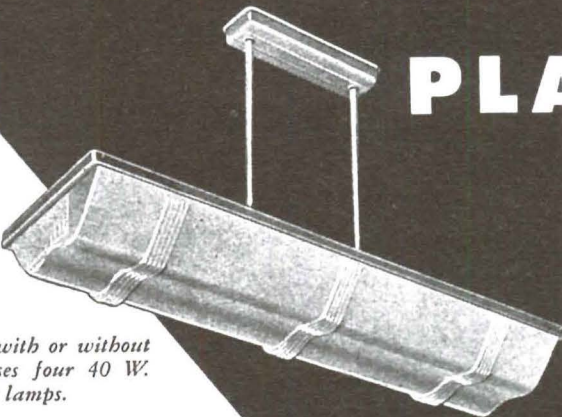
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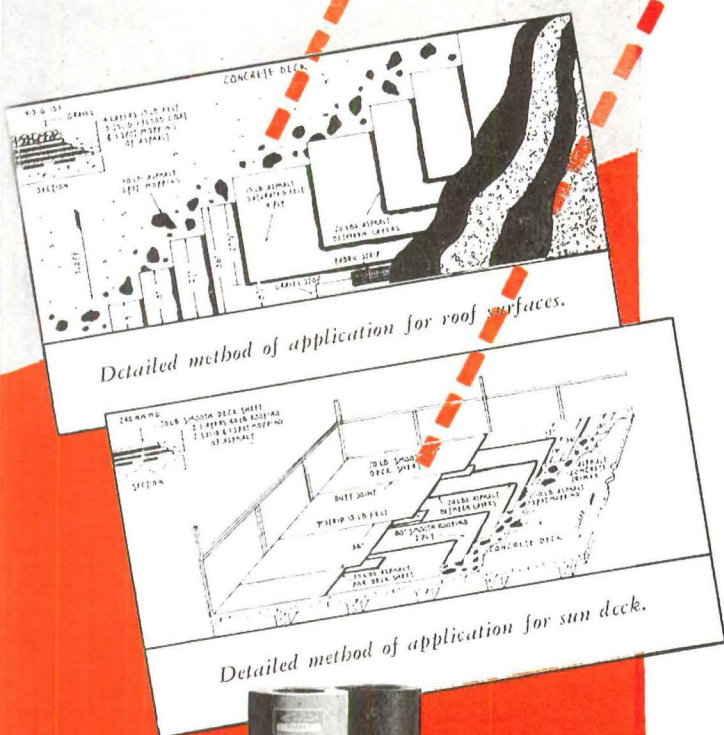
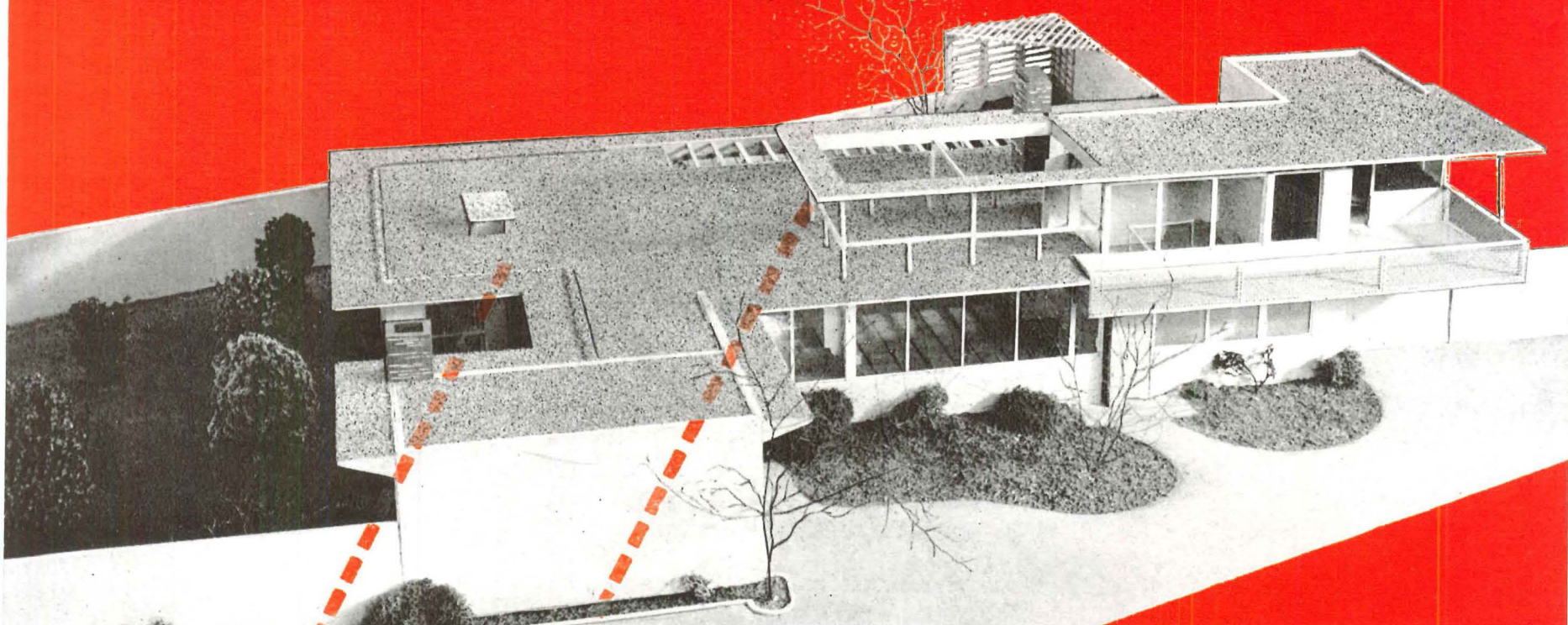
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