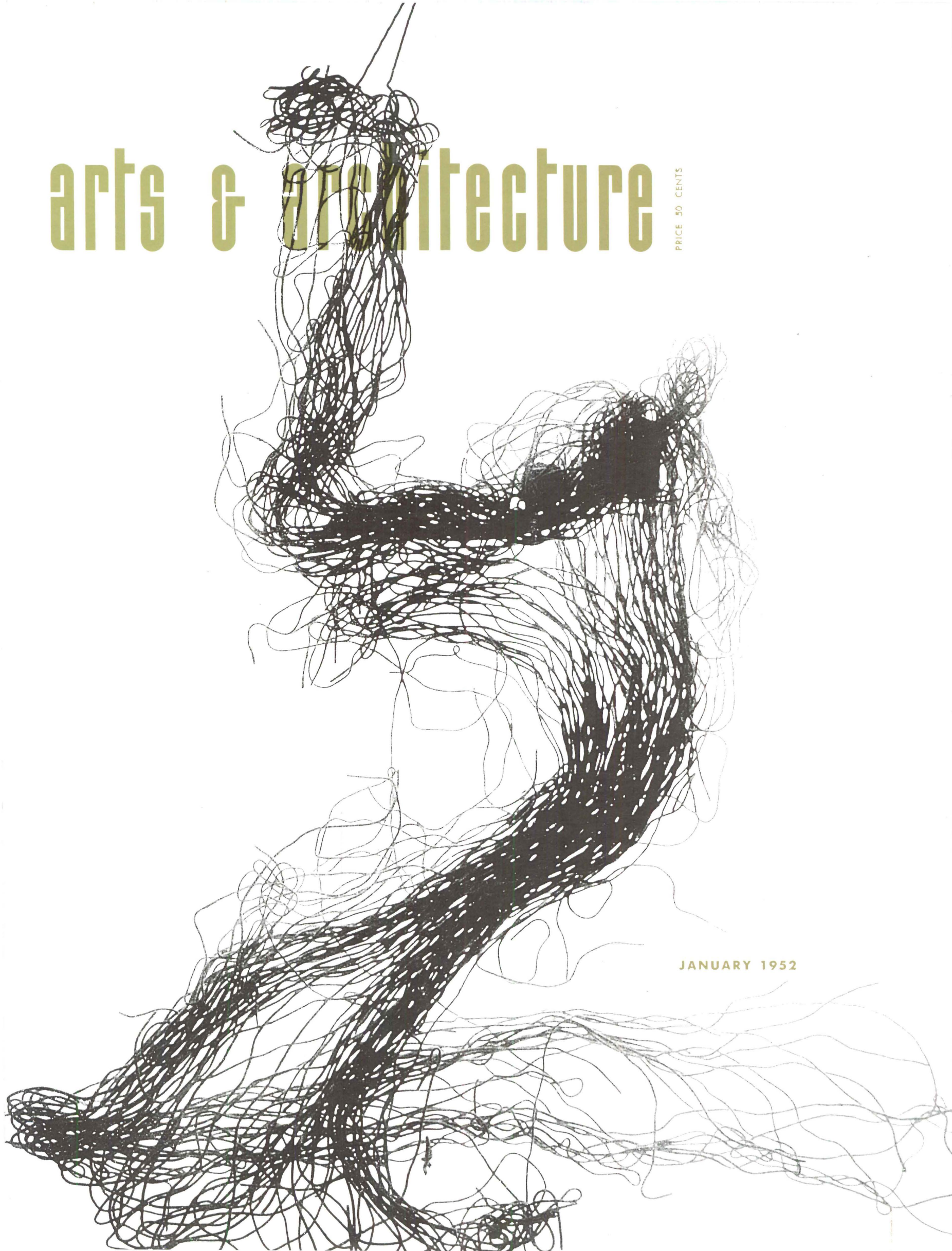


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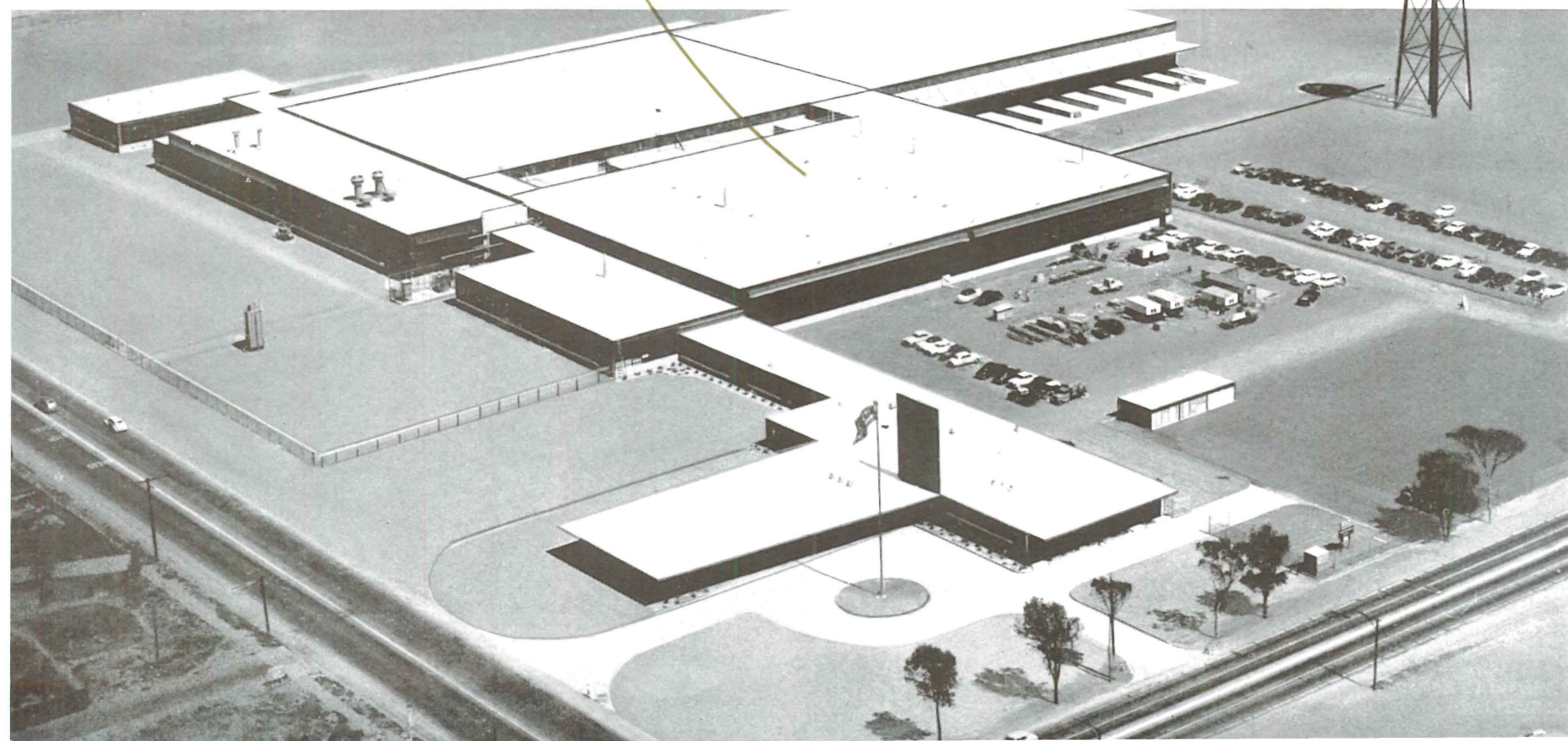
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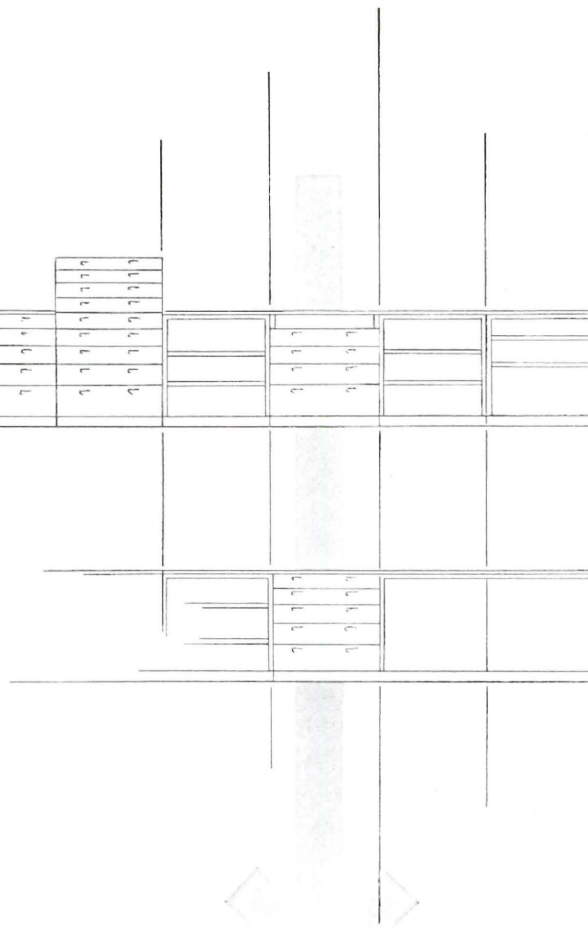
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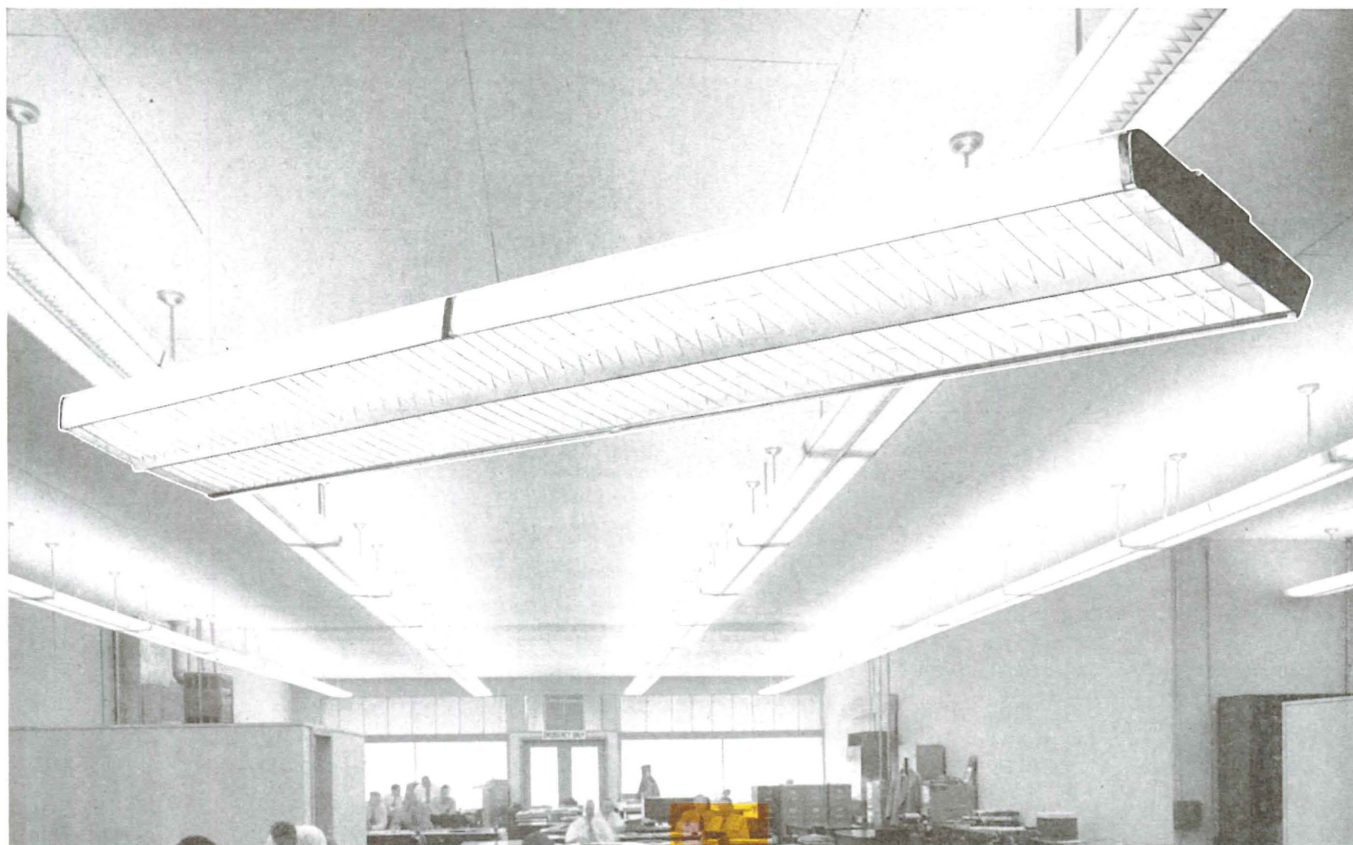
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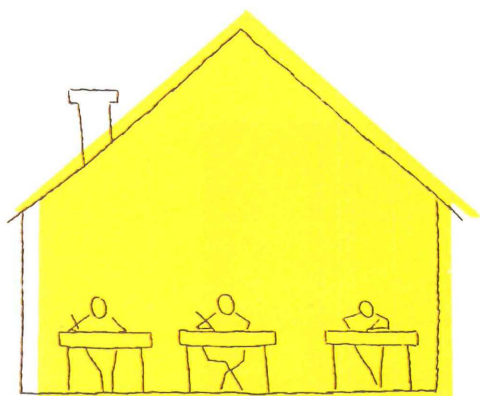


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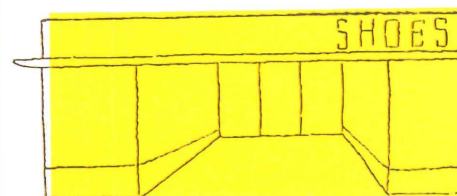


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CONTENTS FOR JANUARY 1952

ARTICLES

The Function of Fortuity by Sam Elton	16
"The Rise of the Skyscraper" by Carl W. Condit	22
Midcentury Stocktaking by Lawrence B. Anderson	33

ARCHITECTURE

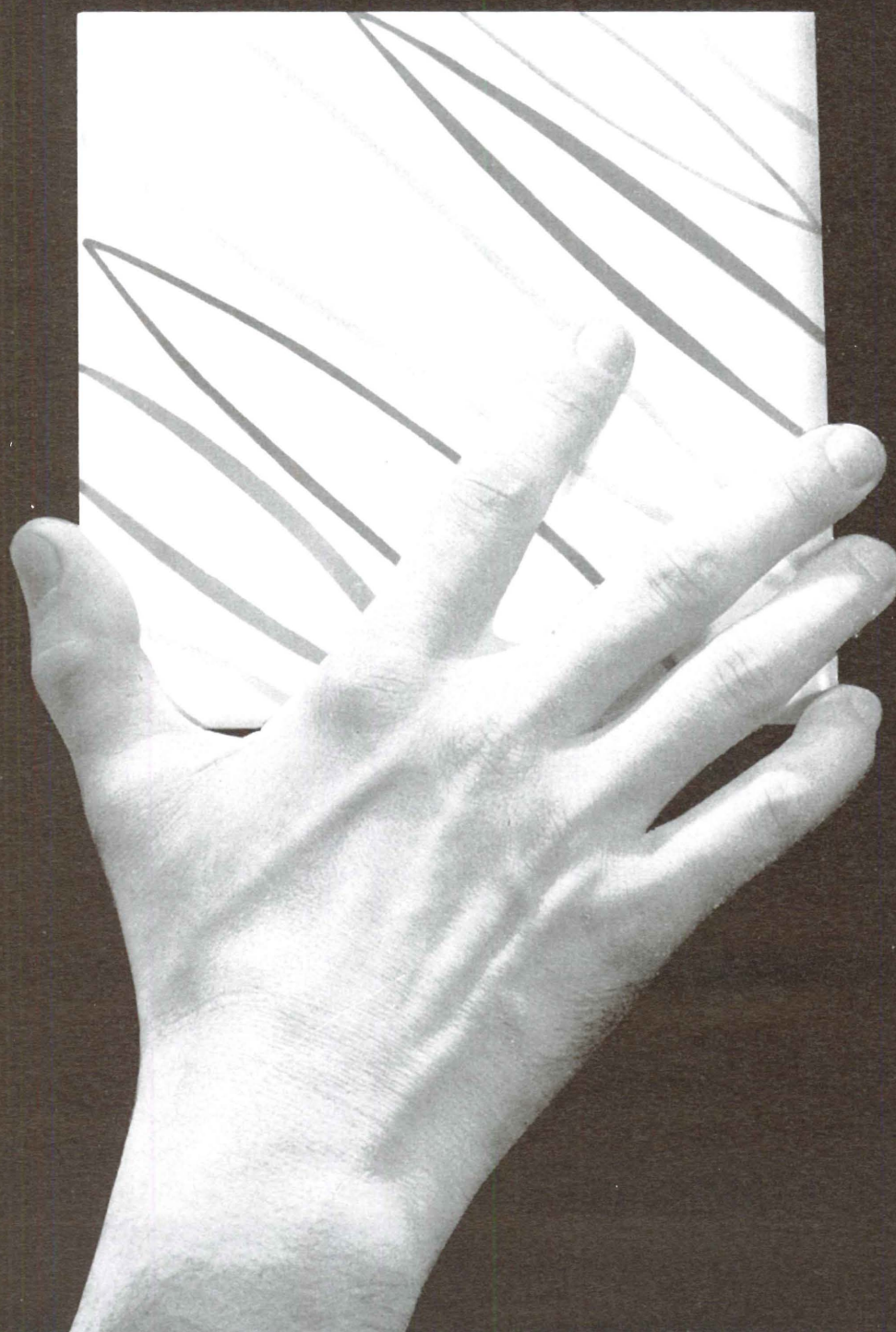
House by Worley K. Wong, Architect and John Carden Campbell	13
House by Henry Hill	20
Honor Awards: American Institute of Architects, Southern California and Pasadena Chapters	24
Distinguished Honor Awards: Whitney Smith and A. Quincy Jones; Robert E. Alexander	
Honor Awards: Daniel, Mann and Johnson; William L. Pereira and Charles Luckman, (2 awards); Victor Gruen; Whitney Smith and A. Quincy Jones; Henry L. Eggers; Sumner Spaulding and John Rex; Edla Muir; Richard J. Neutra; Marsh, Smith and Powell	
Special Citation: Robert E. Alexander	
Honorable Mentions in Architecture, American Institute of Architects	32

SPECIAL FEATURES

Art	8
Notes in Passing	15
Currently Available Product Literature and Information	12

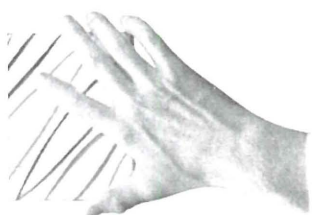


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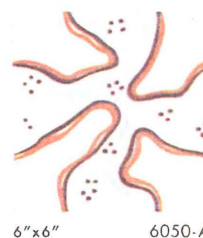
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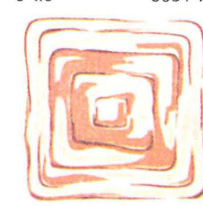
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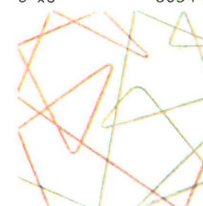
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ART

LOUISE BALLARD

SAN FRANCISCO

With the passing of 1950, a great number of art critics apparently felt that a time for measuring and surveying had arrived, and accordingly spent 1951 writing books in answer to the questions, "Whither are we drifting?" and "Where have we been?" I do not intend to pose as either a historian or a seer, but I have a few comments to make on the direction taken by the Fifteenth Annual Watercolor Exhibition of the San Francisco Art Association.

To put it bluntly, the direction seems to be away from watercolor as a transparent medium. One has positively to search in this exhibition for a thin wash of just pigment, gum arabic, and water. (Alex Nepote, John Haley, Juliette Steele, and Anita Morholt provide a few examples.) Out of 56 pictures only 26 are catalogued as watercolors and most of those would give a purist in the matter of technique the shudders. Gouache, tempera, and what is candidly called "mixed technique" are in the majority. One may find among the ingredients, pencil, ink, pasted paper, cellophane, plaster, and, I suspect, sand. The paint is sponged on, washed on, laid on, smeared on, spread on with a knife, and generally "played with" to secure variety of texture. Gone are the days when, under the strict rules and sportsmanlike code of watercolor technique, any tampering with direct handling was looked upon as cheating.

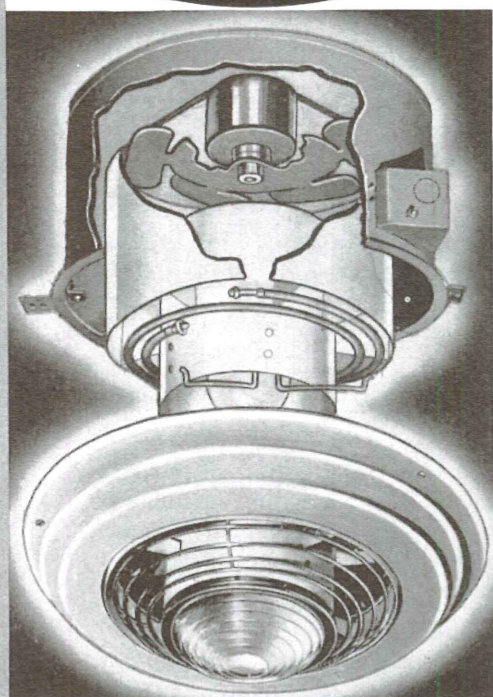
Grace L. McCann Morley, in her Foreword to the catalogue, says, "For all represented here watercolor provides variety of handling and force of expression that were not dreamed of as possibilities of the medium even a decade ago." I agree as to the "variety of handling" but I think the assumption regarding an increase in force of expression highly dubious.

It seems to me that the simple identification of force of expression with strong color, harsh line, and indeterminate form as long as these are intended to express a sub-rational state is one of the common errors of contemporary art criticism. The superficial aspects of a style are mistaken for the core.

Some papers in this watercolor show do seem to have a genuine "force of expression" but they depend on a subtle complex of elements for their effects. Among them is Robert Neuman's **Conscienceless Machine**, the Purchase Prize winner. Here color seems correlated to emotional turbulence, and though the involved shape is as difficult to define as the word "conscienceless" is to pronounce, its parts do coalesce into a mass. In this case it is the incoherence of the work which is expressive. Another painting to which force of expression might be attributed is Ynez Johnston's **Guardians of the Temple**, which is like a dream of a Mesopotamian pictograph in twilight mauves and purples. One might also include Leonard Edmonson's **Experience of Meaning**, which received an Anonymous Donor prize, and which is less positive than the other two paintings mentioned, yet its hesitations and experimental qualities of surface are evocative if not clearly expressive.

Other competent painting in the show are certainly expressive of their titles—John Haley's **Parallel Growth**, Lundy Siegriest's **The Rib**, Kenneth Nack's **Vehicle in Suspended Activity**, and Raymond Tom's **Our Play Game** but they cannot be said to have "force" of expression, (with the possible exception of the Siegriest).

I fear that the "force of expression," as quoted above, has nothing to do with the eloquent elaboration of an idea but refers to those levels explored by the Fauves where primitive emotions



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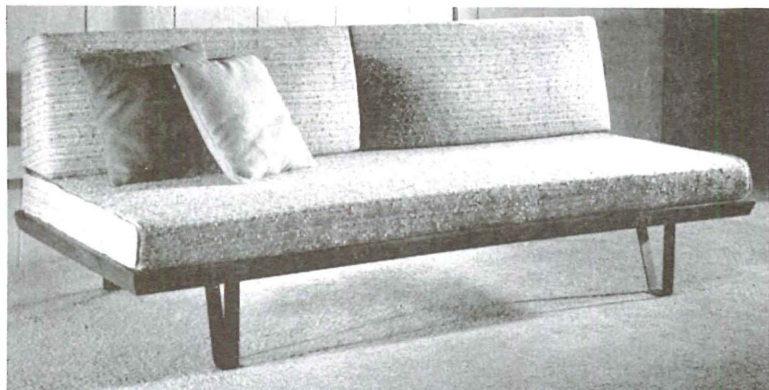
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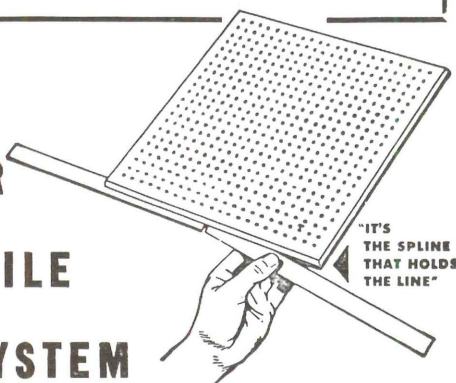
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are believed to be aroused by Matisse-like simplicity of form and reliance on the emotional quality of color. Unfortunately for this exhibition, there are no Matisse-like results. Nor any really outstanding talent, excepting that of Johnston and Neuman. The other prize winners I found uniformly dull.

My general impression of the exhibition was that too many artists were trailing after styles in the way that children play Follow-the-Leader, without knowing whither they are being led. They use forms, motifs, devices, techniques without knowing their history, without possessing the sensitivity that created them or comprehending the intellectual effort that dictated their function, and without being able to fuse them into any new creative product.

Perhaps this is just another form of the critics' complaint that there are too many mediocre paintings and not enough good ones, but it also is a complaint against the practice of praising or condemning paintings according to their style and not according to their excellence or failure in making use of the style. So I will say flatly, in this show there were not enough good ones.

On the other hand, an exhibition bursting with inventiveness successfully applied is the **Children's Art Fair** at Gump's, the gayest thing in town. There is a lilt and a charm to the show that makes it a hit with children, parents, grandparents, and art collectors looking for good stuff at bargain prices. The quality was there. Mrs. Hamilton Wolf, director of the gallery, invited a number of artists to send in material they thought would appeal to children—no age limit. The results were gratifying to everyone. Sculpture was on low tables with signs inviting one to handle it. One mobile, Bryan Wilson's **Long-Billed Curlew** hung low enough to be touched and other mobiles clustered here and there. The paintings, drawings, prints on the walls afforded a variety of colorful themes.

Apparently the children liked best the things they could touch. They liked things they could recognize or works that gave them ideas about things they could make, collage, mobiles, etc. I made my own list of things I thought would appeal to them most but like all the rest of the adults, I was just guessing. However, on it were Bryan Wilson's mobile birds, Everett Turner's wonderful marble **Measuring Worm**, Elah Hay's wire sculpture **Acrobats**, Gordon Dipple's mobiles, Nell Sinton's gouache **Magician**, Adeline Kent's incised and painted stone **Today is Free**, Nancy Genn's **Little Man**, who might have been painted by a child, Varda's collage **A Legend to be Written**, Hamilton Wolf's watercolor **Animals and Birds**, Anton Raible's serigraph **Have You Brushed Your Teeth?**, Jerry Oppen's **Little Zoo**. There are just as many others equally satisfactory. This show should be added to the other San Francisco annuals.

Also among the December exhibitions are the Artists of New Mexico at the San Francisco Museum and the Vincent Massey Collection at the Palace of the Legion of Honor.

The New Mexican group was interesting to me for I had not seen the work of many of these artists since I left Los Angeles eight years ago and I looked for changes. There were many familiar names: Kenneth Adams, Emil Bisttram, Ward Lockwood, Henrietta Wyeth, Peter Hurd, Veronica Helfensteller. There were new ones like Howard B. Schleeter, Francis McCrary, (the former having looked on Klee and found him good and the latter on Tanguy). On the whole, the changes were not very great—a brightening of palette, more concern for an abstract of composition. Perhaps time has altered my recollection of the earlier work but it seemed that the pith had dried up in the fruit and nothing had flowered in the new season.

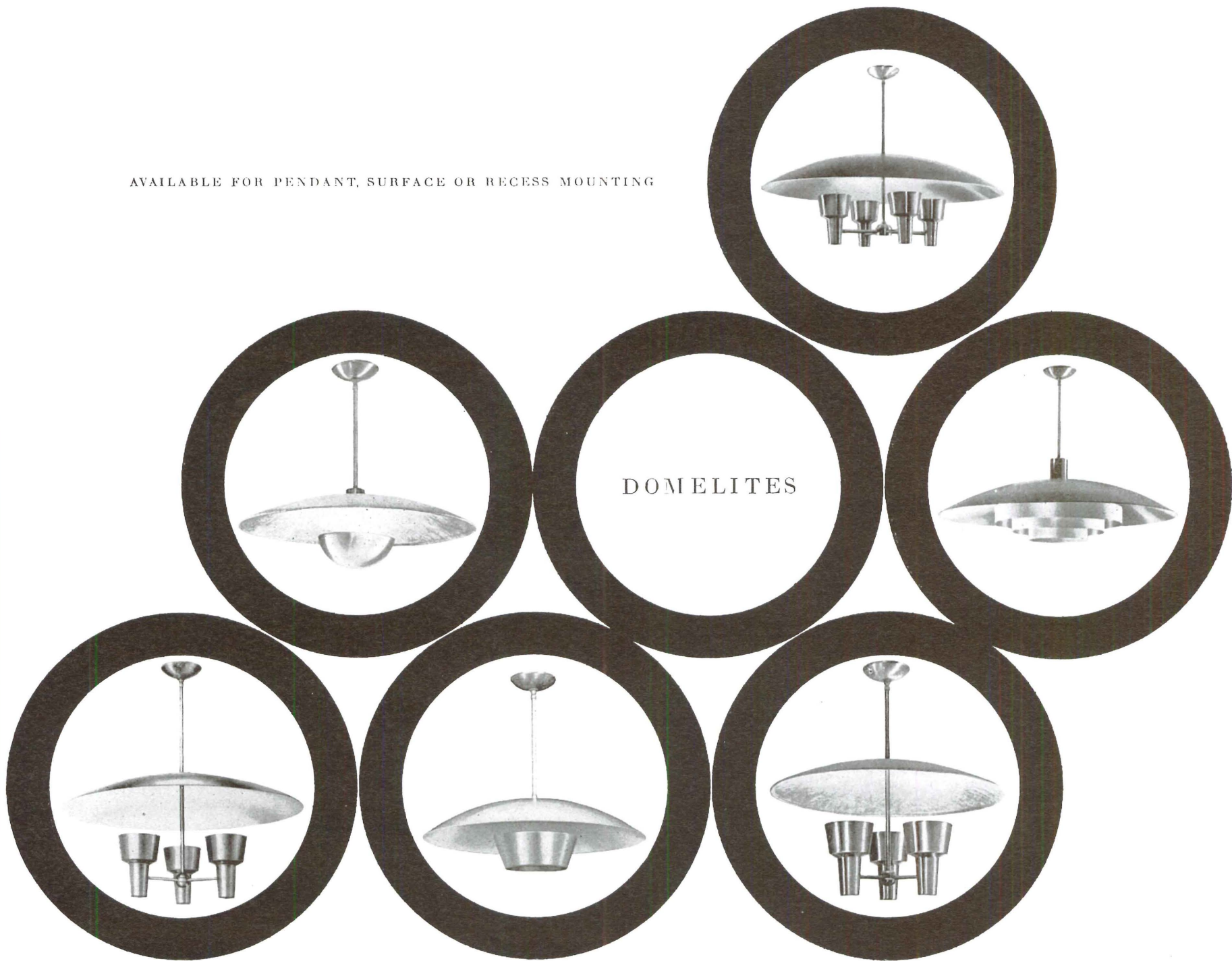
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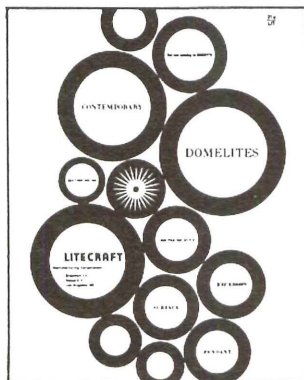
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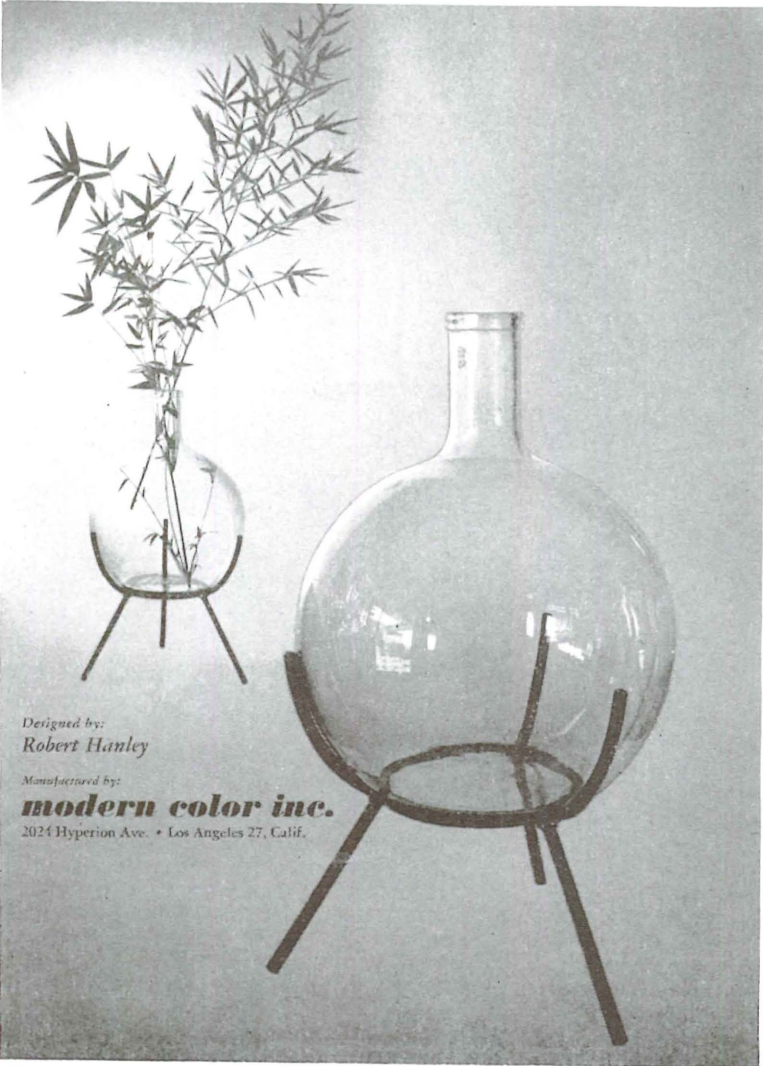
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British painting from the last decade of the 19th century to the present time." Disappointing that it is so derivative. The right names are there: Augustus John, William Rothenstein, Philip Steer, Paul Nash, Stanley Spencer, John Piper, Graham Sutherland, Henry Moore, etc. But there is an abundance of pseudo-French styles, pale shadows of Cezanne, Monet, Seurat, even Matisse. An abundance of polite reporting on appearances of people and landscapes done with commendable skill but no brilliance, sympathy but no excessive emotion. Philip Steer rises above the rest by the authentic feeling he injects into his works and by the variety and virtuosity of his technical means. None of the younger men is able to match him as far as this collection goes. The collection is an interesting commentary on the history of Taste for it is difficult to realize that these paintings were done after the daring exploits of the Post-Impressionists even though the evidence of influence is patent—and it is unthinkable to place them in the years of the mad exploits of the Cubists, Suprematists, etc. Yet the faint mustiness they exude explains the frantic search for freshness that marks most of 20th century art, and so is historically important.

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FURNITURE

(108a) Contemporary American Furniture: Full information new line of contemporary American furniture, including more than 100 original chairs, easy chairs, club chairs, sofas, seating units, occasional tables, functional and sectional furniture, designed by Erno F. Fabry; fine woods expertly crafted; available in high gloss, satin sheen, luster finish; reasonably priced; this line deserves attention.—Fabry Associates, Inc., 6 East Fifty-third Street, New York, N. Y.

(138a) Contemporary Furniture, Accessories, Fabrics: Full information complete line top contemporary furniture, accessories, fabrics; Dunbar, Herman Miller, Howard Miller, Eames, Knoll, Pascoe, Glenn, Middletown, Risom, Pacific Iron, Ficks Reed, Nessen, Pechanec, Modern Color, Laverne, Finland House, Ostrom-Sweden, Swedecraft, Hawk House, Kurt Versen, Follis & Goode, Gotham, Milano, Heath, Stimulus, Raymor; offers complete safety on level of authenticity; special attention to mail order phase of business; data belongs in all files.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, California.

(85a) Contemporary Furniture, Daybed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

• (314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

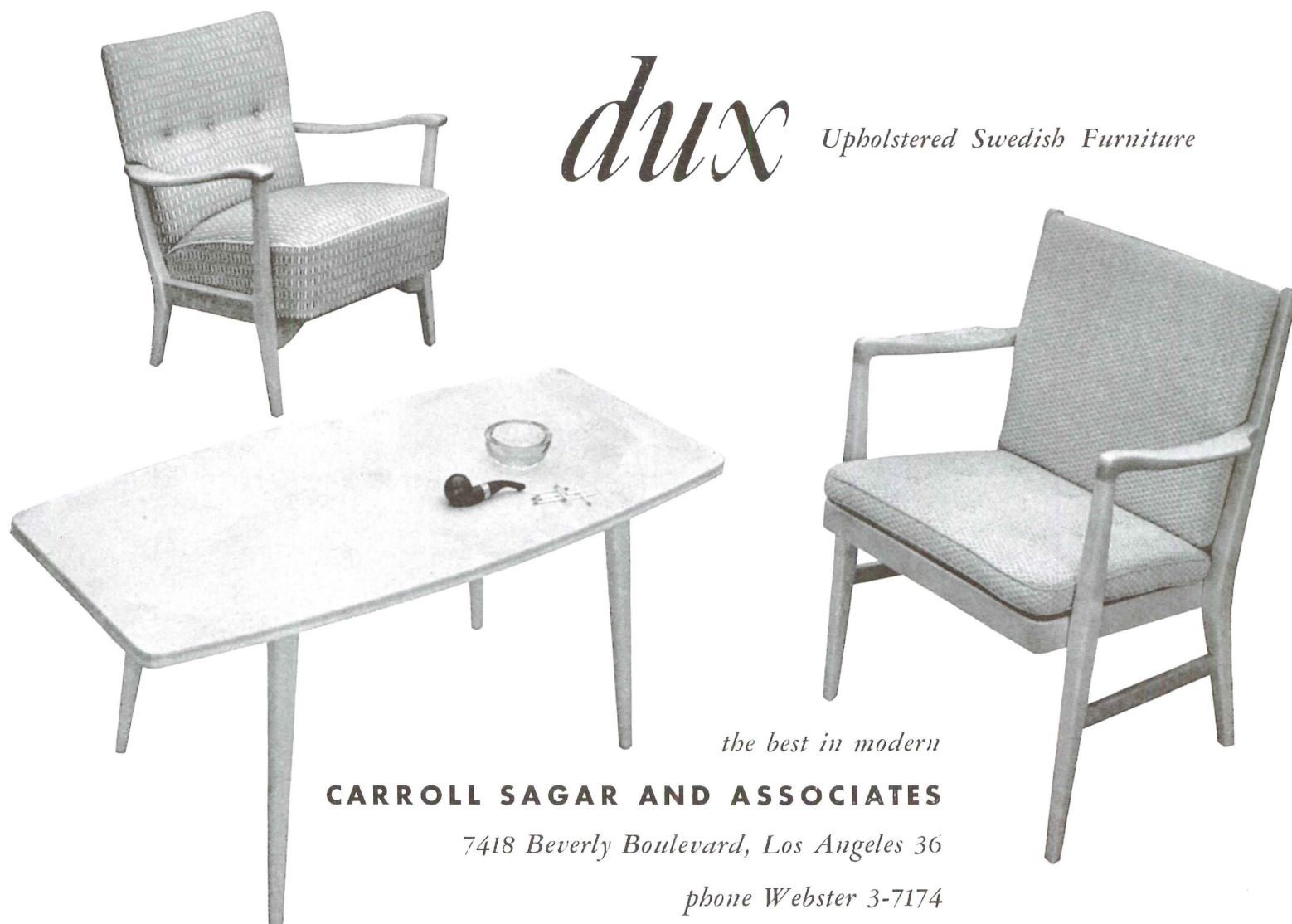
(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces: professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(147a) Wholesale Office Furniture: Information: Open showroom for the trade, featuring Desks, Upholstered Furniture, and related pieces. Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish available in the office furniture field. Watch for showing, late this month, of the new modular cantilevered line—an entirely new concept in office engineering. Spencer & Company, 8327 Melrose Ave., Los Angeles, California.

(136a) Wormley Pieces: Catalog new Dunbar Americana pieces designed by Edward J. Wormley; good contemporary for living, dining rooms; predominating material is walnut; others include birch, cherry, hickory; novel functional features include hot plate built into lazy Susan dining table, dining chairs that revolve, engineered cabinet interiors, electric stoves in storage units; well worth inspection.—Dunbar Furniture Corporation of Indiana, Berne, Indiana.

continued on page 34



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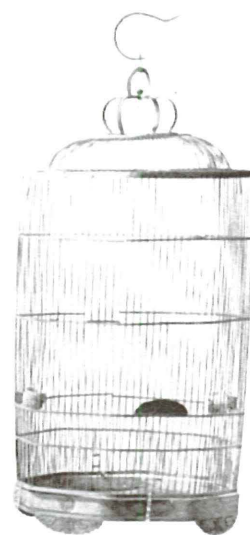
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INTERIOR CONSULTANTS

"CULTURE MUST BE ONE OF THE FOUNDATIONS FOR WORLD UNDERSTANDING"

In order to grasp the full significance of the Universal Declaration of Human Rights, it is well to be fully aware of the world situation that gave birth to the United Nations and to Unesco. The devastation wrought by the wars of the last half century had brought home the fact to everybody that, with the present-day level of technical achievement, the security of nations could be based only on supranational institutions and rules of conduct. It understood that, in the long run, an all-destroying conflict can be avoided only by the setting up of a world federation of nations.

So—as a modest beginning of international order—the United Nations was founded. This organization, however, is but a meeting ground for delegates of national governments and not for the peoples' representatives acting independently on the basis of their own personal convictions. Furthermore, U.N. decisions do not have binding force on any national government; nor do any concrete means exist by which the decisions can be enforced.

The effectiveness of the United Nations is still further reduced by the fact that membership has been refused to certain nations, whose exclusion seriously affects the supracharacter of the organization. Yet, in itself, the fact that international problems are brought up and discussed in the broad light of day favors the peaceful solution of conflicts. The existence of a supranational platform of discussion is apt to accustom the peoples gradually to the idea that national interests must be safeguarded by negotiation and not by brute force.

This psychological or educational effect I regard as the United Nations' most valuable feature. A world federation presupposes a new kind of loyalty on the part of man, a sense of responsibility that does not stop short at the national boundaries. To be truly effective, such loyalty must embrace more than purely political issues. Understanding among different cultural groups, mutual economic and cultural aid are the necessary additions.

Only by such endeavor will the feeling of confidence be established that was lost owing to the psychological effect of the wars and sapped by the narrow philosophy of militarism and power politics. No effective institution for the collective security of nations is possible without understanding and a measure of reciprocal confidence.

To the U.N. was added Unesco, the agency whose function it is to pursue these cultural tasks. It has in a greater measure than U. N. been able to avoid the paralyzing influence of power politics.

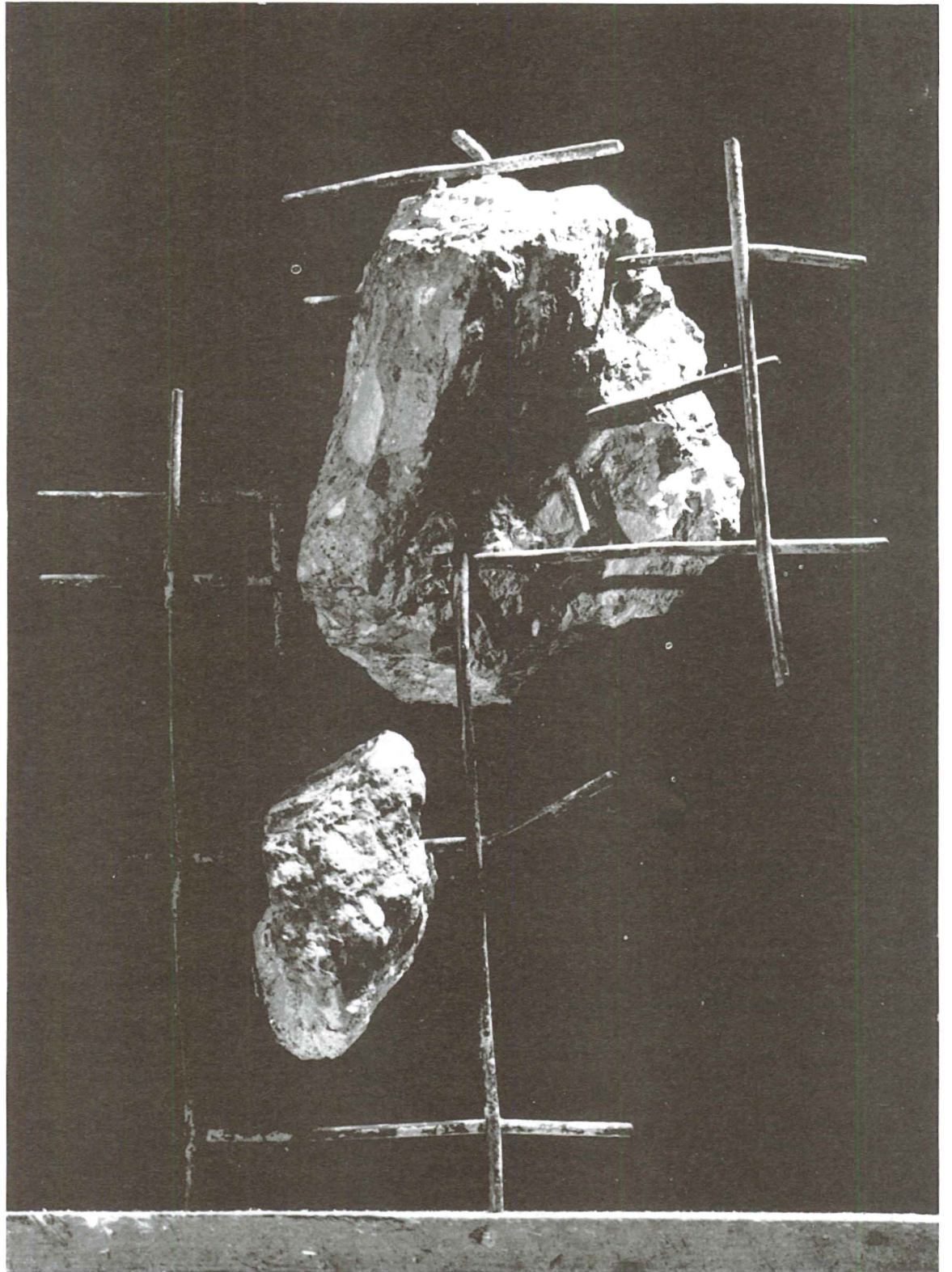
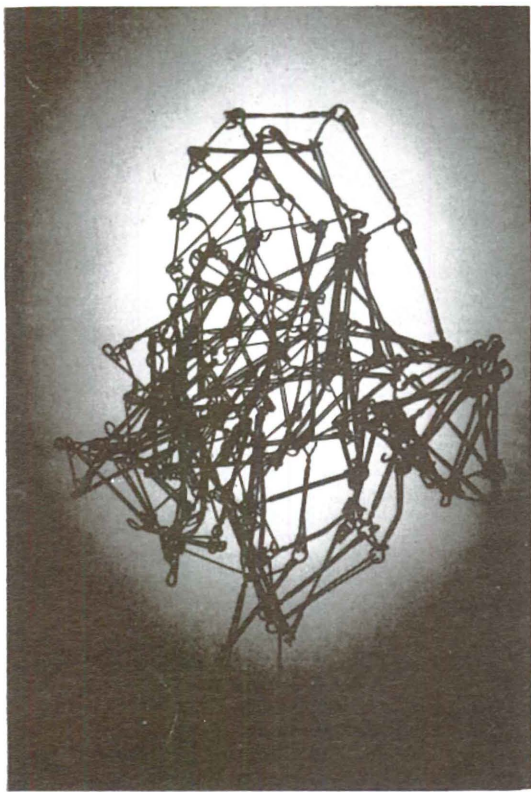
Realizing that healthy international relations can be created only among populations made up of individuals who themselves are healthy and enjoy a measure of independence, the United Nations elaborated a Universal Declaration of Human Rights, which was adopted by the U.N. General Assembly on 10 December, 1948.

The Declaration establishes a number of universally comprehensible standards that are designed to protect the individual, to prevent his being exploited economically, and to safeguard his development and the free pursuit of his activities within the social framework.

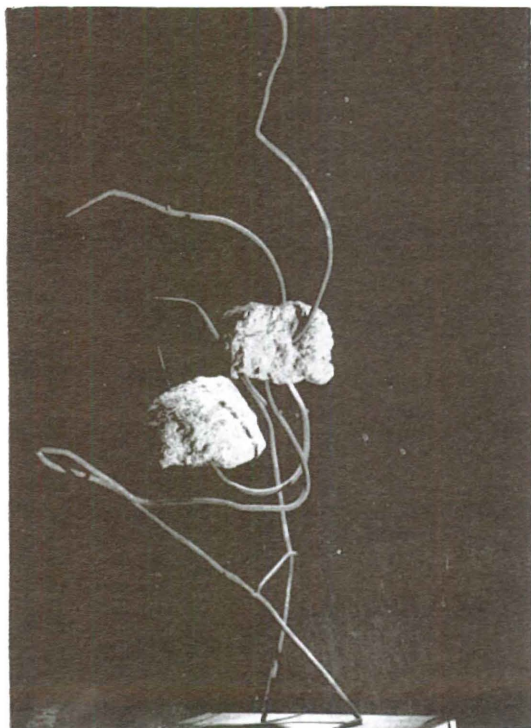
To spread these standards among all U.N. Member States is rightly regarded and aimed at as an important objective. Unesco has accordingly instituted this third celebration for the purpose of drawing attention far and wide to these fundamental aspirations as a basis on which to restore the political health of the peoples.

It was scarcely to be avoided that the Declaration should take the form of a legalistic document, which in its rigidity may lead to endless discussion. It is impossible for such a text to take the great diversity of conditions of life in the different countries fully into account; in addition, it is unavoidable that such a text admits various interpretations of detail. The general tendency of the Declaration, however, is unmistakable and provides a suitable, generally acceptable basis for judgment and action.

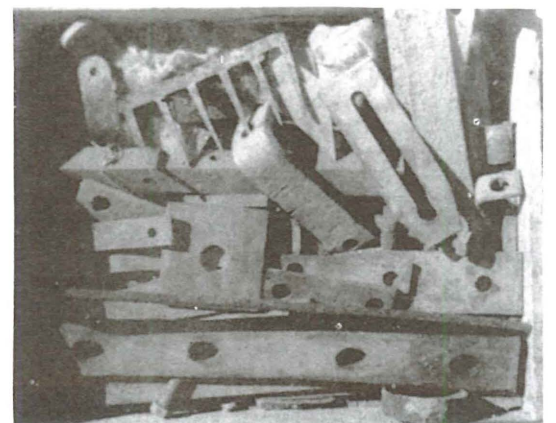
To give formal recognition to standards and to adopt them as the guiding lines of action in the teeth of all the adversities of a changing situation are two very different things—as the impartial observer may see particularly in the history of religious institutions. Then and only then will the Declaration exert effective influence, when the United Nations itself shows by its decisions and actions that it does embody, *de facto*, the spirit of this, its own Declaration.—Professor Albert Einstein



MATERIAL AND PHOTOGRAPHS FROM THE LABORATORY OF ART



THE FUNCTION OF FORTUITY



Christopher Columbus discovered America by accident.

A vast amount of evidence has been amassed during the last twenty-five years that makes one wonder if the early explorers of Modern Art were not in the same boat. Did they too come upon a new continent . . . a new world . . . more or less by accident . . . and did they also fail to realize the immensity and significance of their discovery? We tend to forget that the active explorer is seldom in a position to evaluate or accurately analyze his own discoveries. From the somewhat precarious vantage point of approximately mid-century we can take into account all the varied reports that have come in from every corner of the world of 'creative activity' and proceed to draw at least the outlines of a workable map of the "new world" of Modern Art. It is the privilege . . . and perhaps even the primary obligation . . . of those-who-come-after to re-view the thoughts and acts of the recent past with the aim of separating what people thought they were doing at the time from what we now see they actually did.

As a step in the drawing of this map it will prove valuable to trace the role of 'accident' in art as of the past fifty years. To the traditional Western artist (and audience) accidents were something to be avoided at all costs. In the 'arts' preconceived results were always obtained by a combination of talent, training, technique and perseverance that surmounted all obstacles. By the turn of the Century this idea had already undergone several severe attacks. Painters as diverse as Cezanne, the Impressionists and Van Gogh for example all capitalized on the obvious fact that paintings are made by men using brushes and oil pigments on canvas . . . a fact that was carefully concealed in the finished work of earlier Western painters. An element of the fortuitous had crept into Art.

Once the facade of Western Art was scratched the exposed underpinnings proved extremely vulnerable. By 1910 several art-world shaking discoveries had been made . . . but it is reasonably certain that the artists involved in these discoveries were too close to the scene to realize the shattering implications contained in their work. It need hardly be pointed out that this 'failure' was not limited to the world of art but was fairly typical of man's activity during the entire first half of the Twentieth Century.

Before proceeding to specific cases a word about that ambiguous . . . nebulous 'art form' . . . international politics. Inasmuch as the vast majority of Americans believe that we are inheriting, willingly or not, the role of Leader in the drama called Western Civilization, it might be well to point out that we may determine from evidence . . . from a look at the facts already on record . . . that creative activity (particularly in America) has been preparing to take part in an entirely new 'drama.' We may find that this form of activity has been steadily withdrawing its support from the 'declining' Western 'theatre of operations' . . . if we do find this to be the case it is precisely the opposite from the gloomy state of affairs pictured by Spengler, for example . . . for these same artists have been telling us (unknowingly) in their work of a new world . . . a new civilization whose existence it is difficult for a citizen of the West to imagine.

A good example of an explorer who discovered more than he realized is Kandinsky. By 1911 he had already hit upon a new world of 'objectless' painting through a gradual process of elimination. This method of eliminating any reference to the world of 'objects' outside a given painting seemed to be related to the overall trend towards abstraction . . . but the final result, a completely 'objectless' painting, brings us to a new frontier which the terms 'Abstract' and 'Non-objective' cannot possibly define . . . anymore than the term 'caterpillar' defines a butterfly. These paintings were the first in the history of Western Art that could be called 'objects' in their own right.

However, it can be seen from a study of Kandinsky's later work, which gradually became full of 'objects' borrowed from the worlds of geometry and music, that he would not or could not develop the implications contained in his potentially significant discovery. In all probability the element in his early work which 'shocked' him the most was the rise of 'accident' and the consequent lessening of conscious control. In the production of a 'work of art' the function of fortuity was unknown and no serious shadow of doubt had yet been cast on the accepted definitions of 'consciousness' and 'control.' Thus, upon reflection, the realm of 'pure painting' he had discovered seemed strangely devoid of meaning . . . after the initial discovery there seemed to be no path to further progress . . . no challenge to develop ability, exercise control or increase understanding. Without some sort of subject matter . . . some sort of compositional standard . . . all was abandoned to the world of accident . . . what need then for the artist?

By a somewhat different route Picasso and Braque came up against this same question. As an attempt to heighten the special form of reality of some of their Cubist pieces they added bits of newspaper or woodgrained paper to the canvas surface . . . thus began the Collage idea (kolla being Greek for glue). They soon realized where this line of endeavor would lead them . . . soon it would have sufficed to take two or three pieces of a chair, a wine bottle . . . ash tray . . . cigarette butts . . . et al., and glue them to a table cloth mounted on a stretcher; this could then be called a new form of art. But Picasso and Braque must have both asked themselves: what need for the painter? Their hasty abandonment of the Collage idea and Kandinsky's retreat from 'pure painting' were reactions typical of an age which made tremendous discoveries in almost every field but failed to anticipate or realize the far-reaching significance of these same discoveries. The explorers in the field of creative activity came back home claiming they had found interesting new routes to India . . . in actuality they were coming back from abrupt contacts with a new continent they were not in a position to evaluate . . . or even properly imagine. We are now able to define some of the characteristics of this 'new world.'

If these early explorers had pushed their discoveries a step further they would have found 1000 and one art forms waiting to be utilized . . . art forms a step nearer to 'reality' than those of the palette and chisel. These new forms do not depend on reference to subject matter for they contain their own 'subject matter' . . . in this realm of activity the production of 'works of art' is not of primary concern . . . although any given research or exploration into the possibilities of new materials, new techniques . . . new dimensions runs the chance of being called a work of art. What is of primary importance is that any given experiment be a valid search (successful or not) on the part of the artist for objective knowledge and understanding . . . or as John Dewey said in regard to science and rational thought . . . " . . . the function of intelligence is therefore not that of copying the objects of environment, but rather of taking into account the way in which more effective and more profitable relations with these objects may be established in the future." Inasmuch as the new forms do not contain subject matter in the accepted sense they must have the validity mentioned above to avoid becoming elaborate doodling . . . a kind of 'child's play' that contributes nothing to the understanding or evolution of the artist and results in work that is 'infinitely inferior' to the accidents found in nature . . . or in our industrialized society (or in an in-between land where the products of our 'civilization' are returned to the forces of nature and sometimes gain thereby an unexpected significance).

Now we approach the central . . . and critical . . . heart of the problem: it is precisely where the new and the old overlap . . . where the new tendencies towards a more objective relationship between art and man (and between art and the world . . . literally the universe) . . . where these new tendencies and the old allegiances come together . . . that the maximum confusion reigns. It is understandable that painters and sculptors who show an alive interest in the world around them should be influenced by the explorative, experimental nature of the age . . . it is regrettable that these drives should have been for the most part channelized back into the old mediums . . . oil paint on canvas and chisel on wood or stone. These mediums were evolved by and within a specific civilization . . . to attempt to pour the new wine distilled during the last fifty to a hundred years back into these old bottles only results in confusion and a central core of delusion . . . and of course the explosion predicted by the metaphor.

For it is obvious that with the old values of Western Art falling . . . (the value of 're-presentation' and the value of 'subject matter') . . . painting and sculpture in the generally accepted sense do not contain any great amount of the 'new subject matter' of art . . . that is; they are intrinsically limited as fields of exploration and experimentation . . . do not contain within themselves unlimited fields of endeavor . . . therefore, employing these mediums for more than a relatively short period of time forces the artist to invent 'new subject matter' of his own. The 'explosion' of personal styles during recent years is largely the result of this pressure and need.

During this period there were of course artists who were able to utilize the world of fortuity to advantage in their work. For example we can see in relation to John Marin's work that when an artist studies and respects the inherent nature of the materials he has chosen to work with . . . while simultaneously respecting and studying himself . . . both the nature of the materials and the nature of the artist are brought to a new 'pitch' . . . a new level of development. Marin was able to act as a transformer . . . a conducting cable . . . of the (continued on page 38)



by Sam Elton

A LEISURE HOUSE

PHOTOGRAPHS BY ERNEST BRAUN



The basic idea in this plan is to create an irreducible house for greatest economy and simplicity of building. Designed to be built by amateur labor, it is based on a series of equilateral triangular trusses (the triangle being the simplest rigid structure), possibly prefabricated and sheathed with any number of materials, namely, "Homasote" an 8'x14' weatherproof building board, or wood siding, corrugated metal or waterproof plywood.

It is possible that this type of structure with kitchen and bath could be erected for below a thousand dollars under favorable conditions. Primarily, it is intended for leisure use, week ends, ski hut, motel unit or garden pavilion, so an unusual form is additional diversion from conventional living. The space at the sides with its limited headroom can be utilized by beds and cabinets.

The art forms, space mural, fireplace tile and landscaping were designed especially for the house, and are the kind of integral enrichment not possible with "added" or purely "decorative" pieces. The experimental nature of the space mural is much more related to the unusual form of the house than any "realistic" forms could be, although they may or might vary according to taste. If art forms can be integrated into the design of a structure when it is being designed, the results are usually greatly improved.

Since the cave dwellers painted on their walls, nearly every society has had a more integrated relationship between art and architecture than our own time. In a fully satisfying house, all elements should be related: the house, the garden, the interiors, and all three of these elements today need to be more related to the various art forms that can make them more alive and our environment more livable.

DESIGN OF STRUCTURE

Worley K. Wong, Architect—John Carden Campbell

"The newer integration of art and architecture should be an enrichment of, by and for, the creative spirit man; not just surface gloss of new textures and fancier materials—but a fusion and expression of the fullest awareness of man. This fusion of arts and architecture will, it is hoped, express the inventiveness and warmth of human beings and not the present cold, commercial crassness."

LANDSCAPE ARCHITECTURE

Eckbo, Royston & Williams

"The joyful visual experience here is the result of the efforts of a group of people who, though differing in individual handwriting, had complete understanding of purpose. It is what collaboration can produce."

"Specifically, the landscape architects' part in the scheme was to help bring it to life by creating for the observer the feeling of an actual site. The observer could thus envision such an environment in their own locale—beach or mountain. Why? Principally because this design was easy to understand, a basic form that springs from the earth with warmth and humanness."

SPACE-MURAL

Tom Hall

"Contemporary painting and sculpture which have developed simultaneously with the new architecture, have individually reached a maturity of expression which demands their integration. In my own work I attempt to relate the spirit of the building, using space concepts similar to those used in architecture."

CERAMIC TILE

Mary Lindheim

"The problem was to design a fireplace facing and hearth which would integrate with the color, structure and character of the house; the construction to be simple enough to offer no conflict with the dramatic space-mural, and to be colorful and easily cared for."

"The solution was a design of small sculptural units, catching light and shadow areas by means of planes and angles, and further varied by color and texture contrast of glazed and unglazed surfaces. For this house, one arrangement of the juxtaposed tiles was selected out of many possible alternative arrangements."

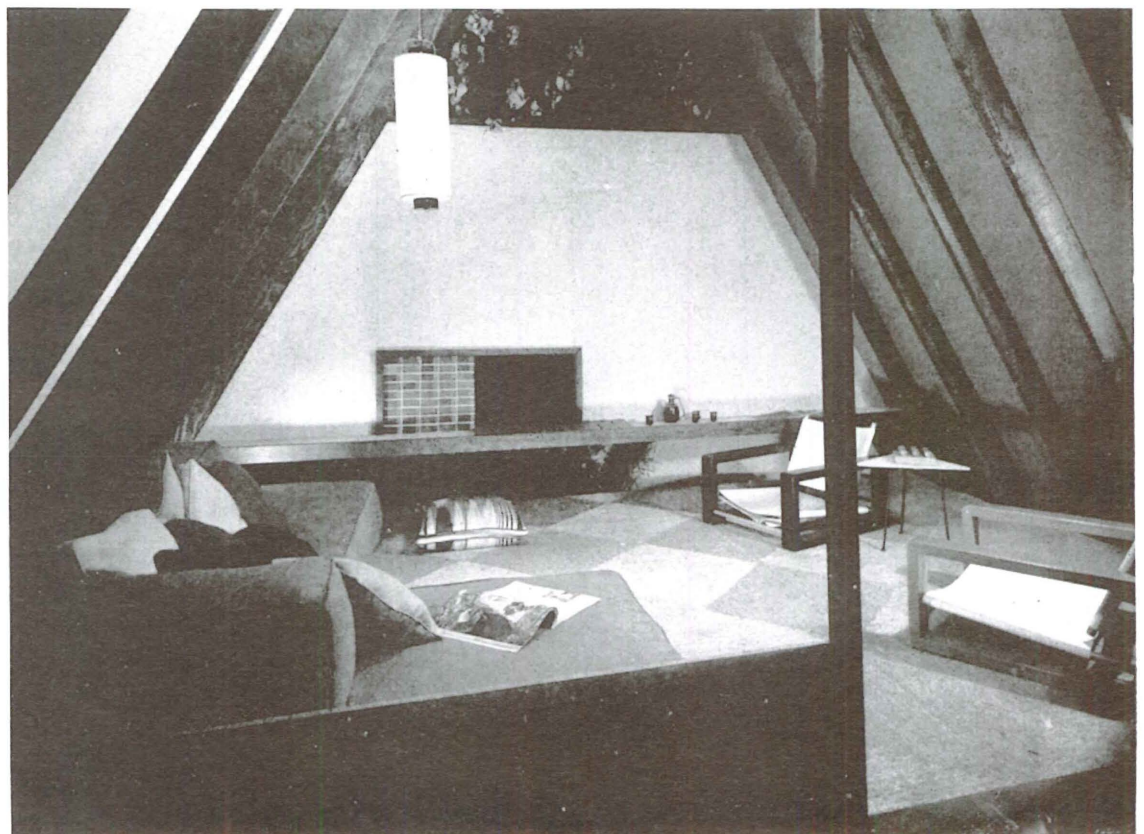
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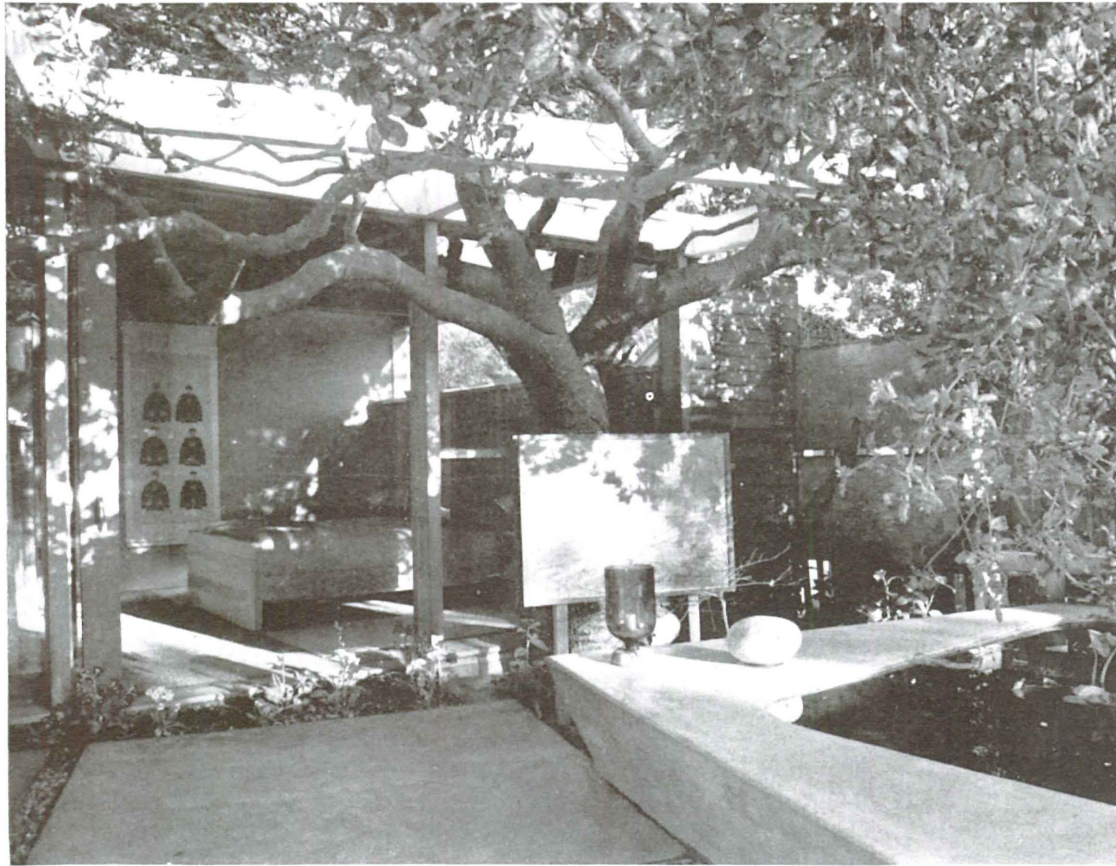
Marie Louise Bakewell

NOTES ON COLOR AND MATERIALS

The exterior is brown and this color is carried inside on the beams to make a strong vertical pattern against one off-white wall and the opposite wall of burnt orange. This treatment fuses the indoor and outdoor areas and emphasizes the angular structure. New materials used are: Novoply by United States Plywood Company and Homasote for the exterior. Floor is of 3/4" plywood.

Note: This is a full size exhibition model merely to express an idea so that no kitchen or bath facilities, nor glass, nor chimney have been installed.





A VACATION HOUSE BY HENRY HILL

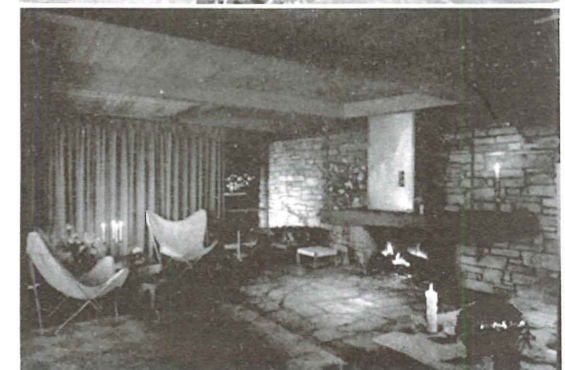
Landscape Architects: Eckbo, Royston & Williams

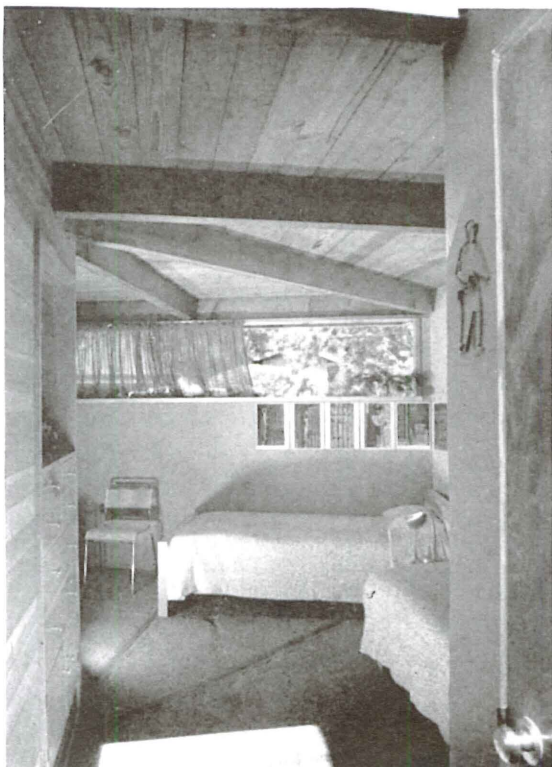
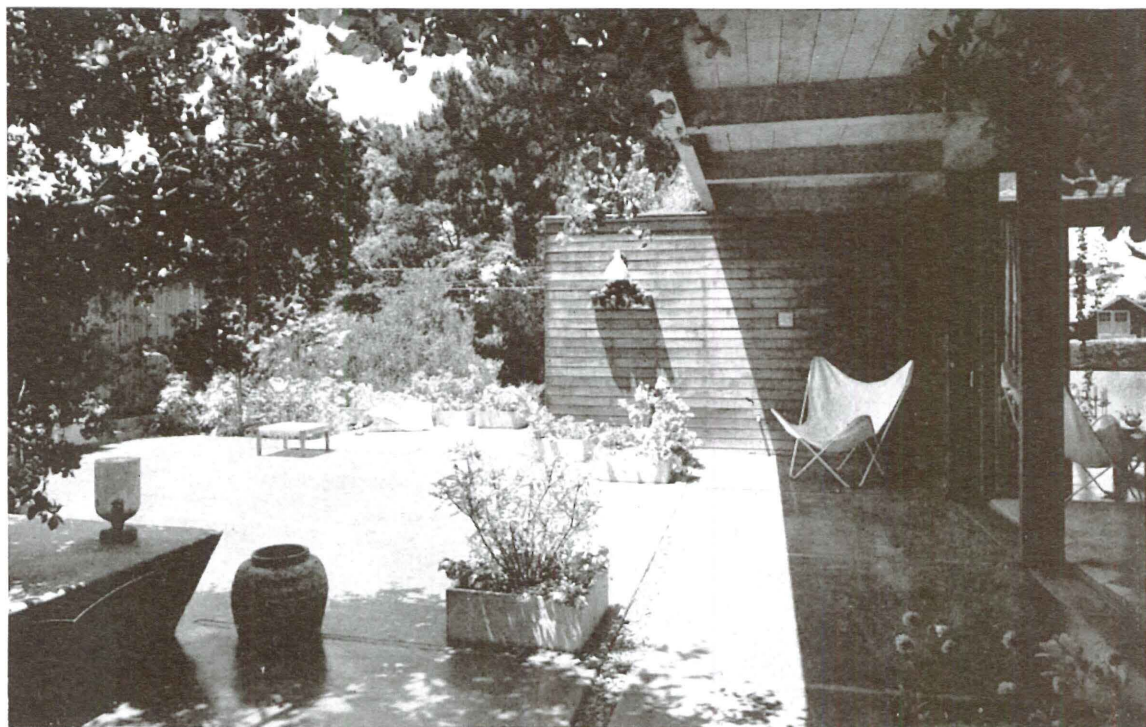
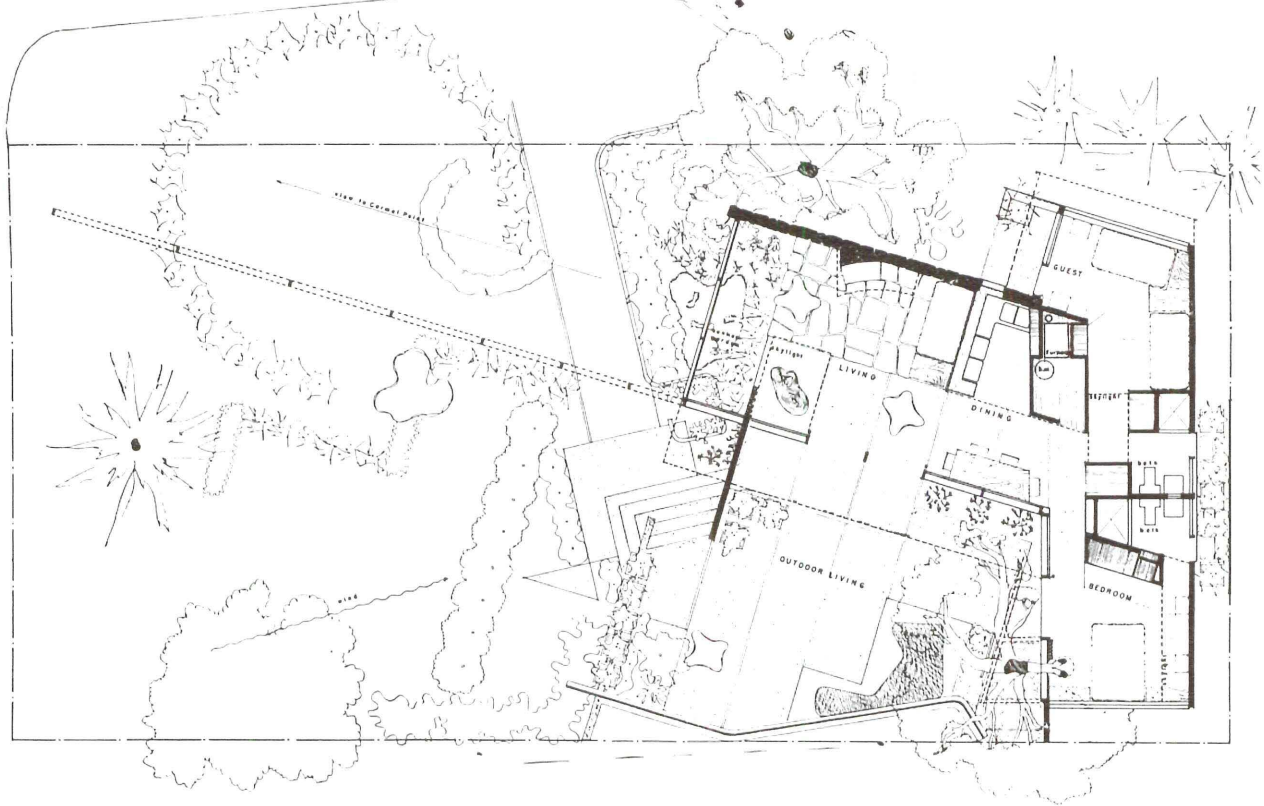
PHOTOGRAPHS BY ROGER STURTEVANT



This house built on a 50x100 foot lot was designed as a vacation retreat though it more than adequately fulfills all of the necessary amenities of the small family residence. This is a very good example of the total use of the site. Here with the collaboration of the landscape architect Mr. Hill has created a beautiful, integrated living unit having brought together all of the basic necessities with great intelligence and charm.

A strip of obscure glass set in a glass wall on the west cuts off visually the street intersection but a view to Carmel point is still maintained. The concrete floor is cocoa brown inside and out except in the bedroom areas where it is concrete with exposed aggregate. The ceiling throughout is gold stained. The exterior redwood walls have been left to weather. The bathrooms are in waterproof plywood varnished; the bedrooms are sheetrock and 1x4 pine waxed. The east wall of one bedroom is painted copper red; the guest room wall is mustard gold.





From "THE RISE OF THE SKYSCRAPER" A STUDY IN THE ORIGINS OF MODERN FORM
By CARL W. CONDIT

The word style is much abused. Yet its connotation is such that the critic and the historian of art can hardly avoid it. In architecture it represents or stands for those essential characteristics of construction, form, ornament, and detail which are common to all the important structures of any particular period in history. But it also stands for those technical and esthetic qualities of the artistic product which grow directly, logically, and organically out of the conditions of human existence and out of the aspirations and powers of human beings. We rightly feel that the buildings of a certain style—if it is a genuine style—reflect in their form the realities of man's experience and the attempt to master and give emotional expression to those realities. These buildings are constituent facts of man's history, and their revelation is part of truth itself.

The style of architecture which finally became dominant in the eighteenth century eventually faced the revolution in social existence produced by the birth of power technics on a vast scale. The first clumsy steam engine might have seemed remote from the proud dignity of Landsdowne Crescent or Monticello, yet it symbolized a force that soon engulfed all the arts and all the modes of action of Western society. In the face of this unprecedented phenomenon the ancient and vital art of architecture suffered a tragic degeneration. And equally bad from the utilitarian standpoint, the technics of construction fell hopelessly short of meeting the needs and taking advantage of the opportunities presented by the age of power industrialism. We still suffer today from the medieval nature of the building art. The artistic failure of architecture in the nineteenth century can be stated very simply: it was the failure to form a style. It was the failure to provide, in its own vocabulary, an esthetic discipline and esthetic expression of science, technology, mechanized industry, and modern urban life.

Architecture had once been what it ought to be—the structural art. It is the combined art and technic of designing, shaping, organizing, and decorating the stone, iron, wood, and glass of which a building is composed. It is not one of these activities alone; it is all of them together making an organic unit with a form and expression and use of its own. But as the nineteenth century progressed, the architect, instead of being a master builder or a designer of a whole structure, became simply the person who applies a particular facade to a structure which had been largely designed and wholly built by others who cared very little about the niceties of scale, proportion, and texture. This situation might have been tolerable if the architects had tried to develop an exterior form which grew out of and reflected and gave emotional expression to the dominant cultural factors of the time—science, technology, commerce, mechanized industry, and the new conditions of urban life in the great centers of trade and manufacture.

But instead of trying to discover a mode of expression consonant with their time, the great majority of architects returned to the forms of the past. They lost all contact with the age in which they lived. Before the challenge of the machine they sought refuge in styles with literary and historical associations. They indiscriminately borrowed the exterior architectural details of one age and then another. Styles came and went like fashions in dress. In the United States the severe classicism of Jefferson and Benjamin Latrobe gave way to a Greek Revival, which was followed in turn by a Gothic Revival. Romanesque succeeded it only to succumb to a newer passion for Renaissance and Baroque

forms. With the exception of isolated structures and such extraordinary manifestations of creative originality as the Chicago school, this state of affairs persisted through the third decade of the twentieth century. It was finally and perfectly summed up in Le Corbusier's indictment, "We live in architectural zoos."

The eclecticism of the nineteenth and early twentieth century was not a product of ignorance or perversity on the part of architects. Art is nourished by what a culture gives it. Architecture, in the period of its degeneracy, only reflected certain realities of existence in the industrial age. Its ephemeral, unstable, and superficial character revealed an inner confusion and disharmony which are in some ways even more pronounced today than at any time in the past century. In other ways, however, the split is being healed, and the world-wide movement of the new architecture is indicative of it. What the nineteenth century suffered from a split personality, a "cultural schizophrenia," as Sigfried Giedion explained it. The emotional satisfactions and the esthetic experiences of human beings were split off from their intellectual and practical activities. Science and technology parted company from art, and both were ultimately divided into an ever-growing number of separate, isolated compartments. Eventually specialization reached such a point that one could not even see the world beyond one's own special activity, much less comprehend it.

Thus, at a time when the technical and intellectual elements of culture were most in need of human discipline, the one art best calculated to achieve it failed to recognize its very function. Architecture is a utilitarian art. Function, structure, and form are indissolubly wedded. Applied science and technology provide it with materials and with their known mechanical, thermal, and chemical properties; the artist's sense of form and order and harmony transforms them into emotionally satisfying objects that live in the imaginations of men while reflecting their ideals, aspirations, and capacities. A genuine architecture is a technical-esthetic synthesis which makes it possible for the world of industrial technology to enter into the domain of feeling and morality.

In order to achieve this end architects in the nineteenth century would have had to turn their backs on imitation of the past, for they were faced with conditions and opportunities which had no precedent. They had to master new materials and offer solutions to new problems. The forms of the past, however vital and impressive they once were, had little meaning for the conditions which came to exist in London or Paris, New York or Chicago. But there has never been a problem created by men which could not be solved by them. Although nineteenth century architecture appears for the most part as a sterile desert of meaningless imitations, there were individuals who, consciously or unconsciously, accepted the challenge of their age and built directly and boldly on its basis.

It was the engineers who first pointed the way which a new structural art would have to take. They built primarily for use, and whatever form their structures took at least had the merit of expressing directly, simply, and honestly the system of construction they employed. But some of the bridge engineers had a strong sense of form. They looked upon technics somewhat as the artist looks on the materials of his painting or poetry, and they wanted to celebrate the powers they possessed by means of a genuine monumentalism. Industry had provided them with a new structural material, cast iron, and they exploited its possibilities with an exuberance unparalleled in the history of building. Early in the nineteenth century some of the bridge engineers, imbued with a sense of harmony and proportion characteristic of the best of architects, developed a new esthetic of construction that pointed clearly to an organic architecture appropriate to a mechanized industrial culture.

The first cast-iron structure was a small arch bridge over the River Severn at Coalbrookdale, England. It was built by the iron founder Abraham Darby in the years 1775-79. Following the precedent of over 2000 years of masonry bridge construction, Darby employed the deep arch as the only acceptable form. Thomas Telford's great project of 1801 for a bridge over the Thames at London involved a flattened arch of 600-foot span. In its size, its effortless grace, and in the delicacy of its iron ornament, it would have been an esthetic achievement rivaling the best that the architects of the time could show. Telford's finest completed span was the suspension bridge over Menai Strait, built in 1810-26, the first important structure embodying a radically new system of construction.

The success of Telford's Menai Bridge led to the extensive employment of the suspension principle in Europe

(where it had been invented), England, and America. Its triumph came with Brooklyn Bridge in the United States, built by John and Washington Roebling over the years from 1869 to 1883. Contemporary with this structure was James B. Eads' bridge over the Mississippi at St. Louis, built in 1868-74. For this bridge Eads returned to the older form, using a series of wrought-iron arches of 500-foot span. Equal in its architectonic excellence was Gustav Eiffel's Garabit Viaduct, completed in 1884. The great engineer of the Eiffel Tower first used the two-hinged arch on a large scale in the Garabit span, and thus provided the structural art with another impressive form, the crescent-shaped arch truss. These immense bridges stand today, monumental pioneer demonstrations of a new and vital art in which the technology of the machine is disciplined to humane and esthetic ends.

Nineteenth century industrialization made repeated demands on the builder for structural forms which had no precedent behind them. The most important of these in many respects was the trainshed of the large railway terminal. Again the engineer attacked the problem with his characteristic directness and courage, and again succeeded in enriching the true art of building that the architect had all but forgotten. I. K. Brunel, in Paddington Station, London, 1855, created a huge vault of thin cast-iron ribs carrying a shell of glass and iron. The two materials were perfectly integrated in a form of great scale. W. L. Barlow's St. Pancras Station, 1866, and the first Grand Central Terminal in New York, 1871, revealed further refinements of the glass and iron vault. These trainsheds embodied a prevision of the twentieth century architect's handling of space, not as an enclosed volume but as a free-flowing thing forming a part of a light and open structure.

Among buildings the most promising and original work of the nineteenth century was Joseph Paxton's Crystal Palace, erected for the London Exhibition of 1851. Paxton here reduced a building to a dematerialized, neutral skin of glass stretched over a delicate frame of iron members. The construction of the Crystal Palace was carried out by assembly on the site of prefabricated elements of wall and skeleton. It was an invention the useful consequences of which the building industry has yet to realize. As a matter of fact, the whole enormous significance of the Crystal Palace was largely lost on the nineteenth century. Architects neither appreciated it nor followed its precedent until after the First World War.

Paxton's work would not have been possible without the invention of cast-iron beams and columns to provide interior framing. This method of construction was used as early as 1800 in factories designed by Bolton and Watt in England. Its full possibilities began to be exploited when the American inventor James Bogardus in 1848 patented a structural system in which not only the interior of a building but even its walls were reduced to a framework of cast-iron columns and beams. An immense number of buildings in the United States were erected on Bogardus' principle during the next thirty years of the nineteenth century. The purest architectonic use of cast-iron framing up to the time of the Chicago school appeared in the Gantt Building in St. Louis, 1877. The facade of this structure consisted of an open pattern of large rectangles bounded by successive columns and beams and filled with glass. The Gantt Building clearly foreshadowed the impressive development of commercial architecture which came to be known in the next decade as "Chicago construction."

But revolutions in the basic forms of architecture occur not only as a result of structural innovations. They may grow out of very intangible things, perhaps simply an indefinable feeling about how a building ought to look if it truly reflects the dominant conditions and aspirations of life around it. The intuition of the artist leads him to see such conditions with unique clarity and to express them by means of the symbols of his art, whether literature, music, painting, or building. The formal approach to the structural art inevitably leads to one of the few architects

of the mid-nineteenth century who understood the nature of the problems he had to deal with.

He was Henry Hobson Richardson, one of whose buildings in Chicago we shall analyze at length. Richardson introduced no structural innovations. Except for the use of interior cast-iron columns and tie-rods, he employed stone masonry as his building material. But in the vigor, daring, and imagination with which he molded the inert granite of his buildings he stood far above the rest of his contemporaries. He treated a building as a plastic thing, striving for a form and texture which would reflect the power and order of commerce and industry. Basically Romanesque, his buildings gradually took on a mature and original form which reached its highest excellence in the Marshall Field Wholesale Store in Chicago, 1885-87, and the John H. Pray Store in Boston, 1886. In that year Richardson died, just as the Chicago school was reaching its maturity. His influence on it was brief but profound and extensive.

The architects who came together in Chicago following the Fire of 1871 represented the greatest flowering of creative talent that the history of architecture in the United States can show. Few of them were born or grew to manhood in Chicago. The city had no schools and only a handful of architects who could train apprentices. And of these even fewer were able to meet the seemingly impossible problem that faced them. To architects, the Chicago Fire meant either a total catastrophe or an opportunity such as all history could not show. Among those who had lived in the city and those who had moved to it a kind of natural selection took place. Only the biggest spirits and the boldest imaginations remained to meet the challenge. Their success is attested today by scores of beautiful and useful buildings, representing the largest concentration of first-rate commercial architecture in the world.

The Chicago school is associated with the invention and mastery of steel framing and with the consequent development of the modern office building, hotel, and apartment block. But these categories hardly exhaust the areas in which the architects of the school worked. They embraced every type of building: residences, railway terminals, and way stations, warehouses, factories, churches, schools, hospitals, museums, theaters, and even tombstones. Nor was their work confined to a single city. They designed buildings erected in New York, Buffalo, Cincinnati, St. Louis, New Orleans, Kansas City, Omaha, Milwaukee, Minneapolis, Pueblo, Salt Lake City, San Francisco, and Seattle. They were the acknowledged leaders of their profession wherever the dead traditions of the European schools had not corrupted American design. That they were either forgotten or condemned in the first thirty years of the twentieth century is one of the bitter ironies of our history.

Their achievement was not an accident, a sport produced in the evolution of Western architecture. They belonged in the main stream of a world movement. They were self-conscious artists and engineers who knew exactly what they were doing and why they ought to do it. They recognized their problem with a relentless clarity of insight, and the solutions they developed represented deliberate acts of intelligence and creative ingenuity. They were perfectly aware of the fact that they had created a new style of architecture, and for about fifteen years most of them never considered that any style drawn from the past could possibly fit the conditions they had to deal with. Many of them, most notably Root and Sullivan, wrote extensively about the technical and esthetic factors of their art. Architectural journals and societies were founded in Chicago to record and preserve their words. The philosopher Sullivan, the most sensitive and subtle personality among them, recognized the real and lasting greatness of their achievement—that they had developed an esthetic discipline of the powerful forces of nineteenth century industrial technics. The whole forward movement of contemporary architecture is in the direction of that synthesis.

The recorders of building progress in Chicago were also aware of the unique success of the local architects. The best evidence of this understanding lies in the pages of *Industrial Chicago*, whose anonymous authors were tireless in their praise of the originality and intrinsic greatness of "Chicago construction." They (continued on page 37)

This article is from the manuscript, "THE RISE OF THE SKY-SCRAPER" by Carl W. Condit to be published soon by the University of Chicago Press.



PHOTOGRAPH BY ROTHSCHILD

Members of the Jury: From left to right, William W. Wurster, Chairman, Dean of the School of Architecture, University of California, Berkeley; Harris Armstrong, A. I. A., Lawrence Perkins, A. I. A.

Chairman of the Honor Awards Committee: Henry L. Eggers.

HONOR AWARDS: AMERICAN INSTITUTE OF ARCHITECTS

Southern California and Pasadena Chapters

JURY REPORT: A great effort has been put forth by those who submitted the 114 entries for it takes time, thought and money to produce these workmanlike exhibits. Because of this very effort and also in the interests of fair play, the jury feels it should give a careful accounting of its process when it, by nature of its duties, sets itself to pass on this work.

The chairman has always had the view there should be more easy and open discussion of architectural work and has but to cite the book reviews and musical criticisms to illustrate his meaning. But, even so, no matter how careful our approach, it is presumptuous to attempt to assay the real values of the work of fellow architects within a short space of time.

It might be interesting and rewarding to have such men as Lewis Mumford and Henry-Russell Hitchcock on some future jury.

But let us return to the first day of the jury meeting. The entire day and evening were spent in looking at the photographs of the 114 entries. Thirty-five projects were listed in the following divisions:

Must see20
Like to see 7
Perhaps 6
Can't see 2—because of distance

On the second day we solicited the help of two chapter members to outline trips on a map and to accompany us on these trips. Without this help we could never have accomplished our desire to see 32 projects in two days and a 33rd one on the the third day—driving over 300 miles to accomplish it. Some of the projects dropped from our list upon inspection—one was added due to a chance passing—and during a long session on Monday night, when we again went over the photographs, two were added to the premiated list.

On Tuesday many of the special descriptions were written with the photographs in front of us.

The four days and evenings were crowded and the jury would have welcomed an added day in which to see several projects and to have further discussion. Thus a gauge of the time needed for the jury might be said to be one day per each 25 submissions.

One more reference to statistics might be interesting:

Distinguished awards 2
Honor awards11
Honorable mention in architecture18
Special citation 1
32

Let us see how the honors fall in the group categories.

1 submission—Group I (a) Homes under 1500 sq. ft.—1 Honor Award.

29 submissions—Group I (b) Homes over 1500 sq. ft.—4 Honor Awards, 2 Honorable Mentions in Architecture.

6 submissions—I (c) Multiple Dwellings, Apts., Hotels—3 Honorable Mentions in Architecture.

6 submissions—I (d) Group Housing Projects—1 Honor Award, 2 Honorable Mentions in Architecture.

13 submission—Group II (a) Commercial Buildings under 20,000 sq. ft.—2 Honorable Mentions in Architecture.

10 submissions—Group II (b) Commercial over 20,000 sq. ft.—2 Honor Awards, 3 Honorable Mentions in Architecture.

12 submissions—Group III Semi-Public Buildings—1 Distinguished Award, 2 Honor Awards, 2 Honorable Mentions in Architecture.

9 submissions—Group IV Public Buildings—1 Honor Award.

18 submissions—Group V School Buildings—1 Distinguished Award, 4 Honorable Mentions in Architecture.

7 submissions — Group VI Industrial — No premiations.

3 submissions—Group VII Miscellaneous—1 special citation.

This adds up to the fact that 28% of the submissions were premiated and this seems a high attainment to the jury.

So much for the process and facts. What is to be learned from this evidence of recent work in Southern California? What does it mean for the education of the public, client and architect?

In the two Distinguished Awards we find that the art and science of site use stands out; that the indoor, out-of-door living has come to a high point; that the picture of a facade is not enough, for now the thing which counts for living is the relation of space and light to the use. It bears out the wise remark I once heard when disappointment was expressed over a picture—"How can you take a photograph of a way of living?"

You will find this theme of site use the most significant element of the work shown in the submissions, no matter in what category.

We have left forever, I hope, the old block of a building with its meager fringe of planting.

If this exhibit serves to strengthen the firm resolve never to build structures without usable out-of-door space it will have been worth while many times over.

It has been an honor and privilege to serve on this jury.

Respectfully submitted,
Harris Armstrong, St. Louis
Lawrence Perkins, Chicago
William W. Wurster, San Francisco
by
William W. Wurster, Chairman



DISTINGUISHED HONOR AWARD

A Children's Camp

Architects: Whitney R. Smith and A. Quincy Jones

Supervising Architects: Smith and Williams

Engineer and Site Planner: Edgardo Contini

Contractor: Oltmans Construction Company

For the Los Angeles Department of Recreation and Parks

JURY: Beautiful photographs, alive with youth, set the key for our visit to the project. One thinks of the presentation as wellnigh perfect for the human scale was always given in the pictures, and the working drawings gave technical facts.

The youthful exuberance of the buildings, the skillful use of the dramatic site, and the purpose itself might well make it represent the constructive side of the architect's contribution during these years so heavy with defense work.

The light in the main building has a fine quality which comes because of the many sources, and there is no glare. The simple light fixtures are beautiful in themselves as their shape echoes the structure and with their floating quality add to the gaiety of the building.

The craft building, the bathroom buildings, and the small dormitory buildings all emphasize human scale and dwell on the individual—a really great triumph for the use of many children.

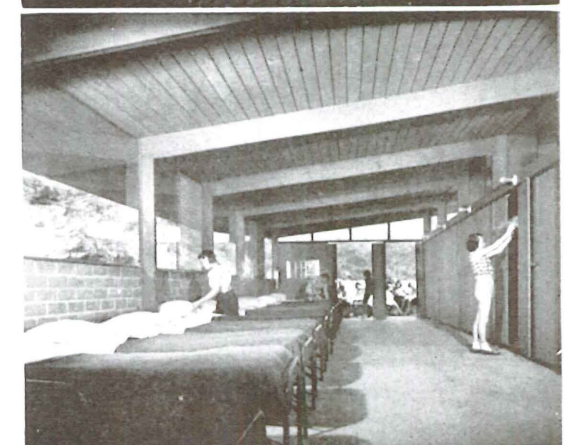
Because the building is so beautiful and successful the jury examined it all the more critically. Perhaps a less effortful supporting of the steel beam at the corner of the building would have been better.

PHOTOGRAPHS BY JULIUS SHULMAN



PROJECT DETAILS

The camp was created for 120 children, 8 to 15 years, with permanent facilities for sleeping, group activities and recreation. Sleeping cabins in related groups of three units served by a common toilet shelter are scattered in gullies and ridges along the slopes surrounding the mountainside. The main building which provides dining and play areas separated by twin fireplace has the character of common shelter stressed by the free floating and projecting hip roof. Built on the level area of the Valley, it opens to surrounding lawns connecting the craft building area, swimming pool and natural amphitheater in successive levels. The other buildings are situated in the canyon taking advantage of the outdoor atmosphere of mountain terrain. The camp director's own residence is the only one with a view of the city. Brick, wood and glass have been used.



DISTINGUISHED HONOR AWARD

UCLA Elementary School
Architect, Robert E. Alexander
Contractor: George C. Chapman
For the University of California, West Los Angeles
Supervising Architect all UCLA Projects: Welton Becket

JURY: Photographs do not capture the spirit or color of this building and the judges revised their opinion upon visiting the project.

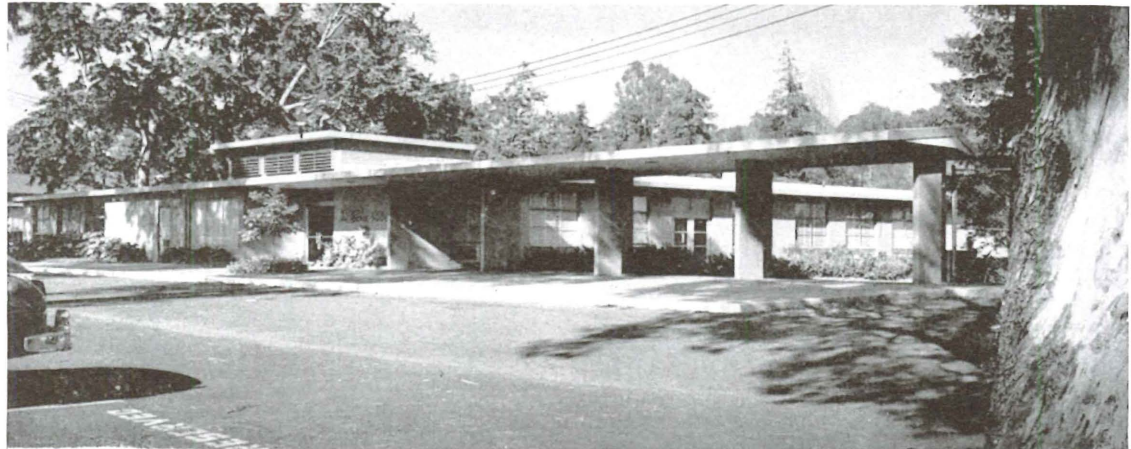
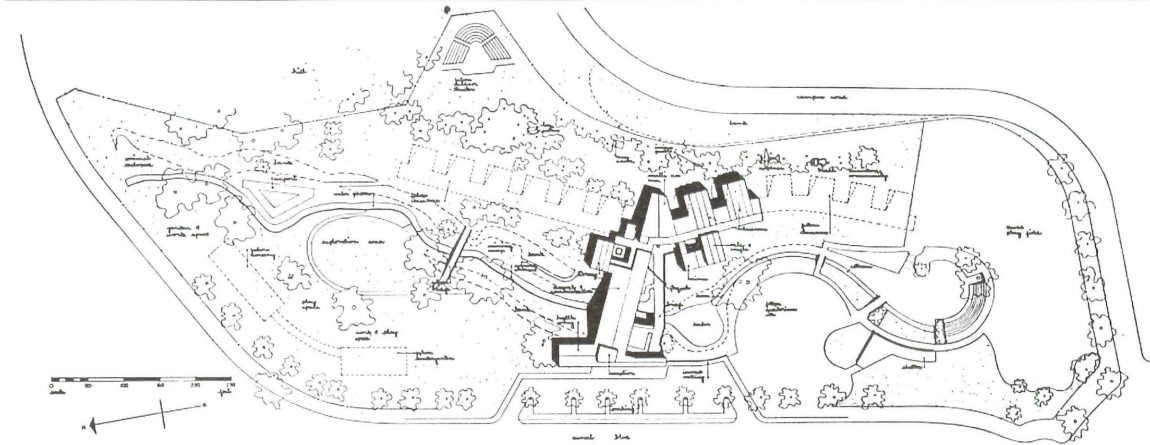
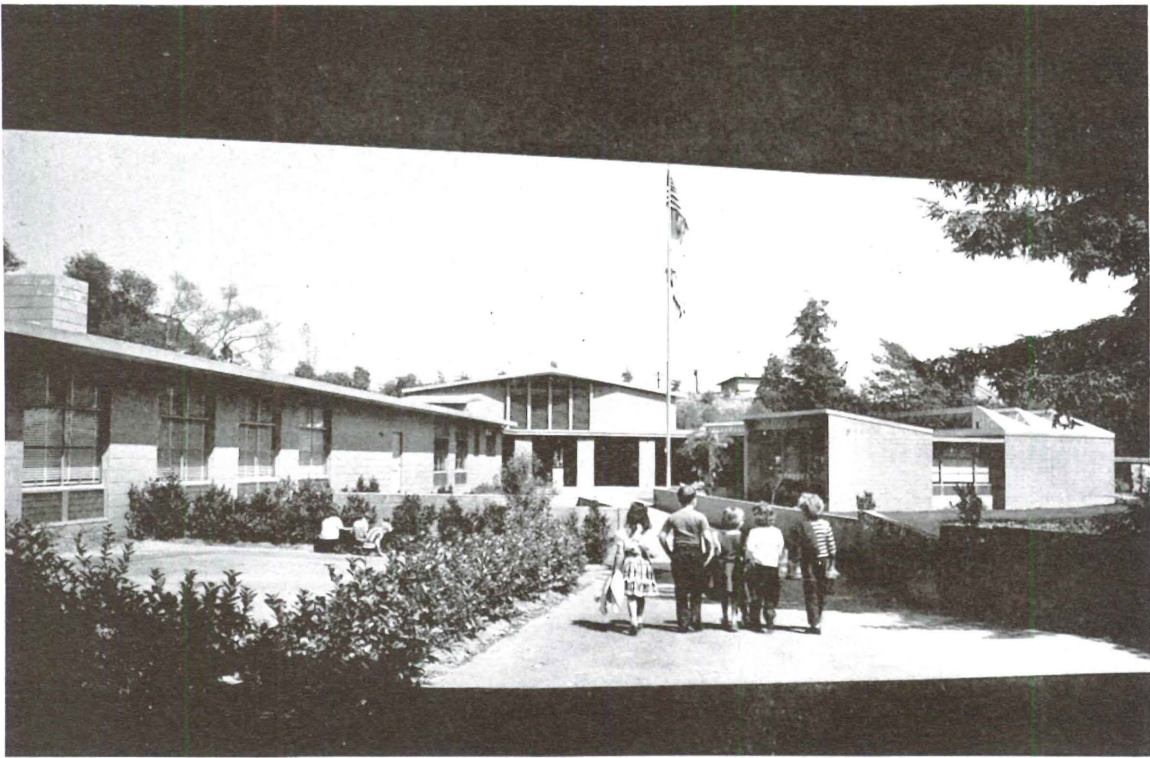
There is a beautiful use of a site which keeps the quiet beauty of the stream bed. We like to think of the children whose imaginations should be stirred by the courts and the lovely sculpture. The saw tooth lighting is most successful and the construction is more flowing and less obtrusive than indicated in the photographs. The use of concrete blocks and poured concrete is most skillful. The colors are very beautiful; dark enough to be without glare and not easily soiled, but warm and appealing, particularly the deep pink of the concrete.

The acoustic aspects seemed solved by the materials and, more important, by the shape which prevents accumulation of sound.

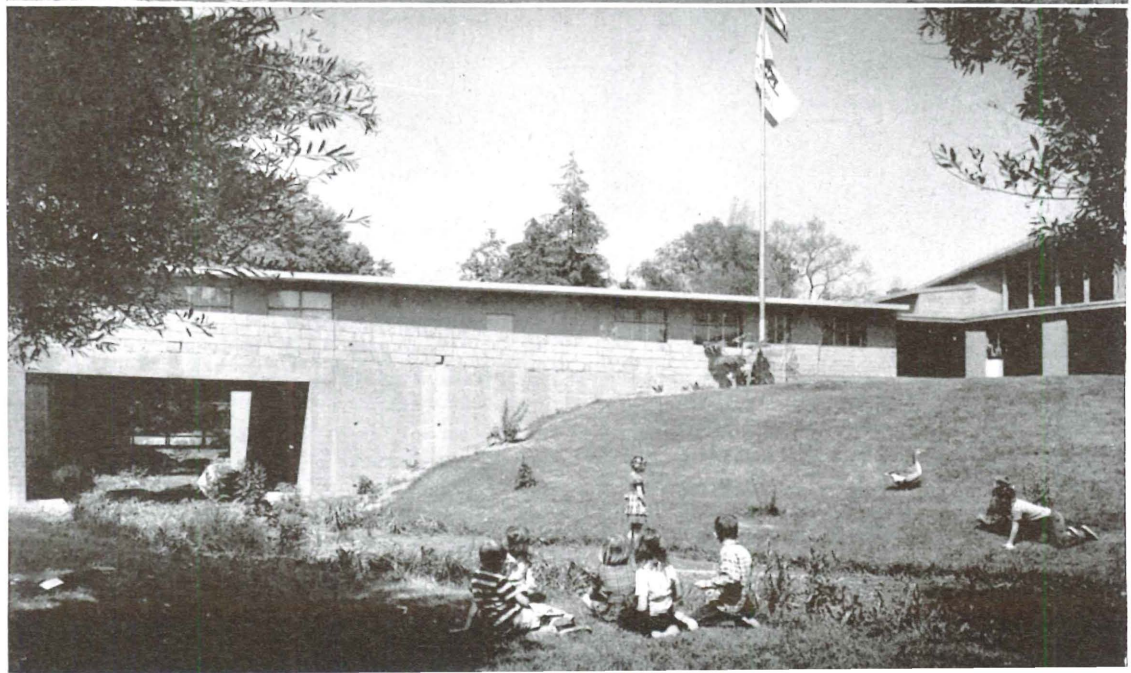
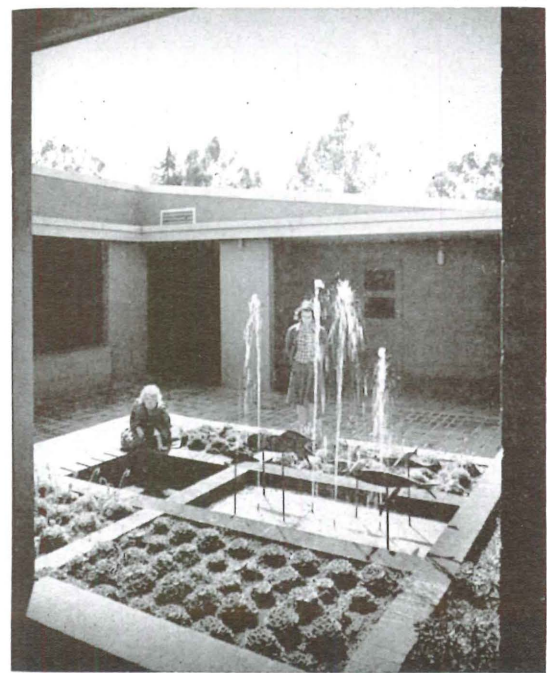
But over and above the technical solution is the feel of the building, and the jury finds this good.

PROJECT DETAILS

The school was designed as teacher training center for the education students at UCLA: therefore, in addition to the regular classrooms there are separate units for research and student teachers. The plan allows for future classrooms, auditorium and outdoor theater; wooded outdoor space for exploration, play, gardens and work is provided; a stream runs through the campus, the inner patios and courtyards have animal sculptures and small pools. The school contains classrooms lighted by skylights and sliding glass partitions, arts and crafts room, play fields and administration offices. Concrete construction.



FOUNTAIN BY BERNARD ROSENTHAL



PHOTOGRAPHS BY JULIUS SHULMAN

HONOR AWARD

District Administration Building

Architects and Engineers:

Daniel, Mann, Johnson and Mendenhall

Contractor: Brunzell Construction Co.

For the Culver City Unified School District

JURY: Well chosen materials, well put together should reduce the maintenance on this building. The plan is well organized and the jury found it a pleasant experience to see its place in the street. The broad copper fascia at roof and balcony is unusual and gave a pleasant scale to the structure.

PROJECT DETAILS

This administration and central building for the school district covers an area of 6767 sq. ft. and includes rooms for the superintendent and supervisors, board and reception rooms, business offices, lounge, library and PTA room. Brick and copper exterior walls; steel structural frame; concrete floors; forced air heating; open web joists roof construction; gravel roof.



PHOTOGRAPHS BY D. J. HIGGINS



PHOTOGRAPHS BY JULIUS SHULMAN

HONOR AWARD

Lea County Community Hospital

Architects:

William L. Pereira and Charles Luckman

Associate Architect: Truman J. Mathews

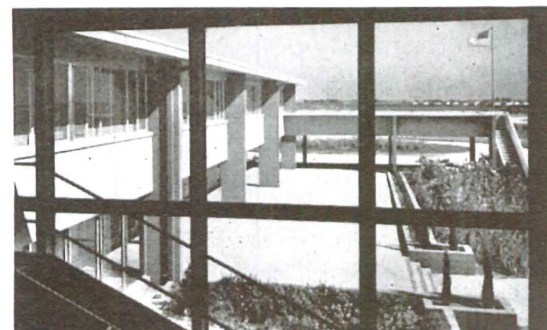
Contractor: B.M.F.P. Construction Company

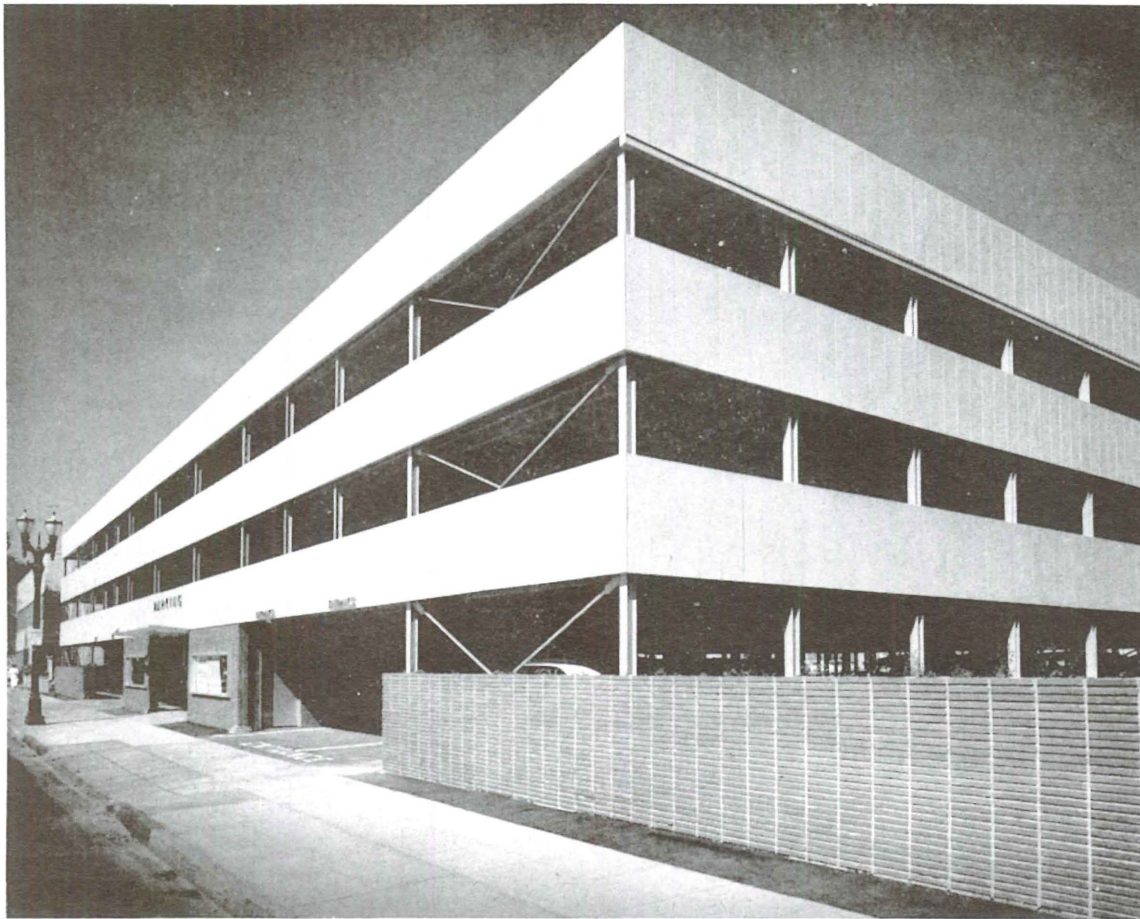
For the County of Lea, State of New Mexico

JURY: In observing the entire field of architecture it should be noted that hospitals are the most complicated of structures. It is understandable this be so because one deals with ill human beings on one hand and the need of perfect technical services on the other. This results in complex relationships which may often bring a harsh inhuman structure bearing only the imprint of technique. The Lea County Community Hospital has appeared to solve the technical needs and yet is graceful, human, and possesses great clarity. The jury deeply regrets it could not see this building because of the great distance and lack of time.

PROJECT DETAILS

The objective was to design a county-community hospital combining the needs of a private hospital with the requirements of a county-supported indigent hospital. Flat, deep reveals and wide overhanging roof eaves were introduced as the major architectural feature to cope with intense heat and brilliant sunshine of summer. The uniform spacing of piers and openings is based on the use of modular sizes of materials employed. Built most economically of concrete block walls, it is plastered directly inside with cement paint outside. The hospital with an 80-bed capacity can also handle 32 patients a day in the out-patient clinics.





HONOR AWARD

Multi-Deck Parking Structure

Architects:

William L. Pereira and Charles Luckman

Contractor: Multi-Deck Corporation

For the Beverly Hills Medical Center

JURY: This structure aims at providing one of the solutions to the American City problem—car parking. On the practical side this is accomplished by avoiding waste height which results in an appealing scale well suited to being in shopping centers near residences. With our shifting population needs, the salvage of this type of structure is particularly sensible.

PROJECT DETAILS

This is a unique four-story all-steel structure from invention of Ellis E. White. It accommodates 400 cars in 94,848 sq. ft. (237 sq. ft. per car). The saving in space is accomplished by the use of a patented wheel aligning device which eliminates the necessity of wide turning radius and by tiltable ramps which raise and lower like drawbridges. All prefabricated and shipped to site, it is bolted together in 30 days and can be disassembled. A steel erection crew of four men can put up these 600 tons of steel in 15 working days. A man conveyor lift which takes attendants to upper floors and a fireman's pole allowing them to slide down quickly reduce operating costs.

PHOTOGRAPHS BY JULIUS SHULMAN



PROJECT DETAILS

The site alternates valleys and ridges, and various plans were designed for steep ridges and flat lots. 27 basic house types were developed in this unique situation where lot sizes and shapes determined the house design. To take advantage of the surrounding landscape all wood natural finish was used with concrete block acid stain.

Mutual Housing Association, a project for five hundred families in Crestwood Hills: plans, perspectives, and elevations were shown in the September 1948 issue of Arts and Architecture. The Pilot House for this project was shown in the March 1949 issue of the magazine.

HONOR AWARD

500-Family Community—Brentwood

Architects: Whitney R. Smith and A. Quincy Jones

Engineer and Site Planner: Edgardo Contini

Collaborating Architects:

James Charlton and Wayne R. Williams

For the Mutual Housing Association

JURY: As in many projects it is not possible to have photographs convey the really vital aspects. Here is a project which never fights the precipitous terrain but catches the spirit of an Italian hill town with retained terraces so that the usual liabilities of steep sites become livable assets. It will be fine to have variety of design by different architects if the later ones catch the spirit possessed by the first group of designers.



PHOTOGRAPH BY HARRY H. BASKERVILLE, JR.

HONOR AWARD

Mid-Wilshire Medical Building

Architect, Victor Gruen

Associate in Charge: R. L. Baumfeld

Consulting Engineer: Edgardo Contini

Contractor: Waale-Camplan Company

For the Pacific Projects, Inc.

JURY: This is a building which is better than indicated by photographs. This is due in part at least to the careful choice of details and finish. The precast concrete slabs with pebble finish, the interior controlled adjustable louvres, which really work, and the airy entrance all combine to make this a pleasant building for those who enter it.

PROJECT DETAILS

The air-conditioned building accommodates approximately 60 tenants, and provision for adequate parking was vital. The floor construction is of the lightest type, and full advantage was taken of rigid frame construction. The main wing is on the double cantilever principle. Welding was used for all rigid connections but conventional riveting for all standard connections. The structural scheme made possible savings of 25% in steel and proportionate savings over conventional structural steel framing.

The Mid-Wilshire Building was shown in the September 1951 issue of Arts and Architecture.

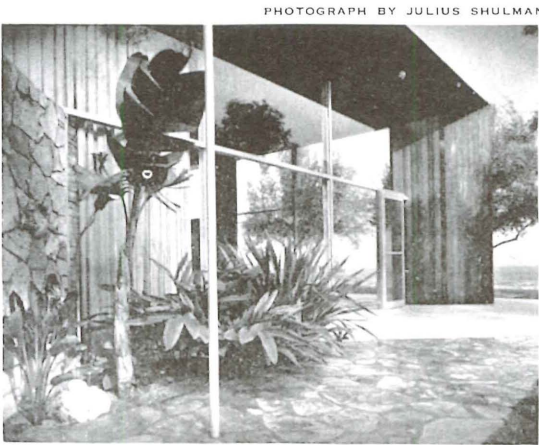
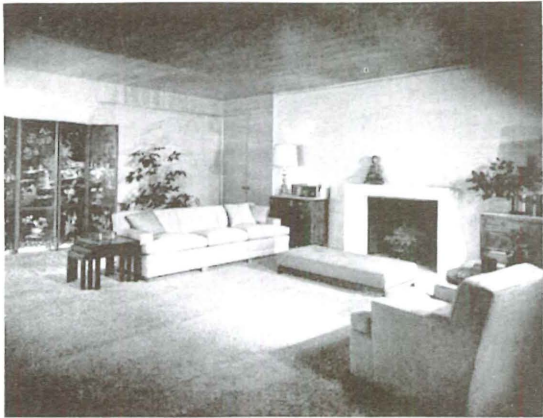


HONOR AWARD

Residence
Architect: Henry L. Eggers
Landscape Architect: Thomas Church
Decorator: Helen Logan
Contractor: Brummett and Demblon, Inc.
For Mr. and Mrs. Arthur O. Hanisch

JURY: This house has a serene blending of site and house. This interplay is done with great subtlety so that one does not pause to question where one begins or the other leaves off. Good natural materials are used to give quiet richness.

PROJECT DETAILS
 The interior of the courtyard covered with lath umbrella filters sunlight and together with a small basin of running water gives a visual as well as audible sense of coolness. The house was built for a family of four, with two teenage sons. The material is Bouquet Canyon stone and rough hewn redwood for exterior with cedar shingles on the roof. The floors are cement tile, flagstone and carpet.



PHOTOGRAPH BY JULIUS SHULMAN

HONOR AWARD

Residence
Architects: Summer Spaulding and John Rex
Structural Engineer: C. G. DeSwarte
For Mr. and Mrs. Arch E. Ekdale

JURY: A fine square main room with light from many sources. The room looks east with the sun at the leisure time of day and there is a superb use of olive trees, almost as outside curtains. The bedroom wing is not as clearly defined a structure as the main block.

PROJECT DETAILS
 The owner who is a yachtsman acted as contractor and the house was principally erected by shipwrights. The house is oriented to give a view of ocean and hills in all directions; the roof is flat with inverted truss construction.

This residence was shown in the May 1951 issue of Arts and Architecture.

HONOR AWARD

Residence
Architect: Edla Muir
Contractor: Eichelberger and Harwood
For Zola Hall



PHOTOGRAPHS BY MAYNARD L. PARKER

JURY: The jury enjoyed the photographs and the visit to the house. This unaffected house benefits from its landscaping and its own natural materials. A fine performance within a familiar vocabulary. The skylight is particularly successful and needed in the natural shade of a canyon site.

PROJECT DETAILS
 This house for a single woman includes a special suite with wardrobe and bath for the owner and two other bedrooms. Redwood and natural stone of the surroundings are used inside and out. The landscaping included a pool, and the house is integrated to the area.



PHOTOGRAPH BY JULIUS SHULMAN

HONOR AWARD

Residence

Architect: Richard J. Neutra

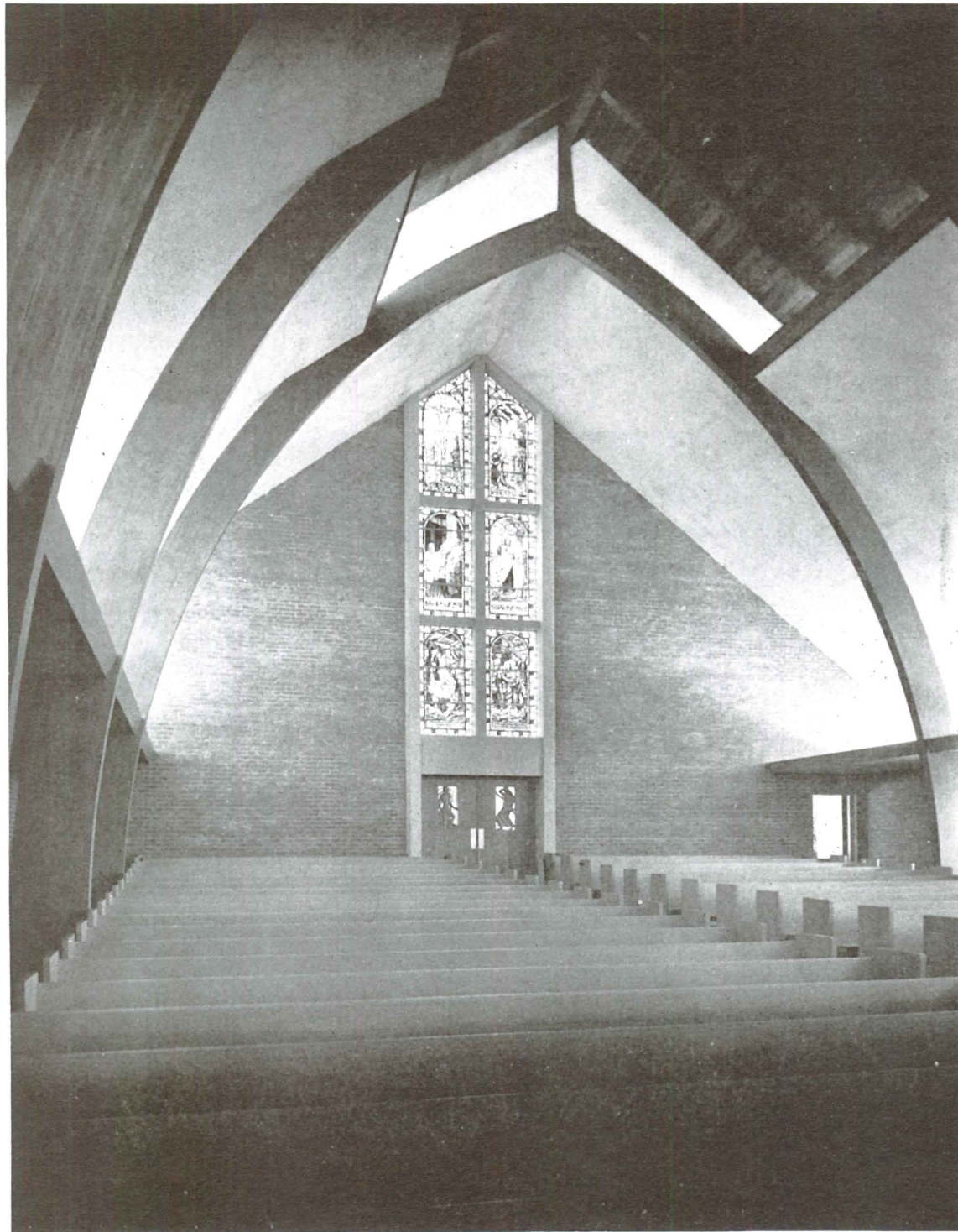
Contractor: Whittaker and Snooks
For Mr. and Mrs. Warren Tremaine

JURY: The jury could not visit this house because of distance and lack of time. From the photographs it is a thoroughly finished performance. Even the plan is a satisfying picture. The site is a superlative one and is successfully used.

PROJECT DETAILS

The construction is fireproof, the house being erected in a heavily wooded area. Reinforced concrete, with concrete exposed and sand blasted, was used. The paneling is natural walnut and birch, the floors, terrazzo over radiant heat installations. The illumination is obtained largely by indirect light in the two-level ceiling, the upper plane is acoustic tile.

This residence was shown in the February 1951 issue of Arts and Architecture.



PHOTOGRAPHS BY FRED R. DAPPRICH

HONOR AWARD

Oneonta Congregational Church

Architects: Marsh, Smith and Powell

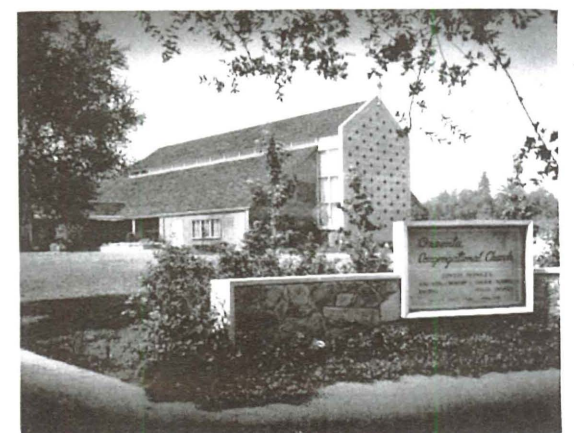
Contractor: Steed Bros.

For the Congregational Church

JURY: This building has warmth and freshness and expresses a church functioning in today's world. The chancel end with the small stained glass inserts is to be commended for its inventive detail and pleasant handling of materials. This holds true also of the small clerestory with the wood and plaster ceiling and the laminated wood arches.

PROJECT DETAILS

The type I construction uses brick and redwood. The exterior brick work of common brick is designed to harmonize with existing buildings on the campus. Five lecture halls and auditoriums include facilities for board room, quarters for the minister, associate minister, secretary and staff. With the church proper there is also an assembly and recital room. The intricate stone work was designed by the architects.





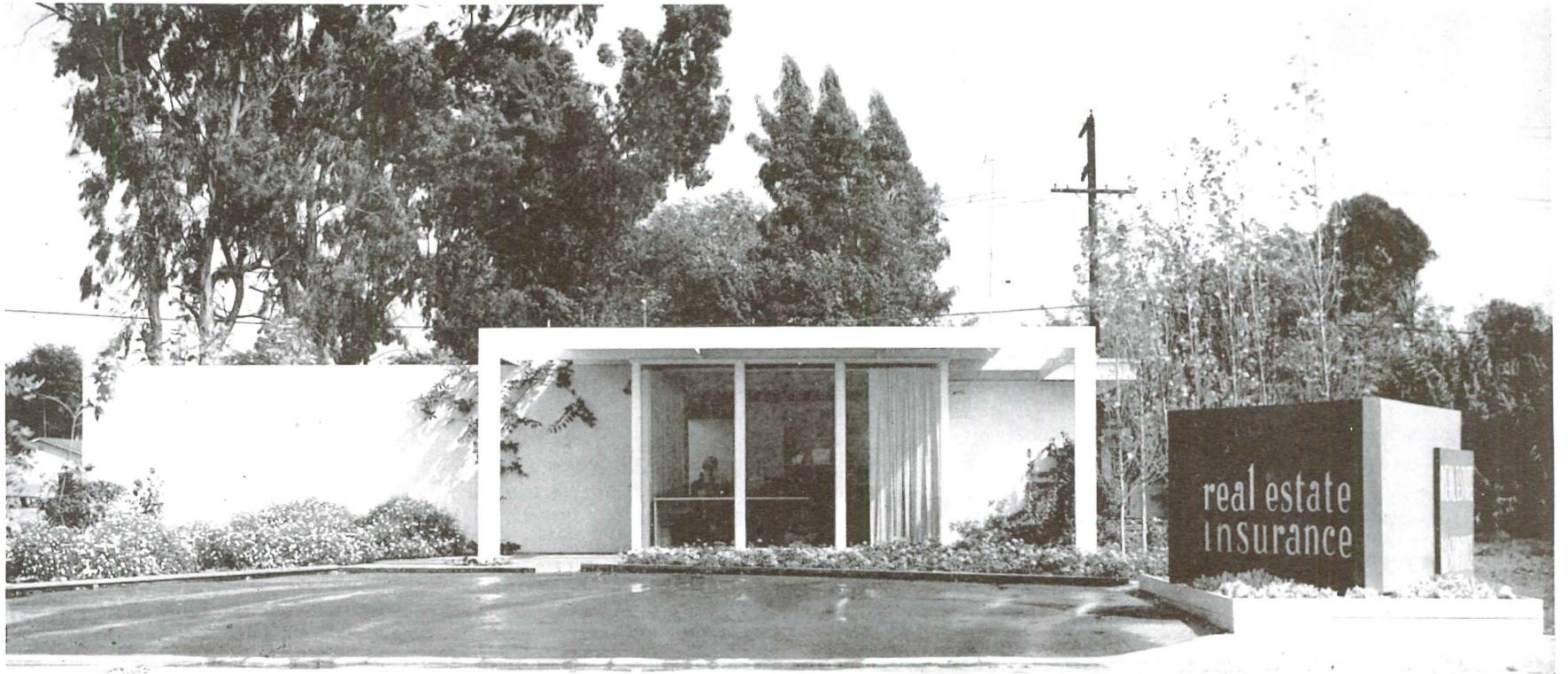
HONOR AWARD

Residence and Office
Architect: Edward Killingsworth
For Mr. and Mrs. John E. Baird

JURY: The entire jury was captivated by the directness and simplicity, so completely free from false motivation. This modest structure has graceful distinction. The private out-of-door living on the human side, and the simple panels for ventilation between the rafters on the technical side, deserve mention.

PROJECT DETAILS

The problem was to provide living quarters with attached office facilities for a small real estate and insurance business. The office portion is in front of the building with parking located there, the one bedroom dwelling with patio, living room, and kitchen has a separate residence entrance on the side. The budget was a primary factor in design.



SPECIAL CITATION

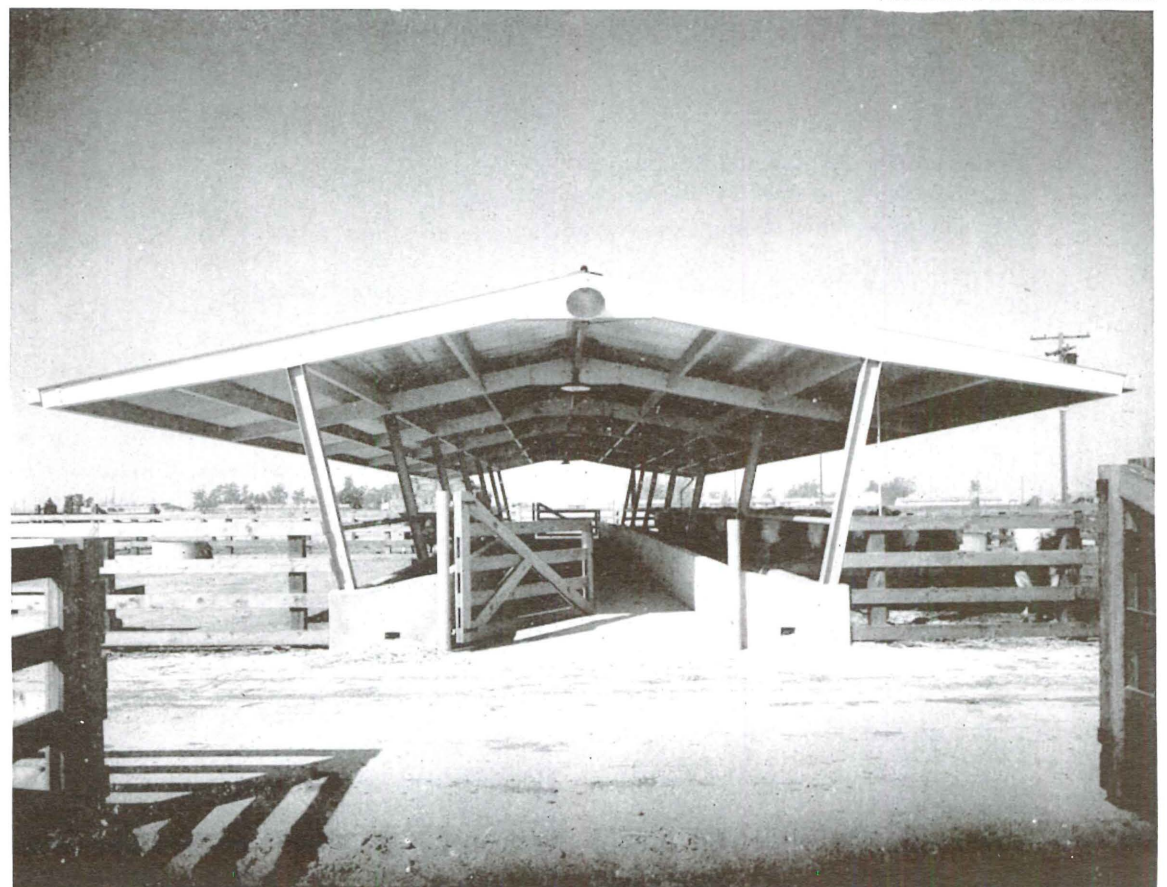
Beef Feeding Unit
Architect: Robert E. Alexander
Associate: Richard H. Pleger
Contractor: Island Construction Co.
For Orange Coast Junior College District

JURY: The Jury felt this was a distinguished solution of a problem not usually tackled by architects. Because of this feeling it was thought appropriate not only to call attention to this but also to give it a special citation.

PROJECT DETAILS

This is a model cattle feeding units with squeeze and loading chutes. The special steel construction has a corrugated aluminum roof supported by wood construction. The shed roof is supported by H columns. An agricultural facility is seldom given to the architect as a problem and here the solution is notable for simplicity and clean construction. The problem also included lay-out of sick bays, working pens, and weight units for most efficient operation.

PHOTOGRAPH BY JULIUS SHULMAN



HONORABLE MENTIONS IN ARCHITECTURE

AMERICAN INSTITUTE OF ARCHITECTS

K. L. Carver Elementary School, San Marino
Architects: Marsh, Smith and Powell
Owner: San Marino City School District
Contractors: Baruch Corporation

La Canada Junior High School, La Canada
Architects: Eugene Weston and Keith P. Marston
Owner: Pasadena City Schools
Contractor: G. Iannini Company

Religious Education Building, Pasadena
Architects: Whitney Smith and Wayne Williams
Owner: Neighborhood Church
Contractor: William C. Crowell Company

Technology Building, Costa Mesa
Architect: Robert E. Alexander
Richard H. Pleger, Associate
Owner: Orange Coast Junior College District
Contractor: Curlett Construction Company

Adult Recreation Center, Glendale
Architects: Graham Latta and Carl Denney
Owner: Parks and Recreation Department, Glendale
Contractor: Oltmans Construction Company

Jenks Convalescent Unit, Pasadena
Architects and Engineers:
William L. Pereira and Charles Luckman
Owner: Huntington Memorial Hospital
Contractor: E. S. McKittrick Company, Inc.

General Petroleum Garage, Los Angeles
Architects: Welton Becket and Associates
Owner: General Petroleum Corporation
Contractor: P. J. Walker Company

Baldwin Hills Shops, Los Angeles
Architect: Robert E. Alexander
Owner: Baldwin Hills Company
Contractor: Baruch Corporation

Office Building, Los Angeles
Architect: William S. Beckett
Owners: Mr. and Mrs. William S. Beckett

Insurance Building, Los Angeles
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Architects: Burge and Roach, Henry Charles Burge
Owners and Builders: Kenbo Corporation

Ben-Hur Estates Subdivision, Los Angeles County
Architects: Burge and Roach, Henry Charles Burge
Owners and Builders: Kenbo Corporation

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Owners: Mr. and Mrs. Nels Lind
Contractor: Vagtborg Construction Company

Multiple Housing, Los Angeles
Architect: Carl Louis Maston
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Contractor: Phillip J. Rowell

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Residence
Architect: Raphael Soriano
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MIDCENTURY STOCKTAKING

By Professor Lawrence B. Anderson in charge of the Department of Architecture in the School of Architecture and Planning at M.I.T.

It is a very ambitious idea to attempt an appraisal of the midcentury condition of architecture in the modest terms of one evening's discussion. The implication of the midcentury mark is that we are to look back over fifty years. This I can't do as a matter of personal experience. My professional awareness goes back only about half that time. Twenty-five years ago I was a student in a school of architecture, and our profession was booming. In the big cities, the big jobs were done by large offices sometimes divided among separate buildings. Projects went from the perspective office to the plans office to the elevations office and so on down the line. When they got through no one recognized them. It was architecture by sheer managerial organization.

Today you are students, the country is again in a postwar boom—a boom with reservations, that is. From all I can learn this earlier division of labor is still thought necessary for large work. Offhand, it doesn't seem like progress.

Anyone who has seen the Piazza San Marco in Venice knows, anyway, how useless it is to talk of progress in architecture. The arts, unlike science and engineering, do not continually improve by the accretion of more knowledge and experience. They merely change their sights. There are, however, ups and downs, and perhaps it is permissible to think of improvement in architecture when considered on a fairly short-term basis. We know that in the good periods of the past there was a certain homogeneity in the work. All who participated in the design shared a basic point of view about what they were doing, so that the works of a period often resembled each other so much in general feeling that they had an anonymous quality. A group or school of men, usually working in a well-defined region, built up a common approach, each man's work complementing that of the others. The work of the most gifted did not completely negate that of the less distinguished.

While 1950 is no Age of Pericles, I think we are far better off on the score of homogeneity than we were in say 1925. There begins to be a general acceptance of certain principles.

First is the conviction that our civilization must stand on its own feet and stop borrowing extinct styles. Steel, concrete, glass, and other building components as produced industrially today, and technological advance in heating, lighting, acoustics, require their own conceptual organization. Second, the great self-examination occurring in all the visual arts has generated a reasonably convincing philosophic basis for such a conceptual reorganization, including such elements as a different kind of canon of proportion, a more dynamic and more equivocal idea of space, a different approach to materials.

Finally these attitudes, being truly valid for us now, color our work even when we tackle old problems with old methods. For example, a church in masonry by Saarinen is completely unlike a medieval church or a renaissance church.

Anyone who studies the current professional literature from any country whose journals are accessible to us, will certainly see much greater unanimity about these matters than he could have found in 1925. It is commonly objected that current magazines and books do not illustrate a cross-section of practice, and this objection is justifiable. Much eclectic work is still being done—college buildings in gothic style, colonial churches, even colonial insurance buildings and department stores. But it is significant that they are not usually sought out for publication, are not considered even by their authors as pointing the way that architecture should go. They seem vestigial, rather than vital elements, of our culture.

Twenty-five years ago good modern buildings were rare, they excited wonder and speculation, they were produced by and associated with flamboyant and pioneering personalities who sometimes seemed to love being contentious and iconoclastic.

The significant feature today is the great number of new names attached to modern buildings of merit. From traveling one gets the feeling that there are many passably good new buildings recently completed or under construction, by architects not generally well known, buildings that may never be discovered by editors, or considered outstanding by them if discovered, but definitely designed as a sincere contribution to the contemporary way, not isolated personal experiments, queer and curious blind alleys, but done in the full knowledge of and conforming largely to the same disciplines that govern the work of the best-known modern pioneer architects.

In spite of considerable contrasts between various schools of thought within modern architecture, there appears then some degree of acceptance, both by architects and undoubtedly also by the public, that in some way what we call modern architecture is the kind that must be developed from here on. Here is some evidence of homogeneity. There is no question about the attitude of youth in the profession. The change in attitude of the schools is very recent, ten or fifteen years at the most, and is still going on. But whether or not their training has provided a vigorous presentation of modern esthetic, the younger men have it in their systems. Many of these men have struggled along under depression and war conditions and have been participants in the war and are now finally doing work under their own names. They are being joined by the great numbers who finished

their training under the G. I. Bill. These men certainly have little disposition to do gothic or colonial.

It is suggested that we consider whether traditional architecture has influenced modern architecture or vice versa. There still exists the case of the architect who is laboring under the necessity of choosing a style appropriate to each commission as an eclectic. He is influenced by modern architecture in one way. But I prefer to take up this question from another angle. Twentieth century architectural philosophy with its glorification of new building materials made us look more searchingly for a purer expression of the technique of building, a way of relating enclosure to frame. At first this search focused itself on new methods, reinforced concrete, structural steel, skeleton frame, mass-produced parts. Here in the U. S. we became critical of our traditional wood construction. We decried the waste of material involved, and the lack of adaptation to mass production. Prefabrication, using factory-processed synthetic materials, and reducing field work to a minimum, was to replace it. Through no fault of the basic idea, there have been many disappointments along this road. We still have faith, but we work toward this ideal without rapid success.

But in the examination of structural ideas we discovered a new validity in our old methods. For example, we really knew all the time how to build in wood. In spite of depletion of forest reserves, wood still remains the most economical medium for the great mass of small scale construction. Architectural visitors from almost any country have the greatest difficulty in adjusting themselves to our enormous abundance of this material. United States and Canada almost are unique in this, one can think of few industrialized countries (Finland, Sweden, Japan, Russia) who are or have recently been as much on a wood economy. Among these, the United States perhaps alone is not obliged to export most of its crop to balance trade.

Our discovery in the realm of wood construction was that if we let wood speak for itself, as pure structure, not as ornamentation, it speaks in an idiom all its own. If, instead of imitating wood architecture of 17th-18th century, we explore its possibilities in a more fundamental way, we discover a marvelously flexible and adaptable vehicle, admirably suited to most of our climate, lending itself perfectly to the new desire for appearance of lightness in structure and for multiple openness and transparency, usable as bearing wall, skeleton frame, flat deck, or truss, and combining beautifully with glass in sizes now become economical. It is not surprising that the first general recognition of these qualities seems to have occurred in a part of our

country saturated with timber—the West Coast. What the critics have been calling the Bay Region Style comes close to the historic precedent of the school of men working in one way in a region. A current exhibition of California houses reveals that some of them are by architects with a national reputation for successful houses of this type, but that others, and not less interesting ones, are by architects not renowned outside their own area. The momentum of the group is the significant feature. In any case, young architects all over were quick to pick up the idea, and the number of really good modern houses in wood is now considerable and increasing rapidly. Here it seems is a clear illustration of how the ferment of new ideas has reacted on traditional knowledge by inspiring a kind of rediscovery of a valuable asset, our longstanding familiarity with the splendid craft of carpentry.

These houses are very different from the rather stark early modern buildings which we once labeled "international style." They are at the same time much freer and more a part of the landscape. They are comfortable, physiologically and psychologically. They tend to use wood almost exclusively for both structure and finish. Certainly they represent no backward step into the past, but one can't help being reminded, in assessing this current American contribution, of a similar ingenuity shown by Yankee shipbuilding carpenters 200 years ago, and the transformation they made of European ideas then. It may be that site assembly of wood frame buildings is on its way out, but if its life is to be short, it will also be brilliant.

Denmark and Sweden have in recent years made a similar discovery with a different material—brick. Here was a case of sheer economic necessity. In spite of all the ideology of skeleton construction, where the plan (according to le Corbusier) was to be "free" because the supports were mere points and the walls were to be lightweight curtains placed at will, the Scandinavian countries simply have not been permitted to afford this luxury. Especially during and since the recent war, they have had no such wide choice of materials as we enjoy, and have settled back to make the most of the traditional ones, especially the brick bearing wall.

Although they fume at the restrictions placed on their work, the architects of these countries, being sensitive and cultivated workmen, have made a virtue of necessity. They have shown that brick, too, though an old-fashioned, inefficient, heavy, handicraft material, can be informed with imagination, new proportions, fluidity of form, transparency, and delight in new esthetic. It doesn't have to have the stolid and stodgy quality we associate with it (continued on page 37)

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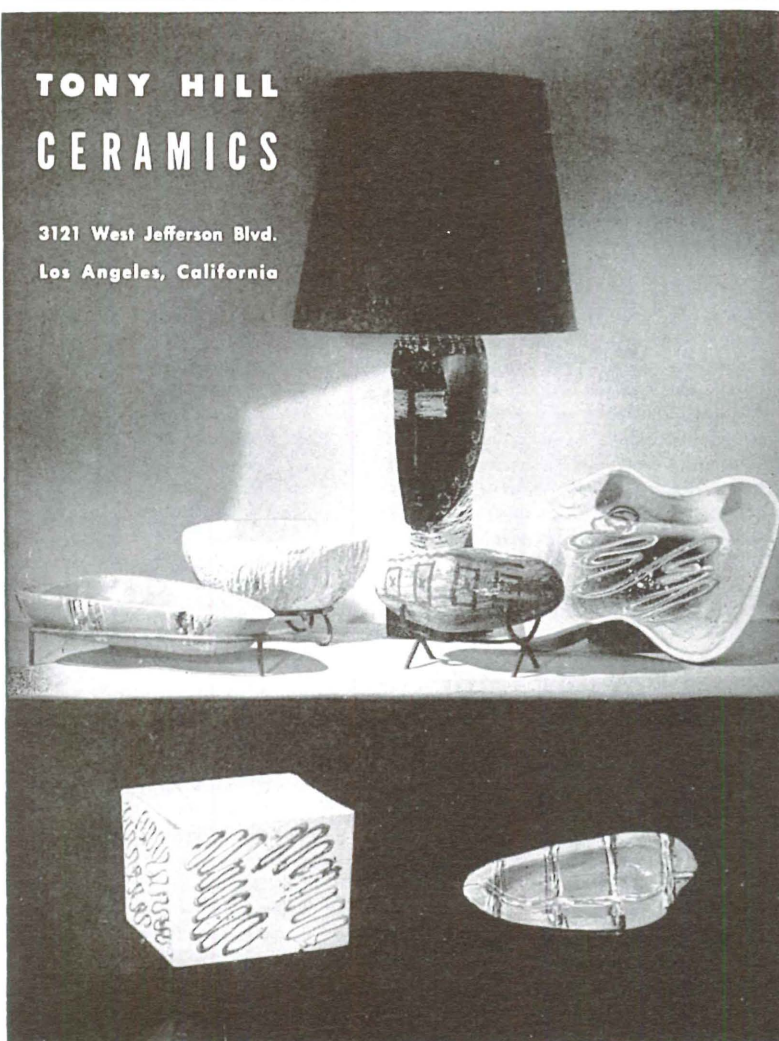
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PRODUCT LISTINGS

continued from page 13

HEATING & AIR CONDITIONING

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall, ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1950.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(111a) Packaged Attic Fan: Literature giving full data simplified packaged attic fan; vertical discharge unit, built-in suction box 3' square projects only 17½" above attic floor; good for use over narrow hallways, in low attics; fan, motor, suction box in one unit; automatic ceiling shutter operated by wall switch; shutter, trim finished in light ivory baked enamel; available in 4750 and 6800 CFM capacities; other models in capacities of 7600 and 977 CFM; air delivery ratings certified.—Robbins & Myers, Inc., 387 South Front Street, Memphis, Tennessee.

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

INSULATION AND ROOFING

(146a) Fiberglas (T.M. Reg. U.S. Pat. Off.) Building Insulations—Roll and Batt Blankets; Write for Design Data BL6. A1, "Fiberglas Building Insulations." Describes properties and advantages—furnishes application data and specifications for insulating walls, top floor ceilings and floors over unheated space in new construction. Also used in

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• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

LIGHTING EQUIPMENT

• (34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

• (909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

• (965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and en-

gineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft way, Berkeley 2, California.

(36a) Slimline Fluorescent: Illumination data, specifications new Collegiate Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up lightlevels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assemble permits rapid lamp changes; well designed, soundly engineered; overall length 96¼", width 13½"; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

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(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligation. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for cement masonry, galvanized steel. Used on the West's most important jobs. Write to General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

• (925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

• (924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

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• (902) Building Board: Brochures, folders Carco Wallboard, which is fire

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• (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

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• (901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif.

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(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength.—Acorn Adhesives & Supply Company, 678 Clover Street, Los Angeles 31, Calif. CApitol 13185.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

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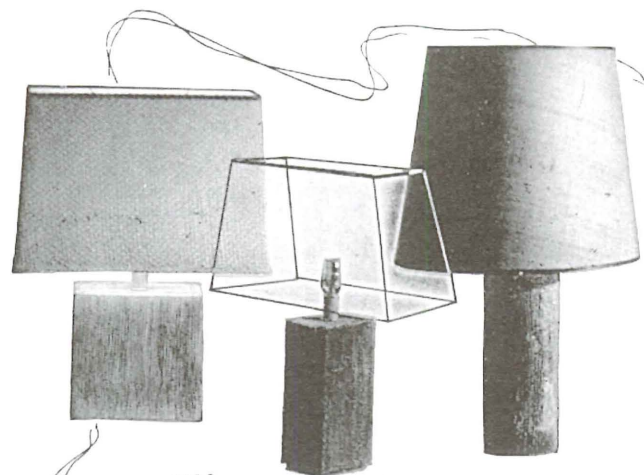
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THE RISE OF THE SKYSCRAPER

continued from page 23

coined the phrase "commercial style" to designate a form of building which had no counterpart in the past. What is most remarkable, however, is their recognition of the union of science, technology, and art which reveals itself in the structural-utilitarian-esthetic unity of the Chicago buildings.

Among the critics, historians, and scholars of the East only two men had the sophistication to see the importance of the architecture that was growing up in the rude city of the prairies. They were Montgomery Schuyler and Russell Sturgis. The latter consistently maintained throughout his life that the Chicago school represented the only genuine structural art of the time. He pointed out in numerous articles that no school of architecture could train men like Sullivan, Jenney, and Root, that it could not, as a matter of fact, turn out an architect at all, and that any real imagination and practical ability would be corrupted by it. He was right. The later passion for historical eclecticism, fostered and encouraged by the schools, ruined most of the Chicago talents.

A few Europeans understood and appreciated what was being done in Chicago, especially the French novelist Paul Bourget. But aside from these and their few American contemporaries, the Chicago school had to be rediscovered in our own time. Perhaps the first to do it was Lewis Mumford, whose sensitive and discerning chapter on the school in *The Brown Decades* (1931) awakened interest on the part of those prepared to appreciate it. In 1932 the Museum of Modern Art in New York showed a small exhibit entitled *Early Modern Architecture in Chicago*. A slim catalog contained some new information on the architects and their works. Hugh Morrison, in connection with another exhibit of the Museum of Modern Art, wrote a comprehensive critical and biographical study of Sullivan published in 1935. The most thorough treatment of the school in its full historical setting appeared in Giedion's *Space, Time and Architecture*, published in 1941. Today recognition of the school is world wide. Architects, critics, and historians in Europe, North and South America, and the Orient know and admire the work of the Chicago architects in the brief renaissance that followed the disaster of 1871.

MID-CENTURY STOCK TAKING

continued from page 33

and all too frequently give it in our efforts.

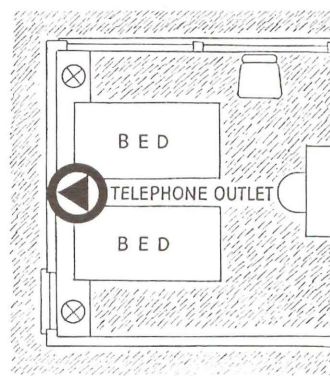
I feel then, that the modern movement in architecture, although originally phrased, is important at least, as a revolt against the failure to recognize the impact of the machine age on building, has now come around to the rejuvenation of pre-existing handicraft methods. Of course the picture here presented is greatly oversimplified. Mechanization has, in effect, taken command of building. Buildings are made and more made up of standardized parts made in the factory or shop. Moreover, one has only to look at what is happening to the skyscraper to realize that the skeleton frame and curtain wall have really arrived. But it is pleasant to recognize that the historical revolution in the arts, of which we are a part, has managed to come to terms with traditional habits and has developed them also as instruments of modern expression.

One of the most rewarding by-products of this marriage of new form with old building methods is the return of a sincere love for the tactile qualities of those materials with which man has been most familiar in all ages—stone, brick, wood, copper, iron, glass. We no longer try to find a stone, like Bedford, which has nothing to say except when ornamentally carved. We prize stone that will make a well-built self-supporting wall (as in a recent house by Louis Kahn) or one with handsome plane surfaces to produce a veneer of great beauty (as in the U. N. Building). Brick is not used for complicated patterns but is woven into walls just as thread goes into an honest fabric. Wood is not just something to make moldings of but a raw material for new adventures in framing the enclosure of space. Previously, form came first, material had to fit. Now material is selected and determines form.

We are coming back, it seems to something we really knew before, that architecture is good building. As architects we are profoundly affected by great social changes; we are converted to an esthetic that appears, to some at least, to sweep away all that the 19th century valued; we are confronted by a host of new materials, new ways of fabricating old materials, and a vastly different organization of the building industry. It is good to know that some things are basic. The old materials are still with us. The architects of the past bent them to their will. We have a will of our own.

Delivered at the Boston Architectural Center "Mid Century Stocktaking" symposium, November 2, 1950, under the auspices of the Boston Architectural Center and the Massachusetts State Association of Architects.

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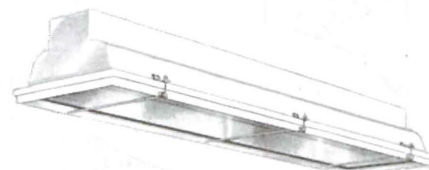
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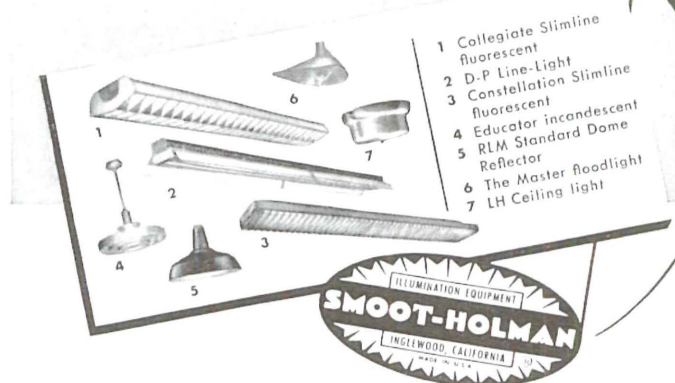
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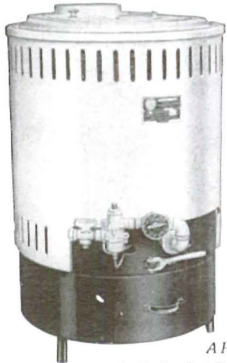
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THE FUNCTION OF FORTUITY

continued from page 17

currents which flow continually between man's inner world and his outer world . . . there was a deliberate lessening of conscious control and a considered working arrangement with 'fortuity' . . . which made this double form of observation possible. This kind of simultaneity . . . MAN OBSERVING HIMSELF OBSERVING is not the painted illusion of simultaneity of the Cubists and the Futurists but something newer and at the same time far older . . . and just possibly far more significant.

For years Moholy-Nagy was one of the most carefully conscious toilers in the field of experimental art . . . it is interesting to observe that after coming to America (still a 'new world' for some) his work began to move further away from the wall . . . as it moved out into the world the idea of an entirely pre-conceived work of art was gradually abandoned. What the materials had to say . . . what a given method of working might produce . . . what the possibilities of light, transparency, translucency . . . distortion . . . dimensionality . . . might be . . . all these were primary considerations . . . that some of Moholy's experiments resulted in 'works of art' is of secondary importance . . . an incidental . . . even accidental consideration.

Another example of cooperating with 'the accidental' can be found in the work of a very precise and conscious painter . . . Mondrian. His method of making preliminary studies with the aid of adjustable tapes on canvas allowed the fortuitous element to play an important (although largely unrecognized) part in the final canvases. His reaction to America was similar to Moholy-Nagy's . . . he even more quickly abandoned the old world idea of a preconceived work of art and frankly acknowledged in his work that the act of exploration . . . the process of experimentation . . . were in themselves of first rank importance . . . the final results to be regarded as by-products in a more significant search . . . a more meaningful pursuit than the production of 'works of art.'

One of the basic associations connected with the accidental is the assumed necessity that an accident is always meaningless. However this idea has a basis only in the most literal kind of logic . . . in reality an accidental juxtaposition of colors (or words, notes, planes, volumes, etc.) may have a great deal of meaning . . . may contribute more to real understanding than a similar juxtaposition more consciously arrived at. (On the other hand it must be noted that the majority of accidents, whether they involve automobiles or armies, are on a level of unmeaning that is difficult to comprehend.) From 1900 on the 'artist,' in all fields, has increased his capacity to read meaning into the accidental . . . TO UTILIZE the fortuitous world as he finds it. In an age dominated by accidents of a violent and often gigantic nature the artist grappling with 'accidents' in his own work symbolizes (and is) a method of comprehension . . . (and secondly a method of communication . . .) through WORK. This is not the "Twenty-fifth Hour" of Western Civilization . . . but Hour One of a far-flung re-evolution: a vast going back (beyond the confines of the immediate past) in order that we may forge ahead. Much that has appeared to be formless . . . nonsensical . . . meaningless in the creative activity of recent times has actually been preparatory work . . . the clearing of ground for the construction of a new stage on which will be enacted a new, and as yet nameless drama. Once this idea is grasped with its corollary that Western Civilization's specific art forms no longer suffice . . . (no longer serve even as appropriate subject matter for satirization, distortions, etc., most of which we now call 'abstraction' . . . for how long can artists live by 'beating a dead horse'???) once these ideas are grasped . . . much that appeared to be contradictory . . . self-defeating and inexplicable immediately begins to assume meaning and the overall patten of the coming age (isotopes and God willing) begins to emerge.

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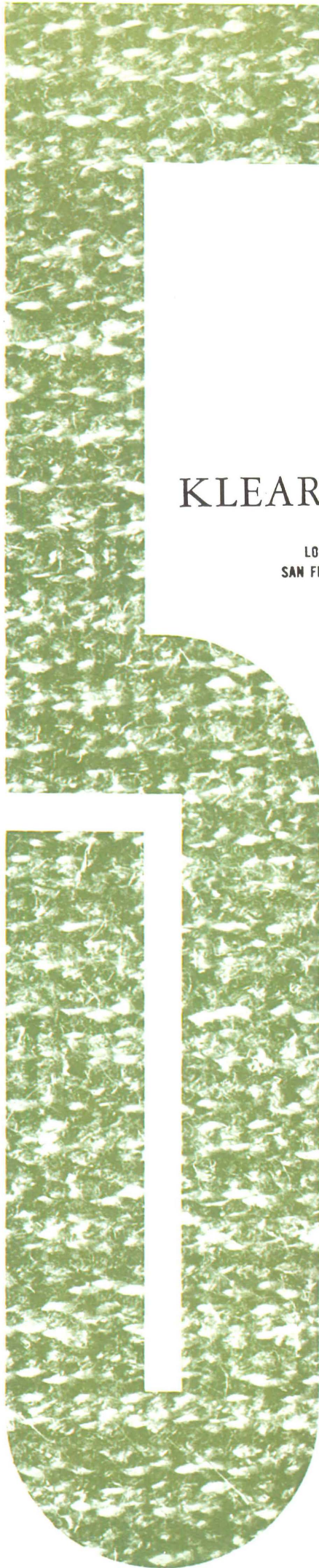
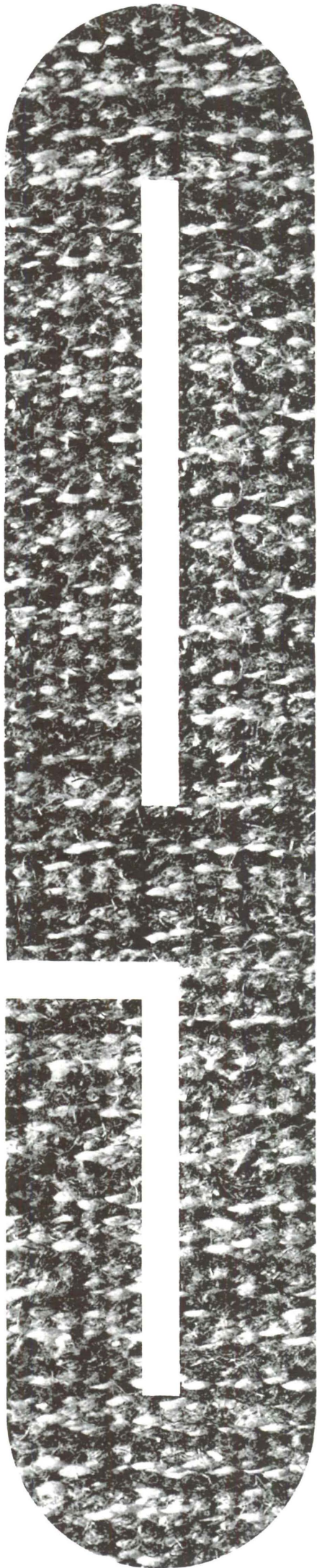
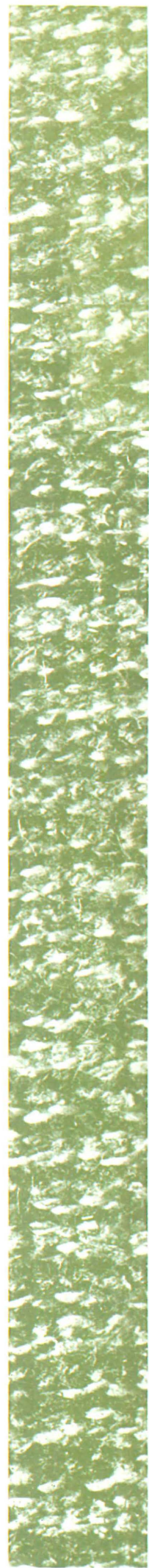
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