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AUGUST 1959

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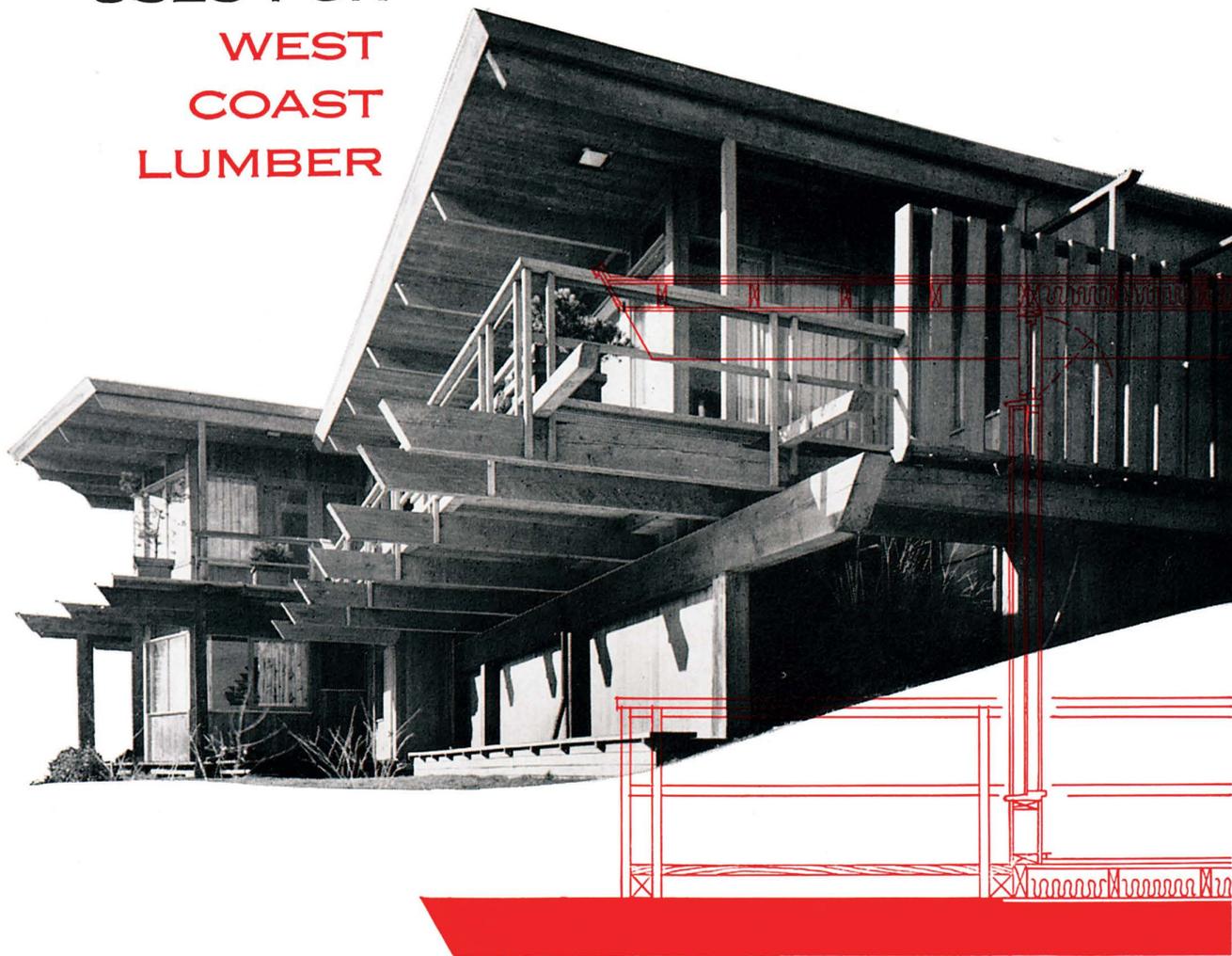


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ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Second class postage paid at Los Angeles, California. Price mailed to any address in the United States, \$5.00 a year; to foreign countries, \$6.50 a year; single copies 50 cents. Printed by Wayside Press. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. The complete contents of each issue of ARTS & ARCHITECTURE is available to subscribers in a Microfilm edition.

VOL. 76, No. 8

## MUSIC

PETER YATES

### CHAMBER MUSIC AND THE SPONTANEOUS: PART 2

I staged a contest here lately, for my satisfaction. Three major string quartets competed, the Budapest, the Parrenin, and the Juilliard. The Budapest played first—and they won. The verdict was reported in this column with my best enthusiasm. What else could be expected? Congratulations to the Music Guild which presented them.

Then Monday Evening Concerts brought along the Parrenin Quartet, which by arrangement with its other local sponsors was given the chance to do what the members of this group enjoy most, play a program right along the tide-edge of contemporary music. The players are young and very much in contrast. Jacques Parrenin, the violinist-leader, reserved, dignified, and rather jolly away from the scene of action, keeps control without seeming to take charge. Marcel Charpentier, the handsome second, bearded, leans forward at each solo opportunity to display an aristocratic tact. The violist Michel Wales sits with his knees out, like a country fiddler, and gives a tone as dry as a wine. Pierre Penassou, the cellist, hams, twists, scratches his cheek, wipes his nose and hogs the visual show, whether or not he has anything to do. He has the odd habit of finding the tone and soundlessly sounding it before an entrance. What he finds is usually the little better than just right.

They began with a quartet in the post-tone-row "electronic" style by Bruno Maderna, corresponding to the color-splash technique of abstract painting. Monday Evening audiences have heard a good deal of this sort of thing and take it in stride, knowing that it is either the best or worst, depending how you hear it, that a con-

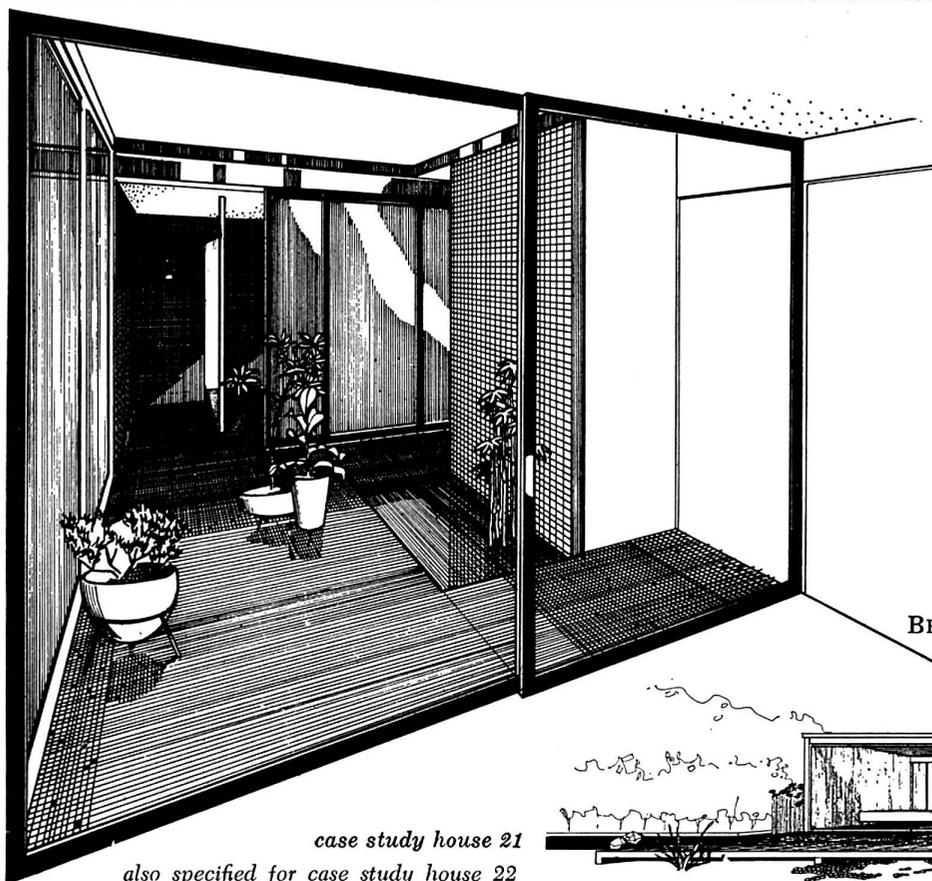
temporary European composer can get away with. Real contemporary music festival stuff. A headache, if you're not used to it. If you are—not very interesting. To exploit all possibilities of the contemporary string quartet and come up with no more variety of sound than that—ultra-fashionable and poverty-stricken, to an accustomed ear already obsolete!

Then came the Quartet by Elliott Carter. A few months ago I reported my opinion of this major American quartet, from hearing the record by the Walden group which introduced it, and—for the record—I dismissed it. Nothing purges my critical complacency so well as to fall flat on my acumen. I'm sure my readers, watching the spectacle, are the better for it. So now let us admit together that the half-dozen outfits which immediately took up playing the Elliott Carter Quartet for its merits are right, and I was not.\* I still find the recorded performance inadequate—well styled but gutless—because this Quartet needs playing on the boards like repertory *Hamlet* or *Macbeth*.

You don't like it that way! You hold that pure music like pure poetry should be supermundane and invisible? You express, sir, the ineffable spirituality of Polonius, who is forever being quoted from pulpits. Poetic drama appears when falsehood is injected into the lyric. To thine own self be false, cries the true dramatist: then he fights the issue out in public.

Here in the second movement the two violinists are droning on a quite lovely relationship in parallel movement, shifting the interval

\*One no longer speaks imprecisely in good circles of a Beethoven or Haydn or Mozart or Schubert Quartet being played; one gives the precise designation by key or number. A composer in our own day may have but one work in a category, and we speak of it using his name as impersonally as if it were a Kachel number. When I visited Elliott Carter last November at his home in the forest overlooking Lake Waccabuc, New York, he told me that he is already working on his Second Quartet. Note: He wrote at midyear he has just finished it.



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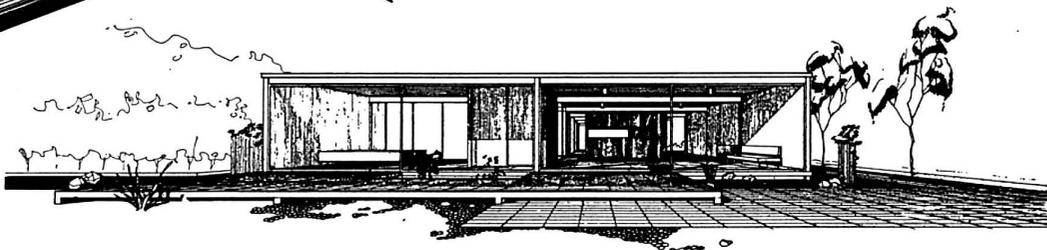
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a bit for variety, like the two perspectives coming together along the horizon line of an imaginary landscape, beautiful but bleak; and against and across them, orating all over the foreground, the viola and cello are striking poses and declaiming and banging swords together to make a battle. Then they stop, and the horizon line stays there, serene. This, you see, is poetry and drama, not writing a string quartet to write a string quartet. The cellist twitches like Hamlet waiting for the Player King to get done, and off he goes again, the violist after him. Music! you inquire acidly. Sure! the real big drum, without the academic futilities of hyper-explanation. The same way the second movement starts off without hesitation, not waiting for the first to end. And after the polite interruption for brow and instrument wiping (end of act one) starts right off again where it was already going. Same at the end of the second movement and beginning of the third. The point is not to write a string quartet but make it happen. So the tone-row grows out of the opening interval combinations, chorded, and keeps on gathering drama and momentum, until at the end of the last movement it is carried off whole, ennobled, finished, with appropriate speeches: "Beare Hamlet like a Soldier to the Stage . . ." while the bodies lie around. "After the which, a Peale of Ordenance are shot off."

Which we did well enough with our hands. So that, during the intermission, Parrenin apologized to me that, for such an audience, they were sorry that the Martinon Quartet might be too conservative to end with, though they didn't perform it as if they thought the less of it. Just to make sure nobody in the audience would go away offended they came back and played the Six Pieces by Webern, in the most elegant style and with pianissimi—just rapturously beautiful and not to be improved on. I wonder what was happening to music all those decades since 1909 to prevent these moments of tranquility from coming to our ears? One reads Schoenberg's letter to the Juilliard School recommending Webern for a position on the faculty—and, with horror, that the hope of rescue for this supreme genius was turned down.

So the Parrenin Quartet carried off first prize, as I tell you: the Budapest and the Parrenin, one pure Russian Jewish in spite of its name, the big style we have all learned to recognize and admire; the other pure French, dry and exciting as only Frenchmen can be. Then came along the Juilliard. (And it seems strange that only a short time after the School had turned down Webern this young group should have appeared among them to establish the quartets of Bartok, Berg, Schoenberg, and Webern firmly in our repertory. They were not the first to play them; that honor belongs to the great Kolisch Quartet, which played these composers every bit as well but broke up because the American public was not yet ready to accept such music.)

You have only to listen to the Juilliard Quartet to know that, today, they play better than anybody else. Their inflection, phrasing, and embellishment of the melody are unequalled. They respond to the rhythmic convention of eighteenth century style as if they'd been around at the time. Their shakes, turns, and little ornamental bits are played in distinct notes, as if on keyboard, none of this wobbling on a string to suffice for a trill. They are among the few musicians in the world who understand the proper balance of emphasis between the two ends of a two-note slur: a little more emphasis, but unemphatic, on the second, and just before the end a clean break: that is, in Mozart, Haydn, and stylistic contemporaries. Without these amenities the Arriaga Quartet which they opened with at the Music Guild concert could have been trivial. Yet Mozart himself did not write a better quartet at the same age, sixteen.

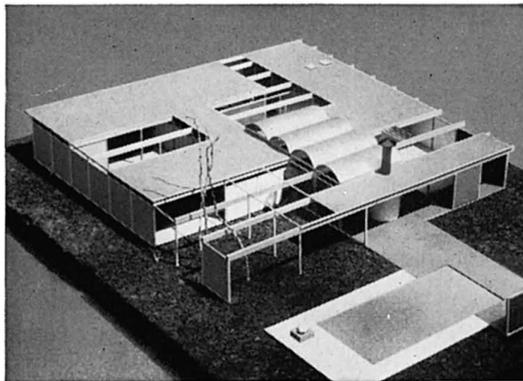
*(Continued on page 8)*

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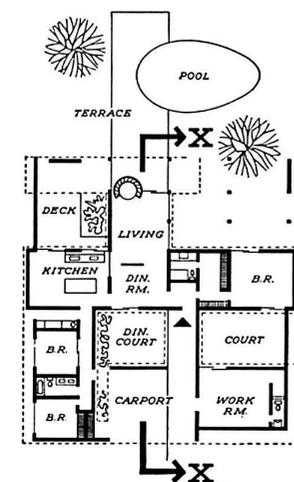
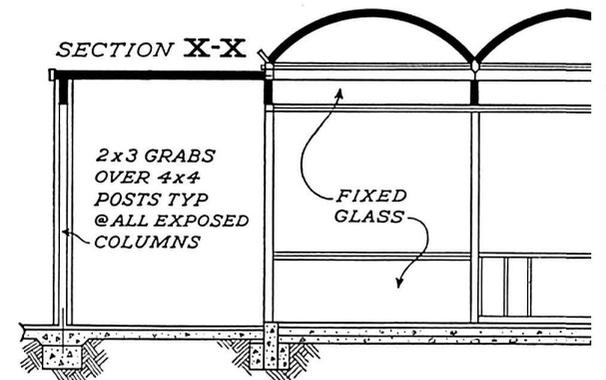
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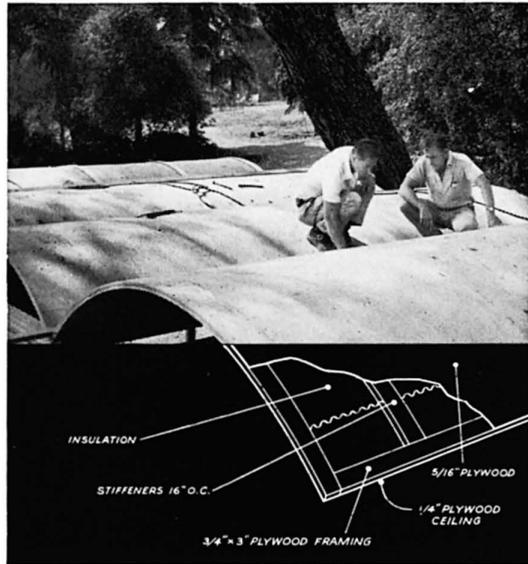
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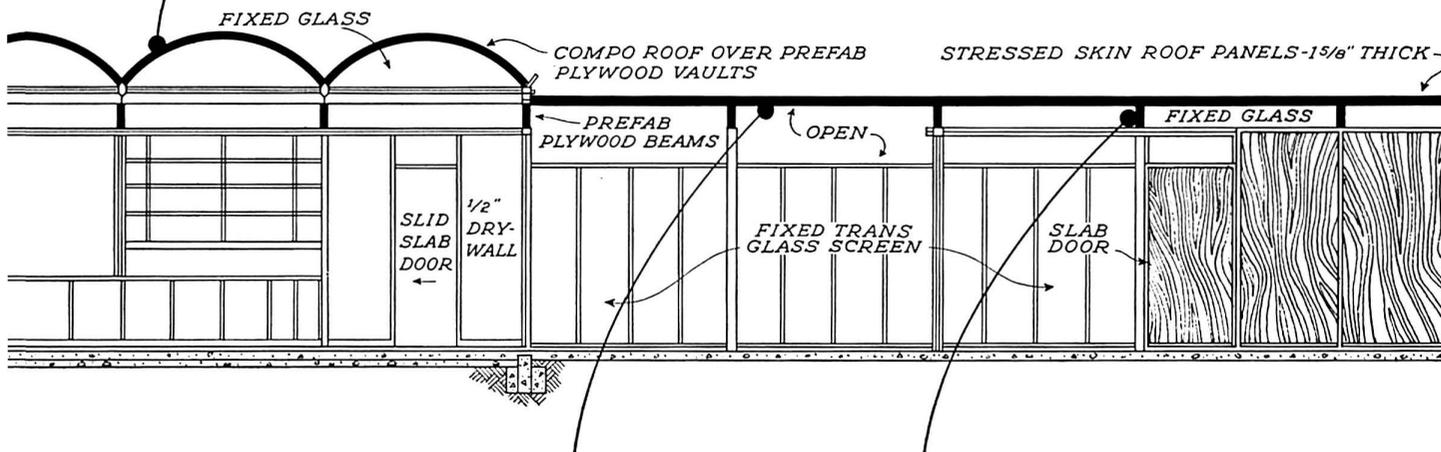
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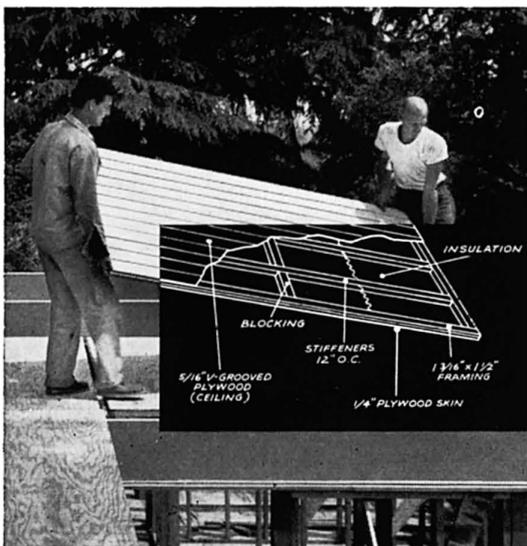


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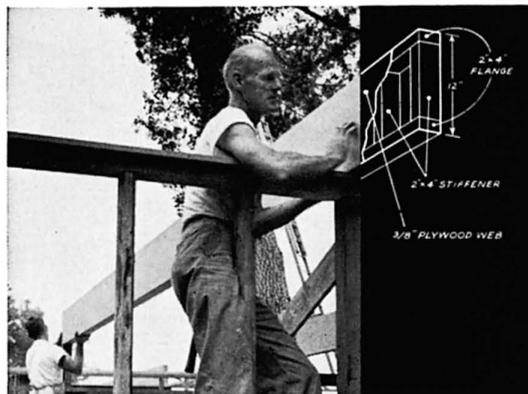
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In twentieth century music they are forever discovering, with the composer's help, new sound combinations, not the crude sound-carpentry of such a composer as Maderna. In Bartok they go perhaps a little beyond Bartok, giving up in consequence some of the superior dignity of the Budapest reading of the Sixth, making up the difference by the aural fantasy Bartok undoubtedly intended. The Budapest confine themselves to the notes and Beethovenize the Sixth with great effect; the Juilliard intensifies the Bartok.

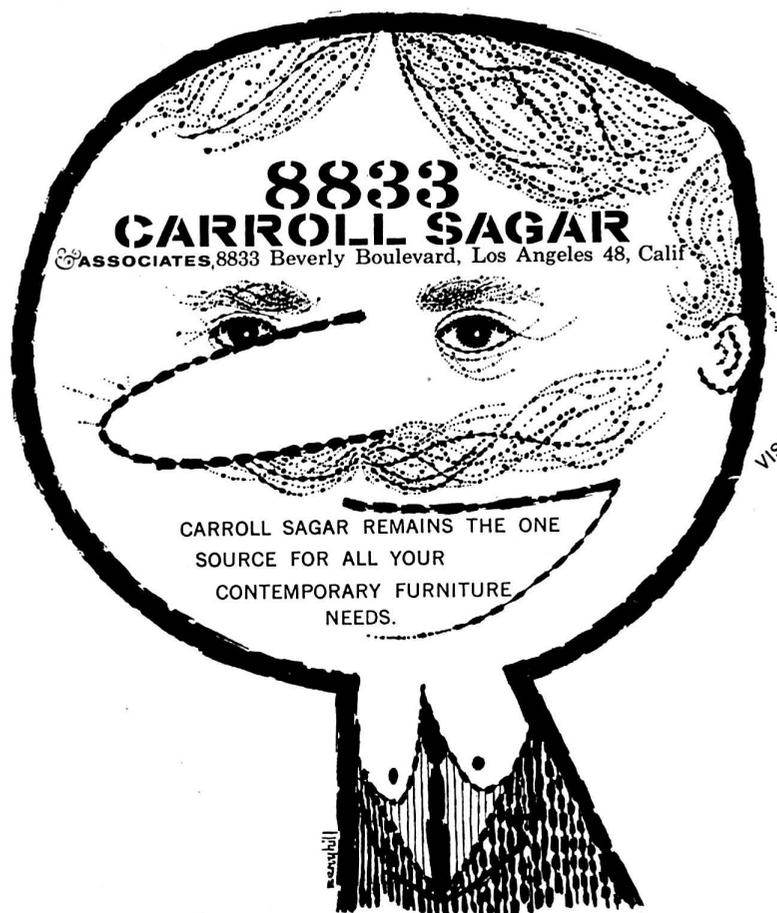
Parenthetically, it took me more than three seasons of Evenings on the Roof to bring the Sixth Bartok to performance. The Kolisch reading, made for RCA Victor in 1939, was never released. We have had this quartet played here at least six times in the last three years. How and when does an austere, difficult work become popular and why? I am growing hungry for the Fifth.

At the Library of Congress, where my wife and I were the guests of Dr. Spivacke, I heard the Juilliard deliver an impeccable reading of Mozart's A major (K. 464)—by impeccable I mean all that I was saying about such performance three paragraphs ago—followed by a virtuoso display which put over the Quartet, opus 35, by the Turkish composer Ahmed Adnan Saygun as if it were a great work. It's certainly a superb display piece, replete with evidently Turkish idiom yet never forgetting the central need of a quartet, to hold itself together as a unit; however going off in all directions not to fall apart in interesting fragments. Only the last movement, which came right out of the textbook and had a fugato, let the listener down. It takes a good composer to get a quartet going, a better to

keep it going, but a master to bring it to a cumulative end. After that there was a Quartet by Dvorak, C major, opus 61.

For the Music Guild the Juilliard offered Arriaga and the same Dvorak, split apart by the Second Quartet of the Argentinian composer Alberto Evaristo Ginastera. Not enough people had read what the critics who heard Ginastera's Quartet last year at the first Inter-American Festival in Washington wrote about it. The Quartet must have seemed the work of a giant in any haphazard festival of contemporary music. So what with the Arriaga and the Dvorak a good share of the subscription audience stayed home.

A couple of knowing seatmates were ahead of me in commenting that Ginastera has written the Bartok Seventh. For the first three of the predictable five movements the claim could be substantiated. The first movement starts out full power with a motor drive on a repeated-note theme in what Bartok would have called a "Bulgarian" rhythm (I believe the book-term is *additive*) and later inserts a little contrapuntal bit in short expanding scales, everything close-intervalled. (This is the opening movement Samuel Barber has tried several times to compose and never quite made it.) The motor theme keeps turning up in all sorts of disguises during the succeeding movements. The second fit, called an "anguished adagio," though not convincingly anguished as I feel it, introduces a new play of soft upward glissandos and melodic wandering. The third movement derives from Berlioz's *Queen Mab* and Bartok's *night-music* inventions in about equal parts and is a real show of string witchery. The fourth, a theme like a cadenza for solo violin, has as its first



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variation the same for cello, its second a display counterpoint for all four instruments—and about here my mind drifted to something else. Could be my fault, or maybe the continuity went stale. The last movement, driving the motor theme hard and fast without the sort of rondo creations Bartok would have thrown in to outdo virtuosity, travels too far on the same freeway. After that you know this is nowhere near the putative Bartok Seventh. And you know why you are right, by comparison, to call the Elliott Carter Quartet great. All the same, a grand piece of less than top effectiveness, which should have had something better come after it than Dvorak. Maybe the Juilliard keep the Dvorak in their repertory to make things easy for an audience after it has been taken on such unexpected virtuoso excursions as Ginastera and Saygun. If so, that's a bad and lazy habit.

It used to be said in the snide manner of those who get along by presumption but never actually know with their ears what's going on, that the Juilliard Quartet, which began its career playing Bartok and Schoenberg, did not do well with the classics. The contrary has long since been demonstrated and accepted. Nevertheless I was glad to have the chance to hear at last how well they could climb the slopes of that musical Everest, the Beethoven C sharp minor, opus 131. Plenty of listeners have never heard the C sharp minor. Plenty more believe they have heard it but have never thoroughly taken it in the whole way through. About half the times I have heard it I have come to the end asking myself how much of it I have heard.

The program, at Occidental College, started with the Mozart D minor (K. 421), a performance so adequately conceived and fully rendered, without any of the fuss usually thought needful to put over Mozart, that I cannot recall in detail how any part of it was played. I slumped in my seat and dreamed music until it was ended. After that there was the Bartok Sixth, and about that I have had my say. Of the C sharp minor, which completed the evening, I can only add that I have never listened to a more complete reading, note by note, in relationship of parts, in the clarifying of passages, in the restraint of the final movement—too often beaten out for a big ending—in the wonderful inflection of phrasing which for the first time, among all the other performances I have heard, I can compare favorably with the ancient records by the far-off, nearly forgotten Capet Quartet of Paris (they played only Beethoven), that fixed early in my experience the highest standard of all that I demand from a performance of any Beethoven quartet. Crossing the Cordillera of variations that divides the two great river valleys at each end of the quartet the traveler feels himself often lost among peaks, declivities, and clouds. This time we raised our eyes from the depths up to the peaks in unclouded satisfaction. After all, the difficulties of the playing are not really the emotion of the music.

The supreme virtue of these four players seems to me, ultimately, their complete involvement as thinking instrumentalists with the achievement of the music. One does not respond to these players as distinct personalities as one does to the separate members of the other two quartets. Though they are animated enough when playing, they do not put on a great show to watch. Two members of the quartet have changed since I first heard them. The change only emphasizes, in my listening, the authority of Robert Mann, the first violinist, whose decisive musical character, as one becomes aware of it, pervades the entire group.

In my earlier article I described a Budapest Quartet performance as "a free improvisation over a series of fixed conclusions." And qualified the result by adding, "Indeed, the improvisatory effect can be so exciting one forgets to invest the whole with the abstract sub-

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stantial of an interpretation." Part of the fun of writing such articles as these is to paint oneself into corners and then fly out of them. Proper editors exist to prevent such speculative play. That is why our proper magazines contain so many proper and uncommitted articles. My editor is not proper. If I may quote the Koran: "He suffices me . . . God is the guide to that which is correct."

I confer on my readers the pleasure of knowing that I never write down to them, nor take for granted that I am any better or more learned than they are, or that there is any idea which I am able to tie in words to my own satisfaction which will be beyond the capacity of my readers to disentangle. Do not read me to be informed, to be educated, to be uplifted, because I am not up there; but to be argued with, to be abused, paradoxed, to be led by the nose and dropped through trapdoors, to be doused in sweet pools of unexpected bliss—I know they are, because I have fallen into them just before you.

So I leave the proposition suspended between two such pools of bliss: one, the achievement of freedom over a sensibility of fixed conclusions; the other, the achievement of a defined articulation by the sensitive linking of innumerable conventions. The former, it seems to me, resembles the nineteenth century concept of virtuosity, the latter the eighteenth century concept of "good taste." The Parrenin Quartet, though it resembles the Juilliard in giving more careful thought to predetermined tone-effects, resembles dynamically the Budapest. The Juilliard prepares effects wherever effects are needed—you can see them almost lining up to do something that will sound quite unexpected—but for the rest relies on its disciplined sense of style to carry through. And if you think these characterizations can

be final, you should compare the Budapest with Jac Gorodetzky on one record and with Alexander Schneider on another record. Or the earlier and the later Juilliard.

My young friend Peter Hewitt, whom I have known as a pianist since he was a boy, has always possessed a reasonable intelligence and a splendid pair of hands. But none of us who have known him could have estimated his musical capacity to grow, to expand, to make himself over entirely from youth into maturity as he has done during the last three years of rather retired and private examination of his art and instrument. His first major Los Angeles recital since he returned from military service struck us all of a heap. At the Wilshire Ebell Theatre, where he was presented by American Artists, Inc., he played something more than the customary popular exhibitionary program and showed himself a master not only of the music that he offered but of the piano as an instrument.

The first qualification is not uncommon. A good many of our annual crop of young performers dispose of their prepared repertoire with a high degree of intelligence. They also play well, and that is as far as they can go. Only rarely, when one hears such a young pianist as John Browning, does one recognize a master of the instrument. Such a pianist must know what the piano can do and what it cannot do, and in consequence what he himself must expect to be able to do with it. Having so much knowledge, he must have also an absolute command to make the instrument do what it can do exactly as he intends. Both the knowledge and the command require a thorough self-discipline and leaving very little to chance. After long experience, when knowledge and command have become habitual, he should be prepared to leave everything to chance. That

is why the greatest performers are those old ones who no longer rely on technical proficiency to make a show.

Chance may let a performer down sometimes, as it let Myra Hess down during the first half of her latest sold-out Philharmonic recital; it will also, given courage enough and determination enough, raise the performer up again. Myra Hess has both determination and courage; she has the good judgment to keep the printed music before her during an entire recital, as on this occasion, whenever she feels the need. The second half of her recital lifted us up again to as great a reading of the Beethoven A flat Sonata, opus 110, as I could wish. Her audience, which responds as much to her personality as to her playing, applauded with equal vehemence through good and bad. Myra Hess, plainly, was not so bemused. When she had not played well enough, the posture of her exit said so. But we carried home the final good.

Peter Hewitt began with the Schubert *Wanderer Fantasy*, a piece I am ready to do without, and drove it through with more than adequate virtuosity. He went on to give us the best reading of the Piano Variations by Aaron Copland that I expect to hear from anybody. Each note was in its place and the control of the sonorities was absolute. The complete interpenetration of rhythm and sonority continued through the first movement of the Beethoven *Appassionata*, but in the second and third movements he let the pace carry him beyond full control of the sounding of the instrument. Particularly in the finale the feeling of power is generated by the resistances among the planes of articulated tones, moving at distinct speeds; the controlling pace can be no faster than the full sounding of the tone.

After intermission Peter Hewitt went on to a memorably virtuosic reading of the two movements *Ondine* and *Scarbo* of Ravel's *Gaspard de la Nuit*, delving into subtleties of pianistic technique which confirmed my opinion that he is ready to compete among the best young pianists of his generation.

To continue with Liszt's *St. Francis of Assisi Preaching to the Birds* was unwise. We had heard already in *Scarbo* enough of these high and rather brittle registers. Though his playing did not fail, the audience responded to a surfeit of the same thing by breaking into coughs and sneezes. These unexpected epidemics occur whenever the audience, having first listened closely, loses attention. The same thing happened to Myra Hess during the Mozart C minor Sonata for a different reason: she wasn't with it. Unexpectedly throats itched and noses dripped. Then a change in style, or recovery of control, or a new musical scene, recaptures attention. Everyone miraculously recovers: there is no sound but the music. So the second Liszt Legend, *St. Francis of Paola Walking on the Waves*, marched nobly through to its conclusion.

And just as John Browning convinced me of his mastery by stretching an encore Nocturne by Chopin through an undeviating curve of controlled rubato, so here, playing another Nocturne so seldom performed that several of us were unable to identify it, Peter Hewitt set the capstone in the arch of a superlative recital.

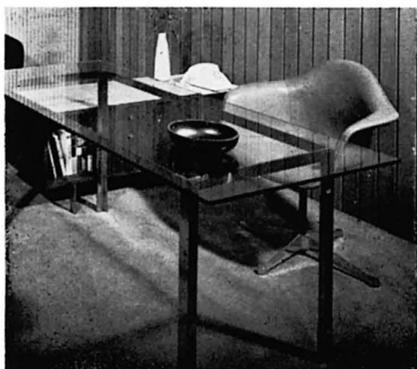
Only one other performance that I have heard recently has so astonished me, when William O. Smith, composer and clarinetist, performed at the University of California his own five contrapuntal pieces for solo clarinet, the first a fugue in four parts. You'd have to hear him play it to believe me.

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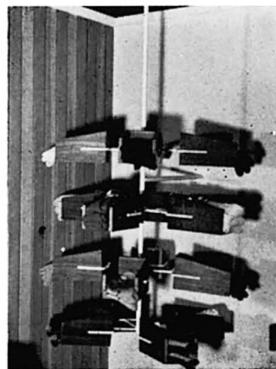


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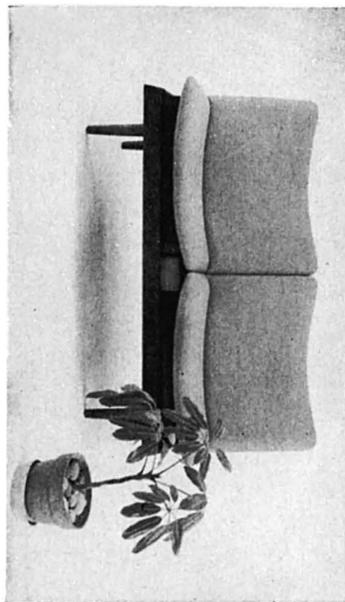
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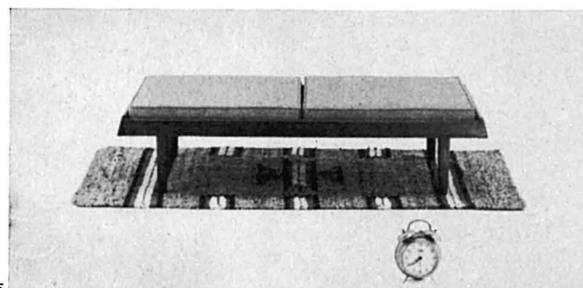
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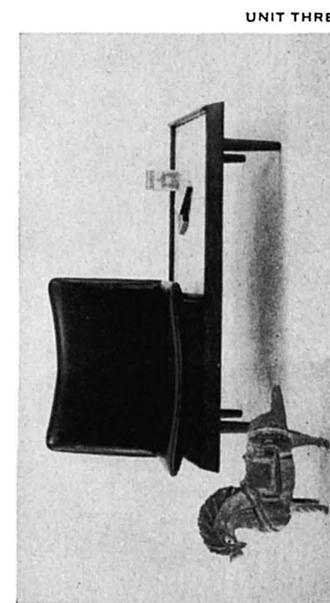
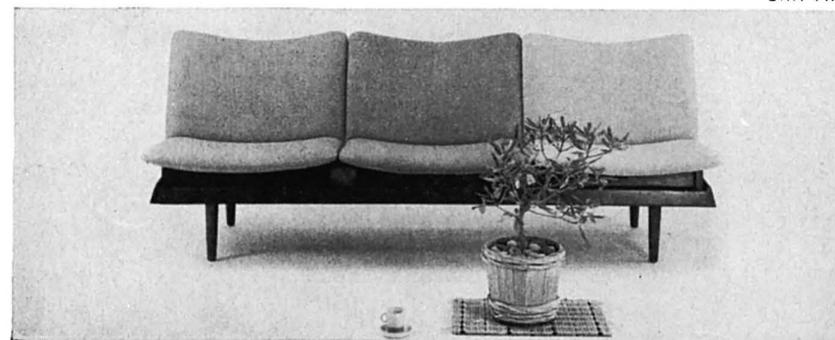
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# notes

## *in passing*

### FROM A NOBEL PRIZE WINNERS INTERNATIONAL ROUND TABLE ON SCIENCE, TECHNOLOGY AND MAN, THE STATEMENT OF GASTON BERGER, OF FRANCE.

Today we hear a great deal of talk about society, and society of course merits this attention. Some societies are prosperous, others are underdeveloped, but in every case it is man and man alone who experiences the suffering, grief, anxiety and despair, and whenever we forget man, then civilization is in peril.

The sciences of man are complex and difficult—more difficult than all the rest. But they are no less necessary for that. We are all agreed that war does nothing to solve our problems, that it is the worst of all evils; yet nations continue to prepare for war. To take a less obvious but no less telling example, it is very obvious that increased agricultural output calls for some mechanization and proper ways of fertilizing the soil. But the peasant has to be persuaded to give up his usual habits and to use fertilizer in the right way and in the right place. In other words, the problems besetting the world today are first and foremost human problems.

If we are unhappy or anxious, it is not only because we have not enough power or raw materials or machinery, but because we do not know how to set about working one *with* another instead of preparing to fight one *against* another.

It takes more than conviction, enthusiasm and sincerity to put over a point of view to other people, to convince them and arouse their enthusiasm. A certain technique is needed, too. Social and psychological techniques exist, but I am afraid that these techniques have not yet been given all the attention they deserve from those responsible for the allocations of funds.

There is one kind of research for which everyone is willing to give money—applied research which produces immediate results. "We want such and such a thing; make it for us straight away!"—and money flows freely. But basic research rouses far less enthusiasm. To some it is a kind of luxury. Yet I feel that one of the very real benefits of this Round Table has been to prove that the basic sciences are as useful as and perhaps even more indispensable than any other kinds of science, and that they deserve the fullest official support.

The sciences of man, however seem useless and they are systematically neglected. Yet these sciences offer the surest means of solving the world's problems today—and the proof of their potency lies in the very fact that they can do harm.

A science reveals its real power when people doubt that it is capable of doing good and point out that it actually does harm. We have heard about the dangers of psychological warfare, and we are all aware of the dreadful insidious influence of propaganda. Propaganda has a power to influence our deepest thoughts and feelings, and instead of compelling us, by overt, external

force, to do things we do not wish to do, it makes us condone and acquiesce in injustice, crime and the vilest of acts!

If psychological techniques can thus corrupt men's minds through propaganda—which is the great danger threatening us—then it follows that psychological and social techniques may also be an effective antidote to the poison of propaganda.

People sometimes say—though it seems to me ridiculous—that the machine age threatens mankind, and that soon we shall resemble the robots depicted in certain films of the past, spending our lives mechanically pressing buttons. That is not the kind of future that awaits us. We are not in danger of being enslaved by the machine but by our fellow men. It is society, equipped with every instrument of propaganda, which will instil into our minds the subtle, imperceptible poison that will make us bring about our own downfall.

Science is a search for light and truth. We must see things as they are and develop our sciences of man openly, fully aware of our acts, knowing the dangers they may hold, but at the same time conscious that, like other branches of science, they offer great possibilities. We should realize that the sciences of man must not be set up in opposition to the other sciences—that would be ridiculous—but must be used with them in an attempt to bring men greater happiness, a little more wisdom and perhaps the kind of life that we all dream of—a life giving us a true feeling of the dignity of man.

Science and culture are not foes but friends, helping and strengthening each other. It is a mistake to suppose that we have to choose between technology and culture, as if culture were not based on precise technical knowledge and vice versa.

We have the technical facilities for spreading culture, just as we also have the technical means of fertilizing the soil, feeding mankind and, perhaps, of transforming the world.

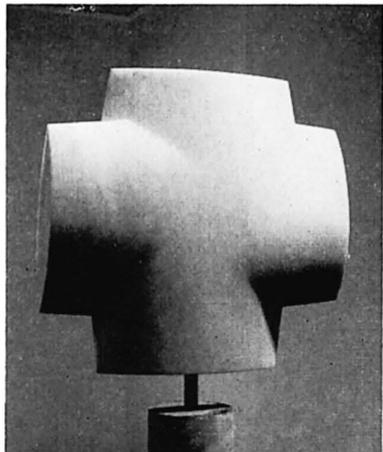
We have the money to do this, far more, in fact, than we need. Each year, the expenditure on armaments of the member countries of the United Nations adds up to more than one hundred and fifty thousand million dollars. If 1% of this vast sum were set aside for science, education and culture, and for feeding mankind, we should have at least \$1,500,000,000 available each year for this peaceful, constructive work.

I know the serious domestic difficulties that arise over the transfer of a percentage of any country's military budget to its education budget. But such difficulties are removed when the same effort is made by all countries and the *relative* expenditure on armaments remains the same for all.

(Continued on page 34)

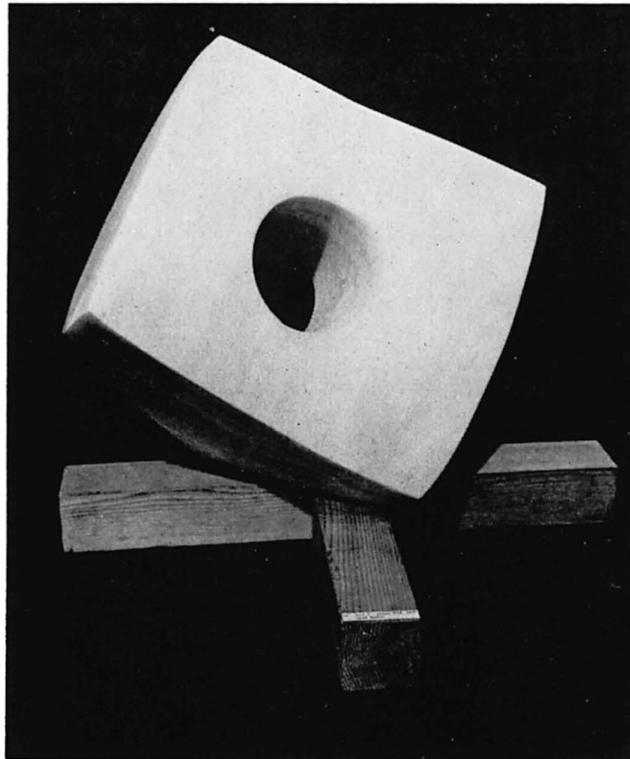


RECURRENT BIRD: GREEK MARBLE



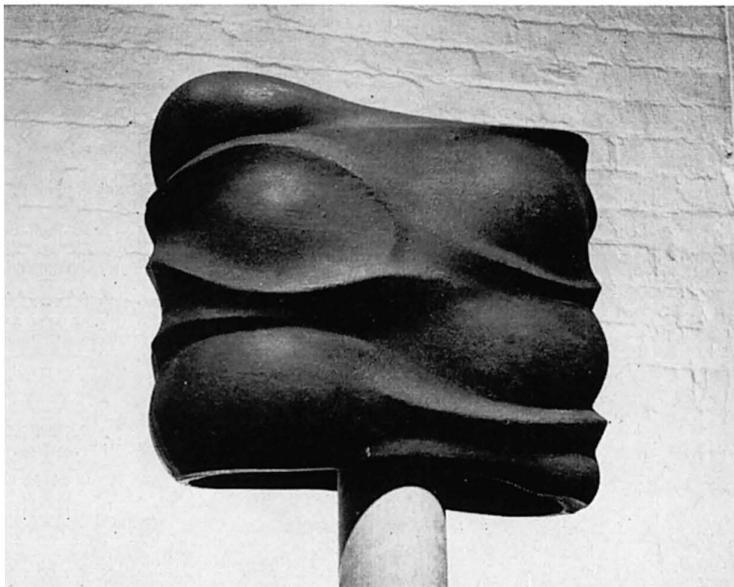
CROSS FORM DEVELOPMENT: GREEK MARBLE

ILLUSTRATIONS FROM A RECENT EXHIBITION AT THE STABLE GALLERY, NEW YORK



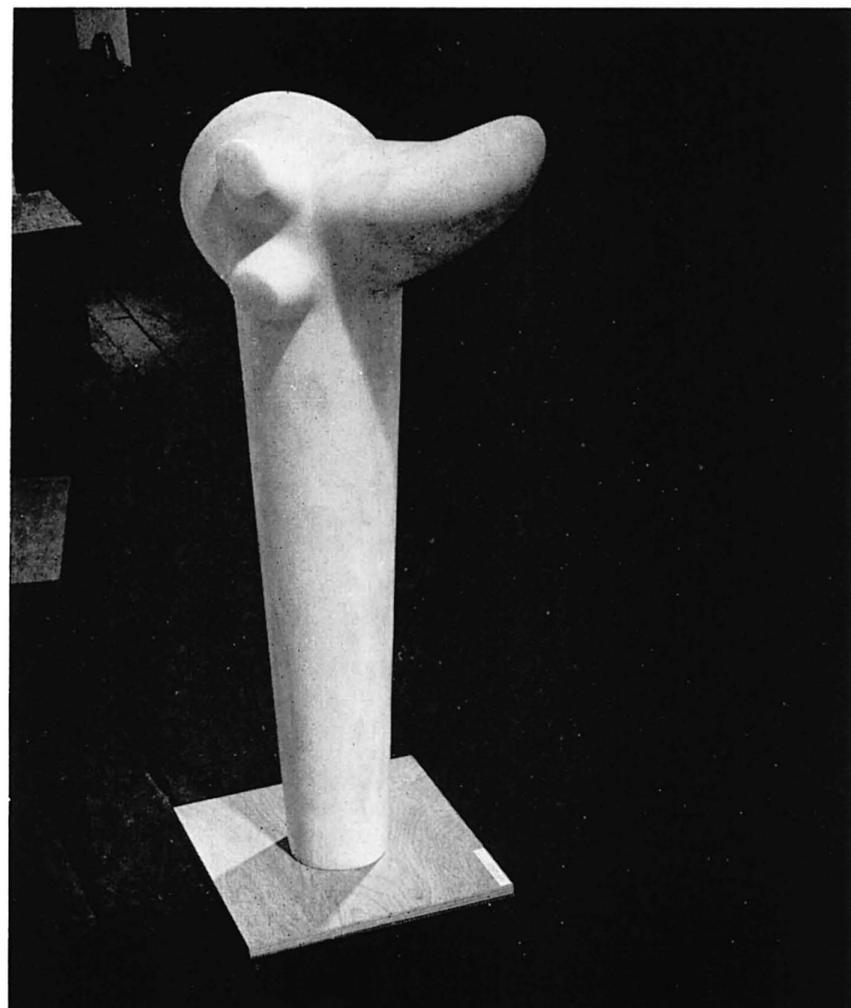
BIRD E, SQUARE BIRD: GREEK MARBLE

## ISAMU NOGUCHI



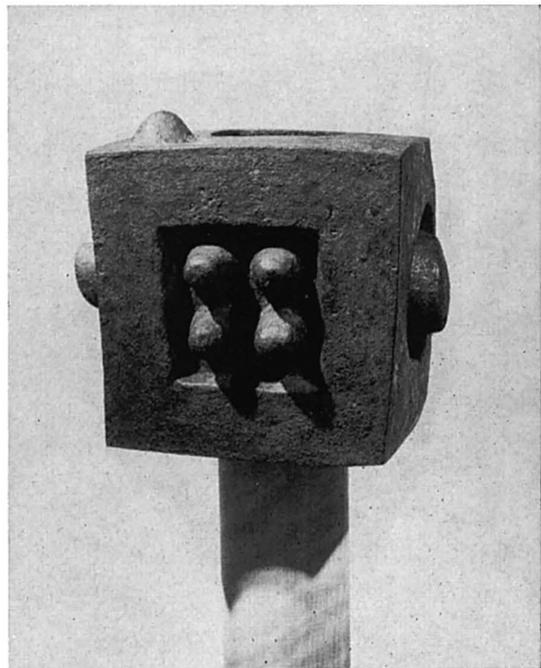
WOMAN: IRON

BIRD B, COLLATERAL STUDY OF BIRD ELEMENT FOR LEVER HOUSE: GREEK MARBLE





BELL IMAGE: BELL BRONZE



TETSOBIN: IRON

## DORE ASHTON

"Probably Mr. Noguchi's fate will be decided by his sculpture," prophesied critic Henry McBride twenty-seven years ago. Noguchi's fate, which indeed hung in the balance for many years, and drew him off into an astonishing number of secondary adventures, has at last been decisively revealed. Or so it seemed in a recent exhibition of his sculptures at the Stable Gallery. For, in this show, Noguchi demonstrated that the years of wandering, of divagations, of a search for himself have only served to bring him back to what was his earliest passion: the making of sculpture for its own sake.

Of course, Noguchi still speaks of "integration" and he still seeks to use his sculptural gifts for the creation of overall environment, but his basic strength now appears to have been channeled into the individual work of art. Even a section in the exhibition called "Toward Collaboration" was devoted to marbles that fundamentally stand independent of a controlled, architectural situation.

Fortified by travel, and by varied experiments with paper, wood, terra-cotta, sheet-metal; and by the lessons learned in landscape gardening, set-designing, furniture designing, playground planning; and by his forty years of the working sculptor's life, Noguchi has allowed himself to turn back. Submerged, purist influences from his youth have reappeared.

That is not curious. Noguchi is now in his mid-fifties and it is not rare for a mature artist to gather up his own past in order to arrive at last at a confident style. The early training he received, first as apprentice to Gutzon Borglum, gave him the necessary technical orientation.

By the time Noguchi was twenty-two, he was an accomplished academic sculptor beloved by the National Sculpture Society.

His first esthetic shock occurred around 1925 when he saw an exhibition of Brancusi's sculptures at the Brummer Gallery in New York. As he has said, it was the first time he understood that there was "something else" beside bronze portrait busts in the sculpture universe. One year later he arrived in Paris. His first evening proved the lucky side of his nature. He was found and entertained by the famous courtesan and friend of artists, Kiki. The following day, his luck held out. He made his way to Brancusi's studio, was received cordially and became Brancusi's assistant. He cleaned the studio, polished the sculptures and helped work on the bases for Brancusi's sculpture for two years. That experience above all is what emerges in his newest work. The purity of Brancusi's form is expressly remembered. Variations on Brancusi's Bird and Column, as Noguchi says in his catalogue, are his tribute to the master.

Other tributes in the show are to Greece and Japan. Noguchi has recently worked in both places. Many of the marbles were executed in Greece and all of the bronze castings were made in Japan. Noguchi's deference to ancient Greece also has an early source: his mother was an unorthodox American woman who brought him up on Greek myths. Apollo rather than Christ was the recognized god in the boy's household.

Greece had an extremely salutary effect on Noguchi. In the suave, elegantly rounded pieces based on bird or human shapes, Noguchi has found the equilibrium toward which he has worked for many years. His witty adaptations of his memories both of Brancusi and of ancient Greek marble sculptures have a certainty, a

frank simplicity that his earlier work frequently lacked.

I speak particularly of pieces like "Bird E" with its sensitive curving walls, its dramatic circular hole, and its perfectly poised weight. This piece rests on a delicately balanced diagonal axis. It lies on the floor on two crossed wooden bars. The idea of the grounded bird is played against the space which is his natural element by means of the asymmetric hole piercing the marble. "Bird D" again is on a similar motif, only this time, the marble is slender, imperceptibly curved, and the hole is protrusive, funneling space. Here, Noguchi uses a slender, polished pole of wood for support, as he does in many of his sculptures. He always says that he wants to get sculpture away from pedestals, but his most lyrical, most impressive carvings always benefit from their pedestals no matter how unobtrusive the round wood posts are. (Perhaps he doesn't consider them pedestals.)

There are, naturally, a number of pieces that require no separate support and seem to develop directly from foot level. This is the case with some of the bird forms, particularly "Bird B", one of the "collateral studies for Lever House." Here, the stalk supporting the beaked or horned bird-head broadens as it grows up to the head, and relates to the large proboscis (phallic, as are many of Noguchi's allusions).

Noguchi's wit which is sometimes broad and humorous, sometimes subtle and serious, is seen in a superb piece, "Woman and Child." The two figures are girdled by a squared marble form, but they nevertheless swing out into space with tremendous life-lust. Though the forms are tongue-like in their outward curving, the suggestion of the theme is explicit.

Other witty pieces include a take-off on ancient Greek drapery: a fragment of tubular folds cocked slightly to one side; a cast-iron horned pot titled "Who Knows?" since it is a pot without an opening (the horns are a reminder of Noguchi's one-time devotion to surrealism, while the pot itself recalls his attentive study of Haniwa shapes), and a streamlined, square-cut green marble piece called "Man With Seat." There are several angular pieces, by the way, but Noguchi is never entirely comfortable with the severity of the right-angle esthetic and these pieces are not nearly as impressive as those in which he allows his feeling for curving shape to dominate.

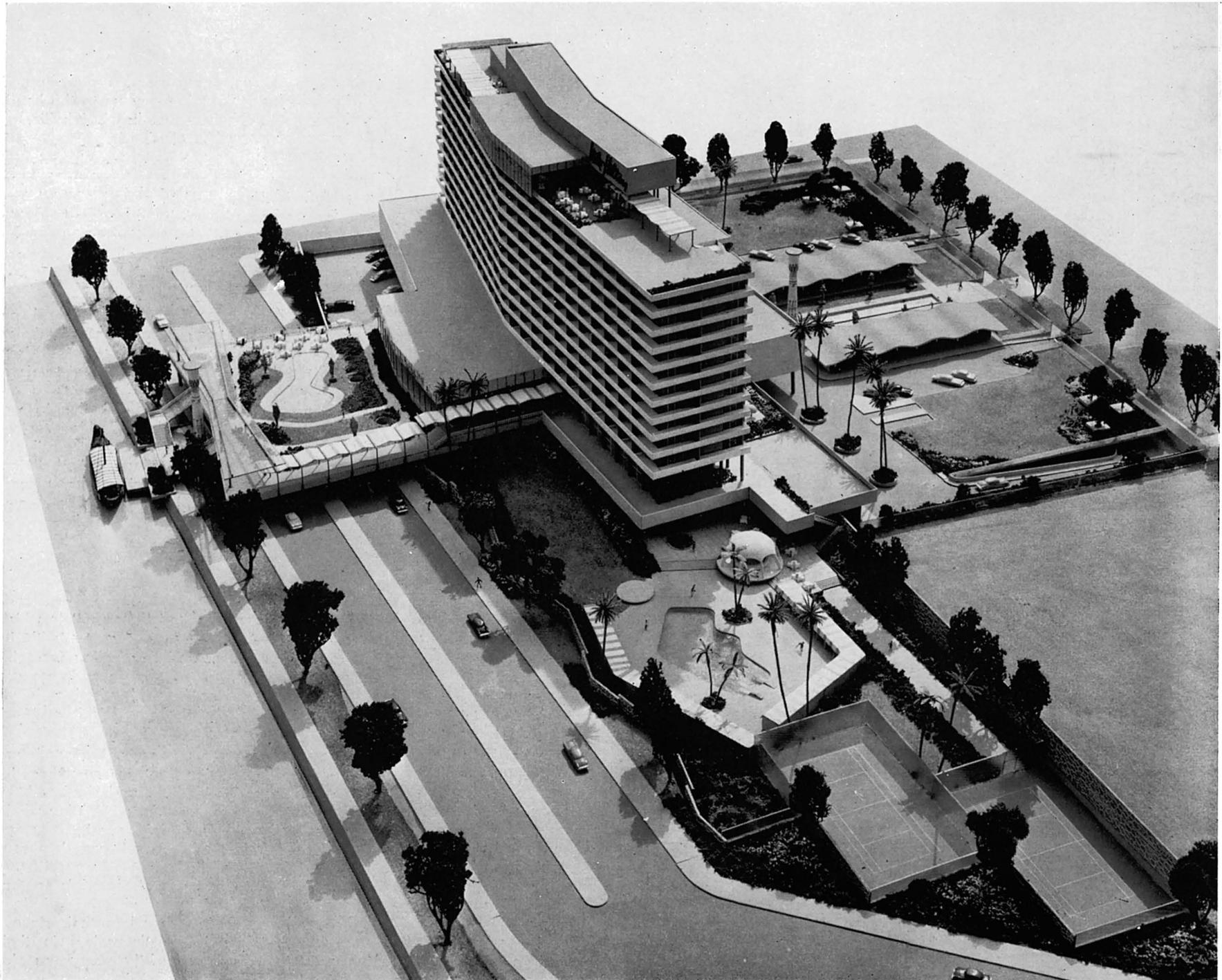
Among the metal castings was one outstanding study of a torso called "Woman" in which both the feeling for Greek drapery, with its wetly clinging grace, and the feeling for solid form typical of ancient Japanese sculpture are expressed. This piece is an inspired sculpture by any standards—entirely personal, and expressive to a high degree.

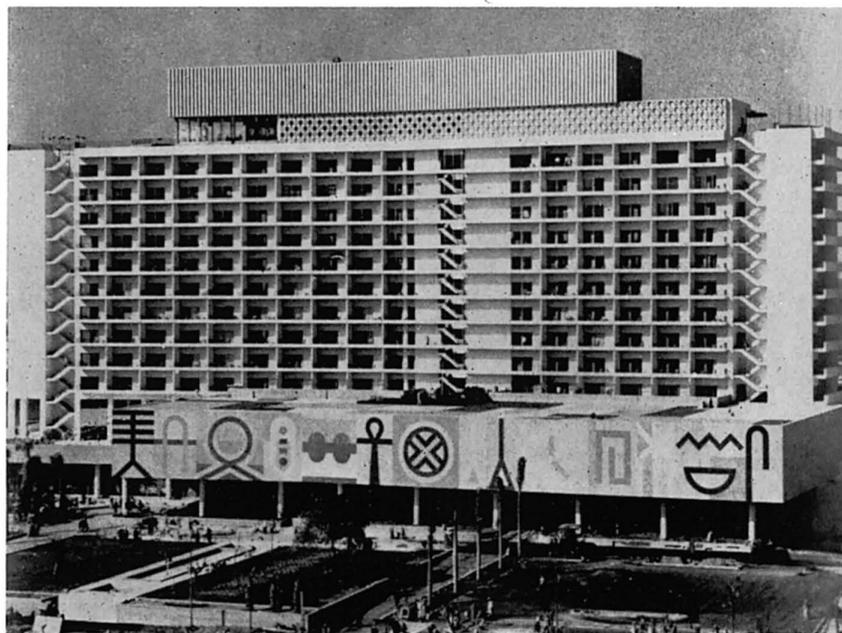
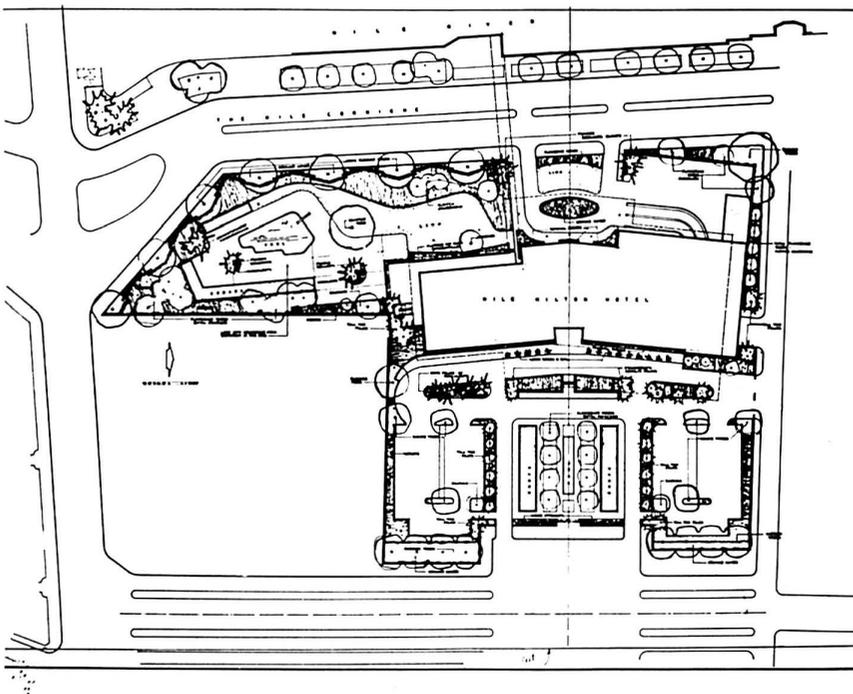
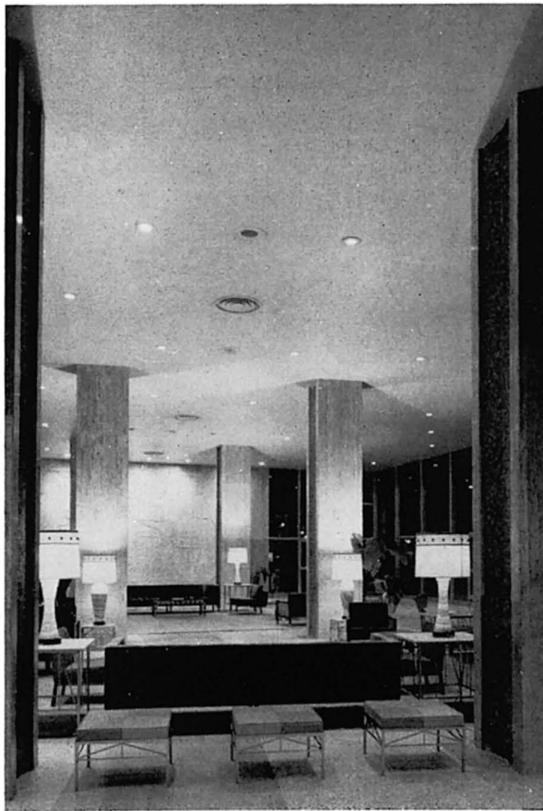
Noguchi has always conceived of sculpture as solid form deploying light. But sometimes he has tried to work with light and shadow literally, as he did when he adjusted lighting within his constructions. This exhibition, with its stress on the solid form modeled and carved to control the light around it, indicates Noguchi's true forte, which is to carve hard materials so that they at once deflect light and absorb it; displace space and absorb it; expand in their sinuous profiles and close in on themselves in their inner structure. He is one of the very few major sculptors we have.

The Nile Hilton hotel, Egypt's largest and most modern hotel, is located on a level 6½-acre site on the east bank of the Nile river, at the head of Cairo's Kaar El Nil bridge. Designed in the shape of a very broad, open V in order to give guest rooms the best possible views, the hotel is constructed of reinforced concrete. It is completely surrounded by balconies at all levels of the guest room tower. The tower itself rises to a height of 200 feet from a larger rectangular two-story base. The first level forms a network of colonnaded drives and walkways between shops and the hotel lobby. The second level, overhanging the first, contains the general function rooms.

The most prominent feature of the front elevation is the largest known mosaic tile mural that covers the entire height and width of the second level. Designed by the architects, its symbolism is from the historic past of Egypt. Topping the front elevation is a massive precast concrete grille, and a soft texture effect is created by the shadows and earthy colors that play between the concrete balcony dividers, windows, and solid wall panels of the hotel's exterior, making the brilliant colors of the mural a highlight of the entire structure. The western elevation largely glass is opened to the broad view.

#### MODERN HOTEL BY WELTON BECKET AND ASSOCIATES, ARCHITECTS





## ON ART AND ARCHITECTURE\*

\*FROM A TRANSCRIPT OF A DISCUSSION, THE THIRD ON ART AND ARCHITECTURE, FROM THE PROGRAM "YALE REPORTS."

*Paul Rudolph, architect and chairman of Yale's Department of Architecture, and two colleagues, also architects-teachers, Mr. Peter Blake, and Mr. Jean Carlhian attempted to find what is modern architecture, with Edith Kerr as instigator, moderator and general keeper of the peace.*

*Kerr:* Gentlemen, I'd like to begin by asking you whether you agree with Ada Louise Huxtable who wrote recently in the *New York Times Magazine* that "architecture is an art we cannot afford to ignore, but do."

*Rudolph:* We certainly agree that architecture is an art. This perhaps is not understood by many people, including, perhaps, some architects. Architecture is not only an art, but it also has to do with technique, and certainly it is a profession.

*Carlhian:* I think that what Miss Huxtable had in mind was really the fact that architecture has an impact on all of us. I quite agree that we should first pick up the problem of technique and see what is usually meant by that. There is no doubt that the building has to stand up, and has to fulfill a function, that is to say it has to answer a problem but while there is one best way to go to the moon, or to span a river, using the existing materials, that is not the case in architecture. The choice is much greater.

*Blake:* I think that in the past hundred years or so our vocabulary of techniques has expanded so much that perhaps one of the dangers in architecture today is that we have too much to play with. In other words we are able to build almost anything in almost any sort of way. The problem that has arisen in a good many situations is just exactly where to draw the line. What are the limitations that we must impose upon ourselves as professionals, as artists, as members of a society that has some sort of sense of continuity? The technology that we have now, which is a sort of grammar, is an almost too generous thing to play with and it has led some of us astray, and I think it has given the public an impression that architects are somewhat egocentric in their structural exhibitionism.

*Rudolph:* I'm sure you would agree that it is a good thing we do have certain new techniques, even though they are perhaps mis-used, as you imply. By that, one means that our problems are very different from

what they have been before. The mere fact that within the next twenty years we will have added, in the United States, something like 53 million people, and within the next decade we will double the number of automobiles, means that our problems are very, very different from the European problems. We spend all of our money taking vacations in Europe to enjoy the splendors there, but this in a sense has very little meaning for us because of the sheer bulk of our buildings, and the fact that we travel very quickly through space. All of this has given us a new kind of scale. We see things in a very different way. This means that we have the possibility of using wisely the new techniques.

*Carlhian:* I'd like to go back to what Mr. Blake has said in terms of new materials and how some architects have fallen desperately in love with the "gimmick." Lately there have been too many of these sensational, structural "tour-de-forces" which are there just to attract the attention of the passer-by.

*Rudolph:* This brings up the whole question of whether there should not be a hierarchy of building types. Traditionally this has been true: buildings for commerce, for housing, have been relatively quiet; whereas, the seat of government, places of worship, gateways to the city, good-time places, have been very plastic and have used structural techniques which were appropriate for large spans. It is our misuse of structural techniques for buildings that is deplorable. A hot-dog stand should not have the latest space frame.

*Kerr:* Well gentlemen, to get back to the misuse of technique or technology, isn't it true that this type of sensationalism in certain modern buildings that Mr. Carlhian described, and also the use of technique and technology as advertising on the part of modern architecture, have led most lay people to believe that modern architecture really is interested in that, rather than the other aspect of it, which is art, as you mentioned before Mr. Rudolph?

*Rudolph:* Unfortunately, I think you're absolutely right. It has been said that an architect's prime function is to give form, is to give coherence, not only to a single building but to the cityscape in general. This in-

volves much more than using the latest technique. It's perfectly possible to use no new technique at all, and make a very wonderful building. It's the appropriateness involved. Now, if the architect is to be regarded as a form giver, and I think that is, in the final analysis, his prime responsibility because there are many engineers and specialists of all kinds who can do everything else, but they cannot build beautifully, we find then that he has many other functions to perform. He must certainly make the building work, which is commonly known as functionalism. As a matter of fact, too many people tend to think that functionalism and modern architecture are synonymous. There are other aspects with regard to giving form to a building. The form of a building is determined to a degree by the materials which are used; in other words, a steel building should look like a steel building, a concrete building like a concrete building, a wood building like a wood building. The form is determined by the site of the particular building; in other words what is around it: other buildings, the streets, the vegetation, trees, etc. The form has to do with regionalism; one doesn't build the same in Florida as he builds in Connecticut, although unfortunately you find the same kinds of buildings being built in New York as you find being built in Hong Kong, in Paris, in Rome. Architectural form depends, certainly, on the psychological demands; a church should look like a church, a department store should look like a department store. Most important of all, if one is to build well in this time, one must pay attention to what might be called "the spirit of the times." This is one of the reasons why we have this thing called modern architecture.

*Blake:* Well I think that perhaps one of the things we should agree on is that modern architecture, being a relatively young thing, started out in a very exuberant and revolutionary way to deny everything that went before it. I think that a lot of the structural exhibitionism that we see today and that we saw a great deal of in the past two or three decades has to do with this early, rather adolescent attitude of contemporary architects which was a denial, a rejection of everything in the past. It seems to me that one of

the things that has been happening in recent years, and I hope will happen to a greater extent in years to come, is that architects are beginning to see themselves as part of a continuing tradition, and I think this is perhaps where the second point comes in, the point that the architect is a professional, and all that that particular designation implies.

*Kerr:* What does it imply, Mr. Blake?

*Blake:* It seems to me that the closest analogy to the kind of profession that architecture is can be found in the profession of law. Lawyers, good lawyers, judges and so forth, consider every court decision, every case that they work on, an addition to a continuing body of laws which will govern our society, which will set a precedent for future generations in our society, and which will, therefore, elaborate and interpret that Constitution, and ways of running our particular kind of society. Now, this sense of responsibility toward future generations, toward a continuity of our culture, is the same sort of thing that architects have always subscribed to in great periods of architecture, I think, and I hope architects will be subscribing to it again as we grow a little more mature in the modern movement. We have a society of laws; I think we are about to create a society of architecture. By this I mean a society in which an architectural act is not an isolated thing, not a new model produced every six months or every year. . . .

*Kerr:* On the Detroit pattern.

*Blake:* On the Detroit pattern, exactly. Rather it is a contribution to some sense of continuity, to a culture which we hope we can see developed, which recognizes the best that exists, the best that we have from the past that we must keep because of our need for a large inventory of buildings. I think that this is an attitude toward architecture which is coming about which is terribly important, which will eventually eliminate some of the exhibitionism that we have been suffering from in recent years.

*Rudolph:* Mr. Blake, you seem to imply that we should build for the ages. This is an interesting notion, especially in North America where a family lives, I believe, only four years on the average, in a given house, as opposed to the idea that a man builds a house for the ages.

*Blake:* This is precisely the point I would like to make. I think that because families in the United States have been moving around as fast as a pea in a shell game we have a greater need for certain permanent values, symbols, institutions, buildings if you like, because these are the sorts of anchors, the points of reference, which will remain while every one of us shifts around like madmen.

*Carlhian:* I would like to agree with you both, because it seems to me, Mr. Rudolph, you brought up the problem of residence, private architecture in a sense, while Mr. Blake was mostly referring to public architecture. I think there is a very great difference there. A private citizen, building his own house on his own lot, where he doesn't offend too many people by the looks of his structure, provided the lot is big enough of course, can build whatever he wants, in my opinion. It's up to the architect to decide whether or not he likes the idea. But when it comes to public buildings, I believe the architect as a professional man has a duty to perform which is far beyond that of the committee which usually is hiring him. People who are sitting on committees usually sit for a limited amount of time, and then they disintegrate, and since theirs was a joint decision no one person feels absolutely responsible for this structural question. However, the architect, who is responsible for the plans of the building, has committed himself for life. After all, most of our buildings outlive the architects, and the architects usually, or practically always, outlive the committees who have hired them. There is certainly an aspect of architecture which is neglected today and that is the sense of personal responsibility that the architect has when he is building a structure to be used by people for a considerable amount of time, whether they be tall or small or thin or fat or rich or poor.

*Blake:* I'd like to quote an architect whom we all know and admire, who has put this rather succinctly. Mies Van der Rohe said that, first of all, architecture "is the expression of an epoch," which is I think one of the things we have said, and he also said recently, about his own work, "I don't want to be interesting, I want to be good." This, I think, is the kind of sense of responsibility that

architects should be willing to accept in their own work.

*Rudolph:* First of all, this sense of continuity—which really is a renewal of a tradition, or the finding of the threads of a broken tradition, which perhaps would be a better way of saying it—this is of the utmost importance. However, things happen very quickly in this country. You will remember that since the last war the whole area from Grand Central Station north to about Sixtieth Street on Park Avenue in New York City has been rebuilt almost completely, for the most part with very large buildings. Now this was caused by economic reasons, and admittedly this doesn't happen all over the country. However, it is perfectly possible for an architect to design a building, see it built, torn down, and replaced by another one by another architect, quite often within his lifetime. This is not a deplorable thing at all, it is merely an indication of the way this country is run, and of our relative newness. This would never happen in Europe. Now commercial architecture of course is quite different from institutional architecture. I don't think we are going to see the major buildings at Yale, for instance, torn down within our lifetime. They're here to stay, and our problem, therefore, becomes one of tying the old with the new, respecting very much what has gone before and yet not compromising what might be called the "spirit of the times."

*Carlhian:* I'm glad you made that point, Mr. Rudolph, because what I had in mind, I realize now, was institutional architecture. There is something wonderful about this country and its vitality and the fact that it does not hesitate to tear down a building like the Ritz Carlton, which was still perfectly good, and replace it with another structure. It is a question of program. The client for an office building on Park Avenue, since he is in a business which is full of vitality, has to change, he thrives on change. Therefore it is appropriate that the architecture reflects that the client, in this case, is built for change. I'm glad you brought that up, because this does not apply to our churches, our railroad stations, our universities, and so on.

*Rudolph:* This is only one of the reasons why architecture is so exciting, and why

(Continued on page 32)



## A NEW CASE STUDY HOUSE PROJECT: A TRIAD BY KILLINGSWORTH, BRADY AND SMITH, ARCHITECTS

WITH THE AMANTEA COMPANY, DEVELOPERS

For the first time in the Case Study House Program, which has been a continuing project of the magazine, ARTS & ARCHITECTURE, in the initiating, building, and exhibiting of twenty-one contemporary houses, plans are being developed for a three-house project. The houses, all by the architects Killingsworth, Brady and Smith, have been designed within an integrated environment and will illustrate a consistency in materials and concept.

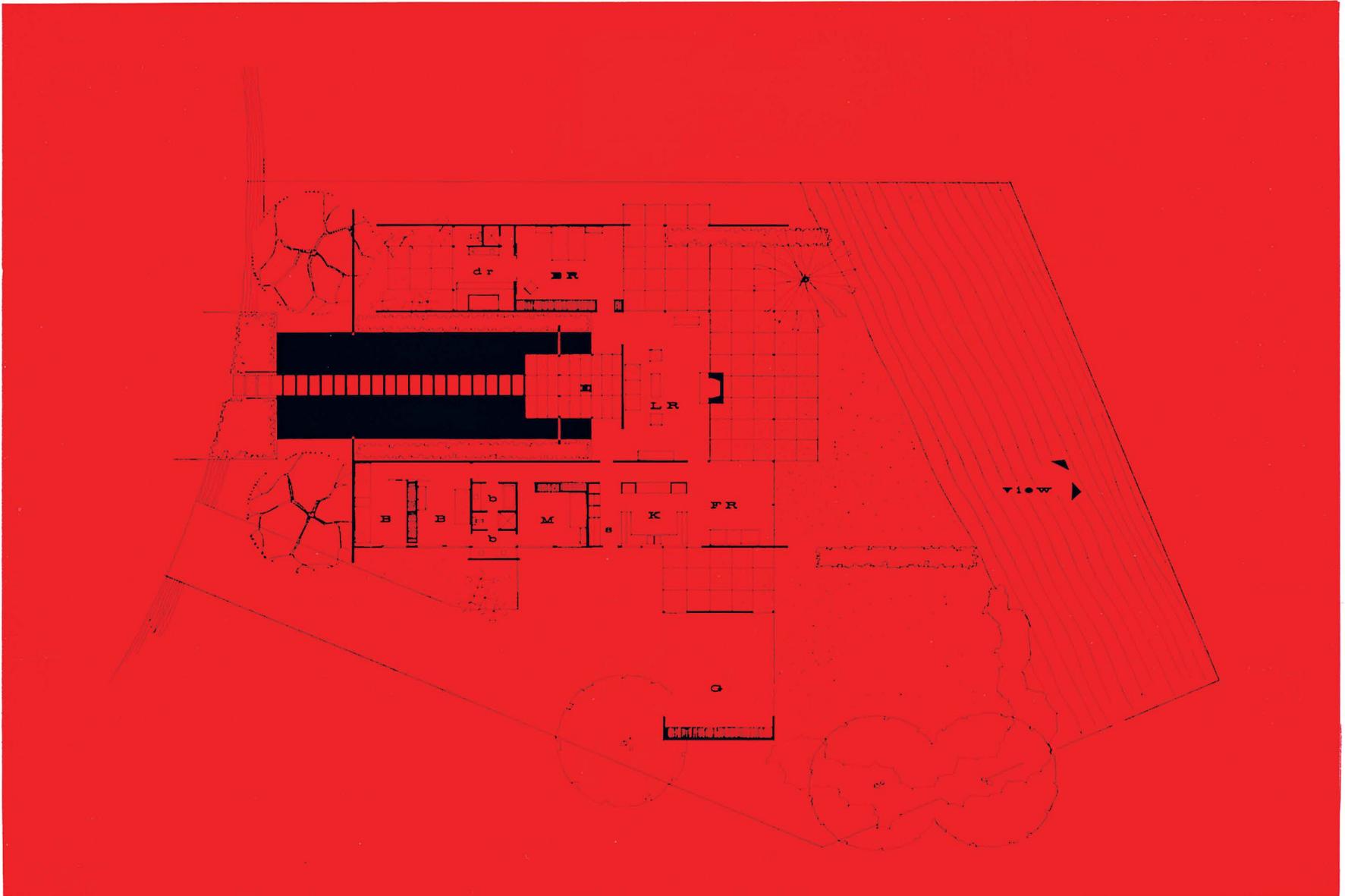
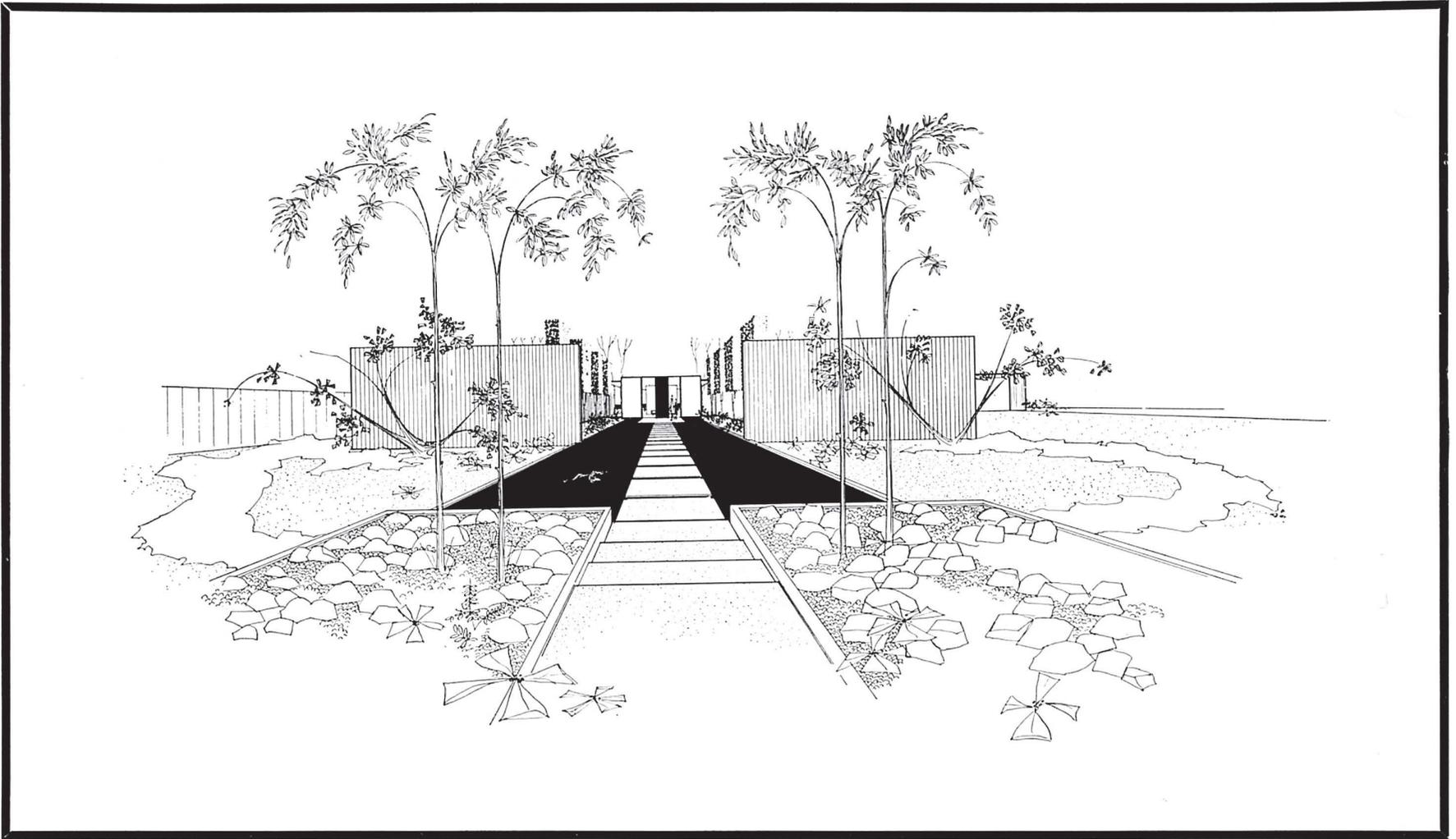
The site is a promontory overlooking an enormous expanse of sea on the new Chateau Ville development of the Amantea Company above La Jolla, in close proximity to the projected development of the new University of California community. The three properties for the houses lie: two, nine feet above the street, and the other directly across and three feet below the street.

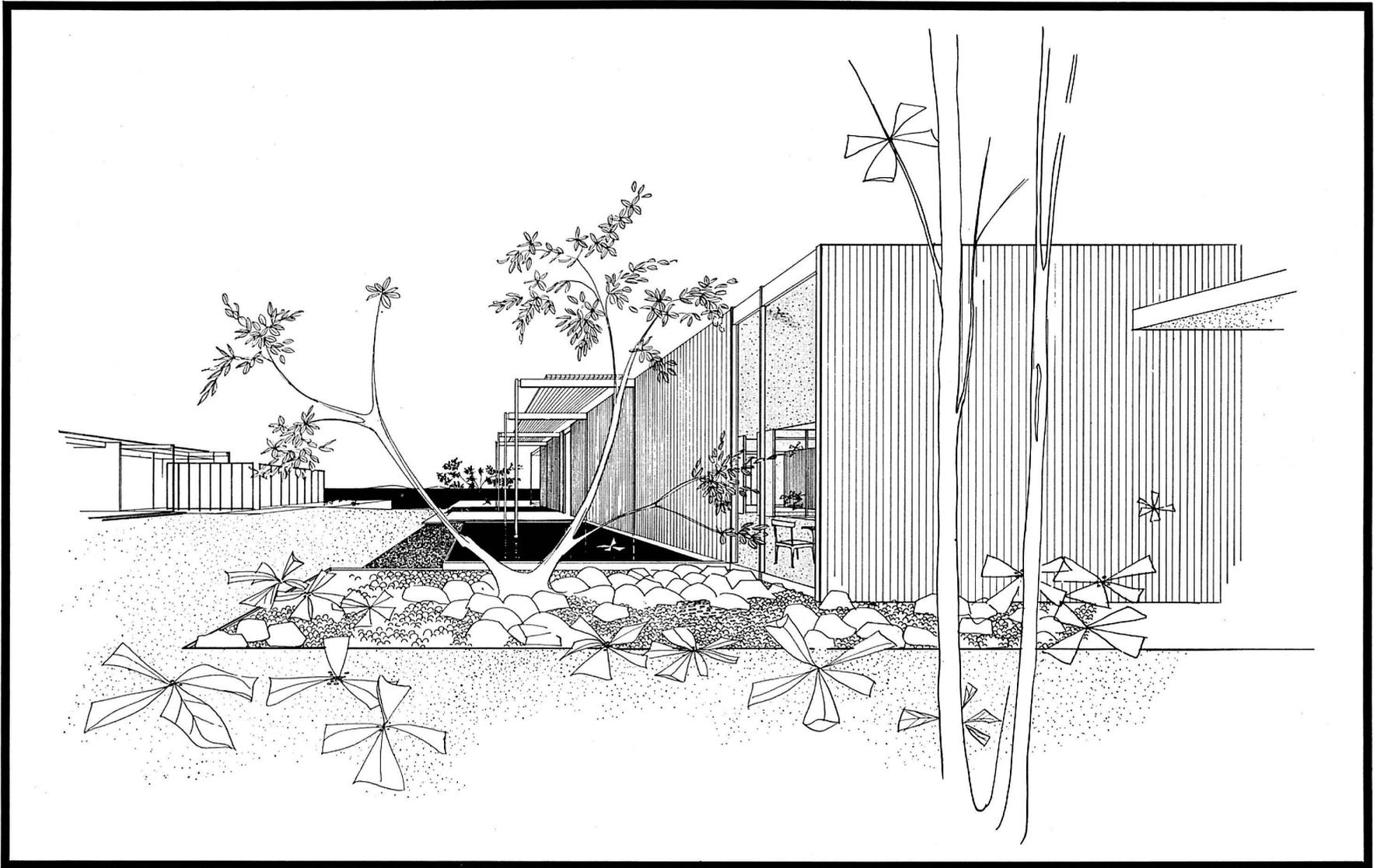
The primary consideration of the project was to provide a close relation between the three houses. This has been developed through careful siting of each house and its relation to the others, with a continuity of materials, detailing, form and landscaping. The triad plan is basically an axial devel-

opment with the drive above centering upon the central approach to the house at the lower level.

To reach the upper sites, there is a common drive to a large motor court above the houses. The common drive makes possible a twenty-four foot drive and a spacious seventy feet between houses. In addition to the immediate advantages of actual space, there remains the possibility of splitting the drive if personalities of future owners clash. The elevated motor court obviates a costly cut-in garage, with its troublesome retaining walls and the inevitable climb to the front door. Occupants and guests arrive at the level of the house. Instead of a cramped climb, guests have an approach that places the houses in their expansive marine setting. In each case the approach to the house is over a shallow reflecting pool. The pools of the houses at the upper level face each other. One breaks the monotony of the flat front of the building, the other has a tucked-in quality, being enclosed on three sides by walls. The pool at the lower level is much larger and provides dramatic interest to the entrance of the house.

The materials of the houses will consist of concrete slab flooring and





The products from the companies listed below have been merit specified by the architects, and the use of the materials will be noted in subsequent issues during the progress of the building program; others will be added as the specifications are developed:

**Gladding, McBean and Co., West Coast Lumbermen's Association, The Mosaic Tile Company, The Douglas Fir Plywood Association, Arcadia Metal Products, Palos Verdes Division of Great Lakes Carbon Corporation, Trade-Wind Motor Fans, California Redwood Association, Thermador Electrical Manufacturing Corporation**

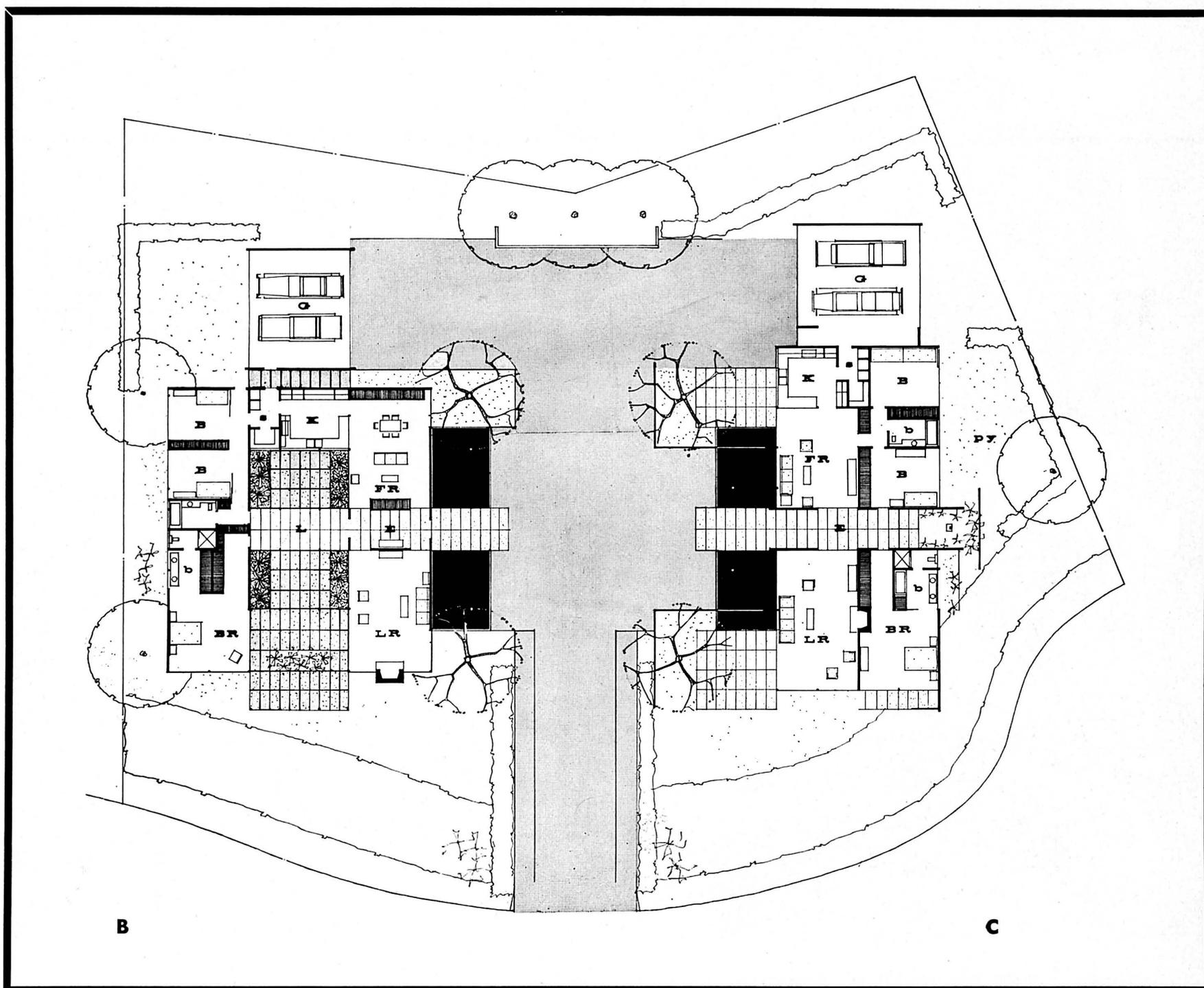
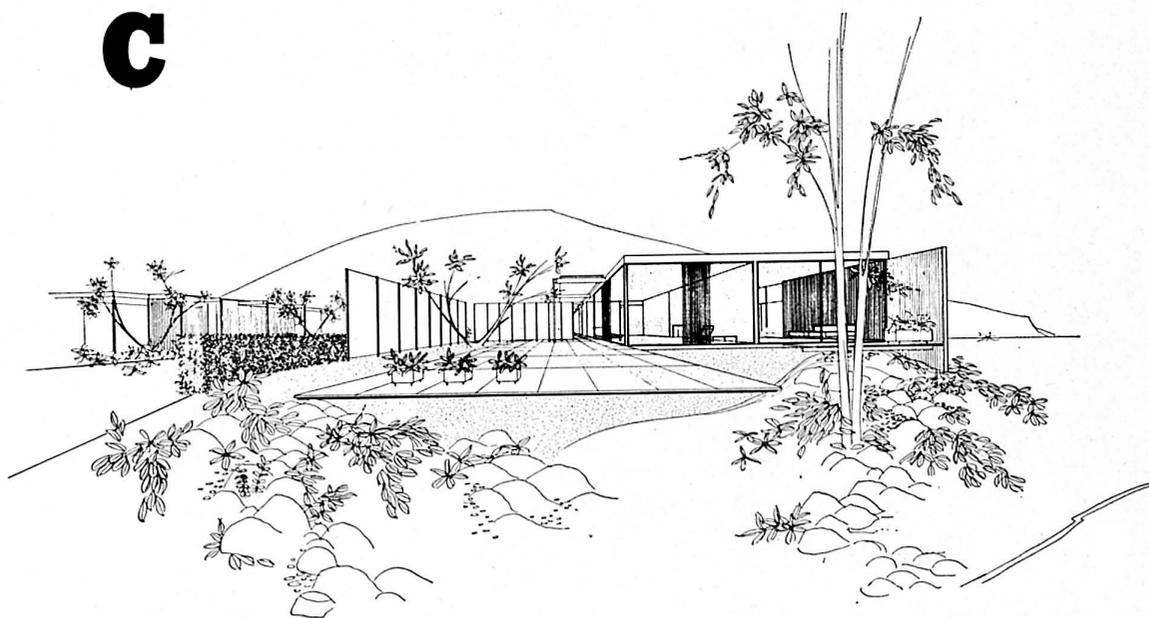
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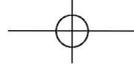


wood framing. Budget being another consideration of the program, exposed roof framing has been eliminated in most cases. The exterior wall surfaces will be covered with resawn redwood boarding or Douglas Fir vertical boarding. Interior walls surfaces will be drywall in selected hardwoods in various forms and gypsum board. Ceilings are of acoustic tile, and aluminum sliding doors will be used throughout. The kitchen areas have walnut cabinets with white plastic laminate tops. The floors will be vinyl. The heating system will be forced air perimeter.

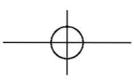
The maximum enclosure of space was the primary consideration of the individual plan. The ceiling height is set at ten feet with the horizontal dimension in all primary rooms lengthened by a focal point or open glass areas to distant or intimate vistas. All three houses are designed for family living with so-called perfect circulation; that is, access from a central entry to each room of the house without crossing another livable room. Each house has a combination family-dining room yet with snack bar facilities. The children's rooms are related to the play yards so that the children's treasures may be accessible with the least amount of confusion to the

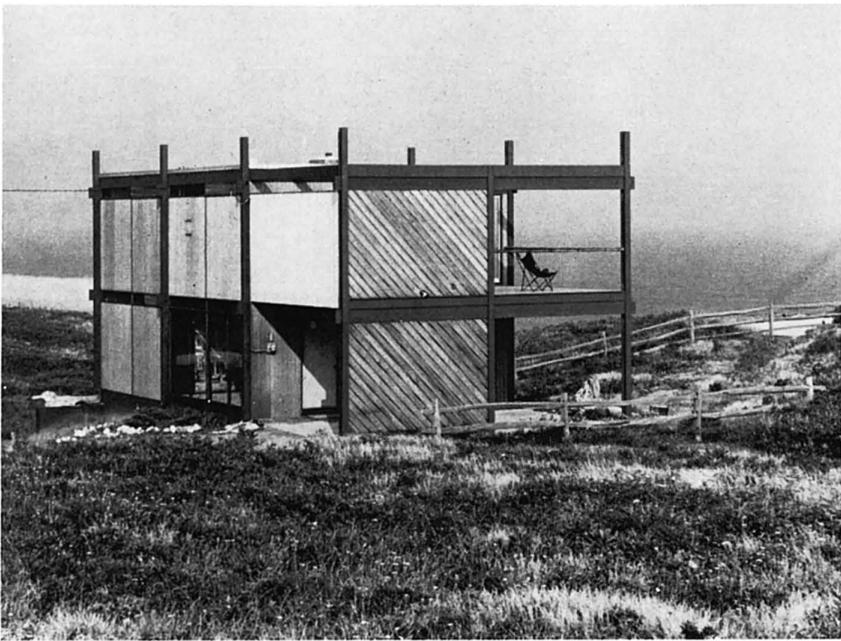
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BEACH HOUSE BY PETER BLAKE AND ALAN CHAPMAN, ARCHITECTS



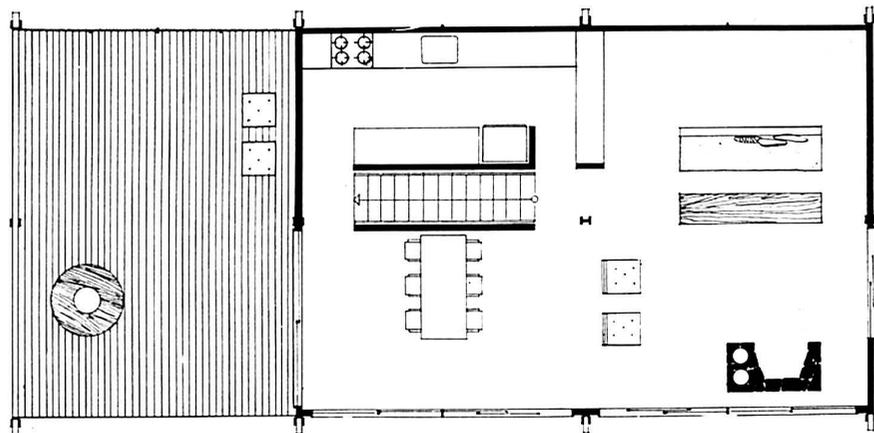


PHOTOGRAPHS BY MARC NEUHOF

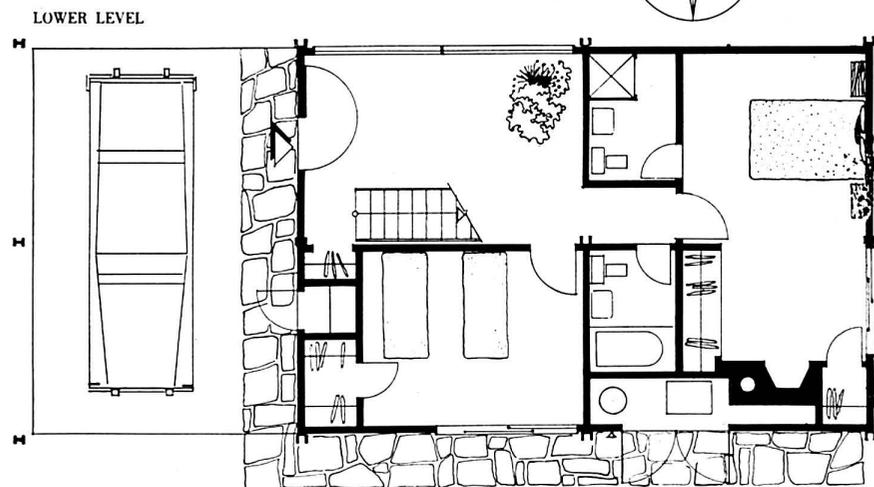
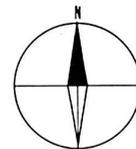
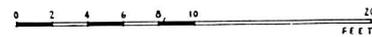
This simple, straightforward use of materials has resulted in a beautifully articulated structure. The house designed for summer living in Montauk, Long Island has been planned to take full advantage of a fine view of the sea. In order to avoid the possibility of erosion the house was set well back on the property and the most practically feasible way in which the view could be fully exploited was to place the living area on the upper floor.

The entrance opens into a stair hall which gives off to two bedrooms and two baths. One of the bedrooms has a fireplace. The upper floor is a generous living area, planned for living and dining with a screened kitchen section, all of which opens to a large second story covered deck.

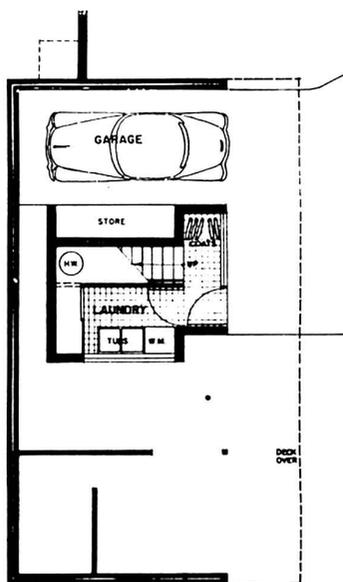
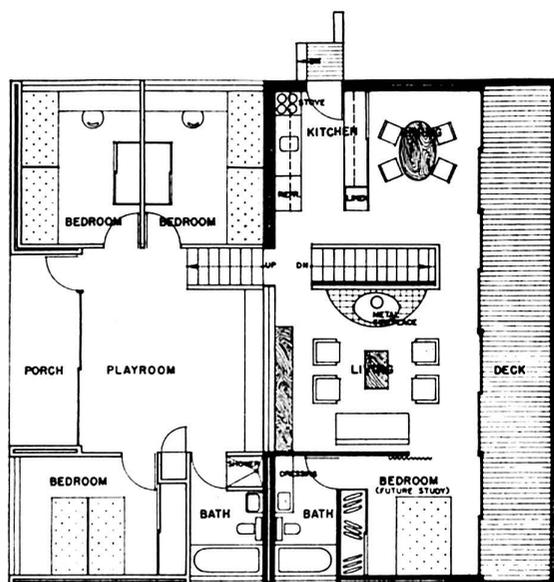
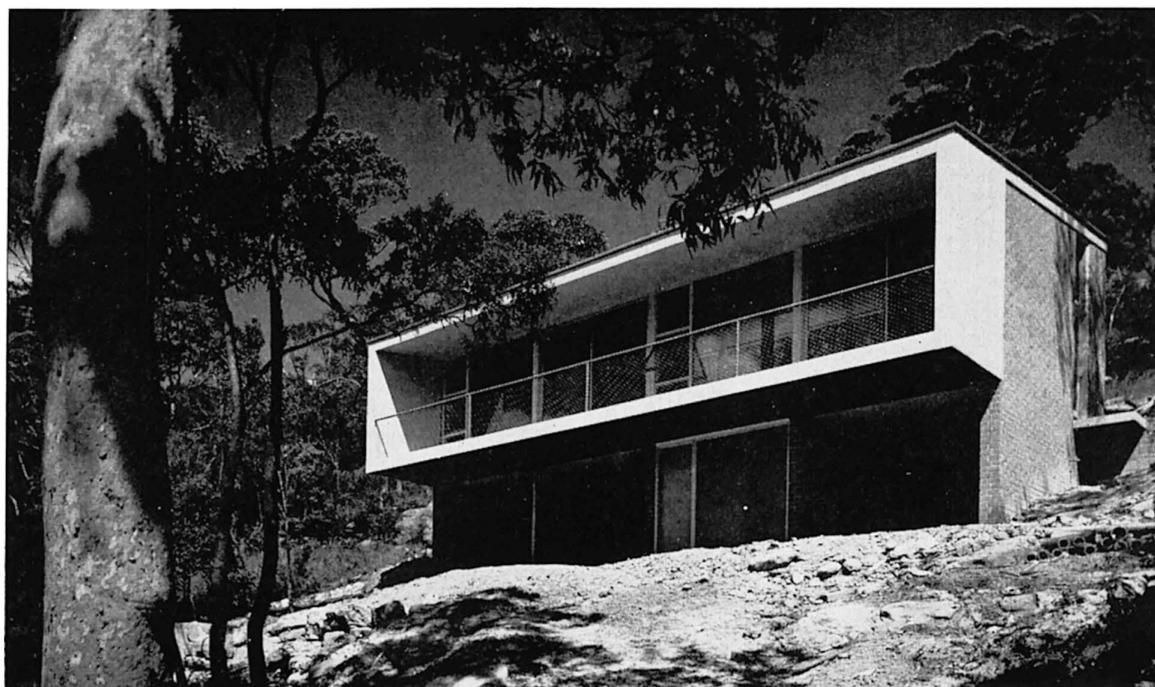
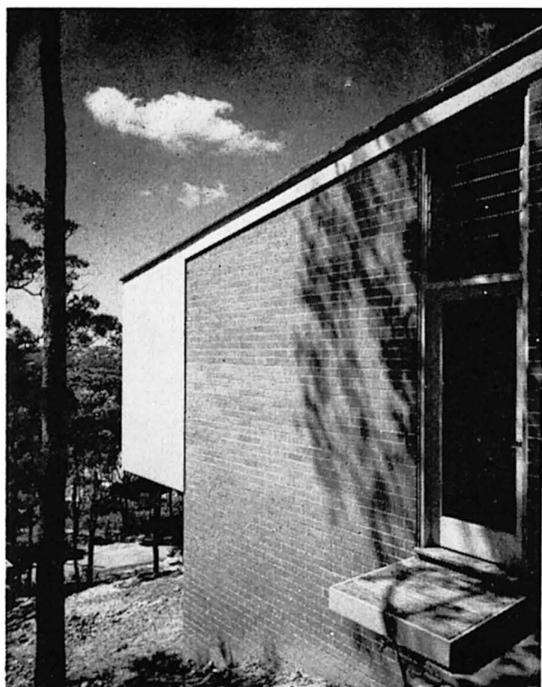
The structure is concrete block foundation, with wood siding, and an all-wood frame, designed on a modular plan of 16' square base. Translucent, white corrugated plastic panels shield the sun deck from the street. The fireplace is of ocean-worn rock.



UPPER LEVEL



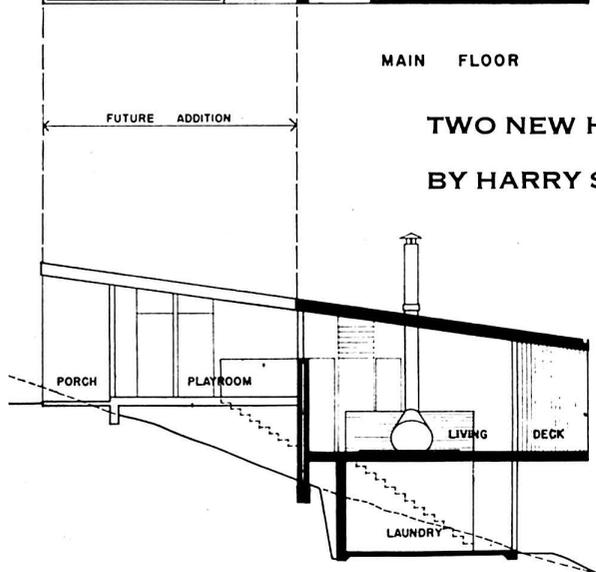
LOWER LEVEL



MAIN FLOOR

LOWER FLOOR

**TWO NEW HOUSES IN AUSTRALIA  
BY HARRY SEIDLER, ARCHITECT**



SECTION

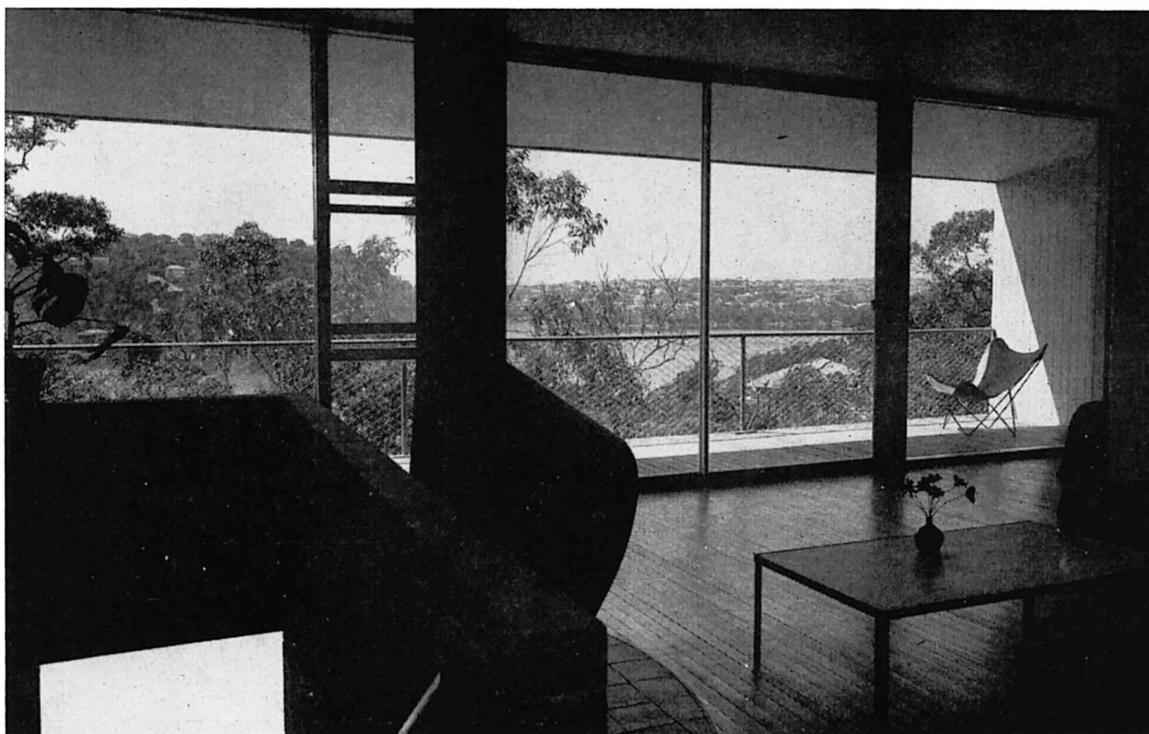
HOUSE NO. 1

This house constitutes the first stage in a home for a young couple. It is designed to "grow" on its very steep sloping site.

*First Stage:* The complete part consists of a regular four bay spacing, 10' wide, which houses single bedroom accommodations for two people in a free interior space suitable for entertaining. The house has one side of sliding glass facing an excellent view of a harbor inlet. The entrance is through a lower floor, which houses a carport and stair which bisects the main floor forming an "island" in the main space.

*Second Stage:* A future addition is planned on a higher level with a central children's play room and bedrooms on either side opening from it. The first stage bedroom will become a study.

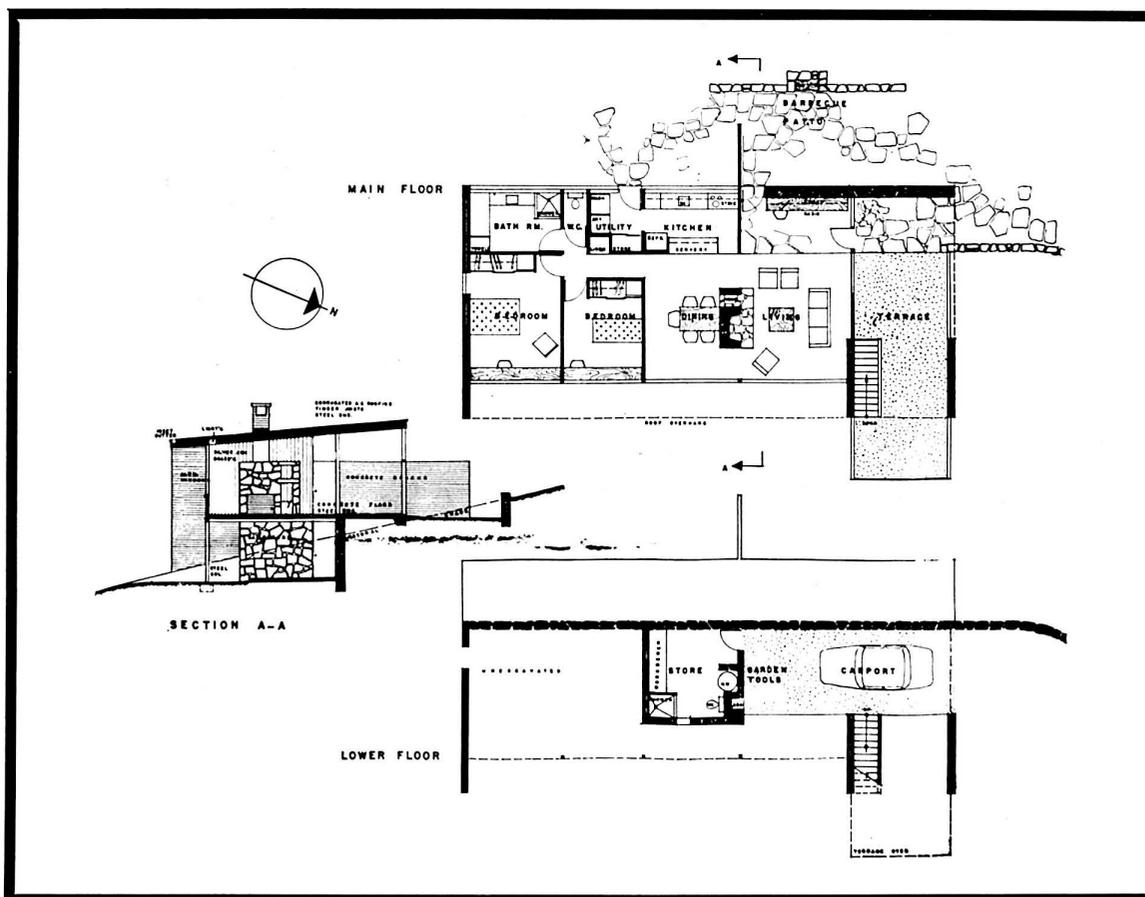
*Structure and Material:* The simple load-bearing gray concrete cavity brick walls are exposed in and outside the house. Steel columns and beams form the cantilevered terrace which is of timber. The terrace side walls, expressive of their suspended construction, are painted white in contrast to the dark earth bound masonry walls. The roof is of corrugated asbestos cement. A sculptural curved black metal fireplace is a central feature of the free living space and is recalled in the elliptical shaped dining table.



This house stands on a beautifully wooded, sloping three-acre site with a distant view of the open sea toward the east. The approach is from the north along a winding drive.

The plan evolved faces all major rooms toward the view with a large open terrace on the northern entrance side. The site is partly excavated to provide space for a car port, store-utility room and garden tool space. A stair leads up from a ramped entrance walk from the approach road along a stone retaining wall dividing the two levels.

A spatial interplay is produced by vertical slabs of gray concrete brick and buff colored sandstone walls with a concrete floor suspended between them and otherwise supported by steel columns and beams. A free-standing fireplace brings sandstone to the interior, which also exposes the gray concrete bricks and uses natural silver ash boarding on some walls. There is a minimum of painted surfaces. A continuous six-foot high aluminum window strip with hopper type sashes faces the view under 4' 6" continuous roof overhang. Full-height glass sliding doors open the interior onto the northern ter-

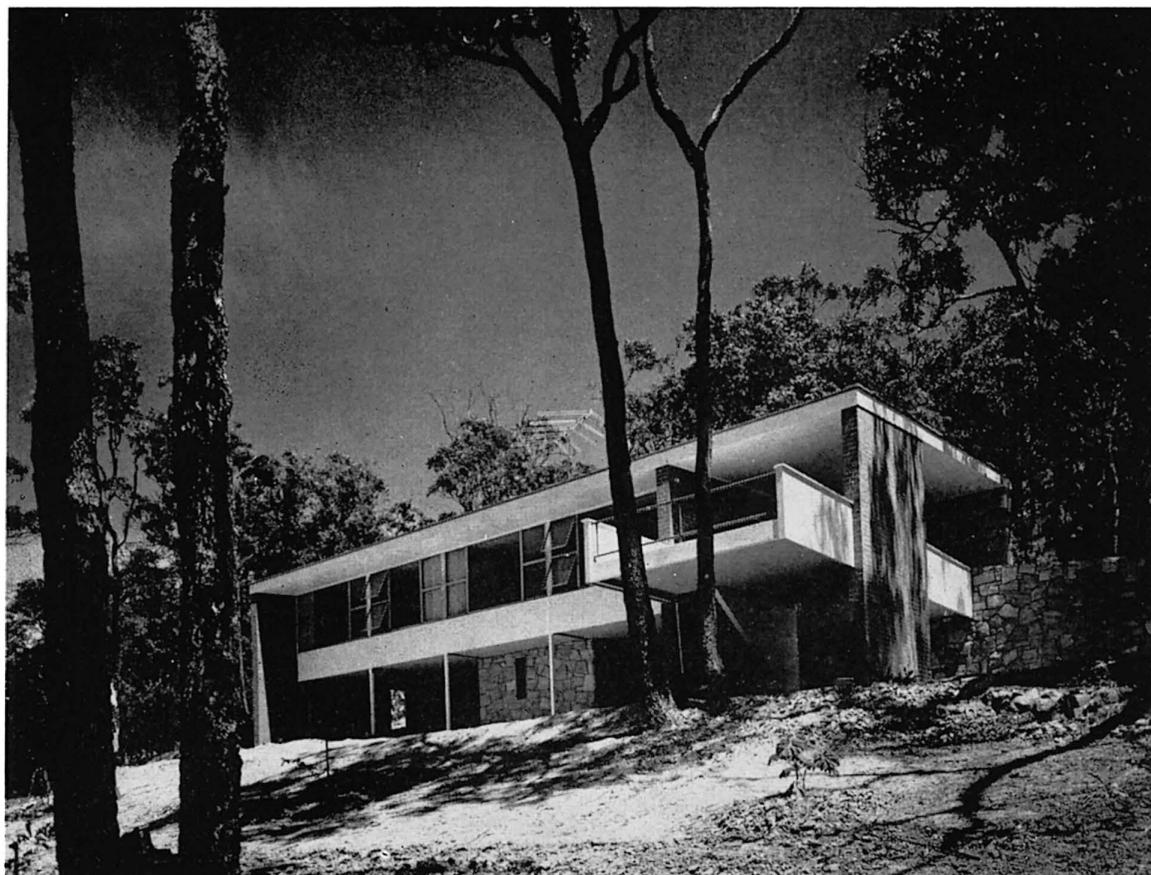


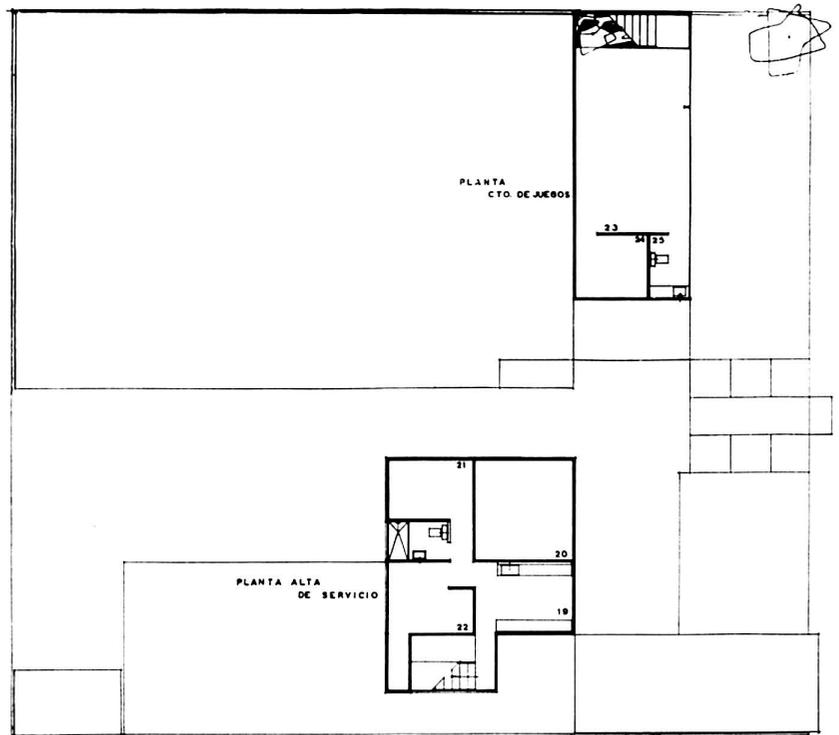
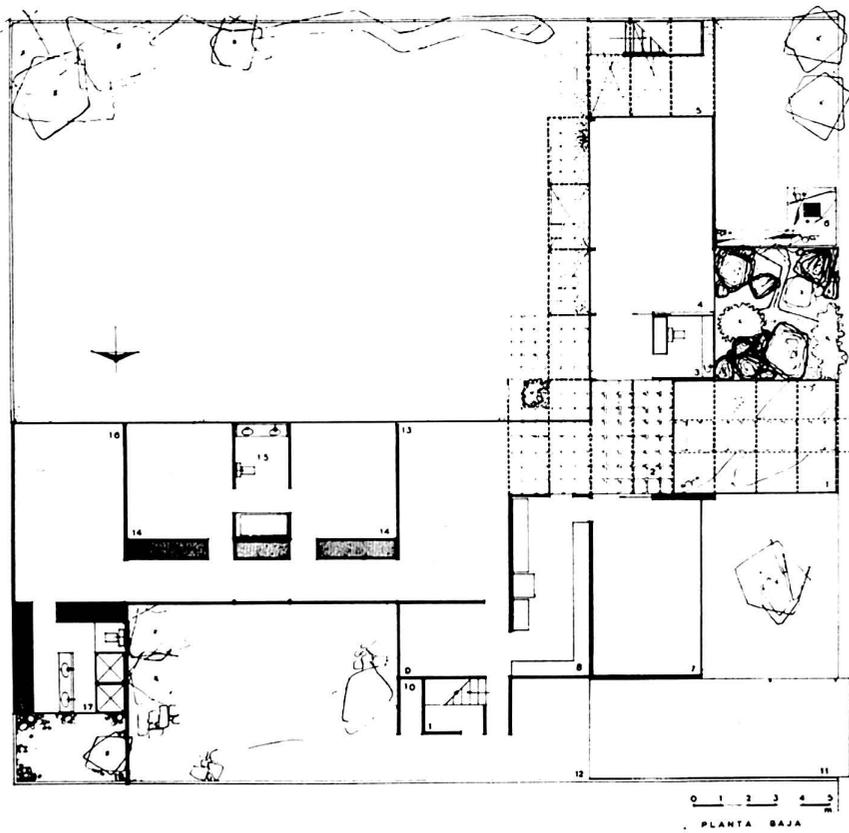
HOUSE NO. 2



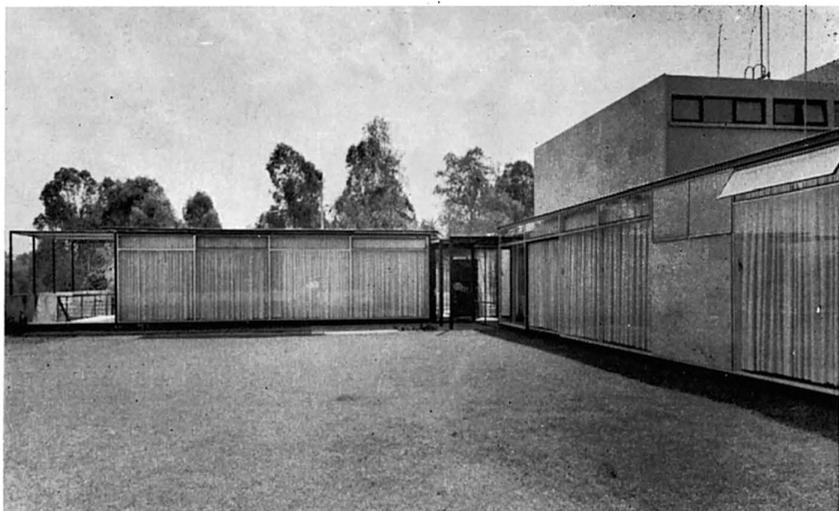
race. All service rooms are away from the view arranged in line along the west. The view can be seen from the kitchen through an open servery through the dining space. Narrow slit windows light the service rooms above door height with a double slit in the kitchen giving additional natural light directly above the sink and stove and allowing wall space for a suspended cabinet above this work area. To obviate the need to carry any masonry above these long openings, the wall surface above these is of timber frame with an exterior of white painted vertical boarding. This material is also used below the main continuous view windows.

The sloping roof is covered with corrugated asbestos cement sheets using a flush jointed barge mould and inset copper gutter. The down pipes are concealed within walls.





HOUSE BY JORGE CREEL, ARCHITECT



This contemporary house in Mexico, overlooking a small cliff with an extremely attractive view was designed for a family of five, on a large flat lot. The main floor, which is on street level, is L shaped in order to achieve a better view and an ample garden. The entry is over a pool which overflows a rock group.

The structure was designed on a system of steel and concrete, and has been clearly divided in two different wings joined by a light steel and aluminum roof at the lobby and entry hall. Taking advantage of the natural slope, a children's playroom and private garden have been provided. Service

*(Continued on page 32)*



- 1. ENTRY
- 2. HALL
- 3. POWDER ROOM
- 4. HALL
- 5. TERRACE
- 6. POOL
- 7. DINING ROOM
- 8. KITCHEN
- 9. BREAKFAST ROOM
- 10. STORAGE ROOM
- 11. GARAGE
- 12. SERVICE YARD
- 13. LIVING ROOM
- 14. BEDROOMS
- 15. BATHROOM
- 16. MASTER BEDROOM
- 17. BATHROOM
- 18. INTERIOR GARDEN
- 19. LAUNDRY
- 20. DRYING ROOM
- 21. MAID'S ROOM
- 22. MAID'S ROOM
- 23. PLAYROOM
- 24. STORAGE
- 25. CHILDREN'S BATHROOM

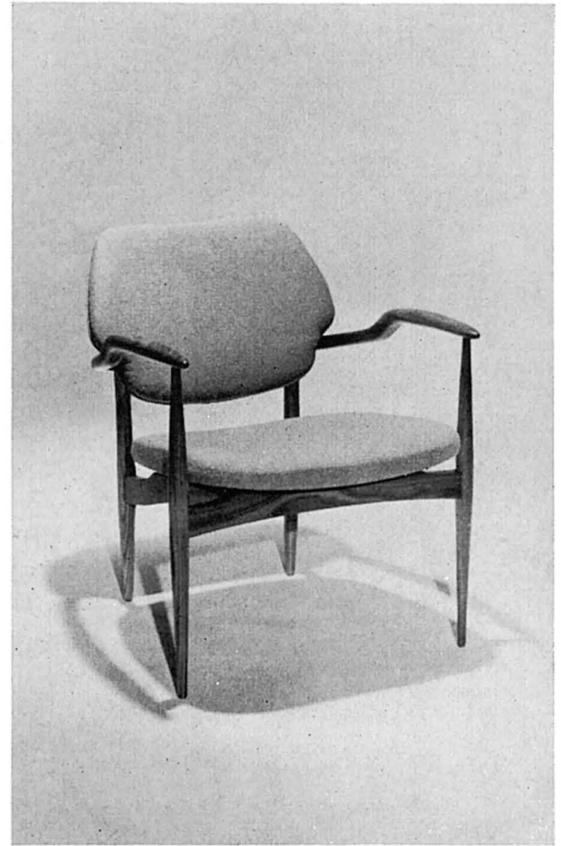


PHOTOGRAPHS BY GUILLERMO ZAMORA





A conference table of custom quality is distinguished by a 2 1/4" shaped solid wood edge; the elimination of leg stretchers and a substantial overhang makes for seating comfort at all points around the table; by Julian Vonder Lacken and Oliver Lundquist for John Stuart Inc.



Walnut side chair designed by John J. Keal for Brown-Saltman; tapered legs and arms, upholstered seat and back



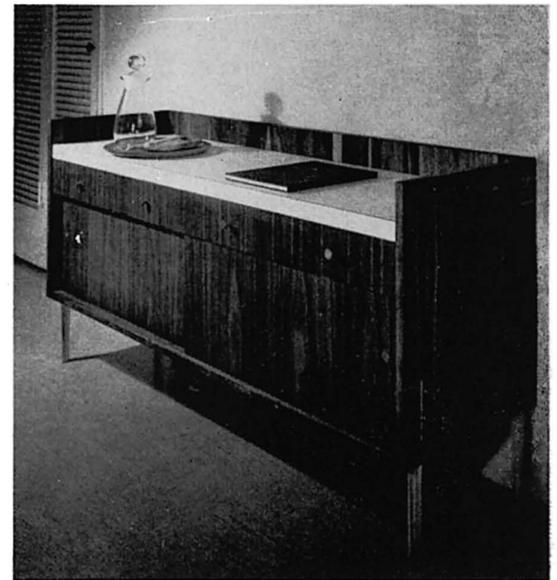
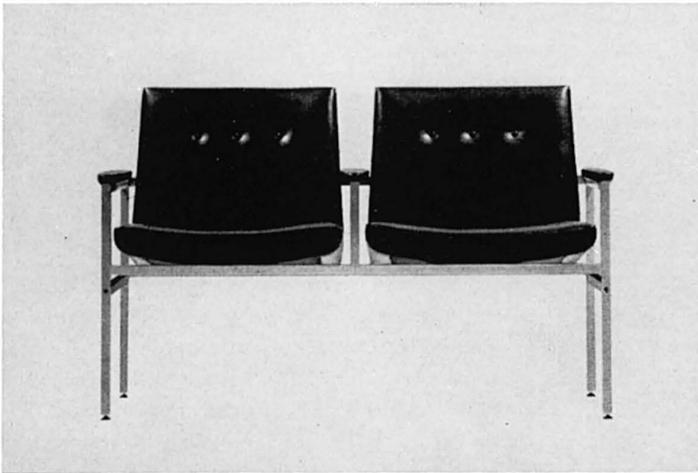
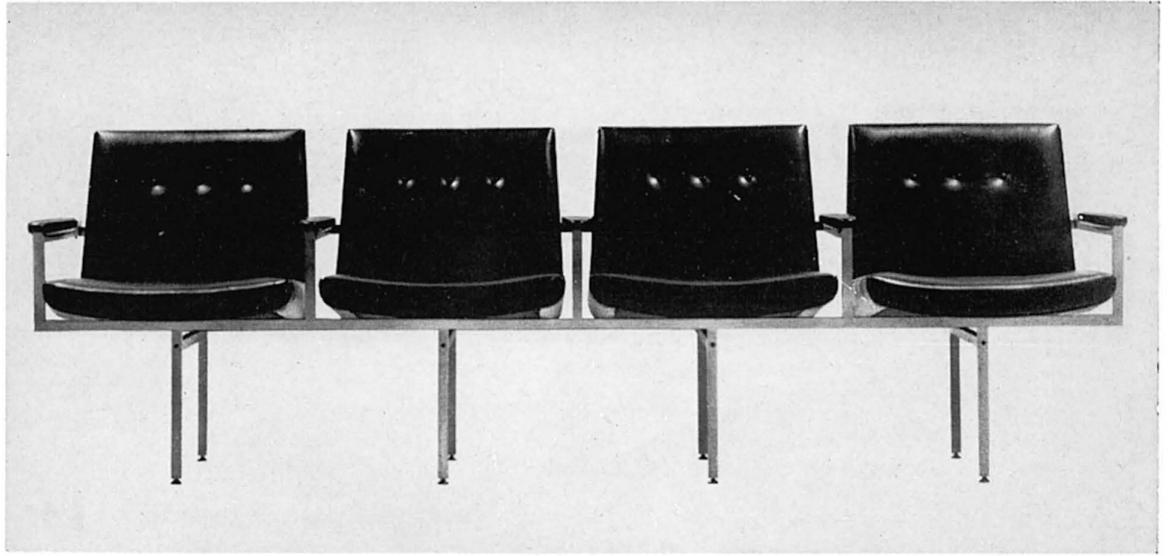
Sofa by Florence Knoll for Knoll Associates, Inc.; cold-rolled steel legs, brushed chrome finish; tubular steel apron; the back and seat are upholstered in rectangular welted pattern

## FURNITURE



Walnut desk with brass shoes, and rosewood pulls; 30" cane knee-hole panel; drawers lock collectively; used in conjunction with typing pedestal. Left: Office swivel desk chair, rubber filled, with back support. Designed by Edward Wormley for Dunbar

Designed by George Kasparian, for Kasparians, the "Modalum" structural system permits flexibility in mounting combinations of pieces and offers an interesting expandability of multiple seating. This new group for commercial interior design is based on an aluminum modular under-structure. In the four-seater unit shown a walnut pull-out drawer table can replace any chair; a corner table can replace chair at either end to form a corner grouping; single rows of any desired number of seats are available on special order



Buffet with white plastic top; all exposed wood walnut; 16" deep, 52" long, 28" high; aluminum legs; designed by Simon D. Steiner and manufactured by SM Furniture Company

Wall arrangement of new components illustrate the extent of storage space which can be utilized in this new comprehensive storage system; the drop-leaf desk shown has a swing-arm lamp which fits into a continuous track of floor-to-ceiling poles which support the components. Designed on a 32" module, all components are designed to fit harmoniously into the arrangement. The poles are made of extruded aluminum. Components include dictating machine platform, shelves, flipper doors, switch panels for electrical systems, sliding doors, legal size file drawers, and other special-purpose units. Designed by George Nelson for Herman Miller Furniture Company



With molded plastic frames, covered with foam rubber, the newest Dux chairs are strong, lightweight, and comfortable. Both are available in natural leather or in imported mohair fabric. The rectangular coffee table has a solid teak top and chrome base. Designed for Dux Incorporated by Arne Jacobsen

**HOUSE—JORGE CREEL**

*(Continued from page 28)*

quarters, laundry and service yard are located in the upper story, thus giving full privacy to the rest of the house below. An orderly modulation was achieved in both plan and volume. The dominant materials are steel, golden and natural color aluminum, glass and gray flagstone, with a touch of color being given by the entry door.

**CASE STUDY HOUSE—KILLINGSWORTH, BRADY AND SMITH**

*(Continued from page 23)*

household. An unusual feature of the plans is the separation between the master's and children's bedrooms. This is more positive in one plan than the others due to the availability of the maid. In all cases this provides a dignity and sanctuary to the master portion of the house from normal confusion of a family household. The advantages of this arrangement become most apparent during adult entertaining or when the children are bedded down and the house becomes the parents' domain, due to the relation of the master suite to the livable portion of the house.

Another detail common to all three plans is the use of garages in lieu of carports. This is an outgrowth of a regional necessity due to the extensive traveling of home owners in this area, thus requiring the automobiles and storage areas to be secure.

**PLAN A**

This house is the most elaborate of the three and consists of a modified "U" plan. Approach is down a flight of wide tread low-riser stairs to precast stepping stones set within the extensive reflecting pool. Entrance is through a ten foot high door to an entry hall featuring a precast floor, a handsome piece of sculpture and a view to two tiny courts floored with an extension of the reflecting pool and featuring delicate planting. The living room makes complete use of the view and the opportunity for outdoor living. The master suite is large and features both the panoramic view and extensive bathing-dressing accommodations. One wall of the bath is of glass and a glass door provides access to a sunbathing garden. A large sunken tub is set within a tiled shelf area raised two 4" risers above the carpeted floor. Wash bowls are a part of cabinets built as fine furniture set in front of a full wall mirror. The kitchen-family room portion is set apart from the rest of the house and functions as a combined unit. The children's rooms are in the separate wing with the maid's and have direct access to the play yard and a dual bath combination.

**PLAN B**

This is a modified "H" plan with two courtyards, one quite intimate at the central core. Materials will be precast flooring at the entry and loggia with exterior walls of Douglas Fir boarding. Entrance is over a shallow reflecting pool and through a ten foot high door to the entry. From this point it is possible to have intimate vision of the loggia and the two courtyards. The living room and master bedroom take advantage of the coastline view as well as that of the larger courtyard. The family-dining room provides access to the smaller courtyard for family dining and living area for the normal T-V dining, etc. of today's family. Storage units in this area will be surfaced with thin-lined sculpturewood paneling. The kitchen will have a commanding view of the smaller courtyard and a distant glimpse of the seascape through the glass loggia. The children's

rooms all have direct access to the play yard and a sneak entrance through the service for late snacks.

**PLAN C**

Entrance to the house is over a reflecting pool enclosed on either side by high translucent glass screen walls through a ten foot high door. A fine piece of sculpture set in a small garden provides a focal point for the entry. The living room and master bedroom feature their panoramic view and each has its own outdoor living area. The family-dining room provides the normal family functions as well as access to a dining court and a view across the reflecting pool to the motor court. The children's rooms have direct access to the play yard, and one bedroom is so located that it may be converted to a study as the family needs change.

The three sites will be elaborately landscaped in plantings associated with the La Jolla area. Extensive use of bougainvillea, big-*nonia violacea*, geraniums and large olive trees will be used to soften, mellow and warm the character of the structures.

**ON ART AND ARCHITECTURE—A YALE REPORT**

*(Continued from page 19)*

all of us, whether we like it or not, participate in architecture. There are no real rules. The people in a sense finally determine what will be done.

*Kerr:* Well, this may be good or bad. Practicing the kind of architecture Mr. Blake and Mr. Carlhian and you, Mr. Rudolph, have outlined, in a democracy, in a free enterprise economy like ours, presents problems because you're responsible to all kinds of interests all the time. When we talk about the kind of architecture I've heard you, Mr. Rudolph, talk about and that is the coherent architecture, architecture that fits in so well with what has gone before and what is there now, you are bound to run into all kinds of committees and zoning codes and laws. How do you go about it? What is the solution?

*Blake:* I don't know whether I can suggest a solution, but I think the problem is a very real one and at the moment the problem is determined by a number of factors. The first one is that our problems are getting larger. The solutions, therefore, need to be larger in scale, yet both political power and economic power are or have been somewhat decimated. Political power is much less centralized, as a result of popular democracy, and therefore it becomes much more difficult to plan on a grand scale. Economic power has been decimated by the income tax. Consequently, we end up with problems which need to be solved on a very large scale, yet we lack the political or economic means to solve these problems. I think that what is going to happen, is beginning to happen in a number of areas, is that we must accept in architecture a certain amount of limitation of our freedoms. After all, I think a definition of the sort of freedom that we have in this country is that we're all free to do whatever we want, so long as it doesn't interfere with the freedom of others. This principle ap-

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plied to architecture would, I think, tend to produce a number of sets of laws and political techniques of rebuilding cities, of renewing cities, of renewing certain areas of cities, which would indeed limit the freedom of some members of society for the benefit of society as a whole. It's a very touchy problem, and it's not one that architects themselves can get very deeply involved in, I suppose, that it is one that we've got to face and it is part of the thing that makes architecture everyone's business. It is not merely the fact that we all live in architecture, marry in architecture, and die in architecture. It is also the fact that through popular democracy and through economic democracy we all control architecture and we must find methods, techniques for controlling it more efficiently.

*Rudolph:* I assume that you mean by this "limitation of one's individual freedom" such things as the fact that the motor car has absolutely strangled access to certain areas of the city, at least within any decent time interval, and there probably should be set aside certain areas in certain cities to which the motor vehicle is not allowed access. We tend to think that just because we can have an automobile we should be able to drive any and everywhere, but because of the size of the automobile and our congestion this probably is not true.

*Blake:* That certainly is one aspect of it, although I think there are others. We all know about zoning laws which are in force in a good many cities, in a majority of cities, in this country. I was thinking more perhaps of the sort of thing that is going on now under urban redevelopment where large areas of cities are being renewed under a set of laws which do infringe or limit the liberties of some of the people for the benefit of the great majority.

*Carlhian:* It's the people who will have to decide and I think one of the great tasks which the architects face today is to educate the people and make them realize their power in all these questions. Going back to the automobile, the fact that the people of America buy small cars is already having an effect on the automobile industry; laws didn't have to be legislated for regulations on length of taxis or on length of automobiles. The price you have to pay in a democracy is that everything takes time. We've gone in for enormous automobiles before coming back to smaller ones, but that's a worthwhile price to pay. Other countries have very elaborate legislation on heights, corners, levers, bay widths and so on which impose very severe restrictions on the architect. I don't think it would be right to start imposing such restrictions from above on the people of this country. I think it should be a general feeling and demand from the people. In other words, if they begin to buy the kind of architecture which fits with what is around and makes sense, I think that is the way it will be done.

*Blake:* Well, I agree with you and I think that one of the responsibilities of the architect as a professional, to come back to this, is precisely to make people aware of this power that they possess and to exercise a certain amount of leadership in whatever level and to explain that these methods are available and they can be used, that it simply depends upon popular decisions on every level to put these methods into operation.

*Kerr:* Isn't there also a very real need to educate the people not only in terms of making them realize their own importance in these decisions and their part in them so to speak, but also in educating their taste? Don't we come here into the whole question of architecture as an art, and how do you educate the people to that?

*Rudolph:* I think you have come now to the crux of the problem. We in America have become so used to ugliness in terms of our whole environment that too often we fail to realize that things can be any better. Having once experienced Europe

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and coming back to this country you are absolutely overwhelmed by the ugliness with which man-made America is apparently content. It's really a disturbing thing. Now, that which is beautiful is a very difficult thing to talk about, but ultimately this is what an architect is concerned with. One might add that the urban renewal program is potentially the most vital element that has come into being in the last few years. We know perfectly well, perhaps, how to make individual buildings, but how to make groups of buildings coherent and relate that to the traffic patterns and pedestrian patterns and then in turn to relate it to the whole problem of lighting and manipulation of space, and so forth, is a tremendous challenge. We have to get over this cult of ugliness which all of us subscribe to.

*Kerr:* We have to teach people how to see, in other words, don't we?

*Carlhian:* Not only how to see, but how to look, first. Before seeing you must learn how to look. There is something extraordinarily beautiful in the ugliness of America, in its expressions of power and vitality, but I'd like to endorse your statement, Mr. Rudolph, when it comes to the treatment of a landscape and a roadside from city to city. Think of what it is to drive from Washington to Boston on the regular roads—I'm not speaking of the parkways, which, incidentally, are beginning to have the concern for the overall picture at the scale of modern times rather than additive filling station after filling station and sign after sign.

*Rudolph:* For instance, I'm fascinated by the fact that most people living in New Haven are very much interested in the view of East Rock, but going north on Whitney Avenue you can't see East Rock because there's a tremendous sign there. I don't understand this at all. If a community is really proud of a certain geographical feature, why should there be signs there to disturb it?

*Carlhian:* Does the sign say "East Rock"?

*Rudolph:* No

*Blake:* Is the sign well designed?

*Rudolph:* No

*Blake:* Then there's no excuse.

*Kerr:* I have a feeling that certainly progress has been made and some of the concepts you gentlemen have been talking about this evening are slowly being accepted by the public, or am I wrong? I see Mr. Blake you'd like to comment on that.

*Blake:* I think they're being accepted. I think many of them are being accepted subconsciously perhaps. I think that the things that make architecture an art—the manipulation of spaces, manipulation of light, the way buildings change in different kinds of weather and so forth—all these things have influenced people for hundreds of years and continue to influence them. Perhaps people are not too much aware of this. They are aware, in a sense, because you find again and again, that corporations that build especially handsome office buildings have no trouble at all hiring office help, even in cities and areas where office help is at a premium. Obviously people are conscious of architecture as an art, although they really perhaps don't see it. I think that so far as the surface manifestations of modern architecture are concerned these are being accepted more generally every day. They are not necessarily the most important aspects of modern architecture as I think we've all tried to point out in the past few minutes.

*Rudolph:* Certainly if we have been negative it has not been our intent. Quite often we have not shown the way. We are very much at fault ourselves. Our problems are different and therefore traditional solutions are usually not adequate. The urban renewal especially in New Haven, as a matter of fact, has potentially a tremendous amount of good and one can say quite frankly that anything that is really good does not have to be explained. The general public always understands this; it is only the half measures that have to be defended.

*Carlhian:* But we are, Mr. Rudolph, at the beginning of a new era—blocks of buildings rather than one building; long stretches of road rather than a city block long; groups of architects agreeing on a common goal rather than an individual displaying his acrobatics on our city streets. I really think that is what we are waking up to in our profession which shows that it has the same vitality which goes with the fact that we are now interested in the atmosphere rather than just the earth.

*Rudolph:* Precisely, one could not have chosen a better time to live. We have yet to see the golden age.

#### NOTES IN PASSING

(Continued from page 13)

No doubt the day will come when countries will no longer spend money on arms. But we cannot afford to wait until governments learn wisdom and peoples develop confidence in each other. Something can be done—and done now.

I think we might very well consider a line of action which combines great symbolic significance with real practical value. This idea, which has been put forward by others before me, is that all the governments should make a 1% cut in their military budgets and use this money for the development of education, science and culture and for improving general standards of living.

Science is useful, and it has been clearly shown that pure science is as useful as what is called applied science. It is necessary for the laboratories to work in close touch with industry, but it is equally necessary for scientists to have good working conditions, and one more essential thing—enough time for their work.

One of the greatest difficulties we have to face in these days when everything is moving so fast is that we no longer have time. A scientist must have leisure. Discoveries do not come to order. They come from the work of suitable research teams provided with proper

equipment. For I speak from experience when I say that what tempts academic staff most in the offers made to them by industry are not high salaries but the working facilities they are given. If we want to keep scientists in our laboratories, if we want men for basic research, we must equip those laboratories. For scientists, that is more important than material gain.

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✓ (333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are described in a brochure available to Architects, Engineers and General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development in plywood roof, wall and floor diaphragms and many other plywood building components. Write to Berkeley Plywood Company, 1401 Middle Harbor Rd., Oakland 20, Calif., or 4085 Sheila St., Los Angeles 23, Calif.

(223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of waterproofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

✓ (341a) T Steel Roof Decking has met with enthusiastic approval due to its contemporary architectural effects, as well as economical and structural advantages. This deck spans up to 32 feet, forms a diaphragm to transmit seismic and wind loads while acting as an economical means for electrical and acoustical treatment of ceilings. For further information: T Steel Corporation, P. O. Box 487, Kirkland, Washington.

#### SOUND CONDITIONING

✓ (310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18). Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from \$300.00 to \$1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA, 1515 South Manchester Avenue, Anaheim, California.

#### SPECIALTIES

(152) Door Chimes: Color folder Nu'lone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—Nutone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 3716 Fletcher Drive, Los Angeles 65, Calif.

✓ (328a) Home Radio Intercom: Guardian MK-II provides entertainment, protection, convenience. Exclusive squelch feature automatically shuts off radio when baby's cry or unusual noise interrupts, transmits cry or noise, then radio resumes playing. Set also features fire warning system. When temperatures reach burning point, a loud electronic signal is sent through every station, including front door speaker so neighbors are alerted if you are away. Available in all colors; up to nine stations installed. Merit Specified for Case Study Houses No. 18 and No. 20. For brochure write to G & M Equipment Company, Inc., 7315 Varna Ave., North Hollywood, Calif. Phone: STanley 7-1624.

(122a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in

industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files. — Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(337a) Contemporary Serving Accessories: A running catalog on a comprehensive collection of dinnerware and serving components which can be combined in unlimited ways. Excellent for designers in working with clients. A continuing creative program within a nucleus of basic vessels in porcelain, ironstone, rockingham, earthenware, etc. Design directed by La Gardo Tackett, imported by Schmid International, Distributed by Richards Morgenthau, 225 Fifth Avenue, New York, New York.

#### STRUCTURAL MATERIALS

✓ (326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

(344a) General Concrete Products, Inc. has a new compact file folder illustrating fifteen screen or venter block of concrete; gives the advantages of residential and commercial, exterior and interior uses; tells measures and design fashions of special interest to architects, contractors and interior decorators. For this informative work-sheet folder write to: General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, California (STate 5-1126).

✓ (340a) Davidson Brick Company manufacturers of Modular Steelted Common Brick and other structural clay products, are now exclusively manufacturing the Bel Air Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patios, pool decks, window ledges, garden walks, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available from Davidson Brick Company, 4701 East Floral Drive, Los Angeles 22, California.

✓ (309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

(207a) Unusual Masonry Products: Complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other prod-

ucts and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(318a) Concrete Structural Wall Units: Design information and construction data available concerning Carduco, the most unusual building material made. Carduco is structural, approved by building codes; practically impervious to water without surface treatment. It is manufactured in patterned design components as well as textured and plain. Integral color is supplied to specifications. Where required Carduco can be furnished with a five-hour fire rating and built-in insulation with a K factor of 2; U factor of 0.31. Write Carduco, P. O. Box H. Stanton (Orange County), California.

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(320a) Surface Treatments: Laverne Originals offer imaginative and practical wall and ceiling treatments—wallpaper handprints, fabric-supported wall coverings and a new group of 3-dimensional deep-textured vinyl plastics now being introduced. This is the only source in the world for The Marbalia Mural—stock sizes 21 x 9 feet on one bolt or to your measurements. All Laverne products available in custom colors. An individual design service is offered for special products. Write for complete brochure and samples. Laverne, 160 East 57th Street, New York 22, New York. Phone PLaza 9-5545.

(324a) Surface Treatments: "Byzantile—by Mosaic." This new illustrated booklet describes the brilliant new ceramic mosaic patterns for floors and walls, indoors and out. Byzantile offers great latitude in color, scale and decorative effect. For full details ask for form #219. For information about the use of Mosaic Ceramic Tile in institutional and commercial buildings write for—"Mosaic Ceramic Tile; basic floor and wall material in buildings of today"—form #208. "The Mosaic Tile Book of Beautiful Homes" (form #195-WCR) is a 16-page booklet especially designed for homemakers. Write to: The Mosaic Tile Company, 829 North Highland, Hollywood 38, California.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles 36, California.

(343a) Uni-Dek—complete ceramic tile counter-top in a package: This complete ceramic tile installation offers exclusive appearance. Fewer pieces to set, greater economy because you can set the same area for less cost. Handsome, neat appearance. Only counter-top with exclusive Ceratile patterns on back-splash. Fewer grout joints make for easier cleaning. Uni-Dek has one-piece stretchers and angles, all in standard 6" x 6" size. Back-splash available in plain colors or patterns. For colorful new brochure on Ceratile and Uni-Dek, write to Pacific Tile and Porcelain Company, 7716 Olive Street, Paramount, California.

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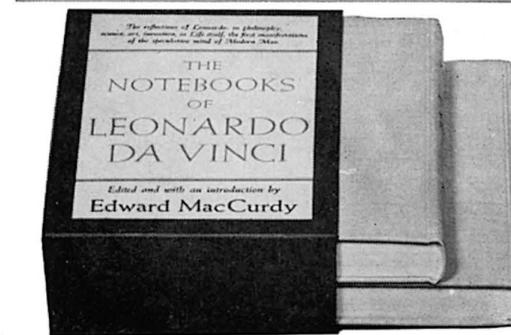
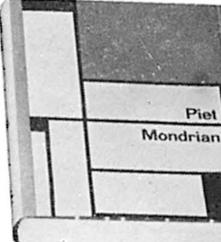
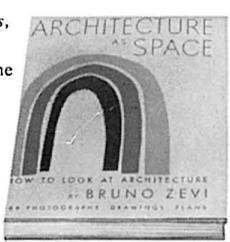
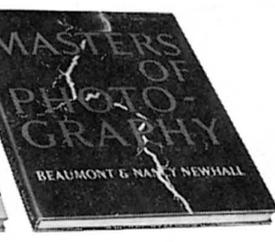
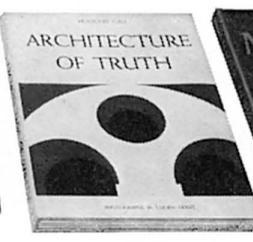
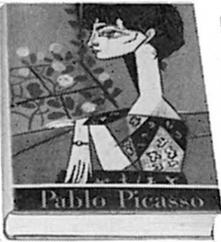
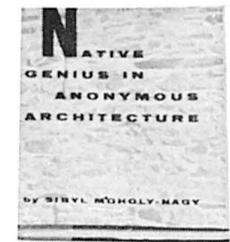
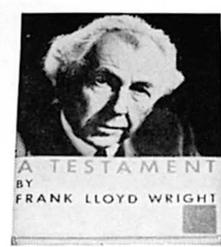
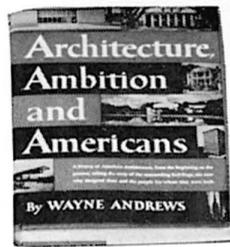
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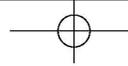
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