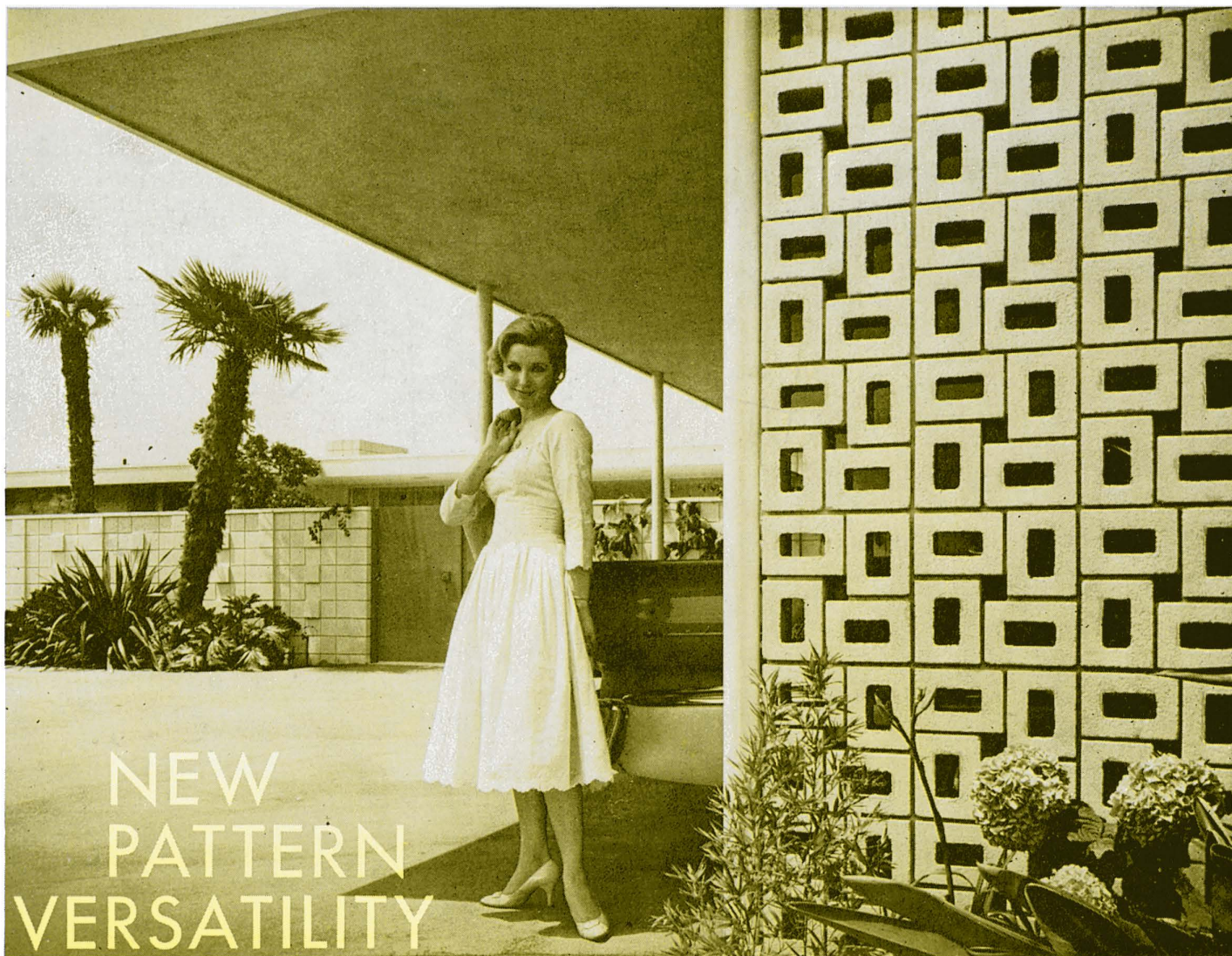


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VOL. 76, No. 10

MUSIC

PETER YATES

KPFK: A LISTENERS' SUBSCRIPTION STATION

When after fifteen years of presenting the Evenings on the Roof chamber concerts in public halls I withdrew from the continuing organization and took the name with me, for reasons that I discussed several months ago in an article celebrating the twentieth anniversary of these concerts, I had also in mind that at some future time the chance might be given me to use the name again, to revive under it some new series of useful public demonstrations which would not compete with the original series that continues under the name Monday Evening Concerts.

I would not have believed, at the time of my withdrawal, that this new activity would arise in connection with a regular sequence of radio broadcasts. The entire consistency of the broadcasting medium would have seemed at that time impervious to so extravagant a proceeding as I would need to satisfy my tastes.

Yet this impossible has happened. Before the opening of FM radio station KPFK in Los Angeles I was invited to produce a weekly series of programs, to be broadcast on Wednesday evenings between 9:30 and 10:30, the choice of materials being left without reservation to my energy and judgment.

To satisfy my tastes, therefore, presuming as I have always done that these tastes are in no way foreign to those of a considerable segment of the intelligent public, I designed a monthly pattern of four programs, with a fifth program (a SPECTACULAR) to be prepared for the four months in every year when there is a fifth Wednesday.

The programs are these. On the first Wednesday evening of each month I shall present a *Chauvinism* program, for the glorification of American composers, featuring an American composer and music

of his choice, about which he will be given opportunity to talk.* For the first of these programs the composer Ingolf Dahl chose the music and led the talk.

On the second Wednesday of each month I shall read one of my articles, with inserted examples, sometimes bringing together two articles, for example the two articles about Arnold Schoenberg's opera *Moses and Aron*. On the third Wednesday there will be a program of Keyboard Music, with Wesley Kuhnle at harpsichord, clavi-chord, and possibly organ, and Frances Mullen and Peter Hewitt at piano. For this set of Wednesday evenings Wesley Kuhnle is preparing a Survey of Early Keyboard Music.

On the fourth Wednesday evening the group Poetry Los Angeles, which I shared in founding nearly three years ago, will be represented by the poets James Boyer May, Don Gordon, and Thomas McGrath, and myself, in readings and discussions of verse mainly contemporary, some of it by Los Angeles poets.

When there is a fifth Wednesday evening the program will be an Evenings on the Roof Spectacular, as far out of the ordinary experience as I can take it. For the first of these spectacles the composer Ernst Krenek joined with me in offering a program of compositions on electronic tape by Ligeti, Stockhausen, Pousseur, and Krenek himself. I am told that the Chief Engineer of Radio Japan, who was visiting Los Angeles, came by the next day to congratulate the station and inform them that he also has composed electronically on tape. Many persons have told me that they do not object to electronic composition on tape, provided it is not called music. The weak reservation exposes the lost cause.

Now my readers will have to admit that any radio station willing to broadcast such diverse and unlikely materials in hour-long sessions during valuable time in the middle of an evening must be an unusual radio station.

KPFK, an FM or Frequency Modulation radio station, is the new Los Angeles offshoot of KPFA, a station of radical ambitions founded in Berkeley, California, ten years ago on the wild notion that broadcasts of non-popular material, aimed at the highest level of the public intelligence, might be supported without commercial advertising by public interest expressed through the sending of annual subscriptions.

As any reasonable person could have told them, the founders of KPFA did not find an immediate public response to their naive adventure. Support was more often vociferous than remunerative. At the first point of collapse the Ford Foundation came to their rescue with a grant of money: a portion of the grant was invested in improving the broadcasting facilities. The station inched along for several years, receiving only just enough money by popular subscription and gift to continue it in operation.

Eventually the Pacifica Foundation, a non-profit corporation, under cover of which the station has been able to preserve its good intentions from commercial exploitation and receive gifts, took a fresh grip on the foundering adventure, won the support of a still-enlarging body of subscribers and began looking around for new air to infiltrate. At once the cultural high of San Francisco yearned towards the low-pressure area of Los Angeles. (This at least is the San Francisco idea. From below we see in San Francisco the cultural charm of a preserved provincial capital, lying amid environs of characterless tract housing like a whale in jelly.)

After many months of preliminary sparring, forming and dissolving of committees, visitation of notables, search for locations and equipment, and an unceasing pursuit of money, which must be interested money but without attached strings of hidden influence, the combined Los Angeles offices and studio were located at 5636 Melrose Avenue, a broadcasting hut, transmitter, and 175-foot tower were erected on Mt. Wilson, and broadcasting commenced, a little less than a month late, on July 26, 1959. The signal of the 75,000-watt transmitter can be heard over the entire Southern California coastal area from above Santa Barbara to below San Diego. Where the signal can be heard it is presumed the programs can be heard also, though in the nature of FM, which like television proceeds in a straight line from the source to the horizon, it may not be heard in all places equally well. If you are behind a mountain or a tall building, or in a valley or pocket of ground, you may have to find a way, as with TV, to clear up the reception while the disturbed impulses swirl around. That is of course your business, not the station's.

(Continued on page 7)

*The title is for the benefit of those earnest souls who condemn, using the horrid word, any embattled declaration that glorifies American music.

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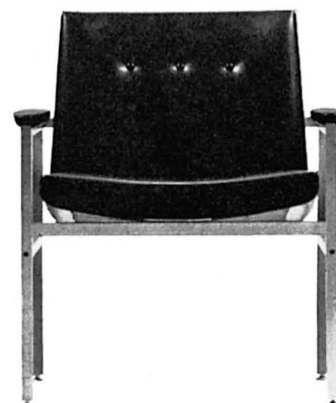
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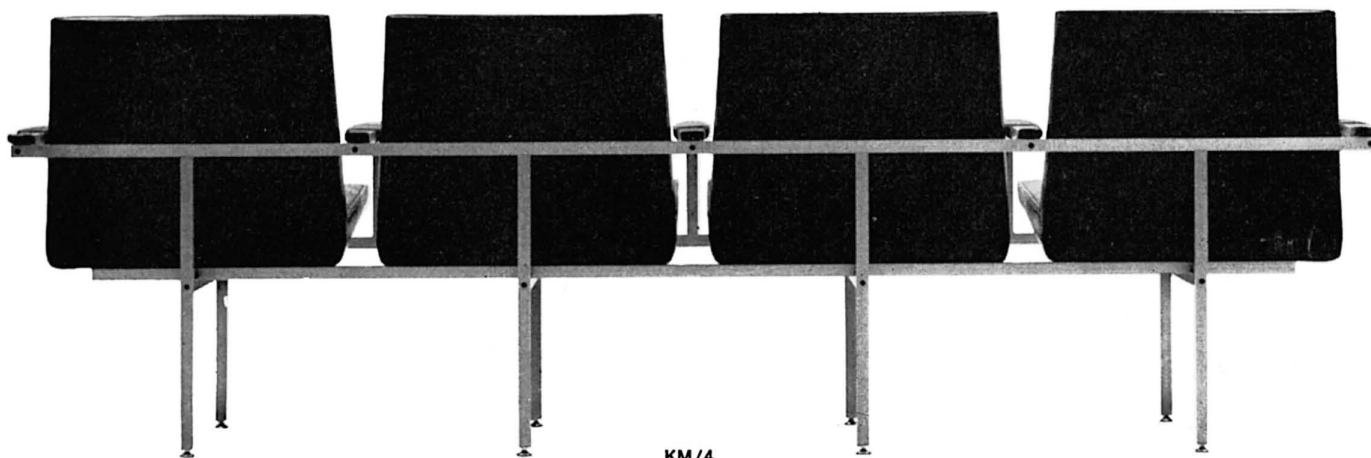
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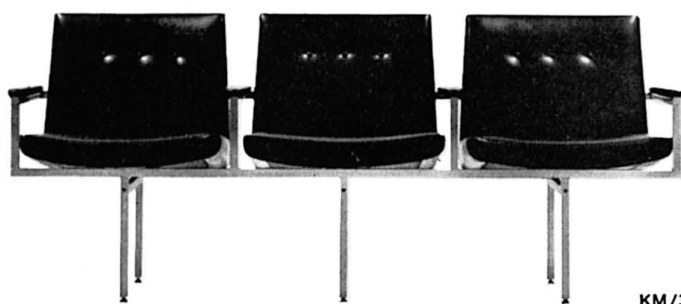
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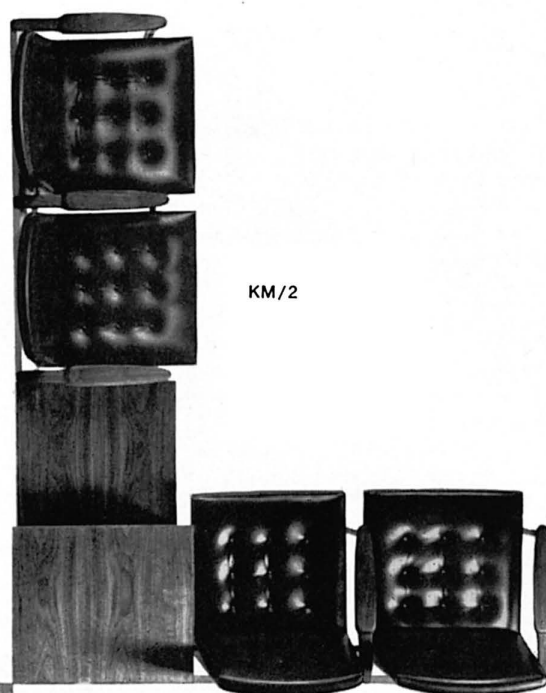
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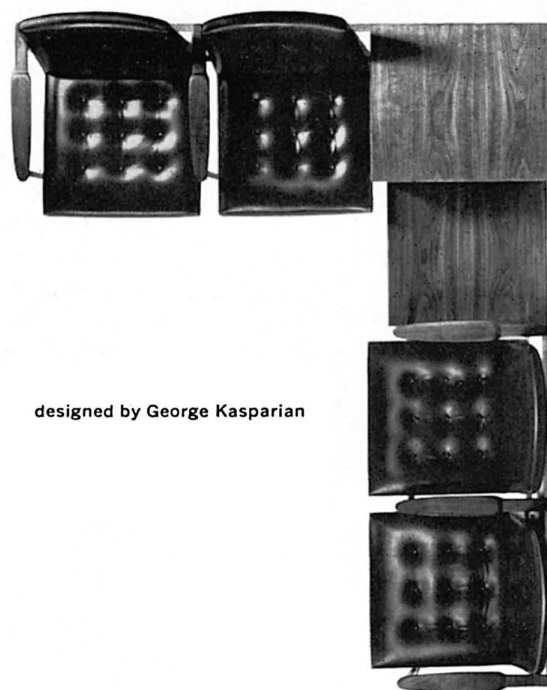
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MUSIC

(Continued from page 4)

It would seem to the disinterested observer fair enough that FM and TV should compete with nature on the same terms in endeavoring to reach the listener or viewer, since nationwide TV stands for commercial exploitation of the mob on the lowest terms, with infrequent concessions to intelligence, whereas FM, though not unexploited, has directed its presently more limited beams on the whole to that level of the public mind which prefers from time to time to shut the TV off. The result of this competition can be measured by the annual increase in the manufacturing of FM receivers since 1951, the year when it seemed that Frequency Modulation, as a broadcasting medium, was on the way out.

Now I have my reservations about the unceasing direction of highest-level programs to the receptive intelligence. I have always objected to the day and night propagation of masterpieces, as if the better products of humanity's creative minds should be always bumping around under the ionosphere waiting for somebody or other to tune them in. Just as the Music Page of The New York Times seems to me not so much praiseworthy as evidence, like a rash, of a disturbed esthetic digestion, so the daily schedules of such a prestigious medium as the Third Program of the BBC give me spiritual shudders. Too much of anything is still too much. Though my capacity for trained listening is perhaps greater than that of the ordinary person who devotes less sustained attention to the job, I do not want to feel that my living time is being preempted by a visitation of masterpieces, which I must either take in or shut out. Several years ago I discussed this problem in connection with the programs of an ambitious radio station in Chicago which maintained an unpausing schedule of the world's best music, drama, and talk on the air from earliest morn to latest night.

For this reason I am happy to report that KPFA and KPFK do not broadcast programs that are always consistently at the highest level. Though they borrow materials from the BBC Third Program and from other stations, when the occasion offers, and they reserve each day a decent period for the playing of recorded music, they go as often far afield to include materials that are not of universal interest.

Meetings of learned organizations are visited in search of specialized talk, which is broadcast for the benefit of those whose interest lies that way. I may listen if I please, but if I am not tempted I can turn the damn thing off. Variety of subject is given preference over intellectual grandeur. By such means the stations appeal to a wider range of public interest while allowing the remainder of the listeners some rest. I know that merely to say such a thing will disturb the complacent aplomb of persons who believe they should be able to soothe themselves at any time, morning to evening, in the mellow atmosphere of certified classics. For several years the one sustained daily program of substantial chamber music has been broadcast by KPFA at what they call "the housewives' hour," 7:00 to 9:00 in the morning. Then, standing warmly over the sink, freed of husband and children, the lady of the house can find refuge not only from the realities of daily living but from their soap opera imitations. In a similar manner KPFK opens the daily broadcast with a substantial recorded musical program at noon. To be honest about it, being myself the man of the house who goes daily to work, I am agitating for a Relaxed Man's After Supper Chamber Music Program.

To give some idea of the variety of non-masterpieces, apart from news and comment (including a broad, continuing survey of British, French, Italian, German, Russian, Chinese editorial opinion—I don't know why we value the editorials of other nations: we never bother to read our own) broadcast by KPFK, here are a few programs: *Basic Religious Questions of Our Time*, three lectures in barely comprehensible Germanic English by theologian Paul Tillich; Kenneth Rexroth, the poet, wambling through his autobiography; Senator Kennedy being interviewed by the Los Angeles Press Club; David Riesman divulging relatively unassimilated anthropological-sociological data on present-day America; Lawrence Steinberg going over the latest Supreme Court decisions; American composers reporting a trip to Russia; Professor Parkinson being funny in English style about the writing of his book *Parkinson's Law*—I don't expect you to have heard about all these things—; a BBC series about the early English stage; a live performance of *The Man of Destiny* by Shaw; and a canned performance by a San Francisco theatre of Ibsen's *The Wild Duck*. Just before the second of my own programs, Thomas Reid, Director of the Civic Affairs Office of the Ford Motor Company,

(Continued on page 33)

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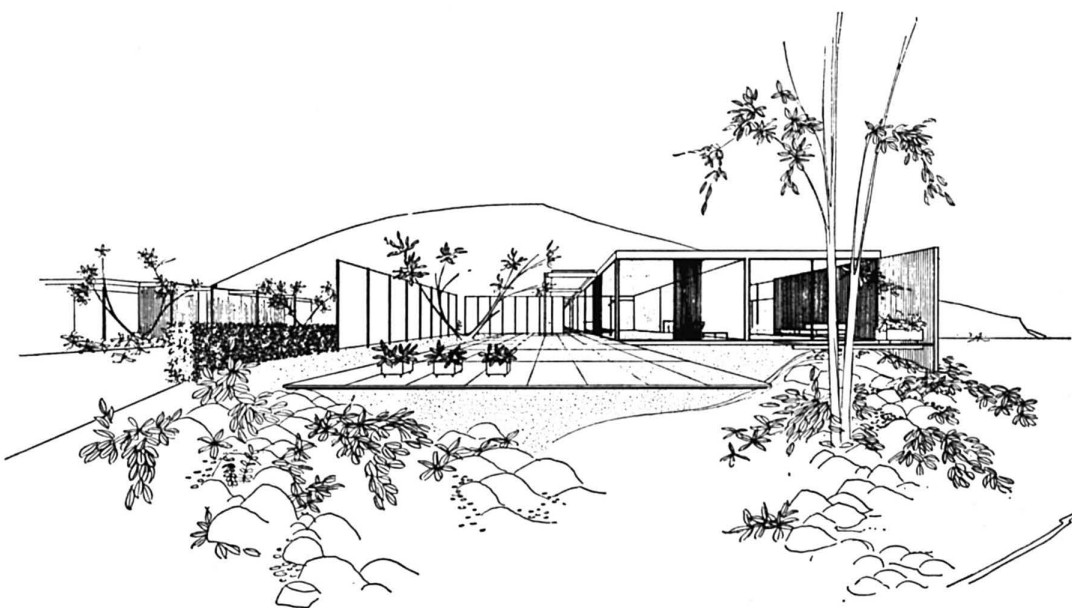
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ART

DORE ASHTON

French literary critics watching for a stir in the literary doldrums have welcomed what they call the "New Realism" of writers like Samuel Beckett, Alain Robbe-Grillet, Nathalie Sarraute and Michel Butor. Reading among these authors I have been able to see not so much the new realism as something curiously akin to what I see in the so-called informal painters. Superficially—quite literally superficially—there is "realism" in the way these authors compile records, or rather catalogues of what they perceive. The concrete noun and denoting adjective are magnified in long descriptive passages which linger, like slow motion cameras, long enough to register microscopic detail. And these details are rarely qualified by a reflecting mind but simply put forward like so many disparate objects.

To give an example, the opening pages of Michel Butor's "The Modification" are given to the catalogueing of persons, personal effects and objects which are registered by the eye of the train traveller. He, the traveller, is significantly put into the second person, and his observations are idle, diffuse, rarely suggesting reflection, and patently avoiding organized relationships. If he mentions a fellow-traveller's index finger pushing back the blue curtain of the third-class carriage, he does not neglect to add that the blue curtain has the embroidered initials of the railway company, SCNF. In cinematic fashion, he relates how the interior of a passing carriage on the next track appears from his particular window seat, looking through the corridor window, past the blue curtain with SCNF embroidered on it. He then shifts his lens back to the twined hands of newlyweds sitting opposite him. All of this is recorded much in the undirected way of the musing voyager, and is in this sense "realistic."

But the final work goes beyond realism. By piling up details and giving them a queerly even stress, Butor and the others obey a wild impulse, expressing a wild hope that they can arrive at something other than what is already known through literature. And what



Gio Pomodoro

*Growing, 1957**Black Lead Sculpture**Courtesy the Minneapolis
Institute of Arts*

they are arriving at has much in common, I think, with the terminal expression of contemporary painters. (When the writers are at their best, that is. Certainly one of the weaknesses from a reader's point of view is that these authors, trying often to express ennui use a technique that induces rather than expresses it.)

By distending their writing with excessive lists of concrete words, these authors have found a new way to suggest time extension. The droning and intoning voice of Samuel Beckett in its trance-like suspension paradoxically conveys the sense of passing time. Time for these authors is heavy and obviously weighs heavily on their narrators. It passes in such minute aggregates of moments that it seems interminable, and again paradoxically, death-resistant. The long inventories of perceived phenomena in Sarraute and Butor force upon the reader a monotonous beat that has the intrusive capacity to invade his imagination and match up his very pulse with its own dull beating away of time.

It is unsettling certainly to attempt to search for counterparts in painting. It seems to me that the additive detail—almost invariably surface detail—in these writers corresponds to the additive detail of the unitary painters, those who like Tobey work with hundreds

of small surface units in order to create a superreal merger of space and time.

It seems to me, too, that a writer like Butor is very much concerned with establishing irregular spaces that vary from vast to miniscule. And they are spaces which must be filled. Flowing lists of nouns are admirable space fillers and sometimes serve in the same way that a great sheet of pitch black serves in a Clyfford Still painting: to dramatize the lightning flash, the small focused detail. (The "epiph-



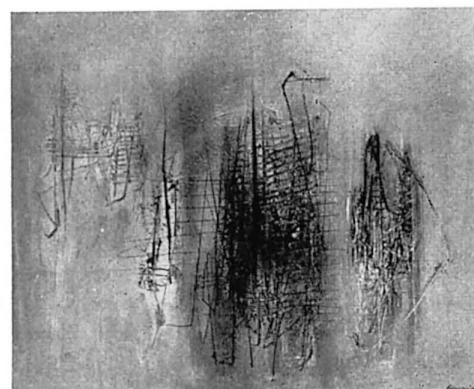
Winfred Gaul

*Untitled, 1959**Oil on Canvas**Courtesy the Minneapolis
Institute of Arts*

any" the significant "augenblick.") The space-filling function of language, on one level, was parodied by Ionesco in his play "The New Tenant." There, the stage is literally filled from moment to moment (and with an incredibly bold extension of boring inventory) with objects until the tenant himself is buried alive by the profuse volume of the furniture of his life. The sliver of human life that is this man possessed by objects is dramatically set off by the cumulation of object-details. The same is true in a play like "The Bald Soprano" in which language itself clutters up time and space, leaving only rare parts of the human soul exposed.

The writers considered "new realists," then, enumerate surface detail and in that sense perhaps are realistic. But in the way the surface spreads, the qualitative change that occurs when a great mass of surface detail is laid out in time and space makes for something—I don't know what to call it—that is supra-real. When looking through the microscope the relationships between cells are certainly different than when seen by the naked eye. Conversely, by looking through the wrong end of a telescope, relationships change again. A list of objects, if long enough, takes on a strange character, affected by rhythms and the immanent qualities of language itself.

The mimetic function of the new realism is mimetic as onomatopoeia is mimetic. That is, a word can be sometimes thrice removed from what it is symbolizing. But if it is an onomatopoeic word, like the



Emilio Scanavino

*Intuizione della Realtà,
1959**Courtesy the Minneapolis
Institute of Arts*

word *rattle*, it has an immediacy. It is once or twice closer to what it is signifying. The new writers have in some cases attained a desired immediacy of meaning, if not of emotion, by concentrating on the surface details of things. It is a meaning that because of its voluminous extremism goes beyond realism. Pure contingency constitutes the new expression of relationships. If this is next to that, and that is next to something else, and all are spread on a con-

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tinuous surface, habitual perception patterns are destroyed and the nature of apprehension changed.

The realism of Robbe-Grillet, for instance, in the descriptive passages, is akin to the realism of a painter like Tapiés whose elegant "walls" or ideas of walls look like walls, but like something other than walls, too. The painters who depend on the very matter they are manipulating to "express" are not trying to express a realistic image, but a transcending one. Their eye looks very close and very far, but never shifts into the common "objective" register. The eye sees the cement-like textures of Tapiés' paintings as if they were walls. And the traveller sees the knobs, signs, straps and curtains of the third-class carriage as they normally seem. But the extra ingredient both these artists utilize transforms the experience. It is rare to "see" in the specifically disorganized manner, the skillfully un-grouped manner both of these artists strive to attain.

In the work of both contemporary painters and writers there is a straining away from conventional schema of organization. The writers had to unlearn the unities of the conventional "realistic" novel established by writers like Flaubert, Stendhal and Tolstoy. More difficult was to unlearn the techniques of the psychological novel. In the classical novel the events are seen from a fixed distance. Everything that occurs, occurs within a pre-established frame that has, like a classical painting, a foreground, a middle-ground and a background. It is an "objective" way of seeing life action (or lack of action as in "Oblomov"). The psychological novel also has its established framework (though it is certainly more flexible) and depends heavily on the laminated definition of the psyche established by Freud. Even though the latitudes of the psychological novel are great, there are still casual relationships between people and events and objects. Even in "Finnegan's Wake" the dreaming protagonist is "explained" by virtue of what is around him, by descriptions—no matter how distorted by his dreaming mind—of his family and everyday life.

But the contemporary writer, like the painter in search of a new vision, has broken with causality and with conventional frameworks. He wishes to compose from no fixed distance. He wants the freedom to be able to shift from very near to very far without transitional adjustments, without recourse to any of the established discursive

techniques for linking fictional actions. In this he seems to be drawing nearer to the poet. I think that painters, novelists, poets and composers alike are reacting not only against the past of their media, but against an influence of science and most of all, psychoanalysis. They are excited by notions of the continuum of matter

Pierre Alechinsky

Nuit Blanche, 1958

Oil on Canvas

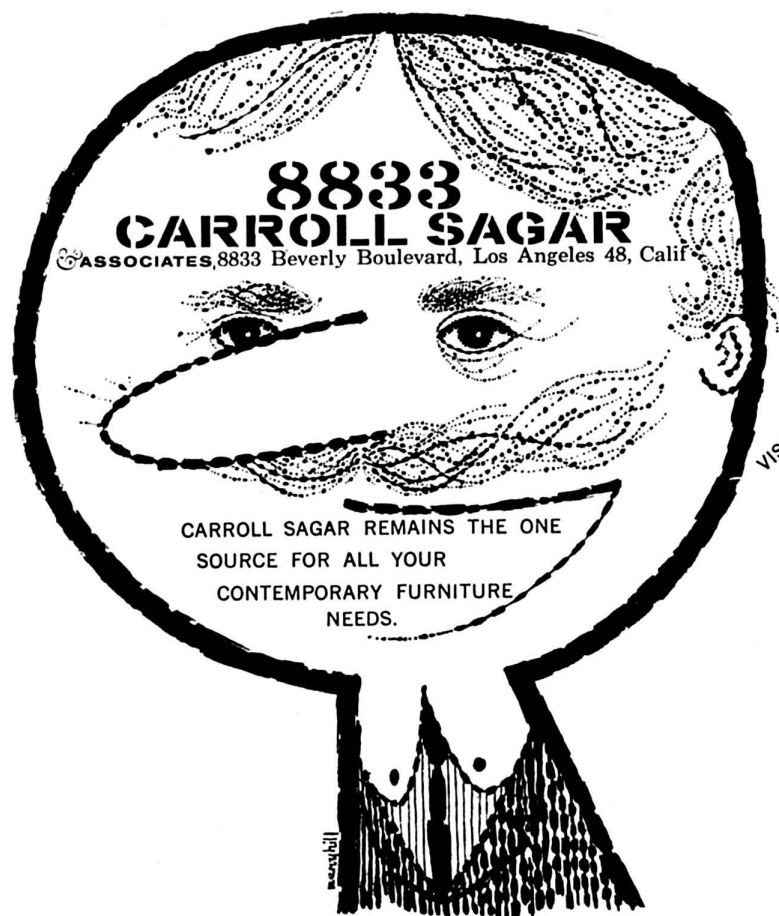
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and the many ways, recently explored in science as well, of seeing the contingency of described spaces and surfaces. They are more than ever speculative.

The speculative frame of mind allows for artistically profitable musing. What happens if—if we see the number 10,000,000,000,000, for instance. The imagining faculty cannot realize the proportions of this unwieldy cipher and it becomes something else, something mysterious and to some, magical. It is this speculative kind of imagining that now predominates in avant-garde art. Giacometti is always speculating when he proposes to examine very closely the skin of a portrait head with its exaggerated gullies, craters, lines. Pollock was speculating when he multiplied his arabesques to such a point that an independent rhythm was established which, as we see now, eventually formed an integral unit.

I know of two exhibitions of contemporary European art in which the speculative character is marked. The first is an exhibition in Vienna sponsored by the Congress for Cultural Freedom, introduced by Sir Herbert Read, and discussed by the brilliant French critic



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Julien Alvard. Technically, the show represents the young School of Paris, but as Sir Herbert points out, the school of Paris embraces many nationalities.

The catalogue of this exhibition has a startling homogeneity that I think represents more than the fact that the show was selected by someone with a predilection for "informal" painting. The amorphous, imbalanced compositions of the abstractions do, as Alvard suggests, reflect an inevitable extension of what began in the Romantic period. And if we try to understand this "ambiguous picture of spontaneous gestures" we would have to follow Alvard beyond Freudian analysis to an advanced philosophy propounded in 1951 by a microphysicist, Stefane Lupasco.

Alvard clearly considers Lupasco's revelations as the means of tunnelling through to understanding in the obscure reaches of the abstract paintings in the show. I am not familiar with Lupasco, and do not fully understand Alvard's references to him, but even so, I can sense the significance of Alvard's paraphrase. Here it is:

"In 1951 Lupasco's *The Principle of Antagonism and the Logic of Energy* appeared. . . . Here there was a confrontation of two processes in logic, one reasoning in terms of similarities, the other in terms of singularities; two contrasting energetic processes, one governing identity, the ideal mathematical causality, the other relating to differentiation; one akin to the mineral and the other to the biological world.

"This second interrelationship of phenomena, this new causality was in itself highly surprising. It provided a means of reintegrating into terrestrial development—not as an exception but as a rule—phenomena regarded as heterogeneous, confused, indeterminate, untimely or merely novel. But there was a third sequence of dialectical force, a third "matter"—mineral and biological being already accounted for—which embraced both currents, identification and differentiation, and maintained them in an incongruous equilibrium. . . ."

The logic of the indeterminate, it is suggested here, will soon be apparent even in abstract expressionist painting. But we are temporarily without the philosophical framework for logical commentary. The paintings in Alvard's catalogue suggest only a general moving away from classical conventions. In the splashed, tangled or vaguely drifting paint surfaces, we see mainly the negative imagery—we see all the things the particular painter has decided to do without.

The same is true of another current exhibition at the Minneapolis Institute of Arts. "European Art Today—35 Painters and Sculptors" was assembled by acting-director Sam Hunter in Europe, and judging from the names in the press release (I haven't seen the catalogue yet) the show is a good synopsis of the dominant informal tendency. Without exception the 35 artists reject classical tendencies to symmetry and closed form. They all, in one way or another, reflect what Alvard calls "the permanence of the notion of ambiance." That is, all the mitigating factors which play upon the imagination—ideas of time, sensory perceptions of space, concepts of extension, actual extension and so on—are brought together in images that invariably give us the indeterminate.

There are, of course, nuances in approach and preferences in individual terms (such as a preference for line) but the tone of the show is informal.

There are a number of artists who, like the writers, are concerned with surface. Sometimes it is seen in the heavily worked, piled paint that becomes a hermetic image without the aid of line or tone. (Tapiés, Schumacher, Canogar, Assetto among painters; Cimotti and Delahaye among sculptors tend in this direction.)

Then there are "painterly" painters who indicate suffusing space or ambiance. It is the space we are now familiar with that moves most often laterally into infinity. These painters do sometimes incorporate intermediate tone, and sometimes tentative lines that stray off the canvas (Damian, Lanyon and Winfred Gaul).

Some painters combine a sense for ambiance with calligraphic sign. In these artists, the impulse to make unintelligible but affecting signs is strong and they range from savage brushwork to delicate scrawling to satisfy the impulse. (Scanavino, Saura and Serpan.) Slightly differentiated from them are the "all-over" painters whose linear patterns, sometimes made up of small integral units as in the work of Alechinsky, extend indefinitely.

The salient information this show offers is that an austere, idealistic mood has descended on painters, forcing them to do without the useful conventions of painting's past, and to discover the imagery that "covers" an awareness of the indeterminate.

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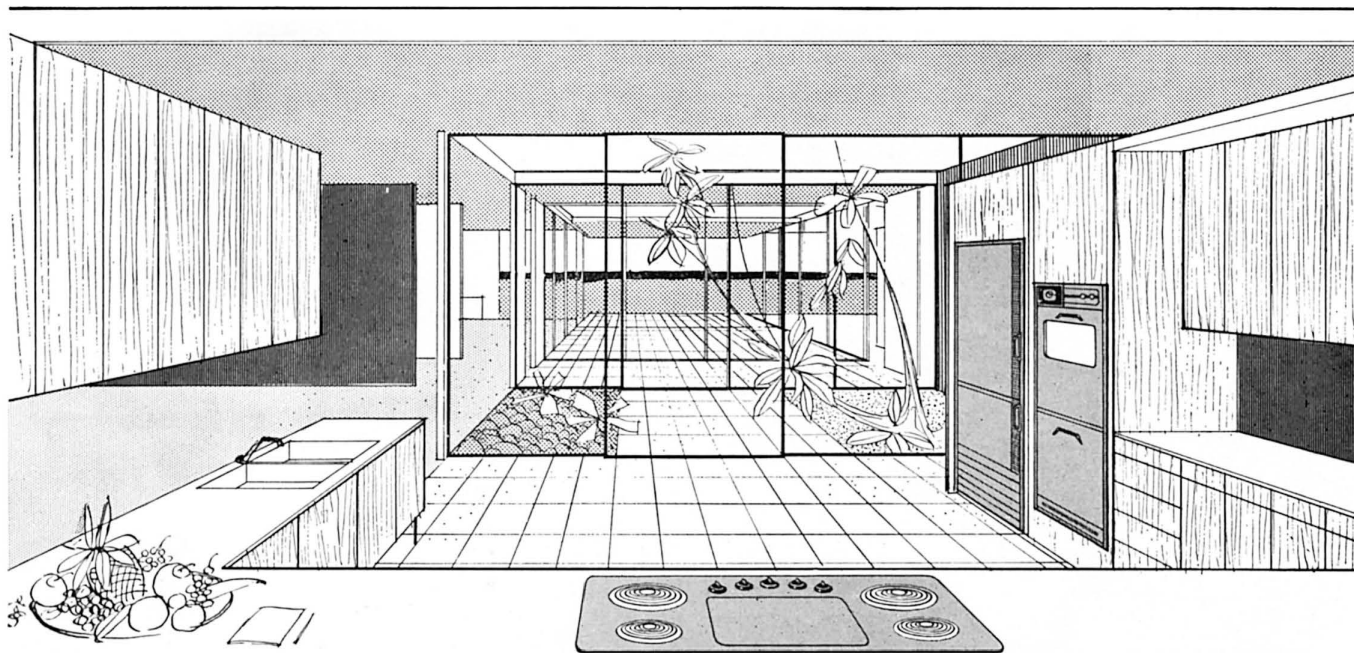
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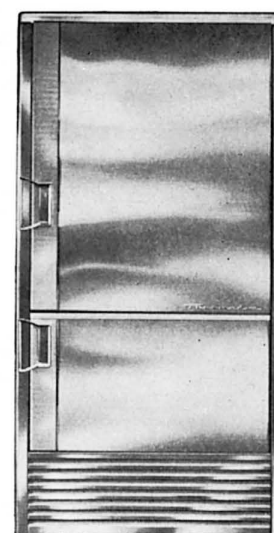


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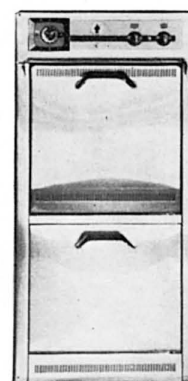
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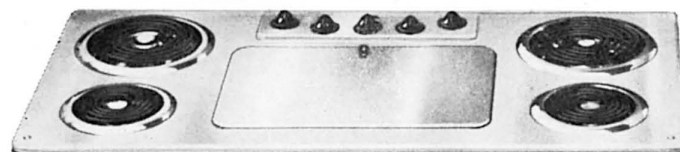
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notes

in passing

Since the middle of the 18th century, Europeans have become accustomed to arranging the history of civilizations in a series which, while chronological, also signifies a grading of values. The 18th century French statesman and economist, Turgot, himself visualized the evolution of history in three stages, namely, the theological, metaphysical and empirical eras. As empirical knowledge developed in Europe, Europeans felt justified in considering themselves in the forefront of progress and looking down on other civilizations as backward.

This conviction of the superiority of the progressive European spirit over people of other civilizations has been very forcibly expressed in Hegel's *Philosophy of History*. He took freedom as the central theme of history. The essence of world history was, according to his famous definition, progress in consciousness of freedom. He considered that history began in the Far East and then advanced through the Near East, Greece and Rome, to culminate in European civilization. He did not see cultures on the same level as different possibilities inherent in Man's nature of representing himself and interpreting his position in the world; on the contrary, looking back from the cultural heights of 19th century Europe, the old civilizations of Asia and ancient European cultures appear as historical stages which have been left behind.

All of us have had numerous occasions to realize that the end of European colonialism does not mean the end of the process of Europeanization which began to spread through the world a century ago. On the contrary, this process has been accelerated since the freed peoples of Asia have themselves taken over, with all their energy, the rebuilding and modernization of their economies, States, and societies. No one can foretell the fate of these peoples' ancient philosophical, religious and artistic inheritance or foresee whether a civilization, forming a new chapter in human history, will emerge from this confrontation.

In order to see the relationship between East and West in proper historical perspective, however, it must be realized that the development of modern technology means a profound incision, not to say a break, even in Europe itself. The life of a modern European is further removed from the life of a townsman or countryman of Goethe's day, some 150 years ago, than the life of the latter was from that of a European in the early Middle Ages, a thousand years ago. It is becoming increasingly clear from historical research that the real turning point in European history was not in 1500, between the Middle Ages and modern times, but at the time of the

great industrial, political and social revolution of the 18th and 19th centuries.

Man has taken it upon himself to burst his natural bonds and to conquer time and space. Like technology, economics and society have been drawn into the sphere of planning and calculation. Our age is dominated by technical considerations of a utilitarian nature and not by respect for inherited values and traditions. For a thousand years, the basic element of the European social system was seigniorial right and the privileged urban community. This system, on which the old European culture was based, has vanished. A propertied and educated middle class, and after that the working class, have come to the fore as the determining factors in history, and the process of social revolution, which began 150 years ago, has not yet come to an end. Educators throughout the Western world are wondering what will become of Europe's cultural and educational inheritance and whether, for example, a classical education has any real chance of survival in the present-day world.

In this uncertainty about its present-day civilization, Europe is in a position which, despite all differences, is in a sense comparable with that of the peoples of Asia, with their ancient civilizations, who are in process of becoming Europeanized. All civilizations are today facing the same problem, namely, how to preserve an old and hallowed cultural heritage, handed down through the ages, in our modern world of technology and bureaucracy, and whether it is even possible or desirable to preserve it. Do the peoples of East and West realize that they are in the throes of the same cultural crisis?

For the Westerner, it may be said that the fascination of Asia lies in its traditional culture—its old religions, philosophy, wisdom and art—in comparison with which modern Asian culture and Asian present-day problems are unfortunately given less weight. Conversely, is it not true that the attraction of Western civilization for the Asian peoples is to be attributed almost entirely to modern scientific and technological progress, which has made them forget the old European values?

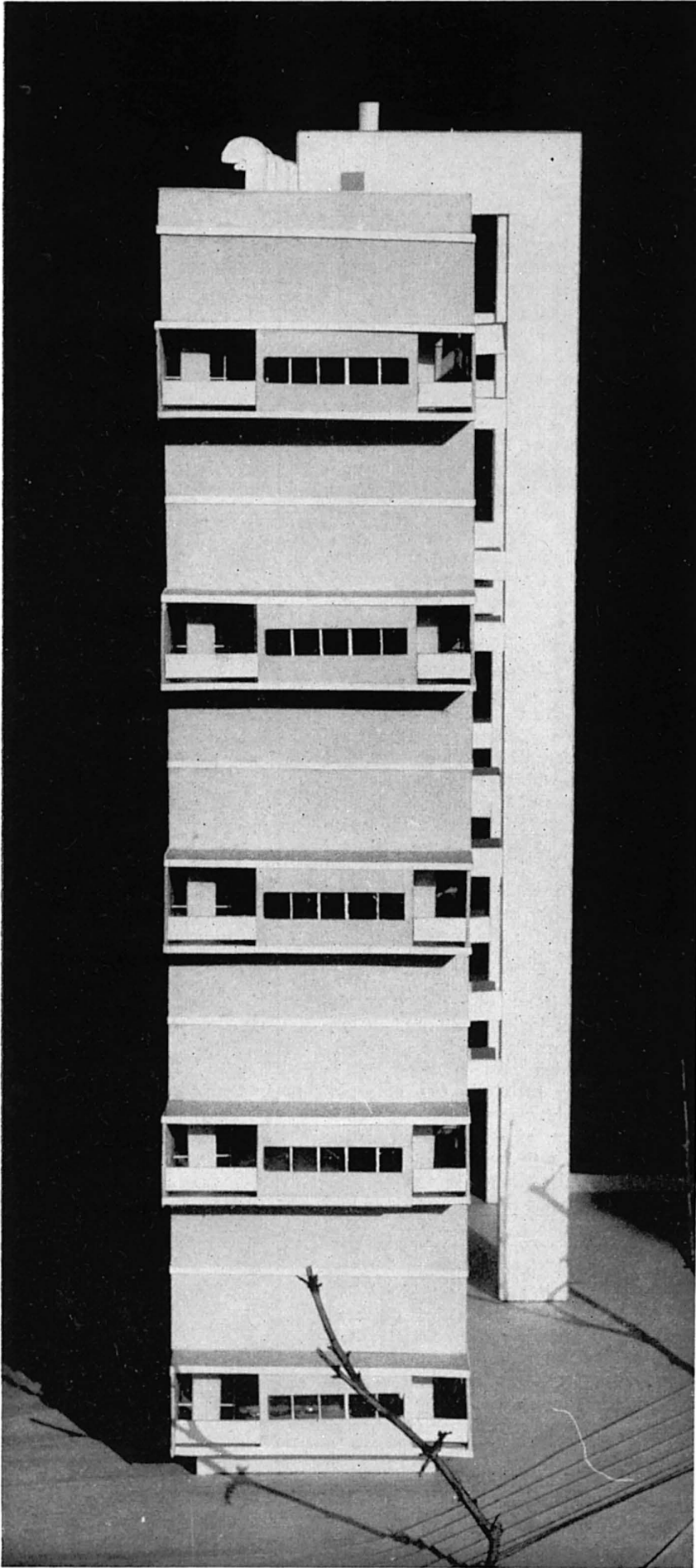
Here, it appears necessary to establish a balance and this might be a special task for UNESCO under its East-West Project. The Westerner, who looks upon free Asia as an area where a great and immensely important movement is going on, must recognize that the attempt of the Asian peoples to reconcile their venerable cultural traditions with present-day industrial and technological needs is a matter which concerns him also. Whether this reconciliation is everywhere desired and whether, where it is desired, it will succeed, is another question.

K. D. ERDMANN—UNESCO

14

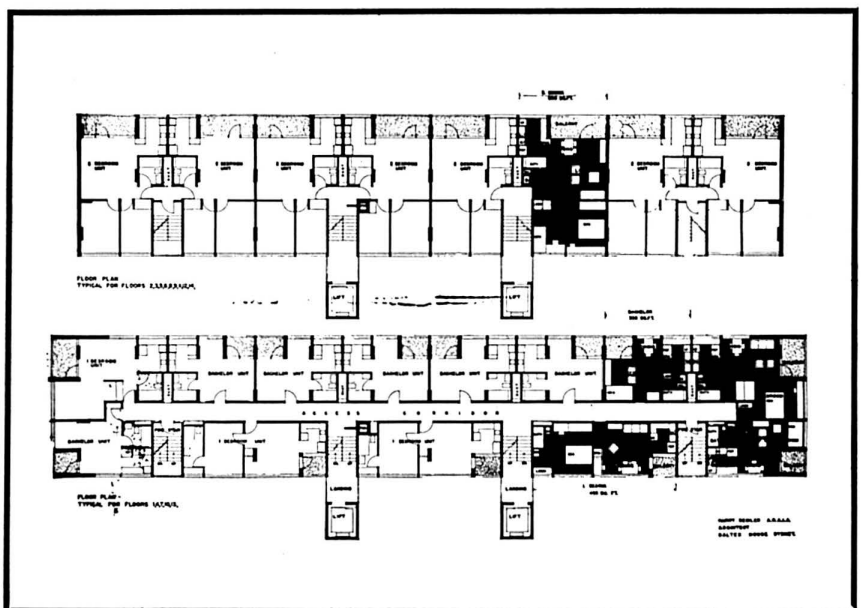
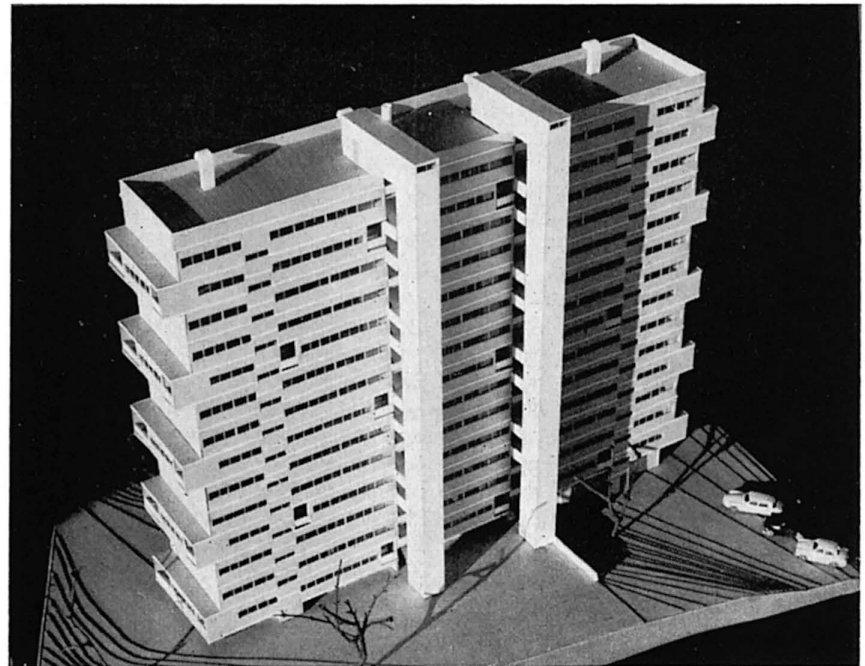
This building now in construction will soon be completed. Built on a half-acre site overlooking Sydney Harbor, it will be a few minutes' walk from a large shopping center with the city less than seven minutes away by car. A handsome glassed entrance lobby will lead to two high-speed elevators with private lobbies on each floor giving access to two apartments.

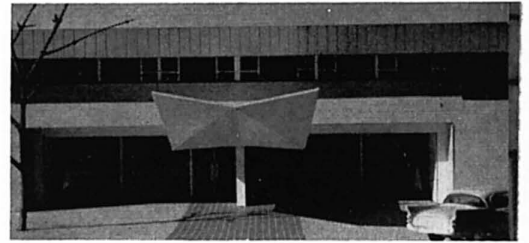
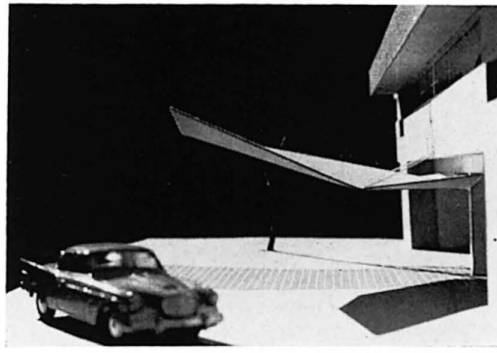
All units will have approximately 950 square feet. The living room, main bedroom and balcony face north toward sweeping harbor views. A sun-protection overhang will shade the large glass area from the high summer sun. The building will house two communal laundries located at ground level. Ample parking space—some in covered areas under the building—is provided for every unit. Almost complete freedom of maintenance is achieved by the use of a fireproof structure of steel and reinforced concrete with cream- to buff-colored external facebrick walls.



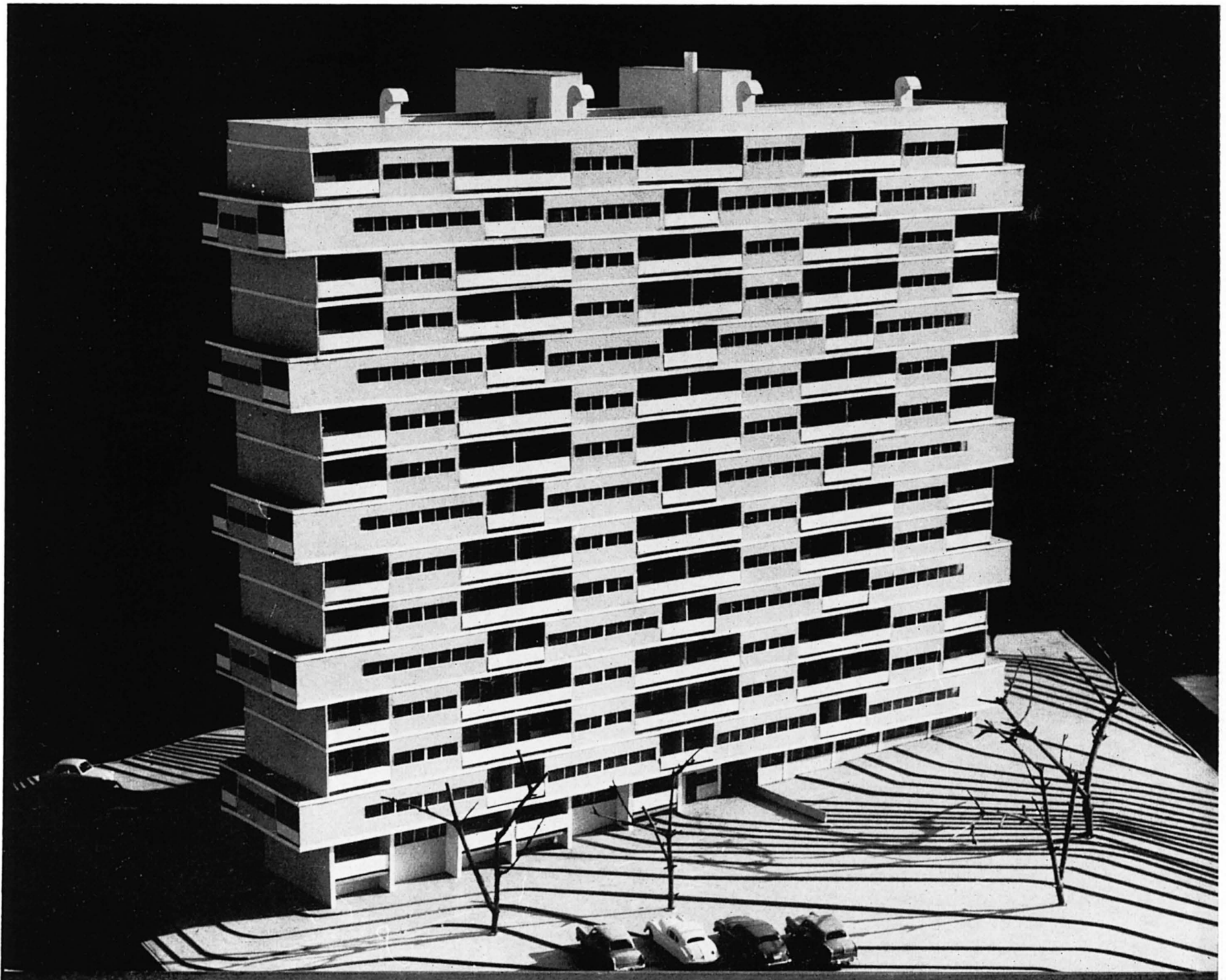
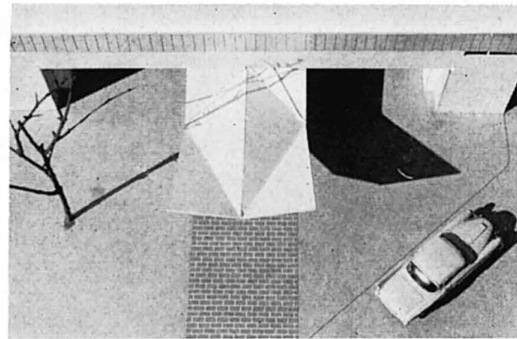
HOME UNIT APARTMENTS IN AUSTRALIA BY HARRY SEIDLER, ARCHITECT

MILLER, MILSTON AND FERRIS, STRUCTURAL ENGINEERS

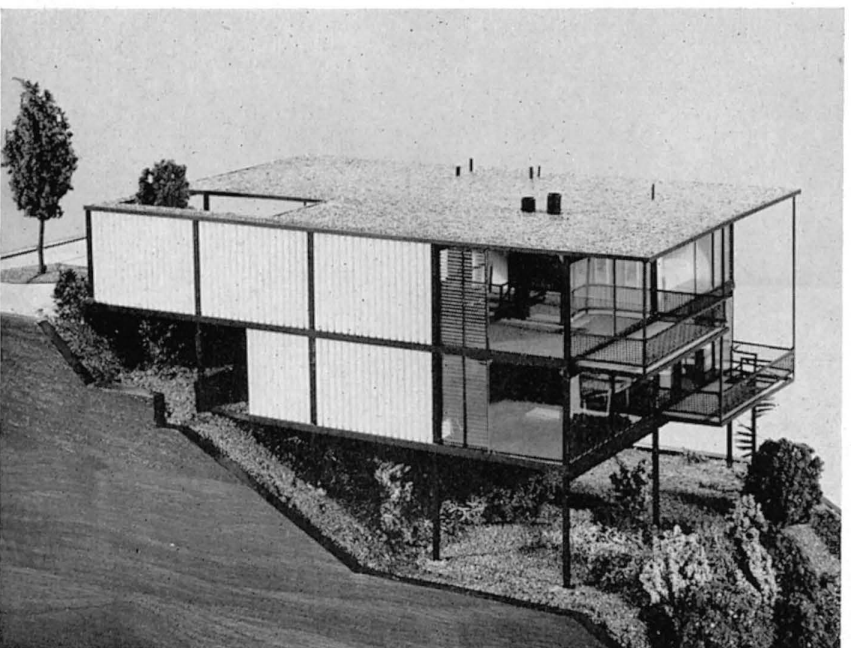
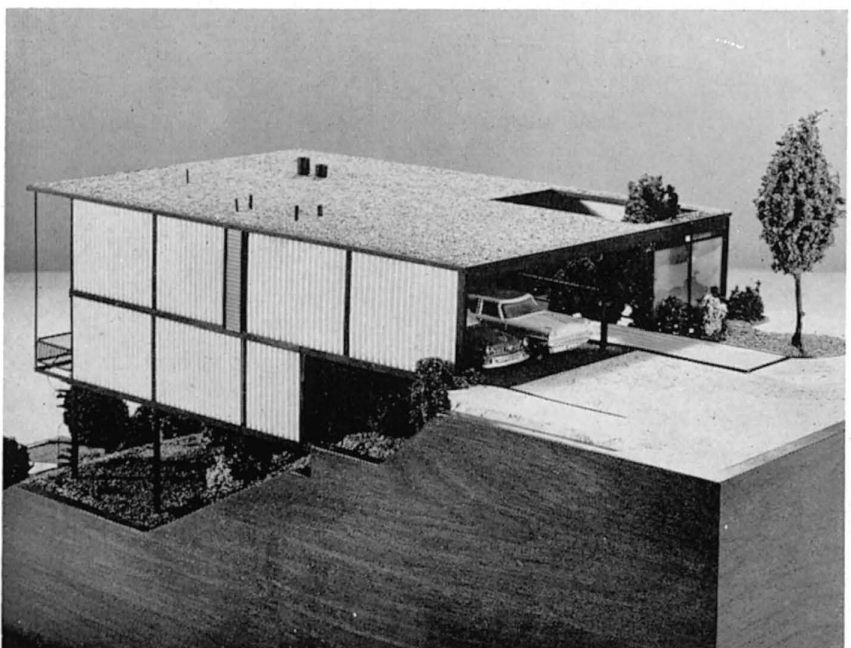
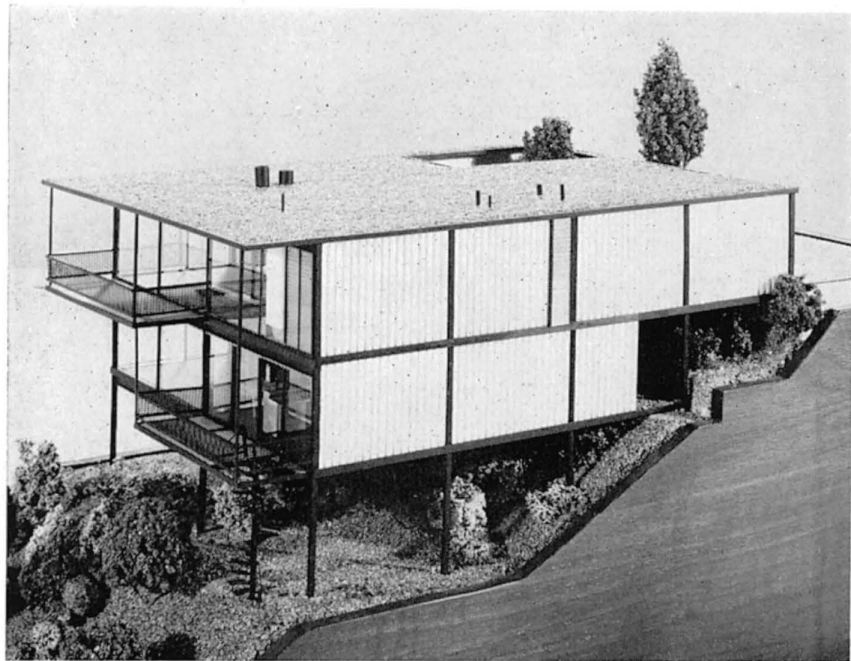




ENTRANCE CANOPY: This required a considerable length of roof projection from the building and as no ground obstruction in the way of columns is desirable, a suspended form of construction was chosen using light weight concrete in cantilevered folded form. The shape of the canopy is folded to give greater stiffness to the 23 ft. long projection which is 15 ft. wide. This huge surface is entirely hung from the building and derives support at three points only. It is suspended from the first floor slab by $1\frac{3}{4}$ " diam. M. S. tension rods and held down at the centre of the back edge by one of the main building columns. The main cantilever from the point of attachment of the tension rods is 14 ft. The folded plate form coupled with the use of light weight aggregate has enabled the thickness of the plate to be reduced to $3\frac{1}{2}$ " with local thickening at the points of attachment only. A cantilever of this size in flat plate form would have to be at least three to four times as thick. The canopy structure drains toward the main column support into a concealed down pipe.



PIERRE KOENIG



THREE SMALL HOUSES IN STEEL

These three home models represent designs by Pierre Koenig and Craig Ellwood of Los Angeles and David Thorne of Berkeley. They were selected by Bethlehem Steel Company as part of a traveling exhibition to demonstrate the various advantages offered by steel in light occupancy structures. Each model was constructed to a 1/4-inch scale with lot contours and suggested landscaping incorporated.

In the home designed by Pierre Koenig, steel was utilized to solve the problems of a site that sloped steeply down from the road. To create a play area for three children on this sloping site and yet obtain privacy for adults, Koenig divided the home vertically into two separate activity areas.

Each of the two floors is supported by steel columns and beams which form a 3,413 square foot living area. The downstairs children's area incorporates two bedrooms, bathroom, family and dining room, and kitchen. Utilization of sliding doors provides complete visual control of the lower floor from the kitchen.

The upper floor contains a master bedroom, den, living room, and a large formal entryway. A dumb waiter was designed to transport food between the kitchen and dining room. An island fireplace is on each floor. Sound transfer between the two floors was controlled by a concrete slab poured over a steel pan.

The patio and carport face the street. Translucent glass provides light with privacy for the patio which is located below street level. An aperture in the roof permits light and air to enter this planted area. Steel decking, painted white, forms exterior walls on both sides of the home to insure privacy on each level, while the front of the home is completely glazed to provide a sweeping view.

Two models show the "U-shaped" home designed by Craig Ellwood. This 2,340 square foot bachelor home is located on a small and extremely irregular shaped view site. Floors project 33 inches beyond foundation walls on the two street side facades, and this is affected by framing floor joists into 10-inch channels which are welded to the steel columns.

Steel columns visually lift the structure above the restrictive terrain and limited confines of the site, thereby helping to negate any cramped or crowded impressions. The three-bedroom, three-bath home was designed with the pool as a focal point. The 20'-x 15-foot living room features a luminous ceiling composed of egg crate anodized aluminum louvers with light intensity controlled by a rheostat.

Views from the living room and the steel-framed view deck include the city, sea, and channel islands. All exposed steel is painted pure white. Entry facade walls are off-white Norman Brick with gray mortar. Other exterior walls are off-white plaster.

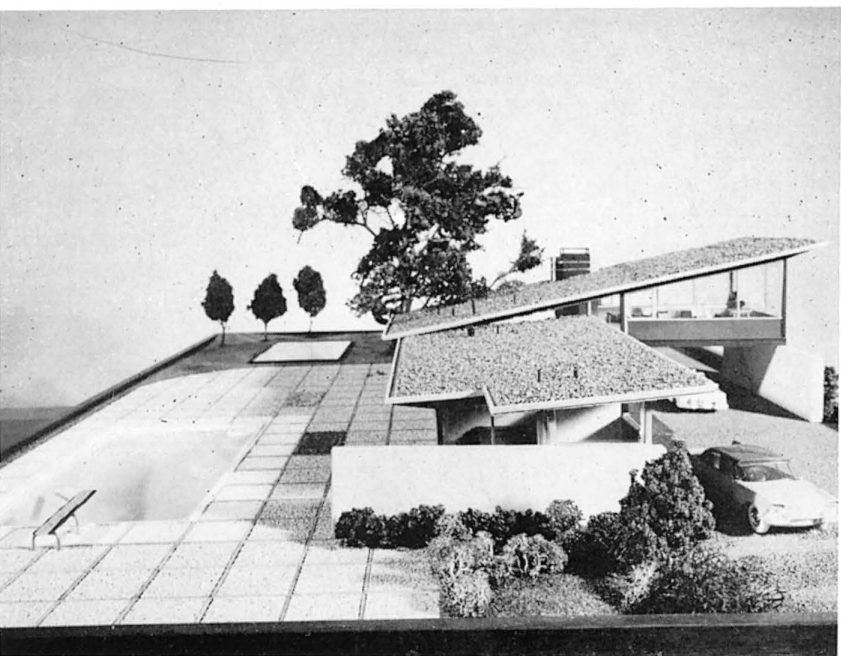
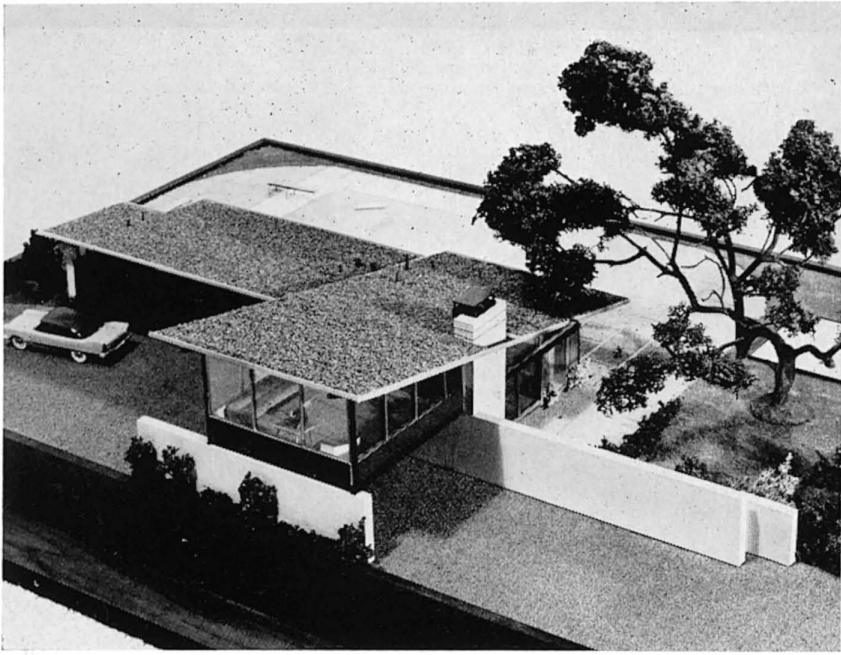
The house designed by David Thorne contains 2,000 square feet of floor area and fronts on a clump of huge oaks.

Thorne designed a completely open interior plan to accommodate living facilities while lifting the formal living area over walls which form the carport, thus taking full advantage of the tree-top view. He accomplished this open plan with a series of rigid steel frames which he combined with concrete shear walls to give additional strength while allowing clear and uninterrupted span in the interior.

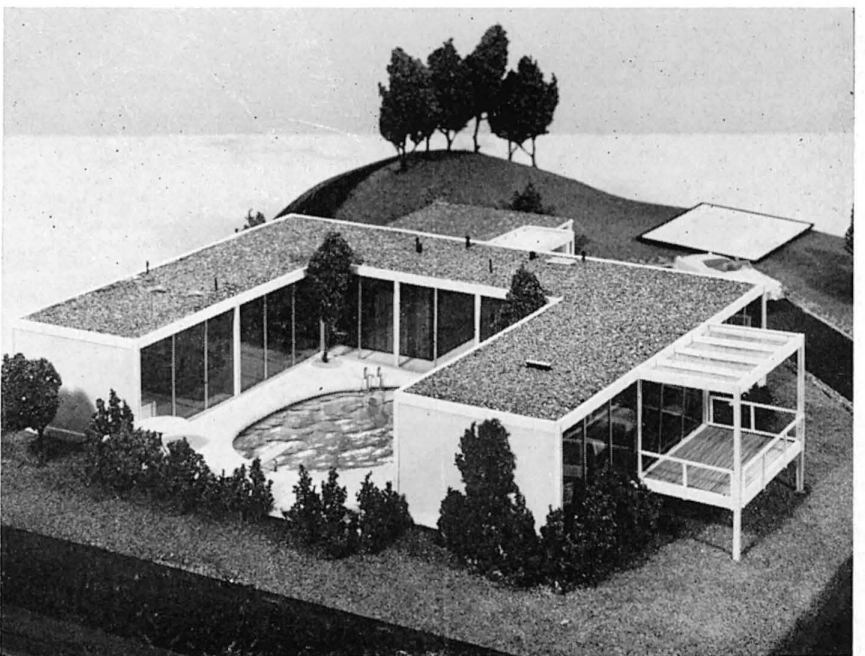
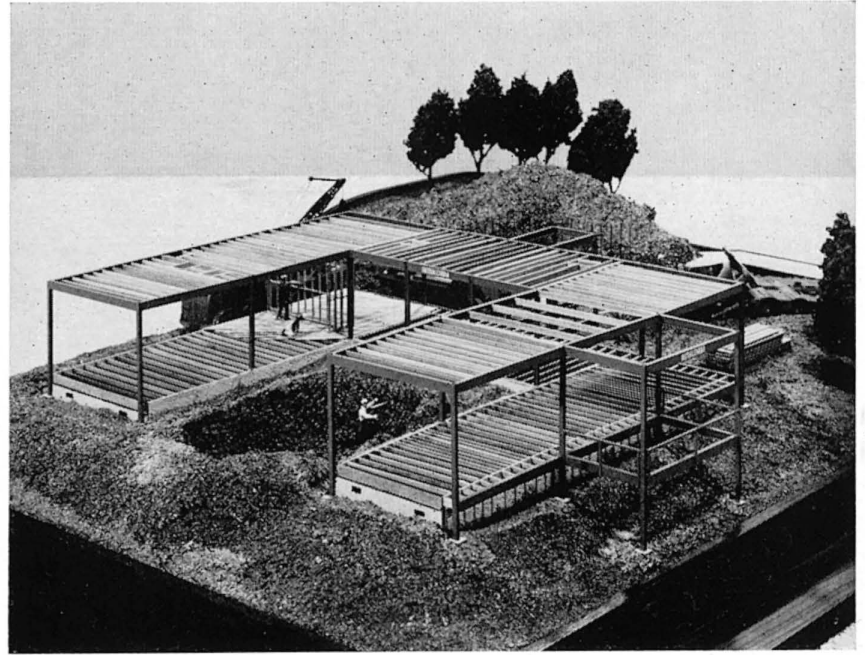
This same "openness with privacy" is expressed in smaller scale in every other living area. Where the architect used non-bearing panels of resawn redwood, he installed clear glass clerestories between panel wall and ceiling. The bedroom wing of the "L-shaped" house opens on a sun-swept patio and pool area, accessible through sliding glass doors connecting bedrooms and baths.

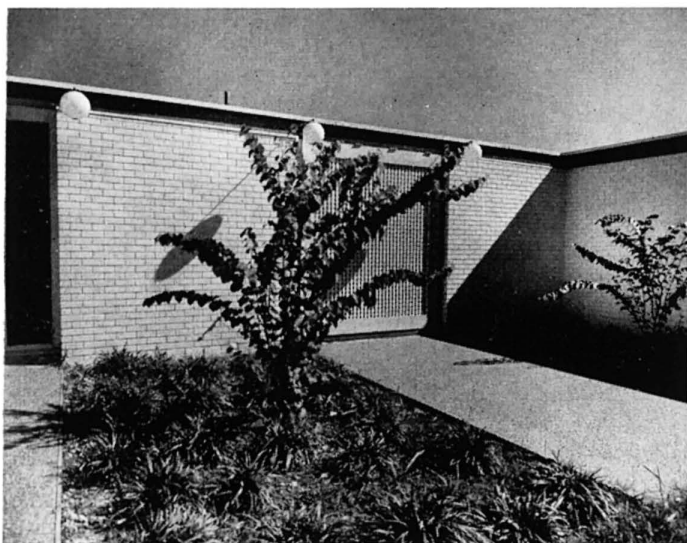
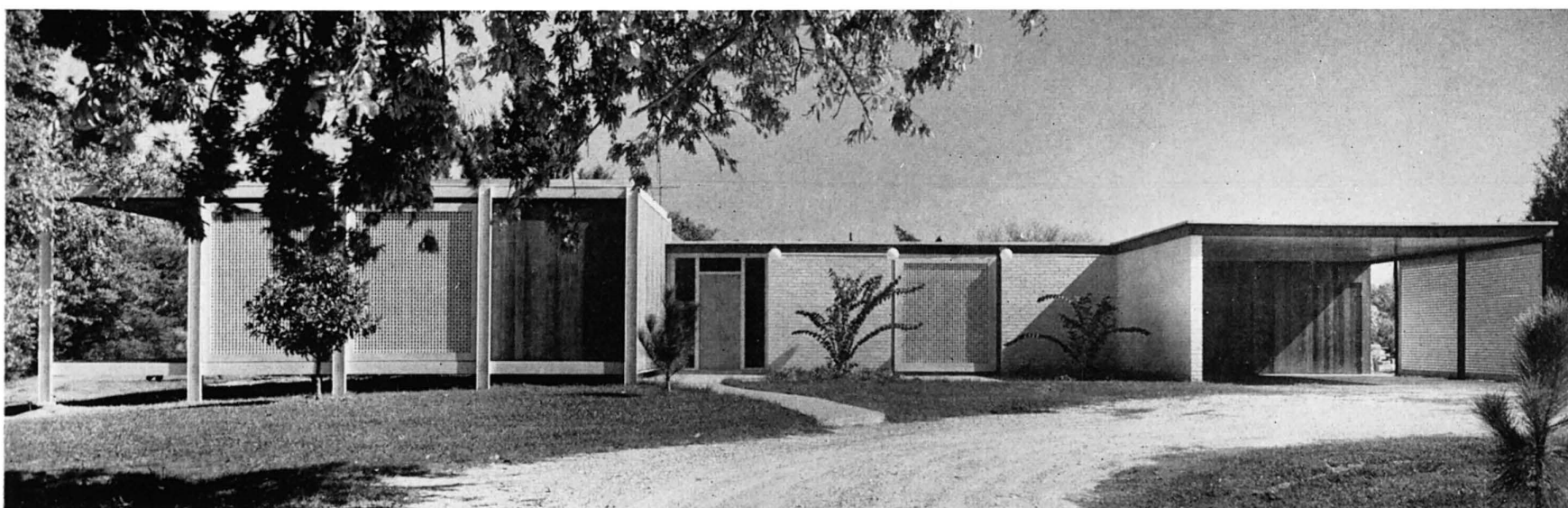
Interior walls separating the two bedrooms and two baths are also non-bearing and are either plaster wall or built-in cabinet walls. Clear glass clerestories are used over all interior as well as exterior walls, and at this level, one can actually see through the house.

DAVID THORNE



CRAIG ELLWOOD





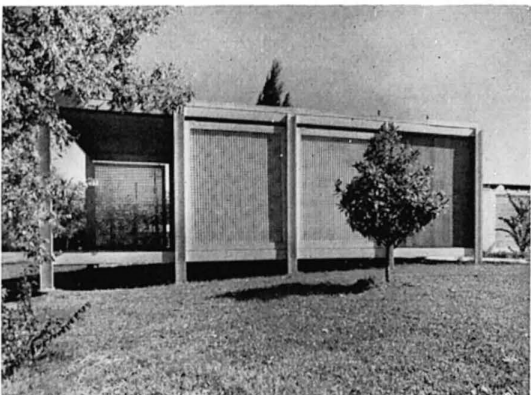
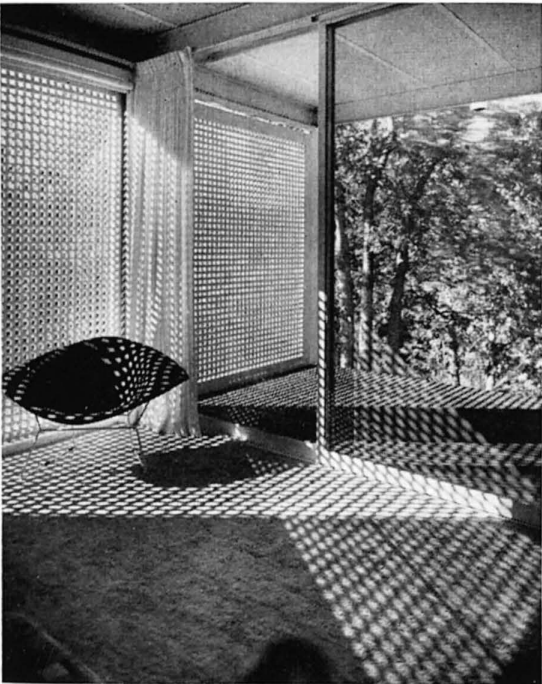
SMALL HOUSE IN TEXAS BY BURDETTE KEELAND



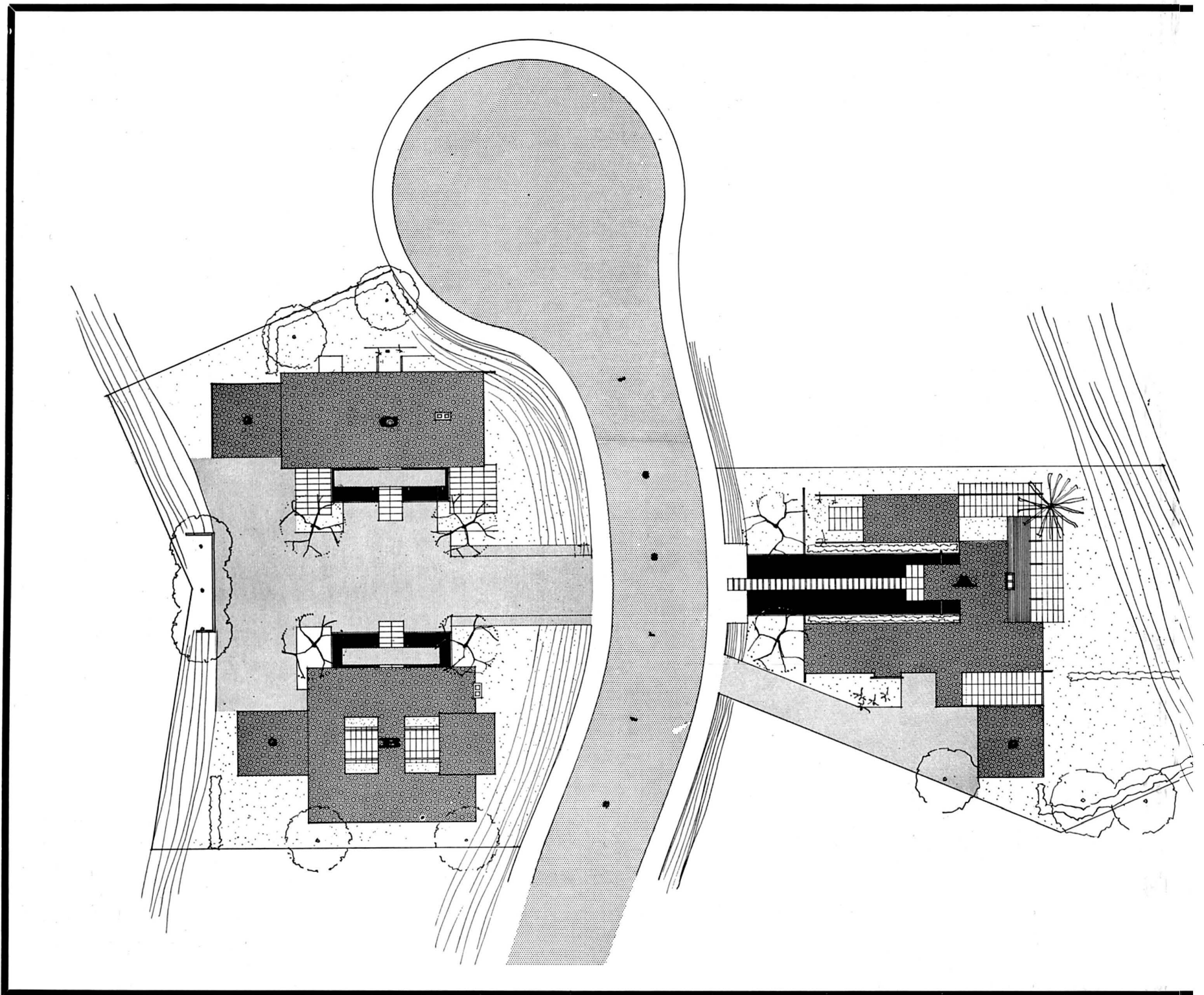
The site in southwest Houston is five wooded acres with a small ravine. It was decided to undertake the project in three stages of which this is the second. The property is entered by way of an automobile turn-around through an open court. A spacious entry in the house itself serves as a small dining area with a view to the north through a landscaped court to the wooded ravine.

The master bedroom, living area, and large kitchen family area are directly above this entry. The master bedroom with deck and provided with sliding wood lattice also overlooks the ravine. The kitchen and family area faces directly on its own south terrace with exposures toward the automobile turn-around and the children's play yard to the southeast which is the direction of the prevailing breezes. The ceiling is suspended acoustical tile; the floor polished brick.

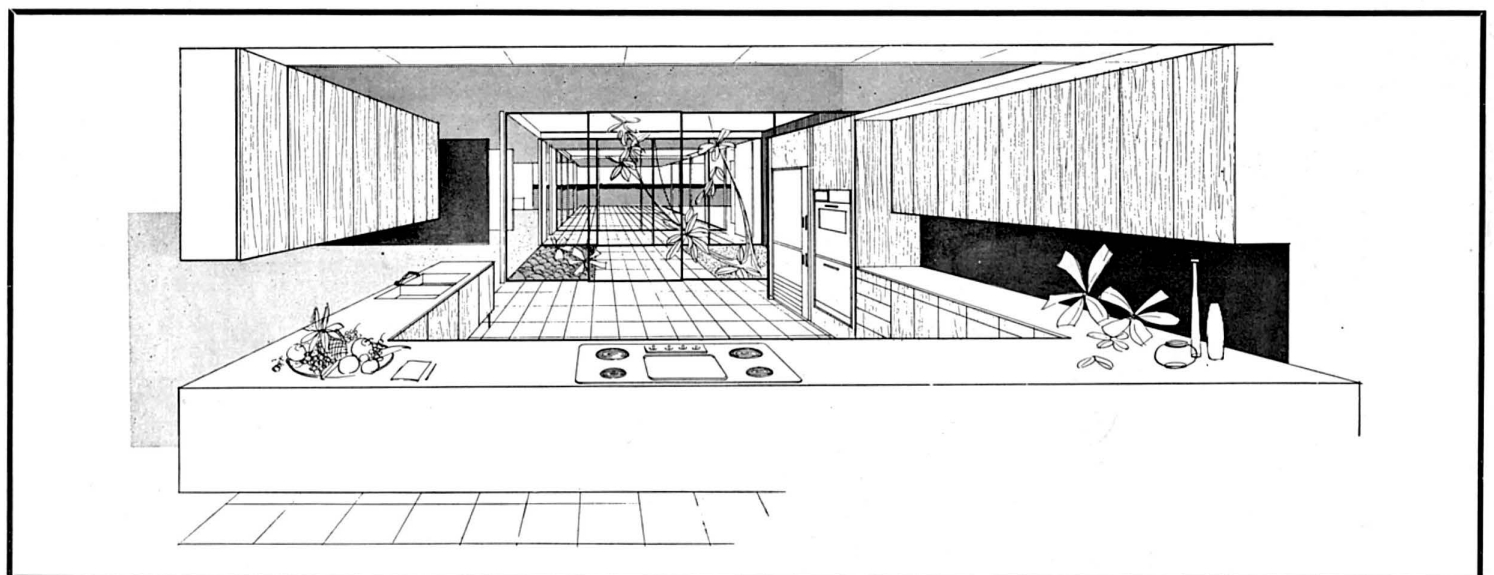
The living area with the two children's bedrooms which was part of the first stage of the project has a view of the ravine through its own terrace. The polished slate of the entry continues into the living area. All interior partitions are one-half gypsum board on load-bearing wood studding. Exterior finish materials are white painted brick, white painted structural steel and G vertical redwood siding left natural. All rooms, with the exception of the master bedroom are on a reinforced concrete slab on grade.

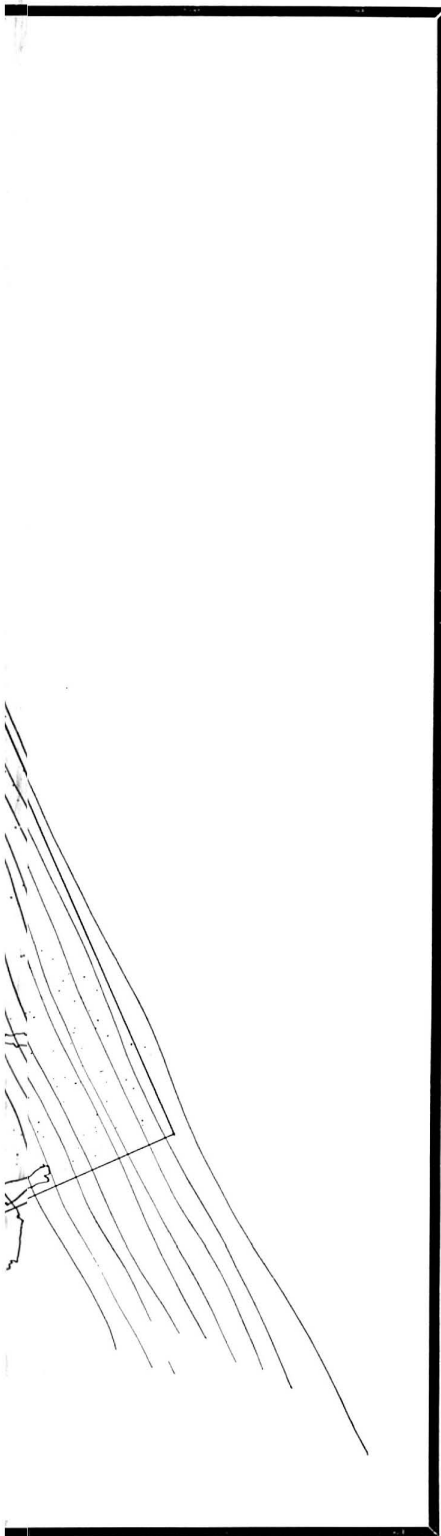


PHOTOGRAPHS BY CLARENCE JOHN LAUGHLIN



THE NEW CASE STUDY HOUSE PROJECT: A





WITH THE AMANTEA COMPANY, DEVELOPERS

A TRIAD BY KILLINGSWORTH, BRADY AND SMITH, ARCHITECTS



Throughout the development of the Triad stress is being placed upon the inter-relation of the three houses. Each house must have its own definition yet be closely tied to the others. To achieve this careful attention is being given to materials which compliment the axial sitting and the simple form of the structures. Exterior materials selected to date are redwood vertical boarding and texture 1-11 Douglas fir plywood. Paving will be precast white concrete pavers, and quarry tile. All three reflecting pools will be of concrete with integral black mix and a black vinyl coating as a surface treatment. The pools will be 3" deep and the black bottom will provide mirror-like reflections. Each pool will have a circulating pump to keep the water fresh. Interior materials which are common to all three houses are as follows: Ceilings will be of acoustic tile. Wall surfaces where not covered by decorative woods will be of gypsum board. Framing throughout will be products of the West Coast Lumbermen's Association. The glue-laminate beams will be of Douglas Fir. Arcadia sliding aluminum doors will provide the indoor-outdoor relation so necessary in this fine climate. Thermador appliances are used exclusively in the kitchens. These will include the Masterpiece—the bi-level Bilt-in oven, Bilt-in refrigerator-freezer and Bilt-in cooking top. Kitchen and other exhausts fans will be by Trade-Wind. Pittsburgh paints will be used throughout the Triad project for interior and exterior paint and stain.

Progress on the Houses

House A

The problem of relating the material used for the stepping stones over the pool and that of the entry has finally been solved by the use of white pre-cast concrete in both areas. These slabs will be finely textured and laid butt joint in the entry. They will be in 24" x 24" module thus making the stepping stones 24" x 48" rather than the 20" x 36" originally planned. The primary solid wall in the entry will be faced on both sides and ends with Mahogany Sculpture wood shaped in a fine vertical linear pattern. This will provide an excellent background for a good piece of furniture. Materials for the living room are so simple that it was felt best to keep the fireplace in the same character. Thus it is of simple concrete block with sacked joints and paint. The master bath has been changed slightly in that there is only one tile step to the sunken tub rather than two.

Another decision yet to be made is whether the ceiling should be dropped or left at the 10'-0" height. This will be determined by the selection of the lighting system. It is probable that the ceiling will remain the same with a light soffit set at an 8'-0" plane. Both baths will feature Gladding McBean's new Hermosa Triangle Tile. In the kitchen it was found with study at a larger scale that general storage for the house was inadequate. For this reason a small wing has been extended toward the garage. This area will contain service facilities and a large catch-all closet. Another development has been the dropping of an 8'-0" ceiling over the whole of the kitchen area. This was done to retain an intimate quality to the house.

(Continued on page 35)



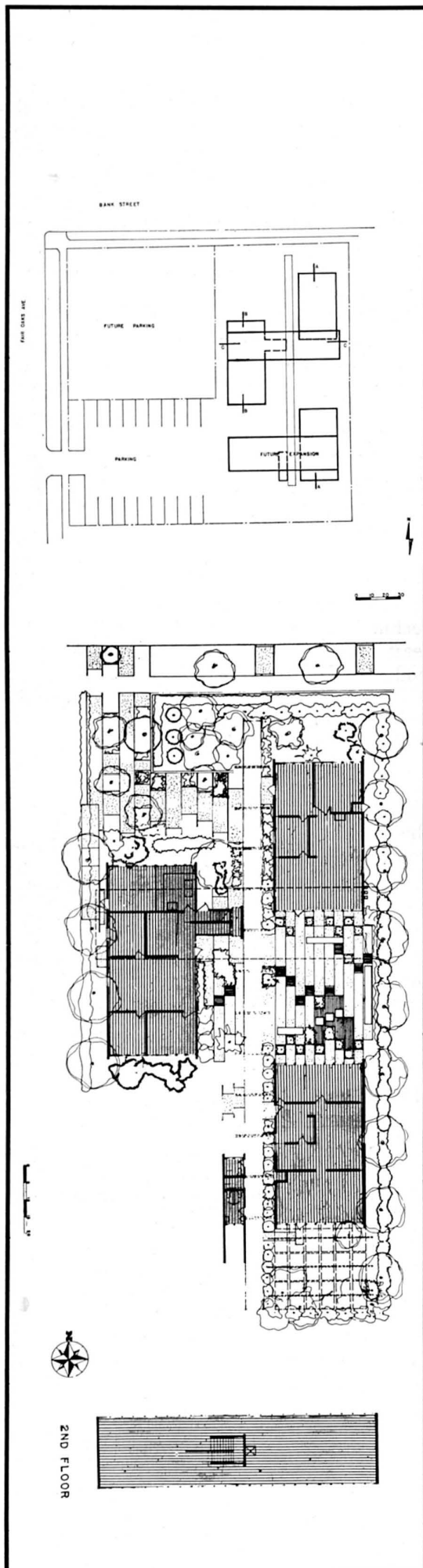
OFFICES FOR THE COMMUNITY FACILITIES PLANNERS BY SMITH AND WILLIAMS, ARCHITECTS

FOR SMITH AND WILLIAMS, ARCHITECTS AND ENGINEERS

ECKBO, DEAN AND WILLIAMS, LANDSCAPE ARCHITECTS

SIMON EISNER AND ASSOCIATES, CITY PLANNING CONSULTANTS

SELJE AND BOND, INDUSTRIAL DESIGNERS



Three firms, the Community Facilities Planners, joined forces to offer a coordinated planning service with a broad professional base. To express architecturally the independence of the three firms' activities, which, while maintaining their identity, work on many projects as a team, the architects decided to design three separate structures, each independently air-conditioned, all to share a common patio, landscaped with pool and fountain, and redwood benches, and to be further united by a series of high vaults which not only shade the buildings and their common patio, but also unify the three structures. To further reduce capital expenditure it was decided to share rest room and equipment room facilities in a small separate structure. The vaulted roof umbrella is expanded metal, lying on open steel joists. The second story is slung between the vertical supports of the overall structure and is independent of the first floor structure beneath. The supports are square steel columns; the paving exposed aggregate with redwood dividers. The round white lighting globes occur at different heights in an exploration of the space.

To enable each of the firms to grow, an expansion program has been planned from the very beginning. The addition, as shown in the plan, is now in construction.



PHOTOGRAPHS BY MARVIN RAND

architecture and planning

FROM A DISCUSSION ON THE ART AND ARCHITECTURE SERIES FROM THE PROGRAM "YALE REPORTS."

This evening Victor Gruen, the architect and planner who is responsible for the rebuilding of Fort Worth, and Professor Carroll Meeks and Professor Christopher Tunnard of Yale will discuss ARCHITECTURE AND OUR CITIES in a conversation based on the Fortune survey entitled, "The Exploding Metropolis."

Edith Kerr (Moderator): In a recent lecture delivered at the Yale School of Architecture you said, Mr. Gruen, that architects are engaged in "pasting tiny beauty spots on the decaying urban body." Would you care to elaborate on that statement?

Gruen: Well, Mrs. Kerr, what I wanted to imply was that we architects seem to have too much fun, take too much delight, in just changing the architectural concepts which were developed around the beginning of the century. We seem to be playing variations on the theme, but, as we are having a splendid time doing so, times have not stood still. The immature industrial society of half a century ago has been translated by a massive, mature technology. Conditions have been created, at least in the western world, in which everybody is subjugated to technological expressions, and that new technology has given us mass production, mass consumption, mass housing, mass transportation by automobile and by plane, mass entertainment and mass recreation, and thus a new revolutionary situation has developed decisively different from the one which existed half a century ago, and this new situation commands radical new developments in architecture, and, if we do not fully comprehend this and take action accordingly, every opportunity for the existence of architecture may be destroyed.

Kerr: You also said that the architect's stage in the urban environment, so to speak, is collapsing, and the Fortune survey, which later came out in a book entitled "The Exploding Metropolis," seemed to feel that there is a definite trend toward a return to cities; doesn't that conflict with your statement?

Tunnard: It would seem that the enthusiasm in hoping and expecting people to come back to the centers of the city is not significant in the light of the actual facts. We can agree with their hopeful attitude, but there's a very small trickle of people returning to the central city to live, and this is why Mr. Gruen and other experts in the field of urban redevelopment are working so hard and under great difficulties to insure that the centers of our cities are once again better places to live in. It's a very small movement at the present time, but the demonstrations that are being made are so significant under urban renewal and urban redevelopment that it may be an encouragement to people to move back to the city.

Kerr: Mr. Tunnard, what you're saying then is: that despite people's returning to the cities in some instances, the fact remains that the man-made environments, our cities, are in

trouble still and that it's up to the architects to do something about it.

Tunnard: We would certainly hope that more and more architects and other experts, engineers, highway engineers, all types of technicians and professional people will turn their attention to the problems of the central city. It's not for lack of interest that they haven't been able to. Until recently we haven't been able to find a way of dealing with the problems of the central cities. Society hasn't found a way of rebuilding them. We now have some tools to do this with, notably the two tools I've mentioned—urban renewal and urban redevelopment. It hasn't been possible for a private developer to clear a slum area of the city and build up new structures by himself; therefore it has been found necessary to help this process along through state, federal, and local intervention.

Kerr: Well, do I understand it correctly, though, that the clearing of slums is just a small part of the type of planning and revitalization of cities that I know Mr. Gruen tried to refer to in his lecture, and I've heard you as a planner, Mr. Tunnard, speak about, and also you, Mr. Meeks, on many occasions?

Meeks: The condition of downtown metropolises has become in most people's view a state of horror, of vulgarization, and the experts are attacking this from on top, but I think what will have to come is a grass-roots movement throughout the entire population as expressed through powers of government. And although the editors of "The Exploding Metropolis" pooh-pooh super governments and authorities and these devices which do stand around us and can overcome many of these difficulties—I wonder if in their hearts they believe this. I doubt it. I think we've got to find a new form of government to bring these things about.

Kerr: Would you agree with that, Mr. Gruen?

Gruen: I would, and I also believe that the problem is even wider and deeper than we would have guessed from everything we have discussed here today. First, I believe it does not just concern the downtown area or the urban core. It does concern the entire man-made environment which to an ever-increasing degree becomes urban. We know that the entire population growth which is expected in the United States over the next 20 years will take place in urban areas, because our rural areas do not only not grow in population, they even lose population slowly, so we have ever-growing urban areas, and maybe they don't deserve the name urban—they certainly are not urban any longer, yet we have no better expression for them. You might call them metropolitan areas, and these metropolitan areas spread wider and wider—the suburb has become the expression of the flight from the undesirable conditions which people in the cities have found and the flight spreads wider and wider as people become dissatisfied with their living conditions. And

thus a scatterization of the entire metropolitan area takes place, and one metropolitan area grows into the other until the time will come when this beautiful and large country of ours will be in very vast paths completely destroyed. I do agree that the people who have to take a hand in this are many, but I also believe that the leadership must rest in the hands of those people whose profession it is to take care, and form the man-made environment. The planner and the architect—or as I would prefer to see it—the architect-planner with a dash between, or the planner-architect, I think it is completely unimportant who has the prerogative in such a question. It is not only an obligation, it is a responsibility of a few to lead the team because the team is large. It contains, as Mr. Tunnard has mentioned, highway engineers, it contains developers, real estate interests, legislators, it contains traffic experts, lawyers, economists, and all sorts of people, but the team must have a direction, and part of our trouble, and the trouble also with the very well meant and intended urban renewal projects and redevelopment projects and the tremendous freeway and highway program which the federal government is undertaking, is that they are single measures undertaken without a framework which would describe the entire intention. Each one of them goes along without real integration with the others. I had a very interesting experience of being present at a large regional meeting about a year ago in which the men in charge of the federal highway project and the men in charge of the federal redevelopment program met for the first time. They had never spoken to each other before—not even over the telephone. What we need is overall planning effort into which all these activities can be properly integrated.

Meeks: I think this reinforces what I was saying—that this problem is so vast and the ramifications so colossal that we have the leaders but we haven't gotten the mechanics for implementing it, and we are all leery of passing on any of our powers as citizens to elected or appointed officials with power to carry these things out. This is our desperate need—to recognize that we've got to surrender a little bit here and there along the line in order to create these great bodies, these great authorities, that can integrate the planners' plans.

Kerr: You would then visualize a kind of master planning agency as part of the federal government?

Meeks: I think it will have to be government, and I think it will have to be government in very large units, because that's where our power rests—it's a political matter.

Kerr: And the architects and the planners would act in an advisory capacity or be on the staff of this agency, Mr. Gruen?

Gruen: Well, I guess you have to have both. Mr. Meeks is completely correct in saying that legal tools and the legal framework for efforts are still missing. If the legal framework

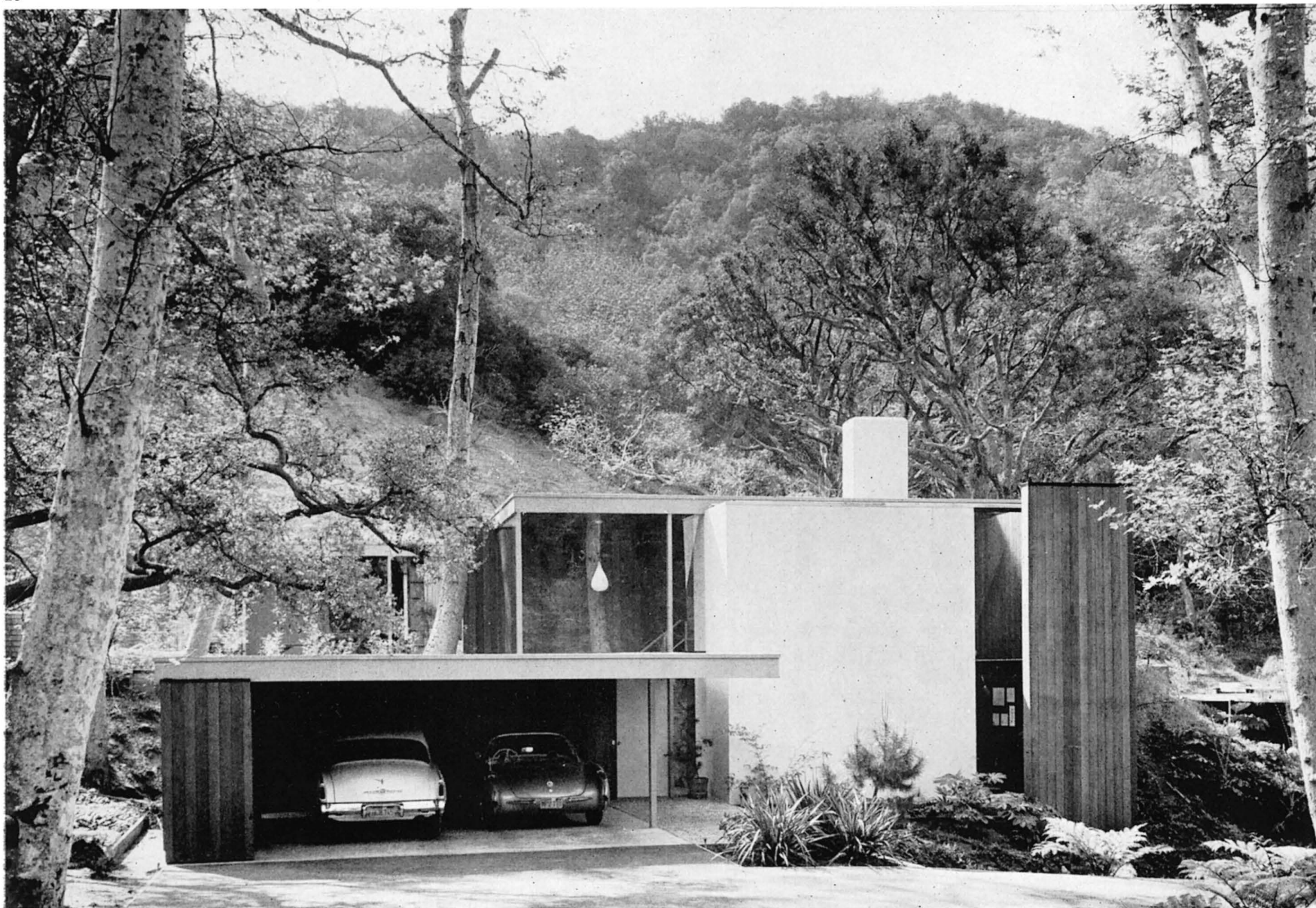
would be existing, you still would need those team leaders which would be able to organize creatively and design these plans. One of the agencies which is so urgently needed is metropolitan government. The City of New York, for example, is surrounded by a vast metropolitan area which not only includes a lot of counties but spreads over three states: Connecticut, New Jersey and New York. The efforts of each one of them, I believe, 15,000 communities' own governments located in that area are not integrated—each one does what he feels is best for his own little community. How can you possibly organize metropolitan transit traffic? How can you possibly organize smog control, water control, on a basis where in many thousands of little communities each one shifts for himself? Right now there is a movement on the way to create a metropolitan planning and government body for the metropolitan area of New York which includes 15 million people. Whether or not we will come to it, we don't know.

Tunnard: It's encouraging, I think, that Mayor Wagner and his metropolitan regional council have invited people like myself to assist them in this new movement. As you know, it's an advisory, cooperative council at the moment, but a study recently made is suggesting the very thing that Mr. Meeks is pointing towards—that this loosely cooperative body should be given some teeth on the government level in order to carry out some of the reforms that they see are vitally necessary connected with water and air pollution, housing, delinquency and so on, and it's quite possible that we shall see such things happening in the more densely populated areas of the United States before very long because solutions just have to be found to many of these pressing problems.

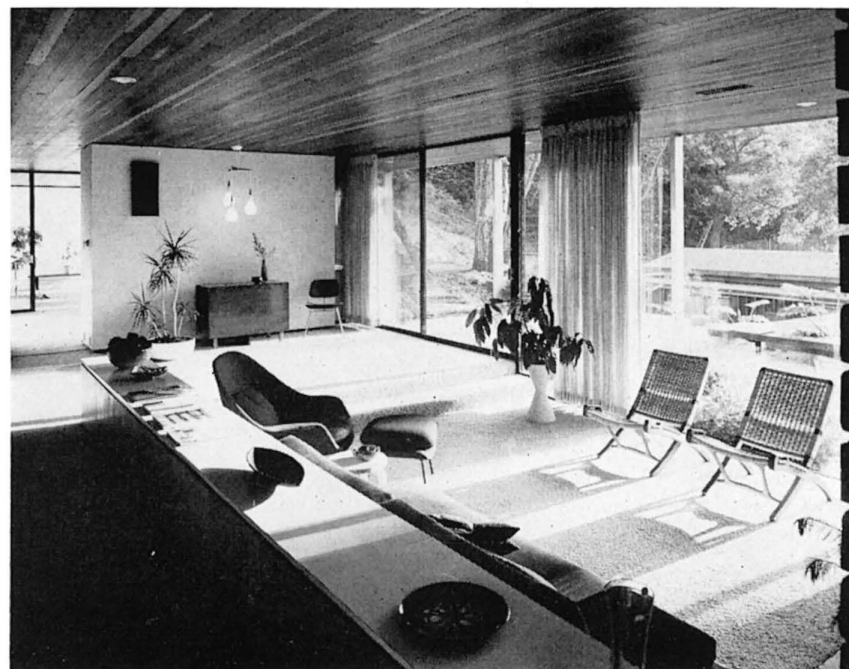
Meeks: Don't you think, Mr. Tunnard, that this can only be accomplished by tremendously unified powers and that this is going to require a whole change in the fundamental point of view of citizens toward the state, because this involves railroads, buses, trucks, hospitals, schools—everything. Private industry, private interest in property is affected, and to accomplish this means a revolution in our attitude toward the government.

Tunnard: It's going to be very hard on old-line politicians, we may be sure, but I've a feeling that if enough people—business, industry, many branches of which are intensely interested in this new movement—get behind it, it will move at a relatively good rate of speed. The general thinking among political scientists, as I understand it, not being a political scientist myself, is that there may be a way of dealing with big problems, and we've been mentioning mostly big problems, with some new unit of this kind, leaving small problems and local problems—fire prevention, police control, and so on—to the communities which make up the great region as they have always been traditionally, and I think some such concept would be essential in order to

(Continued on page 32)



SMALL CANYON HOUSE BY ROBERT H. SKINNER, ARCHITECT





A heavily wooded shelf or bench lot was the site for this house in a canyon. The site was considered a problem due to the size of the level buildable area. A magnificent stand of sycamore and oak trees, a canyon view, and the close proximity to the city influenced the decision to accept the space limitations.

Unfortunately, the "carved shelf" type of lot is the prevailing system of subdivision planning in Los Angeles today. The design of this house is an attempt at a happy union of house to site to achieve an integrated appearance rather than that of a house on its pedestal of carved earth. By scooping out a bit of the front portion of the slope, it was possible to realize a two-story volume for the entry and studio which is physically linked both to the carport and upper house level. A further scooping of the hill in the back in conjunction with concrete block retaining walls yielded additional level space for terraces.

A feeling of space was achieved by visually combining entry, studio, living-dining, and bedroom-den. Two distinct terraces extend the space beyond the glass lines. The plan allows the subdivision of the house into a "children's side" and an "adult side" although family "quiet" activities generally center in the living area.

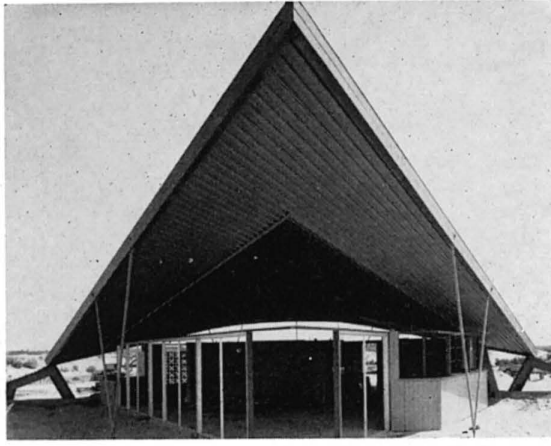
The studio is a two-story volume reached directly from entry. Clients need not enter living area of house. The skylights provide an even quality of light to studio and effectively back light the living room fireplace wall.

The bedroom-den has all the items pertaining to bedroom use concealed behind sliding doors of a storage wall. The bed slides into a recess and with bolsters becomes a studio couch.

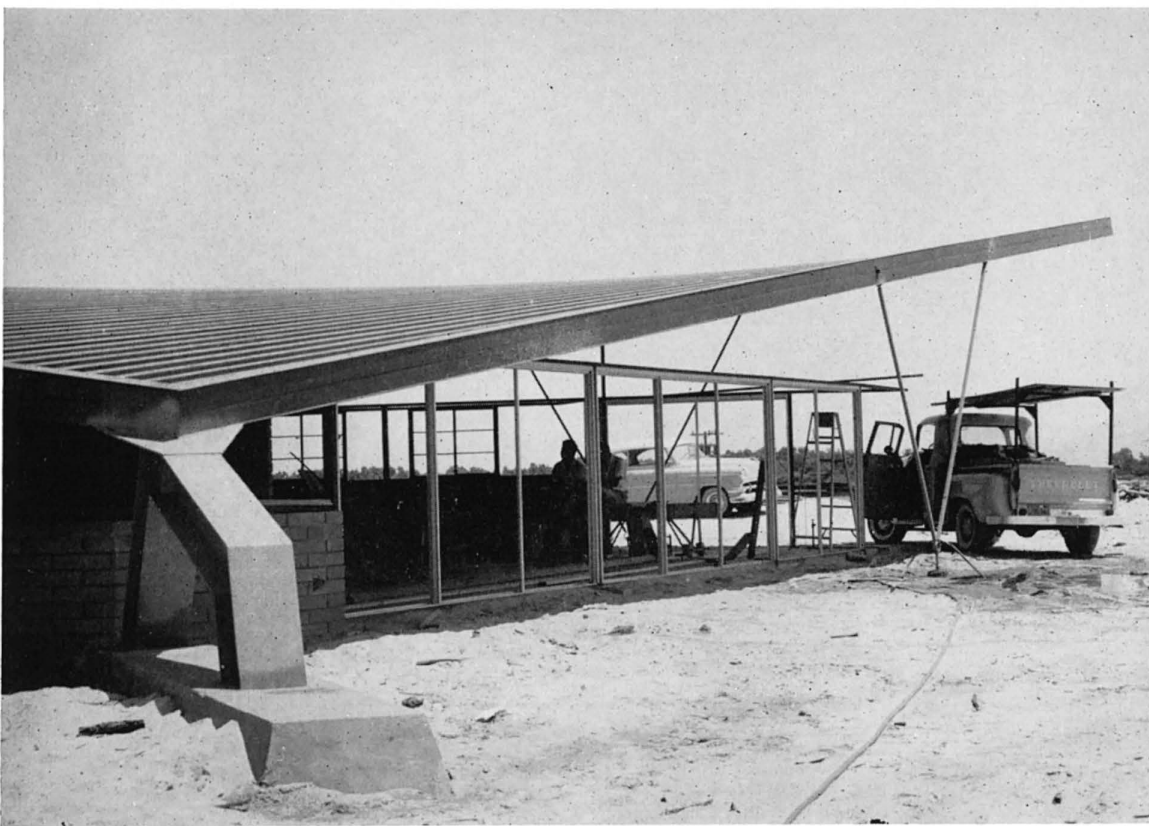
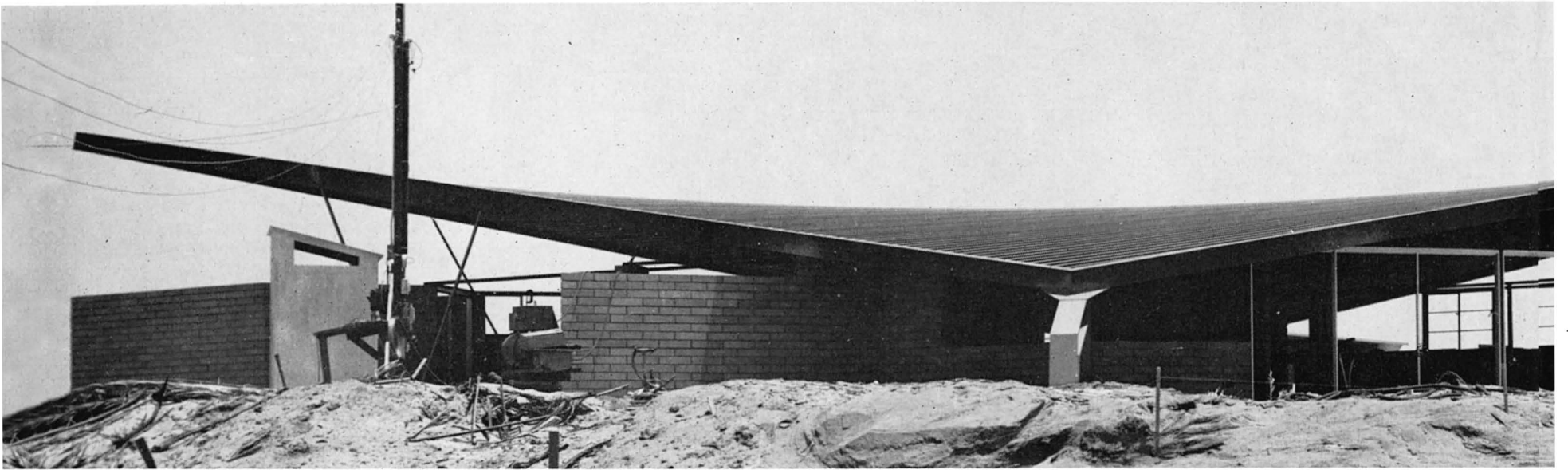
The children's wing is a 20' x 20' flexible space with sliding screens for bedroom privacy. With screens in the open position the resultant large play area opening to its own terrace can be supervised from the kitchen.

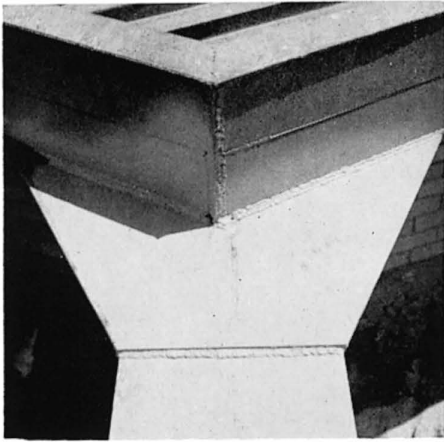
The technology of local carpenters was a definite factor in the design. The interior paneling as well as the exterior siding is redwood. A certain amount of detail was sacrificed in order to achieve an overall effect which could be achieved within a modest budget.



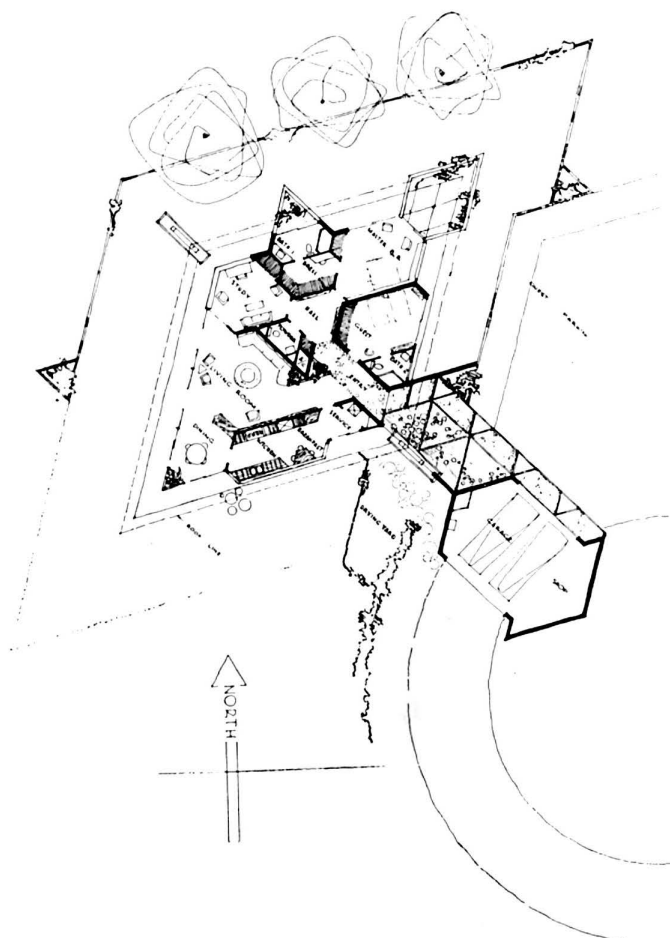
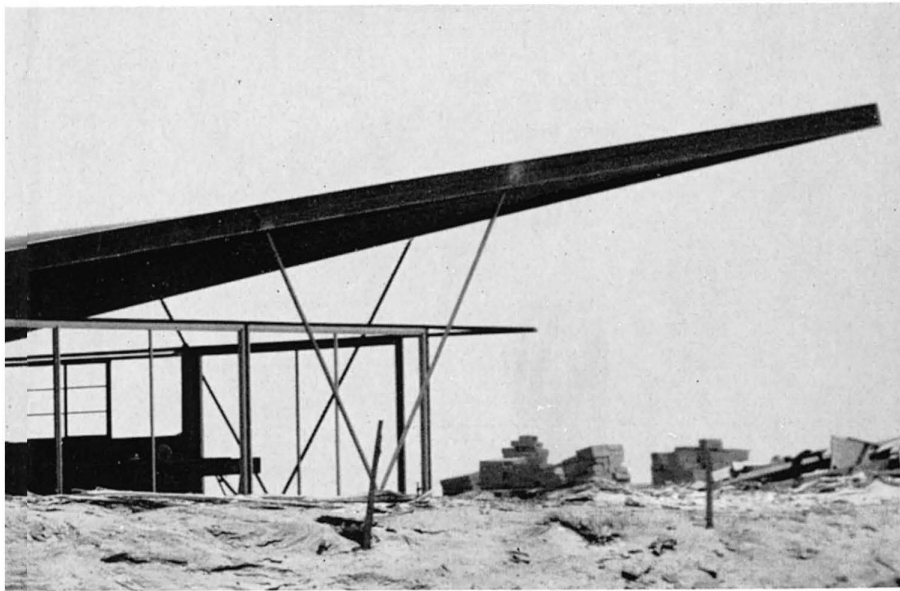


DESERT HOUSE BY WALTER WHITE





STANLEY MELORA, STRUCTURAL ENGINEER



This project for a house in the California desert is composed of a framework of structural steel and a diaphragm of cold rolled sheet decking. The roof does not define the living area. This roof structure is supported at two points only by simple steel buttresses. The walls are of desert-colored concrete blocks, and as there is no need for roof support or shear load on the walls the designer was not limited in choice of floor plans. However, to synthesize these two separate elements he employed two equilateral triangles, joined at the base, in forming the basic floor plan perimeter.

Use of square steel tubes with angles as lintels provide sufficient support for window, cabinet, and book shelf walls, as well as carriers for wiring and plumbing. Even where such necessities as cabinet and shelves would interfere, the vistas of the sky and the mountain ranges were unobstructed by simply terminating the cabinet height so that a glazed area would be left to reach the sloping roof line.

Privacy in outdoor drying courts, located adjacent to each of the two bathrooms, is provided by a baffle wall of concrete grill block set a few feet away from the roof line. Similar treatment for privacy was provided for the master bedroom and the dining room where tropical planting areas grow outside, shaded by the high tips of the roof.

A centrally located mechanical room contains cooling and heating equipment with the drafts being directed along the planes of the ceiling by a fan. Even with a steel roof, a normal size air conditioning unit for the desert climate was all that was required. This was possible as the upperside was painted white for maximum reflection while the underside, or ceiling, was insulated with foamed plastic blocks, tucked into the corrugations and covered with acoustical plaster.

Framing for the roof edges was accomplished by constructing a 60-foot long, 5 by 3 by 1/2-inch steel double angle girder. Actually, each side of the roof utilizes an angle to sandwich a 10-inch strip of 14-gage steel sheet between them. Each angle member was loosely connected to the other by bolts to provide a pivotable joint during erection.

Wood supports were then erected in the general shape of the desired roof. The 1 1/2-deep fluted, 20-gage steel sheets, 60 feet long by 2 feet wide, were then placed on this framework. The steel girder frame was erected with the 14-gage sheets, extending over the top of the corrugated sheets.

Another layer of 60-foot by 2-foot fluted cold rolled sheets were then layed over the first layer at right angles, sandwiching the 14-gage sheet on the edges of the roof. The three sections, fluted sheet, 14-gage sheet, and bottom fluted sheet were bolted together some 6 inches on center to transmit load to the double angle beam.

One-sided spot welds were made to connect the fluted sheets together. These welds were spaced closer together at the center than near the sandwiched edges.

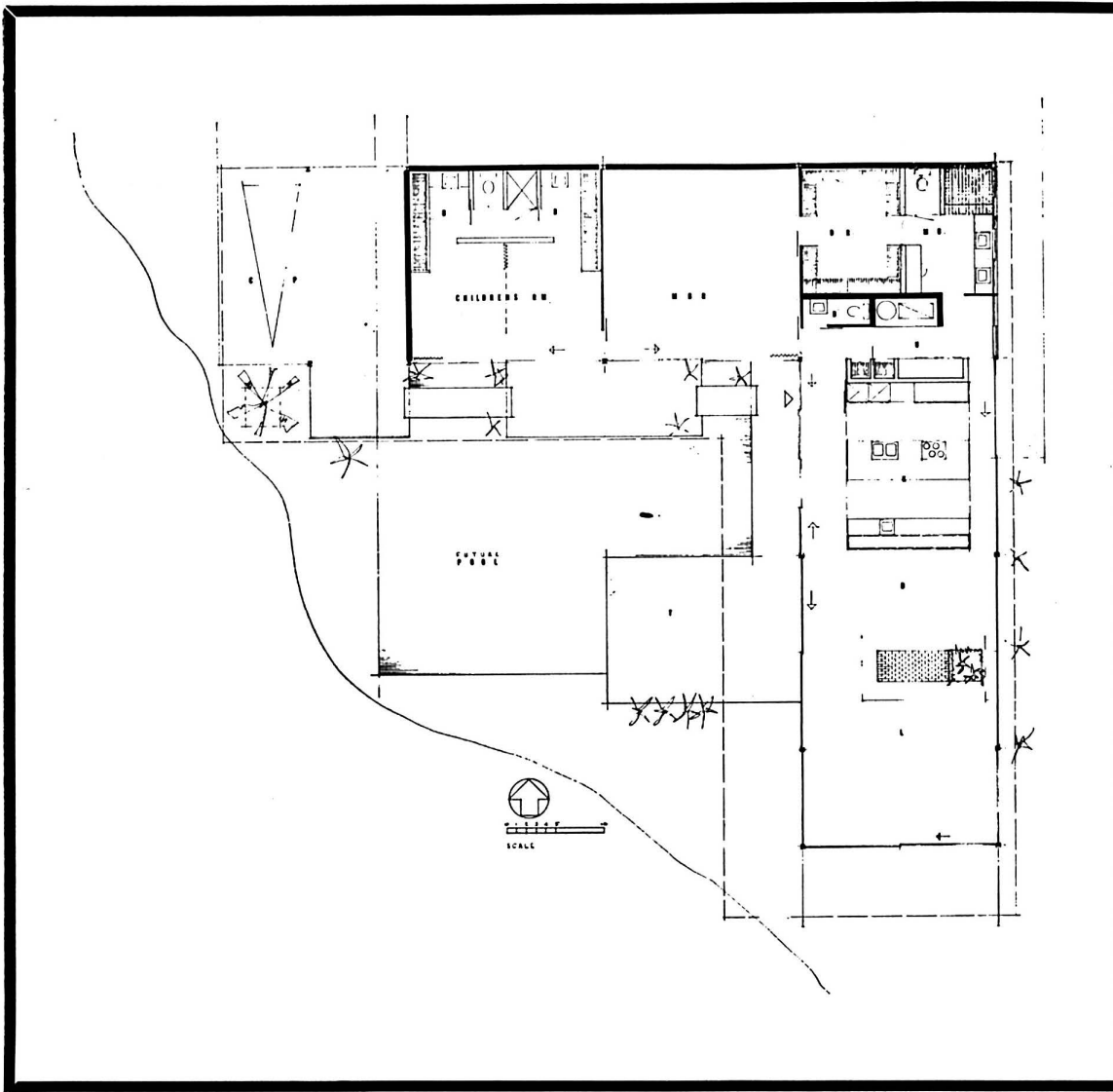
After the erection of the steel frame, the pivotable joints were tightened and these edge members became compression members, transmitting the load to the buttresses through a welded connection plate. After welding the sheets, the shoring was removed and the roof diaphragm was in tension.

Stress is transmitted into the bi-podal, all-steel buttresses at the intersection of the roof edges. The connection here was accomplished by a 1-inch steel plate welded to the top flange of the 12-inch w.f. 85-pound section.

Legs of the buttresses are also 12-inch w.f. 85-pound and extend 6 feet down to ground level and then another two feet into a steel reinforced concrete footing. Both footings for the buttresses are connected with a 12-inch by 24-inch steel reinforced grade beam.

Compensation for unbalanced loading was accomplished by two, 1 1/2-inch square tubes containing an 1/8-inch round, rising at 30 degrees from the ground to the roof edge in a "V" shape. These stabilizer rods are bolted onto the roof edges on each side of each of the two 14-foot, 6-inch high peaks.

The use of steel for a hyperbolic paraboloid is economical because there are less variables in a precisely manufactured product and when steel is placed in tension it is at its efficient best.



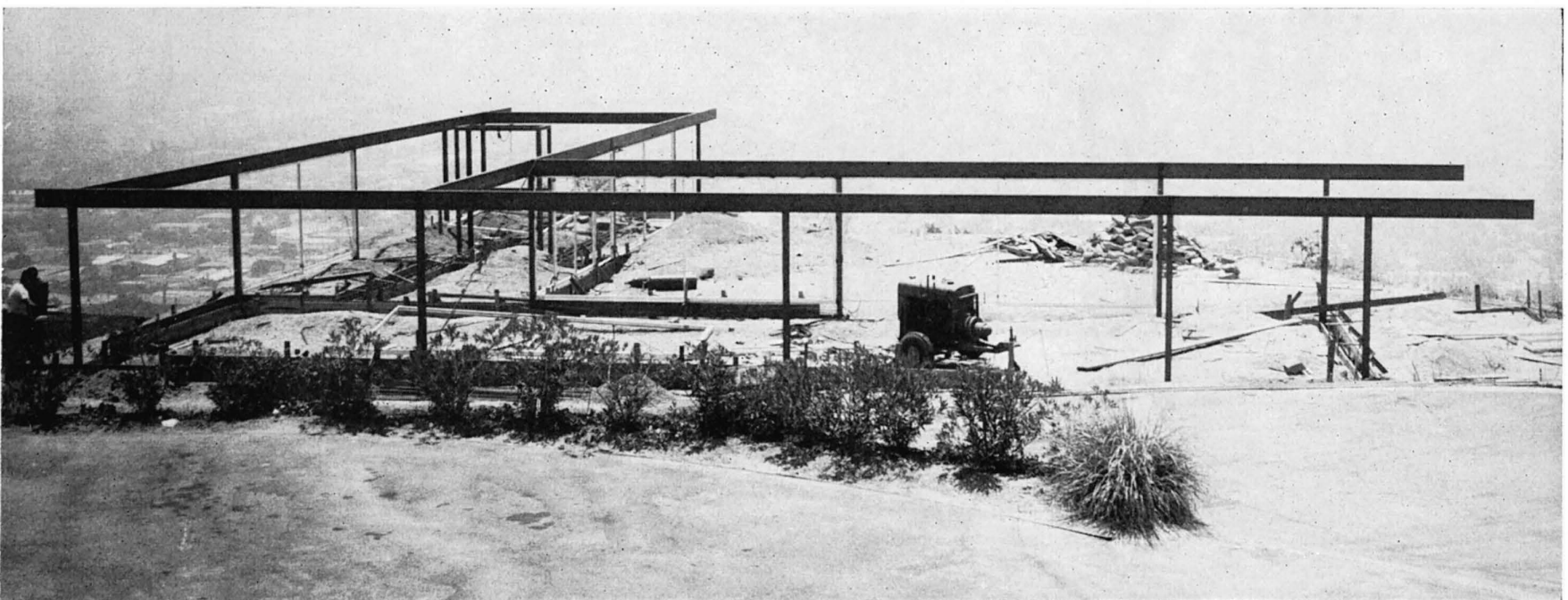
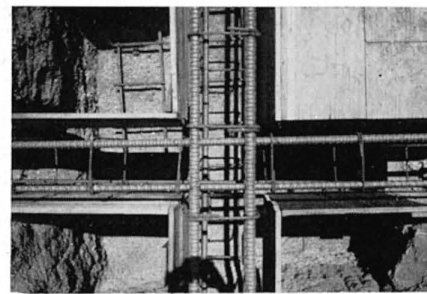
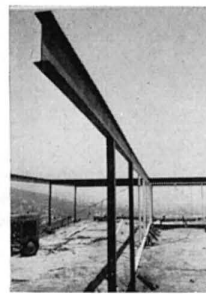
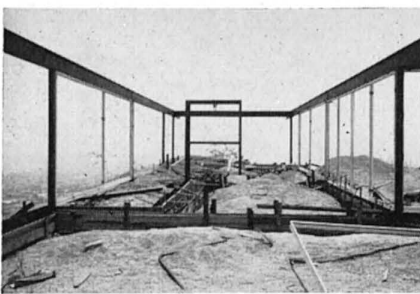
The construction photographs shown here were taken at the early stages of construction with the structural steel frame and the Bellevue steel sliding doors in place. The house at this stage is ready for steel roof deck and concrete grade beams. The foundation photographs show the reinforcing steel in what will be the system of cantilevered grade beams. The piers are not under the columns in this case but are set back from five to seven feet. In this way any possibility of damaging erosive action is eliminated. The columns are bearing at the ends of the concrete beams and are encased with twelve inches of concrete for resistance to seismic forces. With glass on all exterior walls except the street side, all horizontal forces can be resisted in this manner.

A working platform is constructed at one corner of the house and lot and is 125 feet above the first street directly below. Although the house is situated on a precipice the ground conditions are excellent with no extraneous water problems and without fill.

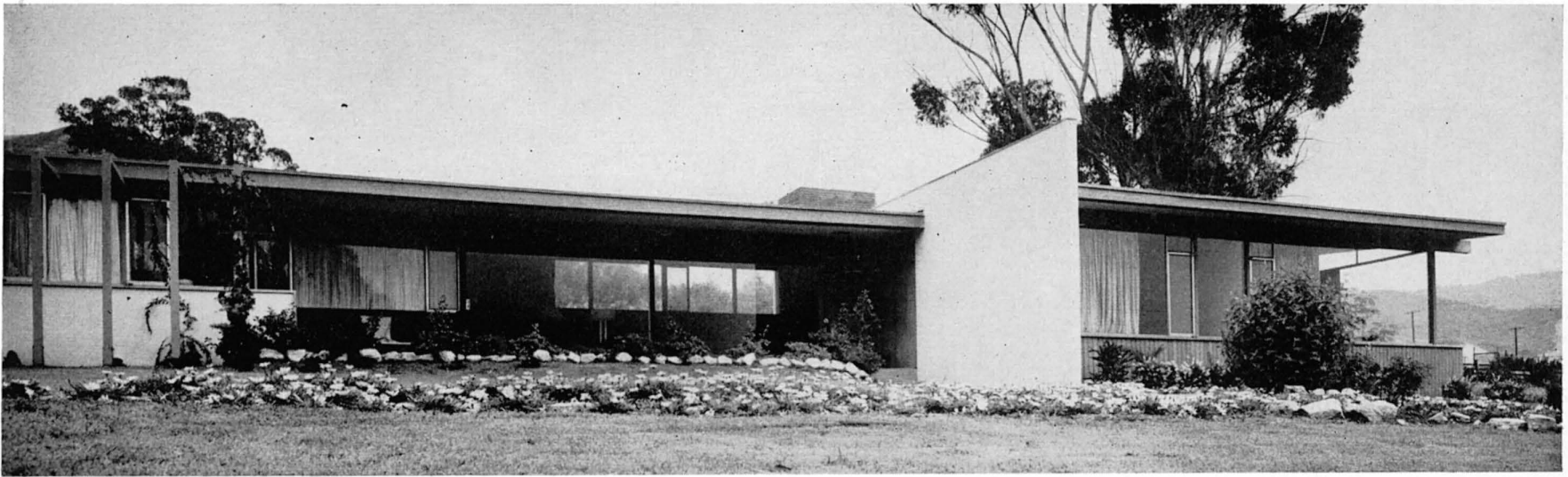
The sequence of construction calls for the setting of the base first, erection of steel frame and roof deck, installation of sliding door frames and wall decking, pouring of piers and grade beams, rough mechanical and electrical ducts and pipes, pouring of finish slab and finish, in that order. The usual sequence of fabrication on these houses was complicated by the fact that the piers are not directly under the columns. Special arrangements had to be made to support the columns before pouring structural concrete. The finish slab will be poured up to about the sill of the sliding door frames. The finish floor can thus be determined at this time by noting the location of the door sills.

(Continued on page 35)

PROGRESS REPORT — CASE STUDY HOUSE NO. 22 BY PIERRE KOENIG, ARCHITECT



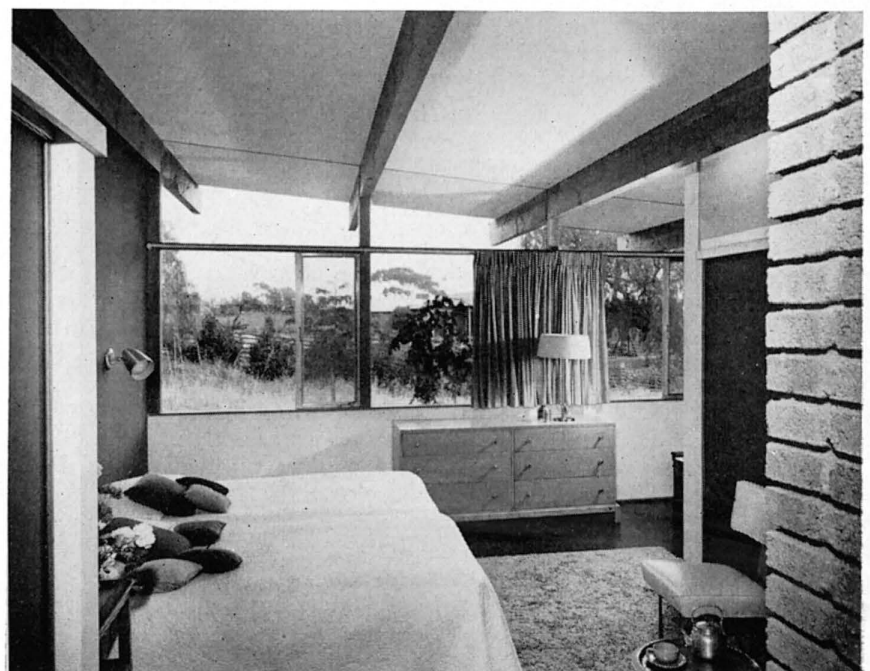
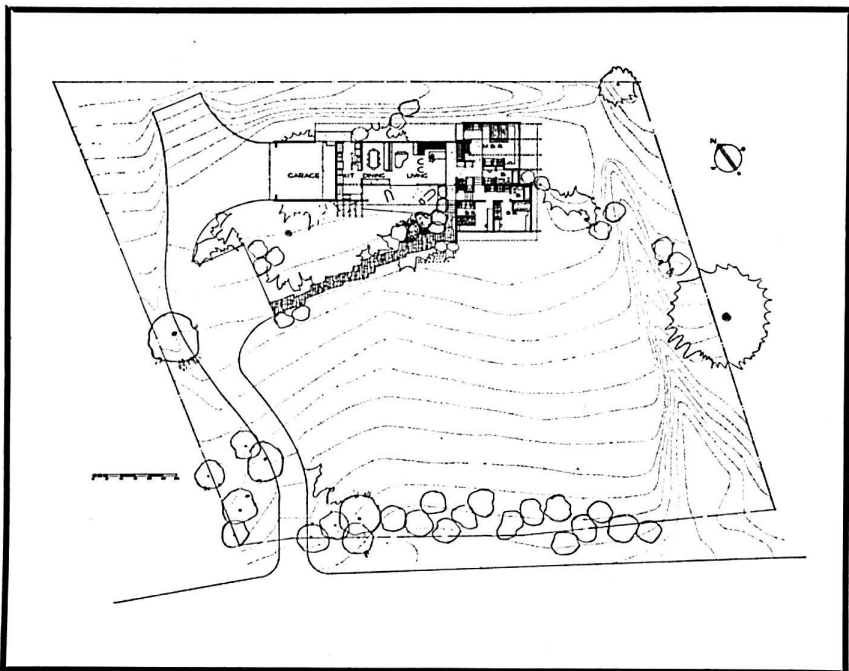
PHOTOGRAPHS BY KENNETH KNOLLENBERG



SMALL HOUSE BY RICHARD J. NEUTRA, ARCHITECT

This house built on a careful budget was developed for ultimate extension. The core of the project was built in the first stage and comprised living room, dining area, master bedroom, dressing room and bath, kitchen, service and three-car garage.

The living room was oriented to the major view with low windows on the ocean side, high windows to the hills. The kitchen section jots out slightly beyond the living room area, increasing the view and allowing visual control over the children playing in the front part of the house. There is a fireplace in the master bedroom and a view window looking to the ocean. An existing stand of eucalyptus trees has been left. There is access to the master bedroom from the garage by walking under extensive eaves in the rear of the house.



PHOTOGRAPHS BY JULIUS SHULMAN

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ARCHITECTURE AND PLANNING (Continued from page 25)

make any new administrative body politically palatable.

Meeks: As an historian, I can see that the problem of the city seems to have been attacked from a sequence of points of view. We all remember the time when we thought of the city as a work of art, and then realized that that wasn't quite satisfactory, and then there was a phase when we thought about the city as a kind of "rational machine" that could be solved by an I.B.M. machine, and then there were those who thought of the city as some kind of natural organism and tried to approach it in some kind of a biological way, and I can see that perhaps the next step is to go back to the origin of the word city-polis-politics-government and approach it from that point of view.

Kerr: Well, also it seems to me there ought to be a renewal of the pride in the city—the city as a place of beauty that the citizens living in it really could be proud of, and I remember again that Mr. Gruen in his lecture had something to say about that. So far, we've been pretty negative, and in a positive sense we pointed to big government, big organization, but what are some of the things that architects—and this is a series on architecture after all—should be doing about it, except banding together in large government projects, Mr. Gruen?

Gruen: What you said about the pride of the cities is one of the most important incentives for our work, and it is also the point that by setting examples we can create the desire, which is somehow latent in our population, for better cities. The cities in Europe to a large degree are enjoyed by the inhabitants in the same way that they enjoy their family and home and as they try to enjoy their work. The city is an enlarged living room, an outdoor living room with all the activities which one enjoys in an inside living room with many others added to it, and it is also the place where experiences can be publicly enjoyed together with many others—something which we have nearly forgotten sitting in front of our television viewers at night. By setting from time to time and as often as we can examples of what an urban environment can offer, we will create a grass-roots movement about which Mr. Meeks spoke and will strengthen it.

Meeks: Mr. Gruen, I saw a very charming demonstration of this over the Christmas holidays in New York. To my surprise on one of those beautiful clear days, Fifth Avenue from 42nd Street to 57th Street was filled with people—mostly I think from out of town—ambling, just walking for the pleasure of being in New York, seeing each other, seeing the shops and the decorations—people enjoying the city, and it does happen—even in New York.

Gruen: Even those so-called busy, sophisticated New Yorkers enjoy, like nobody else, on a nice day that one little open space in front of Rockefeller Center, and inasmuch as there are no benches to sit on, they sit on the stone enclosures of the flower beds, and you see them by the hundreds and thousands walking about, and we have succeeded in the case of regional shopping centers, only the best ones, to create an atmosphere in which people enjoy again walking, promenading, looking around, and in them to their greatest surprise they even enjoy the viewing of art. We have placed in these centers besides landscaping, sculptures, fountains, murals, and there they start to make sense again to the people as masses—not the people who go to art galleries, but the people who would otherwise probably never see the art of our time, and that is one of the great differences which the urban environment that we are having today constitutes against a more ideal one. In our environment today we are sitting in cars in which we are so busy watching the fellow in front of us in order not to have a collision that we have no time and no opportunity to look at anything around us. Architecture doesn't make any sense if you can't look at it, and art most certainly doesn't. I have sometimes proposed that one should forbid any interesting buildings along the important boulevards, because if they are really interesting somebody might look at them and a major traffic accident would occur. Thus we must create areas which are reserved to people on foot, areas where they don't have to worry about being pushed or maimed or killed, in which they can let their children run around free. And those pedestrian islands cannot only be created in the suburbs and regional shopping centers, but they can be created right in the midst of our towns—in fact, they will have to be created, because the automobile cannot be longer allowed to flow into everything because it can't move any more. It's mathematically very simple to figure out that if all the automobiles which are in the 15 million inhabitant area around Manhattan would really be permitted to come to Manhattan, you would have to demolish all buildings and there wouldn't be any space for anybody to move and the "raison d'être" for Manhattan would be gone. There we have to do educational work not only by word but also by showing examples—by building such elements, such cells of sound planning within our urban area.

Tunnard: Haven't you been successful, Mr. Gruen, in putting this over in Fort Worth?

Gruen: A plan of that sort has been accepted in Fort Worth, though it is by no means implemented yet. Beginnings for the implementation are made, but here is a city of about 400,000 and in that city we were able to develop a plan to convince the city council of its validity in which the so-called "city center" or the central business district, forms a pedestrian area surrounded by ring roads approachable by public transportation which makes little loops into it, and approachable also by automobiles which are not allowed into it, but which are stored in garages around the periphery, the way you leave your umbrella in the anteroom before you enter the living room. But once you have left the garage on the city side, then you find yourself in a pedestrian environment in which a very active and very dynamic urban life takes place.

Tunnard: It's very interesting to see when an idea like yours is proposed, how it begins to be taken up and, although it isn't being done on such a great scale, you find examples in the country now just beginning to appear where this principle, that you and I have known for years as a city planning principle, of pedestrian walkways and exclusion of automobiles is being applied. I'm thinking of the city of Boston where two streets, two short streets, have just been closed off between the Common and Washington Street, the main shopping street, with benches put along the sidewalk, trees in tubs and flowers in season, which is a very delightful idea on a small scale, and I think, as Daniel Burnham said, "Make no little plans, you get the big ideas out

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and other people begin to take notice."

Gruen: It's actually so simple and logical—all we are trying to do as planners is to make order. We are doing exactly what every housewife does if she puts her brooms in the broom closet and her living room carpet in the living room, but not vice versa. We are trying to make order between mechanized traffic of various sorts. We are trying to get the trucks to places different from the places where private automobiles are and public transportation like railroads. We have done that some years ago, we got railroads out of our main streets to separate places where they can function. We also would like to see airports not right in the middle of the city, but somewhere removed where their noise will not disturb us to the highest degree. That separation, that making of order, seems to be the most logical thing in the world. Sometimes one can't understand why it hasn't been done earlier. We have people who are against this separation and say business can't live if that should ever happen, but even those exponents of mixing of traffic are, for example, in favor of sidewalks which are supposed to be reserved for pedestrians. What they don't realize is that the sidewalk is not enough any more—it's the crossing, the noise, the odor, and the dangers created by the fast flowing dense automobile traffic which are too great today to permit such a half-hearted separation. Separation just has to go further as our technology has developed further.

Meeks: What Mr. Gruen has just said, and Mr. Tunnard, too, suggests that many of these improvements can be effected with very little economic outlay—simply by acts of imagination. In Boston it was a clear question of "re-thinking" the situation as it existed.

Gruen: I am against the bulldozer approach. We are as a nation somehow inclined to get from one radical solution into another, and after we have done nothing with our cities for a long time, we believe that now we have just to move bulldozers in and demolish everything, but there's so much good in our cities. The planner should very conscientiously be trying to see that continuation will exist, that historic buildings are preserved, that we don't have a dead pattern of everything built only in 1959 according to the ideas and imagination of one man, that is not a living urban pattern. We don't have to demolish the buildings; we have to change only the pattern. It is very interesting that in the plan that you mentioned, Mr. Tunnard, of Fort Worth, hardly any demolition was involved. The largest buildings which had to be demolished in order to make room for that belt road and for the garages were two story structures. Anything which was of any value was carefully avoided in any plans for new pattern portions of the city plan. It is possible to do it, and just now we are building such a nucleus in Rochester, New York. It will be called Midtown Plaza, and basically it involves the closing of a narrow street which ran between two department stores at a right angle with Main Street. That street was used for automobile traffic up to now and for truck traffic, for deliveries and for everything, in spite of the fact that it was so narrow. That street will be closed, and it will be covered over, it will be covered over the third floor with a glass roof similar to those beautiful galleries which they have in Italy and will be air conditioned—cool in summer, warm in winter—and will be in a pedestrian area, and all automobile traffic and all service traffic will be underneath. There will be a three level parking garage holding 2000 cars under the entire three block long development.

Kerr: In other words, with a little imagination and thinking through, and the cooperation of the architect and the planner and government and citizens, the future does not look as black as it seemed when we first began.

MUSIC

(Continued from page 7)

appealed with the decorous passion of a company man to fellow executives to get back into politics.

In the musical line Anthony Boucher has brought me nostalgic pleasure not unmixed with esthetic delight through a program of ancient recordings by such Golden Voices as Caruso, Scotti, Journet, Melba; this is a sustaining program. Each Saturday in the late afternoon Frank de Bellis offers a program of Italian instrumental music. The complete Casals Festival of 1958 is being heard. Alan Rich, Musical Director of KPFA, periodically lets himself go in what I con-

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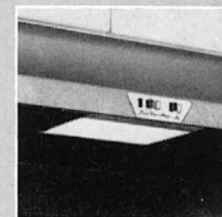
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sider thoroughly prejudiced comparisons of the different current recordings of major masterpieces, playing chunks out of them which affect me differently than him. Apart from my own programs, contemporary and American music have been given a good playing. Jazz, especially the jazz of past decades, turns up regularly late in the evening—alas, too late for my hearing. The Monday Evening Concerts will be broadcast.

I don't know what it is particularly about this melange that appeals so strongly to listeners, except that it isn't more of the same. I think a good many listeners start just by being weary to death of the unfailing slickness of the professionally aerated program. Like Mr. Murrow we think we could maybe do better somewhere else. So KPFK comes along, and there it is. Certainly the public response has been, as they say, more than gratifying. Rather terrifying in fact from my elderly point of view, who have been listening to radio intensively since 1928.

What began as casually as two kids of a happier era creeping under the rim of the circus tent is in danger of turning into big business. There may be money in it. And in the communications media, as we euphemistically speak of it, the gift of money has been the kiss of betrayal. It's going to take some cool-headed planning by the founders of these stations, a great hardness of attitude by its executives, a sort of anti-ambition determined not to be ambitious in the wrong way, not to let expansion go to the head, or to the pocketbook, or more dangerously yet to the mind and spirit, to resist the seduction of cow-eyed Success. Success which has four stomachs devoted to giving a good yield of milk.

To encourage and at the same time to resist these dangers the Pacifica Foundation maintains a roster of Directors, whose Chairman, R. Gordon Agnew, reassuringly is an authority on Tibet. Among the Directors are two former university presidents, a professor of music, a lawyer, a businessman who has and is a touch of gold, and so on. These men show in action, at least to one who views the field of battle from a nearby hillside, the sort of broad-minded practicality which is to me very preferable to what is generally called "idealism." Idealism is invariably sure of its own motives and suspicious of and guarded against anyone who encroaches on its self-esteem high purposes. Idealism, in other words, provokes more trouble than it is worth, because the cause of the trouble is its own righteousness, concerning which it cannot reason. Broad-minded practicality, by contrast, will try anything once, but it soon forms a very sound idea what it will not try twice. There are of course two sorts of broad-minded practicality: the one which measures what it will not try twice by studying what "the people" want and do not want (the kind of interpretation of the public wish that built the *Edsel*, the sort of interpretation of the public "taste" that ties together efficient distribution of the American product with the TV Western); the other which judges what "the public" might use or usefully receive by allowing that the public desire and taste may be as good as its own (just as there are still a few restaurant operators, there must be, who believe that the public might like to have as good plain food and comfort as they try for at home—in this national wilderness of grills, and so-called barbecues, and standard menus, and fry-cookery, and fatty ribs in sauce, and grisly steaks).

Harold Winkler, President of Pacifica Foundation, operating head of the broadcasting organization, has been a Professor of Government, the sort of man who helped rebuild our public institutions on the way out of the depression and was derided for it and who is now increasingly called on to participate with government in the maintenance of these institutions: the anonymous, honest thinker who makes rather than wants a job. Under Mr. Winkler's firm, friendly supervision the stations have been reorganized and given purpose and direction. The operating head of the Southern California installation and Vice-President of the Pacifica Foundation, Terrell Drinkwater, is a very young man with a gift for public relations and a passion for broadcasting, in whose assured presence I sometimes feel reduced to the level of my suppressed juvenility. None of us, you know, is really the age his years have put upon him, or so young or innocent as his appearance. In these two, the mature man of young ideas and the young man of mature ideas, I have put my trust that the aims of the Pacifica Foundation will not be misdirected in search of publicly esteemed slickness or privately desired success.

To assist them, the officers and directors have in north and south a Council of Advisors, including in the south such worthies as the editor of this magazine, the comedian Mort Sahl, and myself, and a Sponsoring Committee, made up of contributors who see to it that the needed money will be found.

Among these layers of execution and advice one person, Executive Secretary to the President, Betty Ford, applies a wisdom of tact and level judgment to resolving personalities and problems. Ingenuously disarming and sharp as the FBI she watches that right things get done. In Alan Rich, Music Director, I have found a foil for both agreement and disagreement: we admire similarly for strongly contradicting reasons. Thus we can get on together in essentials without boredom.

To measure one's age in this so rapidly unfolding electronic decade a quick visit to the control room will suffice. There men of authority, not yet out of their teens, cope with bewilderments of communications equipment that are beyond my scope. In addition to the two resident engineers, there are the still younger volunteers who help them. Together they installed the transmitter, erected the tower, assembled the studio equipment and divide the weekly schedule of broadcasting. In the northern station the proportion of paid to unpaid volunteer staff is, I am told, 12 to 45. Figures for the southern station are not available, since the staff are still being chosen and volunteers still volunteering. Everything that has happened over the years to the northern station is happening in weeks to the southern outlet: money and staff, goofs and disaster. In the rich atmosphere somebody will soon deserve a breakdown.

All this together contributes to the atmosphere of a station, which, whatever else it may or may not be, is seldom slick and never to be taken for granted. There's a sort of neighborliness about the whole proposition, with overtones of that most distinguished of the native American higher vices: entertainment by education or education by entertainment, whichever way you take it, as solemn as the old-time beliefs in spinach and castor oil. Canned information and typical hi-fi recording, too hi in the fi giving a sound never heard in hall, mix in with live performances and off-the-cuff interviewing—my own cuffs the most frayed, not exactly by deliberation but by rebellion against the many years of impeccable enunciation and angled interviews I am tired of. (A colleague lately taping an interview for national radio network broadcast was ruled out of bounds when his prepared text lapsed over into psychology and again when he ventured a thought concerning religion: on these subjects, he was informed, the station has its separate authorities.) KPFA and KPFA do not go out of their way to be radical, but they do not fear or dodge the voices of native American radicalism—which now, with so-called Liberalism in control, needs more chance for outlet and gets less than during the worst years of Gilded Capitalism and police suppression. The polite editorial refusal of ideas which get out of line can be managed so much more easily. No medium is more impervious to individuality or individual differences of opinion than the present-day American Little Magazine. Each editor has exactly his own idea, as far as he has any idea at all, of what should and what should not be said. That's why native American radicalism has been driven these days to idiomatic perversity merely for attention. Just as the slicks give the appearance of covering so many subjects and in fact repeat the same subjects over and over again. You should hear—I may write them up some day—my experiences in trying to break through the bland assumptions of the more esteemed American magazines that specialize in music. They wish me to write for them but only what and as they wish. Everything praiseworthy is praiseworthy, anything intended to be praiseworthy should be praised. I will write their propaganda only so long as they will also publish mine. Which leaves me out in the same chill as the American experimental composers, by whose names American music of the past half-century will be remembered.

I am grateful to have this printed place in the world, and now a place on the air, where I may ease my prejudices. For what may be truth will seem often prejudice until at long last the truth may be established. Everybody then will believe in it and wonder at the fuss.

I might mention here one radical innovation, so contrary to established custom that it must be radical, which will distinguish my own programs. On nearly every program after the initial announcement, the listener will be plunged directly in the object, a musical composition, a poem, or some other unprepared horror I do not yet contemplate, without introduction, without explanation, without mention of name, title, maker, so that the listener must take it in without preparation and make of it what he can. This direct relationship between the work of art as object and the listener as unprepared receiver may revive what Edmund Wilson has called "the shock of recognition"—he does not mean identification—from which all our cultural media now so carefully preserve us. This is not to be a

MOSAIC MURALS

by

JEANNE REYNAL

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guessing game: in this experience, what we are to expect will be carefully removed from any casual identification; though the information, for credit's sake, will be given afterwards.

Let me say of our two stations, finally, that, whatever may be their faults, the faults are neighborly; they belong with us in the same block where we live; the prejudice is there but unrestricted, it is made up of all our prejudices; the tone is our own, indigenous, native, not by a presumption of what controlling editorial opinion believes we ought to be but by examination, discussion, presentation of what we are. It is not in our attitudes towards other nations that fear most shows among us but in our own repressed, diverted freedom.

To support these stations, listeners in northern and southern California are invited to subscribe \$12 a year, receiving in return bi-weekly printed programs. It's a small price for independence. If listener-subscription is the one way out for public opinion through the otherwise commercially controlled air, the choice lies with potential subscribers to help the new medium break through and widen the gap. Then once again our native radicalism, our native experimentalism, which are only our native common sense rebelling, as we have always eventually rebelled against restrictions, may find place to breathe.

CASE STUDY HOUSE TRIAD

(Continued from page 21)

House B

One major decision in this plan has been the selection of quarry tile by Mosaic Tile Company for the entry, loggia and patio areas. This fine material will provide the house with the warm timeless quality which is expressed in its somewhat formal plan and intimate courtyards. Another major change is in the reversal of the kitchen to provide direct access to the small patio and a full view to that area and the skyline beyond. This change has also provided better access to the bedroom wing without having to pass through the service area. A study is being made of the cabinet which separates the entry from the family room. It is hoped that this cabinet may be developed as a fine piece of furniture rather than a normal separating wall. Within this area must be contained guest coats, a television and Hi-Fi center complete with record storage.

House C

Few changes have been made in this house since the original concept. The re-definition of materials and the development of the space have been the total challenge. The one exception to this is the re-work of the service entry. This now provides direct access outside of the garage. Further study is being made of the details for the use of the Palos Verdes Stone at the fireplace. The original concept of a recessed element appears to be good and development means only the detailing must provide a crisp contrast of the plain wall to the highly textured stone. Studies of the baths are providing solutions to the proper use of the Pomona Tile and the use of mirrors combined with the indoor-outdoor relationship.

CASE STUDY HOUSE NO. 22—KOENIG

(Continued from page 30)

The photograph of what looks like a column of reinforcing steel is actually a typical horizontal cantilevered grade beam taken by placing the camera within the network of steel and sighting by intuition.

The steel frame is mainly composed of Bethlehem Steel structural members. The beams shown are 12" BMS. 16.4# and are placed twenty feet apart. The 4" H columns are also twenty feet apart, thus creating a twenty by twenty bay. Five-inch-deep T-Steel roof deck will span the twenty feet between beams.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to *Arts & Architecture* and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.

New This Month

(351a) Herman Miller offers "Furniture for the Home"—a beautifully pictured booklet of household furniture designed by George Nelson and Charles Eames, and textiles by Alexander Girard. There are in addition eleven other pamphlets dealing in detail with Herman Miller's office, home and public areas furniture. Among these are the Comprehensive Storage System, and the Executive Office Group both designed by George Nelson; the famous Herman Miller Stacking Chairs by Charles Eames; and the Lounge Chair. Write to: Herman Miller Furniture Company, Zeeland, Michigan.

✓(352a) Write for new full color folder showing complete line of Trade-Wind ventilators for kitchen, bath and other small rooms. Also includes illustrations of built-in Canoelectric can opener and electric wall insert heaters. Trade-Wind, Division of Robbins & Myers, Inc., 7755 Paramount Place, Department AA, Pico-Rivera, California.

✓(353a) Pittsburgh ACRYLIC House Paint—blister and peel resistant, protecting homes for extra years. Pittsburgh FLORHIDE Latex Floor Paint—for exterior and interior concrete surfaces—no acid etching needed. Pittsburgh DURETHANE Enamel—offers maximum toughness and flexibility combined with beautiful gloss. REZ clear sealer and primer for exterior and interior wood surfaces. For free illustrated booklets on any of these or other Pittsburgh Paints, write to Dept. K, Pittsburgh Plate Glass Company, 465 Crenshaw Boulevard, Torrance, California.

APPLIANCES

✓(350a) Appliances: Thermador presents two new brochures. The 14.2 cubic-foot Refrigerator-Freezer is featured in one brochure. All sections of the interior are explained in full; choice of colors and detailed specifications are given. The second

brochure colorfully illustrates Thermador's Bilt-In Electric Ranges. The special features of the Bilt-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray, are shown. The Thermador "Masterpiece" Bilt-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California.

DECORATIVE ACCESSORIES

(426) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

FURNITURE

• Contemporary Furniture: Catalog available on a leading line of fine furniture featuring designs by MacDougall and Stewart, Paul Tuttle, Henry Webber, George Simon, George Kasparian. Wholesale showrooms: Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48; Bacon & Perry, 170 Decorative Center, Dallas, Texas; Kenneth Donathin, 4020 North 34th Street, Phoenix, Ariz.; Contract Interiors, 333 West Colfax, Denver, Colo. Sales representative: Casa Goldtree Liebes & Cia., San Salvador, El Salvador, C. A. Experienced contract department at Kasparians, 7772 Santa Monica Boulevard, Los Angeles 46, California. For further information write on your letterhead directly to the above address.

(138a) Contemporary Furniture: Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparians, Pacific

Furniture, String Design (manufacturers of shelves and tables), Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics. These lines will be of particular interest to architects, decorators and designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

✓(437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstery; wood or metal chair frames—Knoll Associates, Inc., 575 Madison Ave., New York 22, N. Y.

(180a) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in Burlingame and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—Dux Inc., 1633 Adrian Road, Burlingame, California.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22, New York.

SPECIALTIES

(152) Door Chimes: Color folder NuTone 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.

(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.

SURFACE TREATMENTS

✓(346a) Triangle Tile by Hermosa, 6" equilateral glazed ceramic triangles available in all Hermosa colors, in bright glaze, satin glaze, and Dura-Glaze. Triangle Tile brochure shows unlimited possibilities of this medium for light duty floors, walls, wainscots or entryways in any room. Excellent for bold design effects or abstract murals. Triangle Tile has all durable

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STRUCTURAL BUILDING MATERIALS

✓(349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber — Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

(348a) New Technical Bulletin on Protective Coatings Offered: A new 8-page Technical Bulletin on "Protective Coatings for Exterior Surfaces of Concrete Block Walls" is now available free of charge to qualified building professionals. Prepared at the direction of Quality Block Producers, an association of leading concrete block manufacturers in Southern California, the Bulletin is the first of its type offered. Actual research, editing and writing was performed by Raymond S. Wright, AIA, & Associates, and the Paint & Coating Committee of the Construction Specifications Institute. No brand names are mentioned and recommendations for various coatings are notably unbiased and objective. The last page, Brief Specification Data, is perforated for easy removal and extra copies may be obtained without charge. Copies of this Technical Bulletin have already been mailed to a select list of building professionals. Readers not included in this mailing, or those desiring an extra copy, may obtain one by telephoning or writing: Quality Block Producers, Attn: Mr. Peter Vogel, 856 So. Hoover Street, Los Angeles 5, California. DU 8-0251.

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