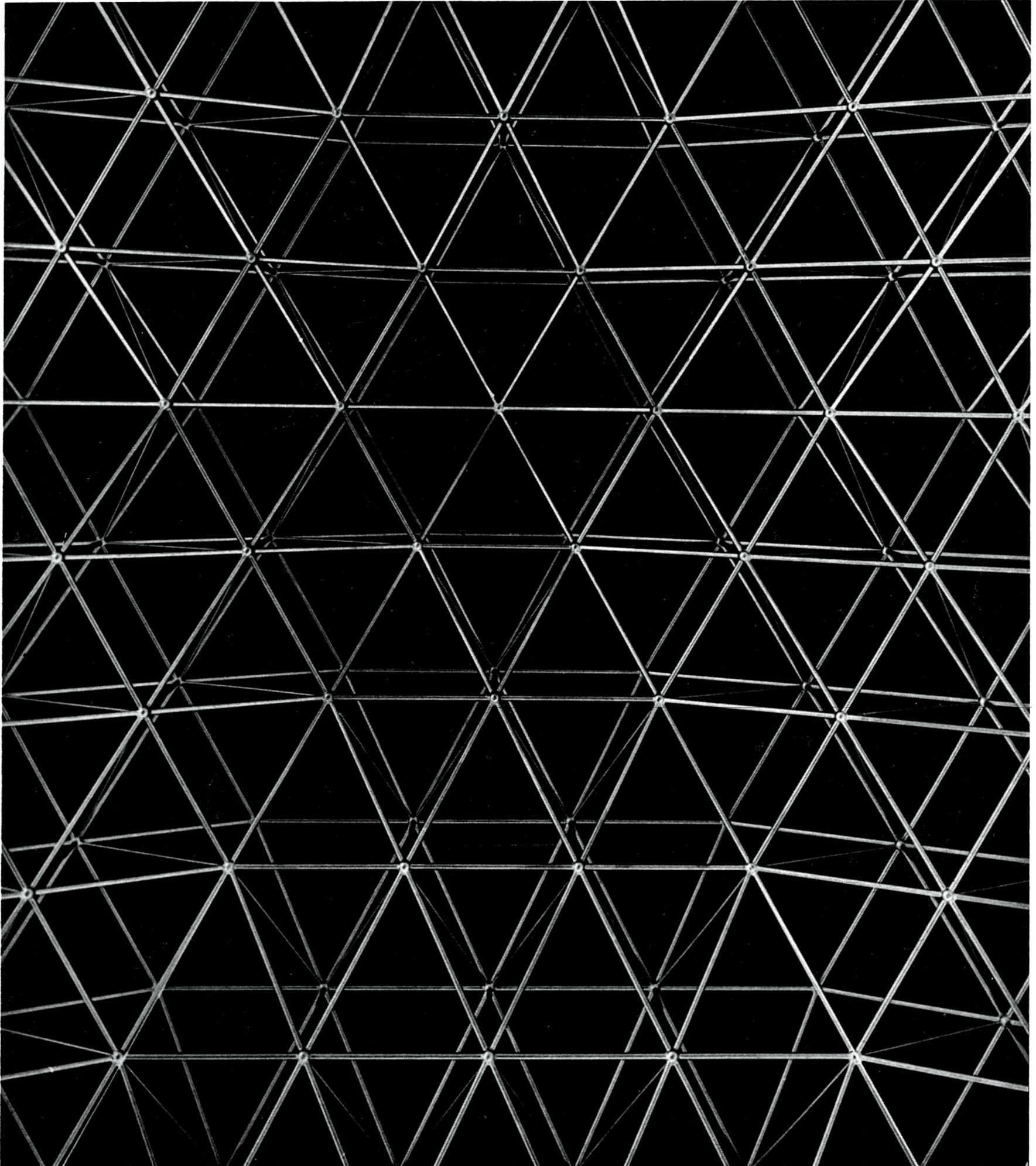


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Regrettably, on pages 18, 19 and 20 of the February issue, showing the work of Marcel Breuer, the feature was not properly credited to those who were responsible for bringing the exhibition together. The Breuer exhibition was originated by the Walker Art Center of Minneapolis, under the direction of Martin L. Friedman, and is in the process of being prepared for a national tour. The written material was from a special article prepared by Hamilton Smith for their Design Quarterly issue devoted to the Breuer exhibition. Eric Sutherland was the photographer.

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MUSIC

PETER YATES

JOHN CAGE'S WEEKEND IN LOS ANGELES

It must have been twelve years since we were together, though lately we have been corresponding. That last time I presented John Cage playing for Evenings on the Roof the cycle of his Sonatas and Interludes for prepared piano, the second time he played it for us. An important part of his most influential work was already behind him. None of us knew that then. Some in the audience gave him full attention, many did not.

Recently, being called on to lecture and write about him, I have described him as I knew him in those earlier years, stiff, soft-spoken, rather humorless, single-minded, coming into the room as if he were a bodhisattva his feet a little off the ground. The mind was like a searchlight, brilliant in its path, indifferent to whatever lay outside its beam. This time he seemed as large as his humor, always and readily at a laugh, his feet solidly on the ground. The mind is still a searchlight; one might better say, a lighthouse beam, sweeping circles of illumination. He has put into effect his belief that one should affirm or say nothing: to this the majority in his audiences responded like a dark landscape to a sweeping light. There were those who stayed in the shadow, who could not respond. And beyond the sweeping, illuminating cone much occurs that does not interest him. He did not claim an audience; the audience went out to him affirmatively, as he to it. He is not one who is periodically turning out matched objects; his art is what he does.

To most who read about him his art is a mystery, a progressively negative denial of music. When the recorded album of his 25-Year Retrospective Concert at Town Hall in 1958 came out, many who had known him saw him for the first time full size. We can say that his art is like Beethoven's or Schoenberg's a continuous progress of development; he does not stay long to exploit each new skill he has won but goes continuously forward. The art objects, his compositions, exteriorize successive stages of growth. He publishes his tree rings. His recent compositions are not objects but procedures. The album *Indeterminacy* introduced to us his reading voice, his narrative skill, the compositional success of a seemingly arbitrary method. His *Aria with Fontana Mix* recorded by Cathy Berberian informed us of his comic skill. Where these or some part of them had been heard an audience was ready—as I have learned in lecturing—but it's strange that the influence has spread even among those who haven't heard them. The widest response, he told me, was to the publication this year of his book of lectures, *Silence*.

He came to Los Angeles on a Monday, with Merce Cunningham's Dance Group, for a program at UCLA. I couldn't be there. Then they went north to Stanford University and were back on Friday, when I joined him. That afternoon he was to lecture at Immaculate Heart College, beginning at 1:30, go to another building of the College at 3:30 for a rehearsal, to be followed by another rehearsal at 4:30, come home with us for supper and be driven out to San Fernando Valley State College at Northridge to deliver his four-part lecture *Where Are We Going? and What Are We Doing?* and, if David Tudor could join him, his *Cartridge Music*.

At Immaculate Heart he was the guest of Sister Magdalen Mary and her Art students. This isn't the place to tell you about them, but I must do so before long. I had talked to them about him the Friday before, playing my Cage Sampler, three or four minutes apiece taped from six of the recorded compositions, had read a bit from his *Lecture on Nothing and 45' for a Speaker*, answered reasonable questions and afterwards asked whether there were any irrational questions, and then the fun began.

The audience was worthy of him. They received him standing and ringing a set of 72 English bronze handbells, through which he walked to the front of the room, set down his briefcase and started talking. He had planned to compose a lecture for them but had no time for it; instead he told how the lecture would have been composed. He went on to read from an interview by Roger Reynolds at the University of Michigan; the reading kept opening out into fresh observations, the observations into questioning, the questions brought forth extensive answers, so that when I at last interrupted to remind him he had better save his

voice for the rehearsals he waved me aside. He had told me he doesn't like to improvise, but the audience led him on. The talk should have been over their heads but wasn't, that's the sort of place and class it is. You'd have thought watching them he was a teen-age idol but not to hear the talk.

This was the first time any of us had learned in detail about his methods of composition, called at first "chance" methods, then "random operations," and finally, in the present manifestation, lumped together and refined under the heading "indeterminacy." Avoiding the mechanical details of superimposed transparencies, each setting the means of selection a little farther from any possibility of predetermined control, let us assume that his methods do provide systems by which among a predetermined group of possibilities any combination of these possibilities is equally likely to be chosen—so that the composer must supply materials that will work together however they combine. Yet the materials may result from no more than patterns seen on the surface of the paper. Cage denies that his method allows for any "purpose," yet if the outcome is to be a lecture the materials for indeterminate selection will be those capable of being used for lecturing, if it is to be music the materials will be sound, if a taped or electronic composition types of sound or noise suitable to the sort of composition he has in mind. "Purpose" is therefore not eliminated, though purposive control is given an entirely different significance than the sort of structural building or deliberative combining we have considered the most fruitful. It is at this point that "indeterminacy" takes on meaning.

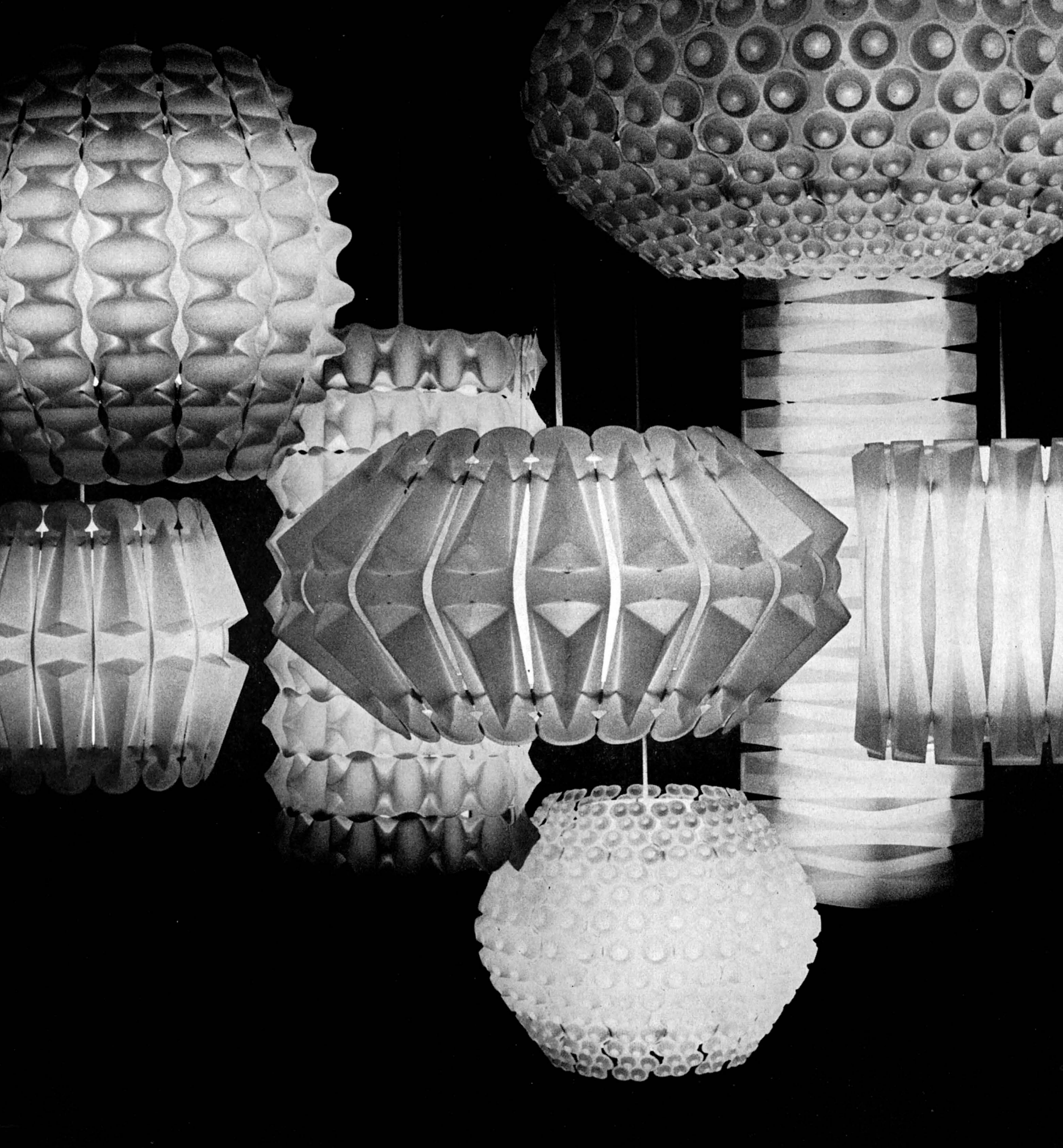
If a lecture has been called for, Cage assembles materials related to his subject, the choice of materials ensuring that the "meaning" of the lecture will be as he intends. If he assembled only random materials, the lecture would be nonsense: I have yet to find his work nonsensical, except in the preliminary acquaintance with it before one comprehends. Though he disclaims philosophy, his esthetic instances ring with an accuracy philosophers might envy. If he assembled materials pro-and-con, he might open new doors in rationality; this generally speaking he does not do. He is an expositor, an artist; he works in the imagination. Though he may seem to be circling his subject, he does not in my experience allow his conclusions to remain indefinite: he is not Socratic, however he does, like Socrates, practice what he preaches. Someone who encountered him apart from his business said of him: he is himself the work of art he has made. This is a compliment difficult to deserve. His art expounds a way of living, and he lives it.

When the materials to be used are assembled, possibly as no more than guidelines to be filled in, the materials or guidelines are related to further indeterminate means of selection. When the selection falls on an item of material or guideline, there will be still other indeterminate factors to decide its length or locate it in the composition. The form of relationship of parts stays indeterminate, but relative location of each part may be in the same way decided, not in sequence but within the potentialities of sequence. Item A may fall on the same page as Item B, but the page may be so shuffled by further indeterminate arrangements that there is no telling when in the sequence as it occurs in one performance A and B will turn up. The choice of taking A or B first when the page does turn up can be left to the performer or to other indeterminate arrangements.

The selection may fall at any time outside the prepared materials or guidelines, requiring at this point the introduction of material outside the context, an irrelevancy. Or the selection may indicate a silence, in one part or in all. Silence is not for Cage the absence of sound; it is a space in which sound outside the framework of relevancy or irrelevancy comes in as it were through an open window. There is no silence in life, Cage asserts; in an anechoic chamber, where no other sound is possible we hear the sound of our own bodies. Silence has for him also the connotation, as I quote here from Meister Eckhart: "The silence at the center, where no idea and no creature may come in; there the soul does not think or act or receive any formulation of itself or any thing." I have written elsewhere, it is to be at the core of the winding.

Now by the operation of indeterminate selection the materials have been put together, a composition as lecture or music or taped sounds or noises. They are put together as pages of symbols indicating the course of the lecture or composition or as tapes to be played through multiple speakers. It is possible also

(Continued on page 30)



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ART

DORE ASHTON

DeKooning's momentum is still something to marvel at. The Janis Gallery was thronged with marvellers all during his recent show. Taken one by one, paintings provided the normal range of better, best and less good, but you'd never have known it listening to the crowd. They had come to bow before the master and what he had done was relatively unimportant. It was an embarrassing indication of the fatuous way our culture chooses to honor its heroes. The painter is reduced to the blur of a Valentino, and his work—the only thing that might have saved him from black-veiled ladies he never knew mourning at his tomb—is uniformly approved: our American way of devastating the meaning of a work of art.

DeKooning deserves better than that.

He deserves to be seen, even if mistakenly, against some hierarchy of values. Surely the "cropped" little paintings—fragments of larger landscape notations I guess—should be considered symbols of a studio process rather than finished paintings. The drawings, with the familiar deKooning rhythm of swooping curves and stern terminating straight lines, are fine as far as they go. But deKooning has been there before. He has also visited the ladies before, and with more passion. The sketch-book specimens in this show, in which he probably moved rapidly from one to another, are interesting as evidence of his process, but they are little more than swift, incomplete jottings of problems left over from his last bout with the ladies.

The larger paintings are important. They continue a dialogue deKooning began before his last show and is still deeply engaged in. They are his argument with Western tradition; his accusation of false elegance; his battle with the void; his perpetuation of the prideful gesture; his equivocation in the face of an anger that cannot be brooked and at the same time cannot be indulged inconsequentially. In them bravura is no longer a scandal but presented as a value.

Because there is so much conflict and violent feeling implicit in even the most beautifully pink and yellow of his large paintings, the new canvases are exciting. Like it or not, deKooning rushes in where others fear to tread and excites not only the visual nerves but the spirit. The malaise in these deceptively sweet paintings is authentic, worrying. Every dazzling turn of the brush holds the danger that unfailingly stirs. The excitement is equivalent to that of an audience when the girl on the flying trapeze is tossed from one strong-wristed performer to the other. Between those trapezes is the void. Who has not dreamed and feared it?

DeKooning's honest contest with Western tradition is admirably illustrated. He mocks dependence on the beauty of material by using what I presume is house paint. (If it isn't actually house paint, it is oil paint stretched to the limits by some obliging medium.) He satirizes "painterly" painting by exaggerating his

stroke to breathtaking proportions. It is even applied with the smart slap-and-swing technique of the house painter. The rush of his six-inch brush and the inevitable short-stop shock when it terminates is like a caricature of old "directional" stroking. Even the deep bristle tracks are part of the defiant game with good painting manners. The eye is mesmerized into the grooves and is sorely tempted to rest there.

But deKooning doesn't let the viewer off so easily. At the same time he mocks, he praises. He pays obeisance to traditional laws of contrast and paints a surface that is challenging in its complexity. Here is a pink plane from the distance, serene, almost saccharine in its utter pinkness. But come close. It is really a shifting body full of nuances, where yellow, white and pink minuet in complicated figures. Timbre, texture, interruption and continuity—he has them all in what might appear at first glance as the most simple of the four paintings, one in which a vast sky of pink, yellow and white rolls up from a groundline with the billowing sweep of a Ruysdael sky.

DeKooning's major achievement in these recent paintings is the clear description of his own spaces, the spaces that he knows, has lived and feels most strongly about. A proud landlord, he has succeeded in posting his property. No one else can or should hunt on these grounds.

They are splendid spaces, extending broad and far, dipping back behind the horizon, inviting the eye to wander freely. They

Willem deKooning

Untitled, 1961

Courtesy
Sidney Janis Gallery

Photograph by Eric Pollitzer



are firmly defined on horizontal axes, and several planes exist behind the picture plane.

There are occupants in these spaces, bodies that will not be denied their standing room, apparitions in an otherwise wilderness of openness. They collide in a rocking vertical, or lurk behind a plane of blue, or squat peaceably at the base of the composition. In "A Tree Grows in Naples" they are the half-concealed surprise thrust off to one side and appearing with dramatic suddenness. One has to travel first through the blue void, under the threatening red canopy, and over ambiguous territory before the aperture of breathing space is reached.

Once again in describing these spaces, deKooning summons an orderly tradition of illusion. He is careful about recessions and careful to propose more than a simple surface. He emphasizes depth with light spatters, taking one color rhythmically throughout the painting. There is symmetry in repetition of color; balance in the alignment of verticals and horizontals, depth in the texture and timbre of his colors.

Where his willful temperament appears—in the savage brake on the stroke, or the multicolor effect of a dirty brush, or the wild spray of spattered colors—deKooning still stops short of chaos. There is unity even in anger and haste where deKooning is concerned.

* * *

Reuben Nakian's show at the Egan Gallery featured four large sculptures in which, despite the provisory and displeasing nature of his materials, he managed to project the grandeur of his aspiration toward monumentality.

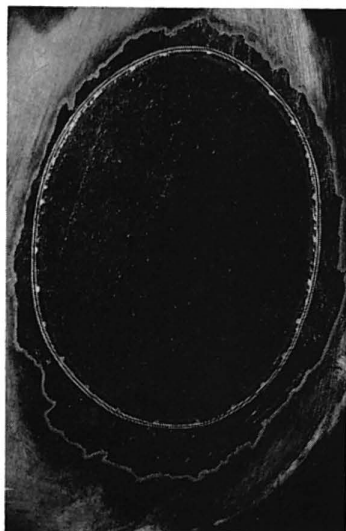
He is a nostalgic baroque artist dreaming of shadows, convoluted draperies and the human figure fantastically transfigured. Nothing, not even the intransigence of chicken-wire and plaster-soaked burlap in which he works, can inhibit Nakian's drive to relive great myths. He is stirred by real myths, such as those of

Pat Adams

The Glass, 1961

Courtesy Zabriskie Gallery

Photograph by John D. Schiff



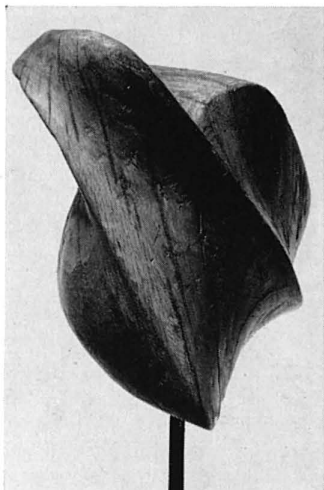
Toshio Odate

Nova, 1961

Courtesy

Stephen Radich Gallery

Photograph by Chris Corpus



the Trojan women, and by the myths of art, handed down from Bernini.

In these large sculptures Nakian comes the closest yet to the actualization of his favorite myths. The first Trojan woman is a colossus, nine feet high and poised on her iron armature as if she were crowning the summit of an Aegean island. Her broad figure is modeled with deeply undercut shadows, with large curving walls and a few open spaces leading the eye into an interior cavern. A rapid accumulation of surface detail, as the eye moves up the curving walls, helps to create an illusion that



Robert Goodnough

Countdown

Courtesy
Tibor deNagy Gallery

Photograph by
Eric Pollitzer

the giantess is leaning back. Her girth is her power, and her head, flung back, vanishes in the clouds. An elaborately composed drapery falls to the ground, a reminder of Nakian's dreaming into the past.

Trojan woman the second is rather more simply conceived. She is also colossal in scale, leaning against a tent-pole scaffold with ease. She is an evocation of the generous proportions of goddesses. Unfortunately, Nakian loses a great deal in the modeling of surfaces because of his material. There isn't much one can do on this scale with wire and burlap. Even varnish and special lighting help very little. Still, the idea is there, strong and ready to be developed if ever Nakian gets the chance.

* * *

Knowing fans like to talk about Robert Goodnough's "quotations." T. S. Eliot used Shakespeare so why can't Goodnough use Picasso?

He can and I'm all for it. The only problem, it seems to me, is to determine where Picasso leaves off and Goodnough begins. It is in the narrow margin between direct mimicry and witty adaptation that Goodnough's strength lies.

Goodnough has taken the space conventions of synthetic cubism and worked them fairly closely. He uses a series of paper-thin planes, overlapping and riffling back to suggest deeper extensions. The regions charted are clearly defined: at the base the recessive planes read in visible progressions. At the top he leaves open sky, moving far back and silhouetting the densely figured middle plane.

The composition of "Abduction," a very large, handsome painting, rings true to the classical tradition. A central shaft provides an axis for the teeming but carefully designed shapes that move in an almost semicircular fashion around it. Vertical lines, often in charcoal, begin and end in crucial spots, providing further subdivisions of the plane.

It is in his use of color that Goodnough moves farthest from Picasso's conventions and makes his own. His tricks with the plane are endless. With fresh primaries he slyly sneaks behind the foreplane, or clamps two unlikely shapes together. Rills of diluted color serve as connective lines in areas where red, orange and blue stalk backward and forward. A judicious line here, a drip there and presto! A Goodnough.

This abduction is strangely urban in reference—a busy hive of not very sinister activity in a modern *machine a vivre* setting. The bonelike "quotations" may refer to horses and humans, but they are really very tame, acting out a tableau to amuse the spectator.

Goodnough's fresh, expertly applied color, his discipline and the purely plastic means he uses to describe his motif distinguish his new work at the Tibor deNagy Gallery. This is so even of the abstractions, with overlays of curving strokes in which I can find little sustained interest, but which are cleanly and cleverly done.

Pat Adams' curiosity is of an intimate nature, seeking out the innermost structures of things and linking them in a web of larger relations. In her universe the small is always likened to the great.

Her recent show at the Zabriskie Gallery included small gouaches and oils and a few larger oils which, in their attenuation, dissipate her peculiar gift for the fine, the intimate.

Intense, relatively simple images grace the smaller oils. "The Glass" for instance, is merely a deep red-brown oval, glistening in a high finish and surrounded by ambiguous waves, as though water had been miraculously parted to reveal this strangely glowing mirror. With her peculiar knack for endowing images with mystery, Adams, even in the most simple of compositions, touches depths.

In her gouaches, oval and circular shapes well out in rippling circles into a flowing vision of infinity. She paints convolutions, nodules, baubles, foam, in diagonally rushing streams, reminding us of natural forms but moving swiftly into fantasy.

Adams uses a large range of sonorous color, always chosen with care and applied delicately. There are hundreds of reds alone, mixed to give light, to give shadow, to contrast with neighboring purples or earth greens, to heighten and bind. Just as there are minute variations in her small forms, there are minute gradations in her color.

* * *

Toshio Odate, at the Stephen Radich Gallery, showed a group of wood sculptures hewn with virile, imaginative force. Odate scoops and chisels wood with a zest that is always communicated. His feeling for the weight and volume of the material leads him to concentrate on large curving shapes which he flings into space with the ease of a juggler. He is not fussy, never polishes up his pieces unnecessarily and never plays with the grain to make up in surface what is lost in volume. His whole attitude toward wood is one of love and respect, and his hand can bring out the fullness of form residing in the great blocks. For a first show, this was exceptionally impressive.

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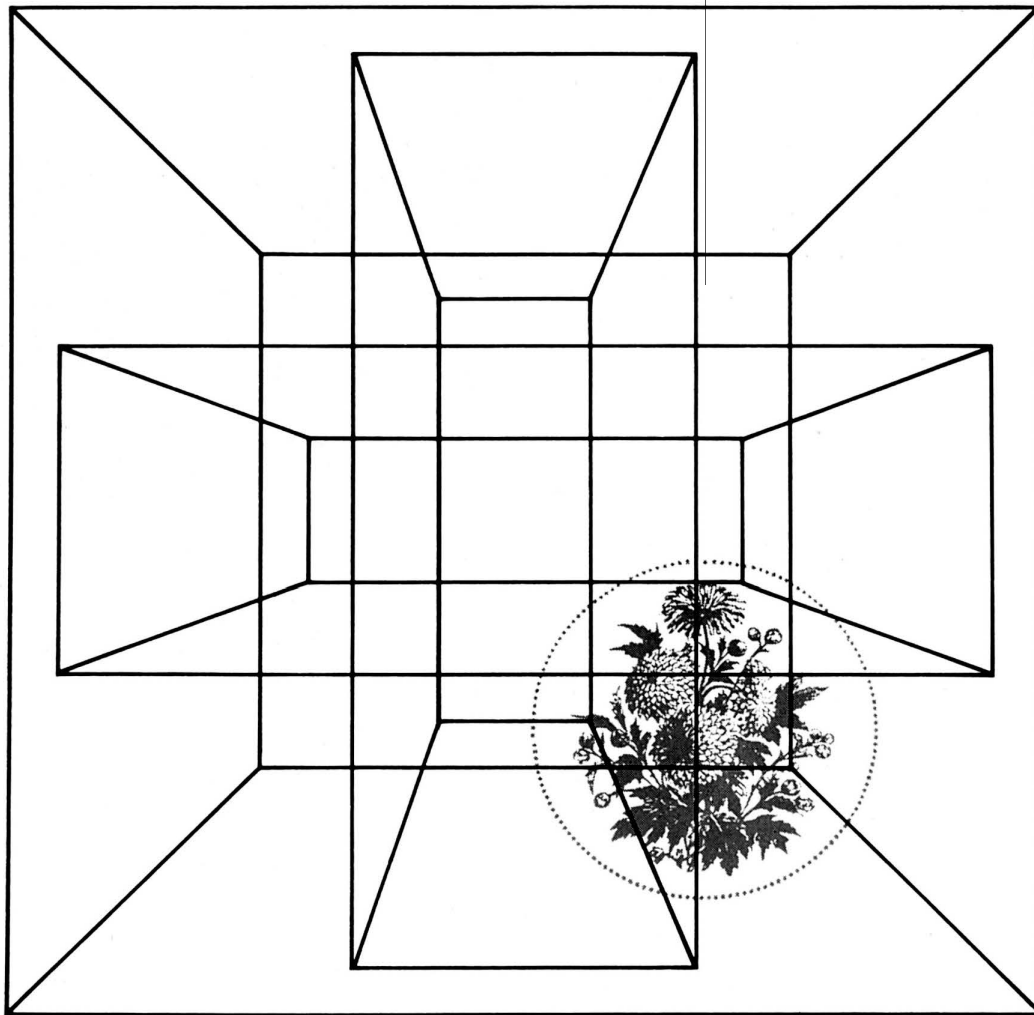
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Man cannot escape environment, but he can and does fashion it—often in ignorance or short sighted greed, but sometimes, too, with magnificent vision. In every age there are relatively few who see most clearly the possibilities and need for new order and harmony between man and his environment. Today, man's complex relationship to his environment and his almost frightening power to alter it (and so himself) calls for a widespread revelation in every area of our lives. We must look to those who are most sensitive and most perceptive to what is happening to every part of our environment. By hearing their voices, not in unrelated isolation but in unison and awareness of the dependence on one another, man can act to conserve all that he has attained and to achieve new and better controls and understanding of himself and his environment.



BOOKS

ROBERT WETTERAU

SHIP OF FOOLS by Katherine Anne Porter (Atlantic-Little, Brown, \$6.50)

Among the remarkable attributes of Katherine Anne Porter's writing, along with its beautiful simplicity and artlessness and just plain magic, is an unusual objectivity; her sights set always on the human condition, the dilemma of life. This objectivity is explained in answer to a questionnaire in an issue of *Partisan Review*, Summer, 1939: "I find my writing reveals all sorts of sympathies and interests which I had not formulated exactly to myself; 'the expression of myself as an individual' has never been my aim. My whole attempt has been to discover and understand human motives, human feelings, to make a distillation of what human relations and experiences my mind has been able to absorb. I have never known an uninteresting human being, and I have never known any two alike; there are broad classifications and deep similarities, but I am interested in the thumb print. I am passionately involved with these individuals who populate all these enormous migrations, calamities; who fight wars and furnish life for the future; these beings, without which, one by one, all the 'broad movements of history' could never take place. One by one—as they were born."

SHIP OF FOOLS, the title of which is a translation of a 15th-century moral allegory *DAS NARRENSCHIFF* by Sebastian Brant is "this simple almost universal image of the ship of this world on its voyage to eternity."

In 1931 a North German Lloyd passenger-freighter leaves from Veracruz, Mexico, to Bremerhaven, Germany, on a voyage taking twenty-seven days. Its passengers are variously German, Spanish, Mexican, Swiss, Cuban and American. In steerage are eight hundred seventy-six Spanish men, women and children, workers in the Cuban sugar fields who are being deported from Cuba to the Canaries and Spain because of the collapse of the sugar market. It is on this ship, the *Vera* (truth), that Miss Porter weaves a narrative of evil, stupidity, cruelty and despair; and it is woven with the skill of a master-weaver of fine tapestries, mirrored from the back (objectively) the warp and the woof becoming all of a piece. It is a plotless novel in the ordinary sense, but then it is an extraordinary novel.

The characters in this novel are heightened to a degree unusual in her previous books, and major or minor, all are important to the drama. All seem frustrated and all are fools: all are human. . . . Aboard the ship are a group of Germans of the prejudiced, anti-Semitic, chauvinistic variety returning to their homeland; Herr Rieber, a publisher of a ladies garment trade magazine, fat and thwarted, unsuccessful in his affairs of the heart with Lizzi Spockenkieker (also of the ladies garment business)—Lizzi exemplifies the vulgar; Herr Julius Lowenthal, a manufacturer of Catholic religious articles who despised Gentiles already; the Ship's Captain, Thiele, stiff Junker type who dreamed of horrible murderous authority; La Condessa, a political radical and exile being deported from Cuba to Tenerife. She is an ether addict and is followed about by a group of heckling Cuban medical students; the ship's doctor, Schumann, weak and filled with guilt—a married man whose love for La Condessa is completely unreturned; a zarzuela company, Spanish gypsy singers and dancers, thieves and prostitutes; William Denny, an American engineer who is interested solely in sex and drinking; Mrs. Treadwell, a middle-aged divorcee aloof of her dancing partner, a young ship's officer. Mrs. Treadwell gives Denny a slipper whacking when he mistakes her for one of the zarzuela

group. All these and many more. The passenger list is long. The interplay handled magnificently.

Miss Porter has created two of the most demonic children in all fiction; six-year-old twins, who try unsuccessfully to heave the ship's cat overboard and later succeed in pitching a seasick old bulldog into the water. A poor soul from steerage drowns in saving the dog's life, while the children and all aboard merely observe. Here detail becomes symbol. Everybody looks but nobody sees.

When the end of the voyage comes and the passengers all disembark, one is aware of a grisly and enchanting experience. I for one was ready for a return trip. Katherine Anne Porter is the greatest storyteller of them all. And *SHIP OF FOOLS* yields many stories and many themes all interrelated into a beautiful whole. Along with its magic it seemed to have another quality I had not noticed before: it glowed a little in the dark.

* * *

BOOKS RECEIVED (to be reviewed in a future issue):

THE TREASURES OF THE VATICAN by Maurizio Calvesi (A Skira Art Book, distributed by World Publishing Company, \$27.50)

ANANSE by John Biggers (University of Texas Press, \$7.50)

THE BIRTH OF LANDSCAPE PAINTING IN CHINA by Michael Sullivan (University of California Press, \$10.00)

CHINESE PAINTING by James Cahill (A Skira Art Book distributed by World Publishing Company, \$27.50)

HOUSE & GARDEN BOOK OF SMALL HOUSES edited by R. Harling, J. Lowrie & A. Kroll (St. Martins Press, \$12.00)

FINE POTTERY

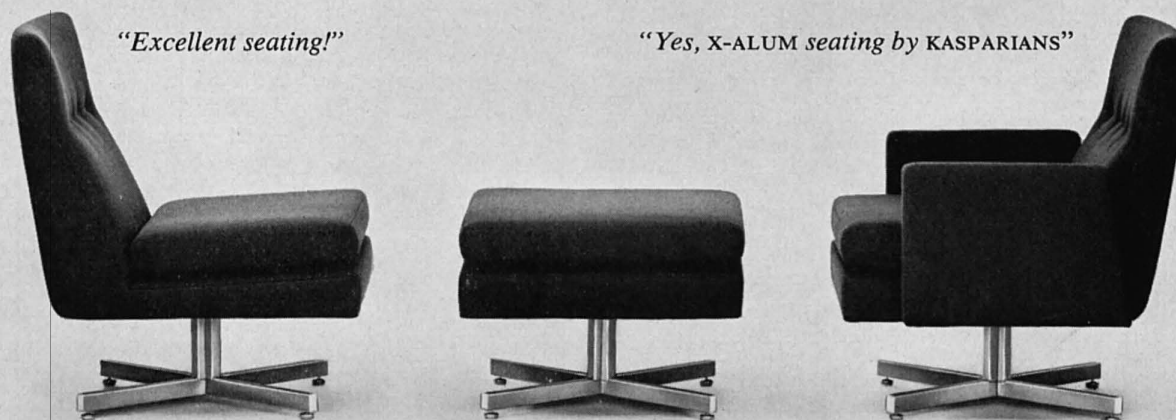
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As far as I know, there are no child prodigies in the history of architecture. Ackermann, in a brilliant essay, remarked that Renaissance artists, with their rich and versatile plastic experience, turned to architecture after pursuing other activities. Even Brunelleschi began with sculpture: not to mention Palladio, the architectonic personality with the greatest influence over a large part of the world for at least two centuries, who first worked with a chisel. And then there is Le Corbusier, who for many years was only a painter before becoming the greatest contemporary architect.

Architecture is a product of brain, heart, and body; to produce it we have to develop intelligence, sensibility, and the senses. An architecture which is only intelligent runs the risk of becoming arid; if it is only sentimental it will fail in the structure that guarantees its being and consisting in space and time; nor can it be only sensual if it is to avoid degenerating into formalism and sensually indulging in empty appearances.

The discipline to which every single architect must subject himself in considering every single work with respect to its original and distinctive possibilities, makes the *utilization of tradition* more and more difficult, and arbitrary choices more and more insidious. This is why many artists, incapable of elaborating the experience of the past and thoroughly translating it into contemporary idiom, have been reduced to a noisy show. The unfortunate results of this procedure are to be found not only in the works themselves but in the general confusion of our urban environment and even in the smallest agglomerations of buildings. The methodological work preceding the choice of a style should embrace all the data of the problem, including the relationship with the pre-existent environment.

An architect's culture should be as complex as possible, but cultural contributions have real meaning only if they are translated into architectonic terms, only if architecture breaks down the various laws into its own law. The true architect is of necessity an artist, and his worth relies on the meaning of the forms he can create.

Moral quality is not a given factor but an inherent element of the architectonic phenomenon. So, too, are esthetics, technology and economy. All these factors are necessary, but none of them considered singly would be enough to qualify a work which is the result of a synthesis as a positive composition.

No work of architecture is valid unless it is situated in a valid town-plan; but no town-plan can be valid unless it is carried out with valid architecture; these two realms of experience have to be blended into a single phenomenon. There are some small villages on the Mediterranean in which this integration has been beautifully carried out and includes the natural environment. In such cases the distinction between architecture, town-planning and nature would become abstract and academic, for if this reality is to be perceived it has to be taken as an indivisible whole.

The main difference between architecture after the Modern Movement and the architecture of traditional styles is that while *formerly* the notion of style was identical with a lexicon of patterns which were, for all their variety and freedom, preconstituted, now style is only possible if the architect succeeds in bringing unity out of the many problems present in the constitution of every single phenomenon.

The greatest aspiration of an architect is to become a full citizen and to contribute to the formation of a society giving him sound reasons for qualifying the form of his works. And yet there have been few ages in which there was a direct relationship between the political-institutional order and the architectonic activity. The age of Pericles and that of medieval city-states, for all their differences, may be considered among the few in which there existed a profound integration of the various sectors of experience, where experience was rather a totality *in fieri* represented in every element; every element, in fact, aims at totality, while the latter contains in itself all the constitutive elements. We must restore to architecture its function as a representative of life.

ERNESTO N. ROGERS—CASABELLA

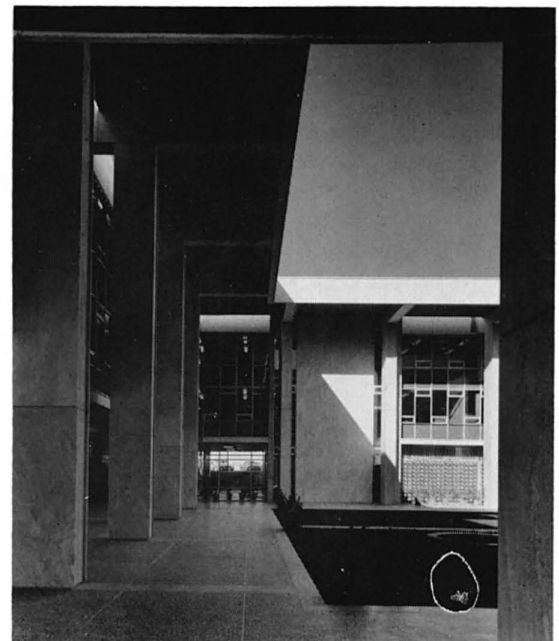


EMBASSY BUILDING OF THE UNITED STATES — ATHENS, GREECE

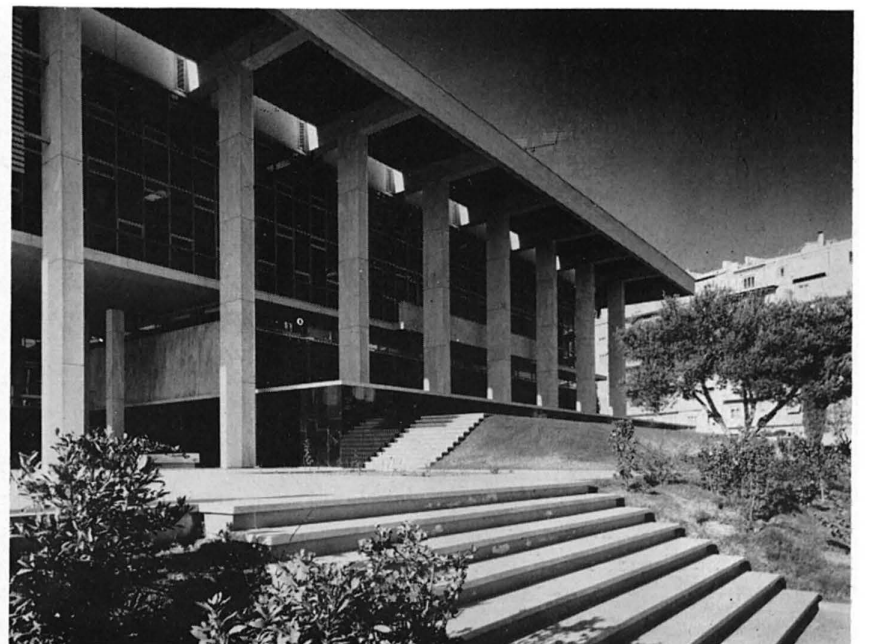
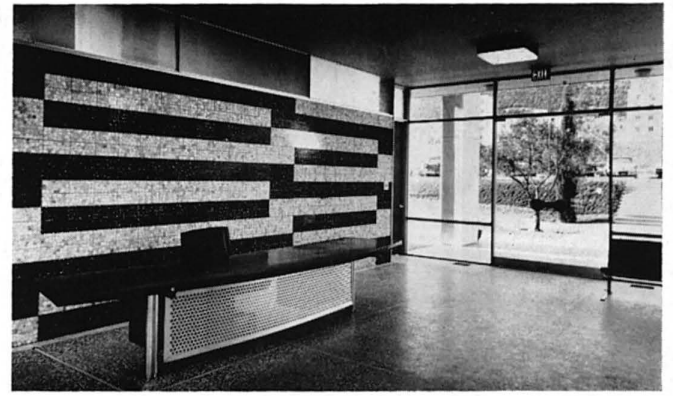
It was the intention of The Architects Collaborative in the words of Walter Gropius "to find the spirit of the Greek approach without imitating any classical means" in undertaking the new American Embassy in Greece. The spirit of the building is typically but not exclusively in the classic tradition but very definite reference points to the podium, the interior patio, the quadrilateral plan, the exterior columns. The entire approach to the project, while thoroughly modern in concept, is beautifully conceived in terms of intimations of the essential simplicity of the classic tradition.

Blue ceramic sun screens at ground level and wide overhangs are the most immediately prominent features. Hot air escapes from under the overhangs, and the roof has been constructed in two layers to further allow a free circulation inasmuch as the heat and sun were a major problem. The structure is supported by beams of reinforced concrete carried by 30-foot marble columns. The upper central sections are supported from below, the remaining load is carried by vertical members hung from roof girders.

Unfortunately, the interiors and the furnishings were not under the direction of the architects where the free hand of Walter Gropius would have consummated a desirable totality.



DESIGN: "THE ARCHITECTS COLLABORATIVE"
 PARTNER IN CHARGE: WALTER GROPIUS
 ASSOCIATE: MORSE PAYNE
 STRUCTURAL ENGINEERS: PAUL WEIDLINGER, MARIO SALVADORI
 CONSULTANT: PERICLES SAKELLARIOS, ATHENS



PHOTOGRAPHS BY LOUIS REENS
 EMIL, ATHENS

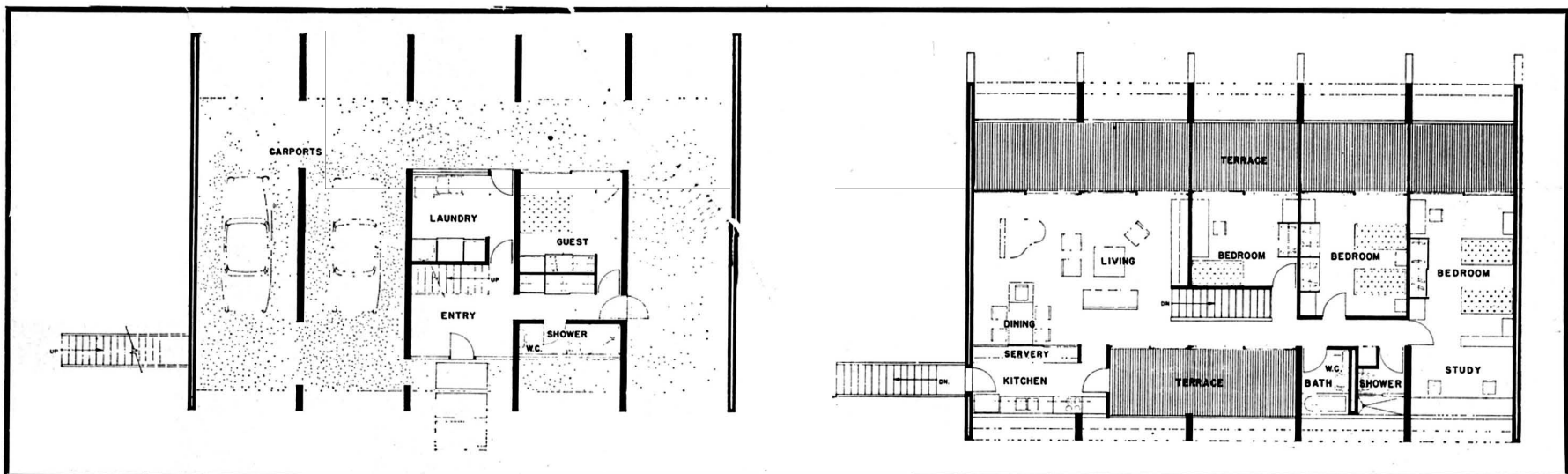
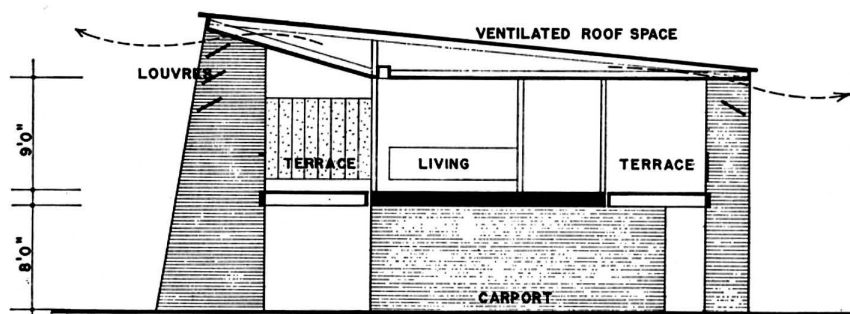
HOUSE BY HARRY SEIDLER, ARCHITECT

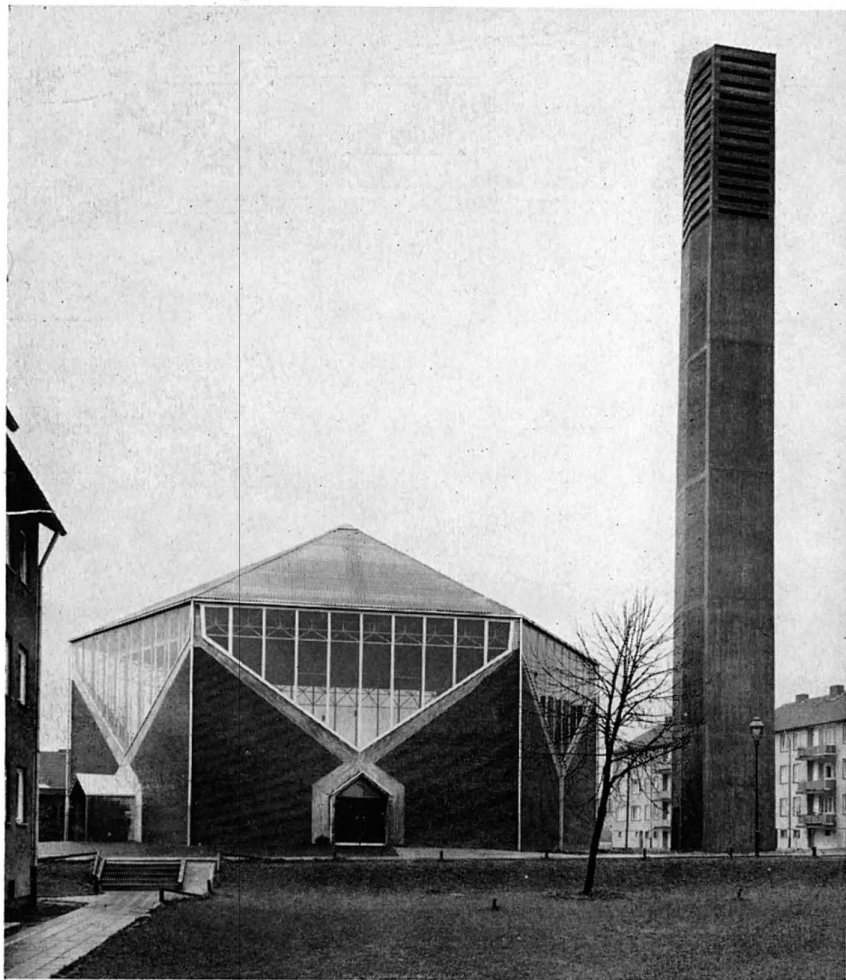


This house is built at a latitude of about 12 degrees south of the equator, in Darwin, Australia's northernmost town, on a site overlooking the bay toward the north. The climate is tropical, humid and subject to monsoon rains as well as hurricane force winds. These climatic considerations were paramount in the design of the house. To obtain a good view and to open the house to sea breezes, all living areas are elevated and through-ventilation is made possible by means of louvred windows and doors. The roof forms a deep, hollow, ventilated and insulated space against the intense heat from the sun. A large verandah shades the glass area of every room and sun-protection louvres are designed so that no sunlight can penetrate the house. In this latitude the sun is both on the north and south during some parts of the year and therefore the south facade is also protected by louvres. The east and west end walls are blank against the hot rising and setting sun.

To withstand the gale force winds the house is supported by regularly spaced local hollow concrete brick walls, shaped for greatest wind resisting stability. Non-weight-bearing infill walls and louvres are made of galvanized interlocking sheet steel sections, insulated and painted white for reflection. The timber floors and roof structure are suspended and isolated so as not to be subject to termite attack. The bedrooms are equipped with individually controlled air-conditioning units.





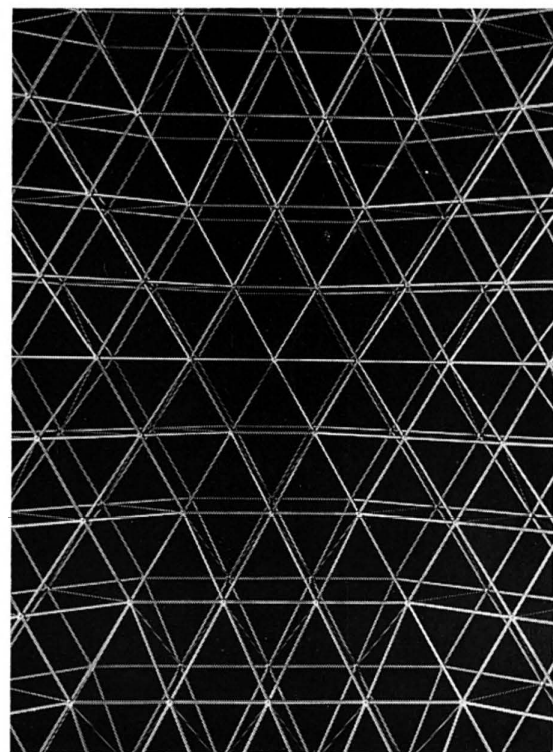
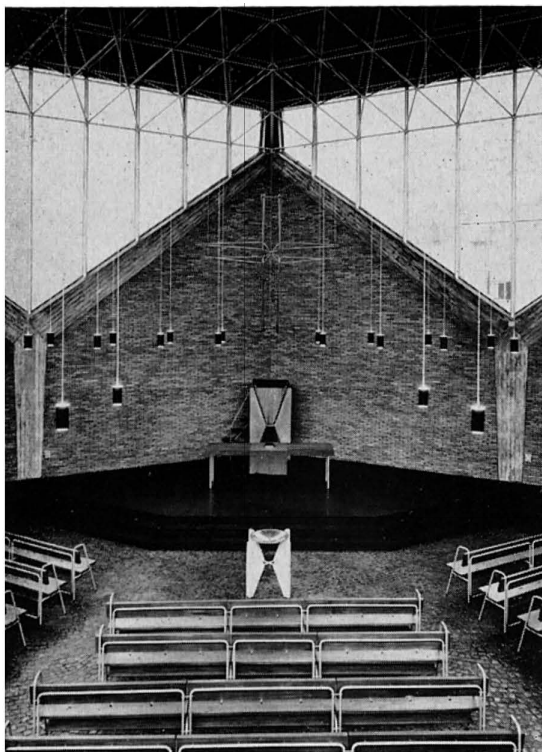


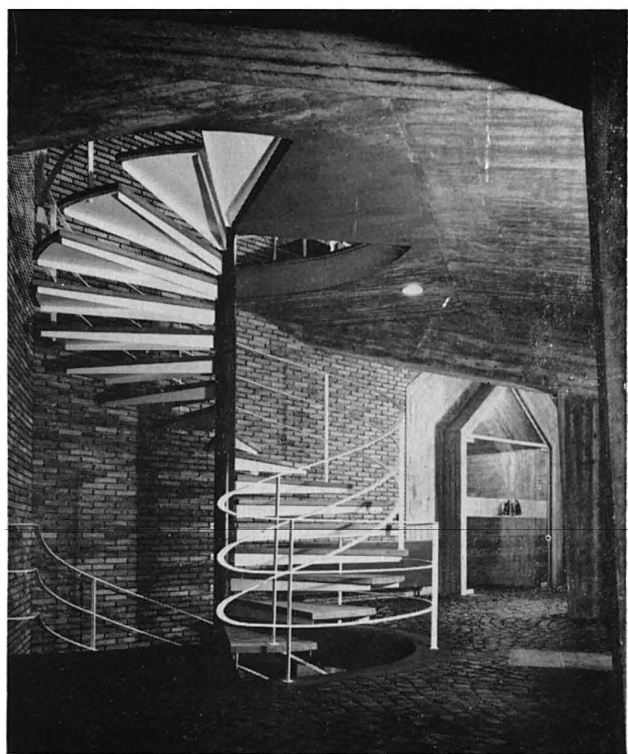
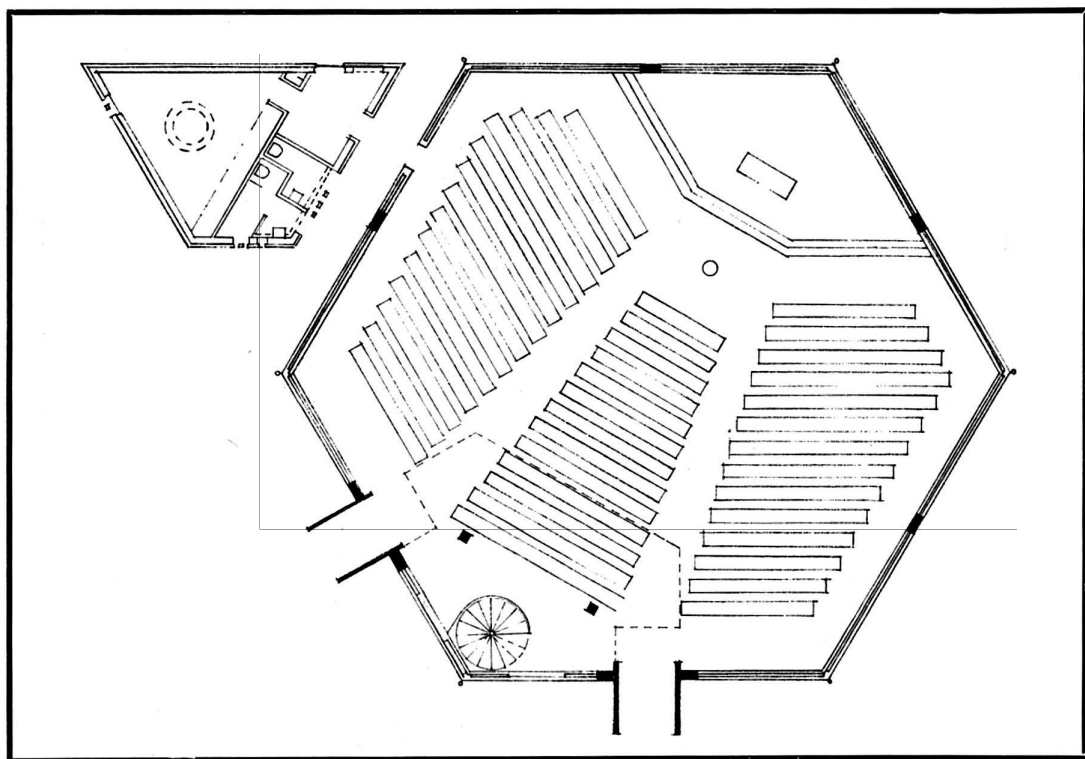
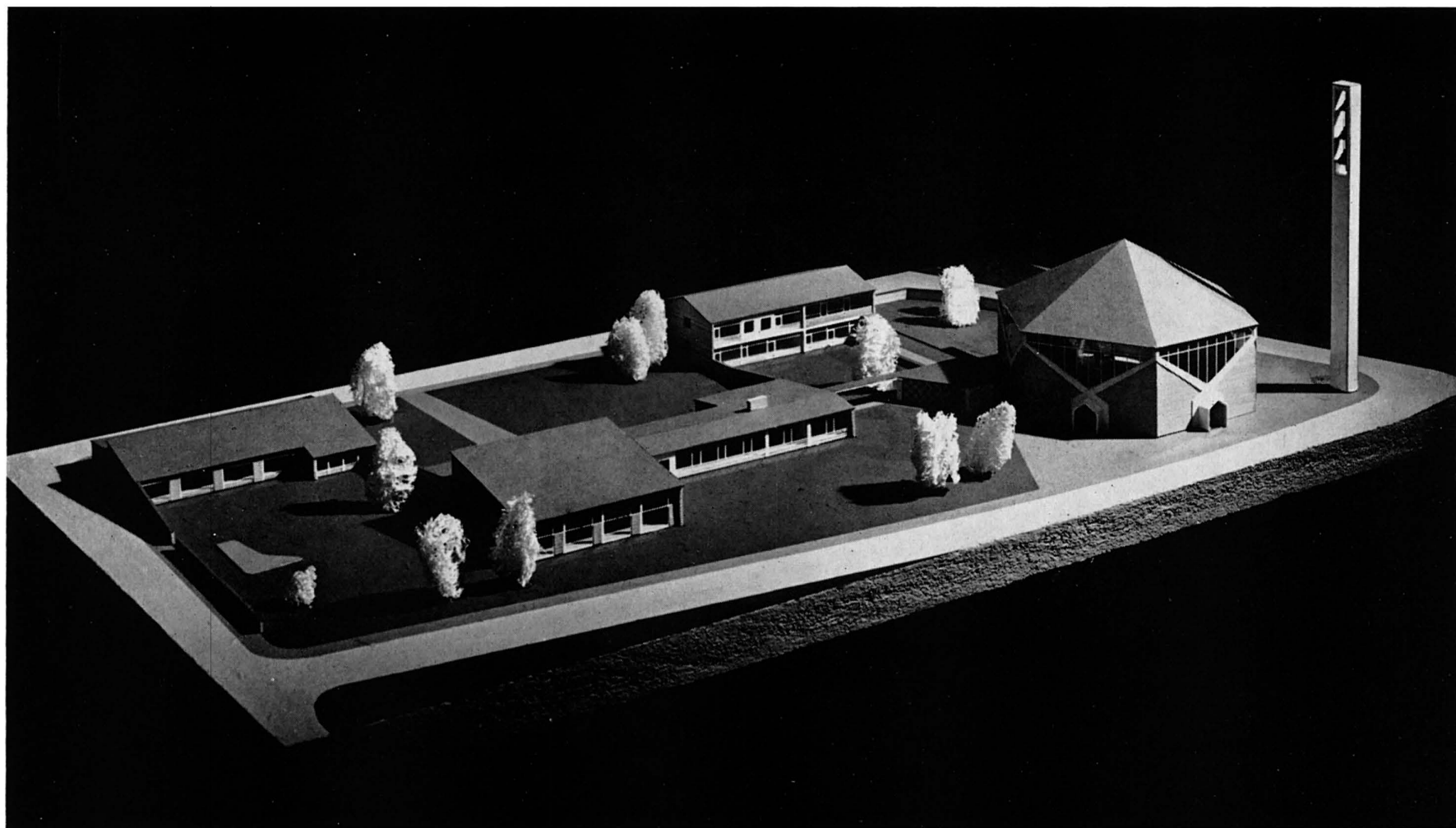
CHURCH BY HELMUT HENTRICH AND HUBERT PETSCHNIGG, ARCHITECTS

HANS KOLLGES, ASSOCIATE ARCHITECT

The church, in a new residential section of Leverkusen-Burrig, in Germany, has been erected on a site surrounded on all sides by three-story high buildings. A covered passage-way links the vestry, the church and its free-standing bell tower with the parish hall. The rectory, auditorium, and nursery school with playground, now in the planning stage, will also be connected to the church by another covered passage way.

Built of reinforced concrete, the church has been designed as a hexagon, with each side 14 meters in length. Six Y-shaped concrete elements support the symmetrical, tubular system ceiling. The walls are faced with glazed brickwork, brown for interior surfaces, blue for the exterior and for the 38-meter-high bell tower which houses four bells. All concrete surfaces have been left rough. The same materials as for the structure itself, primarily concrete and steel tubing, have been used for the altar, the cross, the pulpit and the baptistry. Floor finish is blue basalt. The glass in the triangular windows ranges in color from gray to white.



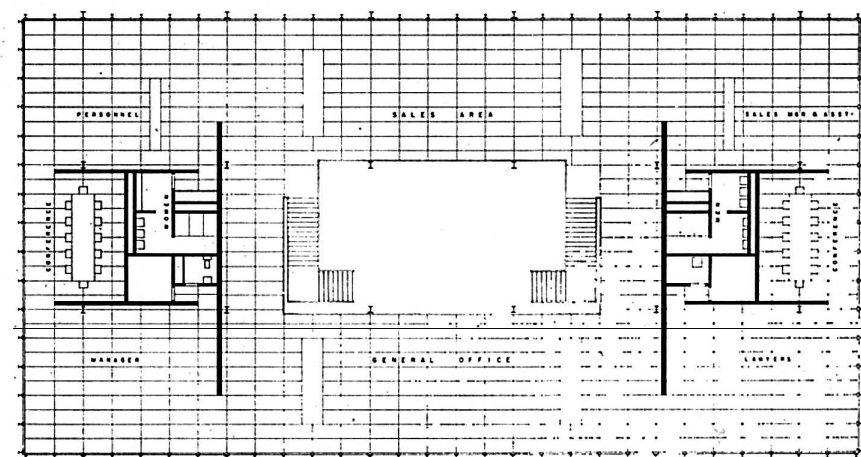
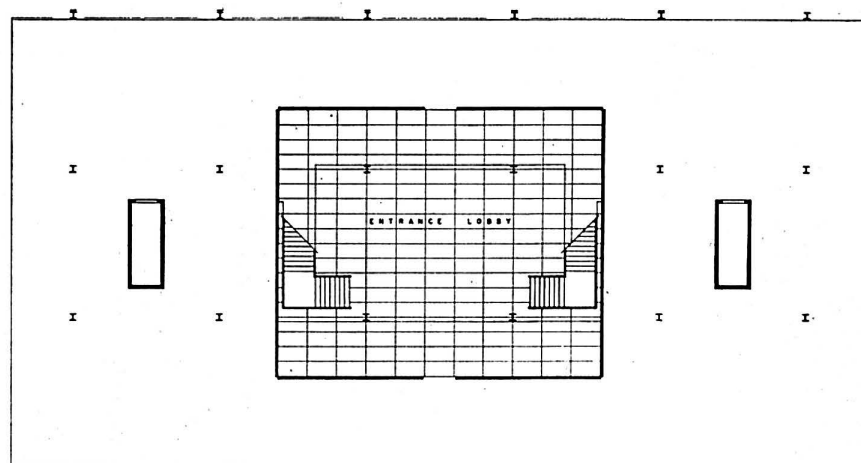


PHOTOGRAPHS BY ARNO WRUBEL
RUDOLF EIMKE



ADMINISTRATION BUILDING

MIES VAN DER ROHE, ARCHITECT





SAENZ-CANCIO-MARTIN-GUTIERREZ, ASSOCIATED ARCHITECTS AND ENGINEERS

While the working drawings for the Cuba building for Ron Bacardi were under way Mies van der Rohe was asked to prepare a scheme for the new administration building of the firm's Mexico city plant. Since the site for this building was overlooked by the central highway, which runs in front of the plant at about two meters above ground level, Mies van der Rohe chose to raise the main volume of the new building to avoid looking down on it from this important vantage point. The office accommodation is planned on this raised level as one continuous space, thereby leaving the ground area for reception and control only. Spatially the two areas are connected by an extensive open stair well. The open planning of the office floor is an arrangement carried over from the Cuba Bacardi Building where the client had asked for an office "with no partitions, where everybody, both officers and employees, see each other."

The building consists of an exposed steel skeleton with a bay size of 9.00 meters x 9.00 meters. The main office floor, which is 4 meters high, is raised 3 meters above the ground and is cantilevered 3.60 meters beyond the end columns. The exterior walls of the main floor consist of $\frac{1}{2}$ inch polished gray tinted plate glass held between steel mullions spaced at 1.80 meter centers. Floor surfacing throughout is of 3 cm. thick travertine slabs. The exterior walls of the ground floor cores are also faced with travertine. The walls of the main floor cores are paneled in mahogany. All the materials, with the exception of the tinted plate glass, were of local

(Continued on page 32)



PHOTOGRAPHS BY BALTAZAR KORAB

ADMINISTRATIVE CENTER

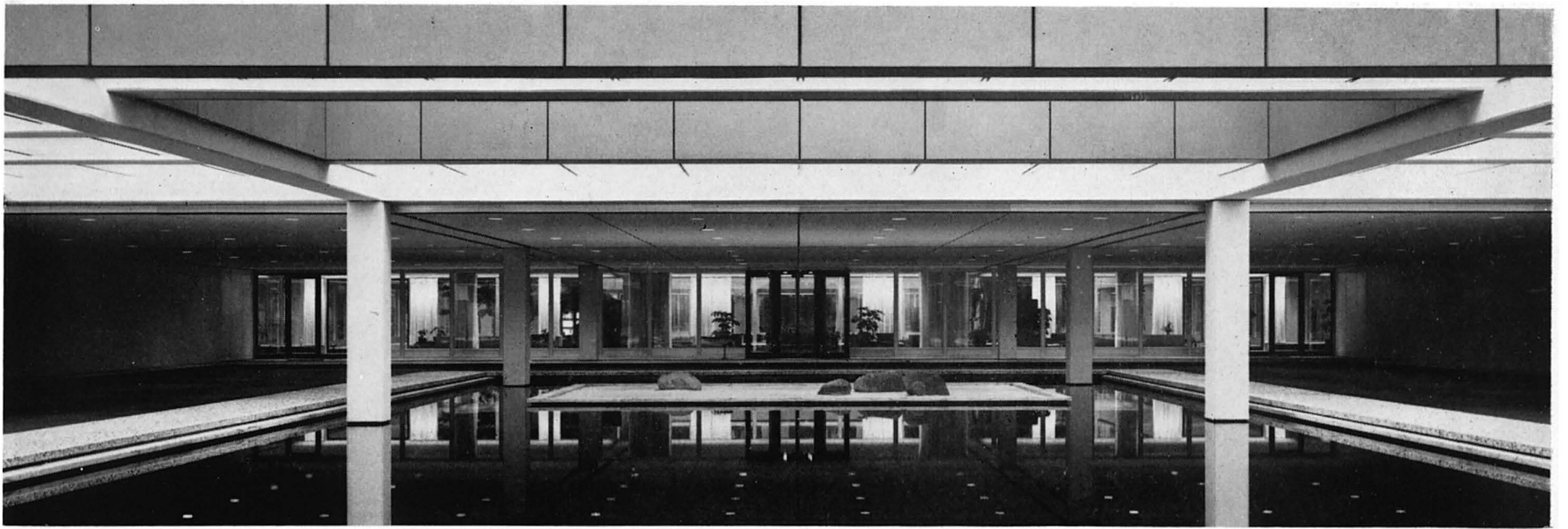
BY SKIDMORE, OWINGS AND MERRILL, ARCHITECTS

LASAKI & WALKER, LANDSCAPING CONSULTANTS

The Upjohn Building was completed in the summer of 1961. The basis of the design was to accommodate varying functions and qualities of space within one rigid structural order. This structure is a 48 square-foot space framing which contains a perimetral ceiling lighted from the apex. From the exterior approaches the building is a simple line on a rolling site in Michigan. The approaches to the structure are from a lower level created by a flat podium approximately 600 feet square and open from both sides of the building into one large central court that is two stories high. The ancillary facilities of the building are located at the lower level—cafeteria, game rooms, library, lobbies, truck loading, service rooms, etc. The main floor contains only office functions. One enters at the center through a pair of escalators. The various functions radiate from this central point, and the architectural scale diminishes from the exterior to the large central court to intermediate lounge areas and large courts until one arrives at a small office next to the intimate quiet courtyard.

It was this attempt at a sequential experience of spaces that led to the present design. The building was detailed with extreme care in order that the bold exterior relate to large as well as intimate scales in a descending progression to the smaller scale of the private office.

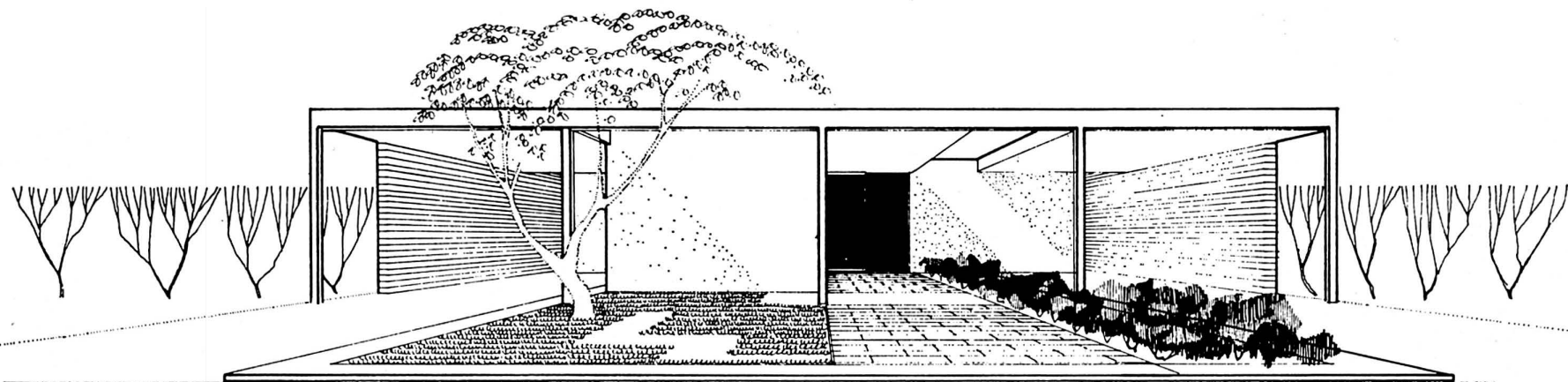




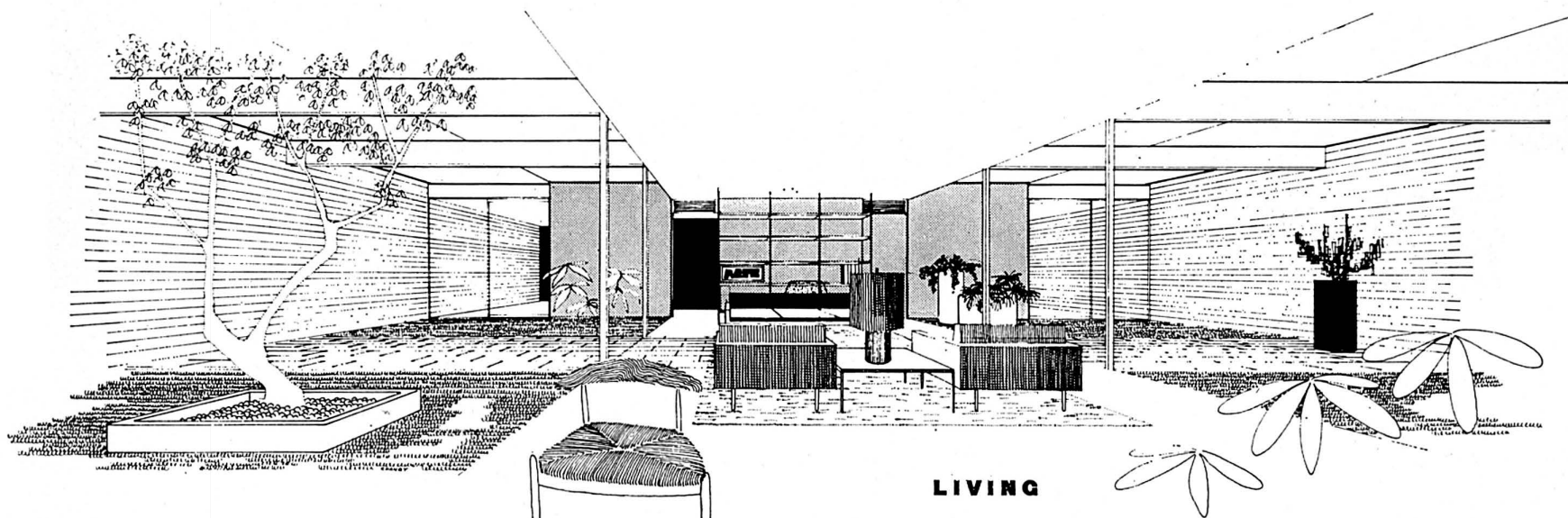


ADMINISTRATIVE CENTER





STREET VIEW

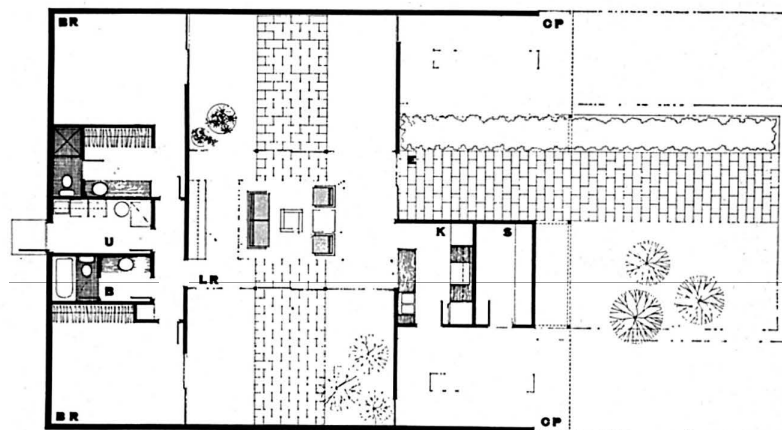


LIVING

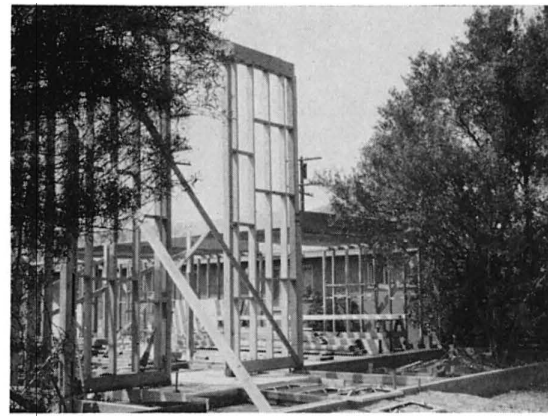
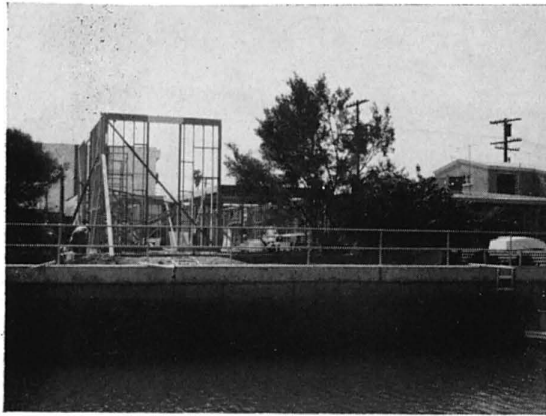
SMALL HOUSE BY WAYNE W. CHANEY

The clients wanted a two-bedroom, two-bath house with a minimum of maintenance and limited garden areas. The site, with closely adjoining houses on both sides, is located in a well established area near Phoenix, Arizona. In order to obtain maximum privacy, the house is centered around two interior courtyards on each side of the living area. The bedrooms also relate to these courtyards. The carports are separated by the entry walk and the kitchen and storage area.

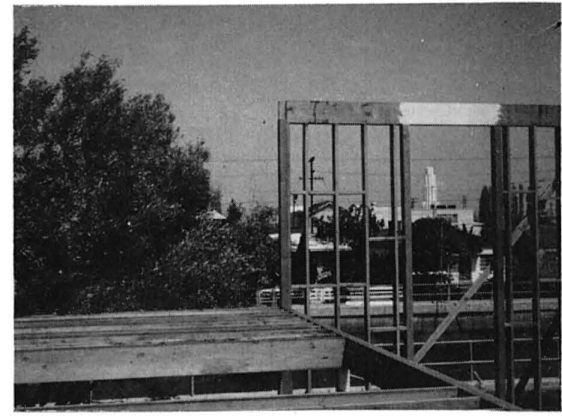
The structural system will be of laminated wood post and beams with wood joists on a concrete slab. The masonry walls will be of concrete block; the exterior stud walls, cement plastered and the interior stud walls, gypsum board.



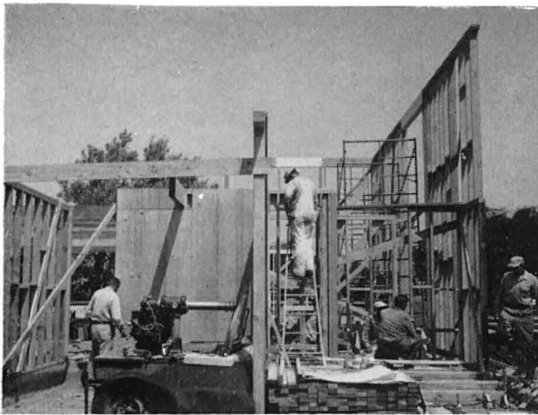
FLOOR PLAN



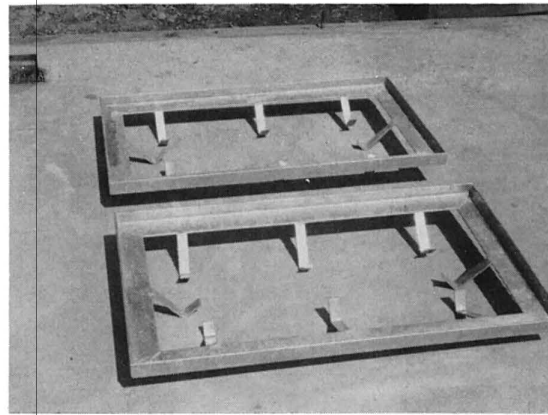
CANAL FRONT OF THE HOUSE; 17-FOOT ENTRY DOOR TO THE LEFT



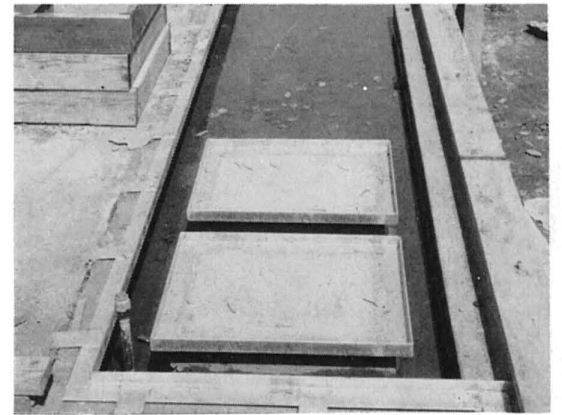
VIEW FROM THE SECOND FLOOR BEDROOM; THE OLIVE TREE SCREENS THE BUILDINGS ON THE OTHER SIDE OF THE CANAL



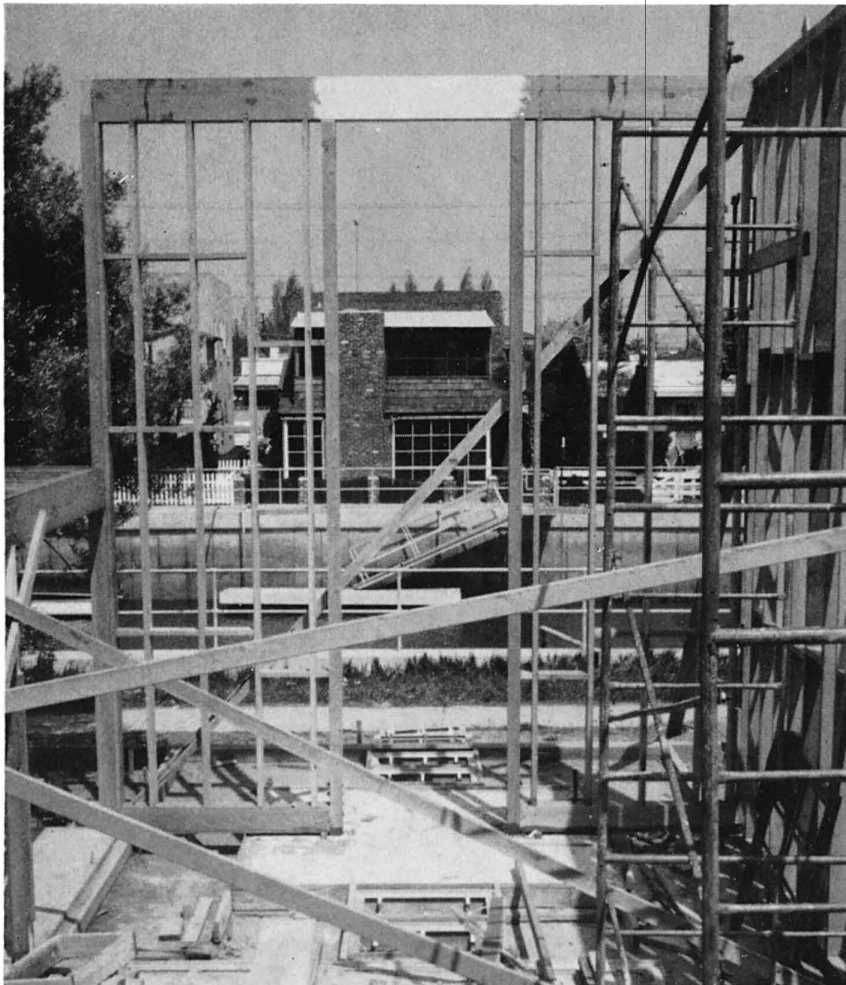
GARAGE, CARPORT AND ENTRY FROM THE STREET



ANGLE IRON FRAMES WHICH FORM THE BASE OF THE TILE STEPPING STONES



REFLECTING POOL ALONG THE EAST WALL OF THE COURTYARD



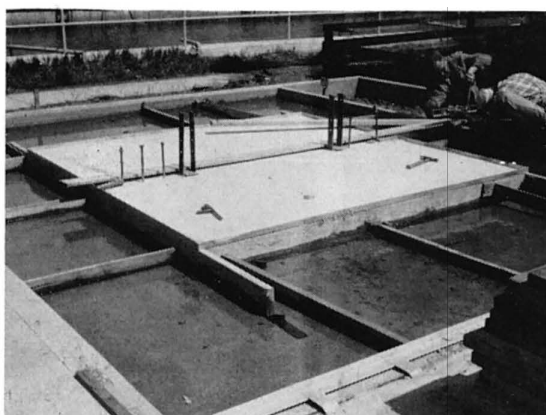
COURTYARD FROM THE STAIRWAY

ARTS & ARCHITECTURE'S CASE STUDY HOUSE NO. 25

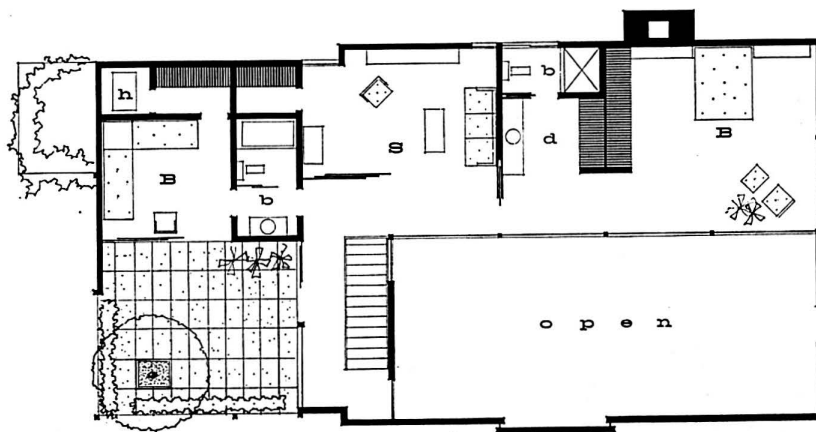
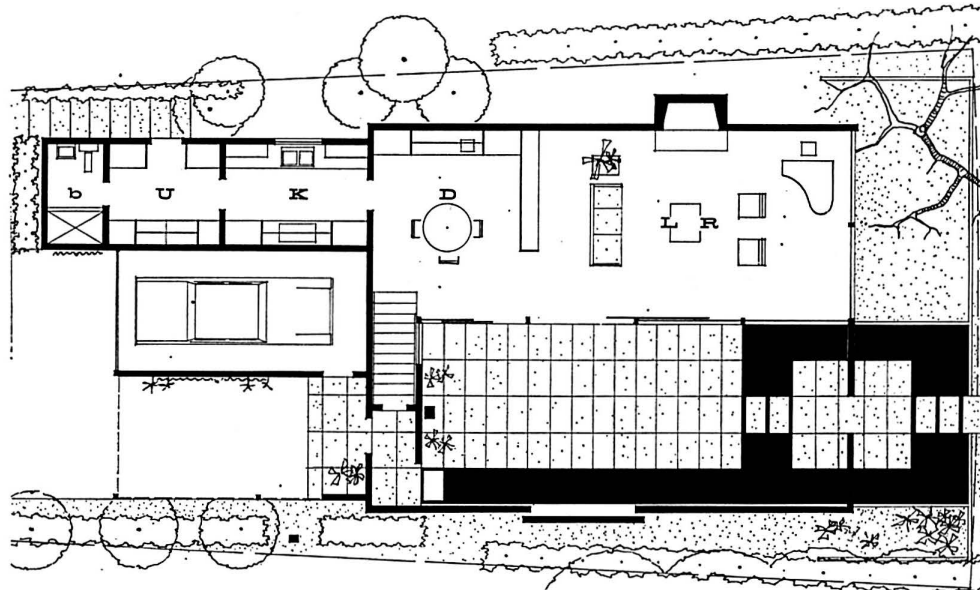
After a month's delay due to heavy rains, construction on the house is moving rapidly. The foundations and concrete slab are in and the shallow reflecting pools are complete. The framing for the first floor of the house is almost finished and the two story walls on the east and north faces of the courtyard have been raised. Now that these are in place it is possible to determine the relationships between the courtyard and the living room. The space in the courtyard is most handsome and seems much wider than its 15'-0". This could be due to the space which is borrowed from the adjoining living room. Its length also appears to be in proportion to its width. The 17'-0" tall opening for the entry door points out the importance of this opening being full height. The scale of the courtyard would be destroyed if the door were cut to a normal size. The framing of the living



LIVING ROOM VIEW TOWARD THE WATER



REFLECTING POOL SURROUNDING THE BASE UPON WHICH THE ENTRY DOOR WILL BE RAISED



BY KILLINGSWORTH, BRADY, SMITH AND ASSOCIATES, ARCHITECTS

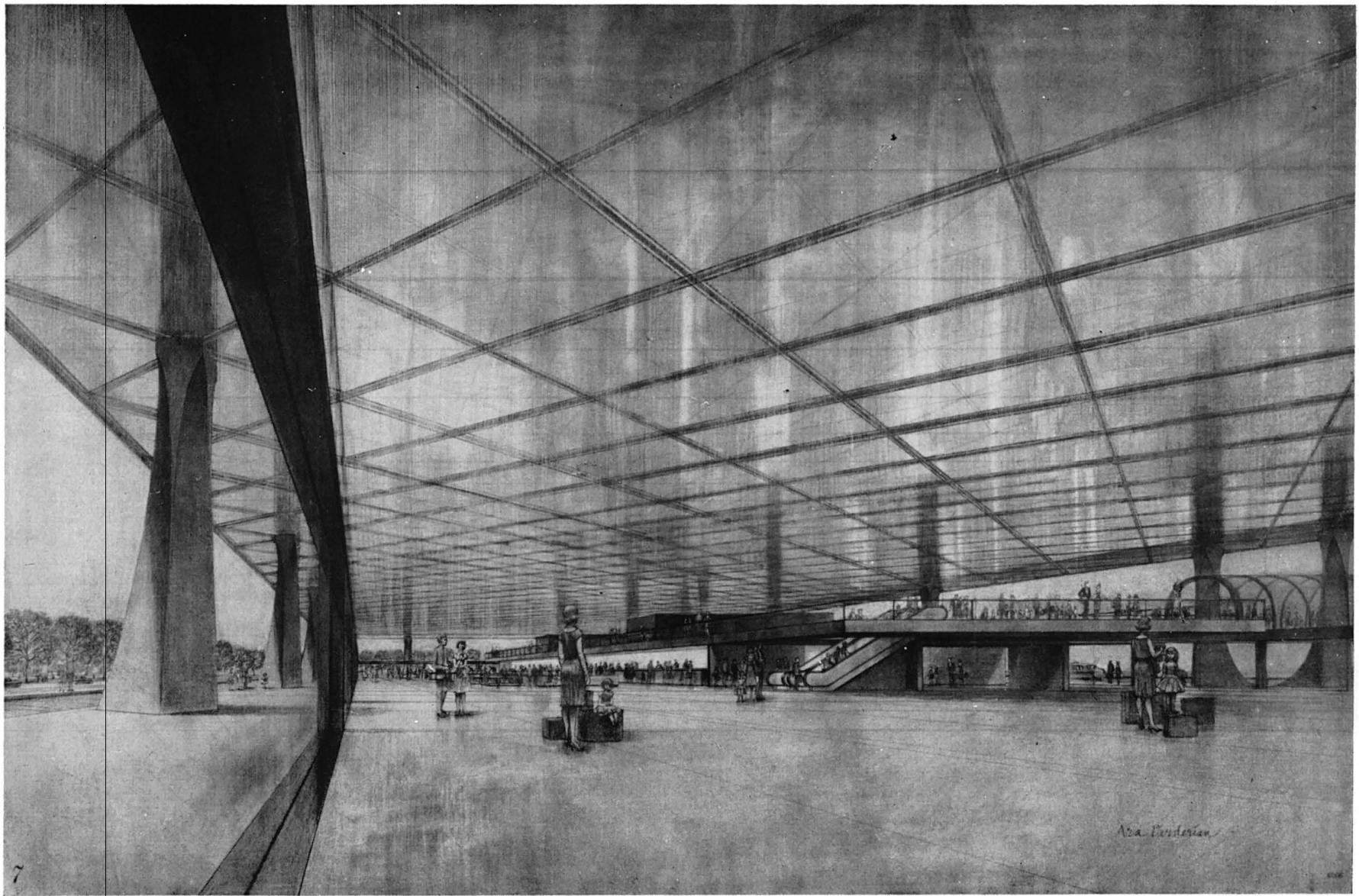
STROMBERG AND SON, GENERAL CONTRACTORS

room has again shown the importance of locating the olive tree at the canal face of the building. The tree partially screens the neighboring buildings across the canal and completely shelters the bedroom at the second floor. It also provides a fine balance for the canal elevation with the large olive tree on the west and the delicate acacia on the adjoining lot to the east.

The stepping stones in the reflecting pool posed somewhat of a problem and the solution provides one of the more interesting features of the project. In the original concept of the design these stepping stones were to have been of white precast concrete. As the plan developed the decision was made to pave the courtyard and a portion of the interior areas with Mosaic Tile's quarry tile. To develop continuity of the floor materials the stepping stones were changed to tile. To achieve this it was

necessary to develop a $1\frac{1}{2}'' \times 2\frac{1}{2}'' \times \frac{3}{16}''$ angle iron frame to contain the mortar and the quarry tile. To mount this on the concrete base, $\frac{1}{8}'' \times 1'' \times 6''$ straps were welded onto the frame. These were poured into the concrete base thus providing positive anchorage yet allowing the frame to cantilever over the water the necessary 1". All metal of the frame was hot dipped galvanized since it is to be in constant contact with the water of the pool.

At this point in the construction the total concept appears to be right. The house masses well from across the canal and more important it seems to be a part of the neighborhood rather than dominating it. It is hoped that the dock to be installed in the canal may be kept simple and in character with the house in form and color.

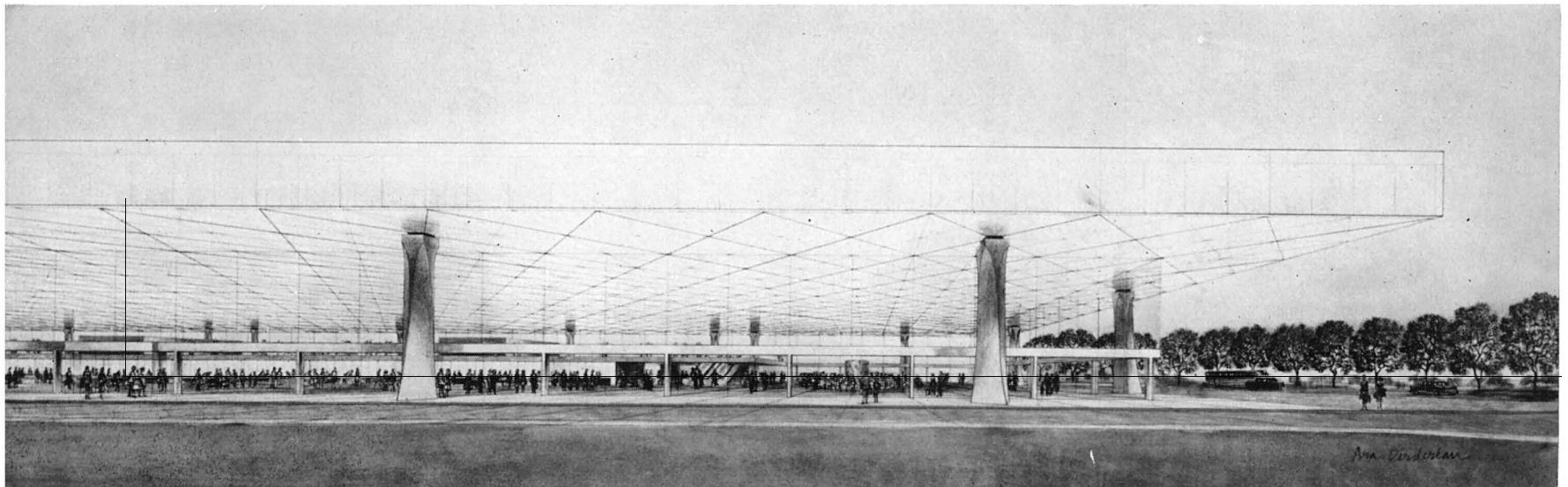
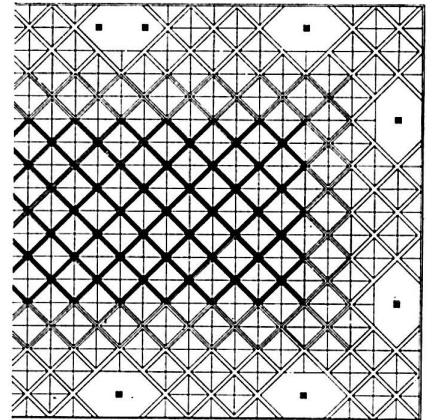


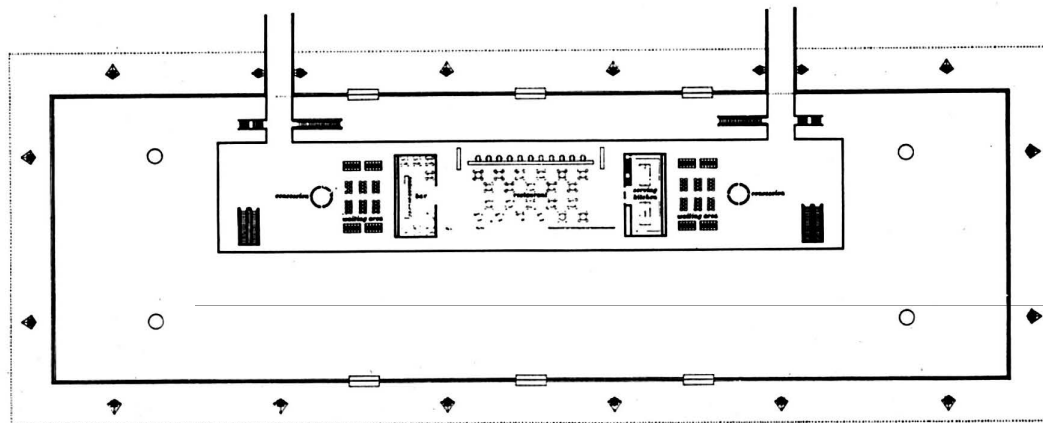
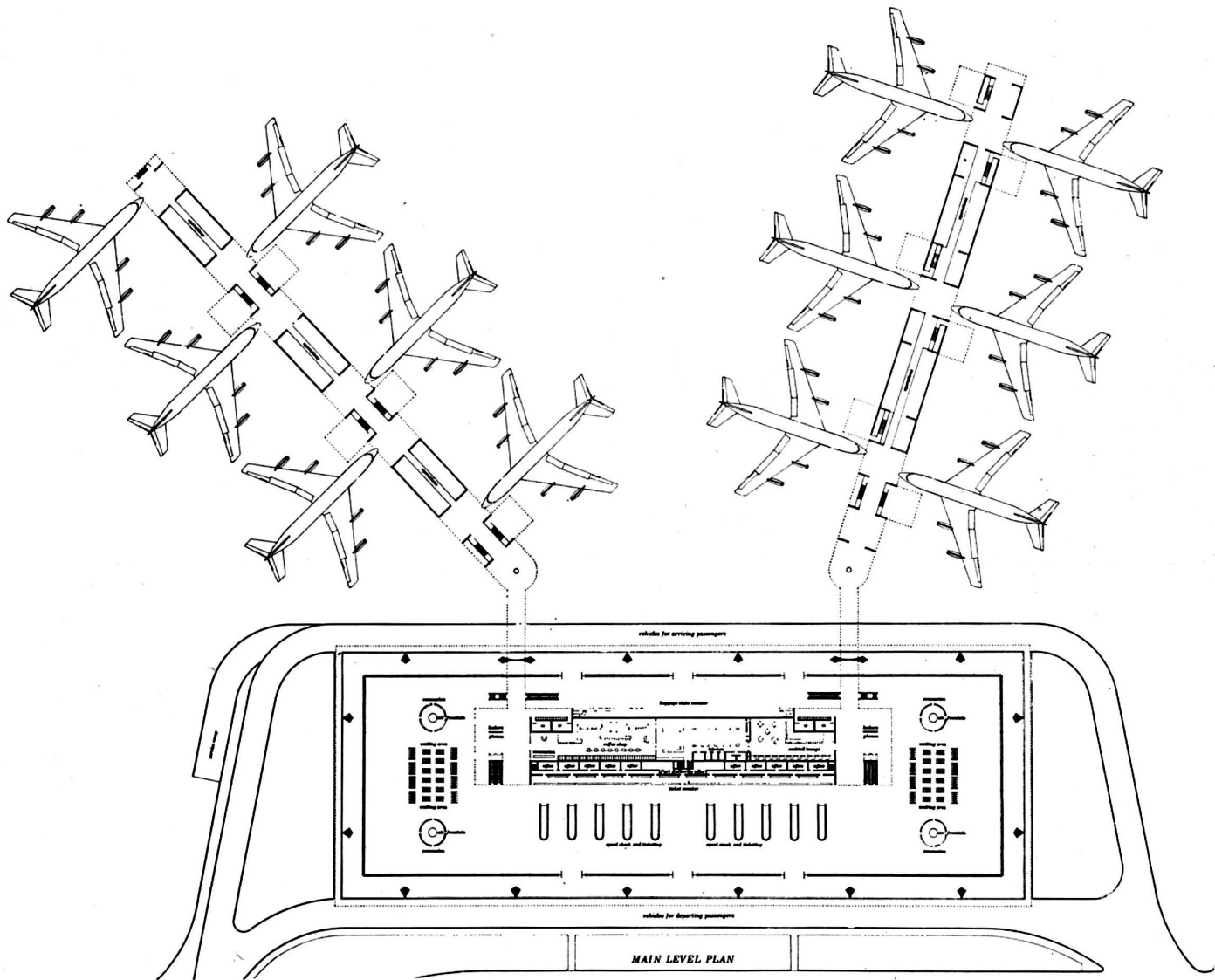
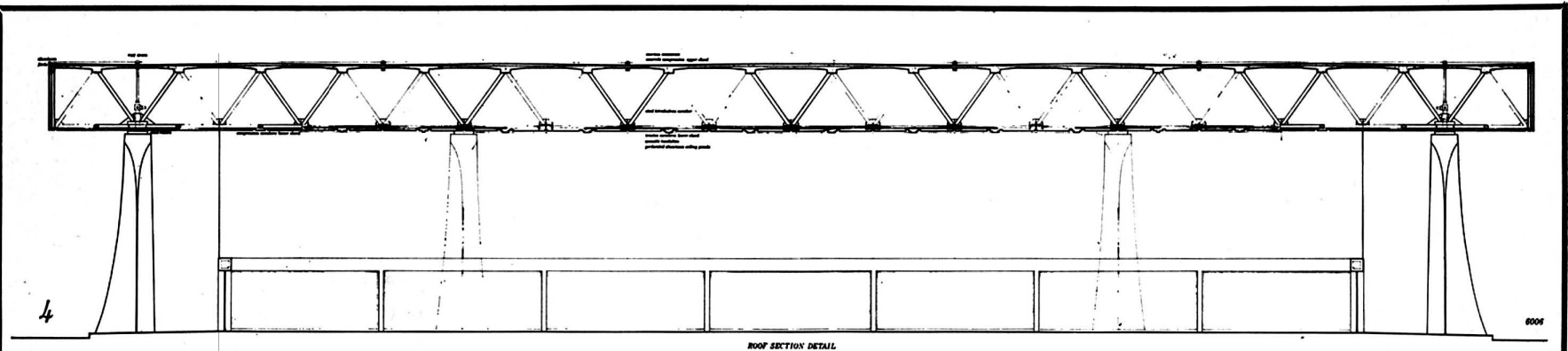
MULTI-AIRLINE TERMINAL BY I. M. PEI & ASSOCIATES, ARCHITECTS

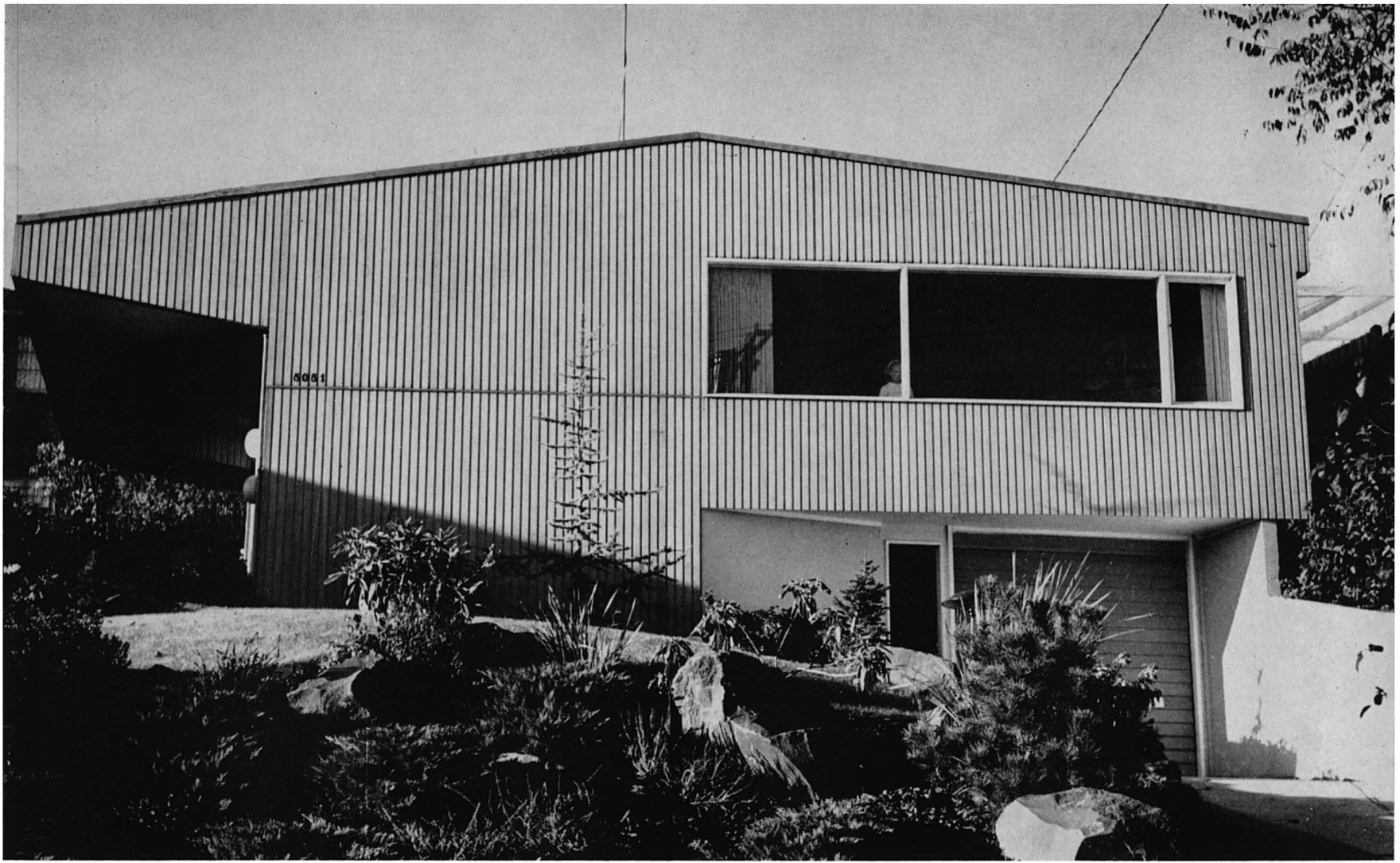
THE WINNING DESIGN CHOSEN BY THE PROFESSIONAL JURY OF AWARD IN THE ARCHITECTURAL COMPETITION SPONSORED BY THE PORT OF NEW YORK AUTHORITY TO SELECT THE ARCHITECT FOR THE MULTI-AIRLINE TERMINAL BUILDING.

The design calls for a striking city-block-long rectangular structure with two-story high all-glass walls on all four sides, giving the building a feeling of complete openness. Flat space frame roof, supported by massive free-standing pylons outside the building walls, projects beyond pylons. Roof is made of pre-assembled steel pipe tetrahedrons, topped by a concrete slab, with tension cables and steel pipe compression members on the under side. Vehicular roadway provides public access to both front and field side of the building. Passenger arcades leading to aircraft are bridged over portion of roadway on field side, which is separated from aircraft apron by fencing. The interior has a two-story-high concourse running the full length of the building with no interior supporting columns. Ticketing and baggage claim counters are on the first floor. Waiting areas and shops are on an island-like mezzanine. The underside of the roof space frame is covered with prefabricated sections of stamped aluminum panels with a reflective surface giving an appearance of greater height.

(Continued on page 30)





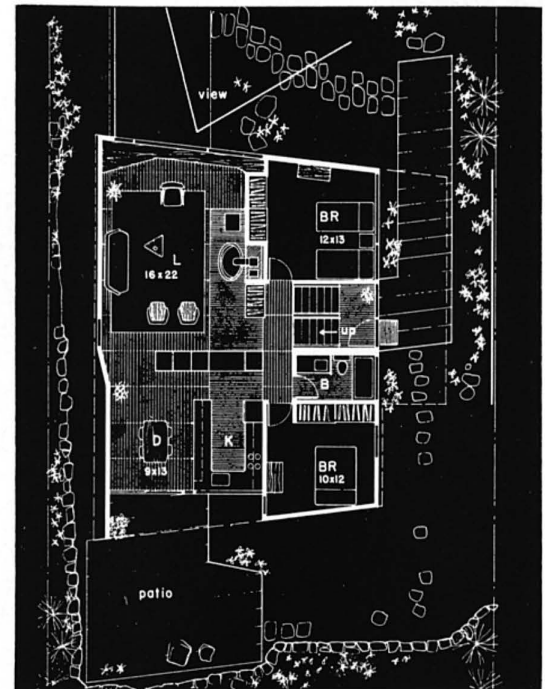


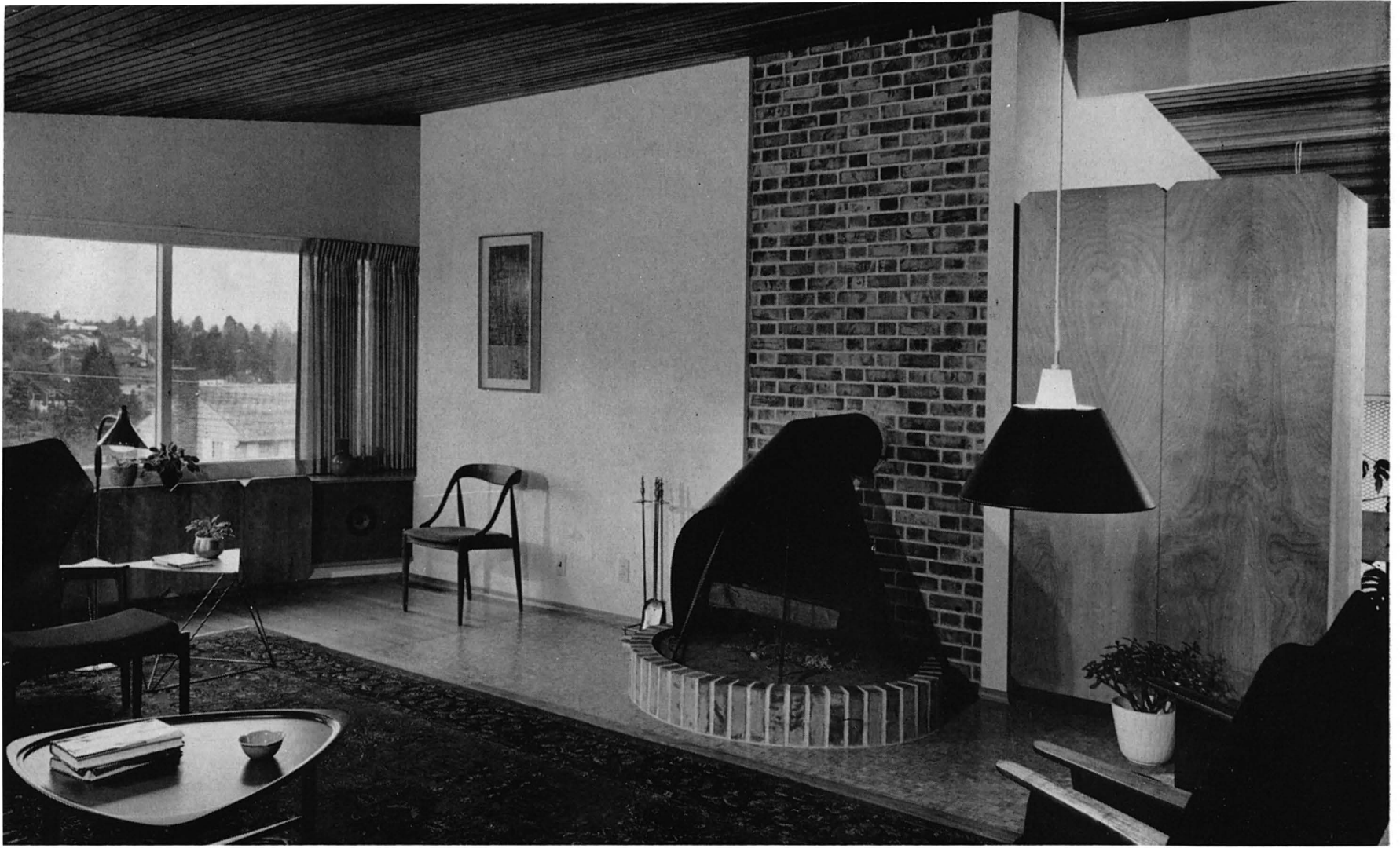
HOUSE BY WENDELL H. LOVETT, ARCHITECT

The location of the sloping site, in a conservative neighborhood in northeast Seattle, with houses close on all sides, and the requirements of the owners suggested a solution that would provide a maximum of privacy, yet still maintain pleasant outlooks to the eastern view and the garden area to the south. The house was therefore treated as a solid enclosure with openings cut in, rather than as a more open post and beam solution. The framing is conventional wood stud bearing walls with joist roof.

The house was placed as close as possible to the rock retaining wall on the northwest to better utilize the remainder of the narrow site. The northeast and southwest walls of the house were "bent" in for better orientation of the living space to the view and the dining space to the patio-garden, and an easier flow of space around the three important sides of the house. The resulting non-rectangular interior spaces were justified by improved room acoustics and the enhanced sounds of the built-in hi-fidelity system.

The interior ceilings are Western red cedar paneling milled to emphasize each piece, all in eight foot lengths with staggered joints. Walls are plaster board. Floors are oak with glass mosaic tile in major traffic areas. The bedrooms are carpeted. Cabinets and doors are of selected white birch.

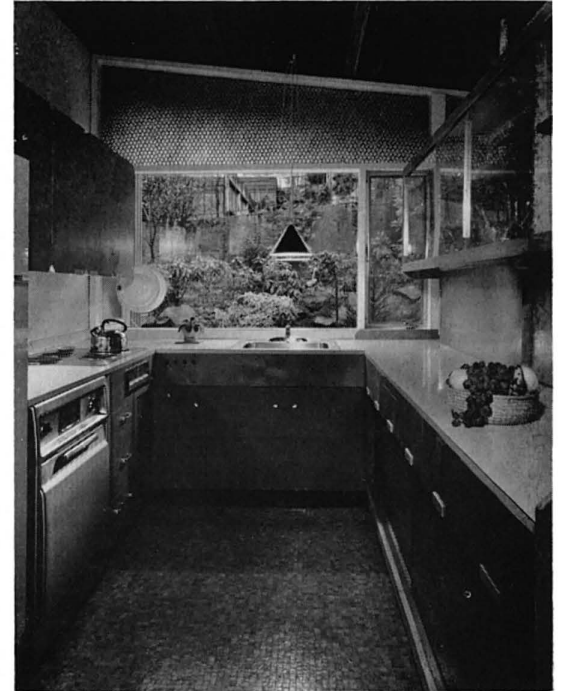




PHOTOGRAPH BY CHARLES R. PEARSON



PHOTOGRAPH BY DEARBORN-MASSAR



PRODUCTS



merit specified

for the new Case Study House

The following are the specifications developed by the architects for the new Case Study House No. 25 and represent a selection of products on the basis of quality and general usefulness that have been selected as being best suited to the purposes of this project and are, within the meaning of the Case Study House Program, "Merit Specified."

Case Study House No. 25 by Killingsworth, Brady, Smith and Associates, architects, for the magazine, Arts & Architecture

STRUCTURAL

Framing Lumber—Douglas Fir; The West Coast Lumbermen's Association, 1410 Southwest Morrison Street, Portland 5, Oregon.

Cement—Portland Cement Association, 816 West Fifth Street, Los Angeles, Calif.

Insulation—Owens-Corning Fiberglas Corporation, 5933 Telegraph Road, Los Angeles 22, California.

Roofing—Owens-Corning Fiberglas Corporation, 5933 Telegraph Road, Los Angeles 22, California.

Skylights—Skyco, Inc., 3210 Van Owen, Burbank, California.

FINISHES

Quarry Tile—The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California, and Zanesville, Ohio.

Counter Tops—Parkwood Laminates, Inc., 134 Water Street, Wakefield, Massachusetts.

LIGHTING

Switching Controls—Reiner Industries, Swepe Remote Control Division, 4811 Telegraph Road, Los Angeles 22, California.

Fixtures—Marco Lighting Fixtures, Marvin Electric Manufacturing Company, 648 Santa Fe Avenue, Los Angeles 21, California.

APPLIANCES

Kitchen Equipment—Thermador, 5119 District Boulevard, Los Angeles 22, California.

Garbage Disposal—Waste-King Corporation, 3300 East 50th Street, Los Angeles 58, California.

DOORS

Aluminum Sliding Glass Doors—Arcadia sliding doors; Northrop Architectural Systems, 5022 Triggs Street, Los Angeles 22, California.

MULTI-AIRLINE TERMINAL—I. M. PEI

(Continued from page 26)

The roof structure is a space-frame composed of pre-assembled steel-pipe tetrahedrons, arranged in a checkerboard pattern on a 12'-6" orthogonal grid. These are tied together at the top by a reinforced concrete slab and at the bottom by varying groups of tension cables in the central area changing to steel-pipe compression members around the main supports at the periphery. These bottom-chord members are arranged on a diagonal grid. The columns supporting the roof are of reinforced concrete. Roller-bearings are placed between the roof and the columns to permit thermal expansion of the roof structure. The underside of the roof is composed of standardized aluminum panels, uniformly perforated for sound absorption and pinpoint downlighting.

MUSIC

(Continued from page 4)

to combine them and hear them through a single speaker, but to do so loses much of the effect.

That evening at the College the lecture *Where Are We Going? and What Are We Doing?* was to be performed through three speakers, Cage himself reading the fourth part. He sat at a table, book before him, and opened the lecture with prepared remarks. Then he began reading one part of the lecture, and the speakers, in turn, or together, with him or without him, vocalized their parts, each several voice starting or ending in a silence. Occasionally all became silent together, and silence was felt for the luxurious experience it is, when one has the incentive to attend it, even by being, as some among us saw themselves, a captive audience.

Each of the voices was Cage's speaking out of his own mind, however the materials may have been arranged. Thus inspiration continues, and one idea does propose another, though not as these appear in sequence. If this were not so, if the lecture material were brought together by haphazard, Cage's speech and writing would not have their style; he would seem a dull dog or the effect comic by irrelevance, though neither is in itself

to be despised. Our current Theater of the Absurd thrives on the rudimentary thought-patterns of dull dogs. Or consider a possible lecture made up of random quotations from advertisements breaking in one upon another, second-hand cars shouting down toothpaste, or television wistfulness and misters, or simultaneously read political pronouncements. The possibilities gather momentum. Imagine an indeterminately polyphonized symposium of prepared materials read, according to indeterminate procedures, by a gathering of independent thinkers. I believe, too, that the method of multiple speakers, using one or several voices, without indeterminacy, may be a better means of presenting a complex idea to a class or public audience than by a single-focus lecture. You see to what fruitful possibilities John Cage directs us. As he directs us thoughtfully, with emptied minds, to silence:

QUIET NOISE OUTSIDE BEYOND

The effect of the four-part lecture resembled nothing so much as that of a four-part polyphony, once one had ceased straining to follow, to discern and distinguish, for each separate line of meaning, the often simultaneously speaking voices. One heard as if listening to a sung polyphony in Latin, the very slight distinctions in register among the voices, caused by slight mechanical variations in tape speed, opening out until it was as if one heard bass, tenor, and soprano, and in the midst the unamplified voice of the composer reading. From one speaker the voice for a while ran on and on uncomprehended, like the *tenor* of an older polyphony, the central moving voice that the other voices embellish. Again two voices spoke antiphonally, as pleasant to follow in Cage's quietly enunciated reading as if sung by two choirs. It was beautiful, and only afterwards, rereading the lecture, could one be aware how much of all four voices one had heard as meaning. The effect was not liturgical but expository. On the page it was words, not music. The heard meaning did not add up or lead anywhere, yet the whole meant and sang more richly than its parts. The meaning is therefore the experience, as it should be, and therefore work of art. No two persons approach a sculpture in precisely the same way or begin by looking at it from the same point, though the artist by placement and focus of his sculpture may delimit chance.

After an intermission filled with excitement, questioning, argument, and some objection, Cage, assisted by his pianist collaborator David Tudor, began performing *Cartridge Music*. This consists of three tapes made up of sounds from the music on four *Time* records (reviewed here last month), reduced to mountainous rumblings extremely amplified at very low frequency (*Cartridge Music* will be issued soon as a *Time* record). The sounds might by themselves excite curiosity, the best that can be said for the greater part of all electronic music, but Cage has already learned by experiment that electronic music requires "theater." I broadcast recently an hour of electronic tapes by Richard Maxfield, thoroughly interesting as compositions but not easily listened to in extension because they lacked the visible ballet and live instruments some of them were meant to accompany.

"Theater" in this instance consisted of John Cage and David Tudor attaching one after another a variety of wires, a pipe cleaner, a slinky, a tiny Japanese parasol, and a birthday candle, which was lighted and blown out, to the needle-holder of a record-player cartridge, connected to an amplifier and to the speakers. One cartridge was fastened at the end of a table, another on the table, another to the end of an overhead boom. Incuriously we watched the two technicians, carefully attending to their indeterminately assembled scores, attaching and detaching these objects, agitating each to produce some indeterminate sound, or shoving the table for its resonant scrape, while the roar and rumbling of the three speakers joined to make an indeterminate background. We were amused, we were scornful, we laughed in spite of ourselves; it made no sense; we waited; we roared in positive meaningless delight and were released.

True comedy is a seldom gift, inimitable, spontaneous, rarer than ever since the stage has abandoned and the motion picture has lost that most precious of its early skills, now the gag has replaced mime and mimicry, planning has driven out invention, and there is no more circus.

The circus, there, I found what was happening. Do you remember the three rings, the three shows going on at once, the too much of everything that the eye could not take in? Do you remember the clowns? Here before us were the three rings, three speakers, that we could not take in, and at the center, before them, solemnly going about their nonsensical or useless business, the two actors, composer and pianist, had become two clowns. We watched them gravely while they built up their small, precise futilities of action, and when they ended, when the thing came to nothing, they went on and began again. It wasn't a joke; it wasn't funny in that sense; it was nonsense, release, hilarious. I don't know when I have laughed so freely or so at nothing. At the end one was dragging the table backwards and forwards for its scrape, the other pursuing to twang the little tail of a pipe cleaner stuck into a cartridge, back and forth, each watching his score carefully to ensure that no indeterminate thump, or ping, or twang should be omitted.

At supper before the lecture, one of us had pulled out the dining table from the wall, giving off a great resonant scrape, and John Cage ran in from the other room, calling: "That wonderful sound! What was it?"

Afterwards we were an hour getting him away from the dense circle that had formed around him. There were of course the individual negatives, especially from musicians; these were as one would expect.

At the two preliminary rehearsals of the group compositions for the Monday Evening Concert, which Cage conducted, for 6 or 7 players by Christian Wolff and his own *Atlas Eclipticalis*, Cage invited the players to come without instruments. They sat in a group while he went through the scores with them, explaining how each type of notation was to be read and performed. In the Wolff (I borrow now from his notes for the concert): "The players continually have varying options of what to play. There are sections of the score in which time and coordination are specified, but in varying degrees. For example, play 2 of 7 pitches (given), *p* and *mf* (in either order), for any duration to begin and end anywhere within a given 15 seconds, playing one (this the violin part, say) *sul tasto* and the other on a *g*-string *pizzicato*. Beginning at this same point of time, the trombone part may require 5 tones to be played, for which 4 pitches are available, in 1½ seconds. Beginning at the same time, the viola may have 1 second of silence, then 19 seconds within which to play 1 tone of a duration no more than 3½ seconds. And so forth. . . . A low *f pizzicato* in the violin may be the cue for a given section in the piano part. . . . Or 10 seconds of silence may be a cue for a section of the trumpet part. There is also in each part a section which requires no cue, and so can be played to begin with or at any time that a player misses or fails to hear a cue. . . ." All quite like a game, requiring close attention, fun for the audience if they can follow the play.

Duet II for horn and piano has a game condition, in that when one player decides to play the other must join immediately. When one stops the other must stop immediately. "The piece lasts as long as the players wish to continue it."

In the note to *for pianist*, which David Tudor played alone, Wolff writes: "Why give the players so much freedom? It isn't all that much, or at least as it is combined with just as stringent requirements as there is freedom. . . . I try to give the players

For Sale—

Architect-owner moving to Ojai must sell unusual home in Pasadena, California. This house in a wooded glen was featured in the December 1951 issue of ARTS & ARCHITECTURE. Two bedrooms and den; 2400 sq. ft.; nearly an acre of ground. Call John Carr, realtor, MU 1-7447 for appointment.

something to do or think about other than just reading off a score. Actions have to be made more directly, and a sound can be more a sound than the reading of a notation. And finally, sounds and rhythms (produced when one is lost, for example, or when one has all the time in the world, or when one is already late before having started to play) are brought about that could, as far as I know, be brought about in no other way."

Is it composition? Not in the same sense as Cage's indeterminates. I doubt it is as fruitful. Games theory, as a science, a study, a theoretical philosophy, belongs to our thinking generation. Watching was interesting, the sound broke well sometimes, but the lobby had filled with objectors before intermission. Let me say that the objectors had tried everything permissible, short of riot, to divert the show. They coughed, laughed, talked, shouted, sneezed, but could not break up the attention of the greater part of the audience. For me, the audience show was as interesting to attend to as the stage show, the concentration and the giving out of inner wastage. But I'm an old concertmaster at listening to audiences.

For Cage's *Atlas Eclipticalis* the composing means involve *I-ching* operations together with the placing of transparent templates on the pages of an astronomical atlas and inscribing for musical notation the positions of stars. The length is in multiples of four minutes, the conductor deciding the length of the performance and directing it by describing a single clock cycle with his arms, two minutes on each side, extending the duration to the point where "silence is felt," as Cage puts it. The instruments are equipped with contact microphones, though since these will not pick up sounds of low register, the drums, tuba, and bass contribute little to the amplification. The microphones are connected with a mixer, the operator having his own score, regardless of what happens when he follows it. The sound comes from the instruments directly and amplified through three speakers, two onstage, one behind the audience. Through the back speaker the pianist sounds vast cacophonies from a separate composition, *Winter Music*, which can also be performed alone and quite differently. The piano sound is blurred and broken by over-amplification, like thunder. Feedback and the other incidental and accidental sounds produced by live speakers added to the melee.

Only it isn't a melee. When I heard Cage's Concert for piano and orchestra I wrote that it was like going out at night in the mountains under the stars. Now here were the stars, clusters or constellations of notes, to be sounded mainly like "tonal splinters" (Cage's words), only a few indeterminate notes having duration, a composition from a star map. Yet this time I was thinking of my friend's pond in Connecticut, a dark spread of water among

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acres of second-growth forest: at twilight insects were buzzing, frogs jumping, and when I clapped my hands from the farther end through the dusk among the echoes flights of duck boomed up and skittering flew out of sight. It was beautiful, landscape by sounds suggesting to me landscape of dark water, the thunderous piano not thunder but space—spaciousness. Some didn't care for that piano roar; it disturbed them. For me it came too regularly, though freely spaced, like the deep organ bass under a passacaglia. And the whole was, in its wonderful way, rather like Bach—more so than if it had been an imitation.

You see, the anti-counterpoints of the instrumental constellations, though they didn't mingle, were meant not to mingle, playing together independently through the silences they made together. Sound and silence intermingled. And one could wait. One could rest in that sound-silence, not by listening to it, not by following it as one follows Mozart—listening instead through it, as one listens at the edge of the pond, listening into space.

ADMINISTRATION BUILDING—MIES VAN DER ROHE

(Continued from page 19)

origin. A boiler plant located at ground level in the south core supplies hot water to a floor radiant heating system and to the peripheral fan tubes. Manually operated dampered openings occurring in the floor at the perimeter glass line combine with two roof-mounted fans to provide fresh air ventilation.

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. Listings preceded by a check (✓) include products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad

NEW THIS MONTH

(404a) Selections from the diversified decorative accessory collections designed by George Nelson for the Howard Miller Clock Company are presented in a new illustrated, four-page brochure, available to architects and interior designers without charge, upon request. The brochure covers clocks (both built-in and surface mounted); Bubble lighting fixtures; Net Lights; planters; room dividers; and the versatile space divider, Ribbonwall. All information necessary for specifying is provided. Write Howard Miller Clock Company, Zeeland, Michigan.

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 Built-In Electric Ranges. The special features of the Built-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray, are shown. The Thermador "Masterpiece" Built-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

(364a) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; net lights 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.

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(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skylight glare at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics: Lemlar Corp., P. O. Box 352, Gardena, Calif., tel: FAculity 1-1461.

(395a) Window Wall Systems: New 8-page catalog presents the Arcadia 800 Series Window Wall Systems of aluminum framing for self-contained floor-to-ceiling installations. Any desired configurations of fixed and sliding panels, spandrel or transom panels, door frames or special windows are possible. Write to Northrop Architectural Systems, 5022 Triggs Street, Los Angeles 22, California.

✓(327a) Sliding Doors & Windows: The product line of Bellevue Metal Products consists of steel and aluminum sliding doors and a steel sliding window used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weather-strip for snug anti-rattle fit; bottom rollers with height adjusters at front and back; cast bronze or aluminum hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request by writing to Bellevue Metal Products, 1314 East First Street, Los Angeles, California.

(396a) Sun Control: New 8-page catalog describes the Arcadia Brise Soleil sun control systems, which combine engineered sun control with broad flexibility in design and finish. Can be engineered to provide up to 100% shading, while retaining twice the horizontal visibility of ordinary louvers or sun screening. Write to Northrop Architectural Systems, 5022 Triggs Street, Los Angeles 22, Calif.

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(370a) Contemporary Furniture for the Home: Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux and John Stuart. Representatives for Architectural Pottery, Bailey-Schmitz, Brown-Jordan, Brown-Saltman, Costa Mesa Desks, Edgaard Danish Furniture, Glenn of California, Howard Miller, Nessen Lamps, Omni Wall System by George Nelson, Raymor Lamps, Pacific Furniture, Raymor Omnibus Wall System, Gunnar Schwartz, String Shelves, Tempo, Vista, Hans Wegner Designs, Peter Wessel Wall System, Peter Wessel Norwegian Imports, Heath Ashtrays. These lines will be of particular interest to architects, decorators and designers. Inquires welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

(383a) Knoll Furniture Guide—Illustrated 30-page brochure of the Knoll collection of contemporary furniture designs for residential and commercial interiors. Includes chairs, sofas, tables, chests, cabinets, desks and conference tables by internationally famed designers including Florence Knoll, Eero Saarinen, Harry Bertioia, Mies van der Rohe, Isamu Noguchi, Pierre Jeanneret. Knoll Associates, Inc., 320 Park Avenue, New York 22, New York.

(325a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Coray, "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

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(338a) Brown - Saltman / California, Brochures illustrating all elements and groupings of VARIATIONS modular furniture for living-room, dining room, bedroom. Please send 15¢ to: Brown-Saltman, 2570 Tweedy Boulevard, South Gate, California.

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MISCELLANEOUS

(394a) Store fronts and Entrances: Northrop Architectural Systems includes full Acme line of architectural aluminum storefronts and entrances. Known for advanced and economical design, Acme includes encapsulated floor closers, strong door corners and entire snap-together framing systems. For a new 16-page catalog, write to Northrop Architectural Systems, 5022 Trigg Street, Los Angeles 22, Calif.

(211a) New Soule Steel Stud: Major improvement in metal lath studs, Soule's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soule Steel Company, 1750 Army Street, San Francisco, California.

✓ (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, Calif.

MOSAIC

(373a) Mosaic: Extensive group of contemporary Mosaics designed by Evelyn Ackerman. Framed and ready to hang for interior use. Also excellent facilities for special, large projects for exterior or interior. Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

PHOTOGRAPHIC REPRODUCTIONS

(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Corporation, 1529 North Cahuenga Boulevard, Hollywood 28, California.

ROOFING

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

SPECIALTIES

(388a) New Proportional System—The Kidjel Cali-Pro is a new instrument created from the discovery of the one universal ratio for all proportions in design, modern and classic, and spatial harmony in all types of layout. This new found ratio solves the secret of proportions as achieved by the ancient Greeks, now brought up to date in a precision-built, light-weight instrument, easy to use. For detailed information write to: Maurice Kidjel, Pres. — Kidjel-Young & Associates, Inc., 1012 Piikoi Street, Honolulu 14, Hawaii.

(369a) 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.

(397a) Information on all plastics for building: samples, design data on structural plastics, translucent sandwich panels, curtainwall panels, skylights, partition wall panels, and luminous ceiling materials available. New unbreakable Lucite Fiberglas flat sheet and sandwich panels are the most weather resistant, light and color stable panels available for exterior application; sandwich panels utilizing various core and skin materials for curtainwalls and partitions. Consultant and engineering staff, detailing and design details available. Write to: Plastics In Architecture, Inc., 8322 Beverly Boulevard, Los Angeles 48, California, OL 3-7777.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, 1937 San Fernando Road, Los Angeles 65, Calif.

✓ (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.

STRUCTURAL MATERIALS

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceiling, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(390a) "Ideas from Architects' Own Redwood Homes," a 16-page color brochure, shows how architects in every part of the country have used redwood for siding, paneling, beams; other free literature available from California Redwood Association include the newly published "Exterior Finish" booklet illustrating in color, bleaches, stains, and other natural finishes, as well as possibilities of painted redwood siding and redwood with no finish whatever; "Garden Redwood," 16 pages of indoor-outdoor living ideas; "Redwood Goes to School," showing latest ideas in wood school design; Architect's File containing the above booklets and a special selection of data sheets; individual data sheets answering thousands of questions about redwood; REDWOOD NEWS, quarterly, discussing newest and most interesting uses of redwood in architecture and industry. Write Dept. AA-1, California Redwood Association, 576 Sacramento Street, San Francisco 11, California.

SURFACE TREATMENTS

✓ (361a) Completely new full-color 20-page catalog of mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation in booklet form of tile in the Harmon-tone color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantine. Catalog available upon request from The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California.

✓ (291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend on all types construction to create spacious beauty and appeal. For interior and exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, Calif.

✓ (362a) Ceramic Tile: Brochures, samples and catalogs of Pomona Tile's line of glazed ceramics are available to qualified building professionals. Included are "Tile-Photos," full color, actual size, reproductions of Pomona's Distinguished Designer Series of Sculptured and Decorator Tile. This series features unique designs by many of America's foremost designers including George Nelson, Paul McCobb, Saul Bass and Dong Kingman. Pomona Tile also offers a complete line of glazed floor and wall tile in 42 decorator colors. For further information write: Pomona Tile Manufacturing Co., 621-33 North La Brea Avenue, Los Angeles 36, California.

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

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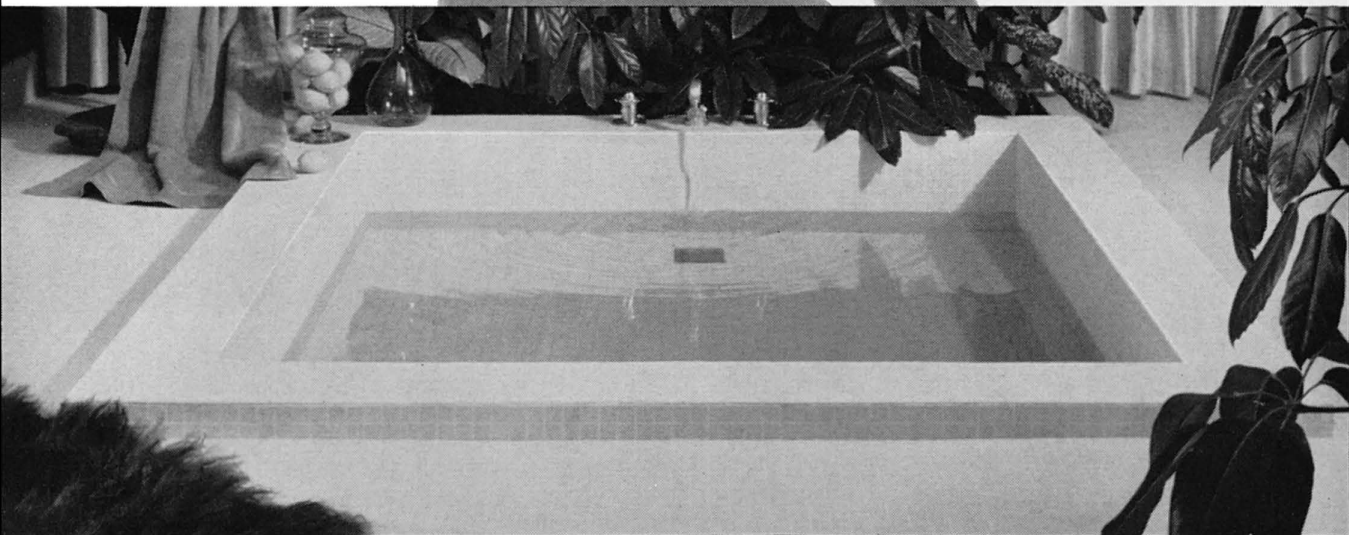
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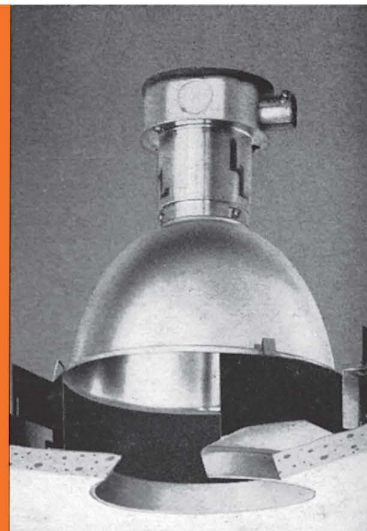
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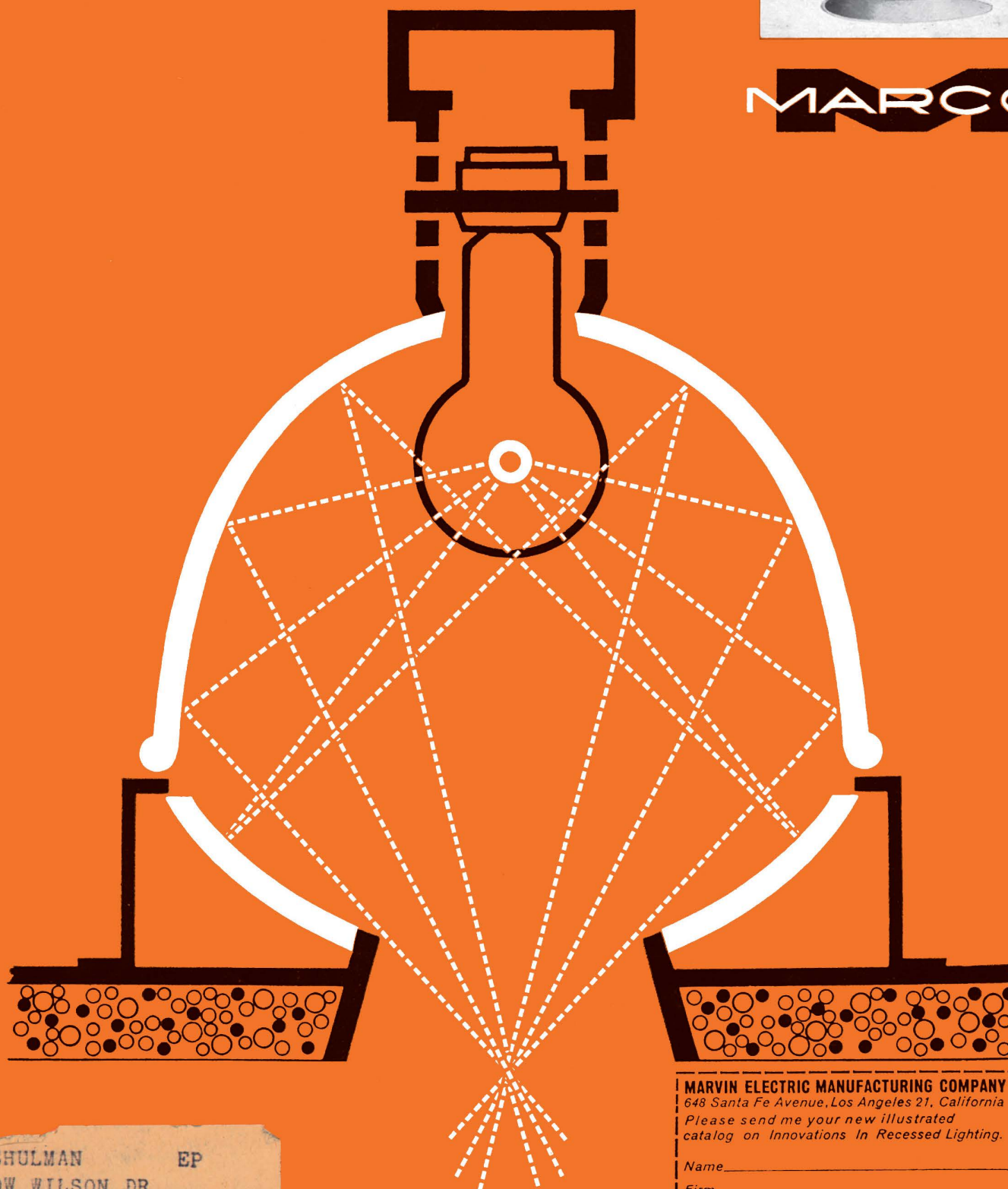


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