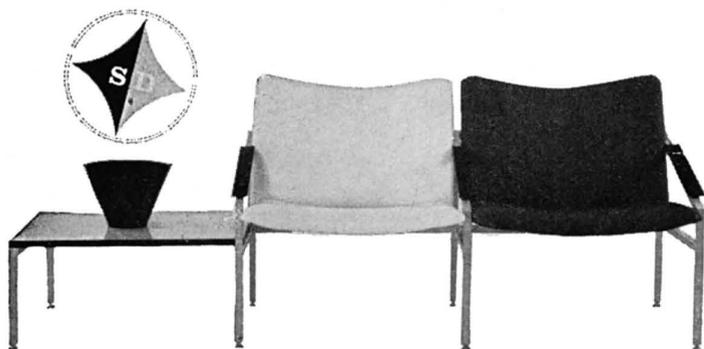
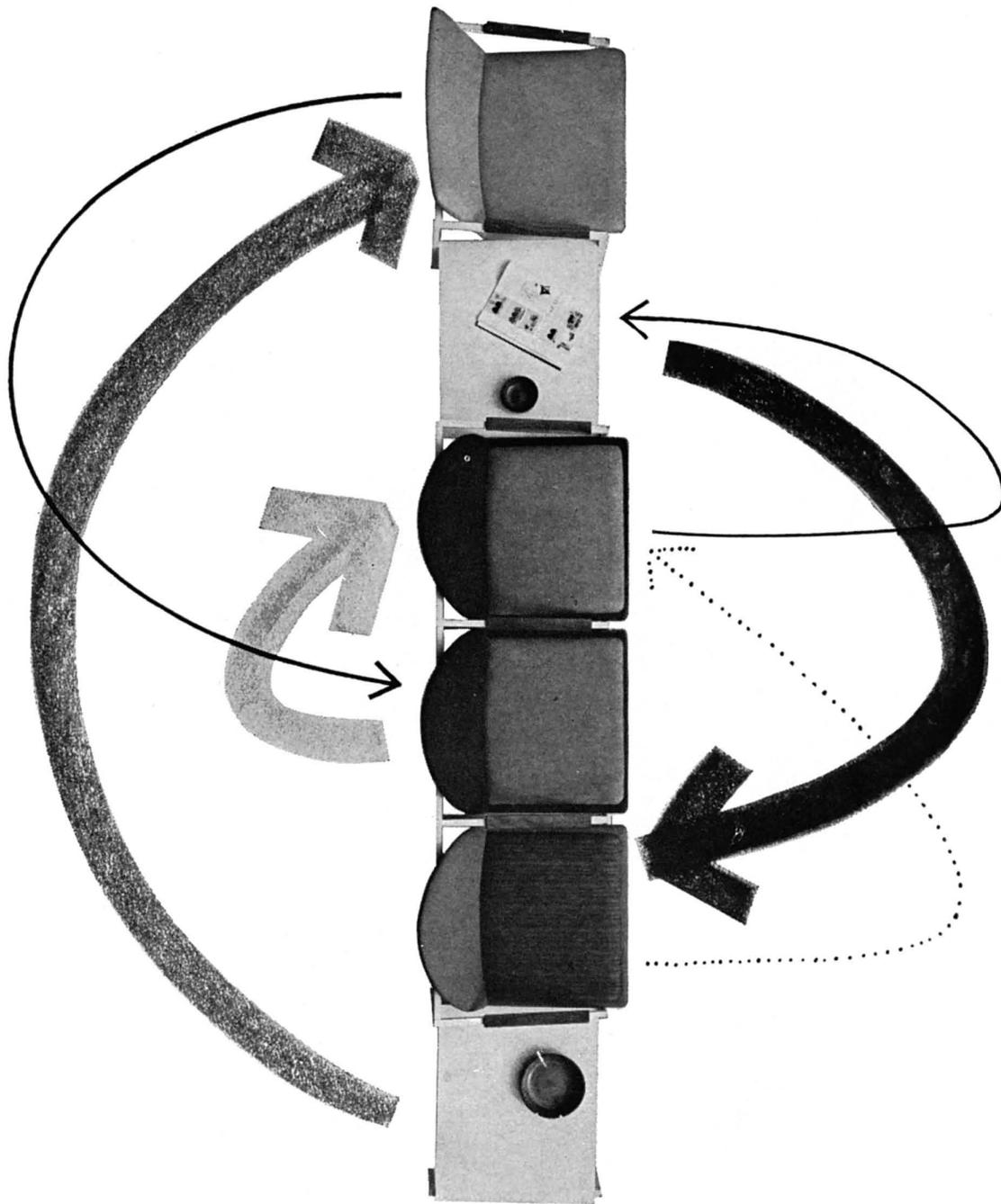




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ARTS & ARCHITECTURE is published monthly by Arts & Architecture, Inc., 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Second class postage paid at Los Angeles, California. Price mailed to any address in the United States, \$5.00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

ART

DORE ASHTON

Like a neighborhood movie, The Museum of Modern Art in "Americans 1963" offers a chance to catch up on shows that you might have missed uptown. Since most of the Americans chosen for the exhibition have had larger one-man shows recently which naturally showed them to better advantage, the purpose of this pot-pourri is somewhat obscure. Truncated as they are, these fifteen one-man shows suffer from lack of form: they are not large enough to show an artist's range or small enough to be written off as a chance sampling.

Among the lean one-man shows, some artists suffer more than others from partial representation. For instance, Richard Lindner can scarcely be evaluated in terms of this meager and jumpy selection of 10 years' work. His subtle evolution within that period requires a far fuller exploration. On the other hand, his presence, particularly his wit which plays upon so many local preoccupations, serves to cast a critical cross-beam on such distantly related artists in the show as James Rosenquist and Robert Indiana.

Lindner's style is unique and uniquely challenging. It is a magical bag of tricks that incorporates many styles, references, allusions, quotations and still, paradoxically, remains unique. In his paintings there is always something vaguely disturbing, vaguely reminiscent of something else that cannot quite be recalled. It looks backwards and forwards and confounds endlessly. It is precisely in the tantalizing range of cryptic allusion in so many directions that Lindner's work commands strict attention and the sequential exposure which this selection does not permit.

What it does allow, however, is speculation as to why Lindner, who has been admired for years only by a very small coterie, is suddenly greeted with general enthusiasm and thrown together with his younger colleagues who have taken the so-called new realist turning.

There is a rather interesting art historical background, I think, both to Lindner's current position and to that of the younger new realists. There are parallels and precedents that need airing.

Lindner was born in 1901 in Germany and lived there until 1933. He was a "next-generation" artist, born too late to participate in the great explosion of revolutionary art movements. Too late to know the excitement when the cubists raised hell with conventions and when the expressionists in Germany blasted their way out of the academies. He belonged to a generation that felt overwhelmed and surfeited by the effusion of hot egos that expressionism represented and that sought refuge in a cool region they considered more objective. In Germany it was *Neue Sachlichkeit*, roughly translated as New Objectivity, with its piercingly

Richard Lindner
The Meeting: 1953
Oil, 60" x 72"

Courtesy The Museum of Modern Art

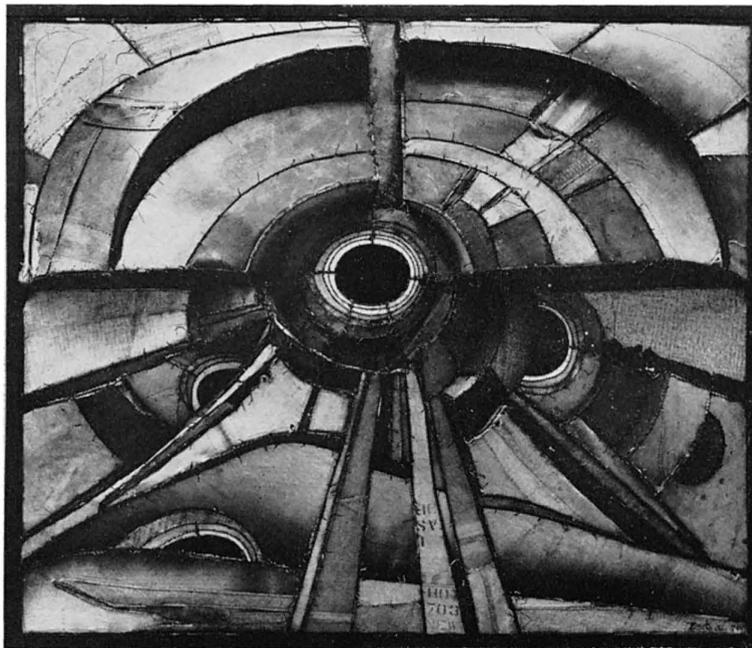


cold, often cruel representations of people and things in the steady light of so-called objectivity. (There is an instructive comparison between Lindner's puffy, sullen children and those of the older Otto Dix.) Harsh, linear, precise and merciless, the New Objectivity artists abhorred the vague and emotional orgies of the expressionists.

The other reaction in Germany was Dada. Dadaists also detested romanticism—the *Sturm-und-Drang* egotism of the expressionists who bared their souls so shamelessly. The dada response was also "objective" in the sense that they disembarassed their work of soulful jeremiads and substituted mechanical anonymity as an ideal.

These two reactions to subjectivism are also characteristic of the 1960s, both in the United States and Europe. Here, such "new" artists as Rosenquist and Indiana are also "next-generation" artists. They are also disenchanted heirs to a powerful, subjective, expressionist tradition. They also seek salvation in an impersonal, tough idiom that relates historically both to new objectivity and dadaism.

In the light of art history, then, Lindner is properly placed in



Lee Bontecou

Untitled, 1960-61

Welded steel, canvas and wire; 43½" x 50"

Courtesy The Museum of Modern Art

Photo: Rudolph Burckhardt

the foreground since he works with certain basic premises that have come to be widely adopted. Yet, his work commands a different and deeper attention, and if I ask myself why, I must answer that Lindner quite simply has more imagination, a greater philosophical range and less fear of the past than most artists. He is a poised, mature artist who knows how to ration out his insights so that they add up to more than a quick epithet.

His fusion of many voices is intelligent, tactful. He knows how to admire and how to invent. He admires, for instance, de Chirico and uses sharply drawn mannequin-like figures as well as juxtaposition of abstract elements with realistically recessive space in a reminiscent way. He understands the tools provided by Klee: the abbreviated symbols which are readable but enigmatic. He draws on the fantasy of his own German background—a bit of Struwpeter, a bit of popular imagery (they had comic strips even then), a bit of whimsy *a la* Hofmannsthal, a bit of political satire. He discusses painting in his paintings: dialogues between flat, sharp, non-objective messages and the modeled fancies of surrealism. He draws on the American vernacular from Dick Tracy to Times Square to Hollywood. He uses a hundred sources, some quite apparent, and yet comes out his own man.

Examples: In "The Secret", 1960, the perforated line which is like a skipping rope for a gladiator girl recalls de Chirico. But it also offers one of Lindner's entirely personal visual tricks. A perforated line is a signal to cut out and fold over, and the eye is goaded into the mental game which can never be completed but will always pique the viewer with equal intensity.

In "Napoleon Still Life", 1962, the visual game is carried further. The presence of a carefully modeled fragmented portrait

of Napoleon has its playful aspect, contrasting with the usual flat patterns of pinwheel signs and sharp planar division. But the salient elements in this painting is a queer vignette, an abstraction dominated by bright pink which focuses the canvas and is a commentary, if not a satire, on hard-edged painting. The idea of a painting-within-a-painting is another old de Chirico and Magritte gambit, but in Lindner's hands it takes on another meaning altogether, stubbornly confounding the eye and demanding interpretation where obviously none would be satisfactory.

The targets, images, comic strips, Times Square parody and movie-queen images, and a certain sadistic quality, are what seem to make Lindner's relationship with the younger generation. But there is a vast and significant difference. Where Lindner alludes to the familiar popular imagery *en passant*, the new realist juniors depend entirely on it and refuse any more complicated constructions.

James Rosenquist, for instance, makes allusions to signboards, popular movie magazines and bus advertisements. His paintings depict automobiles, combs, socks, high-heeled shoes, typewriters and shiny fingernails. They are painted with the pale flabbiness and naturalism of the cheap two-inch ads in the back pages of girlie magazines, and probably deliberately. So he makes allusions to something immediately identifiable. He even alludes to art history since he tries certain juxtaposition devices perfected by surrealists, and more especially by Magritte (the cut-out image within an image, for instance). Then he wants to make metaphors after all? Well, not exactly, since he programmatically sticks to simple-minded motifs. The fact is that Rosenquist is chronically indecisive, hovering between the greater ambitions of the surrealists mentality and the lesser ones of the new realists. And as his work depends on allusion, he must be judged by the volume and depth of what he alludes to. And that's not very much.

Robert Indiana, on the other hand, makes his allusions minimal. The gaming boards of Las Vegas and the smart advertising of class magazines with their Bauhaus hangover of anagrammatic design are about his limit. He sets up no machinery other than a largely visual machinery slightly oiled with letters and numbers that refer to something generically American. This visual workout is pleasing, competent, smart looking. Geometry is made simple in it. The echoes of signs and city furniture in his work is quite well-mannered, and not intended to bestir faintly uncomfortable associations as it is in Lindner's work.

Indiana's "objectivity" is still appealing visually and has a certain plastic grandeur. Chryssa's is merely vapid, an empty exercise in design fundamentals. And at that, not very smart design. It is hard to see how Chryssa's typographical play can be considered for such an exhibition.

I feel equally dismal about Claes Oldenburg's contribution—his repetitive confections of ice-cream cones, shirts, ties, beanery contents. He has got himself a one-shot idea which he spreads far too thin. Here again the new realists frontal approach betrays its limitation which is that making things in profusion is not the same as creating art objects; that in Oldenburg's words (as prolific and repetitive as his works) "an art that flaps like a flag, or helps blow noses . . . that is put on and taken off like pants, that develops holes like socks, which is eaten like a piece of pie" is an artless art, horribly crippled by its impoverished little circle of allusions. Note that even Oldenburg who makes a cult of the mixing of art and life must still resort to the old idea of "an art like . . ."

Among all this what can be said about the inclusion of Ad Reinhardt's black cycle? In his exhibition at Betty Parsons' Gallery, the nearly monochrome paintings with their almost invisible cruciform compositions has a unity, an exotic and moving presence. But lined up in a compartment at the Museum, the same paintings lost their vitality, or at least their magic, and like night-blooming orchids, closed themselves off from the harsh public light. They need the temple closure that matches their hermeticism. In any case, in mixed company, they retreat. Or, is it possible that this gesture of Reinhardt's, this proclivity for the painting that isn't here, is a gesture which doesn't bear repeating?

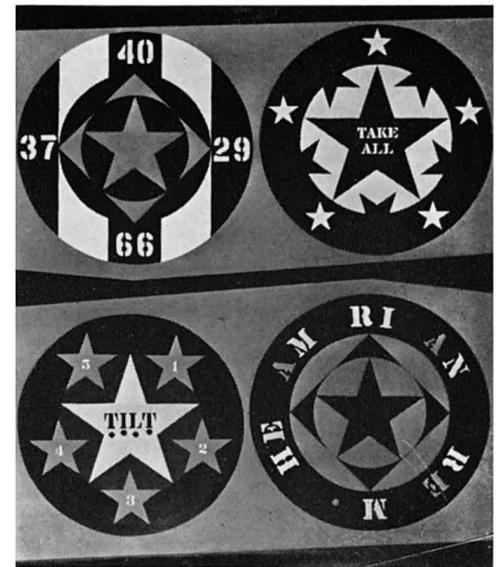
Of the artists whom I felt came through despite the scantiness of the exhibition, Lee Bontecou comes out best, and that is probably because director Dorothy Miller wisely included several drawings. The small array of Bontecou's constructions spanning several years traced her development accurately and helpfully.

Robert Indiana

The American Dream #1
1961, 72" x 60"

Courtesy The Museum of
Modern Art

Photograph by
Soichi Sunami



The earlier constructions, more thorny, more rugged in technique, more concerned with something aggressive and uneasy, gradually give way before a powerful plastic instinct. Bontecou's initial image metamorphoses, becomes broader, more compelling, more self-sufficient. The pieces of canvas, tautly structured on their welded steel armatures, cease to recall their origins and become, in the latest works, merely the material out of which Bontecou fashions firmly designed reliefs. The drawings, mostly on muslin, show the considerable delicacy of her touch and her deep interest in the pure problems of the painter—problems of light, space and movement.

Sally Hazelet Drummond, with her modest-sized paintings, also bore up despite abbreviation. Her scatter of tiny brush strokes, reminiscent of the pointillist technique, invariably builds up to a mysterious climax, a centered experience of what she calls "the infinite and beautiful order that lies deep within all existence."

As I have written at length about a number of the artists in the exhibition quite recently, I have kept my comments to a minimum. It is impossible to comment on the show as a whole since it is, in Dorothy Miller's words, "not designed to illustrate a trend, make classifications or favor any age group." It is quite simply a collection of individual artists selected because Miss Miller is interested in their work.

I do think this is a legitimate basis for an exhibition—or at least it used to be. What I question is whether repeated exhibitions are worth the time and space devoted to time. With such a frenetic exhibiting season in New York, with so many opportunities to keep abreast of the latest art news, it does seem that the Museum could bow out of its long tradition of presenting these desultory selections from among artists currently *en vogue*. Everyone else is doing the same thing. Not only that, but with each addition of exhibiting space (the new Jewish Museum, for instance, with its enormous and sensational showing space) comes further repetitions. As I have often said before in this column, there is a limit to the absorptive capacity of the most loving amateur, and nothing can be gained by saturation bombardment. On the contrary, now would be the moment for The Museum of Modern Art to declare a radical policy: no more redundancy, no more portmanteau shows. Only exhibits in depths of artists whose work would bear close scrutiny.

The antagonists to the Modern have always said that the seal of approval endowed by this Museum controls taste and the market. I don't for a moment believe that the Museum has the slightest interest in conferring favors or establishing "the scene" in its own image. Yet, when a show like this is picked from among recent gallery exhibitions, it would seem that the Museum intention is to point out their special interest in certain artists. The way to do it would be acquisition and long range interest. In Amsterdam, the modern museum used to watch the young artists it was interested in, purchase painting each year and build a collection which in a natural and honorable way showed development from year to year. It would seem to me that in New York, where, unlike Amsterdam, there are such ample exhibiting spaces, it would be even more important to work slowly, constructively and privately rather than on the grand scale of public exhibition.



EDITORIAL

Another brave attempt to overrule the Law of Universal Indifference now seems destined to fail. The international effort to preserve Frank Lloyd Wright's Robie House in Chicago has reached the half-way mark in point of time but has raised only 10 per cent of the needed \$250,000 to save and restore it—and \$10,000 was a single gift contributed by Robie House Committee member Edgar Kaufmann, Jr., from the charitable trust established by his late father.

Again the passionate few who care—in this case a committee of 100 architects, historians, critics and educators from all over the world—are appealing to the majority who don't. A corollary of the Law is not, as some would have it, that people care too much for the wrong things; rather it's that most just don't care enough for anything.

It is indisputable that Robie House is worth saving. Sigfred Giedion wrote of it: "The Robie House is really equivalent to Brunelleschi's Pazzi Chapel in terms of contemporary architecture—it is the modest origin of a world-wide expansion."

Mies van der Rohe describing the impact of an exhibition of Wright's work on European architects, said: "After this first encounter we followed the development of this rare man with wakeful hearts. We watched with astonishment the exuberant unfolding of the gifts of one who has been endowed by nature with the most splendid talents."

Peter Blake, managing editor of *Architectural Forum*, called Robie House, "perhaps the most perfect demonstration of the principal contributions to modern residential architecture made by our country's greatest architect; it is a perfect demonstration of the open plan, of indoor spaces being literally projected outward through ribbons of glass, of how a house should be sited to become a part of the ground rather than a foreign object on it, and of the power of simple asymmetrical forms assembled in a masterfully balanced composition."

A panel of leading architects and art historians cited the house as one of the two outstanding residences built in the United States in the preceding fifty years.

And in a plea to the Women's Architectural League for support, committee chairman Ira J. Bach said that "the free-flowing interior spaces, overhanging roofs to shade windows and balconies, indoor recreation spaces, and strong horizontal lines of Robie House forecast trends in house design during the following fifty years."

The Robie House effort, said Bach, is a test case to determine whether private citizens can express their concern for architectural restoration in a tangible way, assuring the preservation of a great landmark for future generations. This is the first organized and sustained effort to preserve a building for architectural rather than historical reasons—because of its importance to American culture, not "because George Washington slept here."

The issue was recently stated in a straightforward challenge by architect Kaufmann: "If we save (Robbie House), we speak for the cohesive power of the arts as a working element in our way of life. If we junk it, we demonstrate that same rapacious attitude toward cultural resources that we have learned to reject in regard to natural resources."

Webb and Knapp, Inc., has donated the house to the University of Chicago to use and maintain for educational purposes. Certainly we are not so marvelously endowed culturally and architecturally that we can afford to junk it. With some 25,000 registered architects in the U.S. (The AIA has endorsed the campaign; would an assessment of \$10 through local chapters be too onerous?), and perhaps as many architectural designers and professionals in related fields, one would think there would be enough who care.

But then, there is the Law of Universal Indifference—apparently an immutable law, assuredly a shameful one.

Contributions are being accepted by the Committee for the Preservation of The Robie House, Room 1006, City Hall, Chicago 2, Illinois.

MUSIC

PETER YATES

A SAMPLING OF THE PAST SEASON IN LOS ANGELES

During 24 seasons Evenings on the Roof and its successor, Monday Evening Concerts, except the title and director a continuing organization, has presented more programs, a greater variety of music outside the established repertoire, more immediately contemporary music, and more compositions by American composers, than — to my knowledge — any other chamber music organization in the world.

The Los Angeles community, not very much aware or very proud of these accomplishments, has contributed the use of a county recreation park theatre and an occasional grant of a small sum of money to assist the concerts. It must seem to Lawrence Morton, the present director, that each season becomes more difficult than the last. Costs rise each year disproportionately to income. If it were not for the firm encouragement and financial underwriting provided by Mrs. Oscar Moss, continuing an arrangement voluntarily offered in companionship with her late husband, the Monday Evenings would not now exist.

Regardless of deficit, Mrs. Moss has insisted that the quality of each season must be the first consideration. Quality, in American musical palaver, usually signifies quality of performance, getting the best performers, meaning purchasable reputations. For the Monday Evenings quality rests upon repertoire, the range, breadth, immediacy, and inclusiveness of the music performed. Quality expects the best efforts of the performers; it is not improved by their reputations.

After interminable intercommunications a program has been put together. Of the Six Pieces for Male Chorus, opus 35, by Arnold Schoenberg, the Gregg Smith singers have agreed to sing the easier three and are able to perform them reasonably well. Important compositions by Josquin and Byrd get the *a capella* treatment, voices only, no instruments, an incorrect performance which is today as "classical" as white plaster reproduction of Greek sculpture. Buxtehude wrote his *Missa Brevis* with a notated *continuo*, instrumental accompaniment; this work also is done *a capella*. There are four compositions, each a jewel in the repertoire, and not one of them done right.

In a later group the Gregg Smith Singers performed Nono's "*Ha Venido*", *Canciones para Silvia* by Antonio Machado. This time the music was at fault. Nono started by imitating one of the more interesting choral and sound effects produced by distorting a child's voice on tape that thrive so memorably in Stockhausen's *Children's Voices*. The pitch is too high for women's voices. Why should any composer preen himself on composing an entire work in that artificially high, false tessitura! I have yet to hear music by Nono which seems to exist for its own sake, without false virtuosity.

The Hour Glass, A Cycle of Songs to Poems by Ben Jonson, gave evidence of Irving Fine's careful, honest, skillful but very limited workmanship. These latter-day madrigals do not sing, perhaps because Fine had accustomed himself to believe, as many do now, that music should labor to be artificial, that it should not simply sing. Or perhaps, because that gift is the most rare, he could not write melody, as the majority of competent composers must learn to work by line or harmony without it. For this reason much music is made difficult in the wrong way.

Paul Des Marais, a resident composer and therefore to be welcomed for any honest workmanship that he might bring, had offered besides his own composition, a sonata for piano duet by J. C. Bach. He canceled it because he could not get it ready. One could hear in the first minutes that his own *Capriccio for Two Pianos, Percussion, and Celeste* in three movements is not honest workmanship. One wonders only what he himself hears in it amidst the clatter. As a Los Angeles composer he was given his chance. Is the concert director at fault for giving him this chance? Or the composer, whose musical judgment should tell him his work is not composed?

Easier and safer to refuse hearing to any local composer, the habit of our major orchestras, with few exceptions. Regardless of disaster, a performing group owes to the creative artists of its community the privilege of being heard. From year to year Monday Evening Concerts has acted on this responsibility, relying on the self-judgment of the composers.

Somebody may ask: how does a composer know whether his work is good or not? If he thought it no good, he would not write it.

Every music school in the nation has its quota of self-termed composers, products of an educational system which claims that to learn technics is to learn art. The self-esteem of these apprentices is as large as their incapacity or unwillingness to recognize and defer to or assist the genuinely gifted artists isolated among them. They do not welcome and reward the best; if possible they keep them out, refusing to admit that the creative idiom of an artist will be always a unique language, able to be learned by those who do not abuse it. They trade, they barter, they pull wires, are performed and forgotten, and having nothing in their own work to reward them they cannot ever be satisfied. A genuinely creative artist can thrive in his work for long periods without visible means of support—but these cannot, because in their work nothing thrives.

All of us too easily take for granted the waste and destructive tragedy of artists whose work will be the "market" of the future repertoire. Let them perish like Mozart!

Finally, the curtain rose on a stage cluttered with people and instruments, odd instruments, rattle, horn, whistle, mouth-organ, bells, clapper, buzzer, tubes, jew's harp,



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sticks, xylophone, metallophone, all sorts of gongs. Jose Maceda, an unknown composer from the Philippines, temporarily resident in Los Angeles, came to conduct his *Ugma-Ugma (Structures)* for instruments and voices.

He had written in the program note: ". . . A chosen number of instruments producing 'concrete' sounds are arbitrarily set together and pitted against each other to show off particular characteristics of continuity, attacks, decays and envelops of each group. To these sounds are added speech elements that act as another instrumental layer . . . Very high falsetto noises of the human voice create an intense situation against a background of clappers, buzzers, gongs, and groups of continuous and slowly decaying sounds. Extremes of almost inaudible twangs and heavily cluttered noises are brought in opposition, and especially sensitive sound-curves are prolonged as solo parts."

The description gives no "Why", makes no pretensions. The music exists in the entry, reentry, presence, and absence of unlike sounds. Towards the end are several solos for jew's harp, an impressive little twanging that Ives also once used, in *Washington's Birthday*, where you hear it through full orchestra. I make no claims for *Ugma-Ugma* nor defend it. We all watched together, listened and enjoyed it. It went on a bit too long. Is it music? If music should entertain, this entertains. If music should please, this pleased. If a work of music should subsist on sound and conceal its theory, this does so. If it should communicate: does a work of art have to speak our language, or are we to learn its speech?

I congratulate honest Jose Maceda, whose well-wrought music sent us home rewarded after an evening otherwise disastrous. Over coffee afterwards I spoke my sympathy to Lawrence Morton.

At another Monday Evening, Leo Smit gave us his little composition, *Academic Graffiti*, on ten quatrains by W. H. Auden. The ten witty "portraits", not quite worthy of their author, found amusing justification in Smit's mite of setting, sung by Olive Rice.

A more portentous Evening presented in joint sponsorship with the University of Southern California a program directed and including compositions by the French composer, Pierre Boulez. It was an evening of real teamwork. As the program tells it: "Prior to Mr. Boulez's arrival, Mr. Dahl rehearsed the works of Stravin-

sky, Ravel, and Webern, and Mr. Stein rehearsed the two Boulez improvisations." Pierre Boulez is without question a musician of the first rank. As conductor, he directed with an almost inaudible fineness *Three Japanese Lyric Poems* by Stravinsky, *Three Poems of Stephane Mallarme* by Ravel, and two of the same three poems plus another in a setting by Debussy, sung by soprano Marie Gibson, accompanied in the first two by an instrumental group and in the Debussy by piano. He followed this with his own *Improvisations on Mallarme*, two poems sung by Carol Plantamura, soprano, with an instrumental ensemble. It was a challenge of comparison deliberately made by the conductor-composer. Admiring the conductor I felt less pleased by the composer.

A German composer sets to music the meaning of words, the significance of the text. A French composer sets to music the inflection of the words, how they would be spoken. Boulez creates to his own satisfaction an artificial speech; the voice is contorted like an instrument, not to convey emotion or the meaning of the words but to fit voice and words together into an abstract, predetermined pattern. Though the performance, by voice and instruments, requires virtuoso skill, it does not display that skill but insists instead on the virtuoso skill of the composer. I find it pretentious and uncomfortable.

After intermission, Pierre Boulez assisted at the second piano, while Karl Kohn, a composer in his own right and a superb pianist, exerted himself to the limit of mortal capacity at the first piano, to perform Boulez's *Structures, Book II*, for two pianos.

I have written formerly of *Structures, Book I*, an inflated pair of tonally incomprehensible diagrams intended to be realized to the best of their ability by two pianists. This is paper-music; the composer says frankly that he is interested in the composition, not the sound it makes. I say as frankly that if a composition cannot be realized as sound, or alternatively silence, because music, with the challenging exception of John Cage's so-called "Silent Sonata", requires some of each, it may be admired as a composition but it fails as music. *Structures II* fails a little less than *Structures I*, because there are passages in it of such visible digital agility that the eye is stimulated even while the ear stands pat. There are even one or two passages in it of an astounding audible beauty, like an eloquent shriek. The performers communicated by signals of unexplained purpose.

To conclude his program Mr. Boulez conducted with romantic fluency a gracefully fragile reading of the *Concerto for nine instruments*, opus 26, by Anton Webern.

Leadership in concert and recital activity has been passing gradually from the private entrepreneur to the universities. This has advantages, though I am unready to agree that the new system will be better than the old. Though the aim is educational, the purpose remains audience satisfaction. While our living composers remain comparatively unheard, denied adequate distribution or appraisal of their works, we are spending public fortunes to build new display cases in and out of the universities under the excuse of preserving masterpieces by dead artists. The performer is given priority over the composer, the concert director or administrator over the performer. But because the university audience is on the whole more informed than the society audience, and its musical administrators a trifle more troubled by conscience, the universities reach out to include a larger repertoire, including some contemporary music, and on special occasions work of live composers.

At a concert by the UCLA University Wind Ensemble, Clarence Sawhill directed *On the Road* by William Malloch. I have known the young composer for some fifteen years as a devotee of contemporary music; I am prejudiced in his favor. With a large band and two divided smaller bands he realized the sound of the "Oklahoma Circus" in Franz Kafka's novel *Amerika*. Live sound and real fun, a tribute to Charles Ives but not an imitation, the music marched to dance-rhythm through more and more complex minglings. The two small separate bands were placed at each side of the stage; they should have been at each corner in the back of the hall. Mr. Sawhill and the players did their best, better than they did the remainder of the evening. Discount my favorable prejudice; it was a rewarding performance. I recommend *On the Road* to the many university bands. It plays; it swings.

UCLA brought us earlier still another Oriental program, in cooperation with the Asia Society, an active group who always turn out in force colorful in native dress. The Bharatiya Kala Kendra Kathak Dancers and Musicians of North India performed for us songs and dances in the Rajput tradition, ending with a dance-history which dramatized the four stages in the growth of Kathak

(Continued on page 32)

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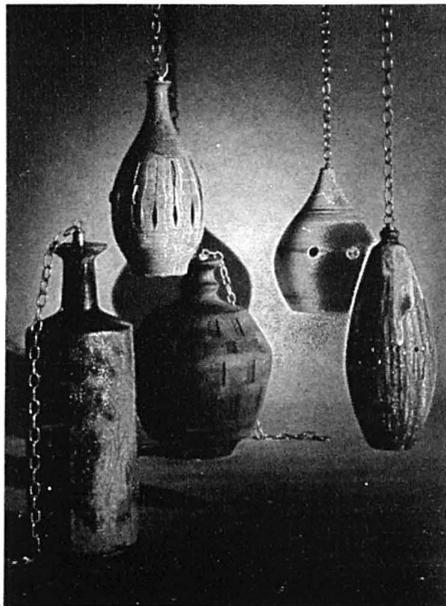
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BOOKS

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ACH DU LIEBER MEISTER

THE NOTEBOOKS AND DRAWINGS OF LOUIS I. KAHN, edited by Richard Saul Wurman and Eugene Feldman (The Falcon Press, distributed by Wittenborn and Company, \$14.50)

On reading the unpublished speeches combined with certain of Louis Kahn's written words it seemed as though we were again in the presence of Louis Sullivan. Imagine Louis Kahn sitting on the other end of the lintel during the *Kindergarten Chats* (Wittenborn and Company, \$5.00):

(The stage sets are of simple pier and lintel construction bathed in natural light. The words, though out of context, are those of Louis H. Sullivan and Louis I. Kahn.)

Louis Sullivan: The main question in my mind is, what is an architect?

Louis Kahn: I have learned that a good question is greater than the most brilliant answer.

Louis Sullivan: I have been thinking this out all by myself. You see I want to isolate the architect and study him just as biologists isolate a bacillus and study him. The bacillus is not the fever, the bacillus is the architect. So the architect is not the building, the architect is the architect. The bacillus *causes* the fever by acting on the body corporeal; so the architect *causes* the building by acting on the body social. The simile is not a nice one; in fact, it's rather crude; but it gives you an idea of what I'm thinking.

Louis Kahn: I think a rose wants to be a rose.

Louis Sullivan: So the text-books seem to claim; yet I should not wish to see a rose reduced to syllogism; I fear the result would be mostly syllogism and that poetry would "vanish with the rose."

Louis Kahn: Form has no shape or dimension.

Louis Sullivan: It is likely to happen, when one has given years of thought to a particular subject, that his working idea concerning it is apt to concentrate into a statement so terse that, while axiomatic to himself, it is not self-evident to others.

Louis Kahn: A great building must, in my opinion, begin with the unmeasurable and go through the measurable in the process of design, but must again in the end be unmeasurable.

Louis Sullivan: My boy, if you wish to come in touch with a building that is a butterfly and yet not a butterfly, here is an opportunity. Here you have erudition, in all its fluttering iridescence, sipping the sweets of the past.

Louis Kahn: Nature makes its designs through the tenets of order. Nature does not know how beautiful the sunset is.

Louis Sullivan: The bright spirit of art must be free. It will not live in a cage of words. Its willing home is in

boundless nature, in the heart of the people, in the heart of the poet and in the work of the poet. It cannot live in text-books, in formulas, or in definitions. It must be free, else it departs as the light departs with the setting sun, and the darkness of folly is upon us.

(CURTAIN WALL)

EDUCATION AUTOMATION: Freeing the Scholar to Return to His Studies by R. Buckminster Fuller (Southern Illinois University Press, \$2.00)

Buckminster Fuller is an intellectual Pied Piper whose talks embrace the scope of total everything. In his introduction Mr. Charles Tenney says of him that, "He was a nonconformist before non-conformity became a form of conformity." A comprehensive designer who believes in solving problems by design competence instead of political reforms, Mr. Fuller sees the need for preparing new educational processes to cope with the false fixations of society in a world on the move.

Toward reorienting a society falsely fixed, Buckminster Fuller has invented Geodesic Domes; a marvelous device for communication called a Geoscope; a two-way television, where, with new beam casting, messages may be sent by direct linkage to individuals; a Dymaxion Airocean World Map consisting of sixty degree angle patterns, which when cut will make an icosahedron: all data is now available in the flat. With the distortions of conical projections eliminated, such fallacies as "go north, go cold—go south, go warm" are more easily seen and travel distances more easily measured.

In this 88-page record of a discourse given to the Southern Illinois University Edwardsville Campus Planning Commission there are enough ideas generated to keep university planners wrestling with comprehensive projects for the next hundred years. Buckminster Fuller is not easy to read as he believes "... that all thought and experiences can be translated into words and abstract thought patterns." In so translating, he frequently employs multiple compound words, and invents his own when necessary. Getting at the core of the matter is a little like unwinding a tightly wrapped armature, but well worth the effort.

ARCHITECTURE: Man in Possession of His Earth by Frank Lloyd Wright, with a biography by Iovanna Lloyd Wright (Doubleday & Company, \$10.00)

A rehash of the Master's contributions to architecture with touching studies of personal tragedy and great accomplishment. This cradle-to-grave pictorial documentary, in a kind of Giant Golden Book get-up, coupled with selections from THE NATURE OF MATERIALS, adds little if anything of importance to the accumulation of Wrightiana. A souvenir.

BOOKS RECEIVED

- Design with Climate: Bioclimatic Approach to Architectural Regionalism* by Victor Olgyay (Princeton University Press, \$15.00)
- Mexican Interiors* by Verna Cook Shipway and Warren Shipway (Architectural Book Publishing Co., Inc., \$12.95)
- Fair Gods and Stone Faces* by Constance Irwin (St. Martins Press, \$7.50)
- The Natural House* by Frank Lloyd Wright (A Mentor Book, \$.75)
- The Future of Architecture* by Frank Lloyd Wright (A Mentor Book, \$.95)
- The Living City* by Frank Lloyd Wright (A Mentor Book, \$.75)
- Literature and the Arts in Twentieth Century China* by A. C. Scott (A Doubleday Anchor Original, \$1.25)
- Life and Shape: an Autobiography* by Richard Neutra (Appleton-Century-Crofts, \$7.95)

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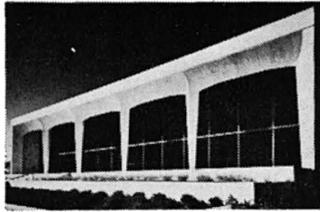
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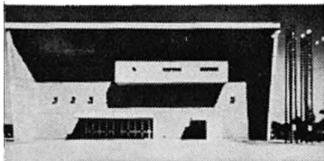
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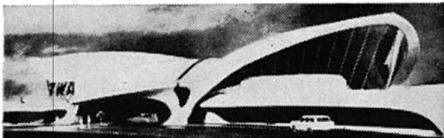
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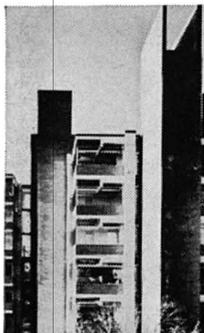
TANGE



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KAHN

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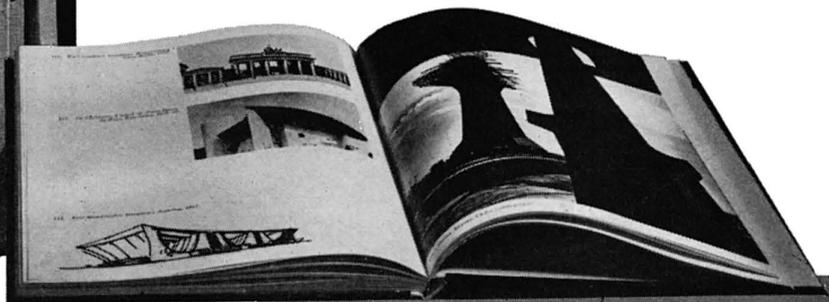
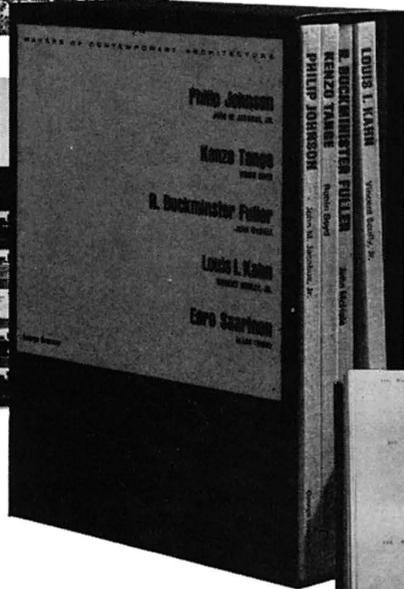
LOUIS I. KAHN. By *Vincent Scully, Jr.* Until several years ago "an architect's architect," the name Louis Kahn is already being widely coupled with Frank Lloyd Wright because of his accomplishments in urban development, and such masterful buildings as the Richards Medical Research Building in Philadelphia.

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ABSTRACT PAINTING, Michel Seuphor. 320 pp., 9¾ x 10½. 534 reprints, including 385 in full color. Retail \$20.00. Member's price \$15.95.

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"Unfortunately, we must state that at this time there is no existing architectural culture." These hard words by Italian Professor Leonardo Mosso were spoken at a congress of Finnish architects as reported in *Arkkitehti-Arkitekten*. Professor Mosso's subject was "Public Criticism of Architecture" and his premise that not only is a true understanding of the nature of architecture (space, material and function) absent among educated lay circles but that even an interest in architecture is rare. It seems unbelievable that this should be true especially in Europe where familiarity with the arts is a concomitant of education but also in the United States, where an interest in the arts is no longer considered effete and there has been a tremendous cultural awakening. Interest, of course, doesn't mean or require understanding, but nonetheless art, literature and music are being viewed, read and heard here in unprecedented numbers (let's not discuss motivation).

The question which Professor Mosso's statement provokes is If there is a real interest in the arts, why doesn't it carry over to the central art of architecture which is more intimately involved in our everyday lives than any other art form? We live in it, work in it; hundreds of examples of architecture, good and bad, are forced on our consciousness every time we drive to the corner drug store. How can there be no interest? Why no controversies equal in scope to those in painting, music and literature? Dean Charles Colbert of Columbia University maintains that "our cities and highways have been turned into junk jungles and the objects of our daily use into cheap and false gadgets." Why is there no public outcry? Perhaps with technology opening the way to infinite space we no longer see or care about the finite spaces being filled and enclosed all around us. And where there is no interest there will be no understanding.

Professor Mosso feels that the industrial revolution has confused and fragmented man, and he indicts architectural journalism for adding to the confusion: "Every phenomenon, and this of course includes architecture, should be appraised by its own standards and with the knowledge that we ourselves are participants through attempting to understand the significance and development of things. If one wishes to judge the culture of Egypt according to Greek ideas—which has happened—then one cannot understand it. He who writes and criticizes from outside may do it brilliantly and try to provoke a scandal and with little effort attain a measure of success and public favor, but he does it without understanding the purpose or the inner unity or the development of the art

he is dealing with. He accomplishes nothing within the realm of art, merely stooping to third class journalism.

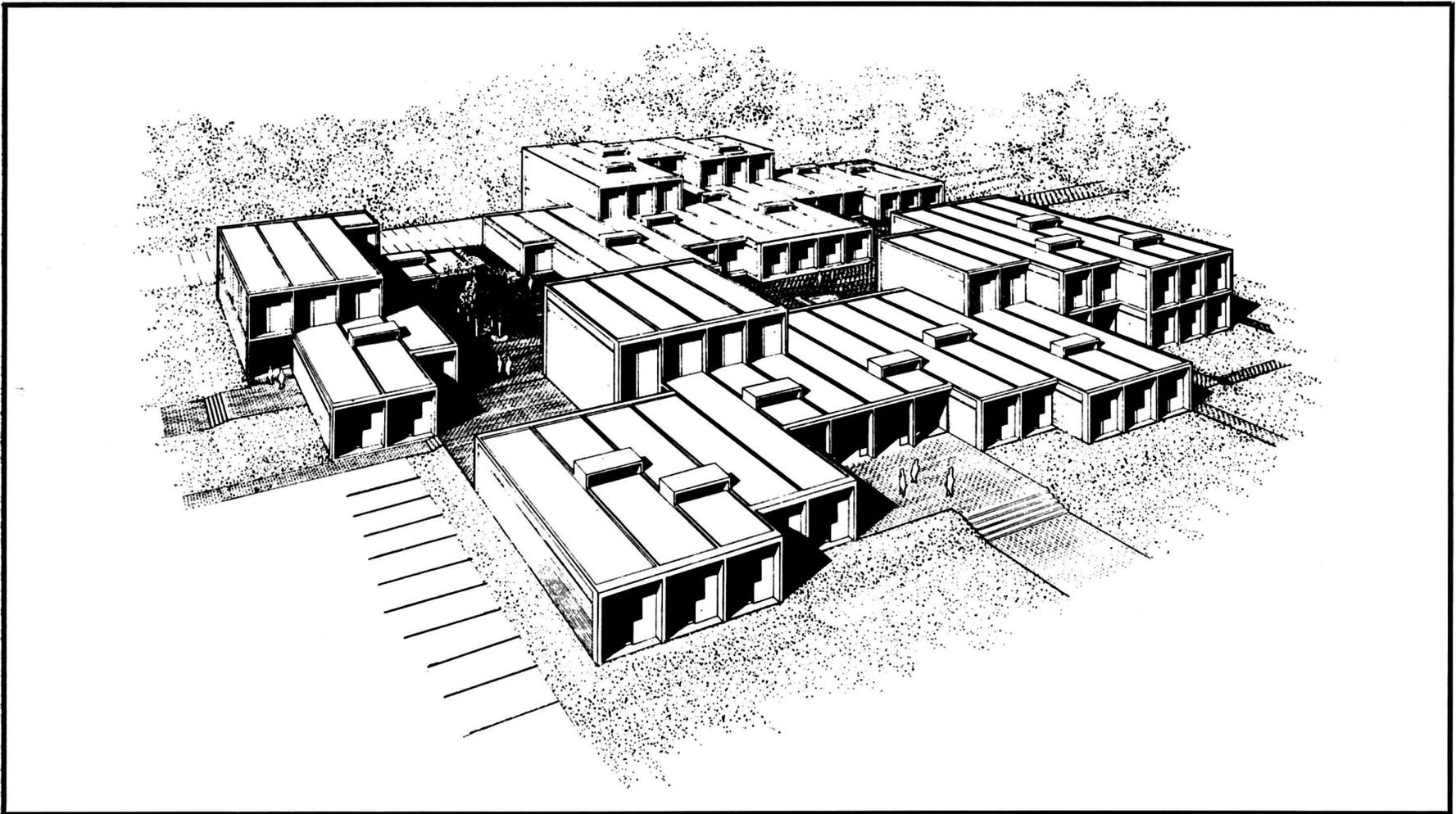
"At this point, and despite the reservations one might have concerning the concept of art, we could perhaps define criticism as the art of interpreting what is seen and architectural criticism as the art of interpreting an architectonic observation. When the word 'observation' is given its full meaning, one does not refer to the physical act of seeing only but also to the understanding of phenomena which cannot be perceived with the eyes: the limitless blendings woven by a work of architecture into a net of indispensability and beauty, of psychological and mystic relationships between man and space, man and material, man and man.

"In this light, architectural criticism appears to be one of the most complicated interpretative professions, which does not content itself with partial criticism, but which demands in both the reading and the writing a really total synthesis.

"In every country at this time there is published an abundance of material concerned with architecture. Some score of magazines are published in Italy, which deal with the subject in one way or another, but hardly ever has the result been such bad architecture as now.

"Unfortunately, we must state that there now exists no architectural culture. In a certain sense, there is no culture whatever. The open wound torn by the industrial revolution in man has not yet healed. A new revolution, born of the previous one but constituting a much more radical change is thus in course of realization, in both east and west. Its inspiration is no longer the machine, but the organization, the system, in the structure of the community where it arises. It is taking over more and more of the private side of life, is threatening man, exacting from him and oppressing him, till it destroys his individuality.

"In the alternative between idealism and positivism, which reflects the antithetical positions of form and function, there lies no irreparable conflict. Properly, there is accurately speaking no opposition at all, just as there is no antithetical relationship between the soul and the body. It is merely a question of a self-evident hierarchy, which must show which of the two shall lead and direct the synthesis. But only under the influence of poetry can we and must we, caught between fear and hope, conclude our architectonic task. At this point, a suspicion enters my mind, which I pass on to you without appraisal of its worth: perhaps only a poem can bring another poem into being."

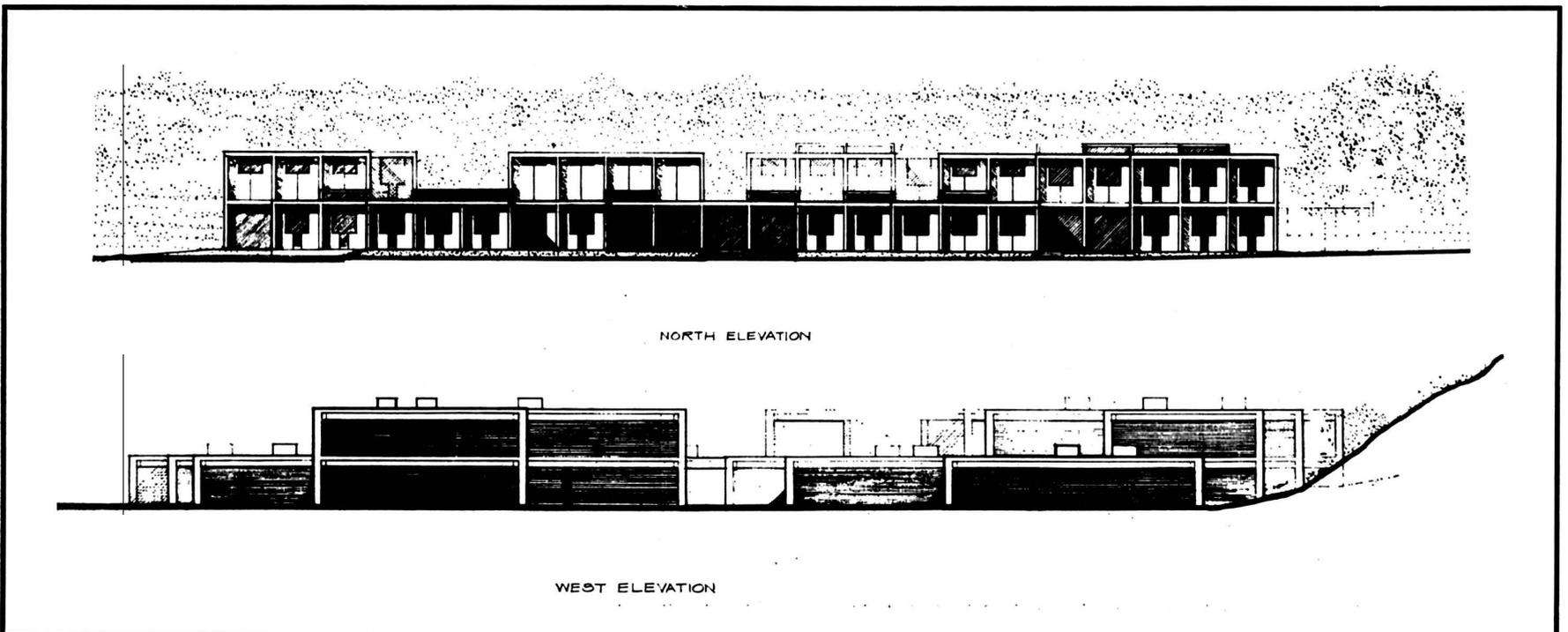


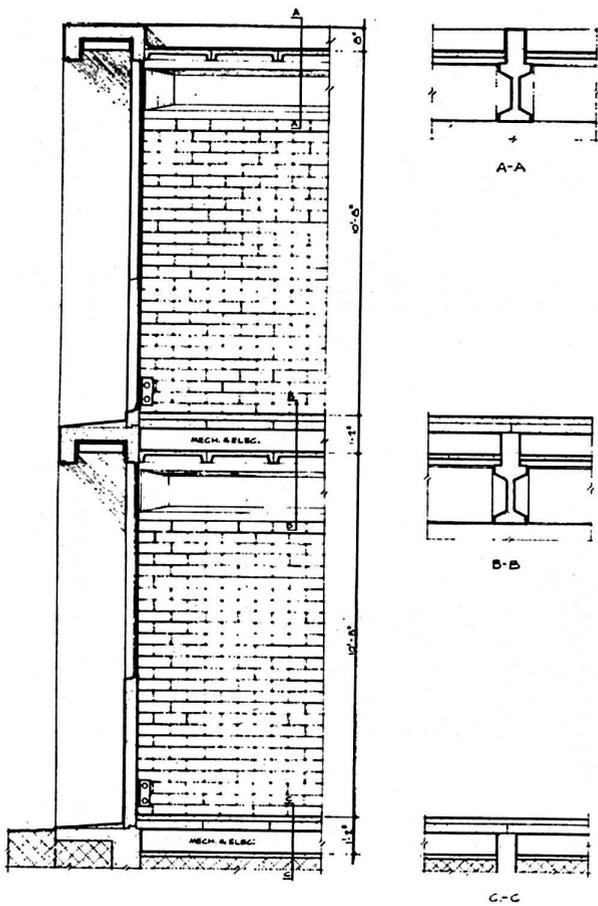
CIVIC CENTER COMPLEX

BY KIRBY W. FITZPATRICK AND THOMAS W. JOHNSON

Although overlooked in point of awards, this entry in the recent—and exacting—Los Gatos (Calif.) Civic Center Competition is a refreshing solution. The requirements were for a complex housing the Town Administration, Police Department and Public Library, with parking for 275 cars. Additionally, entrants were asked to preserve 24 of the trees on the heavily wooded site which rises steeply at the south. The civic center is to be built in two phases, doubling in size in the second, and entries had to show the ultimate solution as well as the primary stage from which it developed.

Here the designers organized the required spaces into three closely related building elements centered around a formal, paved area, each element possessing its own identifiable street approach. An extremely flexible one-way module system was utilized, based on precast, prestressed concrete beams of uniform depth with rein-

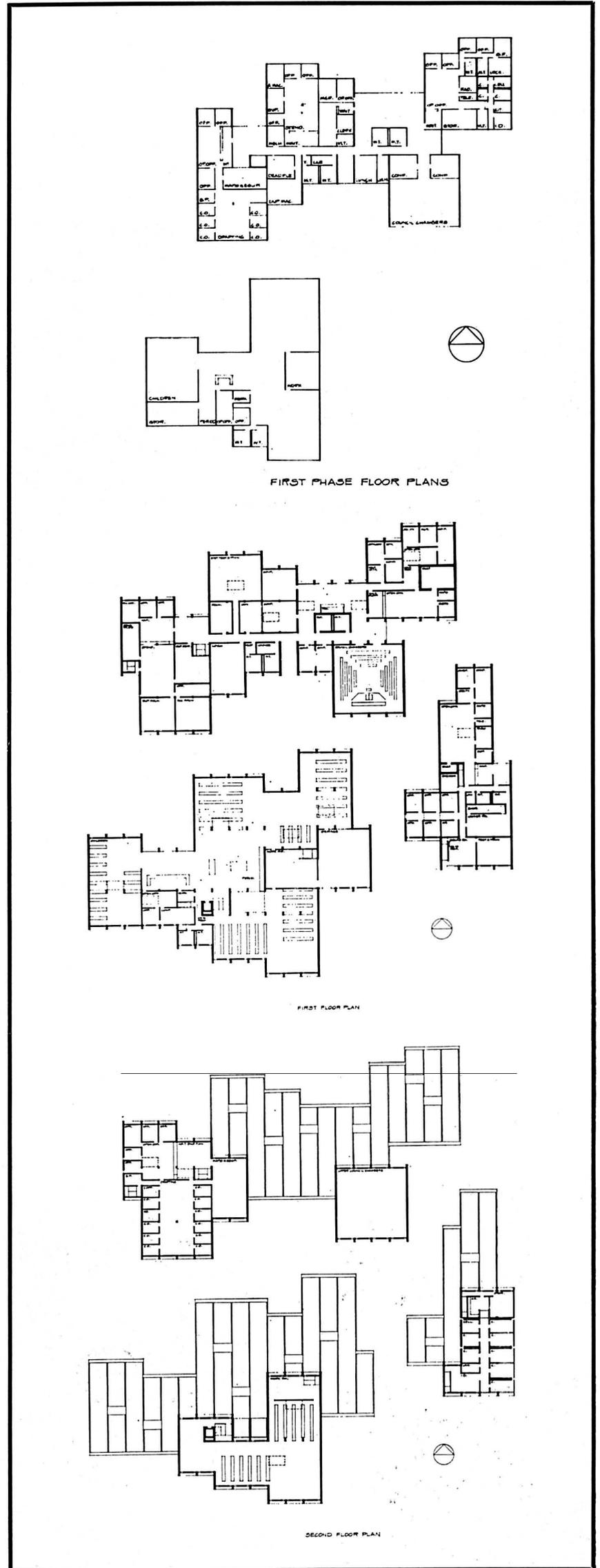
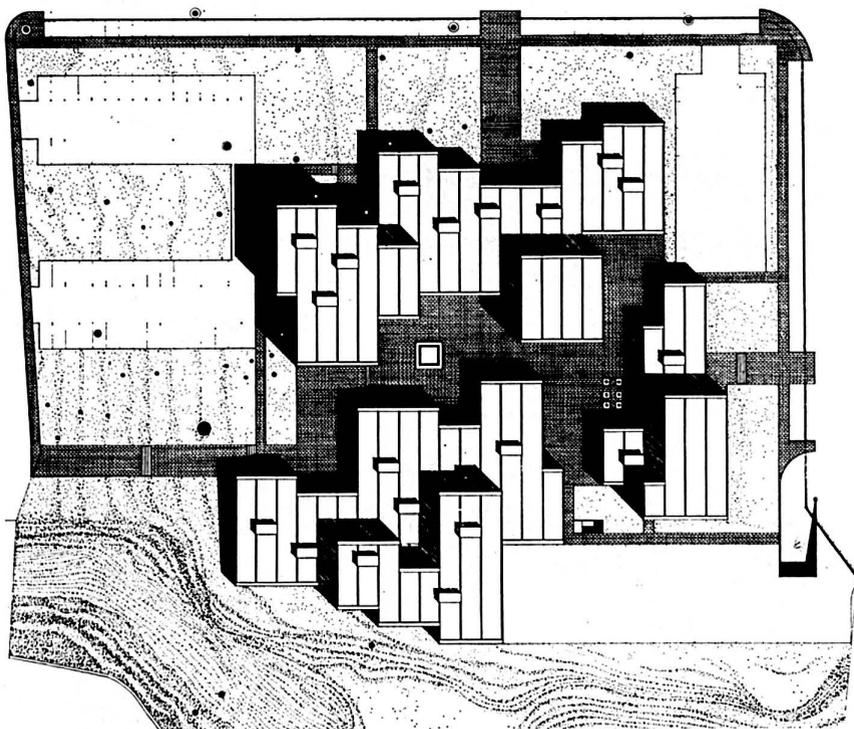




WALL SECTION 1/2"=1'-0"

forcement varying to suit the spans. Together with precast floors and roofs, the system not only permits orderly expansion both vertically and laterally but also allows changes of internal volumes—moving of partitions—without affecting the structural system.

Columns and girders are precast, prestressed concrete on 12'0" o.c.; spandrels are precast concrete, as are floors which have a 2" topping of concrete. The roofing is Hypalon-Neoprene over the precast deck. Wall panels are precast north and south (2 per bay) and brick infilling east and west. Interior partitions are metal studs and plaster to the bottom of girders, glazed or paneled above. Floors are terrazzo in the lobbies, corridors and library reading and stack areas; elsewhere they are vinyl asbestos tile. Ceilings are exposed and acoustic plaster.





WEEKEND HOUSE NEAR PARIS BY YVES ROA, ARCHITECT

JACQUES DESHAYES, LANDSCAPE ARCHITECT

*Courtesy of "Art et Decoration" Photographs by Delu
 Courtesy of "Arts Managers" Photographs by Horak*

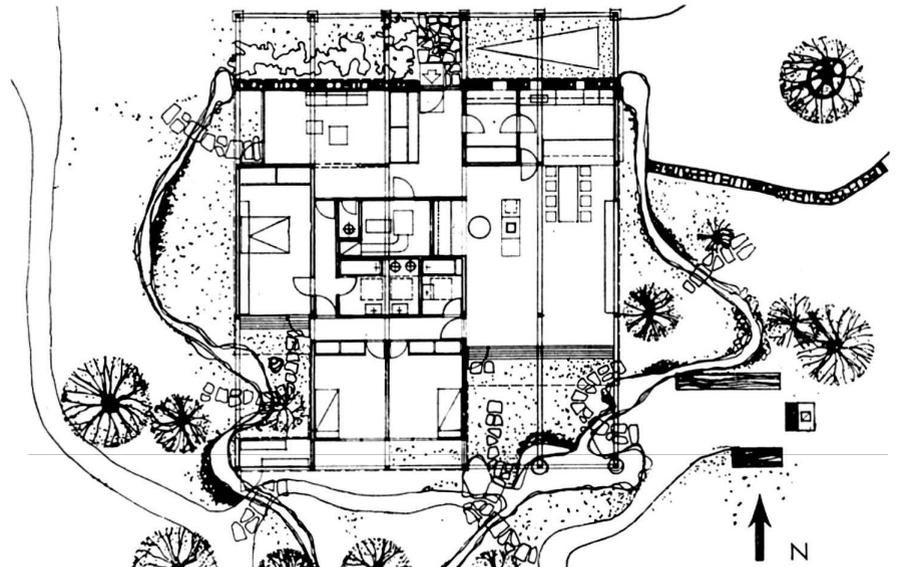
The plan of this weekend house built by the architect for himself and his family in the Chantilly forest a few minutes drive from Paris is characterized by the marked separation of the living, working, sleeping and utility areas. Framed in metal and wood with walls of insulated plywood sandwich panels, sliding glass doors and wide overhangs, the house provides sufficient protection and comforts for year round use.

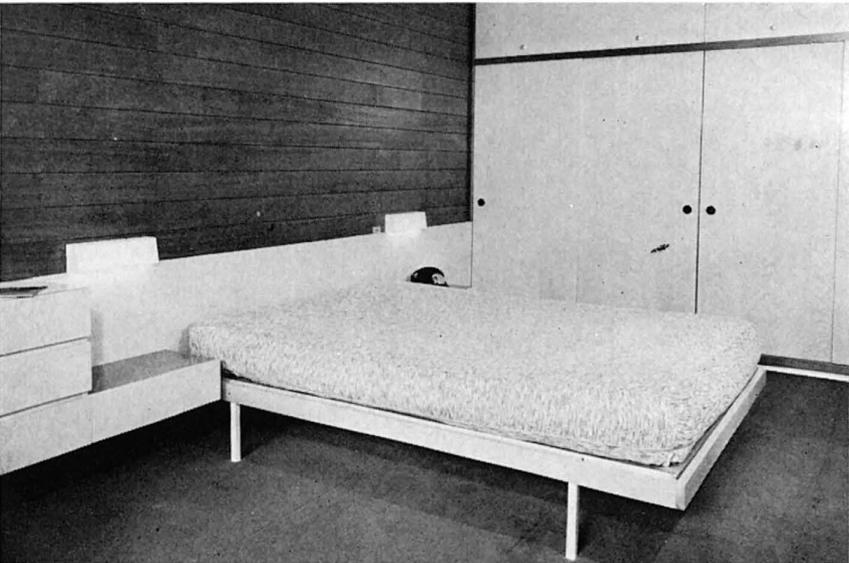
The utility core, located in the center of the house, is lighted by Plexiglas skylights. Interior walls are painted brick and ceilings varnished wood. Floors are mosaic tile in the kitchen, terrazzo in the living room, carpeted in bedrooms and slate in the guest room. All furniture was designed or selected by the architect.

Outside, white sandstone blocks with natural sculptural forms have been set in the informal garden which is screened from the neighboring houses by a high stone wall to the north. A system of rock basins for recovering rain water extends around the house.



PHOTOGRAPH BY YVES ROA







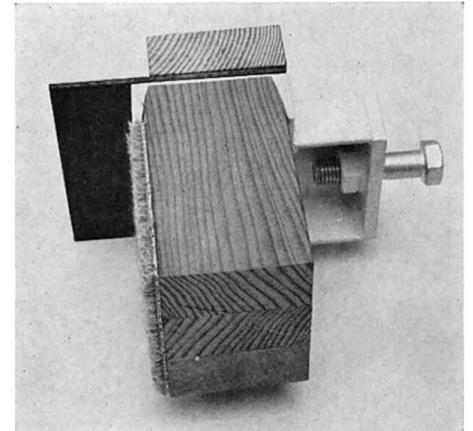
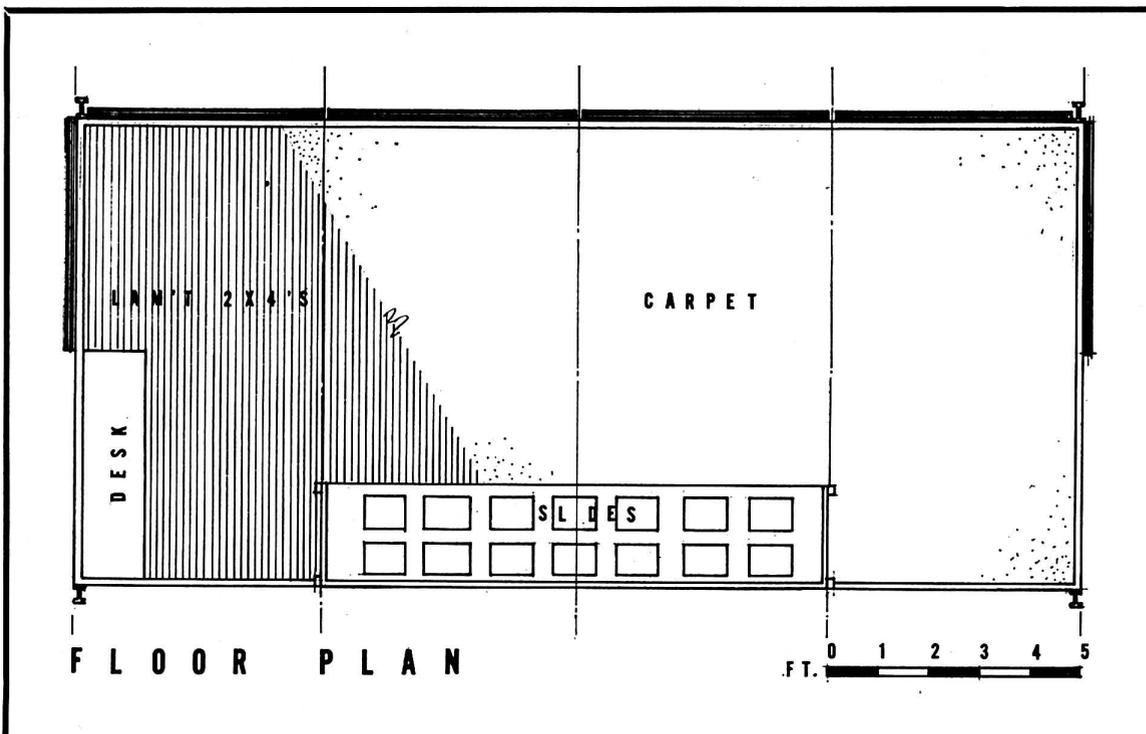
PHOTOGRAPHS BY BETHLEHEM STEEL

EXHIBITION BOOTH BY PIERRE KOENIG, ARCHITECT

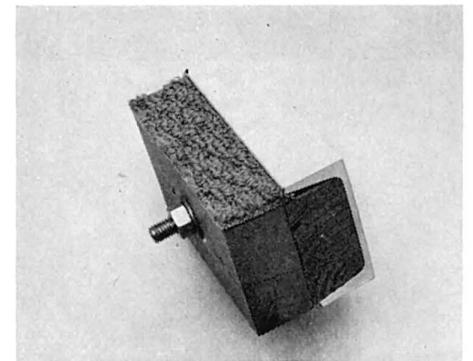
The need for an appealing and easily perceivable display of his wares within a limited exhibition space has been a nettlesome problem to the merchant since the time of the first oriental street bazaar. The problem hasn't changed in essence nor has it, perhaps, been solved to the merchant's complete satisfaction. To avoid it the larger merchants increase the size of the booth, as in the case of the World's Fair pavilions.

The architect here was asked by Bethlehem Steel to design a display case for a traveling exhibit which would make the most efficient use of the rigidly defined and restricted space available at the ordinary commercial trade show. The entire area was to be no larger than 10' x 20' (height 9 1/2') the unit demountable yet easily assembled with a minimum of skilled labor.

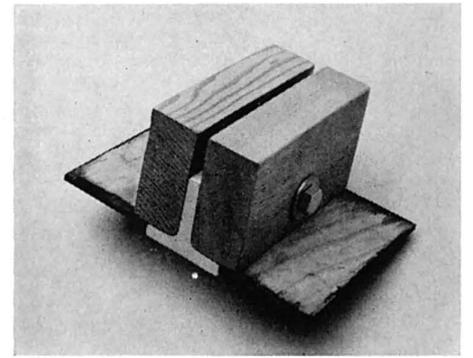
To solve the problem of uneven exposition hall floors, the architect used 1/2" diameter leveling bolts which accented the pavilion effect created by the light steel construction and incidentally, demonstrated the leveling technique common to steel construction.



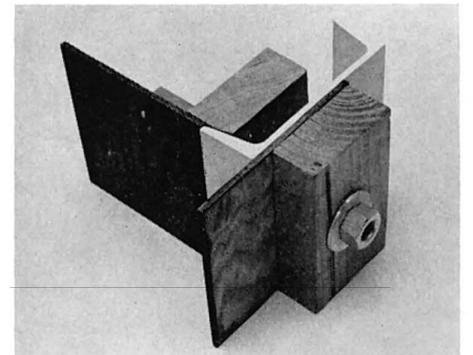
Detail of floor framing with leveling bolt; 2" x 4" at back is bolted to channel, sandwiching back wall panel.



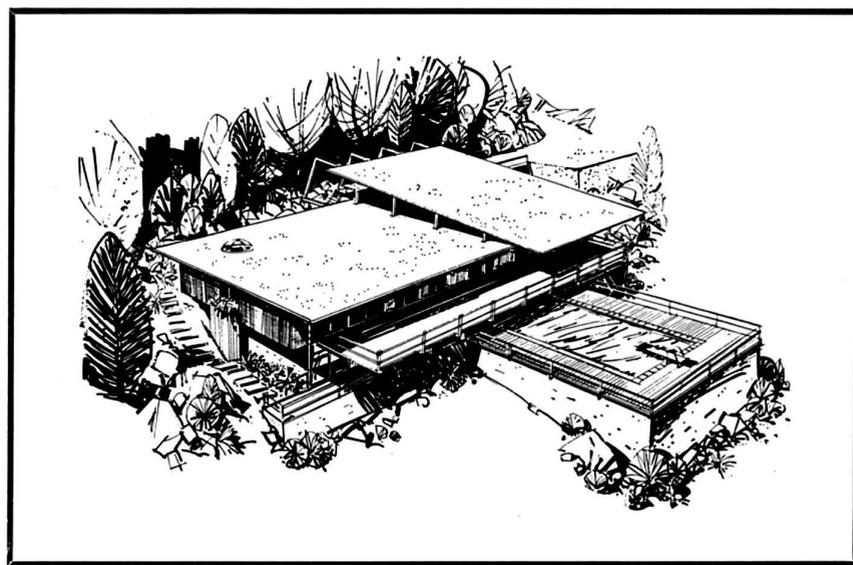
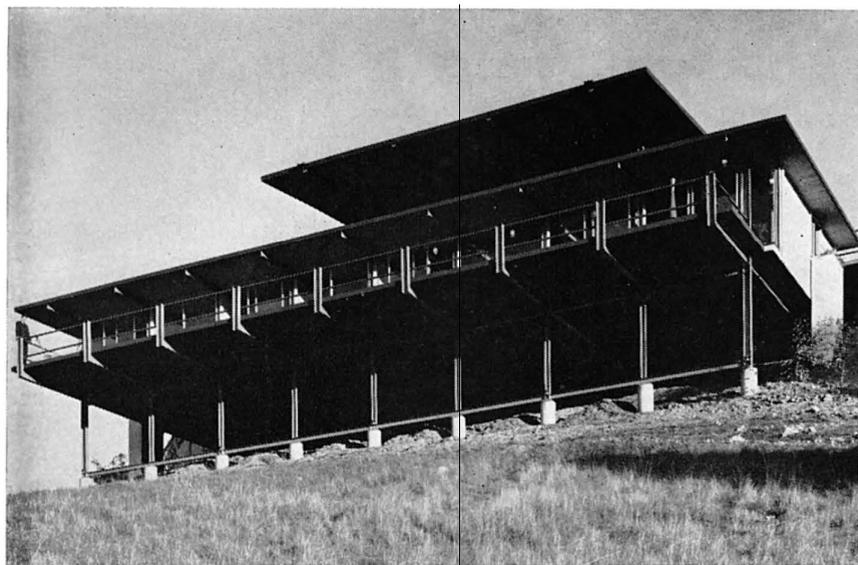
End 2" x 4" is beveled to fit channel and admit edge of carpeting.



Wood ceiling panels are fastened to blocks bolted to T beams.



Detail of back wall connection to spanning channel and support technique for ceiling panel.



ADDITION TO CASE STUDY HOUSE NO. 26 BY DAVID THORNE, ARCHITECT

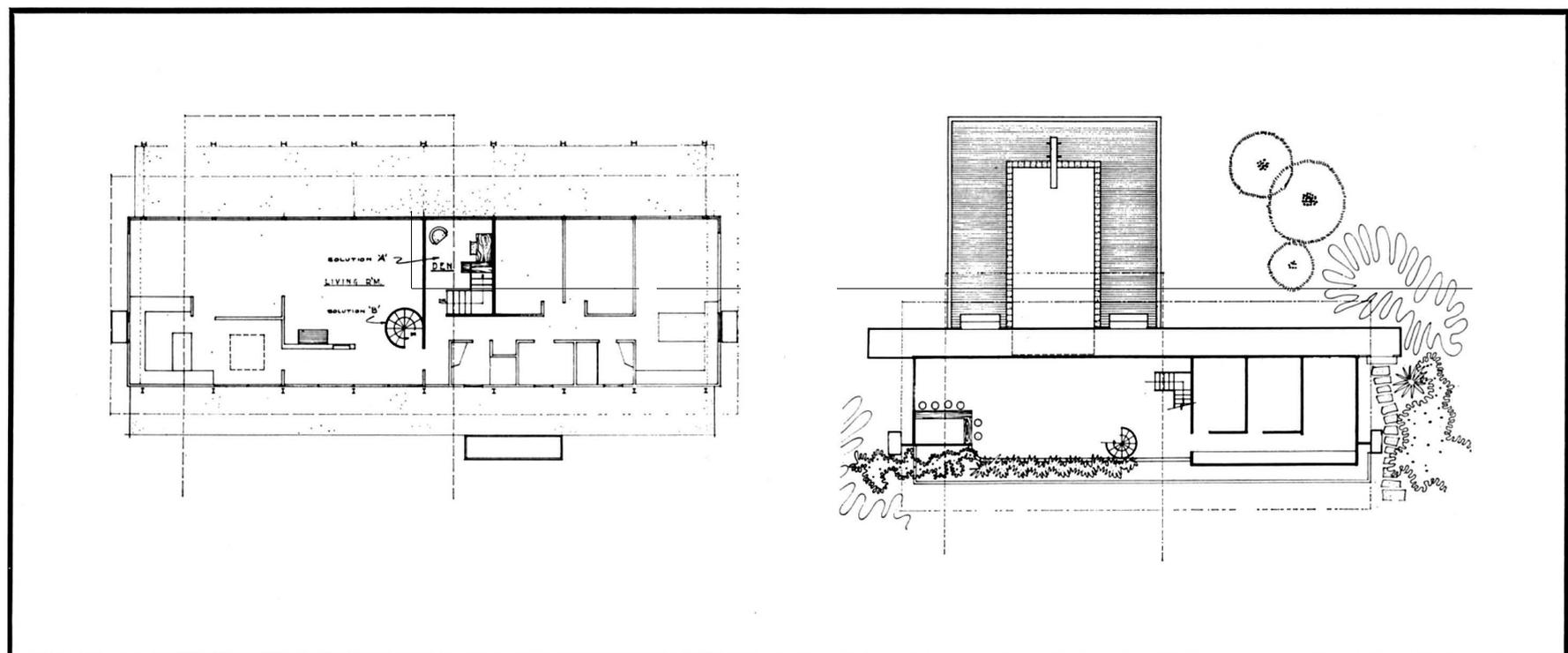
England's *Architectural Review*, noting the completion of CSH No. 26 (A & A, Jan. 1963) in its April issue, commented that Architect Thorne's handling of the steeply sloping site "to give sheltered spaces under and behind the main living deck, and a broad-view plan . . . is like nothing seen in American architecture at large since the Beaux-Arts revival set in. It must be a great relief to many people all over the world to see that the architecture of the Pacific Coast has been able to maintain its native tradition of easy planning and gracious space, without becoming set in merely traditional usages — reworked in steel the traditional shows its continuous living strength."

The project was originally designed with all living to take place on one floor—a 2,800-square-foot platform supported on rigid steel frame. In these plans for an addition, the architect proposes to enclose the volume below the present house providing 1400 more feet for rumpus room, guest room, bar, maid's quarters, swimming pool, dressing room and storage. Virtually all of the needed load-bearing steel

framework is already in place.

In the present 2,000 feet of interior space there are four bedrooms, two baths, living and dining rooms, kitchen, family room and breakfast nook. The platform's remaining 800 feet is an outdoor deck cantilevering 10 feet over the hillside for the full 80-foot length of the house. By utilizing the available area below the house, the inside living area is increased 70%. The actual covered area, including the 4-car carport, two decks and patio - excluding the clerestory floor above the living and dining rooms - is to be 5,300 feet.

Entry to the downstairs area would be effected by an outside rock slab path at the north end of the house and inside either from the living room or the study area. If solution "A" entry is desired, this would mean converting the present bedroom in this location to a small study looking out over the deck and constructing a conventional right angle stairway. Solution "B" would employ a circular stairway from the entry to the living room.



WALTER GROPIUS

In the five years since I saw some of you here together, you have acted out so many architectural dramas yourself that you will have full appreciation of the miraculous transformation that has come over the old city of Boston where the lack of drama has been all too conspicuous for the last thirty years. After the long frustration, architects here find themselves suddenly carried by a surge of interest and cooperation in their attempts to redesign the city, and, if this is a portent for a general reawakening of the American cities to their civic responsibilities, you better get set for an equal surge of demands on your skill and your ingenuity.

In connection with this problem, I should like to mention one puzzling and, to me, sad-dening phenomenon. In spite of all the lip service paid to it, there is still hardly a beginning at cooperation between groups of architects who, by choice or happenstance, are required to work side by side on larger projects. You know how important this has always seemed to me but in all my recent experiences—perhaps with the exception of the Boston redevelopment plan—I have continually run into the same situation: a naive disregard for what happens beyond the borderline of one's own commission, even among most prominent architects. Whether you look at Idlewild airport or at Brandeis University, nowhere do we find expressed a conscious sense of co-responsibility for the unity of the whole plan in spite of the participation of our most prominent architects. Neither has the client's attention been drawn to this important issue by the architects themselves, nor have they taken the initiative to sit down together, voluntarily agree on a set of proposals and limitations of what is permissible and what is not under a given program, and finally to elect a coordinator charged with the responsibility to see that everybody abides by their joint decision. The desire to outdistance everybody else in dramatic appeal is still so irresistible that the necessary balance of the

total design is destroyed. This infringement on the architectural hierarchy, which, in a civilized society, should be self-regulating in accordance with the importance and purpose of the various buildings, is an asocial act, a cultural offense. I do not believe that an architect can exonerate himself from responsibility in this respect by asserting that he has not been put into this world to remake humanity and that he can do little but comply when he is asked by an uninhibited or ignorant client to disregard all else. I certainly do not underestimate the tremendous difficulties of this battle. In fact, I am involved at this point in one myself, and I feel the effects of the barbed wire very keenly. I had been commissioned together with TAC to design the master plan for a large development in Berlin, Germany, my home town, which will give 45,000 people a new living space. The public has taken to calling it "Gropius-Town", and I am very much concerned naturally that this name should embody some of the ideas and principles which have guided me and my partners in the conception of this plan. A group of Berlin architects was chosen to submit housing designs for the different sectors of this development. They were asked to keep to the guiding principles which I had written down for them after we all had agreed on them. When I was invited later to come to Berlin and to look at their design proposals, I found to my consternation that every one of them had proceeded according to his own imagination without paying any attention to the adjacent schemes of his colleagues or, for that matter, to the over-all requirements of the general plan. There were good projects and bad projects among them, but they all lacked the same thing: they were unrelated to each other. They did not fit at their seams. I expressed my concern about this outcome, but, as usual, there is tremendous pressure to get started, and it will take all our efforts to make a stand in the fight to save this project from becoming another jumble of unintegrated individual contributions.

On the occasion of his 80th birthday celebration at Harvard University

I wish you would be able to counter me with some optimistic reports on this score from your own experiences since I so desperately wish not to have preached in vain my gospel of "unity in diversity" for all these years. I know that many agree with the principal desirability of such cooperation, but where was it actually made to happen? Judgment Day is not far off for this century; shall we persist in chaoticism?

Under the pressure of a practical task, of course, opinions may differ widely regarding what fits and what does not fit into an existing environment. May I again use an example of my own professional practice. As the Design Coordinator for the Pan Am Building in New York, I have been attacked for lending my hand at all in putting such a large building mass into an overcrowded area. One critic even went so far as to suggest that this site — cost \$40 million — should have been made into a green plaza. This suggestion is indicative of a prevailing urbanistic sentimentality, a blindness to new trends and to the changing order of scale and of magnitudes of building masses in cities. For the problem is not how to *stem* the tide of these new trends, but to find proper *solutions* for them. The region around Grand Central Station and Park Avenue has rapidly been converted after the war into a vertical business district — a world market place — with short horizontal pedestrian distances. Here is happening *exactly* what has happened already in the bank district in Manhattan. Why has the new Chase Manhattan Building not been attacked as overcrowding the area? It is even more densely surrounded by skyscrapers than the Pan Am Building. One can, of course, argue about the maximum quantity permissible on a given site. But what are the criteria? In the case of the Pan Am Building, I succeeded in convincing the owner to build 600,000 square feet, that is, 20 percent, less than he was permitted to build within the existing zoning law. I should have liked to go

down even further, as our first project shows, but the hard facts of rentability on this expensive land have set the limit: \$7 per square foot average.

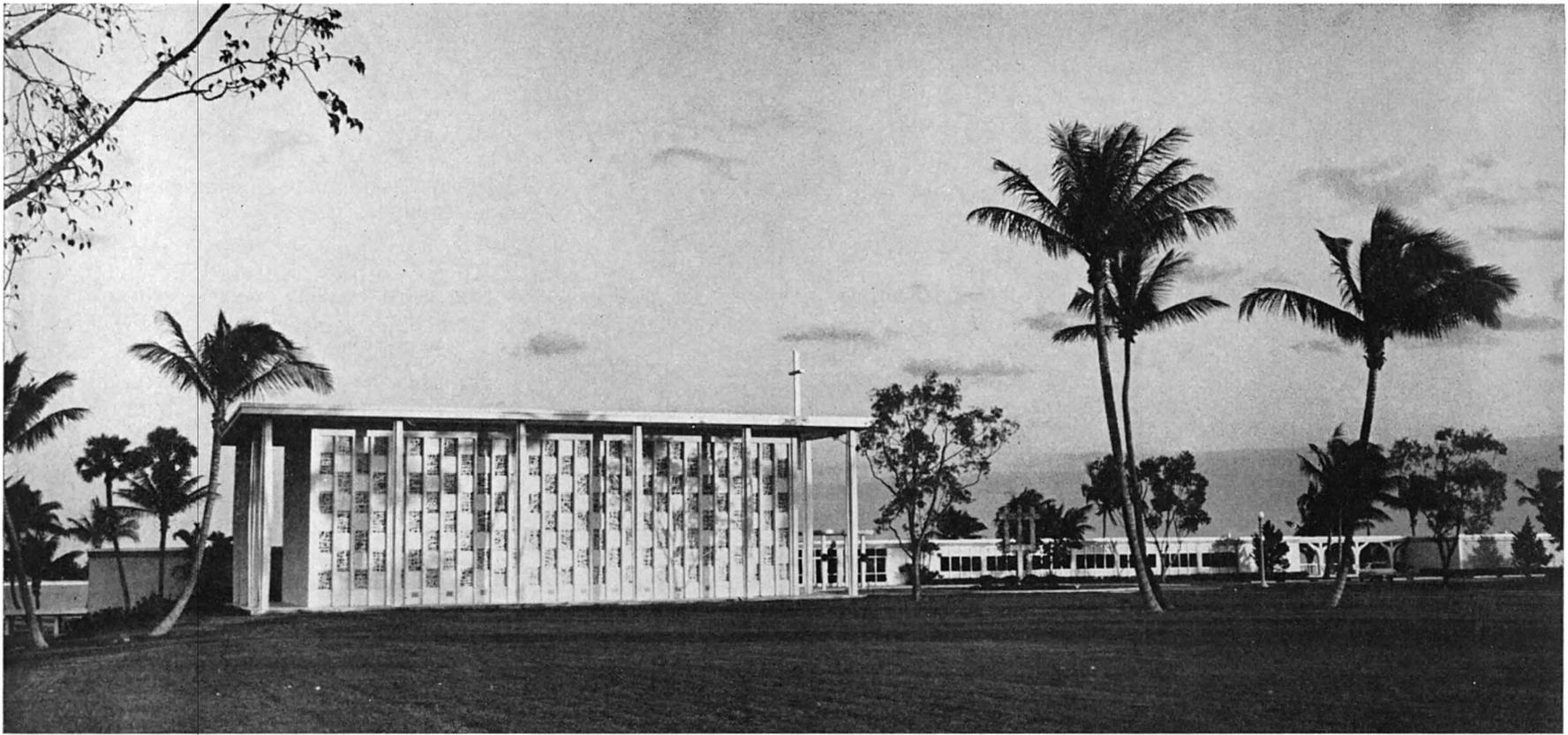
From the urbanistic and aesthetic point of view, the silhouette and the mass of the new building correspond to the completely changed scale of this area. The old New York Central tower, once well related to the 10-story street walls of Park Avenue, has been dwarfed by the rows of high-rise buildings shooting up side-by-side in Park Avenue. They now need a large structure above Grand Central which can take over from the old tower the same role of offering a dominant visual focus, a unifying element within the new range of scale.

There is still in the public mind much confusion and uncontrolled sentiment about desirable densities. But what may be considered as congestion in one district, may be just right for another. From the Wall Street area, we have learned the obvious advantage of verticalism for business with its wholesome consequence of reduced vehicular traffic. The same trend, vigorously and consistently promoted in the Grand Central area by the City, would decongest it in spite of its building density. We have to develop our *own* significant new standards from the vigorous realities of American life, and we should not let our minds be sidetracked and confused by the nostalgia we may feel for the beautiful European cities of the past.

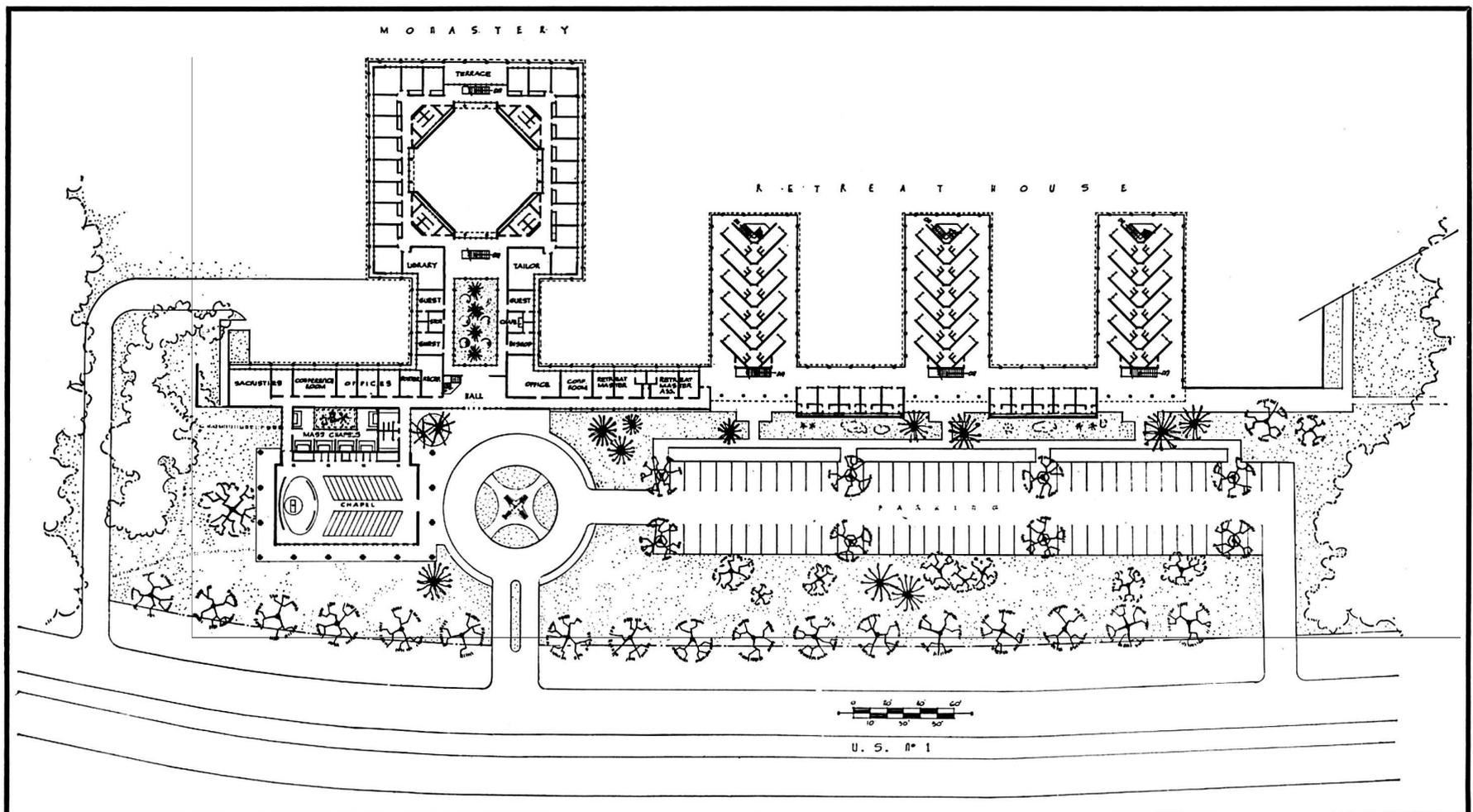
These days I receive so many letters from friends and read reports in magazines by people who have traveled in the more remote places of the world where our kind of prosperity has not arrived yet to confuse everybody. Whether this is Spain, or Greece, or Turkey or the Orient, the reaction of our well-fed, well-clad travelers, coming from the land of abundance, is very often the same: silent envy and nostalgia for a way of life where the frame still fits the picture, where a behavior code still matches the actual con-

ditions of the daily existence, where ritual still exemplifies living faith. We know, of course, very well, that life in these communities is actually full of hardships and drudgery, but we immediately perceive that they have one great advantage over us: their performance is still convincing, because they just know how to behave in a society governed by the iron rules of necessity and scarcity and because they have, long ago, developed a religious or philosophical framework for this type of life which gives them the license to operate their human enterprises within the strict limitations of an accepted system. We, on the other hand, having stepped out of this confining background into the land of abundance, free choice and limitless feasibility, are far from happy and confident because our emotional life is still conditioned by our early commitment to the economic and cultural standards of the past. We operate, so to speak, with a bad conscience and often even with a certain revulsion against this cornucopia that has been emptied over our heads. In short, we feel we have not received our license yet for living on this new scale, and a valid textbook of orientation is still missing. We are not sure at this point of what is permissible and what is destructive for our society; and the architect and planner, who is supposed to create the physical structure for this vague situation, can only proceed from his personal convictions with no assurance that *his* will be the right kind of contribution for making a new pact with life which mankind so badly needs. This is the great risk and adventure we all have to face, and there is no ultimate comfort in reverting to answers found for an earlier age.

Maybe this situation explains our present inability to work concertedly, but it has not eliminated the urgent need for it. I hope you will go on fighting for it; then I shall feel my eighty years were well spent in pursuit of this ever-distant aim: unity in variety.



MONASTERY AND RETREAT HOUSE BY CAJETAN BAUMANN AND PAUL DAMAZ, ARCHITECTS

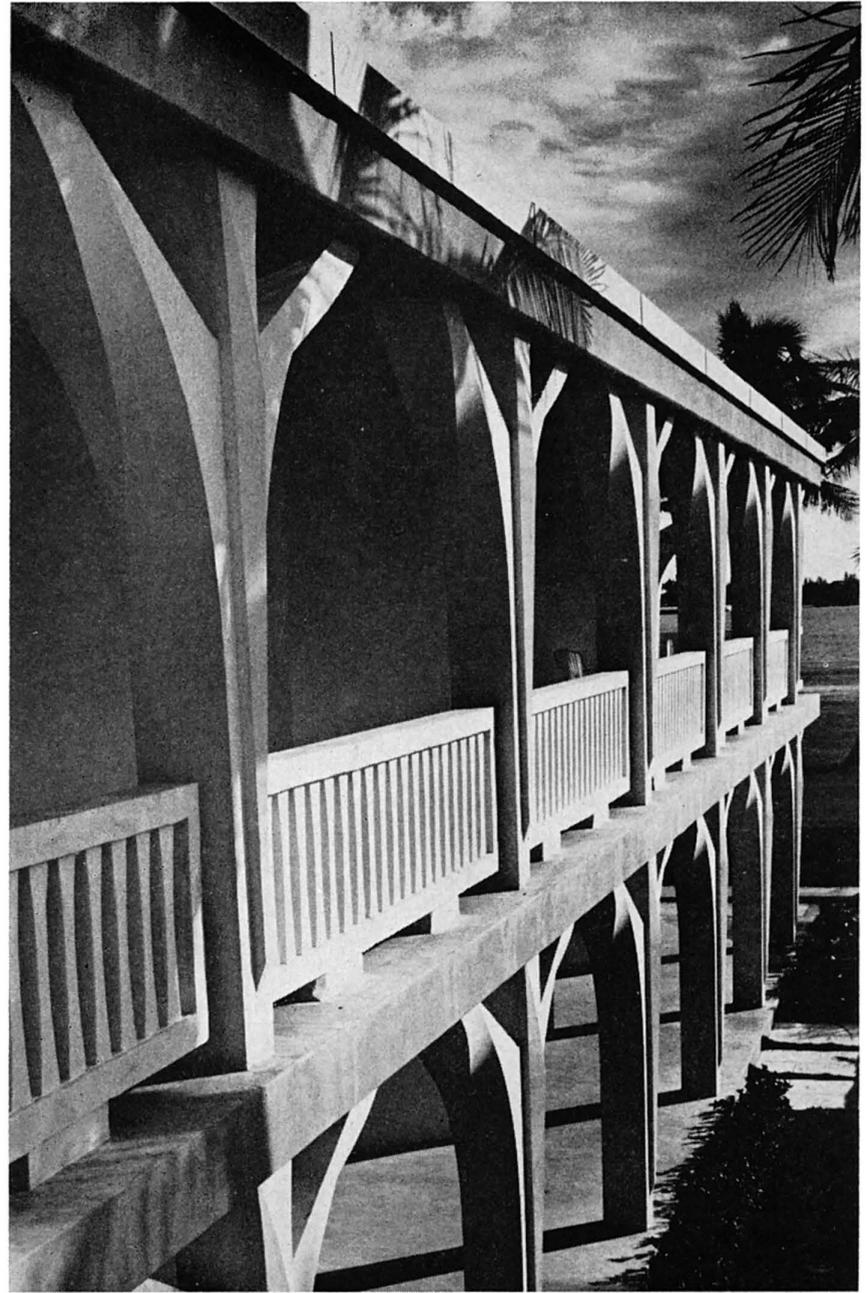
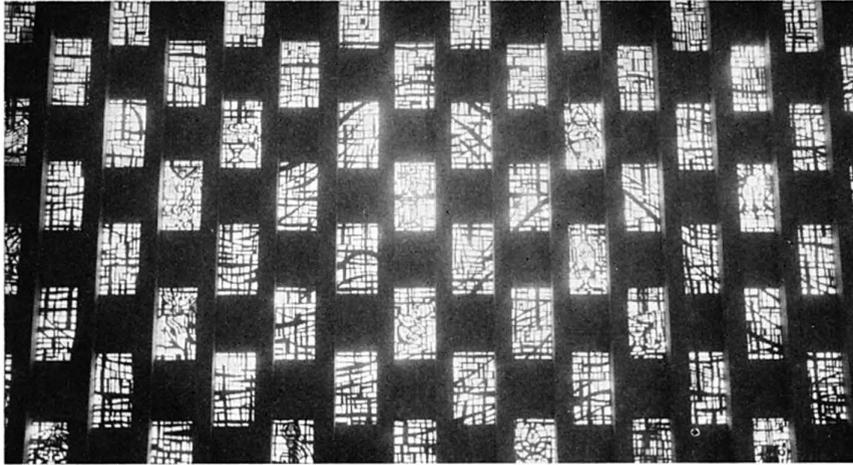


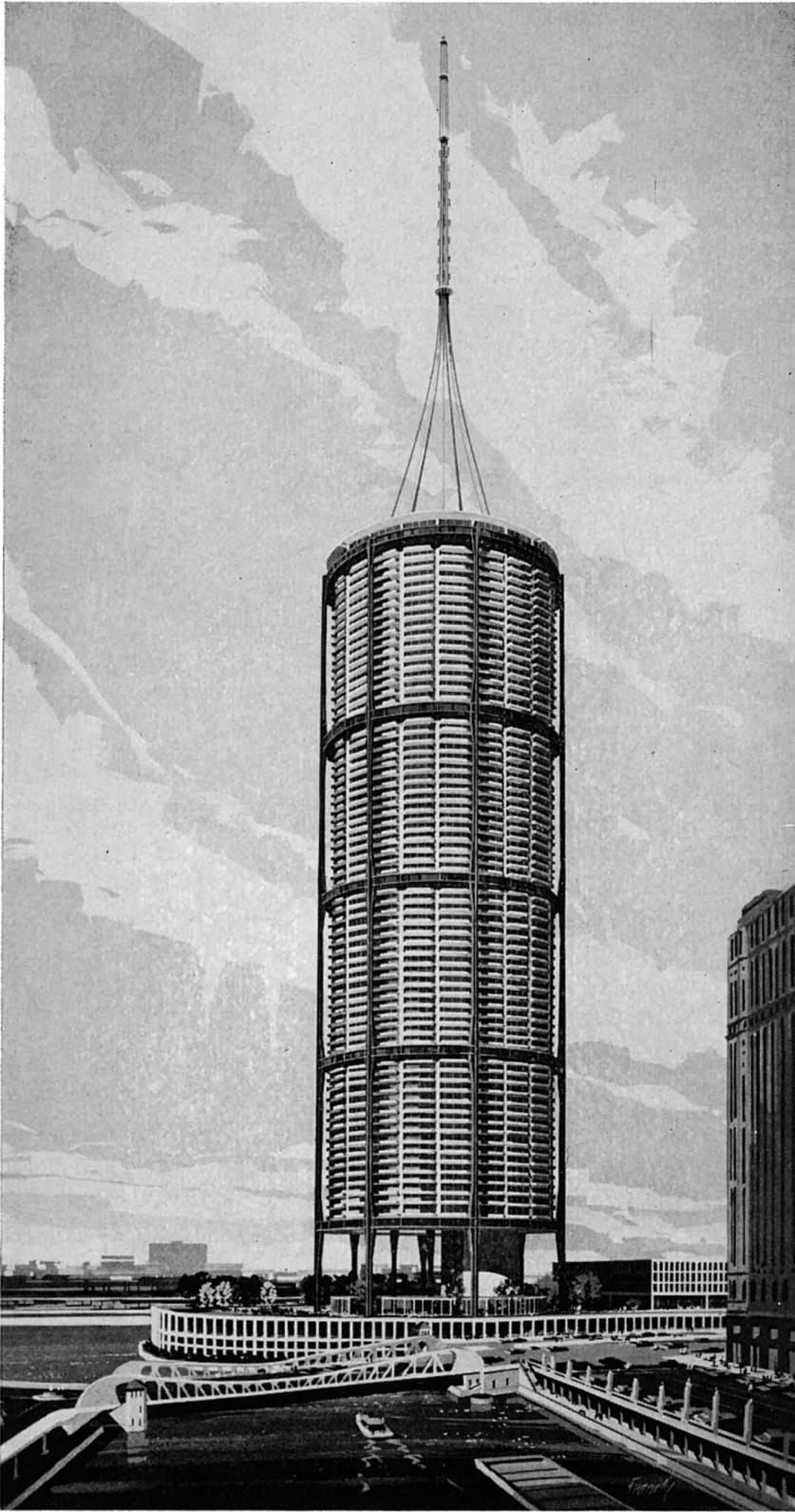
It is always difficult to adapt new media of expression to old themes. But when the function of the building is a spiritual one, as in the case of a religious building, the choice of the media of expression—materials and techniques of construction—as well as the esthetic conception becomes particularly delicate. The architects of this monastery and lay retreat house in North Palm Beach, Florida, have expressed the religious functions by the logical use of contemporary materials and techniques, believing that the spiritual atmosphere of old Romanesque and Gothic monasteries is not incompatible with modern forms and techniques.

The program was a rather unusual one: a retreat house providing transient lodging and meeting facilities for groups of laymen retiring for short periods from the world to meditate; and a monastery with permanent housing for the priests and monks organizing and conducting the retreats. The problem was to express within the same design concept the two contradictory functions and yet maintain a visual unity of the building complex.

The 100-room retreat house is divided into three wings of two stories, with bedrooms in the center and peripheral circulation. The rooms are arranged in herringbone pattern to achieve privacy, take advantage of the view of Lake Worth and allow economical design of plumbing and air-conditioning installations. Deep galleries around the rooms provide protection against the sun.

(Continued on page 32)





APARTMENT BUILDING BY PACE ASSOCIATES

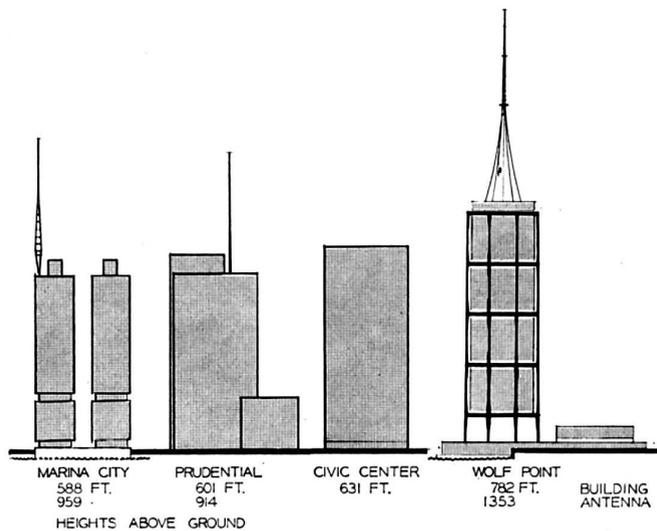
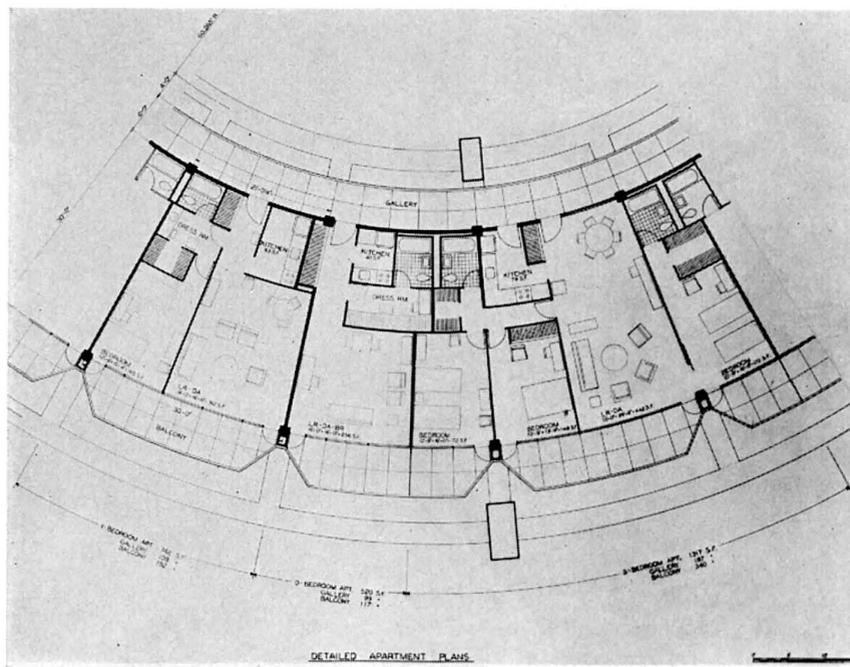
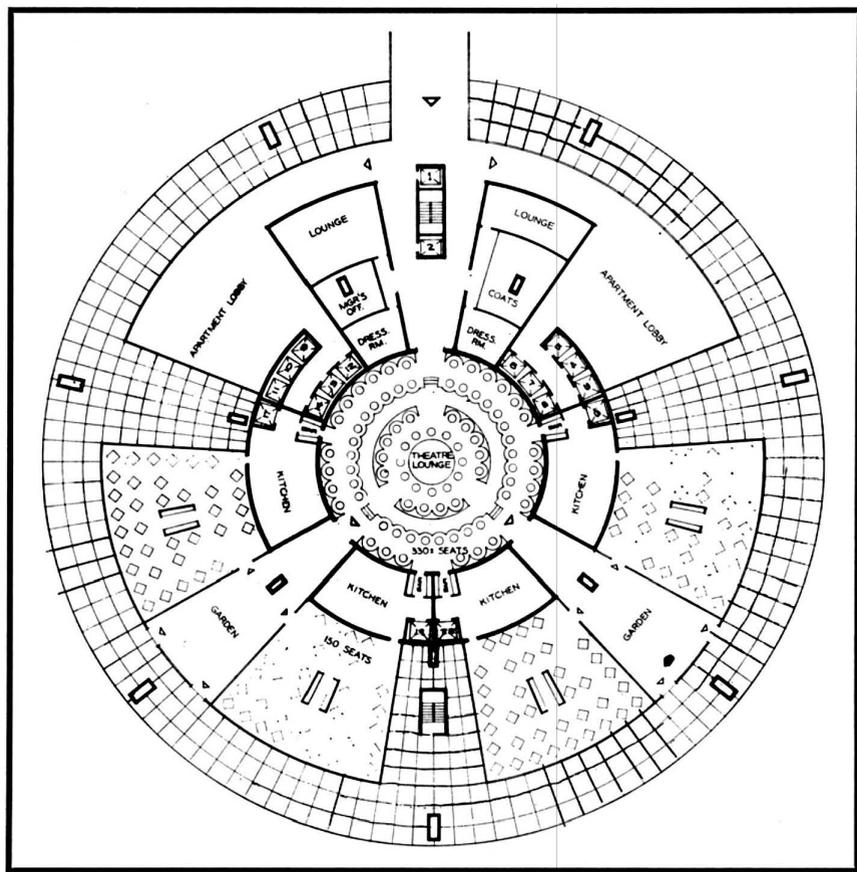
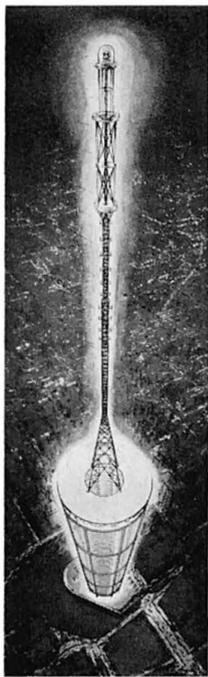
CHARLES GENTHER, PROJECT ARCHITECT

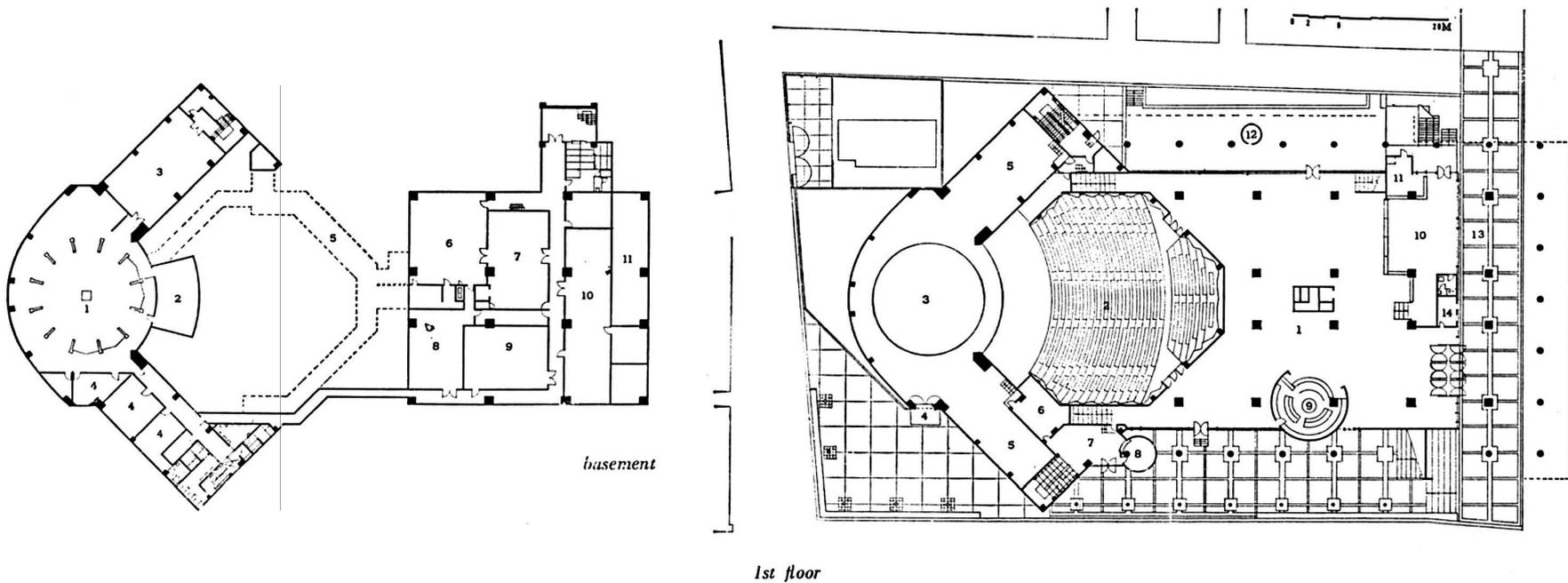
Ground is expected to be broken next spring for this 1,300-unit apartment building on Chicago's Wolf Point. Rising 1,353 feet (including a 571-foot antenna), the glass and steel cylinder will be the first building to employ principles of major bridge construction on a large scale. The primary steel frame will consist of fourteen columns supporting five structural rings which in turn support the four, secondary 16-floor steel structures. Diameter of the building is 225 feet with an inside open court 125 feet across.

Interior corridors have been eliminated and occupants enter from the screened gallery promenade overlooking the court. Outer walls of the apartments will be of glass from floor to ceiling with seven-foot balconies extending the width of each apartment, the lowest of which will be 70 feet above the terrace, 120 feet above the river.

On the terrace, at the base of the open frame, will be restaurants, and, at the center, a 330-seat theater in the round. A circling dock some 600 feet long will be built to approximately seven feet above normal river height. The two floors below terrace level will house offices and shops, and there will be two parking levels accommodating a total of 800 cars.

Plans are to develop the 5.67-acre site into \$45-million urban complex. A four-story, hotel with 320 rooms surrounding an open court the area of about a half a city block is to be built north of the tower. The apartment and hotel buildings will cover about half the total acreage of Wolf Point. The remainder is to be landscaped terrace.





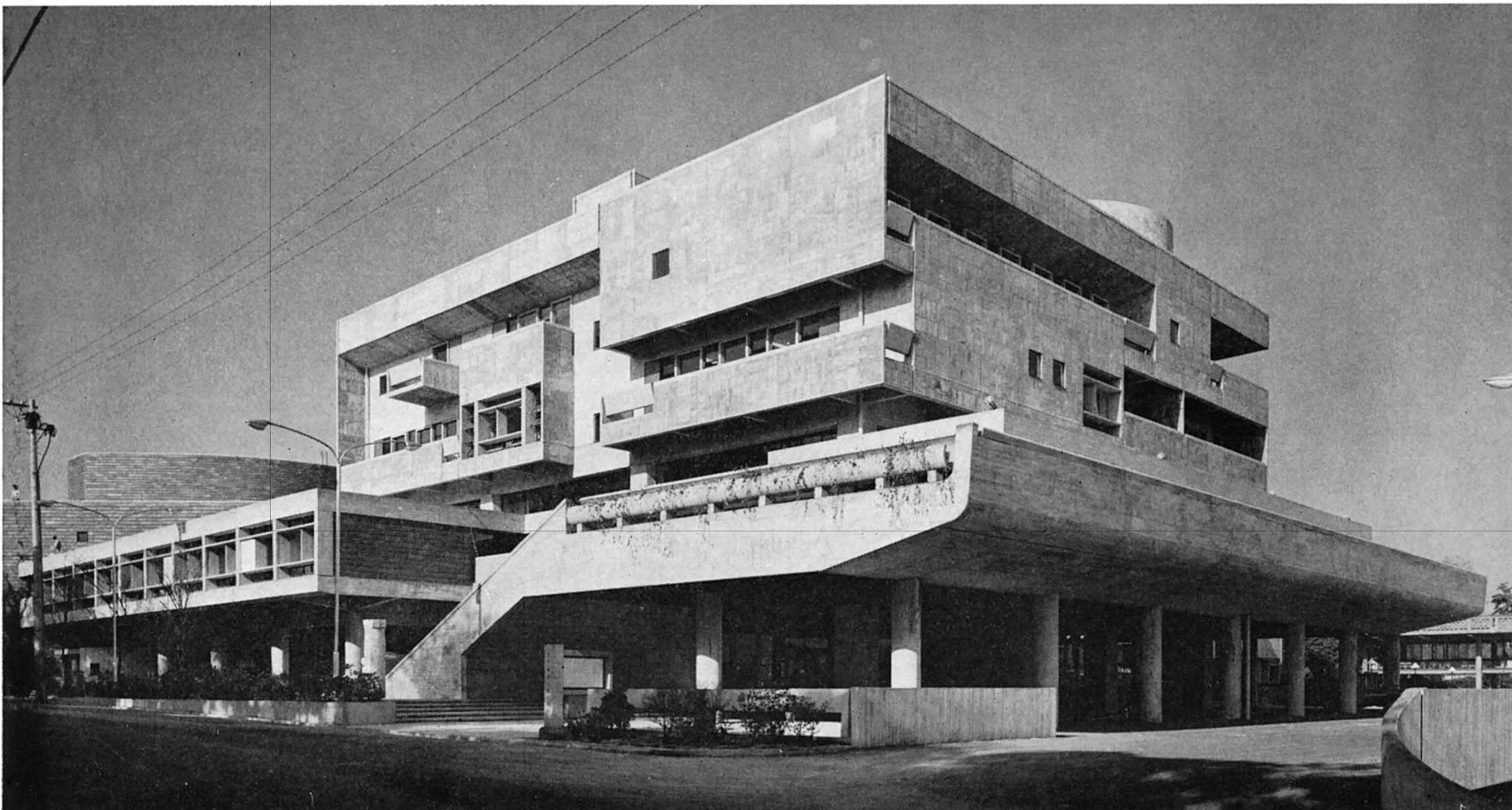
JAPANESE YOUTH CENTER

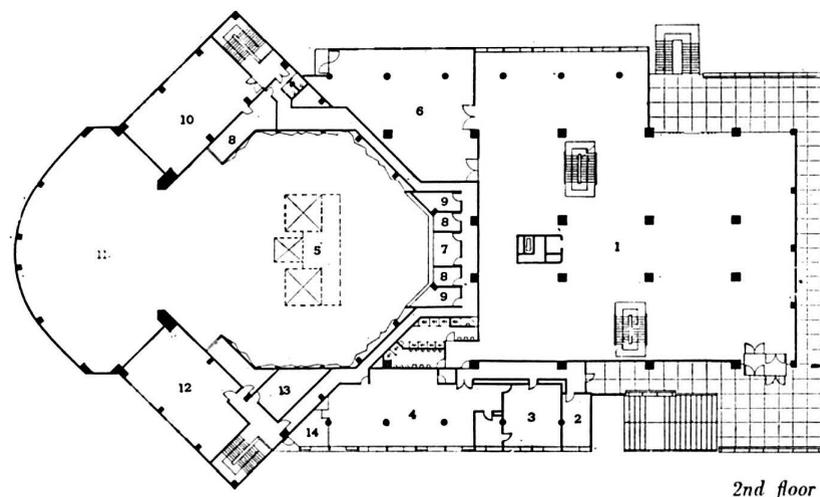
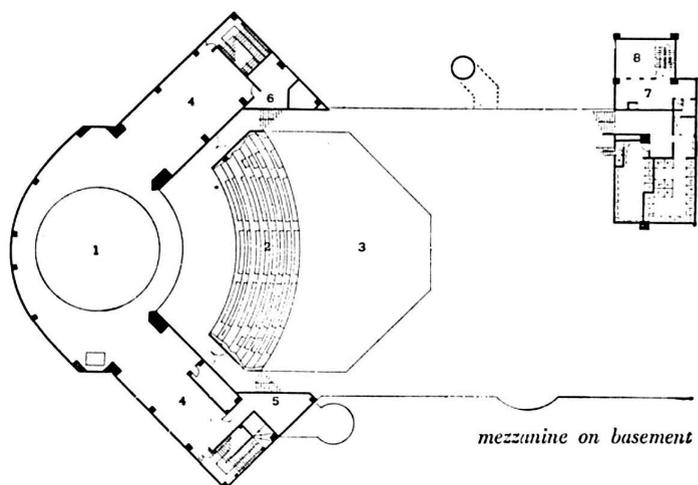
BY KUNIO MAYEKAWA, ARCHITECT,

AND ASSOCIATES

This sculpturally uninhibited center for young people is built on a park-bordered, 2-acre hilltop site in Yokohama. The reinforced concrete structure covers about 41,600 square feet and has a total area in its four floors, basement and penthouses of some 96,000 square feet, housing such varied facilities as a theatre-auditorium on the first floor, Hall of Science on the second, and on the third and fourth levels are a laboratory, art room, music room, planetarium, library, astronomical observatory and conference rooms. (Note the lack of ping pong and pool tables, bowling alley and basketball court, which are mandatory in a U.S. youth center.)

The bold appearance of the exterior was fixed by the fenestration: outer frames of those windows unprotected by the overhanging eaves are recessed within deep jambs; ventilation openings are economical in size, and glass in the non-opening windows is fixed directly into





the precast concrete frames. The easily marred concrete walls on exterior and interior were covered by inlaid tile where liable to damage. The $23\frac{1}{2}'' \times 8\frac{1}{2}''$ tiles were nailed to horizontal strips on the inner side of the forms and thus imbedded in the poured concrete. Both center and auditorium have lightweight thin slab roofs supported by trusses. Spans in the center are approximately 40 feet (10 m.).

The floor plan of the auditorium is basically square, but in order to make the revolving stage, which extends laterally beyond the proscenium, visible from all seats, the audience area is hexagonal. The unusual treatment of the backstage wings, tucking them at a 45° angle, was required by the existing roads at either side. Walls in the audience section are precast concrete finished with the protective tile. The ceiling is flexible board covered with painted cloth. Early tests indicate that acoustically the auditorium is a success.

basement

1. stage pit
2. orchestra pit
3. lobby
4. back stage
5. trench
6. air control room
7. storage
8. boiler room
9. electricity room
10. cooling machine
11. heating tank
12. dry area

1st floor

1. foyer
2. seats
3. space above stage

5. storage

4. entrance for stage setting
5. space above side stage
6. light control room
7. entrance hall
8. information desk
9. cloakroom
10. dining room
11. kitchen
12. fresh air inlet
13. pilotis area
14. ticket office

mezzanine, basement

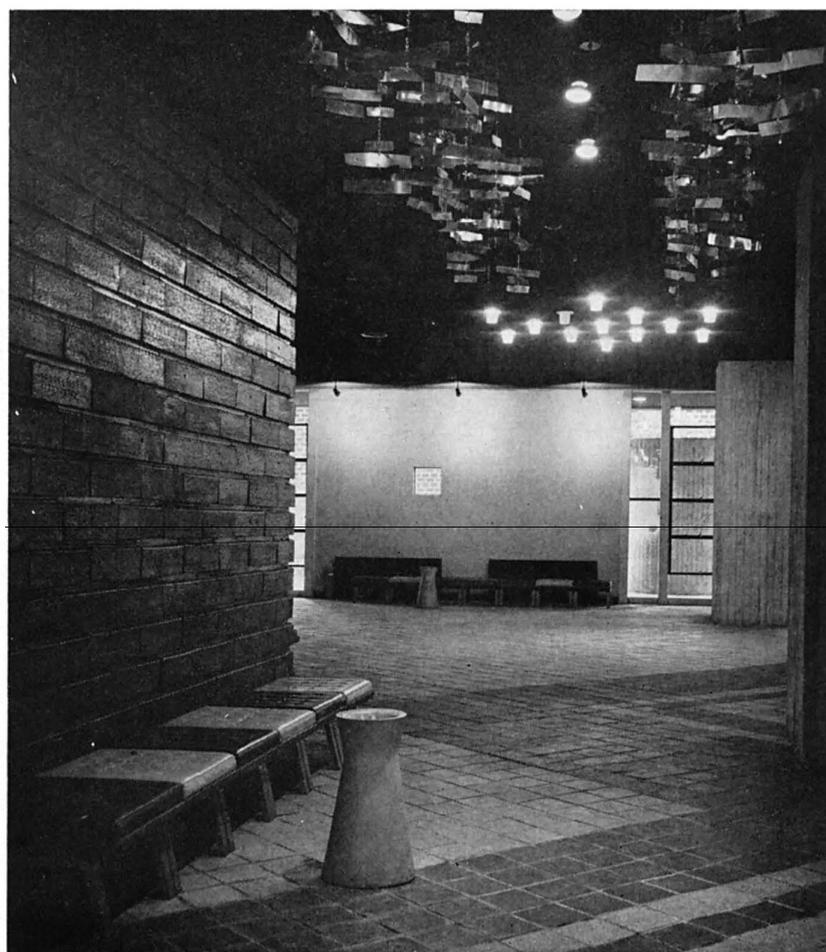
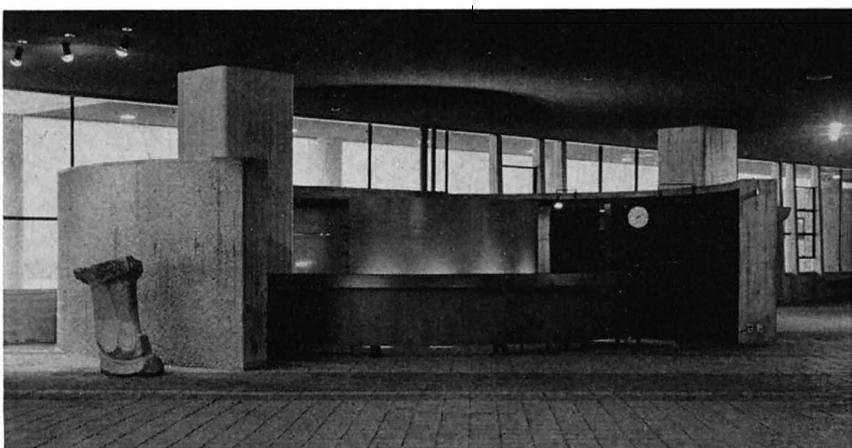
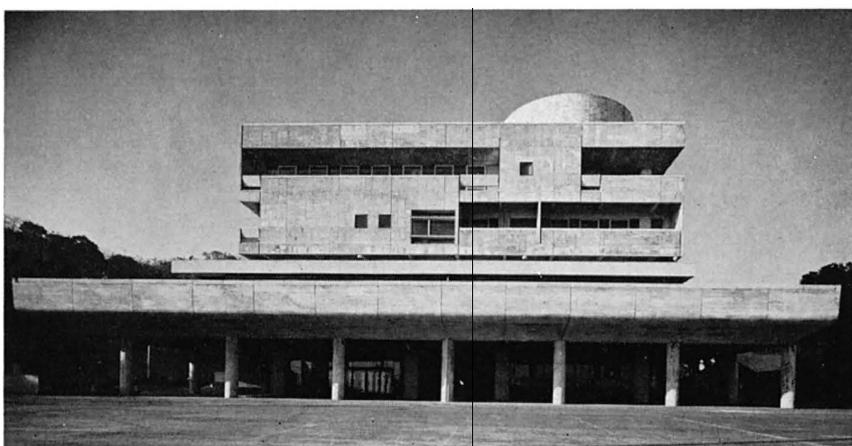
1. stage
2. seats
3. part under seats
4. side stage

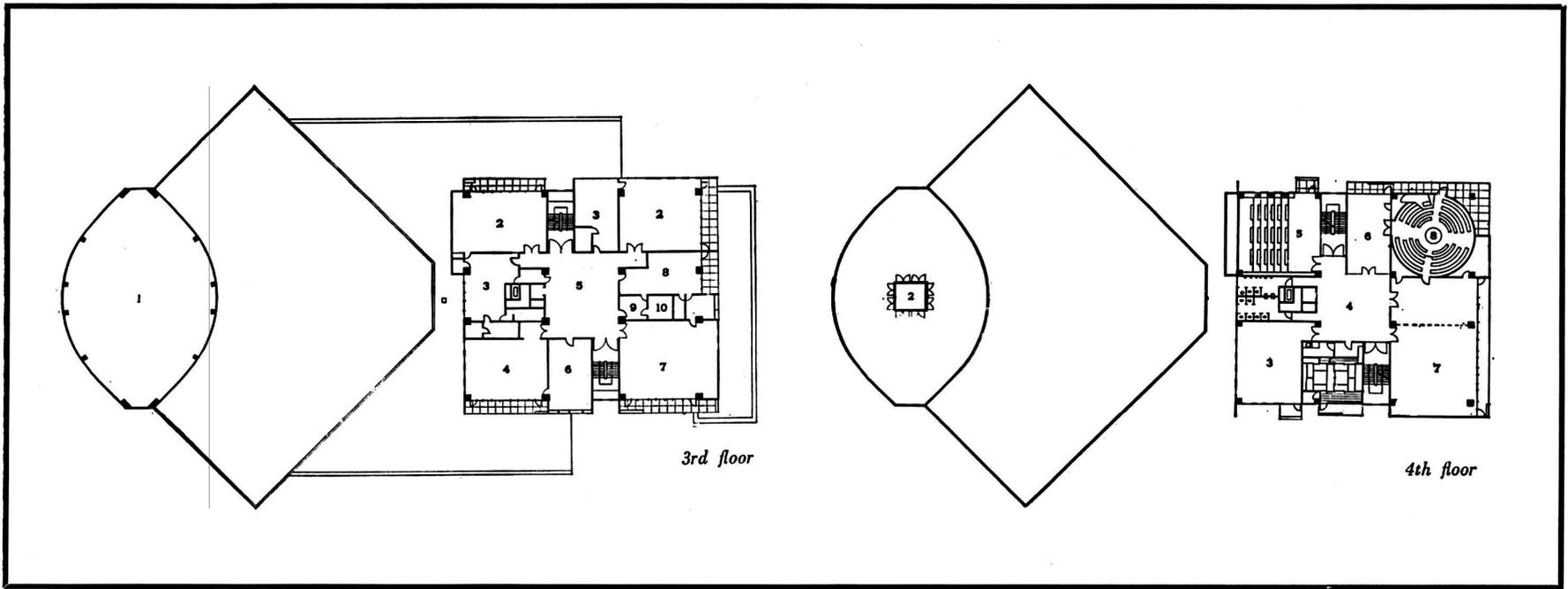
6. lobby

7. kitchen
8. dry area

2nd floor

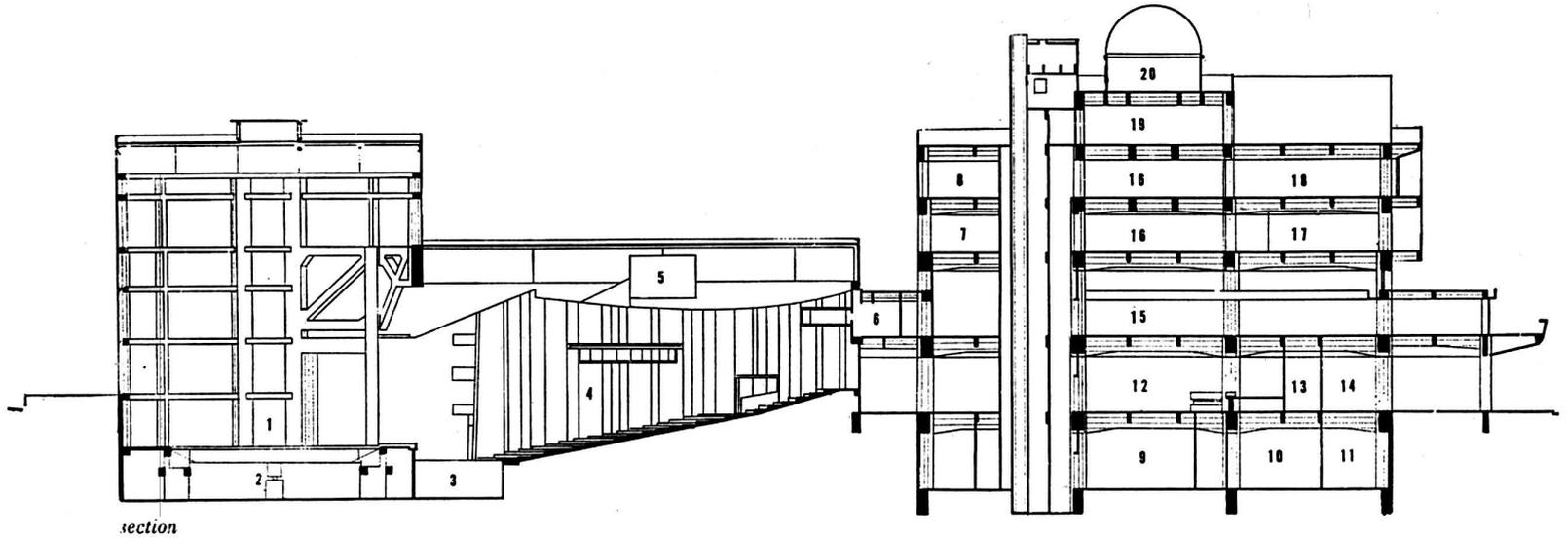
1. exhibition room
2. information & office
3. director's reception room
4. office
5. lighting room
6. storage
7. projection booth
8. lighting room
9. radio broadcasting room
10. rehearsal room
11. space above stage
12. back stage
13. transmission station
14. switchboard





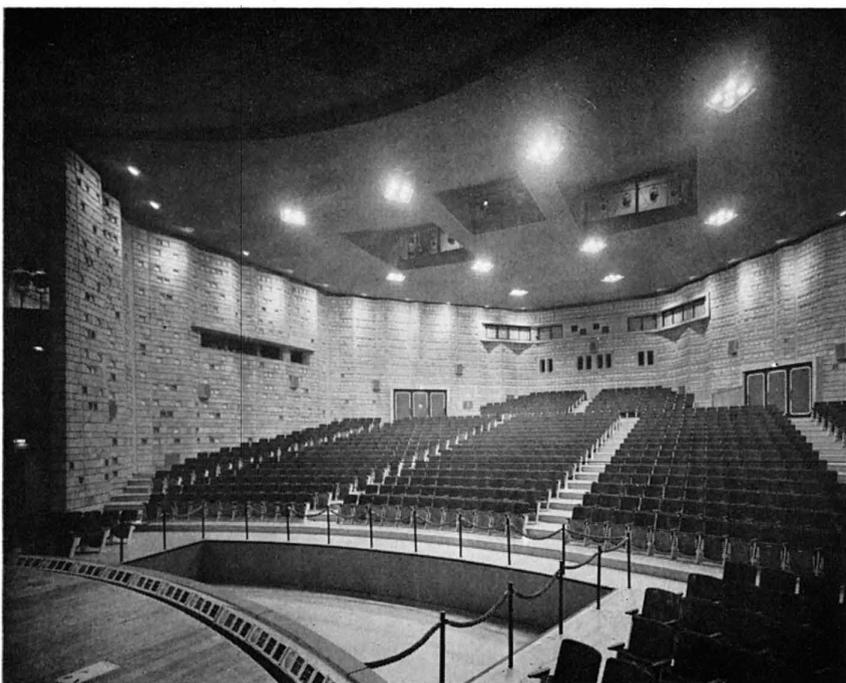
3rd floor

4th floor



section

JAPANESE YOUTH CENTER



3rd floor

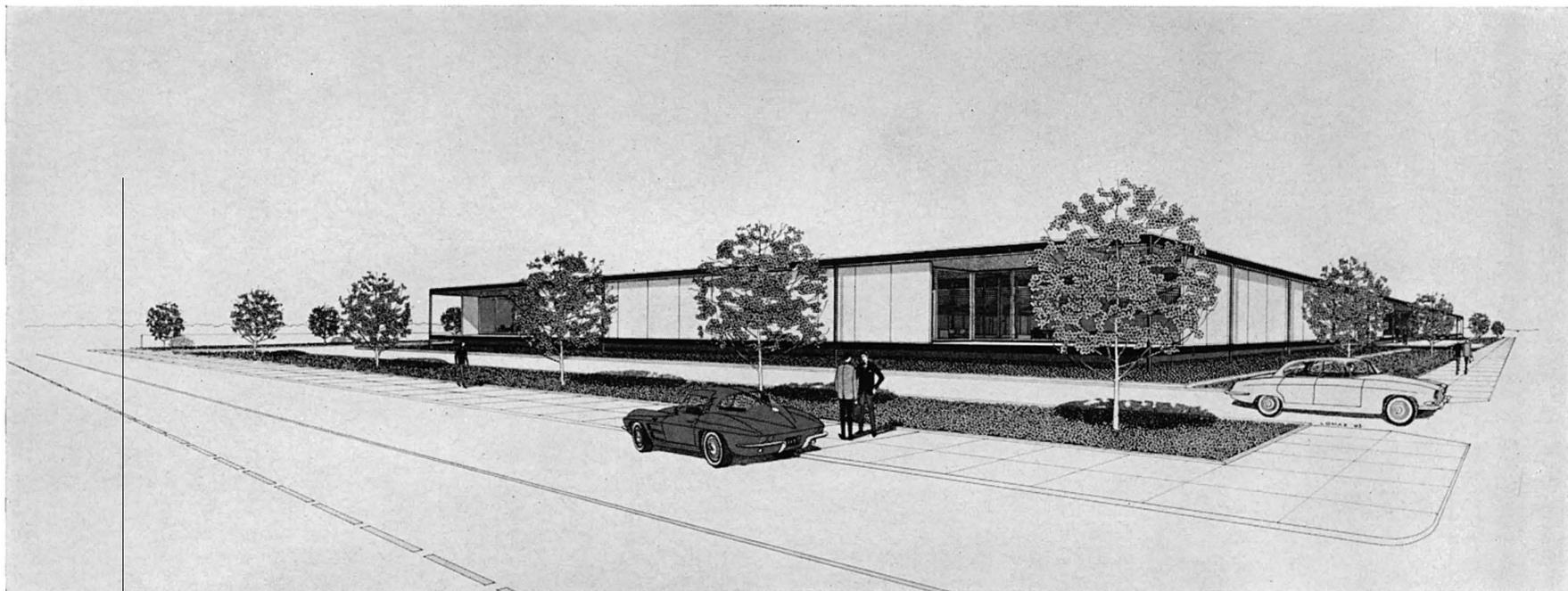
- 1. upper part of fly loft
- 2. test room
- 3. preparing room
- 4. handicraft room
- 5. hall
- 6. preparing room
- 7. library
- 8. laboratory
- 9. consulting room
- 10. test room

4th floor

- 1. roof for hall
- 2. chimney
- 3. music room
- 4. hall
- 5. classroom
- 6. exhibition room
- 7. meeting room
- 8. planetarium

section

- 1. stage
- 2. stage pit
- 3. orchestra pit
- 4. seats
- 5. lighting room
- 6. projection booth
- 7. preparing room
- 8. toilet
- 9. storage
- 10. cooling machine
- 11. heating tank
- 12. entrance to dining room
- 13. ticket office
- 14. pilotis area
- 15. exhibition room
- 16. hall
- 17. consultant room
- 18. meeting room
- 19. dining room
- 20. planetarium



FURNITURE SHOWROOM AND WAREHOUSE

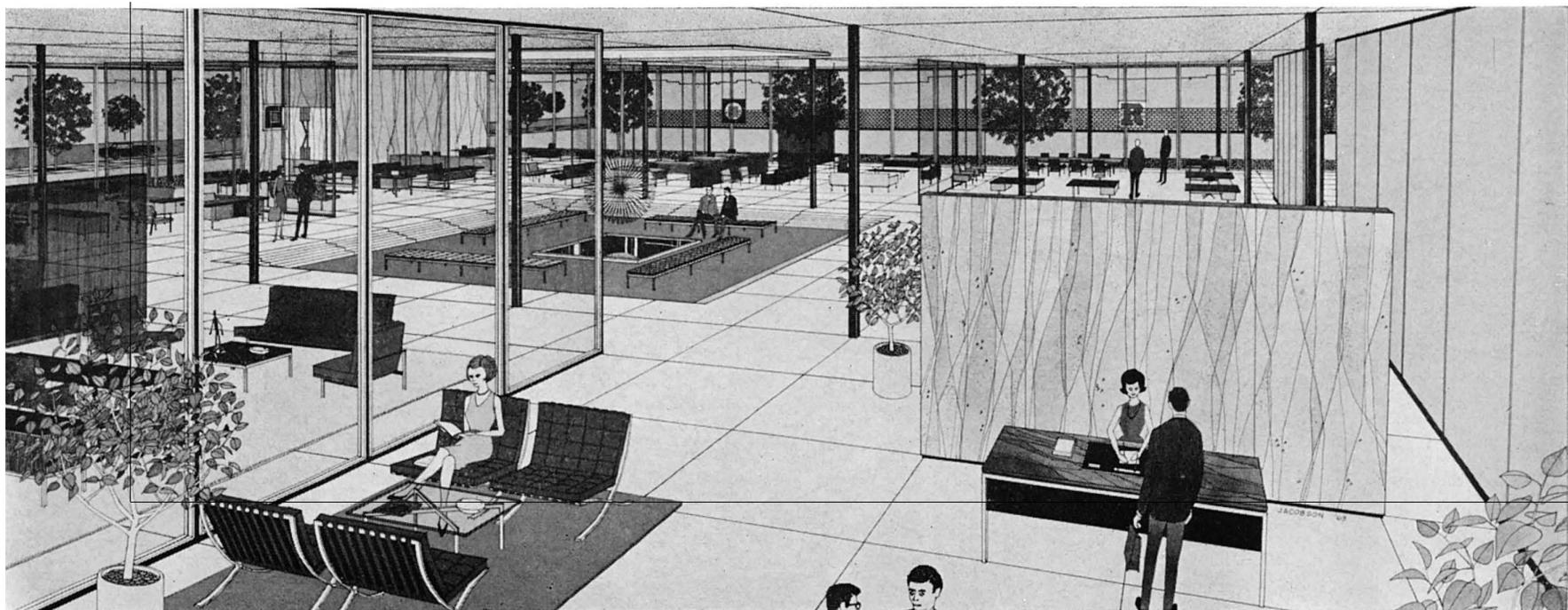
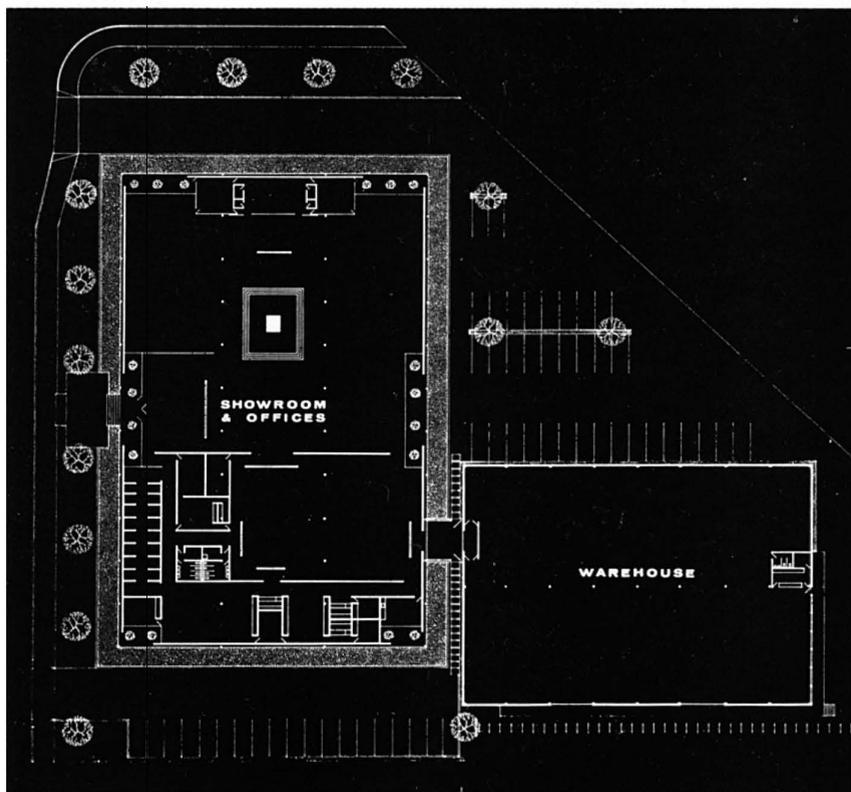
BY JERROLD LOMAX—PHILO JACOBSON—ASSOCIATES

Esthetic as well as cost considerations contributed to the decision to create separate buildings for the two areas of dissimilar function and unequal scale in this office furniture showroom and warehouse in Los Angeles.

The 30,000-square-foot showroom structure is of exposed steel frame construction: tapered steel girders on 20' centers spanning 46'8" and supported by 4" x 4" steel tube columns, with 4" by 12" bent steel plate fascias. The roof is wood panel and the building module is 3'4" square throughout. The showroom interior is completely open with individual manufacturer gallery space defined by gray plate glass panels or suspended fabric planes placed around a recessed conversation area with reflection pool and suspended sculpture. The floor throughout is concrete finished with white terrazzo and carpet islands. Modular office partitions, by the designers, will be finished in vinyl, wood or gray glass. The suspended acoustical ceiling has flush-mounted light fixtures and a rheostat-controlled luminous ceiling over the conversation area.

The 20,000 feet of warehouse also has tapered steel girders on 20' centers but spanning 55' with concrete columns and tilt-up con-

(Continued on page 32)





PARISH CHURCH BY ALBERT C. MARTIN & ASSOCIATES, ARCHITECTS AND ENGINEERS

JOSEPH L. AMESTOY, PROJECT MANAGER AND DESIGNER

Celebration of Mass is the primary function of a Catholic Church and, accordingly, was the main influence on the design of this project for the Corpus Christi Parish in Pacific Palisades, California. Running a close second in importance were the extremely limited site conditions and difficult parking requirements which directed the design into a compact, efficient use of space.

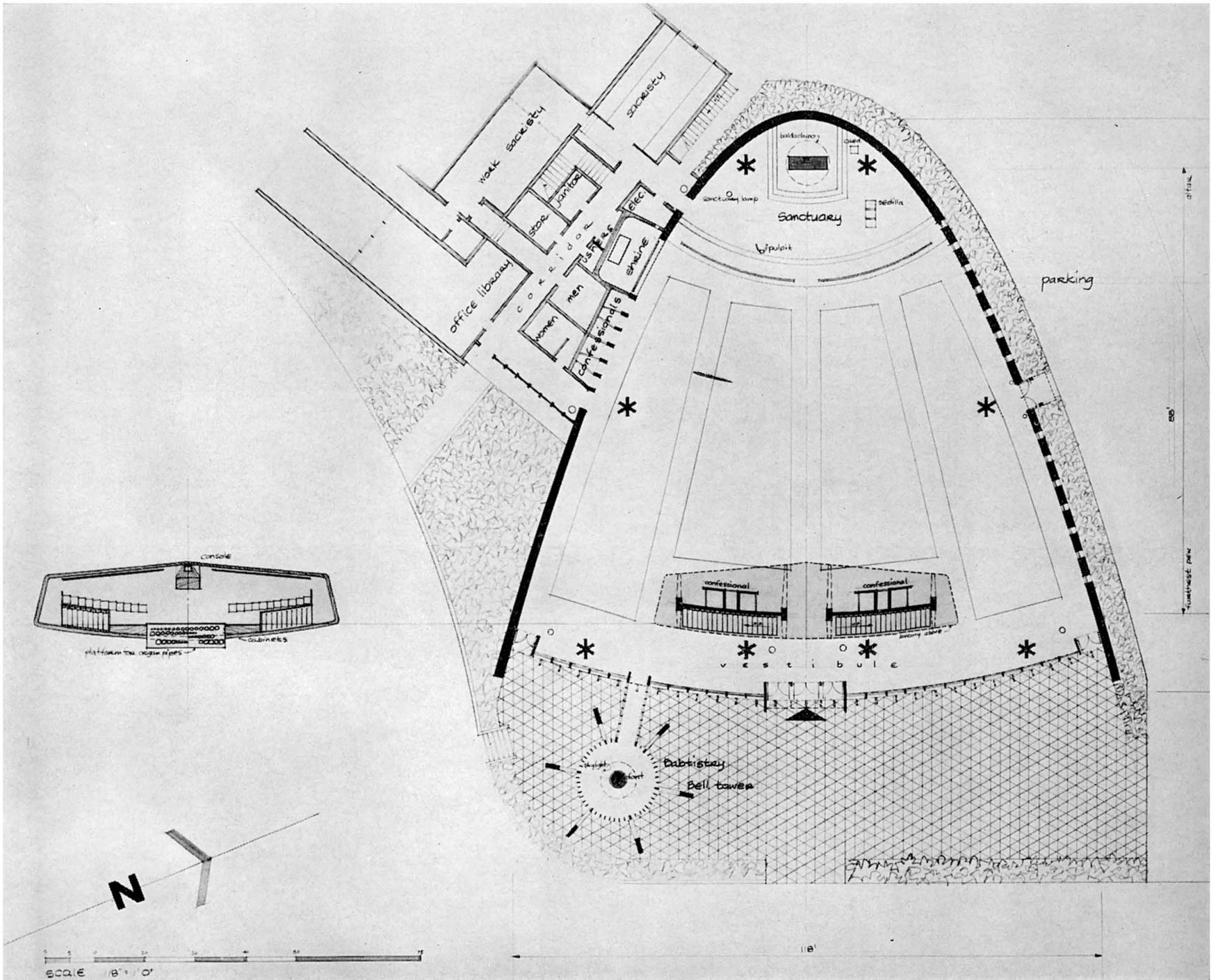
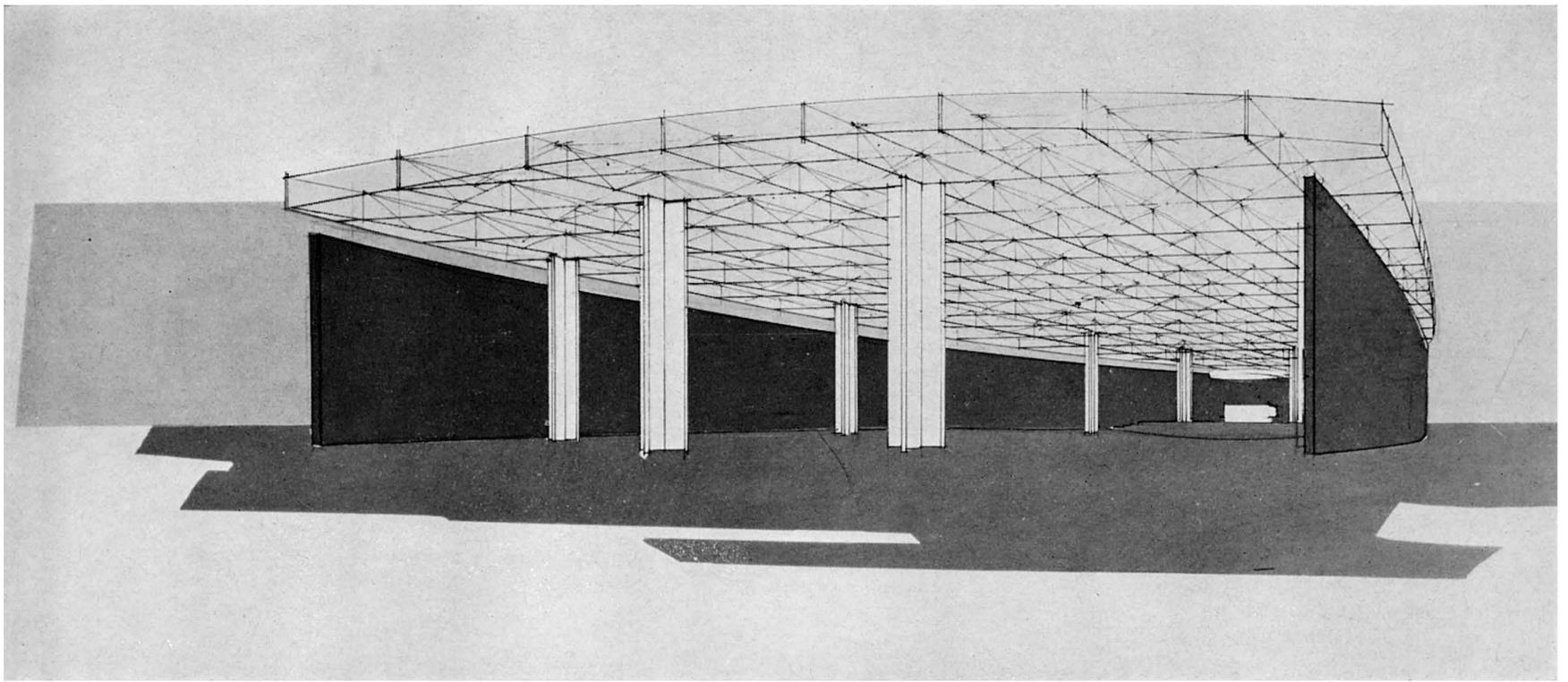
A parabolic plan was chosen for the body of the church as the best solution to the stated problems. It serves to focus attention on the

altar and allows the greatest number (in one direction) of people in closest proximity to it. In addition, the parabola is a space saver which nestles the church into an odd-shaped corner of the lot. Supporting functions—sacristy, office, parish library, meeting room and apartment for sacristan—form a low element joining the new church to an existing hall.

The shape of the parabola is formed by a free-standing brick wall 28 feet high. A flat steel framed roof is supported on textured con-

(Continued on page 34)





FOUNTAINS IN THE LANDSCAPE

At all times and in all the styles practiced in landscape architecture, water, whether it be in the shape of formal mirrors, as in French landscape gardening, in the form of natural pools, in the English style, or as noble cascades in Italian gardens, has always been used to produce the acme of decorative effect. Upon it have been focused the most unusual effects. Toward these ornamental waters converged walks and avenues. Bowers and resting places encouraging peaceful contemplation were to be found in their vicinity. From the remotest antiquity, decorative water has ever exercised a superior fascination as part of the display of extraordinary luxury and magnificence of past centuries.

Though the modern landscape architect still employs water on a large scale with artistic results, his latest tendency, taking its cue from the Japanese form of this art, is to put into practice another and entirely different theory, in which he endeavors to identify himself as much as possible with Nature and to avoid every form of architectural conceit. This theory is in direct opposition to our classical French concept in which Nature has always been considered as a friendly invader, a force to be controlled and disciplined by rational orderliness. Under the influence of the Kyoto Gardens a new form of aesthetics has been born; and the use of water, particularly in the art of landscape gardening, has been greatly modified and revised as may be seen in the photos which illustrate this article, photos which the author hopes will have their influence and serve as an active testimonial and as examples in the transformation and re-appraisal of an art which, under modern conditions, may be considered as now long overdue.

That which strikes one the most in these new fountains is the place given to unhewn stone; like crumbling rocks, fallen from the mountain-side, they gather the water in natural cavities, worn away by time and the intemperance of weather. Another point which is interesting

(Continued on page 32)



Limestone



Millstone



Granite and copper



Travertine

BY JACQUES SIMON



Paving stone



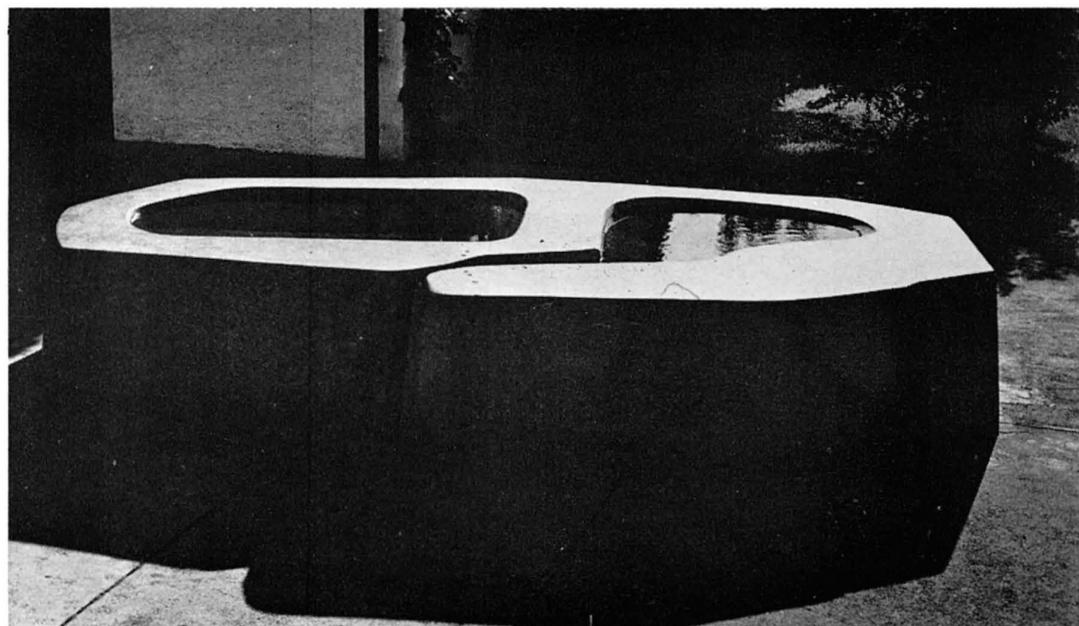
Granite



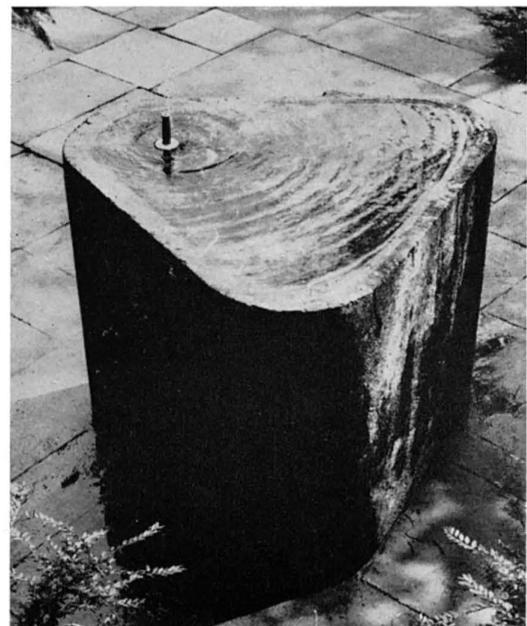
Beton



Concrete covered with green porphyry



Wash concrete



Brown concrete

MONASTERY — CAJETAN BAUMANN AND PAUL DAMAZ
(Continued from page 21)

In contrast, the monastery, a square-shaped wing, is built around an octagonal cloistered garden, accessible only to the members of the Order (Passionist Fathers). Unity of design as well as economy of construction was achieved by the repetition of the precast, reinforced concrete sculptured columns supporting the building's periphery on a uniform grid. On the second floor of the monastery are the monks' rooms, each with a small private terrace and view of the lake. The first floor contains community rooms, private chapel, recreation hall, refectory and kitchen—all arranged in a free plan manner. Behind the monastery is a narrower wing containing guest facilities and the retreatants' dining room and lounge.

The entire exterior of the reinforced concrete structure is white with a few light blue accents: white cement was used in all precast members, white stucco in walls and blue in exterior doors. Grey, laminated glass was used throughout placed in aluminum window walls. Heating is by central hot water system; air-conditioning is also central with each bedroom ventilated and individually controlled.

MUSIC
(Continued from page 8)

art: temple recitation and pantomime, its secularized development in the Rajput court, the infusion of Persian nautch dancing brought in by the Mughul conquerors, with its increase of elaborative embellishment, and the final dimension of music and dancing in the Mughul palaces. The dancers wear anklets of bells and make music with them. We were given also to hear one exciting display of instrumental music, on *sarod* and *tabla* (the big wire-stringed lute, like a *sitar*, and hand drums). All the performers were excellent and, though one hesitates to use the word these days, beautiful, but Brijmohan Maharaj, director of the troupe, outshone all others when he was on stage, whether dancing or performing with the ankle bells or playing the *tabla drums* to accompany the *sarod*.

Rudolf Serkin played at Royce Hall, UCLA, to a packed house, a program which began with the Schubert posthumous A major Sonata. Some were deploring the change from a promised all-Beethoven recital. For myself, I would rather hear one of these Schubert posthumous piano sonatas played all out than any Beethoven sonata. The Schubert sonatas are not greater or better or anything so complementarily vague. With a technical equipment that lacks the learning of Haydn and Mozart and has none of the prodigious contrapuntal efficiency of Beethoven, young Schubert composed in a month three unequalled tragic sonatas which pass across the whole of life as decisively as a lyric unperturbed by its length. What miracles they are, these fully realized Schubert sonatas, composed so largely with so slight technical means!

A little drily, with exceeding fluency of rhythm, Serkin gave us everything in the A major Sonata, the tragic lyricism sung out to the chord-strumming lyre, the pastorale introversion of melody so beautiful that it can only cease, the skip of living in the scherzo, when you could see everybody suddenly smiling, and the long psychological fugue, the flight from hope to death across fields of flowers—Schubert's characteristic finale.

Then Serkin tossed off, with impeccable lack of challenge, like a record, Beethoven's *Moonlight Sonata*, dignified by the slow mounting of the first movement. He honored us by entrusting to our consideration the little Beethoven *Bagatelles, opus 119*, which none of us may ever again hear played in recital—they are notes for reading but not for a public event. And to conclude he left us slumping with him through a technically accurate, dreary reproduction of Schubert's *Wanderer Fantasy*, so much the worse that there was nothing evidently wrong with it, convincing me that I want never to hear it again.

Both UCLA and San Fernando Valley State College gave a contemporary music series. Valley State opened with a program of electronic music, so popular I am told that it had to be repeated for an overflow audience. The appetite for even the most indifferent or uneven electronic sound-play now draws crowds like those that turn out for abstract and action-painting, an uninhibited release of curiosity and emotion without critical or responsive focus. Some of the compositions, for example those by Ernst Krenek, had been put together in the music school sound

laboratories, which are well equipped for that purpose. The second program consisted of music by Expressionistic composers, principally of the Viennese school, and featured a well knit performance of Schoenberg's *Pierrot Lunaire* directed by Leonard Stein.

The third program was a potpourri chamber music concert by members of the faculty, featuring compositions by composers resident in Los Angeles. The Trio for violin, cello, and piano by Aurelio de la Vega is technically clear, vinegary, and avoids being conventional by a witty disposition of the finale. Leonard Berkowitz attractively combined solo violin and viola accompaniments with a small group of female voices on a poem by Robert Frost. The few words of the text that I was able to understand indicated a subject either grim or satirical; the general effect was rather cheerful. The final composition, a *Divertimento* by Leon Dallin, can be played by several different instrumental combinations; the choice in this performance, violin, clarinet, bassoon, and piano, seemed well adapted to the impersonal outlines of the music.

Sampling the Philharmonic season from a side-seat in the highest gallery, my favorite seat in the house, where one can overlook the orchestra, I observed among the players a tightened discipline, a carefulness in small details of playing, which testify to the respect of the orchestra for its new, young conductor Zubin Mehta. Substituting on short notice for the pianist Glenn Gould, who had argued himself into a cancellation, Marilyn Neely gave a dependable reading of the Schumann Piano Concerto, which strong support from the orchestra made almost eloquent. She was rewarded by an ovation, testifying as much to the pleasure of at least a good part of the audience at hearing a local soloist with the orchestra as to the merits of her playing. Excluding nationally known artists who live here, there are at least two dozen Los Angeles instrumentalists who deserve the same opportunity.

Let's hope that Mr. Mehta, when he is able to spend some time in the city which he serves as orchestra director, will become acquainted with the composers and the more competent singers and instrumentalists who live here and give them all place in his programming. He alone has the power, if he cares to use it, to overcome the social exclusiveness or indifference to native accomplishment that divides the orchestral directorate from the community.

FURNITURE SHOWROOM — J. LOMAX - P. JACOBSON
(Continued from page 27)

crete wall panels. A 1" reveal cast in the exterior walls from grade to 4' level aligns with the dock projections and joined by a glazed bridge visually relates the two structures.

Exterior walls consist of modular light-weight, non-bearing panels with an off-white porcelain finish and large recessed areas finished in 1/4" gray plate glass with bright anodized aluminum frames. All exterior walls are recessed 1" in from the structural frame and the floor raised 4' above grade, visually freeing the structure from the site and defining the task of columns and fascia beams. This also places floor levels of both buildings on the same plane, facilitating unloading and movement of stock.

Construction costs are estimated at \$7 a square foot overall with \$3.50 allotted to the warehouse and the balance to the showroom.

FOUNTAINS — JACQUES SIMON
(Continued from page 30)

to consider is their relatively small proportions, their greatly reduced scale, which creates an impression of harmonious relationships with man's proportions. No longer is man crushed or overcome by great architectural magnificence.

From this first observation strongly comes forth the new decorative idea, this new theory of landscape architecture which brings artistic decoration within the reach of all, not only artistically but financially. The very low cost, and potential utilization, means a revival of industrial aesthetics in this domain.

Pointing the way to more beautiful and less expensive gardens for public bodies and for the general mass of gardeners, the photos of these fountains show that real beauty is not necessarily a costly extravagance for the rich. It is possible to put it within the reach of all. — Reprinted by permission from Landscape Architecture.

et cetera

HONORS & AWARDS

The Graham Foundation for Advanced Studies in the Fine Arts this month named as new Fellows: JOHN FOLLIS, architectural designer; JOHN M. JACOBUS, JR., architectural writer and teacher; and DORE ASHTON, art critic and author. Grants of up to \$10,000 are awarded Fellows to further projects in their respective mediums.

The AIA has honored the University of Arizona's Department of Architecture, with acceptance as an accredited architectural school.

EDWARD CHARLES BASSETT of San Francisco has been named recipient of the National Institute of Arts and Letters' Brunner Memorial Prize in Architecture for 1963.

MARY E. DUNN, F.A.I.D., has been elected national president of the American Institute of Interior Designers.

ROBERT VICKERY, JR., member of Washington University's School of Architecture faculty, is winner of the 1963 James Harrison Steedman award: a \$3,000 grant for study abroad.

The late WALTER PAEPCKE received posthumously the Gold Star Award of the Philadelphia Museum College of Art for "his unique and resourceful use of the arts in industry."

COMMISSIONS

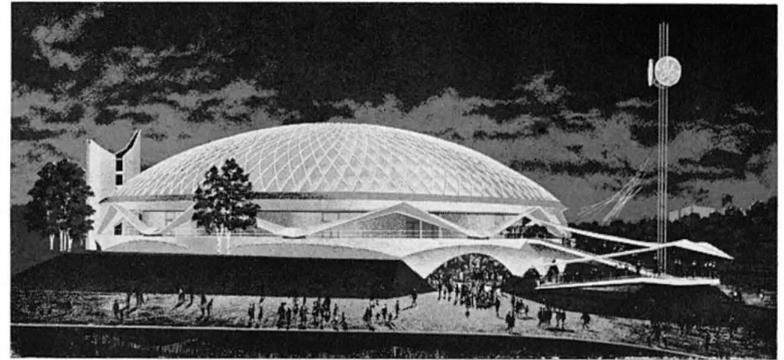
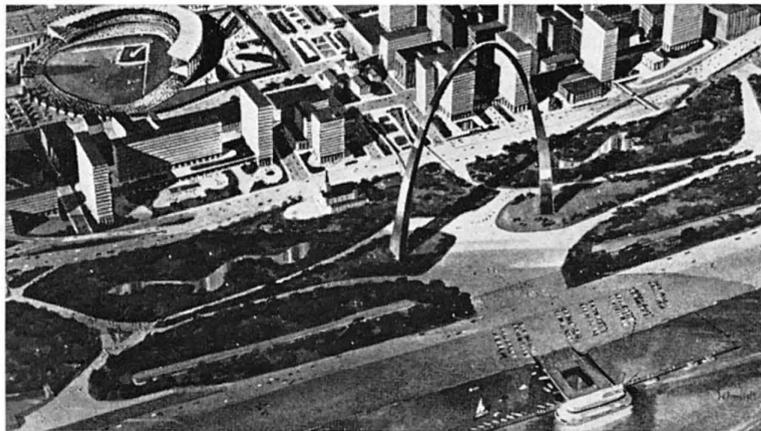
PAUL RUDOLPH has been selected architect for Colgate University's Creative Arts Center which will contain the school's Drama and Fine Arts & Music departments and a theater and concert hall.

DANIEL, MANN, JOHNSON & MENDENHALL have contracted to furnish planning, architectural and engineering services on a complete master plan for the California resort city of Carlsbad-by-the-Sea, to include a small craft harbor and marina.

EDWARD DURELL STONE has been commissioned by the University of Southern California to design the \$2.8 million Von Klein-Smid Center for International and Public Affairs.

PROJECTS

GATEWAYS — Below are the architects' conceptions of 1) the Gateway Arch for the Jefferson National Expansion Memorial at St. Louis designed by Eero Saarinen & Associates and 2) the first (office) building scheduled for construction in Chicago's \$100 million Gateway Center by Skidmore, Owings & Merrill.



Above is a model of the General Electric Pavilion for the New York World's Fair, designed by Welton Becket. Audience rotates around stationary concentric stage which has six sections, permitting viewers to move from stage to stage without leaving their seats.

APPOINTMENTS

GREGORY AIN became head of the department of architecture at Penn State's new College of Arts and Architecture effective July 1.

Cuban architect MARIO J. ROMANACH has been appointed professor of design by the Cornell College of Architecture.

Five California architects have been named by the American Arbitration Assn. to its National Panel of Arbitrators. Appointed were Birge M. Clark, Marvin J. Kudroff, Ernest J. Kump, Albert Thomas and Hachiro Yuasa.

SCHOLARSHIPS & COMPETITIONS

Four architectural scholarships for 4th and 5th year students will be awarded in the spring, 1964, by Desco International Assn. Applications should be directed to the AIA Department of Education, Washington, D.C.

The New York Chapter AIA Third Annual House Competition is open to registered U.S. architects. Awards for the best design are in three categories: new houses, alteration, new or altered groups of houses. Entries by September 17.

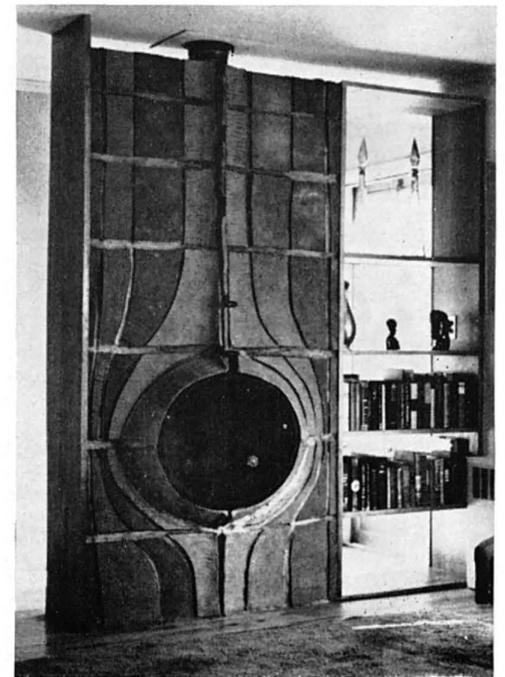
Entries are being accepted until September 21 in the California Water Color Society's 43rd Annual National Exhibition, November 7 to December 27, at the Otis Art Institute. Cash awards and \$15 fee.

ARCHITECTURAL PANEL

Father Frederick Debuyst, art critic and advisor to the Belgian government on matters of religious art, will speak to the Los Angeles Architectural Panel on Contemporary Church Architecture in Europe, illustrated by slides of the latest work of Baur, Le Corbusier, Metzger, Schwarz and others. July 12, 8:15 p.m. at the Building Center, 7933 W. Third Street; open to the public. \$1.

Sculpture of the Month

Ceramic fireplace — room divider by Lewis Krevolin and Elizabeth Constantine. Virginia Frankel Gallery.



PARISH CHURCH—ALBERT C. MARTIN & ASSOCIATES
(Continued from page 28)

crete columns so that there is a two-foot space between the wall and ceiling. This space is glazed and serves not only as a source of natural light, but also as a subtle means of emphasizing the enclosing parabolic wall which focuses attention on the altar. The entire entrance wall of the church, 125 feet wide by 30 feet high, is made up of stained glass set in dark anodized aluminum frames. This wall serves the purpose of symbolism as well as shelter. Its transparency allows the parabolic wall to reach out to infinity. The stained glass will be in a simple but dramatically bold radiating pattern and the entire wall becomes, in effect, a rose window similar to the old cathedrals. The ceiling of exposed supports and the floor of slate are patterned to emphasize the fact that parallel lines along the axis of the church reflect off the parabola to a common point: the geometric focus (where the altar is placed).

The approach to the church will be by means of a semi-enclosed court which is intended to give proper emphasis to the interior and also to separate the church from the exterior world. Within the court will be a circular Baptistry with a continuous wall of 1-inch-thick faceted glass. Rising above and integrated with the Baptistry will be a bell tower featuring a Cross, both to be built at a later stage. (Note: photographs show an early study of the tower.)

Colors throughout the church will be dominated by the colors of the natural materials: exposed face brick, dark anodized aluminum (duronodic hard coat), slate, sandblasted concrete exposing Irwindale San Gabriel Valley aggregate, and gray slate. Stations of the Cross will be lined up on an outside wall in the form of vertical window slits punched through the brick wall.

Completion of the 10,000-square-foot church is scheduled for late this year at an estimated cost of \$510,095.

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, 3305 Wilshire Boulevard, Los Angeles 5, California, 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 20, 21, The Triad, 25, 26.

APPLIANCES

(426a) The 36-page Hotpoint Profit Builders catalog for architects and builders contains specifics on Hotpoint's full line of products, including built-in ovens, dishwashers, disposers, heating devices, refrigerators, ranges, air conditioners, laundry equipment. Also included are diagrams of twelve model Hotpoint kitchens with complete specifications for each. Hotpoint.

DOORS AND WINDOWS

✓(393a) Northrop Architectural Systems' product lines include Arcadia sliding windows, available in a wide range of stock sizes, and Arcadia aluminum sliding glass doors in stock and custom designs, including the Acme 500 sliding glass door for light construction. The details of the single glazing and insulating glass and all other well known features of Arcadia doors and windows are presented in three catalogs—a 12-page catalog on doors, an 8-page catalog on windows and one dealing with the Acme 500. Northrop Architectural Systems.

FURNITURE

(377a) 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. Dux Inc.

✓(400a) Herman Miller Inc. offers a series of coordinated brochures illustrating the Herman Miller Collection. Also available is a Comprehensive Storage System Workbook and a Residential book. Herman Miller, Inc.

(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 Bertoia, Mies van der Rohe, Isamu Noguchi, Pierre Jeanneret. Knoll Associates, Inc.

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73

✓(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. Carroll Sagar & Associates.

LIGHTING

✓(405a) Recessed and Accent Lighting Fixtures: Complete range contemporary recessed and surface designs for residential, commercial applications. Holiday pendants, gay, colorful combinations of hand-blown colored or satin opal glass as well as metal shades. Light-form fixtures—soft satin thermopal glass in glowing geometric shapes for unusual decorative effects. Prescolite Manufacturing Corporation, 1251 Doolittle Drive, San Leandro, California.

(366a) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted, 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.

SPECIALTIES

(425a) Fireplaces: Write for free information on the popular "Fire-Hood" conical metal fireplace. Four distinctive models available in 9 porcelainized decorator colors. Condon-King Company.

(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. Roger Darricarrere.

(403a) Lanterns, a major innovation in lighting designed by George Nelson and manufactured by the Howard Miller Clock Company, are shown in a two-color, four-page brochure just issued. The illustrations show all 21 styles in four models—ceiling, wall, table and floor—and include the large fluorescent wall or ceiling unit designed primarily for contract installation. Each is accompanied by dimensions and price. Distributed by Richards Morgenthau, Inc. Howard Miller Clock Company.

(359a) Interior Design: Crossroads have all the components necessary for the elegant contemporary interior. Available are the finest designed products of contemporary styling in: furniture, carpets draperies, upholstery, wall coverings, lights, accessories, oil paintings, china, crystal and flatware. Booklet available. Crossroads Mfg., Inc.

SURFACE TREATMENTS

(423a) Interpace has published a 6-page brochure on the new Contours CV, a lightweight ceramic architectural facing for exterior and interior use. The brochure features photographs of 12 standard designs in a wide pattern variety ranging from those achieving medallion effect to ones which vary the play of light. The brochure also details dimensions for individual custom designs which can be designed up to 11 1/4" x 11 1/4". International Pipe and Ceramics Corp.

✓(406a) New 24-page brochure, "The pleasure of planning your home with Mosaic Tile," depicts unusual uses of tile, presents a variety of home planning ideas; large selection of handsome color photographs. Tiled steps, hallways, tiled fireplaces, kitchens, bathrooms, patios and swimming pools show the versatility and wide color choices as well as low maintenance costs and lifetime advantages of ceramic tile. Mosaic Tile Company.

STRUCTURAL MATERIALS

✓(420a) An attractive, 32-page booklet describing a number of steel-framed homes is available from Bethlehem Steel Company. Write for Booklet 1802. Color and black and white photographs describe outstanding steel-framed houses in many areas in the United States. Floor plans, construction information, and costs are described. Examples of mountain cabins, apartments, and steep hillside site solutions are shown. Bethlehem Steel Company.

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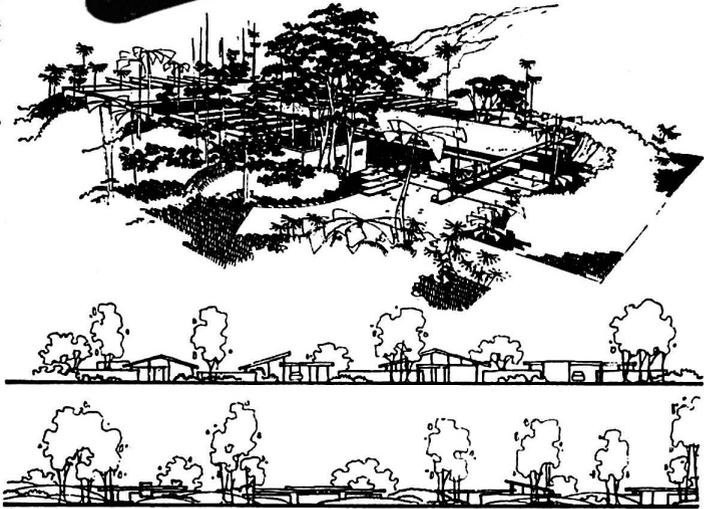
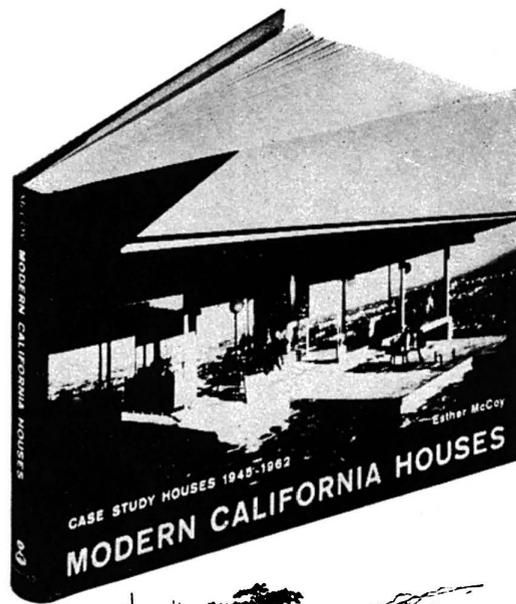
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ARCHITECTS: WURSTER, BERNARDI AND EMMONS

Bank displays tile flags

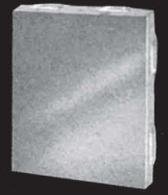


Is there a mariner in the house? For those who use the adjacent Sausalito (Calif.) yacht harbor, this Bank of America branch identifies itself with international signal flags formed of Franciscan Hermosa Tile. For years, this dramatic harbor landmark has caused widespread comment. Interpretation for landlubbers: the large flags read (left to right, top row to bottom) "Bank of America," the small flags "Sausalito, California."

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