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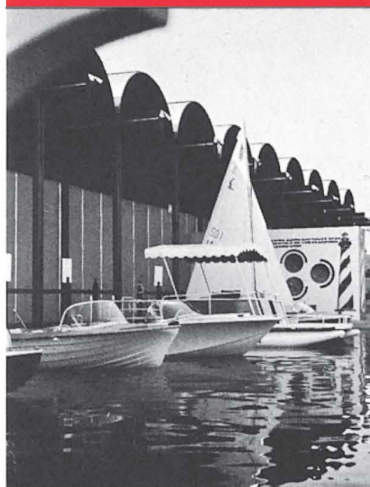
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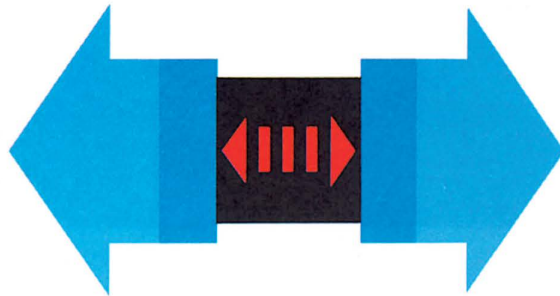
Architect:
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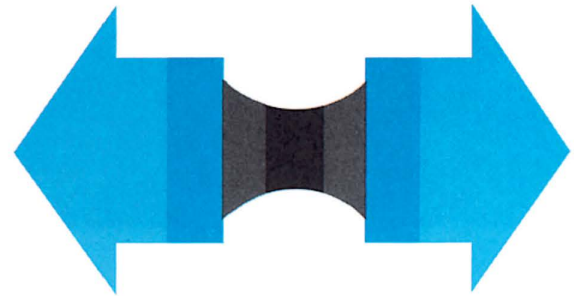
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ARTS & ARCHITECTURE is published monthly by Arts & Architecture, Inc., 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Second class postage paid at Los Angeles, California. Price mailed to any address in the United States, \$5.00 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.

PHILIP GUSTON AT THE COUNTY MUSEUM

PETER YATES

We have grown so habituated to the heterogeneous ramble of massive masonry which makes up our Los Angeles County Museum that we are as well adjusted to accept its inconveniences as we were for a long time to think no wrong of its unfinished exterior. Now we are to have a new Art Museum, and the old building presumably will be left to house its well-made exhibits of stuffed beasts, its ancient cars, shrunken heads and other ethnologic curiosities, and what it may pack into the galleries which have been reserved for art.

The show of paintings by Philip Guston had been hanging nearly the entire month of its visit, when I brought myself around at last to go down there. I knew Guston as a name. Someone told me that he "comes from Los Angeles". Dean Kenneth Hudson of the School of Fine Arts of Washington University, St. Louis, where the faculty is made up of working artists, said to me proudly that Philip Guston taught there. (I believe he still does). No reproduction of a "Guston" in book or magazine came to mind. I couldn't recall having ever identified a painting as a "Guston"; and if I should have, after reading the identifying data by some canvas, I have no memory of it. I did not read the catalog, after glimpsing the off-color reproductions. I was seeing this show cold.

Every year the County Museum has waited for its several major traveling shows to come and then presented them to large crowds with a dignity as impressive as the number of first-class canvases local owners are able to add to each exhibit. (At least two great Southern California collections have been bought away from us, yet much remains.) The Museum reserves for these occasions part of one wing, consisting of a smaller room and two large galleries. If the show is the work of a single artist, we can depend on meeting with his preliminary work in the smaller room, encountering his first maturity at each side the door of the first gallery and, swinging around the room, counter-clockwise, to find him growing more decisive. The full maturing will appear around the walls of the second large gallery. To this plan the character of the artist's work and the number of items to be shown impose modifications. For the Modigliani and the Monet shows the large galleries had been broken up into passages, and loops, so that the viewer came to the pictures a few at a time, or in clusters, and by a series of surprises.

For Philip Guston the Museum had adhered to its basic model and with never happier results. Outside the entry a single red abstraction hung like a bouquet, giving the effect but not the appearance of a huge rose. Within the preliminary room one met a

series of imitation-German-abstract-with-hints-of-Ensor paintings of boys in various tightly formulated and rather cluttered aspects of pretense: backyard soldiers with teapot helmet and garbage pail top shield; a quota of young deceivers deceiving themselves with masks—these were the war years, and the symbols ironic comments—; two groups of vertically drawn-out boys in imitation German expressionist imitation of early Picasso, a couple of them standing on their hands. Expert, crowded, professional—except the sensibility. One could feel that, like antennae: Look at me, I have something . . . Unpleasant, those antennae.

Beyond, a double space had been partitioned out, two narrow arms at right-angles. To the left, where I went first, following the line of inclination from the door, was a development of single-color paintings, ochre, then white, not yet sure of themselves. No representation; the war had ended, and it was a period of No Comment. Coming back to the other arm one discovered that the war had not ended; these paintings were all red, and one, the *Tormentors*, though abstract, showed a surface unpleasantly broken up in units by strands of what might be shapeless wire. This use of ovoid shapes, and alternatively of short parallel hatchings, is common throughout his drawings, demonstrating in retrospect that the shapes of his paintings, though they may originate as divisions of color, may occur to him also as two aspects of design.

Looking back later at the *Tormentors*, through the door from the gallery beyond, one saw that the wire had disappeared into the surface, now become a unified texture, which projected the two abstract, red metal-like shapes in a solidity quite unlike what one saw when standing in front of it at a short distance.

Then one entered the first gallery. I think I have never entered a gallery which gave at the first viewing so instant a reaction of large, unified beauty and of release. It was as if all Monet's big, floating, near-abstract panels of water-lilies had turned red as sunrise, throwing out arms like newly red poinsettias, spacious and uncrowded as aerial space.

One simply walked into it as one might into the garden of a country house, stopping and turning to look at everything at once. Only then did one begin to see the individual paintings.

These were large, predominantly square, unimpeded by framing, each drawing towards the center, from the fragmented edge of pale tint or bare canvas, a concentrating focus of color, predominantly red. At first the reds all seemed the same, outgoing, brilliant rather than dark, but as the eye began discriminating the tints subtled and became distinct, while greens and blues, no less brilliant but in smaller patches, broke up and lit the flowered floating surface. The central focus of the room, doubtfully rejected and then come back to with conviction, was a whitened blue, the "faded blue" of boys' jeans, which instead of receiving light seemed itself a light-source.

The whole effect, for all its intensity and perhaps for that reason, still held to a surface; as one went around, pausing at each painting to read its title, the problem of visualization grew severe. Title or no title they represented nothing, and indeed the violence of the portioned colors now seemed unwelcome, if not unpleasant. I could understand why, as I stayed in the rooms during two visits, I saw and heard many persons hurriedly pass through rejecting the paintings as they felt themselves rejected.

Then pivoting again, back across the room where I had been, too near as I now realized, I could see for the first time, in equally vivid detail, the elaboration of the underpainting, and how this projected and drew back within the painting space, so that the larger color areas were no longer rejecting and intense





Philip Guston
For M, 1955

Courtesy The Solomon R. Guggenheim Museum

but warmed and welcomed and made flesh of the painting. Now I could discriminate among the greens and blues, could take in the portions given over to dull black. No longer disturbed by lack of representation, I could resume each painting as a conception in color, entire and individually realized, though without, as one might yet feel, an inward decisive shape.

I was grateful above all for the lighting. Each painting had been lighted individually by one or more spots focussed on it from the ceiling. There was no glare on the surface of the painting. Only a few of the smaller pictures in the next room were covered by glass, and here too every effort had been made to avoid reflection. The paintings had been hung on white panelling, of a texture which accepted the outside circle of glow but did not glisten; the painting modulated outwards from the hot center to the white but not cold panelling. The consummation of the room, among those who did not feel rejected after the first glance, was to feel invited to sit down on one of the yellow rectangular box-units grouped at the center—there were no benches—and slowly pivot in vision from painting to painting.

After all the museums I have gone through this year, galleries too small, too large, hallways, waste open spaces, cluttered by ornamental encumbrances designed to convey opulence, planned improperly for their purpose or not planned at all, it was a pleasure to sit there simply, in a space exactly adapted to the proportions of the paintings, and look at painting. Grateful after passing through so many collections of works of art to look at art in being, poised, unified.

While I was moving about and observing in the first gallery, loud voices were debating in the gallery beyond. I could not understand what was being said, though the noise and emphasis were unsuitable even with few persons present. When I arrived at the next gallery, the group, casually gathered, was breaking up, but one artist-type, to judge by the bowl-rimmed haircut, was still holding forth to a small audience. He was saying, in effect, that the predominance of red in the paintings indicated potential suicide, and that the emotional nature of the artist had brought him in fact several times near self-destruction.

I had encountered this theory before, in a book by the psycholo-

gist who studied the defendants at the Nuremburg trials. Afterwards, he queered the theory by committing suicide himself.

I have my own spells of loud-voiced theorizing; it seems, sometimes, as if the mind will not respond to its own thought in quietness but must resound with the speculations of its—so far estranged—voice. It's a type of arguing with oneself and asserting what the intelligence believes to be the superior claim, while humor, scepticism, unconscious common sense derisively murmur that the intelligence doesn't really know at all, is guessing. While the rejected viewer merely passes through the gallery and leaves, murmuring imprecations against art or artist, the more deeply disturbed respondent, unable to accommodate to whatever it is he is not sure he understands, tries to persuade himself, by offering his opinion before others in a loud voice, that he does understand; that he has in fact the artist in his grasp. It's a dangerous syndrome, if I may use so dangerous a word, for the start of a critical self-blinding process, which will enable the mind to live self-enclosed within its own attitudes, free of self-criticism and free, therefore, of any critical possibility of understanding.

A friend at college, disturbed by what he deemed my anti-social attitudes, which at the end of the second year caused me to transfer to another school, wrote in the following year a play, which was performed; I never saw or read it, but I was assured by competent friends that it was evidently a study of my anti-social life, and it ended in suicide. He was wrong. Was I right? Dangerous assumption!

When speculating about an artist's inner workings, his "psychology", we may feel ourselves as observant as in a museum, and everything lying around us displayed as if to be explained. The logic of the argument may seem as reasonable as that of Thurber's relative, who went around putting light bulbs in empty sockets, to prevent the electricity from dripping out. Such speculating is a characteristic of the period we live in; it has produced at best the heroic spiritual myths of Freud and Jung—for which we pay with Rank and Fromm. We can scarcely avoid adding it to our repertory of intellectual performances, while believing we use it as carefully and delicately as an entomologist manipulating his tiny tools. We regard the consequences as solemnly as if they were critical-psychological analyses of certain characters from the plays of William Shakespeare—that is to say, myths fabricated upon fictional creations—and this critical mythology, a literature in its own being, devours itself. Often it swallows the art, too. We psychologize Shakespeare by analyzing the language of his plays, in the same way that others deny his existence on the evidence of codes worked in the text. We presume that the art exists to convey its message and apply this silliness to any art without message as solemnly as if the artist might not have passed along his message, if he had one, more succinctly by a telegram.

Faced with the creative mystery of Philip Guston's painting, the evidence that one is standing in the presence of work of a master, whose "message", conveyed by the antennae of his paintings, is that he will not give himself away; that his emotion or emotionality is densely in his work, not waving at his audience; no longer playing hide-and-seek, like the earlier representations of boys with their masks, among the evidences of reality; one is tempted to do anything but look, to try at once to explain instead of looking. For the chief discipline, in the presence of a visual work of art, is to look at it, look into it, seldom or never to explain it, except as the explanation may report the looking but not claim to take its place.

And that in fact was what the artist himself was doing, for it was pointed out to me that the tall, softly aristocratic gentleman, bearing his coat over his arm and going about the room gently to thrust a sharp-edged profile close to some detail of the painting was Philip Guston; not, as I first thought, a critical enemy go-

(Continued on page 31)

ART

DORE ASHTON

FORMS FOLLOW . . .

Probably individual temperament more than anything else determines whether an art critic becomes absorbed in ideas to the exclusion of the matter in which they are immanent, or whether he concentrates on the method and the with-what works of art are effected.

When Clement Greenberg writes that such painters as Newman and Rothko have made their reductions in order to establish the ultimate source of value or quality in art, and when he finds that the "worked-out answer seems to be: not skill, training, or anything else having to do with execution or performance, but conception alone"* he is stating above all his temperamental affinities for this genre of reductive art. Calling "conception" the same thing as "inspiration," Greenberg insists that it is conception alone that belongs altogether to the individual, "everything else, including skill, can now be acquired by anyone."

Here is a spiritualized philosophy which suits his temperament. (How distasteful *Malerisch* painting is to Greenberg is indicated in his diction when he speaks of the "turgidities" of abstract expressionism.) It permits him to pursue an esthetic which shies clear of the more "material" examples in art, relying on the products of a disembodied inspiration almost exclusively. Just as once Croce engaged the minds of students with his insistence on a dematerialized, floating, untranslatable "institution", Greenberg and many contemporary estheticians prefer to believe that there is a common spiritual basis in all creativity which has little to do with the work of the hand, or the matter the hand manipulates. While it is true that a painting can be made with anything, the law does not work in reverse. It is probably this truism that misleads so many to countenance the disembodied imagination.

The attractions of Crocean idealism are many. I am repeatedly tempted to rise into the clear and poetic ether they soothingly distill. But *homo faber* persists in reminding me that he exists and has always existed. He cannot do without his hands and he cannot do without a certain special instinct for selecting and manipulating matter. There is a material factor in creativity and it must be acknowledged. Goethe observed that art is formative long before it is beautiful. "As soon as he is free from care and fear," he wrote, "the demigod, creative in repose, gropes around him for matter into which to breathe his spirit." One could argue with Goethe's belief that man creates only when free from care, and in repose; or with his romantic vision of the artist as demigod, but one cannot argue away the fact that man is unremittingly attracted to matter, and insists on forming and re-forming it.

Certainly any consideration of medieval art, such as the tympanum of the Last Judgment by Giselbertus at Autun, must deal with this material aspect along with the spiritual. Giselbertus was not simply illustrating or imitating highflown symbolic thought. He was forming stone so that it assumed an intricate and material existence of its own. Or, in the memorable phrase of Henri Focillon,

**Art International*, Oct. 25, 1962, "After Abstract Expressionism."

he was vitally concerned with the "life of forms."

Focillon's theories, which dispel clouds of spiritualized esthetics flourishing since the turn of the century, were admirably condensed in his small book, *The Life of Forms In Art*, first published in 1934. There he spoke of his conviction that "the secrets of matter and tool" must be probed by any conscientious art historian along with spiritual factors. "So long as art is limited to states of consciousness and to generalized ideas, it is no more than a blind turbulence beneath the surface of the mind. It must enter into matter, it must accept it and be accepted by it."

Focillon's analysis of Romanesque and Gothic art, recently published as *The Art of the West* in two volumes (New York: Phaidon, \$7.85 per vol.) is a model study of the ways in which states of consciousness enter into matter. Whether he is considering an obscure Romanesque church, an illuminated manuscript, or a sculptured capital, Focillon never loses contact with the reality of matter, the demands matter makes upon hand and mind.

In the nuanced passages Focillon devotes to the art of the Romanesque epoch, it is quite apparent that he was temperamentally drawn to Romanesque art above all, and that in its emphasis on stone mass he found a means to elaborate the theory of technical primacy. Borrowed from Brehier, this theory contends that each material demands specific treatment appropriate to its character. Occasionally it led Focillon to dogmatic and unacceptable principles such as: "The character of sculpture, must in one way or another, be that of a solid, irrespective of its protrusions and irrespective of whether it is composed upon a single plane or as a statue around which one can move." On the other hand, Focillon argued justifiably that "The most ascetic art, striving modestly and with few resources to attain to the most exalted regions of thought and feeling, not only is borne along by the very matter which it has sworn to repudiate, but is nourished and sustained by it as well." Here Focillon and Greenberg would probably agree, since it is the paradox of matter versus the spirit that he always returns to in his criticism.

In Focillon's first volume on the Romanesque, it is stone, living stone which speaks so eloquently. Above all, it is stone constructed, stone joined in monumental schemes in which sculpture is only an integrated element of the structural whole. Focillon's description of the medieval architect is warmed by unmistakable admiration. He sees the Romanesque architect as geometer, engineer, sculptor and painter all in one — "geometer in the interpretation of spatial area through the plan, engineer in the solution of the problem of stability, sculptor in the treatment of volumes and painter in the handling of materials and lights." A Romanesque building, he insists, must be thought of as a collection of solids. "A building is not carved or hollowed out of a monolith, but *constructed*, that is, composed of separate elements assembled according to rules in which the architect figures as an interpreter of the force of gravity."

He is also interpreter of light, and in this sense, must know the light potential of his solids or his materials in relation to the whole system of solids and voids that is the final structure. Within this overall system of construction, the sculptor takes his place. "Romanesque sculpture, though it may appear a work of pure fantasy and caprice, is in fact entirely determined by the needs of architecture, and is at once evoked and held in check by the wall of which it forms a part, and to which it supplies a necessary accent." This is clearly consistent with Focillon's idea of the significance of the

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nature of materials. Focillon seemed to feel that the unlimited freedom inherited by later Western art was not an unmixed blessing and endangered the ingenuity of the sculptor. The Romanesque architect offered the sculptor fields whose shape and function were clearly defined. The genius of the style, Focillon maintained, lay in its association of sculpture with these functions. The fact that the sculptor was constrained to work in certain framed areas — tympana, capitals, trumeaux, etc. — provided impetus to his imagination, or so Focillon believed. "These frames seized upon sculpture, bestowed upon it a new passion, imposed on it movement, mimicry, drama. To enter the system of the stone, man was forced to bend forward or lean backward, or stretch or contract his limbs, to become a giant or a dwarf. He preserved his identity at the cost of unbalance and deformation. He remained man, but a man of plastic material, obedient — not to the caprice of an ironical idea — but to the exigencies of a system which comprehended the entire structure."

Focillon's overall characterization of medieval art stresses its encyclopedic content. Since all things are in God according to the medieval view, all things are possible as themes. Man in the Middle Ages is immersed on every side in the stream of things animate and inanimate. "Close as it is to the flesh and the material world, fascinated by every aspect of life, sensitive even to the gentle sinuosity of a plant, medieval art remains an intellectual art . . . A considered arrangement of symmetries and repetitions, a law of numbers, a kind of music of symbols, silently coordinate these vast encyclopedias of stone. In them we possess not memorials of our own time only, but our completest and most coherent presentation of man and his ideas."

But the Gothic presentation differs radically from the Romanesque and Focillon harbors faint misgivings when stone begins to cede to glass. Where Romanesque sculpture was entirely determined by the system of which it was a part, Gothic art "obeys both the laws of the architectural system and the biological laws of the species." These biological laws which Focillon passes over, taking for granted that we know what he means, apparently refer to the new interest in realism. In the second half of the 12th century, he points out, there was a rapid dissolution of the Romanesque system. I detect a note of regret in Focillon's summary statement that "the tympana were emptied of their tumult at a single stroke; no more than a shell of the old style survived . . . Architecture ceased to offer sculpture its former locations and no longer required it to participate in the structural functions."

With the increasing dematerialization of buildings as larger and larger areas were destined to be filled with stained glass, the sculptor was forced off the walls and into free-standing works often affixed arbitrarily to the walls. This too Focillon, despite his art historian's impartiality and his great intelligence, regrets with the part of his heart lost to the massive Romanesque stones: "To hang sculpture on piers, as in St. Nazaire at Carcassonne . . . is to accept the independence of the image and to transform the church, by this interruption of the vitality and purity of the architectural lines, into a museum devoted to the 'exhibition' of works of art."

Focillon occasionally reads as though he considered baroque or elaboration sure symptoms of degeneracy. His taste for the Romanesque massiveness hindered him from entering into the flourishing ornamental spirit that accompanied late Gothic taste. His diction alone belies a predilection for the earlier mode: "A taste for complex detail and a confused enthusiasm bound by no rule multiplied the convolutions of the stone. Episodes and accessories were brought forth in abundance; everywhere we find the growth and unease of disorder in search of its natural law." Just as Greenberg posits the lean and conceptual art of Newman virtues congenial to his own temperament, so Focillon posits Romanesque and early Gothic art an equilibrium consonant with his own spirit. He does this quite frankly, for he believes that "a critic will define a work of art by following the needs of his own individual nature and the particular objectives of his research." (*The Life of Forms*)

Once the sculptor and painter are forced off the walls of the encyclopedic churches, Focillon sees causal necessity affecting the artist. In a chapter on Sluter and Van Eyck he traces the decline of the principle of monumentality, supplanted by new principles which new materials abetted. Sluter he says began to make sculpture as a painter and epic poet while Van Eyck deepens the space behind images and invents a new dimension: transparency. "When archi-

tecture ceased to wield over the other arts that influence which had enabled it to impose its own laws on the disposition and even on the forms of the images, painting became the laboratory of experiments in space."

But the consequences of Van Eyck's adaptation of oil painting were not limited to a new beauty of material and light. The use of the responsive oil medium created around forms a fluid atmosphere which the eye could traverse and penetrate without hindrance broke down the limits of space, he said. This in turn affected the view of the cosmos, enabling the painter to work with the miniature detail that stone or fresco cannot accept. "In proportion as the art of the monuments lost its hold and painting replaced sculpture as a medium of expression, and particularly as a means of investigating the universe, there sprang up a taste for the infinitely small." This dialectic of finite-infinite which Focillon recognizes as the first stirring of the fresh humanist spirit animating the high Renaissance, was also the first stirring of modern painting. The freedom to create illusions of varying scale and intensity was one of the chief catalytic qualities of the new oil medium developed by the Van Eycks. The stress on the microcosmos could never have been fully realized in stone.

Focillon's discussion of the "system" which gave medieval Western art its majesty is particularly interesting at this moment since not only the easel painter (Newman, after all, conceives his paintings as environments, we're told) but the young sculptor seems to be seeking to transcend the isolation of individuality. We hear more and more of groups of artists undertaking large architectural collaborations, and in one instance in Italy, a group has declared for anonymity, so much in harmony is their "system" of thinking about art and its function. Where in the past we used to hear so much about the collaboration of the artist and architect — so many pleas and so much rhetoric —, today younger artists have taken matters into their own hands and have begun the long way forward by looking back.

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BOOKS

ART IN LATIN AMERICAN ARCHITECTURE by Paul Damaz. Preface by Oscar Niemeyer. Reinhold Publishing Corp.; 232 pp. 400 illustrations (16 in color). \$15.00.

(See "Notes in Passing" p. 11 for Oscar Niemeyer's Preface) In this companion work to his authoritative *Art in European Architecture*, Paul Damaz surveys with approval and in stunning detail the collaborative effort of artist and architect from Mexico to Argentina.

In Part I discussing briefly each country, the author (and architect, teacher, American correspondent and former associate editor of *L'Architecture d'Aujourd'hui*) traces the cultural and ethnic influences — Pre-Columbian and colonial — noting that in Latin America "the separation of art and architecture has never been envisaged either in the minds of the public or in the intentions of the architects . . . Architects and artists do not form two separate classes, as in the United States."

In part II, Damaz discusses the successful marriage of contemporary art and architecture in specific projects.

The bold colors, the violent, extreme often grotesque but always powerful forms of both art and architecture shown make this a handsome book. Damaz' text makes it an important one.

THE ARCHITECTURE OF FANTASY — Utopian Building and Planning in Modern Times. By Ulrich Conrads and Hans G. Sperlich; translated, edited and expanded by Christiane and George R. Collins. Frederick A. Praeger, New York; 187 pp., illustrated. \$16.00.

Architectural fantasies and utopias, dreams and nightmares from Leonardo to R. Buckminster Fuller but predominantly those of this and the last century. It is the authors' undeniable premise that yesterday's fantasies are often today's realities, hyperbole becomes hyperbolic paraboloid. They have juxtaposed against today's realizations a startling number of yesterday's fantastic helices, spheroids, umbrellas, revolving towers, suspended and hovering shapes and eccentricities of every description.

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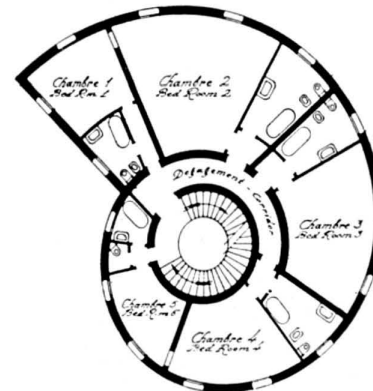
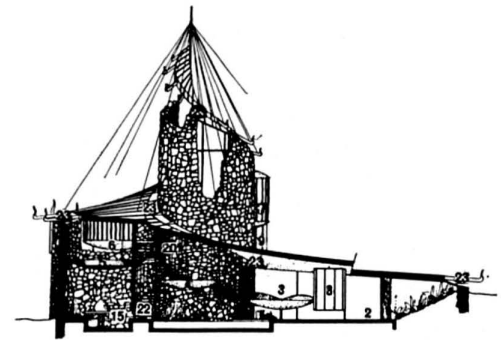
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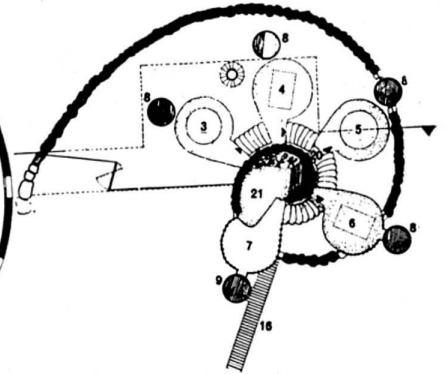
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*Snailshell house design by
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*Residence for a lover of plants
by Bruce Goff; Norman, Okla.,
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From this premise they argue, again with logic, that today's dreams will be tomorrow's realities. The book is a plea graphically presented for architects not to let their imaginations be fettered to their drafting boards. With a nostalgic look backward (to a devastated Germany of 1919, which is as odd an object for nostalgia as comes to mind), the authors quote Walter Gropius:

"Ideas perish as soon as they are compromised. Therefore distinguish between dream and reality, between work and a longing for the stars . . . go into the buildings . . . engrave your idea onto their naked walls — and *build in fantasy* without regard for technical difficulties. To have the gift of imagination is more important than all technology, which adapts itself to man's creative will."

This is an entertaining book which will exercise the imagination cramped and confined to the drafting board. Who knows it may even provoke some to dust off those utopian dreams forgotten since college.

ESSAYS IN AESTHETICS by Jean-Paul Sartre; selected and translated by Wade Baskin. Philosophical Library, New York; 94 pp. \$3.75.

Four artists are discussed in this thin volume by the philosopher, novelist, playwright, critic, pedagogue and high priest of existentialism: Tintoretto, Giacomotto, Calder and Lapoujade. By far the liveliest are the essays on Tintoretto which take up half the book and are more a discussion of the artist's professional morality than his aesthetic. As described by Sartre, the Venetian had more of the Rialto than the *atelier* in his makeup, more artifice than art. He employed the sales techniques of a used car salesman: the loss leader, deceit, opportunism, "the frightening moral robustness of the ambitious; he set modest objectives for himself: to rise above his father through the judicious exploitation of his talents, to corner the market by flattering public taste."

The three contemporary artists discussed are more concerned with art in terms of philosophy than money and recognition. Sartre approves, and in the way of such things his essays lose flavor for this very reason.

The translation by Dr. Baskin reads easily and well and presumably is accurate.

SOM—The Architecture of Skidmore, Owings and Merrill, 1950-62. Introduction by Henry-Russell Hitchcock. Text by Ernst Danz, Frederick A. Praeger, New York; 232 pp., illustrated, \$18.75.

A beautifully turned out book, rich in photographs, drawings and details, which shows in review the work of one of the largest architectural offices in an era of the large firm. Combining the complex but streamlined organizational methods of big business

with vigorous and imaginative but highly disciplined modern architectural design, SOM has reached and maintained a remarkably high standard of design, detail and finish. And experimentation free of gimmickry. Henry-Russell Hitchcock, professor of art history at Smith College, traces the evolution of SOM's collective yet individual style and philosophy in his introduction and notes that "they have provided many of the most important and useful architectural ingredients of the later 20th Century city we hope . . . will come into existence." SOM has taken some of the sting out of the epithet "planning factory".

IDEAS AND INTEGRITIES: A Spontaneous Autobiographical Disclosure by R. Buckminster Fuller. Prentice-Hall; 318 pp. \$6.95.

Reader beware! Minds can run to fat as bodies do. If your cerebrum has lost its youthful trim and vigor through sedentary mental habits, proceed with caution into this latest work of poet-philosopher - teacher - inventor - architect - engineer - cartographer - mathematician Fuller (who describes himself as a "Comprehensivist"). It is a torrent, an avalanche of thoughts and ideas that defies summary. In effect the book is a summary, a Syntopicon to a half-century of penetrating thinking and questioning.

The book is not easy reading. Fuller's approach to writing is typically inventive and the language peculiarly his own. It is 318 pages of nonstop prose that sweeps across time and space, leaping chasms filled with the bones of dead ideas, ideas that most of us have held to out of sentiment or ignorance but which Fuller flatteringly assumes we have buried as he has. The effect is almost hypnotic and one is swept before the torrent. It's an exhausting, vertiginous experience — but a rewarding one. A frank and unrestrained revelation by an original mind. —D.T.

BOOKS TO WATCH FOR

Take a writer who knows Wall Street like a teenager knows the inside of a dual carburetor, assign him to write a novel about the ins-and-outs, the ups-and-downs of that labyrinth of tickertape and you get *The Speculators* by John Gerstine (Crown, \$4.95,) a novel that could have been much better than it is. George Morgenstern, an advisor for conservative and respectable portfolio holders, suddenly gets the lust for money, power, women and about everything else that occurs to the author. When he's with the SEC, the manipulations of the Street, and high or low finance, Gerstine is in his element. But his people are stereotyped and so are the situations.

The Lost World of Quintana Roo by Michel Peissel (E. P. Dutton, \$5.95,) offers some of the most pleasurable reading of the season. An amateur archeologist tackles the Federal Province of Quintana Roo, Mexico's most isolated and undeveloped area, and this is the story of his trek from Tepotzlan, surely one of Mexico's most delightful villages (this reviewer spent several months there), to the jungle of the Belize coast. He has captured Mexico in word and in spirit. The eastern coast of the Yucatan peninsula is still largely unexplored and unknown, and Michel Peissel's contribution to Mayan archeology — he discovered over a hundred hitherto unknown temples, pyramids and oratories at Chunyaxche alone — may not be evaluated for years. Archeology, as the author points out, has a rigid caste system all of its own, and his herculean work in the jungles of Quintana Roo must wait until the archeological "time" is right.

After the Fine Weather by Michael Gilbert (Harper & Row, \$3.50,) Given a political cinder box, armed neutrality by two sides as volatile as Italian Irredentists and Austrian Tyrolese, and an English girl who is intrigue prone, and add to all this a political assassination, and you have the makings of an intelligent and fast-moving suspense novel. The alpine town of Lienz, the scene of the murder, is suddenly cut off from the rest of the world by a snowstorm. The author knows his international politics, and beyond this knows how to set down a suspense novel in proper fashion. E. Philips Oppenheim would have agreed this is one of the best.

Night and Silence Who is Here by Pamela Hansford Johnson (Scribner's Sons, \$4.50,) is a witty and perceptive novel about the academic scene, Matthew Pryor comes to Cobb College in New Hampshire on a Fellowship, finds himself outranked by a bundle of educators who have written theses on subjects even more obscure than his project, an assignment to report on the works of

the obscurest of obscure poetesses. His subject is very much alive and insists on being in on the doctorate. Amusing, well written and not without some deserved fun-poking at aspects of our educational system. —ROBERT JOSEPH

BOOKS RECEIVED

To Be Reviewed:

Pier Luigi Nervi: Buildings, Projects, Structures, 1953-1963. Frederick A. Praeger, N.Y. \$15.00.

Decorative Art #53 edited by Ella Moody. Viking Press, Inc., N.Y. \$10.95.

Buildings for the Elderly by Noverre Musson and Helen Heusinkveld. Reinhold Publishing Corp., N.Y. \$15.00.

Face of the Metropolis by Martin Meyerson and Associates. Random House. \$7.50.

Century 21: The Story of the Seattle World's Fair, 1962 by Murray Morgan. Acme Press, Seattle. \$12.50.

The American Tradition in Painting by John W. McCoubrey, George Braziller, N.Y. \$4.95.

An Outline of European Architecture (Revised Edition) by Nikolaus Pevsner. Penguin Books, Baltimore. \$2.25.

For the Initiate:

Early Byzantine Churches in Macedonia and Southern Serbia by R. F. Hodinott. St. Martin's Press, N.Y. \$49.00.

Rumania: Painted Churches of Moldavia by A. Grabar and G. Opresco. New York Graphic Society, Greenwich, Ct. \$18.00.

Reference:

Modern Architectural Detailing edited by Konrad Gatz. Reinhold Publishing Corp., N.Y.

Art:

Michelangelo: His Life, His Times, His Era by Georg Brandes. Frederick Ungar Publishing Co., N.Y. \$8.50.

The Painter's Secret Geometry: A Study of Composition in Art by Charles Bouleau, translated by Jonathan Griffin. Harcourt, Brace and World, Inc., N.Y. \$12.00.

Painting of India by Douglas Barrett and Basil Gray. The World Publishing Co., Cleveland, O. \$25.00.

Moses Soyfer, World Publishing Co., Cleveland, O. \$12.50.

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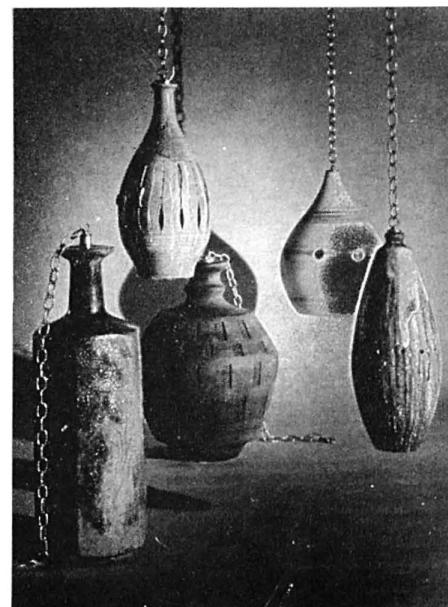
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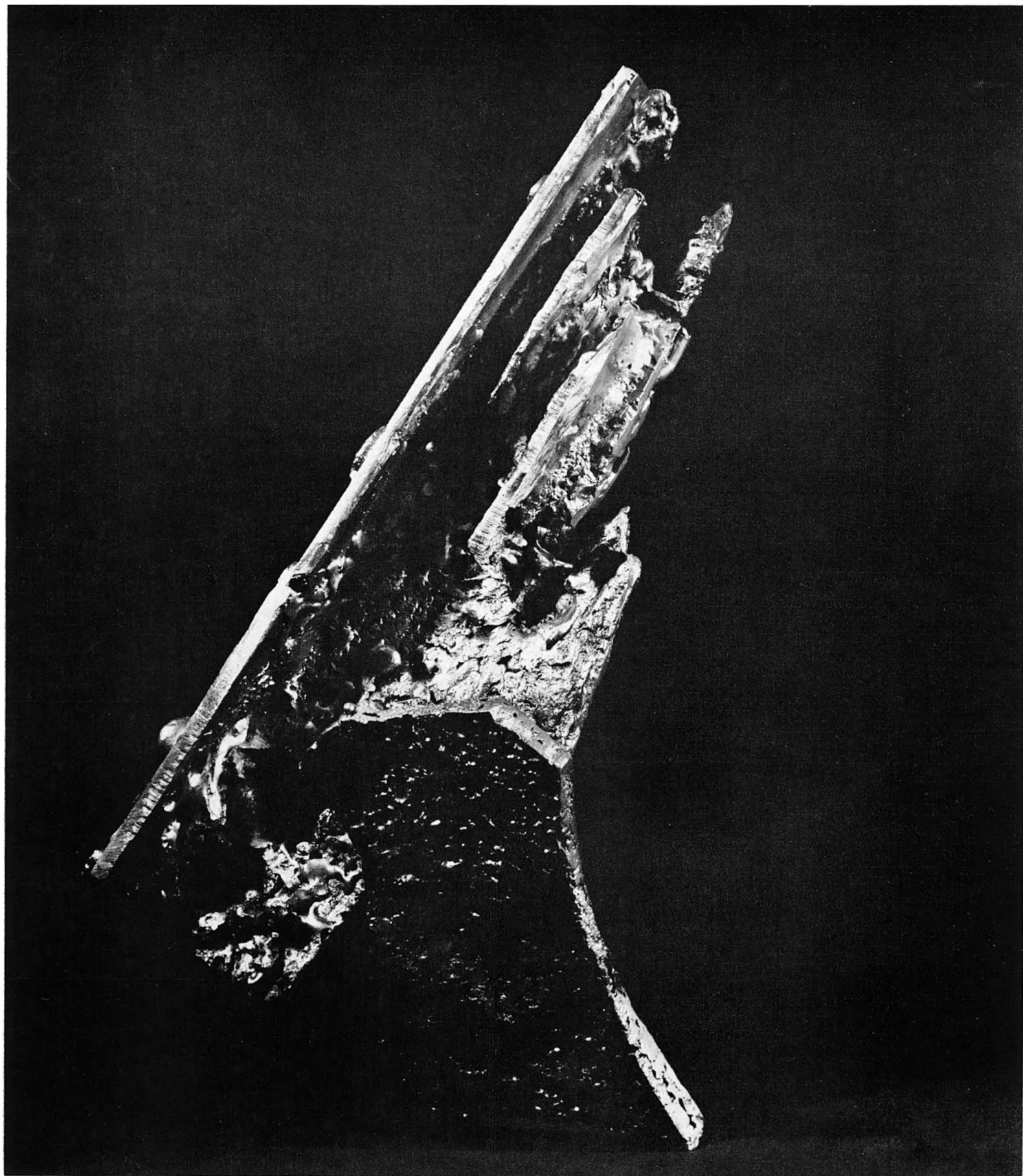
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Sculpture by *Roger Darricarrere*

The problem of the synthesis of the arts is more complex than it seems at first sight. It is not enough in attempting to solve it, to bring together a group of high-level artists, even though they may complement one another professionally, aim at the same result and share the same interest in the work to be achieved. It is also necessary — and this is more difficult — that the artists chosen should be perfectly aware of the general questions to be considered and of the particular problems of each profession. The painter's knowledge, for instance, should not be limited to painting, but should include some familiarity with sculpture, engraving, architecture and allied arts. These conditions, though apparently easy to establish, become more involved owing to the complexity of present-day themes, particularly in relation to architecture, where a synthesis of the arts is to be effected. This demands of the artists an exact idea of their motives and techniques, in order that they may be able to define the places where their collaboration is required and those where it must be omitted, preserving the architectural elements in all their purity. Such preliminary planning is essential because when the architect designs a wall, a roof or any architectural element, he keeps in mind the method of construction and the finishing materials that will result in the plastic form. Without a clear conception of the architectural requirements, the discussion will end in futile proposals, and the artists, individually, will proceed with their own work, being concerned only with its importance to themselves.

Only in extraordinary circumstances could a true synthesis of the arts be achieved. First, it would be necessary to organize a team able to start working from the very beginning of the architectural sketches, discussing amicably all the problems of the project in their smallest details, without dividing it into specialized areas but considering it as a uniform and harmonious whole. This collaboration should begin with the choice of the locations in which each member should function, and end with the specification of the finishing materials, the relations between the works of art, the decoration, and the environment with its multiple problems of light, color, temperature, acoustics, function, traffic and so forth.

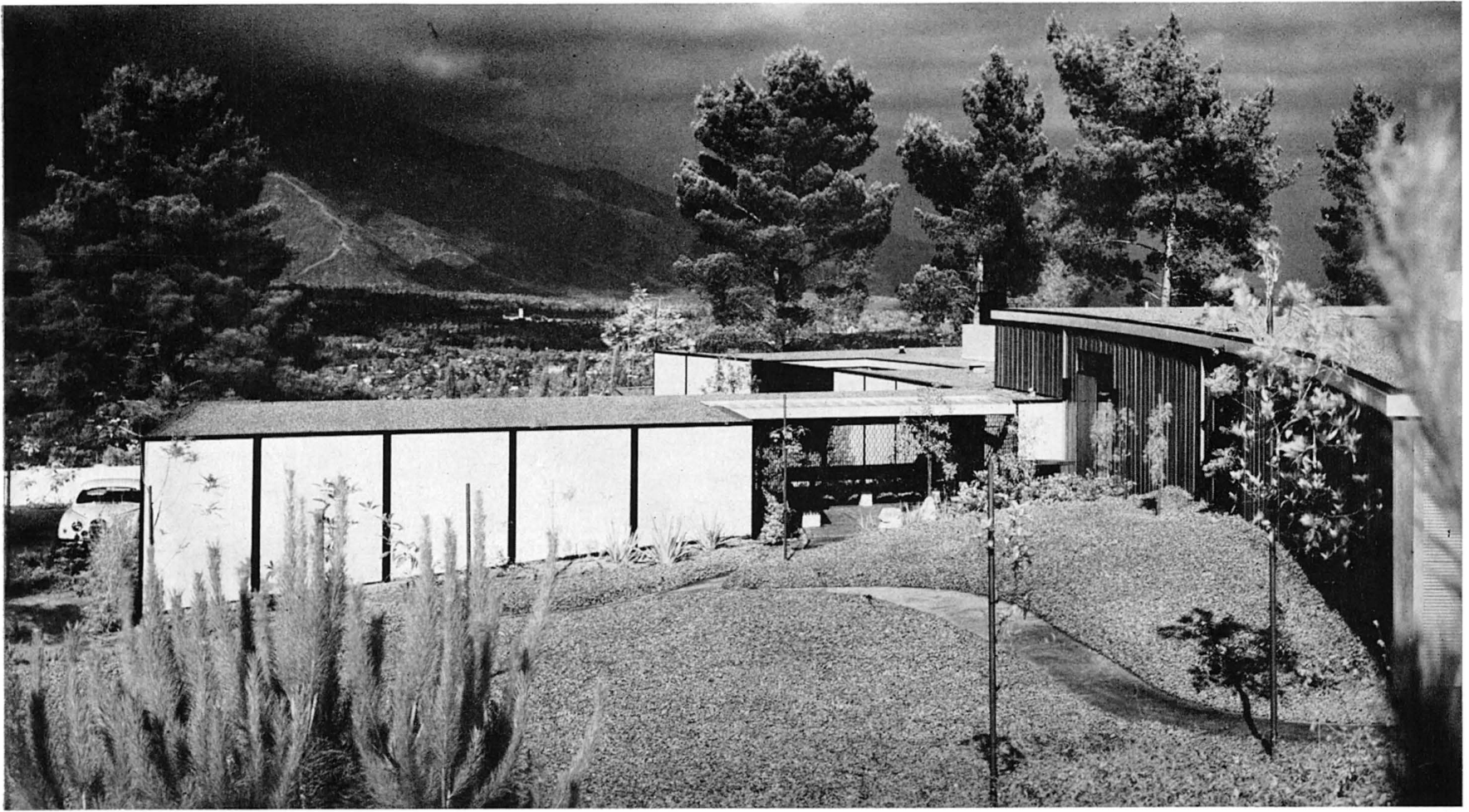
It is obvious that because of his special functions and the preponderant part played by his work in the ensemble, the architect should give his opinion on every problem, proposing solutions indicated by the architecture, discussing and checking them with the members of the team. Without these basic conditions, the synthesis of the arts will remain an impracticable dream and the architect will have to be satisfied

with a choice of limited and variable solutions: acquiring in advance works of art that he will adapt to his architecture, or hiring plastic artists to whom he will give the locations where he desires their collaboration, restricting them as to finishing materials, decoration and the architectural environment already determined. Sometimes, when the contact is close and permanent and when it takes place on the building site, it is possible to obtain a worthwhile result. I recall an instance that by its very simplicity shows how essential it is to have a cordial collaboration between architects and artists.

In connection with the decoration of the entrance hall of the Palace of Congress in Brasilia, a monumental hall of about 20,000 square feet, a large mural was to be installed. Taking into consideration various factors, including time and economy, we decided to make it abstract and simple to execute. Then we discussed the question whether the mural should be painted or made by using native local materials, such as ceramic, mosaic, glass or metallic elements, and we reached the conclusion that the best solution would be to use materials already selected as interior finishes: the black granite of the floor and the white marble of the walls. The result was a mural of great beauty, integrated into the architecture and the architectural materials, springing from them in a natural and spontaneous way and transforming them into an authentic work of art.

Such is the problem of the synthesis of the arts which Paul Damaz discusses as an acknowledged authority, a problem it is impossible to solve completely at this time because its solution would call for a far more advanced stage of human, cultural and social conditions than now exists. We live — and this cannot be forgotten — in a time of transition and uncertainty, when men, pretending to ignore their own weaknesses, fight among themselves as if this were the way to a happy and quiet life. In reality, each of us fights alone, sometimes seeing in his fellow man a hidden enemy, not realizing that the fight is also his. This attitude keeps men apart and does not allow them to act rightly, as would be possible through united effort. In our time, work presents itself to the artist as a social imposition that he is obliged to accept, a circumstance that degrades and corrupts him, compelling him to serve those who command life with the brutal force of discrimination and money. It follows that a synthesis of the arts will not depend on a Maecenas, nor will it be, as it is today, a distant and unattainable mirage. It will be a natural consequence of comprehension and friendship. Men will better understand their problems, desires and anxieties, and together will trace out their own destiny.

—OSCAR NIEMEYER



HOUSE IN SOUTHERN CALIFORNIA BY GEORGE VERNON RUSSELL, ARCHITECT



PHOTOGRAPHS BY AMIR FARR





PHOTOGRAPH BY HAROLD DAVIS

This house for Dr. Clark B. Millikan of Cal Tech is located on one of the highest of the Flintridge hills and overlooks Pasadena and the San Gabriel Valley to the south and east, the Sierra Madre mountains to the north and the Verdugo hills to the west. Only a small segment of a complete panorama is interrupted by a hill to the southwest.

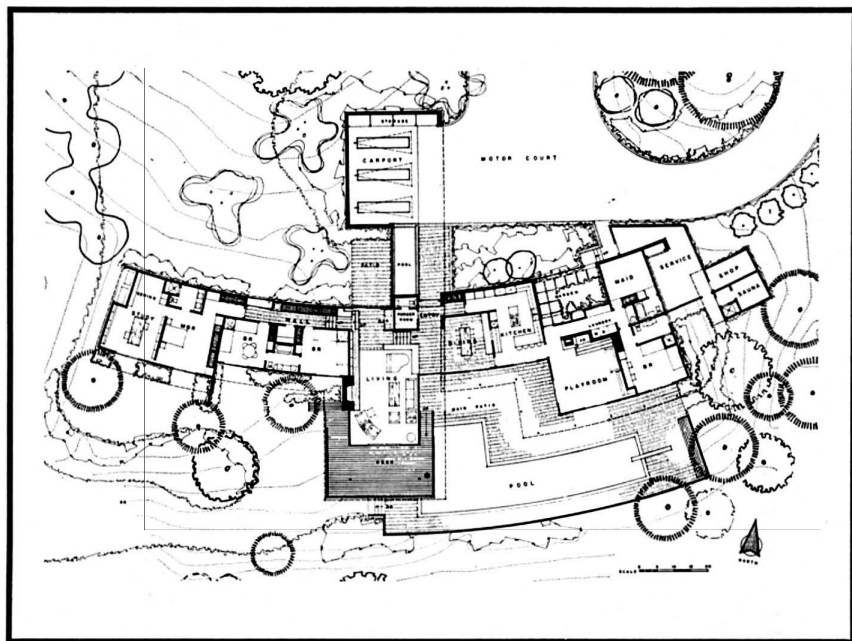
An old house previously occupied the site and the configuration of the original structure and gardens somewhat governed the planning of the new 6000-square-foot building. A segmental plan was chosen because of the variety of views it offered and its adaptability to the site. Some layout and construction problems were created by the plan form but careful study was given to the arrangements of the elements and major problems were averted. The three levels follow the topography of the site and add to the distinct separation of recreation, work and sleeping areas.

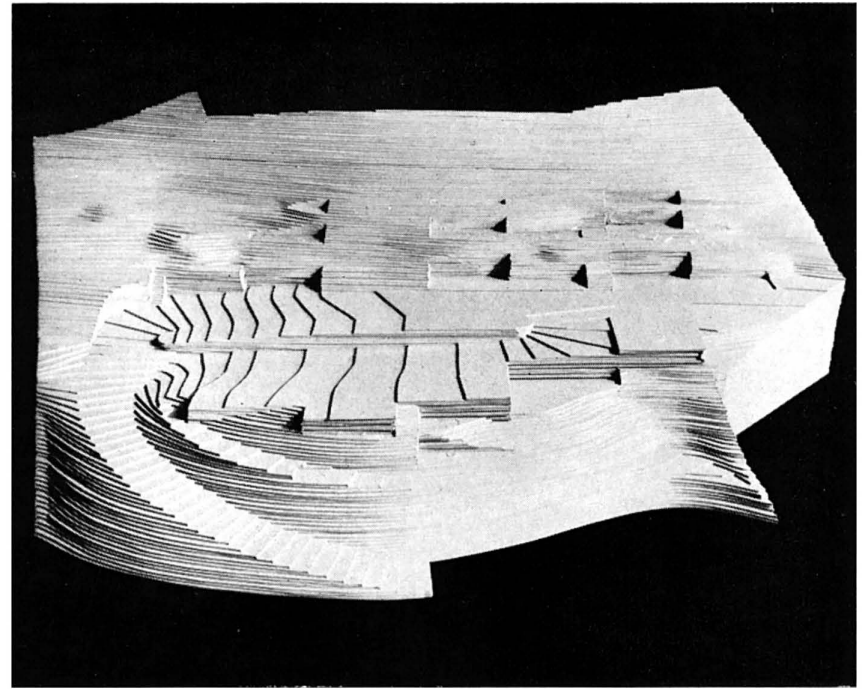
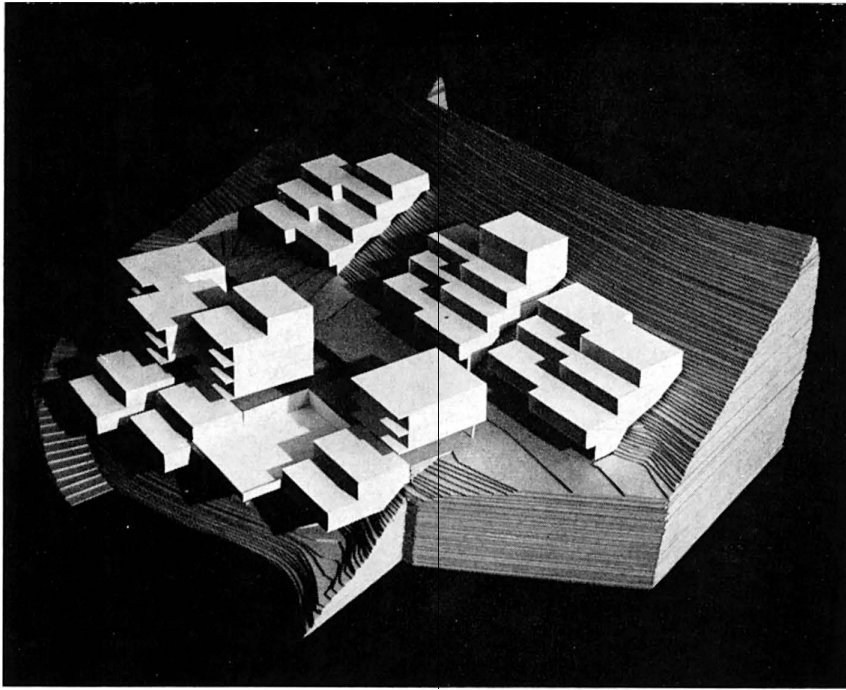
The family consists of the parents and four children — two girls and

two boys. The girls have been provided with separate rooms close to the parents' quarters and the boys share a room at the other end of the house. The master bedroom suite, with its large study and extensive work facilities, is remote from the swimming pool and recreation areas.

Prime consideration has been given to the location and design of the living room and its projecting porch which afford magnificent views to the mountains and valley. A more intimate patio environment is provided between the north end of the living room and the generous carport.

Basic materials are simple — redwood board-on-board, painted common brick on some walls, brick pavers in the hall, dining room and outside terraces and steel sash ensembles which serve in some cases as vertical supports. Air conditioning has been used in the bedroom wing of the house and radiant heating serves areas where the control of openings is more difficult.



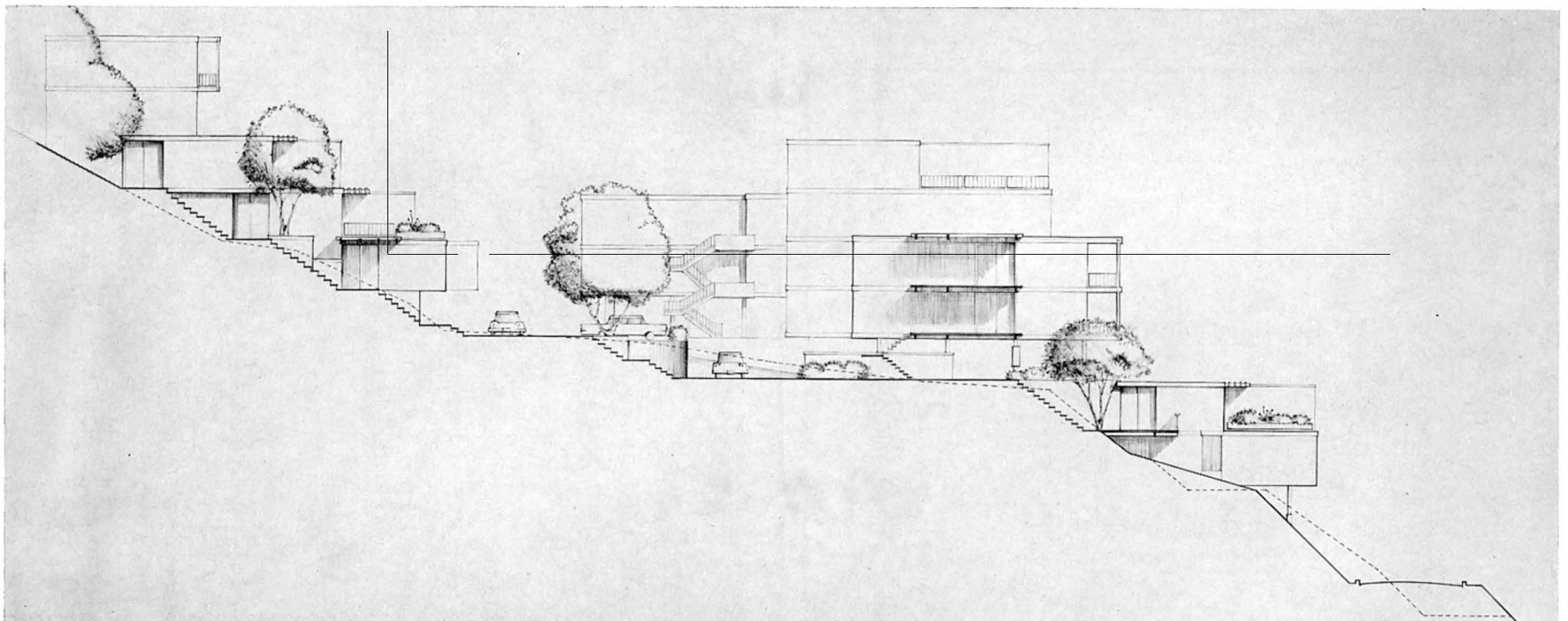


HILLSIDE HOUSING PROJECT BY RONALD E. GOLDMAN

Editor's Note: Mr. Goldman, a recent graduate of the M.I.T. School of Architecture and Planning, submitted this project as his senior thesis. The solution has been accepted by the project developers.

Land is not so much to build on as to build with. The image of the site should guide the design, since the strong ground form of a hillside has a decided character and salient features which can clarify a design, just as the layout of buildings can clarify the natural terrain. Steep slopes, with their emphasis of the vertical dimension, are dominant elements in the visual character of an area. The opportunity for visual, psychological and physical excitement offered by a hillside setting is an advantage which cannot be ignored. However, as we increase our power to impose site changes, we rarely produce work which is in harmony with its environment.

Thirty percent of the Los Angeles area is on hillsides with slopes greater than fifteen percent. Already formerly worthless hills have become high-priced sites due to the development of large earth-moving equipment. The excessive site development costs are balanced by volume building. But such production methods require uniform or nearly uniform building sites, a situation which is not characteristic of land in hilly terrain. The typical Los Angeles hillside has become a terraced tract of level pads and ranch-type houses. The beautiful native chaparral is buried under loose soil from the leveled ridges above. The enormous landscaping jobs of these terraced sites are left largely undone, looking at best raw and poor with only a few small, struggling shrubs scattered about. The result is a poor mixture of gently rolling slopes living unhappily alongside



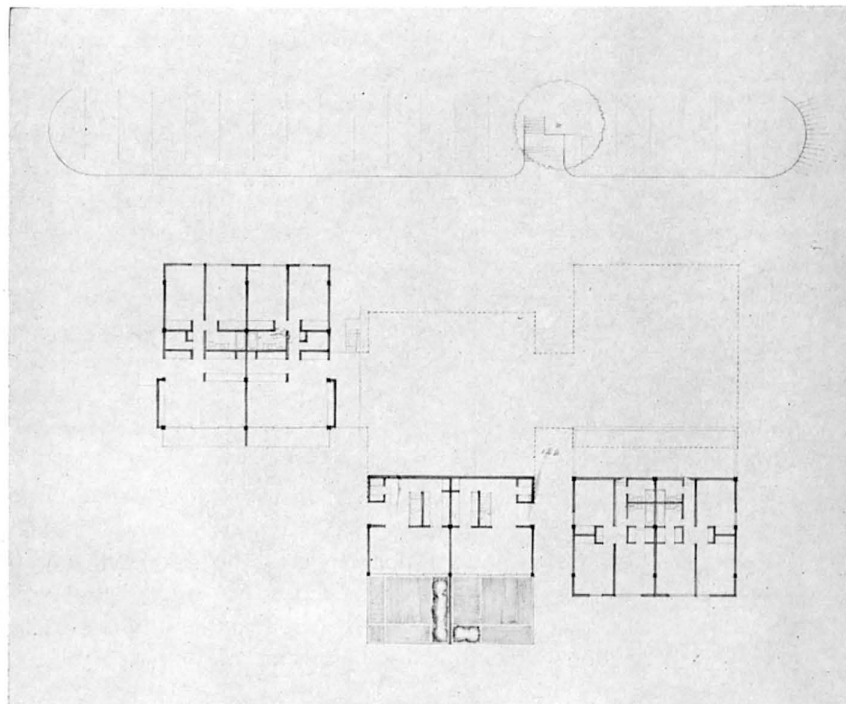
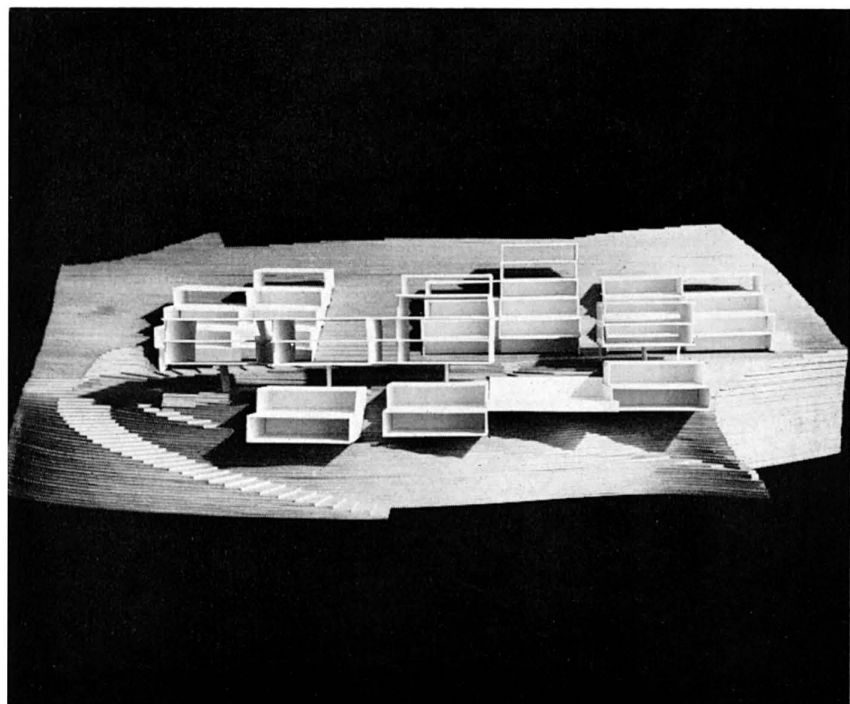
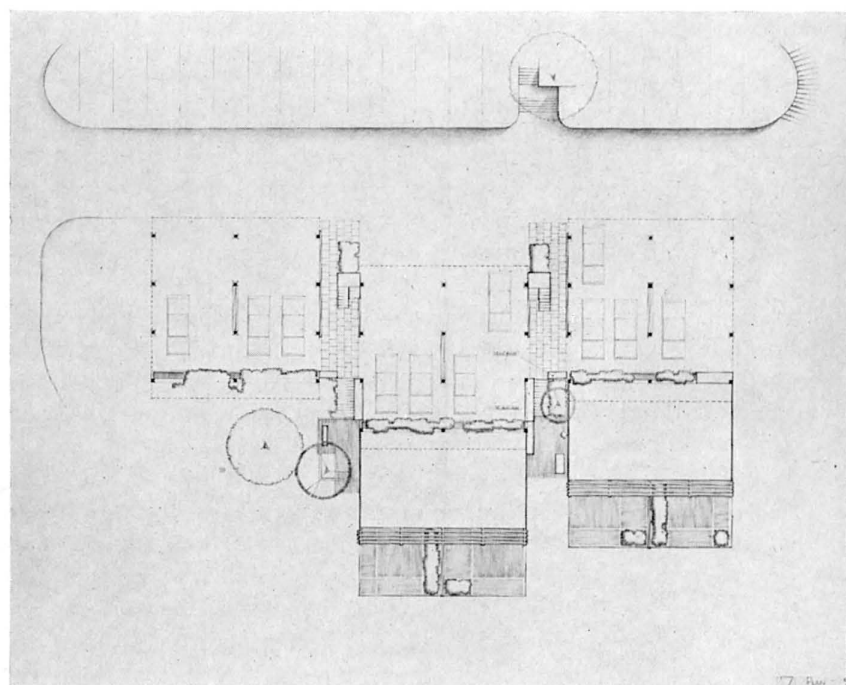
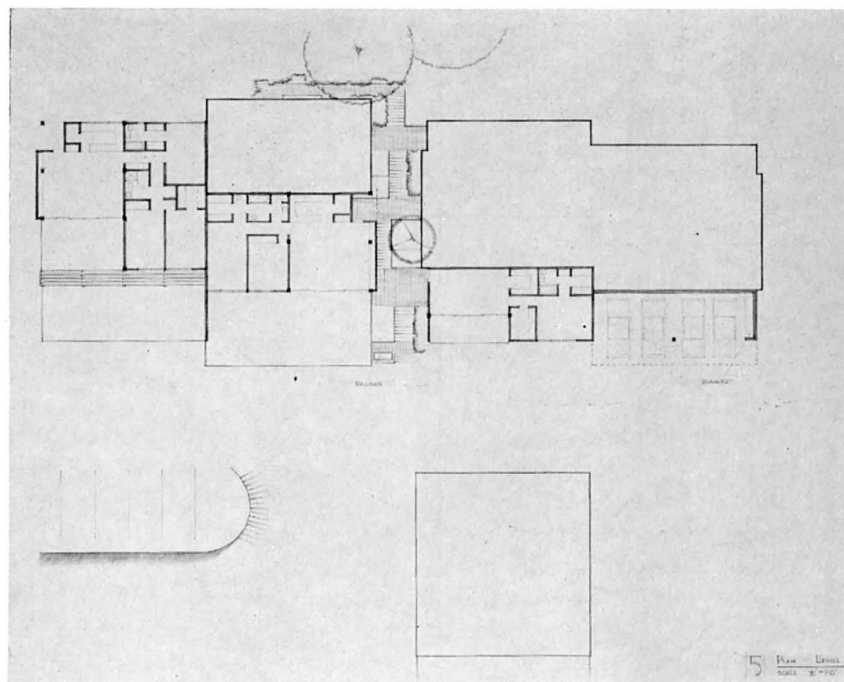
desert buttes and mesas.

The location of the site of this project is in South Pasadena (a predominantly residential community of some 20,000 people) six miles from the Los Angeles civic center in the chain of hills forming the Los Angeles basin. The 136,000 square foot, 25 percent slope rises immediately from its only access on Monterey Road to the south. The land is thickly covered with chaparral and oak trees. It is oriented to the north where, beyond the immediate housing and light industry, the land falls off to the Arroyo Seco Park and a view of distant rolling hills.

The housing project will be a speculative development in which as many middle-income apartment units as possible will be provided without sacrificing desirable living conditions. These units are expected to be occupied by young and middle age families with up to three children, ranging in age from six years on. Zoning controls permit one unit per 1000 square feet, and thus a maximum of 136 units on this site. Building height is limited to four stories or 50 feet, and parking requirements call for $1\frac{1}{2}$ spaces per unit. The design was primarily controlled by the factors of access and parking. Neither housing type nor placement could be considered apart from these two conditions. The existing road, with its sharp turns and narrow width, would require extensive grading and high retaining walls to become satisfactory. Instead, access is on a 20-foot, two-lane road which follows a fairly sustained grade of fifteen percent throughout its 570-foot length and 85-foot rise to the village of clustered units above. Since the road roughly follows an imaginary fifteen percent line up the slope, relatively little grading is involved — 2400 CY of cut and 3300 CY of fill — leaving the major portion of the lower slope untouched. Grading over the whole site is fairly well balanced with 5200 CY of cut and 4400 CY of fill. Retaining walls were not needed along the road with all new slopes falling within allowable limits. The one relatively flat area on the site was used for parking. This twelve percent slope was absorbed into two terraces or streets, one directly above the other. In this way, parking is accommodated on the large and level area it requires, without extensive grading.

Visual effects follow from a mental process of organizing or drawing out the largest similarities and differences in an environment. In trying to simplify the form of this community, the designer has emphasized the grouping and contrast of units — grouping, by clustering the repetitive units into buildings and the buildings into larger masses; contrast, by separation of these masses and expression of their position in relation to the level parking areas which they lie above or around. This advantage of both vertical and horizontal separation on a hillside should give strong shadow patterns, lively silhouettes, and more individual expression to the units, a variety which follows from the natural terrain. It allows the units to enter into the spirit of the site by expressing the slope; and, moreover, it gives a sense of being piled up, of being crowded to the edge of the site and projected out among the trees toward the view.

(Continued on page 30)



LE CORBUSIER'S DAY DREAM

by Ernesto N. Rogers

It is my intention here to make the historical-critical examination implicit in this subject according to the concept that history is a perennially open evolutionary process.

I therefore do not think of history as a goal already reached or to be reached which closes in definitive perfection, but as a problem raised again and again with each new experience, a problem requiring creative responsibility on the part of each of us. This individual task cannot be carried out without plunging into the cultural data before us, refusing to accept ready-made forms and applying active criticism to this data, a criticism which penetrates to the soil from which these individual forms spring up, so that we can work out new contents and new forms.

Dogmatic beliefs are excluded from this interpretation of history, whether we turn to the achievements of the distant or recent past, those of today or to those of any future programme. The conviction, by now widely recognized, that we cannot utilize traditional styles must become a part of our awareness, even when we are faced with the great works of our contemporaries and, of course, the outstanding works of Le Corbusier himself.

Our admiration does not become more limited as a result of this, nor does it drive us into isolation. On the contrary, in this way experience does not lie outside of us as an image for impossible imitations, but becomes a part of us and the nourishment for new vital energy. After this short introduction, we can enter the subject: but again it is necessary to draw a general sketch.

The idea of creating through architecture and town-planning an environment suited to a more advanced and happier society (or rather, an environment determining that society) lies at the base of the Modern Movement. It could even be said that the Utopian force of this idea gave strength to its ethical aspect, which was necessary for giving form to intuitions of an aesthetic character.

The Renaissance, so bitterly opposed and often even despised by the great makers of modern architecture, did not arise from stimuli much different from these. Of course, this comparison holds only generally for the formulation of problems, because their substance depends on the particular cultural conditions of each age. For while the artists of the fifteenth century were inspired by neo-Platonic principles, it is the more recent aspects of philosophy, even when their specific fundamentals are not thoroughly understood, which guide the theoretical or practical works of the artists of this century.

Of the four makers of modern architecture, Le Corbusier is certainly the one who can most directly be compared to the masters of the Renaissance: he is the one who, through his personality and practical activities, most nearly approaches them in the vast course of his experience. But owing to the dialectical contradictions of his personality rising from his rich and fertile artistic temperament, he differs from those masters by the way in which he modifies his own principles, in a continuous and still inexhausted capacity for further development. *We shall deal in particular only with his houses, in their different phases and various typologies.* But the changes of his *maison de l'homme* represent in these succession of appearances a useful biographical fact in the whole of his phenomenology, for this phenomenology is unitary even in the development of a coherent, personal, daring and original adventure: a story as imaginary as a fairy-tale and as real as today's news.

Reciprocally, their general characteristics are useful in dealing with the problem of his houses. *Pittor, scultor, architettor, poeta* (painter, sculptor, architect, and poet): like Michelangelo, who so styled himself, also this peerless poet of our age has contrived to express contemporary life: a few of its concrete possibilities, its hopes, fears, and limits, that is to say also its omissions and impossibilities which are either contingent

or simply due to the unsuitability of his vision to their practical realization. The importance of Le Corbusier's various activities is not due so much to the extrinsic value of each of them considered apart as to the intrinsic character, uniting them as the consistent qualities of his inner artistic structure. As in the case of Michelangelo, so too with Le Corbusier, certain critics have tried to diminish all the nouns with qualifying adjectives by speaking of his "sculptural" painting, his "pictorial" sculpture and so on for all his work, including of course his architecture. This has been classified pictorial, sculptural, literary, geometrical, or technical to the point of eliminating the only noun which really qualifies him, that of being "le Corbusier" the unmistakable expression of his personality. Le Corbusier the painter-sculptor and Le Corbusier the architect-town-planner or Le Corbusier the writer and polemicist may seem like different persons continually competing within the same individual, actually, the paintings and the works of architecture do not represent a distinct chronological development but only a few discrete moments in the dramatic formation and expression of a single, indivisible personality.

One might say that because they are discrete moments, they may be critically evaluated as such so as to establish a scale of preferential values between one work and another or one activity and another. But the objection to this — without falling into a paradox — is that for the very reason that they are part of the same historical process, not a single element can be arbitrarily removed without violating the central figure.

Some object that the experience of painting, like so many other of his experiences, is purely instrumental towards the real purpose of his life, which takes shape and achieves the greatest heights only in architecture.

Although I must agree as to the greater merit of the architectural results, which dominate his other activities, one cannot appreciate the meaning of his activities as total except by admitting their value in themselves. One thinks of the reciprocal warming of several small near-by fires and of the benefit which each gets from the other, each growing as a result of this mutual relationship.

And we must acknowledge the commitment, the perfection which Le Corbusier attempts to achieve with his full sense of responsibility towards the particular techniques and inherent limits of each activity. Indeed, so indispensable are these various activities to the persons of the drama of which his existence is made up, that it would be incomplete were it not able to find expression and, so to speak, incarnate these many phenomena.

When Le Corbusier speaks about the *Synthese des arts majeurs* he is not formulating an abstract theory, but faithfully reflecting what has happened in his own mind, where synthesis, towards which most contemporary art is tending Tantalus-like, has always been operating throughout all his achievements. Here the antithesis of pure art and applied art reach a dialectical solution in the concrete experience of a single artist. The perfecting of his sensibility and expressive means through constant daily application to problems of beauty in his studio, made his work more fertile, agile and robust in the building-yard: that is, the dialogue between beauty and utility translated into the terms of an ever higher harmony.

Thus, while Le Corbusier improves his painting, he enriches the possibilities of his architecture. And the architect infuses his town-planning with all this accumulated spiritual wealth. The circle of his experience, an experience he has suffered directly, widens to the vaster circle of society to which he offers these visions of town-planning so that it can better express itself and even hope for its Utopia.

All this explains how the forms of Le Corbusier's architecture are the direct result of a *Weltanschauung* rich in immanent values, in which the beautiful and the good continually fuse, both aspiring to the realm of poetry.

From a lecture given at a Columbia University symposium on architecture entitled "Four Great Makers of Modern Architecture" to be published by the University.

The problem of the technique of beauty is never separate from that of the technique of utility; utility however must never be taken in the mean sense, but as the indispensable nourishment required to give concrete vitality to acts of the imagination.

Intelligent as he is, Le Corbusier always considers reason as a means and never as an end in itself; we need only recall his own words, "... love what is right and what is sensitive, inventive, and varied. Reason is a guide and nothing more..." However, in his early houses, in the Maisons Domino of 1914, reason seems to have been both the promoter and end of the architectonic act, which shows a precise and technically sound geometrical measure, but immediately is transformed into the manifesto of a concept of life, of an ideal way, which the imagination corroborates and immediately translates into poetic idiom. And the Pavillon de l'Esprit Nouveau of 1922 was already conceived as a model of a house; the quality of which could be quantified and could become a method to offer to the consumption of a more advanced society; of a society which uses the technology of the machine age and couples it with the forms of Purism.

How far from the truth are those biased critics who still consider him a geometrician, a builder of abstract formulae; or, at the other extreme, those who look on him as a capricious tight-rope walker!

And yet this mistake in the interpretation of the master is fostered by the private, antithetical values within which his personality struggles: on the one hand he continually tends to move to the extreme points of sensibility, driven as he is by an inexhaustible plastic inventiveness; on the other hand, he follows in the wake of the French Cartesian tradition and always tries to justify rationally each successive position of his aesthetics and his constructions. But while these antipodal tensions at each moment resolve into a temporary synthesis in which feeling and reason achieve a kind of harmony, it is much more difficult to determine critically, at first sight, Le Corbusier's coherent continuity within the apparent contradiction of the whole of his creative process.

A few of the postulates which were from time to time essential to Le Corbusier's figurative idiom, were laid down like universal laws, like fixed and immutable canons; a number of these ideas have been modified and some have even disappeared through the years and with them their forms have changed.

Even more typical than the Maisons Domino or the Pavillon de l'Esprit Nouveau (or the Plan Voisin — a vision of the ideal city — shown in it) is, for example, the declaration of the famous Five Points of a New Architecture made in 1925: The pilotis; the roof gardens; the free plan; the long window; the free facade. With them Le Corbusier, like a Renaissance writer of treatises, seems to be giving a perennially valid formula for the construction of the house of Man, but it is the house of Everyman and is outside the parameters of time and space and, therefore, outside the individual character of the individual man, as Le Corbusier considered him in that particular period of his meditations. Slavish imitators took this lesson rich with promise as a magical formula capable of solving all difficulties, as if it could be used mechanically. But Le Corbusier with his houses immediately referred to the five-points doctrine, surpassed himself: la Maison La Roche; la Maison a Garches; la Maison a Stuttgart; la Villa Savoye (not to mention that jewel La Petite Maison built at that time for his mother) are a crescendo of volumetrical and spatial invention and of poetic interpretations of life, in which the 5 points have not been fully respected. At most, they could be likened to the 5 lines of the musician's staff, on which a cantata, a ballad, a symphony, or any other kind of composition can be written (provided the artist is rich enough in spirit to pour fullness of content into the forms that he creates). In the Villa Savoye, which is the most faithful in its observation

of the 5 points, there is such a density of fertile invention that all these schemes are passed over and one who strolls along the *promenade architecturale*, the pivot of the building, feels himself rising into a land of dreams. Moreover, all these constructions are continually controlled by a will to form which, like the works of the Renaissance, is reflected in the geometrical regulatory lines and is everywhere suitable to the idiom.

The choice of number, that is, of proportions, has the symbolic value of an ideal paradigm, and is more metaphysical than concretely physical.

With these refinements of an intellectual character, bare and poor materials take the splendour of a simple word in a line of verse.

But at the opposite pole to these objectives if not exactly rational experiments, there is the equal interest that Le Corbusier has always shown for nature. His pocket notebook, which has followed him in all his pilgrimages since his youth, testifies to his passionate love of direct observation. Like Leonardo da Vinci's own notebooks, his carnet carries the acute notations of the naturalist and the immediate talent for translating the given fact into the symbol of artistic representation.

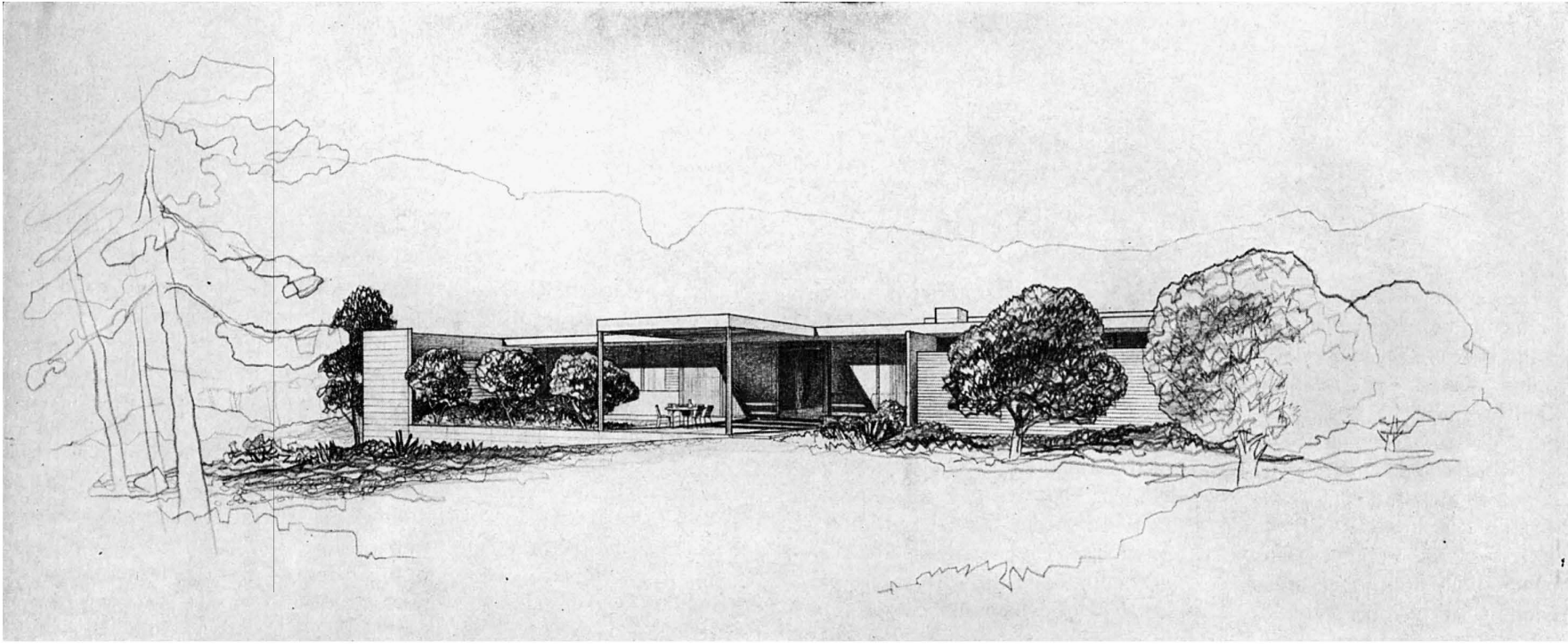
The Maison aux Mathes of 1935 will seem either an accidental parenthesis or, still worse, a contradiction in Le Corbusier's history to those who are used to considering him as interested only in the particular discoveries of our century, in science and technology. This house will, on the contrary, show a greater width in the angle from which the Master considers existence and his capacity for meeting the most extreme requirements. Compelled by a particularly tight budget, the architect did away with all his demiurgic pride and designed a construction which could be raised without his direct presence in the building-yard, so contriving that the modest village contractor could carry it out with his own means. All the devices placed at his disposal by industry were ignored and the craftsman's work was emphasized. Thus, once again, Le Corbusier seems to take sides with the principles always proclaimed by his great friend Walter Gropius and repeated by him many years later on the occasion of his seventieth birthday: "My intention is not to introduce a, so to speak, cut and dried 'Modern Style', but rather to introduce a method of approach which allows one to tackle a problem according to its peculiar conditions..." It is, then, a house of our day, because the ends are up-to-date and immediacy has been conferred upon old means. This is the power of being oneself and of immersing oneself in specific themes, each time finding a suitable expression without stopping before a new prejudice, not even before that of modernism. Here Le Corbusier's thought not only falls in with that of Gropius but also with that of their common master Peter Behrens, who had given them this fundamental precept: "In Architektur kann man alles lösen": this maxim has been forgotten by formalists past and present, who are always bound by exterior words and are incapable of penetrating to the heart of the matter.

The week-end house in a Paris suburb also of 1935, built in a mixed structure with cement vaults and stone walls, exhibits with even greater ease the same talent for giving means their purely instrumental value and not losing sight of the end.

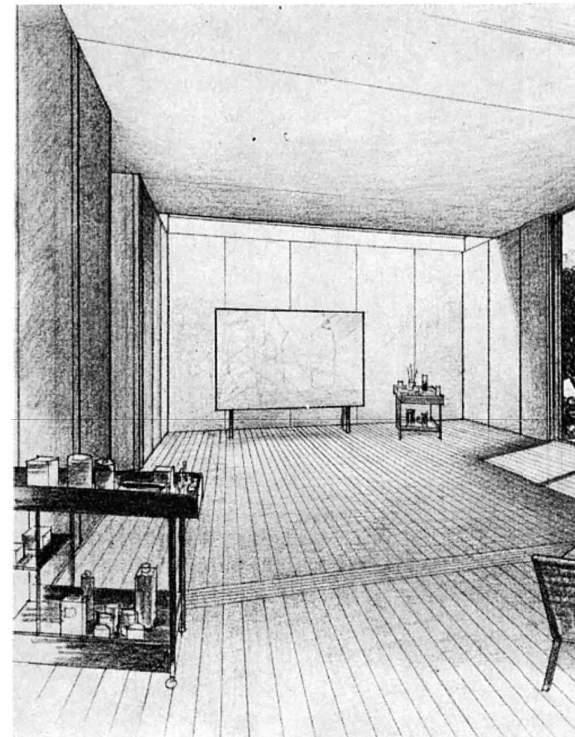
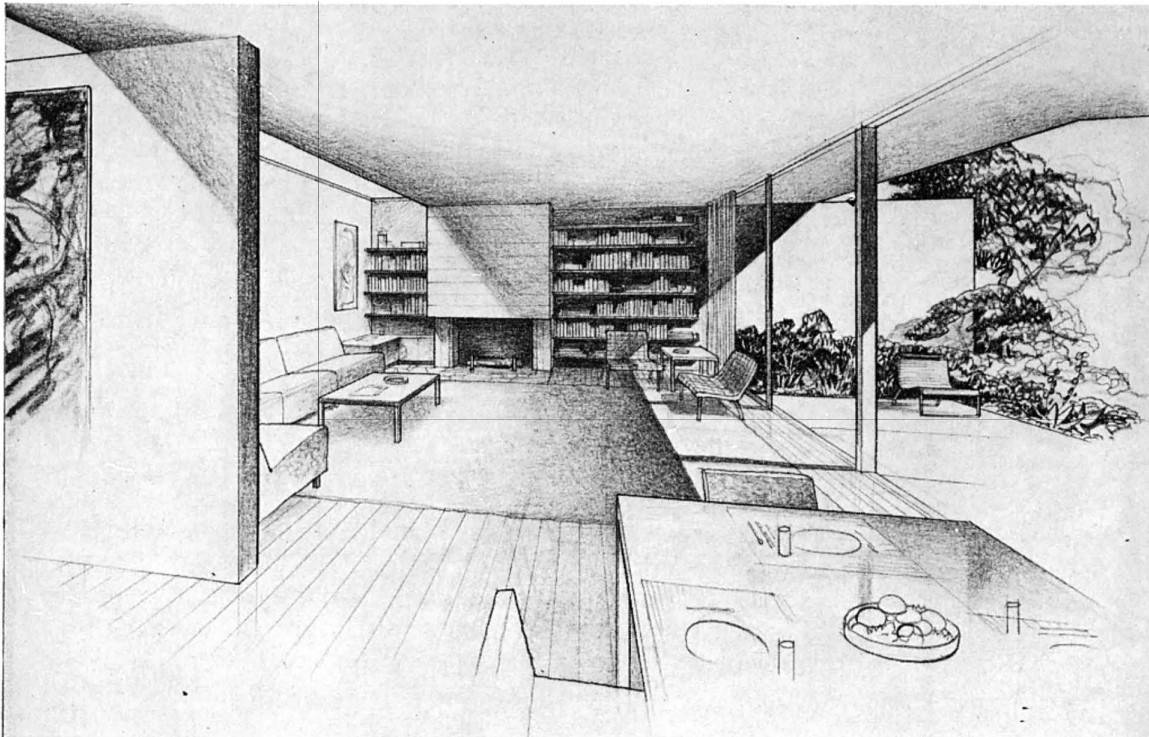
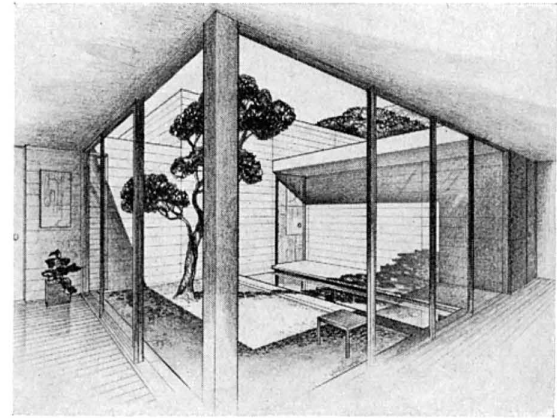
Nor do these small modest houses scaled to the reality of what is possible make a contrast in the end with the plan for the Ville Radieuse which contained at that time the long and never abandoned hope for a redeemed and redeeming city.

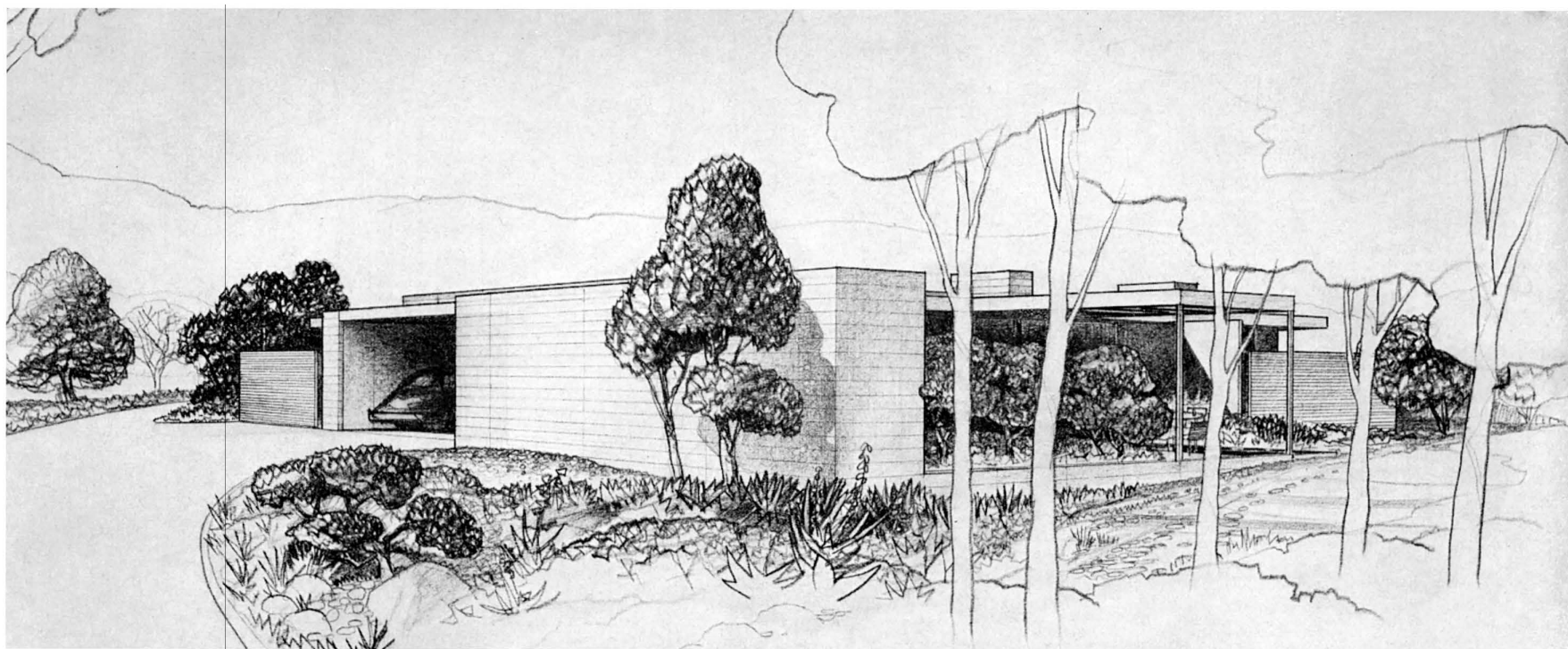
This constancy in the architect's ends is what unifies all these different experiences and holds them together, so that Utopia and Reality are only two different degrees of the same impulse: at times a part of this Utopia makes its appearance in historical reality, when but in actual constructions one finds a tension towards something very far off, something which is better but may be unreachable; in a word, Utopia. In short, Le Corbusier's works reveal a continuous criticism of the society in which he has to

(Continued on page 30)



HOUSE AND STUDIO FOR AN ARTIST BY THORNTON M. ABELL, ARCHITECT



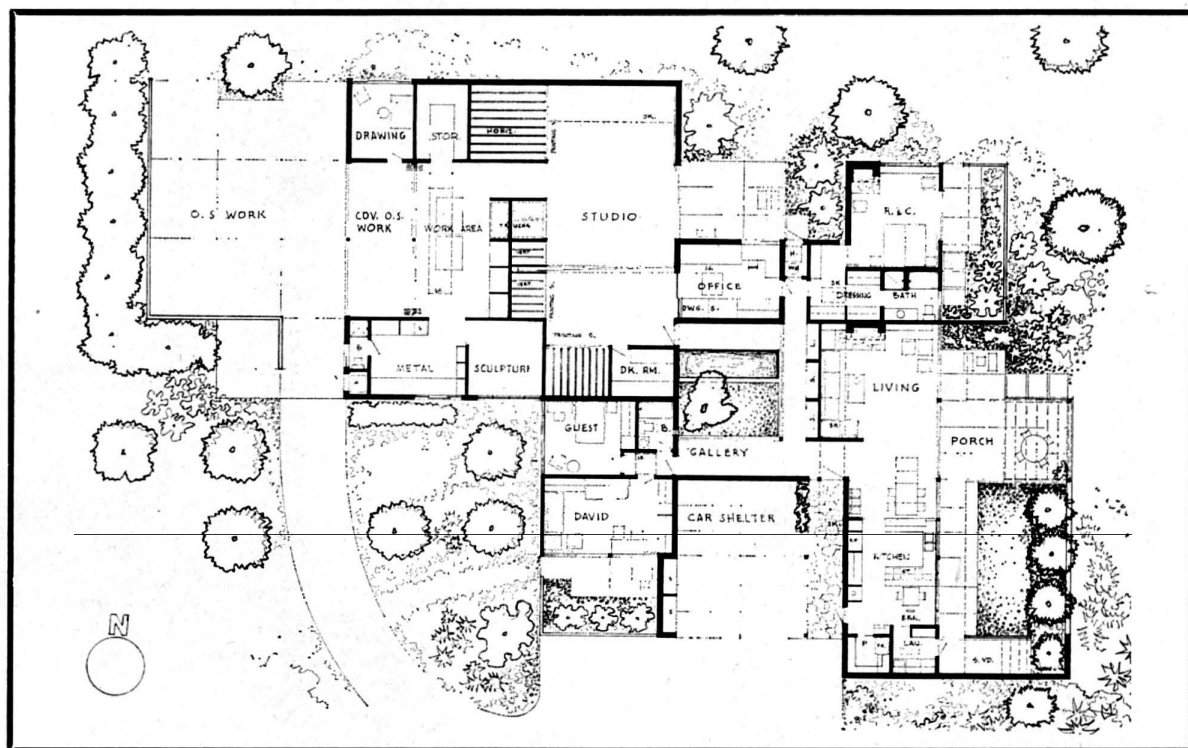
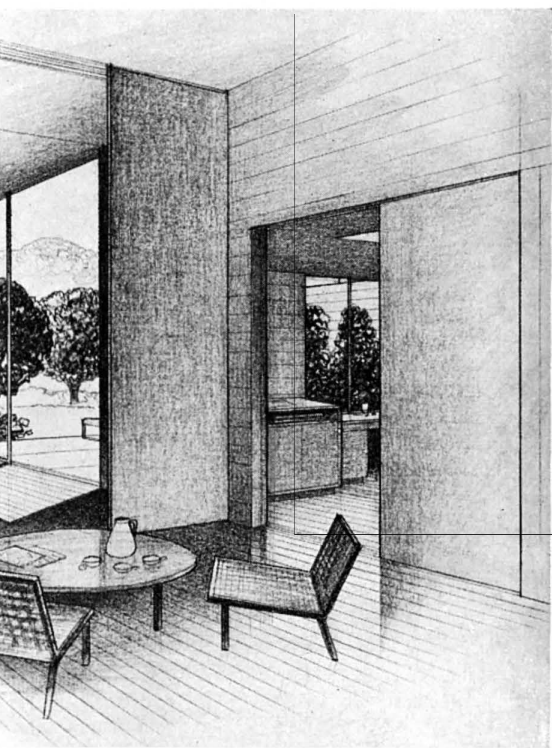


The site for this house for artist Rico LeBrun and his family is Zuma Canyon near the ocean a few miles north of Los Angeles. Set in among existing fruit and sycamore trees, the house will have a view of the mountains to the northeast from the living area which is united with the exterior by glass. The mountain view will be seen from master bedroom and office as well.

In response to the requirements of the artist whose work is large scale painting and sculpture, the architect developed a flexible studio on a commensurate scale. There are areas for work in metal and plaster, paint and photography; storage space for the huge canvases with hinged and sliding panels of lightweight papercore construction; and a separate area at one end for controlled light photography. In the office area are files for drawings, photographs and the like.

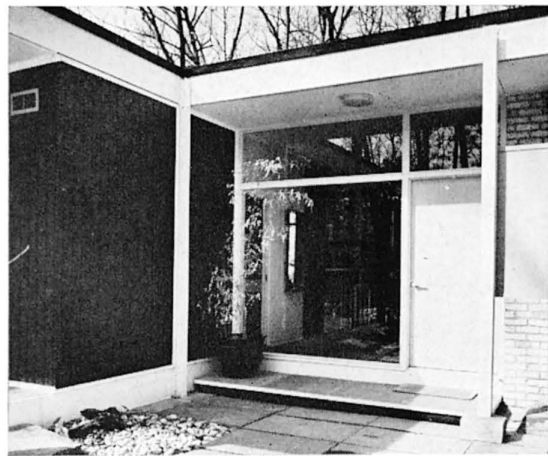
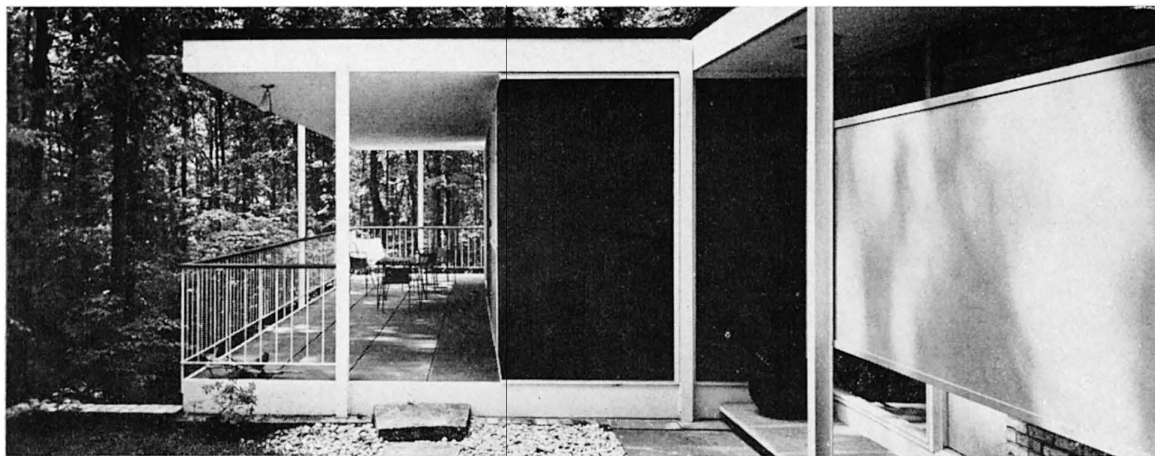
An outside workspace has also been provided — an extension of the interior through a covered area to a large paved space partially enclosed by screen walls which can be used as painting surfaces. The studio area has truck access for delivery and loading of materials and art work. Lighting for the work areas has been tested to ensure optimum conditions.

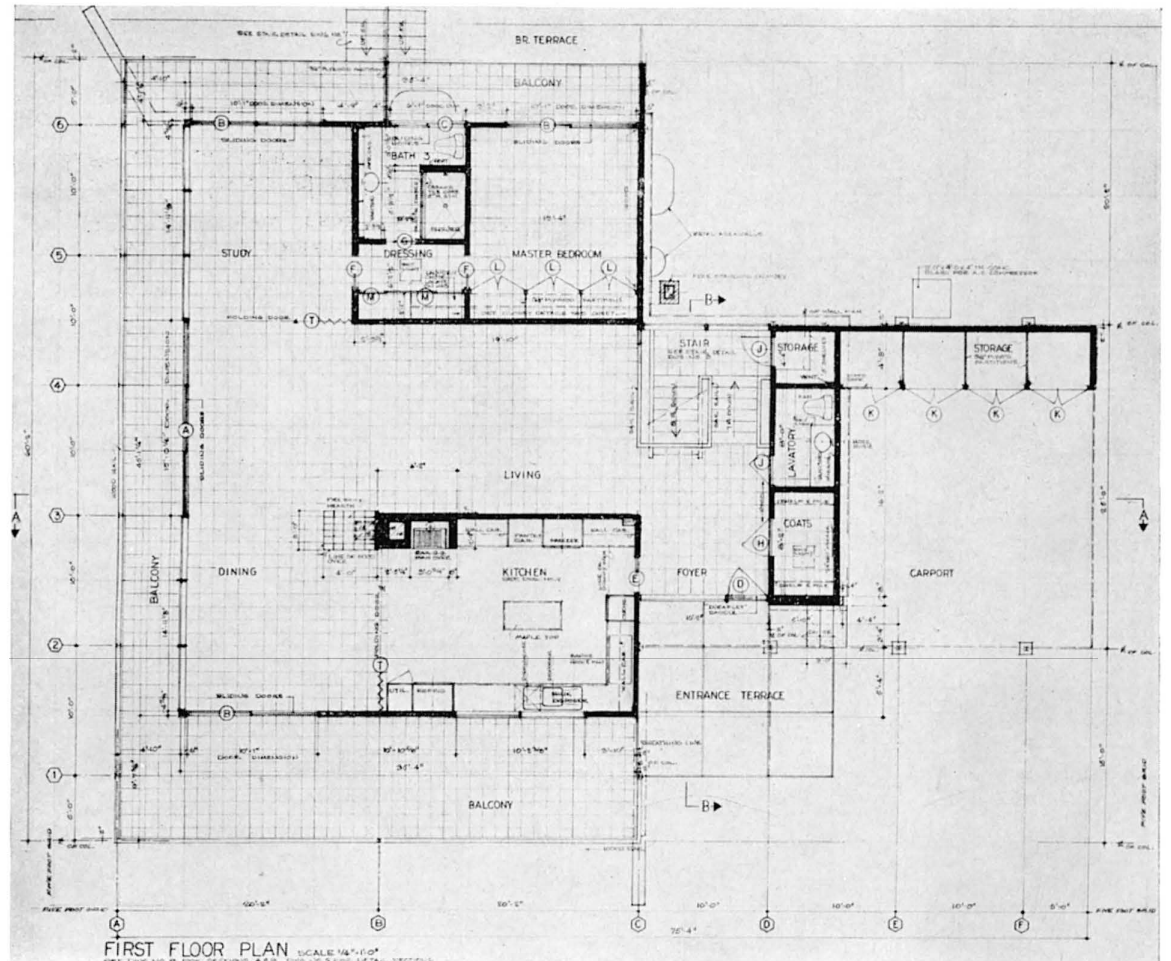
Principal materials called for are exposed reinforced concrete on all exterior walls except certain minor walls of wood frame, exterior plaster and drywall; steel beam roof framing supported on steel tube columns and concrete walls; wood for roof joists with plywood sheathing and drywall ceiling finish; Fiberglass composition roofing with pea gravel surface. Interior non-bearing walls are to be wood frame and drywall; floors of T&G wood plank and beam except in the studio areas where they will be concrete slab; private patios will have redwood enclosures.





HOUSE IN BETHESDA, MARYLAND BY HAROLD LIONEL ESTEN, ARCHITECT





This new work of Richard Koppe offers a study in contrasts which work together to give a sculpture dimension that more volumetric work often fails to achieve. In a sense it is intended to be flat, composed of two reliefs back to back. This early association, however, is shattered to some extent by the irregular outline. Primarily figurative, some examples have a front and back while others have two sides, two "fronts". Thin, elongated, placed upright, and fastened by precarious surfaces further diminishes the "double relief" idea.

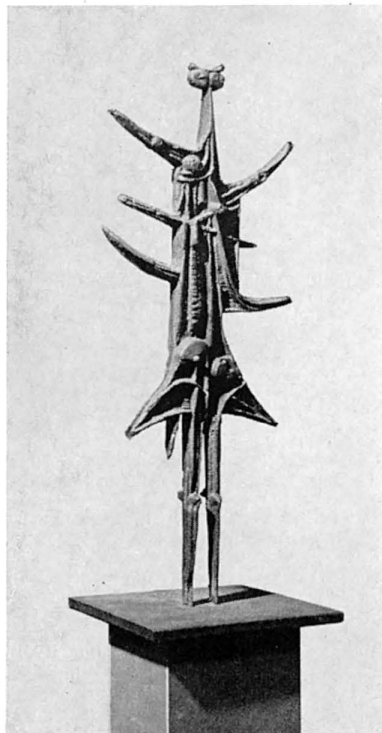
The two surfaces contain strong three-dimensional modeling that forms pronounced volumetric qualities fully in the round even though the thin edge and overall flatness prevail. Superimposed raised lines envelope or gird the entire sculpture and contain the inner simpler forms. This linear tracery further serves to give a visual structuring, describes anatomical features, is geometric and skeletal in nature, and develops the illusion of a spatial delineation more often found in drawing and painting. There is a definite feeling of background and foreground, and the geometry further builds the figure or, in some cases, is the figure.

The sculpture was formed in reverse, in negative, and with no undercuts, which to some degree accounts for its peculiarities. It is translated into metal at the foundry from a plaster cast as a "straight draw" two-piece sand mold. All metal casts are in a sense prints, whether modeled fully in the round or not. These particular pieces, because of their one plane reference, appear even more so. They are cast solid in bronze, brass, nickel silver bronze, and aluminum.

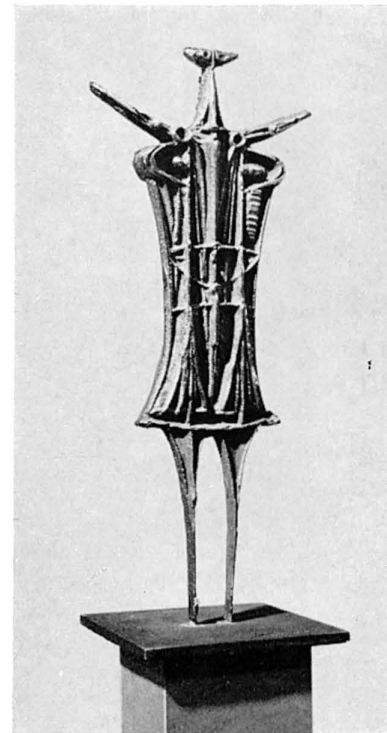
Working in reverse in relation to a single plane or direction with no undercuts places severe limitations on any sculptor. Yet, these very limitations greatly determine the nature of this work. Drawing with various tools is apparent, and textures as well as features are formed

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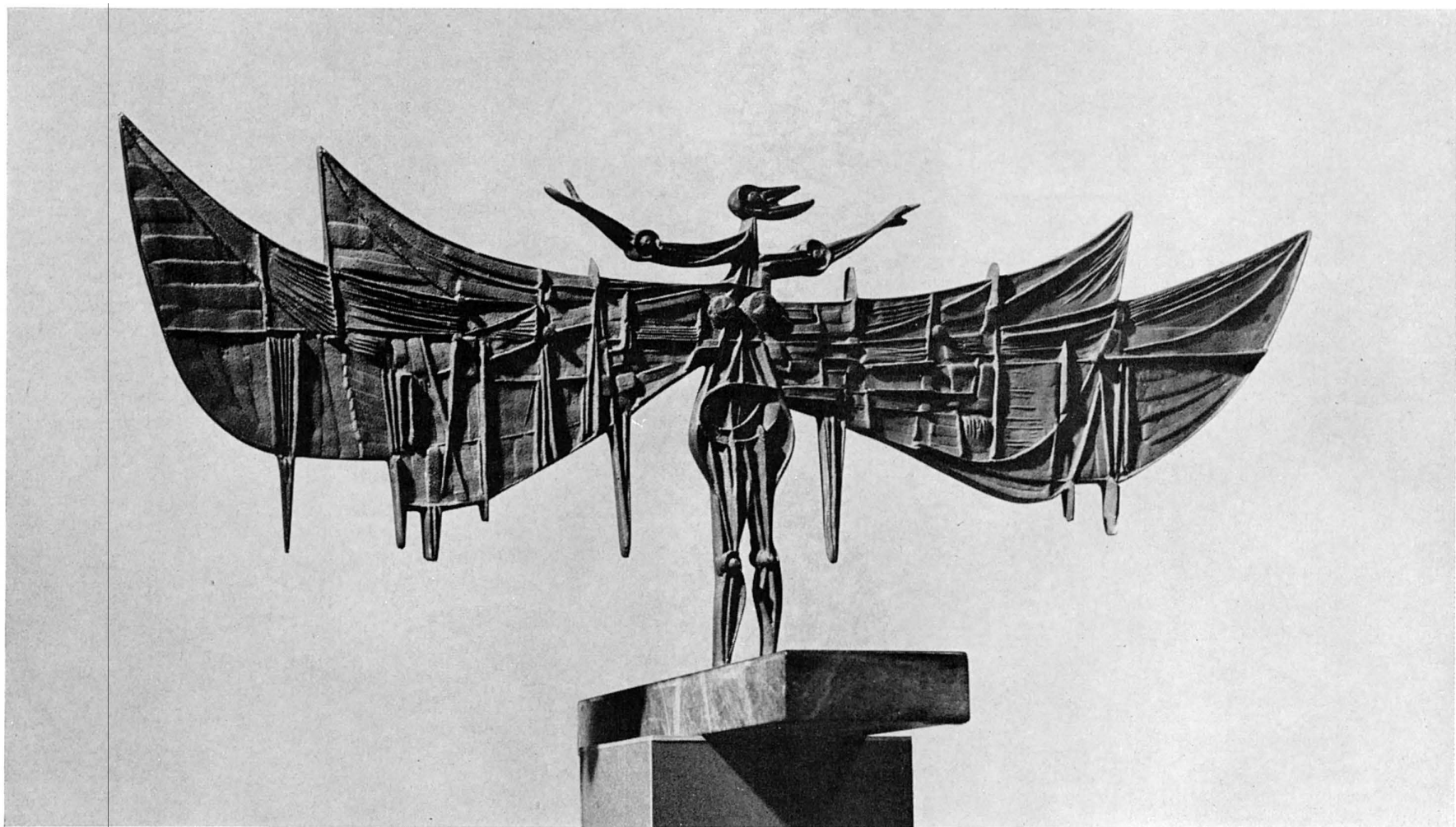
SCULPTURE BY RICHARD KOPPE



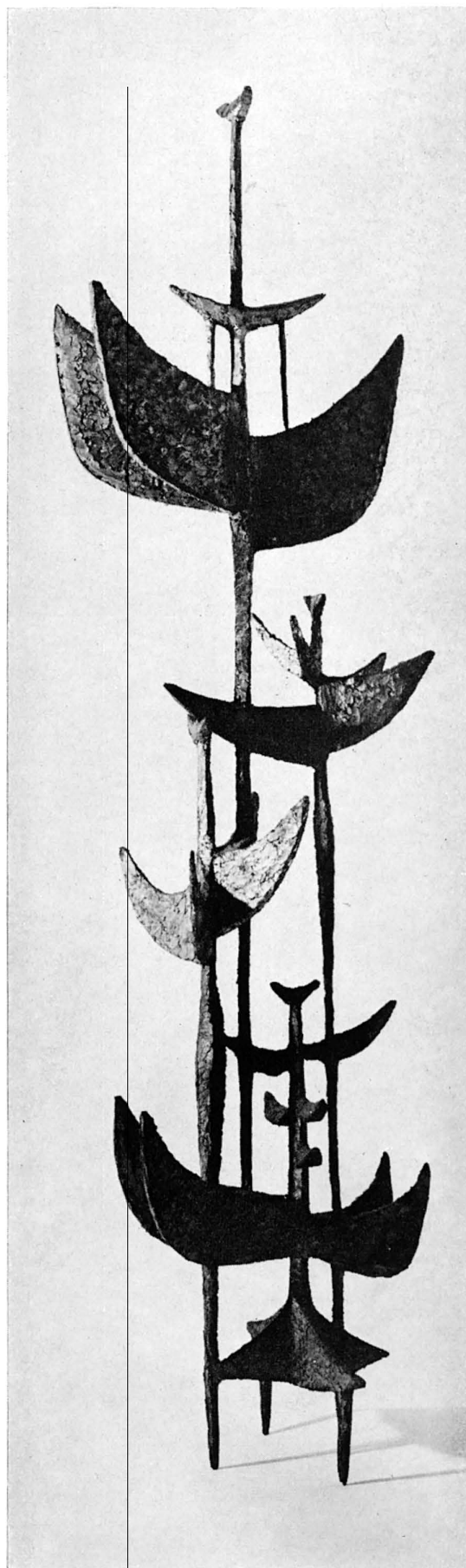
"Small Figure" (back), 14" bronze



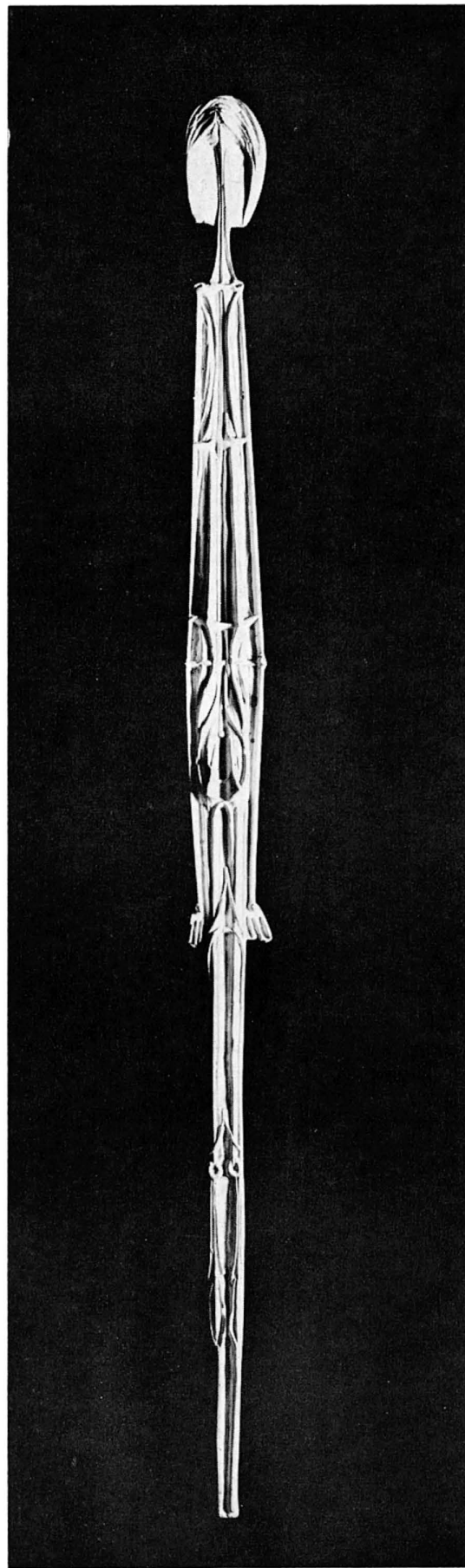
"Flat Figure", 14" high; nickel, silver & bronze



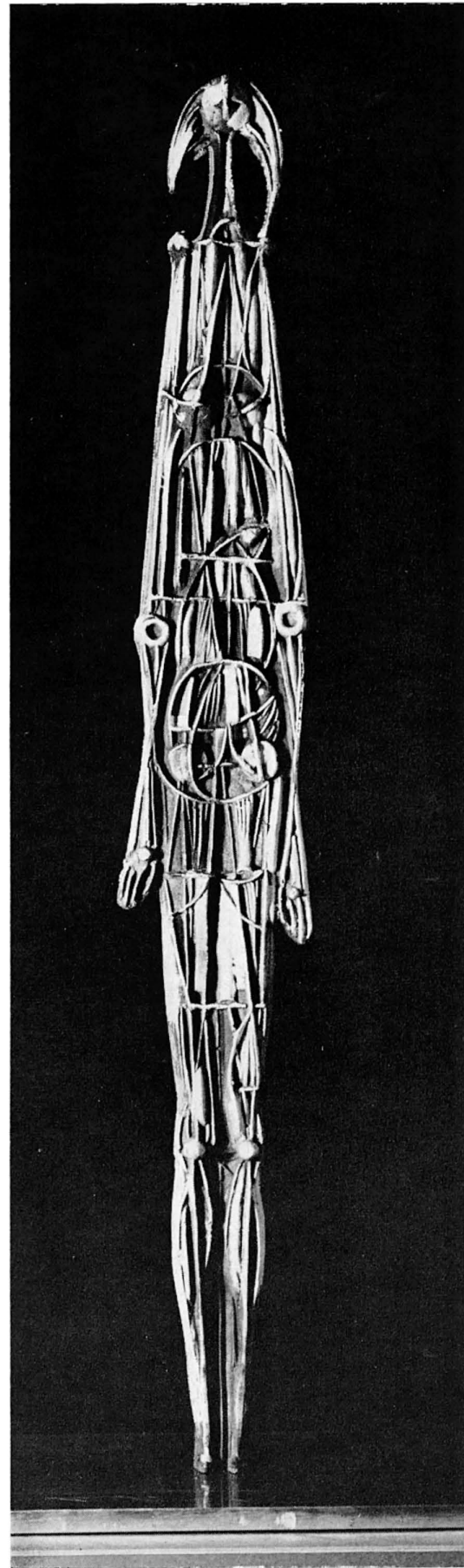
"Winged Figure", 30"x14", bronze



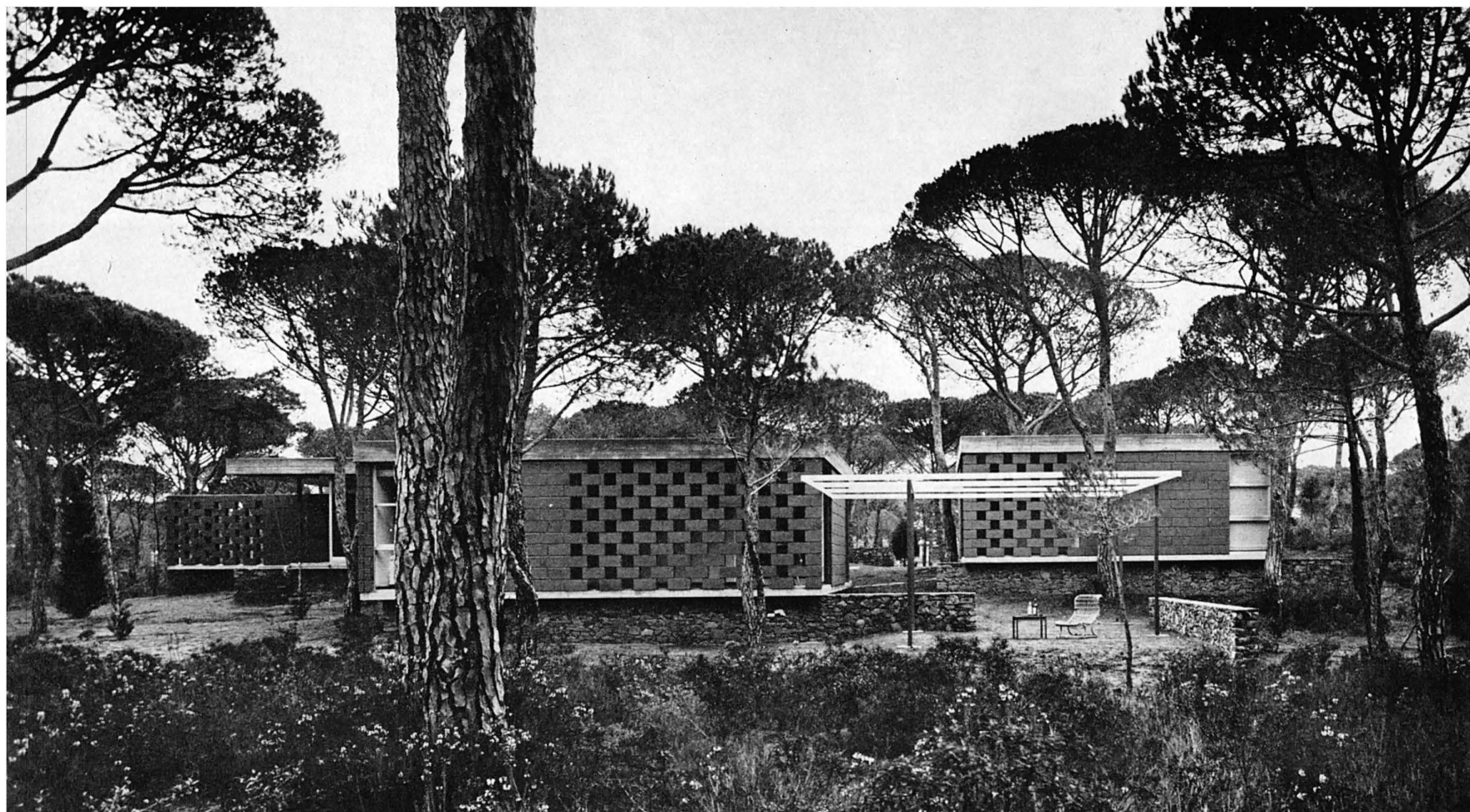
"Winged Totem", 60"; lead over bronze and steel armature



"Slender Figure" (back), 33"; plaster

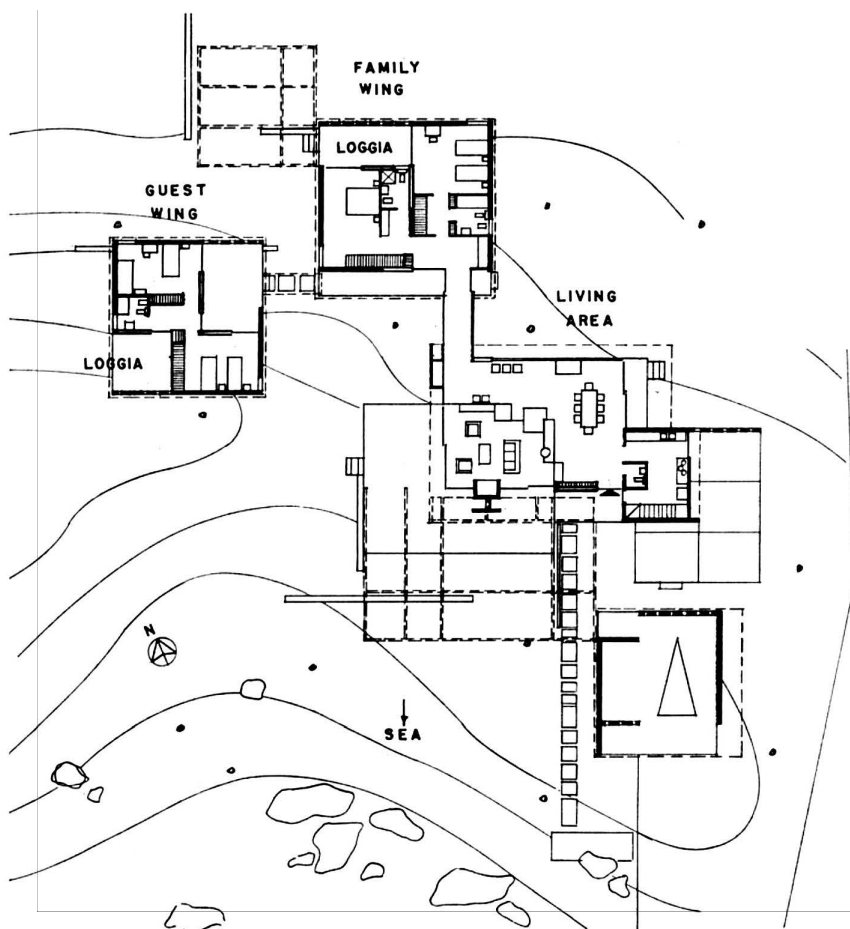


"Standing Figure" (front), 33"; painted bronze



ITALIAN VILLA

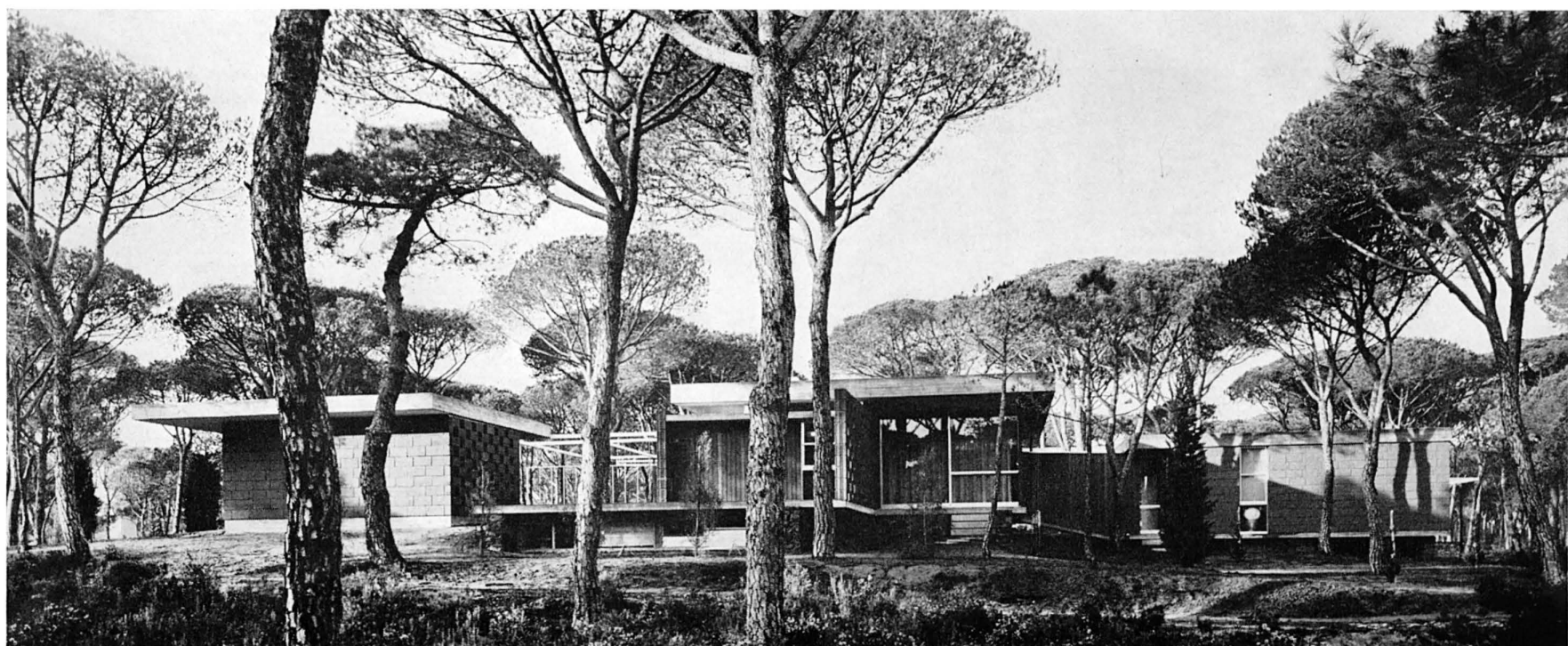
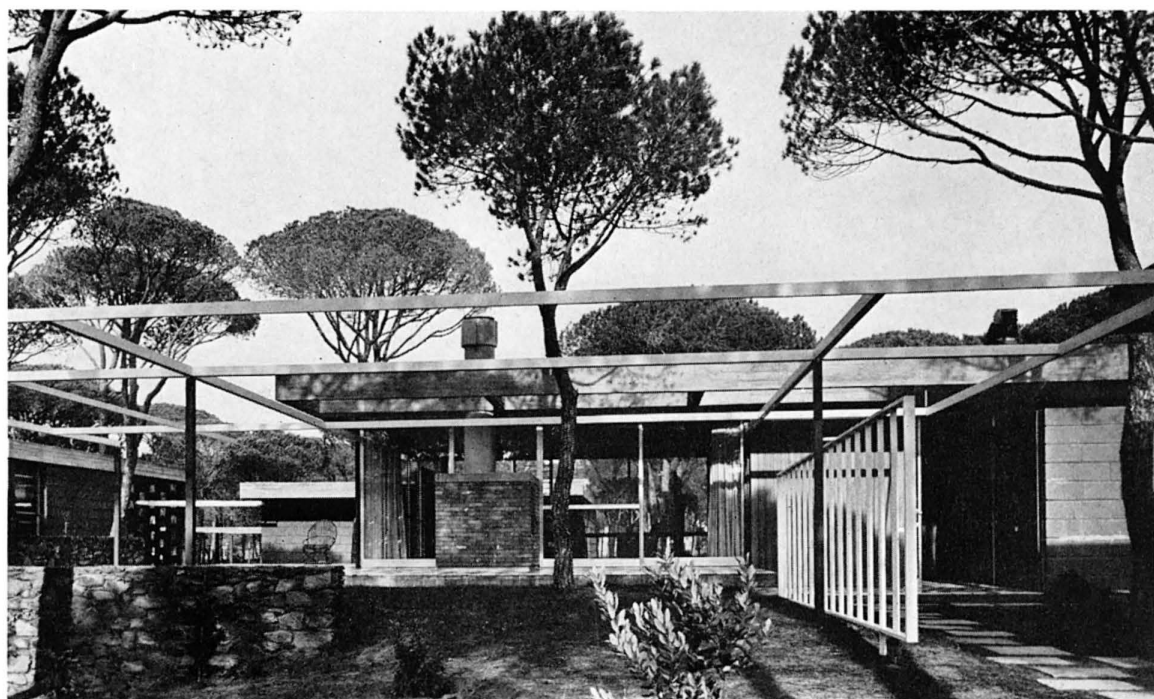
BY LISINDO BALDASSINI, ENGINEER; GIANCARLO BICOCCHI,
LUIGI BICOCCHI, ROBERTO MONSANI, ARCHITECTS

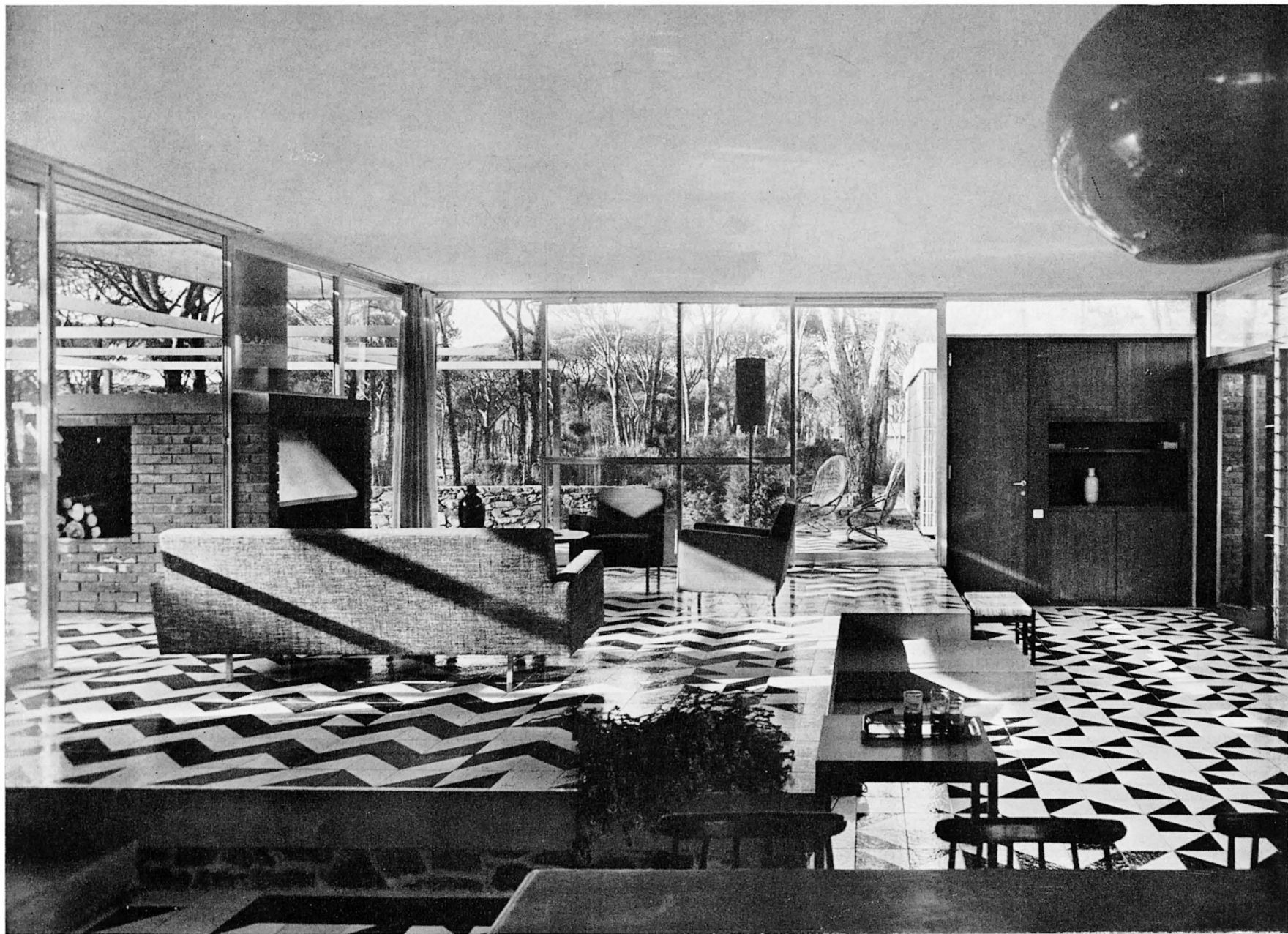


This lovely Italian summer and weekend villa displays an articulate and close rapport with its environment, a pine forest a few hundred feet from the Mediterranean near the village of Castiglion della Pescaia, Maremma. Taking full advantage of the natural protection and isolation offered by the trees, the designers have used glass in the living area to an extent that makes indoors and out practically indistinguishable.

The four distinct units of the house (family bedrooms, guest bedrooms, living and working areas and garage) are gathered into compound form following the irregular line of the site. Living area is turned to the sea while the bedrooms face the entry hall—an arrangement suggested by the site and by the prevailing winds which are from the sea during the day and from the land by night. A private closed gallery leads to the master bedroom wing and an open covered passage to the guest wing.

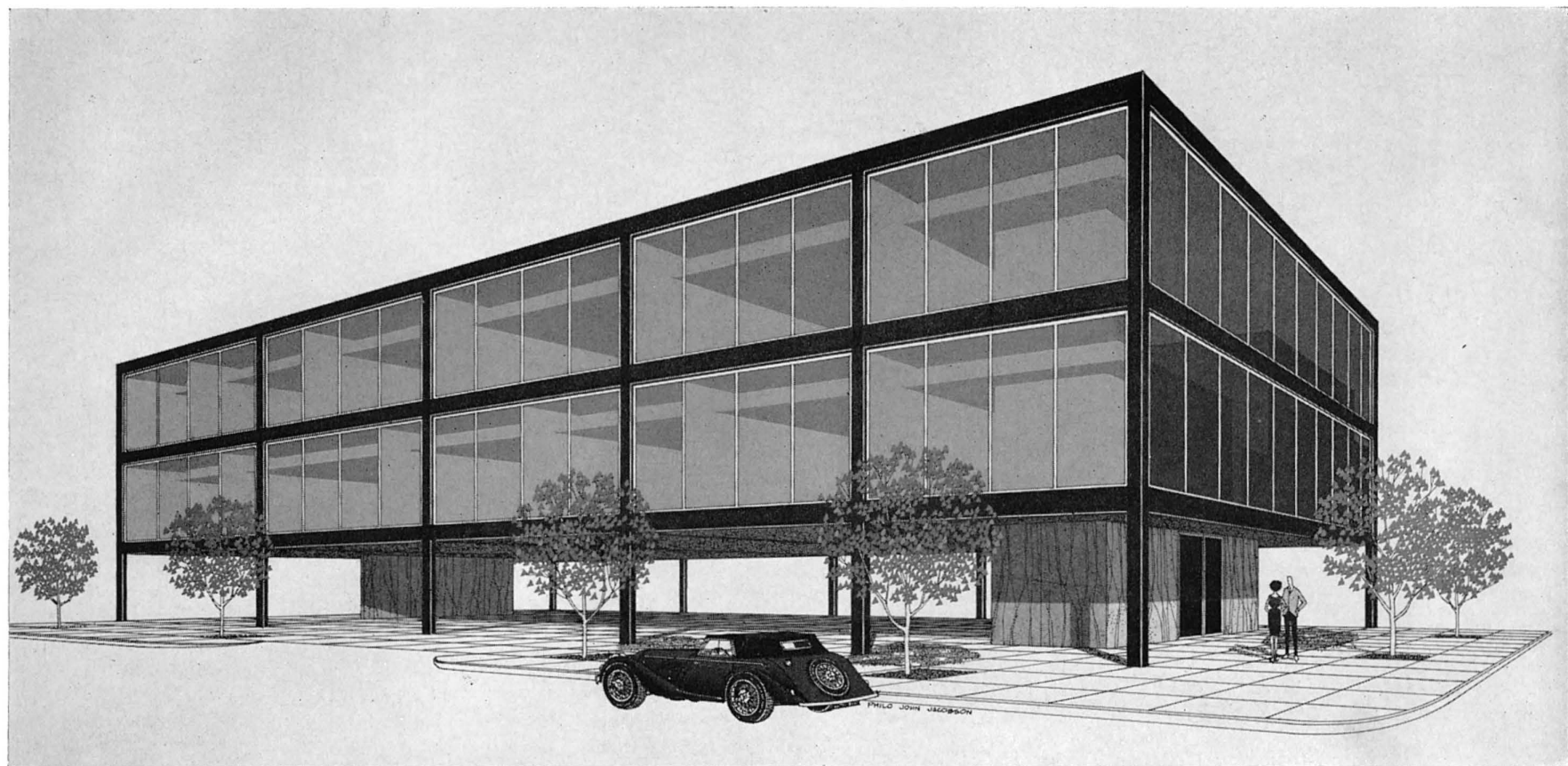
Supporting walls are of exposed cement blocks of blue-grey color. Exterior fixtures are aluminum, interior are walnut with paneling of cedar. Trellis is iron tubing. Flooring in the bedrooms is baked tile of Impruneta clay. Black and white ceramic tile was used in the living area.





ITALIAN VILLA





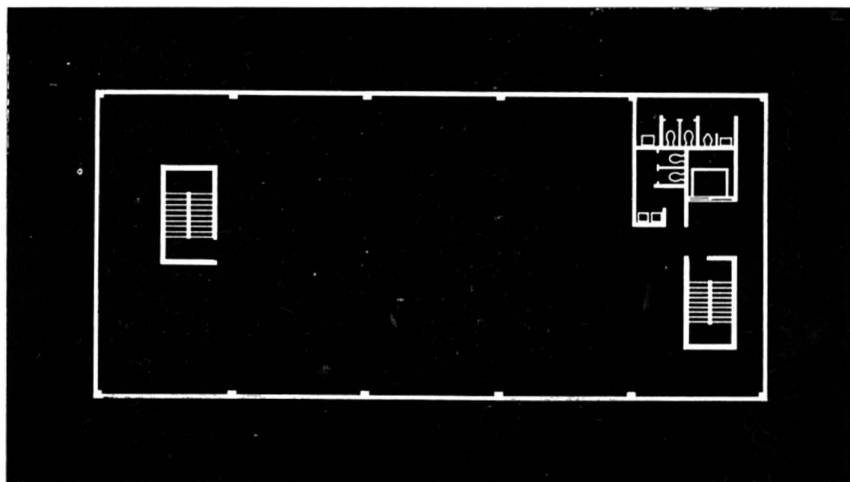
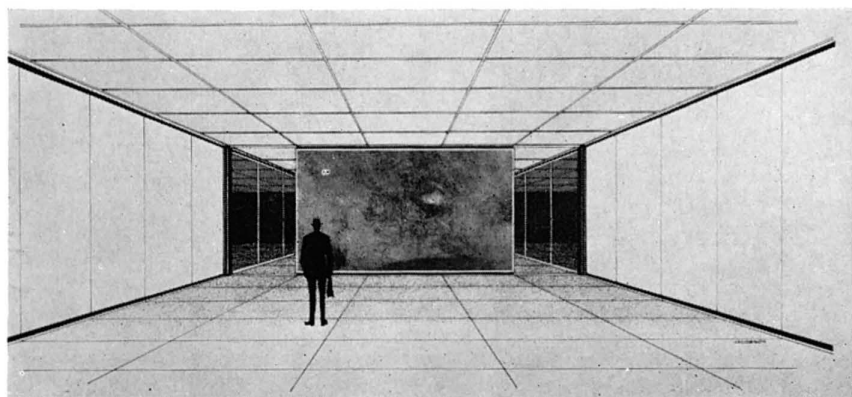
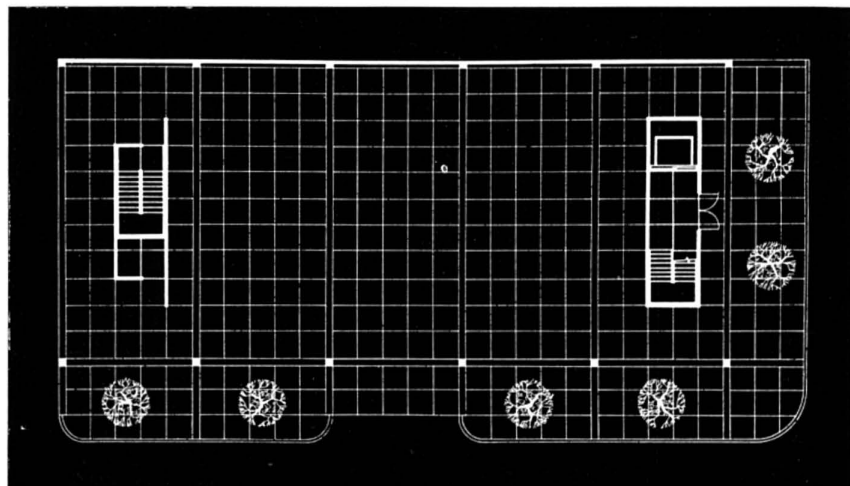
OFFICE BUILDING BY CRAIG ELLWOOD ASSOCIATES

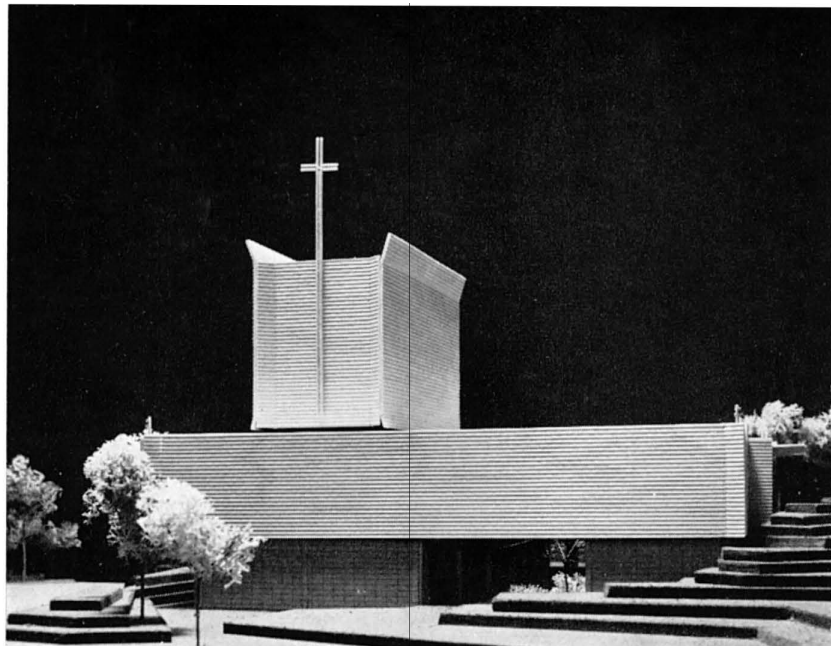
ROBERT MARKS, STRUCTURAL ENGINEER

NORM ROSEN, CONSULTING ARCHITECT

The site is a small corner lot, 50' x 110', in Los Angeles. In consideration of the limited budget, the parking area is on grade rather than underground and rentable areas are on second and third levels. Elevator and stair shaft cores on grade are minimum in size to allow maximum parking. These cores are recessed under the upper structure to accent the fact that shaft walls are non-bearing and to emphasize the structural "floating" effect. Since building codes require two-hour fireproofing on walls and structure, concrete was considered during the preliminary planning. In the preliminary bidding, however, fire-proofed steel proved more economical and the budget dictated the choice of this material.

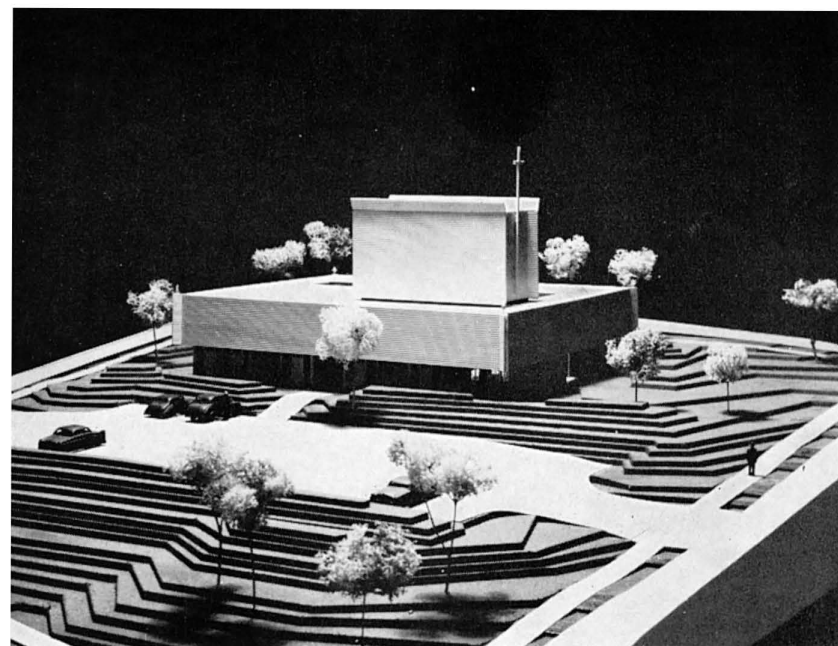
The steel frame spans full site width to allow easy automobile access. Steel is fire-protected with cement plaster coated with a black cold-process ceramic glaze. Walls are grey-tinted glass and smooth-finish plastered metal studs. The main entry core is paneled with travertine marble.





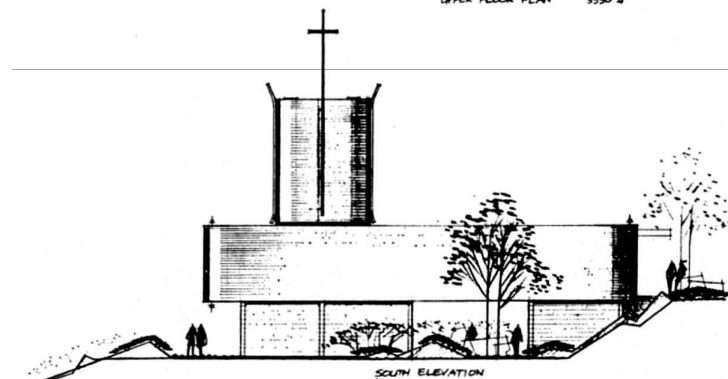
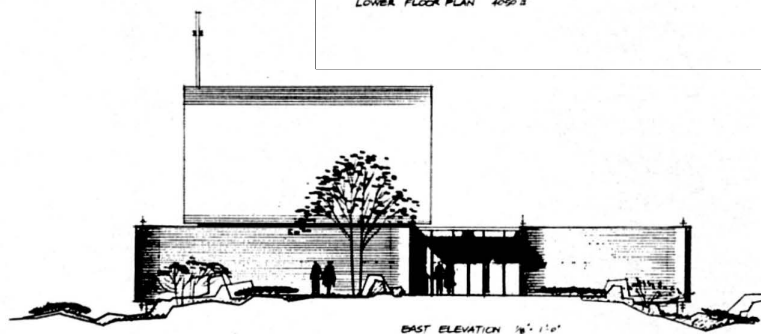
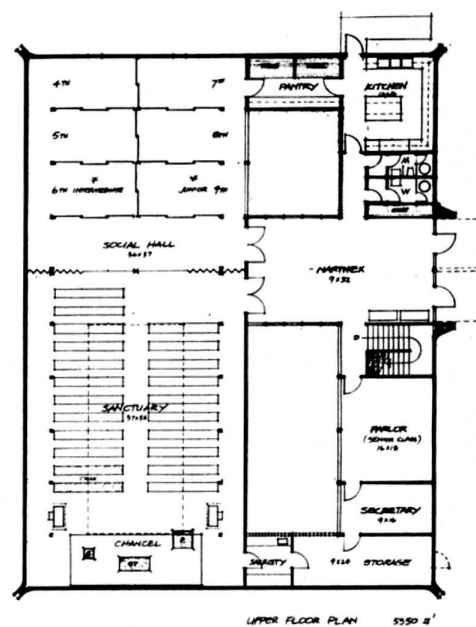
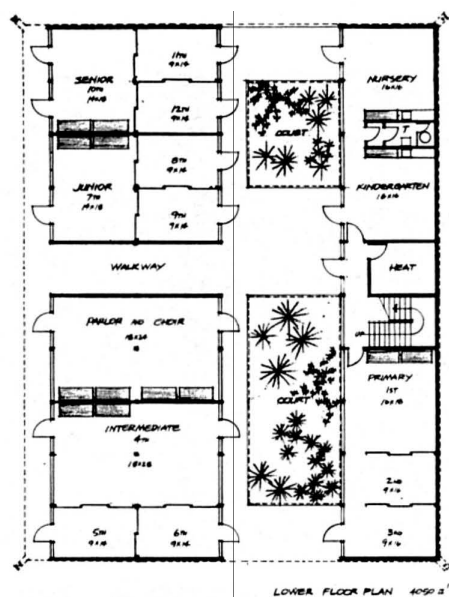
CHURCH IN SEATTLE

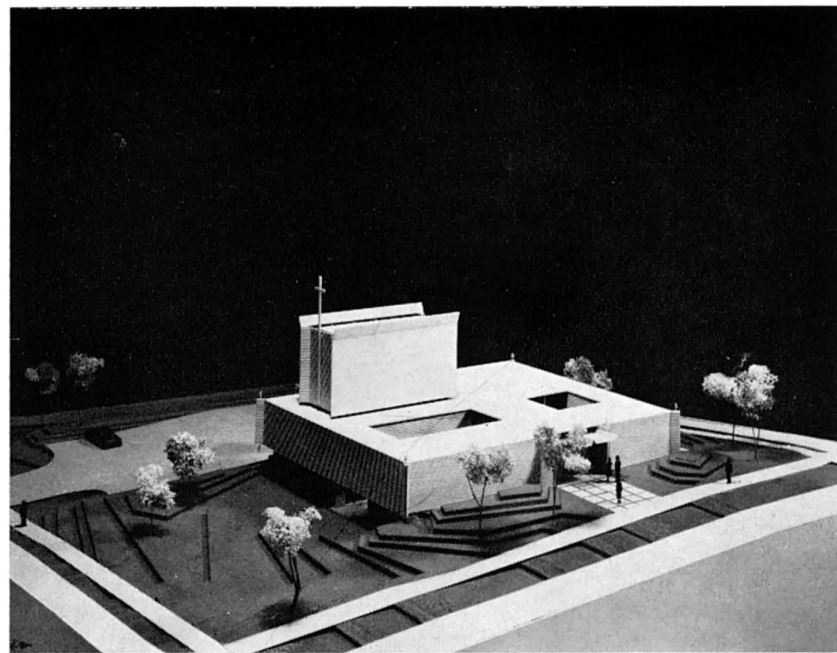
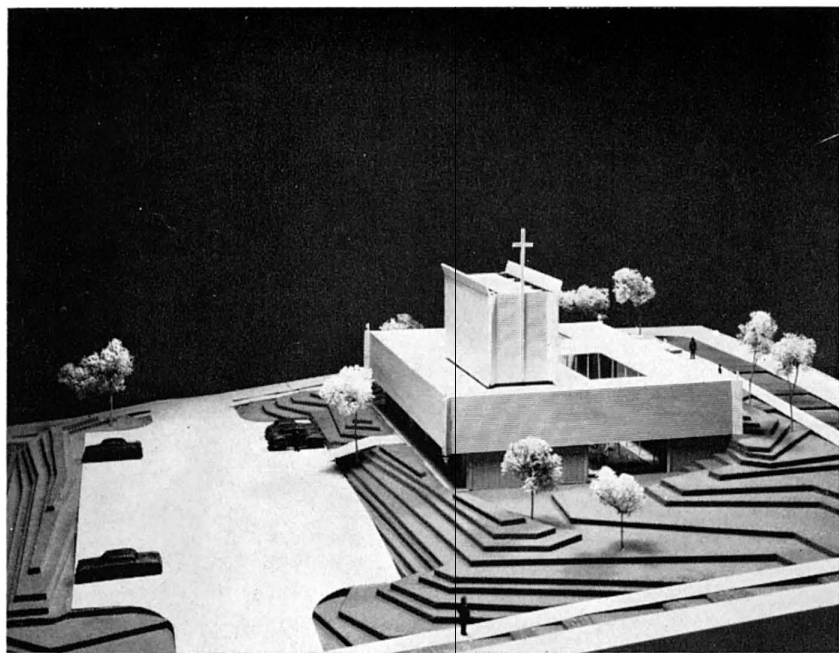
BY KIRK, WALLACE, McKINLEY & ASSOCIATES, ARCHITECTS



This Presbyterian church for the Japanese community will occupy a full block in a residential neighborhood in the south end of Seattle. The program calls for a completely enclosed environment with a sanctuary seating two hundred and an adjoining fellowship hall which can be opened to the sanctuary for the large funerals that are very much a part of the function of this church.

Due to the topography, the scheme was divided into educational areas at the lower ground level and church offices, kitchen, narthex, sanctuary and fellowship hall on the upper level with the main entry from the upper street. A lower floor narthex area will extend through from parking below to a stairway serving the upper floor narthex.





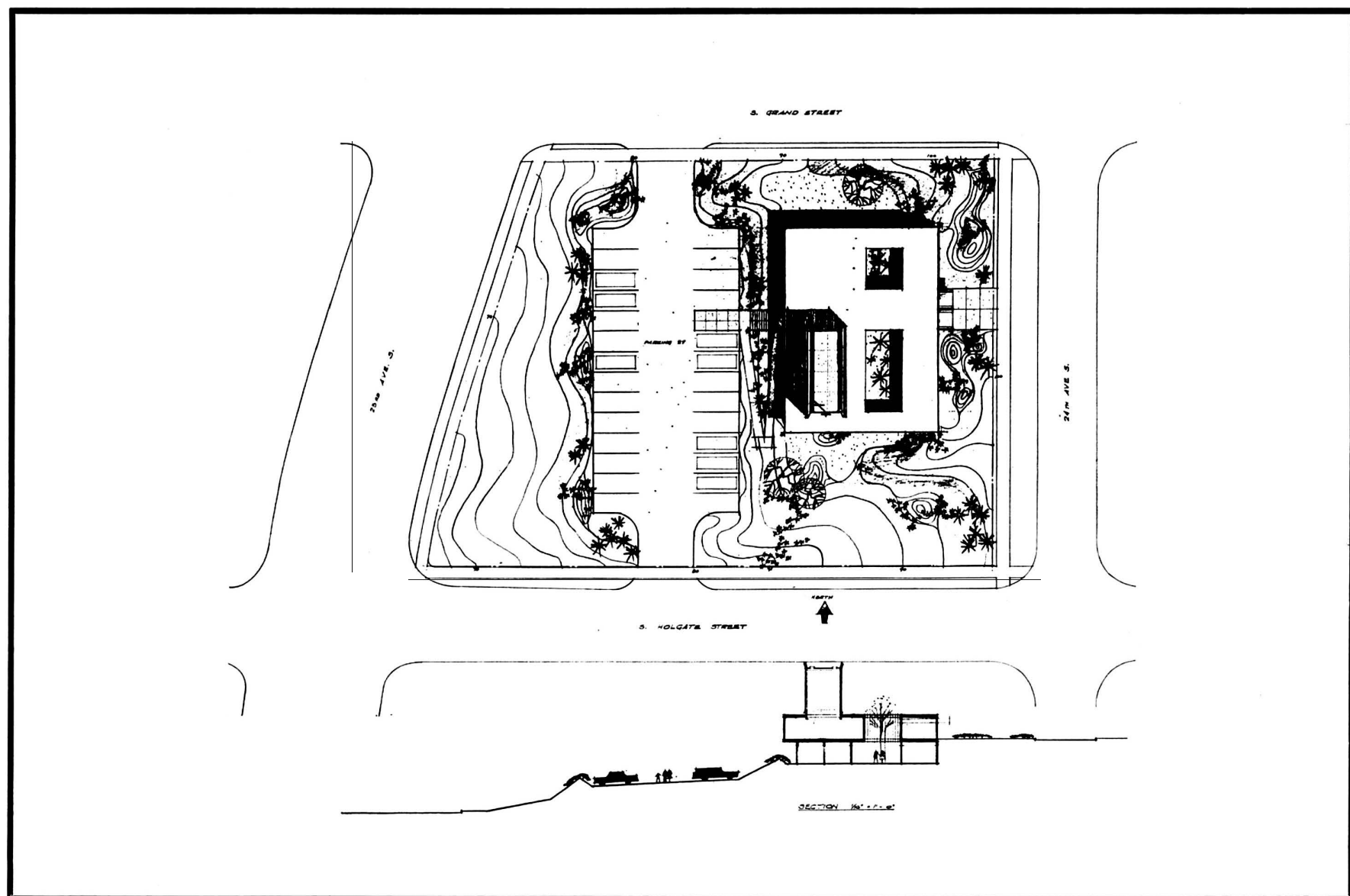
PHOTOGRAPHS BY HUGH N. STRATFORD

The entire upper level is to be enclosed with a twelve-foot-high texture-shingled wall with no openings except egress doors and main entry. The narthex and church offices will open inward onto two central courtyards, bridged by the narthex, allowing direct access to the sanctuary and fellowship hall.

The sanctuary, with its side and central aisles will be completely self-contained and illuminated by two strip skylights in a tower extension rising thirty-five feet above the upper floor mass. The light will flow down through the wooden tower structure into the sanctuary, accenting the structural form and framing of the tower.

All interior walls will be plasterboard, except the entry, narthex and

stairwell walls, extensions of the exterior shingle surfacing of the interior courts. The sanctuary will have plasterboard walls, divided by battens conforming to the post-and-beam pattern of the structure. All woodwork is to be stained natural warm brown matching the shingles. The exterior shingles and woodwork will be permitted to weather. The cedar shingles, of course, will require no maintenance. The shingle textures used in the building include a horizontal texture on the twelve-foot wall of alternate 5" and 2½" shingles, with the 2½" shingles raised 1¼" above the butt line of the 5" shingles. The upper tower form over the sanctuary is surfaced with rounded-butt, 5" width shingles, simulating fish scales.



HILLSIDE HOUSING PROJECT — RONALD E. GOLDMAN*(Continued from page 15)*

These clusters of units are related by a common, confined space which serves as a core to the development. In modern residential architecture we have managed to lose the vitality and urbanity of an enclosed exterior space. Even though architectural history shows that piazzas and boulevards can be every bit as exciting as the buildings which form them, today's streets have become little more than wide open-ended traffic arteries. There is never the feeling of having arrived anywhere! With changes in the floor level, walls of varying heights and trees overhead, and with the activity of people and cars, hopefully the core will become an outdoor room with vitality and contrast.

As you walk to the units, the directness of visual contact with the view will be emphasized by its contrast to the enclosed foreground. A view of the valley below appeared in full as you traveled up the road, disappeared behind you as you entered the community, and will now reappear in part on the path and finally in full as you emerge within the unit.

Economic considerations led to a post and beam construction. This allows a structure which contacts the slope in as few places as possible and reduces the foundation work to a minimum. Uphill units will have continuous footings on all uphill building lines and a single retaining wall on street level. This wall will turn to buttress itself as the slope breaks through to the street, thus avoiding any cantilever action. Units over the parking will require only column footings. Downhill units will be a combination of posts resting on piers and a single retaining wall on the south building line. These piers will be laterally supported by grade beams anchored into the retaining walls. The structural module of ten feet was established by parking widths.

It is important to relate materials and colors to the site. Filler materials will be vertical wood siding and stucco. Soft natural colors are necessary for the large forms of the housing clusters. For purposes of gaiety and individuality, a selection of colored accents will be used on the stair and balcony railings and wood trim.

Finally, there is the aspect of landscaping. Forty-five of sixty existing oak trees will survive the grading and construction to avoid the typically barren site. These trees have been used to advantage in the planning, occurring as clumps defining space, in narrow entrance courts and at the end of long vistas. Additional landscaping will be used to mark the entrance to the project, to unify the core around the central stair and retaining wall, and to set off the adjoining spaces. —RONALD E. GOLDMAN

SCULPTURE — RICHARD KOPPE*(Continued from page 22)*

directly, rather than being subservient to either idea or realism. Process, however, is not the only measure or inspiration. The degree of abstraction, the adaptation of emotional qualities to the particular means all develop hand in hand.

The single plane gives a sarcophagus-like appearance to the figure as if half buried and at rest, or asleep. Raising it to a standing position does not bring about complete animation, nor are features modeled with facility. The apparent rigidity of posture is to a degree determined by the lack of multi-dimensional references or action, and by the abstraction and geometry. All these forces, both artistic and physical, tend to determine the character of any work of art.

Many other characteristics evolved. The sculpture seems primitive and archaic, has the feeling of a coin or medal and of tools, weapons, and armor. To some extent, this is due perhaps to a less sophisticated artistic involvement in technique, though not necessarily in ideas. Beyond these considerations, one could

develop elaborate aesthetic theories, but the contemporary sculptor, by virtue of circumstances (financial) is forced to find means to develop his work in a way other than the more lavish methods of metal casting less limited resources would permit.

The finishes are traditional and unorthodox as well. Some are left as they are after being cast in sand, which adds to the ancient or buried look. Others are highlighted or brought to bright polish, then partially painted. Some have fume patinas, undisturbed or partially painted in color, while others are entirely painted in oil in high contrast in both subtle and bright colors. Here again, painting and sculpture are combined. All are mounted on bases of marble, slate, metal, or rock.

A final study that hints at other developments can be seen in the photographs. The relation of the sculpture to a simple pedestal as well as space and composition; the suggestion of a crowd by repetition of a few basic elements; figures in an architectonic setting supported and elevated in various ways besides being interceded spatially by simple volume for contrast. This extension is beyond the individual pieces and relates each sculpture to the others, to neutral solid references, and to vista.

The exception to these techniques, yet similar in spirit and quality, is the large sculpture "Winged Totem." This is modeled directly in lead over a bronze and steel armature.

LE CORBUSIER'S DAY DREAM — ERNESTO N. ROGERS*(Continued from page 17)*

practice his profession: his refusal to accept compromises, or narrow-minded utilitarianism, and there is a kind of religious faith in the redeeming qualities of order, harmony, and the very independence required for achieving these ends. At times there is — we might as well admit it — the ingenuous and touching defiance of Don Quixote: for art is his Dulcinea. The idea of the world which in his youthful works tended to be sublimated into purism, into the mathematically absolute, and the abstract identification of individuals and generalized humanity, becomes warmer and warmer and, I should say, even more affectionate and sensual. Thus acting not only in practice (as, thanks to his rich creativeness he was able to do from the very beginning, interpreting the various opportunities offered him) but also in theory, this exceptional artist seems more and more to be approaching his fellow man, and trying to interpret his exact characteristics. And without his losing anything of his moralistic, cathartic, or missionary character, his most recent works seem to belong not so much to the rarified heavens from which they seemed to descend, as to the earth; they have not given up their complex structure or mathematical image for the reason that nature is also composed of complex and mathematical structures; I mean that instead of crystals we now have luxuriant flowers and strong fragrances.

To keep to our theme of homes, la Maison Jaoul at Neuilly s/Seine of 1954-56 seems informed with the anxiety of mankind and does not try to idealize them as in the Villa Savoye. From the outside its syncopated rhythm, the very strong contrast of the various thicknesses of the structure, and the arrangement of empty spaces into varying sizes and forms rather than merely free spaces, turn out to be dramatically accentuated and seem to propose the theme of our age, which is no longer only mechanical but electronic and atomic, with all the sociological consequences which this involves.

But if you look inside, you will find the key to the psychological reading of this dwelling, which lends itself to more subtle and varied states of mind.

The Indian houses, the Maison Sarabhai and the Villa Shodan at Ahmedabad of 1956, bring us another contribution from the most recent experiments of Le Corbusier, and comparing them with the French homes I have mentioned is particularly revealing.

This is no Maison Domino here, created to solve the problems of Everyman, but the deepening and widening of premises which bring us to the roots of man characterized by his climate and not only that of his natural environment. This requires a deeper penetration, greater human sympathy in order to approach the individual, and the resultant forms echo not only the memory of things seen in the surroundings but also the impulses of the imagination. It is a new step, and a fundamental one.

At more than seventy years of age, Le Corbusier, still recognizable and unmistakable in character (just as we can recognize the young Jeanneret in the photographs taken during his youth), despite his heavily wrinkled brow, is like a ploughed and sown land ready to offer its fruits to men who have not only feelings and intelligence but also have stomachs to be fed. You will see the anguish and the excitement of these men in his most recent paintings and sculptures.

The Marseilles Unite d'Habitation, which matured before these constructions of 1947-1952, is the great monument raised by Le Corbusier to man as he is, so that he might finally live, on any day, in the atmosphere that he thought could come about only on some holiday far in the future.

The historical importance of this building is no less significant than its aesthetic and technical merits; for, indeed, this is the first "Palace" raised by men not to the Prince, but to the ordinary man. Splendid, anonymous dwellings are to be found throughout the land, meant for simple men: a few fishermen's houses, some mountain homes, a number of modest houses in the urban centres; but this is a monument; this is a deliberate act of solemn celebration. As in the case of every monument, its representative and symbolic value may have overwhelmed the logical and schematically practical objective which was the given problem to solve; but like all valid monuments it contains a document of the highest aspirations and the proof of their achievement. If we do not accept his thesis we can refuse it in its entirety and substitute — if we are able — a different ideology; but we cannot ignore this exceptional work of architecture, so magnificent as a whole, and so coherent in all its details.

The Unite d'Habitation is the ripening of a long period of work, the evolution of a good part of doctrine and experience which had been consummated. It is like a stone picked from a river-bed, a stone bearing the dramatic signs of the countless currents which had flowed over it, leaving it polished but throbbing with life. Though it refined the geometrical scheme of the Plan Voisin, the 1938 Cartesian skyscraper remained the picture of an idea; but here, even in their huge size, the measurements are scaled to human life. It is a far cry from the elementary dimensions of the Maison Domino. The Modulor, a proportional measure, combined the decimal system, which is very easy but abstract, with the Anglo-Saxon system of inches, which is more organic but complicated, and represents an attempt to synthesize two cultural currents which, in their extreme form, led to opposing and incomplete definitions. The Modulor is the microcosm; the symbol of the Unite d'Habitation and its merits and limits may be considered similar to the merits and limits of the building, the macrocosm. In short, a geometrical idea splendidly elaborated and expressed in its technical details, with its brilliant and sculptural roof garden, its gigantic pilotis and brutally expressionistic reinforced concrete; an example valid in itself and useful as an original, fundamental experience in architecture, but one which does not shut out the possibility of other contrasting experiences. Moreover, the very same Le Corbusier was at that time planning the Roq et Rob village at Cap Martin, a sprawling project camouflaged by the surroundings; and in experimenting this completely different way his success was no less complete, while his goal continued to be hedonistic; that of making life more beautiful and happy for men. I wanted to point out these dialectical contradictions in his work

so that they will be considered as the possibilities for multiple directions in a fertile mind animated by a passionate search for what we have called Utopia. This was the spirit that moved Galileo Galilei when, following the motto "try and try again", he fought rigid dogmatism and opted for the modern age. And in our work, we, too, should be animated by this same spirit and driven by a continually open critique as we move towards the ever greater possibilities of our creations.

PHILIP GUSTON AT THE COUNTY MUSEUM

(Continued from page 5)

ing about the room to detect flaws to report against him. Walking around within this glowing pool of amorphic shapes projected by the coloring of his technique and imagination, the artist was looking most critically—and, like a good critic, appreciatively—at his doing. We, as admirers, camp-followers of this commander of the creative maneuvering, should be doing the same: questioning, appreciating, criticizing, deciding, storing what we were able to perceive. After that, if we wished to, we could offer judgments.

"Do you remember when I was painting this?" he called to an acquaintance, while indicating an area on one canvas, ". . . how much trouble I had?" As if the painting represented a temporal-spiritual geography, which we could no more approach in visual terms resembling his than we could translate a map into a landscape. Which presents a critical difficulty: is a map, as beauty, work of art, the equivalent of landscape? Is it, with even more critical difficulty, in any way relatable to the artist's own temporal-spiritual geography?

I should like to have spoken to him, to have interrupted him to introduce myself and thank him, holding forth discriminatively that he might evaluate himself in my evaluation, but conscience, or a certain tact of apperception, forbade me; and I see now that I might as well have interrupted a bee while it was storing honey.

How often, ever, will this artist be able again to stand, to dance, within a like whole radiance of twenty years of his labor, appreciating himself within himself, let us hope without vanity; reviewing by so many presented facets of the animate jewel, and the flaws also, his objective presence, the soul turned outward of all he has labored and aspired to be.

The first rooms consisted of his work of the 1940's; the first gallery comprised his work during approximately two-thirds of the 1950's; the second gallery opened upon a later cycle of completeness.

Here in the second gallery the underpainting which enlivened the brilliant coloring of the first gallery had come forward, subduing the bright colors, metamorphosing them with aspects of darkness. Where in the first gallery the red predominated, there were now black foci, and the black, formerly light-absorbing, had grown glossy. Duns darkened the blues, the reds had changed to ember and to orange. Color had here been digested, transposed to newer resonances, the vision no longer of youth but of full maturity. Some colors seemed at a distance to be crayoned; there were moments as simple as a child's kindergarten painting. If in the brilliant room one felt danger that the interior decorator, content with the initial responses of color, might take over, so that what had appeared difficult might become slick; in this gallery of more subdued but complex climaxes one saw the artist reconsidering his environment: a child's landscape; the scarlet cloak, the orange wig, against hints of a green or blue interior, of a Tou-

louse-Lautrec; a Degas jockey and horse; a pool shimmering in exact reflections; the artist and his discernible model, the face an eyed, black, ritualistically formal mask; the as it were alchemic presence of The Alchemist. Representation, transvalued, was struggling within abstract drama, and the outcome, as it should be in maturity, was less even. The artist now can no longer become; he must investigate what he has become.

Looking back through the doorway to a painting hung on a panel that hid it from the first gallery, one saw The Watch, a something which had become flame. In later paintings divided from that by another partition, the flame had turned orange. The titles emphasized an inward-penetrating drama: The Way, The Close-up, The Poet, The Artist, The Road, Two Figures—the alternative, Untitled. Which came first? Did he look at the painting to see something in it? Was he, that is to say, like ourselves put outside the completed painting?

At this point in progress the viewer felt himself enveloped in obscurity, the real obscurity, where you have worked deep beneath the surface of work of art and learned how densely resistant it can be. Here every theory cracks up against the substantialities of vision. To go forward is more dangerous, through the cold, crystal cracking of the glacier. The alternative is to back out. Your departure can be a judgment on the work of art; it will also judge you.

One observed now the much greater elaboration of the surface of the more recent paintings: the deep graining with the brush, the knots and loops weaving like broad wicker-work most noticeably in the prominent black patches. By these details, as imaginatively preconsidered as the stroke of Japanese ink brushwork but more dynamic in the third dimension (density-thickness), the artist was controlling, as many of his abstract-painting contemporaries do not, the absorption and refraction of light, projecting or recessing his designs by means apart from their color. The play of heavy outlines demarcating the spatial divisions of a Rouault here become a multi-dimensional basketry containing fluid space.

The consequence was the more evident as one moved around each painting, saw it from various distances and angles, recognizing the accumulated decisions, the drama being continually replayed. I was grateful again for the thoughtful lighting, individually placed above for each canvas.

And then—I heard and saw this experience repeated by others—the inward resistance suddenly coalesced. All around, the paintings started to shape into their dimensions, this one and that one, real because final, act as monument.

After that I could sit in the middle of each gallery, looking around me, and remark each painting to remember it. That is what we mean, in common parlance, by a classic: it balances the poise and energy to go on by itself.* What you think of it or what we think doesn't matter a damn bit. So long as we have it, we shall be adapting it to present needs.

*To quote from a long article, *The American Artist*, which I wrote last year for the Wingspread Conference: "The classic in art or drama or music is an equation or balance of contemporary energies by means so complete and filled that one does not question the purpose of the invention. When the balance is disturbed by terms of purpose, the composition becomes 'romantic,' an ill-serving word; the equation is unbalanced, and the unbalance is the desired effect. The artist as businessman (producer of objects) or educator (producer of subjects) rationalizes some more obvious features of the equation among forces, which are already ceasing to be contemporary, and applies these as a reproductive or educative formula, calling it 'the tradition' and holding this to itself as an inheritance. The simplified equation will not usually produce art; it does produce simulacra of beauty in great abundance. The terms of this artificial balance are the rules of art."

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: To obtain a copy of any piece of literature, 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.

NEW THIS MONTH

(428a) Contemporary wood furniture built to specifications. Designer craftsman: Frank Rohloff. IDAA Design Corporation. Phone 733-0223, Los Angeles.

(429a) Plastic and wood inlay panels for doors, screens, etc. Designer craftsman: Frank Rohloff. IDAA Design Corporation. Phone 733-0223, Los Angeles.

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.

(358a) Manufacturers of contemporary furniture, featuring the Continental and "Plan" Seating Units, designs by William Paul Taylor and Simon Steiner. Selected Designs, Inc.

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 lense, down lights incorporating Corning wide angle Pyrex lenses: recessed, semi-recessed surface mounted units utilizing reflector lamps: modern chandeliers for widely diffused, even illumination: Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22.

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.

(364a) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; net lights and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Co.

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.

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 11¼" x 11¼". International Pipe and Ceramics Corp.

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EDUCATION

Dr. Karl With, UCLA emeritus professor of art, will give a series of 18 University Extension lectures on "The Arts: Man's Universal Heritage", weekly from 7:30 to 10 p.m. beginning September 18.

"Architecture and Cultural Change" is the theme of three illustrated lectures to be given by architect Richard Langendorf, October 24, 31 and November 7, 8 to 10 p.m. under the aegis of UCLA University Extension.

A Sensitivity Training Workshop for business and professional people will be held at the UCLA Conference Center at Lake Arrowhead, Oct. 11-13.

GRANTS

A \$5,000 grant for the study of government control of architecture by the N.Y. A.I.A. to SIDNEY COHN of Seattle, Wash., who will examine legislative design standards in Europe; A \$1,500 grant-in-aid, also by the New York Chapter, to ANNE GRISWOLD TYNG of Philadelphia for a study of the fundamental aspect of three dimensional form and the development of educational materials for their study.

CONFERENCES AND CONVENTIONS

"Eyes West 1963", the second biennial west coast conference for artists and designers, September 13 to 15, at Asilomar, Monterey Peninsula, Calif. Speakers will include R. Buckminster Fuller, Louis Kahn, Lewis Mumford, Serge Chermayeff and Gunther Schuller.

The Annual Fall Conference of the Building Research Institute will be held in Washington, D.C., November 19 to 21. Programs will include reports on land use, acoustics in building, temporary construction facilities, restoration of historic buildings and urban renewal.

The 29th National Conference of the National Association of Housing and Redevelopment Officials (NAHRO), Denver, Colo., September 29 to October 2, will feature sociologist Dr. Margaret Mead. Attorney General Robert A. Kennedy has been invited to speak.

Washington, D.C., is to be the site of the annual conference of the Producers' Council, September 18 to 20.

The 16th Fall meeting of the American Concrete Institute will be held in Toronto, Canada, November 11 to 14.

PROJECTS

Below is Charles Luckman Associates' design for St. Patrick's College Seminary in Hartsdale, N.Y., a \$12 million project to be completed in 1965.



Above: Ground was broken recently on North American's Science Center in Thousand Oaks, Calif., designed by Albert C. Martin and Associates. The 114,000 sq.-ft. center will house 325 scientists and technicians. Total cost of the project is \$6 million.

APPOINTMENTS

ELIOT NOYES: Program Chairman of the 1964 (June) International Design Conference at Aspen, Colo. He promises a "lively investigation into the state of design".

DR. HAROLD R. RICE: Dean of the University of Cincinnati, College of Design, Architecture and Art.

COMPETITIONS

Drawings/USA, the second biennial National Drawing Competition of the St. Paul Art Center will offer \$2,500 in awards. Entry deadline is October 15; applications may be obtained by writing Drawings/USA, 476 Summit Ave., St. Paul 2, Minn.

ARCHITECTURAL PANEL

The Architectural Panel of Los Angeles will present Peter Yates, author and critic speaking on "The Aesthetics of Provocation", September 6 at 8:15 p.m. at the Building Center, 7933 W. Third Street. Open to the public, donation \$1.00.

Sculpture of the Month

by

Jan Peter Stern

25' high stainless steel construction rising out of a lake in the center of the "Festival of Gas" Pavilion for the N.Y. World's Fair.





Timely Trick with Lincoln Brick

Often it isn't easy to direct a visitor to a specific building in an industrial complex, where utility requires architectural designs be similar yet aesthetics veto large signs. For the Thompson Ramo Wooldridge complex now occupied by Aerospace Corporation, El Segundo, California, Albert C. Martin, FAIA, combined architectural distinction and easy identification. The principal buildings have exterior stairwells of Lincoln Brick, like that pictured, with each building identified by a different color of Lincoln Brick.

Lincoln Brick combines admirably with other building materials. The sunshades aptly used on the building pictured are Mo-Sai precast concrete panels by Wailes Precast Concrete Corp., an INTERPACE subsidiary. Lincoln Brick never needs painting, assures minimum maintenance, and pays an extra dividend in low first cost.

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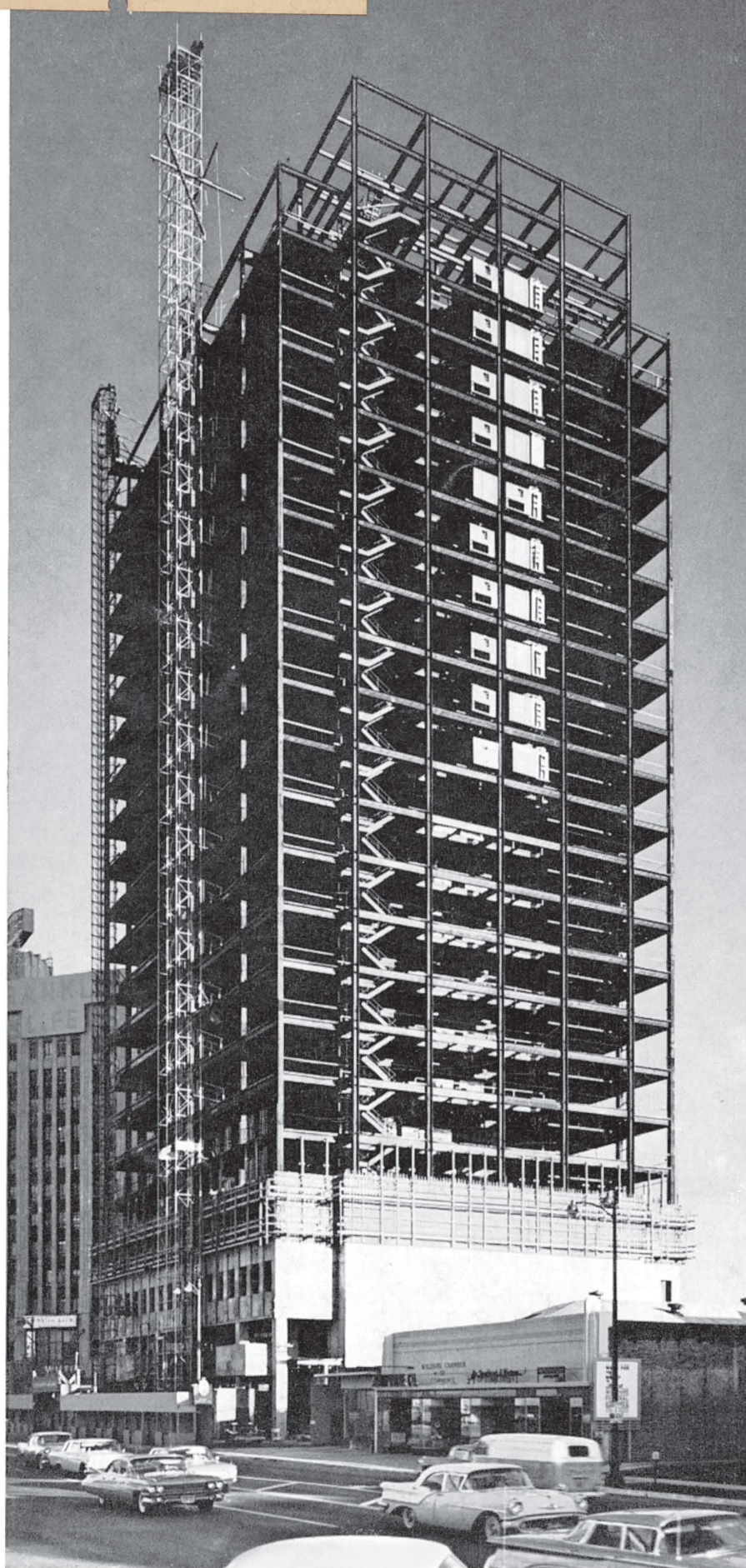


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How research in steel trimmed 170 tons off this building

This is the completed steel framework for the earthquake-resistant Union Bank Center in Los Angeles. This steel skeleton is even *more* economical than usual because the designers specified a new and stronger grade of structural steel known as "A-36." Because they used this lighter steel in a number of places, the engineers were able to lighten the structure by 170 tons.

Perfected by steel industry research, A-36 steel will save millions of dollars in construction costs. And still newer steels have just arrived. Recently Bethlehem Steel's research scientists came up with a whole series of high-strength, low-cost, construction steels called V-Steels.

Bethlehem is constantly searching for still lighter and stronger steels—not only for buildings, but also for automobiles, appliances, containers, and steel furniture.

General Contractor: Dinwiddie Construction Company.
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Structural Engineers: Brandow and Johnston.
Owner: Getty Realty Company.
The framework of 3,890 tons of steel for the 22-story Union Bank Center was fabricated and erected by Bethlehem Steel, two weeks ahead of schedule.

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