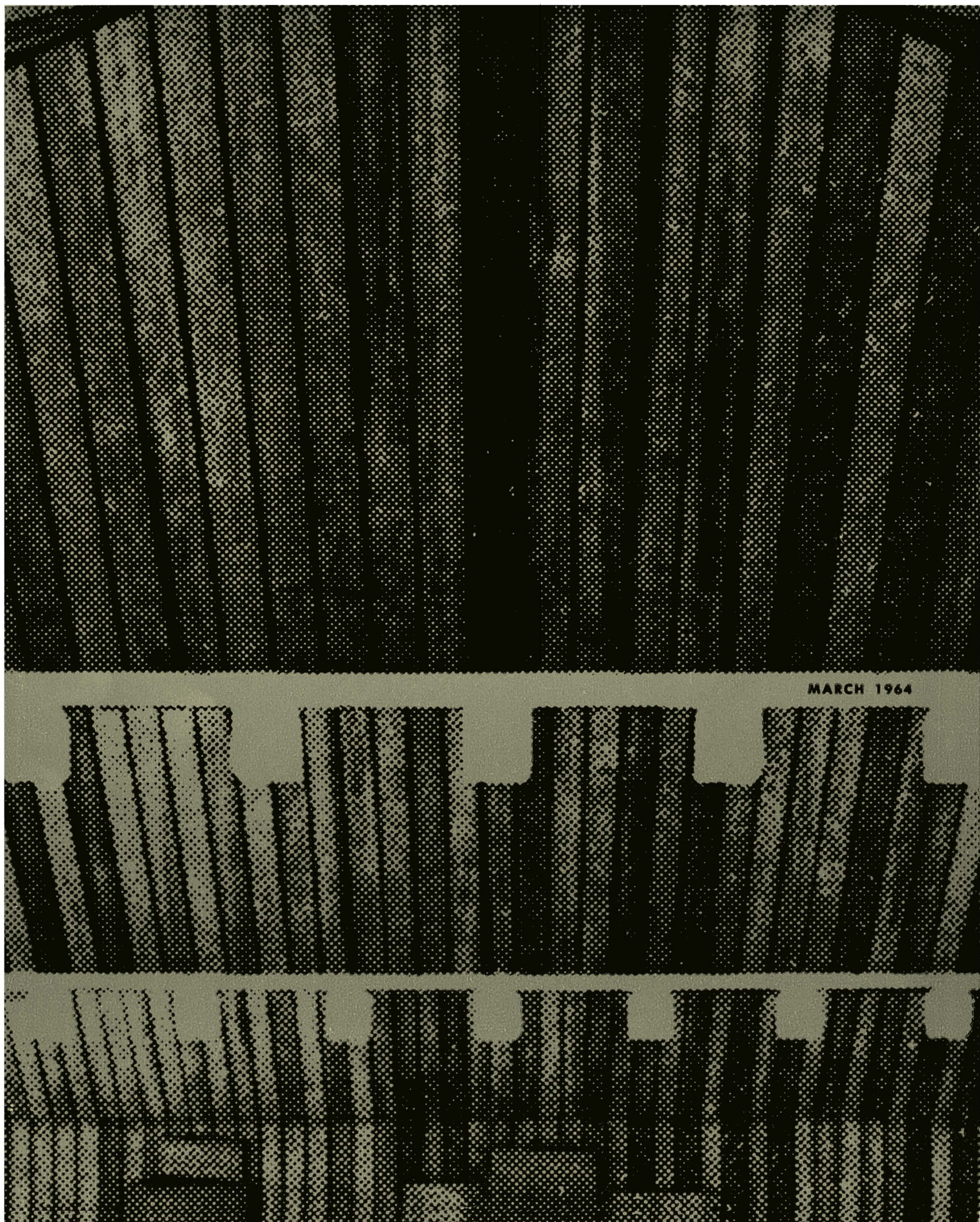
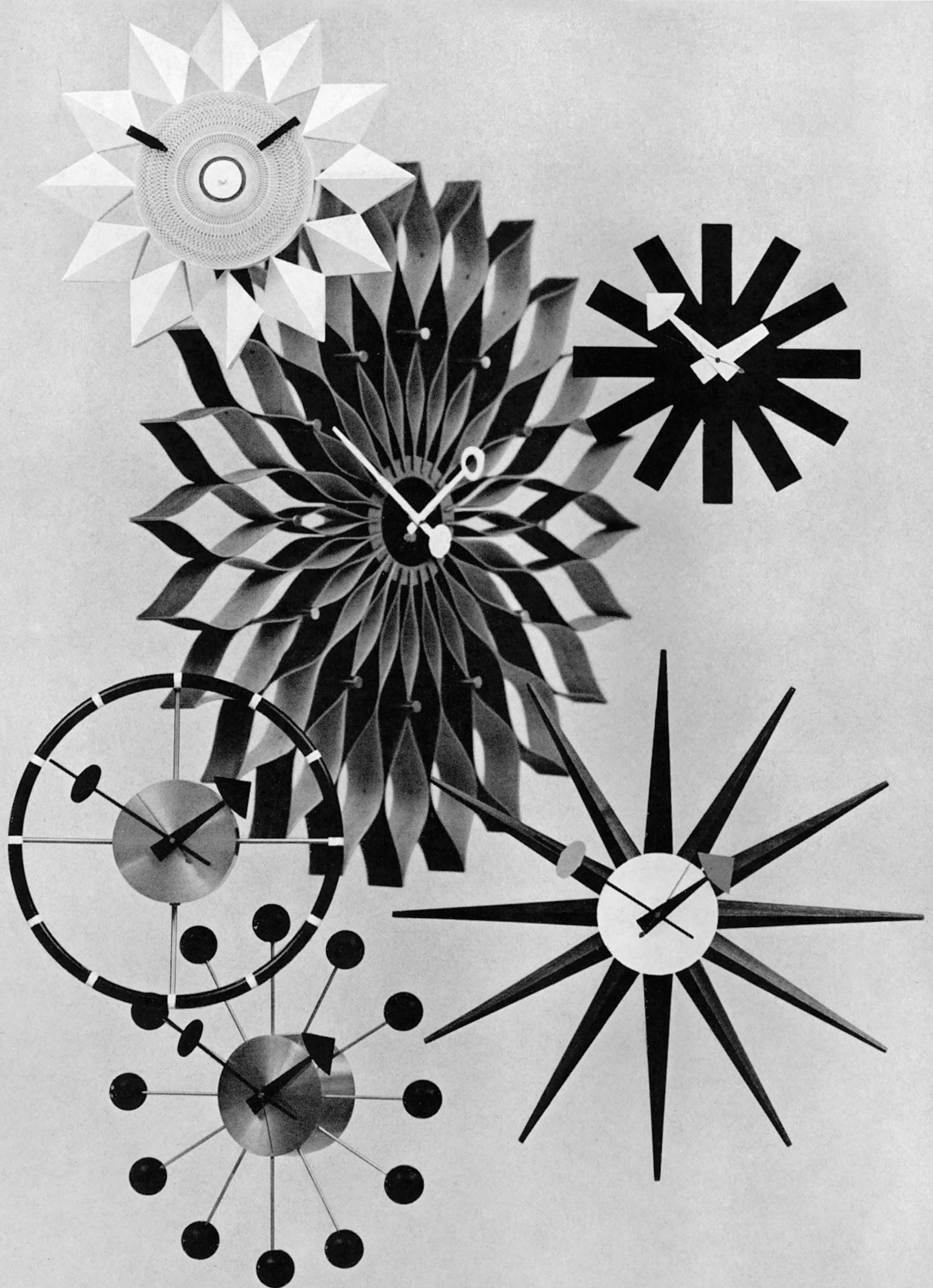


arts & architecture

PRICE 50 CENTS



MARCH 1964



These are clocks designed by George Nelson for Howard Miller ✕ For complete information, write Howard Miller Clock Co., Zeeland, Michigan... National Distributor: Richards Morgenthau, 225 Fifth Ave., New York; Merchandise Mart, Chicago, Illinois; Fehlbaum, Berne, Switzerland; Pelotas, Sao Paulo, Brazil; Exello, Mexico City, Mexico; Weston, Bogota, Colombia.

arts & architecture

EDITOR: David Travers

EDITORIAL ASSOCIATES

Amir Farr
Dore Ashton
Peter Yates
Esther McCoy
Susan Jonas
Bernard Rosenthal

LAYOUT

John Follis
Frederick A. Usher, Jr.
Ken Chapman

EDITORIAL ADVISORY BOARD

John Entenza
William Wilson Wurster, F.A.I.A.
Walter Gropius, F.A.I.A.
Nathaniel A. Owings, F.A.I.A.
Richard J. Neutra, F.A.I.A.
Welton Becket, F.A.I.A.
George Vernon Russell, F.A.I.A.
Maynard Lyndon, F.A.I.A.
Victor Gruen, A.I.A.
Marcel Breuer, F.A.I.A.
Paul Thiry, F.A.I.A.
William L. Pereira, F.A.I.A.
Harris Armstrong, F.A.I.A.
Robert E. Alexander, F.A.I.A.
John Rex, F.A.I.A.
A. Quincy Jones, F.A.I.A.
Gregory Ain, A.I.A.
Pierre Koenig, A.I.A.
Ira J. Bach, A.I.P.
Harry Seidler, A.R.A.I.A.
Konrad Wachsmann
Paul Rudolph, A.I.A.
Craig Ellwood
Isamu Noguchi
Finn Juhl
George Nelson, F.A.I.A.
Gyorgy Kepes
Arthur Drexler
Garrett Eckbo
Edgar Kaufmann, Jr.
Dorothy Liebes
Harry Friedland
Herbert Matter
Edward Frank, A.I.D.
Harold W. Grieve, A.I.D.

PRODUCTION MANAGER

F. Stuart

CIRCULATION MANAGER

Paula Jones

ADVERTISING REPRESENTATIVE

Arden E. Roney & Associates
580 South San Vicente Boulevard
Los Angeles 48, California
651-3930

149 California Street
San Francisco 11, California
981-0848

35 East Wacker Drive
Chicago 1, Illinois
782-7790

424 Book Building
Detroit 26, Michigan
961-5240

41 East 42nd Street
New York 17, New York
986-0625

208 Almeria Avenue
Coral Gables 34, Florida
444-8326

751 Main Street
Waltham 54, Massachusetts
889-3475

CONTENTS FOR MARCH 1964

ARTICLE

In Search of Theory III by John E. Burchard	22
---	----

ARCHITECTURE

Pahlavi University in Iran by Minoru Yamasaki & Associates, architects & engineers	14
West Coast Architects I—Richard J. Neutra	17
Savings & Loan Office in San Pedro, California, by Young & Remington	25
Student Housing, by Pietro Belluschi, architect, and Sasaki, Walker & Associates, Inc.	26
Townhouses in Phoenix by Alan A. Dailey Associates	28
Small Hospital and Resident Doctor's House in Morocco by J. F. Zevaco, architect	30

ARTS

Art	6
Music	8
Books	10

FEATURES

Notes in Passing	13
Children's Play Sculpture in Czechoslovakia	24
Et Cetera	37
Reader Service—Product Literature and Information	38

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

ART

DORE ASHTON

COSMOS AND CHAOS AT THE GUGGENHEIM

When anthropologists' trophies became art, when artists at the turn of the century turned their attention to African sculpture, they were not merely interested in primitive simplicity or bold plastic concepts. They were drawn to the magic, to the ritualistic function, to the real meaning of works that came from so-called primitive societies. The modern artist entered the 20th century with a profound respect for the unknown. He was determined to cope with all aspects of waking and dreaming life, including those which are essentially abstract.

No matter how disparate the art of the 20th century has been, there have been certain common assumptions pervading the mind of the artist. One of them is that Western culture, with its emphasis on clear rational explanation for all phenomena, must be supplemented with other ways of thought—ways which allow for the existence of things sensed and not seen, imagined not tangible. Not only the art of primitive tribes became meaningful, but also the art of old civilizations that did not share the Western rational bias such as those of India and China.

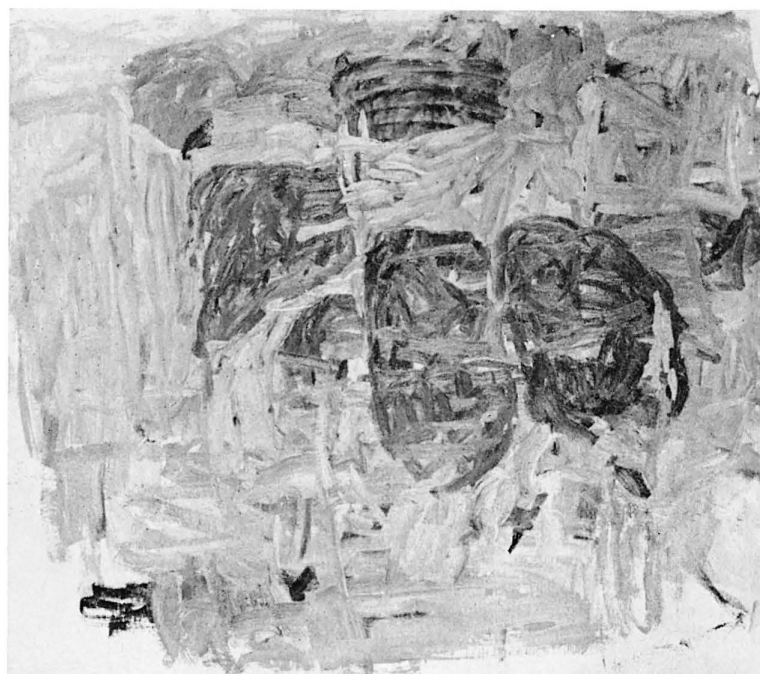
Many artists have provided texts to illustrate the modern preoccupation with concepts typical of primitive societies, but none as lucid as Paul Klee who worked with the dialectic of cosmos and chaos. Announcing in one of his early lectures that "the cosmogenetic moment is at hand," Klee explained that for him chaos is an unordered state of things, a "mythical primordial state of the world from which the ordered cosmos develops step by step or suddenly, on its own or at the hand of a creator." When he spoke of the point that sets itself in motion and becomes line, he said, "The point as a primordial element is cosmic. Every seed is cosmic."

Klee is one of many modern artists who sought to penetrate beyond the world of appearances, and to experience that totality which the ancients took for granted. His preoccupation with cosmos, which by dictionary definition is "a self-inclusive system characterized by order, harmony and complexity of detail," was perfectly natural: an instinctive recognition that an artist does nothing other than originate self-inclusive systems.

Klee saw chaos as a primordial state of the world in much the same way the primitive sees it. For certain societies, including those in India, the world in which the presence of man is felt, where man has lived and constructed evidence of his presence, is cosmos. Traditionally it has extra-terrestrial archetypes. In "Cosmos and History," Mircea Eliade points out that not everything does have a prototype. "Desert regions inhabited by monsters, uncultivated lands, unknown seas on which no navigator has dared to venture . . . corresponded to a mythical model but of another nature. All these wild, uncultivated regions are assimilated to chaos. . . . This is why, when possession is taken of a territory—that is, when its exploitation begins—rites are performed that symbolically repeat the act of Creation: the uncultivated zone is first 'cosmicized'."

Artists are attracted to chaos for they feel they must know all to express a little. For instance, Klee: "I begin logically with chaos, that is the most natural. And I am at ease because at the start I myself may be chaos." Poet Stanley Kunitz sees chaos as "outside of time and space" while cosmos is a world of order. He says the imagination is always attracted to chaos because it represents "free energy." The poet, he says, invents not chaos, not cosmos, but mythos. In other words, the artist encompasses both chaos and cosmos drawing from them the energized scheme that is a work of art. He "cosmicizes" the uncultivated zone into which his imagination has led him.

The need to go back to origins which lie at the threshold of civilization has been increasingly reflected in all the humanities and even in psychoanalysis recently. As I said before, artists are sensitive to these currents of thought and work with certain common assumptions characterizing the epoch. The attitude taken by Klee, for instance, and a number of earlier artists, is easily traced in recent utterances by contemporaries. For instance, in the catalogue accompanying the Guggenheim's International Award Exhibition, there is a fragmentary anthology of writing by repre-



Philip Guston

*Untitled, 1962, 68" x 78"**Courtesy Solomon R. Guggenheim Museum*

sented artists nearly all of whom indicate a preoccupation with the "primordial" forces in the cosmos-chaos dialectic.

Barnett Newman in 1947 wrote an article titled "The First Man Was An Artist" in which he insisted that "the myth came before the hunt." The purpose of man's first speech, he said, was to address the unknowable. Something of the same attitude is reflected in Robert Motherwell's statement concerning his Spanish elegies when he says, "The pictures are also general metaphors of the contrast between life and death, and their interrelation." (Cosmos from one point of view is death, for it is static.) William Turnbull is quoted: "What is the nearest we have come to the equivalent of a temple or shrine in this century (and of this century)? The closest I have got to this experience has been the large exhibitions of Pollock or Rothko . . . these were for me an experience close to the exaltation of the sacred, a ritual of celebration . . ."

Otto Piene, a young German, writes on darkness and light, and says the contrast between the effect of darkness and light "is the barbarian roar, which coming from nowhere, is most terrifying in the night."

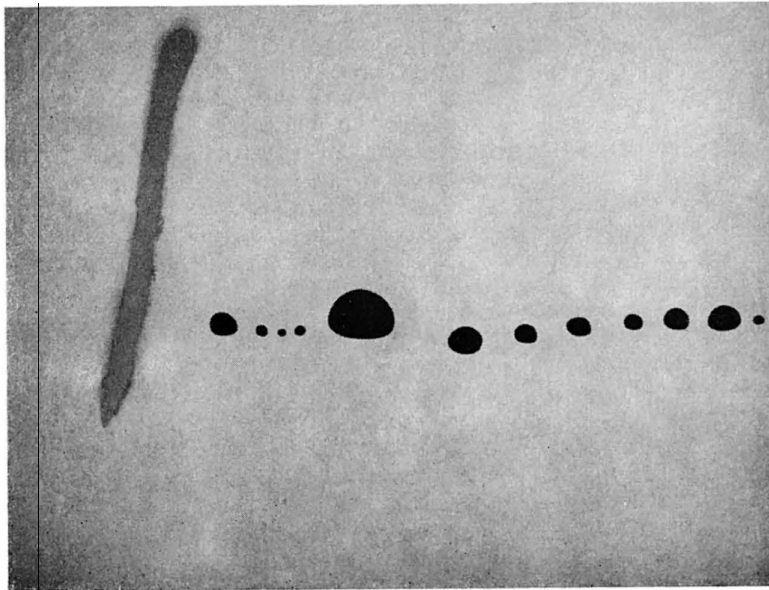
Carl-Henning Pedersen, Danish expressionist, asks himself why some pictures are filled with imaginary beings, human as well as animal. He answers: "Because pictures are also magic . . . a person expresses himself to others in the language of the senses and formulates his message in a certain way: a magic character who catches the eyes of others and silently shouts of its presence, or manifests itself so peacefully that it seeps out into the atmosphere. Magic is an invocation, and even though we do not need to invoke good or evil, this power lies behind everything."

Another Northern expressionist, Asger Jorn, writes that "an artist's interest cannot be narrowed down to a single field, he must seek the highest perception of the totality and all its details. To him nothing is sacred because everything has attained meaning. Selectivity of any kind is out of the question, as it is imperative to penetrate the whole cosmic law of rhythm, power, and matter which is the true world."

Most of the selections in the catalogue represent the subjective expressionist's point of view, but I am sure that if Vasarely or Peter Stroud were quoted, there would be comparable indication of a need to "cosmicize". The truth is that no contemporary artist can remove himself from his epoch, and no thoughtful artist can ever again exist in the comfortable enclosure provided by outmoded materialistic attitudes.

If this is so, then why is it that so few paintings in the Guggenheim exhibition convey the destiny and totality which Klee tried to express in words when he dealt with the cosmos-chaos dialectic?

The obvious answer is that very few artists are capable of extracting themselves from the initial dilemma that the argument



Joan Miro

"Blue II," 1961, 106 $\frac{1}{4}$ " x 139 $\frac{3}{4}$ " Courtesy Solomon R. Guggenheim Museum

carries. Either they cannot bring themselves to explore the unknown regions or they cannot bring themselves to perform the ritual that would cosmicize it. Mainly, they look to the few who have personally confronted the problem and glide along on the surface, lifting the manner but not the experience. This would account for the numerous expressionist abstractions that never arrive at the center but only have "the look", and it would also account for the element of the pseudo-comic, not really terrible and not really comic, which is manifest in this exhibition.

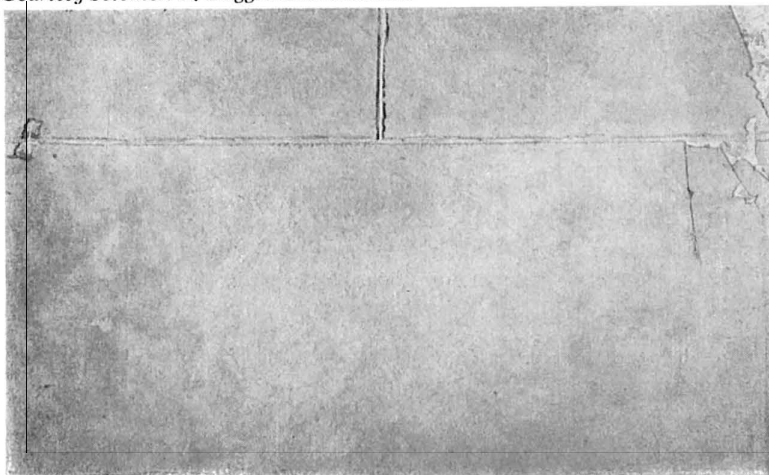
The kind of abstract emotion or primordial truth which all these statements conjure exist in only a handful of the paintings exhibited. I suppose that any such show is doomed to have very few convincing paintings by its very nature, and I'm not prepared to waste energy sloughing off the dross. Rather, I want to talk about the few paintings that manage to "cosmicize the uncultivated zone".

First, of course, Miró. This is an illumination of a number of abstract conceptions and emotions in their most elemental form. It is an invocation of vastness (a conception we could never experience directly, yet we *know* it); of cosmic rhythms (if that is not too grand a way to state it) which we feel but cannot see; of sensations such as flying, gazing, daydreaming, hurtling.

What I mean by vastness is perhaps better given in the words of Coleridge who, in a letter concerning his youth, wrote: "From my early reading of fairy tales . . . my mind had been *habituated to the Vast*, and I never regarded my *senses* in any way as the criteria of my belief." Miró, like Coleridge, is habituated to the Vast. His lifelong preoccupation with the primitive, the unsophisticated, the earthy, easily translates itself into Vastness. And this Vastness, given on the canvas as a great modulated field of blue is also the chaos from which he will produce his image of cosmos.

Antoni Tàpies

"Big White Horizontal," 1962, 77" x 122 $\frac{1}{4}$ "
Courtesy Solomon R. Guggenheim Museum



What is the cosmos here? Or rather, what symbolizes it? The black irregular trail of rounded shapes and the nearly vertical bar of earth-and-blood red. The vivid black shapes (rounded like seeds, and also like stones) stroll across the blueness, or the vastness, as would a man who must decide each of his next steps. They are the marks of man's presence and they cosmicize the vastness. The completed painting is the symbol of the prior ritual.

It is experience itself for whoever knows how to receive it, for Miró has, in this beautifully elucidated yet infinitely simple composition, invited the viewer to respond first with his senses. The first view gives blueness, exquisite blueness. The next cultivates the response already lying in wait within us—the kind of response that can be evoked each time anew by a true painting. In other words, Miró speaks a language that is precisely pictorial, yet a language. And language is symbols. And symbols speak permanently. The permanent, or perennial emotions elicited in the face of Vastness can always be evoked by means of this painting.

The language of Motherwell is also precise, and it speaks of "the interrelation of life and death" in moving pictorial terms. The cold white light is the glare of chaos from which Motherwell wrenches a powerful order. A taut guylines in the upper canvas and a firm vertical toward the side stake out the cosmicized territory. This whiteness, then, is the free energy of chaos transformed. It is both foil and womb, holding the precarious and pulsing forms within and serving to shelter and energize them at the same time. Only one fragment of other suggests the warmth of natural life, but it is enough to give this manly painting its focus, its true weight as cosmos.

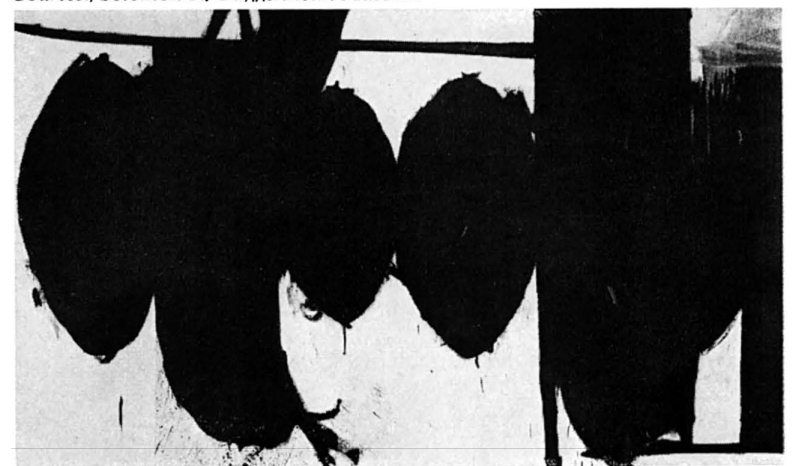
Of a different order, but again, dense and convincing in its simplicity is Antoni Tàpies' broadly horizontal painting—a virtual desert of sand-colored texture divided by a horizontal incision and a short vertical at top. The brief vertical appears to be exactly centered and draws the eye instantly to the upper center of the desert reach. This means that unless the eye moves from side to side, only the center—sandy, undifferentiated—is visible. Once the eye moves, time and space blend, and you have the sense of cosmos of which Klee spoke. Or perhaps more nearly the cosmos-out-of-chaos of which Eliade speaks, for this literal desert has no prototype and is truly chaos until Tàpies comes along to cosmicize it with his incisive tool.

Even the painting by Philip Guston, with all its bleak irresolution, is an emphatic statement of cosmos. Within the many wandering lines lurks primal energy (the underpainted blues which occasionally rise to the surface, reminders of sky and vastness). Guston wanders with his gray tones, seeking the harmony of cosmos. Grayness itself, as Klee said, is cosmos. But then, grayness is death, or at least stasis, and Guston ultimately rejects it. He then partakes of chaos (the seemingly formless occlusions of woven lines) in order to work out the strange synthesis of forces and deadweights that finally come together as cosmos.

It is not my intention to review the Guggenheim exhibition, but only to reflect on the always small percentage of moving images and the reasons for their being. I could add a few more artists—Magritte, Balthus, Vasarely, Stroud, Sonderborg, Dubuffet to name some—but it really isn't necessary. The main point is made: that few artists go deep, and few are capable of fulfilling the ideals implicit in the assumptions within which they work.

Robert Motherwell

"Elegy to the Spanish Republic, 70," 1961, 69" x 114"
Courtesy Solomon R. Guggenheim Museum



MUSIC

PETER YATES

REVIEWS

As I've written before, I detest the labor of reviewing: no one can do justice, and one can't honestly do otherwise. That's why cynicism so often spreads like an insulating film between the event and the report of the event. The critical trick is to guess what opinion the majority of your readers will expect and give it to them. Many a reviewer of the performing arts is — or once was — a more knowledgeable person than you would guess by reading his reviews.

Editorial independence, which has to begin with the critic, since otherwise he will never learn his independence, creates an enclave of cultural honesty wherever it exists.

Granting complete editorial honesty in the critic and a reliable hands-off policy among his employers, there is still the problem of slicing up good and bad in exceedingly fine comparative measure to fit the almost daily needs of programs, exhibitions, dramas, operas, where one must dispose at the same time of the compositional artifact and of the displayed skills and personalities, all mixed up in a succession of events. How many performances in a season of Beethoven's *Appassionata Sonata* can a critic be expected to find words to distinguish? One can find language to deal with the very good and very bad, but what is one to do with the vast normality, the routine-infallible, the sloppy-gifted, the tentatively or dubiously original, the indifferent? How to be constantly on guard not to overlook the idiosyncrasy which may be genius? It was Andre Gide, as publisher's reader, who rejected *Swann's Way* by Proust.

A few months ago I wrote about the Washington, D.C., scholar and part-time music reviewer who dismissed superlative performances of Ives's *Harvest Home Chorales* and Schoenberg's *Peace on Earth* by allotting to each the single adjective "eccentric", while dismissing all the remainder of a great program without comment. RCA-Victor has just issued some forty minutes of the material of this concert on a single record by the same performers, the Robert

Shaw Chorale. Now you can understand my joy at hearing a major, if youthful, work by my friend and longtime correspondent Charles Ives, performed with full adequacy to its content. Each of these performances rebuffs and refutes the mental torpor and incompetent vocabulary of that reviewer. He could have used his entire space to advantage comparing the very distinct skills of the young Schoenberg with those of the younger Ives.

In 1907, when he wrote *Peace on Earth*, Schoenberg had already emancipated the dissonance. He dates his recognition of this event as occurring during the writing of his First Chamber Symphony in 1906. For Ives, writing in 1902, the distinction between consonance and dissonance, as separate means of composition, had already ceased to exist. I should add that the *Harvest Home Chorales* are performed in the original version with organ and brass accompaniment. *Peace on Earth* also is performed with instrumental accompaniment, in the manner Schoenberg prescribed in the score margin: "... the composer's intent [was] to make this accompaniment as inaudible as possible, so that the sound of the chorus is as pure and unmuddled as possible." The recording acoustics do not help either composition.

Let me slip in here notice that *Cambridge* has issued a record of music by Ives, most of it previously unheard and all notably well performed, except the few songs. To sing Ives, you must throw off every decorum and let go to the full measure of the songs, controlling this freedom by an art as demanding as you will need for Dowland, Debussy, or Schubert. The record includes *Tone Roads* nos. 1 and 3 for instrumental groups (no. 2 has not been located); no. 3, which builds to nine-part counterpoint, would have startled Stravinsky or Schoenberg, if either had heard it in 1915, when it was composed. There are also exemplary performances of the *Three Page Sonata* for piano and the orchestral piece *Over the Pavements*, the latter a little tone-poem of wheels and trotting horses, both in ragtime anticipating jazz.

Whether or not what I say is just in retrospect, I must occasionally write reviews. So let me report my great pleasure in the recital given before a small audience at the University of Southern California by Herbert Horn, a mature pianist and university teacher, "as partial fulfillment for the degree Doctor of Musical Arts with a major in performance practices." Dr. Horn, as he should be when this article appears, has devoted his career to Bela Bartok and has achieved a calm maturity of performance entirely suitable to the music.

Like several of his major 20th century contemporaries, Bartok was a radical composer, whose mind had entered deeply into many unfamiliar aspects of musical tradition. He is now thought to be somewhat old-fashioned, a measure of the pace we have been moving, since the first popular enthusiasm for his music commenced only around 1947-48, more than two years after his death — the same happened to Mozart. The fact is that Bartok carried his work to such finality that any subsequent composer imitates him at peril. His work appears therefore temporarily to be less advanced than that of later composers whose cleverness has set a temporary fashion.

Mr. Horn first accompanied Robert Hasty, baritone, in Bartok's Five Songs, opus 16, settings of lovelorn poems by the Hungarian poet Endre Ady, heavily translated into English; the music is of great interest, but the English words get in the way. He then played the *Fifteen Hungarian Peasant Songs* for piano and followed these with the Second Sonata for violin and piano, a masterpiece equal to any accompanied sonata in the violin repertory. Tze-Koong Wang, the violinist, had learned the work in a hurry but played it like a master, so that my wife, who has played the sonata many times, and I rushed backstage to congratulate him. After intermission Mr. Horn played seventeen pieces from Bartok's *Mikrokosmos*, coloring and controlling the music with an affection that rewarded the listener. He deserved the more praise, because he had recovered from an injury to his right arm which for several years kept him from playing the piano. May he long enjoy his chosen field and through it give others the pleasure he gave us.


Last summer the Redlands Community Music Association concluded its season by performing in the Redlands Bowl, with scenery and full costuming, Puccini's opera *Turandot*. When I heard of this, I said it was an impossible venture; the opera is too difficult and too remote from popular taste to please a general audience, especially when performed outdoors.

I was quite wrong. The performance went as smoothly as any operatic company could wish; the audience of more than 4000 sat entranced, with scarcely any of the early departure customary in

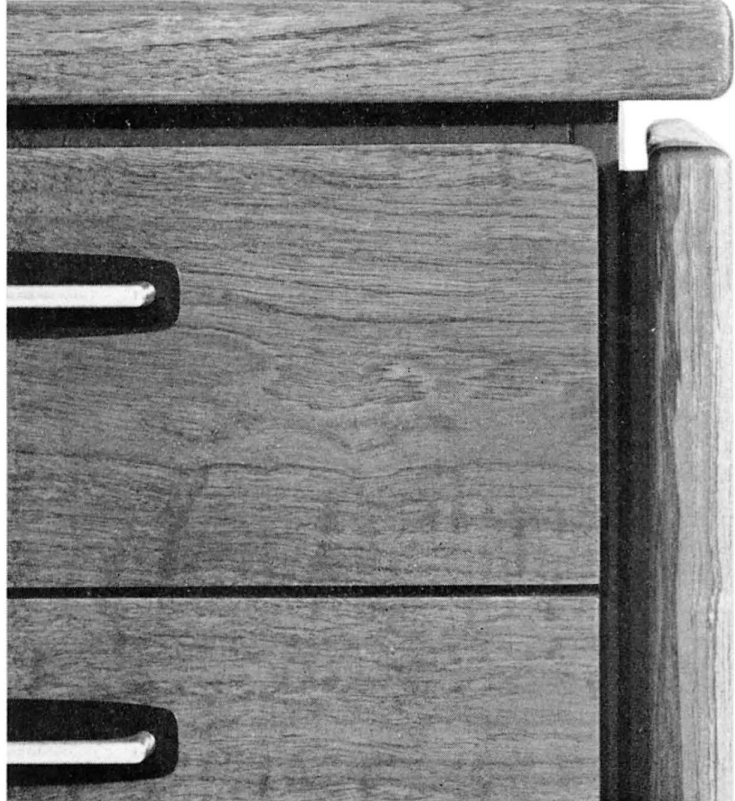
The Executive Collection

Designed by John Follis and Elisha Dubin to meet the needs of the most important executive in any organization. Substantial in scale, luxurious in its use of materials, contemporary in its styling. Write for folder.

Brown-Saltman Company



15000 South Figueroa Street Gardena, California



an audience which does not pay for its seats. The singing in all parts, including the chorus, was uniformly of high quality; the orchestra never failed; the staging and lighting were continuously alive. I congratulate James Guthrie, the conductor — a genuine businessman-musician — who dared the undertaking and brought it off with so great competence and flair, and the many colleagues and collaborators who made possible such an excellent performance.

At the first Monday Evening Concert of the 25th season, Robert Craft directed a program which included the first Los Angeles performance of Igor Stravinsky's *Eight Instrumental Miniatures*, little pieces orchestrated with guile and wit, and his setting of a *Canzonetta* by Sibelius, composed in gratitude for the recent award to him of the Sibelius Prize. Sibelius claimed no more for his piano music than that he wrote it for his pleasure; neither guile nor craft could help the little piece, except to make it more pleasing. It might better have been played first, because the *Eight Miniatures* put it out of countenance.

Robert Craft repeated the Suite for seven instruments, opus 29, by Schoenberg, which he first performed at these concerts in the year after the composer's death and afterward recorded. For me, Schoenberg's Wind Quintet and the Suite opus 29 are the Continental Divide between the music of the three preceding centuries and what is happening in music at present. Though it is composed with notes in the most extreme formality of the 12-tone method, the character and sound of this music anticipate the extra-tonal expanding of the musical art which has occurred during the last decades.

Schoenberg once spoke to me of a time in the near future when players will perform the classics on electronic equipment so easy to manipulate that one will no longer have to spend a lifetime learning how to play an instrument. He described this imaginary electronic device in a letter to Dr. David, written in 1949, concerning his Variations for Organ: "... I believe that the instrument of the future will be constructed as follows: there will not be 60 or 70 different colors (as on a modern organ), but only a very small number (perhaps 2 to 6 would certainly be enough for me) which would have to include the entire range (7-8 octaves) and a range of expression from the softest *pianissimo* to the greatest *fortissimo*, each for itself alone.

"The instrument of the future must not be more than, say 1½ times as large as a portable typewriter. For one should not strike too many wrong keys on a typewriter either. Why should it not be possible for a musician, also, to type so accurately that no mistakes occur?

"I can imagine that, with such a portable instrument, musicians and music-lovers will get together in an evening in someone's home and play duos, trios, quartets; they will really be in a position to reproduce the idea-content of all symphonies. This is, naturally, a fantasy of the future, but who knows if we are so far away from it now?"*

We now have the electronic instruments, by no means so simple as Schoenberg then imagined, though they may become so, and we are learning how to program computers to create for us a musical art more intricately rhythmical and microtonally colored than a man can play, though that is not true yet. My friend Gerald Strang spent two months last summer at the Bell Laboratories in New Jersey, by their invitation, learning this new art, returning after severe labor with three minutes of completed music. I hope to write soon a report of his experience.

The second Monday Evening Concert featured the harpsichord playing of Malcolm Hamilton, accompanying Donald Muggerridge in an Oboe Sonata by Handel, beating out four Scarlatti Sonatas in a style that might have gained in places by an old-fashioned drum-stop striking on the soundboard, and performing as soloist in the Concerto for harpsichord, flute, oboe, clarinet, violin, and cello, by Manuel de Falla. Ingolf Dahl directed the little orchestra, producing a fine texture of instrumental sound, through which the harpsichord made its way, with more suitable style, as if guided by a metronome.

The principal work of the evening was Ingolf Dahl's Trio for piano, violin, and cello, in five movements, commissioned by the

(Continued on page 35)

*The Works of Arnold Schoenberg, a catalogue of his compositions, writings & paintings by Josef Rufer, translated by Dika Newlin; The Free Press of Glencoe; 1963 — originally published in Germany, 1959. This useful survey of Schoenberg's complete works also contains many quotable and arguable notes and letters.



For
Your
Information

Q: I am in need of some large planters for trees and shrubs and would prefer something other than wood. Does regular clay garden pottery come in sizes large enough for trees?

A: The need for planters larger than those made of clay, and more durable than those of concrete, wood or metal, has inspired the creation of new, lightweight Fiberglas forms that meet the exacting requirements for structural beauty and strength. These planters are made of multiple laminations of Fiberglas reinforced isophthalic resin laminates that have been engineered with structural reinforcing members and an integral color and finish. They are completely rigid and have a resistance to impact greater than that found in automobile bodies or boat hulls. The weight of planting soil is easily accommodated and fully planted units can be moved. The planter forms have a broad rim on the visible top surface for visual dimensions and the rims also are properly scaled to the structure of the planter and can be used for guy-wire support. They are virtually impervious to scratching, chipping or staining and are unaffected by weather and extreme temperature changes. The integral finish closely resembles the companion stoneware glazes, and the matte colors will not fade.

Q: Without increasing the cost too much, I would like a resilient floor covering that would have the appearance of custom design. Is there anything new to accomplish this?

A: Accent strips in vinyl-asbestos, from the 1964 Floor Fashions Collection, offer a wide variety of design possibilities. The strips come in a complete range of solid colors, in widths of 1/2, 1 and 2 inches, and in 1/16 and 1/8-inch thicknesses. Used in combination with the 9 by 9-inch vinyl-asbestos floor tile in the Designer Solid Colors, they make possible many custom designs for the effect you want.

Q: How can we be sure that the paint products we specify are actually used on the job?

A: Not only should a closed specification be written but a statement to the effect that "substitutions will not be acceptable" should be included in the specification. Then too, for added assurance, let the general contractor and the painting contractor know that if any other brand than that specified is used, the job will have to be re-done.

Q: I want something new and dramatic to use on the floor and walls of a foyer and also the enclosed garden room onto which it opens. Durability and ease of maintenance are important too. Have you a suggestion?

A: Jewel-Stone tile will meet all these requirements. It is made of Paragran Resin binder with crushed marble, crushed mother-of-pearl or synthetic crushed mother-of-pearl filler for color and design versatility. For floors, the bonding side of the tile is rough with a solid pattern of exposed chips which provides a deep and permanent adhesion to the wet cement or mastic bed. It provides a flooring that is dent-, stain-, water-, slip-, cigarette burn-, and crack-proof, scratch resistant, and warm to the touch. Waxing is optional and it can be kept clean without scrubbing by merely wiping with clear water, soap or detergent. For walls the surface of the tile has a spray glaze of Paragran to bring out the natural colors of the fill materials and also to encapsulate the aggregate to prevent erosion or weather damage. Either the smooth or rough texture can be exposed. The rough surface in this case is coated with Paragran to make it dust proof. Samples of Jewel-Stone may be seen at the Building Center.

Building Center

7933 West Third Street

Los Angeles, California

BOOKS

BABYLON IS EVERYWHERE. The City as Man's Fate by Wolf Schneider. McGraw-Hill Book Company; \$7.95.

"Will the city disappear or will the whole planet turn into a vast urban hive?—which would be another mode of disappearance."

— LEWIS MUMFORD

Metropolitan agglomeration, planless suburban growth, world population explosion, the frightening surplus of people and cars, of these problems Lewis Mumford has written eloquently for decades. To spell him out the publishers are showering us with a spate of material examining our urban nightmare from every point of view.

Wolf Schneider's work is the story of the city from earliest times and an inquiry into its fate. Drawing upon history, archeology and literature we are given a fascinating rundown from Ur to Los Angeles. The earliest cities are described, re-created and shown in perspective with their modern counterparts. The city, states Mr. Schneider, was born in Babylonia and tomorrow Babylon will be everywhere. We are shown Nineveh and Alexandria, Athens, Carthage and Byzantium; The Misery of Rome; The City In The Middle Ages. Comparisons as Babylon on the Seine and the Babylonian Towers of New York lead us into scary prospects for the city of the future. What will it be like in the year 2000? Will Boston and Washington be all part of the same huge complex? "Our grandchildren may no longer be able to decide whether they want to live in cities or not; there may be no other place to live."

Babylon Is Everywhere is the first winner of the Econ Prize in the International Nonfiction Award and is a plea for rational design and order. The subject is of vital importance to all of us.

FINE POTTERY

gifts reasonable and unreasonable
DECORATIVE BOWLS • LUSTRE • TILES



BEATRICE WOOD

McAndrews Road, Ojai, California
Telephone: 2430

ARCHITECTURE IN TRANSITION by Constantinos A. Doxiadis. Oxford University Press; \$7.50.

Architect-engineer, and town planning officer, Doxiadis has been lecturing and discussing the dilemma of the architect in our time, the future role of the architect, and the problems faced by architecture today. His book, a distillation of 28 years of reporting on the subject, is a credo and a prelude to a larger work in preparation on *ekistics*. Mr. Doxiadis sees architecture as the discipline of building the human habitat, and *ekistics* as the much broader study of human settlements, coordinating economics, the social sciences, political and administrative sciences, technology and aesthetics into a coherent whole.

Ecumenopolis is his special concern; and his belief that man possessed an early ecumenic style is the springboard for action to achieve a basically human architecture. He urges architects to search for objective and subjective methods. "We need to understand our proper position in time and not be in a hurry for results. We should not think of forms, but create space, build and live. Architecture will come."

Agree with him or not, Doxiadis is a man of thought and action. In 1937 he was appointed Chief Town Planning Officer for Greater Athens, later headed the Department of Regional and Town Planning at the Greek Ministry of Public Works, founded the Graduate School of *Ekistics* at the Athens Technological Institute. His services have been used by the Governments of Ghana, Greece, India, Iraq, Lebanon, Pakistan, Sudan and Syria.

INTERNATIONAL POSTER ANNUAL, Volume 11/1963-'64, edited by Arthur Niggli. Hastings House Publishers; \$12.95.

The best of poster art from twenty-six countries presented in its 11th edition providing a source book of ideas in the most direct of all advertising media. Editor Niggli's standards are high and one finds improvement in several categories with a noticeable increase in tourist posters. Stimulating and fresh. More color plates would be welcome in future editions.

ILLUSTRATORS '63. The Annual of American Illustration, edited by Harry Carter. Hastings House Publishers; \$15.00.

The fifth and best, both in material and layout, of the only publication devoted exclusively to American illustration. Its several areas include advertising and editorial illustration, institutional and book illustration and unpublished work. Greater experimental freedom is seen in all areas with considerable new talent added to the roster. The Society of Illustrators is to be commended for its efforts in raising the status of illustration in this country. This anthology will stand up with the best of the European annuals.

GRAPHIS ANNUAL '63/'64. International Advertising Art, edited by Walter Herdeg. Distributed by Hastings House Publishers; \$15.00.

Every year *Graphis Annual* comes as a superior example of book production: good design, a high degree of selectivity in advertisements, book jackets, booklets, letterheads, posters and trademarks. The bellwether of graphic activity, the most influential book in its field.

ROMANESQUE SCULPTURE - GOTHIC SCULPTURE. Edited by Harald Busch and Bernard Lohse. The Macmillan Company; each volume \$14.95.

The editors of The Buildings of Europe Series are now preparing companion volumes on European Sculpture. The photographs—these are essentially picture books with some two hundred plates in each volume—are beautiful and well-chosen. The accompanying texts and commentaries by Hans Weigert are succinct. Valuable pictorial reference handsomely presented.

ROBERT WETTERAU

SCULPTURE WITH A TORCH by John Rood. University of Minnesota Press, 1963.

John Rood, a sculptor who welds and teaches at the University of Minnesota, has written a journeyman's book on welded metal sculpture. The examples of his own work among the well-chosen

illustrations indicate that he is a good artist besides being a substantial workman. He believes that any work of art should be thought through in its own medium. Fifteen earlier years of carving solely in wood conditioned his respect for materials and knowledge of what certain tools will do to a given material. In his opinion, "the artist's individual touch or calligraphy can be most clearly revealed to the viewer only when he uses the proper tool for working in a particular material." This is an art-craftsman's book giving clear descriptions of how several of the illustrated sculptures were fabricated. It can serve for an instruction manual or a reader's introduction to a technique of sculpture with which few of us are adequately familiar.

—PY

FURNITURE OF CLASSICAL GREECE by T. H. Robsjohn-Gibbings and Carlton W. Pullin. Alfred A. Knopf; \$20.

Those with an interest in the classic period of Greece will be more than richly rewarded with a perusal of one of the most amazing books of the season. *Furniture of Classical Greece* is a book of splendid pictures in both color and black-and-white, and a study in history, archeology, ethnology and sociology as well. Collecting furniture motifs from artifacts of Greece's great centuries, Robsjohn-Gibbings has hand-made some of the furniture of antiquity which is strikingly beautiful. This is the work of a great artist and a master craftsman, and the story of research and ultimate manufacture is delightful reading.

WHAT IS AMERICAN IN AMERICAN ART? Edited by Jean Lipman. McGraw-Hill; \$12.50.

What is American in American Art? is an exposition of the versatility of our culture and our art. Here assembled are evidences of our national vitality in expression from Colonial hooked rugs to the strange, mystical photography of Steichen, and the lonesome, penetrating oils of Andrew Wyeth. In addition to spectacular reproductions there are literate and sage observations by essayists and critics on our national culture. An outstanding collection of the best of our work and a prize possession for the art collector.

FROM DOGPATCH TO SLOBOVIA: The (Gasp!!) World of L'il Abner. Text by David Manning White with remarks by Al Capp. Beacon Press; \$3.50 hardcover, \$1 paperback.

What is American in American Art? includes the comic strip as one phase of our contemporary culture and art. This is a further illustration of the point that here is art in the sense that Hogarth and Daumier were art. It is Capp's function, White explains, to create skepticism about the sacredness of the Establishment and try through education to make it a little better. His goal fulfills all the mandates of Aristotlean aesthetic. It was John Steinbeck who once said that Al Capp above all others deserved the Nobel Prize for contemporary writing and meant it.

THE ART OF THE RENAISSANCE by Peter and Linda Murray. Frederick A. Praeger; \$7.50 clothbound, \$3.95 paperback.

Although time measurement for periods of history is always an uncertain business, it is generally agreed that the Renaissance did come to Italy early in the 14th century, and it flowered and spread from there to the rest of Europe. The Murrays have written a very scholarly and highly readable account of the days of art from Giotto to Tintoretto in a beautifully illustrated book. The authors have kept their text brief and let the murals, oils and sculpture tell their story.

ENIGMA by Louise Jones DuBose. University of So. Carolina Press; \$4.

Enigma is the biography of Blondelle Malone, a young woman who toured Europe alone, brush and palette in hand in the eyebrow-lifting era at the turn of the century. A friend and confidante of Monet, Rodin among many others, she became socially and aesthetically involved in the art circle imbroglios of the period, but did an excellent job of reporting in her letters and reminiscences. A very readable account of an American in Europe.


NEW YORK LANDMARKS. Edited by Alan Burnham, AIA. Wesleyan University Press; \$12.50.

New York's Pennsylvania Station, that noble temple of America's Ionic Period, is falling beneath the sledges of a ball hammer, swinging against our architectural past. *New York Landmarks* is a handsome photographic collection of some of New York's best remains. Much of it is fast disappearing despite the efforts of art lovers to preserve the nobler landmarks. Included, too, are some of New York's atrocities like City Hall and the Dakota Apartments. But what is as bad as the bright, shiny new Pan-Am Building? Your last look here.

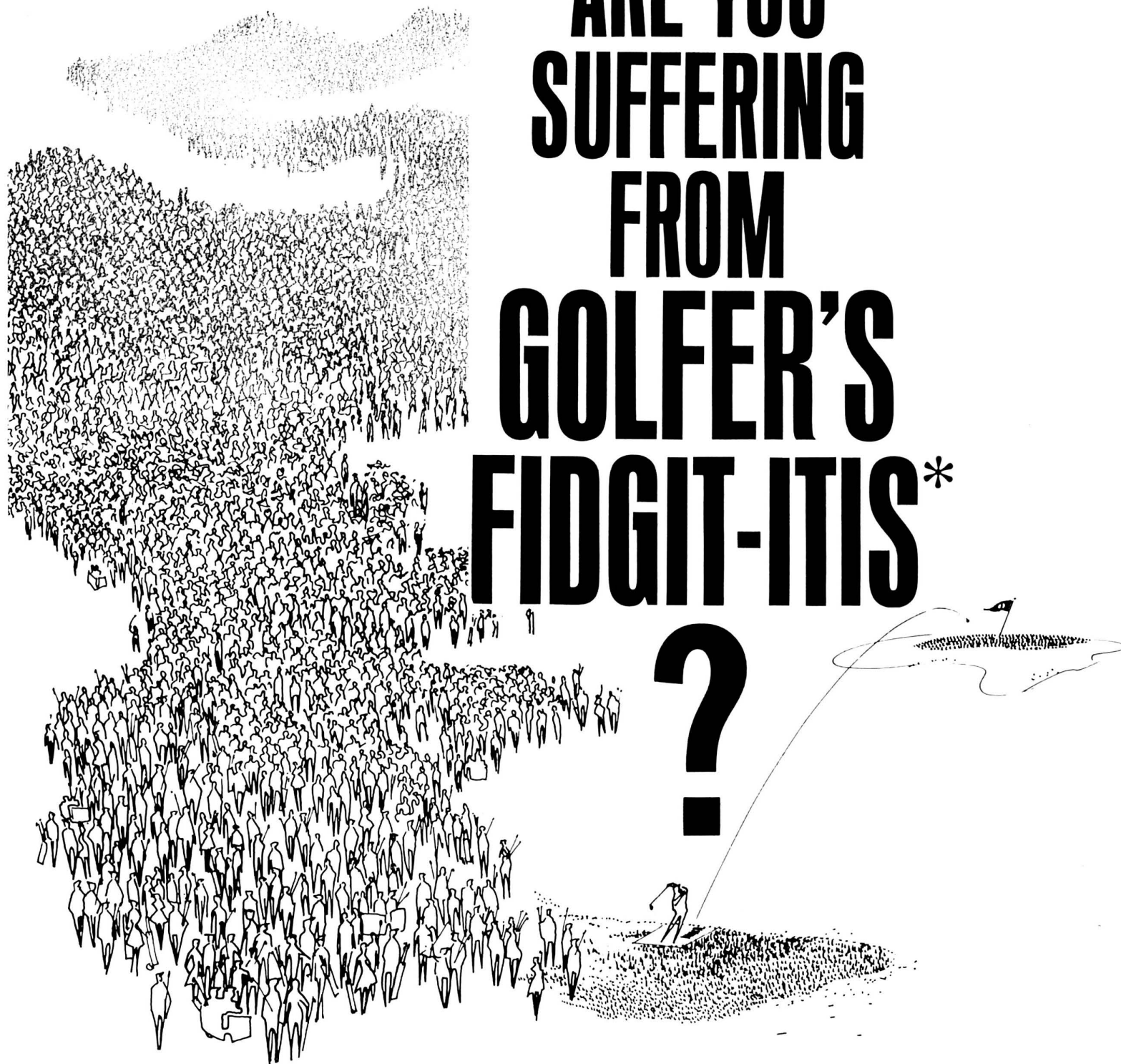
THEBES IN THE TIMES OF AMONHOTEP III by Elizabeth Riefstahl. University of Oklahoma Press; \$2.75.

This is an excellent work concerning the life and times of what history has come to name as the First Human Being, Amonhotep, proponent of an early form of monotheism. An outstanding job of research and historical writing.

(Continued on page 36)

ARE YOU SUFFERING FROM GOLFER'S FIDGIT-ITIS* ?



*** FIDGIT-ITIS — A STRANGE MALADY CONTRACTED BY GOLFERS WAITING TO TEE OFF**

The magnificent Massacre Canyon Inn 27-hole golf course—designed for both amateur and professional—has become a mecca for golfers everywhere, and no waiting to tee off. This is golfing at its best at one of California's finest golf resorts. The resort also offers a sparkling Olympic-size swimming pool, wading pool for children, riding stables, tennis courts, dining, dancing, charming cocktail lounge, and luxurious accommodations.

**MASSACRE
CANYON INN
GOLF RESORT**

ANOTHER EARL GILMAN, JR. RESORT.

Gilman Hot Springs,
California — just
75 miles from
Los Angeles.

For reservation
information call:

Los Angeles
MA 4-7441

Gilman Hot Springs
714-654-3011

The interrelation between a mural or a piece of sculpture and its architectural setting is apparent to the least sensitive observer. The successful result of such mutual influence depends not only on the qualities of the architecture and the art work but also on their respective and reciprocal qualities and on the way they have been assembled. Modern architecture has now evolved from initial dogmatic functionalism to freer, more sensitive and more plastic expression as indeed has been the case in all art periods. But if the union of the arts is as desirable today as it ever was in the past, one must realize that it can no longer take place on the old basis of integration if by integration one means fusion. It is true that the new tendencies of contemporary architecture apparent in the softening of the Mies school, the new "brutalism," Le Corbusier's plasticity and Kiesler's continuity have brought architecture closer to sculpture. Nevertheless it is difficult to see how art and architecture can be fused to the point of becoming some kind of a new art form unless we are speaking of an art brought down to the level of a mass-produced building material, or of an irrational architecture transformed into an abstract sculpture . . .

What we can achieve is a communion of the arts in order that the dynamic colors of the painter and the plastic forms of the sculptor may become an integral part of the architectural composition while retaining their independent and extrinsic values. This kind of integration of the arts is the only possible one and perhaps the only desirable one in our time.

The sizable number of works of art commissioned for architecture in the last eight or ten years makes me believe that the problem is not any more whether architects should place more art in their buildings. We are not interested in numbers but in quality. The problem is how to teach architects and artists, sometimes among the most famous ones, to work together in order to achieve a successful integrated result. Too many paintings, mosaics and wall-reliefs of all kinds have already been placed in schools and public buildings without sufficient regard for their suitability, sometimes even in buildings designed by well known architects. Because many persons were involved in these projects — owner, architect, artist, tenant and others — it has not always been clear who was responsible for their success or failure. My experience in the field of architectural art commissions shows that many artists, including some of the best, have a complete misunderstanding of architectural problems such as space, light and scale, not to speak of such fundamental factors as function of the building and modern structure. However, the fact that most mistakes are made in regard to the choice of the artist and the location of the work of art, tends to throw the responsibility on the architect.

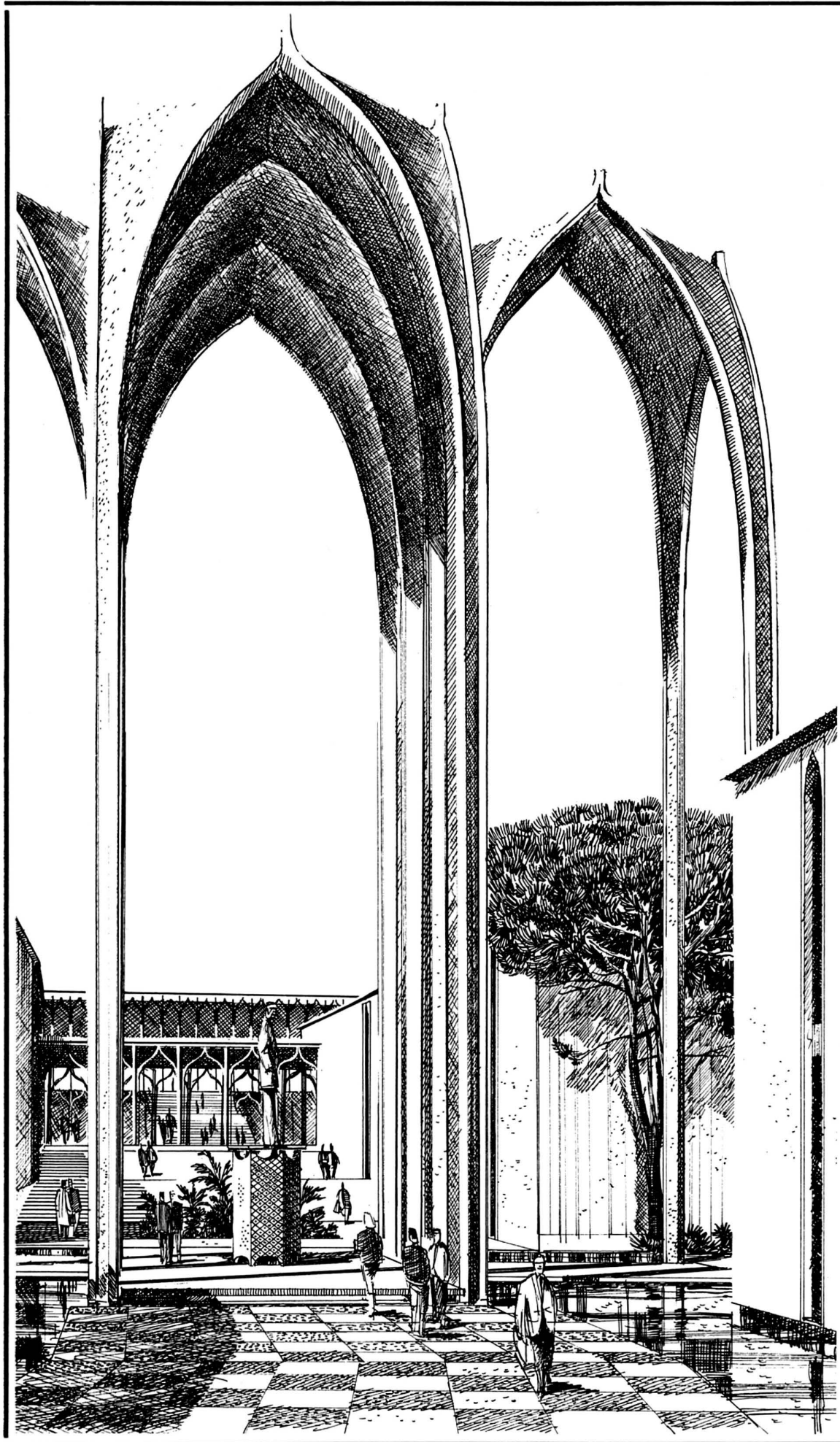
There has never been so much confusion between talent and success as there is in our time.

In times past, the words architect and artist were synonymous. Today one can become a very successful architect, financially speaking, and yet have not the slightest sense of plasticity or any artistic education whatsoever. The Philip Johnsons, the architects who are at the same time technicians, sensitive creators, art connoisseurs and who have a comprehensive culture, have become so rare as to be almost an anomaly. One meets a few architects, always the same small sophisticated group, in museums and more seldom in art galleries, but the vast majority of them, particularly in the U.S., are disinterested and almost totally ignorant of the activities of the contemporary art world . . .

Much emphasis has been laid again and again particularly by members of the art world, on the fact that artists should be allowed to collaborate with architects from the very beginning of building projects. This is an ideal, a dream, which ignores reality. The very basis of architecture is functionalism and the first pencil strokes of the architect must be based on the function of the building. Only after the basic functional requirements have been fulfilled, can the architect seek the participation of the artist. The idea of an equal participation of the architect and the artist in the creation of a building advanced by many artists, is utterly unrealistic and has for result the alienation of the architect and his mistrust of the artist's intentions. Certainly it is unreasonable to present the artist with a preconceived and frozen architectural space and to expect him to achieve an integration of his work with the architecture. But the solution to the problem depends on deeper factors than just a question of timing. I believe that the solution, or at least the basis of a solution lies in reciprocal knowledge and understanding between architects and artists . . .

. . . To prepare future architects and artists to work together, links should be established between the schools of architecture and the schools of fine arts; between architectural students and the art world represented in museums, artists' studios and art galleries; and between fine arts students and the world of practicing architects. It is not a question of returning to the Beaux-Arts system of education. Modern architecture with its technical complexity cannot any more be taught and practiced as a pure art. Architecture today has to be taught in highly specialized schools according to a curriculum so heavy that the teaching of architecture as a pure art can hardly find a place. *The solution is not to teach painting to architects or architecture to painters. The solution is to encourage architects and artists to know each other, understand each other and respect each other.* Both professions will remain independent, but if they are conscious of each other eventually they will meet in collaboration. The procedure of their collaboration will be a normal consequence of their understanding and will become a secondary matter . . .

— PAUL F. DAMAZ



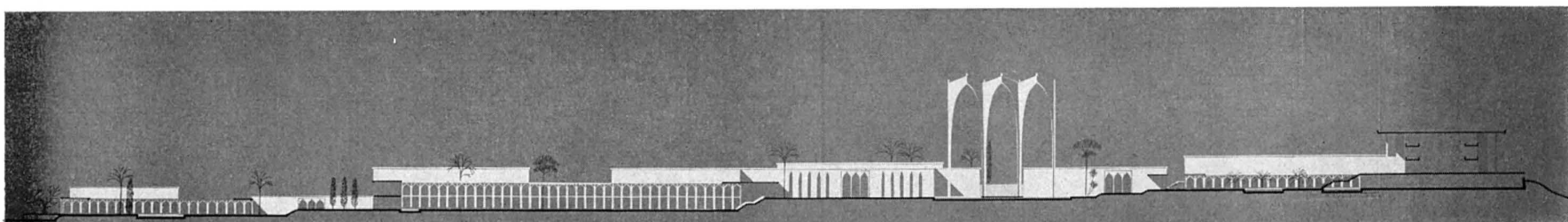
A view toward the University Library from the Entrance Court.

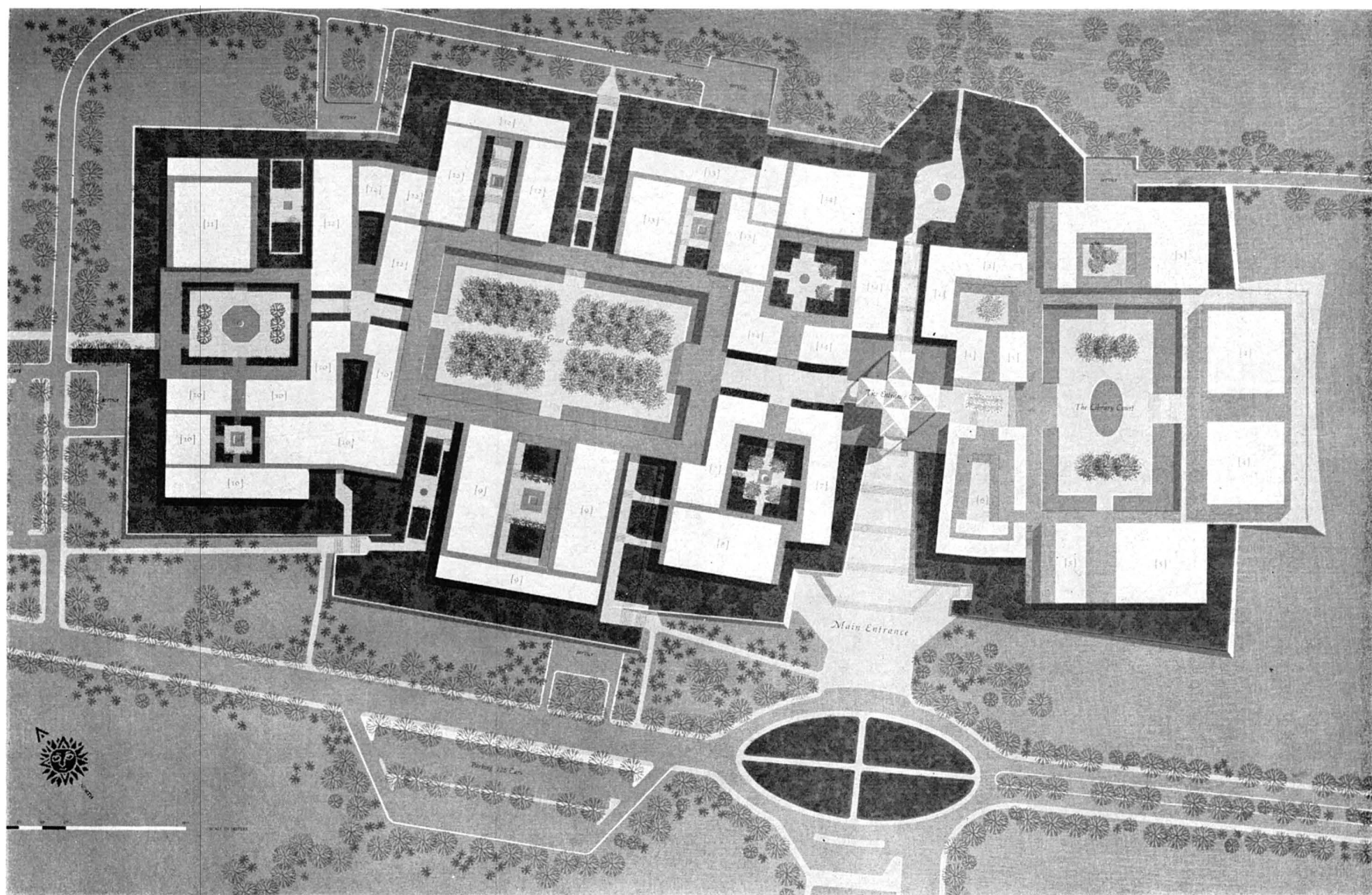
The master plan proposes that this new university near Shiraz, Iran, be divided into two areas—the Academic Complex and housing for students and faculty. This would keep the academic areas intact and isolated, leaving room for expansion to the west and allow the maximum architectural integrity to the academic buildings, since the scale of housing is distinctly different. Housing, then, would be placed on the south side of the hills, providing a southern orientation (which is a decided advantage in the climate of Iran) and tying the living areas to the city below. Separation would be emphasized by the man-made lake proposed to lie between the two areas.

Plan for the Academic Complex proposes two major areas: 1) The semi-public buildings—library, student union, administration building and museum. The library, designed as the major building of the university, overlooks the city and is placed on a Persepolis-like platform. It is the initial view of the university. 2) Classroom and laboratory buildings which will be grouped about the Great Court. The perimeter of the courtyard is a two-story arcade, serving as the major circulation between the classrooms. In this area are the buildings for liberal arts, physical sciences, mathematics, biology, medicine, engineering and agriculture. The entire complex of buildings is set upon podiums of various levels.

The Academic Complex is envisioned as a tightly-knit group of buildings surrounding a series of courtyards, with pools, fountains and greenery, paved in places for congregating students. Between the two major areas is the grand entrance to the university with stepped platforms leading to five towers containing carillons. The main axis of the university was bent deliberately to follow the direction of the floor of the valley. Building groups are set down to follow the general grade.

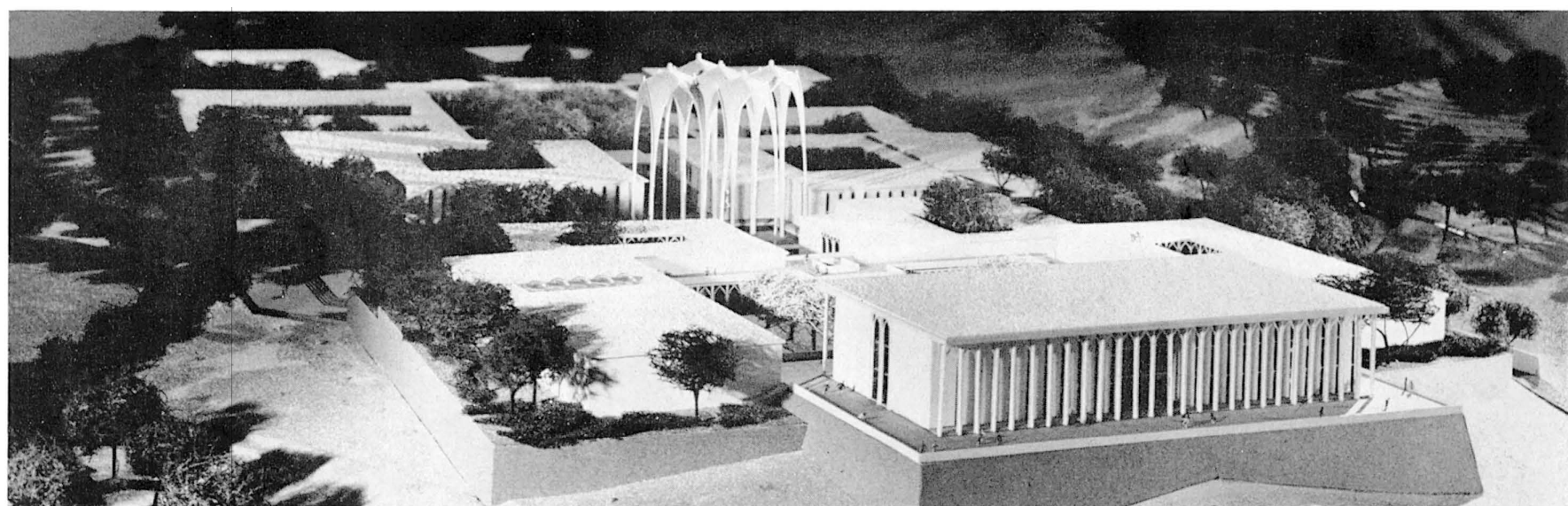
The use of prestressed, precast concrete structural elements is suggested since there is a source of cement in Shiraz. The project is sufficient in scope to initiate a new and important industry in Iran. The process of setting up such a plant is relatively simple and would in time reduce the amount of structural steel required to be imported.



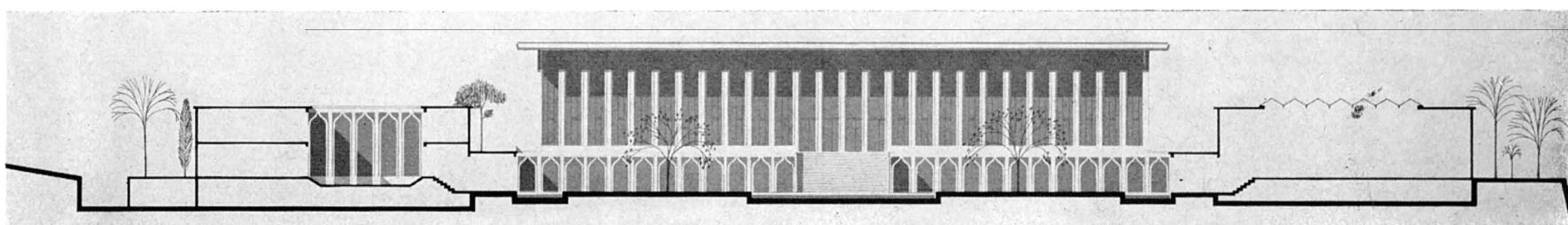


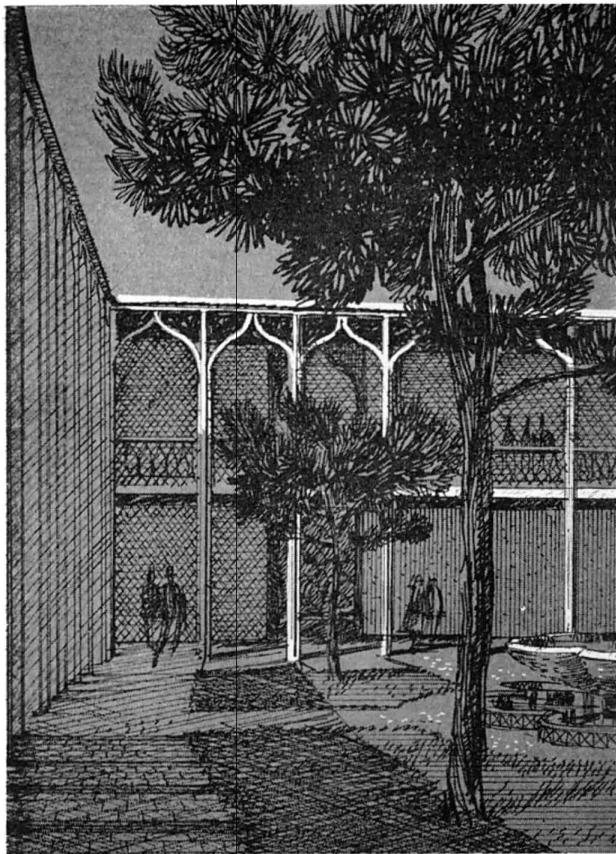
PAHLAVI UNIVERSITY IN IRAN BY MINORU YAMASAKI & ASSOCIATES, ARCHITECTS & ENGINEERS

PRESENTATION MATERIAL BY CARLOS DINIZ ASSOCIATES



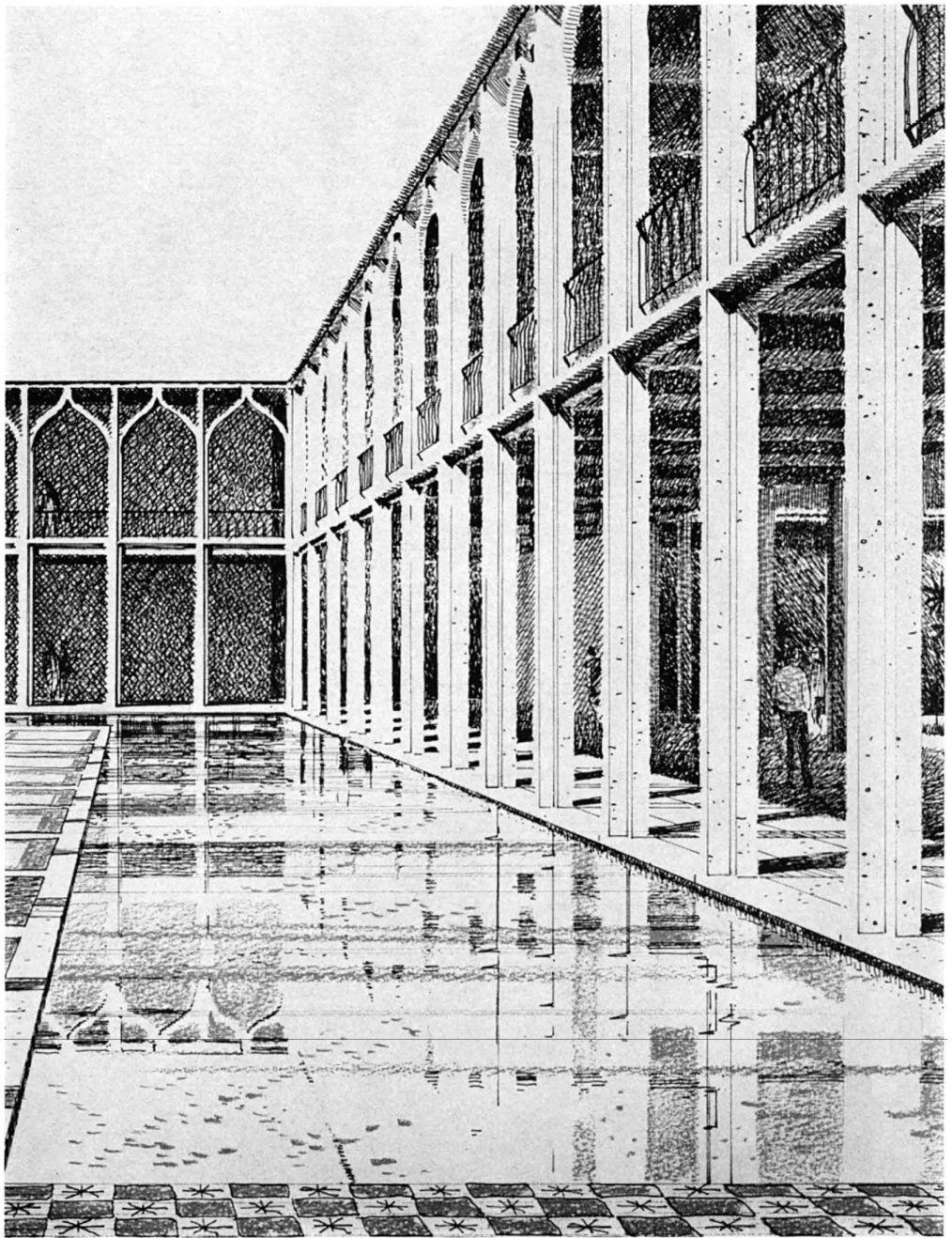
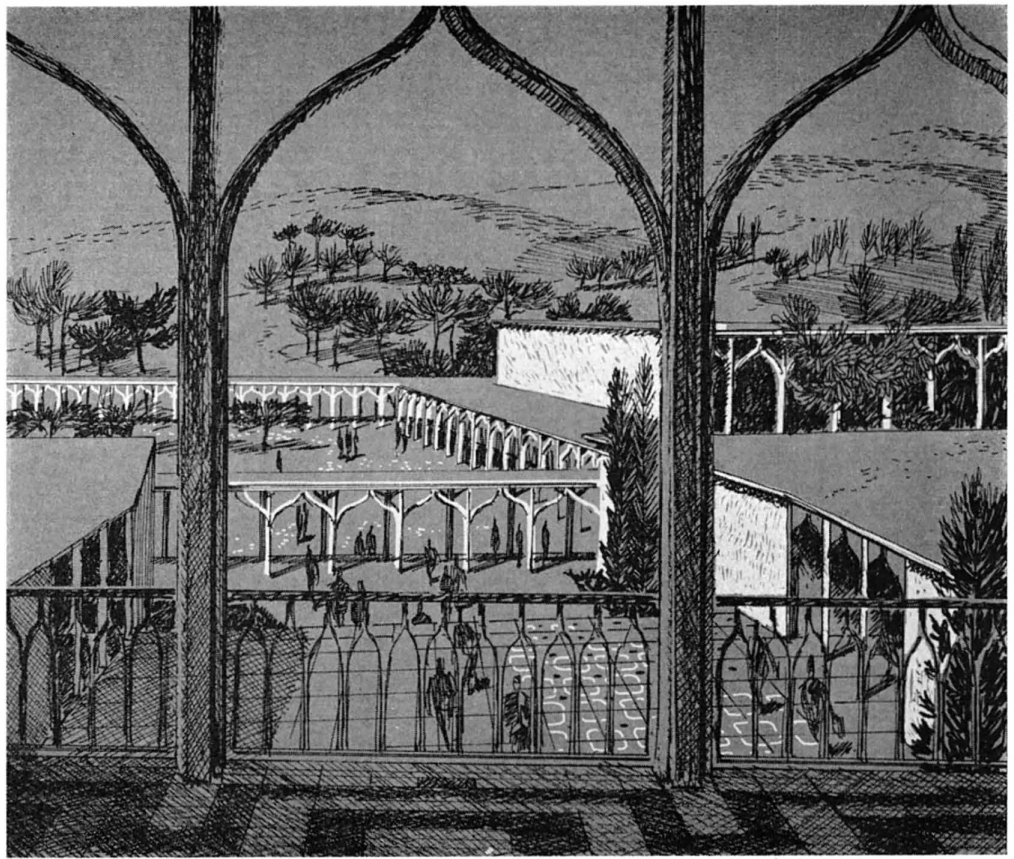
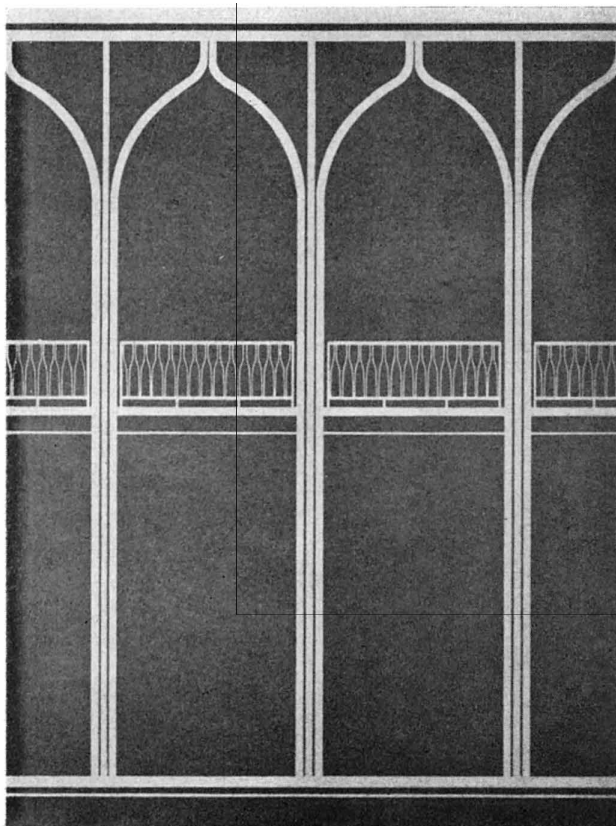
PHOTOGRAPH BY BALTAZAR KORAB





A typical small court.

PAHLAVI UNIVERSITY



The Great Court and Arcade

With this article on the work and design philosophy of Richard Neutra, *Arts & Architecture* is initiating a series of articles dealing similarly with our foremost West Coast architects and their contributions in the areas of architectural design, planning and urban development and renewal. Next profile with text by Esther McCoy will be of John Lawtner. —Ed.

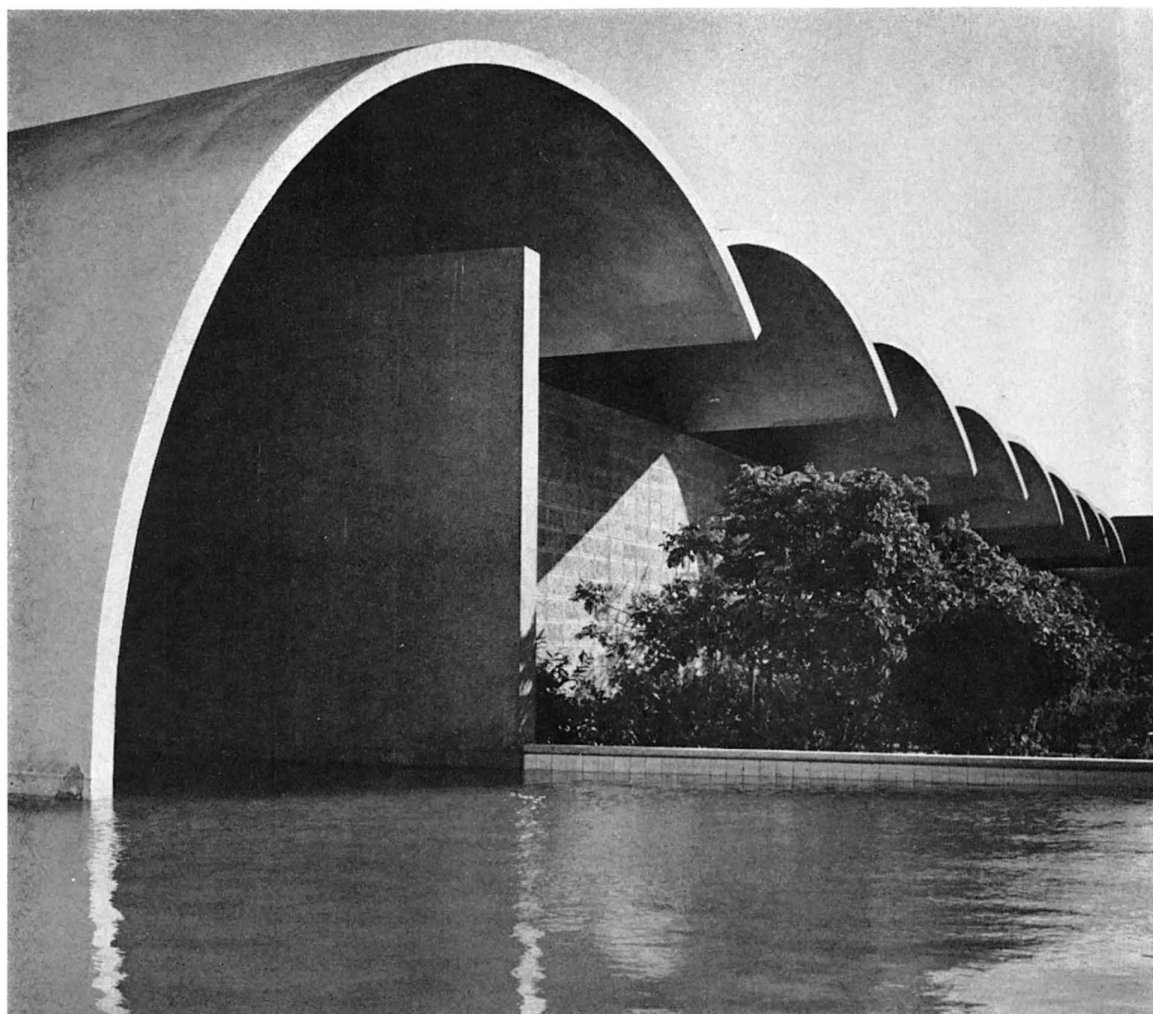
Among the builders of our time, Richard Neutra is preeminently a humanist. It is his conviction, unshaken through half a century, that the primary concern of architecture is human nature; that the architect's first responsibility is to the well-being of his client and then to that of the community around his project, "his second, silent client." "It is the task of the engineer to know and distribute the strains and stresses in steel and concrete," he has said. "To appraise the strains and stresses in a nervous system, in all the senses, in the miraculously fused organic entity—the soul of the human being—is very much the architect's job."

To Neutra the wealth of scientific discoveries concerning the complexities of mind and body, man's behavior, his psychological and physiological needs, are just as much the tool of the architect as pencil or paper. In determining the client's needs, Neutra is guided by the principle that man is part of nature; he should not be separated from nature nor live in opposition to it. Thus, although he has always treated the buildings as separate from nature, he has worked from the first towards integration of the structure with its natural surroundings, "the harmonizing of walls with trees, flowers and lawns, the use of the distant skyline in the natural landscape, the recognition of the value of a distant view."¹

Included in this refreshing concern for the well-being of the client is an awareness that the architect has been given the responsibility for a long-range investment. He has no right to jeopardize this investment by succumbing to fads of the moment in design "whether it is a vast development or only a simple house where people use all their available funds, strain all their credit and often enslave themselves for a lifetime to pay debts and interest."

Born in Vienna in 1892, Richard Neutra came to New York in 1922 but left after a few months for Chicago, the land of Wright and Sullivan. He worked there and at Taliesin as a draftsman until 1925 when he moved on to Los Angeles and opened his own practice in the drafting room of fellow Austrian R. M. Schindler. It was in Los Angeles that he began his explorations of form and material with which to articulate his convictions.

"He produced one after another a series of buildings that involved

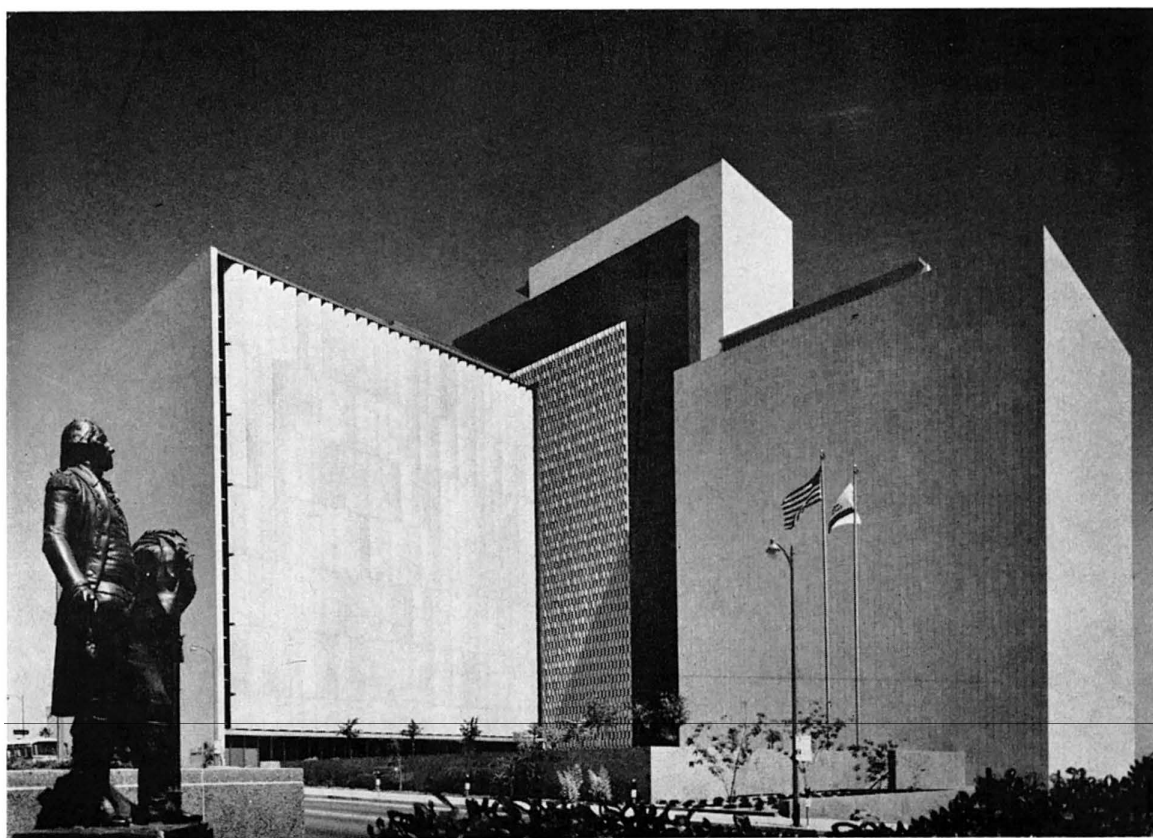
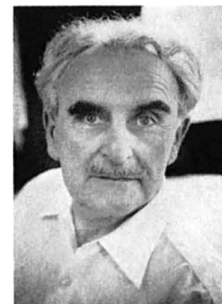


Pool adjacent to Moslem prayer area U. S. Embassy, Pakistan, 1960

PHOTO BY RONALD PARTRIDGE

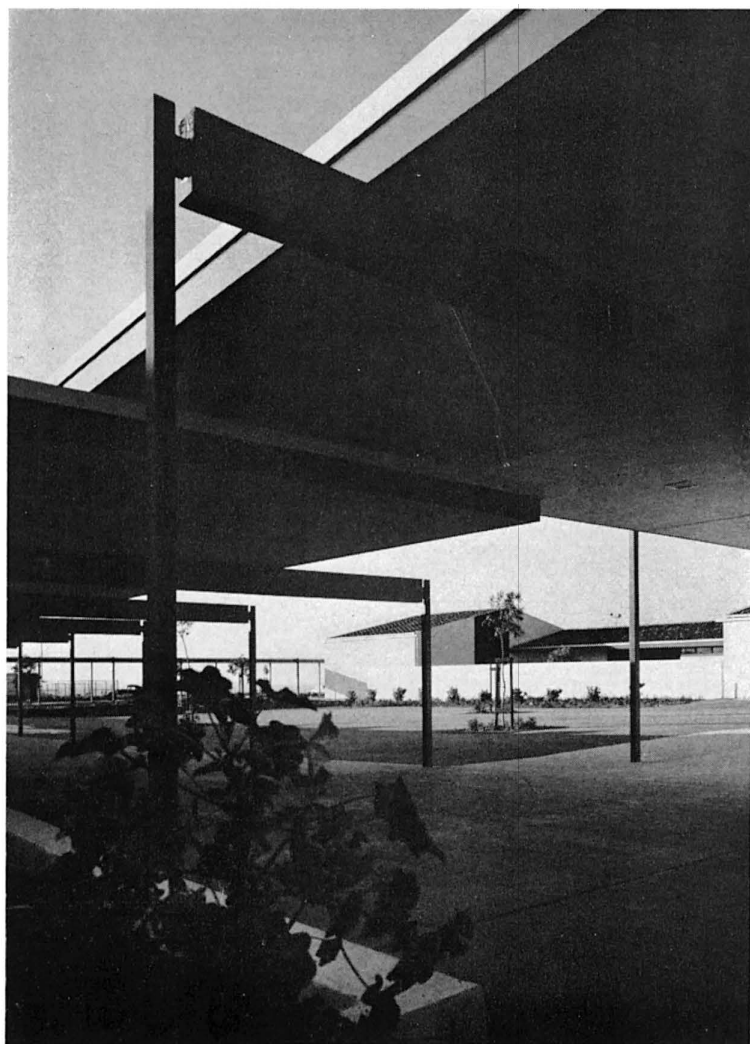
WEST COAST ARCHITECTS I

RICHARD J. NEUTRA



Hall of Records, Los Angeles, 1958

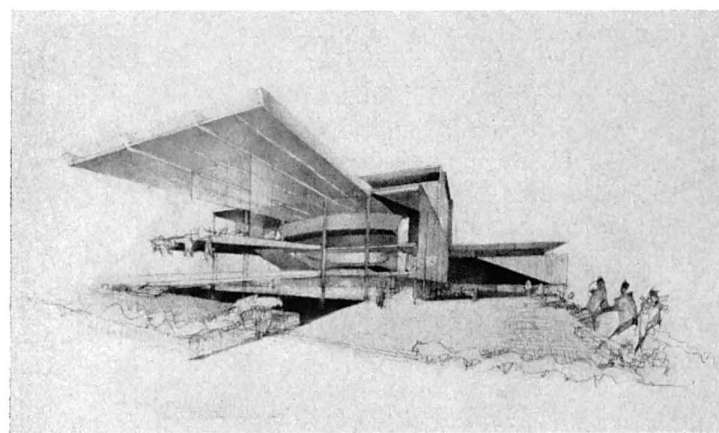
PHOTO BY AMIR FARR



Palos Verdes High School, 1962



Swirlbul Library, Adelphi University, Garden City, N. Y., 1963



Dusseldorf Theater Competition, 1959



The "Health House" Complex, 1929

Moore House, Ojai, 1952



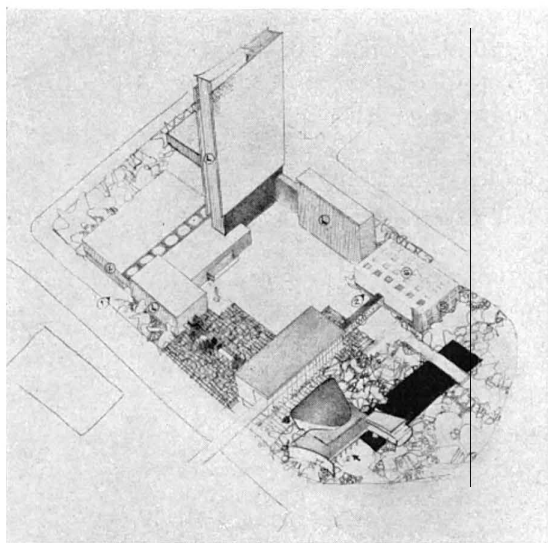
PHOTOGRAPHS BY JULIUS SHULMAN



Tremaine House, Santa Barbara, 1948

Linsk (formerly Kaufmann) House, Palm Springs, 1946



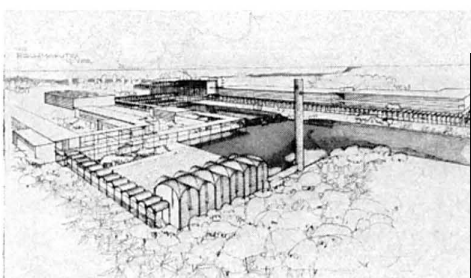


Civic Center, Johannesburg



Garden Grove Community Church, 1961

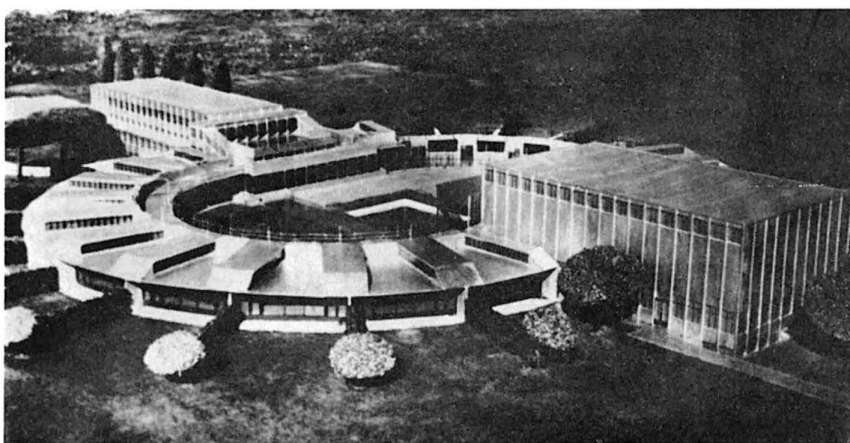
PHOTO BY AMIR FARR



University of Mymensingh, Pakistan



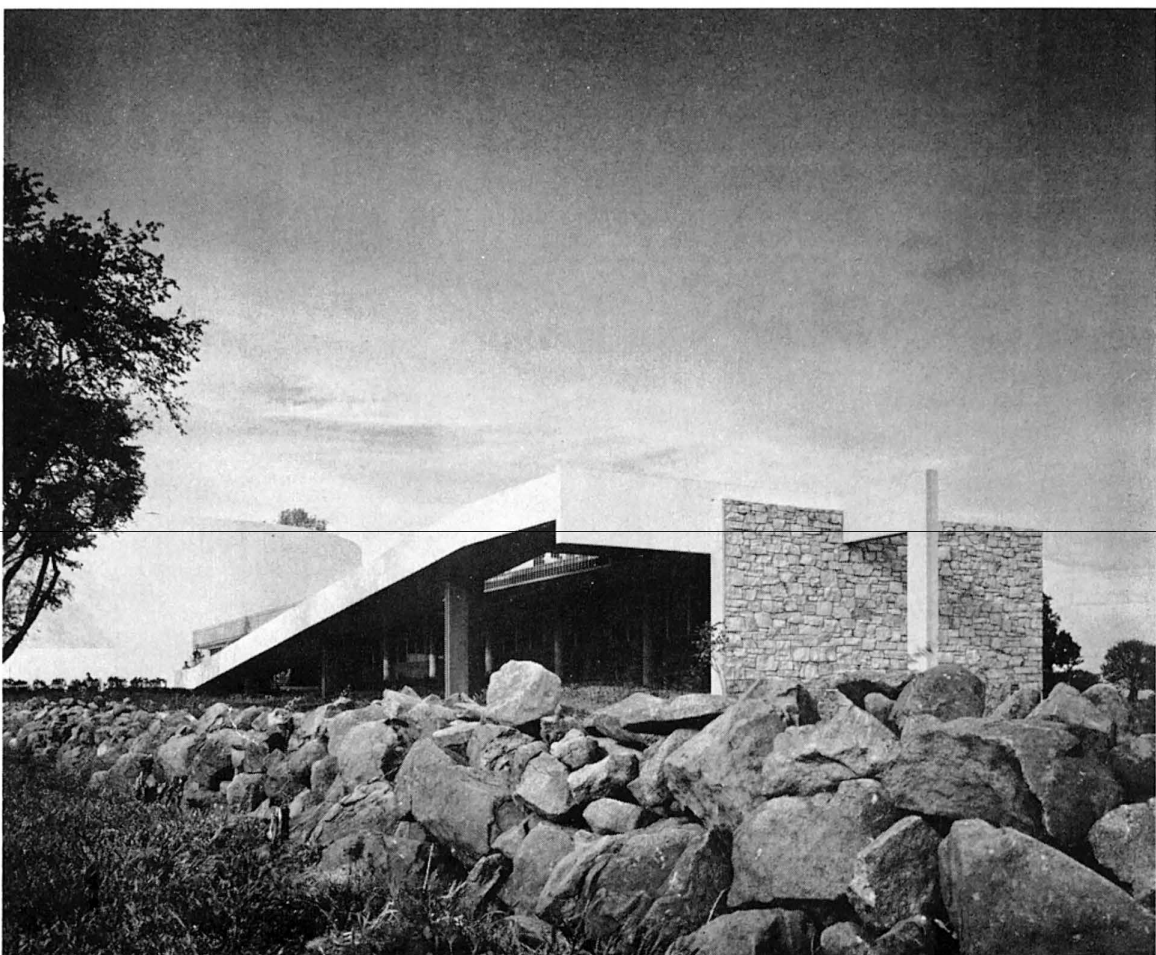
Lahore Technical University, Pakistan



Ring plan school model, 1930

scores of new procedures and made imaginative use of new materials. . . . His buildings of the twenties and early thirties brought into the folds of architecture various elements that would never again be alien." ²

Among the results of his experiments: The Lovell ("Health") house (1929) with its bolted steel construction of $\frac{1}{8}$ " tolerance; walls of thin concrete shot by compressed air against expanded metal and made transparent by long penetrating window strips; and suspended balconies. In school design the bilaterally illuminated classroom lighted by strip window on one side and sliding glass walls on the other. In Neutra's own house (1933, destroyed by fire in 1963) sliding glass doors opening the living area onto the patio; electrically vibrated precast concrete floor joists supporting the wood frame and permitting wide openings without the expense of steel; the recessed light channel at the edge of the soffit, illuminating the garden and relieving the blackness of glass at night. In city planning (between 1923 and 1930), below grade speedways; underground parking and garages; parks sep-



Lincoln Memorial, Gettysburg Visitors Center, 1963

PHOTO BY LAWRENCE S. WILLIAMS, INC.



View between Kambara (left) and Inadomi residences

arating traffic and highrise apartments; pedestrian walks above street level; buildings with ground floors open to traffic; small neighborhood plazas.

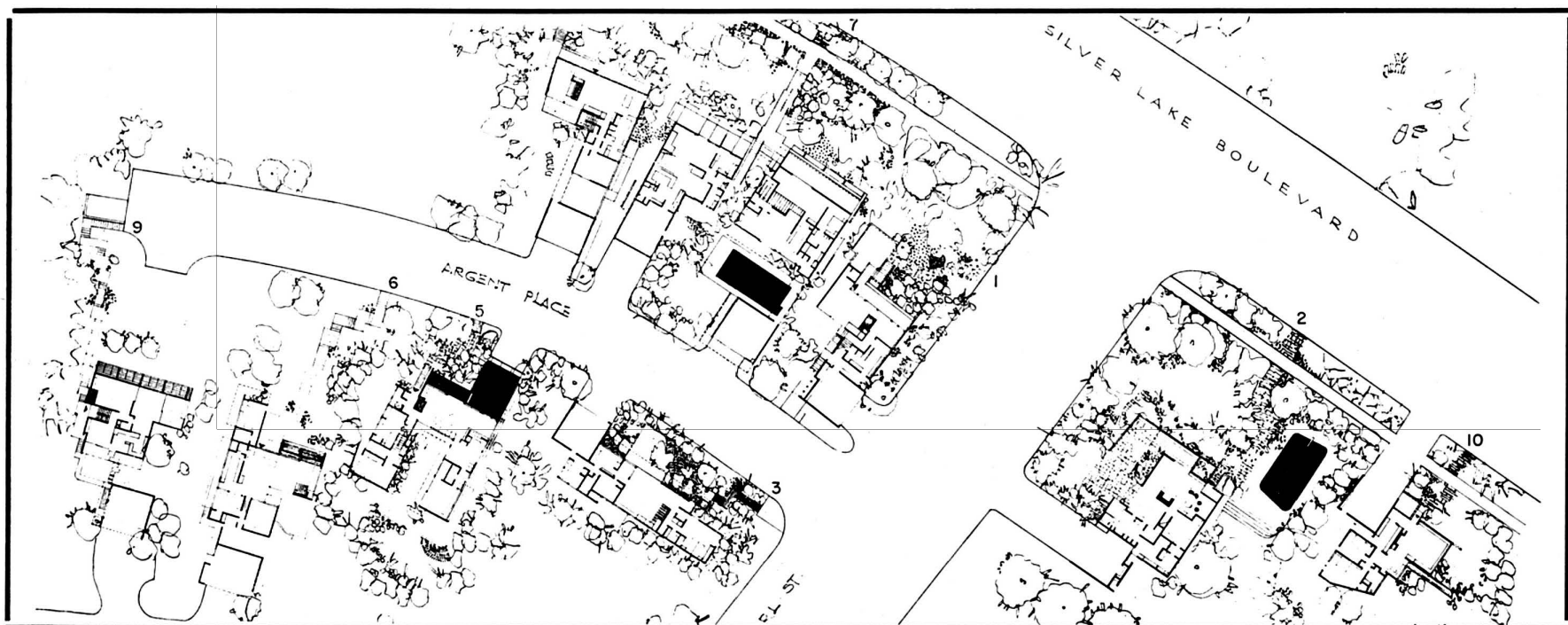
A partial but impressive list.

By virtue of his patiently developed design ideas—gradual variations adopted only after painstaking experimentation and development and merged into a logical, disciplined but always rhythmic system of detailing—Neutra gave new life during the war years to traditional materials—wood, brick and glass. The houses built during the 1940s “in Texas and California reveal the elegance and lightness which are innate qualities

(Continued on page 34)

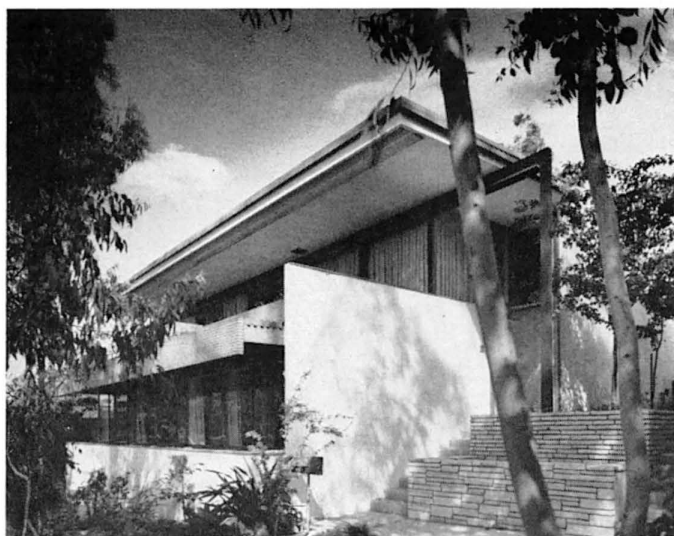


Okai residence (No. 9 on site plan)



Richard Neutra's concern for his "second, silent client"—the community neighboring one for his projects—is nicely illustrated by the group of ten houses designed by him over a period of 30 years near Silver Lake, five minutes from the Los Angeles civic center. All the houses on this and the facing page, excepting the Maslon house below, belong to the Silver Lake group. The floor plans, volumes and varied levels of each were created with the needs of the client uppermost in mind but fitted to the site with scrupulous regard for the adjacent houses. An amazing degree of privacy is preserved—despite shared gardens and other spaces and even in one instance a common entry—by orientation, by taking advantage of a tree to limit a side view, by judicious placement of fenestration.

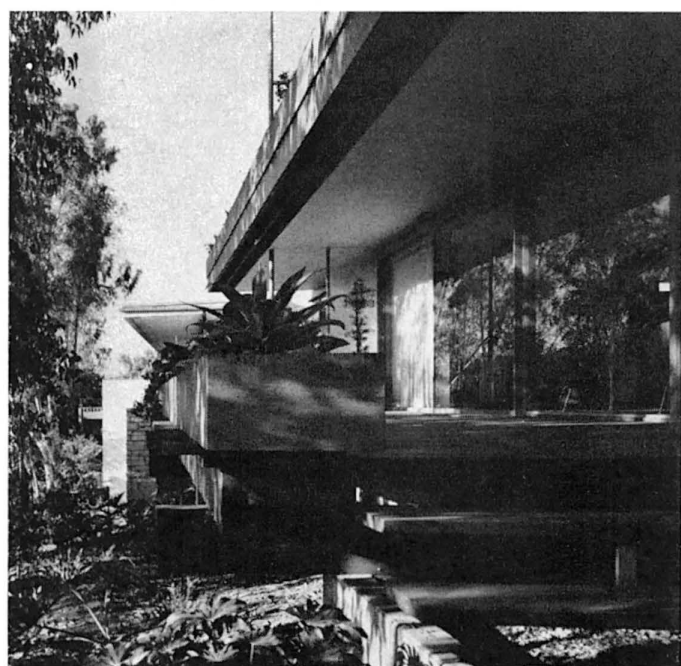
The Silver Lake residences shown here and the Maslon house were done by Neutra in collaboration with Benno Fischer, Serge Koschin, John Blanton and Egon Winkens.



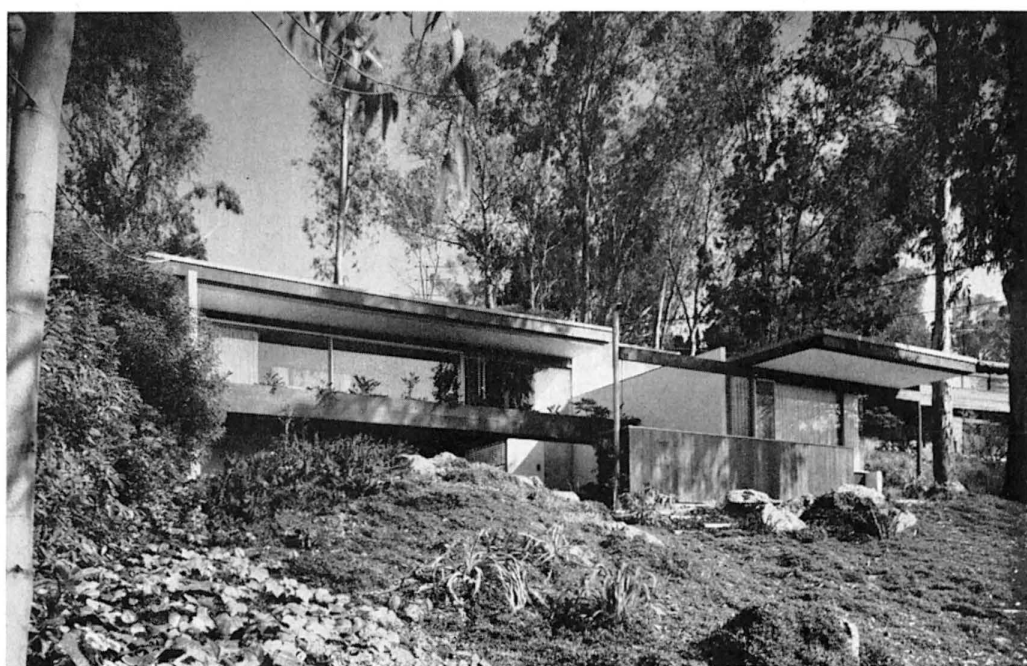
Inadomi residence (No. 7 on site plan)



Kambara residence (left of No. 7 on site plan)



Kambara residence

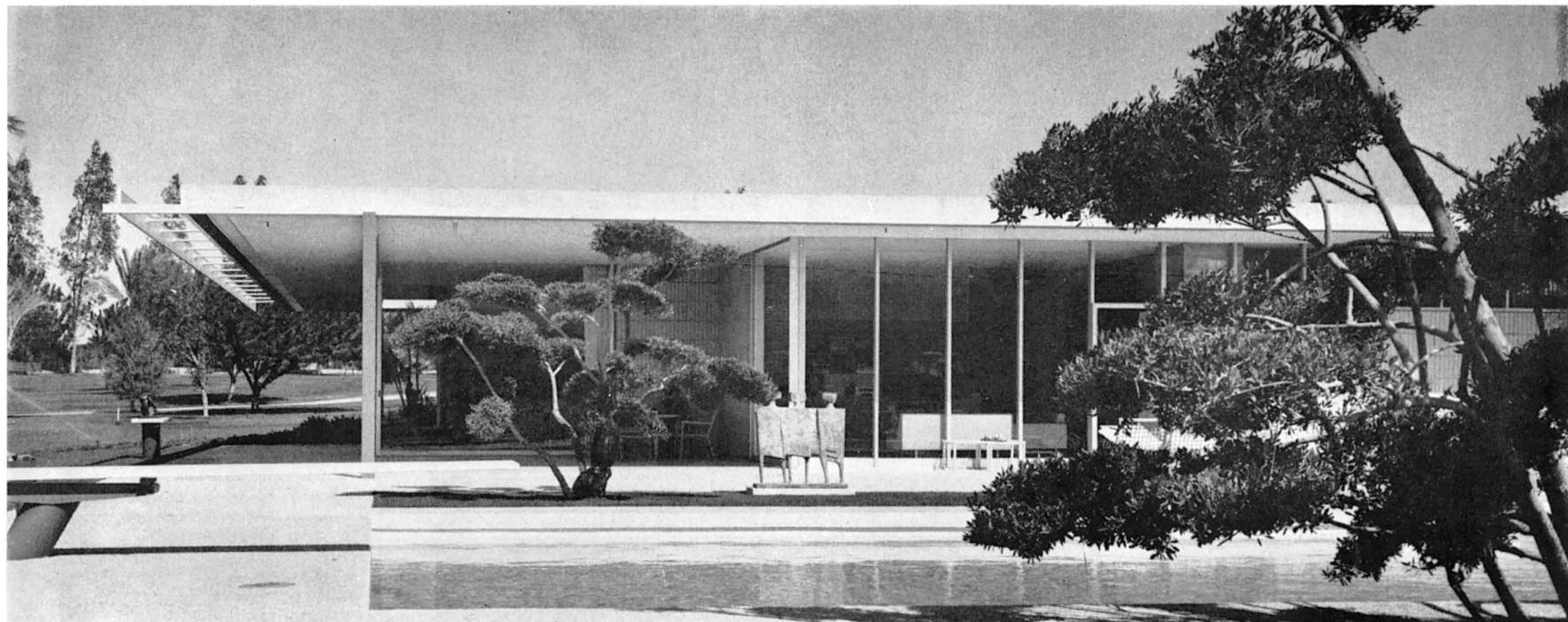


O'Hara residence (No. 6 on site plan)

PHOTOGRAPHS BY AMIR FARR

Maslon residence, Colorado desert

PHOTOGRAPH BY JULIUS SHULMAN



IN SEARCH OF THEORY III *by John E. Burchard*

In a note accompanying the second of two articles concerned with a search for architectural theory by Sam Hurst, dean of the U.S.C. School of Architecture, we asked deans at several of our major universities to discuss the questions raised by Dean Hurst. We herewith print the riposte by John E. Burchard, dean of the M.I.T. School of Humanities and Social Science, and, perched uncomfortably on our own petard, earnestly hope that someone will come to the defense of the swans among the geese.

—EDITOR

In his two recent articles [*A & A* June '63, Nov. '63] Sam Hurst raises some interesting questions about which he and *Arts & Architecture* invite a colloquy. The articles cover a good many things. They are based on an estimate of the present situation with which I entirely agree. Let us begin with that.

Individualism is rampant in the arts and architecture is now following the unhappy path to the Stygian wood first discovered by the painters. Self-approved "form-givers" are on the increase and are avidly published, discussed and exhausted. More and more erstwhile sensitive men seem attracted by the necessity for "compulsive expressionism." More and more buildings are treated as seven-day wonders, to be launched with metaphorical or even genuine champagne just as a Paris fashion show is, and in much the same spirit. The buildings are only occasionally intrinsically good, and almost never good in their urban settings where they jostle and out-shout their predecessor and enjoy the uneasy brief day before they in turn will be overwhelmed by a successor, perhaps even designed by the same man, and often sponsored by the same client. And all this develops in an atmosphere in which there are no canons of taste and no agreement as to principles. We have an increasing general popularity for the new vulgar and undisciplined classicism of men like Stone and Yamasaki which would be better if it were more eclectic since Vignola at least had made a careful study of what constitutes good proportion. This taste is unhappily growing in influential circles, largely I think as a natural revulsion against the increasing brutalism of Sert and Rudolph. Then there is the new "cast-iron" style, executed now in architectural concrete, of which Pei is a genuinely distinguished exponent; and the mystic medievalism of Lou Kahn; and the "quiet" work of TAC and Barnes; the persistent consistency of Mies; and the harder-to-classify Breuer and Rapson and Weese. And so on and on. There is no common theme, no common purpose, not even that of showing off. And whatever the merits of individual buildings, the urban chaos becomes daily more noticeable. Dean Hurst's premises are, I think, incontestable.

But if all the talk is to go beyond wasplike nagging, of which it seems to me all the critics, including me, are guilty, something has to be proposed by way of remedy. I wish I could believe that any of the nostrums I can imagine were likely to be very effective. The problem here, though, is to examine Sam Hurst's, not to concoct my own.

Hurst's thesis seems to me to have three parts; there is a plea for the development of a governing theory for an art which obviously is not governed by one today; there is some discussion of research perhaps as a foundation for theory; and at the end there are some questions.

Let me take these parts up in reverse order. The questions come on page 40 of the November issue. They are six. None is, I think, researchable to a decisive answer. There may not even be a consensus. Here anyway are my prejudices.

1. *Do we need typical or unique architecture?* We need both. Where everything is unique, the unique is typical and then nothing is unique or typical. That is about where we are now. But if we ever return to sanity we will need to remember that it takes as much skill, maybe even more, to make first-class typical architecture than to make unique architecture since the latter is, anyway up to a point, its own defense

and its own standard-maker. We cannot safely leave the typical to the worker bees so that the queens can concentrate on the unique. *At what point should the architect yield a degree of the sovereignty of his building to the larger unity?* At the outset, and absolutely, not just "to a degree." This does not necessitate anonymity.

2. *Is architecture more "human" when it provides a neutral frame on which men may act out their own drama of life or a decorated stage for refuge?* Neither. We need both the neutral and the decorated, not one or the other. *Is "humanity" related to scale?* Probably, but if by the question there is an implication that architecture could get too large, we have to be uncertain. "Comfortable" scale is what we are used to. This has certainly changed for humans over time. There may well be no such thing as a "natural law" governing acceptable scale based, for example, on the size of a human being, the range of his eye or ear, the speed of his self-propelled motion, his ability to reach out and touch or feel. But violent changes of scale are no doubt traumatic and what "humane" problems rest here may be more connected to the rate of change than to its magnitude.

3. *Is regionalism dead?* Unhappily, yes.

4. *What is the place of crudeness, etc.?* An important place. Studied imperfections, or, better, imperfections which are not so much studied as implicit in the methods used, are a necessary relief to an automated society, for it is the life without contrast, the life of Amaurot, which is most to be dreaded.

5. *Can new materials evoke "empathy"?* Why not? The old "natural" materials, wood and stone, were pretty heavily transformed; by the time they were empathic in great architecture they were no longer logs or boulders. Brick is an old material evoking great empathy, but it is an artificial material. There is no genuine mystique in calling some materials "natural" and some not. It is easier to feel empathy for the materials we know well. I like the feel, even the odor, of brick and wood and do not like the feel and smell of plastic, but plastic came late in my life. Give the new materials time and some will survive and some will not. Those which survive will evoke empathy in our descendants as thatch may not. *What architectural symbols have evocative power in our society?* Practically none. The church spire has where it can be seen and to the extent that the church itself is really meaningful—this is true in Vermont and even in some relatively new post-Nazi churches in Germany. The more influential and suggestive mid-western silo or grain elevator, "the cathedral of the prairie," as European romantics like to call it, is not such a symbol. Neither is Dymaxion. You can't invent symbols. Pan-Am, New York, is not a *symbol* of anything though it is a *symptom* of many things, mostly unhealthy.

6. *Is increasing socialization of the resources and the means of building in the world's architecture predictable, etc.?* Yes, indeed, but even more socialization of the purposes for which buildings are made. This may affect the nature of architectural *practice* as viewed from the Octagon in terms of professional codes of ethics and fees but it is neutral with respect to the *quality of architectural design*. This will continue to depend on the taste of the leaders for there are leaders in welfare states—they simply are judged differently and may receive a different pattern of personal rewards though even this is doubtful. The arts in America lost an important supporter only a few weeks ago and this president who would have gone much farther than, say, General Eisenhower in the direction of a welfare state nonetheless had higher aspirations for and better taste in the arts. A bureaucratic society need not have bureaucratic art. The Finns have found out what Alvar Aalto can do for the state; West Berlin is not so afraid of Gropius and Scharoun as Washington would be. In this trend toward social leveling there is no necessary consequence of egalitarian taste in architecture. The subways and railway

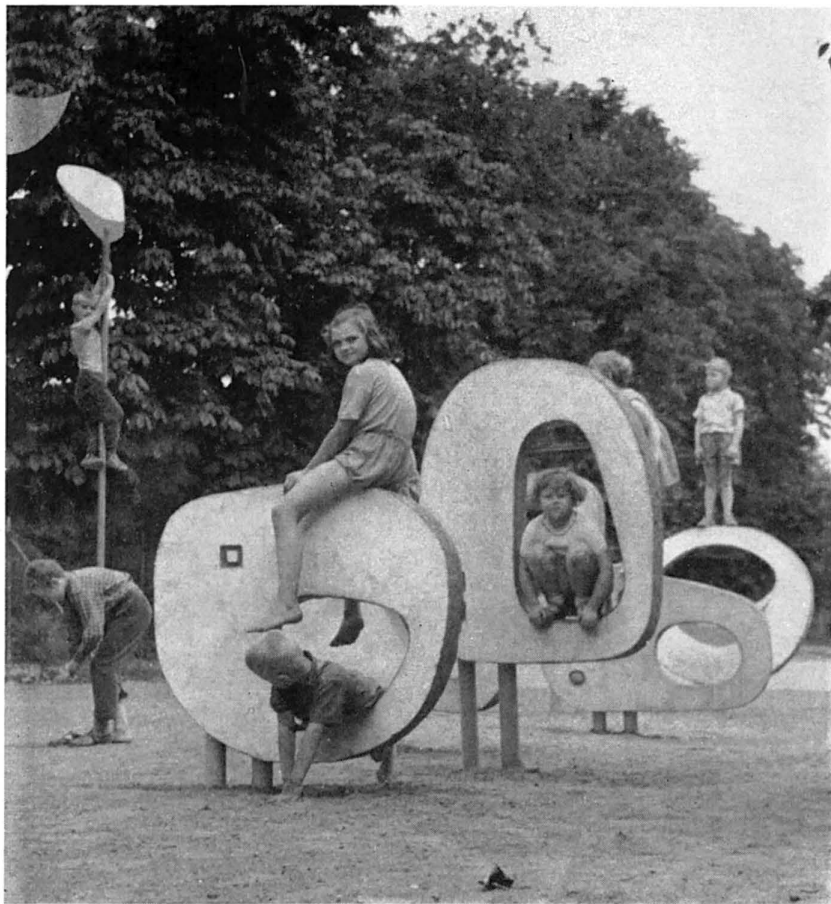
trains of the socialized states are for example both more efficient and more pleasant than those of our country, which will not face up to the need of socialized mass transport. It is socialized Berlin where as much public money can be spent on the Unterbahn as on the highways and not in individualistic Manhattan. As between the Unterbahn and the highways, the city will in the end be better off with the subway. But the decision what to emphasize is not a decision which is intrinsic to socialism or capitalism—it is a matter of who is at the helm. The Berliners got Schwedler (Senator *fur Bau und Wohnungswesen*) and the New Yorkers got Moses. Either the Berliners were luckier or had more sense but it was not because they were Socialists.

Hurst's section on research is harder to deal with because, while equally general, it is vague. One has to agree with the principle enunciated by Hurst. The schools should be the centers of investigation and criticism—and even research, though as of now no serious research has gone on in architecture. There have been experiments of course. Some, like Rockefeller Center or Baldwin Hills Village, have been in consensus outstanding successes and therefore exemplars. But no one has studied them seriously to report just how they are successes, how they have failed. Architecture is full of prototype machines, these days, some promising, but there is no system of winnowing the promising from the unpromising, of encouraging second, third and fourth models, each a considered improvement on the predecessor.

Research of this kind is almost inevitably unexciting to most people. It consists first of knowing why you are making the experiments, of limiting the variables in the experiment, and of thoughtfully addressing the results of the experiment. Violent innovation from experiment to experiment is to be resisted. Spectacular and cosmic conclusions may have to be deferred as unjustified generalizations and therefore such research may not attract men like Nelson or Chermayeff or Fuller, or even Eames. We need them all but what they do is something different.

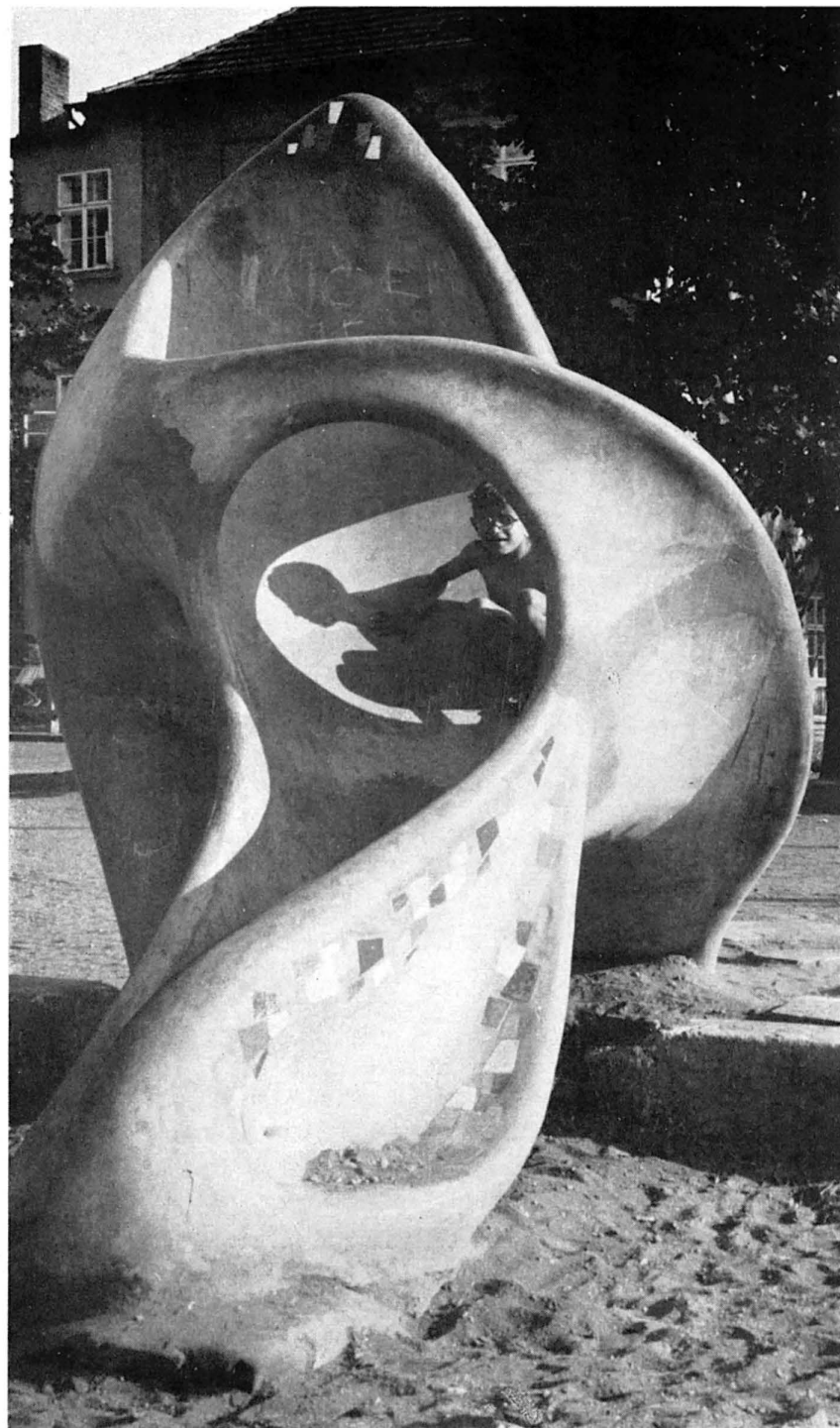
There is a lot of sober work to be done. Neither the work nor the reports may seem glamorous. Architects for the most part have not characteristically been interested in spending much time digesting the dull, however important. A good deal might be learned simply from the re-evaluation of extant buildings, say ten years after the first flurry of their dedication. Magazines have a good sense, though, of the architectural pulse and taste when they decline to be interested in such exercises. There are established techniques for such studies which have at least possible immediate applications. Computer techniques and gaming theory have something to offer without demanding an unjustifiable quantification of value judgments. Architects know nothing of all this, care nothing on the whole, and if they do anything set out on a highly personal investigation quite unilluminated by evidence from any other kinds of people. So when they mouth the word "research" they usually mean something quite different—and not very useful. So I have no doubt that a first-class modern architectural school should be supporting a good deal of fundamental work of this kind, perhaps especially in social psychology and the psychology of perception, not limited to the psychology of vision, and I suspect there is no school which really does. Moreover, I would bet a cookie that even in universities where others are making such studies the architectural faculty has essentially no contact with the work nor desires it. It is more fun to listen to other architects distilling bad psychology off the top of their heads—or muddying up political and social history as Bertrand Goldberg did so charmingly in his piece for *A & A's* November issue. All this is saying is that most architects are not intellectuals or even well educated—perhaps we ought to say, thank God! And we do very little to encourage them to develop such intellectual powers as they have. It would be revealing to know what architectural students are interested in studying outside of architecture.

(Continued on page 32)



Designed by Olbram Zoubek

CHILDREN'S PLAY SCULPTURE IN CZECHOSLOVAKIA



Designed by Eleonora Heraksimova



Designed by Olbram Zoubek



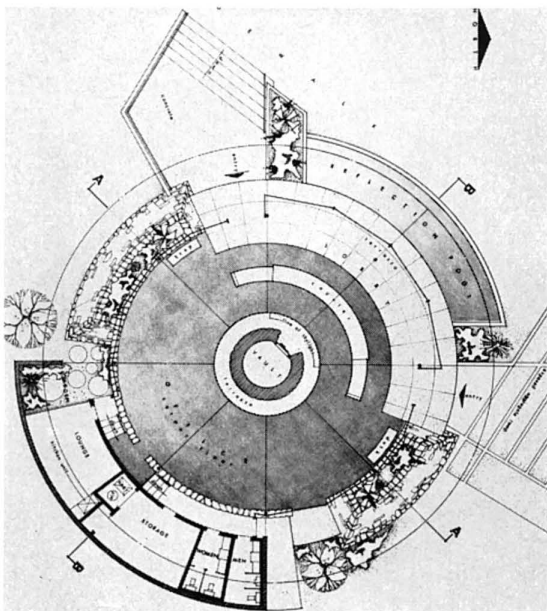
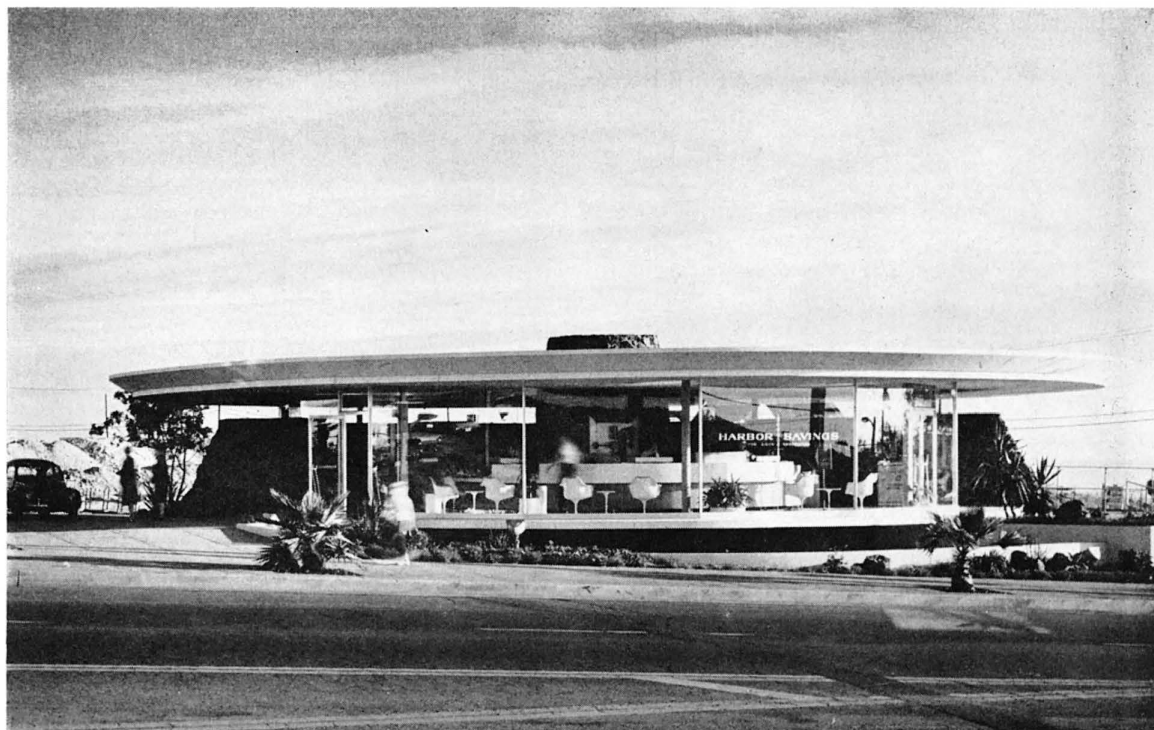
PHOTOGRAPHS BY V. HOSTOVA

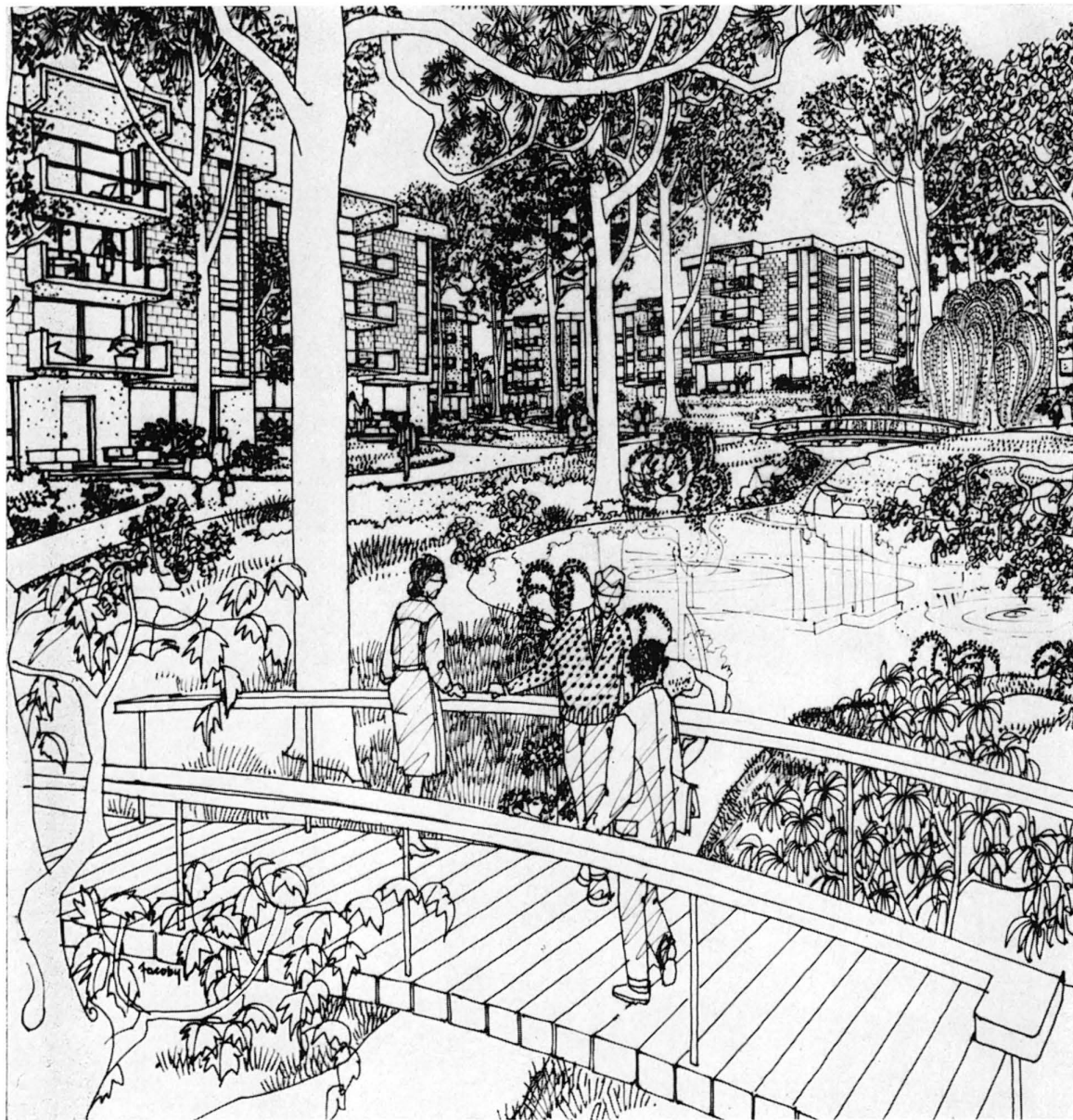
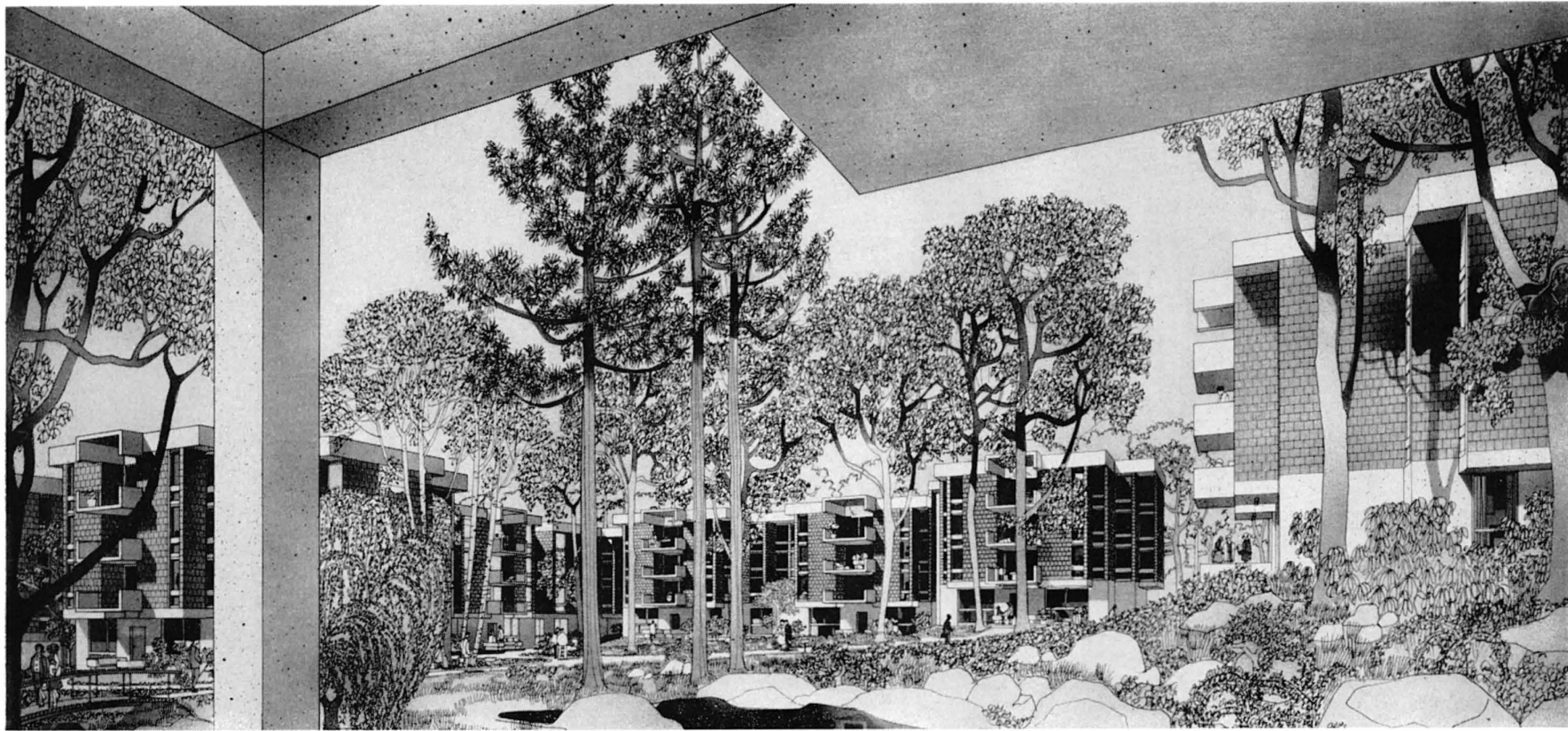
SAVINGS AND LOAN OFFICE
IN SAN PEDRO, CALIFORNIA
BY YOUNG & REMINGTON

Principal consideration in the design of this circular community savings and loan branch office was the site, high on the ocean side of the Rolling Hills peninsula with a 180-degree view of the Pacific Ocean and the offshore islands.

The vault, included as a visual element of the interior, became the hub of the plan. The roof, a floating disc supported on pipe columns independent of the walls, is constructed of steel beams radiating from the vault with wood joints hung between. The circular fascia is of precast concrete segments.

The floor slab is cantilevered over a large reflecting pool, echoing the roof design; dual entrances on either side of the building were provided to the lobby. The wide skylight surrounding the lava rock vault admits sunlight into the vault area. Interior finishes consist of lava rock, acoustical plaster ceiling, white terrazzo and carpet floors; the teller counters and banking desks are paneled in walnut and surfaced in white formica.

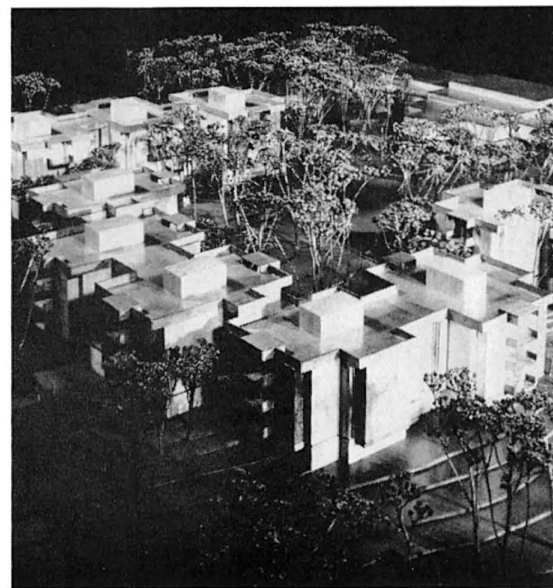




STUDENT HOUSING

A JOINT VENTURE

BY PIETRO BELLUSCHI, ARCHITECT; AND
SASAKI, WALKER & ASSOCIATES, INC.

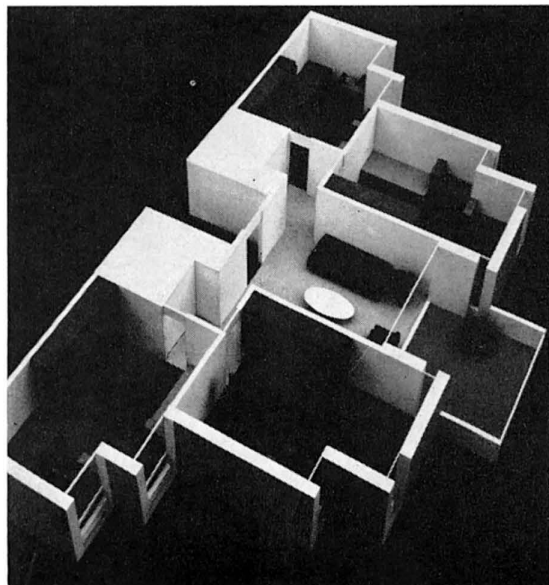
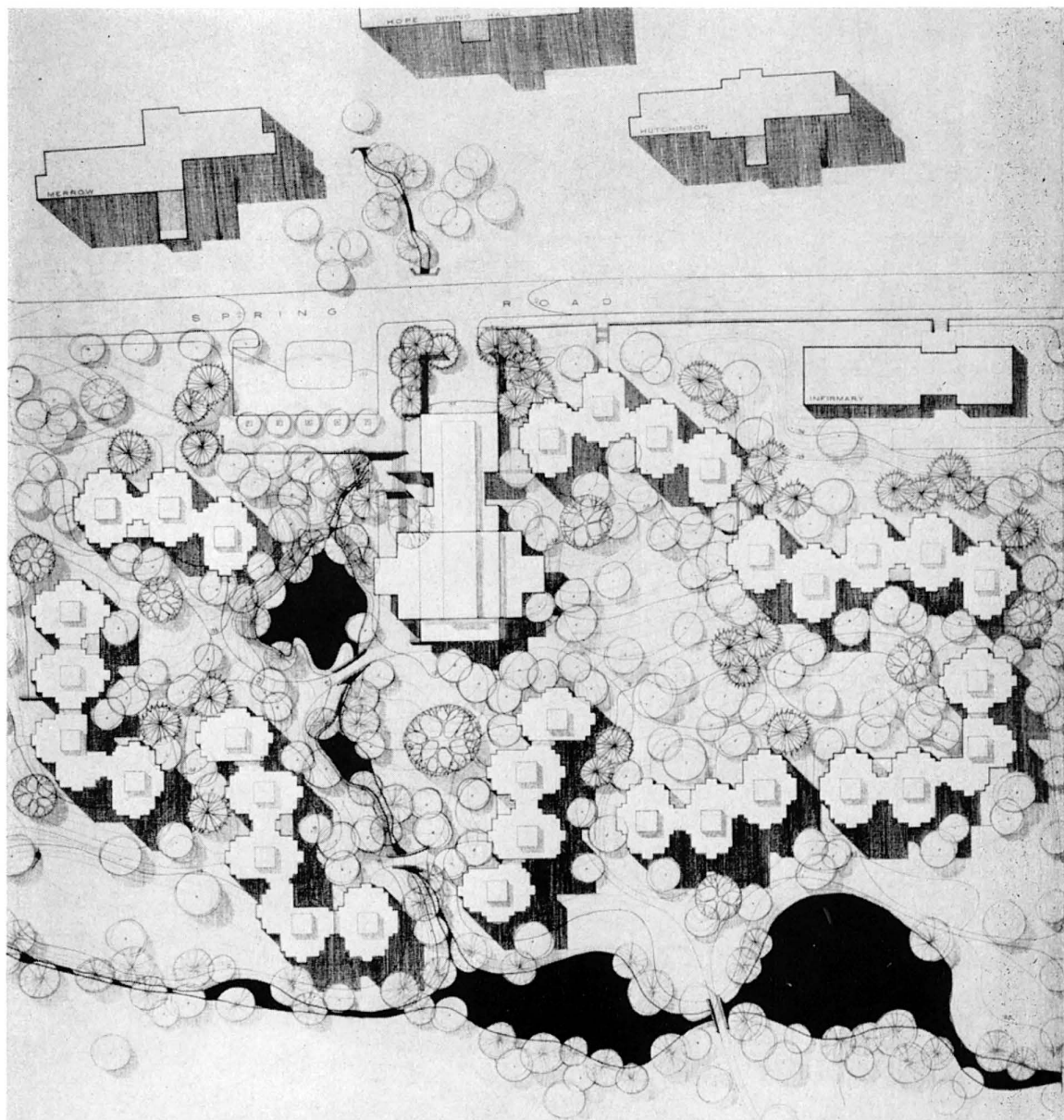
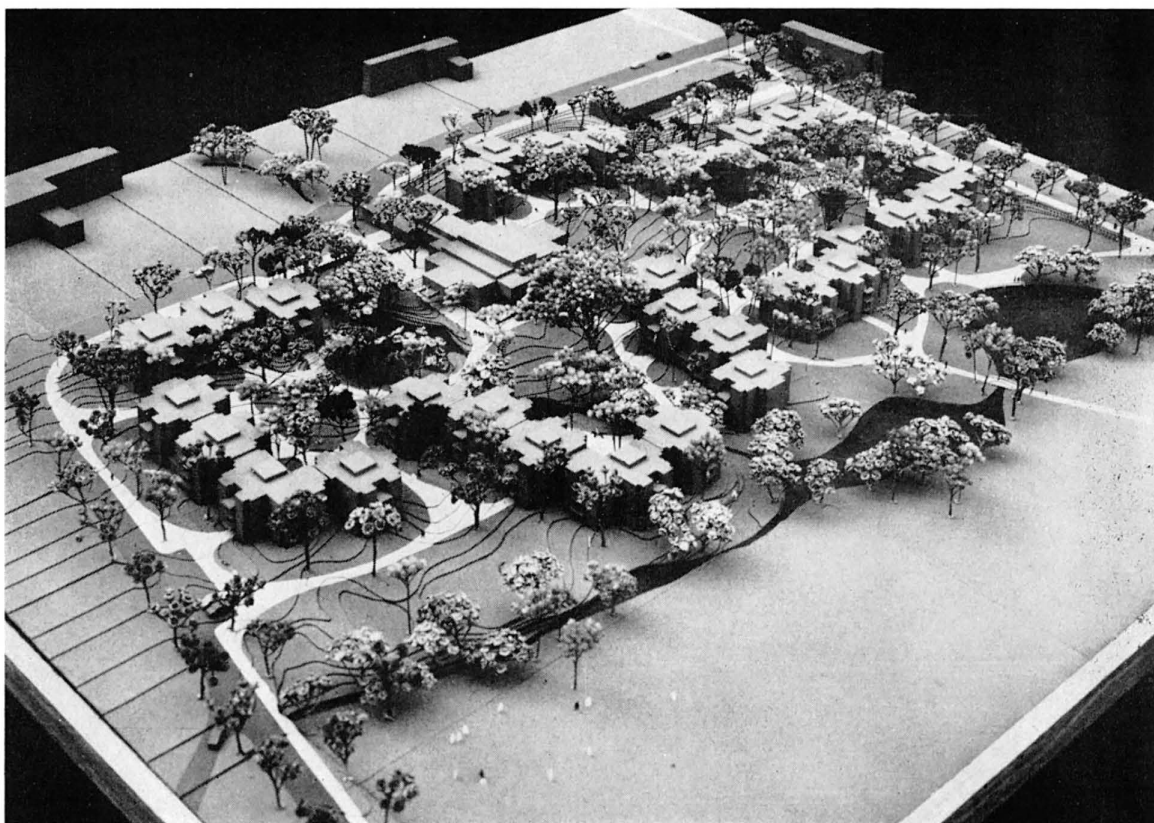


The program requires the design of a 1,600 coeducational student Housing Complex situated on a sloping site in the western portion of the University of Rhode Island campus at Kingston. The dormitories are to accommodate undergraduate students during the academic year and couples and families during summer conferences. Rooms are to be predominantly doubles with occasional singles. No expansion beyond the 1,600 students is required. The University has assigned \$5,000 per student as a working budget for all project construction, including dining facilities and site development. Four stages of construction are contemplated, each approximately two years apart.

To take full advantage of all the site's natural amenities, the dormitory complex is envisioned as an interrelated group of buildings embracing a park. The stream will be diverted down a rocky ravine into the quarry and, in turn, into a larger pond at the lower edge of the site. It is anticipated that this larger pond will be used for ice skating in winter. Grading will be kept to a minimum to preserve the pleasant canopy of ash, maple and oak that now covers much of the site.

The University envisions the Housing Complex as a series of environments built one upon the other. This series begins with that of the single student which was to specifically provide private, meditative space that the student could claim as his own and that could express his individuality. The 160-square-foot rooms are to be mainly doubles for economic reasons. The next environment is a "family" of about eight students in a suite. The series then progresses to an environment composed of several family groups for a total of 45 to 50 students. This four-story "cottage" has its own student staff member, a self-governing organization, certain common facilities and is the first echelon in the student's developing a sense of identification and loyalty to the University. An informal lounging space which could also be used for meetings and a study room are located within the area defined for this 45- to 50-student group. The University emphatically stated that "The residence halls of the University of Rhode Island not only

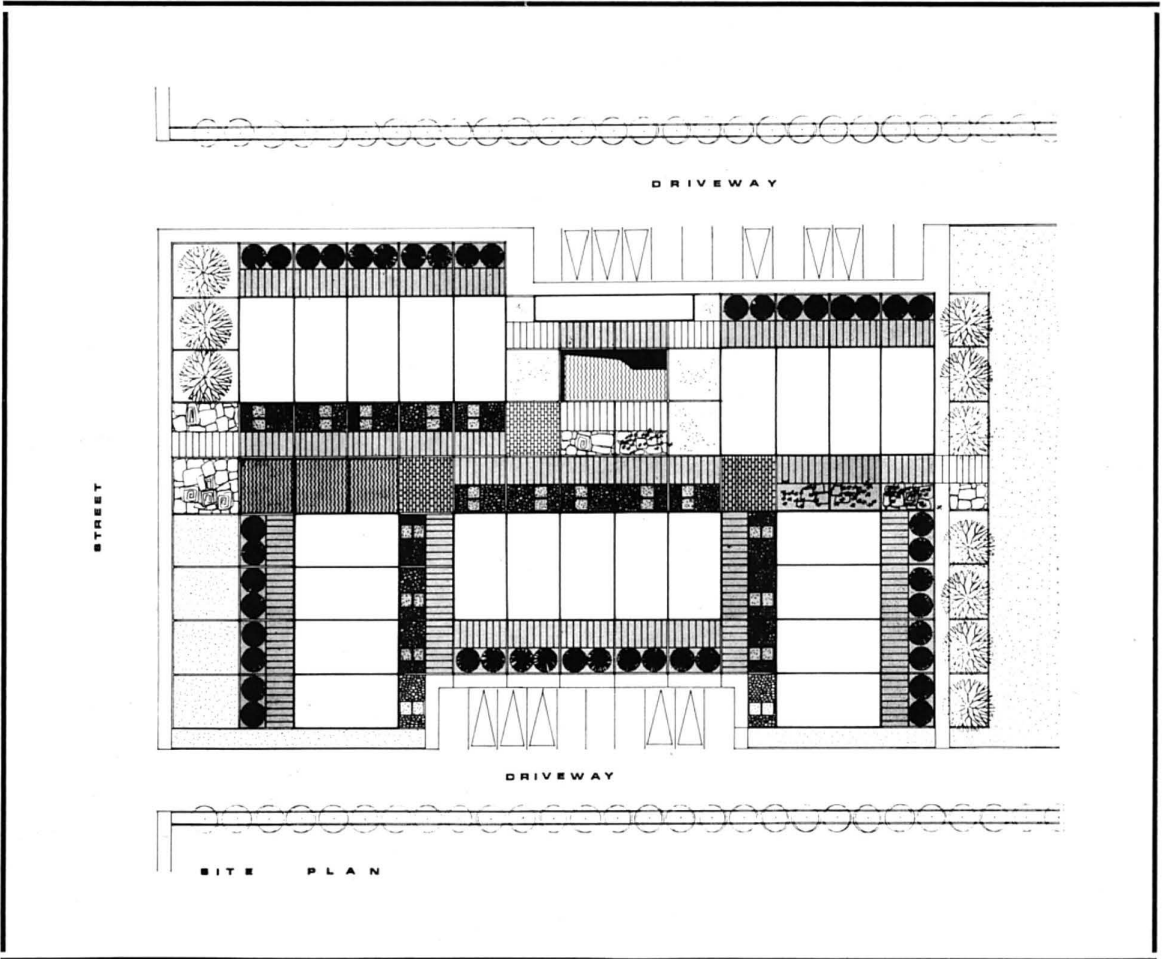
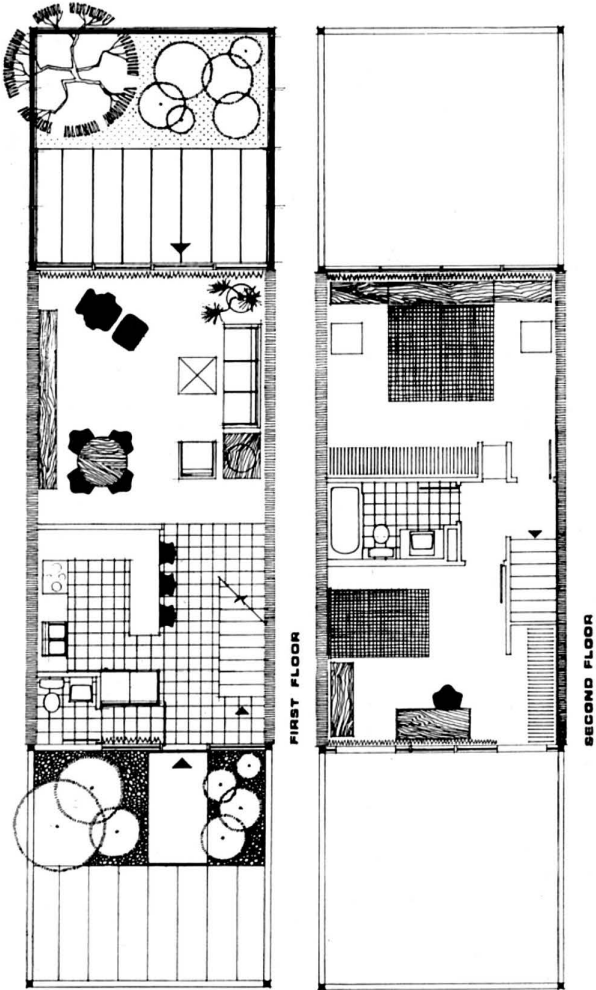
(Continued on page 32)



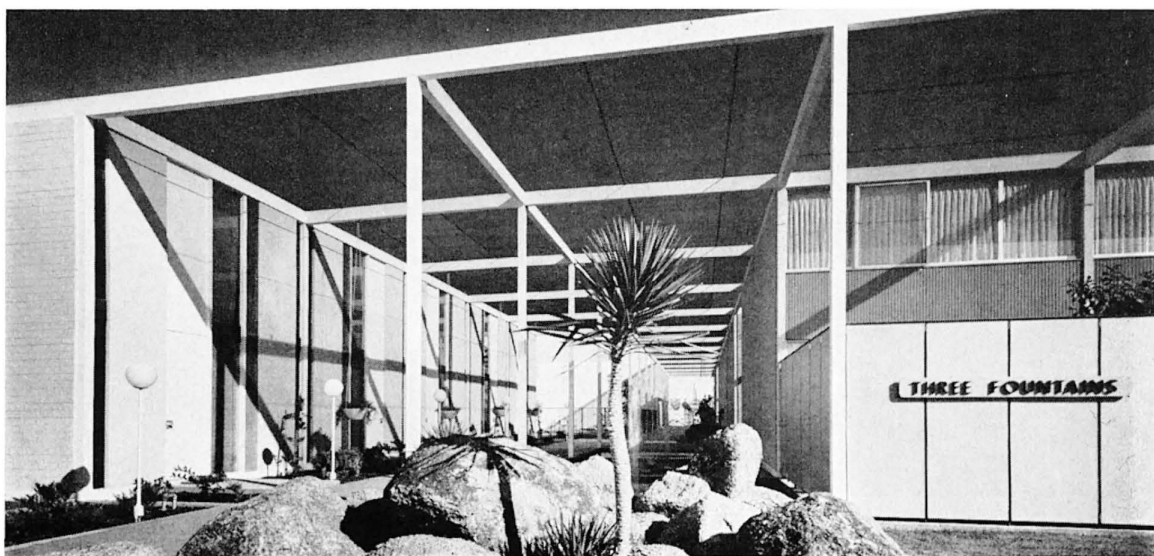
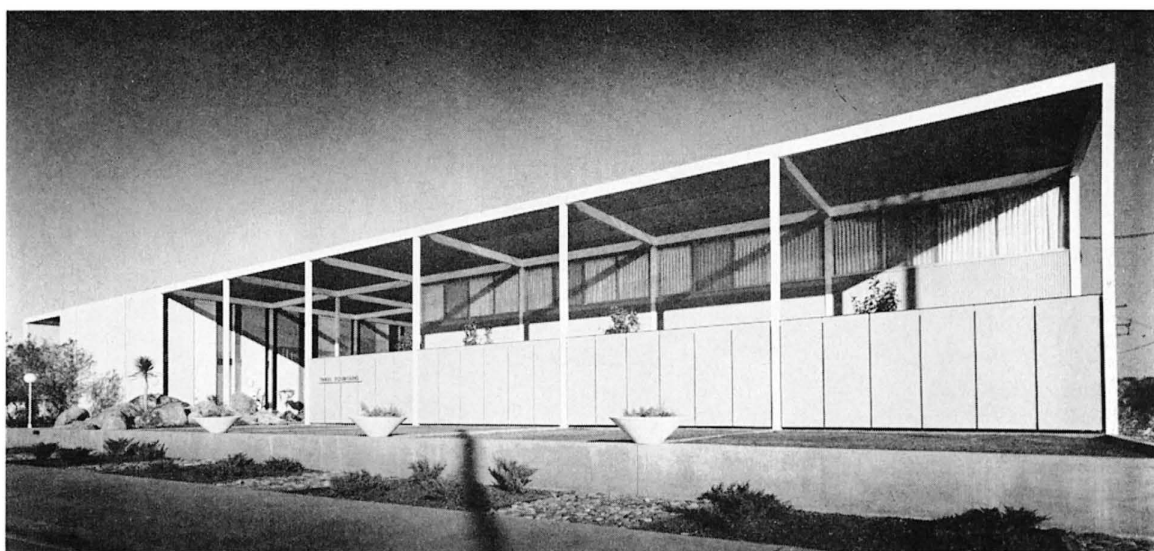
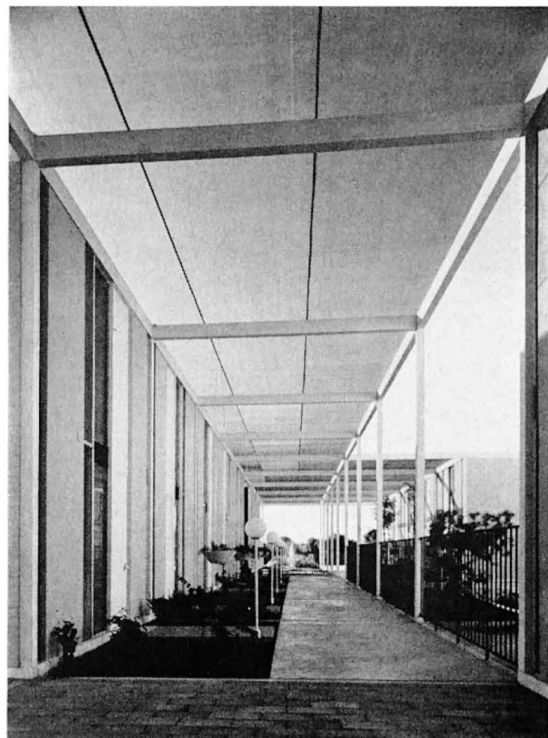
TOWNHOUSES IN PHOENIX
BY ALAN A. DAILEY
ASSOCIATES

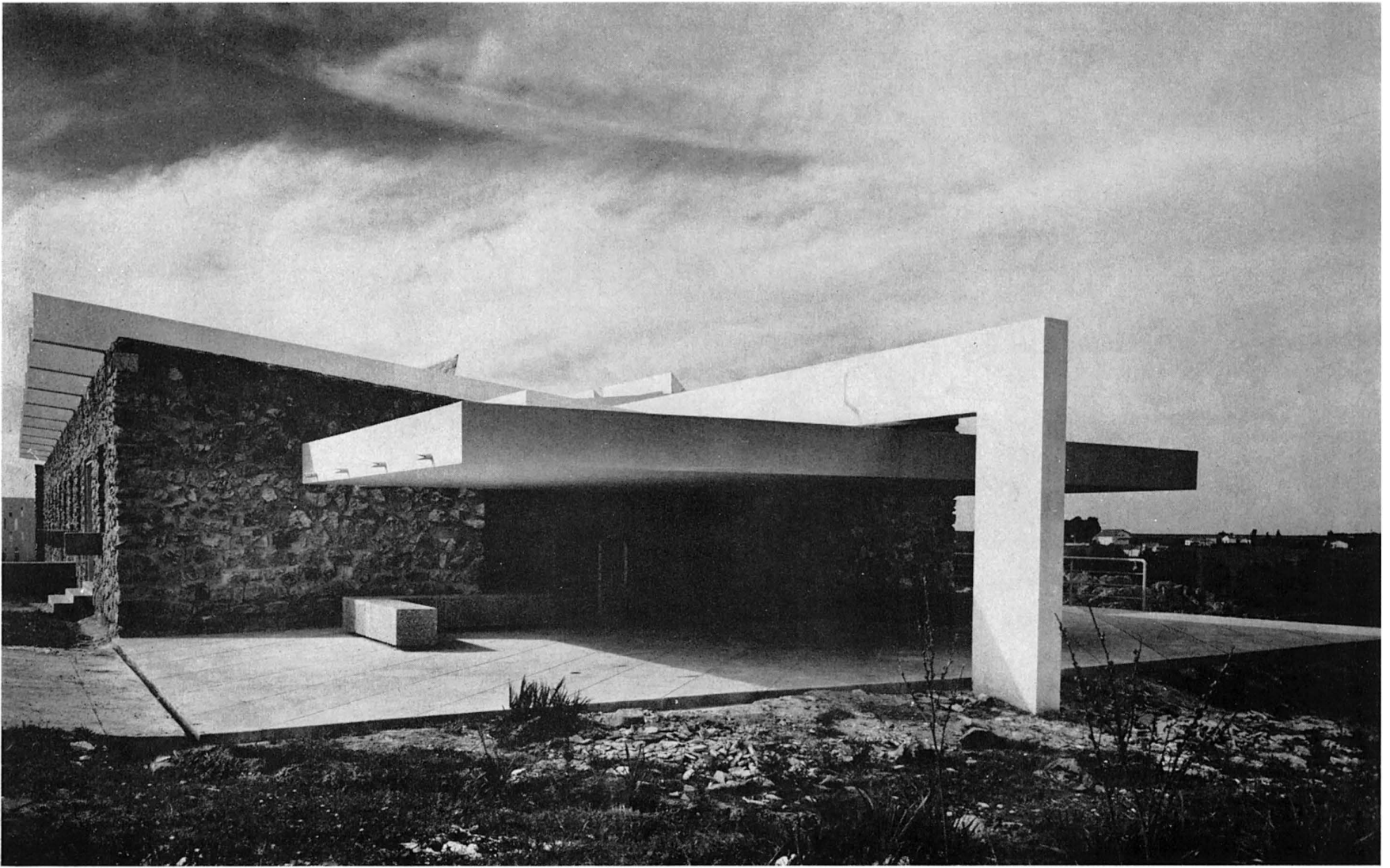


Alfred N. Beadle, Designer



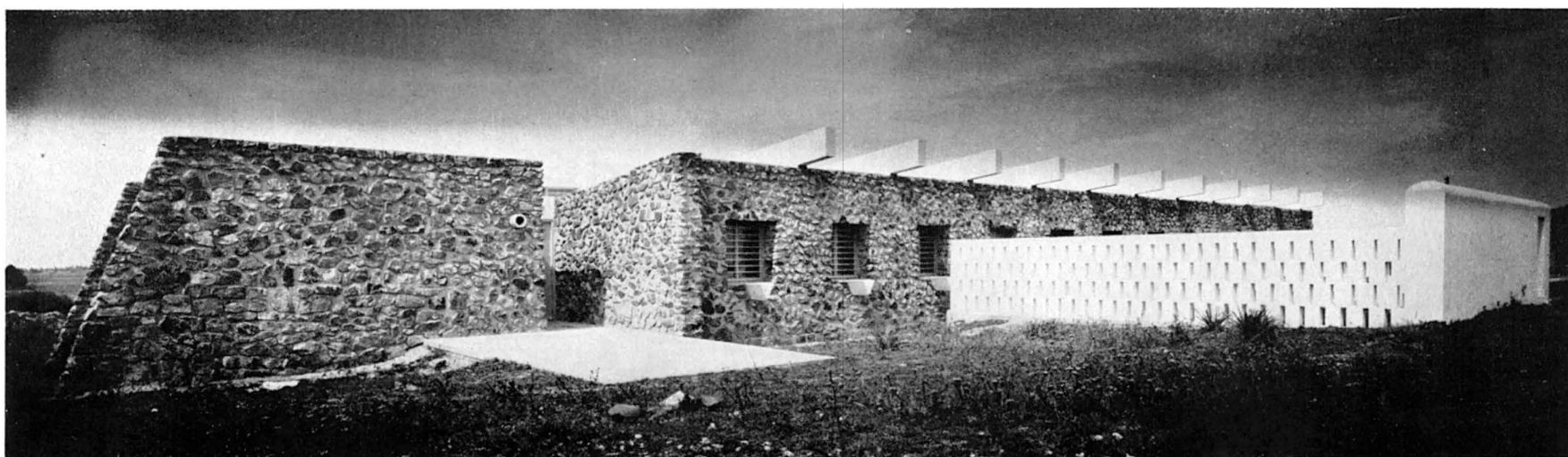
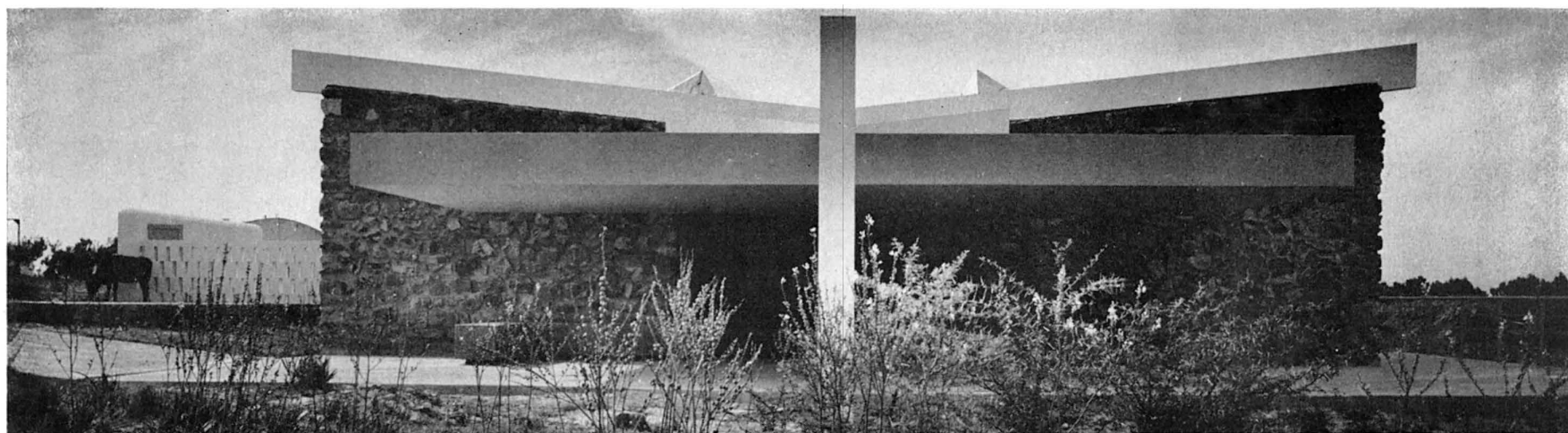
This 22-unit townhouse project is constructed on a 16-foot grid with each apartment consisting of about 1050 square feet and containing living room, kitchen, and half-bath downstairs; two bedrooms and bath upstairs. The structure is Glulam post ($5\frac{1}{4}'' \times 5\frac{1}{4}''$) and beam ($5\frac{1}{4}'' \times 9\frac{1}{4}''$) continuous on the 16-foot grid with concrete block exterior and party wall. Each unit has a private patio partitioned by $2'6'' \times 6'8''$ exterior masonite doors spaced 1" with steel "T" sections top and bottom.





SMALL HOSPITAL AND RESIDENT DOCTOR'S HOUSE IN MOROCCO BY J. F. ZEVACO, ARCHITECT





PHOTOGRAPHS BY MARC LACROIX

This 16-bed rural hospital is located on a rocky, steeply sloping site near the small Moroccan village of Ben Slimane. The hospital is oriented east-west, perpendicular to the slope, avoiding any great level changes between the ends of the building and also allowing the entrance facade to bear the brunt of the sun and wind. Because of the hot, penetrating sun in the summer and wind and rain in the winter, exposing rooms to the west is out of the question. A system of skylights above the principal traffic pattern permits windows exposed to the sun to be shuttered during the summer, reducing the expense of air-conditioning.

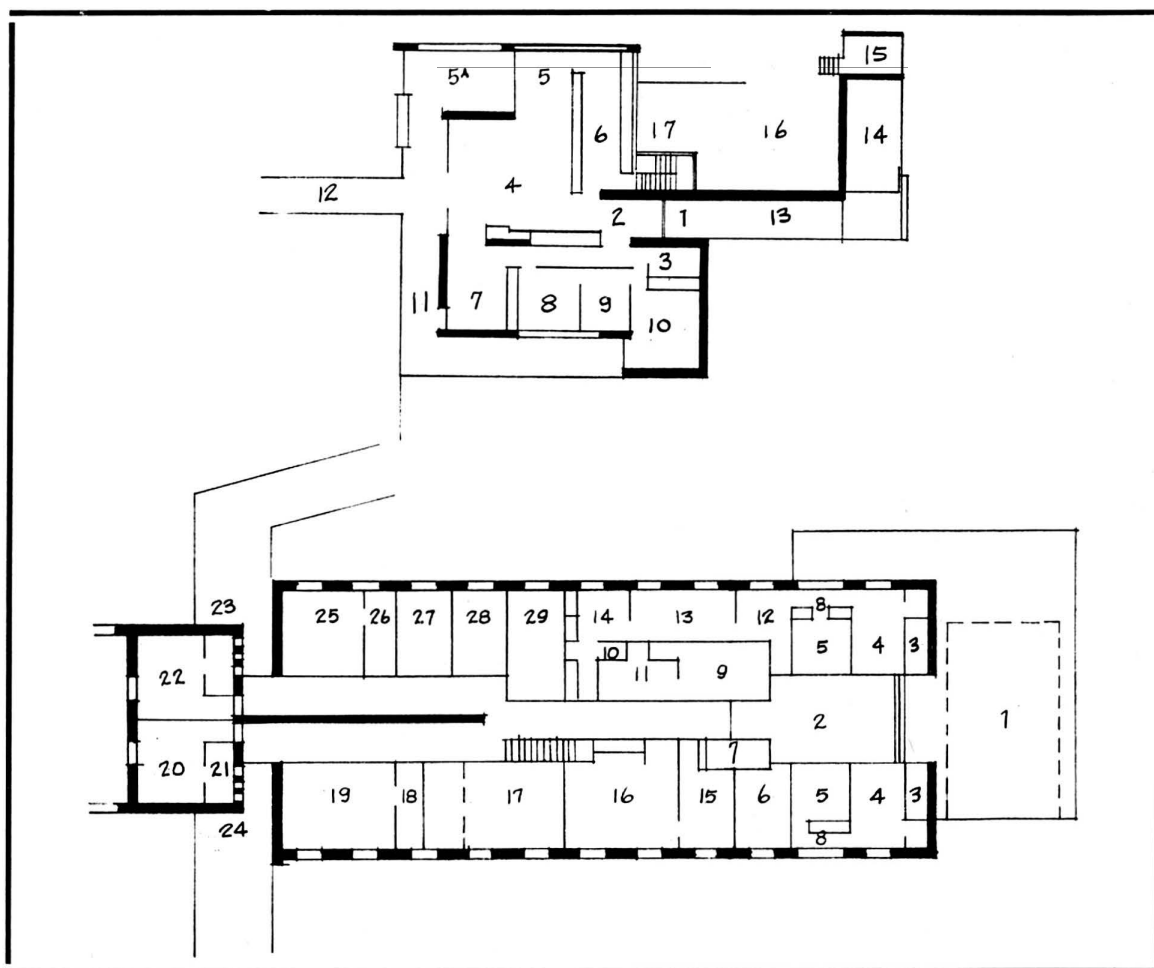
The flagstone roof is suspended from reinforced concrete beams which rest on the exterior walls of red ocher stone. The entry and window frames are painted blue. The house of the resident doctor (bottom facing page) is also stone and concrete.

RESIDENCE

1. entry, 2. hall, 3. toilet, 4. living room, 5. dining room, 5a. dining porch, 6. kitchen, 7. 8. bedrooms, 9. bathroom, 10. bedroom, 11. terrace, 12. ramp, 13. entry portico, 14. garage, 15. laundry, 16. service court, 17. service entrance.

HOSPITAL

1. entry, 2. admitting room, 3. public toilet, 4. dressing (injuries) room, 5. vaccinations, 6. consulting room, 7. ophthalmology, 8. exit from consulting room, 9. x-ray, 10. toilet, 11. darkroom, 12. waiting room, 13. doctor's office, 14. private consultation, 15. sterilizing, 16. treatment room, 17. infirmary, 18. 21. 23. 26. bathrooms, 19. men's ward—6 beds, 20. 22. isolation ward—2 beds, 24. convalescent exit, 25. women's ward—4 beds, 27. maternity ward—2 beds, 28. labor room, 29. pharmacy.



STUDENT HOUSING—BELLUSCHI, SASAKI, WALKER

(Continued from page 27)

should, but must, add to the educational process of the student. The University is not in the business of housing students, it is in the business of educating students."

The Commons Building contains dining facilities for the entire Housing Complex of 1,600 students in addition to meeting rooms, a library and various activity rooms. Its central, pivotal position makes it the dominant element in the composition and the focus of student life. It is visible from every portion of the park. The dining space is on the upper level and is articulated into separate areas, each one viewing a different portion of the park. The dining rooms adapt flexibly to different sized groups up to 200. Service is on grade from the east at the kitchen and dining level. The lower level contains the various activities plus lobby and queue space for serving lines.

The main entrance to the Housing Complex relates to the academic area to the east. From this point one overlooks the quarry pond through a veil of existing trees. A broad stairway leads into the site and, from a lower platform, one may either pass under the Commons Building to the southern portion of the site, or along the pond to the central and northern areas. Other entrances provide convenient access to the Broadwalk and other areas of the campus.

Although the residence halls may be entered directly from the outside perimeter of the Complex for the convenience of visitors, the individual cottages are approached from the park within. The series of residential environments desired by the University is thus extended into the landscape. From the campus as a whole, the student first enters the park, progresses to a smaller space related to this residence hall, then enters his cottage through its common rooms, his suite by way of its living room and finally his own room.

Reinforced concrete was chosen for its low sound transmission, to meet code requirements, and to minimize maintenance costs. This was combined with a terra cotta weather surface. Both materials integrate well with the granite and brick traditionally used on the campus.

The ground floor of the cottages accommodates different functions than the upper three residential floors and requires less area. As the cottages step down the hillside, the land is graded into these ground floor walls in a natural and informal way and the concept was to treat the ground floor as a pedestal supporting the residential facilities above. The ground floor walls, then, are a vertical continuation of the foundation walls and support the cantilevered platform which, in turn, supports the bearing walls of the three upper floors. These upper walls are precast concrete structural panels two inches thick with 6" x 4" vertical ribs four feet on center. They have integrally cast window subframes. The original conception called for precast floor panels, but cost estimates proved poured in place flat slab to be more economical. The weather surface of the upper three floors is 12" x 12" x 4" terra cotta blocks to express the nonstructural quality and to articulate the residential floors from the ground floor. The blocks will be specially cast using a very dark red clay with a slight glaze achieved by throwing salts into the kiln.

All interior concrete surfaces will be painted and all floors except service areas and baths will be carpeted. A central vacuum cleaner system will be installed and conduit for telephones will lead to each student desk. Campus steam will be converted to hot water which will be circulated along the baseboard of each room.

Wardrobes and desks will be permanently fixed and the beds will have slide mechanisms to permit sitting or sleeping. The free floor space in each double room adjacent to the door is

reserved for either an easy chair, record player, or any other furnishing that the student may like. The furniture in each living room will be movable to allow students to change the furniture arrangement. Similarly, the ground floor lounge furniture permits each cottage to develop its own furniture arrangements.

First stage construction will begin this month for occupancy in September, 1965. Subsequent stages are expected to be two years apart.

IN SEARCH OF THEORY III—JOHN E. BURCHARD

(Continued from page 23)

I know what this is at M.I.T. and it is not only revealing but depressing. And I suppose it is not really different elsewhere. So Sam Hurst is right to urge a beginning.

But that such research might lead to a new and governing theory of architecture I very much doubt. I suspect that a comprehensive and systematic theory of architecture cannot be formulated, will not be accepted if formulated, and will not be useful if accepted.

In the first place, there is, it seems to me, no historical precedent for the notion that a formal theory has ever really governed architecture to its benefit. I mean, naturally, an articulated theory. Of course there have been periods (almost all the great ones) when tacit conventions as to what was permissible and what was not have inhibited the most excessive and repulsive innovations and have slowed down the processes of violent change. These were the products, though, of conservative societies, whether they concerned themselves with primitive villages, classic *akropoleis*, or medieval cities. We do not live in such a time and the hope that we might be governed by an unvoiced agreement seems to me to be baseless, at least for now.

The period most like our own was, I suppose, the Renaissance. It was full of theory—and, on its own terms, of excess. It had all kinds of rampant individualists, and each of them shouted his personal theory to those who would listen. Geoffrey Scott has dealt with this well in *The Architecture of Humanism*, where he reminds us that they all praised Vitruvius with their voices while reverently ignoring him in their works.

Great architects solve problems first and then construct theories to rationalize them (if they have time to do so). To paraphrase an ancient classic text, one ought to fear the architects when they come bearing theory—or even explanation. But they are even less to be feared perhaps than what might happen if a group of theorists and critics and academicians walled up in some Shangri-La, say at Chicago or Aspen or Santa Barbara, ground out a new encyclopedia. Yet "fear" may not be the word since such a new book of theory would probably affect nothing. At the same time the period for manifestoes is gone even when declared on Delos by a motley crew of Argonauts cruising the Aegean at the cost of Jason Doxiadis (or The Ford Foundation). The "form-givers" would continue to ignore these rules just as the great ones ignore their own rules when the aesthetic circumstances demand. The lesser people might learn the theory and even parrot it while they were in the academies, but as soon as they observed what enticing music was being piped by the several musicians of Hamelin each would follow his own favorite piper as before—but also with no certain conviction that his particular piper was the one he would follow to the end.

There is also the probability that all the writing would get too tricky. As in other arts, writing today seems not really to be interesting unless it is obscure (supreme example for us is probably Bucky Fuller who still uses his Nine-Chains-to-the-Moon technique) or paradoxical (a simple example is the extraordinary conclusion in *A & A* magazine for June ["Music"] that the highly poetic Lattimore translation of the Iliad, which *is* after all a poem,

is less fitted to the modern world than Baskin's illustrations. If this means anything it probably means that the texts of men like Homer and Vergil and Dante should be ditched altogether since to visual artists they are excessively verbal and theory as opposed to practice is bound to be excessively verbal, too.)

Hurst quotes Paul Rudolph as saying "that action has indeed outstripped theory and that it is the unique task and responsibility of great universities such as Yale to study, not only that which is known, but far more important, to pierce the unknown. My passion is to participate in this unending search. Theory must again overtake action." These are fine words. In physics those who construct theories work on theories and not on practice. Rudolph's passion is really for action, not theory. He devotes his time not to theory but to new buildings. The new buildings are not theory unless theory is to be deduced from example. But I for one am glad he does build buildings and does not try to construct an over-riding theory.

All this may seem a little cavalier by way of comment on Sam Hurst's serious proposals. I do not mean it to be so. The architectural times are surely out of joint but I do not believe theory will set them right.

What we lack, I suppose, is any essential national or international purpose corresponding to the great purposes of Athens in her prime or the Catholic Church in its prime, which was in the thirteenth century in France. Vestiges, even powerful vestiges, of both the Athenian and the Catholic purpose remain, of course, but neither is overriding. We are unwilling to encourage any latter-day German princelings or even aristocratic-democratic types like Thomas Jefferson, so the baroque estates, the princely cities, and the Monticellos are not possible. (The tax-saving money-losing stock farms of Northerners moved to Virginia are, of course, a feeble travesty of shame-faced wealth trying to live elegantly while protesting it is not and achieving neither purpose). The great modern patron is obviously the private corporation—the church is relatively tepid—and the state does not dare exercise the influence it ought. So we are left with confused purpose. It is pretty hard to express U. S. Plywood or Carbide in architecture as one might have expressed the Eucharist.

Thus it is rather purpose than theory that is needed—and architects cannot create purpose all by themselves. They could have a moral code that did not permit them to do things which were in conflict with their convictions. Today most of them, including a large proportion of the famous, either have no big convictions or find it easy to compromise them whenever a large prospect opens up, whether or not it is to sit astride a famous avenue. But it is hard to teach either in school (or even good manners) and only the ethical can teach ethics effectively. The only way you can convince anyone else you are ethical is to have been tested by fire. It is easy to be ethical if you have not been tempted. That is why you must be shy of critics like me (there are others) who denounce the aesthetic morality of architects. But the little Senecas of our world do perhaps some small good even then.

And though it may not lead to theory, the schools could do something to slow down the "compulsive expressionism" which they deprecate. They could be disagreeable about compulsive expressionism when it manifests itself in student work. They could retard the parade of lectures by compulsively expressionistic visitors to their campuses. They could set problems which included real urban sites and not tolerate unmannerly solutions. Once, they led their students to the plates of the old times, and that was bad; but the substitution of the fashion plates of the new magazines is no great improvement. (Look, for example, at *A & A* for November 1963. The brilliant cover is a handsome photograph of a form excerpted from a larger context. It shows some quiet things but devotes two pages to a compulsive missionary church in Africa,

scandiline PEGA system

scandinavian at its best

the ingenious locking method of the scandiline PEGA system gives complete flexibility, offering an unlimited variety of arrangements



COMBINATION B (for stereo installation)



COMBINATION L

QUALITY: Made in Norway, with the finest in wood finishes and precision construction. Teak or walnut.

FLEXIBILITY: Can be arranged in more than a million combinations and rearranged at any time.

ECONOMY: Moderate pricing and partsaving construction makes the PEGA system less expensive than other high quality systems.

DESIGN: By the renowned Scandinavian designer, Ib Juul Christiansen—a guarantee of excellence.



COMBINATION Z

**scandiline
furniture inc.**

2175 SIGNAL STREET, SAN PEDRO, CALIFORNIA 90731

one to an exotic commercial ski slope, and a back page to some very fancy stuff including the absurd office building of the future, a "torsion tower." What student would not rather play with a torsion tower he doesn't understand at all than with a marina city which he does; or prefer either to a quiet "case study house" which is nearest to his competence? But you can cast a quick glance at the torsion tower and start your own high dive. To get anything out of a case study house is going to demand sober study. Our magazines each offer something to back sober study in schools, but in the other hand there is always the bedizened Calypso.)

Maybe the best thing of all would be to deprive the instantaneous "form-givers" of their instantaneous if ephemeral audience. Suppose buildings were not published until they were five years in use? It cannot happen, of course.

But there could be the critical re-evaluation I proposed earlier, in the magazines or failing that in the schools and perhaps better there. One would perhaps be able to discover whether Aalto's Baker House at M.I.T. had gained with age (I think it has) and if so, why, and also whether all the titillating ventures of the past decades had also gained or at least held their ground, and if not, why not. Even here of course there would be a value judgment, a theory that durability had some virtue, that good architecture was less like poppies spread than like linked sweetness long drawn out.

WEST COAST ARCHITECTS I—RICHARD NEUTRA

(Continued from page 20)

of the balloon-frame skeleton. Transparency is achieved by penetration through long window strips surmounted by a hovering roof slab."³

Neutra's use of glass, varied floor levels and contrasting ceiling heights, his design of stairs that made ascent a pleasure, all widened psychologically the limited space of the small house, enlarged its horizon.

"The Kaufmann house, Palm Springs (1946), moved in the direction of the pavilion, which is Neutra's last development in domestic architecture. Horizontal planes resting on horizontal planes hover over transparent walls. The material loses its importance . . . and the gist of the house is the weightless space enclosed. The victory over the front door is almost complete; it is reached by slow stages, like the Mexican house whose entrance on the street leads through a garden to an unemphasized door."⁴

Two years later, in the Tremaine house in Santa Barbara, he introduced the butted glass corner, a harmonious refinement of detail which Neutra uses tastefully to bring another view into a room. And in the fifties, he developed the "spider leg" to extend room beams, often felicitously framing a three-dimensional landscape picture which may be reflected in a pool beneath.

The gradual development of his design ideas, logically and without extremes or excesses, and their repeated use have a dual rationale. First, Neutra believes that design ideas must be consistent over decades in order to be of social significance. They should have steadiness in direction and consistency in evolution. Secondly, the American system of contracting is far from universal and in Europe building procedures vary quite widely from country to country. In England, for example, general contracting is frequent; however, "quantity surveyors" do all the estimating and the contractors fill in the unit cost figures, often without a thorough examination of the plans. While in West Germany the general contractor is a rarity; the architect handles a host of subcontractors. In any case, accurate and detailed figures of the cost of a building are invaluable and a consistency in design and detailing has enabled Neutra to eliminate much of the guesswork in cost estimating. (Unfortunately the greater part of

these records were destroyed with Neutra's house in 1963.)

"(The architect) must not only convince his client, gain and hold his confidence in direct proportion to the novelty and daring of the design, he must have the confidence of the bank appraiser, the building inspector, the general contractor, the executing crews of twenty odd sub-trades, from carpenter to glazer and from plumber to plasterer. . . . Confidence and willingness to cooperate are gained by little and sometimes infinitesimal steps. They are lost by leaps and bounds through the trigger effect of often small misdeemeanors, oversights and neglects. Confidence is above all won through systematics and lost through confusion."⁵

In a profession much given to hyperbole, shifting styles and opinion, and what John Burchard terms "compulsive expressionism" (see his article on page 22), Richard Neutra's architecture has grown quietly to a sober elegance that is as pure, thoughtful and disciplined as the philosophy of design which it expresses.

1. P. M. Bardi, *Foreword to Neutra Residences*, Museum of Art of Sao Paulo, Brazil, 1951, p. 11.
2. Esther McCoy, *Richard Neutra*, George Braziller, Inc., 1960, pp. 12-13.
3. S. Giedion, *Space, Time, and Architecture*, Harvard Univ. Press, 4th Ed., 1962.
4. Esther McCoy, *Richard Neutra*, p. 16.
5. Richard J. Neutra, "Architecture and Physiology", *Neutra Residences*, p. 21.

RECOGNITION:

For years often-credited Associates of Richard Neutra, who have traveled around the globe, Benno Fischer, Serge Koschin, John Blanton, Egon Winkens, each by his own helpfulness and special gifts pursuing the tasks and common ideas in the studio at Silver Lake, have evolved into most loyal collaborators and, with devoted members of the carefully trained, dedicated staff, have long endeavored to realize the best values of his co-operative attitude and of a cohesive group. Inestimable to it all is the aid and inspiration of Dione Neutra, who unselfishly and reassuringly has stood by the fine men and women close to the tasks of a lifetime.

In addition to very personal creative work, Neutra has long believed in what friendship of esteemed associates will bring forth. Besides often ingenious engineers and specialist experts of all branches, who cannot each be thanked by him and named in a restricted space, he felt to have most helpful friends in partners, associates and collaborators in the various projects illustrated here: Architects Robert E. Alexander, for years joined on outstanding tasks; Herman Light, Honnold and Rex; Carrington Lewis; Donald Haines of San Francisco; Alexander Cochran, Baltimore; Ramberg and Lowrey, Santa Ana; Lockard, Casazza and Parsons, Nevada; Charles F. McKirahan & Associates, Florida; Yount, Sullivan and Lecklider, Ohio; John S. Burrows, New York; Miguel Casas Armengol, Venezuela; and other architectural firms,—Dion, son of Richard Neutra, experienced in his own right; long-trusted Thaddeus Longstreth, Princeton, New Jersey; R. R. Pierce of Los Angeles; Howard Miller, John Rollow, Robert Clark, Hans von Escher; Erich Schneider, Christian Trippel, Hans Hochgesand, Bruno Honegger—have been faithful project leaders in various regions and continents. City planners, Harold Wise, Robert Cornish; landscape architects, Ekbo, Domela, Bettler Baldwin; and Burle Marx of Rio,—too many must remain unnamed, but are gratefully remembered by their elder friend who has tried to be of stimulation and received much from their helpfulness.

—RICHARD J. NEUTRA

CREDITS

- Lincoln Memorial—Neutra and Alexander, architects; Dion Neutra, project architect; Thaddeus Longstreth, supervising architect.
- Adelphi University Library—Neutra and Alexander, architects; Dion Neutra, associate architect; John Burrows, resident architect.
- Agricultural University Mymensingh—in collaboration with Noon Qayum and Associates, architects & engineers.
- U.S. Embassy, Pakistan—Neutra and Alexander, architects; Dion Neutra, leading collaborator.
- Hall of Records—Neutra and Alexander, Honnold and Rex, H. Light, J. Friend.
- Johannesburg Civic Center—in collaboration with Harold H. LeRoith, Johannesburg.
- Lahore Technical University—in collaboration with Noon Qayum and Associates.
- Palos Verdes High School—Neutra and Alexander, architects; Carrington H. Lewis, supervising architect.

MUSIC

(Continued from page 9)

Koussevitzky Foundation for the Library of Congress, in its first Los Angeles performance. I had been fortunate to follow it with the score at a preliminary reading several days earlier. At that time also Laurence Lesser and the composer gave a magnificent performance of Dahl's Duo for cello and piano, composed some fifteen years ago and later revised with the omission of one movement. Dahl's compositions do not court the lazy listener; nor do they flatter the listener who keeps his ear to the fashion. But his works grow, and this hearing of the Cello Duo confirmed my growing belief that Ingolf Dahl has gone farther than the majority of his contemporaries in solving the problem of the emancipated dissonance in formal terms independent of the tone-row. Whether this is "music of the future" is not at present my concern; it is incontestably among the best music of the present. The movements stand up and add up without justifying or explaining.

The new Piano Trio divides the progress of the dissonant harmony among the instruments so effectively that one seems to hear the violin and cello play piano, while the piano infiltrates the music of the strings. Instead of the dramatic conception of a conflict between the strict pitches of the piano and the inflected pitches of the strings, there is a complete mingling.

Writing slowly and revising often, Dahl has compiled a small group of compositions not less in importance than those of Elliott Carter or Andrew Imbrie or the later work of Aaron Copland. I would go farther and say that by his careful study of the music of Charles Ives he has learned to include in his writing an underlying awareness of American jazz comparable to Ives's mastery of ragtime. Born of Swedish parentage in Germany, Ingolf Dahl has achieved during his twenty-five years in this country an American idiom deeply ingrained with knowledge of the European instrumental tradition but quite apart from its contemporary modes, either conservative or radical. So much so, indeed, that, as I have observed on many occasions, he himself does not learn easily how to play it. On this occasion he had profited by preparing the Trio for performance over the Swedish Radio a year ago, and the playing by all three instruments did the work full justice. Alexander Murray was the violinist and Laurence Lesser the cellist.

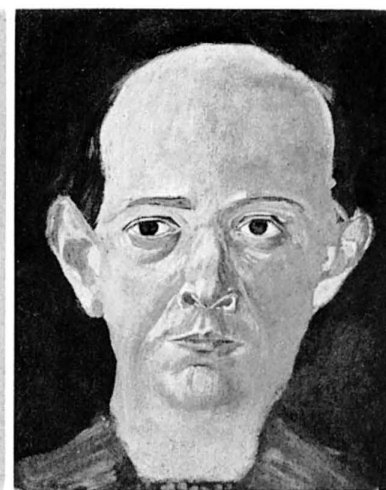
At this second Monday Evening Concert I sat with the members of the Royal Danish Quartet, here to give programs later in the week at Loyola University and at UCLA. The next evening three of them came to my home to hear records and tapes of American quartets. For their UCLA concert they performed the Haydn Quartet opus 77:1, the Quartet No. 6, opus 124, by the Danish composer Niels Viggo Bentzon, (born 1919), and the Grieg Quartet in G minor. Like many others they played the Haydn with careful attention to wrong details of style and without that passion which in Haydn's music transcends all details of style. This is not to say that they played badly; they are superb instrumentalists. The audience, which expects Haydn to be played in a wrong style and dispassionately, seemed to like their performance as well as their good looks — they are a handsome group.

Bentzon's 6th Quartet is in the tradition of the Danish composer Carl Nielsen, a conservative extension from the art of Brahms; decisively shaped, its dramatic points effective, and not to be dismissed because it allows no risks. Bentzon's music, like that of Nielsen, draws response from that large section of the audience which is still "with" Brahms, and deservedly. The performance showed the true measure of the players. I can linger with Bentzon, but I refuse to drag like a wounded snake within the tall grasses and narrow horizon of the Grieg Quartet; during intermission we said goodbye to the players and took our leave.

In preparation for an evening of Schoenberg's music, directed by Leonard Stein, Dickson Art Center at the University of California, Los Angeles, arranged an exhibition of the paintings and drawings of Arnold Schoenberg. The number of these, several of the best sent over from European collections, surprised many of us who had believed that the paintings Schoenberg retained in his possession comprised the bulk of his output. The exhibition included a large group of self-portraits over a period of thirty years — we had not known that he continued his drawing and painting after coming to Los Angeles. Several of the best self-portraits I had seen, either the original or in reproduction. There were a number of more or less formal portraits of other persons, including a splendid large painting of his first wife. The collection also included nature studies and a group of "color visions", painted during his

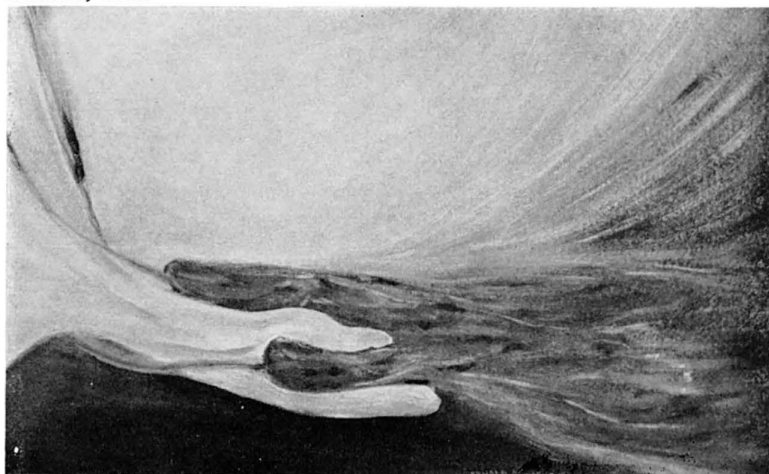


Caricature Drawing, 1921



Self-portrait

Untitled, 1910.



Courtesy U.C.L.A. Art Gallery

Photographs by Baylis Glascock

period of collaboration with the *Blue Rider* group in Austria. The quality of the workmanship as a whole is uneven, showing the skill of a gifted amateur who learned painting in company with masters but did not hesitate to explore the solitary and morbid content of his imagination. Among the unexpected side-products of his gift were several sets of hand-drawn grotesque playing cards and a group of caricatures.

"Schoenberg does not paint simply for the sake of painting a handsome and attractive work," his friend Wassily Kandinsky wrote. "Renouncing an objective result, he only seeks to put down his subjective impression and devotes to this the only means that appear to him indispensable at that moment." He did not, that is, attempt in painting to realize an objective precision like that which governs every note of even his most expressionistic music. His painting released him from this formal rigor. Though he took pleasure in a shock of color, he was not a colorist — as he wrote that 2 to 6 colors would be enough for him on his imaginary electronic instrument —; the color he painted was an attribute of his vision.

By comparison with the Schoenberg paintings and drawings, the paintings of Marcel Duchamp, which I saw in an exhibition at the Pasadena Art Institute, are as competent as they are uniformly derivative — precious, gutless, and beautifully colored. The famous *Nude Descending A Staircase* and its companion paintings of that period indicate the start of an independent analytical style, from which Duchamp turned aside to play with jests as superficially startling as the enamel urinal displayed for a sculpture and the glass vial entitled *Air of Paris*. His efforts at a seriously experimental art-game, well represented in this showing, accomplish less than the art-play of Jean Cocteau. The central artifact during the first day of the showing consisted of a small roped square, containing a table and two chairs, at which were seated the painter and an unidentified companion, playing chess. If this had been done in the style of the earlier Duchamp, the opponent might have been a dummy or a nude clothes model, and the game a diagram enclosed in glass. The mature Duchamp outgrew these now archaic novelties and has devoted his years of wisdom to mastering the ancient rules and ephemeral uncertainties of chess.

BOOKS

(Continued from page 11)

MEETINGHOUSE & CHURCH IN EARLY NEW ENGLAND by Edmund W. Sinnott. McGraw-Hill; \$10.

Meetinghouse & Church is a collection of photographs and line drawings of many of the 500 churches built before 1830 in New England, a superb memorabilia of outstanding native architecture, complete with explanatory text and history. Many of the buildings which are still standing represent the best in Colonial architecture.

WATERCOLOR LANDSCAPE by Rex Brandt. Reinhold Publishing Corp.; \$10.

Rex Brandt, a master of water color technique, offers another textbook on the subject, simply illustrated, simply explained, with 160 illustrations, some in color. The book manifests the artist's skill, and a technique well worth following.

ROBERT JOSEPH

BOOKS TO WATCH FOR

Economy is the keystone of the short stories of Mikhaail Zoshchenko in *Nervous People* (Pantheon Books, \$5.95), translated, edited and with an introduction by Hugh McLean, teacher of Slavic languages at Chicago University. These are short stories about the people who live their lives in queues for the greater glory of the Five Year Plan. Zoshchenko was alternately hailed and damned, depending on the latest directive from the Commissar of Literature. A reading of his stories, most particularly his autobiography, appended in part, explains why. This is pure satire, each sentence a scalpel laying bare some of the cant and phoniness of the Revolution and the Classless State which followed it. Some of the stories are satires on human nature which strike at people whatever side of the Curtain; many of them level a lance blow at the foibles of the army of bureaucrats, hard at work twenty-four hours a day, protecting the Orwellian State from its detractors. Zoshchenko, of noble birth, was a soldier in World War I, volunteered for the Red Army in 1918 and after years of wandering turned to writing. Critics have hailed him as one of the greatest satirists of this century.

TONY HILL

3121 West Jefferson Boulevard
Los Angeles 18, California
REpublic 3-5110

HANGING LIGHT FIXTURES

Brilliant Majolica glazes
or
Matte Finishes

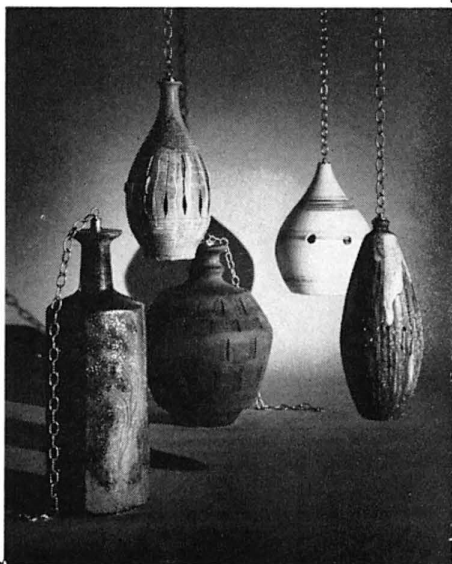
18" to 28"

These fixtures have recently
been used effectively in both
large architectural and in-
timate home settings.

Equipped with electrification
and brass or black wrought
iron chains.

Custom made to your
specifications.

\$50.00 to \$150.00



Daniel Blum's *Theatre World* is an authoritative compendium of the hits, near-hits and misses of Broadway and the Road. The author gives the facts, figures and casts on the long and short runs of a season that critics have described as one of Broadway's most disastrous in many years.

The Theatre of Don Juan: A Collection of Plays edited by Oscar Mandel (U. of Nebraska Press, \$10.00,) is a collection of plays about the eternal Don Juan, that amorous nobleman born 350 years ago as Don Juan Tenorio. He has appeared on the boards as a romantic, as a fool, as a knave, but never as anything less than a great lover. Here is the great literature about this knight errant with all his colorings and symbols through the ages in many countries — Spain, Italy, Germany, France, Great Britain. In music, classical and modern.

California: The New Society by Remi Nadeau (McKay, \$5.50,) is an attempt, and a very good one, to describe the only circus which plays on sand instead of sawdust. It would probably be presumptuous of anyone but Remi Nadeau, a professional Californian, to encompass smog and Forest Lawn and Muscle Beach all within one book and with logic, perception and common sense. One need not agree with all that he says about us, and his facile estimate of California politics leaves much to be desired, but he writes a readable and amusing book. It's about us. We're all in there.

Three new volumes of The Epoch of America Series — *The Leaven of Democracy* by Clement Eaton; *The Nation Transformed* by Sigmund Diamond; and *The Progressive Years* by Otis Pease (George Braziller, \$8.50 each,) are classics of American source material, each concerned with different periods of our history. Source books are, as a rule, pedantic and obvious. The Braziller books have a freshness and an erudition which makes them stand out. They are worthy additions to any bookshelf. *The Leaven of Democracy* is concerned with the Jacksonian Period which included not only the democratization of the rule which had for so long belonged to the so-called Virginia Dynasty, but offers readings in the new industrialism and the first manifestations of Manifest Destiny. Here one can read a terse description of a White House Reception, or the magnificent passages of Webster's reply to Hayne. A reading of this material suggests at once the power behind oratory which some modern critics have dismissed as pure bombast. *The Nation Transformed* suggests readings which deal with our transformation from an agricultural oligarchy to a modern industrial state, with all its evils and its potentials for domestic and international greatness. Reading history can be meaningless without this kind of a roadmap of our history. *The Progressive Years* treats of the period when we suddenly left behind us the bitterness of our Civil War and found that we had neglected the newer social issues which were pressing our democracy. This was the era of the muckraker, the reformer, the social philosopher. It may seem unusual to equate Theodore Roosevelt with Eugene Debs, but both men were critical of many of the same injustices in our society. These are outstanding books which are more than books: they are a public service.

Down the Santa Fe Trail and into Mexico edited by Stella M. Drumm (Yale University Press, paperbound, \$1.95) is the amazing diary of Susan Shelby Magoffin, 1946-47, during her trip from Independence, Mo., to Chihuahua. There was more for the patrician-born Susan Magoffin to see down the Santa Fe Trail and on into Mexico than the grandeur of the Southwest, the chollo plains and the mountains, the arroyos and the passes, for she was also an observer of some of the violence, intrigue and drama which accompanied the contemporary conquest of New Mexico. In the foreword Howard R. Lamar pays tribute to the editing of this remarkable diary, first published in 1926, and since acclaimed as one of the most important source books of the period.

Imbued with the sound, smells and noises of the southwest and the west *The Cadillac Cowboys* by Glendon Swarthout (Random House, \$4.95,) is a swashbuckling novel about the golfcart set of Arizona. All hilarious, irreverent, flamboyant and very, very readable.

— R. J.

et cetera

APPOINTMENTS

RAYMOND D. REED: head of the Department of Architecture and Architectural Engineering at Iowa State University, effective July 1.

HAROLD HAUF: to the faculty of the U.S.C. School of Architecture and Fine Arts to take charge of teaching in the area of professional practice and the building industry. Hauf is former dean of the School of Architecture at Rensselaer Polytechnic Institute and professor of architecture at Yale.

ROGER MONTGOMERY: director of the Graduate Program in Urban Design at Washington University. The new program is aimed at "closing the gap between intention and result in city design and city building."

ALBERT SZABO: Chairman of the Department of Architectural Sciences at the Harvard School of Design, effective July 1. He succeeds retiring Prof. Norman T. Newton.

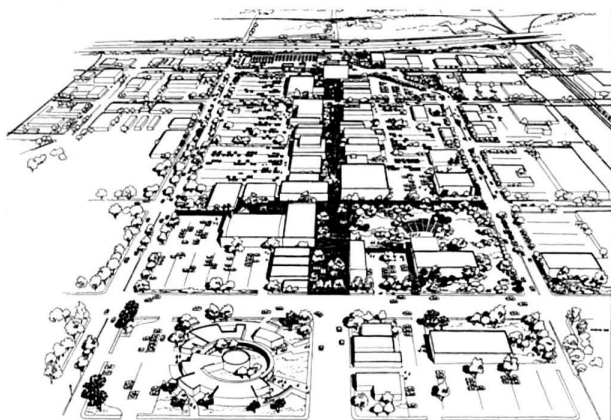
WILLIAM DUDLEY HUNT, JR., AIA: to the newly created post of publisher of the *AIA Journal*, Joseph Watterson, FAIA will continue to edit the *Journal*.

COMPETITION

An international design competition for single family residences with prizes totaling \$50,000 has been announced by Mount Olympus Homes of Hollywood, California. The program calls for designs in three types of homes fitting the needs of families of different interests and ages. There will be a \$10,000 first prize in each category plus a \$5,000 additional grand prize to the best of the three. Other prizes include three second prizes of \$2,500, three third prizes of \$1,000, six fourth prizes of \$500, and 15 fifth prizes of \$100. The grand prize winner will also receive an architectural fee of 12½ per cent of the cost of construction of his design. The competition is open to all architects and associations of architects and designers foreign or domestic provided that all associations include an architect belonging to an architectural institution recognized by and belonging to *l'Union Internationale des Architectes*. For further information and programs write George Vernon Russell, FAIA, Advisor, Mount Olympus Home Competition, 410 N. Rosenell Terrace, Los Angeles 26, California, U.S.A. Programs will be mailed only to those registering on or before April 1, 1964.

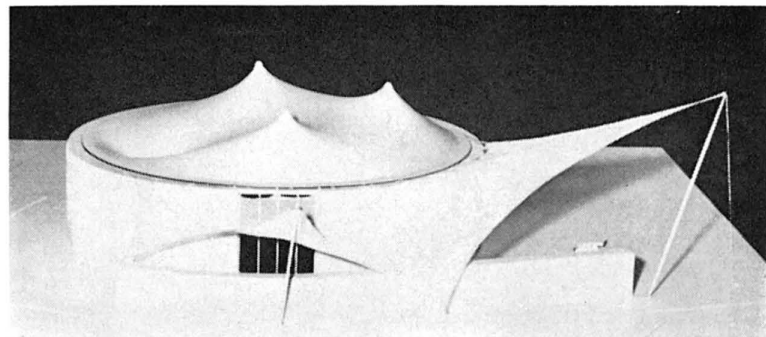
PEACE CORPS

The government of Tunisia has requested the Peace Corps to send 40 volunteer architects to work in a high priority housing program, replacing architects now completing two years of service. Volunteers will enter training in June. The program will be administered by the AIA, which will provide technical advice and support and assist volunteers in obtaining professional credit for their work. Volunteers receive a cash allowance for expenses plus \$75 a month payable on completion of service. Two years' service brings the amount to \$1,800. Applications can be obtained by writing: Architects, Division of Recruiting, Peace Corps, Washington, D. C. 20525, or from the Post Office or the Peace Corps Liaison Offices located on college campuses.



COLTON, CALIF.
REDEVELOPMENT AGENCY
GENERAL REDEVELOPMENT PLAN
PROJECT MAP, 9-15-63
VICTOR GRUEN ASSOCIATES
ARCHITECTS - ENGINEERS - PLANNERS

The Colton (Calif.) Redevelopment Agency has approved the city's first Federal Urban Renewal Project, an 18-acre, \$1.5-million undertaking designed by Victor Gruen Associates (above). The project is part of a 75-acre renewal plan to upgrade the central area.



Above is a photograph of Berlin's Pavilion for the New York World's Fair. Designed by Ludwig Thuermer, the pavilion has a tent-type vinyl covered canvas roof held in place by a steel compression ring supported on steel columns. Exterior facing is of precast concrete panels with granite aggregate surfacing. Building will cover 2,601 square feet.

CONFERENCES

The Third Annual Conference of Educators, Architects & Contractors, to be held at the University of California Residential Conference Center, Lake Arrowhead, March 8-10, will have as its theme, "The Achievement of Quality: Planning and Construction."

The design of products for underwater use will be one of the major topics discussed at the Design Engineering Conference of the American Society of Mechanical Engineers, May 11-14 at McCormick Place, Chicago.

The Fourth Annual Conference of the U. S. Institute of Theater Technology will be held April 25-27 at the Barbizon-Plaza Hotel in New York. Relation of theater consultants to architects and clients is to be discussed.

SCHOLARSHIPS & GRANTS

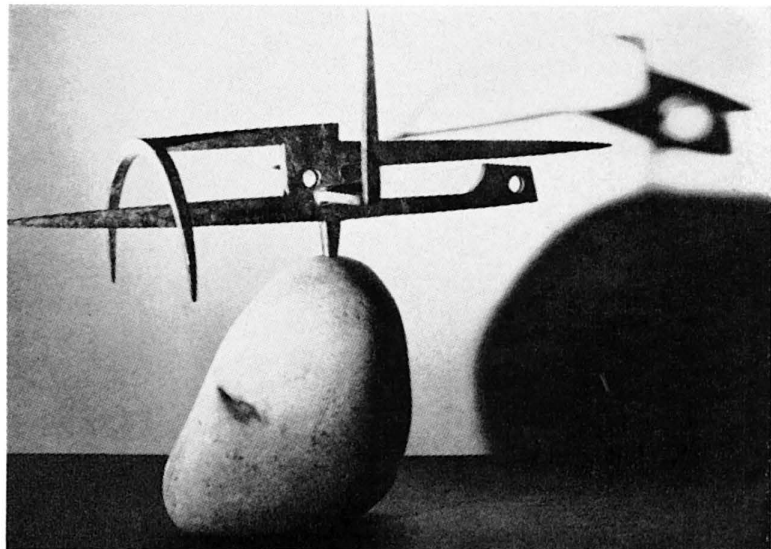
A new training program for art museum curators will begin in September at Yale University under a \$356,500 grant from the Ford Foundation. The school has established six fellowships, three pre-doctoral and three post-doctoral. Written applications must be submitted before April 5 with a transcript of the candidates' college and graduate school records, three letters of recommendation and a one-page statement of the applicant's reasons for desiring the fellowship. Address applications to Director, Yale University Art Gallery, Box 2006, Yale Station, New Haven, Connecticut. A second grant for a similar program went to the New York University Institute of Fine Arts in the amount of \$225,500.

Additional Ford Foundation grants totaling \$2 million have been awarded to 36 independent art and music schools for the purpose of establishing scholarships.

MUMFORD ON THE CITY

"Lewis Mumford on the City," a series of six half-hour black and white films made by the National Film Board of Canada, is available at a price of \$750.00. For further information write Sterling Educational Films, Inc., 241 E. 34th Street, New York 16.

Sculpture of the Month by Randaxhe



READER SERVICE — PRODUCT INFORMATION

Turn to page 41 for prepaid inquiry card.

(201) Visualite louvered windows, full frame and strip hardware, illustrating vertical and horizontal installations, with blades of wood, aluminum, and colored and clear glass. Stainless steel tension clips, an exclusive Visualite feature, insure louver tightness in both the gear and cam operated windows. Available in standard and custom sizes. Other products include Spray Mask, to protect frames from stains and plaster burns, and Magix Metal-Lube, a silicon base lubricant. Acker and Acker.

(202) Industrial building products in aluminum, including sheeting, rib roofing, industrial siding, etc. Also have available information on hand rails wrought aluminum products, curtain walls, store fronts, windows and doors. Aluminum Company of America.

(203) Amtico Permalife vinyl flooring, solid vinyls that are available in 20 patterns and unlimited custom colors as well as in conductive tile, Amtico Carefree vinyl, a budget priced flooring with no paper backing, in 5 modern patterns and a wide choice of decorator colors, Amtico vinyl and polymeric resins for above-grade, on-grade and below-grade installations, available in 12 colors, and Amtico rubber and plastex rubber flooring in marble-

ized patterns featuring 22 colors. American Bilt-Rite Rubber Co.

(209) Architectural letters and plaques in bronze, brass, aluminum and nickel. Also, custom fabricators of all types of architectural metal work including stairs and handrails, store fronts and entrances, window walls, solar screens, flag pole holders, cast aluminum mail boxes and bank depositories, plus elevator entrances, doors and frames, elevator cars, and conveyors. A. J. Bayer Company.

(212) Rubber and vinyl tile flooring in 51 marbleized and plain colors with rubber cove base to match. Also display rubber stair treads with matching tile and base. Special color matches are available at no extra charge on orders of 2000 square feet or more. Burke Rubber Company, Inc.

(213) Manufacturers of Cabots stains, oils, waxes and colloidal paints for preserving, protecting, and coloring all types of exterior and interior woodwork, as well as adhesive products, damp-proofing and clear waterproofing materials for brick and concrete. Samuel Cabot, Inc.

(220) An extensive line of decorative panels for sliding, folding or fixed partitions. Unlimited designs

are available including carved wood grille patterns, the palisade panel for use as an opaque room divider, and panels with inserts of perforated metals, fabrics and translucent plastics. All feature the exclusive overhead hardware and bottom guide and quality hardwood frames. Carlton Products.

(221) Dex-O-Tex latex base troweled-on flooring and roof deck coverings which include special decorative terrazzos, static conductive floors, industrial flooring and acid proofing, underlayments, adhesives and marine products. Crossfield Products Corporation.

(222) A complete line of washroom dispensers for commercial and industrial buildings including chrome roll dispensers, recessed towel dispensers and waste receptacles in satin buffed stainless steel and prime coated steel and towel and tissue dispensers in chrome, white, stainless steel, copper plate, and Kromotex finish in green, bronze and gray. Crown Zellerbach Corp.

(223) Structural clay products including Steeltid brick, Imperial brick with cellular openings to create static air space for insulation and less weight, and Bel Air flats for walkways, decorative veneer, wall capping patios, pool decks and

window ledges. Davidson Brick Company.

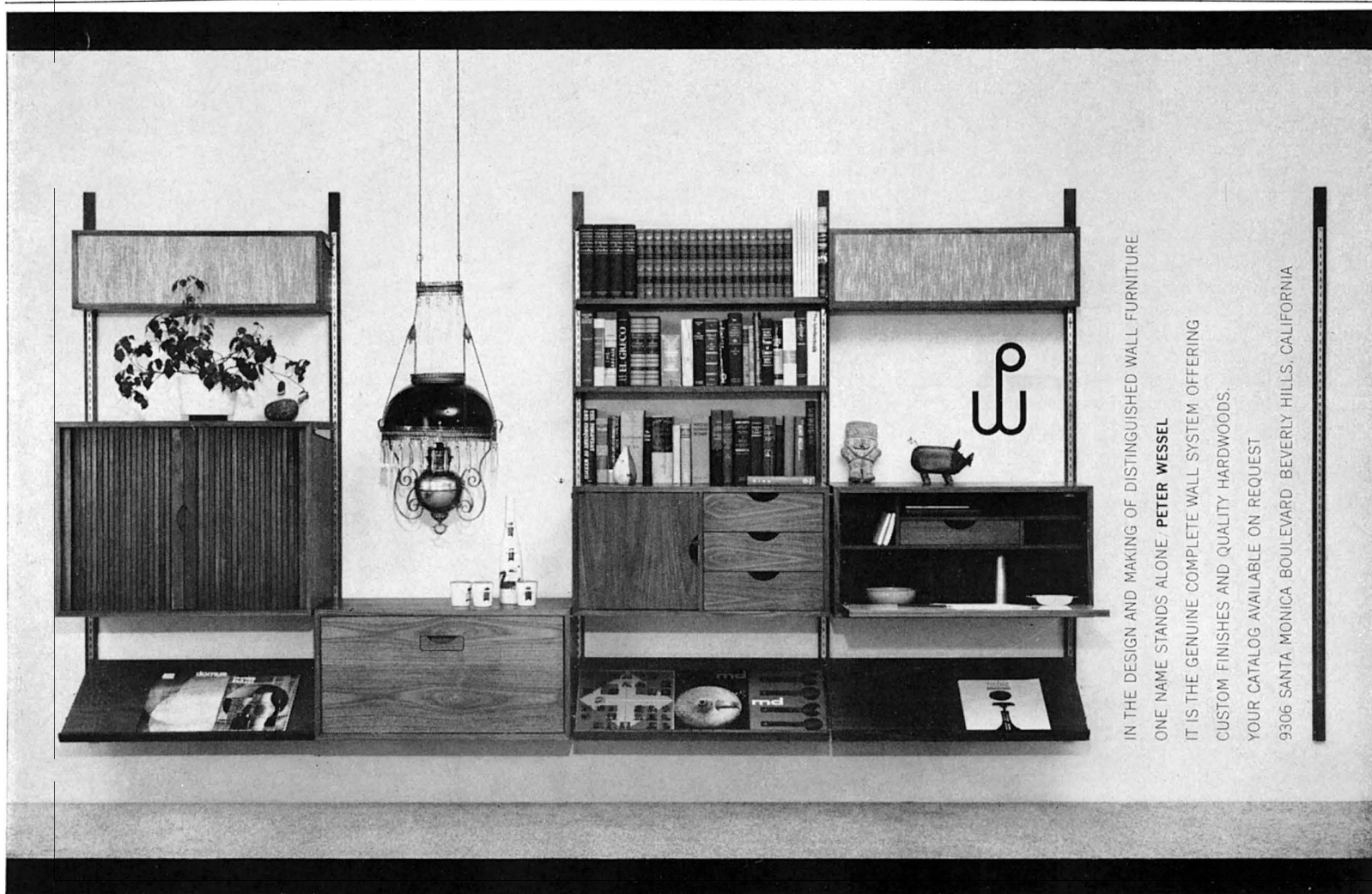
(228) Execute scale models of all types of buildings and site developments stressing details in design and materials. Glenn Evans Miniatures.

(229) Manufacturers of intercommunication and sound systems for schools, hospitals, medical buildings, commercial structures and residences, with consultation service for layouts available for any type application. Executone Systems of Southern California.

(230) Laminart, a high pressure decorative laminated plastic, manufactured in Los Angeles. The new line, with samples available at the display, includes solid colors, wood grains, decorator, and special patterns. Fabricon Products, Division of Eagle Picher Company.

(231) Natural, cellular, lightweight lava stone for garden display and masonry veneer in a color range from light grey to charcoal, as well as sierra tan, and available in varied sizes, shapes and custom cutting. Featherrock, Inc.

(235) An extensive line of concrete block, both structural and veneer, including Flagcrete, Lacestone,



IN THE DESIGN AND MAKING OF DISTINGUISHED WALL FURNITURE
ONE NAME STANDS ALONE, PETER WESSEL
IT IS THE GENUINE COMPLETE WALL SYSTEM OFFERING
CUSTOM FINISHES AND QUALITY HARDWOODS.
YOUR CATALOG AVAILABLE ON REQUEST
9306 SANTA MONICA BOULEVARD BEVERLY HILLS, CALIFORNIA

Slumpstone, Terracrete and Viking Stone, as well as sculptured and flat concrete screen block. General Concrete Products, Inc.

(236) Textolite, the high pressure decorative laminate in both conventional and textured surfaces with samples available in the solid colors, decorator designs and wood grains. The latest development is the Candy Stripe pattern for commercial installations featuring a 2-inch stripe running the width of the sheet. General Electric Laminated Products.

(237) Koroseal, a vinyl wall covering of precision calendered vinyl sheet welded to flame-retardant fabrics. In a wide variety of high styled and functional patterns, it is registered and approved for flame-retardance by the California State Fire Marshall. B. F. Goodrich Co.

(238) Illustrations of a complete line of acoustical tile, including wood fiber, mineral and fire rated, and samples of special sizes and colors which the firm features. Also has available suspension systems, integrated lighting, luminous panels, mouldings and other accessories for acoustical work. O. P. Grani, Inc.

(240) A complete line of common brick for reinforced grouted brick masonry construction, including standard, oversize and modular units in a variety of textures. Higgins Brick and Tile Company.

(241) Marvel interior finish in color or as a base for paint, exterior stucco in a wide choice of weather-resistant colors, Marblecrete finish in color and imbedded with exposed pebbles or marble chips, acoustical-type textured plaster for use where acoustical properties are not required, Hi-Sorb acoustical plaster in many colors, and a swimming pool finish resistant to acids and algae. Highland Stucco and Lime Products Co.

(242) A complete line of jamb type garage door hardware and accessories for all doors and weights, both residential and commercial, also, structural devices such as joist hangers, anchors, connectors, "T" and "L" straps, concrete form ties and related items. Distribute the Hollywood Wonder Action Disappearing Stair. Holmes Hardware and Sales Company.

(243) Manufacturers of Hoertiron steel folding gates for all types of commercial installations. Also available, when appearance is the predominant factor, folding gates of cold rolled steel, aluminum or bronze constructed of cold formed end and track sections to receive ball bearing rollers, machined bearings and brass washer construction, built-in cylinder locks for standard or master-keyed cylinders and flush wall cabinet to receive gates. Hoertig Iron Works.

(244) Manufacturers of putty and caulking compounds for all glazing and caulking problems, including Hunco architectural caulking compound for use where a permanent elastic expansion joint is required and Hunco commercial caulking compound used as a sealant for cracks, joints and around door and

window frames. H. R. Hunt Putty Manufacturing Company.

(246) Hydro-T-Metal, a homogeneous, non-ferrous alloy of zinc, copper and titanium which offers the longevity benefits of copper at much reduced cost. The material is used for sheet metal work and plaster accessories as no painting is necessary initially or for maintenance. Hydrometals, Inc.

(247) A masonry veneer of fabricated stone with the realistic appearance of quarried stone. Made of concrete, crushed rock and sand, it is available in a variety of natural colors and comes in sheets approximately 3' x 4' in size and one inch thick. It can be used as an exterior or interior finish. Loma Stone Sales Company, Inc.

(248) A variety of colors and textures in facebrick including Norman, Roman, Colonial Amsterdam, Economy Norman, Hillcrest Splits and Alberhill Pavers. Also manufacture Kord Modular and oversize common brick, fire brick and flue lining. Los Angeles Brick & Clay Products Company.

(249) Vetrum venetian glass mosaics, Lake Como Italian pre-cast marble mosaic tile with recessed or smooth surfaced matrix, Cremona and Appiani Italian quarry tile, Latco vitreous porcelain ceramic glazed or unglazed tile, and decorative tile from Spain and Holland, for use on exterior and interior walls and floors. All are available in a myriad of colors and patterns. Los Angeles Tile Jobbers, Inc.

(250) Dual Window Wall, a system consisting of a metal louvre exterior with glass louvre interior, both movable. Also manufacture aluminum louvre windows, frame or strip hardware, Roller King aluminum rolling windows and doors, and Aqua King shower and tub enclosures. Louvre King, Inc.

(251) Cam operated, stainless steel, louvre window strip hardware and overhead suspended aluminum rolling window with Fiberglass screen. Also manufacture an aluminum nail-on surround for louvre windows with steel or aluminum hardware and a bottom rolling aluminum sliding glass doors. Louvre Leader, Inc.

(252) The Series 300 aluminum sliding window for commercial use and the Capri Cavalier aluminum sliding door with outside slide design. Also available is the residential line including the Rollmaster, an aluminum sliding window with both sections removable, and the Capri Cadet aluminum sliding glass door. Lujon Corporation.

(253) Marlite plastic finished wall panels for residential, commercial and industrial use, featuring wood grain reproductions, decorator patterns and pastel colors available in sheets and planks and developed by Raymond Loewy Associates. Also exhibit Korelock, a hollow core paneling which requires only a backing of studs or solid nailing or furring strips. Marsh Wall Products, Inc.

(254) Manufacturers of roof scut-tles of heavy steel construction with spring levers and lock and padlock hasp, and steel ceiling hatches.

Both products are available in special materials and sizes. Metal-Tite Products.

(255) Ornamental garden art in cast stone, including statuary and bowls for fountains and a variety of designs and shapes in garden benches and planters. Available in natural or white as well as custom work in colors to match almost any decorative scheme, for indoor and outdoor use. Monterey Garden Art.

(256) A complete custom kitchen, designed by Jeannette Coppes, N.S.I.D. Included is the contemporary Paul McCobb line suited to open plan kitchens, also used for built-in storage throughout the house and assembly for office furniture, and versatile 600 Series adaptable to any period from Cape Cod to oriental modern. Cabinets are of northern maple finished in natural grains of maple, autumn-tone, fruitwood, driftwood and walnut, and in 16 decorator colors, with choice of hardware. Mutschler of California, Inc.

(257) The Viking Spacemaker, a complete sliding door pocket including door, frame and hardware, the Feather-Touch Bi-Fold wardrobe wall with Novoply core, the Cinderella mirrored sliding wardrobe door and the Feather Glide by-pass wardrobe wall, all pre-fabricated, packaged and ready for installation. Nordahl Manufacturing Company.

(258) Pictorially a full line of industrial, commercial and residential plumbing ware in both pressed steel and vitreous china. The most recent additions to the porcelain-on-steel line are the new round pullman lavatory and the corner bath-tub built around a sump. Norris-Thermador Corp.

(259) A complete line of electrical built-ins including exhaust fans, hood and fan combinations for range and oven, bathroom heaters, and ventilators, door chimes, food center, stereo, inter-com and radio combinations, and barbecues, both electric and charcoal. Nu-Tone, Inc.

(260) Wood stains made of pure pigments ground in linseed oil, including semi-transparent penetrating stains in brown and gray tones that allow the grain of the wood to show through, and heavy bodied stains that give the wood an opaque finish. Other products are the redwood, roof and special purpose stains and pre-stained wood siding. Olympic Stained Products Co.

(261) Manufacturers of built-up dor asphalt shingles. Storm-Lap asbestos shingles, roof coatings including Coolite, Colored Coolite, Alumi-shield, and Nu-White, Grip Deck roof decking, and asbestos cement siding. Also make Griplath and Type-X gypsum lath, dry-wall systems, batt and roll insulation and Mastipave bituminous flooring. Pabco Division, Fiberboard Paper Products.

(262) Distributors of and exhibiting vinyl coated wall fabric. Naugahyde and Naugawall manufactured by U.S. Rubber Co. Coated Fabrics Division, and Lackawana Leather manufactured by Lackawana Leather Co. Pacific Hide & Leather Company.

ROOF STRUCTURE CEILING AND INSULATION...



*all in one fast,
low-cost operation
with Douglas Fir
Roof Decking from*



**Hemphill
- O'Neill**
LUMBER CO., INC.
POST OFFICE BOX 667
CHEHALIS, WASH.

(263) Provide a courtesy service to the architects on all industrial, institutional and commercial projects to help plan for raceway apparatus closets, PBX equipment rooms, cable rise systems, main terminal room and service from the street. Pacific Telephone Company.

(264) A high-pressure decorative laminate in a wide variety of types including Genuwood utilizing genuine wood veneer, wood reproductions, solid colors, and designs and custom fabric-surfaced laminates. Parkwood Laminates received the American Institute of Interior Design International Award for excellence in design. Parkwood Laminates, Inc.

(265) Manufacturers of a complete line of A.G.A. approved heating and air conditioning equipment including the Pace Setter, Imperial and Spacesaver forced air units, Miracool all gas air conditioner, electric air conditioner for outdoor use, and Econoair, combination heater and air conditioner utilizing gas and electricity. Also make Panel-air forced air wall heater, Sabara wall heater and unit heaters with Astroguard steel heat exchanger. The Payne Company.

(266) Pearcelite, a fabricated marble with a hard, smooth, lustrous surface, non-warping and spotting, and impervious to stains including alcohol, cosmetics and medicinal preparations. Used for walls, pullman and furniture tops, stall show-ers, etc. Pearcelite, Inc.

(267) Sculptured, three dimensional hardwood panels with limitless

use for area dividers, doors, screens, interior sun control and decorative sound control when used on walls or ceilings. For exterior use sculptured redwood is also available for fencing, patio enclosures and various types of commercial installations. Also display Sculpturelite, a combination of solid carved wood and translucent plastic for subtle commercial lighting. By utilizing a sound absorbent pad instead of extruded plastic, acoustical qualities are obtained. Penberthy Lumber Company.

(268) Quality medicine cabinets, including the new Dubarry and Cavalier with gold and white wood frame and polished plate glass mirrors to harmonize with gold bathroom brass goods and accessories. Also display residential and apartment house mail boxes, built-in ironing board, range hoods, directories, fire extinguisher cabinets, bathroom appointments, and a complete line of building sheet metal specialties. Perma-Bilt Steel Products Company.

(269) Manufacturers of a quality line of devices for crowd control certified attendance records and fare and admission collection for stadiums, racetracks, fairs, auditoriums, amusement parks, subways, baseball parks, industrial plants, markets, libraries. Perey Turnstile Company.

(270) A resilient polyurethane decking, flooring and roofing plastic that is metered, dispensed and sprayed by factory approved Franchised Applicators. A pure plastic rubber, Urapol 823A, is available in a variety of decorator colors and unusual textured finishes. It is an esthetic and practical coating for concrete, wood, lightweight cellular concrete and metal as well as a remedial coating for all existing surfaces. Poly Resins.

(271) A complete line of tile including Space-Rite and Perma-Glaze ceramic tile and the Designer Series and Signature Series decorative tile designed by outstanding artists in a wide selection of colors. Also available in Summitville quarry tile. Pomona Tile Company.

(272) A complete line of turf sprinklers, various pop-up sprays, ground cover and shrub sprays, combinations, irrigators and bubblers, featuring rise openings of standard steel or iron pipe thread dimensions, and all bodies and lids of sand-molded heavy red brass. The sprinklers are designed to simplify parts, make the design of complex sprinkler systems easier, and facilitate possible future changes in a system without changing the piping and valving system. Rain-O-Mat Sprinklers, Inc.

(273) Revco built-in refrigerator and ice maker designed for the quality custom kitchen. Originators of the built-in freezers and refrigerators for wall or under counter installation, and floor standing combination refrigerator - freezer built-in. Revco, Inc.

(274) Rez quality wood finishes for interior and exterior use. These are alkyd resin derived penetrating sealers and include the clear sealer and primer, low luster Satinwood

Rez, Color-Tones in 13 coordinated fashion shades, Hi-Gloss Rez, White Rez for bleached or frosted effects and Rezite, a clear exterior finish Rez Wood-Tones, Inc.

(275) Kreolite Kountersunk lug and flexible strip wood block flooring manufactured by the Jennison-Wright Corp., and Ironbound continuous strip hardwood flooring and Perma Cushion free floating resilient hardwood flooring manufactured by Robbins Flooring Co. A. B. Rice Company.

(276) Kemiko reaction type stain for all interior or smooth exterior concrete floors; Kemiko wax finishes; Col-R-Tone coloring for concrete swimming pool decks, tennis courts, public sidewalks and rough exterior concrete areas; and Col-R-Tone A for all types of asphalt paving. Also, manufacturers of Kemiko concrete waterproofing, hardeners and sealers. Rohloff & Company.

(277) Clay roofing tile including the new 680 line of light weight high strength clay shingle tile in a variety of fired-in colors, mission and shingle tile and the rambling, rustic American Method shingle tile, all available in a number of textures and colors and offering insulating qualities and complete fire safety. San Valle Tile Kilns.

(278) Luran, the vinyl in sheet form, 6' wide, patterned by roto-gravure, in unlimited colors and designs. This includes Luran standard, with resin saturated backing, for use over wood or suspended concrete floors and Luran Regency and Imperial, asbestos backed for use over any type sub-floor and embossed to avoid marks by sharp heels. All three meet FHA minimum property requirements. Sandura Company.

(279) A wide selection of hand crafted, quality hardware featuring locks, latches and ornamental background escutcheons in polished and satin brass, satin and oxidized bronze, dull black gold and satin aluminum, polished chrome and stainless steel. Also manufacture a complete line of locks for residence schools, hospitals and commercial buildings in a choice of metals. Schlage Lock Company.

(280) Manufacturers of concrete hardeners including Lithochrome, Emerchrome, and Permalith plus Lithochrome color hardener and colorwax, Chromix for coloring ready mixed concrete, and Emerchrome, the heavy duty, non-slip, abrasive color hardener. L. M. Scofield Company.

(281) Towel, napkin, facial and toilet tissue dispensers featuring the new recessed fixture for all types of folded towels, requiring no additional parts to convert from one type to another, and the dispenser which will dispense all brands of facial tissue. Surface mounted units are installed with Scott special adhesive which eliminates drilling holes and marring walls. Scott Paper Company.

(282) Shell-Craft Kapiz Shell paneling created from natural ocean pearl shells, hand selected, processed and laminated to produce a unique and highly ornate surfacing

for wall paneling, table tops, screens, furniture, lamps and other decorative uses. Shell Arts Co.

(283) Manufacturers of Permaglas gas or electric residential water heaters, water conditioners, copper boilers and large volume storage water tanks, and Burkay gas or electric commercial water heaters and swimming pool heaters. A. O. Smith Corporation.

(284) Service to the architects for projects in their areas to establish tentative load and service needs for exterior and interior artificial lighting to meet I.E.S. Standards, adequate electric space heating and air conditioning, and electric cooking and water heating. Southern California Edison Company.

(285) Exhibiting samples of 80 out of 220 known varieties of marble in the world, including imported marble finished in this country, and domestic marble and granite, in a variety of types and colors to facilitate selections. These are available from California Marble Co., Musto-Keenan Co., Selectile Co., Inc., Vermont Marble Co., and Carthage-Georgia Marble Co., association members. Southern California Marble Dealers Association.

(286) Exhibiting Olsonite solid plastic toilet seats featuring the special vinyl bumpers and the exclusive patented finger tight lock nuts and washers. All are available in pottery matching colors and black, white and pearl. Swedish Crucible Steel Company.

(287) Residential and commercial flooring including Flexachrome, the homogenous vinyl asbestos in the new designer solid colors as well as marbled and many other designs and patterns, Tile-Tex asphalt asbestos and Supertuflex grease resistant asphalt asbestos in a wide selection of patterns and colors. Tile-Tex Division, the Flintkote Company.

(288) Range hoods, oven ventilators and hoods, bathroom and kitchen ventilators and forced air ceiling and insert electric wall heaters and baseboard heating. Other equipment includes Hunter ventilating and circulating fans, electronic cooling and electric heaters. Trade-Wind Motor Fans, Inc.

(289) Micarta decorative laminate, unfinished, prefinished plywood, paneling in a wide variety of woods, Glasweld exterior facing, and particle and flake board. Other products include Weldwood solid and hollow core, sound proof and X-Ray doors, Stay-Strate and Micarta faced doors, Kalistron vinyl fabric, Flexwood, exterior and interior plywood, both soft and hard concrete forms and wood siding. U. S. Plywood Corp.

(290) Royal Naugahyde expanded vinyl fabric, genuine Naugahyde vinyl fabric, and Naugaweave, breathable vinyl fabric for all types of upholstery in a rich selection of colors, patterns and texture. The display also includes samples of the eight standard colors of Royal vinyl carpet. U. S. Rubber Company.

(291) A new and revolutionary collection of vinyl wall coverings in textures and patterns. Also manu-

facture a complete line of repeat pattern and scenic wall papers, including vinyl protected papers, and import textured, burlap, silk and foil wall coverings. Albert Van Luit & Company.

(292) The new and improved Sauna dry heat bath for use in residences, hotels, hospitals, country clubs, etc., to improve health and relax nerves. Electric units heat the redwood lined room to 175° or more in 15 minutes and keep humidity below 6% for ease of breathing. Thermostatically controlled, it is inexpensive to operate, and is available in sizes from 4' x 5' to the 1 large 20' x 30', heated by two or more units in connecting series. Viking Sauna Corporation.

(293) Mo-Sai exposed aggregate precast facing. Also have Granux, a polished facing of reconstituted granite, and are custom fabricators of all types of precast concrete products—decorative, architectural and structural. Wailes Precast Concrete Corp.

(294) Facings and related precast and prefabricated items utilizing natural stone, and a rotating display of stone available in the 11 western states, illustrating an extensive stock. For the architect, decorator, landscape architect and color consultant, a unique service including information and availability of unusual and interesting stone from the many small, remotely situated quarries represented. Western States Stone Co.

(295) Mod'rn-Form all Formica modular cabinetry for hospitals, professional buildings, and laboratories. Also available, a service including the complete furnishing of equipment and supplies required in buildings of this type. Western Surgical.

(296) Rilco laminated beams, Roddis prefinished hardwood plywood and doors including hollow and solid core, sound, X-Ray, fire and plastic laminate covered, Versabond particle board, Timblend flake board, and 4-Square exterior and interior plywood, a wide variety of siding and paneling, framing lumber, fencing, and red cedar shingles and shakes. Weyerhaeuser Company.

(297) Manufacture true parquet flooring of Arkansas oak made in 19 by 19 square units composed of 16 small squares containing individual strips assembled so that the grain direction changes in each square to minimize contraction and expansions. Wilson Oak Flooring Company.

(301) Decorative escutcheons and handles, mortise, cylindrical and monolock sets, panic exit devices and door closers suitable for residential and light and heavy commercial buildings. Also manufacture a complete line of builders hardware for all types of construction. Yale and Towne Mfg. Co.

(302) Stainless steel sinks including a custom sink, bar sink, vegetable chopping block sink and a double bowl sink. Also manufacture 800 standard sink and work surface combinations in stainless steel and custom sinks for residences, hospitals, laboratories and restaurants. Zeigler-Harris Corp.



SATURN TOWERS, Colorado Springs, Colorado. OWNER-BUILDER: Crestmar & Co.; ARCHITECT: Roland A. Wilson Associates; STRUCTURAL ENGINEER: Sallada and Hanson; STEELWORK: Sterling Steel & Supply Co. All firms of Denver, Colorado.

This steel frame, including joists and solid centering, weighs only 7 lb per sq ft

The steel frame (Bethlehem A36 structurals) plus Bethlehem open-web steel joists, with Bethlehem Slabform (our solid steel centering) weighs only 7 lb per sq ft in this nine-story Colorado Springs apartment.

What's more, steel for the 81-unit building was erected in only 45 working days. The owners are so satisfied, they plan two more identical structures at some time in the near future.

Besides fast erection, a steel frame provides strength to spare; and a non-warp, non-sag construction that holds down maintenance costs. Fire-safety is up, with a resistance of up to four hours. Steel joists permit easy passage of pipe, wire, and conduit through the open webs—in any direction. Slabform saves both time and money, compared to flexible-type centerings. It's a safe working platform, too.

We'll be glad to discuss your next building with you. Perhaps we can show you ways you can save time and money with today's steels for construction.



Steel for Strength



BETHLEHEM STEEL COMPANY, BETHLEHEM, PA., Export Sales: Bethlehem Steel Export Corporation

BETHLEHEM STEEL



Steel joists allow pipe, conduit, and ductwork to be run in any direction.



the mysteries of mexico are still unsolved!



he fabulous collection of gold breast plates, solid gold masks, carved jade, pearls as big as pigeon eggs, necklaces, fans, bracelets and belt buckles made from various precious stones and metals recently found at pre-Colombian Monte Alban; The delightful mystery of how a Chinese princess came to Mexico in the 1600's and how her costume became one of the national dresses. What was the disaster which overcame the Mayans between the eighth and tenth centuries...the Mayans who had a calen-

dar more accurate than that in use today, who also had a system of vertical numeration and grasped the intangible meaning of zero? How did Cortez with his small band of Conquistadores conquer Mexico City, which at that time consisted of over 60,000 dwellings with elaborate buildings, running water, and highly developed commerce? What makes men challenge the bull? What makes men dive from high cliffs?

All of these are facets of the adventure of visiting proud, modern Mexico...your nearest truly foreign neighbor. You won't

solve them...but they are part of the heritage and the panorama of Mexico.

This year, when you and your travel agent plan your vacation...compare an exciting trip to big, unique Mexico with any other area.

Obviously, as the national airline, we feel that the mystery of how to get to Mexico has been solved. Fly via AERONAVES DE MEXICO; it has the most flights through the most gateways to the most cities in Mexico!

If your interest has been piqued please see your travel agent or call us.



AERONAVES DE MEXICO



608 South Hill Street, Los Angeles, California • 626-5571

Offices: New York • San Diego • San Francisco •
Tucson • El Paso • Miami (Guest Aerovias)

PAUL C. KASPER
11557 SUNNYBROOK LANE
WHITTIER, CALIF.
AS