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Cover: Detail of *The Henge* (see page 16). Photo by J. Frederick Laval.

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ART east

DORE ASHTON

Art, said Lady Bird Johnson at the rededication of the Museum of Modern Art, is the window to a man's soul. I fervently hope she is right. Yet, with the expansion of the museum, and the increasing bid for publicity—any kind of publicity—art seems to be becoming a soulless affair.

A combination of circumstances forces the Museum of Modern Art to take certain steps that are calculated to diminish any of the lingering associations of loftiness and soulfulness connected with art. It is only fair to take into account the fact that this museum, certainly the greatest museum of modern art in the world, receives no help from city, state or federal authorities. It is supported entirely on membership fees and the donations of patrons. In this situation, the museum is forced to solicit patrons, small and large, and cater to their various ambitions.

Perhaps it would be charitable, then, to underplay the occasionally egregious lapses of taste and outright errors it commits. Certainly a carnival such as the opening ceremonies last month can be chalked up to necessity. And still, it leaves me with a hollow feeling; a feeling that this is just the beginning of worse things to come.

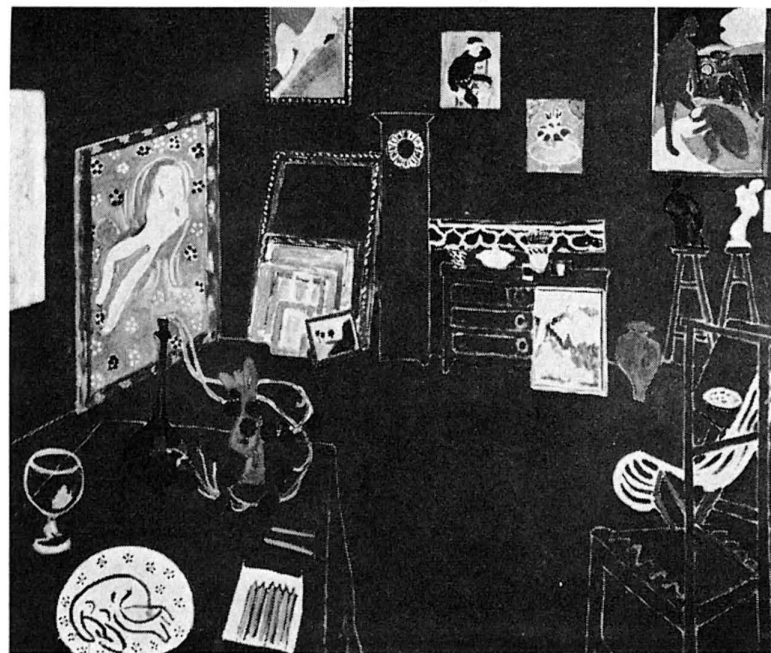
Given the importance of the occasion, it certainly seems to me that modern art's old inferiority complex was the dominant theme. An address by Mrs. Johnson, with its quaint banalities and its unbelievable diction, did little to honor modern art, but probably did a lot to persuade Mencken's old *betes noires* to let it live. An address by Dr. Tillich, pleasant and irrelevant, with a lot of talk about "breakthroughs," meant little to history but gave the theological authority that modern art seems to crave. If the ceremonies were seriously intended to give a dimension to the annals of modern art, the museum could surely have invited at least one authority—say Meyer Schapiro—to deliver an address worth printing.

But that was obviously not the need. The need was to flatter the six thousand strong who turned out, and to make them feel that they had placed their money on the right horses. As for the artists—well, they were invited too. Or many of them.

The museum's new facilities are on the whole disappointing. Philip Johnson's new building, with its television-screen windows and its coldly conceived exhibition spaces is neither exceptional nor terrible: it is just adequate. The revision of the old building suggests that the museum is determined to make its premises a public meeting place. The new entrance is a giant hall, much like a hotel lobby, which gives little protection in a psychological sense to the works of art it is decorated with. Everything is open; nothing considered precious enough to provide with its own setting.

Henri Matisse

"The Red Studio" 1911, 71¼" x 86½" Courtesy The Museum of Modern Art



This, in fact, is one of my principal objections to the new arrangements, and there seems to be a certain confusion in the museum itself as to the function of the improvements. We were given to understand some months before the opening that the new space would enable the museum to exhibit its permanent collection with special consideration; that at last the great masters of modern art would find a permanent and proper environment. Rene d'Harnoncourt said in February that there is no longer so great a need to close the time gap between the creation of a work of art and its public presentation, and that therefore, "we can best fulfill our purpose in the 60s and 70s by making our great resources—the Collections—available both to the growing general public by providing continuous large-scale exhibitions of our holdings, and to the increasing number of interested specialists by providing facilities to study the material not on view."

This would lead us to believe that the museum, cognizant of its unique privilege, intended to stress the great masterpieces in the new installation. In fact, no provision has been made to set them off from the general run of accumulated modern material. Where a room for the contemplation of Matisse is indicated, there is only a confusing open place with too many entries and exits and too little seclusion. Where Picasso merits a closed space in which his diverse paintings can be composed cogently, he is offered only corners, odd walls and spaces like anyone else. There is absolutely no intention to acknowledge hierarchy, or to make it possible to see the *oeuvre* of a great artist as a vital entity.

The trend in the museum, as in every other aspect of American life, is from selectivity to promiscuity. Equality has saturated even so august an institution and affected its judgment. Surely it is an affront to what d'Harnoncourt called the increasing number of interested specialists (or in other words, those who really care) to be offered room after room of historically significant paintings and then suddenly be confronted with Andy Warhol's Marilyn Monroe on her gold background. (I'm told Alfred Barr talks reverently about this painting in terms of Byzantine icons.) If the museum recognizes that there is no longer the great need to close the time gap between the creation of art and its presentation, why, then, in this initial and most important exhibition, has it thrown in such incidental recent creations as Marisol's family portrait, Indiana's posterish decoration, and George Segal's bus driver while including only one painting by Mark Rothko, Philip Guston and Robert Motherwell, and those shown at great disadvantage since they are closely hung and badly lighted? Why put up a row of meaningless and weak European abstractions by Manessier, Hartung and Bazaine when there are obviously stronger paintings and painters in the collection? The only answer can be that the museum is not really concerned with qualitative selection, but with the old cross-section notion which relieves everyone of the responsibility of choice. Warhol? Well, he's around and this is his year and collectors collect him and that's what's going on, and don't worry, next year it will be someone else.

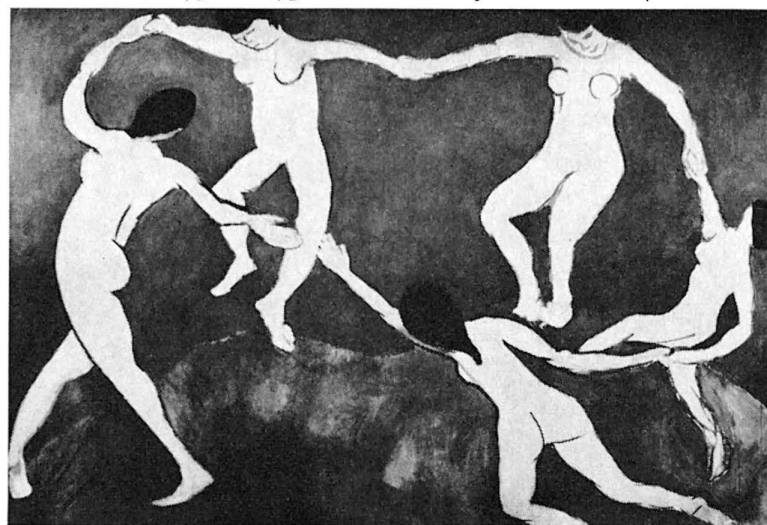
There are certain features of the new installation that are long overdue. For instance, there are spacious and well-appointed gal-

(Continued on page 43)

Henri Matisse

"Dance" 1909, 8'6½" x 12'9½"

Courtesy The Museum of Modern Art



ART west

CLAIR WOLFE

The issues of today's art are doubtlessly confusing; and it is only out of confusion that such an exhibition as Clement Greenberg's "Post Painterly Abstraction" currently at the Los Angeles County Museum of Art could have been conceived. On its most obvious level, the exhibit is a candid attempt to define one of the allegedly important trends of today's painting, the painting being done after the impact of abstract expressionism. It is an important exhibit, not because of its success, but perversely because of its obvious failures. In many ways, it embodies not just the failure of one stylistic approach, but the disappointing environment of art—its critics, its audience, its "World" to look realistically at the issues our much discussed "cultural explosion" implies. The entire climate of the show is rife with value prejudices and the destructive tendencies of self-conscious taste-forming that so often mold the death-mask of valid esthetic insight. That is to say, exhibits such as this always seem to transfer the emphasis from art to art history. As it is frequently pointed out by artists, they are not the same thing. Innate esthetic perceptions have as little to do with history as history often has to do with reality, although there is no denying the link in attitudes that make the history of art *seem* like a progression of developments. The question is: does art "progress"? And if so, what is the ultimate goal? a superior "reality" as the surrealists thought? intuitive response as the abstractionists felt? or perception through absurdity as the Dadaists believed? Or perhaps all of these?

Even the most superficial glance will reveal that current artistic trends involve all of these views. What's more, there is considerable overlapping and interrelationship between them, coupled with a very recent emphasis upon space-time vision stemming from kinetic sculpture, the esthetic film, and the Happening. Moreover, there is an even more complex interrelationship between film, painting, music, dance, acting, literature, and even advertising that has, in fact, already resulted in art that utilizes every possible combination of some or all of these approaches.

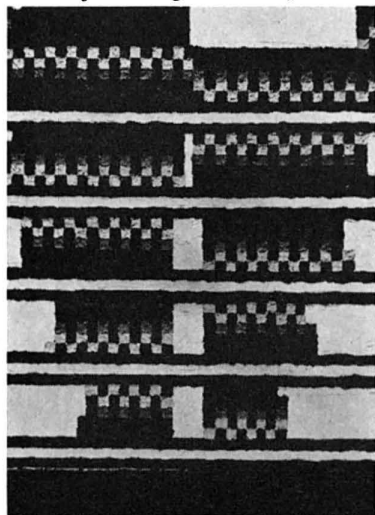
These multiplications have become obvious to us already. Even to the general public, art's ability to "shock" has waned considerably during recent years; and although the most avant garde art is still judged offensive as fine art, one is constantly amazed at how quickly commercial and advertising art have assumed and utilized vanguard esthetics. It is as true of the art nouveau of the late 19th century as it is of abstract expression and now of pop art. One has only to thumb through any popular magazine to see it.

Yet most of the nation's leading and established critics have chosen to treat the myriad developments of today's art only perfunctorily. Considering the brilliant contributions of critics like Harold Rosenberg and Clement Greenberg, one wonders why they disregard the breadth and depth of art at this moment. It is as though the critic himself at some point evolves into historian, clinging resolutely to *his* art.

Alfred Jensen

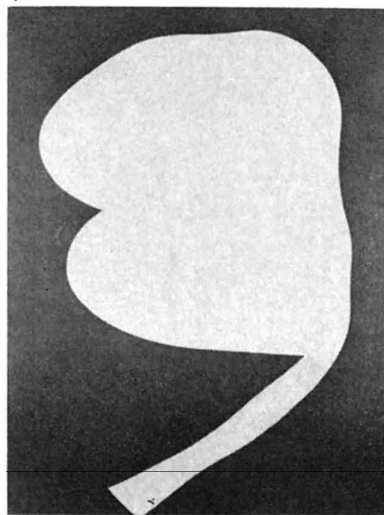
"Scales Per VI" 1963, 50" x 36"

Courtesy Los Angeles County Museum of Art



Ellsworth Kelly

"Blue-White" 1962



This is the orientation of Greenberg's exhibit. Inconsistencies and excuses in his catalog introduction stem from this one important error. In attempting to display a "reaction" against abstract expression, he has over-emphasized the painterly qualities of the school in order to involve himself historically in the only area of his concern—which is *still* abstract expressionism, or another branch of it that, for the most part, uses different means to achieve the same thing: to express abstractly. As Greenberg himself suggests, not all abstraction was essentially painterly, but was *most* painterly in the specific context of its "action" gestures. The exhibit is simply one of more non-action abstraction. Nothing exhibited as "post painterly abstraction" is not part of the entire school of abstraction from Kandinsky to Kelly. However, what is new in post painterly abstraction (or abstract expression) was thoroughly, prejudicially, ignored; perhaps because of the all-too-human tendency to produce not art criticism, but art history.

In his concern for latter-day art history, Greenberg makes only the most superficial effort to define, clarify or explain the esthetics of the paintings he chose. Indeed, so strongly emphasized was the historical "post" quality of the works, that his introduction fell into a simple and obvious comparison of opposites—the grammar of painterliness as opposed to the grammar of whatever was the opposite, which left room for considerable imagination.

Specifically, Mr. Greenberg has arranged a set of circumstances wherein he obviously and not very consistently assembled a large group of paintings fitted only to his varied conceptions of abstract expressionism. The flaw in this approach was so apparent that he himself notes that the devices of post painterly abstraction continue a tendency that "began well inside Painterly Abstraction itself, in the works of artists like Still, Newman, Rothko, Motherwell, Gottlieb, the 1950-54 Kline, and even Pollock." This "tendency" seems to have been perfectly concluded before the advent of "post" painterliness—a fact that may well account for the mundane and second-rate look of the bulk of the painting in the exhibit. They are neither new nor post, except in a temporal sense. The paint is fresh, not the painting. There are, however, paintings with a new and important approach to abstract expression; and they do, indeed, encompass many of the technical opposites (hence perceptive opposites) Greenberg cites. These are specifically the works of Ellsworth Kelly, Frank Stella, Thomas Downing, Alfred Jensen, Kenneth Noland, Raymond Parker (and a painter who refused inclusion, Robert Irwin). These works encompass the new approach to abstract expression, and are the only ones that do. They are linked by a quality of intellectual awareness that, coupled with a highly developed emotional control and perceptive rationality, forms an entire re-orientation of traditional concepts of esthetics. Vague and abstract terms, I admit, but the particular sensibility is far too complex to enter into here. In any event, it seems to have been entirely disregarded by Mr. Greenberg.

Considering what Mr. Greenberg did regard, so inconsistent were his tenets, that the written introduction is frequently punctuated by facts directly opposite to his thesis—a fact that made the exhibit fine carrion for a panel discussion held at the Museum, which accurately, deftly, and with astounding ease called Mr. Greenberg's premises to account. They did not hold up; the following is an example of the "trend-making" tendencies that were frequently attacked by the panel:

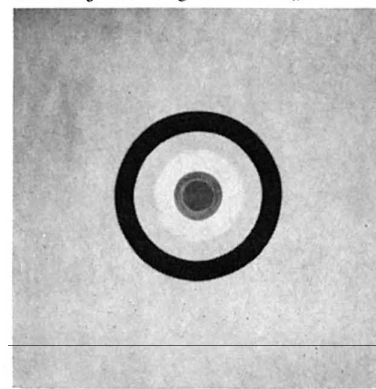
"These common traits of style," reads the introduction, "go to make a trend, but they definitely do not constitute a school, much

(Continued on page 44)

Kenneth Noland

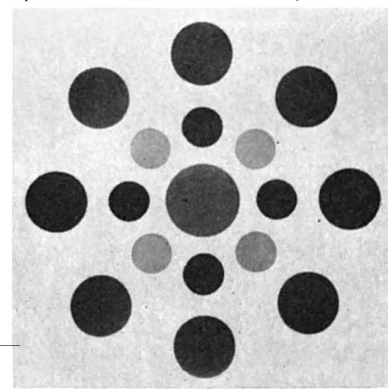
"Cycle" 1960

Courtesy Los Angeles County Museum of Art



Thomas Downing

"Green Bias" 1963, 86" x 86"



BOOKS

ROBERT WETTERAU

HARRY SEIDLER 1955/63—HOUSES, BUILDINGS AND PROJECTS (Horowitz Publications, Inc., PTV LTD., Sydney, Australia. U.S. distribution, George Wittenborn, New York, \$15.00)

Harry Seidler is no newcomer to the pages of *ARTS & ARCHITECTURE*. Readers of this magazine are familiar, at least, with some of his domestic architecture. Of recent years his efforts have been mainly devoted to larger buildings, offices and apartment blocks, all amply illustrated in this new book. "Few architects of Seidler's generation," says Dr. Reyner Banham in his introduction, "have shown themselves capable of riding out the translation from single to multiple dwellings, from suburban to down-town sites, and the illustration of these new works of his will be closely studied wherever his fame has spread."

Seidler's excellence stems from an acute awareness of the functional and environmental problems of our time coupled with an insistence on a balance between technology and form. His use of low-maintenance materials to produce architecture to satisfy "the needs of fact, the needs of spirit and the senses . . ." sometimes seems over-austere; yet on a second look, it is a perfectly logical solution to correct a general degeneration of architectural endeavor, the over-engineered, the entertaining. Particularly striking are a house in Port Hacking, NSW (1963); Blues Point Tower in North Sydney and the spectacular Flats at Diamond Bay NSW (1963).

Dr. Banham says further, "Architects are notoriously censorious about one another; trend-spotters and professional gossips will be looking for the slightest sign that Seidler has not passed his high-rise test or failed to show grand-mastery of the urban lot. They will be disappointed, I think—Seidler seems to me as good as ever." And from picture-experience, we would add, probably better. Recommended.

Blues Point Tower by Harry Seidler

PHOTO BY MAX DUPAIN



THE ARCHITECTURE OF ENGLAND by Doreen Yarwood (B. T. Batsford, Ltd. and G. P. Putnam's Sons, \$20.00)

Mrs. Yarwood's prodigious effort to cover the field of English Architecture from the Stone Age to the present time results in a volume replete with 1500 drawings, 70 pages of photographs including 5 color plates. It weighs six pounds—exactly the same as Ernest Flammarion's king-size *Art of French Cooking*. Despite its heft it is a unique and valuable contribution to the history of English Architecture. Original in its concept, the drawings were made (95% of them) from on-the-spot visits and studies of 5,000 photographs; in the case of buildings no longer in existence, old prints, the architects' original drawings or models were consulted. The author's concern with the disappearance of fine old buildings, especially those of the eighteenth and nineteenth centuries, was amplified when she discovered that numerous buildings had been demolished during the seven years required to prepare the book.

All historic styles have been considered and all important architects given their place in a history largely devoted to monumental architecture. At the same time there is a super-abundance of material given to ornament, bridges, the architectural features of all the periods. Along with a wealth of visual information is a very pleasant text, not overly sentimental, but indicating a genuine love of subject. There is an excellent bibliography, a glossary of terms and a good index.

ALVAR AALTO (George Wittenborn, \$18.75)

The definitive Alvar Aalto is a welcome publication containing the complete collected works to date. Aalto himself chose the material and prepared the book layout, taking ten years to do the job. All his important achievements from 1922 to 1962 are handsomely represented in an attractive album-bound volume. There is a good sampling, too, of lighting fixtures, furniture, exhibitions and architectural accessories. The introductory text by Goran Schildt is all too scanty and uninformative (perhaps this is due to Aalto's extreme modesty and complete lack of arrogance) and for a better evaluation of the man turn to Frederick Gutheim's *Alvar Aalto* (George Braziller, Inc., \$4.95). Here Aalto is shown in better perspective; as a humanistic architect to whom the Finnish cultural environment has been all-important; an indigenous architect whose works are completely unprovincial, displaying a rare universality; an architect who makes the most of space, light, brick, stone and wood—for people.

DESIGN AND FORM: The Basic Course at the Bauhaus by Johannes Itten (Reinhold Publishing Corp., \$12.00)

In 1919 Walter Gropius invited Johannes Itten to institute his Basic Course in a trial semester at the Bauhaus in Weimar. The goals of the course were several and were intended to free the creative powers of the students and their art talents, to assist the students in choosing a career and to convey to them the fundamentals of design principles as a basis for future careers in the arts. The Basic Course at the Bauhaus lasted until 1923 when Gropius could no longer justify Itten's teaching practices to the Government. There was no explanation given. Johannes Itten went on teaching and developing his method in Berlin, Krefeld and Zurich until he retired in 1953.

The foundation of Itten's teaching is based upon the general theory of contrasts: light and dark; studies of materials and textures; studies of nature, of form and color; of rhythm and expressive forms always exploring the possibilities of contrasting effects. To free the creative powers of the students, Itten introduced breathing exercises and exercises in concentration and relaxation, aimed at heightening their receptivity.

Design and Form is a well-illustrated record and analysis of an influential method and is of practical value to the art teacher, particularly.

COLOR FOR INTERIORS by Faber Birren (Whitney Library of Design, \$15.00)

Faber Birren combines an examination of the historical uses of color with an inquiry into modern color principles. The first section of the book deals with origins, the effects of color upon man, and his changing preferences. Beginning with Egypt, Greece and Rome, the emphasis was on symbolism and showed little change

(Continued on page 42)



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Interpace ceramic tile exhibit booth at the International Design Center, Los Angeles

PHOTOS BY JULIUS SHULMAN



Exhibit of wall panel sculpture by Tom McMillin

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PLANNING

CHICAGO

IRA J. BACH
COMMISSIONER OF CITY PLANNING, CHICAGO

(This is the first article in a series on Chicago's planning program by Commissioner Bach.)

Chicagoans of today would probably be surprised and disbelieving were they told that for most of its history their city was considered a spectacle, a phenomenon, one of the "seven wonders" of the modern world.

In 1870 Bismarck said to General Philip H. Sheridan, a Civil War general who later made his home in Chicago: "I wish I could go to America if only to see that Chicago." Bismarck never visited Chicago, but many Europeans did, and they carried their opinions back, recording them in letters, articles, and essays.

From almost the very first, Chicago provoked observations that were extreme and contradictory, both highly complimentary and highly critical. "Farewell, ye charming people in that ugly city!" wrote a Swedish visitor in 1853.

To an Englishman visiting in 1896, Chicago was "queen and guttersnipe of cities, cynosure and cesspool of the world . . . the most beautiful and the most squalid."

The fascination Chicago held for the rest of the world was, I believe, based on two things. First of all, Chicago's extremely rapid population growth was spectacular even in that period of national expansion. Between 1840 and 1870, Chicago's population grew from 4,470 to 298,977—that is, its 1840 size was increased by 66 times. In the same period, the population of the United States increased 1¼ times.

By 1880, Chicago's population had jumped to 503,185, and in 1910, it was over two million, having more than quadrupled in three decades.

Chicago's growth in the period from 1880 to 1910 may be compared with a recent thirty-year period in the life of Los Angeles. In 1920, Los Angeles had a population of 576,673, and in 1950, it was 1,970,358—a little more than trebling in three decades' time.

Readers living on the West Coast have some idea of the impact on living conditions and governmental services caused by a population increase of such magnitude and speed. But we should note that the growth in Los Angeles took place during the automobile age, in a territory already well established, and within an area nearly 400 square miles in extent.

The larger growth in Chicago occurred to a frontier town. It coincided with the period of the industrial revolution in the United States, and with the westward expansion of the nation. The land area of the city by 1910 was 189 square miles, representing a population density of 11,502 persons per square mile. By way of contrast, the average population density of Los Angeles in 1950 was 4,350 persons per square mile.

The second reason Chicago captured the imagination of the world was that it seemed to be the personification of America. Over and over again, visitors noted Chicago's energy. After a

Chicago, 1866

Courtesy Chicago Historical Society



visit to Chicago in the fifties, an Englishwoman wrote: "It is a wonderful place, and tells more forcibly of the astonishing energy and progress of the Americans than anything I saw."

Some forty years later, an Italian in Chicago to attend the Columbian Exposition wrote: "In Chicago, I knew that American life flourished abundantly. . . . I perceived, very soon how, in Chicago, a thing is no sooner said than done. . . . I think that whoever ignores it [Chicago] is not entirely acquainted with our century and of what is the ultimate expression."

Perhaps the most colorful commentary on Chicago's strong American flavor came from Rudyard Kipling. In 1889 he traveled through America, finding much to reprove wherever he went. Of Chicago, he said:

"I have struck a city—a real city—and they call it Chicago. The other places do not count. San Francisco was a pleasure-resort as well as a city, and Salt Lake was a phenomenon. This place is the first American city I have encountered. It holds rather more than a million people with bodies, and stands on the same sort of soil as Calcutta. Having seen it, I urgently desire never to see it again."

Both Chicago's phenomenal growth and its trenchant American character were due to the peculiar location of the city as a gateway to the Mississippi Valley and points north and west. Its role in the development of the railroads; its pre-eminence as a food producing and distributing center (grain and meat); as a commercial emporium; as the greatest single lumber center of the United States—all these are too well known to need further description. As the expanding manufacturing center of the west, Chicago had a meteoric growth and became the exciting, energetic, bold, and eternally optimistic city that was famous the world over.

I have dwelt on the rise of Chicago because what the city is today is part and parcel of its early history. By the turn of the century Chicago's physical make-up was well established. The street grid, based on the U.S. Government Rectangular Survey System, had been in existence for forty or fifty years. All the large parks were acquired and developed by 1900. A large part of our present housing stock is inherited from the 19th century: it is estimated that 38 per cent of all housing units in use in 1960 were built prior to 1910.

If Chicago's present planning problems grow out the 19th century, so do many of its present advantages, and so does the spirit with which the city is tackling its problems. It would be easy to say that Chicagoans are continuing to display their well-known spirit of enterprise. While this trait is still evident to the visitor, I have in mind a somewhat different kind of thing.

Above all, Chicago's performance has been characterized by innovation. One example is the new type of architecture developed when Chicago was rebuilt after the Great Fire of 1871. Another is the reversal of the current of the Chicago River, begun in 1889, to divert sewage from Lake Michigan, the source of the city's drinking water.

The present program to renew the city and plan for its future development represent a continuation of Chicago's historic willingness to try new methods if they seem the most appropriate and the most fruitful. In future articles we shall describe some of these programs.

Chicago, 1883

Courtesy Chicago Historical Society



MUSIC

PETER YATES

LETTER FROM VEVEY

After 7500 miles of driving I sit down here in our room at the *Hostellerie du Cafe de Geneve* above the Vevey marketplace, flanked the other side by a chateau and looking out over *Lac Lemman* (Lake Geneva, as we call it) southwards to the mountains of *Haute-Savoie* in France, where we were yesterday. During the evening we played from tapes a small program of American experimental music for Dr. Paul Gay, his family and friends. The physician of St-Jeoire and its environs, Dr. Gay offers each year in his home several programs of his *Concerts du Village*, played by invited musicians; he also borrows and exhibits paintings and sculpture. After hearing compositions by Charles Ives, Carl Ruggles, John Cage, Lou Harrison, Harry Partch, he invited us to return before leaving Europe to offer a similar program to his larger audience.

These concerts resemble our own Evenings on the Roof, which we began in the same manner in our own home twenty-five years ago. Dr. Gay has preferred to continue his concerts in their original setting, instead of letting them grow, as we did, into larger halls and complex technical and financial difficulties.

Tomorrow my wife and I will visit our friends Joseph and Wanda Szigeti, who live now at Bougy-sur-Clarens between Vevey and Montreux. The next day we shall drive on to Lake Lucerne and to Zurich and then to Salzburg, where I am to lecture and Frances to play some recitals during the month of June for the Salzburg Seminar in American Studies.

Passing through Lausanne we visited the Swiss Exposition, which is held there once every twenty-five years. In comparison with the grandiose affair outside New York this Exposition is simple and relatively inexpensive, many of the buildings exploiting their temporary existence by their materials. Along the lakeshore a group of interweaving gaily-colored canopies contain restaurants, offering dishes from the various towns of Switzerland. Some of

the buildings glow from within like oddly-shaped plastic boxes. From the boat you can reach the Exposition by riding in little cars on an overhead tramway. The Swiss put great reliance on cables; everywhere little funicular railways are pulled by cables up mountainsides, and there is a cable tramway across the lake at Zurich.

Inside the Exposition grounds, small monorail trains carry passengers over and through the buildings. Or one can ride like a child on a toy train. Nothing is large or excessive or monumentally enclosed. Always in view are the great lake and the surrounding mountains, the steep slopes on the Swiss side terraced and planted to vineyards.

We have seen so much already we are weary of seeing, and there is always more to be seen. Where is one to begin telling about such a journey: six thousand miles of driving in America, going about to lecture among universities and colleges; fifteen hundred miles so far in Europe; and, between, the eight-day voyage from New York to Rotterdam! In America we drove that most comfortable and safest of automobiles, a French Citroen, risking the scarcity of service; in Europe we are driving a Volkswagen. One can judge the financial recovery of Holland, Luxembourg, and France by the great numbers one sees of the more expensive models of Citroen in comparison with the famously ugly, durable, cheap two-cylinder model (the "*deux-chevaux*"). Along the continually winding narrow country roads the larger Citroens sprint past us, while trucks and "*deux-chevaux*" dare us to get by.

One hears a great deal of the crowding and discourtesy of European traffic. Of the crowding in the cities there can be no doubt, yet traffic does move. Anywhere, in city or village, a car or truck double-parked for conversation or business may reduce the clearance to a one-way passage, but there is seldom anger or excitement or sounding of horns. Many times when we stopped to ask the way of a passer-by or a policeman a string of cars waited patiently behind us, sometimes through two or three changes of a stop light. Along the main highways, when they are divided, two lanes each way, traffic moves rapidly; on the country roads one is driving more often than not around 35 or 40, and to speed up above 50 along a straight stretch becomes an event. Thousands of bicycles, motorized cycles, scooters, and motorcycles, ridden by workmen, housewives, students, small children, and ancient beldames, complicate every turning. Only in Switzerland, in Geneva and around the Lake to Lausanne and Vevey, did we find a measure of dangerous highway discourtesy. I would say that, considering the complication of the cities and the delays of the country, the European driver is at once more alert and more courteous than the American. But the driving, apart from the few main highways, is time-consuming and exhausting. I feel the effect of it now in every muscle and bone. I wouldn't have done it otherwise for anything.

We had been told that in Europe everyone speaks or understands English. We have not found this true, perhaps because we have not frequented those places and hotels which cater to tourists. Without Frances's stumbling but useful French we should have been lost in a vacuum of incomprehension. Often to find our way in a city we must stop as many as a half-dozen times to ask direction, and it has been exceptional to encounter anyone who could direct us except in his own language. I must say that in France we were lost the more often, because there we visited more cities and traveled much of the time by country roads. French has served us through Belgium and Luxembourg and down here to the French-speaking part of Switzerland; now we must attempt German.

It is not that the roads are badly marked throughout these countries. On the contrary, they are far more carefully posted in every by-way than American roads. But the complication of winding and one-way streets and odd-shaped *Places*, of fountains and parked trucks, obscure the location of the signs; once off the *route protegee* you may be in trouble to get back. Besides, there is the seeking of churches.

Notre-Dame-du-Port in Clermont-Ferrand hid from us as we pursued it through a maze of antic streets, so that we at last abandoned our car and went on foot to seek it out.* It is set high, like

*A traveler in the xviii century wrote of this city: "Il y a peu de villes en France qui en aient d'aussi gauches, d'aussi bizarre contournées. Il faut les avoir vues pour s'en former une idee, et a moins d'imaginer a plaisir des cornes, des saillies, des enfoncements, enfin des contours et des estranglements continuels, je ne crois pas qu'il soit possible a un architecte de former un pareil chaos." I feel the French too idiomatically delightful to translate.

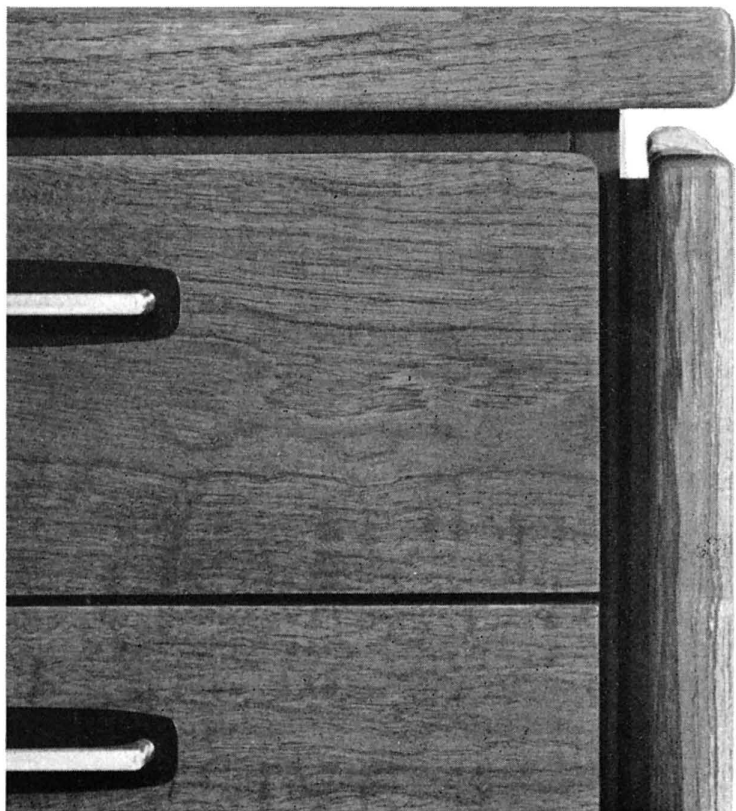
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the majority of French village churches, but into the hillside and is now surrounded. We climbed up past the statue of Pascal, who was born in Clermont-Ferrand, and so to a *place* and then into a winding lane barred to traffic, and from there looked down into the court of the north portal above the level of the beautiful, battered, ancient tympanum.

For the moment, though it is not the handsomest or the most embellished by history, *Notre-Dame-du-Port* is my favorite among the French Romanesque churches. Who, among such churches, can have a favorite! I believe it is only that the little book describing *Notre-Dame-du-Port* is the best that I have looked into or read, and around the little book clusters all that I have seen of the *Auvergne-Roman* churches—for the Auvergnese, *Roman* signifies what we mean by Romanesque.

But of course it was Roman! This was Roman Gaul. However obstinately and reluctantly, cherishing to the present day the memory of Vercingetorix who led among these hills that earlier resistance, they had been Romans. After that, for the first time, the fury of the Germans swept over them, to be followed by Norman raids. On these sites stood the earlier churches, dating from the Roman era, which were destroyed, replaced, swept away, again replaced. Their centuries-old Roman culture was rooted out, succeeded by a universal illiteracy. Charlemagne, who reconquered these districts for France, could neither read nor write; he imported the renewal of their culture with Alcuin from Ireland.

After Charlemagne the permanent rebuilding commenced, of which these ancient village churches are the stubborn survivors, in part renovated to Gothic or to Renaissance taste but all without exception damaged or again devastated during the Revolution. We have read appalled about the Reign of Terror in Paris, but visit Cluny and see the great Abbey church reduced to a vestige of its choir. See how all through Burgundy and Auvergne the church towers were thrown down and have had to be restored. Observe the headless, the smashed, the almost obliterated images—not conceived according to our *esthetic* or destroyed by any reference to our good taste, nor preserved, as they were in part, by such loyalties as we now feel for them. "This is not a museum but a place of worship," one reads at the church entrance, and one is begged to be silent during the rites.

I don't know how it may be for the villagers, for whom the church is as much a part of the landscape as the other ancient stone houses which are not of God; or for the devout, whose piety justifies the intrusion of sweet, characterless paint and plaster—in the face of ancient carved capitals whose spiritual psychology challenges the act of art—; or for the free-thinkers who understand the real worth of the building while rejecting its content: for us, the majority, the onlookers, tourists, outsiders, rootless nomads, not only the spiritual content, the reality of the buildings, their place in history, is inarticulate and void.

At the Abbey church of Mozac, outside Clermont-Ferrand, Pepin II accompanied the bishop whose bones lie entombed here in the wall, when together they brought to this church the relics of a saint whose name evokes not a glimmering of recognition. To name the names of saint and bishop would be pretentious, false scholarship; these are names only. Pepin stayed here afterwards while a conference to the north at Cluny was preparing the first Crusade.

Now consider the long vista between the Cluny of that period, "builder of churches," spiritual center of monasticism, guardian that is to say of the hearth-fire of culture in a waste of illiteracy, savage poverty, and brutalism, and the Cluny of the later xviii century, oppressor of its vast possessions, during the revolution torn apart and thrown down by its peasants.

For the peoples of this region and indeed throughout the Mediterranean area, stone had a sacred character, a tradition going back at least as far as the Bronze Age. Their homes and often their castles were built of wood, where now entire villages are stony as their churches. It is a straight development from Stonehenge to the basilica, each oriented for its own reasons to the rising and setting of the sun. In the xi-century church at Chauriat, the little village where we stayed in the Auvergne, a rough-carved rock at the base of the wall under the font is reputed to be all that survives of an earlier pagan temple on that site. Nearby, at the top of the volcanic mountain *Puy-de-Dome* are the remnants of a Roman shrine.

You should not think of these as always great churches or cathedrals but as meeting-places, standing up above their tightly clustering communities, centers of pilgrimage and of commerce,

(Continued on page 14)



For
Your
Information

Q.: I am designing a tract in the medium price range which will feature unusual wardrobe and closet space. Any information you can give me on doors will be appreciated.

A.: Where adjoining wall space is available, the sliding door pockets are suggested. They include the complete door frame and hardware, come in styles for various budget requirements, and can be ordered with any hardwood jamb finish if desired. The bi-fold wardrobe walls include door, jambs, assembled header and hardware. They come with full floor to ceiling or convention 6' 8" doors and are literally a complete wall section. The Feather-Touch bi-fold incorporates an entirely new suspension system to provide overhead load support and guidance. Then there are the by-pass wardrobe walls which include doors, assembled header and hardware. These are pre-assembled, packaged units with aluminum fascia plates to simplify installation. The very latest for wardrobes are the by-pass mirror wardrobe doors. These will appeal to all prospective buyers. They are not intended to be structural members and heavier headers must be incorporated in the framing-in of the rough opening. Available in many sizes, and in heights of 6' 8" and 8', they will add a feeling of spaciousness to any room.

Q: In specifying ready-mixed concrete, what method is best to get the quality desired?

A: It can be specified by prescription or by performance. In either case, you call for the maximum size or sizes of coarse aggregate, consistency of the concrete at point of delivery in terms of inches of slump, and the air content of the concrete, if any, at point of discharge. By prescription you also stipulate the type of cement, cement factor in terms of sacks per cubic yard of concrete, maximum water content in terms of gallons per sack of cement, and type and quantities of admixtures, if any, per cubic yard of concrete. The performance type specification assumes that the ready-mixed dealer is more qualified to select and proportion materials for maximum performance. In this case, the stipulations include minimum compressive strength in terms of p.s.i. at the age of 28 days, or other age, if specified. Strengths are based on test results of 6" x 12" cylinders prepared, cured, tested and treated in compliance with all requirements of A.S.T.M. Standard Method of Making and Curing Concrete Compression and Flexure Test Specimens in Field (A.S.T.M. X-31).

Q: I am planning a rather extensive outdoor recreation area in a condominium project and think perhaps heaters will increase its usefulness. If they can be movable heaters it might help too, as they can be rearranged depending on activities. Do you have information on this type?

A: The new patio heater, becoming so popular in this area, is available in a permanent model utilizing natural gas and a portable model that uses propane gas. Pole mounted, both types cast sun-like infra-red radiant heat rays down and out for a radius of 15 feet. People and objects are warmed directly and immediately even if there is a breeze. The heat emitter glows an attractive orange-red color and the rays tend to repel flying insects. The portable model has enclosed in the base a 10-hour supply of propane gas in a 5-gallon tank readily removable for re-filling.

Building Center

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Los Angeles, California

where during the fairs the market encroached into the portal and the nave—just as this evening we have been instructed to move our parked cars into one portion of the *Place*, to make way for the Saturday market. There is not so much difference between then and now, except illiteracy and barbarity—and for the outsider his first glimpse of the enclosed passages inside a French village seems a plunge backwards through centuries.

Illiteracy? But the folk of the xi and xii centuries could read the plain meaning of the stories carved on tympanum and capitals, and we cannot. Barbarity? After the two World Wars of our century?!

When we had parked the car on 108th Street outside the fancy entrance, with doorman, of the Riverside Drive apartment in New York where we were to stay for the night, a stranger left his wife's side to come over and warn us: "If you leave your car unwatched here for ten minutes, you will find it broken into and stripped when you return." We asked the doorman if this were true, and he confirmed it. Could the dark alleys of any European city during what we call the Dark Ages have been at any time more threatening?

Could dungeon and torture before and during the Crusades, or the repression of Cathars and Albigensians or the many sects of *spirituals* who reasserted the message of the New Testament against the political grasp of the church, have been more cruel than the concentration camps and prisons in many countries of which some survivors are still living? I am told that men were fastened to the stones which project above and below high windows at the great Auvergnese castle of Meauzun and left there to wither, but what was done then to individuals and dozens we have done in our time, no less wilfully, to thousands and millions.

It is now Saturday afternoon; the market under our windows has ended, and workmen are sweeping the *Place* with long brooms of twigs tied to a pole—witches' brooms as we think them. Properly used, with sidewise sweeps, they are efficient. I wonder whether in those days the market place before and beside the church was so quickly cleared of debris after the fair. Merchants brought their goods by packsaddle with safe-conduct along roads

which were forest tracks; though we read of robbers and robber barons, commerce must have been not unsafe and not unprofitable, or these fairs could not have been held so regularly three or four times a year.

At Paris we joined our friend, the sculptor Ralph Stackpole, who had come there to exhibit at the *Salon de Mai*. I thought his work, an evaluation of rock forms, neither representation nor abstraction, the best on the floor. We returned with him to his village of Chauriat in the high Auvergne.

Follow the lane before his house as it winds out and up the hill; then look back. The maze of passages, alleys, enclosed courts, scarcely anywhere a straight vertical or square corner, defined only by the rounding street that was the circuit of the walls, becomes from this brief height and distance a Cezanne landscape, one of the many we have seen thrusting yellow walls and orange tiles above the green on hilltops and at angles of valleys during our drive through France. How did the French see their villages before Cezanne painted them? Esthetically, did they see them at all? I ask myself this question repeatedly, and I can recall no place before that time in French art when such a thing has been done. Cezanne did not create the French village: it is not possible! Corot, Millet, Pissaro went out to the landscape, saw trees, buildings, streams, bringing down to ordinary sentiment the high formal classicism of Poussin. Dutchmen looked at buildings and landscapes with the profile of a town spread in the distance. Nobody before Cezanne had discovered and recorded the cubic simplicity and intense raw color of the French village. The discovery created cubism and a new art epoch: or one might say, another flight from vision as imaginatively idealistic and unreal as that salon vision of idealized landscape Cezanne destroyed. So much for all that has been written about Picasso and "*les Fauves*". They are the inheritors of Cezanne's discovery of the French village.

Hollanders saw their landscape, no doubt of it. It is still there, as they saw it, lit like a show-window of brightly-colored toys, all luminous and distinct but not a composition. Time and dust have dimmed the painted replicas; the galleries of Dutch painting at the *Rijksmuseum* are sterile as old colored postcards. One hurries back outdoors to the undimmed landscape.

There is another landscape, and this I discovered while looking out with my glasses from the tower of the cathedral at Autun. It is the Burgundian, patterns of green fields on sloping hillsides defined by darker outlines of green hedges. You will see it through the gothic traceries of the windows in paintings of the period of the Van Eycks and Rogier van der Weyden; it alternates with majestic heights and outcrops of rocks. The peculiarity of this landscape is its lack of perspective—or, alternatively, that the shapes are so sharply defined that they are all perspective. They do not dwindle or fade in distance but enforce themselves equally from every distance. Mile after mile of driving through such intense landscape exhausts the eye by the totality of looking: not the unfocussed miniatures and flat linear spreading towards the horizon of Holland, not the total focus of the eye upon essential shape of the French village as Cezanne discovered it, but a design complete and equally compelling at each extremity of vision. No wonder that these painters preferred to cut up this landscape and set it in lovely detail through a distance of windows.

That is Burgundy. Going into the Auvergne the villages are the same but the landscape fortified, portentous. The country seems older. You see at the center of each village its church, so often dating in essential shape from the xi and xii centuries, a basilica and choir rounded at the ambulatory by three or more chapels, the square formed by the crossing at the transepts carried upward to a square tower. Nave and choir are ancient, restored according to the necessities of accident. The tower has been restored since it was thrown down after the Revolution. Exterior and interior are simple, a stone enclosure of space, highest and noblest expression of the neolithic cave, ornamented by a checkerboard pattern of dark fieldstones split across set in white concrete and by carved capitals on the columns. The older capitals are story-telling; the restorations foliate and impersonal. In some churches you will find a few of the early story-telling capitals preserved as exhibits. Do not look at them as art, or representation, or by any other "standards" in our terms. Look at them as story-telling stones, and you can learn to read them. Then you will see them.

At Chauriat the local church, though much restored, keeps its shape and some part of its checker ornament. Originally it was the abbey, and the abbey church was across the little market; the

(Continued on page 45)

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In the March issue we published on this page a discussion by architect-author Paul F. Damaz of the need for collaboration between artist and architect, an integration of the arts in contemporary architecture. Mr. Damaz complains, with some justification, that too many murals, mosaics, pieces of sculpture have been placed in schools and public buildings without regard for suitability. He believes the reason is lack of understanding on the part of artist of the problems and functions of architecture, and an equal ignorance on the architect's side of the plastic arts.

"The vast majority of (architects), particularly in the U.S., are disinterested and almost totally ignorant of the activities of the contemporary art world . . ."

True collaboration between artist and architect, resulting in a successful integration of their separate compositions, can be achieved if artist and architect come to understand and respect one another, believes Mr. Damaz.

We received the following and apparently contrary view of the subject from painter Nicholas Orsini of Hackettstown, N. J. Just how divergent the two are in theory and in fact, we leave to the reader to decide.

"Any real interrelation between the arts of Painting, Sculpture, and Architecture seems to me to be an ideal hardly capable of fulfillment in our time. As a painter, having taught in an architectural school's Basic Design program (at Auburn University), I passed many thoroughly enjoyable hours in the discussion of this topic, and related ones, with architects.

"These pleasant memories notwithstanding, the idea of a communion of the arts, retaining to a satisfactory degree the meaningfulness of each, seems highly unlikely to me.

"The contemporary painter or sculptor finds himself existing in a void with no consistent framework upon which to attach his interpretive mind. Values are vague, and there is no common purpose, as Dean Burchard phrased it. This situation leaves the individual artist with the necessity of creating his own values and purpose. In accordance with the affinities of his personality, he will derive from sources in the past attitudes and approaches that seem sympathetic to him. None the less, his major preoccupation must be the search for significant form; that is, those configurations, colorations, that express the meaningfulness of life and experience for him. It is difficult to comprehend what this means, for the architect has always function and social responsibility upon which to hinge his fantasy, and while the Ren-

aissance can be likened to our time in many ways, here too, there existed always a tradition of narrative material available, if only ostensibly used by those artists.

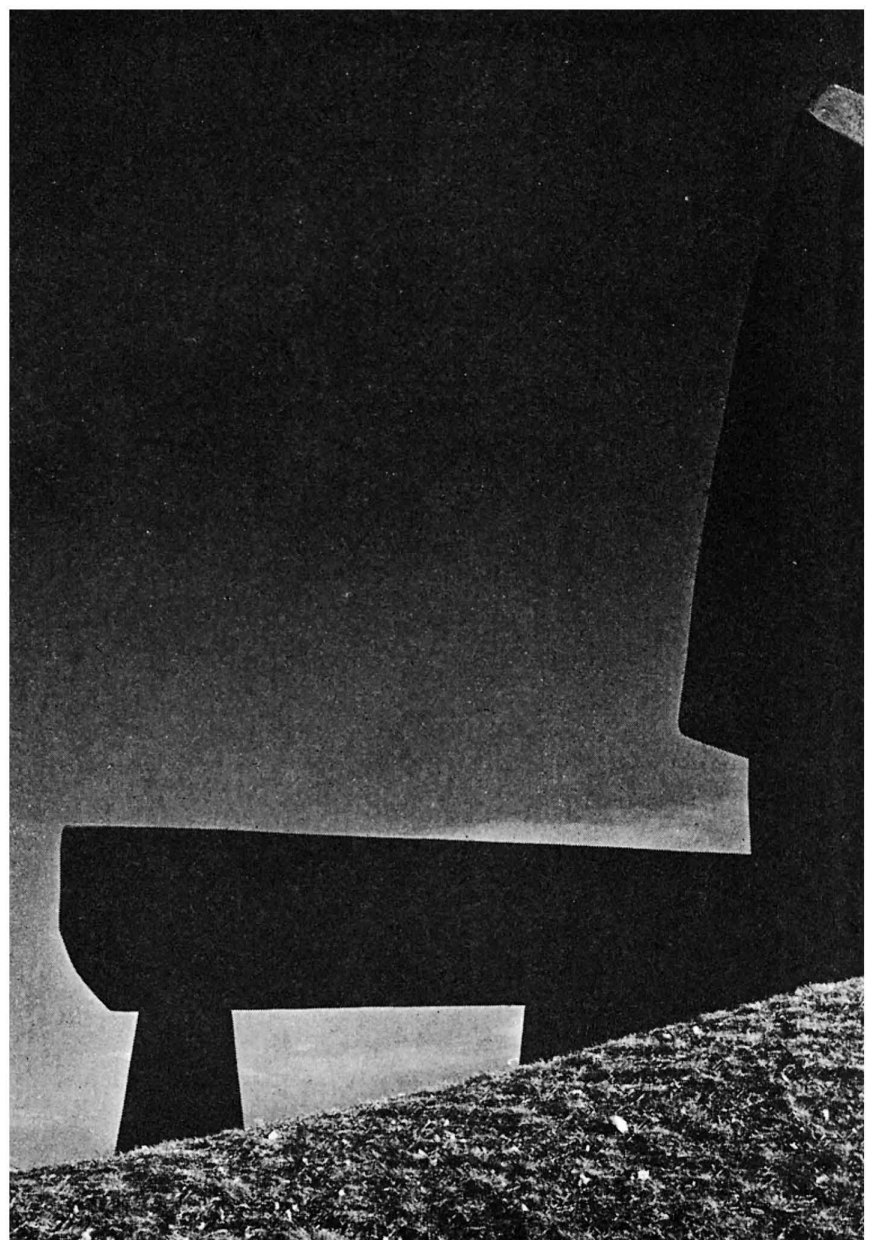
"Today, the artist must find his own way, his own form, esoteric as it may be. If he seeks to make it known to a wider audience, to test its validity as he must, he finds himself confronted with a business mechanism that puts to shame, in its boldness, the sales campaigns of large corporations. It is one gigantic accident of promotion, where novelty is value, and quick turnover the key to success. It is an 'anything goes' economy, and points out again the folly of laying everything at the omniverous head of the private enterprise system.

"In creating his own value, the artist creates his own form of narrative and mythology. Of necessity, without a 'common purpose' this mythology will be personal and at least, in the beginning, occult and unacceptable to the general public. 'The artist creates his private mythology, but his greatness depends on the degree to which he succeeds in imposing this private mythology on the sceptical minds of the public,' in the words of Herbert Read. All great art possesses the seeds of universal value that becomes recognizable and communicable in time.

"Up to this point, and for the purposes of understanding the nature of the artist's task, we have brought him to the pursuit of a personal mythology, which may possess the universal truths that will ensure its eventual permanence in man's history. We now ask this artist to contribute to an integrated concept, bring his evolved personal vocabulary within an architectural framework. He can do this only by working outside of those values and forms he has laboriously sought to their marrow, or by adapting an already existing form of his to a specific architectural condition. In either case the expressiveness of his work, created from disinterestedness, must be damaged in its intensity and altered in its character. This must be so; either the artist works in application as a decorator, covering interior and exterior surfaces, or he proceeds from inner drives and evolves his own meaningfulness, in his own context. It matters little when he arrives on the scene as collaborator, the fact and its nature remain the same.

"It does not seem possible to me, as Mr. Damaz maintains, that 'the painter and the plastic forms of the sculptor may become an integral part of the architectural composition, while retaining their independent and extrinsic value'.

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THE HENGE

BY
HERBERT GOLDMAN

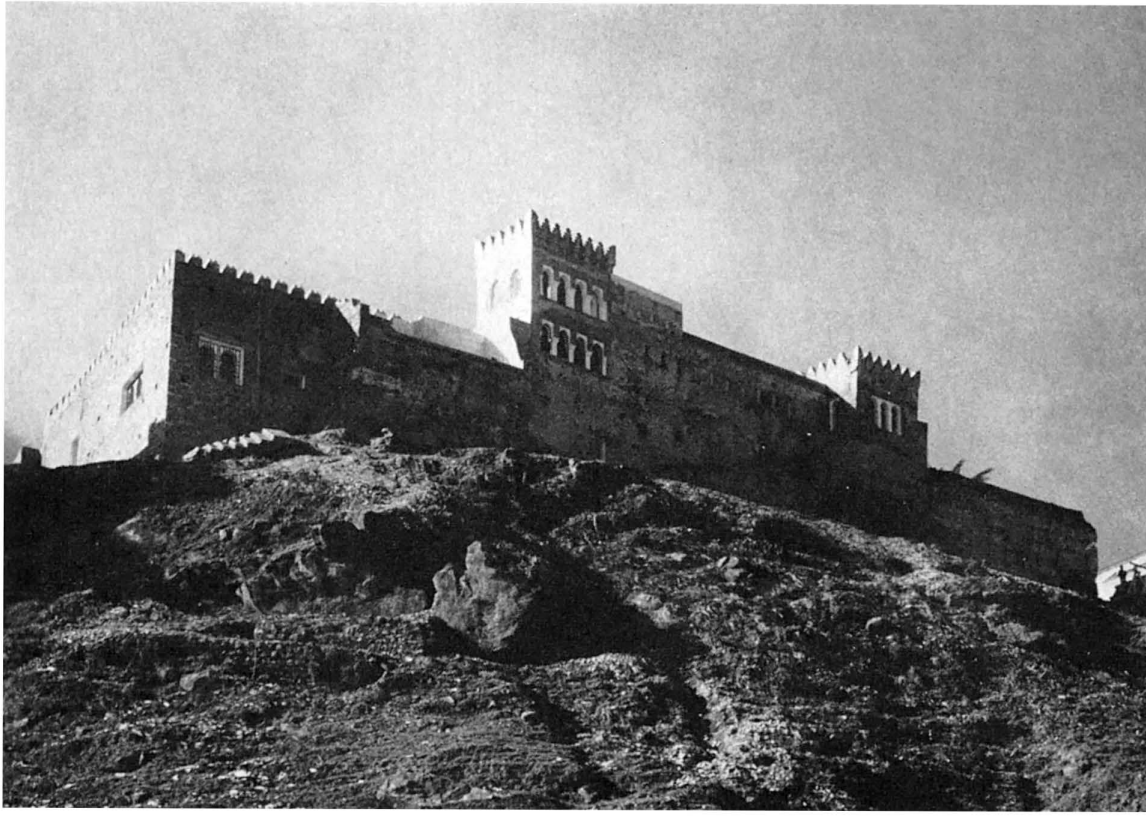
This megalithic-like structure is a monumental sculpture rising 45 feet above the surrounding New Mexico landscape. More than 100 feet long and extending underground, it contains a labyrinth of passageways, galleries, spiralling staircases, and caverns. The immense interlocking members are themselves hollow recesses, constructed on the ground of Gunnite concrete sprayed over welded steel pipe frames and hoisted into place by crane.

The hillock on which it stands is an integrated part of the sculpture, a barrow piled around and against the vertical monoliths and penetrating the clefts and spaces between them.

The clients, an engineer and his family, have yet to exhaust the structure's possibilities, using the various interior spaces for a retreat, art gallery, study and as play area for the children limited only by their imaginations.



PHOTOS BY J. FREDERICK LAVAL



CASTLE INTERIOR IN TANGIER BY KNOLL INTERNATIONAL



York Castle, a fortress built by the Portuguese in 1580, stands next to the *Casbah* in Tangier, Morocco, and looks across the Straits of Gibraltar to Spain. In the nature of things, the fortress (and Morocco) changed hands many times and by the beginning of this century it was in ruins. The present owner, Yves Vidal, president of Knoll International France, bought it in 1961 and restored it with the help of Charles Seigny, an American designer-decorator, and Belgian architect Robert Gerofi.

Roofs and walls were rebuilt, terraces created and the entire interior recreated using Moorish models for all architectural details. The core of the castle is an octagonal patio surrounded by arcaded galleries. The owner installed the pool here, facing it with reproductions of 17-century Moorish *zelijes*. Walls are whitewashed, ceilings of terra cotta red and doors are red and green, a color scheme borrowed from a neighboring palace.

The contemporary Knoll furniture is blended with antique, modern and native furnishings collected by Vidal from all over the world. The pedestal tables and chairs were designed for Knoll Associates by Eero Saarinen; Florence Knoll, architect and design director of Knoll Associates, designed the sofas, settees and most of the chairs in the main seating areas of the living room. Wire chairs in the patio are by Harry Bertoia. Richard Schultz of Knoll Associates designed the petal tables.

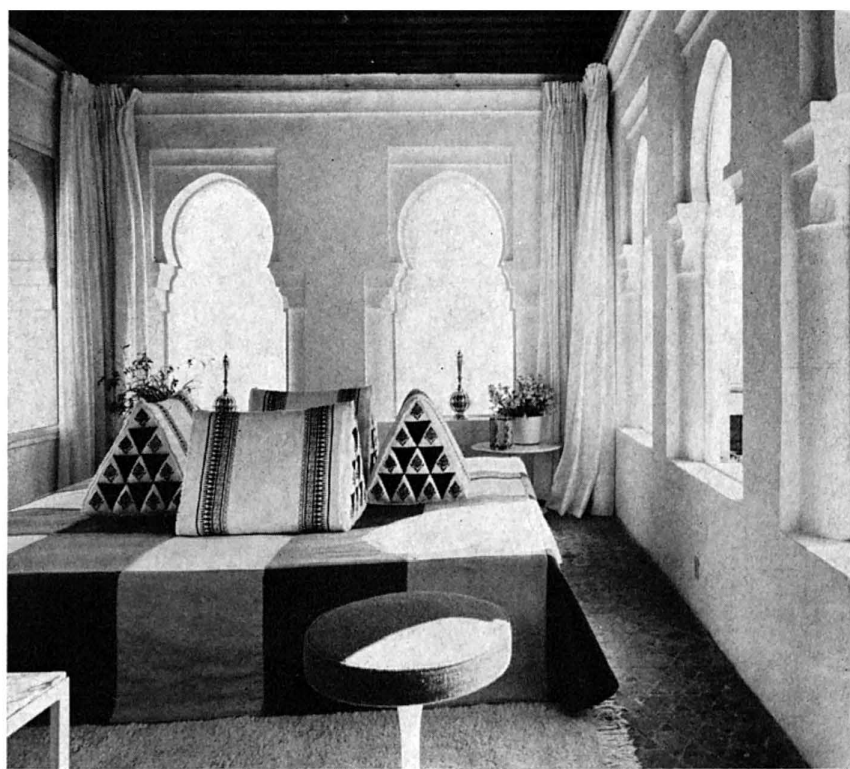
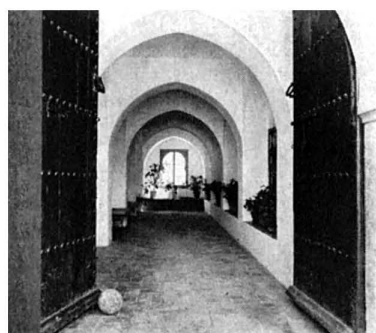
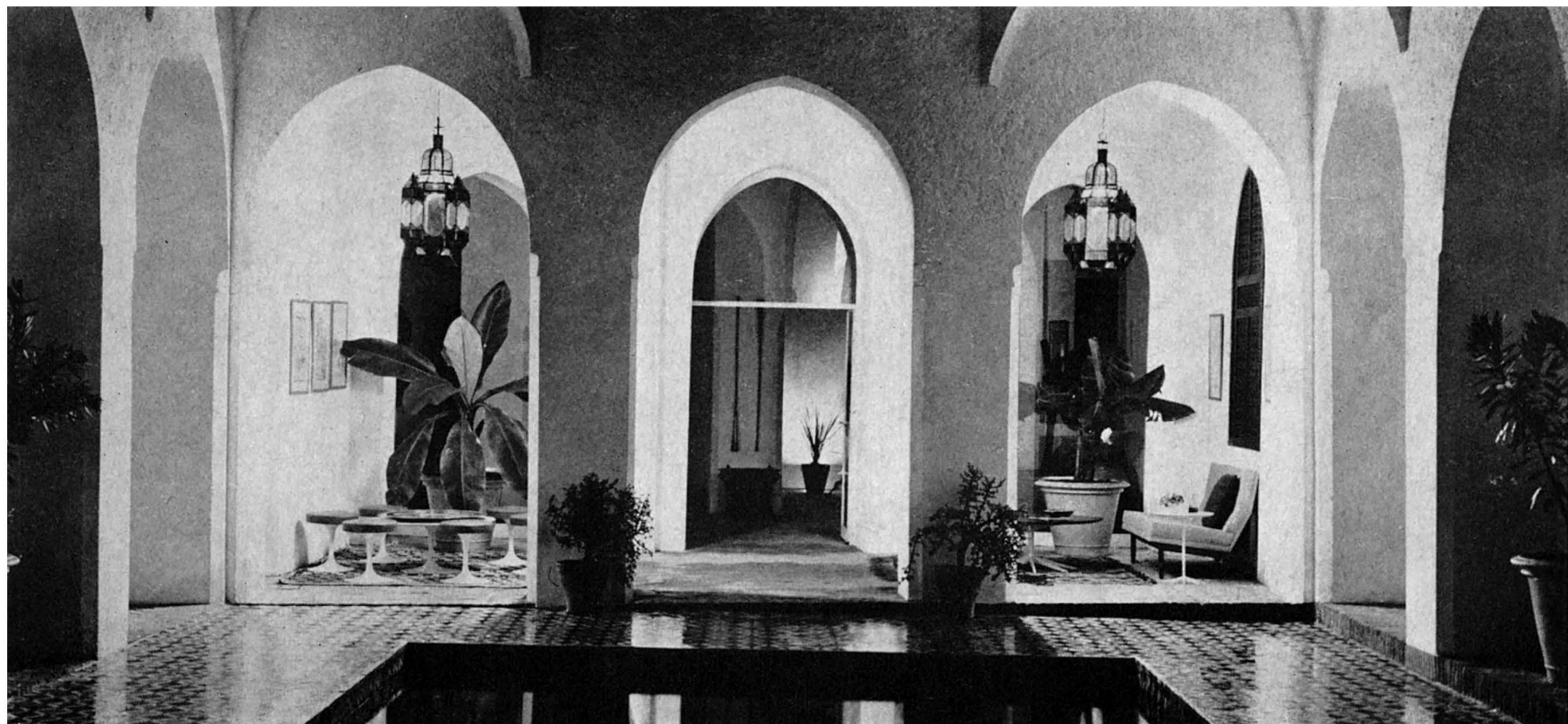




PHOTO BY R. PARTRIDGE

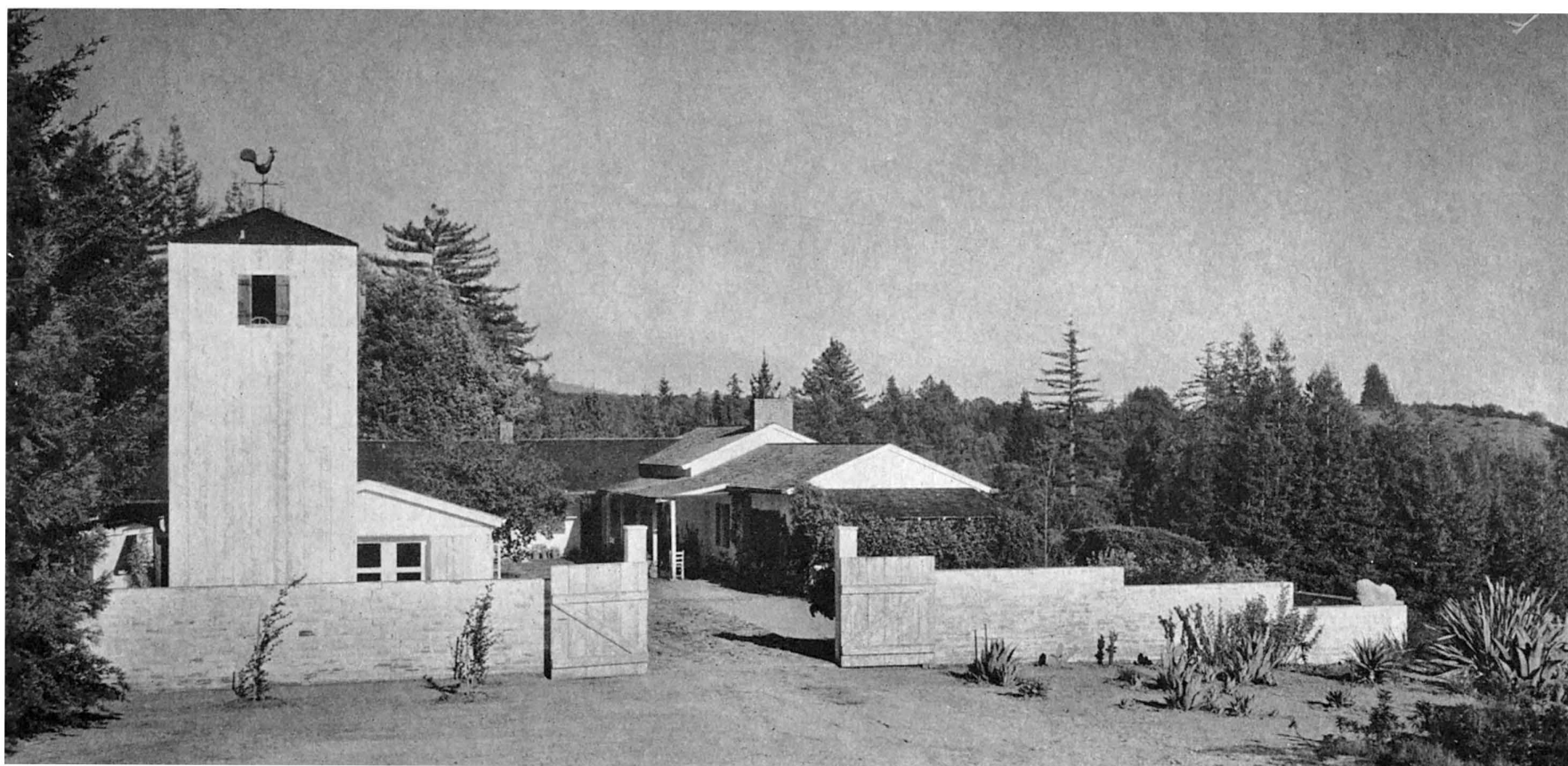


Voss House, Big Sur, 1932

WEST COAST ARCHITECTS II

WILLIAM WILSON WURSTER

By ESTHER McCOY



Gregory Farmhouse, Santa Cruz, 1927

Except where noted all photos by Roger Sturtevant

In an age of neo-classicism which moves toward imperialism there are few men who have continued for so many years to create in a style that is both human and timely. William Wilson Wurster, F.A.I.A., of Wurster, Bernardi and Emmons of San Francisco is one.

He is an experimenter only in the subtlest ways. Just after the end of the last war when efforts were being made to industrialize the last of the great handcraft enterprises — home building — he came out in favor of 2" by 4"s 16" on center with the excuse that other systems of construction might be more interesting but not as economical. But at the same time he continued to struggle with such old intangibles as an environment that appealed to all the senses.

Structure is largely an intellectual delight, and once curiosity concerning it is satisfied it offers less rewards than subtleties of planning and sensitivity to site.

The fame of the pioneers of modern architecture usually rested on residential work, and this is true as well of the second generation pioneers who developed between the two world wars. In this group is Wurster. In his small San Francisco office as a young man he carried on the

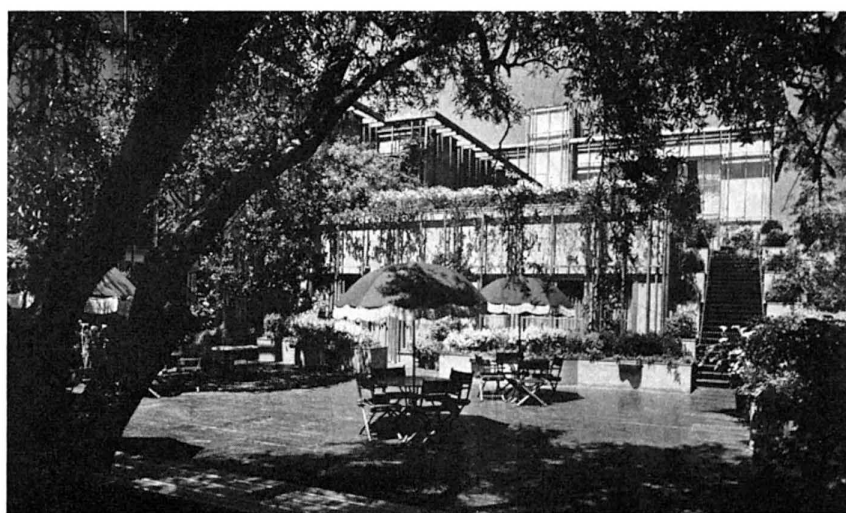
tradition of disobedience established by Maybeck and others in the Bay Region. Outposts of the Beaux Arts system had been set up across the nation before the First World War so that any young architect lacking the means for travel need not spend his architectural career in limbo through ignorance of official eclecticism. San Francisco was not exactly a hardship post but progress was sometimes slowed because of the *bona fide* Beaux Arts men who strayed in spirit and deed. Bernard Maybeck remembered well enough the lessons learned at the École, but they were his servant rather than his master; Julia Morgan, his protégé who studied at the École, left behind numerous redwood houses which were elegant examples of the vernacular; John Galen Howard, first dean of the School of Architecture of the University of California, also designed some redwood houses, the best known being the lovely Gregory house now owned for many years by the Wursters.

The residential work of these three, plus the carpenters' houses, constituted a large part of the buildings that came to be known as the Bay Region style. It was regional in that it used the materials at hand, carried forward an indigenous usage and took advantage of the mild climate.

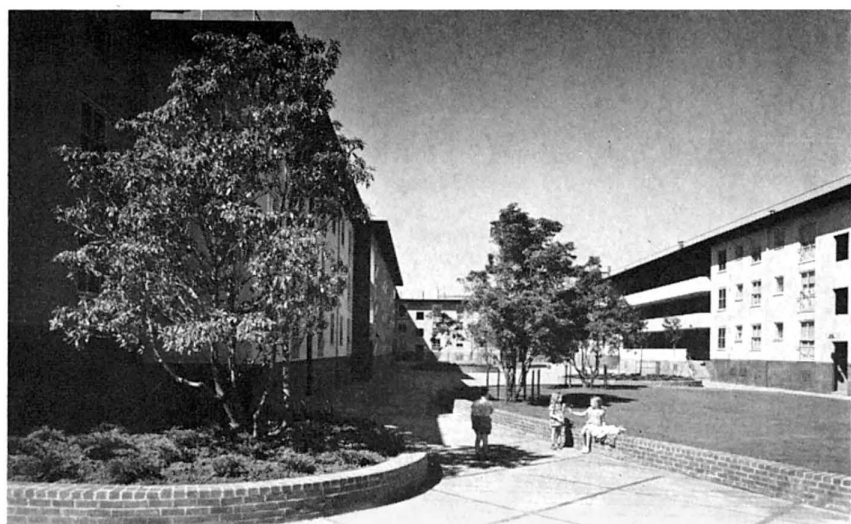
(Continued on page 36)



Clark House, Aptos Beach, 1937



Yerba Buena Club, Golden Gate International Exposition, San Francisco, 1939



Valencia Gardens Public Housing Project, San Francisco, 1941 (with Harry Thomsen)

WURSTER, BERNARDI AND EMMONS, ARCHITECTS

Theodore C. Bernardi, F.A.I.A.

Donn Emmons, F.A.I.A.

James D. Wickenden

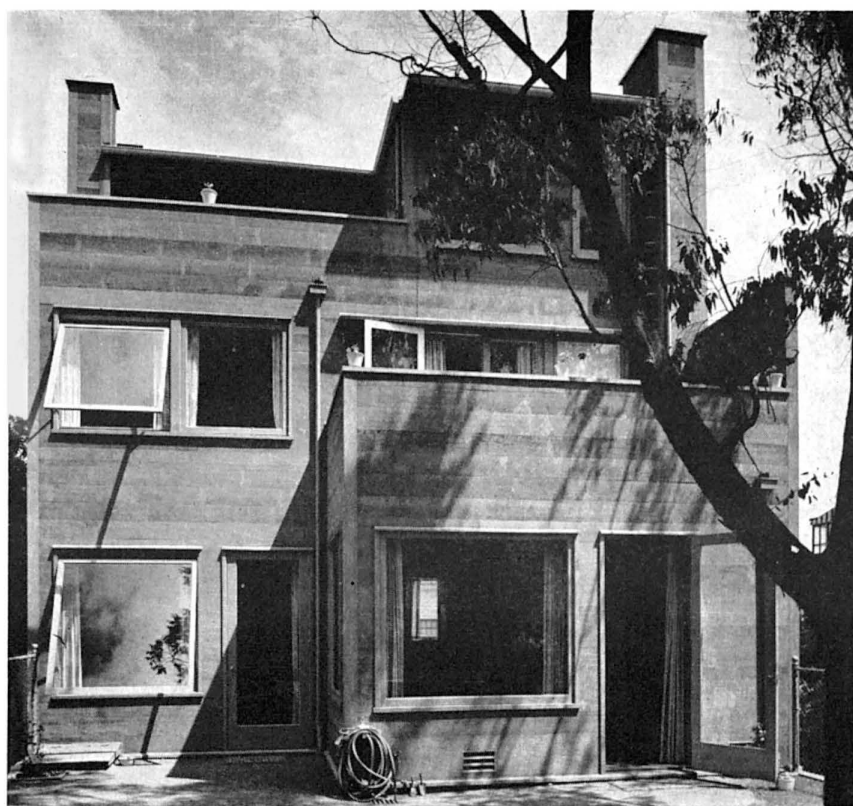
Albert Aronson, A.I.A.

Willard D. Rand, Jr., A.I.A.

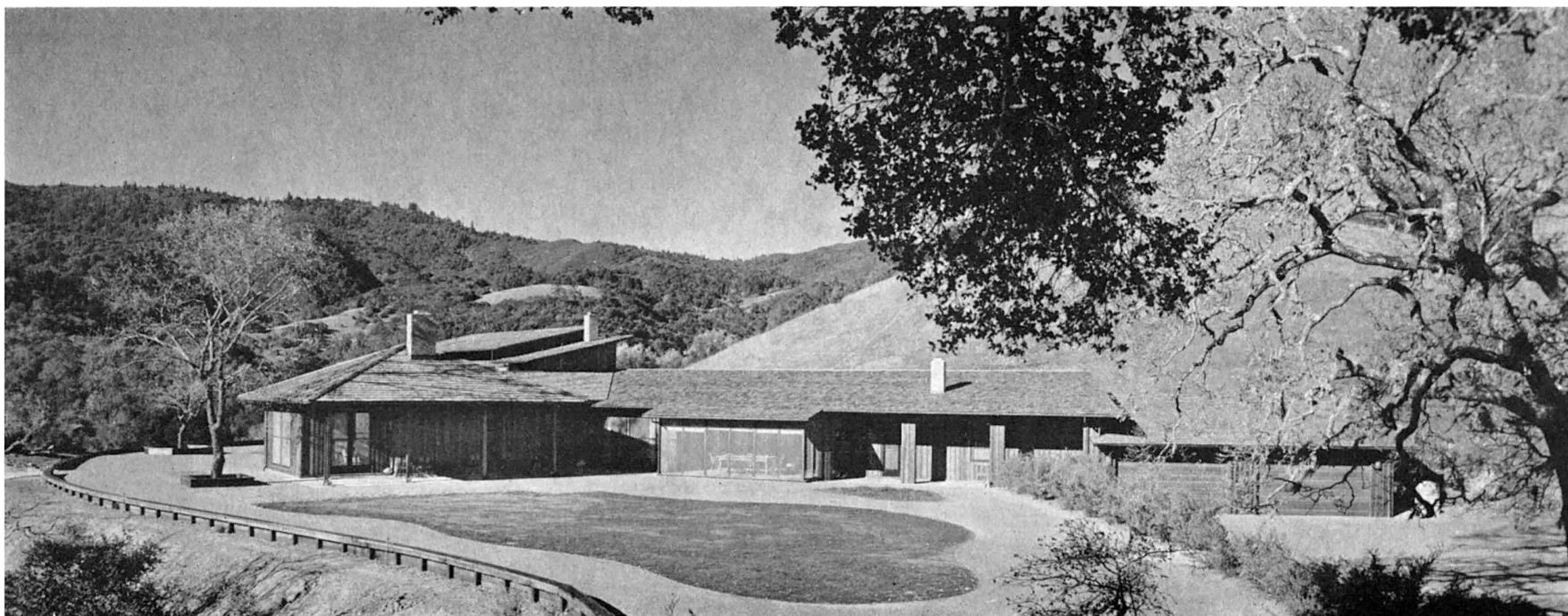
George R. Kennaday, A.I.A.

Don E. Stover, A.I.A.

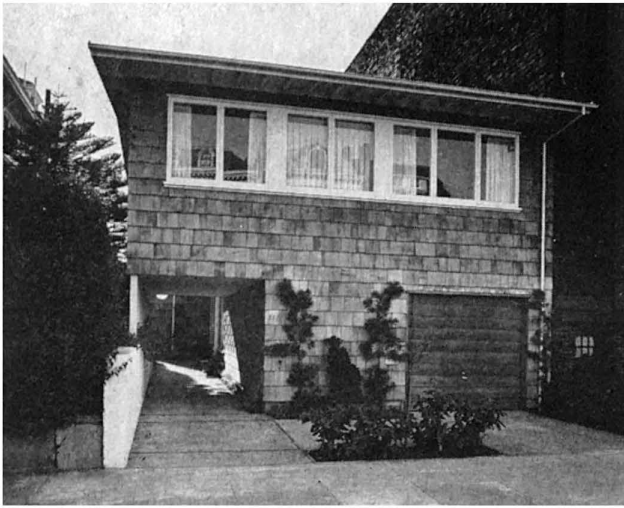
Ralph O. Butterfield



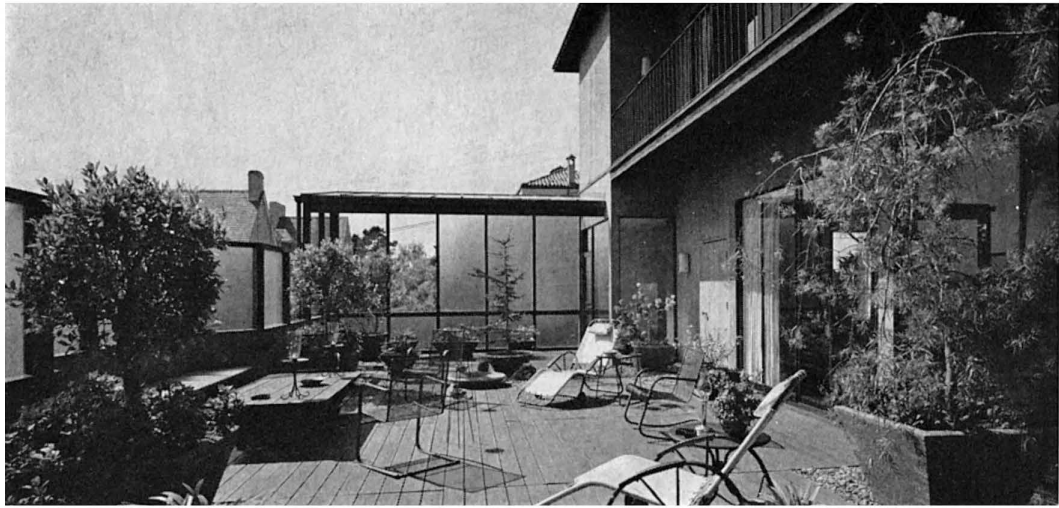
Harley Stevens House, San Francisco, 1941



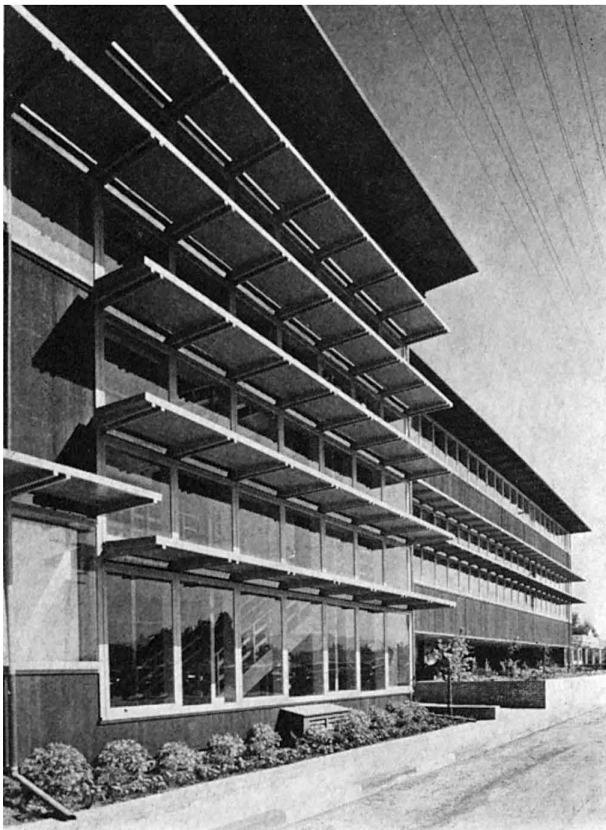
Reynolds House, Gilroy, 1940



Wolski House, San Francisco, 1942



Benjamin House, San Francisco, 1959



Schuckl and Company Office Building, Sunnyvale, 1942

On Maintenance

"Alvar Aalto, the great Finnish architect, designed a residence hall at MIT in the latter nineteen forties. He was deeply troubled about many things, but particularly about the decision of material. 'Tell me,' he said, 'is all your design in America controlled by the maintenance people? In Finland, I do believe they have a higher regard for the human spirit of man.'

Frankly, I think that buildings exist for people and that all architects, business officers and maintenance people should remember this. To point up the whole question, let me give you a quote from a landscape architect which was made when the query came suggesting the use of fake plants in the dining commons in Berkeley. It runs as follows:

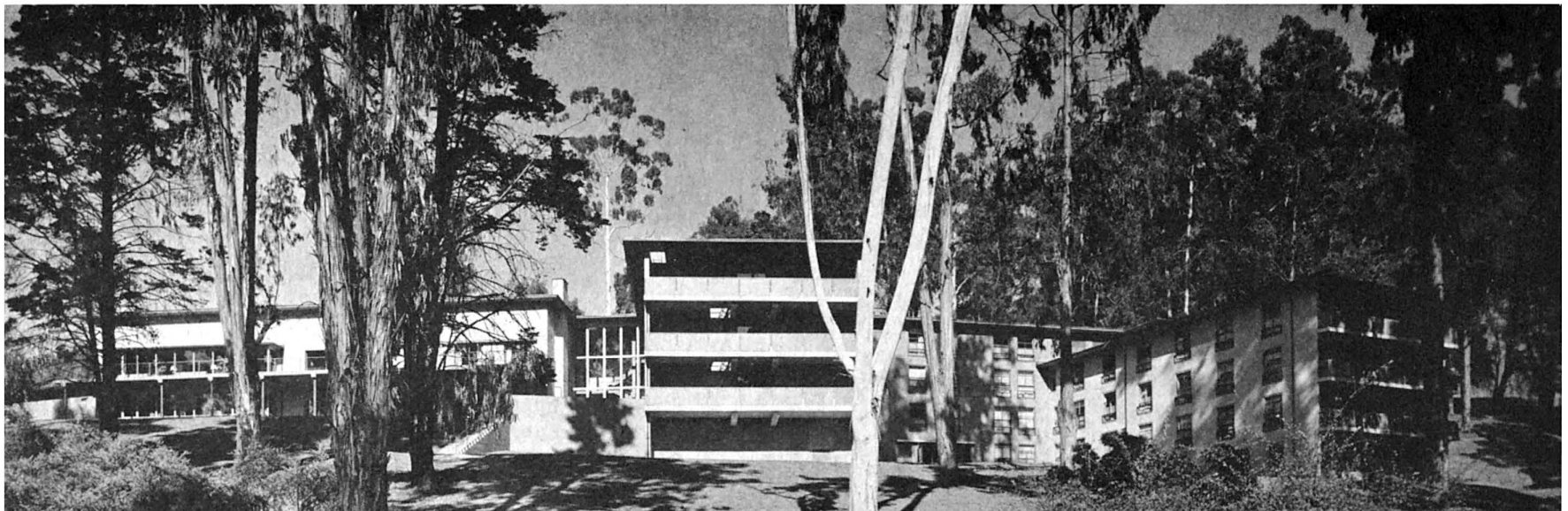
'Gentlemen: I really think the idea about the artificial plants is an excellent one, for it is true these require no maintenance whatever, and I heartily concur with such desire. I think, however, that this doesn't go far enough. I think if one really wants to reduce maintenance one should put artificial people in the chairs. They would look extremely well in this area; they would have certain other advantages as well — they would not have to be fed, they would not contribute to high humidity or produce cigarette smoke, and thus a unified, non-maintenance effect would be properly achieved. Yours very truly . . . '

—WILLIAM WILSON WURSTER

On University Housing

"Residence halls for students and married students' apartments come high on any list of land needs. And this is proper, but not in great Hilton Hotel gulps. Our newer housing, so much admired by the business end, is often brutal and inhuman in scale, and there will be a great revulsion against it in a later day. I contend that to base all concepts on mass feeding gives a mass mind, which we are trying so hard to correct in our large institutions. We speak of faculty advisors, small groups, music listening groups and the like — and yet our buildings, if carried in their present directions, will tend toward iron conformity."

—WILLIAM WILSON WURSTER



Stern Hall (Dormitory for Women), University of California, Berkeley (with Corbett and MacMurray) 1942, additions 1959

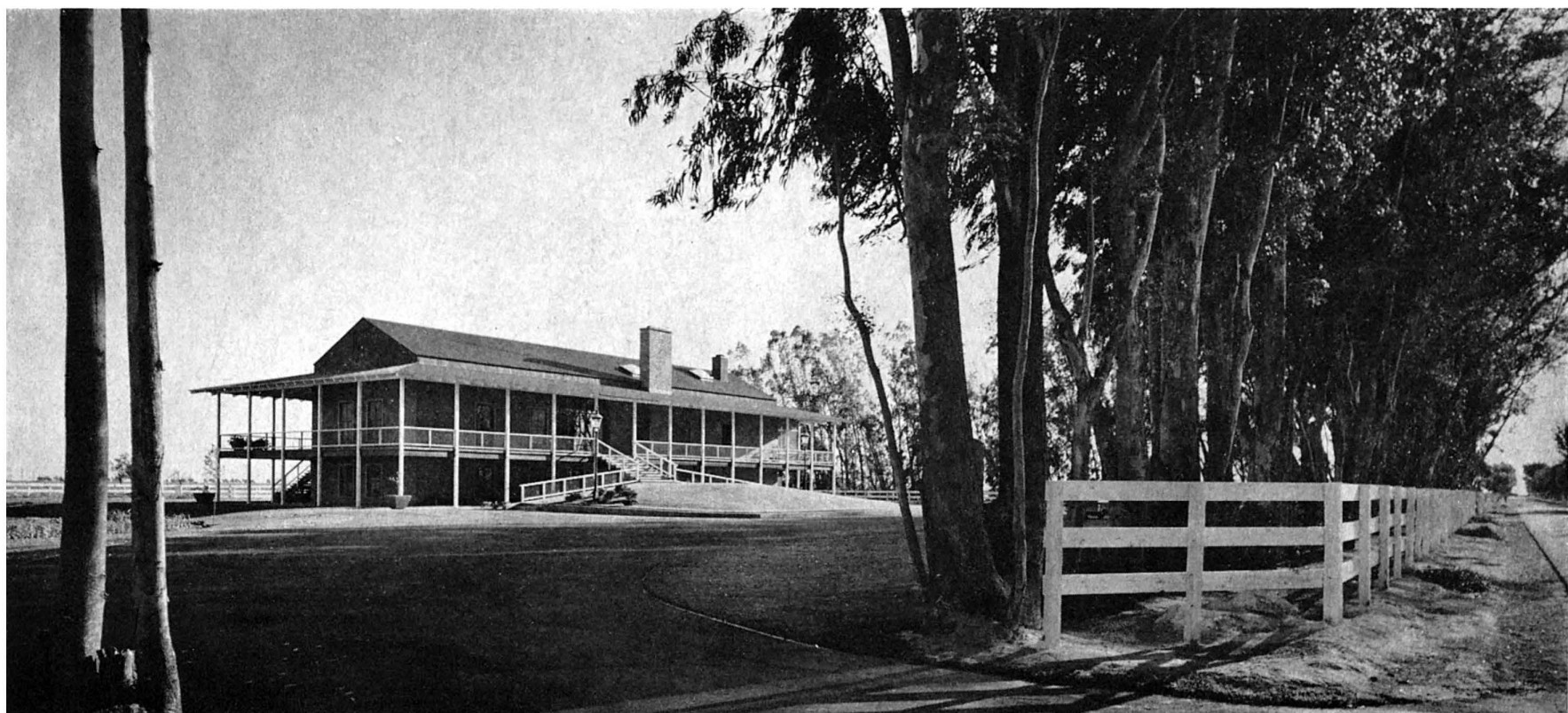


Monterey Public Library, 1952

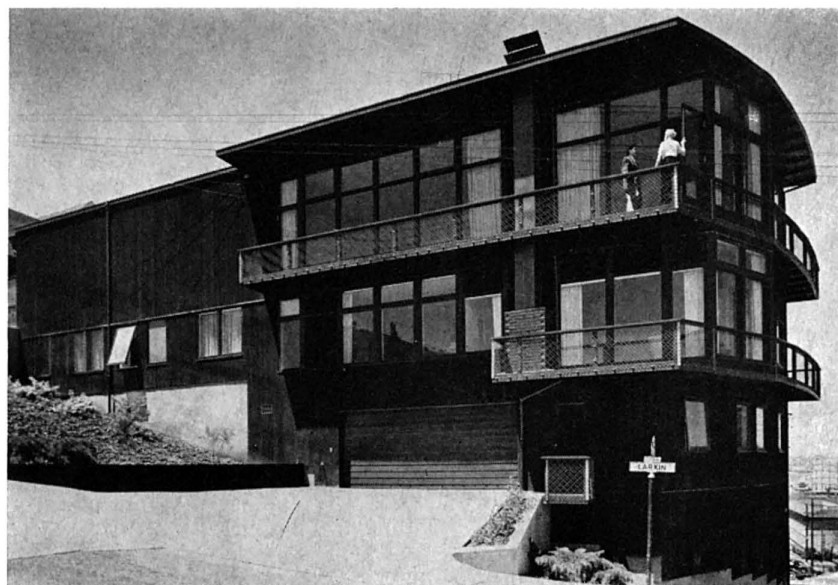


PHOTO BY MORLEY BAER

Center for Advanced Study in the Behavioral Sciences, Palo Alto, 1954



Pope Ranch House, Madera, 1958



Walter House, San Francisco, 1951

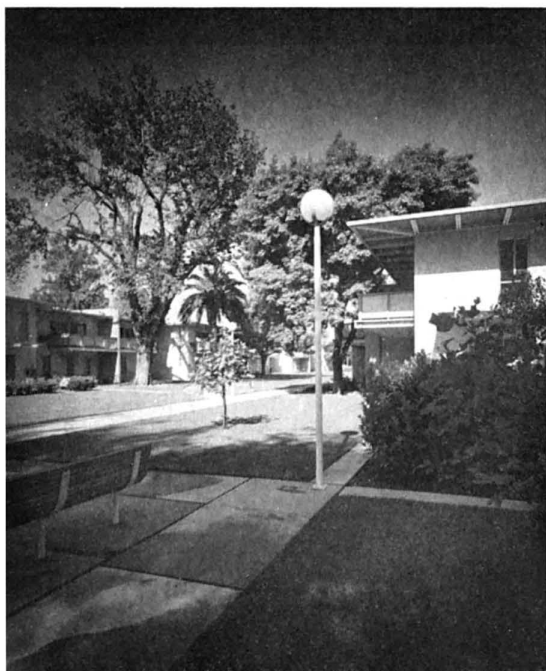


PHOTO BY RONDAL PARTRIDGE

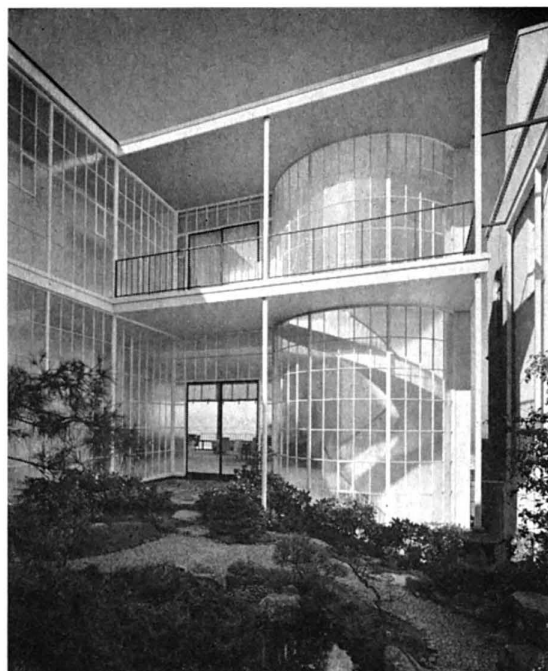
U.S. Consulate Office Building, Hong Kong, 1957



Woodside Village Church, Woodside, 1962



Capitol Towers Redevelopment, Sacramento, 1962, with Edward L. Barnes and DeMars & Reay. Photo by Morley Baer.



Coleman House, San Francisco, 1962

On Open Spaces

"We need to treasure our open spaces, for ours is a compact and densely populated city. The great open space of the Presidio is one that comes to us as a great gift. Let us not lose it.

Paris is a city where there is still some open space left from the belt of fortifications that existed in earlier years. In some sections they gave this up to make way for apartment buildings, a mistake which they have rued ever since.

Vienna has the great Ringstrasse and parks which replaced the old fortifications, and the beauty of this feature is known to all who have been there. Think of the dullness which would have followed had this been carved into building lots.

Of all the great cities, London has remained human in scale because of its squares and parks. I have but to name Hyde Park, Regents Park and St. James Park to conjure up real beauty for those who know London through visits or literature.

New York has its water belt much like our own, but I would hardly call it a *blue* belt. Central Park corresponds to our Golden Gate Park. Central Park has been threatened many times. I recall a cartoon in the *New York Times* which shows what would have happened had all the buildings been allowed which had been requested within the area of the park itself. There wouldn't be room for a blade of grass. Think of the pressures which must have come to seek to divide and occupy this land. And think too of what this would have done to the value of the land surrounding the former park! And think of the disastrous result if Central Park had been lost as a green strip . . .

Los Angeles, alas, did not reserve the land between its early settlements, and now these spaces are filled with buildings, and you have the drab beat of houses, mile upon mile. A great opportunity was lost. Such a process as has happened in Los Angeles breeds blight and boredom. This is followed by need of limitless funds for urban redevelopment and new parks — sums which might never have been needed had there been planning which included adequate open space. These very green belts would have made some of the flight to the periphery unnecessary."

—WILLIAM WILSON WURSTER



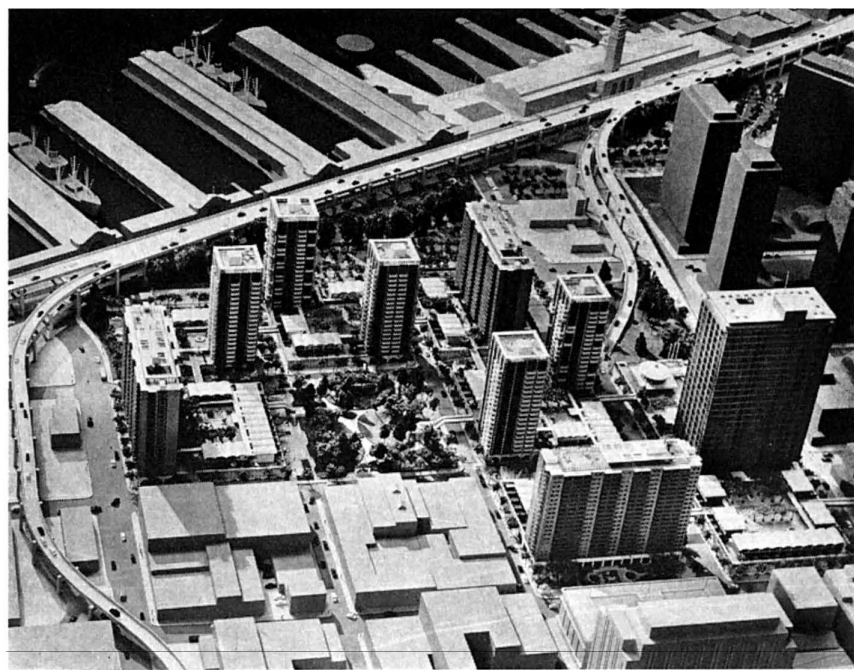
Ghiradelli Square, San Francisco. Renovation of old brick buildings into a complex of shops and restaurants around a great central plaza. Work on the underground garage has begun.



Bank of America, A. P. Giannini Branch, San Mateo (with Miller and Steiner) 1963



Cowell College, University of California, Santa Cruz. The first of twenty residential buildings for this new campus. In working drawings.



Golden Gateway Redevelopment Project, San Francisco (with DeMars & Reay). First phase under construction.

HUMAN NEEDS IN HOUSING: A CONFERENCE RE-OPENED

By Elaine K. Sewell Jones

(How does a house, a neighborhood, a city, a school, a church help shape the individual? What are the direct and indirect social consequences of architecture and planning? their effect on contemporary civilization? With man-made environments being created at a desperate rate, these are questions of vital importance. The answers will undoubtedly extend the professional responsibilities of those in the building industry.

In hopes of learning the answers, a small group of architects, planners and landscape architects recently journeyed to Topeka, Kansas, to attend a two-day conference of behavioral scientists and representatives of the housing industry. They were disappointed. Not only were the answers not forthcoming, the questions for the most part never got asked. Deciding to re-open the conference, ARTS & ARCHITECTURE asked the architects and planners who attended 1) If the conference were to continue for another session and you could say anything you wished, what would you add to the conference discussion? and 2) If you could ask the behaviorists for additional information, what more would you want to know about Human Needs in Housing?

Below is Mrs. Jones' appraisal of the conference; on the facing page begin the extended remarks received in response to our queries.—EDITOR.)

What was announced as the first round-table discussion between behavioral scientists and "experts in architecture, community planning, home building and mortgage finance" might hopefully be characterized as a conference that succeeded by failing. Convened under the sponsorship of the Menninger Foundation and the United States Savings and Loan League, the two-day affair had to hear too many people in too little time to do more than skim the surface of its subject, "Human Needs in Housing." Indeed, the conference failed even to define the problem in the opinion of the architectural contingent.

"Very frankly," commented one participant, "I was disappointed with the conference. In the face of the tremendous social upheavals and problems we are witnessing today, not only in the U.S. but the world generally, practically no mention was made of racial problems, juvenile delinquency, illegitimacy, divorce, alcoholism, or the breakdown of social and individual purpose. The problem of the elderly and a word or two about new leisure were mentioned. I had gone to the conference hoping that the behavioral scientists would speak boldly, giving a critique of the world we had built and challenging the designers, the builders, the lenders and the policy-makers to new tasks and new visions!"

The forty participants divided into two groups, representatives of the behavioral sciences and representatives of the housing industry. Included in the former were one anthropologist, four economists, nine psychologists and psychiatrists, three sociologists and one administrator of a church retirement community.

The second group included two architects in individual practice, four architects who are deans or department heads at architectural schools, an administrator in charge of a research center for study of housing and environmental design located at a university, two city planners, five builders and developers, one industrial designer, two landscape architects, four mortgage lenders and two government agency representatives.

One of the four mortgage lenders, Norman Strunk, served as moderator. Besides the forty participants, the conference included invited members of the press who represented national, regional and local media. Because of space limitations as well as the format, no outside guests

attended the conference and it functioned as a round table.

When they invited forty persons to participate in the round table, the conference planners committed themselves to a program comprised of a number of speakers, each of whom had the opportunity to talk during the sessions on Friday. The conference was "freewheeling," the moderator stated, and made no attempt to question if everyone spoke or understood the same language. As a result, the behavioral scientists communicated in their jargon, the builders and developers talked in terms of the market place and others spoke in their respective "tongues."

(As an example, the word "space" means different things to the architect, journalist and psychologist. The builder's meaning of the word "space" is different from the architect's use of the same term, in most cases. The word "concept" has a particular and significant meaning to the architect in the design process which is quite different from the developer's use of the same word at the round table when he said that "the concept we sell is . . .")

In an interdisciplinary group, infiltrated by laymen whose education circumvented a disciplinary field of study, the language barrier becomes increasingly apparent. A contributing factor that will gradually disappear with time passage is the mingling today of two different eras of educational backgrounds. Most persons older than 40 years know little more about the social and behavioral sciences than what they read in popular magazines or hear discussed at superficial levels in talks at national conventions or monthly meetings of their particular clubs or organizations. Unless the person over forty continued his college studies, he has little of the social and behavioral sciences in his background.

The cross-fertilization of ideas from all these persons with various backgrounds is not harmful, of course, and should develop some awareness on the part of each one when he is not "getting through." When this perception develops sufficiently to gain support by the imaginative social and behavioral scientists who develop a special concern for the importance of communicating clearly to "outsiders," and as social scientists learn to replace jargon with scientific analyses and empiricism with theory, the significance of the barrier will decrease.

Because of the time limitation, the architects and planners and landscape architects found it difficult to extract from the behavioral scientists an abstraction of the problem in terms of human needs in housing. The architects and planners wanted to know about scientific analyses that they might use as a basis for solution of the real problem in housing. Instead, the behaviorists dwelt on their own pre-determined ideas about houses and what houses should be like. They discussed matters of high-rise versus low-rise housing, whether backyards provide the variety of experiences children need for personality development, whether corridors can be made pleasant rather than dangerous places to be, whether children have a place where they can do something on a rainy day and the need for continuity in a child's life and in the development of a community.

At this meeting there was no means by which the architect could illustrate that good living experiences may result equally from high-rise and low-rise or that poor living experiences may result from a large, expensive house in a "good neighborhood" where there are plenty of

(Continued on page 41)



Robert L. Williams



Glenn H. Beyer



Burnham Kelly



George Kassabaum



Hideo Sasaki



A. Quincy Jones



John Ormsbee Simonds

HIDEO SASAKI, Landscape Architect, of Sasaki, Walker and Associates, Watertown, Massachusetts: As we view the living environment we have created, we know that, despite our dissatisfaction, the results are in large part because of our public and social policies. We have encouraged the suburban development by subsidies of highways, high taxation of urban lands, favorable governmental insurances and programs of mortgage moneys for new developments in the suburbs, tax exemption for interests and taxes on single family houses, etc. We have discouraged balanced inner city growth by our restrictive racial attitudes, by the lack of new and more equitable taxation systems of land and properties, by the inadequate provision of community facilities, and the almost complete neglect of good municipal housekeeping.

Cities are no longer "centers of culture," places of stimulation and sociability. Today only the very poor and very rich are able to live in cities. The "middle class" has only the suburbs in which to live.

We need to have the social scientists appraise the situation we have created. We need to have them state new goals. We have the technological and design know-how, managerial abilities, financing genius to do almost anything we want. But without any other guidance than expediency and the market place, we continue to divert our energies and fail to capitalize on our real potentialities.

I know it is really too much to expect social scientists to speak as reformers for they are much too bent on being objective, impartial and detached analysts and recorders of human behavior. But despite this understandable desire of the behaviorists to be scientists, the question remains, if they do not speak up, who will or who should?

It is not enough to say that human beings are complex and no pat answer can be found to what they need or desire. We know that the physical environment we have created to date in the United States is far from satisfactory. We know, too, that the problem is urgent and that we cannot wait much longer for "scientific" answers. The "market place" alone is hardly an adequate measuring stick for our values.

In terms of human needs in housing, I would suspect that two general categories of needs could be articulated. One would be all those needs related to intra-family relationships, and the other would be all those of inter-family or community orientation. A "house" (a dwelling unit), should be able to provide for all the necessary ranges of needs—from privacy to sociability, from creativity to rest, from purpose to recreation. The community should provide for as full a range of needs.

We need not, however, mix all these things into one neighborhood, one community, nor indeed one region! Heterogeneity for its own sake is a mess. But true differences, and representative types of all kinds, ought to exist, but today I doubt that they do. A Massachusetts suburb is much like the one in California or Illinois.

One ought to be able to select his house type, his neighborhood, his city, according to his needs and expect a reasonably high standard of environmental quality.

GEORGE KASSABAUM, A.I.A., of Hellmuth, Obata and Kassabaum, St. Louis, Missouri: My feeling about the conference in Topeka is that we talked about the wrong things. Since the conference was called, I assume that there exists a certain feeling that today's housing is not what

it should be, or, at least, is not what it might be. But surely today's failure is not that there is a lack of enough types of housing being offered, or that there are not enough gadgets to help make life lazier, or that they are too noisy, or many of the other things that were covered. The disappointment that many of us felt was due to this feeling that the things talked about were the surface problems and not the more basic considerations that should have been explored in depth by such a distinguished group.

Maybe this was not so much a failure on the part of the conference as it is a reflection of the values our world pursues. It seems to me that what was said again and again was that the "people" want only to buy, the lenders will only recognize and the builders should only build those things into a house which can be counted, measured by a ruler or a meter or described cleverly in the Sunday supplement. It almost seems that Topeka said that all anyone should ask of a house is usefulness, convenience and shelter from the elements. Perhaps this is all the buying public asks. If so, there is little hope for better living tomorrow.

A house should be a symbol—not just shelter. By stressing usefulness, and convenience, it seems that the experts were agreeing that the physical side of man is all that needs be considered when designing a place for him to live. This denies the importance of the emotional and intellectual satisfactions that have been so necessary to people of other times, and I suspect that this lack at least partially explains today's tendency to look at the house as merely a resting place between trips in the automobile. We do not respect our houses and they give us no feeling of self-respect. And without this feeling of self-respect, this feeling of being "me", who can really be satisfied with where he lives?

There is also seemingly no demand for a sense of adventure in our houses . . . no excitement . . . no fun. I am not sure that this is inevitable just because the economics of our times might occasionally seem to say that the best house is that which is the smallest rectangle. Because this is an easy rule to use, our houses are immediately comprehended, and there are no surprises, no change of pace from room to room, no variety, no nooks, no crannies, no contrast of light and shade, no interest. It is no wonder that the fun has gone out of living in one of today's houses.

I know it is almost impossible to communicate intangibles. It is easy to say that this house is a better one than that one because it has a dishwasher and the other one doesn't, or it has insulation in the partitions, or bigger closets. It is difficult to defend saying that one house is better than another because it is more beautiful, in better taste, has a better relationship to the site, or uses materials more sensitively. And it is even more difficult when you want to borrow \$100 more because your house has all these things but the lender doesn't even know what you are talking about. It is easy to *know* that one house is five square feet larger than another one, but it is not so easy to *feel* that one room of 200 square feet is a better proportion than another room of the same area. What separates architecture from building are these intangibles. This is what architecture is all about. Unfortunately, at Topeka there seemed to be a feeling that tomorrow's happiness depends more on the manufacturer than it does on the architect.

ROBERT L. WILLIAMS, City Planner, Executive Director, American

(Continued on page 39)



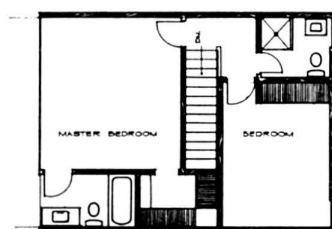
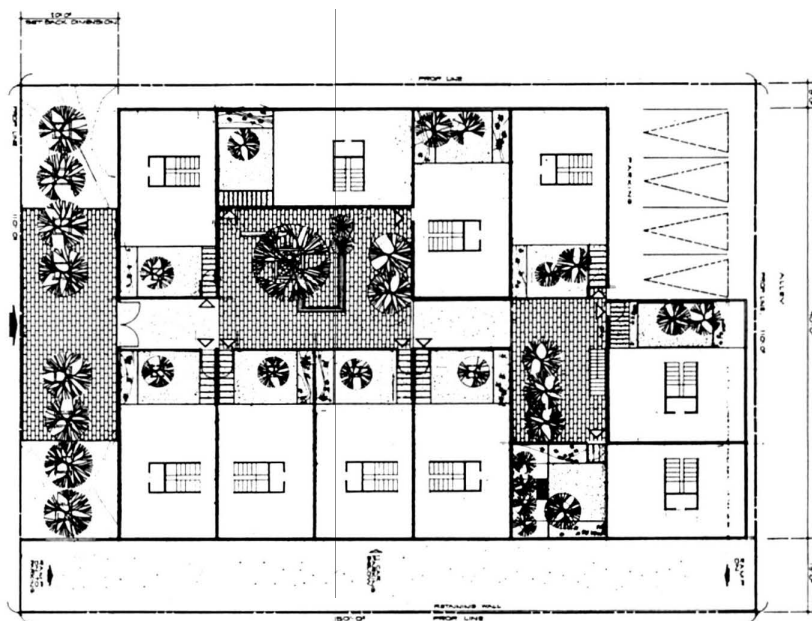
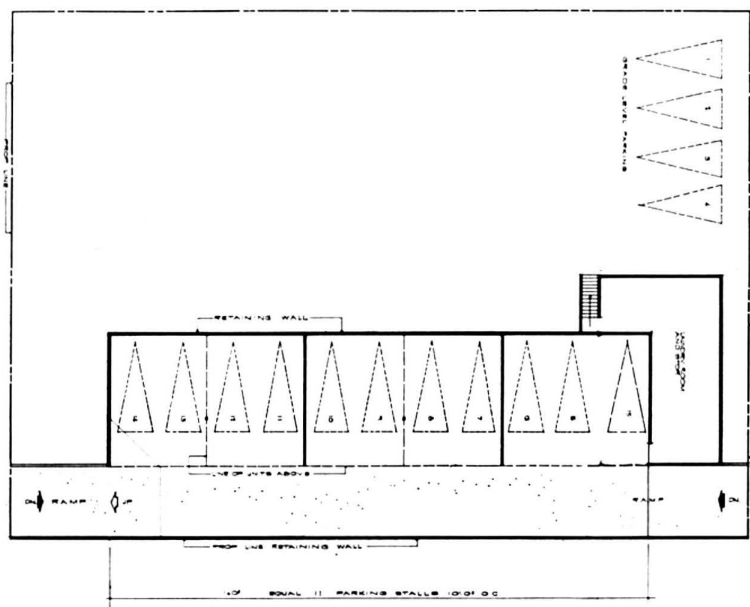
This project in Gardena, Calif., containing 14 two-bedroom studio apartments had as its objective the achievement of maximum individual identity and privacy for each apartment while maintaining a strong visual and structural unity for the whole. This was achieved to a great extent by treating the private outdoor areas as an integral part of each unit, rather than as additive elements.

As studio apartments they all have the advantage of ground floor living areas, inside and out. Considerable attention was given to the quality of the two public spaces from which the apartments are entered. The landscaping which is new now, should play a large part in this.

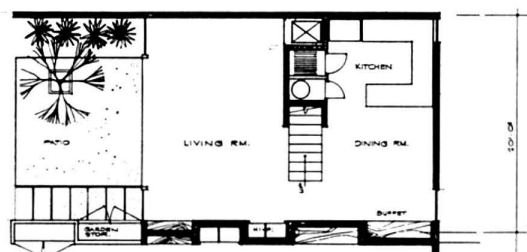
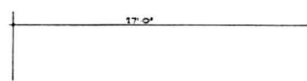
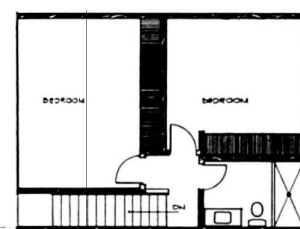
The apartments are clustered around two public courtyards and in addition each has an integral and private outdoor living area. The units contain 1120 square feet exclusive of patios and terraces.

APARTMENT BUILDING BY CARL MASTON, ARCHITECT

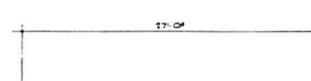




2ND FLOOR

FIRST FLOOR
UNIT A

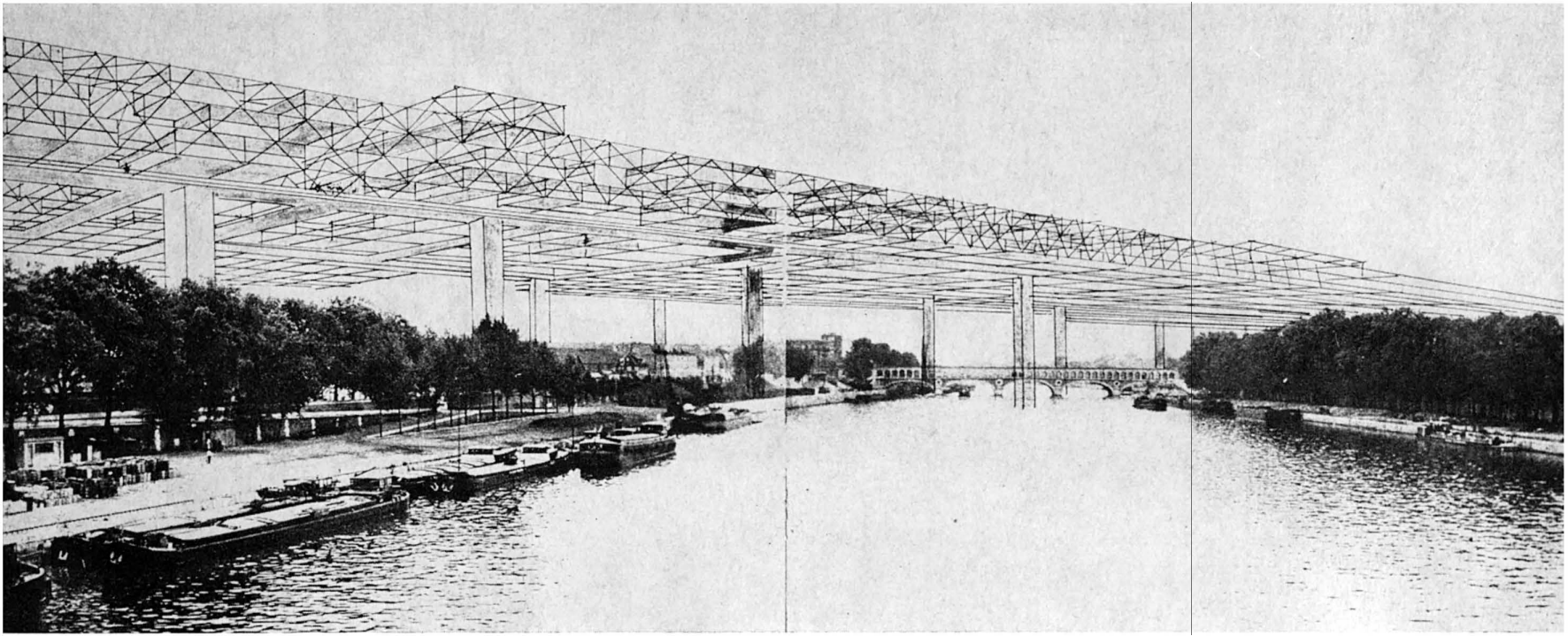
2ND FLOOR

FIRST FLOOR
UNIT B

LANDSCAPE ARCHITECT, EMMET WEMPLE



PHOTOS BY JULIUS SHULMAN



PROBLEMS OF TOWNPLANNING

By YONA FRIEDMAN, ARCHITECT

PART I: AN IDEAL INFRASTRUCTURE

We are facing a constantly changing world. These changes are difficult to foresee; their intensity as well as their direction is unpredictable. As townplanning must include at least some foresight, it is especially affected by this situation. How should one plan, when he doesn't know the way of life, the techniques, etc. a few years ahead?

The only way that is open for such a pre-vision would be to reduce planning criteria to a few, obviously unchanging facts; in other words, to fix the axioms of town living. Axioms of systems should be complete, coherent and not contradictory. They have to follow a mathematical model, called commutative group. There must be (if the system should be used for technical operations) at least three axioms.

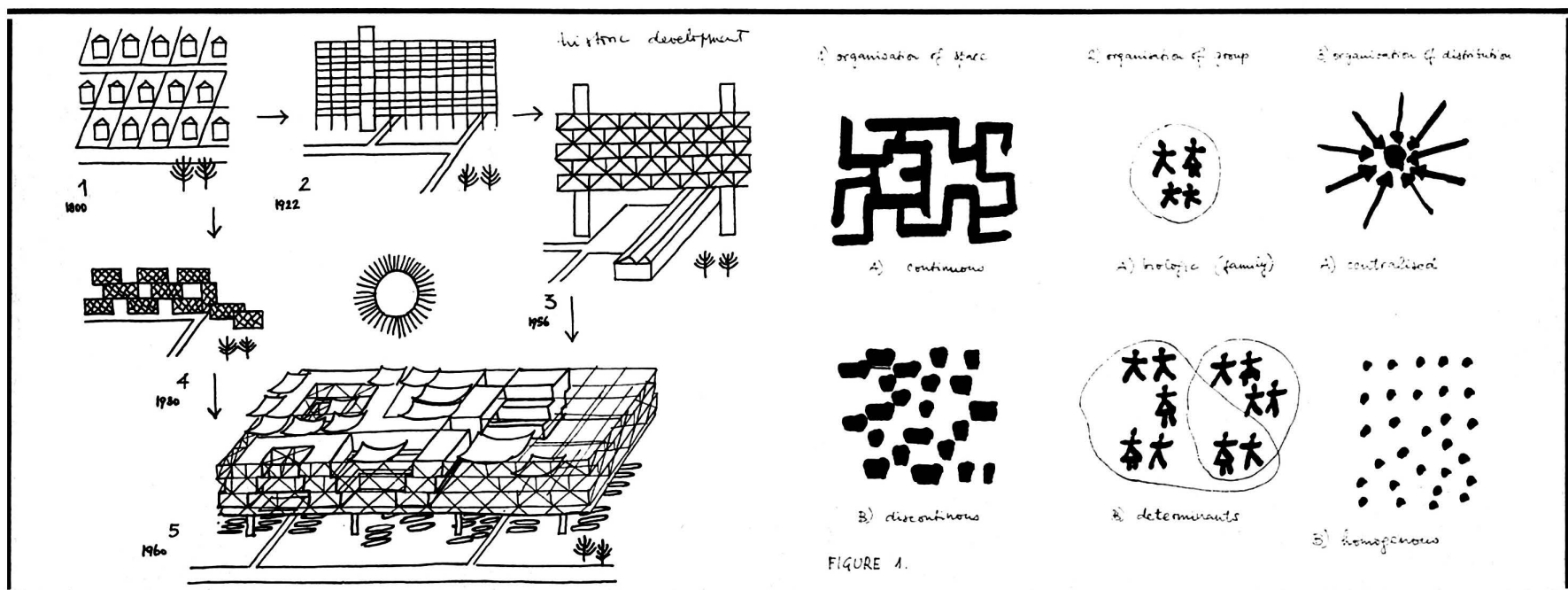
I am now trying to define such axioms utilizable for urban planning. These axioms have to deal with the content of towns: urban society. By these axioms we can proceed to the physical planning of towns, respectively. In order to make these axioms universally acceptable, I shall define the system as dealing with biologically determined human behavior in normal physical space.

In accordance with this definition, the axioms might be:

1. A man occupies a certain conventionally fixed space, necessary for his activities.
He can leave this space, and occupy another one.
2. Man lives in groups.
These groups are defined by communication (means and frequency) between their numbers.
3. Man needs to maintain his equilibrium between his external and internal environment (homeostatic equilibrium).
As the means to maintain this equilibrium are often rare (food, weather, protection, etc.), a rational distribution becomes necessary.

We can easily realize that this system of axioms completely covers any human activity, or any human behavior pattern can be explained by it. Also, these axioms are interrelated. Further, we can postulate that there are two organization types (extremes) possible in the field of any of these axioms. (See Fig. 1.)

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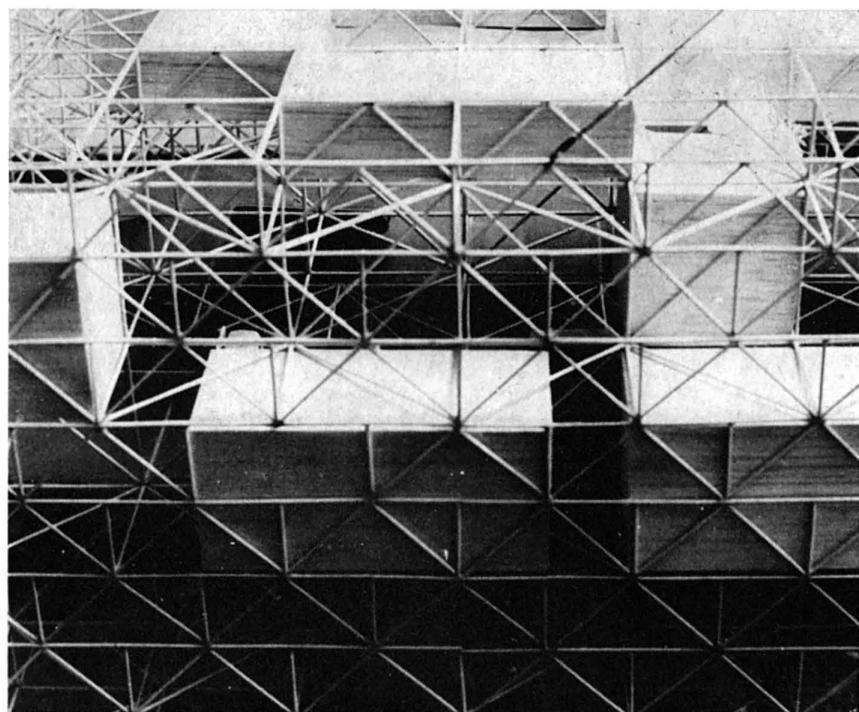
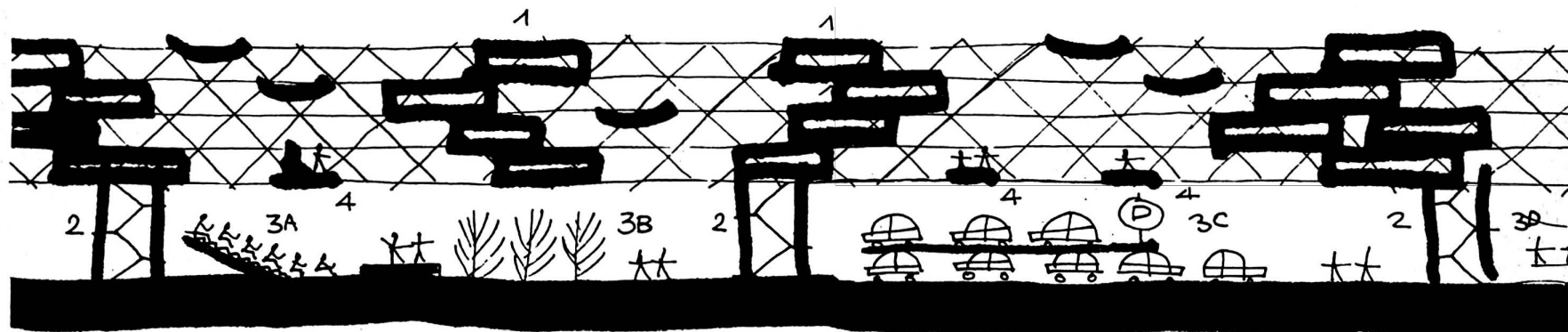


Figure 4.
The spatial town, as an "ideal" infrastructure:

1. Individual utilization in the voids.
2. Piles containing vertical communication and supply mains.
3. a. Meeting places, theater, etc.
b. Gardens, parks
c. Circulation, parking
d. Department stores, etc.
4. Pedestrian walks, public and semi-public activities (cafes, bars, clubs, gossiping places).



BIOLOGIC GROUP → the family of the I-XIX centuries was a group, that had the task of:
1) education of children
2) cooperation in the production (farms, artisans)

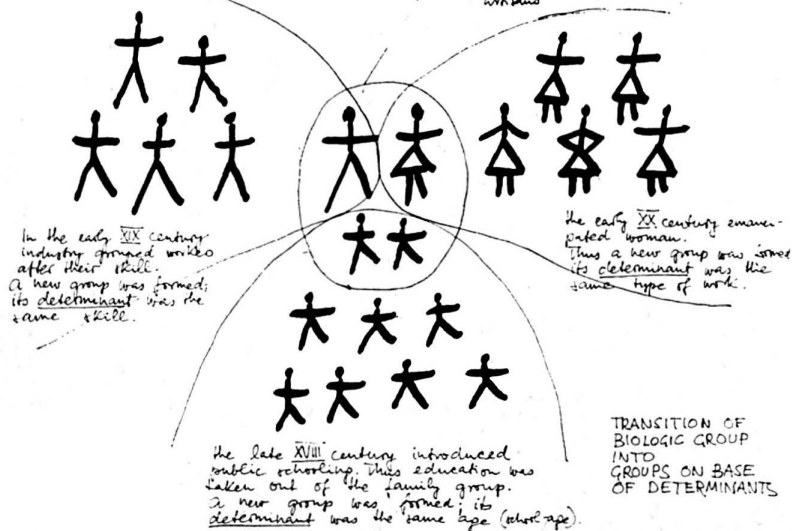
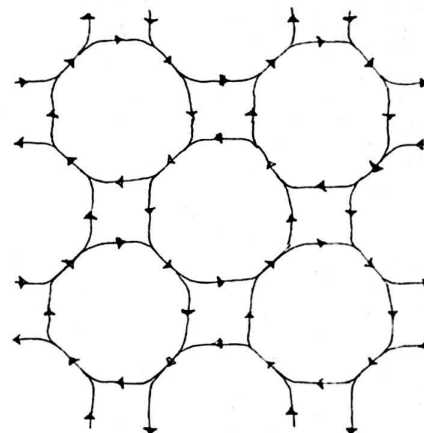
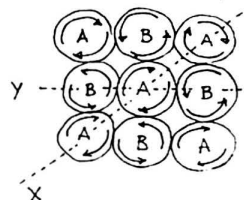


FIGURE 2

RÉSEAUX HOMOGENES
DE DISTRIBUTION
(UN NIVEAU DE CIRCULATION)

SCHEMA DE PRINCIPLE



homogeneous
distribution of
circulation or
supply network:
between any
two points there
are at least
two itineraries
possible,
with no crossing
at all.

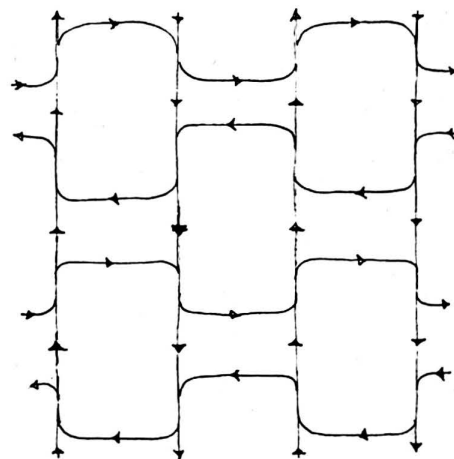


FIGURE 1 A

DEUX ALTERNATIVES SELON L'AXE X

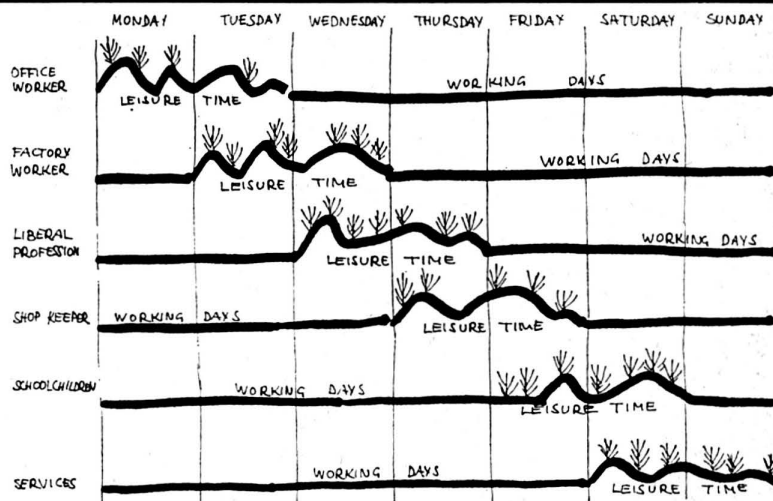
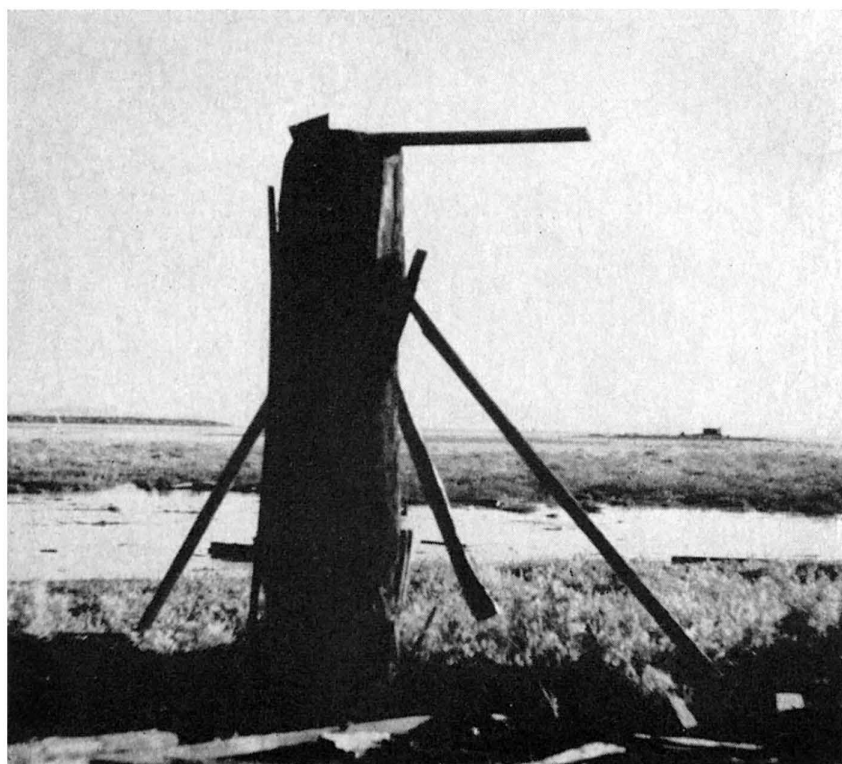
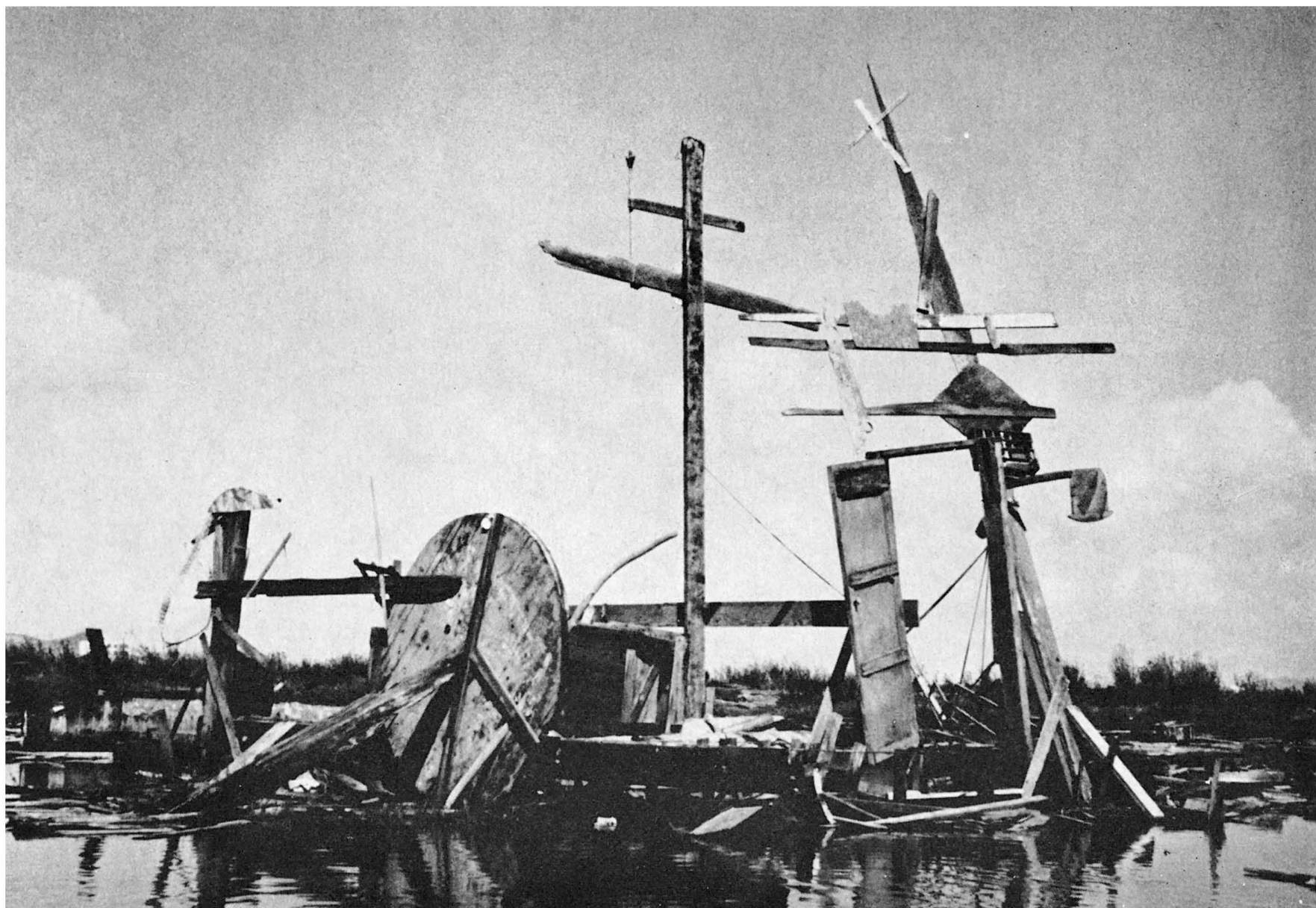


FIGURE 3.

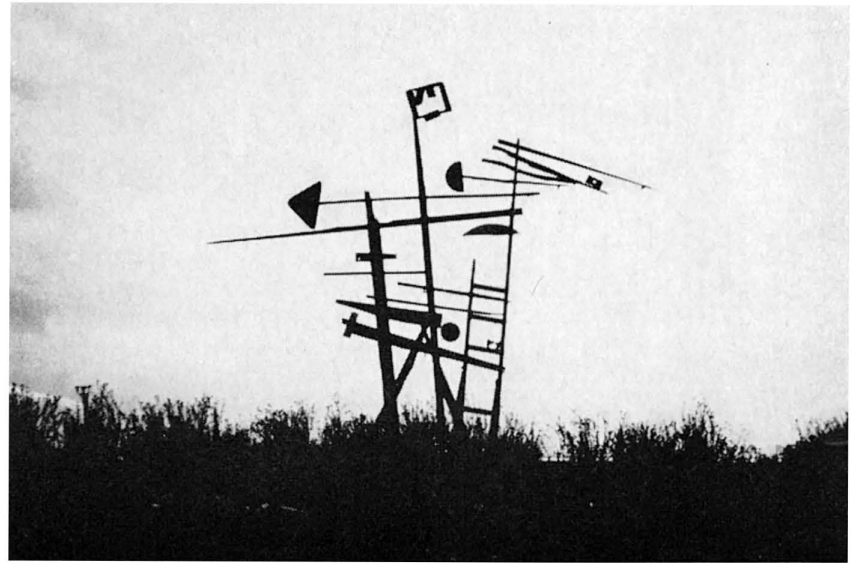
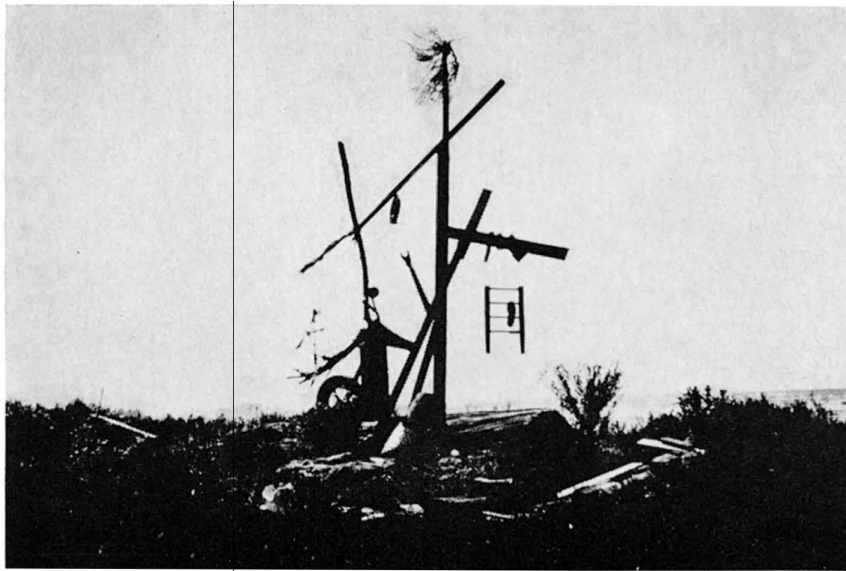
Temporal shifting (of free days) might be a means of decongesting. It is impossible when family groups, possible when groups on determinant base.



For something over a year now residents of the San Francisco Bay region have been treated to strange, ephemeral but continuing manifestations of the creative urge. Hundreds of diverting forms, ranging from the whimsical and playful to the evocative and absorbing, have appeared on the fragrant tidal flats bordering the East Shore Freeway at Berkeley. Constructed between flood tides out of tin cans, tires, driftwood, whatever mournful flotsam the day offers, structures that outlast the next high tide are rare. But like a frequent and aquatic phoenix a new sculpture soon appears where the old has fallen.

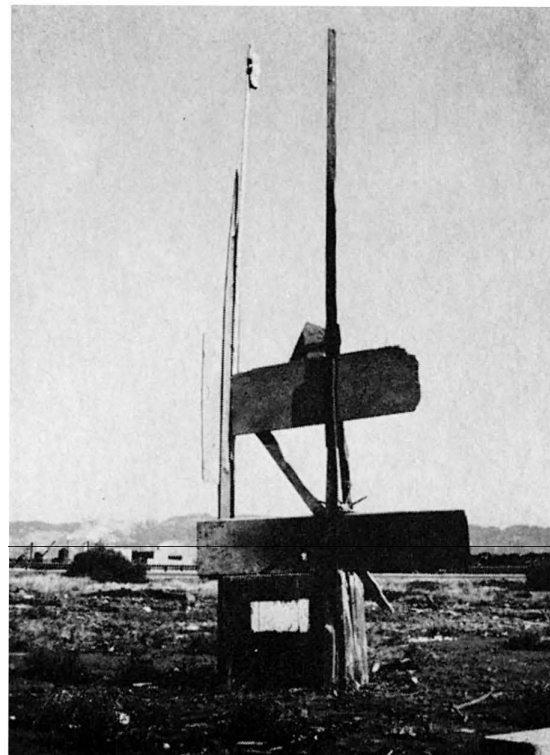
DERELICT SCULPTURE

PHOTOGRAPHED BY WILLIAM JACKSON



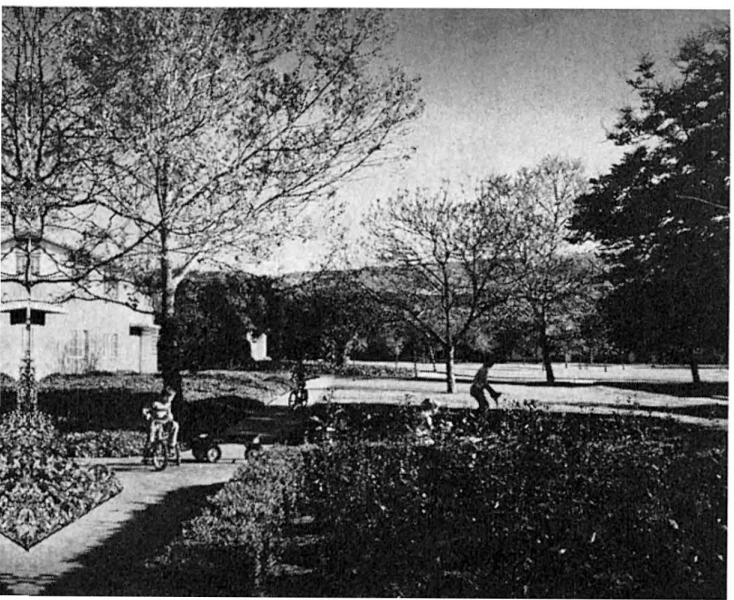
The origins of the spirited undertaking are veiled in the San Francisco fog, but it has since been pursued by a variety of eager volunteers, industrious zealots who believe that art is long no matter how short-lived its creations. Among those observed by Photographer William Jackson creating the evanescent and derelict assemblages have been high school students, housewives, and artists, commercial and otherwise.

A complete collection of color photographs of the sculptures is now on display at the Lytton Center of the Visual Arts, 8150 Sunset Blvd., Hollywood, weekdays from 10 a.m. to 5 p.m. Admission free.





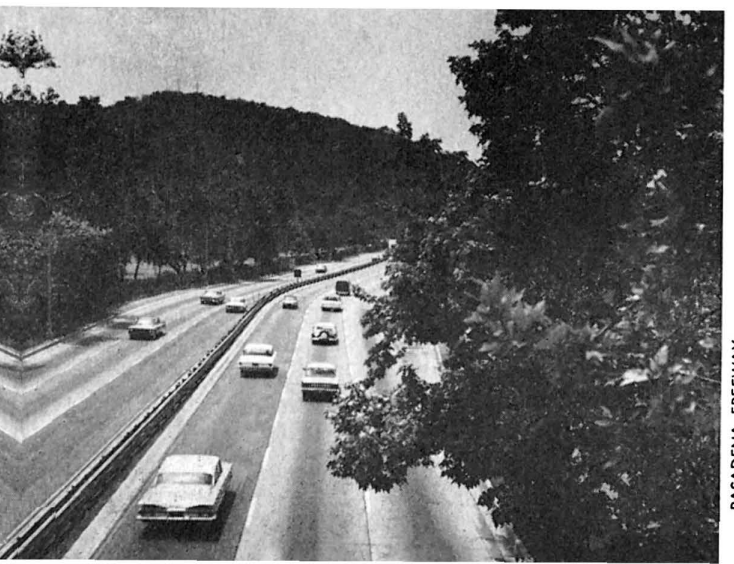
HARVARD YARD



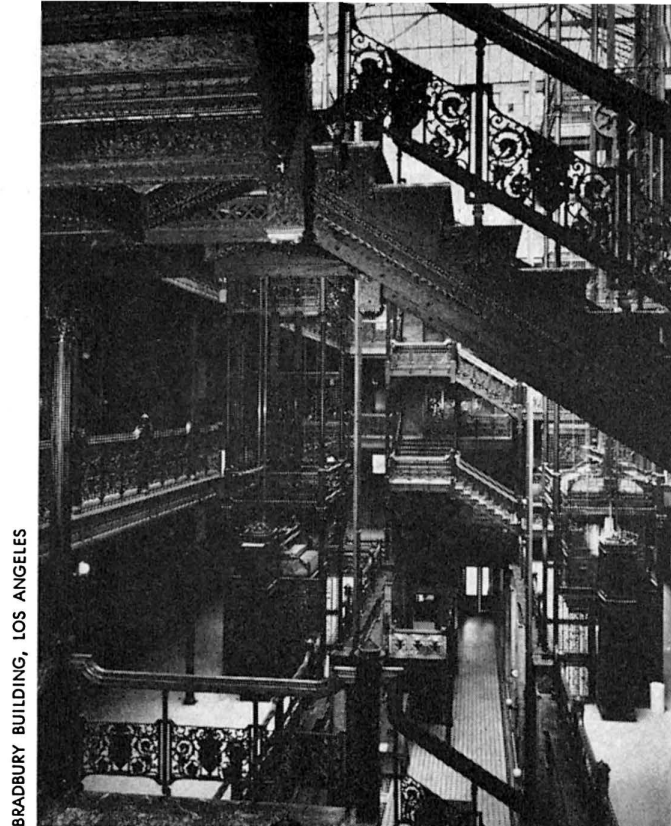
BALDWIN HILLS VILLAGE, LOS ANGELES



GUGGENHEIM MUSEUM, FRANK LLOYD WRIGHT



PASADENA FREEWAY



BRADBURY BUILDING, LOS ANGELES

ENVIRONMENT U. S. A.

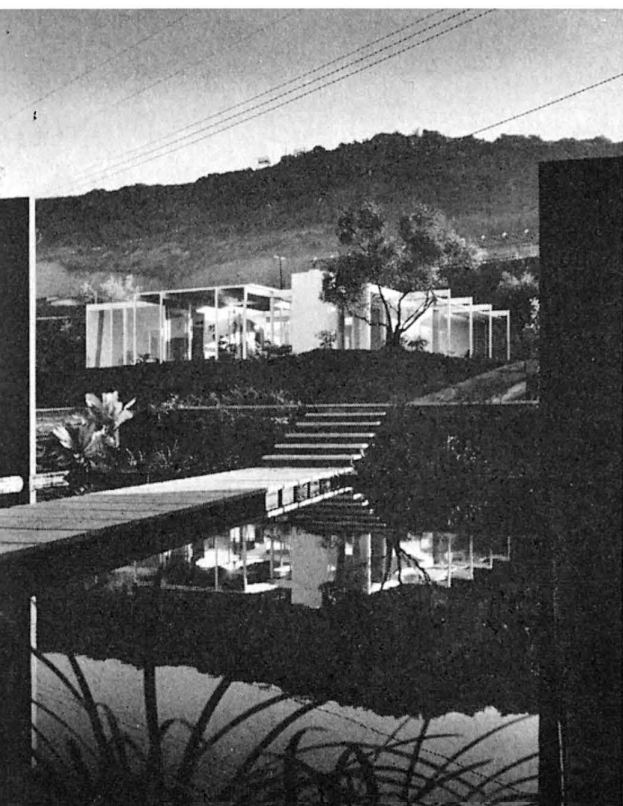
An Exhibit Prepared by the Architectural Panel — Photos by Julius Shulman

This small but representative sampling of the 250 or so photographs on display July 14 to August 4 at the California Museum of Science and Industry in Los Angeles indicates the quiet, pleasing and — to the real, case-hardened optimist — reassuring nature of the exhibition. It is in refreshing contrast to the usual commentaries on our environment, the warnings and admonitions shouted at us, with more than a little justification, that we are standing idle while Beauty is being raped and destroyed before our eyes.

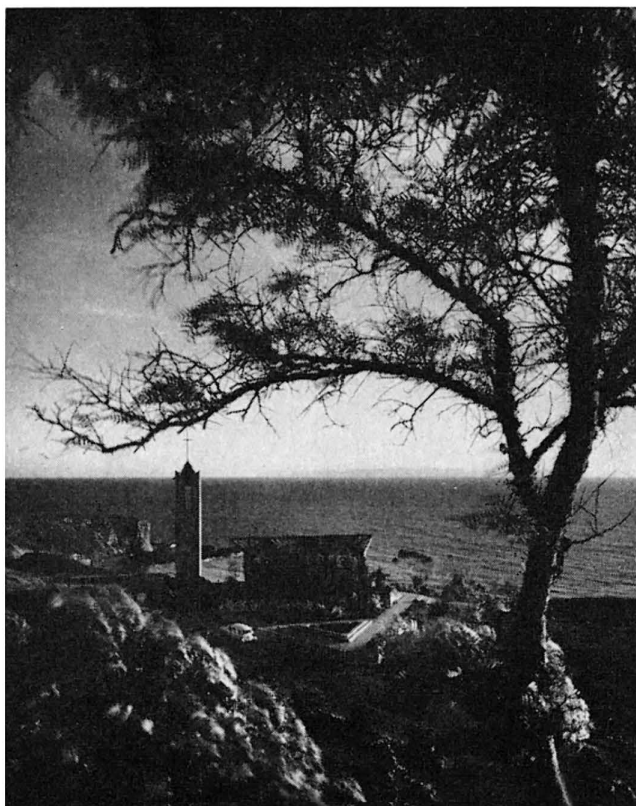
However different the exhibit may appear from, say, Peter Blake's book, *God's Own Junkyard*, its purpose is the same. Blake's bitter polemic — intemperate, biased, distorted, inflammatory and a blow between the eyes which should be required reading to qualify for the vote — is an angry, eloquent exhortation in the Tom Paine tradition, an appeal not so much to our common sense as to our sense of outrage. It is an attempt to stir the public to action based on the principle that people are indifferent to outrage only so long as it doesn't affect them, or are unaware that it affects them. Blake wants people to do something. This exhibit by the Architectural Panel of Los Angeles has taken a different road to express a similar desire. The handsome photographs demonstrate that thoughtful and pleasing environments are being created, even though in insignificant numbers, and the visitor should leave with a new or renewed sense of the importance of architecture and planning. (Peter Blake has shown us what results where there is a lack of it.) The exhibit makes the point that if quiet, enjoyable, successful environments can be achieved in the face of public indifference, how much more would be possible if the public would demand it. The exhibit will be open daily from 10 a.m. to 5 p.m. July 14 through August 4 at the California Museum of Science and Industry in Exposition Park. There will be speakers' programs on the three Fridays of the exhibit at 8:15 p.m. in the museum. On July 17 Richard J. Neutra will discuss "The Man in the Street — Where is He Going?"; July 24, Sam T. Hurst, Dean of the U.S.C. School of Architecture and Fine Arts, will speak on "Urban Ulcers, Treatment or Surgery?"; the final program on July 31, will present a panel discussion, "What Can We Do?", with Architect A. Quincy Jones; Philip Brown, chairman of the graduate program of City and Regional Planning at U.S.C.; Landscape Architect Garrett Eckbo; Valley Knudsen, chairman of Los Angeles Beautiful; and Art Seidenbaum, Los Angeles Times staff writer.



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PRODUCTS



merit specified

FOR CASE STUDY APARTMENTS NO. 2

Killingsworth, Brady & Associate, Architects

The following list of specifications represent those products considered by the architects on the basis of quality and utility as being most suitable to Case Study Apartments No. 2 and have thus earned the right to be "Merit Specified" within the meaning of the Case Study House Program. Additional products will be added to the list when specified by the architects.

STRUCTURAL

- Cement**—Portland Cement Association, 816 West Fifth Street, Los Angeles, California.
Riverside Cement Company, 2404 Wilshire Blvd., Los Angeles.
- Steel Columns**—Bethlehem Steel Company, 6000 South Boyle Street, Vernon, California.
- Framing Lumber**—American Plywood Association, 1119 "A" Street, Tacoma 2, Wash.
Hemphill-O'Neil Lumber Company, Inc., P.O. Box 667, Chehalis, Washington.
West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.
- Roofing**—Owens-Corning Fiberglas Corp., 5933 Telegraph Road, Los Angeles 22.

DOORS AND WINDOWS

- Sliding Glass Doors**—Arcadia, Northrop Architectural Systems, 5022 Triggs Street, Los Angeles 22.
- Slab and Wardrobe Doors**—General Veneer Manufacturing Company, 8652 Otis Street, South Gate, California.
- Shower Doors**—American Shower Door Company, Inc., 936 North Cahuenga Boulevard, Los Angeles.
- Jalousies**—Cal-State, 2473 Fletcher Drive, Los Angeles 39, California.
- Plate Glass**—Pittsburgh Plate Glass Company, 1413 Cravens, Torrance, California.
- Obscure Glass**—Mississippi Glass Company, Fullerton, California.
- Sliding Door Closers**—The Kelly Kloser Company, 20367 Gault Street, Canoga Park, California.
- Door Hardware**—Schlage Lock Company, 3467 West 8th Street, Los Angeles 5.

FURNISHINGS

- Furniture**—Crossroads Manufacturing, Inc., 15250 East Whittier Boulevard, Whittier, California.
Frank Bros., 2400 Long Beach Boulevard, Long Beach, California.
Designed by George Kasparian for Kasparians, 7772 Santa Monica Boulevard, Los Angeles 46.
Knoll Associates, Inc., 8936 Beverly Boulevard, Los Angeles.
Herman Miller, Inc., 8806 Beverly Boulevard, Los Angeles.
Scandiline Furniture, Inc., 2175 Signal Street, San Pedro, California.
- Paintings**—Orlando Galleria, 17037 Ventura Boulevard, Encino, California.

FIREPLACES

- Masonry**—Pacific Clay Products, Los Angeles Brick Division, 1255 West 4th Street, Los Angeles.
- Dampers**—Superior Fireplace Company, 4325 Artesia Avenue, Fullerton, California.

ELECTRICAL

- Kitchen Lighting**—Globe Illumination Company, 1515 West 178th Street, Gardena, California.
- Electrical Supplies**—Consolidated Electrical Distributors, 1700 - 17th Street, San Francisco, California.
- Low Voltage Lighting**—Coronado Manufacturing Company, 1247 East Hill Street, Long Beach, California.

FINISHES

- Quarry Tile**—The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California.
- Ceramic Tile**—International Pipe & Ceramics Corporation, 2901 Los Feliz Avenue, Los Angeles.
- Counter Tops**—Laminart, Fabirion Products, 6430 East Slauson Avenue, Los Angeles 22.

PLUMBING

- Kitchen and Bathroom Sinks**—Graning Company, 4100 North Arden Drive, El Monte, California.
- Water Heater**—Day & Night Manufacturing Company, 855 South Anaheim-Puente Road, City of Industry, California.
- Water Purifier**—Ogden Filter Company, Inc., 4214 Santa Monica Blvd., Los Angeles.

CABINETS

- Kitchen**—St. Charles Custom Kitchens, 8660 Sunset Boulevard, Los Angeles.

GARDEN

- Concrete Staining**—Kemiko, Rohloff & Company, 918 North Western Avenue, Los Angeles 29.
- Pool and Pool Equipment**—Fiesta Pools, 9830 Atlantic Blvd., South Gate, California.

WILLIAM WILSON WURSTER—ESTHER McCOY

(Continued from page 20)

So, for that matter did the Roman atrium house, perhaps even the Egyptian house sculptured of earth. But McKim, Mead and White's shingle house for W. G. Low was never called regional, nor was Philip Johnson's shingled beach house which paid it a nice tribute some three-quarters of a century later.

If regional is determined by numbers, there are far more earth-form houses around San Diego than examples of the Bay Region style. Both were in the vernacular, the San Diego houses based on the adobe houses and the pioneering work of Irving Gill. But Gill was never called a regionalist.

Regionalism cannot mean simply the handcrafted house, for all houses are handcrafted and will remain so until the stranglehold of the building trades on house construction is broken. Even steel-framed houses are half handmade. The factory-made frame can be erected in a matter of hours, as proved in 1929 in Neutra's Lovell house, and all of Soriano's and Koenig's buildings, but the craftsman takes over when the frame is in place.

It appears that what makes the Bay Region house regional is the material: wood. Even when wood is plentiful, and the nature of the material dictates its use, the user is apt to be called a romantic and the material archaic.

By this reasoning Wurster should be a regionalist and a romanticist, yet the work of his office is in the mainstream of American architecture. Certainly he is a conservator, but never in a narrow sense, for what he conserves is at home in Hong Kong as in California. The open galleries of the U.S. Consulate Building in Hong Kong and the Pope ranch house are both buffers against weather and a place from which to view the surroundings; in the Consulate Building it is also a substitute for a long interior hall.

The Pope house is American rather than Californian. It reminds one of the wide-porched slender columned domiciliaries at Veterans Administration in West Los Angeles, most of which have now been destroyed. The first one, built around 1890, was designed by a Dayton, Ohio architect who at the time had never seen the west. And some of the early Wurster houses are in the spirit of the early 19th century Sam Houston house in Fort Gibson, Oklahoma.

Of far more importance than sources — or labels — is what Wurster's office is able to do in the way of creating an unembarrassed *gemutlich* when something over-regulated might have resulted in the name of the budget. Wurster achieves it in the same way recommended by the authors of books on how to travel in Europe on \$5 a day: save for the memorable splurge. Wurster followed this principle in all his public housing, university dormitories, redevelopment projects and, most notably, in his Center for Advanced Study in the Behavioral Sciences and his projected Cowell College in Santa Cruz.

Wurster was born in Stockton, California in 1895, the jumping off place for the Mother Lode country, an inland port city with two rivers and two canals navigable by ocean-going vessels carrying produce from the San Joaquin Valley to market. Beside the usual Mexican population in California cities, there were also colonies of Basque shepherders and Hindus. (The city had a Sikh temple where purity and tolerance were taught.) One of the wealthy pioneers was of Turkish descent. It was a city of adobe and brick when San Francisco was still built of wood. (San Francisco's first "fireproof" building was the three-story Parrott Block built of granite and prefabricated. The blocks were cut and fitted in China, marked with Chinese characters and shipped to California to be erected by Chinese labor in 1852.)

Wurster took his year of travel in Europe after receiving his

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degree in architecture from the University of California at Berkeley. Of this he said, "I recall so well I went forth equipped with guide books when I went to Europe in 1922, and how these were pushed into the background by the history books which told the why of what I was seeing."

He was not noticeably "enriched" by travel; from the first his buildings had directness and simplicity. He calls it plainness: "I have the plainness, my partner Theodore Bernardi has the richness." Simplicity, like scale, are the last things the young architect learns. What is simple on paper, such as the wartime and post-war buildings when priorities were in effect, were nearly always impoverished when translated into three dimensions. They had economy only, no simplicity. The most traveled route to simplicity is by way of elimination of ornament, but since in Wurster's case there was no ornament to discard it was ideas that were eliminated — ideas, the expendables in all the arts. Ideas have importance to the historian but are not what give the life to a building; yesterday's ideas are naive today.

Wurster established his own office in San Francisco in 1926, and although he left in 1943 to take up post-graduate study at Harvard's School of Design, and ended by becoming dean of the School of Architecture at Massachusetts Institute of Technology, his office continued open in California. The thread of his particular talent was unbroken. By the time he returned in 1950 to act as dean of the College of Architecture at the University of California at Berkeley the eloquent plainness of his buildings had become imprinted upon the eye of a generation. What architect or student cannot summon up the image of the Schuckl Building in an instant? — and this applies to students in Italy, India and Turkey.

We talked last month in one of the offices in the little Architects' and Engineers' Building on the university campus, and when I got out the tape recorder and placed the microphone on the desk in front of him, he cupped it gently between large hands covered with pale hair, as if it were a live bird. Although he spoke freely, usually in a soft rush of words, he did not want to talk about his own work. He made broad statements about the planning of the campus, and in broad terms readily admitted mistakes. He talked about the Saturday conferences held by his office to discuss each project, and of the great variety of projects always on the boards.

I soon became aware of a very personal way in which he uses the English language. He prefers common Anglo-Saxon words and can at times imbue them with surprising freshness. I was impressed with the beautiful possibilities of an ordinary word, as he used it, as I have always been impressed by the freshness he brings to common materials and known forms.

PROBLEMS OF TOWNPLANNING—YONA FRIEDMAN

(Continued from page 30)

For the axiom of space occupation

- a. spaces can be organized in a continuous way
- b. or in a discontinuous way.

Groups can be formed

- a. on a biological base (family)
- b. or on the base of any social determinant (same age, interest, religion, etc.).

With reference to distribution

- a. it can be centralized (you have to go to a defined place for a commodity, for example "theater"),
- b. or homogenized (you can get the commodity at any place you are, for example "television"). (See Fig. 1A.)

Now, one of the two techniques applied for every field of the

three axioms gives us 8 combinations. These 8 combinations present all possible organization (i.e. town) patterns. (Obviously, as an organization type cannot be exclusive, except in a totalitarian state, I am considering in every case a predominant pattern.) This establishes for us, that even in a changing world, no development can introduce a pattern outside of the system of these 8 combinations. We also know the characteristics of every pattern; this permits us to try to comprehend intuitively any possible town type fitting into one of the patterns.

The 8 patterns (combinations) are as follows:

AAA	continuous space	family group	centralized distribution
ABA	continuous space	determinant group	centralized distribution
ABB	continuous space	determinant group	homogenized distribution
AAB	continuous space	family group	homogenized distribution
BAA	discontinuous space	family group	centralized distribution
BBA	discontinuous space	determinant group	centralized distribution
BBB	discontinuous space	determinant group	homogenized distribution
BAB	discontinuous space	family group	homogenized distribution

I will try to give below some of these town types possible, interpreted intuitively:

a. Existing occidental towns belong to the type BAA, characterized by discontinuity in space organization, family groups and centralized distribution (you have to go to the department store, to your working place, to the central town, etc.). As the family group becomes more and more transformed into groups on a basis of determinants (See Fig. 2), the town faces more and more of a crisis, if its physical planning is not being adapted to the new trend.

b. Some oriental towns often belong to the type ABA: continuous space organization, grouped in a determinant basis (clans), centralized distribution.

c. The "superhotel-town" (ville-khan) is another type, BBB. In this town there would be no fixed domiciles, but every room in the town would be completely equipped (like a motel room), and people could choose another unoccupied room every night, as you choose a locker in an airline or railroad terminal. Obviously, such an arrangement would reduce traffic congestion, as usually traffic gets heavy, when you are going home and other people have the same idea at the same time.

d. A new type of town could be done (as the Russians have done it) on the basis of shifting working days and weekends for different professional categories (ABB). In this town the office employees would have (for example) their free days Sunday and Monday, the shop employees Monday and Tuesday, factory workers and staff Tuesday and Wednesday, and so on. Obviously, this organization would decongest traffic, but it would be difficult if the family group remains the same (does not change). (See Fig. 3.)

These few examples are some (intuitive) illustrations of possible town organizations. Obviously, one of these organizations can be transformed into another one under the effect of some technical, political or cultural change.

Now, the physical shape of towns often becomes an obstacle for these transformations. They cannot really keep out changes, but life becomes very uncomfortable in a changing town with rigid physical shape. So we need to find a way of physical planning, that yields to transformations if necessary. I will describe such a model of physical planning. I call this model the "spatial town". It is contained by a many-level space-frame grid. This grid is high up over earth level, posed on piles 200-250 feet distant from each other. These piles contain vertical circulation: staircases, elevators, main ducts, etc. The apartments (or dwellings) fill in about 50% of the voids between the bars of the space-frame grid. These voids are rectangular ones (about 300

to 400 square feet). Walls, curtain-walls, partitions, floor-slabs, etc. (used for apartments installed in these voids) are independent of the containing space-frame structure, and so they are mobiles. (See Fig. 4.)

This infrastructure (technical basis of town, in this case the space-frame grid) permits

1. the mobility of apartments (as you can place your walls, floor slabs, bathrooms, etc. in any place or in any configuration you want);
2. it permits the possibility of any regrouping of apartments (for example, to change from a continuous arrangement to a discontinuous one and vice-versa);
3. the free utilization of earth level and the space under the structure for heavy-weight use (such as car circulation, parking, theaters, meeting places, etc.).

Obviously, in this infrastructure any of the town patterns described above is possible, so any transformation does not find physical obstacles. This is an example of an "ideal" physical infrastructure. This example makes clear the principal propriety of an "ideal" infrastructure, the possibility of transition of any town pattern in any other town pattern (any of the 8 combinations treated before).

There might be a great number of such ideal infrastructures, the spatial town was presented here only as an example, realizable technically NOW and HERE.

NB: Part I of this article is a summary of a lecture delivered at Harvard University and Carnegie Institute of Technology, March 1964.

PART II: THE IMPLICATIONS OF AN IDEAL INFRASTRUCTURE

We will now try to recapitulate the conclusions resulting from the first part of this study:

1. there is a possibility to have an objective system as a basis of town organization as a basis for any planning;
2. the archetypes of town organization (patterns) are of a limited number;
3. any transformation is but a shifting of one pattern to another one;
4. there are some "ideal" infrastructures permitting this shifting with a maximum efficiency.

The "ideal" infrastructure we presented, the spatial town, is an effort to fix and organize the objective (technical) elements of a town. It assures static security, space organization, supply of energy, water and circulation. Now, such "objective" elements have to be organized in a neutral way, i.e. in a way that does not create obstacles for any intuitive "filling out". As an example, we can imagine on the same given electricity - distribution plan cities as different in their artistic and intuitive context as Rome, New York or Peking. As this above mentioned electricity network is neutral and objective, so should be, essentially, an ideal infrastructure. Its basic effect consists in separating, fixing and neutralizing the objective functional elements of a town from the intuitive ones, as we saw above.

Obviously enough, these objective elements (the infrastructure) don't decide the character of the town. The character of a town should be decided in an intuitive way, by the inhabitants themselves (as it happened in the historical past) or by their trustees. Now, this intuitive decision is as unstable and temporary as a political decision (e.g. election of the President). But, as the constitution of the state does not change by an election, so the infrastructure can stay fixed even in the case of changing intuitive or artistic physical planning of the city.

To conclude, it seems to me, that the separation between objective and "intuitive" elements in the physical objects forming a town, the fixation of the former ones and the "mobilization" of the latter ones is the only way to come up to the needs of our "intérimaire" period.

CONFERENCE REMARKS

(Continued from page 27)

Institute of Planners, Washington, D. C.: One of the overriding questions I wish I had placed before the conference dealt with the question of technological change and the implications of technology on how and where we will live in the next few decades.

One of the things that has city planners deeply concerned is the implication of several technical breakthroughs, for example, power units, water repurification, waste disposal techniques and improved individual and mass transportation.

Collectively, many of these technological changes could revolutionize the way in which housing is developed and the relationships of housing to places of employment, economic and commercial activities, and cultural activities. Such breakthroughs could cut the umbilical cord of conventional utility services by making housing semi-independent in its location and relationship to other housing. Historical land-use relationships would be subject to considerable variation.

The second point I had hoped to make was that the New Town concept, so ably described by James Rouse, presents an urban form that lends itself to many of these technological advances. It certainly is more adaptable to technological change than our present suburban growth patterns.

I suppose what all this adds up to is that technological improvements will provide a range of free choice in housing location and self-contained facilities that we have never seen before.

BURNHAM KELLY, A.I.A., Dean, College of Architecture, Cornell University, Ithaca, New York: As for my contribution, it is the same point I have made before: far too much attention is paid to the concrete needs and provable desires of the people and far too little to the equally important environmental factors that are not easily measured. Indeed, it sometimes seems as though the priority in attacking problems is established by the ease of finding answers.

I am certain that our greatest resource is not the physical comfort and social ease of our people but their development as creative individuals. Indeed, studies of the so-called perfect physical environment (that is, with all sources of irritation and stimulus removed) indicate that, far from being good for the individual, this tends to drive him mad.

The main question on which I wanted specific information from the Menninger group related to the personality development aspects of the educational process, about which we know far too little. It has always been assumed that every individual school district should have its say about the quality and character of the education in the schools, and the result is that some wealthy suburban school systems offer a program of education substantially superior to those in metropolitan centers. The legal, not to say ethical, defensibility of this contrast has been challenged in the courts of metropolitan New York, and the assumption now is that ways must be found to equalize these educational opportunities, as part of the general integration program.

This means a reconsideration of a basic physical planning rule of thumb of both subdivision developers and community planners: the layout of residential areas by reference to walk-to-school principles. If the present system is to be changed in the next decade, what should replace it? Unfortunately, we have little knowledge of the means we should be seeking. Should the small world of a

pre-school infant be made up largely of familiar values or is a mixture important? In primary school he should be confronted with mixture, presumably, but to what degree? Once both individual and group security senses have been developed within the school child, he can be confronted with hard questions of mixture. Is this important only at secondary school and college level? We do not know the answers to these questions. The implications for physical design of residential areas are vast.

JOHN ORMSBEE SIMONDS, Landscape Architect, President, American Society of Landscape Architects, Pittsburgh, Pennsylvania:

Is it asking too much
that our American communities
have as much of order as a
hill of ants or a hive of wild honey bees?

The human needs and tastes in housing are diverse beyond our comprehension. To categorize and define them for any locale, era, age level, ethnic group or economic bracket is at best an enlightened generalization. Yet it must be attempted, for it is clearly essential to the developer or physical planner who would strive to create a more salubrious housing community that he understand the needs and aspirations of his clients.

Yet even as we search for the elusive specifics, it may be possible to determine as a broadscale common denominator that essential quality which all Americans desire in their home and their community. There seems to be in the experience of both the behavioral scientist and the community planner one fundamental criterion. This is the universal desire of the human being to discover and sense in his living places a logical *organic unity*.

What does this mean? It means simply that the family wants and needs more than a dwelling, more than an address along a public street. It needs rather a total living environment which accommodates and expresses a complete and orderly life for each

member of the family. Such order is seldom if ever accidental. It can only be thoughtfully and empathetically planned.

There must be an order of arrival and departure, an order of inter- and intra-community movement, an order of going to school, of going to swim, of going to worship, of going to shop. Each experience for each member of the family must be considered in the planning process and designed as an efficient and rewarding aspect of community life. If the community plan, in diagram and detail, accommodates and expresses on a high level the full range of human experience as related to community living, it then, and only then, can be considered to achieve *organic unity*. This same *organic unity* we will find to be the mark of all superior human habitations, from East to West, from then to now, and on through history.

GLENN H. BEYER, Director, Center for Housing and Environmental Studies, Cornell University, Ithaca, New York: Houses and apartments are built for people. Implied into this simple but factual remark is the requirement that architects, builders, city planners, housing market analysts and other practitioners must know as much as possible about people.

Knowing about people is the task of sociologists, psychologists, psychiatrists, anthropologists. The behavioral sciences still are not very "scientific" if measured in terms of the physical sciences. Yet, specialists in these disciplines have much knowledge—frequently not confirmable in empirical terms—which would be useful to the practitioners if proper and adequate communication could be established.

Communication between the practitioners and the behavioral scientists will be most profitable if the behavioral scientists concentrate on basic human needs and the practitioners decide, in cooperation with the behavioral scientists, how those needs can best be satisfied with brick and mortar. Let me cite one example. In a recent study we began with three basic assumptions: (a) people are different from each other but (b) that they can be grouped in certain kinds of classes and (c) when those "classes" are identified, houses can be better planned and designed for them. We attempted to identify the "groups" or "classes" on the basis of "personal values" (for example, dominant orientations toward such values as family centrism, economics, aesthetics, leisure, status or prestige, etc.). After individuals falling in these groups were identified, we then developed some examples of housing design and planning criteria that might best satisfy the particular needs of each group. The study obviously required the greatest skills on the part of the behavioral scientists, on the one hand, and architects, on the other.

The time is ripe for improving communication between the practitioners and the behavioral scientists; communication is essential to any understanding of the human needs of housing and of what can be done about better satisfying those needs. We need more research, to be sure. But much can also be accomplished while we are waiting for more research, simply by getting the groups together and having them gain the most from consideration and discussion of each other's roles and from their existing knowledges.

A. QUINCY JONES, F.A.I.A., of A. Quincy Jones and Frederick E. Emmons, A.I.A., Los Angeles, California: As architects we have a lot to accomplish if we are going to provide adequate housing during the next years. It is good that someone is trying to get together the behavioral scientists and architects but it also is good that mortgage lenders and government housing agencies were represented at the round table. I am sorry we spent so much time talking about the house itself in terms of physical dimensions and plans or about any one special group such as the elderly when we need to explore the real causes of our problems. Maybe we have problems that various people do not want to talk about but



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if we have them, and if failure to solve these problems is keeping us from getting the kind of housing we need, we are in serious trouble.

Our problems are deep-set. We cannot talk intelligently about what the house should be like until we solve the problems which govern where it can be built, how it is financed and, many times, if it can be built at all.

Today we are governed by out-of-date codes, zoning restrictions and financing methods. Most codes were written during the time when building was comprised largely of placing single buildings on single lots. Today we are building communities instead of individual buildings. Land-use practices stem from days of land abundance. Today, the land famine is causing the price of housing to eliminate a number of eligible buyers who can afford the house but not the land underneath (housing costs have risen with other costs of living but land costs have spiralled out of proportion).

We have seen in our cities what happens when housing needs increase drastically within a short time. Now that we know what can happen with these explosions, we should plan to do better in the future. We need to change our ways of doing things. At the Topeka conference we were fortunate to have the people necessary to make these changes. We have an obligation to our children as well as the present generation. Our chaos today results from practices that are antiquated. To design better housing, to plan better communities, to establish new towns, to provide for the elderly and to consider the relationship of the individual's development to the space of the house itself are all logical, honest and important parts of the total problem. Another part is that of providing the means which permit accomplishment of the goals, and the determination to face the problem with vigor and conviction. When the mortgage lenders and the political leaders, as well as government representatives, find ways to improve the rules we live by now, and develop the kind of regulations compatible with the society in which we live today, we can move ahead with surprisingly large steps in the direction toward solving some of the human needs of housing.

CONFERENCE REPORT—ELAINE JONES

(Continued from page 26)

places to go on a rainy day. The architect and planner have difficulties illustrating concepts and three-dimensional uses of spaces in words when the discussion attention focuses on the builder who had a "successful" year because he built what the "public" wanted.

A developer whose firm builds retirement communities extolled the virtues of his housing by stating that some of the elderly home owners had thrown away their crutches, literally. (As one observer said later, the developer didn't say whether the oldster threw away his crutches because he had to move around in a wheelchair.)

This developer of the retirement communities let it be assumed that his interests were solely in providing places for elderly persons to live and the functions of such communities derived from a study of the market needs of these individuals. It went unmentioned that the government, in recognizing the need for housing for the elderly, unwittingly permitted some very bad housing as well as good to result, and that a number of the large "successful" retirement communities started on the basis of building for the elderly because government financial insurance provided the means for the builder to obtain funds easily and at a lower rate of interest than for other types of construction.

Many of the behavioral scientists seemed unaware of studies of creative individuals and of factors which reportedly encourage the development of what is usually called creativity. Whether the

lack of comment reflects lack of interest in the field cannot be assumed but the unfortunate omission of these avenues for discussion may explain some of the general character of their comments. The insistence upon continuity, for instance, assumes that continuity of experience is good in itself, that children growing up in stable homes, in stable communities develop into the kinds of persons the researchers want people to become.

Findings in some studies of creativity do not support these assumptions and, indeed, show that a number of creative personalities developed from what behaviorists often count in empirical studies as broken families, discontinuity in housing, mobility from one place to another during childhood. The architect wants to know about this kind of thing: What scientific knowledge exists that would provide the architect with an analysis of information about the development of individuals in relation to housing? He wants to know about living patterns and the effects on people. How did the house, the neighborhood, the city, the school, the church, the store, and the human experiences both inside and outside these spaces, help shape the individual?

Inevitably, the round table brought out the fact that the work week is reducing in number of hours and, as a result, the number of leisure hours is growing. The data mentioned related to number of leisure hours and not to the kind of person who gains from leisure time nor to another trend accompanying the shorter work week: the increased number of persons taking on a second job.

Information about this trend is important to the planners, architects and landscape architects. The professional person continues to work about sixty hours a week, if not more. The executive in charge of a department of a large concern and the man responsible for a professional service must spend more and more hours to make his practice or company live up to the high standards he wants to achieve. He finds it increasingly difficult to obtain the kind of person who can make decisions that depend upon relating pieces of information to the whole or who take pride in doing the best job possible in preparation of drawings, written documents and other products of the firm or practice.

The fact that the head of the family wants to provide more amenities for his family, and that it costs more to do so than he thought it would, has been put before the labor unions now as a vital issue. For some time the ambitious salaried head of the family has been taking on the second job, sometimes to enable him to become a boat owner or a vacation-house owner but quite often to provide a college education for his children. The labor unions are pleading against the second job because they want to save the jobs for someone not employed.

The second job is part of the living pattern, as is the wife who works. Today, in the United States, more women who work are married than single. The environment in the city, church, school, house and other buildings becomes a part of the climate which is characterized in part by the fact that a large number of married women work in addition to maintaining their home.

The important point to the practitioner is not whether these things happen, because he knows they do. Just as he knows he cannot pretend there is an absence of automobiles, the practitioner cannot close his eyes to the facts that characterize families today, including the statistics which reveal the number of working mothers and two-job fathers.

The architect and the planner want to know the scientist's analysis of these conditions in terms of housing.

During the past twenty years the practitioner has sought the help of the social scientists. Those who are conceptual-minded in the one field should work with those who are conceptual-minded in the other. By working together closely, perhaps the behavioral scientists will understand better the needs of the architect and will supply better information for him to use as a basis for arriving

at solutions. Research effort today which merely refines demographic information and builds up a redundancy in this area may have value when used with other research underway, but in itself does little to further the work of the architect in terms of fulfilling human needs in housing.

The fact that mortgage lenders co-sponsored the Topeka conference is significant. They are among the resonators who can make it possible to bring about the changes necessary if the housing of tomorrow is to serve the needs of human beings better than it does today.

The very recognition of the problem may point the way to its solution. And the Topeka conference pointed to the need for communication and interchange of ideas among the creative minds in those fields represented there. By developing an awareness of the need for bringing the behavioral sciences and those in

the housing industry closer together, the conference achieved one thing absolutely indispensable to any accomplishment—the first step. The next step might well be taken by the architects and planners in the form of an invitation to the behaviorists to meet and discuss the problem areas discovered but unexplored at Topeka.

BOOKS

(Continued from page 8)

for several centuries until the Renaissance. The author then shows the choices made and directions taken through all the periods in relation to architecture and decorative styles. The second section is concerned with the functional use of color in industry, the home, hospitals and schools.

The best of the book are the sixteen color charts comprising about 238 authentic paint samples all carefully compiled by Mr.

Birren. For the architect, designer or decorator, a flip of the page will show the changes from period to period reflecting man's life in color through the ages.

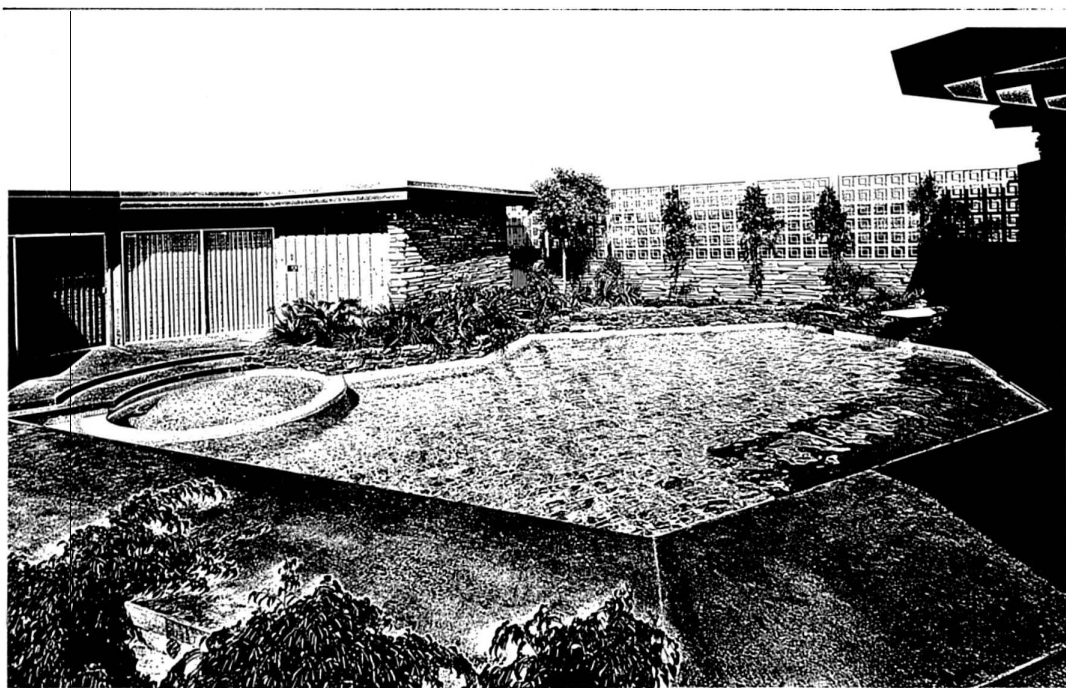
* * *

Two very attractive exhibition catalogs have come our way recently and deserve attention. One, dealing with the work of Juan O'Gorman, text by Esther McCoy, photographs by Marvin Rand, designed by Hardy Hansen with handsome blind-embossed cover featuring an Aztec motif, is available at the San Fernando Valley State College Art Gallery for \$1.00.

The other is the Pasadena Art Museum's Alexie Jawlansky catalog for a Centennial Exhibition, with text by James Demettrion, designed by Robert M. Ellis, which contains 15 color plates and numerous black-and-white illustrations of good quality. It is inexpensive. For price and availability contact the museum desk.

THE ARCHITECTURAL INDEX, 1963 EDITION, edited by Ervin J. Bell, architect; \$5.00. The 1963 edition of The Architectural Index, with a brand new cover design follows the same format that, since its first publication in 1950, has made it a convenient and handy reference for architects' offices and libraries. As in previous editions, it indexes all articles that appeared during the past year in the seven major American architectural publications: *Arts & Architecture*, *Architectural Record*, *House and Home*, *Interiors*, *Journal of the American Institute of Architects* and *Progressive Architecture*.

IN ONE NATION INDIVISIBLE by Paul C. Nagel, (Oxford University Press, \$7.00) the author refers to a Rhode Island minister's assertion that Providence withheld the American continent until men were ready for it. In the early years (1776-1861) which this book examines the Union was a tenet of national faith, it was part of the American mission, it was a symbol of our might and growth, and was, often as not, used by Fourth of July orators and Senators as our secret weapon against adversaries, real or imagined. As Mr. Nagel points out, now is the time to re-study the meaning of Union, of national interest and states' rights. —R.J.



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ART-EAST

(Continued from page 6)

eries for the exhibition of drawings and prints. The museum has a large print collection, but curiously, it owns only 700 drawings which, considering the opportunities to acquire drawings, is very meagre indeed. Let's hope that this modest branch of art will be better cared for in the new set-up. The other addition is an area permanently designated as photography exhibition space, which this time around is adorned with an excellent selection ranging from the early days of photography to the present.

Finally, there is the enlarged garden with a handsome raised terrace from which spectators can gaze down on Rodin's Balzac and see him as never before. The great wall and graded staircase of the terrace are graceful and large, giving the kind of grandeur that alas cannot be found within.

Now, despite the disappointing character of the installation, no one can fail to be impressed with the extraordinary richness of the museum's permanent collection; with the foresight and insight it represents (Miros, Picassos and Matisse's acquired almost at the beginning of the museum's career when few would have understood the necessity of having them) and with the unmistakable continuity in the history of modern art.

It is possible, in moving from one room to the next, to experience the flow of modern art, the communion of sensibilities which pondered similar problems, worked with certain basic assumptions, and carried the standards of the 20th-century revolution in visual art whether consciously or not.

The surprising number of relationships apparent in the museum's collections make it obvious that the old confusion concerning the variety of styles in the 20th century can begin to be dispelled. It is clear that far from being a chaos of disparate styles, 20th-century art is a system of cogently related members all of whom play their part in the general movement forward. (By this I don't mean that

modern art progresses, but that artists are inevitably oriented toward a future and that their silent conversations with their past and present invariably lend them strength for the forward thrust.)

One aspect, then, of the superb collection viewed as an ensemble is its historical continuity. But there is the other aspect just as sharply revealed: genius springs out of community, and nothing that has gone before can possibly prepare us for its shock. Studying the signal paintings in the collection, it is not difficult to recognize that it is the unique rather than the typical that reverberates.

Perhaps the most satisfying body of work demonstrating my point is the group of Matisse's. In one sense, the group represents the fulfillment of certain 19th-century aspirations. In another, it represents genius as it isolates itself and flares up, unforeseen, unprepared and ultimately, un-analyzable.

The early masterpiece, "Dance," dated 1909 still offers an immense, joyous shock. It dominates the entrance hall, commanding attention through its still-amazing audacity: only three colors, really, and five figures which become one in an elliptical garland. A green hillock for a groundline and infinitely blue, flat skylike background, pressing its garland of figures forward, and that is all.

That is all, I mean, in its plastic sense, for Matisse arrived at this composition only after a number of prior experiments, and it certainly has a history. Yet, what leaps forward—and Matisse himself somewhere described how surprised he was when he finally painted it as it is, much as Kandinsky described his surprise when he discovered his own painting as abstract—is the unique, and in the deepest sense, original sense of life.

From the historical point of view, this vital painting can be seen as the epitome of a theory of art formulated in the 19th century. In its emphasis on rhythm, both of the main line which forms the tilted ellipse in a narrow midplane and of the intervals between the figures, the painting amplifies the notion once stated by Delacroix and quoted by Baudelaire that musicality, or rhythm, is an essential part of painting. Matisse also seems to have received the prophetic message implicit in Delacroix's statement that "the right way to know if a picture is melodious is to look at it from far enough away to make it impossible to understand its subject or to distinguish its lines." A year before he painted "Dance," he had written: "A work of art must carry in itself its complete significance and impose it upon the beholder even before he can identify the subject matter."

In simplifying his colors and eliminating all distracting detail, Matisse obeyed an injunction implicit in the theories of the late 19th-century symbolists, more especially Gauguin in whom he was known to be interested. Gauguin: "Why embellish things gratuitously and of set purpose? By this means the true flavor of each person, flower, man or tree disappears." Matisse: "I do not insist upon the details of a face . . . Though I happen to have an Italian model whose appearance at first suggests nothing but a purely animal existence, yet I succeed in picking out among the lines of his face those which suggest that deep gravity which persist in every human being."

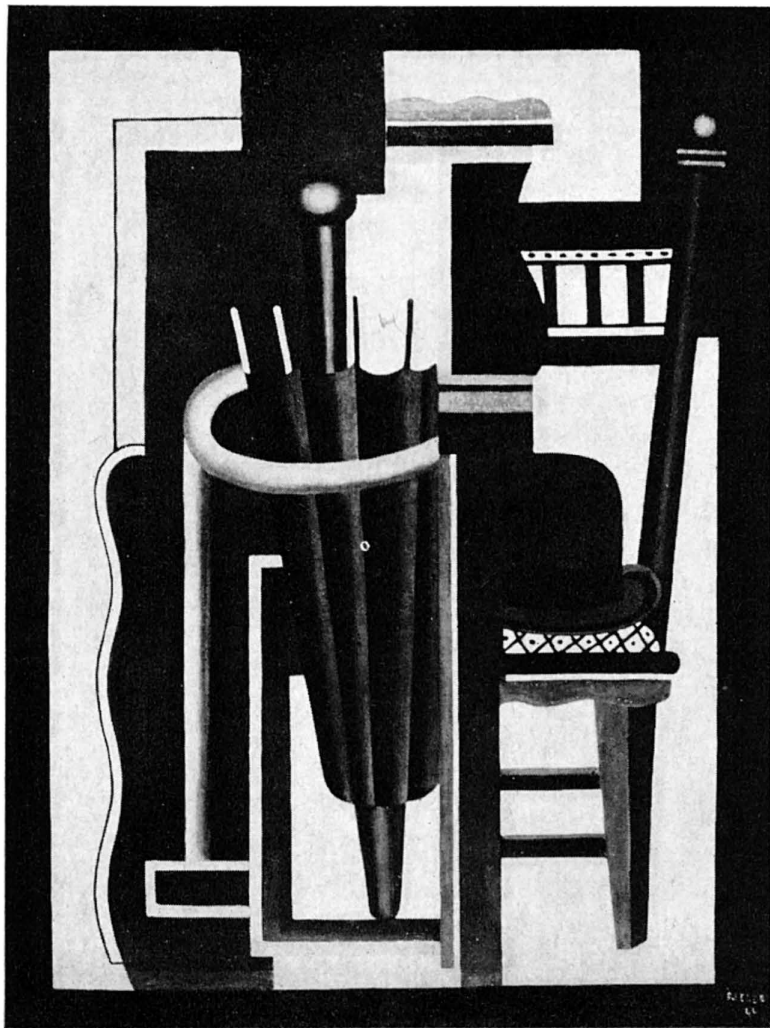
Matisse was in the line of the idealists certainly, and his conception of painting was in harmony with the symbolists rather than the impressionists. He greatly admired Cezanne whom he set apart from the impressionists by remarking that "a Cezanne is a moment of the artist, while a Sisley is a moment of nature." Throughout his life he adhered to the individualist point of view, never for a moment doubting that a moment of the artist well-realized was the highest attainment.

The revolutionary character of "Dance," and its significance for later painting, lies certainly in its radical conception of space—this floating ellipse that circulates within an autonomous and greatly expansive world. And even this has a certain historical background, for Matisse instinctively selected those traditions that could enable him to discover Matisse. His interest in Renaissance masters such as Giotto and Piero was largely in terms of their broad, harmonious use of lateral spaces, and in their "radiating sentiment," all of which were transformed for Matisse's 20th-century purposes. He was interested in Near Eastern art, and certainly took note of the azure grounds in miniatures, and their pure lyricism of color. He assimilated the lessons of Gauguin in color,

Fernand Leger

"Umbrella and Bowler" 1926, 50 1/4" x 38 3/4"
Courtesy The Museum of Modern Art

Photo by Soichi Sunami



and above all, the lessons of Cezanne in composition. For he owned a small "Bathers" by Cezanne, cherished it, and obviously was interested in the way Cezanne composed his group and its environment, close to the picture plane, and reading as a continuing, intricately articulated fusion of figure and ground.

Matisse's radical new conception of picture space is just as provocative in the remarkable "Red Studio" of 1911. This picture, which I believe has played a tremendous part in the evolution of modern painting, was first exhibited in the United States in the Armory Show. It was widely reproduced then and for years after and though only purchased by the museum in the late 1940s, was familiar to most American painters.

In painting a space which, because it is entirely in a single hue, seems uniquely complete, Matisse continues the idea broached in "Dance." The composition of forms assumes the same elliptical form around an ambiguous central void. The off-center green vase is a vertical axis around which objects glide in a circular movement. Red from floor to ceiling, the room is at once a flat image, and a room. Carefully punctuated with forms that in their similitude echo and re-echo, the wheel of space turns and creates a totality that is no longer room, studio, or inventory of pictures and objects, but a universe that is perceived first in its mysterious harmony and only later as a subject.

Surely the "Red Studio" played its part in releasing the genius of a Rothko, or in permitting the abstract expressionist conception of a space within which the painter navigates, to come to fruition. Matisse definitely had a spatial idea in mind that was a prototype for later work by other artists. Georges Duthuit has quoted him as saying, for instance, "Often I put myself in my picture and I am aware of that which exists behind me. I express the objects and space that are situated there as naturally as if I had before me only the sea and the sky, that is to say, that which is most simple in the world." There are numerous statements by Tobey, Pollock, Rothko and certain Europeans that echo this statement of Matisse.

The conjunctions and disjunctions visible in the museum's exhibition provide the basis for a circular history of modern art. One can see Leger and understand what Greenberg has called "post painterly painting" in the United States. One can see early Mattas and Massons and understand Pollock and Gorky. One can see Miro and understand Motherwell. But one can see, conversely, that each painter has used the *lingua franca* of his epoch only as far as it was congenial and yielding to his temperament, and that the true history can be nothing other than a side-by-side circle of unique biographies. One painter, one inflection, one painting, one origin that can be no other.

ART-WEST

(Continued from page 7)

less a fashion. That may come yet, but it hasn't so far. Otherwise many of the painters in this show would be better known than they are right now. Right now it's Pop art, which is the other side of the reaction against Abstract Expressionism, that constitutes a school and a fashion. There is much in Pop art that partakes of the trend to openness and clarity as against the turgidities of second-generation Abstract Expression, and there are one or two of the Pop artists—Robert Indiana and the 'earlier' James Dine—who could fit into this show. But as diverting as Pop art is, I happen not to find it really fresh. Nor does it really challenge taste on more than a superficial level. So far (aside, perhaps, from Jasper Johns) it amounts to a new episode in the history of taste, but not to an authentically new episode in the evolution of contemporary art. A new episode in that evolution is what I have tried to document here."

In an environment currently attacking traditional Western esthetics, one may have serious reservations that Greenberg's tenets of post painterly abstraction are even at issue. Reservations reinforced by the fact that one of the finest artists in the exhibit, Ellsworth Kelly, worked with total independence from painterly abstraction during its most active years seem to indicate that the principles of this new abstraction which Greenberg defines through its lack of painterliness, have far deeper meaning than a superficial "reaction" to gestural painterliness, or even the emotional non-

painterliness of Rothko or Still—and this does not even begin to consider the inexplicable inclusion of two outright painterly abstractionists in the purest, most conclusive sense. They are Sam Francis and Emerson Woelffer. Moreover, Woelffer's paintings contain clearly defined images of quite painterly handprints, which one has to assume places emblematic art perfectly within the "trend." Why then the exclusion of such outstanding painters as Billy Al Bengston or Craig Kaufman? Bengston was rejected on the grounds that he is not a color-field painter, which he is. Kaufman, who seems not even to have been considered, is an almost perfect example of the principles Greenberg expounds. This painter has carried abstraction, unpainterliness and new materials to an extreme and mature expression, and has produced a body of work of unparalleled clarity and openness—two of Greenberg's rigid requirements for the new abstraction. The issue of who was excluded and why, also brings up the question that, if such painters with the reputations of Dine and Indiana *could* have been included, why weren't they? This is especially meaningful when we consider that the vast majority of those painters chosen are so obviously second-rate, that Greenberg himself says, "It includes a number of artists who I do think are among the best new painters, but it does not include all of these. Even if it did, it still would not be a show of the 'best new painters.' Thirty-one is simply too large a number for that. . . ."

Of course one does not question the Museum's premise in asking one of the nation's most astute critics to arrange an exhibit, but one can certainly condemn Mr. Greenberg for not attempting to give the "best." He has only pointed out that a bad painter can use the same devices as a fine one, yet he totally avoids the question of why. And although the exhibit is revealing, it is an episode of failures, and lessens the meaning of those few fine works he did include.

Perhaps this is what Robert Irwin meant when, stating his general objections to exhibits of this kind, he said, "Greenberg attempts to join the *similarities*, while it is the *differences* of art works that are important."

The critics, and many of the historians, have become ridiculous in the light of the increased diversity and aggressive activity on the part of the new American artist. The stagnancy of critical explanation has required the artist to undertake it himself—enough at least to prevent poets like Selden Rodman from making the confused mystery, the interpretive mess, out of the new art that he attempted to make out of earlier abstract expression. Fortunately, only the most naive ever took Rodman seriously anyway. But one shudders at the inconsequential confusions being perpetrated by the naive. Indeed, one entire Museum seems to be dedicated to confusion. Now Greenberg has thoroughly confused the major issues in this exhibit, as Rosenberg has done in encouraging the joke-myth that destroys an understanding of the few important Pop artists. And Greenberg and Rosenberg *are* taken seriously.

In fact the most profound critical literature produced in recent years has come, not from the most prominent critics, but from those who seem to have abandoned criticism as such and who have involved themselves with the *facts* of the new issues of the new art. Specifically we refer to such as Henry Getzseller, Lawrence Alloway, Max Kozloff and, on the West Coast, Phil Leider, Walter Hopps, and John Coplans. They make no superficial judgments of what is art or what is anti-art, and seem essentially unconcerned with trends, taste and "evolution" as such. They prefer to involve themselves with the essential realities of *seeing* without the vagaries and inhibitions of judging the present solely through the eyes of the past—no matter how recent that past may be.

Certainly there is a development to art, but it is not the sort that implies an improved "progression" toward anything that it is not in the first place. Esthetic progression is nothing more than the freedom from preconceived, prejudicial value judgments that blind the eye, the mind, and that perceptive reality that exists between the inner man and the outer world—the intuition that transcends even paradox.

MUSIC

(Continued from page 14)

church, bare as if never completed, has been a wine cellar since the xviii century.

Any hint of Gothic is a restoration, perhaps of the xiii or xiv century or perhaps put there by the xix century antiquarians, whose veneration of the Gothic created pretty anachronisms in these much older churches. If you wish to compare, go to the village church at Ennezat, the *Grande Eglise St-Victor et Ste-Couronne*, the nave and transept Roman, the choir destroyed during the xiii century and reconstructed in pure Gothic. So that the grey Gothic choir butts against the brown and dun "*coupole sur trompes*," the square bastion of verticals held separate by high circular arches supporting the restored tower which is the trunk and center of the *Auvergne Roman* church.

Written at Vevey, typed at Zurich. More will follow in the next months.

NOTES IN PASSING

(Continued from page 15)

An understanding of the nature of the artist's work would mean that its nature and value are in direct opposition to its inclusion in an integrated architectural situation. The general difficulty of architects to sustain a high degree of esthetic merit in museum architecture is probably due to the conflict of interests in this area.

"I conceive of painting or sculpture as self-enclosed worlds, 'virtual objects'; they create, obey and express their own values and purposes, those of their creator. If these art-forms can have any value, they must be held inviolate in their nature. Perhaps the solution lies in a new concept of the architect and of total architecture, that includes his becoming painter and sculptor as well. Le Corbusier is conspicuous in this respect, and in his endeavor and concern with total art. After all, color or sculptural form are materials of equally valid concern to the architect. In this way, the architect's total expression will include the possibilities of these other arts, which can then be truly considered integral, and applied. A beginning can only be effected by understanding the true nature of painting and sculpture today, as separate entities of vital import, and it is not within their natures to become assimilated.

"I would further maintain that any possibility of successful integration of these arts can only come from their being considered as one totality. I mean by this, that painting, sculpture, and architecture as we know them, become transformed in unity and become a new art-form, a new unity of expression. Something in the manner of theater or more approximately, Opera, wherein theater is not theater, or orchestral and vocal music are not simply what they would be in concert or song, but take on new identity, are transformed in this process into a unique form.

"It is not painting or the many manifestations of sculptural activity, from relief to figures in the round that we shall have then, not these forms as we know them in isolation, but a new form as the result of the considerations of the arrangement. Opera, after all, is not simply words and music, and staged movement brought together; each is different because of association.

"If this analogy be at all acceptable, we can further press it to a study of the roles played by librettist and composer, in opera. The librettist is not novelist; his writing is naturally conditioned to the form of his collaborator. It is not within the general limitations of the novel form, and as a result is quite a different matter. I would suggest the same difference to exist between the artist engaged in disinterested work and that same individual working in collaboration. Ingmar Bergman speaks of the same differences between the screen-play, and the novel, in form, and the unsuitability of translating from one source to another.

"Many of our most successful operas are the result of one person assuming both of these roles; regardless of whether the libretto is an original work of the composer, it is in the final analysis his own adapted material. Witness Verdi's *Othello*; it is not the Shakespeare tragedy; not only is the content selected, abridged and otherwise distorted, but it has actually another form.

"This is not to say that there are no exceptions to this, but

where exceptions occur, in opera or in architecture, it is the result of the submission of one personality to another, or the unique harmony of two or more apparently complementary individuals, a rare thing indeed.

"I know of very little work expressive of the highest intent of its creator that is specifically related to architecture, contemporary to our time. It is interesting that while Henry Moore has worked in collaboration with architecture, his most significant work has been done rather in the stream of his personal evolution; in several actual collaborations (the Unesco figure) versions of work evolved inside his development have been placed into architectural settings (hardly integration, except by happy accident). Even his Northampton Madonna, perhaps most successful, is within a more or less traditional form, and away from the mainstream of his development.

"I do think we must accept realistically the unique separateness of the arts we are considering; though they may possess overlapping common boundaries. We must demand that their integrity be respected and preserved, and that the search for expressiveness significant to our point in time, be allowed to continue and deepen, and find once again permanent and lasting truths. We must understand how all togetherness of the arts requires alteration of each and involves a new creation.

"Perhaps we need men, artists who can once again bring about this new creation. Or is it nostalgia to expect in our technically complex society, the re-emergence of such sensibility. For whatever of these sensibilities can be nourished, I would agree that architects and artists should know each other, the nature of their respective work; bend to each other, and perhaps produce, if not that one unique being, then that other equally wondrous beauty, the complementarity of expression, where two souls in genuine communication share some interpretation of existence, together."

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(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 mini-

mum 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, Glaswood 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 manufacture 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, Versaboard 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.

(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.

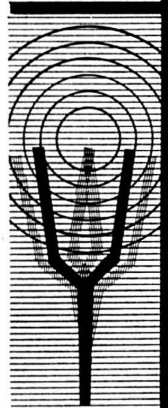
(303) TV wall shelves by Gusdorf offers quality styling with vertical adjustments and swivel action for convenient viewing. Ideal for bedrooms, motels, hotels and store displays; wherever space is at a premium. Gusdorf & Sons, Inc.

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Hans Wegner, teak, oak dropleaf dining table; excellent condition; 74" - 120" long, 41 1/2" wide, 28 1/2" high. \$425. new.

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For Manufacturers' Product Literature and Information

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(1) A complete package of information literature on new Armstrong Ventilating Acoustical Ceiling systems has been compiled for architects and engineers by the Building Products Division of the Armstrong Cork Company. Fully illustrated brochure gives complete details on basic operation of the new ceiling system, shows how it reduces air conditioning costs through elimination of air diffusers and a large amount of supply duct work; case histories of actual installations; available at no extra cost. Armstrong Cork Company.

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

(3) New informative brochure available from Cervitor Kitchens, gives all important specifications, details and features of their space-saving kitchen units; under-counter, built-in, free-standing units manufactured in limitless sizes, with or without range, oven, sink; carefully crafted in walnut, laminate, etc.; ideal for offices, homes, apartments, patios. Cervitor Kitchens Incorporated.

(5) Handsome illustrated folder describes and gives complete details on the Container Corporation of America Color Harmony Manual based on the Oswald system, and designed to improve the planning and use of color by artists, designers, manufacturers and consumers. Folder includes sample color chip. Container Corporation of America.

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

(7) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception

of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. Roger Darricarrere.

(8) Plywood For Today's Construction, a new catalog with basic information about fir plywood properties, grades, types and uses has been published by Douglas Fir Plywood Association. The 20-page booklet, indexed for A.I.A. filing systems, also contains information about special products and about plywood floor, wall and roof construction systems. A special new section discusses plywood component construction. Single copies of the booklet S62 are free. American Plywood Association.

(9) Two new pamphlets on folded plate roofs and stressed skin panels are available from the Douglas Fir Plywood Association. Each brochure contains structural details, illustrations and descriptive text; valuable addition to any collection of data on components; updates previously available information; other booklets in the components series describe box beams, curved panels, trusses and pallets. Available free to architects, fabricators, and builders. American Plywood Association.

(10) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in Burlingame and New York for immediate delivery; handcrafted quality furniture moderately

priced; ideally suited for residential or commercial use. Dux Inc.

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

(12) A new, 12-page executive furniture catalog has just been completed by Hiebert, Inc., manufacturers of a complete line of executive office furniture. New catalog contains detailed illustrations of the line, including executive desks, secretarial desks, side storage units, corner tables, conference table, executive chairs, and side chairs. The center spread features a full-color photograph showing the various Hiebert furniture pieces. Copies of the catalog may be obtained free of charge. Hiebert, Inc.

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

(14) Interpace has published a 6-page brochure on the new Contours CV, a lightweight ceramic architectural facing for exterior and interior use. The brochure features photographs of 12 standard designs in a wide pattern variety ranging from those achieving medallion effect to ones which vary the play of light. The brochure also details dimensions for individual custom designs which can be designed up to 11 1/4" x 11 1/4". International Pipe and Ceramics Corp. (15) Catalogs and brochures available on Multalum and X-Alum series of contemporary furniture designed by George Kasparian. Experienced contract dept. working with leading architectural and interior design firms. Kasparians, Inc.

(16) Complete line of furniture designed by Florence Knoll, Harry Bertoia, Eero Saarinen, Richard Shultz, Mies van der Rohe and Lew Butler as well as a wide range of upholstery and drapery fabrics of infinite variety with color, weave and design utilizing both natural and man-made materials. Available to the architect is the Knoll planning unit to function as a design consultant. Knoll Associates, Inc.

(17) Lietzys Porcelains announces the addition of two new shapes to their line of porcelain cabinet pulls bringing the line, designed for the use of architects and interior designers, to a total of eight designs. All pulls available in four colors delivered from stock: white, black, cerulean and amber. On custom order pulls can be produced in ten additional colored glazes. Lit-

(Continued on next page)

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erature, free upon request, contains samples on full color line. Sample board with the eight shapes in the four stock colors can be had for \$5.00 f.o.b. Mogadore, Ohio. Lietzke Procelains.

(18) Lighting: A completely new 12-page, 3-color brochure of popular items in their line of recessed and wall mounted residential lighting fixtures is now available from Marco. The literature includes typical installation photos as well as complete specifications on all items. Marvin Electric Manufacturing Company.

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

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

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

(24) "The pleasure of planning your home with Mosaic Tile," a new 24-page brochure, depicts unusual uses of tile and presents a variety of home planning ideas; large selection of handsome color photographs. Tiled steps, hallways, tiled fireplaces, kitchens, bathrooms, patios and swimming pools show the versatility and wide

color choices as well as low maintenance costs and lifetime advantages of ceramic tile. Mosaic Tile Company.

(25) Completely new full-color 28-page catalog of Mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation booklet form of tile in the Harmonitone color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantile. Catalog available upon request. The Mosaic Tile Company.

(30) Lighting Fixtures: Complete range of contemporary designs for residential and commercial application. Write for new 20-page catalog—Chandeline—a different concept in lighting. Prescolite Manufacturing Corporation.

(34) Full color illustrated brochure describes new Thermador Bilt-In Dishwasher: stainless steel is used for actual tank and inside door liner of washing compartment eliminating chipping, staining, rusting, odor problems, specially developed insulating, sound-deadening material makes operation nearly noiseless; new exclusive "washing arm", food residue separator, drying system, completely automatic, service-free controls; style and color co-ordinated with other Thermador Bilt-In kitchen equipment; brochure gives detailed specifications. Thermador.

(37) Filon Corporation offers a 4-page brochure on FiLite, the translucent Fiberglass ceiling panels, which insure even, shadow-free light diffusion for the home, business and industry. Also available is the newly revised and expanded AIA file containing complete product data and technical specifications for Filon products. Filon Corp.

(38) Key to Elevator Planning. A 12-page brochure is available containing hatchway and penthouse layout information and standards for hydraulic and electric passenger and freight elevators. The National Association of Elevator Contractors.

(40) Wood/Line, Globe's newest fixture series, accents the texture and patina of real walnut with the cool (all over glow) diffusion of milk white plastic to provide the handcrafted look in lighting. Globe

Illumination Company.

(41) A free 28-page catalog by Steelcraft explores the great flexibility that can be achieved with America's finest line of standard metal doors and frames. Included are a variety of door styles in many finishes and a list of the accessories they can be prepared to accommodate. Special attention is given to Steelcraft's extensive line of Underwriter Labeled fire doors with matching frames, transoms and removable mullions. Another section features "custom" frame designs that can be achieved with Steelcraft standard frame components. Steelcraft Manufacturing Co.

(42) Scandiline Furniture offers for \$1.00 a 36-page catalog "Scandinavian at its Best". Many new items in the residential line are pictured as are those in the new office furniture division. The design-awarded, hand-printed Swedish lampshades for ceiling and wall hanging lamps are detailed. Price lists available. Scandiline Furniture, Inc.

(43) Scandiline Pega Wall System is the ultimate answer for any storage or service requirement. Unlimited combinations can be designed. The system is available either wall hung or free standing with 12 alternate leg heights. This patented construction, designed by Ib Juul Christiansen, is imported from Norway by Scandiline Furniture, Inc.

(44) Executive Desks: New collection by Brown-Saltman features designs by John Follis and Elisha Dubin. Manufactured in Southern California; complete local inventory available for immediate delivery. Brochure shows executive desks, conference desks, executive storage units, etc. Brown-Saltman Company.

(45) Aluminum Railings: Post bases and cinchrail aluminum railings are illustrated in 12-page booklet. Installation drawings included. Michel & Pfeffer Iron Works, Inc.

(46) Orlando Galleria has continuous exhibits of fine paintings and sculpture. Free schedule of exhibitions available. Orlando Galleria, 17037 Ventura Boulevard, Encino, California.

(47) Ogden water purifier converts tap water to pure, spring-like drinking water by a scientific

ically developed, disposable cartridge. The small, compact, stainless steel unit is easily installed either above or below the sink. Portable and industrial units available. Ogden Filter Company, Inc.

(48) Complete information concerning the new automatic door closer for screen, glass and wardrobe doors by Kelly Klozer. \$18.95 installed, can be used on your present sliding screen door and features mechanism adjustable to door weight and an automatic safety stop when interrupted. The Kelly Klozer Company.

(49) Lighting brochure, offered by Consolidated Electrical Distributors (formerly Incandescent Supply Company / Phillips & Edwards Corp.) describes its electrical services, supplies and apparatus for commercial, industrial, residential, outdoor and decorative lighting, electrical appliances and housewares. Consolidated Electrical Distributors.

(50) Mastery of Life, a free booklet explaining the Science of Living taught by the Rosicrucians; a way of life of personal attainment and self-assurance by developing the creative forces within the individual. Rosicrucian Order.

(51) Brochure-catalog containing complete price information and illustrations of the new modular carved wood panels by Panelcarve. "Handcrafted by machine" the panels may be assembled into a variety of design combinations for doors, table tops, room dividers, paneled walls, desk components, planters, cabinets, etc. Panelcarve.

(52) Douglas Fir Roof Decking, an architect's and builder's guide to its use and availability, is the subject of a new 4-page brochure by Hemphill-O'Neill Lumber Company. The manufacturer produces quality decking in random and specified lengths to 24 feet, making possible rich, dramatic ceilings at low cost and with greater unbroken spans than commonly available. The brochure offers complete installation and manufacturing specifications. Hemphill-O'Neill Lumber Co., Inc.

(53) Four-page color brochure shows Facebrick residential, office and institutional installations. Contains Facebrick color-selection chart and Name-Texture-Size-Color specification information. Cost guide table compares ultimate wall costs of Facebrick with other materials. Free from Pacific Clay Products, Los Angeles Brick Division.

(54) Fiesta Pools offers technical and non-technical literature describing facilities, capabilities and experience in executing architects' swimming pool designs. Information about Fiesta's Research and Development Division, and fully staffed Commercial Division. Fiesta Pools.

(55) A complete acoustical consultation service for architects is now available from the Broadcast & Communications Products Division of Radio Corporation of America. Service includes analysis, tests and recommendations on acoustics for theaters, studios, auditoriums, stadiums, classrooms, or any other public or private building where mechanical sound devices are employed. Radio Corporation of America.



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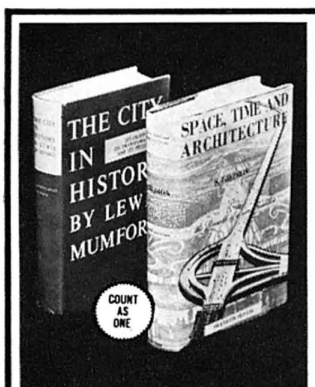
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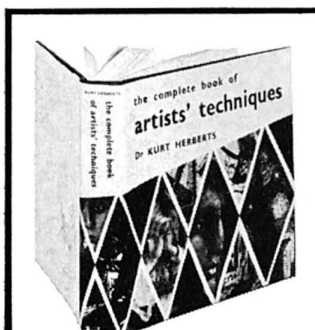
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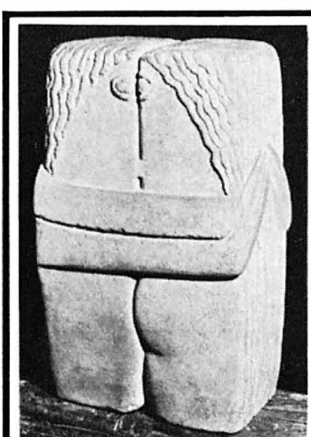
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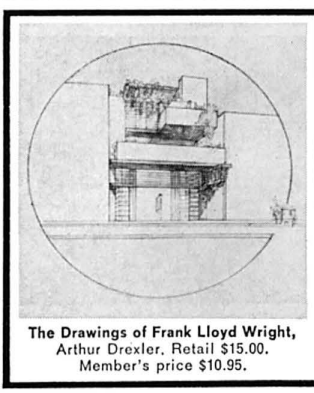
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2 vols., boxed.
Retail \$25.00. Member's price \$14.95.



**The Complete Book
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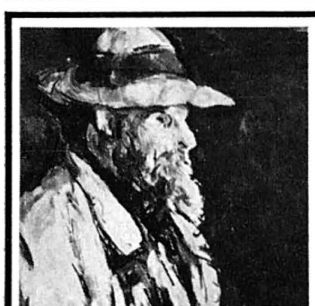


Modern Sculpture, Jean Selz.
Retail \$17.50. Member's price \$12.95.

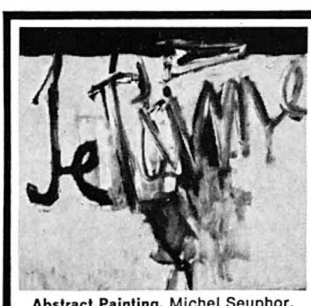


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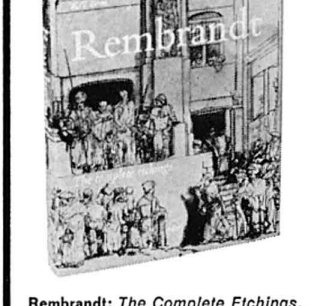
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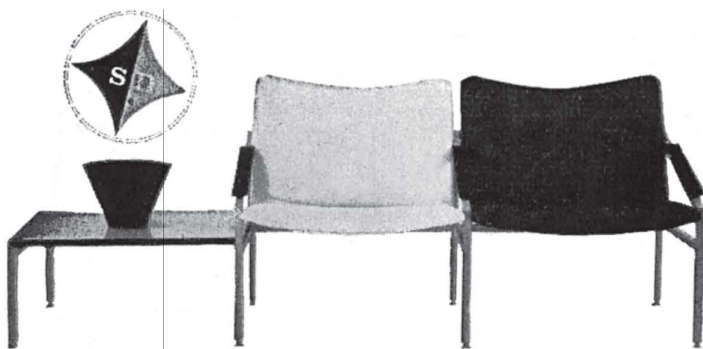
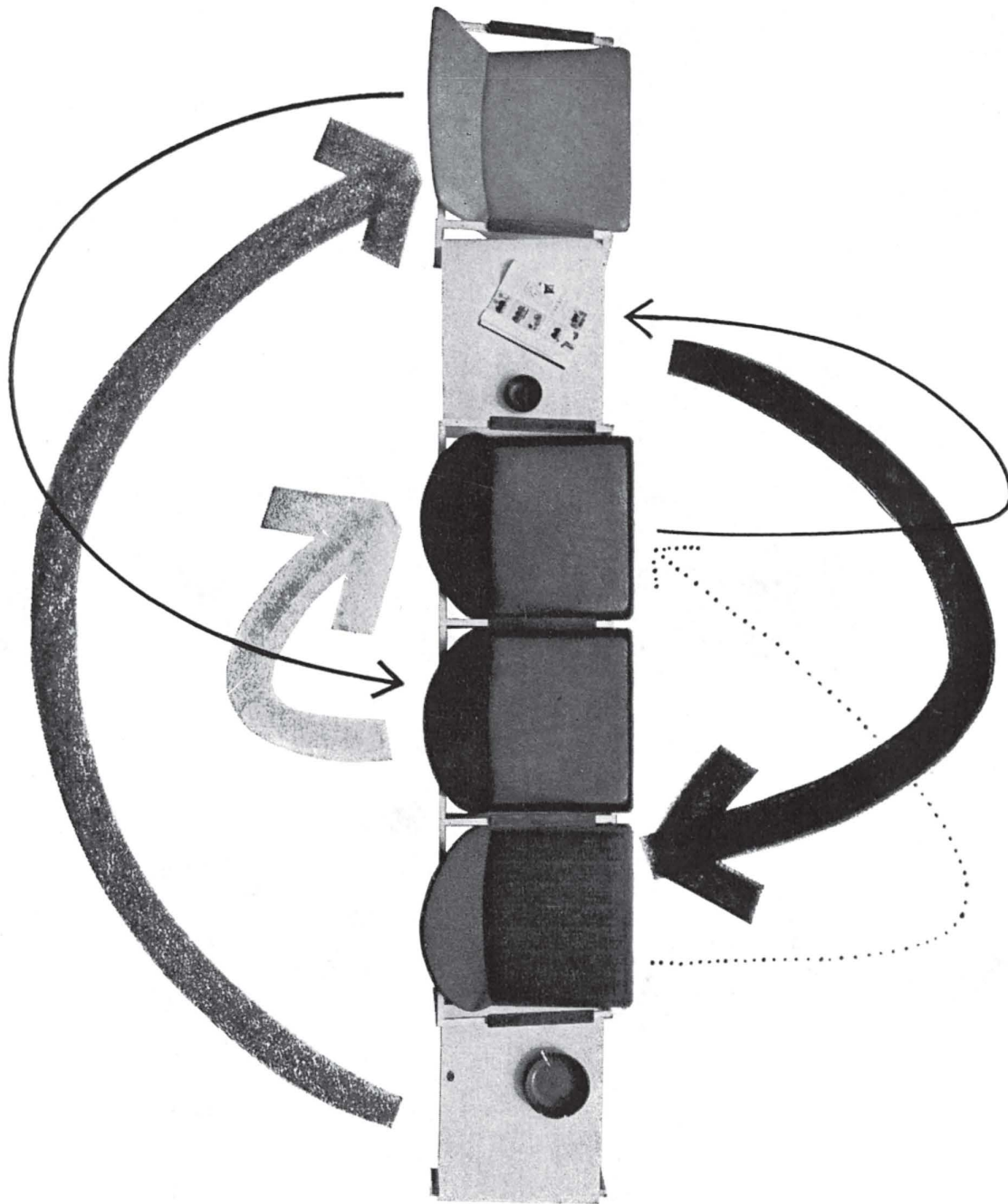
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