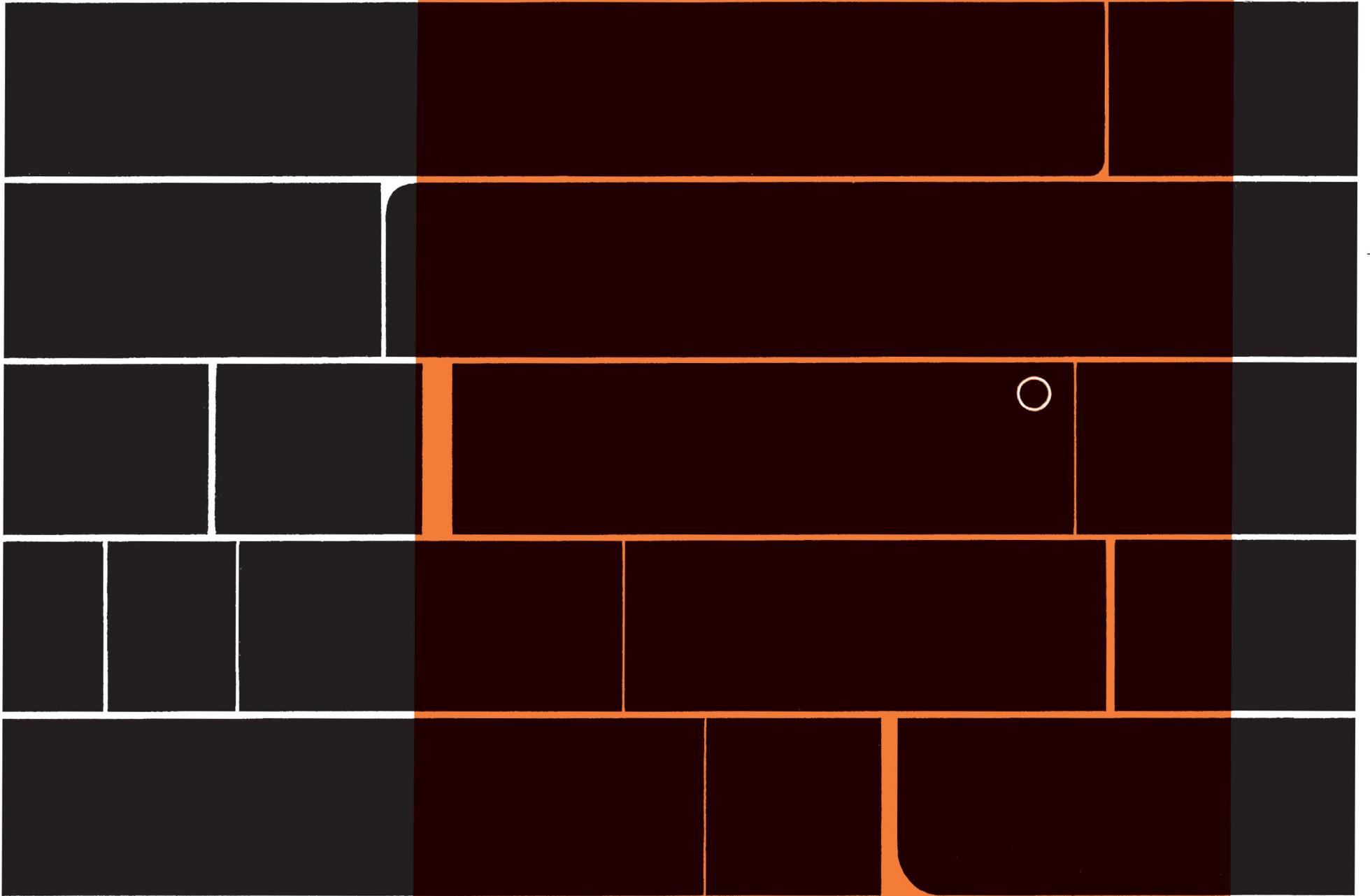


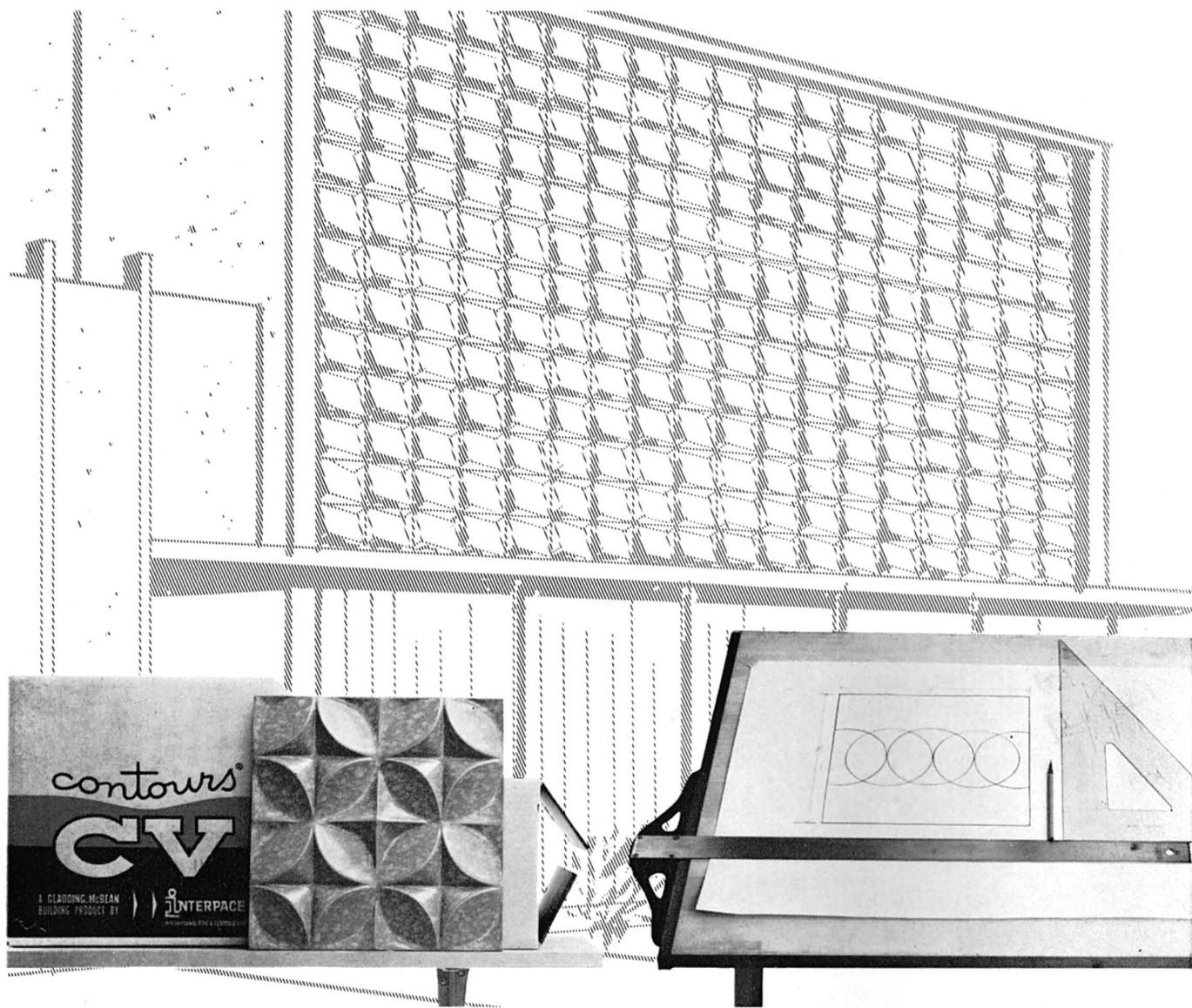
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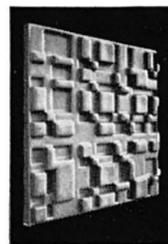


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ARTS & ARCHITECTURE is published monthly by Arts & Architecture, Inc., 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Second class postage paid at Los Angeles, California. Priced mailed to any address in the United States, \$5.00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

ART

CLAIR WOLFE

The current show at the Los Angeles County Museum of Art entitled "The Bitter Years, 1935 - 1941" is a fascinating exhibition, a masterly homiletic. It is intriguing for all the things it is supposed to be; that is, a documentation of the Great Depression, its starvation, misery, disease and social injustice—along with a strong dose of romanticism about the dignity of the Common Man. It seems there was little else one could do with the Common Man in those days *but* romanticize him. These excellent photographs must have done their bit to arouse the compassion of the other two-thirds of the nation that was not "starved, stalled and stranded." There is also something about the photographs that makes them fascinating for all the things they are *not* supposed to be. (I have noticed of late that this seems to be a common affliction of many exhibits seen in the west.)

I don't think the photographs were intended to be overly pitiful or sentimental testaments to martyrdom. But when one digs beneath their surface, that is exactly what they are. Including myself in this generation once removed from the Depression, I must admit I was struck less by compassion and more by impatience with those people in the photographs. Perhaps it is because they very strongly resemble the people who are still today burning, bombing, lynching, murdering, threatening Negroes. Civilization's "mob." History's cancer. And there is no doubt that had many of them not been preoccupied with survival they might well have engaged in mankind's favorite sport: prejudice and persecution.

Today, the same one-third of our population, well fed and clothed, seems intent upon denying others even the most basic civil rights. That seems to be the Great Depression of our time.

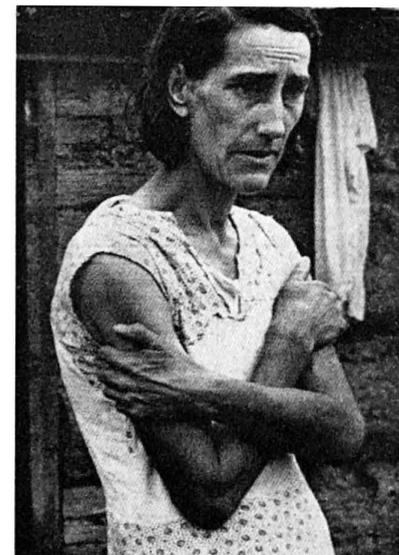
It is worthwhile, I think, to pause occasionally in the investigation of esthetics and the events of art history to consider the social history of art. And perhaps this exhibit of photographs taken less than 30 years ago by such outstanding artists as Paul Carter, John Collier, Jack Delano, Walker Evans, Theo Jung, Dorothea Lange, Russell Lee, Carl Mydans, Arthur Rothstein, Ben Shahn, John Vachon and Marion Post Wolcott may provide the means for an interesting comparison between the sensibilities of that time and our own — and through a brief glance at the social environment of our art, aid in understanding it.

Although the esthetic medium of this exhibit is photography, its attitude is essentially that of the painting of the 30's, a thinly disguised romanticism. Whether this romanticism took the form of regionalism, city or country genre painting that grew out of the social realism of the earlier ash can idea, or the social commentary of Ben Shahn, the artist did not fail to imbue his subject with theatrical overtones. Edward Hopper, doubtlessly the greatest visual genius of that time, worked within a framework of dramatic social isolation. So powerful was his influence that myriads of third-rate painters still attempt to imitate him today. Undoubtedly this stultifying romantic attitude handicapped painters like Hopper as well as the entire development of a *truly* American painting evolution. It is interesting to note that even when American painting did provide important new sensibilities through the abstract expressionists, it still retained its highly evolved, though personal, emotional romanticism. But the Armory show was still exerting its slow influence, and such esthetic innovators as Duchamp and later a generation of German film-makers and French poet-philosophers, were slowly, though unwittingly, laying the groundwork for the new American esthetic that was to emerge in the '60s. One cannot underestimate Stuart Davis as prophet of the new art.

Outside of esthetics, one is left with little doubt that this stifling tradition of romanticism in Western culture provides a clue to the cause of much of the Common Man's misery throughout history. He seems to take tremendous pride in his suffering; so much so, in fact, that the men of the Depression, their children starving as well as themselves, had the audacity to say, "It's a hard life to swallow, but I just couldn't sit back there and look to someone to feed us." Sentenced to a lifetime of working miserable land, barely subsisting, able to provide nothing but the same hopeless prospects for his children, and then, when even that is taken from him, to refuse help for himself and his starving family is difficult

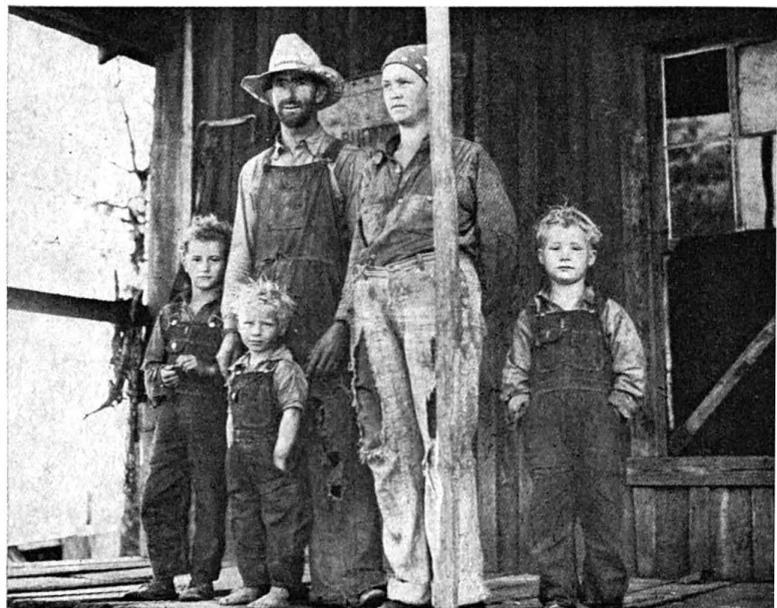


Above: A Christmas dinner
Photo by Russell Lee

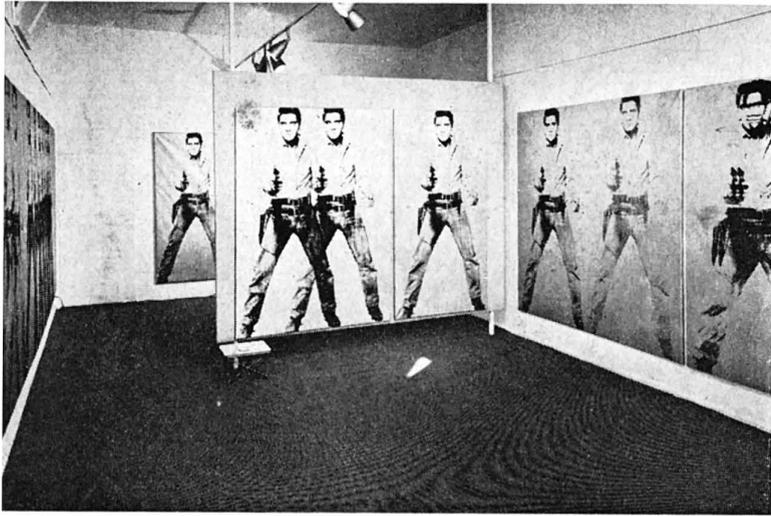


Right: Destitute
Photo by Ben Shahn

Below: Ozark mountain family
Photo by John Vachon



Courtesy
The Museum of Modern Art



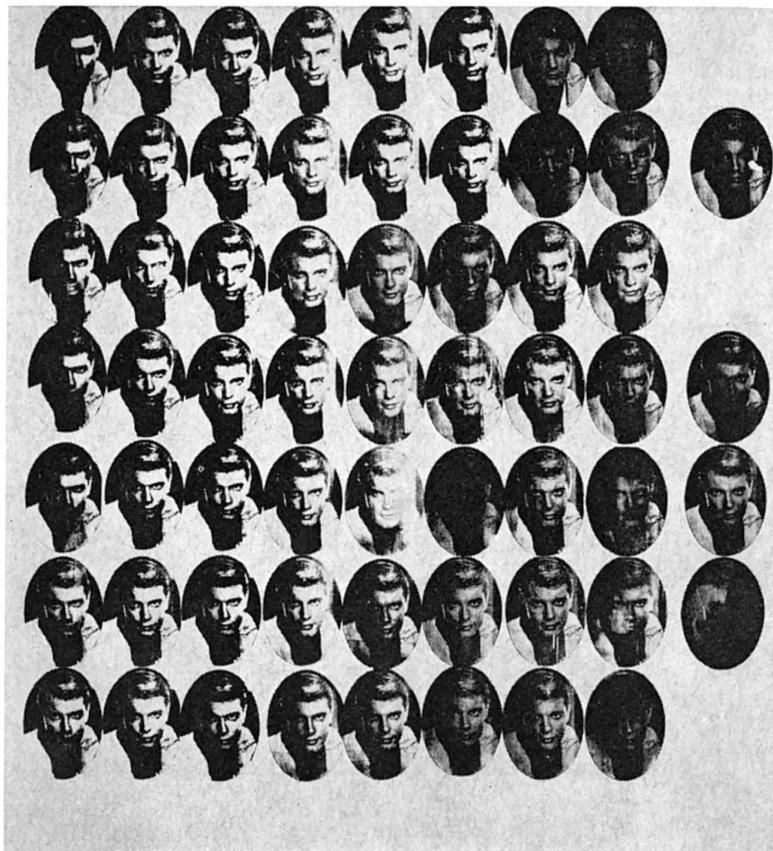
Andy Warhol

Above: Presley Series

Left: Liz Taylor Portrait, 48" x 48"

Below: Troy, 6' x 5'
Photo by Eric Pollitzer

Courtesy: Ferus Gallery



to characterize as ennobling.

Perhaps it is a good time, as Edward Steichen suggests in the catalog introduction, to "bring them (the photographs) into the consciousness of a new generation which has problems of its own, but is largely unaware of the endurance and fortitude that made the emergence from the Great Depression one of America's victorious hours."

The photographs have, indeed, brought that time into my consciousness. That compendium of human misery, those dulled and muted faces, newspapered walls, the wind-swept dust of homeless lands and endless rows of hungry, migrant men seem an indictment against human dignity which extends far beyond the decade of the Depression. The nameless faces in those pictures are as ancient as civilization itself and as familiar as any Pieter Bruegel may have painted in his time. It is the eternal Great Depression of humanity that is shown here. The end of the Great Depression is referred to as an American victory, as it doubtless was to some extent. Yet after the millennia of humiliation and poverty that the mass of men have endured throughout history, the failure to assert a right to exist and exist well makes that victory only a monument to man's ignobling resignation.

Can one evaluate this exhibit in terms of esthetics? That is not the issue in the light of the subject matter. Some, indeed most, of the photographs might glibly be termed "beautiful"; but how can the word beauty be ascribed to the image of human misery and starvation? Or have we been lulled into this paradox by man's traditional delight in his own suffering? Is it just another chapter in man's continuing romance with his own despair?

Before we get to the different attitudes of the art of the '60s, perhaps it is worthwhile to mark off the years between. The end of the depression saw America's entry into another world war, and when Americans returned to their uneasy peace the art that emerged disregarded the image of man, and of society. The result was still another esthetic revolution, men thought. This art of the inner man, the individual, was both fascinating and frightful when compared to the romantic, socially oriented imagery which traditional Western art has so learned to cherish. When the force of the movement began to wane, weakened by an imitative and often insincere second and third generation of abstract painters, a shift back to the human imagery began. Yet this new look of man seemed strangely vacuous in comparison to the romantic despair of those in the photographs. It was indeed man, yet an introspective and isolated creature caught suspended in a meaningless and vacant environment—it seemed an image beyond despair, relieved of passions, and signifying nothing. In the traditions of virtuoso painting, this is exemplified by Andrew Wyeth; and in the new formalism of abstract gestures by such as the late David Park of San Francisco. This art filled the gap of those 30 years; and since we are talking about the *social* history of art, perhaps it will suffice to mark the advent of abstract expressionism in America. It was an introspective time, an important time, and through antithesis set the stage for the new pop imagery that emerged after it. Of course, the "return to the figure" simply recaptured some aspects of Hopper-like environments and developed into the most mediocre daubing for the most part (or worse, the neurotic "humanism" of monster-makers like Leonard Baskin or other insensitive grotesqueries emerging from Mexico today).

Mr. Steichen correctly pointed out that our generation has problems too. Indeed it does. But the vast bulk of these problems is inherited from the past. And if there is one thing our generation is aware of, it is that these old problems require new solutions—even an entire re-orientation, for we are aware now that the history of man is also a history of absurdity. The most cherished traditions of loyalty, reverence, endurance and fortitude, the eternal verities, often seem ludicrous to this generation. *That* is the essential belief of our generation, and is exemplified by our indifference to all the romantic doting upon the historical traditions of ennobling agony, ego-crazed heroism, and "the supreme sacrifice." As Camus has said, "To resign oneself is not to live." We are a generation desperate to live, but not to live desperately.

We have never starved of necessity, have no perverse desire to do so out of pride. Nor do we believe that the "Great American Victory" to which our generation owes so much physical comfort was at all due to the ignorant, starving, wretched, confused, pitiful product of Western culture known as the misplaced American sharecropper. That victory was won by a war and by the socially

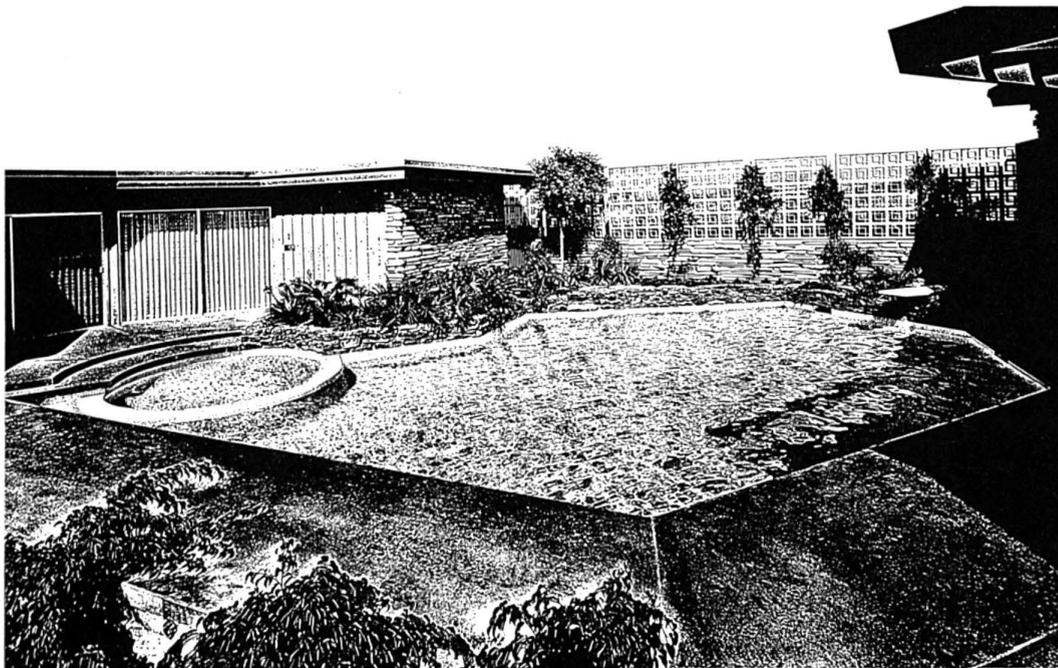
(Continued on page 34)

BOOKS

ROBERT JOSEPH

POLITICAL POWER: USA/USSR by Zbigniew Brzezinski and Samuel P. Huntington (The Viking Press, \$7.50), suggests with the strongest possible documentation, that the international policy of both principal adversaries in the Cold War is the result of careful, well-considered plotting and planning. Too often our newspapers and some "think" magazines attribute the belligerence of Chairman Khrushchev or the intransigence of President Johnson to a reflection of their own characters with little or no identification with the political realities within their own countries. This current study in contrasts by political scientists Brzezinski, director of the Research Institute on Communist Affairs at Columbia University, and Prof. Huntington, member of the Center for

International Affairs at Harvard University, underscores the point that these two international monoliths are moved primarily by internal political pressures, stresses and strains. From Truman to Johnson we have had the polite internecine war between the Executive Branch and its military arms over which will guide the international policy of this country. Chairman Khrushchev faces the same internal problem in the USSR. As an aside perhaps the two national leaders ought to exchange notes on respective techniques; it would be a fruitful discussion and perhaps even the basis of further and richer understanding. In this monumental and highly readable study of contrasts, the authors investigate four principal questions: indigenous political ideas; the system and the individual; political leadership and the cultivation of new leadership; and the policy-making apparatus. The authors conclude that the two systems will develop, based on their own traditions and history; that they will not converge in the foreseeable future, and that there is sufficient reason to believe that despite their sharp differences they can live in noisy harmony.



A STRATEGY OF INDEPENDENCE by Vincent P. Rock, of the Institute for Defense Analysis in Washington, D.C. (Chas. Scribner's Sons, \$7.50), suggests a program of interdependence for the two power blocs and offers some perceptive and persuasive alternatives to the conflict of power politics. Rock, like Brzezinski and Huntington, goes beyond the Agreement to ban nuclear testing. He maintains that there must be and are other areas where the two adversaries can meet and agree. War, which many insist is inevitable, a thesis not shared by any of the authors here, is unthinkable. Rock points out that both camps find allies restive, even recalcitrant: France, for example, on our side; Romania, Albania and Red China on theirs. First action, however, must come from Americans who are less bound up in the coils of strict state control; the initiative rests with us, and we ought to take up the challenge, says Rock. After outlining the areas of conflict and the areas of lessening tension, Rock discusses positive areas of interdependence and mutuality: science, technology and space exploration; the growing problem of increasing population; the development of new areas socially and economically; the need for increased output of consumer goods. The author quotes President Kennedy to fortify his position: ". . . Today there are no exclusively German . . . American . . . or even European problems. There are world problems."



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JUSTICE IN MOSCOW by George Feifer (Simon & Schuster, \$5.95), is a full-length report on the conduct of Soviet law courts from the equivalent of our small claims court to the Supreme Court of the Soviet Union. Feifer on a USA-USSR Cultural Exchange grant, went to Moscow to study Soviet law; one morning he decided to forego the study of Russian law and go out and see the quality of Russian justice, which is, as the author points out, quite another thing. Soviet justice examines the "whole man" or the "whole criminal" instead of the crime itself, which explains in part some of the legalisms to which American lawyers would object. Under Stalin a purported 90% of the sentences were objective and just — the author does not attempt to analyze this

(Continued on page 34)

PLANNING

CHICAGO

IRA J. BACH, COMMISSIONER
DEPARTMENT OF CITY PLANNING

This is the second in a series of articles by Commissioner Bach which will deal in extenso with Chicago's urban development, its background, problems, policies and proposed solutions.

THE TWO-WAY STREET

Chicago, extensive in area but densely populated, has been made up of unique communities almost from its beginning. Some started from immigrant settlements—people from Sweden, Germany, Italy, or Poland, to name a few. Other communities were originally separate municipalities, annexed to the main city. Still others grew around railroad stations or factories.

At the present, many of the seventy-odd community areas in Chicago have citizens organizations formed to improve the community. While a number of these community organizations have been in existence for some time, the extensive program of urban renewal embarked on by the city in 1948 has stimulated the formation of many others.

The numerous community organizations do not exhaust the range of citizens groups in Chicago. A complete list of groups having an occasional or frequent interest in the city's broad planning and urban renewal programs would include, among others, church groups, settlement houses, ethnic societies and businessmen's clubs. In addition, there are the influential civic organizations that cut across community boundaries and who are concerned with the stability of the whole city.

Thus the city government of Chicago is at all times observed by its citizens. Occasionally it is also challenged by them. Criticism of government may not be thought of as the usual form of citizen participation, but history gives it an honorable place.

Perhaps the first citizen participant to challenge the programs of a government was Socrates. From him stems the tradition of the gadfly: "It is literally true (even if it sounds comical)," said Socrates, "that God has especially appointed me to this city, as though it were a large thoroughbred horse which because of its great size is inclined to be lazy and needs the stimulation of some stinging fly. It seems to me that God has attached me to this city to perform the office of such a fly; and all day long I never cease to settle here, there, and everywhere, rousing, persuading, reproving every one of you."

The gadfly function of citizens in a democracy, important as it is, is only part of the story. Socrates lived in Athens in the fifth century before Christ. It was the Greek city-state that embodied the golden age of democracy. Unique and brilliant as he was, he was a product of that society.

At that time, the citizens of a community came closer to governing themselves than at any other time in history. Democracy was considered then to have been practiced in its present form. The citizens themselves, meeting in an assembly known as the "Ecclesia," enacted legislation and passed resolutions determining policy.

Besides direct self-government, there are other attributes of the Greek democracy, not as well known perhaps, but having even more applicability to modern city government. These attributes exist to some extent in any democratic society, irrespective of size, though they flourish best in small populations.

The first and all-pervasive attribute was civic pride. The pride of the fifth century Greek for his city was not just patriotic nationalism, though this was part of it. To the Greek, especially the Athenian, being a citizen meant direct participation in the life of the city-state at all points. He had an immediate interest in the affairs of government because, in effect, he was the government.

A great sense of personal responsibility grew out of this civic pride. "To the Athenian," says one historian (H. D. F. Kitto, *The Greeks*), "the responsibility of making his own decisions, carrying them out, and accepting the consequences, was a necessary part of the life of a free man."

The Athenian city-state just before the Peloponnesian War had a population of 315,500 people, of whom about 172,000 were voting citizens and their immediate families. Of the total number,

about half lived in the urban area and the balance in the country villages of Attica. But even the relatively small number constituting a quorum (about 6,000 for extraordinary matters, it is thought) made an unwieldy assemblage.

No historian or political theorist believes that the government of fifth century Athens can ever be recreated—or that it should be. Yet it is still held up as an example of democracy at its best, even as it was in Pericles' time.

Because of its complexity and scope, our own system of government must, of necessity, vary greatly from ancient Athens in many ways. But much of the same democratic ideal has been absorbed in our society, both in the nation as a whole and in the fifty separate states. Furthermore, if democracy is not as direct in our republican form of government, the principle of an equal voice is more inclusive.

The recent U. S. Supreme Court decisions on reapportionment have guaranteed equal representation within the state to persons in every section of the state. It has, of course, for a much longer period of time been express national policy to guarantee equal representation within the state to the other majorities or minorities to which we all belong—the rich or the poor, the white or the non-white, those who own land or those who do not, Catholics or Protestants or Jews.

The people of Chicago will soon have the opportunity to review the Basic Policies of the Comprehensive Plan. This report will consist of a summary of major findings, a statement of issues facing the community that require important decisions, and an outline of various policies that apply to the solution of the major development problems facing the city.

Technically speaking, a given problem of city growth and development can have several reasonable solutions, any one of which might solve the problem as well as any other. A problem connected with city growth cannot be treated as an autonomous problem. By its very nature, it affects the daily lives of countless people. And consequently, individual preferences must play a large part, though they cannot reasonably be the sole determinant.

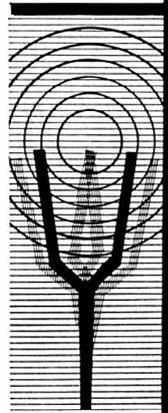
When this preliminary report on the plan is released it is hoped that the citizens of Chicago will take a serious interest in the policy proposals. The staff of the Department of City Planning and the members of the Commission's advisory committees hope that the plan report will be critically scrutinized. They hope it will be examined closely, that questions will be raised, doubts expressed, and disagreements voiced.

The purpose of the plan report to be issued shortly is to take a first step in establishing future development policy for the city as a whole. The function of the Plan Commission is to *recommend* such policy; its actual *determination* is up to the public and its elected representatives.

It is hoped, therefore, that individuals and groups reviewing this report, while not neglecting their gadfly function, will also assume another role, that of the fifth century Athenian who willingly took a position in favor of the things he agreed with.

The city-wide development policies, when decided, will be commitments to the future. For an individual or a group to support the policies he favors is often more difficult than to oppose the ones he does not favor. Because commitment to an idea carries a responsibility toward seeing that it is put into effect.

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MUSIC

PETER YATES

ANNOUNCEMENT, and CONTINUATION OF OUR JOURNEY

For a number of years persistent requests have come to me that some sort of book should be put together from this column. Five years ago I announced here that the editor of Pantheon Books had invited me to write *An Amateur at the Keyboard*. His notion of the book I was to write under that title and my conception of it differed so greatly that for a couple of years the project went dormant: fortunately so, because during that time my material gained economy by the use of it in numerous lectures. Five times rewritten, *An Amateur at the Keyboard* is now in print, available for any and all to purchase. Allow me to introduce it by its complete title:

An Amateur at the Keyboard, being an Invitation to the Keyboard and its Pleasures, a Discussion and Brief History of its Literature, and Advice how one may serve the Community as Accompanist, Maker of Programs, Critic, or by encouraging the Public Music, written for the Amateur, or Lover of Music, by Peter Yates.

I have found to the present but three things wrong in it: a period where a comma should be on the dust-cover; on page 263, five lines from the bottom, the word "without" that should have been "with", reversing the meaning; and that I should have omitted from the acknowledgements a statement of my indebtedness and gratitude to *Arts and Architecture*, to its staff, to John Entenza, and in recent years to Susan Jonas, for the now nearly 24-year-long opportunity and collaboration of this column. I beg pardon of them, hoping that in another year another book will enable me to make reparation. And I thank also David Travers for continuing to extend to me the wide-open freedom I have so long enjoyed in this space.

Readers of last month's "Letter from Vevey" may have wondered, if they were historians, how Pepin II could have been at the Abbey of Mozac during the planning of the first Crusade. I wondered myself and finding on a shelf of the friend's home where we stayed in Zurich a copy in English of *A Short History of France*,

volume 1, by Victor Duruy, pupil of the great Michelet, I started turning the pages in search of Pepin II. Not finding him, I commenced reading.

All short histories, I suppose, are derived from the "headlines" of their period. The grating of cruelty throughout every history of the later Roman Empire continues like a nightmare during the two centuries between Charlemagne and the first Crusade. "Out of seventy years, from 970-1040," Duruy summarizes, "there were forty-eight years of famine or epidemic." Yet around 1050 began that extraordinary building and rebuilding of churches which continued without cease for two centuries, producing several cathedrals but mainly the smaller village churches, so astonishingly many of which survive and are still in use today. Afterwards, in the thirteenth and fourteenth centuries the church art became Gothic, decorative and esthetic — that is, what formerly had been organic, of the soil, became now daring and deliberate, apart from the soil. In the great landmarks, Notre-Dame of Paris, at Chartres, and Reims, the opposing qualities are still merged; the cathedrals tower but grow out of landscape. Duruy was of the generation which saw Romanesque as a prelude to Gothic; Friedrich Heer (*The Medieval World*) sees Gothic as an excess beyond the Romanesque.

At this time "the Church put forward the following agreement, which it caused to be adopted by a majority of the princes: 'From Wednesday evening to Monday morning in each week, on the great festivals, and throughout the whole of Advent and Lent it is forbidden to conduct warlike operations. This shall be the truce of God.' This truce, although ill observed, was a great benefit to the people . . ." It is as though the churches in Illinois had obtained a similar agreement from the Chicago gangsters during the '20s. In the same way, a thousand years hence, a historian, writing a short history may summarize our headlines and United Nations.

As for Pepin II, who, according to the record of the abbey church at Mozac, is said to have come there accompanying the relics of a saint, I found only: "Expelled as a result of his vices, Pippin II allied with the Northmen and Saracens to plunder his former subjects, but was taken and imprisoned in a cloister." Startled at the moderation of his captors, in that brutal time, one leaves him there — wondering however if among the recorded headlines of recurrent disaster life must not have gone on, as it does with us, apart from and in spite of headlines. But this occurred a century before the first Crusade.

Twenty years ago, in 1944, the civilization of Europe had completely broken down, and a great invasion from the west was in process of sweeping it clear. Today, driving through from Rotterdam to Amsterdam to Hoorn on what remains of the Zuider Zee* and down through Maastricht into Belgium, to Spa and through Luxembourg and across through Reims to Paris, we were waved by without examination at the border crossing points. Only an occasional concrete bunker opened its blackened mouth to remind us of the war. German tourists by the busload, however unwelcome, were everywhere, enjoying the pastoral landscapes of these countries Germany had violated, a conquest harsh as any in history. In Paris one stumbled against them climbing the circular steps up the tower at Notre-Dame, and they lay by dozens on the leads of the tower overlooking the great city. This, rather than the view from the Eiffel Tower, is the true outlook over Paris. On the island below the tenth century inhabitants successfully resisted a siege by Northmen, creating France. Within sight of this cathedral the European culture has grown and had its center for a millenium.

Across the river Vegt in Holland, where we visited on a houseboat, was a German bunker. In a cellar beneath the open court of one of the seventeenth century homes nearby refugees from the Nazis were successfully hidden. In a small park in Amsterdam a graceful bronze figure commemorates a young Dutch sculptor who was shot there. The home where we stayed in Luxembourg had been the headquarters of the Gestapo. Outside the door of the apartment where we called on friends in Paris a small sign honored the death of a member of the Resistance who was shot against that wall. Driving towards the Haute-Savoie we passed a rough heroic monument to a group of partisans who were killed in that narrow valley.

Outside Luxembourg we walked among the graves of the American Military Cemetery, the majority of the dead identified, names from every European country attached to familiar American birthplaces — a cool, secular order, for all the rows of crosses and stars

*The Dutch say, "God made the world, but the Dutch made Holland." For generations they have been cutting off sections of the Zuider Zee into lakes and then draining them, so that areas below sea-level become fertile.

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AUGUST 1964

of David, epitomized at the entrance by the ornamental diagrams of thrusting arrows which graphed the history of two campaigns. While we were in the Auvergne we met three traveling sisters from America who had recently completed in mosaic a vast and very accurate battle-plan for a memorial in the Philippines.

What is to be said about these latter-day Crusades, men less used to brawling than their earlier prototypes, who following no Cross went abroad at the order of their government to liberate countries and peoples most of them would never have visited. Criticize as one may any failures of our diplomacy, these men from America discovered the world and all the peoples in it. They succeeded perhaps better than any earlier Crusade and more admirably than most, certainly with no more futile cruelty, although as in every war there was too much of that. Americans saw a light, of which as a people we have not despaired; and, more by peace than by warfare, we have not ceased our Crusade. Though it is our nature to be optimistic and, by offset cynical to despairing, we have maintained a balance of peace against war, of argument to avoid violence, of companionship instead of conquest, and of generosity which has been by no means all fallible or misused.

Not far from the American cemetery we found the German cemetery, at the end of a winding path through a wood. The parking place at the American cemetery was in sight of the graves; the German parking place was outside the wood. A lowering wall of black granite, pierced by a heavily rounded arch, and through it one saw at the far end a thick-beamed black stone cross, too thickly weighty to be borne by the imagination. There the unidentified dead were many, and the crosses stood in grey squads, one tall and three shorter, under trees. I have seen nothing in art more German — an upthrusting of darkness against our secular trim. Nothing pious or pietistic in either place, yet the mind brooded over the distinction.

Religion is not our deliberate belief but the hope we live by, which we cannot deny, however much we rationalize or do deny it. Occasionally one voice, speaking simple words, reveals to a generation the truth it wills to hope; or the variations in the figure on the crucifix tell of a new human comprehension revealed by a shape of power and agony; or a Sartre testifies as atheist to the spiritual efficacy of a Kierkegaard; or in a museum we look in the face of a Buddha torn from its shrine and find in it understanding.

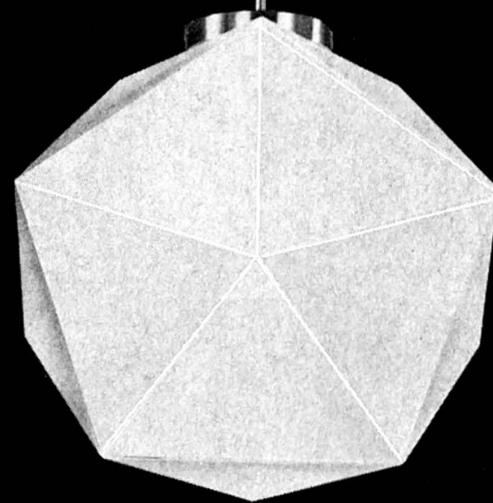
On the Isenheim triptych painted by Gruenewald, which we shall go to see at Colmar, the same Germanic horror of the dark wood has become beauty by transmutation.

The Fuerster of Lichtenstein no longer exhibits his private collection of Rubens in the castle but on the floor above the post-office, vertically beneath the castle, at Vaduz. For all the virtuosity, the humanity, and the intelligence there is very little to think about in any painting by Rubens. He seems to have put his heart into diplomacy, as an advocate of peace on any reasonable terms, and his skill into his painting, a skill so impersonal that it could become the factory production of a workshop. Acres of servile flattery on canvas compose the apotheosis of Maria de Medici which circles the Rothschild gallery at the Louvre, a cult of curves limned in unreality. The aggressive realism, tearing open the picture surface, which Rubens put into the portrait of his daughter, at Lichtenstein, rejects the graces and vices of his bosomy, bottomy abstractions.

Pieter Brueghel the elder made no great play of technical virtuosity. He caught the trick of a figure much in the same way as Grandma Moses. His abundance comes naturally, in a thin color patchwork of details needing to be seen close up, which for that reason does not lose by photographic reduction. In the Lichtenstein collection his "Census at Bethlehem" held me as long as all the Rubens together. In the foreground Mary in a blue cloak rides an ass, led by Joseph who is carrying his scythe-saw and bag of carpenter's tools. Behind them a fat husband struts, followed by his wife laden with bundles and under her arm his great sword. On the ice a woman tows a man in a sled. Down here a woman is wrestling a pig to the ground to cut its throat. The homily is plain-stated for the non-literate to read. The integrity of moral judgment one reads in every Brueghel painting gives to his draughtsmanship and thin paint an eloquence beyond the technical mastery of Rubens. You look not to admire empty allegory but to read.

Art as communication does not tell the story. Evocation, provocation come nearer. Communication implies transmitting right or satisfactory or at least exact information — however undesired the message. Advocates of "communication", by which I believe most
(Continued on next page)

EVOLUTION !



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For
Your
Information

Q: My problem has to do with flooring for a laboratory. Sanitation and resistance to acids, etc., are of prime importance. What is available?

A: The development of synthetic elastomer and resin compounds has made available various types of latex mastic floorings that provide surfaces free of joints, seams and cracks, thus eliminating growth spots for bacteria and germs. They provide ease under foot, are durable, flexible and completely monolithic. The wearing surface is extremely tough and resistant to attack from a wide range of damaging acids, solvents and alkalis. As no two problem floors are exactly alike, a variety of formulations is available in this flooring to solve individual requirements.

Q: Can you suggest built-ins for apartment house bathrooms that will appeal to prospective tenants and make the units more rentable?

A: To begin with, there are many new ideas in medicine cabinets that seem to have special appeal. They vary widely in style and size, can be recessed or surface mounted, equipped with side or top lighting, and include features such as safety compartments for harmful drugs and razor blades, tooth brush, tooth paste and razor holders, electrical outlets, etc. Then there is the recessed toilet tissue storage container and holder in one unit, units to accommodate magazines, cigarettes and ash tray as well as the tissue holder, and recessed facial tissue holders. Ventilating fans are a popular feature too and should be included in bathrooms as well as kitchens.

Q: I am sure constant changes and improvements are being made in communication and sound systems. What I need now is a flexible type that will meet the requirements of a modern school. Do you have information?

A: The new school system with five simultaneous channels of communication should give you the flexibility you need. It utilizes transistorized components and provides a sound channel A, carrying a sound program from AM-FM tuner, four-speed record changer or from microphone locations within the school to one group of classrooms; sound channel B, carrying a second sound program to another group of rooms; electronic voice intercom with remote reply plus privacy for routine communication between administrator's offices and any classroom; full-privacy telephone system for confidential conversations with the office, conference calls and calls between classrooms; and the time, alarm and civil defense signals to announce the beginning and end of classes and to warn teachers and students in case of emergency.

Q: I am interested in finding a versatile masonry veneer material with which to work out some original designs for future projects in my office.

A: Have you considered the new concrete unit that is Norman brick size? Its texture is rich, rugged and broken, and as it is split by guillotine, the interior aggregate is exposed giving it an interesting sparkle. Made with white cement and white limestone, it can be either snow white or a true pastel. It can be had with a straight break or a slanted break that makes one end an inch thicker than the other. With the slanted break, shadow patterns and special effects are almost unlimited. You can have basket weave, push and pull, saw-tooth or your own original design.

Building Center 7933 West Third Street Los Angeles, California

mean pleasurable communication, forget this last. In their opinion, the unpleasant should be dressed as art. Wisdom should tell them that the communication may be more final when the messenger is not appropriately dressed. And message itself implies truth known in advance. Instead, the message is equivocal, Henry James assures us, in terms which offer neither assurance nor convincing information, when the spokesman is the narrator of *Turn of the Screw* and particularly *The Sacred Fount*. Here is a man who has cultivated every nicety of understanding yet understands nothing because he can't believe himself. Not believing himself he can't believe in himself; he substitutes a fiction, tries to create myth. He cannot understand because he has always remained outside the passion he contemplates. "Men are admitted into Heaven not because they have curbed and govern'd their Passions, or have no Passions, but because they have cultivated their Understandings."

The two World Wars ended a period of certainties and definite uncertainties. After that, no one could be sure what he didn't believe. Now we feel evoked the one who is not present in a room painted by Vuillard. Francis Bacon provokes us to wonder who is present within the raw shapes decisively presented by his never fully defined forms. At the Salon de Mai his "Double Portrait of Lucian Freud and Frank Auerbach" seemed as if each face had been peeled off its brain. The contorted postures, the incomplete and slightly false perspectives, the arbitrary spread of chair in a white space interpreted as room — as isolated as a man alone on a life raft on an ocean — the disturbing non-parallels of the two similar portraits set side by side in two versions of the same room, same chair: the framed statement is final to the eye and as if unfinished. And the seeing eye seems to itself myopic. As in much modern art the message is not sent or received, and that failure of focus becomes the act of attention. Therefore I look attentively to learn more, knowing that I cannot understand. Thus I cultivate my Understandings.

Baskin says by his *Iliad* drawings, these are the heroes; they are not bunches of muscle governed by intellect but like cliffs. We look into the faces of Mary Cassatt's women and see behind them minds responding from within to the unknown commonplace — birth, death, the child's presence, or what may have been a compliment. That is why they live, when the face of a portrait does not. In Rauschenberg's assemblages and paintings an unexpected gathering of objects converses, as if it were a mind. History is an explanation within time, myth an explanation outside time; if there is to be no explanation, the exactitudes of pop art balance the inexactitudes of Sam Francis. The religion of the twentieth century has to do with mind, and it can be as destroying as any religion.

Why should the unsure mind take delight in its uncertainty? As the diseased mind has pleasure in disease. Yet this most subtle internal dialogue is being bought and hung on walls by investors who regard such painting as, temporarily, decoration, and in the longer view an investment. Surely the comedy of our uncertain certainties recoils on itself by such chancy turnover! The artist is equated with the automobile or boat designer, who may or may not have a good motor to put inside what he drafts.

Driving through Europe we delight in the old castles which formerly threw a shadow of fear across the countryside. They are not comfortable to live in; they are not beautiful, apart from their setting. We love them, unreasonably, because they have endured, as we love mankind because it has endured. We have seen the landscape, from Holland into Austria, through Luxembourg and France, in its spring flowering, tulips, daffodils, the flowering apple, cherry, magnolia, and chestnut. The shaping green rising to full growth just before the haying. These will not endure; we cherish them by the moment. In the Tyrol the hay had been cut and hung drying on wires or in hairy stooks like fields full of Abominable Snowmen. From the flat horizons of Holland to this countryside of mountains we have passed through the whole of spring.

Behind the Park Hotel in the old Austrian town of Solbad Hall, near Innsbruck, we heard our first European concert. The town band came in their jackets through the rain; a few strollers under umbrellas gathered by the bandstand; and precisely at eight o'clock the foursquare concert began — country tunes and marches. The rain ceased, the park filled. From the middle of a pool of wet grass Nelly the pom, quivering with eagerness, defied the whispered commands of his mistress, then ran to leap at her with wet feet. *Gemuetlich!*

notes

in passing

The completely unexpected announcement of the death of *Architectural Forum* with the September issue was a stunning blow. Heavy, bitter news. To those of us in the field of architectural journalism it means the loss of a sorely needed ally in the battle for better, more thoughtful environmental design. To the professional reader it means the loss of a respected sounding board, the silencing of an intelligent and responsible voice, the severing of an important link between architect and architect.

To the *Forum's* lay readers the loss may not be as keenly felt . . . immediately. But AF believed as we do that an aware public is indispensable to better building and better design. In the last analysis the public is now the architects' and the builders' client as owner or occupant—in public buildings as taxpayer, in private buildings as corporate stockholder or as occupant-lessee or buyer.

The death of *Architectural Forum* has wider and even more unpleasant implications. We have watched the magazine steadily increase the quality of its editorial content in recent years—and its circulation. Yet reported financial difficulties, presumably lack of advertising support, figured prominently in the decision to cease publication. Here, then, is one more indication that quality has become synonymous with impracticality in a significant section of our business community. Quality goes unsupported—perhaps even unrecognized in large measure—except by the relatively few product manufacturers who continue to believe that it is the only assurance of enduring success, who continue to think beyond the current budget or dividend year. Their number seems to be diminishing.

The effect of the *Forum's* extinction on the land- and cityscape of tomorrow may be difficult to discern and impossible to measure. But of this we are certain, the consequences will be important and they will be adverse.

* * * *

Benjamin Polk, author of this month's article, "Town Planning, Architecture, and the Spirit of the Place," is an American architect who practiced for many years in India and has now returned to practice in California. The article, taken from a thin volume of his writings (*Architecture and the Spirit of the Place* published in India), displays a gift of written expression rarely encountered in a profession which is so emphatically visual. It also reveals a devotion to architecture, which, though perhaps not rare, is unusual in its depth. Mr. Polk's book ends with the following short assertive (and disputable) epilogue that reflects the same fervid commitment:

"It was suggested that I put into words the poetry of architecture. Since I think that is not possible, rather than attempt it, I should like simply to note the *preconditions* to the poetry of spaces, preconditions valid for architecture everywhere.

"Poetry in words comes after a personal self-

discovery, and so with architecture in three dimensions. But there is also the wider self-discovery of a people as a whole, a unifying or a cultural self-discovery. Here, to know who we are is of broader importance than the personal, and with architecture of perhaps greater moment than with poetry if only because good or bad buildings are inescapable. A people speaks from its very being and in unmistakable terms when it surrounds itself with representative forms and space.

"We come straight to a technical matter, for new technology is of increasing importance in an overcrowded world. The magnificent development of engineering structure, especially in reinforced concrete, brings a still unguessed potential to the open, yet functional, plan which is the essence of new architecture. Within this context the beauty of space can be recaptured and the cultural price of the industrial revolution can be redeemed.

"But architectural critics have not begun to understand the present place in history of the newer regions of the world—Asia and Africa. The 'international style' is a thoughtless cliché, a symptomatic hardening of the arteries, and this so-called style precludes self-discovery, precludes architecture in any real sense, for at best it is cellular and merely additive—a false economy.

"The work to be done therefore is this: to rediscover and digest the past; to make our bridge of the present by building imaginatively and well; to explore the future—all to the great end that human personalities may flower abundantly and variously, according to their gifts.

"Assertions of strength expressed by serenity; a romantic balance enhancing the spirit of the place and the character of a region, so that natural qualities flow into the adventures of an interior space, explorative, particular. Here is a unity fully realized; completed in three dimensions, not cut by a tailor from his roll of goods, indeterminately extendable. And the means to these ends are equally integral and all-embracing, are sculptural and painterly, as well as structural and technical.

"Is this 'modern'? This unity is a witness as much against the falseness of historical revivalism as against the voluble international style. It is the answer of life to the death-gift of uniformity whether in technology, bureaucracy, or 'mass culture.'

"And it gives the lie to relativist excuses that would surrender personality to 'social factors larger than oneself,' for there are no such factors capable of forcing this surrender except they arise within ourselves alone.

"There is beauty, bravery and joy in the fitness of things, and from these may come the sensitive imaginings and the tense discipline that for a particular place and a particular people have always shaped the spaces of the future and enriched the world's architecture. This will continue to be so. It is the eternal beginning."



COOPERATIVE APARTMENTS

BY MARQUIS & STOLLER, ARCHITECTS



This St. Francis Square project, located in the Western Addition urban renewal area of San Francisco, has been cited as one of the most successful efforts to date, providing moderate cost housing under the FHA program. Urban Renewal Commissioner William L. Slayton gave special note to this project as "proof that good design need not be expensive, that good urban design can be built into projects designed for any income level."

The non-profit project was sponsored and developed by the Pension Fund jointly administrated by the International Longshoremen's and Warehousemen's Union and the Pacific Maritime Association. They established a non-profit corporation to provide moderate cost housing, financed under FHA 221D3 and the FNMA National Housing Act which provides low interest rate mortgaging.

Apartments are sold as cooperatives. Monthly charges which include all utilities, mortgage payments, operating cost, taxes and replacement reserves are as follows:

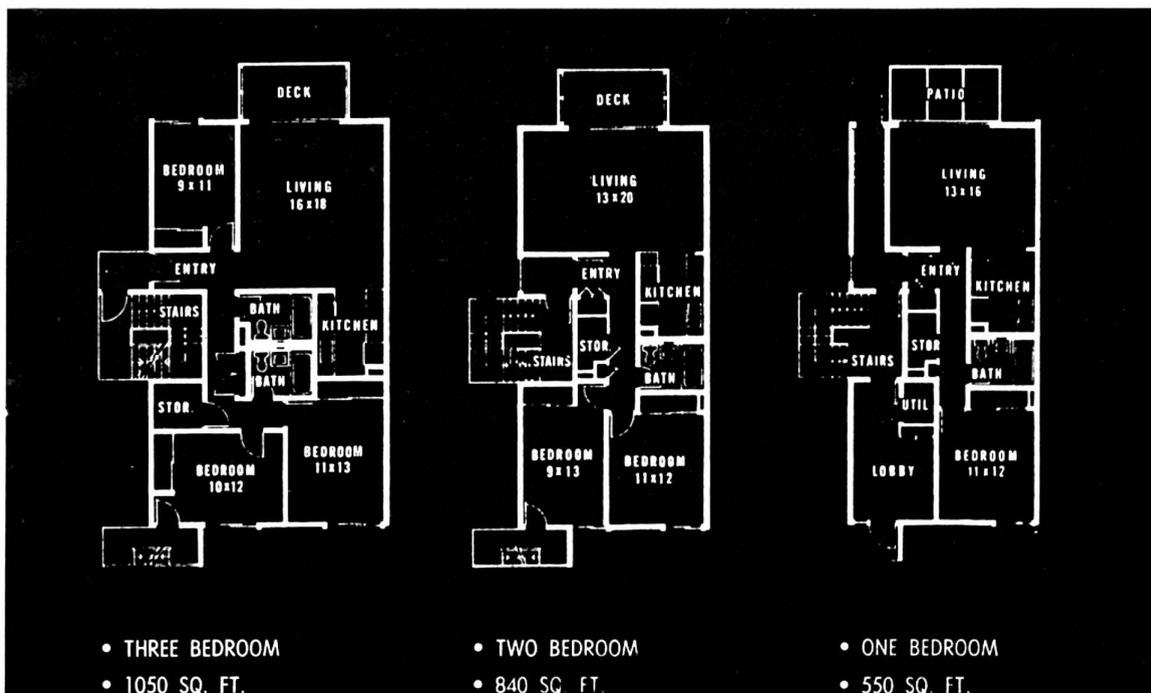
14 apartments	1 bedroom	1 bath	\$410 down	\$ 84 per month
107 apartments	2 bedrooms	1 bath	\$510 down	\$125 per month
178 apartments	3 bedrooms	2 baths	\$610 down	\$140 per month

The apartments were sold to qualified buyers with income limitations set by the FHA. This resulted in a complete occupational cross section (few longshoremen). The apartments were sold out before construction was completed and at present there is a waiting list and at least three new inquiries a week. The project is fully integrated as follows: 54% Caucasian, 21% Negro, 15.5% Oriental, 9.5% Inter-racial.

The site, an L-shaped area consisting of three city blocks, was obtained through the San Francisco Redevelopment Agency. Included within the site was an existing Y.M.C.A. structure. An elementary school is located in the fourth block completing the square.

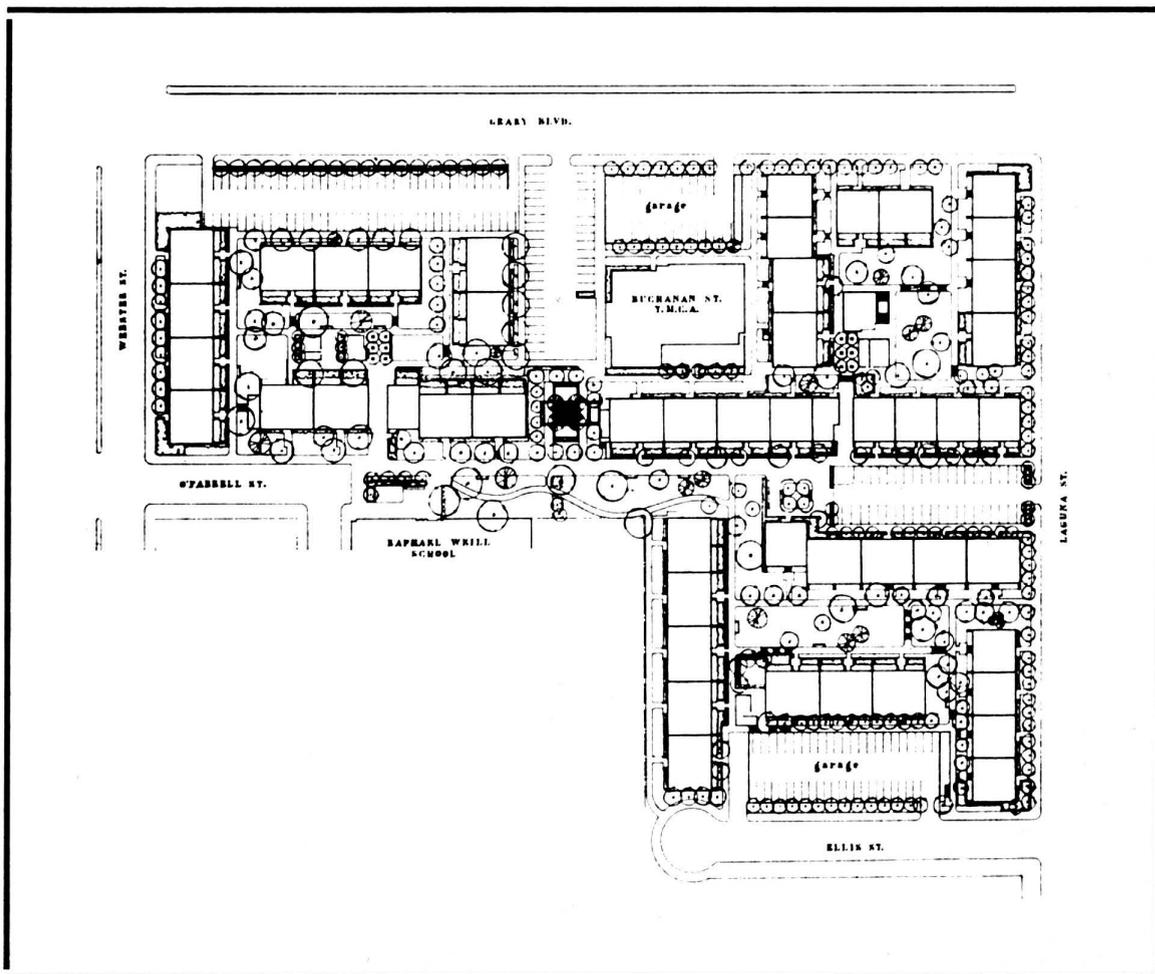
All intersecting streets were abandoned within the project thus com-

(Continued on page 16)



PHOTOS BY KARL H. RIEK

LANDSCAPE ARCHITECT: LAWRENCE HALPRIN
 STRUCTURAL ENGINEERS: ERIC ELSESSER
 MECHANICAL ENGINEERS: KENWARD OLIPHANT
 PROJECT MANAGER: REVELS CAYTON



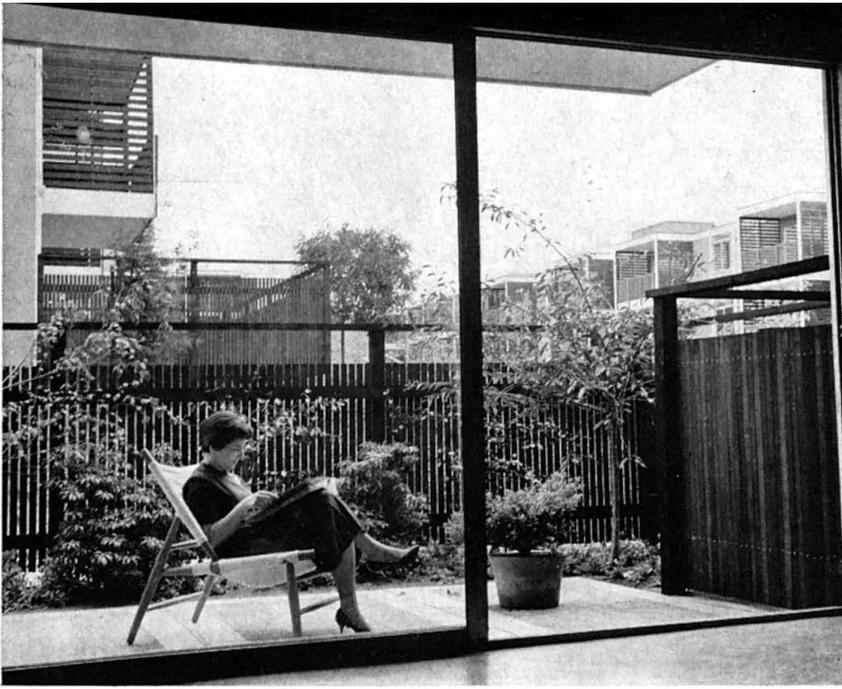


PHOTO BY RICHARD F. CONRAT



PHOTO BY RICHARD F. CONRAT



binning all apartments, the school and Y.M.C.A. into one super block. By relegating the parking to the periphery and landscaping the entire site (including former streets), spacious interior courts with recreational areas, benches and tree-lined walks are provided.

The buildings were constructed in a series of six units grouped around a central stair. The apartments, each with private deck or patio, are orientated to the interior open space overlooking the park areas. The structures are finishes in stucco, with wood trim, redwood balcony screens and patio fences.

Careful consideration was given to the relation of units, details of wood projections and intensive landscaping, to bring the entire project of three hundred apartments into a more intimate scale.

The construction cost including all landscaping, parking structures, refrigerators, stoves and carpets was approximately \$11,000 per living unit.

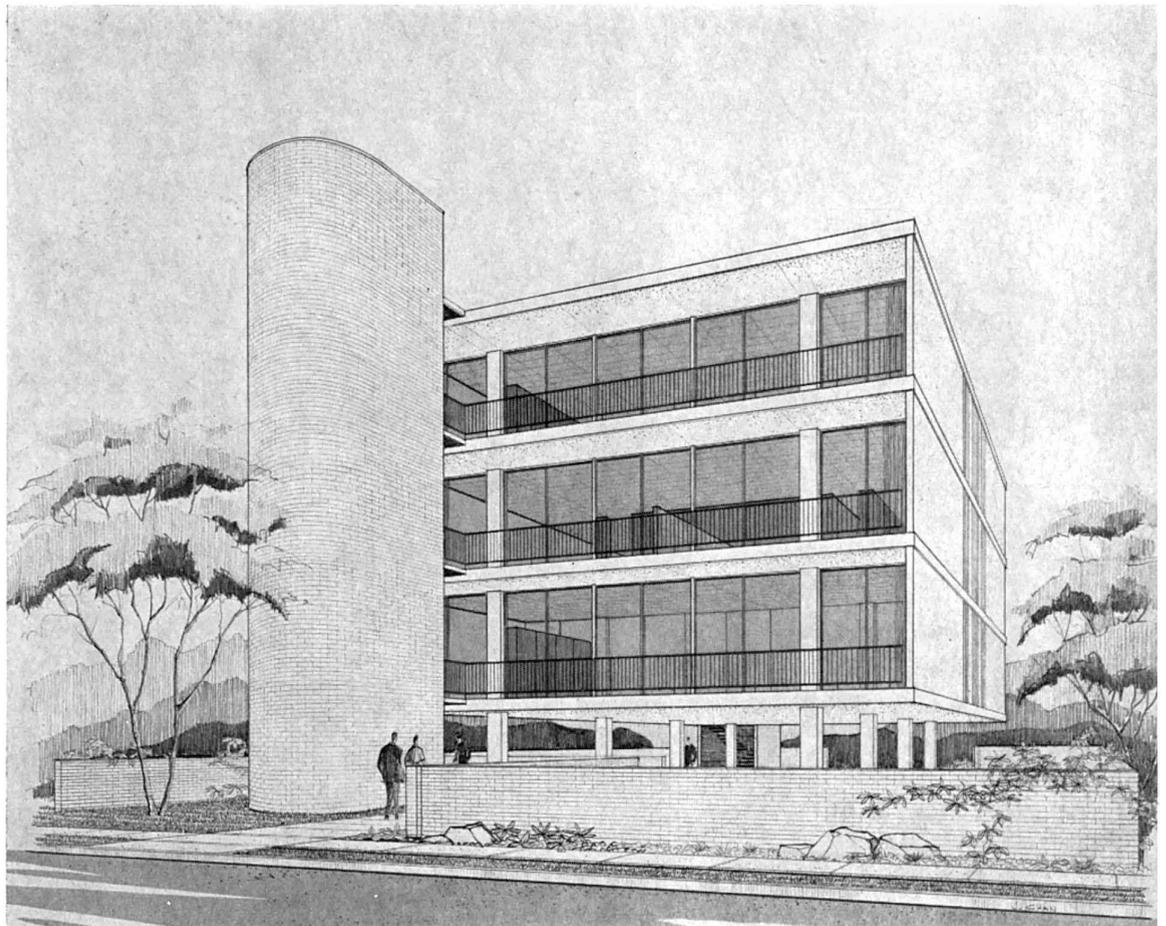
Operating under this severe budget there was little money for architectural gymnastics or frills. The success of the design depends strongly on the use of open spaces, color and landscaping.

FRATERNITY HOUSE

BY CARLETON MONROE WINSLOW

ARCHITECT

DESIGN COMMITTEE: CHARLES WORMKOUTD,
PETER CREAMER, RAY VECCHI, FRANK WILCOX



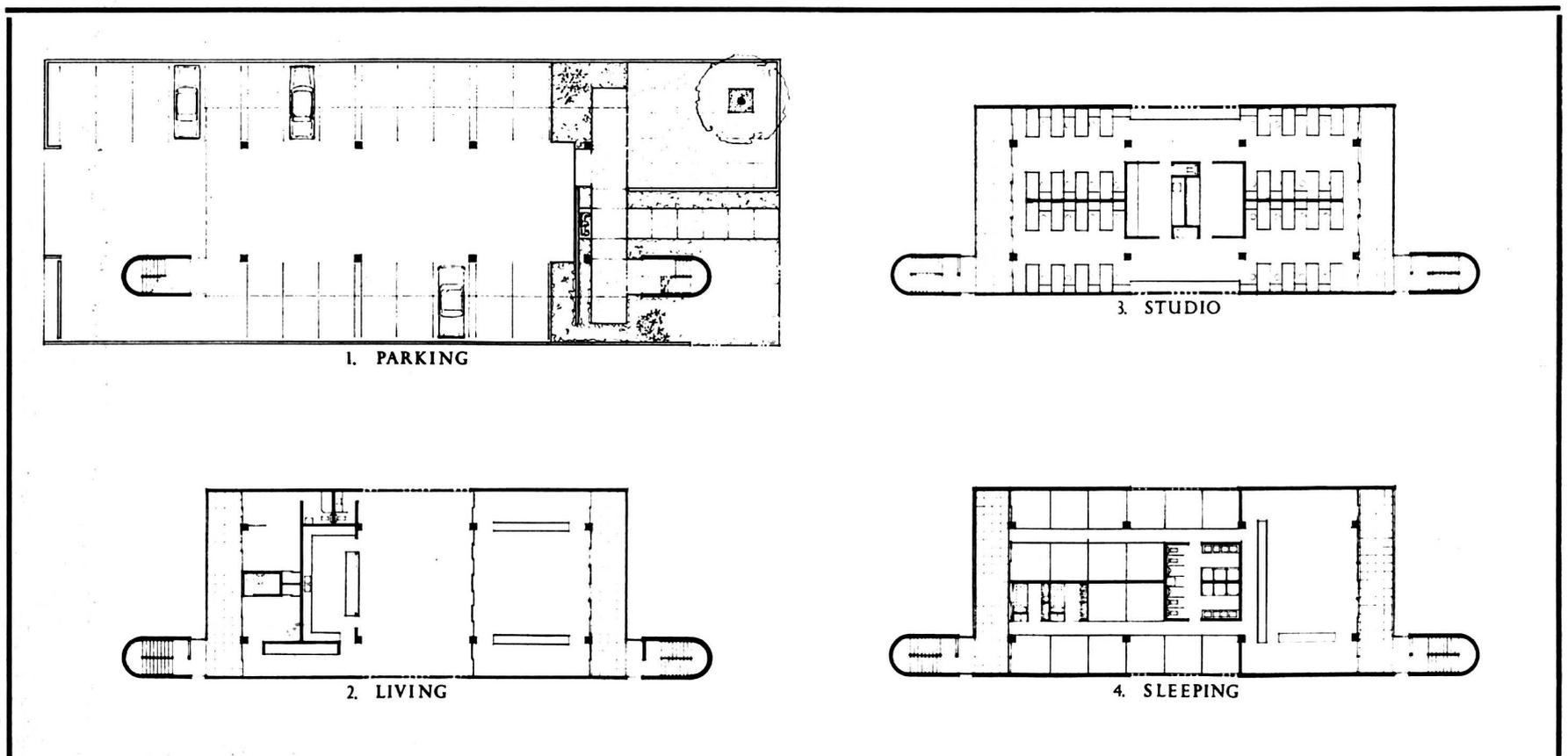
Space requirements for this Alpha Rho Chi fraternity house for students in architecture and allied arts at the University of Southern California include accommodations for parking, social activities, kitchen, study facilities with a drafting table for each person, and sleeping area. The solution presented displays a separation of facilities on four levels. Parking is at the ground level with space left over for a patio and outdoor living areas. The second floor is devoted to social activities with dining

and living areas designed for maximum flexibility. Kitchen and quarters for cook and house mother are also on this level. The third floor is given to the drafting room and workshop; sleeping quarters, lounge-study are on the top floor.

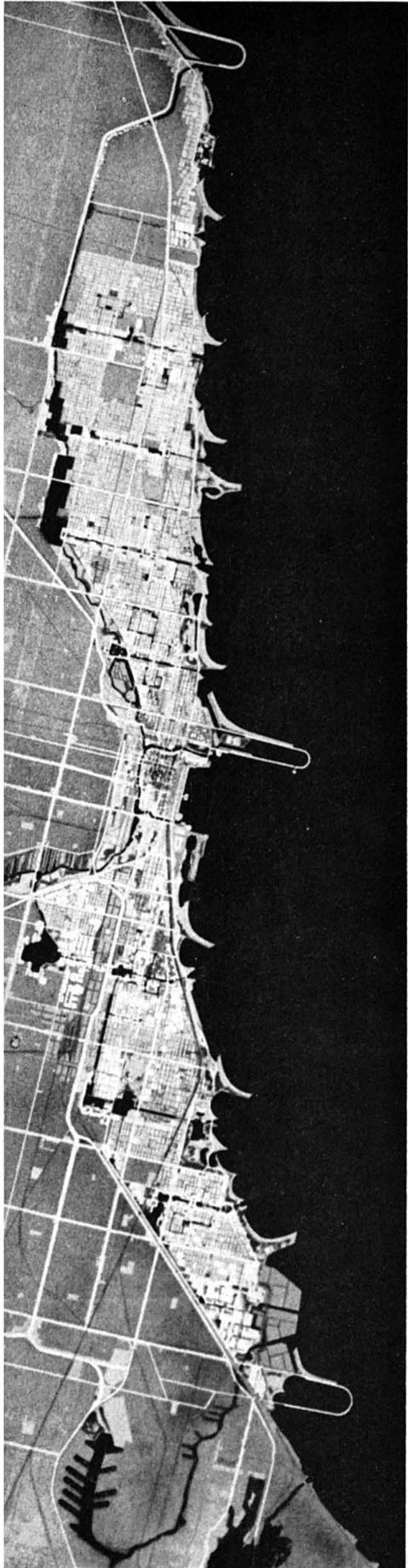
The structure will be of concrete lift slabs supported on eight concrete towers 27' on centers with 9' cantilevers joining the last row of columns in each direction. Stair towers at either end of the building and garden walls

are to be of brick. North and south walls will be of glass protected by the cantilevered terraces at each level. Code requirements dictate virtual elimination of side walk fenestration where ground level parking is left open, and the building will receive light and air from the ends. Heating is to be hot water with fan coil units.

Structural engineering is by Eugene D. Birnbaum and Associates; mechanical engineering by Piping Engineers.



CHICAGO LAKEFRONT PLAN



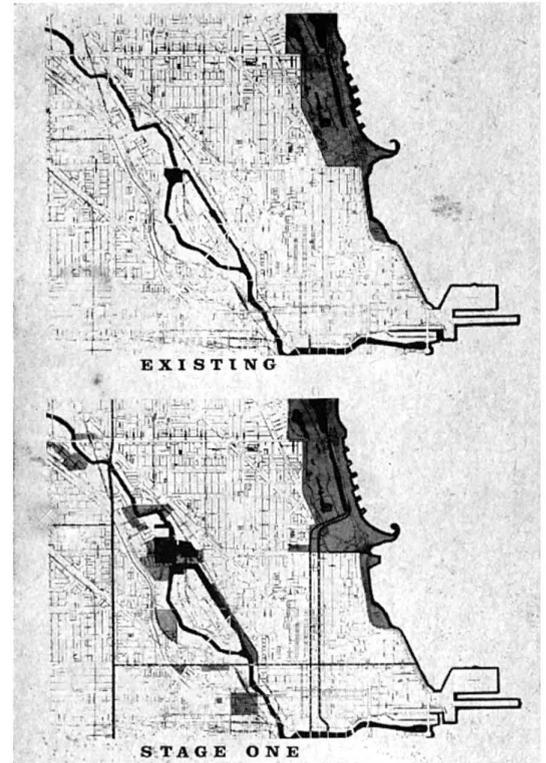
Stages of Development

 Three sequential maps illustrating the stages of development for the Chicago lakefront plan. The first map shows the construction of small lakes along the Chicago River and other locations (black areas) and major street improvements (dotted lines). The second map shows the improvement of the Chicago River near the Central Business District with green spaces (shaded areas), additional street improvements, and the construction of off-shore beaches and a first causeway community. The third map shows the completion of all improvements, including three causeway communities and canal systems (connected black lines).

Construction of small lakes along Chicago River and other locations (black areas); major street improvements (dotted lines).

Improvement of Chicago River near Central Business District with green spaces (shaded areas); additional street improvements; construction of off-shore beaches and first causeway community.

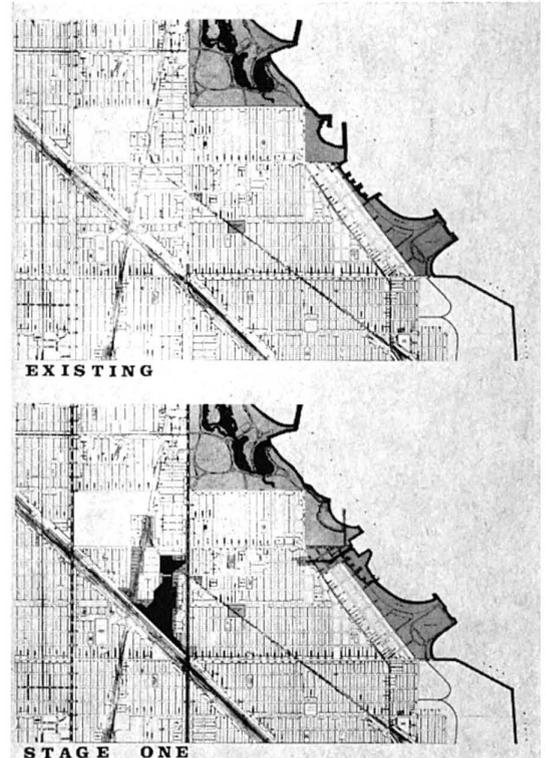
Third stage drawing (and plan view photo at left) shows completion of all improvements including three causeway communities and canal systems (connected black lines).

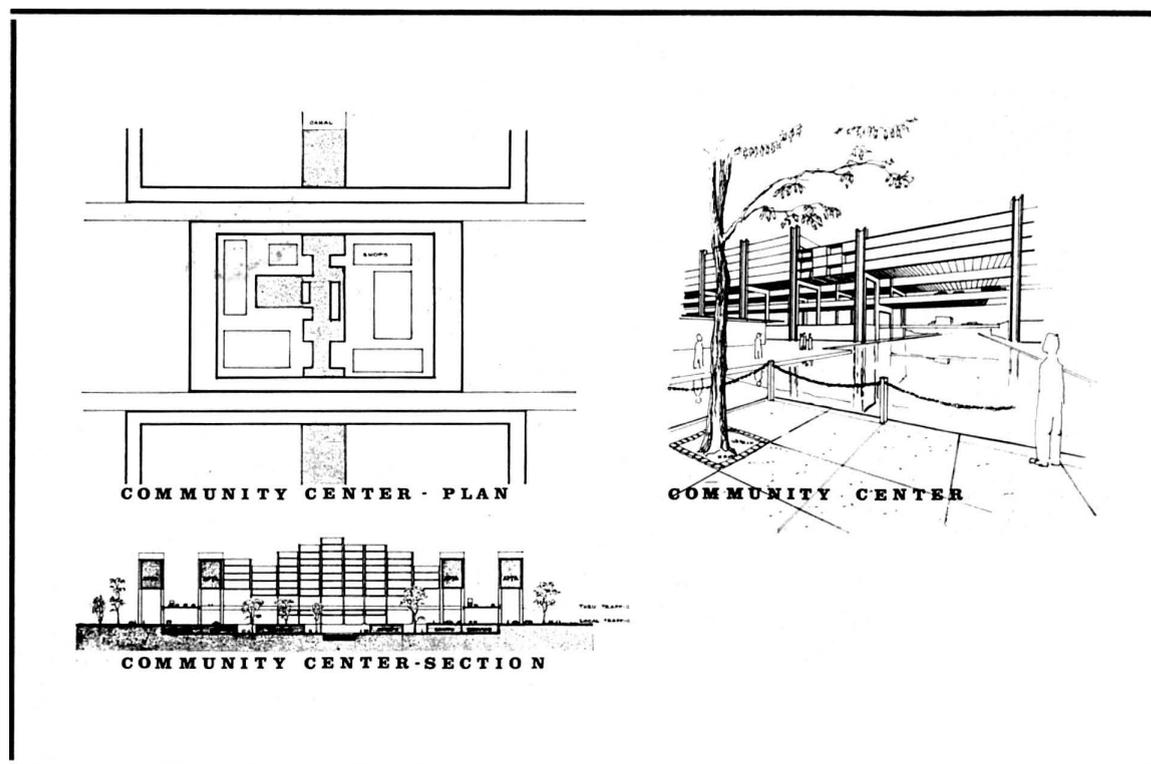
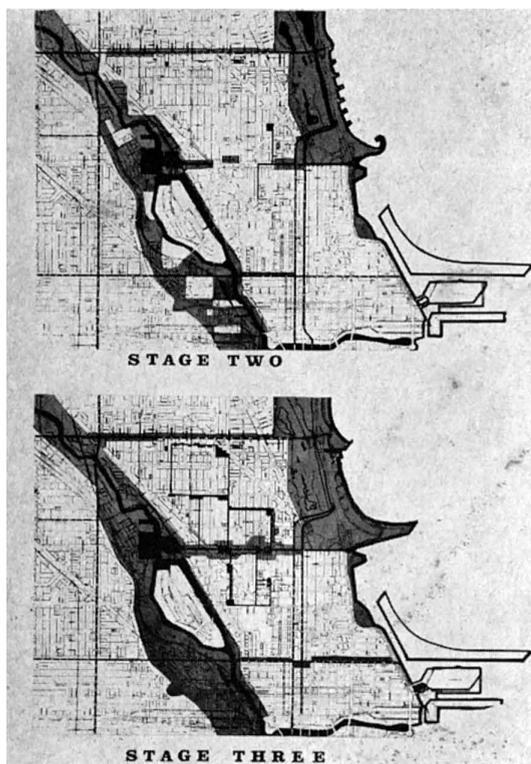


North Shore Community water frame and green space development with community center buildings at far right.

This plan to rebuild Chicago as a water city has been proposed by a group of graduate students in architecture and city planning at the University of Illinois. The redesign of Chicago's lakefront was the problem initially assigned the students. Their task was one of defining and solving the problems of the city that could be remedied by design decisions on a large urban scale. The general problems defined by the students concerned the use and misuse of the city's transportation network, the areas of blighted development, the vast interior of the city that lacks a strong visual and physical structure, and the scarcity of

South Shore Community showing development of small interior lake with major and minor canal systems.





adequate recreational facilities along the lakefront.

During the process of studying the complex pattern of public and private development that stretches along the southwestern edge of Lake Michigan, it became clear that a solution for the lakefront alone would likely divert attention from the real design challenge of Chicago — the monotonous gridiron development that extends for miles inland from the lake shore. For this reason the initial study was expanded to include the communities contiguous with the lakefront as well as the actual lake edge.

The overall solution revolves around the

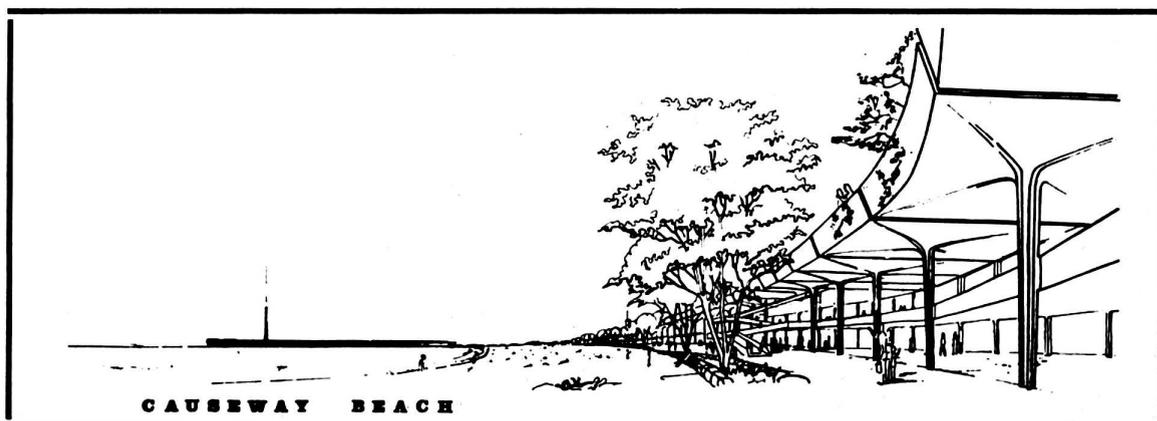
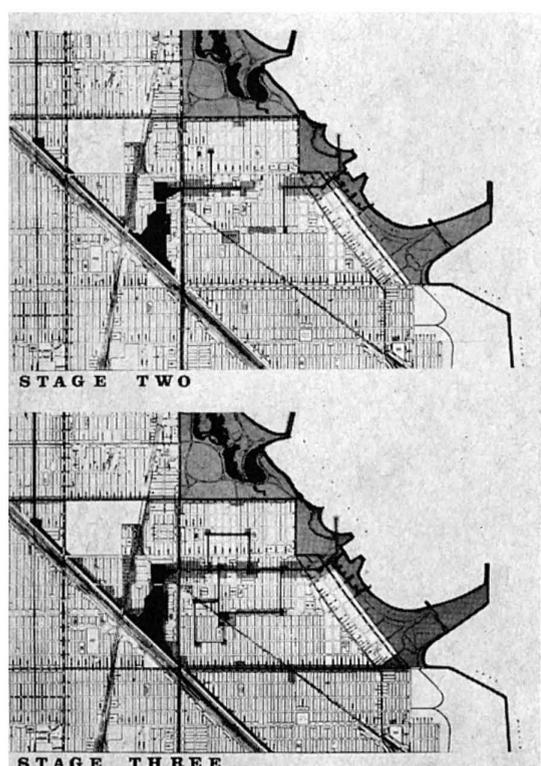
concept of bringing water into the city and into the daily experience of its citizens. A major system of canals and preferential greenway streets provides a framework for the redevelopment and reorganization of the Chicago region. The greenway streets define the edges of communities while the canal provides a strong focal point of interest for their intensively developed central areas. The major canals would run in an east-west course connecting Lake Michigan and the Chicago River on the north side, and Lake Michigan and a major north-south canal on the south side. Each major canal is located in the right of way of an existing street minimizing the amount of necessary property acquisitions.

The entire water system of a typical community on the north side consists of the major canal with its adjoining intense development, minor canals branching off into the surrounding neighborhoods, and a small lake at the junction of the major canal and the Chicago River. The canal, lake, and river system would absorb the rapid storm water run-off that on occasion floods parts of the city.

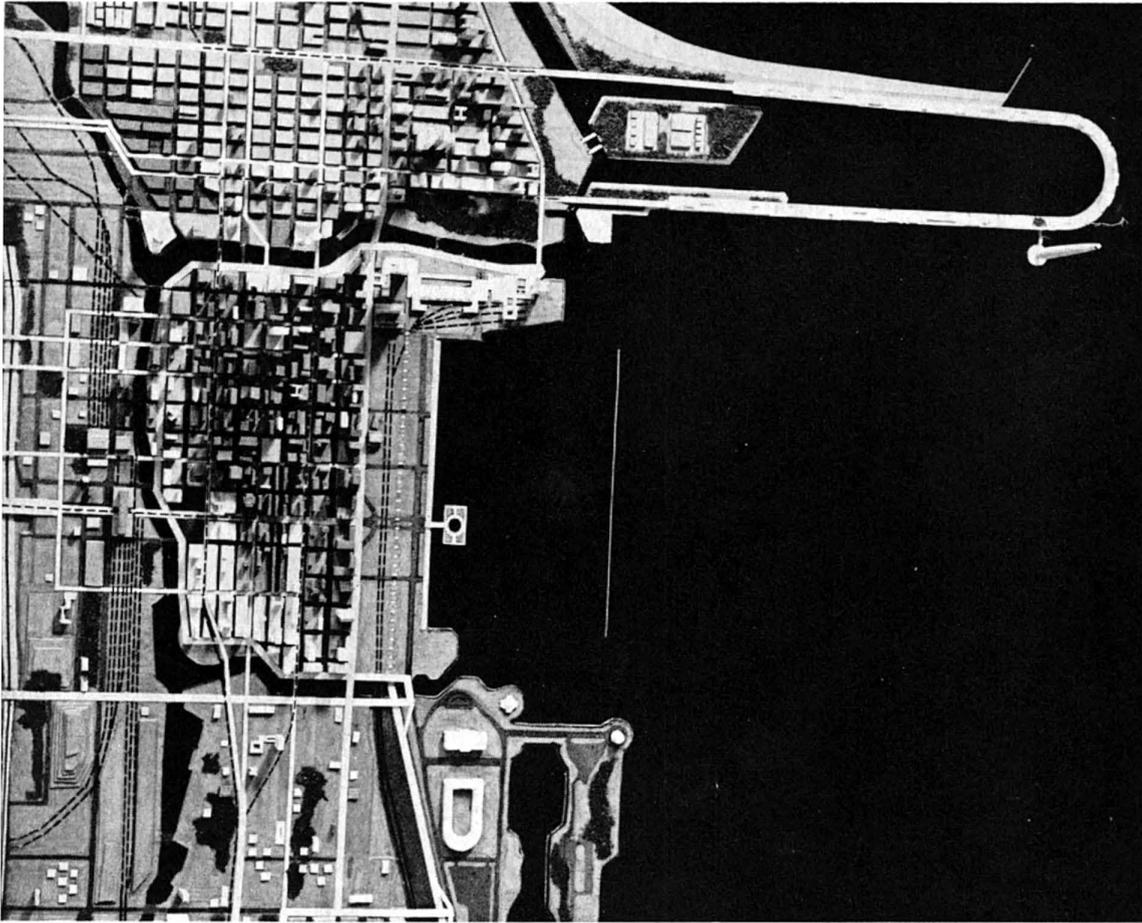
The "Loop," Chicago's central business district, is at present bounded by water on three sides, Lake Michigan on the east, and the Chicago River on the north and west sides. A proposed canal on the Loop's southern edge would complete the water frame, and, combined with a major open green space, would dramatically mark the entrance for the motorists and public transit passengers into the C.B.D.

To complement the inland development, the students have proposed the construction of three causeway structures out into Lake Michigan. Each causeway would be a visually strong structure providing housing for approximately 20,000 residents. Built 75 feet above the water level, the causeways connect at both ends to the transportation and utility systems of the city. Private building would be permitted above the transportation levels in the form of air rights development. These huge structures would give further emphasis to the water image of Chicago without destroying the existing value of waterfront property. One causeway is located in the vicinity of Wilmette on

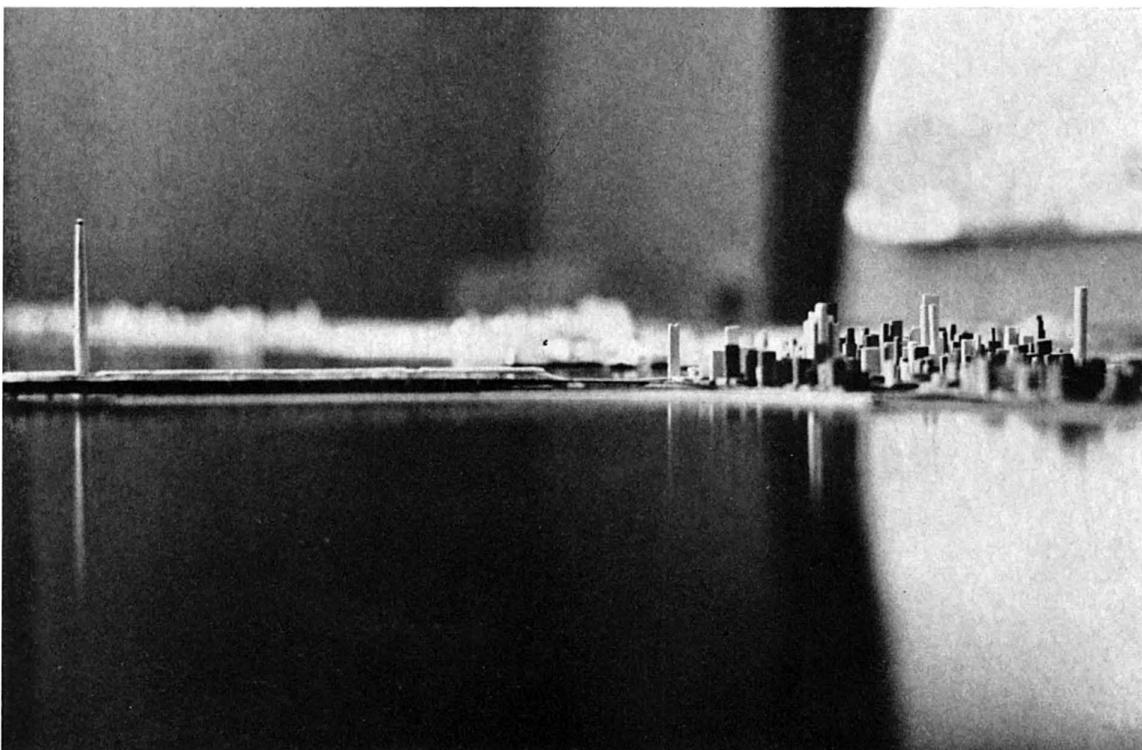
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CHICAGO LAKEFRONT PLAN



The "Loop," Chicago's intensely developed business center, has been framed by water; Navy Pier Causeway is immediately north.



Navy Pier Causeway and city skyline.

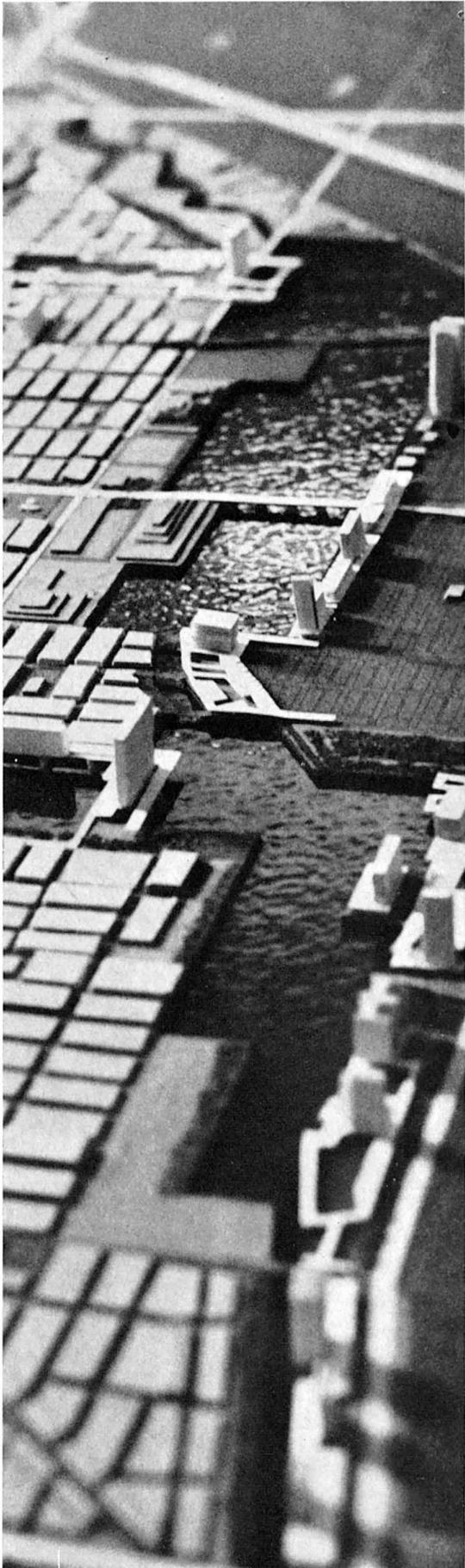
the north shore, another at the southern edge of the city, and the third rises from the Navy Pier area near the Loop.

Along the shore of Lake Michigan a number of new beaches are proposed. Their locations at the lake shore terminals of the greenways streets would allow direct access for people living inland. Other new recreation areas are proposed at inland locations in conjunction with the canal system. The excavated land from the canals and the widening of existing waterways would be used to construct man-made hills in the new open spaces. The hills would be in sharp contrast to the generally flat terrain of the existing city.

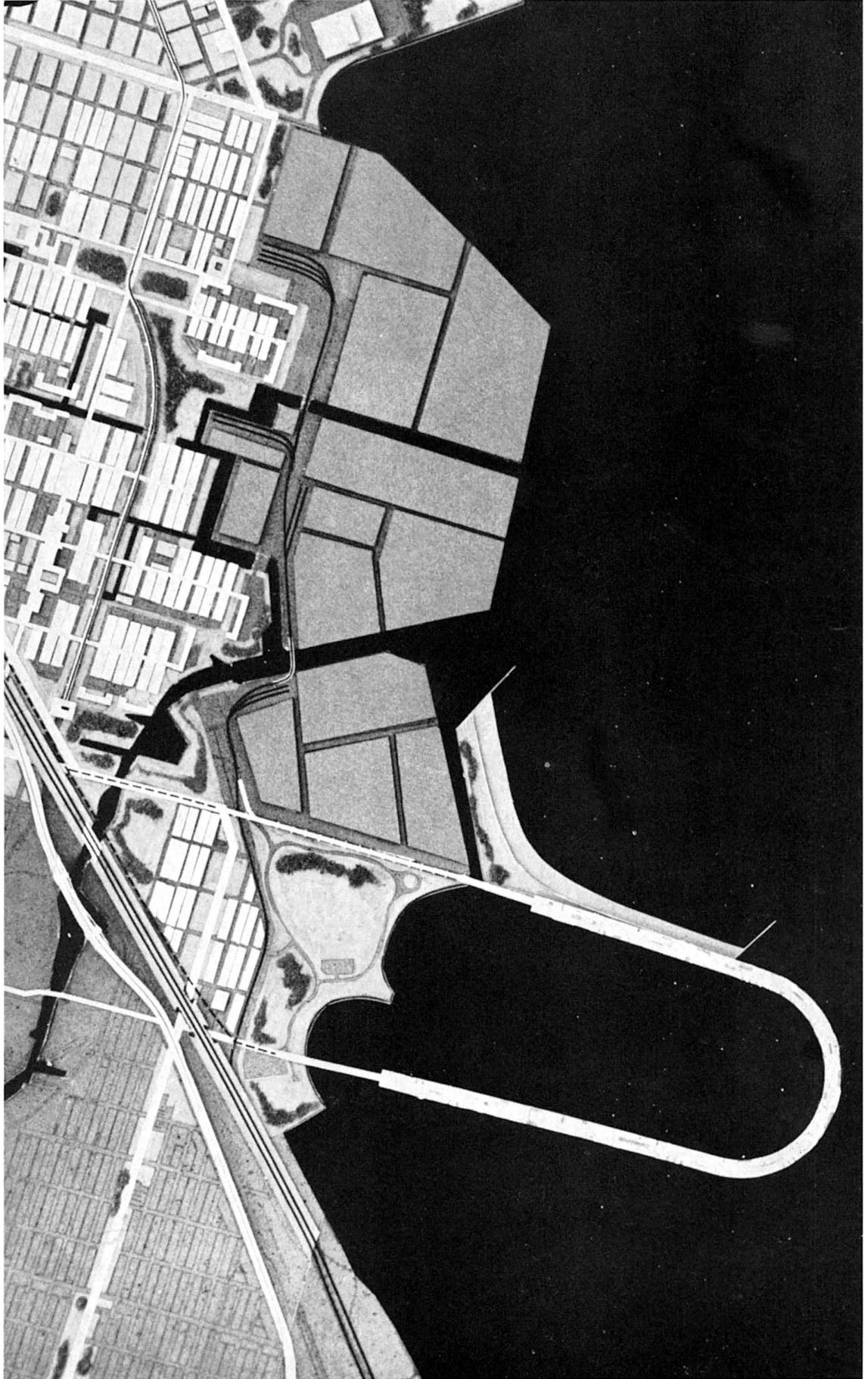
The present image of Chicago is a narrow ribbon of prime residential, recreational, commercial and industrial development occurring along the lake shore, while behind this wall of prosperity lies the monotonous remainder of the city. The new city would continue to face Lake Michigan, but the new development along the inland canals would create new focal points of activity and beauty. The new image of Chicago with its causeways, beaches, canals, greenway streets, and inland lakes would create a more healthful and esthetically pleasing environment for the city's population.

Students involved in the project were Walter E. Bliss, David P. Brors, Wichit Charernbhak, Paul T. Davis, Paul J. Magierek, Bir Bal Malik, Carl K. Mark, Ernest O. Porps, Ronald E. Schmitt, Lakshmi C. Sharma and Edward P. Womack, working under the direction of Professors Robert D. Katz and A. Richard Williams.

PHOTOS BY WILLIAM MUNCKE



North side interior lake development.



Southern Causeway showing direct tie to the city's transportation system.

Town Planning, Architecture, and the Spirit of the Place

by BENJAMIN POLK

Bare prairie hills and music of the winter wind; the black ornament of the oak branch and its dance against the forest; a thousand hues of last year's grass, buff, and tan, and grey . . .

Or the warm monsoon of Bengal flashing sheets of rain across green jubilant trees — the excitement; the green, green, green of flat lands — and the space-creating trees clothed with insufferably poignant orange, yellow, and red; the towering clouds — all these are the heart's attachments.

The architect who in nature's great diapason finds his at-onement, who in the sensitive use of his eyes and the vigorous use of his legs on the ground is freed from small mannerisms, will value vitality more than perfection, dignity more than elegance, excellence more than originality.

As he discovers the meaning of the unique time and the unique place of each building-to-be, he will find the deep attachments of his work. If he goes further, interpreting them, he must recollect himself spiritually; but before he can begin to create form and space, there will be a slow, intense focusing of mind and body — and of heart — on the place with which and within which his work will grow.

This is the frame of the encounter. It has not changed since the Pyramids were built. This sequence has no history — it is ultimate for man as Man, and it will remain so. Creative architecture grows from intuitions of the inevitable.

It is necessary to consider how town planning also, as an extension of architecture, derives its strength and color from these deep connections to what we see and feel about us.

Town planning is not office work, is not the drawing board thinking that today forms an ineffective substitute for the vital planning process, a process that was the very climax of human expression in the days of the cathedral and the temple builders. For it was planning when civic leaders of the site, addressing themselves to its visual and functional merits, decided to place a major building just here and not there. It was planning indeed when farmers gathered their dwellings together on a rise for protection against marauders or perhaps to conserve rich low-lying lands for crops. And it was planning of some consequence when the Greeks sited the Parthenon with its dramatically subtle angle of approach on the Acropolis. One knows that none of this siting was done with pencil and paper. It is only from the peak of the Eiffel Tower that we can discover the full effect of drawing board plans. But our world remains an eye-level world and the neighborhood is still to be walked in.

The measure of our skill in dealing with this world is found in many small ways — making a path or building a house. Look for example at the natural vegetation and its trees. Are the trees brought into our hearts by their new relationship to our man-made work? Does the scale of our design reinforce the scale of nature so that our work overflows the bounds of mere brick and mortar to include the very lie of the land? If so, our work has been reverently conceived and lovingly executed, and the natural world of our site is itself more beautiful than before; if not, we have failed in our profession and our art. Love for the land gives the intuition of artistry, and the sharing with others of these perceptions may be the beginning of true tradition in its fine and proper sense. Understanding what we see, our resources are renewed and we in turn may bring this renewal to the land. The wheel moves round and something of beauty enters our undertakings. The architect as a growing point of the community, is part and parcel of its strengths — perhaps also of its weaknesses. But aware of the genius of the place, he conserves and amplifies, if he is worth of his hire, the essential beauty of his site knowing that each person and each

place has special significance, that each is a special case.

In the countryside we learn from nature more quickly than in cities but today we can merge the experience of town and country, so that whether deep in a metropolis or out in the fields there can be a satisfying balance. To planning of towns we can bring the experience of seasonal rhythms, letting the countryside enter small-scale elements of the city's structure. It is within these elements that intimate personal relationships of small groups play a critical role. These groups will establish themselves as communities of close neighbors. Their locales will be distinguished visually from other locales. In the country the functional limits of village, field, and forest tend to be naturally determined by the lie of the land. In the city, dwellings must be grouped to form tiny neighborhoods within which are spaces developed in convexities and concavities forming the texture of the plan. In these relationships, both tangible and intangible, is to be found the frontier where the framework of local community can begin to seize the initiative away from paralyzing centralism. Here locales and groups, buildings and men, are the stuff of architecture and planning.

The sense of scale is the most important tool of a town planner. One can refer to photography or drawings, or better yet walk through a variety of Indian cities both beautiful and ugly: say Jaipur and some of the larger villages in the Punjab, the temple cities of Saurashtra, or one can discover the quality of Banaras, and the old spacious sections of Port Cochin in the South, seeing how each of these reflects the judgment of its time and place, and how each illustrates fine man-made geography. One could analyze the largest angle of vision which gives an instantaneous impact to the eye, and find that in the vertical direction two-thirds of this angle is about 30 degrees above eye-level. One would determine the fact that a human face is not clearly and quickly recognized at a distance of much more than 80 or 90 feet, and one would experiment with greater distances and discover that no object can be seen at all at a greater distance than 3,500 times its size. Also one would experience the reasoning behind the fact that the best ratio between the two dimensions of a plaza should not exceed one is to three. One could gradually and by experiment sense what is the intimate human scale for a neighborhood of homes with the perennial sense of surprise and discovery in these heartwarming cities of India. One would enjoy the spirit of the place of each of them, so different one from another — yet each inevitably arousing the conviction of rightness, of fitness, and of complete suitability for its time and place.

The optimum sizes of particular cities are today very much in question — most being too large for efficiency or ease of living. But in all cities we need to bring the productive side of rural areas into the pattern of the city so that townsman and countryman are less differentiated and less specialized than at present. Mutual interest between town and country in practical ways, expressed ultimately in terms of land use, landscape, and buildings will lead us away from the isolation from which both ways of life suffer. In parts of the U.S.A., for example northern Ohio, this merging is noticeable already. In recent decades the population movements out of the city to the suburbs have expressed, although often in an undesirable form, the personal needs of the denizens of the megalopolis. This effort to have the best of both worlds points up the urgency that planners be inspired designers who can give to the changing visual and social scene its realization and its form.

Britain's Sir Charles Reilly has indicated the advantages of a small group of dwellings centered on a precinct. Again, the "green wedge," consisting of open country leading straight into a city, is a transition area which can be further refined, like the American superblock, into networks of local

greenery with appropriate loggias or planted windbreaks for rest, reflection, games and outdoor work, each related to the other by footpath only. Always and ever, walking is the natural mode of progression. At this pace we can absorb what we see and can sense the scale of our work and play. A stroll in Venice is a delight.

It was the introduction of fast wheeled vehicles that began to disintegrate the medieval town plan. Today the necessary provision of highways will be a liability unless we reduce the need to travel. Mobility carried to its logical conclusion destroys the town. But when the problem is rightly solved multi-story structures and free-standing one-story homes, as well as two- and three-story dwellings, will find themselves on friendly terms within one vista. The relations of these buildings and the intervening spaces they create demand our closest attention: emotional content is inseparable from functional necessity and structural logic. Reason and emotion reinforce each other, while dignity and gaiety, crispness and delicacy entwine themselves on every abstract argument and are the best conclusion of the work.

For the first time in history, men's eyes and ears are so dulled by the chaos of cities and the growing ugliness of adjacent countrysides that it seems to be difficult for the visual offenses that are peculiar to this time to be recognized. But certain insults to the human spirit are obvious: advertising bill-boards, the intrusion of automobiles, radios, and loud-speakers into every quiet space of life, repetition in the suburbs of minute mansions, the monotony of most of our public housing. These things, throughout the world, go to make up the characteristic modern landscape. A low point of history has been reached, for there is little now of that fitness of space and form which demonstrates the harmony of a culture. Unconsciously we defend ourselves against injury by learning not to see. Our sensitivity dies from lack of use — or is never born — while the concern for form and space is replaced by the word "aesthetics."

The negative side of this, the limiting of personality by poor environment, has been analyzed — even dissected — in recent years: but positive liberation through environmental dignity is beyond the ken of mere statistical planning.

II

Suitable town planning survey techniques have been developed and described by Gaston Bardet in the Town Planning Review of October 1951. His article entitled "Social Topography" points out that "An examination of the social topography leads one to reduce the widths of certain (land use) zones to narrow strips behind the frontages, and some special frontages may be designated within zones. A zoning map should not be a harlequin's coat but rather a complex of surfaces and lines to which will be added focal points where local groups meet." Bardet has evolved a survey notation where *each* person is represented, as the case may be, in production, commerce, residence, or agriculture. The resulting maps are complex but easily understood. He says: "I believe that the introduction of the methods of social topography can be compared to the introduction of the microscope in biology." "Echelons" range from a small hamlet of five or ten families up to the neighborhood of 500 to 1500 families. In analyzing and synthesizing larger neighborhoods or "quarters" he has evolved the "sociological profile" which gives, visually, the economic base of the town. Thus, an appropriate technique is available to planners who have become aware of the sterile results of the prevalent misguided sociology. Bardet concludes: "It will be easier and safer, and results will be of longer duration, if we seek to cure our towns of the serious diseases from which they suffer by the use of micro-groups and micro-organisms

instead of by vast blind plans that must be constantly revised."

Man selects from the available sites of a region an immediate locale for his life and his work. The nature of the precise locale depends, within these limits, on the social values and the needs of the time. In a given region different localities will have been selected from age to age, according to the values of the inhabitants. Today then, although our new frontier in town planning is, to a degree, a macrocosmic one, it is, within the macrocosm, concentratedly and emphatically microcosmic. The specific place, the local group and its special persons are the very ground of planning, as of architecture.

We must, especially in industrialized countries, rework our surroundings to a humane proportion, placing within easy walking distance most centers of daily affairs for each member of the family. Patrick Geddes used the term "conservative surgery" to denote perceptive readjustments of the local scene designed to achieve these ends. Readjustment, and not rebuilding, will usually be the only economical mode of approach to urban redevelopment. It is significant that Geddes worked out and applied this idea to Indian cities during his long stay in that country, and it remains still the realistic mode of approach everywhere, since drawings on paper, made as if we had somehow taken a fresh start, can seldom be applied in practice.

The notion that industry must be set apart in zones well separated from zones of residence, as if each activity of life were antagonistic with the other, shows an unbalanced analysis of man's nature. We must take industrial activities, except noxious ones or noise makers, into our landscapes, bringing homes to them; for it is quite impossible to understand and love ones home locale if the journey to work divides our life and makes our work a different thing from living. Industry needs "green factories."

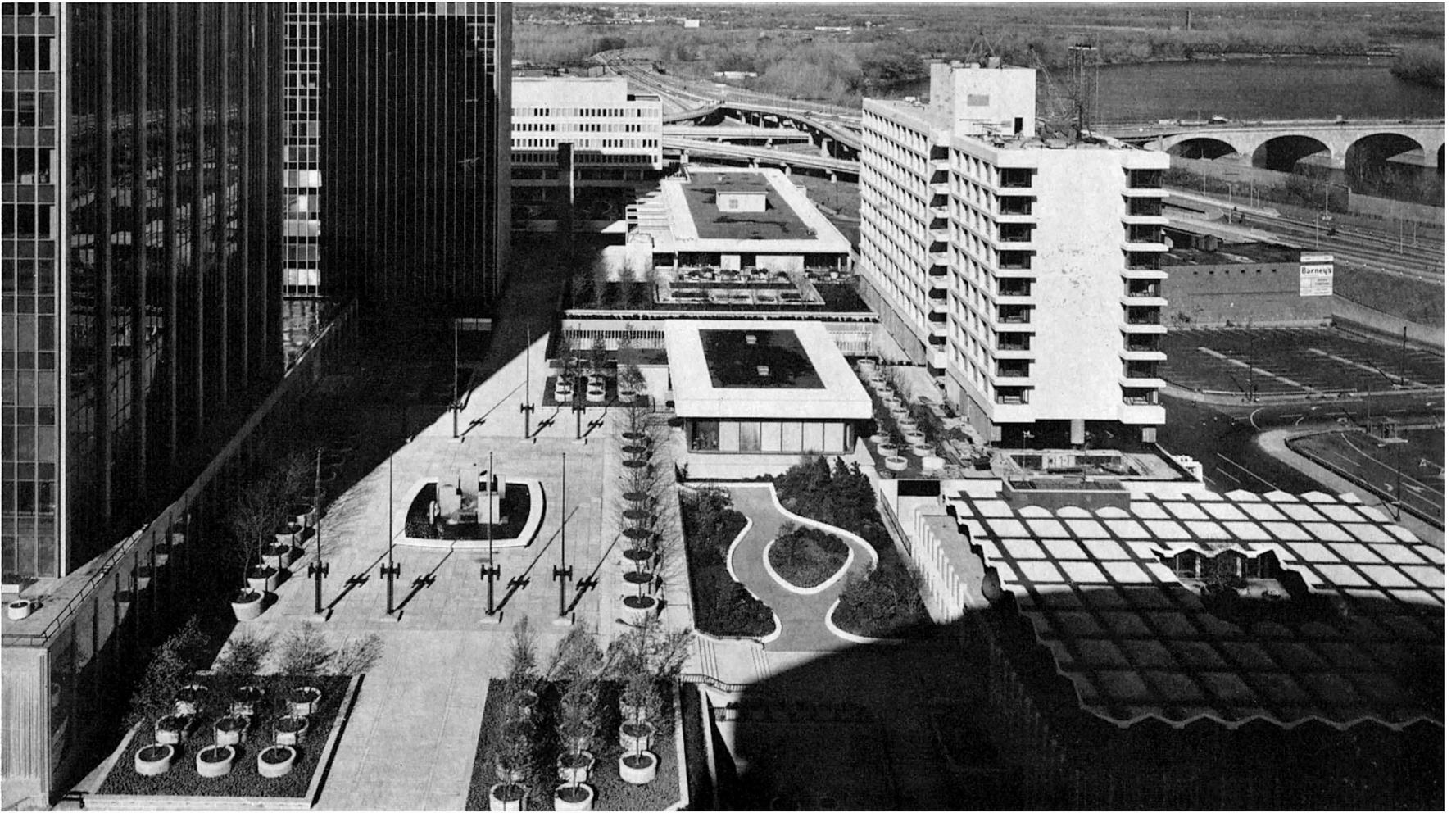
The amplification of what we may call the transition zone, the zone of interplay between different types of land use, whether farmland, neighborhoods of homes, or in the larger sphere of the region, eliminates both visual monotony and crude contrast. The modulation of a skillfully wrought landscape reflects the continuous subtleties of the "edge condition." In animal distribution in the wilds, physical barriers and microclimates and local topography, more closely define the species' habitats than do generalized areas. Likewise in human affairs there is drama where two concepts meet, and the transition between them is conducive to the surprises that bring vitality to the landscape. These transitions often consist of areas of multiple use and they determine the quality of the landscape.

Geometrically, a smaller area has a very much greater proportion of "edge" than a large area, and since edge conditions are vital ones this reinforces the necessity for detailed, intimate designs. This is true geometry for town planning. Communication routes may naturally become a function of the edge and waterways for instance, are potentially the finest parks. Motorways linked with footways and properly planted with native trees can likewise serve the principle of multiple use.

For the large city, the garden neighborhood will have to be combined with planned neighborhoods of much higher densities, planned for some who will wish to live in high free-standing towers, some in side-by-side dwellings surrounding small squares and parks, and yet some who will want the exciting chaos of the bohemian parts of a London or a New York. This variety is a legitimate demand upon the planner and it is usually his weakest point. Neighborhoods of mixed dwelling types are very much in order.

We must have small parks close to the family, for these small open spaces are the key to satisfying city life. As the natural world enters these

(Continued on page 32)



Constitution Plaza, a privately sponsored development, is a noteworthy example of the new urban landscape which is emerging in downtown areas. Occupying two blocks in downtown Hartford, the complex of commercial buildings is clustered around two pedestrian plazas and built over a five-story parking garage.

The plazas on the roof of the parking garages are connected by a pedestrian bridge over Kinsley Street. Another bridge spans State Street and connects the plaza to the new home office of the Phoenix Mutual Life Insurance Company. A third bridge is proposed to extend the pedestrian level west to the existing retail core of downtown Hartford.

After analysis, it became apparent that three kinds of space were necessary in the organization of the total project: one space which would serve as a focus for the entire project; a second space to unify the various portions of the development; and a series of smaller spaces for variety and interest. The first space, serving as a focus for the entire project, was developed as the formal south plaza with a central fountain. The water source was centrally located in the fountain to minimize drifting spray.

The second, but subservient space, was needed in the northern block to provide physical and visual connection between the two small city

LANDSCAPED PLAZA IN HARTFORD, CONNECTICUT

BY CHARLES DUBOSE, ARCHITECT
SASAKI, WALKER & ASSOCIATES, INC.,
LANDSCAPE ARCHITECTS





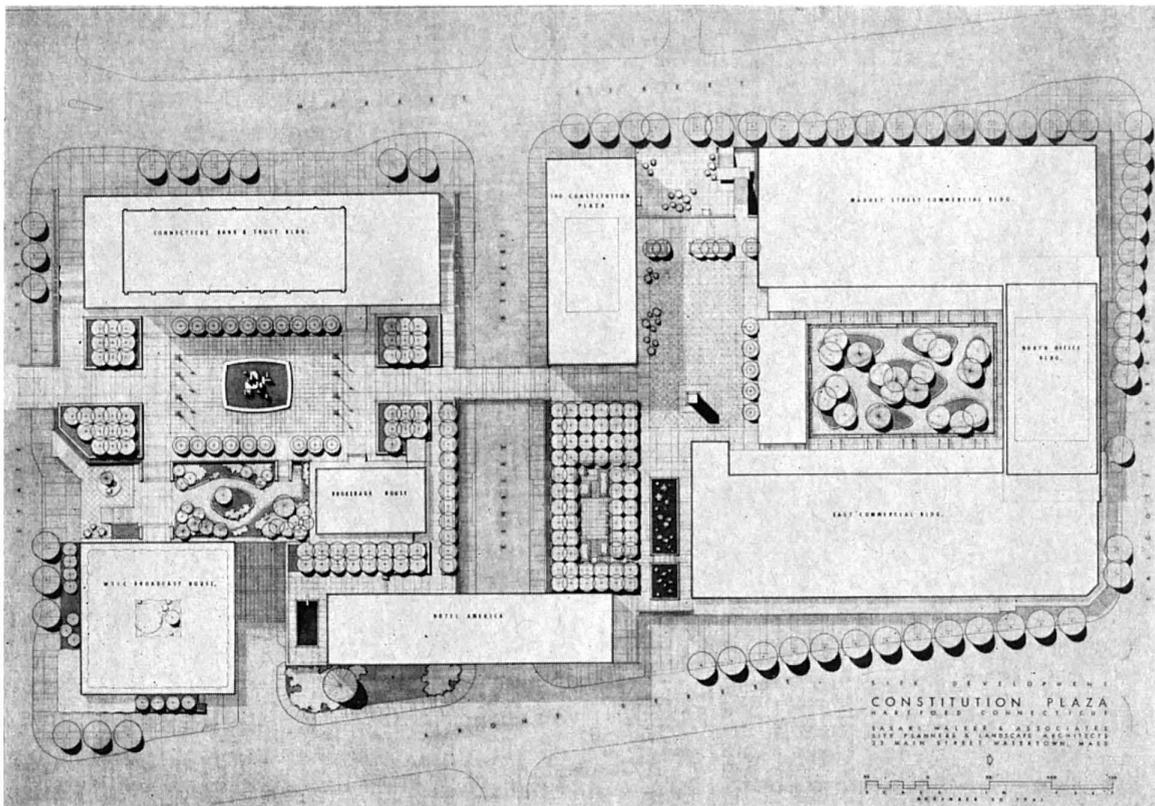
blocks. This was achieved by the alignment of the tall clock tower with the bridge from the southern block and with the future connection with Hartford's retail core on Main Street. On the south block, the third space, a small protected garden containing a rich display of ericaceous plants, lies adjacent and slightly below the main plaza. This transitional space from the street and garage serves as a foyer to the television studio.

On the north block, a secluded sitting area was provided amid a bosque of flowering trees. Another garden with willow trees and earth mounds is central to a small group of retail stores. A continuous bench surrounds each mound where trees provide restful shade.

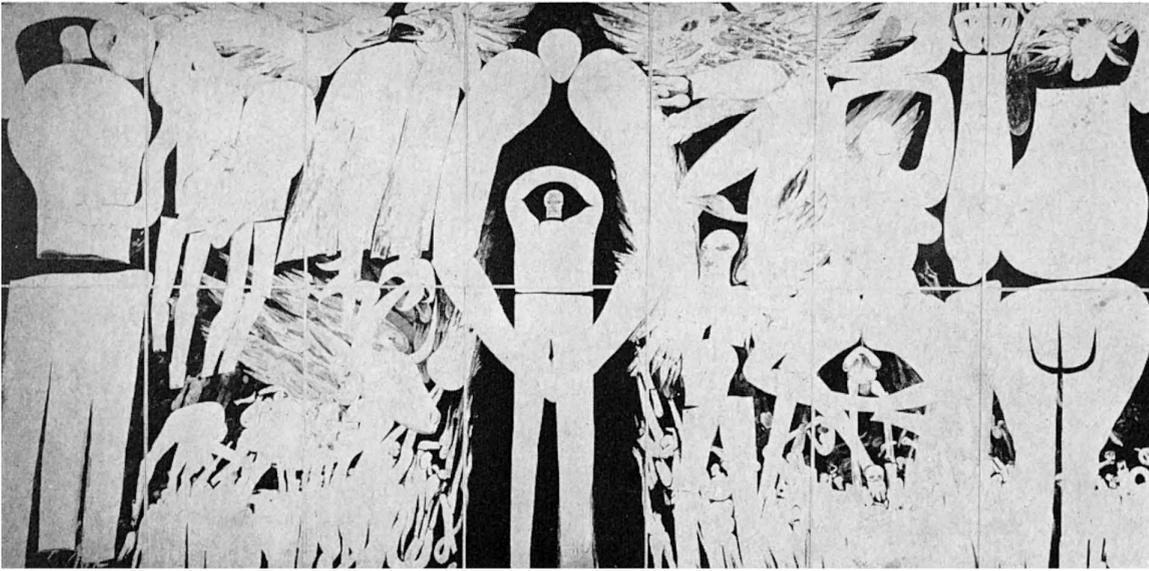
Supplemental to this major design structure are numerous smaller spaces, entry ways, stairways and street plantings which establish a transition from the old city to this new office complex.

Lighting was carefully considered to emphasize the design of the plaza at night. The groupings of trees on the north and south plaza are illuminated from below to describe the basic forms; the fountain and clock tower receive special lighting to bring them out as focal points. Small louvered light boxes are set into the walls and handrails, throwing small pools of light onto the pavement and defining the periphery of the plazas.

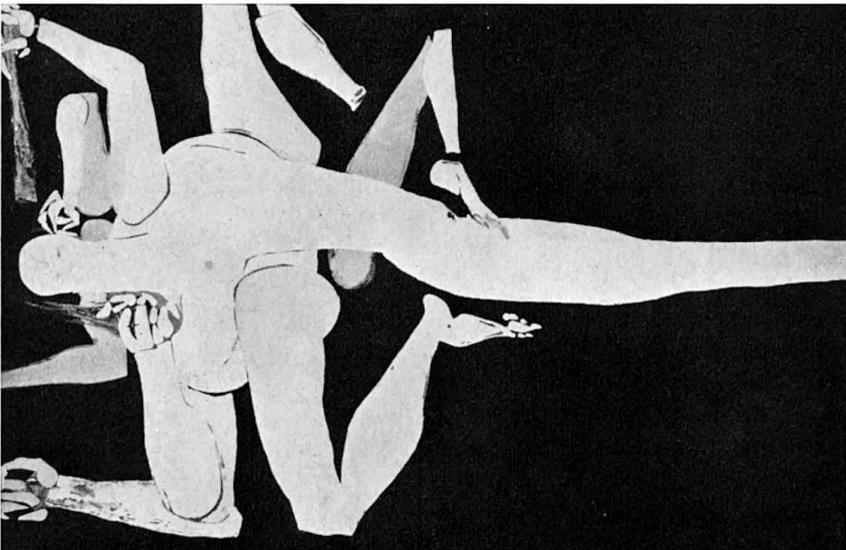
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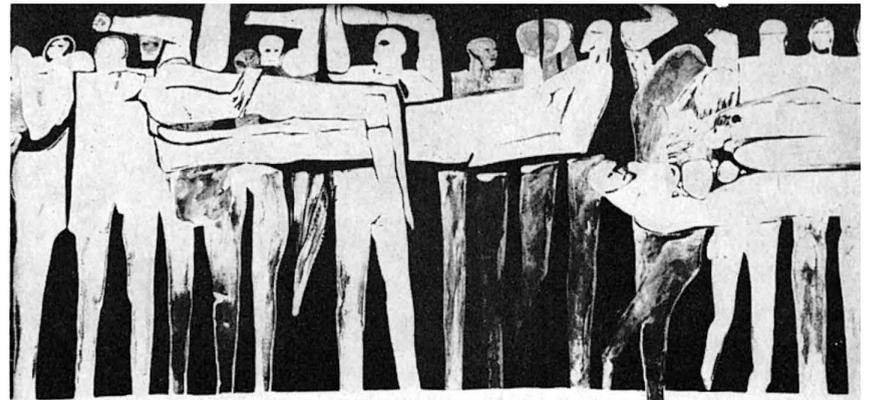
PHOTOS BY JOSEPH W. MOLITOR



"The Ascension of Christ" 1964, lacquer on wood panel, 145" x 298". Courtesy The Pasadena Art Museum. Photo by Frank J. Thomas.

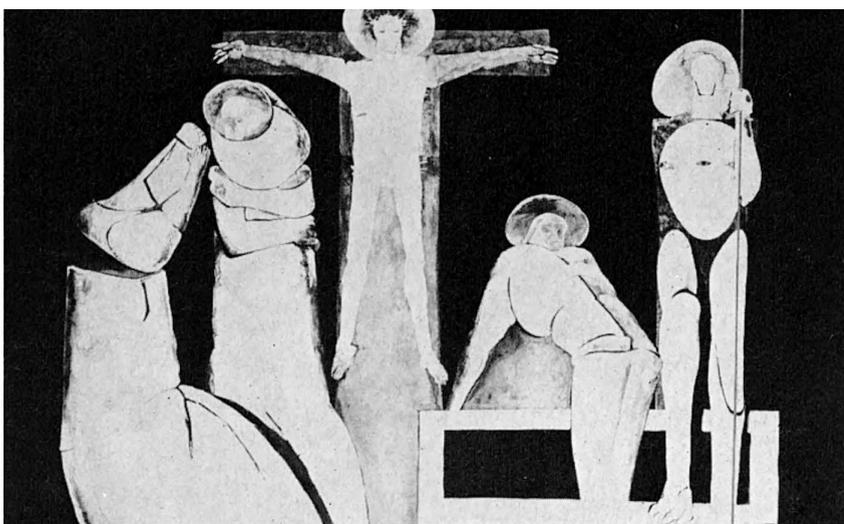
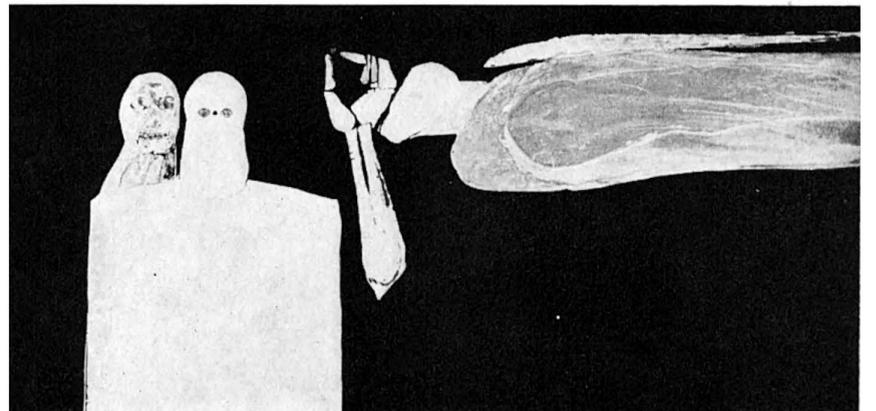


"The Dance of Shiva" 1958



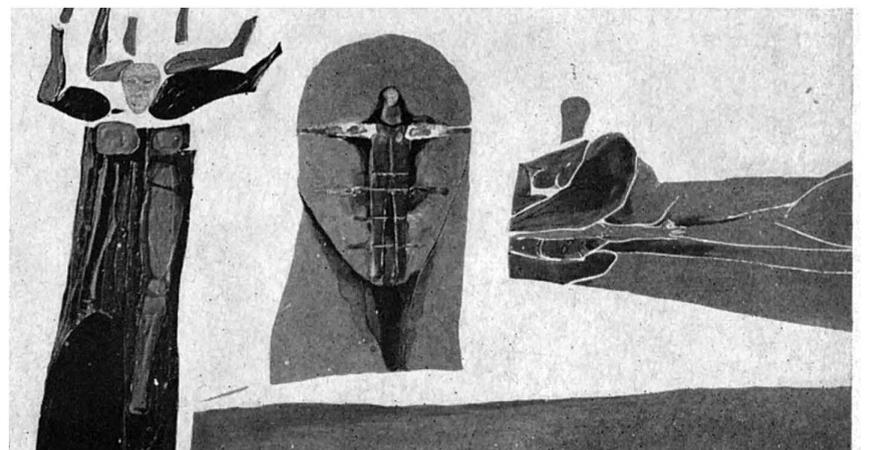
"Man-Men #116" 1962, 24" x 48"

"Annunciation" 1962, 24" x 48"



"Betrayal, Crucifixion, Entombment, Resurrection" 1959, 46" x 72"

"Man-Men #57" 1958, 24" x 46"

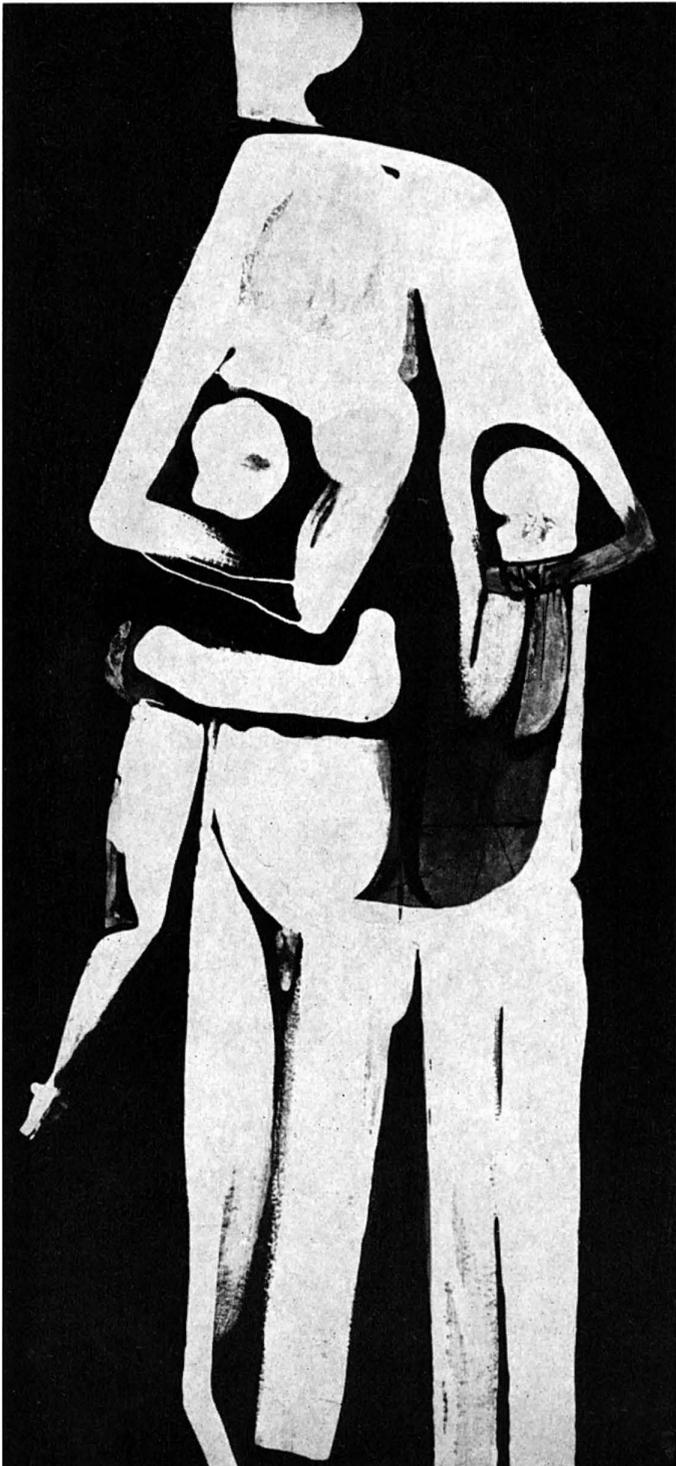


Impressions of quiet force, muffled violence emanate from the monumentally scaled work of this young American artist, as if the desperate spiritual and physical struggles of the attenuated, disjointed, skeletal figures are taking place in pantomime. Life, death and transfiguration are expressed in Hansen's metaphysical images, revealing his deep commitment to both corporeal and transcendental realities. The paintings are lacquer on masonite, principally in black and white or brown and white but with occasional brilliant red and yellow areas.

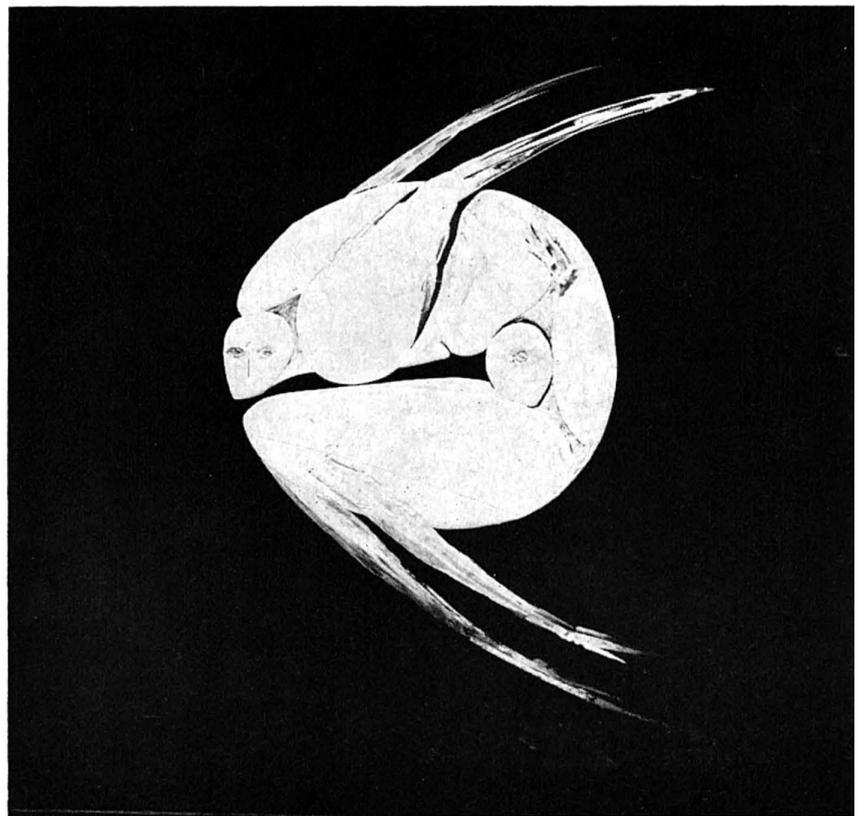
Hansen's work was among that shown last month in The Pasadena Art Museum's exhibit "Ten Southern Californians." He was also represented in the 1961 "Carnegie International" and in 1962 in the Museum of Modern Art's "Recent Painting USA: The Figure" and Whitney Museum's "California Painters."

PAINTINGS BY ROBERT HANSEN

"Man-Men #10" 1957, 24" x 48"



"Betrayal" 1958, ink and wash, 10" x 18"



"Projectile" 1960, 45" x 48"



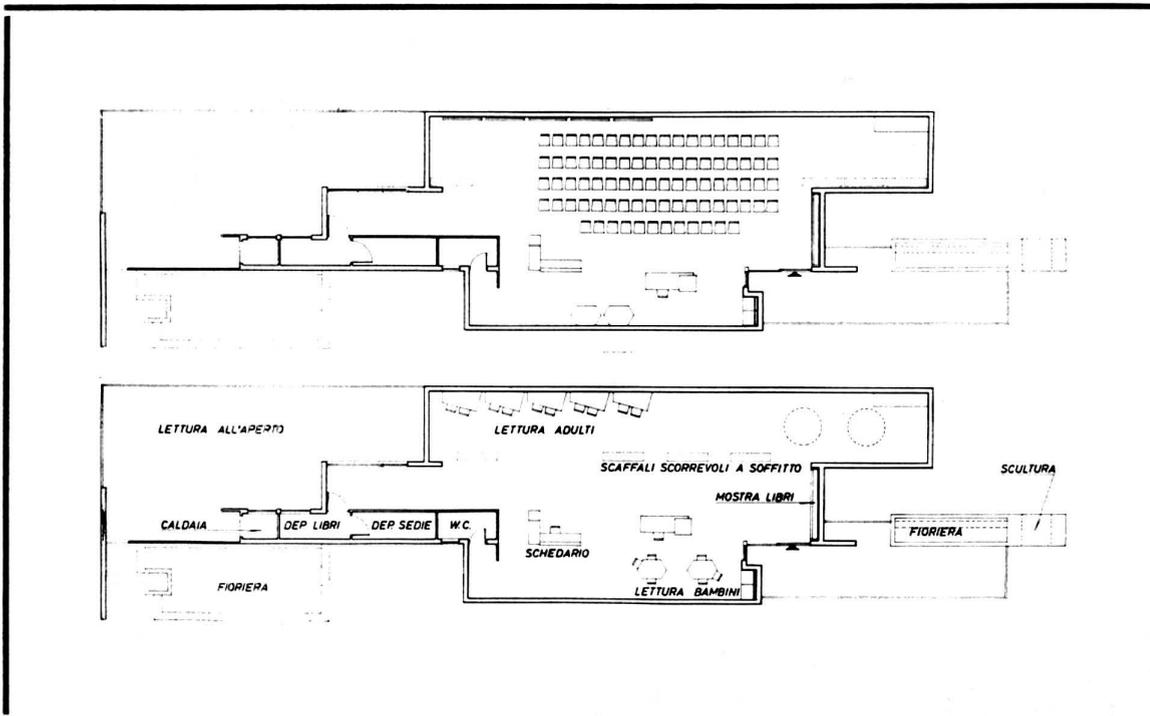
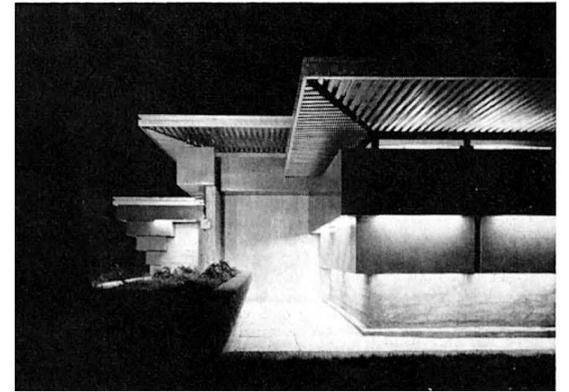
This library building, in Dogliani, donated by Publisher Giulio Einaudi, served as a pilot project for the development of a prototype capable of solving the problem of cultural centers for small towns in depressed areas. It is largely prefabricated and is to be duplicated in several Italian towns lacking public library facilities.

The library is contained in a single large flowing space, divisible by specially designed movable stacks to provide reading room for adults, reading room for children, audio-visual aid section, secretarial and card index services. Center stacks can be rolled aside on ceiling-hung rails to provide space for an auditorium seating 80.

The main vertical structures supporting the roof are of reinforced concrete. The outer walls are of metal; the overlapping horizontal strips are supported by metal pillars and connected by glass panels. With this arrangement, the daylight is properly diffused in the internal spaces, so that the sunlight will never hit the reading tables directly. The same effect is duplicated faithfully at night: the light fixtures

SMALL COMMUNITY LIBRARY IN ITALY

BY STUDIO A/Z, ARCHITECTS

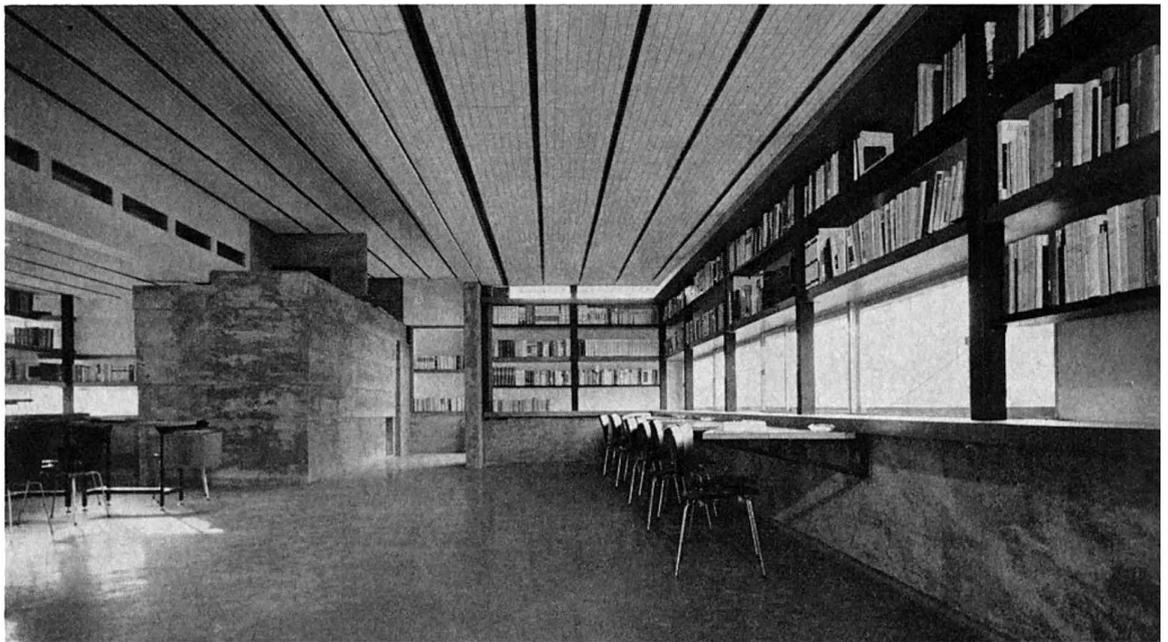


placed around the side walls, across the glass panels, provide a diffused daylight-like interior illumination. At the same time, this lighting stresses on the outside the architectural significance of the building.

The library is designed as an open structure; since no partition and no traditional wall delimit enclosed spaces, the interior space has a "figurative" dimension much greater than the real one. Also, a continuing dialogue between indoor and outdoor spaces is ensured.

Thanks to these arrangements, the library is not the usual combination of separate rooms, reserved to scholars for their reading pursuits, but a covered "walkway", pleasantly accessible, along which the people, in addition to reading and borrowing books, can stop for exchanges of ideas.

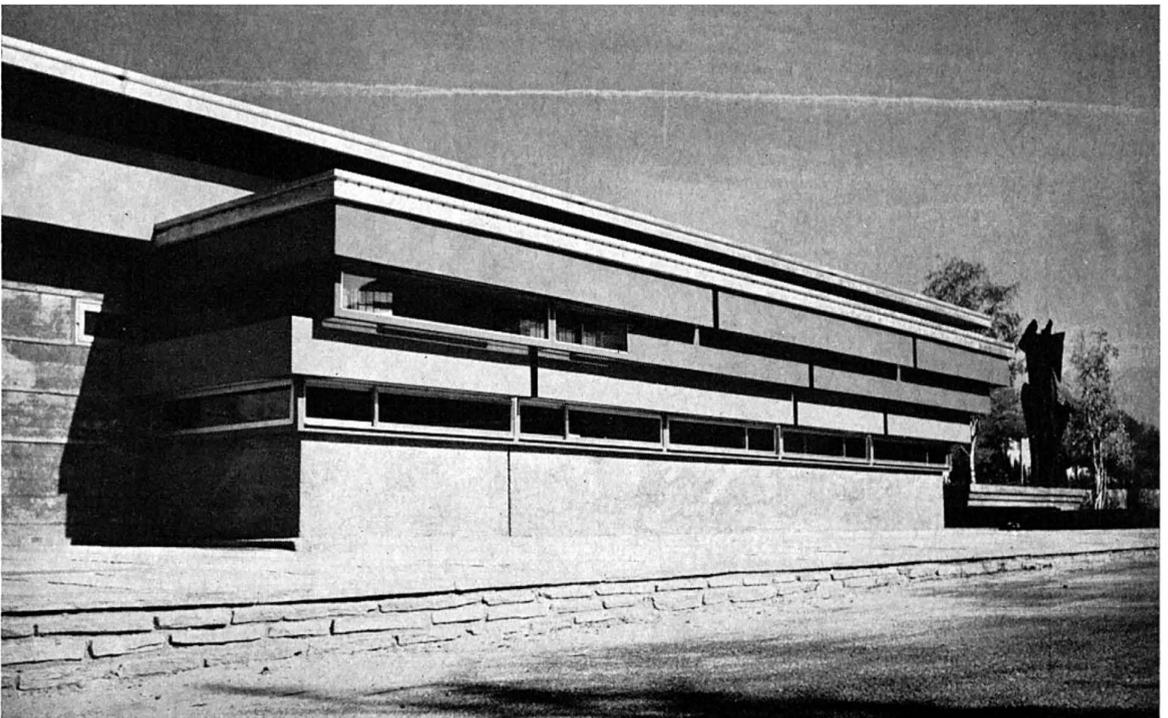
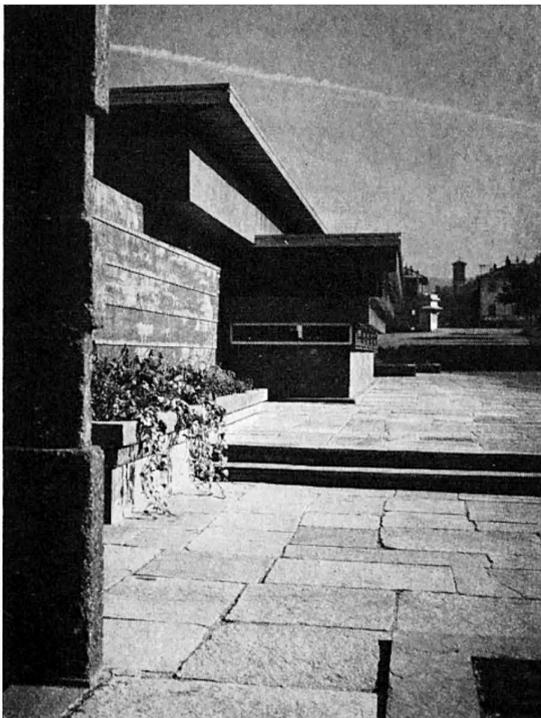
The library, designed as a prototype, has a "minimum" capacity of 3,000 books, placed on four ceiling-high movable stacks (shelf width 1 ft.; total shelf length 138 ft.) and on 360 feet of wall shelves. By halving the space between some wall shelves and adding other
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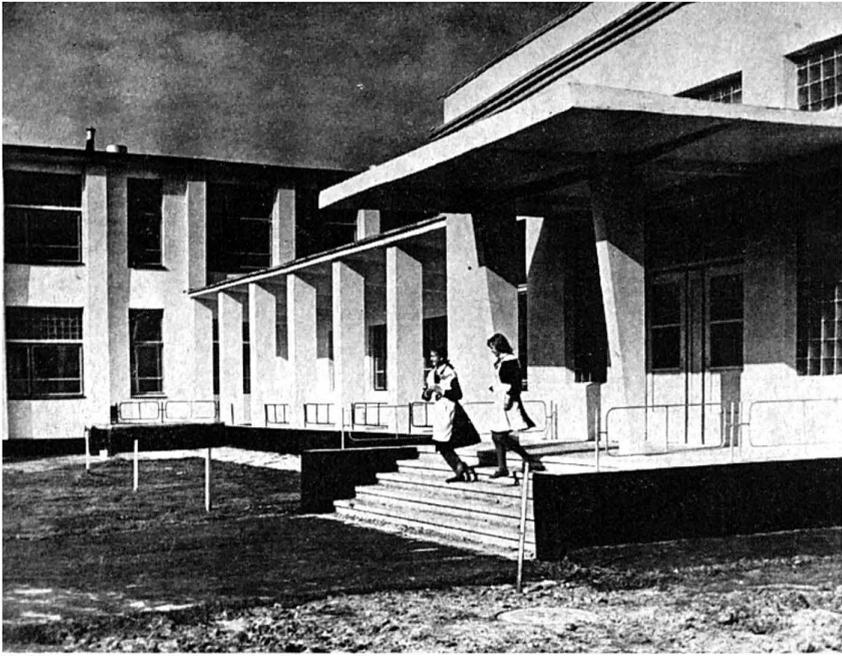


CONSULTING ARCHITECT, BRUNO ZEVI

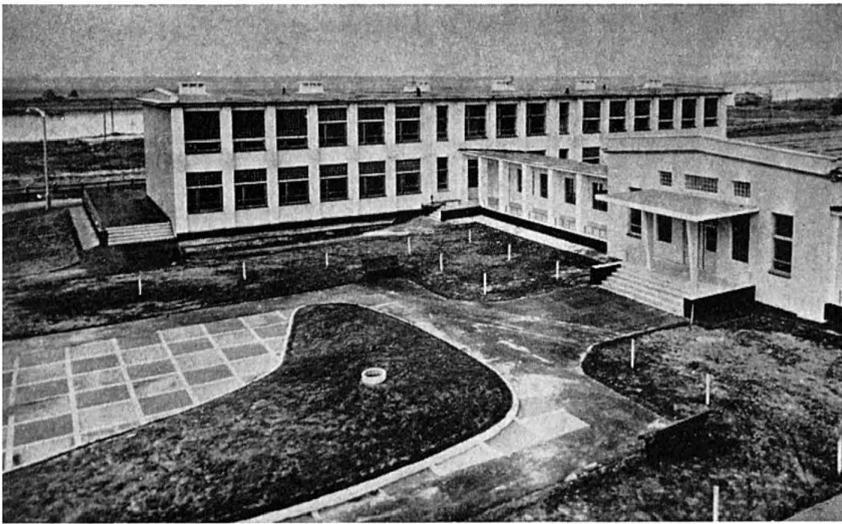
LANDSCAPE CONSULTANT, NELLO RENACCO

CONSTRUCTION COORDINATOR, VITTORIO GIGLIOTTI





Cafeteria entrance Dubna school; recreation area and first grade class room below.



A building of an 11-year school for 964 pupils put up recently in the environs of Vilnius, capital of the Lithuanian republic, is an embodiment of one of the latest experiments of the Soviet architects who are constantly working on new designs, evolving new methods and seeking new materials for the construction of schools.

The design for the school near Vilnius was prepared at the City Construction Designing Institute by architect A. Mardosas. The school is composed of three two-story buildings connected by one-story passages in which the offices and auxiliary services are located.

The first section houses the science rooms, laboratories and workshops for the 9th-11th-grade students; the second building contains the classrooms for the 5th-8th grades, and the third — for the 1st-4th grades. The classrooms are thus distributed strictly according to age groups. This differentiation is one of the requirements of Soviet pedagogics.

The second, or middle building adjoins the gymnasium and is connected with the classrooms of all the age groups. The Great Hall and canteen are located next to the section for the 1st-4th grades.

In order to make it convenient for the students to spend the intervals between lessons in the open air, the number of stories has been reduced to two, cloakrooms are situated close to the classrooms and each building has its own exits. There are specially equipped recreation grounds for each age group.

The building has lockers for drying coats and shoes in rainy weather and in winter. These lockers have triple pipes on the floor which are connected with the heating system and exhaust ventilation on top.

The buildings of this school are based on framework with a 6 x 6 m. column graticulation. Framework ensures good natural lighting and saves a great deal of effective space.

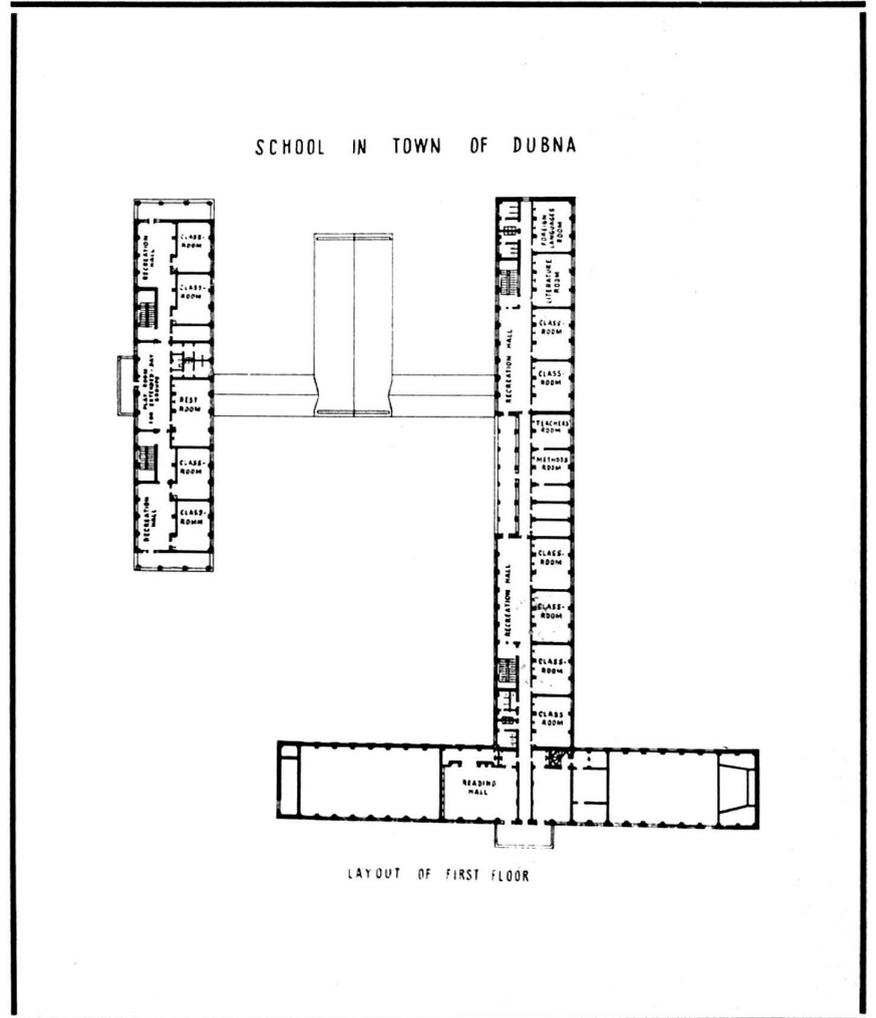
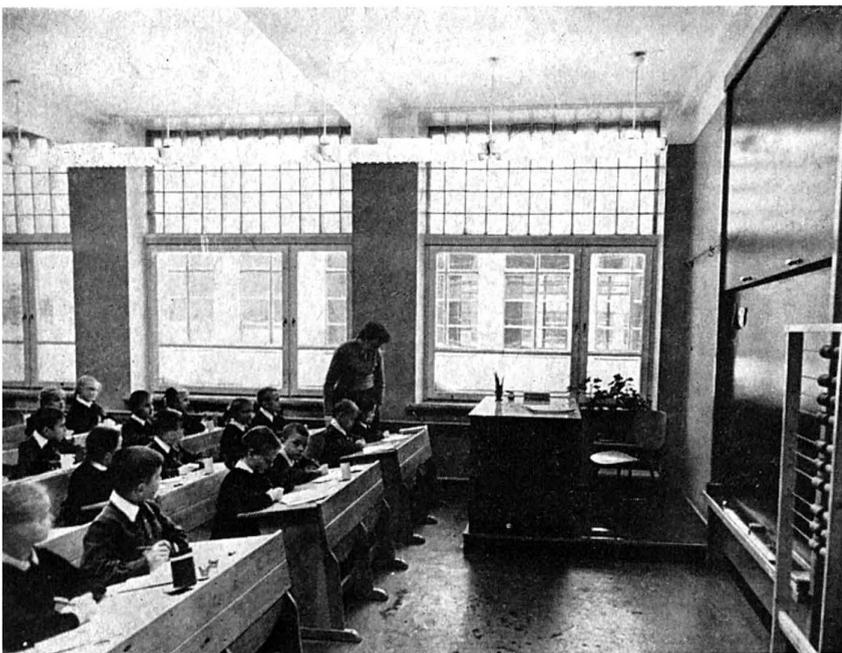
Glass blocks used in the gymnasium instead of ordinary window panes ensure an even lighting and avoid the need for inside screens.

SCHOOL AT PODOLSK

Special experiments are being conducted with the object of establishing how feasible it is to build schools of the large panels now employed in housing construction. An eight-year (primary) school with 640 seats was assembled of large panels at Podolsk, near Moscow, in 1962. Igor

RECENT SCHOOL BUILDINGS IN THE USSR

TEXT AND PHOTOS BY VYACHESLAV STEPANOV, M. ARCH.



Sanseltsev and Sergei Zmeul, architects specializing in school construction, are responsible for the design.

This is a three-story building with two adjoining one-story blocks. In keeping with the requirement of pedagogics for the isolation of classrooms from noisier areas, the two side blocks house the gymnasium, canteen and workshops. The ground floor of the main building of the Podolsk school houses the offices and services, the laboratories and the domestic science room. Four sections with four grades each are located on the second and third stories, grouped according to grades (1-2, 3-4, 5-6, 7-8 grades). The division into sections ensures the differentiation of the students according to age groups.

The construction scheme is as follows: foundations built of ferroconcrete frame panels resting on ferroconcrete pads; supporting ferroconcrete partitions with a 6.4 m. spacing; floors are multi-vacuous ferroconcrete with prestressed reinforcement; external walls — self-supporting gas-silicate panels. Height of each story is 3.3 m.

The use of transverse supports has made it possible to build a "transverse" classroom with a width of 8.2 m. and a depth of 6.4 m. There is twofold lighting in the classroom: windows are on the left, while on

the right side light enters the classroom through glazed partitions separating the classrooms from the recreation section. Light on two sides ensures a 1.6-1.9 coefficient of daylight even at the desks situated far from the windows.

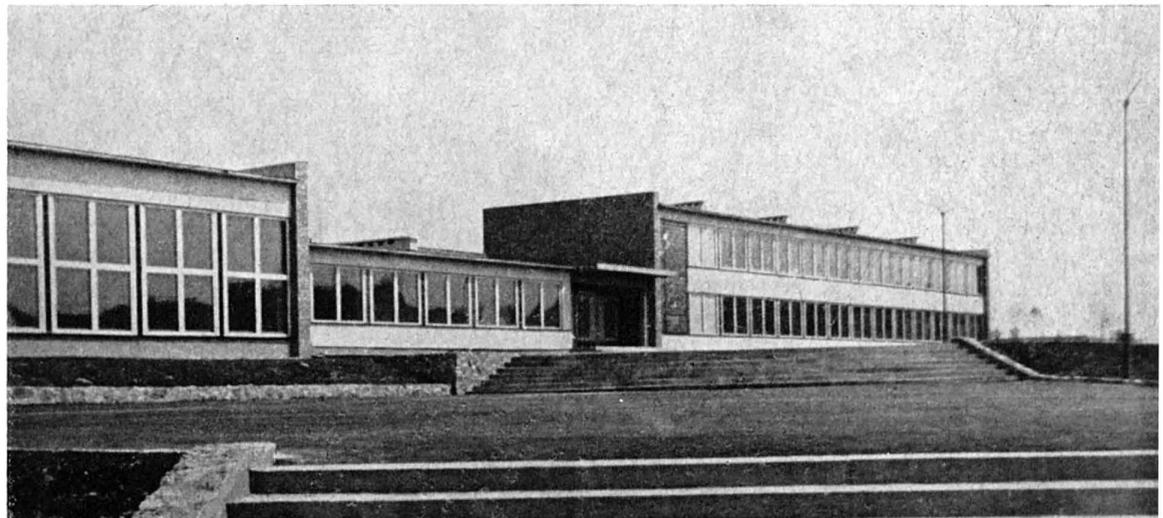
Windows with alternating top and bottom fanlights are convenient for airing the rooms.

SCHOOL AT DUBNA

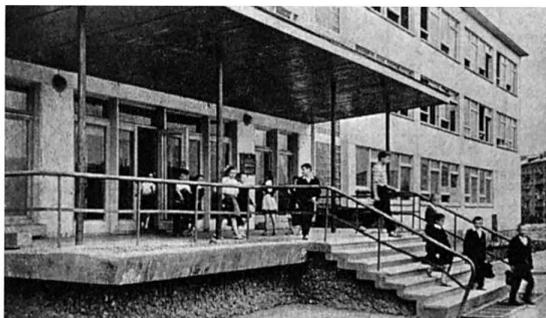
A school designed by the State Institute for Designing School Buildings (CIPROPROS) was erected at Dubna, on the Volga, in 1961. The architects Konstantin Frenkel and Leonid Gazerov and the designing engineers Georgi Mader and Elena Stolyarova are its authors. An 11-year school with seats for 1,000 students, it accords with all the requirements of pedagogics.

The Dubna school consists of four buildings connected by heated passages. One of the buildings (on the left side) houses the 1-4-grade classrooms, another building contains the classrooms for the remaining grades. Situated next to it is the section housing the Great Hall and the gymnasium. The canteen is located between the classroom buildings.

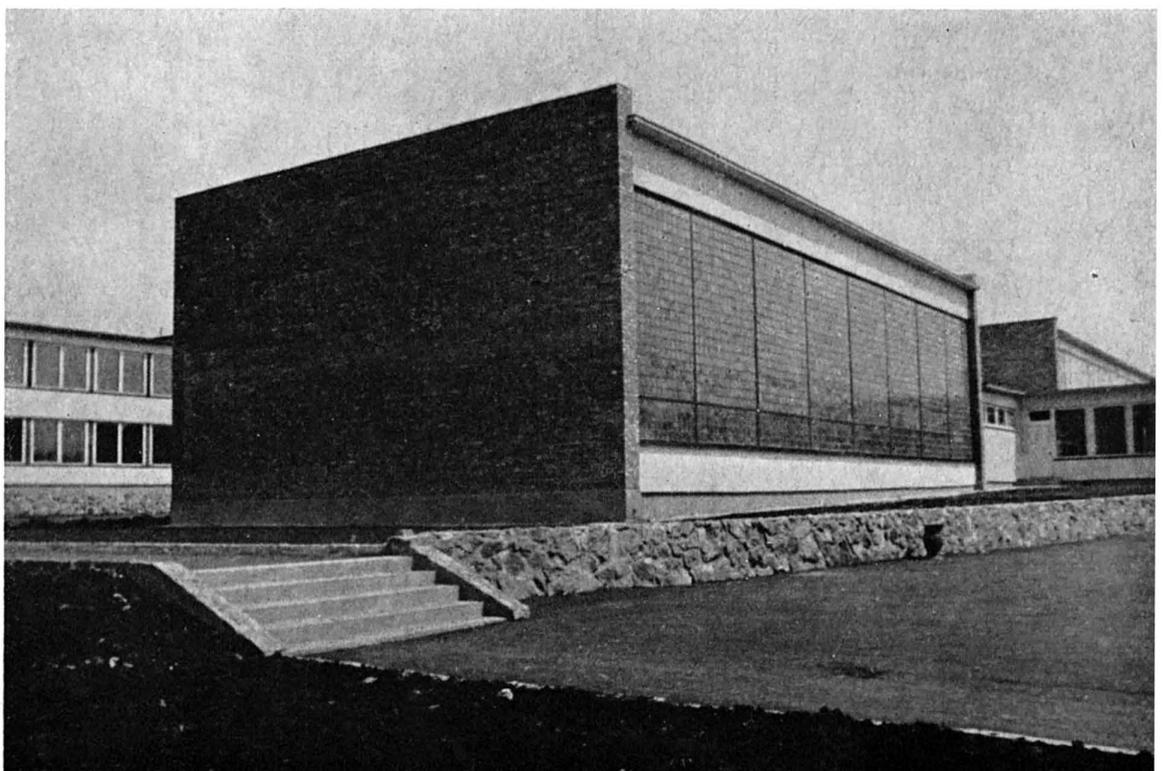
(Continued on page 32)



Vilnius school entrance; gymnasium below.



Podolsk entrance; dining room below.



SCHOOLS IN USSR — VYACHESLAV STEPANOV*(Continued from page 31)*

The section for the elementary grades (1-4) is a two-story building with its own entrance. There is a special recreation hall for every two classrooms and rest and recreation rooms on the second floor for children remaining after school hours (so-called "extended-day" groups) until their parents can call for them on the way home from work. A manual work room has been equipped on the ground floor of this building.

The three-story building for grades 5-11 has the offices and other school services and workshops on the ground floor, two sections with four classrooms each on the second floor, and the laboratories and science rooms on the top floor.

The Great Hall and gymnasium are situated in the separate building with its own entrance, so that the noises which are natural in these areas do not reach the classrooms.

The windows in the classrooms have ordinary panes at the bottom and glass blocks on top. Passing through the glass blocks the rays are refracted towards the ceiling from which they are reflected evenly providing ample light for all the desks, no matter how far they are situated from the windows.

The floors at the Dubna school are of colorful polyvinyl-chloride tiles.

SMALL COMMUNITY LIBRARY — STUDIO A/Z*(Continued from page 29)*

stacks the total shelf length can be increased to hold 10,000 books. In the pre-fabricated version, the erection time is estimated at 100 days. The possibility of immediately duplicating this project has been taken into consideration, on the initiative of the Provincial Organization for the Public Reading Service, by 20 townships of the Province of Bologna.

The library's basic equipment also comprises: 2 audio systems with 6 listening stations; 5 reading tables for adults, folding against the wall to increase the available space, with 10 seats; 2 reading tables for children, with 8 seats. The eight-inch-wide horizontal windows above all setbacks of the side walls diffuse indirect light throughout the internal space. The glass areas measure a total of over 640 square feet, or some 40% of the library's floor area.

Heat insulation is ensured by a layer of rock wool sandwiched between the external galvanized-iron panels (3/64" thick) and the internal plywood paneling.

The roof consists of a metal framework and galvanized-iron sheeting, covered with a layer of ash and cement concrete and a waterproofing surface of 5 crossed layers. The internal false ceiling, which ensures heat insulation and sound correction, is built of 2 1/2-inch-thick Eracuston panels with rock-wool and air-space insulation.

The window frames are of anodized aluminum with double glazing; the external paint-work is glossy wine-colored enamel in three tones; the concrete walls are left unfinished. The specially designed furniture and furnishings are of wood.

LANDSCAPED PLAZA — CHARLES DU BOSE*(Continued from page 25)*

Site planning, over-all design and project coordination was by Charles DuBose, who was also designer of the East Commercial Building, the Market Street Commercial Building, the Research Center, Brokerage House and — in association with Emery Roth & Sons, architects — the 100 Constitution Plaza Office Building. Hotel America is by Charles DuBose and Curtis & Davis, associated architects; Broadcast House is by Fulmer and Bowers, architects; and the Connecticut Bank & Trust Co. Building was designed by Kahn and Jacobs, architects, and Lundin and Shaw, architects.

TOWN PLANNING — BENJAMIN POLK*(Continued from page 23)*

spaces we may perhaps discover the fitting adaptation of each site to its purpose, just as Japanese gardens demonstrate in their own way this process of adaptation. The resort to aggressive control of ones materials, whether it be in land management or zoning, does violence to the values of our new frontier where there is never any average-best-pattern; where we are always developing the special case.

In a study called *Man For Himself: An Inquiry into the Psychology of Ethics*, Eric Fromm writes, "Our moral problem . . . lies in the fact that we have lost the sense of the significance and the uniqueness of the individual, that we have made ourselves into instruments for purposes outside ourselves, that we experience and treat ourselves as commodities, and that our own powers have become alienated from ourselves." "Realists" are ignorant of some hard facts. They do not see that the emptiness and planlessness of individual life, that the lack of productiveness and the consequent lack of faith in oneself and in mankind, if prolonged, result in emotional and mental disturbances which would incapacitate man even for the achievement of his material aims.

The experience of "relation" may ultimately reconstitute our knowledge and save us from these depths. The equal importance of means with ends is the first frame of reference. The acquisition of leisure after an eight-hour day of meaningless routine — whether it be on the production line or as an executive — does not give the hoped-for happiness. Mass production has brought also mass entertainments, spectator sports, and the multiplication of trivialities miscalled the higher standard of living. Neither physically nor spiritually can the human frame long withstand this onslaught. But mechanical ingenuity can on the other hand be devoted to evolving machine methods for creative work, methods which would merge work with leisure; for the proper test of planning is that each person may find his own best functions, and voluntarily choose to integrate them with his fellows.

Our civilization is not a scientific one; it is technological, the result of applied science only, mass produced and mass designed; and the mass can manifest itself only in slavery. It may submit to Communism or to Fascism; or to some other form of bureaucracy. More often tyranny is a combination of all these. Technology has had a large part to play in this development of mass-mindedness. Here, the architectural counterpart of the matter is seen in a smoke-screen of refined techniques where the creation of inspired space is a memory of the past (the word "monumental" is already in disuse) and where all is a facade to hide gadgetry, surface without form; while designers, taking seriously the restless tricks of world fairs, lead us farther down the desperate path of uniformity.

The author in a previous article has written: "The essence of architecture is the design (or discovery) of space in such a way that human sensibilities are heightened. Let us stay close to this thought. For the past ten thousand years man has not changed biologically as far as is known, and his inherent sense of the fitness of things, the satisfaction of his inborn demands, his capacity for inspiration through his own self-created environment, are evidently basic to his nature, almost constant facts; and the distinctive spatial concepts that comprise architectural history have not violated man's ten-thousand-year-old nature. The rich variety of the world is proclaimed by differing cultures, expressing themselves through architectural forms, flowers on a tree nourished by the earth from which it springs. Their logic rises superior to reasonings, and their validity is the validity of personality. Variety, therefore, is inevitable. . . . But the raking up of (historical) stylistic mannerisms

and their application to the fronts and tops of reinforced concrete frames is not of course architecture in any case.”

III

We return again and again to our well-spring. The understanding of natural relationships points to our own role in the world. The earth's vegetation makes a place for us, feeding and sheltering our lives, and it inexorably tends toward a necessary equilibrium with climate, soil and animal life. This is the characteristic of organic growth. The succession of changes presented by a landscape over a period of time is the natural planning called ecology, and the fact that every landscape when undisturbed arrives at a balance that expresses its best potential leads us to see our role in discovery, rather than in conquest. As with the management of land where the existing community of vegetation indicates the past and future of the area, so in human ecology and human geography it is possible to predict the future, expressing this prediction in great architecture and wise planning.

When led by art and governed by religion, the environmental sciences, read stereoscopically with human geography, will reveal our general and particular relation to the universe, and will aim at understanding the profound effect of nature — and of man himself — upon mankind; and they will show the earth and the solar system to be the sympathetic field of our existence. (See the magnificent first developments in solar heating, solar power, and power from wind and tides.) The large geographical region, often unrelated to national boundaries — for nationalism is itself an outdated concept — can be the half-way house between the small locality and the affairs of one world. Integration and coordination are still the principal jobs for regional planners — but in a new context. Leaving aside the success or failure of widespread birth control measures, the world's population will in any case rise from 2700 million in 1958 to 4000 million in 1980. Without successful control it will rise to 7000 million in the year 2000. Whether we wish it or not, vast changes will be required which will enormously intensify rural land use throughout the world. A multi-purpose regional pattern will be forced upon us, with the implications for architecture and town planning noted above. The argument is again reinforced by considerations beyond our control.

We must pick our way among the profitless boulders of professional double-talk to the rich lode of a “return.” But once sensing what is given us to do we soar in flight, building, perhaps, prophetically. We are spoken to and we reply, giving life to limitations that lovingly transcend us: limits that wish to be born again by laws of liberty, growing as our spirit grows. We live out the paradoxical union of freedom and necessity. We are not able to compromise with a work seeking to be born. We are alone with it. All that happens is manifest and self-evident.

He who is aware of his time, fully aware of this 20th century, knows certainly that neither the state, nor any mere institution, can yield either the life-giving relations of community or the inspiration of art. Community, if we found it, would depend upon a living source just as also the effective action that flows from our relationship with that source constitutes our art. To live in this dependence is to know freedom. This boundary is fulfilment.

It needs a clearing of rank weeds to get at the roots of form and function today, to come to grips with architecture. Mass production of catch-phrases is done at the risk of democracy itself and now we have cash-on-hand and but little invested capital; so many easy words, but much less vital effort. The latest gadget is palatable, and the machine for comfort replaces the dignity of space humanly conceived. Architecture is many things, but its greatness is first, last, and always in the quality of interior and exterior space, and

we lose our confidence and become less than men if we sell it over to the box-makers, the gadget vendors, the inventors, and the decorators. Before we build we need to disentangle easy words from the firm three-dimensional realities of volume, mass, scale, line, proportion, ornament, color and texture as these inhere in structural form set to the service of men; for these realities remain paramount and permanent.

Farther back in time and deeper in need lies the very genesis of building. We require a protected place to sleep, for safety, perhaps also for comfort, during our helpless hours of unconsciousness. But these requirements are set over and over again in a different time and place — each unique, never precisely the same.

Every part of the world and every place in which we build is governed by two great prime movers: the energy of the sun and the earth's orderly force of gravity. The sun's seasons give change to architecture and the earth's gravity gives stability: the window, the pinnacle; or the foundation and base. In the north, with less of the life-giving sun, men have wished to be known by the window and the pinnacle. In the south, shamed by the all encompassing energy of solar power, we have wished to be known by the foundation and the base. Everywhere gravity is the wise determinant of the structure. The cube of the linear dimension gave us weight, and this settled once and for all both the absolute size of the human figure and the scale of man-made landscape. Sometimes with eager perception and sometimes with reluctance, but always perforce with obedience, we have wrought with the wise force of the earth and the sharp force of the sun. In some places — France, India, China — the organic solidarity of human geography is old; elsewhere it may be new. Age hallows the ground of our work. Youth gives it keenness. The building, the landscape, the region, all together are the physical expression of our life, and when life grows sensitively in its environment its expressions will differentiate themselves and its vitality will produce rich textures and joyful variations. Fine buildings are climaxes of geography. They become possible when the architect has brought his science and his technique to terms with the rootedness of his spirit; when he feels the sweep of history and knows the seasons' changes, and when he finds himself at one with the purposes and customs of his people. Then as he rejoices in the significant and the particular of his immediate program, he will submerge and depersonalize himself in his work, and will know the thrill of the divination of forms. He will hold mysterious converse with the tutelary genius of the place. And through this converse his art will receive strong imprints from the natural world and its human counterpart. We have called this the frame of the encounter; a voyage of discovery; a growing point; or a fulfilment. This, and nothing less than this, is the necessary history of architecture. Today's self-consciousness must fall away as we seize space for our lives; and as our driving forces integrate with our interpretations of history we must come to know where we stand, or we will be swept along with foolish fashions, being reasonable at each stage of our retreat. If we are to preserve temper and focus in our hearts and minds we will need an inward and an outward vision, and above all we will need aid from the conserving power of the natural world, and refreshment from the corroborating evidence of harmony with it.

Architecture is the visible link between the spiritual and material parallels of our lives. It is a flux of subject and object. Our landscapes witness the quality and tendency of our living, and in turn our living in good measure is determined by our man-made landscape. Recall the decline of North Africa after the departure of the Romans whose remarkable irrigation works were abandoned by the Vandals and nomadic Arabs. Goats took over the ploughed fields. Deforestation rapidly followed. Today we have deserts where there was formerly a partnership between man and nature. Man-

made landscape has indeed determined North African life. Parallel dynamics are found in architecture: the great city for example. He who would build in New York today does his work in a wholly man-made world. But the fact of the neighborhood (whether planned for or not), the principles of human scale in civic design (ignored or not), the psychology of the small group which gives a visible characteristic setting to our self-expression (acknowledged or not), are ever-present. The unalterable axioms of human geography and human geometry encompass us even when denied. These axioms are the tangible links between our spirit and our body, and we break them at our peril. Will we be wiser than the nomads and avoid a similar fate?

Yet when all the limits are defined, there may be some who will still hold that architecture especially now, stems from our freedom from limits, from our own conscious will. They will point to transportable structures that bear no relation to the "spirit of the place," not seeing that these transient conveniences partake, like the glass-encased skyscrapers, more of the quality of clothes than of architecture. And there are factories where the mechanical equipment becomes the determinant of the design. But both these considerations call us even more emphatically to the fine adjustment of the new structural techniques with the human spirit and with the spirit of the place, and to conceptions based on these three. Neither physical man nor geography will change. We must know ourselves and order our affairs accordingly, since machinery and its economics are our servants, not our masters.

By cohesion between land and people, buildings do in fact *become* the place, as notations of the human spirit. And thus it is not only man's life that we recognize here: it is reverence for the earth — for place — as well. For the earth is the ground of our life. And so although the human spirit is not confinable by physical limits, it is free only to make a compact of fruitfulness with the natural world; or it is free to destroy itself altogether, either quickly now or slowly as in former centuries. When we consider architecture in the natural world it is found to be greatly conservative and sensitively attached and adapted to the place of its growth. When, however, architecture is considered as the result of free will and choice it is discovered to be also prophecy. Both are true. We are most certainly fashioning our own world, succeeding as we accept gracefully the world that is given to us. But we are not in a vacuum alone with our scientists. It is not a question of what remarkable thing we are next able to do. The question we are concerned with, whether we like it or not, is the more profound and more searching question: what do we wish to *be*? What are our values? and do we recognize them in the friendly limits of our span?

From ancient China, a book on man's freedom in his natural environment, the Tao Te Ching, has this to say:

"The men who set out to capture all under heaven and make it their own, according to my observation do not succeed.

What is under heaven is a sacred vessel,
Not to be treated in such fashion,
And those who do so bring it to ruin.
Those who hold on to it, lose it . . .
The Way of Heaven is not to contend
and yet to be able to conquer,
Not to declare its will and yet to get a
response,
Not to summon but have things come
spontaneously,
To work very slowly with well-laid plans.
Heaven's net is vast with wide meshes;
Yet nothing is lost."

ART

(Continued from page 7)

enlightened few who attempted to cure the ills those tragically exploited farmers could not even define.

Upton Sinclair gave a press conference at the time the exhibit opened, and one could not help feel an overwhelming respect for the old fighter. He spoke of the first, the most courageous war against poverty in this country, his own campaign to End Poverty In California (EPIC) over 30 years ago. He is not a sentimental man, and it is obvious that the struggle has never ended for him. Yet in hearing him speak I was made aware of all our new problems, those of a technical age, a leisure age, a space age, an atomic age, a revolutionary age: the problems of this generation. The people of the Bitter Years wanted only the freedom not to starve, the privilege to work and the pursuit of "happiness."

The art and the literature of the current generation has become far more intimate with the nature of true, personal freedom. And perhaps it is this that leads me to a consideration of Andy Warhol's paintings and the incredible way he has scraped off the terrifying lies of civilization—of Kultur, of History, of Politics, and of Art itself. Warhol, in his indifference to the revered traditions of mankind, in his unconcern for "originality," "cleverness," "imagination," in his gentle scoffing at the romance of creative individualism, his total *acceptance* of everything, paradoxically emerges as the complete individual: free, uncommitted, and unresigned. If the crust of traditional esthetic prejudices can ever be removed, Warhol's work may provide some amazing revelations. Among them, that the sanctity of the individual may not be in such danger as the romantic humanists would have one believe. As yet, the horrors of digital dialing have had little effect on anyone's freedom to indulge himself in his own original, creative, and imaginative form of neurosis.

As Warhol has said: "History books are being rewritten all the time. It doesn't matter what you do. Everybody just goes on thinking the same thing and every year it gets more and more alike. Those who talk about individuality the most are the ones who most object to deviation, and in a few years it may be the other way around. Some day everybody will think just what they want to think, and then everybody will probably be thinking alike; that is what seems to be happening."

BOOKS

(Continued from page 8)

figure given to him by a Russian student of law — but Feifer does believe that there has been a revision of Russian law since the days of the infamous Purge Trials of the '30s.

Feifer's courtroom peregrinations took him from the lowest courts to the highest appellate; and through all kinds of cases, from petty theft to treason against the State, which includes more activities under the Soviet system than those proscribed by our own Constitution. Soviet justice is, as Feifer documents, a reflection of Soviet life. Procedures are less stylized than Western concepts of courtroom behavior; justice is harsher, less wedded to precedent, more dependent on human emotions. Evidence seems to be more plentiful in the sense that much that is not particularly pertinent is admissible in giving a picture of the "whole man." It is all, as the author suggests, confusing, and the average Russian accepts, even likes, the timbre of his justice. A new and surprising view of the U.S.S.R.

NOVEMBER TWENTY-SIX, NINETEEN HUNDRED SIXTY-THREE by Wendell Berry, illustrated by Ben Shahn, is a beautiful and moving poetic tribute to the memory of the late President, tastefully and powerfully illustrated by Shahn. The book is simple and the statement of reverence is simple. Originally Berry's poem appeared in *Nation* and it was Shahn's happy determination to give the words added dimension with the artist's own skill and imagination. (George Braziller, \$5.00).

THE MAN WITH THE MEDICAL CURE by Walter Ross (Simon & Schuster, \$4.95), tells the story of what appears to be a major break-through in Cancer, a new drug — Biogis — and about the men who profit from it, medically and financially. The central character, Dr. Peter Doorn, is almost caught up in the inevitable publicity crash program that comes with such discoveries, generally prematurely advertised. Walter Ross writes with the sure hand of a man who knows his medical-science-promotional field and his characters are vital, his situations real. Good writing in a timely book.

et cetera

APPOINTMENTS

HAROLD D. HAUF, former dean of the School of Architecture at Rensselaer Polytechnic Institute, chairman of the Yale University Department of Architecture, and editor-in-chief of the *Architectural Record*, has been appointed professor of architecture at the U.S.C. School of Architecture and Fine Arts. Professor Hauf, author of *Design of Steel Buildings*, will teach in the general area of the building industry, including professional practice and construction.

DONALD D. HANSON, associate professor of architecture at the Urbana campus of the University of Illinois, has been named chairman of the Department of Architecture of the university's Chicago campus.

ROBIE HOUSE

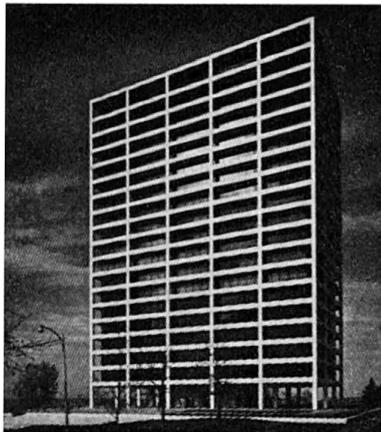
A donation of \$10,000 by the American Foundation brings to \$53,000 the total contributed since 1962 in the battle to save Frank Lloyd Wright's Robie House. An international committee of architects, historians, and educators is engaged in a drive to provide funds for the restoration of the house, given to the University of Chicago by Webb and Knapp, Inc.

Contributions, deductible for federal income tax purposes, should be made payable to "Robie House Restoration Fund, University of Chicago" and sent to the committee care of Commissioner Ira J. Bach, Room 1006, City Hall, Chicago, Illinois 60602.

HONORS & AWARDS

Winners of this year's Arts and Letters Awards of the American Academy of Arts and Letters are Harry Weese, Brunner Prize in Architecture; Lillian Hellman, Gold Medal for drama; Ben Shahn, Gold Medal for graphic art; John O'Hara, Award of Merit Medal for the novel; and John Berryman, Loines Award for poetry.

Winners of the American Institute of Architects 1964 Honor Awards are:



BMA Tower by Skidmore, Owings & Merrill

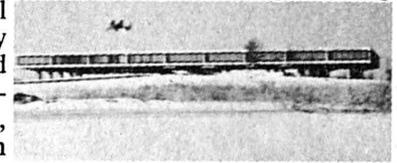
Skidmore, Owings & Merrill (Chicago) for the BMA Tower, Kansas City, Mo. Comment of the jury, (composed of Charles M. Nes, Jr., FAIA; Charles A. Blessing, FAIA; Mark G. Hampton, AIA; Eliot F. Noyes, FAIA; and Gyo Obata, AIA): "An honest building, shorn of all unessentials in its expression. The structure and function of the building are clearly and simply stated. Visual interest is obtained through the use of light and shadow rather than through decoration."

The Architects Collaborative (Benjamin Thompson, partner in charge) for the Arts and Communication Center, Thomas M. Evans Science Building at Phillips Academy, Andover, Mass. Jury comment: "A rich embodiment of the cultural heart of a campus. These two buildings are completely modern, yet totally compatible with the older buildings on the campus. The imaginative use of materials and structure has produced pleasant, workable, warm and friendly spaces. Both buildings are straight-forward expressions of their function and construction."



Thomas M. Evans Science Building by TAC.

Skidmore, Owings & Merrill (New York) for the Emhart Manufacturing Co. headquarters building, Bloomfield, Connecticut. Jury comment: "A dignified, inspiring building floating serenely on its site. The visual problem of parking is ingeniously solved so that the building and the surrounding areas are not disfigured. The plan is a simple, logical and direct solution of an office building."



Emhart Mfg. Co. Offices by SOM.

PHOTO BY JULIUS SHULMAN

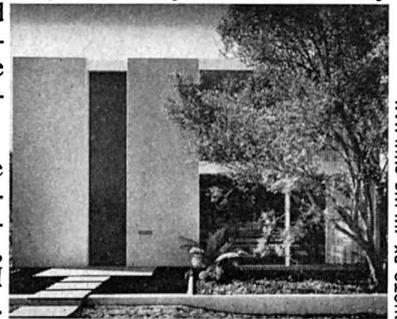


Yale A & A Building by Paul Rudolph.

Paul Rudolph for the School of Art and Architecture, Yale University. Jury comment: "A brilliant personal expression. The interior achieves a great variety of spatial experience. The exterior is compelling, dominant and well adapted to its site. The building's great character is achieved with a strong but simple palette of materials."

Among the 12 Award of Merit recipients was Killingsworth, Brady, Smith & Associate for Arts & Architecture's Case Study House No. 25, Long Beach, Calif. Jury comment: "An elegant, small house which makes space count to the maximum. The second floor and living and dining rooms open visually on the two-story central entrance. A sophisticated environment is achieved with simplicity of material and detail. The highly restricted site is imaginatively handled."

This is the sixth award in the AIA's annual Honors Award Program to be presented to Killingsworth, Brady, Smith & Associate, making it second only to SOM (17) among this year's winners.



Killingsworth, Brady, Smith & Associate.

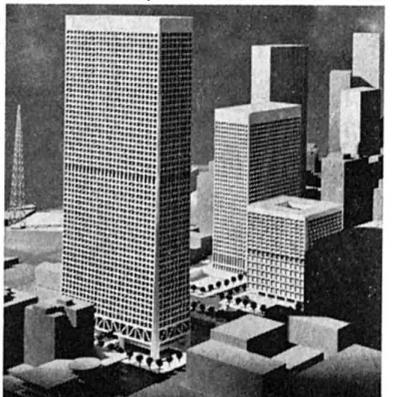
PHOTO BY JULIUS SHULMAN

PROJECTS



Plans have been approved by Nassau County, Long Island, for the \$45.5-million John F. Kennedy Educational, Civic and Cultural Center designed by Welton Becket & Associates. The complex will include a 10,000-seat coliseum (foreground), and (clockwise from the coliseum) social center, library, concert hall, forum theater, museum and fine arts gallery. Entire project is to be completed by 1970.

Main Place master plan for a ten-acre superblock in downtown Dallas by Skidmore, Owings & Merrill (N.Y.) in association with Harwood K. Smith & Partners combines commercial, recreational, and cultural activities, shops, motel, plazas and restaurants in order to add variety to the urban experience and extend the life of the downtown area past 6 p.m. Major buildings are the 450-foot office tower (left), 34-story One Main Place Bldg. (center) and a department store with 400-room hotel on top. Pedestrian areas are to be 15 feet below street level. Gordon Bunshaft is design partner in charge for SOM.



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This Fall KPFK will publish its first annual. It includes original, provocative articles by leading West Coast writers, artists and critics—as well as the actual texts of many of KPFK's most exciting programs:

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LISTEN? OFEY! . . . a compendium of KPFK's best programs, interviews, and commentary on the civil rights struggle in Los Angeles . . . the bombing of a South Gate home, speeches of the Black Muslims and of Southwestern segregationists.

POP GOES THE ARTIST, leading pop painter Andy Warhol discusses with Taylor Mead and Ruth Hirschman his views on art and society.

HOLLYWOOD BE THY NAME, an unusual and poignant look at the traditions of Hollywood — its personalities and events from Mickey Cohen to M.M.

THE F.B.I., a controversial interview with ex-F.B.I. agent Jack Levine.

LIVE AND LET LIVE, eight homosexuals in a frank revelation of their relationship with society and with each other.

plus Jack Hirschman on Los Angeles poets and poetry . . . Walter Hopps, Henry Hopkins, and Gerald Nordland on art . . . John Coplans on the teaching of aesthetics in California universities . . . Max Kozloff, an Eastern critic looks at Los Angeles . . . Curtis Harrington on the new Theatrical Film . . . John Fles on the new film aesthetic in America . . . Lawrence Lipton on literature in Los Angeles . . . Jill Shary Zimmer on the social mores . . . James Case on educational television . . . Harold Dreyfus' unique views on communication . . . Shelly Manne, music in L.A. . . . Shelly Davis, Whiskey a Go Go's P.R. man on L.A. nightlife . . . plus many original illustrations by leading southwest artists, including Kenneth Price, Billy Al Bengston, Craig Kaufman, John Altoon, and an original cover designed by Larry Bell . . . plus Los Angeles in photographs by Dennis Hopper, and a photo essay on Marcel Duchamp's reception at the Pasadena Museum by Julian Wasser and a personal interview with the artist by Frank Roberts . . . plus many more articles on science, architecture, censorship, pay television, and psychedelic drugs compiled and edited by Clair Wolfe.

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

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

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

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

(304) Design & Form, Inc., new wholesale decorator showroom for contemporary home and office furnishings; imports and domestic; featuring lines not previously shown, wall units, area rugs, bed spreads, custom lamps, original oil paintings, unusual accessories. Facilities for execution and production of special designs—in the new Design Center Building. Pamphlet available. Design & Form, Inc.

FOR OKLAHOMA ARTISTS

You are invited to participate in the Kermac Mural Design Competition.

Open to Oklahoma residents over 18. Subject and media open. \$2,000 in purchase awards. Jury of Awards: Herbert Bayer, Gyorgy Kepes. No fee. Entries due Oct. 24, 1964. For prospectus and entry forms write:

Kermac Mural Design
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Kerr-McGee Oil Industries,
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Kerr-McGee Building
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arts & architecture **READER SERVICE**

For Manufacturers' Product Literature and Information

- 1. Circle number on coupon corresponding to the number preceding the listing.**
- 2. Print name and address and occupation.**
- 3. Remove and mail prepaid, addressed card.**

(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.

(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.

(9) Two new pamphlets on folded plate roofs and stressed skin panels are available from the American 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 Bertoa, 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) Lietzke 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. Literature, 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 Porcelains.

(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

(Continued on next page)

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Occupation _____

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 ex-

clusive "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 Fiberglas 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 scientifically 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.

(56) "St. Charles Custom Kitchens"—New dimensional detail book is now available to architects, designers, builders, contractors and engineers. This 52-page book presents graphically illustrated design dimensions for every phase and feature of kitchen installation. Some of the areas covered are: base units (basic and special purpose), wall units (basic and accessory), tall units (basic and built-ins), fillers and panels, trim, shelves, sinks and counter tops. St. Charles Custom Kitchens.

(57) "St. Charles concept of completeness" — The new 28-page, 4-color brochure is available. This book illustrates the alliance between appearance and function. Ideas in metal, ideas in wood, ideas . . . , ideas . . . , ideas from St. Charles Custom Kitchens.

(58) **Fredrick Ramond, Inc.** has just printed its newest full color brochure introducing a startling breakthrough in lighting fixtures. Hand-blown, geometrically designed globes. This brochure spectacularly illustrates the indoor/outdoor application of this revolutionary lighting development. Fredrick Ramond, Inc.



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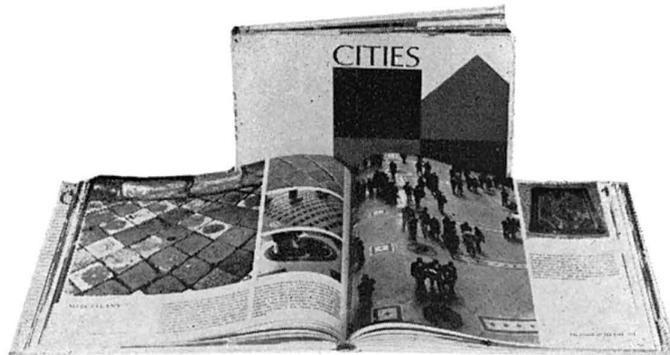
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In this refreshing, new book Lawrence Halprin observes cities through different spectacles—as an urban planner, as an architect, as a landscaper, as an artist, as a political man, as a social scientist, and as a humanist. Mr. Halprin believes that cities always have provided, and will continue to provide, a creative environment for men. He defines this environment in his own perceptive words and pictures. Over 400 superb photographs. A beautiful as well as a practical source book for the architect.

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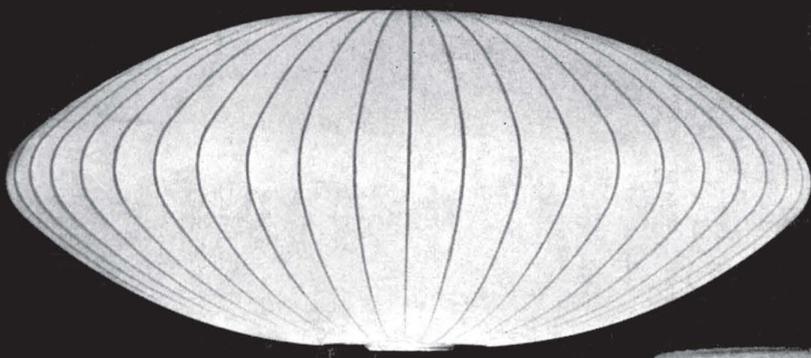
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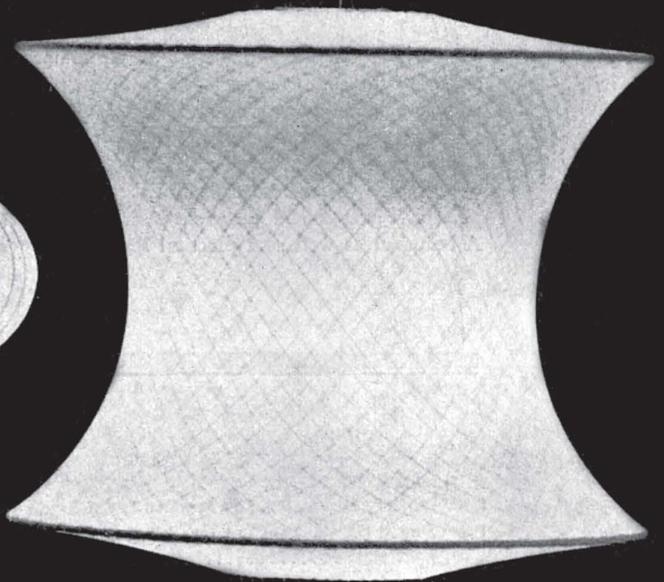
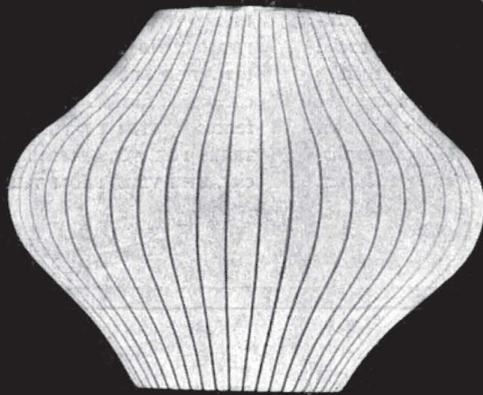
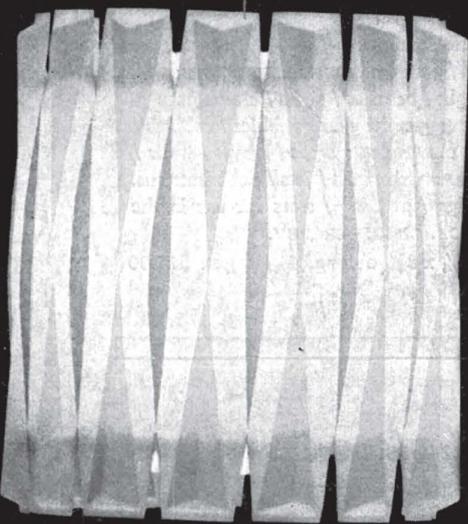
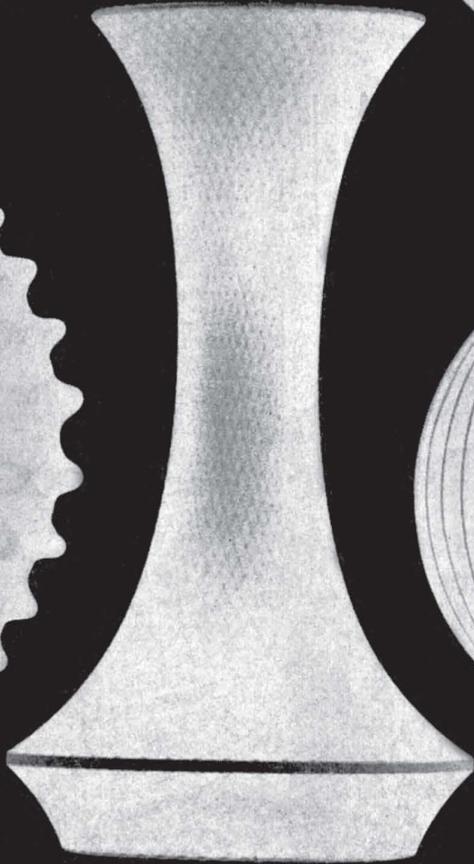
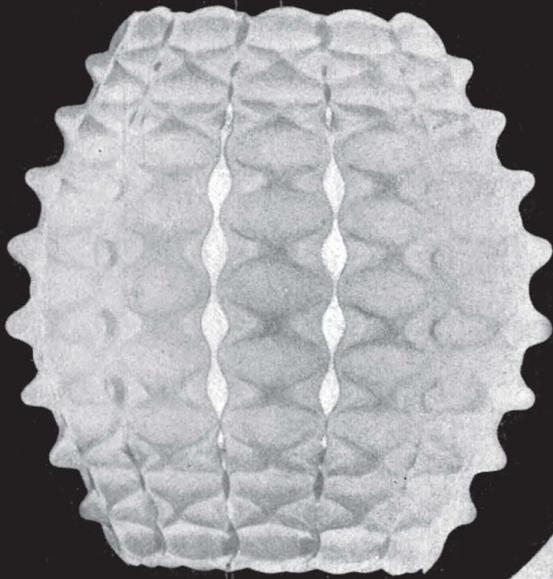
Design and Form: The Basic Course at the Bauhaus, by Johannes Itten



Here, for the first time, is a complete description of the content and purpose of the famous Basic Course at the Bauhaus in Weimar, Germany—written by the man who organized it at the invitation of Walter Gropius. Of particular interest to the architect because it presents some very exciting documents on the evolution of modern art education. Each of the 160 illustrations have a detailed description which help the reader understand the purpose of art education. Nature studies as well as studies of form and abstractions, together with a few plastic works and works in the applied arts are included. 7¾ x 10¾. 200 pages. 160 illustrations. \$12.00



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