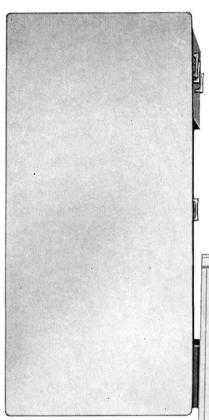
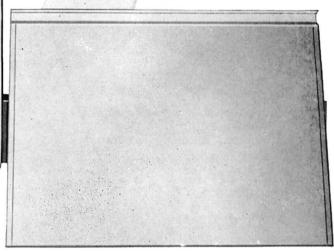


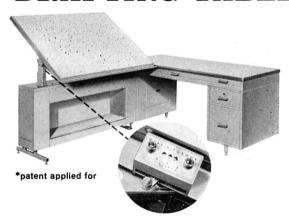
DECEMB 1964



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DORE ASHTON

THE SYMBOLIST LEGACY—III

Symbolist thought can be traced in almost all modern painting. Matisse began by saying that there is an underlying reality "underneath this succession of moments which constitute the superficial existence of things animate and inanimate and which is continually obscuring and transforming them." Miro wrote as a youth that "in a free art, all interest will focus on the vibration of the creative spirit" and ten years later announced: "I have managed to escape into the absolute of nature." The surrealists freely adapted the techniques of juxtaposition suggested by the arch-symbolist poet, Mallarme. The expressionists, abstract and figurative, searched for archetypal forms, and even the pure abstractionists, in the wake of Mondrian, often accepted the symbolic implications he had insisted upon

There is, of course, reaction present in any epoch, and the so-called "hard-edge" painters are said to be considered only with the internal relations of their painting, and particularly not with the "other" thought. Yet, perhaps the greatest living exponent of strict abstraction, Victor Vasarely, carries over a great many symbolist insights in his journal.

balist insights in his journal:
1952: "In fact, I only had the true revelation of the 'abstract'

work of the younger artists who lean toward symmetry, rhyming and the double-thought, but also in the work of certain more expressionist painters, such as Stephen Greene, whose forms are conceived as symbols, and whose paintings always have a meaning that goes beyond the mere internal relations of forms and colors. In the work of the newest symbolist generation—most of them in their thirties—however, it is a tendency toward conceptualization in the geometer's sense that predominates. The geometer when he sets out to measure with his symbols does not need to bear in mind specific objects. So these painters do not need to bear in mind specific things.

Although this generation follows the abstract expressionist in linear history, there are many overlaps. One of the first abstract expressionists to verge on symbolism and finally to adopt a symbolic mode was John Ferren, who already in 1956 had painted a strong central image in which symmetry was deliberately invoked to suggest timelessness and stasis. Squarely in the symbolist tradition, (Poe: "The sense of the symmetrical is the poetical essence of the universe"), Ferren with his vessel image—or cup, beaker, chalice—brought in a host of extra-pictorial associations.

beaker, chalice—brought in a host of extra-pictorial associations.

Ad Reinhardt also veered toward symbolism in his cruciform paintings, somberly balanced and insistent on the contemplative response. Once the viewer "sees" these dark, scarcely distinguishable forms, he cannot help but allegorize.

The abstract, mysterious symbolist aura hovering around Reinhardt's paintings—never explicit, only implied—suggests Mallarme's exalted notion of the symbol: "Symbol! Living in the abyss and center of that spiritual world wherein it is impossible that anything



Pat Adams "Gouache"

Photo by John D. Schiff Courtesy Zabriskie Gallery



David Hockney Photo by Oliver Baker Associates, Inc.
"Ordinary Picture" 1964, 72" x 72" Courtesy the Alan Gallery

in 1947 when I realized that pure form and pure color could signify the world."

1958: "But doesn't one create art precisely in order to be able to give an intuitive equivalence of knowledge [of the universe] that escapes us?"

that escapes us?"

What Magritte had called the thought that gives no explanation of itself has not been erased from the minds of many younger generation painters. Schooled in the high romantic climate of abstract expressionism, in which the supreme emphasis was on intuitive process, they have reacted by willing to restore the concept, the "other" thought characteristic of symbolism. Whether they extend the fin-de-siecle mood of melancholy, the appetite for dream worlds and the marvelous and terrible, or the abstract vein in which the intuition of mystery is given in severe hieratic terms, they share a need to restore metaphysical distance. Symbolism is a way of thinking and feeling, an instrument to investigate occult relations among visual experiences that correspond to states of mind. The current symbolist regards himself as a magician as did his ancestors, but a magician who evokes not only the apparition which is the work of art, but also its cognate in mind.

The presence of symbolist intention is notable not only in the

should be the exclusive property of the Whole; Symbol, the heavenly enumerator of our apotheosis; Symbol, the supreme and nameless mold which bears no palpable existence within itself, but gathers all scattered, unsuspected richly hovering treasures and forges them, and brands them with its seal."

In visual terms, Mallarme's idea might be translated in the paintings of several younger symbolists, among them Paul Brach. In his paintings centrality is stressed and the abyss and center of the spiritual world becomes a circle which seems to evaporate as you gaze at it. Brach comes close in his work to Mallarme's idea of Nothingness, of Absence, as the supreme expression of spirituality. (Mallarme, by the way, wrote that he had discovered Nothingness in his work before he had discovered Buddhism. The younger painters, and their predecessor, Ad Reinhardt, have certainly been conditioned to think about the implications of Oriental, perennial and other decidedly spiritual doctrines.) Characteristic of Reinhardt's work, and also of younger painters such as Brach, is the smooth surface, in which no touch of the hand disturbs the sublime calm. This again typifies one kind of symbolist temperament — remember how William Blake, arch-symbolist, ranted against the "blots and blurs" of Rembrandt and Rubens. The

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vision of a hieratic art, an art which presents itself without a trace of procedural struggle and which assumes, in Brach's words, "a deeper reality behind itself," is shared by many symbolist heirs.

The strictness of form of the hieratic artist is also characteristic

of many of George Ortman's constructions in which circles, triangles and diamonds are deemed to have precise symbolic meanings. Ortman is convinced that these signs and symbols are ineffably connected to anterior symbols, evoking myth, religion and the numerological mysteries that always intrigue the symbolist's

More widespread than the strictly hieratic approach is an extension of the 19th-century interest in the polyvalent, the enigmatic, the equivocal. Sometimes it is found in a kind of illusionistic painting, in which the literal and fantastic are juxtaposed, much as in Magritte. The idea of the vignette (Magritte, de Chirico, Gide in the novel-within-the-novel) is often projected by younger painters, as for instance David Hockney, the British exponent of the equivocal, related to Magritte. Or another British painter, Harold Cohen, whose repetition of broken, arching forms have a quality of Chiricoesque infinity. In Cohen, by the way, a contemporary device that insists on the participation of mind is evident: he interrupts his lines and forms in such a way that the mind is forced to complete the vision.

Shades of de Chirico and Magritte occur also in the work of the American painter Miriam Schapiro, concerned with a play of distinct and indistinct elements. She has established a fixed framework with a central icon-like image, within which she expounds several different ideas, each clearly delimited within its section.

The visionary strain of symbolism is also pursued by Gerald van de Weile and William Scharf. An heir to Moreau and the expressionist symbolists, Scharf paints small watercolors in which scimitars, crosses, halos, crowns and ritual triangles preside, carrying their cargo of allusions to oriental and Western art, to myth, legend, Biblical tale and Freudian symbol.

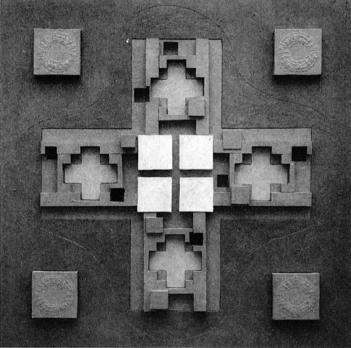
Similarly, van de Weile suggests phoenixes, ostrich plumes, organic forms (the eternal egg) and oriental tapestries in his welter of symbols. There is something Blakean in his color—references to rainbows and ancient visions of heavenly choirs.

In a much darker, expressionist vein, Frank Lobdell pursues phantoms of symbols embedded in matter. The dense surface of his canvas always suggests the earthbound character of the human condition, and the mystifying symbols—ranging from half-moons to sickle moons to swords and crosses—rise from his morass of earthliness with difficulty. Often harpies and angels seem confounded, while stonelike votive offerings are enclosed in matter which encircles, hints at the Whole.

Finally, among painters, there are the literal symbolists, painters such as Nathan Oliveira who extend the Redon and Munch traditions, and whose search is always for the expressive form-animal,

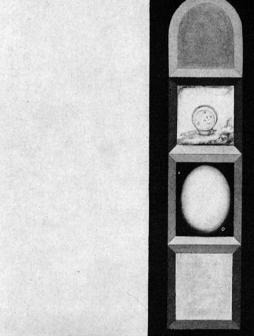
man or child—which generalizes a state of mind.

The symbolist legacy descends to sculptors, also. From Brancusi, who spoke always of the spirit of his forms, who sought to characterize a vision of life in the precise symbolic lineaments of generalized forms (flying rather than a particular bird; speed and grace rather than a particular fish), to Noguchi, who as a youth was schooled in Swedenborgian tenets.

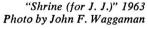


George Ortman "Peace II" 1961, 48" x 48"

Photo by Rudolph Burckhardt Courtesy Howard Wise Gallery



Miriam Schapiro



Surrealism, symbolism and expressionist transcendentalism are

Opposites calculatedly combined occur also in the work of the California painter, William Wiley. Many of his smaller works have a Blakean schematic quality, with centered images, vaguely alchemical symbols, enigmatic shapes, triangles, and metrical doubling. With a rather spontaneous technique, Wiley combines precision in the imagery, which sets up an initial tension between mystery and clarity

Symbols of fertility, found in Schapiro's persistent egg image, are offered in a reduced form in the work of Pat Adams. Here the egg is more a cell, a nucleus which whirls within aqueous spaces suggesting eternal flux and Heraclitus' river. The doubleness of her thought is occasionally indicated literally by the doubling of her outlines-lines which in their ornamental flourishes sometimes recall the symbolism of Art Nouveau. Adams' visionary-symbolist turn of mind is clear in her diction: "There are knots of isolate phenomena, sequences of edge and occurrence, piles of happenstances, vision is electrified by dream's anticipation of the confrontation: the soul's meaning to the other-than-the soul's meaning encountered and confounded.'

Noguchi's latest sculptures are frankly symbolist in intention. They are fashioned with the double-thought: each form is not only expressive in itself, but symbolizes an insight concerning the universe. Thus we have suspended parts that swing free, suggesting clock-time, and parts that are amorphous, like mountains and seas, invoking sidereal measures of infinite time. Or we have specific symbols such as the circle, for eternity, and the cube for the element of chance (un coup de des . . .).

Most of the so-called constructivist sculptors, from Gabo down

to the recent generations, work with the time-honored symbolist principles established half a century ago in Europe and Russia. Even the assemblagists, as William Seitz brilliantly documented, often work within a recognizable symbolist tradition, using techniques of juxtaposition specifically advocated in the late 19th and

early 20th centuries.

It is true that recent symbolist artists are far more arcane than their 19th-century ancestors, and that they easily mix their terms of reference, now using symbol, now eschewing it. But fundamentally, they extend the tradition. Instead of representing the sphinx, though, as did the 19th-century symbolist, they present the riddle.

MUSIC

PETER YATES

JUST INTONATION

Wherever I am able to do so, I give two lectures, one on the History of Tuning, with examples from the History of Tuning on tape by Wesley Kuhnle, the other on the American experimental tradition in music from Ives and Ruggles to Partch, Cage, and Harrison, which I call How to Become Posterity.

The real fun is to give the two lectures in one evening. When I did this at the University of California, San Diego, the celebrated Bach pianist Roslyn Tureck, who was in the audience, commented on how well the last tuning example, J. S. Bach's Toccata in F sharp minor, composed to be played in an unusual meantone accord, leads into a discussion of present-day musical experiment. Bach's tuning is for a harpsichord with two manuals. The tuning cycle starts from C; at the end, the C-natural is returned to B-sharp, making a correct major third with G-sharp. F-double-sharp is tuned on one set of strings and G on the other. The proof of the tuning is realized in the extraordinarily rich coloring of the modulations.

Although much has been written about theoretical temperament and tuning, the application of tuning to composition by composers from the beginning of the period of meantone (around 1600) until the full acceptance of our present-day tuning, equal temperament, (which occurred after 1800) is very little understood. Nor to my knowledge has anyone except Mr. Kuhnle demonstrated the wider range of playable keys made possible by sharp or flat variants of the basic meantone tuning.

variants of the basic meantone tuning.

Except Wesley Kuhnle's *History of Tuning on tape*, there is no literature which clarifies the modifications and adaptations of tuning during the period when meantone, well tempered, and equal temperament were in parallel use, between approximately 1700 and 1850.

Well tempered tuning is not an equal temperament. C. P. E. Bach wrote that his father could tune a keyboard instrument so that it could be played in full chords with both hands in any key. This well tempered tuning is obtained by progressively narrowing the fifths to mid-point of the tuning cycle and then progressively widening them to the end. The tuning accomplishes what C. P. E. Bach claimed for it, but since well tempered is very difficult to tune accurately and impracticable for orchestral tuning, it did not come to wide or prolonged use. Mr. Kuhnle has demonstrated that Beethoven's early Preludes through all the keys, opus 39, were composed for a well tempered instrument. This tuning has the advantage over equal temperament that it retains some of the color-differentiation among keys characteristic of meantone, which Bach would have been reluctant to give up. The mathematical ratios for well tempered obtained by J. Murray Barbour in his book Tuning and Temperament confirm Mr. Kuhnle's practical tuning order.

It should be obvious that the tuning of instruments did not change throughout Europe as soon as J. S. Bach issued the two books of his *Well Tempered Clavier*. If it had, the change would have been to well tempered, not to equal temperament. For lack of documentation, students have so entirely avoided the subject that few are aware the problem exists.

One chairman of a university music department, after hearing my lecture and the taped examples, said to me: "This has answered questions I had never been able to formulate."

Research in tuning, in overtone structures, scales, and tonal and microtonal divisions of the octave, goes back to the earliest beginnings of musical theorizing by Pythagoras and Ptolemy. The correct third reappeared during the fourteenth century, and a correct just intonation for vocal polyphony was in use during the fifteenth and sixteenth centuries. The need to effect some accommodation between the fixed-pitch instruments, especially the fretted lute, organ, and harpsichord, and the flexible-pitch instruments, such as strings, trombone, and voice, brought into use the meantone temperament around the end of the sixteenth century. From Zarlino to J. S. Bach, theoretical temperament and practical tuning were debated with a multitude of individual systems and examples, of which only a few came to practical use. During the middle and later nineteenth century the application of the principal systems of temperament and the alternative of just intonation

were still being discussed, but in practice the equal temperament, the only tuning which the ordinary musician or listener today has ever heard, superseded all others. Few musicians are aware of the extent to which the study of correct tuning has come to life again in recent years and that it is today very active, nor do they understand the reasons for such activity.

The basis of musical relationships is not harmony, as textbook theory would give one to believe, but the intervallic proportions and acoustical consequences of the particular scale from which that harmony is derived.

Present-day equal temperament, though it has its advantages, notably in enabling a group of instrumentalists to tune their instruments in close conformance to the same pitches, is an acoustically discordant scale, with poor sonority because of its incorrect overtone relationships.

Just intonation, a scale of acoustically correct intervals, is concordant and gives rich sonorities by its correct overtone relationships. The advantages of just intonation can be demonstrated by physics, by mathematics, and by ear; nevertheless the greater part of the music written during the past 150 years was composed in equal temperament, and we feel tied to that tuning. We have forgotten or prefer not to remember how much of the music we sing or play in equal temperament was composed for one of several quite different tunings, acoustically preferable to ours.

quite different tunings, acoustically preferable to ours.

Mild discordance, or dissonance, in music gives brilliance instead of sonority. Having nearly exhausted the brilliance obtainable by dissonance, which begins to fail when extreme dissonances are no longer set in contrast to simple consonances, twentiethcentury musicians have continued trying to increase brilliance by raising the pitch level. To make up for the lost sonority composers enlarged the orchestra by increasing the numbers of like instruments. The combined effect of increased dissonance, higher pitch level, and more instruments made orchestral sound shrill and often raucous in denser instrumental masses. Since few of us have any basis for comparison, we do not observe that this has happened, but hi-fi records sometimes give the facts away by exaggerating these distortions. I believe that this is one of several reasons why certain composers during the first half of the present century preferred to write for smaller soloistic combinations, and why some composers today have given up harmony and are composing instead in discordant relationships, which can be justified by factors of musical design, regardless of how they sound. The next step is to compose in random sound, or noise, as John Cage has effectively demonstrated.

An alternative procedure would be to restore the acoustically correct interval relationships of the scale. Composers in discordant or random sound deprecate the thought, believing that there is more creative freedom when a composer can use for his composition any type of sound he wishes. Yet LaMonte Young, perhaps the most extravagant of the post-Cage random-sound composers, when I met him last summer told me: "I am now composing exclusively in just intonation." He played for me tapes of compositions in random rhythms which he had recorded with piano, using only a few selected intervals in just intonation.

Arnold Schoenberg rejected the alternative of just intonation, since equal temperament is the normal sound of music as we know it. This is of course quite true for music composed to be played in equal temperament. The trouble is that players of flexible-pitch instruments, especially strings, are accustomed to adjust their pitches for an improved phrasing or to obtain an improved group sonority. The German scientist Heinrich Helmholtz discovered that, in unaccompanied performance, the celebrated violinist Joseph Joachim played more nearly just than tempered intervals. Joseph Szigeti told me last summer that one of his pupils, an experienced violinist, invariably plays his major thirds flat, because his ear seeks the correct interval of just intonation. Rudolf Kolisch, the eminent violinist and chamber musician, who agrees with Schoenberg, insists that string players should perform in exact equal temperament, without modification.

I shall not argue the point here. I believe it is more important to grasp the probability that both sides of the argument are right, that we are only at the beginning of the art of sound, that noise is a viable medium, and that in the entire course of music we have explored only a small area of what can be accomplished with the customary twelve tones, or even five tones, in different intervallic relationships. I have repeatedly emphasized the importance and significance of Lou Harrison's composing in both pentatonic and 12-tone just intonation, sometimes combined with extra-tonal per-

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cussion or microtonal Oriental instruments. I have as consistently drawn attention to the new regions of harmony Harry Partch has opened to music with his 43-tone scale of just intonation. Harrison's tonal compositions can be performed by conventional instruments; Partch's compositions are written for instruments he has built or adapted to play his scale.

William Austin, at Cornell University, who is writing a large work about twentieth-century musical theory, loaned me a thick doctoral thesis by Mayer Joel Mandelbaum, a very thorough review of the history of intonational systems and of proposed microtonal scales. One of these is the 31-tone scale of equal-tempered just intonation recommended by Adriaan Fokker of the Netherlands.

I had hoped to meet Dr. Fokker, but when I lectured in May for the Donemus Foundation at Amsterdam he was out of the country. When we came back to the Netherlands in July, Dr. Fokker had returned also, to receive an honorary grant from Prince Bernhard. Dr. Fokker invited us to his home, at Beekbergen near Apeldoorn, and on another occasion to the Teyler Museum at Haarlem to see and listen to the 31-tone organ built there for him by B. J. A. Pels.

I should make clear that there is no one exact intervallic system, or scale, applicable to the fixed relationships of a keyboard instrument, which can be accepted as an absolute just intonation. If there were such a scale, the entire world's music would be different than it has been. Exact relationships at one degree of the scale cause less exact relationships in another degree. The same is true of any type of definite notational system. The problem is to determine which complex of relationships may be the most profitable for a new tonally related music to replace that of our present equal temperament, in the same way that, around 1800, our present equal temperament succeeded meantone.

The diatonic system divides the tone in two parts; the quartertone scale divides the tone in four parts. The 31-tone scale is based on a division of the tone in five equal parts. It is not a twentieth-century invention. Dr. Fokker found it among the writings of the famous seventeenth-century Dutch scientist Christiaan Huygens, who formulated it as a mathematical solution for the meantone temperament rendered cyclic. Twelve-note meantone gives a correct octave and correct major thirds but a very narrow fifth. Huygens determined that the minimum number of notes needed to continue the cycle of correct major thirds so as to provide as well equal and slightly improved fifths would be 31. Thus both meantone and equal temperament are preserved with many of their acoustical advantages but lacking the discords which produce their characteristic dissonances.

With correct major thirds, A-flat to G-sharp is less than an octave; A-flat is sharper than G-sharp. The difference between G-sharp and A-flat is called a diesis. In 12-tone equal temperament, as on the piano keyboard, this difference disappears; a single note serves for both. Any chord including either tone will therefore be discordant. Here is the built-in dissonance of 12-tone equal

The diesis is one-fifth of a tone. Dr. Fokker continues: "... between G and G-sharp, and again insert another note between A and A-flat. Let us say a note G-one-halfsharp and a note A-half-flat. The whole tone G: A has now been divided in five steps: G: G-halfsharp: G-sharp: A-flat: A-halfflat: A."

G: G-halfsharp: G-sharp: A-flat: A-halfflat: A."

The notational symbols for these extra tones Dr. Fokker found readymade in an eighteenth-century treatise by Giuseppe Tartini.

Dr. Fokker applies the 31-tone scale to his organ keyboard in this way. "The seven white keys of the ordinary keyboard are represented by the white keys of the new keyboard. The black keys are doubled, because the notes do-sharp and re-flat are distinct. Next one places above and below each white key a blue key. For example, below the key mi, between mi-flat and mi, one places a blue key which may be called either re-double-sharp or mi-minus. Above the key mi one places a blue key for the tone fa-flat or fa-flat or fa-minus, and so on.* To sum up, one has for each octave system seven times one white note and two blues (7 X 3 = 21) plus five times two black notes (5 X 2 = 10), that is to say thirty-one notes. All the notes are represented by at least two keys: one key for the long fingers,

one for the thumb and little finger. This doubling facilitates the playing. The fact that each pair of keys, marking a certain interval, defines a space identical in length as in position simplifies the fingering." ¹ In a transposition the same fingering is retained.

The ranks of keys run diagonally from top to bottom and straight across the keyboard, making easier the playing of ar-

peggios and chords.

At his home Dr. Fokker played me first, from tape, a rather simple 31-tone string quartet by Hans Kox. I played in return three examples from the 43-tone compositions by Harry Partch, to which Dr. Fokker responded with enthusiasm. He replied with a 31-tone Duo for two violins by the eminent Dutch composer Henk Badings², a masterpiece of composition and performance, which demonstrates by a variety of integral devices the beauty and usefulness of just intonation and the 31-tone scale. The sound of the trills in several microtonal degrees particularly delighted me.

For our second meeting, at the Teyler Museum, Dr. Fokker invited the organist, Anton de Beer, to play for us the 31-tone organ. There are two consoles, one having the full 31-note keyboard with 319 keys, the other having a standard keyboard, with couplers which enable the organist to select from the 31-tone instrument any one of several 12-tone scales in which to play. He read first at the standard keyboard the Chromatic Fantasy by Sweelinck, with the acoustically correct thirds of meantone, giving melody and chords of a delicious sweetness quite unlike the sound of the same piece played in our tuning. At the 31-tone keyboard he played another composition by Henk Badings, not so large as the string Duo but with the same thrilling loveliness of the microtonal trills.

As I have traveled about this country visiting and talking with composers of electronic and noise music, I have urged on them the importance of exploring just intonation as an offset to their use of random and invented sound. I am convinced that the future of music will require involvement with the entire field of sound, bounded at the one extreme by just intonation and at the other side by noise. Ben Johnston, a composer at the University of Illinois electronic laboratory, has been working with such combinations of variant scales, invented sounds, and just intonation, achieved by means of a computer.

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^{*} In a letter to me, after reading a draft of this article, Dr. Fokker has proposed that I change *mi*-minus to *mi*-halfsharp and *mi*-plus to *mi*-halfslat, to retain a continuity of terms. I prefer to give the quotation as stated, with this clarifying note, to show that Dr. Fokker himself uses a variant terminology.

¹ Recherches Musicales, Theoriques et Pratiques, by Prof. Dr. A. D. Fokker, Jan van Dijk, Ir B. J. A. Pels. Extract from Tome X, Archives du Musee Teyler; Martinus Nijhoff, The Hague, 1951. See also Adriaan Fokker's Just Intonation, still available from Martinus Nijhoff, The Hague, Netherlands.

² Sonata No. 2, performed by Bouw Linkess and Jeanne Vos, violinists.

ARTS & ARCHITECTURE 10

BOOKS

TURNER by John Rothenstein and Martin Butlin (George Braziller, \$20.00).

The authors responsible for this fine selection from the paintings

by J. M. W. Turner are members of the Tate Gallery, one of the three London art museums which divide custody of the Turner Bequest. The well-made book includes 24 satisfactory colorreproductions and 128 monochrome plates; an extensive study of Turner's creative growth by critical exposition of his paintings, with biographical notes and a bibliography.

Turner is for the present generation the original "abstract expressionist." In his time he was known as a famous topographical and landscape artist. The later oils, the "chromatic symphonies" of his later years, were seldom exhibited and remained almost

unknown until the present century.

In a remarkably short space of time he matured from the painter of accomplished but conventional watercolors and oils of local English interest to the creator of vast dramatic pictures in the main stream of the European tradition, only to return after a few years to the naturalistic depiction of the English landscape with a warmth and lyricism unprecedented in British painting, though never completely abandoning dramatic themes. Then came a much longer period of susceptibility to outside influences, partly again those of other painters but after 1819 above all that of the intoxicating impact of Italy; he painted many notable pictures during this period and the revolutionary character of this work was already plain in his oil sketches and some of his watercolors, but it was not until the Paraseth pointies of the paraset and 1820 and but it was not until the Petworth paintings of the early 1830s and the Venetian paintings of the mid-1830s that he showed himself fully master of this new revelation of light and color. Finally, before the decline of his final years, the distinction between form and content was dissolved in the visionary evocation of the cosmic forces of nature.'

In my own experience, the effect of a large Turner painting in a museum or gallery depends on its placement in relation to the other paintings around it. Properly located it dominates its surroundings with an almost cataclysmic power; improperly placed it loses illumination and must be peered at to be made out. I have found the same to be true in my encounters with isolated paintings by Philip Guston.

Turner's art mediates between the landscape tradition of Claude and Constable, where every shape, leaf, trunk, stone, or human, has an equal presence, like a note or phrase in classic music, and the composing of color for its own sufficient drama which has been central to the painterly vision during the last thirty years.

This selection of paintings and the accompanying text provide a thorough survey and a useful clarification of Turner's technical knowledge, the variety of his skills, interests, and intentions, and what would appear to be, after more than a century, his enduring accomplishment.

NOCTURNE, THE ART OF JAMES MCNEILL WHISTLER by Denys Sutton (J. B. Lippincott Company, \$7.95).

Not a biography but a thorough discussion of Whistler as man

and painter, more readable and less pedantic than the Turner text. Last summer I visited the Whistlers in the Freer Gallery, Washington, D. C., a disappointing experience. It isn't the past, which Whistler revered in Velasquez and Veronese, also in Boucher and Ingres, in Titian, Hals, Hogarth, even Terborch and Canaletto, but with severe reservations towards Michelangelo, Raphael, and Rembrandt, which did him in. The artists of his own lifetime have shown up the weakness of his line, the frailty of his composition, the limited resources of his color, the conventionality of his imagination.

Ezra Pound, writing in 1912, "claimed Whistler as 'our own great artist, and even this infernal salute, drastic as it is, may not be out of place at the threshold of what I hope is an endeavour to carry into our American poetry the same sort of life and in-

tensity which he infused into modern painting."

The author adds to this tribute his own: "... the qualities which make us turn again to Whistler—his way of heightening our apprehension of life, paradoxically, not by any bold extrovert manner of painting, but by forcing us to recognize that harmony may derive from an arrangement of forms and colors. This is the

beauty of the finest Nocturnes, portraits and pastels; a delight in perfection is the keynote. . . . His was an art which stemmed from life, from observation, from contact with reality, yet he sought to render something which could come only from the selection practised by a poetical eye. . . ."

And the poetical eye, in its selection, vitiated so much of the reality. One has only to compare the pretty delicacy. Whistler

reality. One has only to compare the pretty delicacy Whistler learned from the Japanese print with the robust vitality Van Gogh

Yet Whistler's art does stick in the memory. The delicate Nocturnes survive in a marginal vision between the scene made lyrical color and the art of paint, between the empty subjective externality of Sargent and the fulfillingly objective realization of his French contemporaries who were not yet known to be masters.

For all that, the book is worth reading, and the reproductions

show Whistler's art at its best.

COME BACK, DR. CALIGARI by Donald Barthelme (Little, Brown & Co., \$4.95

This musical invitation to the late Dr. Caligari of motion picture fame contains a collection of 14 raves, tales, free imprecisions literary escape mechanisms, and bilges, dedicated to vengeance on the literate non-communicants of the upper-spit-level unfaith.

Barthelyou and I have in common an agent named Gwynneth. That is not her name. Bookish. Youngish. Lookish. He sent me to her. Why not give her real name? She sold him down the avenue to

Whoopers Bizarre and The New Yarper, me to Vague.

Donald, the Arthur-author, when he flirt solicited me, was an editor. Plausible. I went with him willing and unpaid. A little mag., the University of Fustian Quorum, which Arthur morte'd together. Solicited to publish professors and names becomingly big. Robbe-Grillet, C. Northcote Parkinson, W. Kaufman, Irving Howe (and why not), Dr. Jones, extra-nobel Sartre, Dave Riesman, the poet Nemerov, cool-TV-man Marshall McLuhan, Baskin, Hugh (critic) Kenner, Yates. A roundly tableau all for round nothing. Arthurian. Persuasive.

It's a different entertaining book. I bought it.

One easily discerns that the hero (anti-hero) of the first rave (free-flying free dissociation) is himself (pseudonym Baskerville), a typemaker. The author through comedy tries by affect to effect a reduction of himself to type, echoing the line today in print to be thought serious one should express oneself (disphysiognomize) as if incapable. To serious minded persons of literary interest that is, or is being, serious. What it amounts to. Parody works best when you are not sure what to say to yourself, in your own words. Without which comedy turns farce, yet in the decade after J. D. Salinger that has worshipped by vestigial religiosity J. B., what can one expect?

My former editor, my friend (vide Eliot out of a corny Frenchman) has been betrayed, as I read it, by his verbal excessories. Sexcess, the kitchen penate (Jung), he may have already in his gripe. I might say that this is exactly what his subject is about, to be precise. Puking over the common cymbals, certain or indeterminate, he has resisted reduction to a mere gingerbread gothick; though he seems, by comical self-depreciation, to be incapable of a considered verdict. Such is literature and he has met the test

(had it)

Needless to exclaim, he does the thing well. He's smart, "... a hard and brilliant surface, a marvelous black humor, a half-delicate, half-ferocious emotion . . . an immediate, exciting sense of encounter . . ." This on the dust-cover. I conform each word. It smarts. The whole dissembling, the bits fluorescent.

Let me say, too, that he is far too intelligent an author (and editor) to be led entirely astray by his own mannerisms. He is not yet the author detesting himself, a common naive product. Cans laughter, still can laugh.

"Who is safe in home with Teenage Werewolf abroad, with streets under sway of Beast with a Thousand Eyes? People think these things are jokes, but they are wrong, it is dangerous to ignore a vision, consider Dane-Hipkiss, he has begun to bark." Campaign literature.

"Keep yer paws off me derriere dear yer makin' me lose me page i' th' book." A Joyce o' Eirean others.

There's the beauty bit about the ice cubes on pp. 74-75.

"But I say, looking about me in this incubator of future citizens, that signs are signs, and that some of them are lies. This is the great discovery of my time here." Jest like I said.

Funny, parodic (periodic), it rips you apart (Werewolf), it's

DECEMBER, 1964

pop art, it's depreciated, beautiflex, sensual, frantic, fanatic (frenetic), it's a bash (debased). And a Seminole ear to the commoner seminal mythways. Buy it.

—PETER YATES

FROM MERCILESS INVADERS by Alexander McKee (W. W. Norton, \$6.50).

The David-and-Goliath story of the Spanish Armada and the English seaman who outclassed and outfought a formidable foe is always worth recounting. Although the definitive work on the subject might seem to have been Garrett Mattingly's *The Armada*, now available in paperback (Houghton Mifflin Co. \$2.45), this new book on the subject offers the reader a fuller and richer tapestry of the events based on numerous eyewitness accounts of this historic encounter in the English Channel. Here are the reports of the admirals, the mariners, the survivors, the soldiers standing guard on Britain's shores as the galleons and pinnaces moved from French waters toward Plymouth and Wright. The panorama of battle and of politics, the behind-the-scenes treachery, the individual acts of heroism and courage are recounted by the many principals as they all tell of their participation. What emerges is a significant work, highly readable, suspenseful, told with great skill.

THEATRE FESTIVALS OF THE MEDICI by A. M. Nagler (Yale University Press, \$15.00).

The Lincoln Center, the first formalized effort to create an experimental theatre on a lavish scale, apparently well-financed and serious, is, of course, a contrast to the off-Broadway cellars and rabbit warrens where great things have happened and are happening theatrically. Four hundred years ago the well-heeled Medici offered the Florentine public the same kind of theatrical largesse with results which echo even today in the world's theatre. Theatre Festivals of the Medici, illustrated by prints from the period, is a record of the resplendent court festivals staged in the sixteenth and seventeenth centuries by the Dukes of Tuscany to celebrate important social and political events. These festivals were lavishly produced on a scale which would outshine even a Billy Rose or Earl Carroll extravaganza. The forerunner of the operatic form, the Medici Festivals experimented with music, with gigantic sets and tremendous casts, including the staging of mock battles, sieges and naval encounters.

THOSE MYSTERIOUS ETRUSCANS by Agnes Carr Vaughn (Doubleday & Co., \$5.95).

A year ago the world of scholarship and history was shocked to learn that the celebrated and classic "Etruscan Warrior" was another Piltdown Man, an error in archeology if not a hoax. The Etruscans who gave their name to Tuscany are still an elusive people and what information we have about them is fragmentary and conjectural at best. Miss Carr, professor emeritus of Classical Languages and Literature, has both the knowledge and the literary skills to put these known fragments together and tell a complete story about a people who were far ahead of their conquerors, the Romans, in the sixth century B.C. Prof. Carr, after leading us through the minimal known and conjectured facts about the daily lives of the Etruscans, who probably came from Anatolia, Turkey, stopped off in Crete or Lemnos long enough to leave their mark before settling in central and northern Italy, takes us to that mystery of mysteries — their language. Fragments, still undeciphered, exist. Regrettably there is no Rosetta Stone to unlock the riches which adorn the cups, the sarcophagi, the steles. But there is enough to tell us that the Etruscans were a cultured, sensitive and artistic people who were militarily outclassed by the more aggressive Romans.

THE STONE AGE ISLAND by Maslyn Williams (Doubleday & Co., \$5.95).

Tracer bullets alongside javelins; K-rations and human flesh; jungle warfare between well-armed Japanese and Australian, British and American troops, and head-hunting New Guinea kukuku warriors. And who is to say which shows the greater lack of civilization? This is one of the points which the author, a prize-winning documentary film-maker, makes in this fascinating study of one of earth's remaining Stone Age cultures, which, despite super-sonic speed, telecommunications and the smashed atom, man has not yet been able to penetrate. Yet the primitive Stone Age men are making their own efforts to move into the 20th century. The author recounts many incidents which indicate that tribal

elders now recognize the need for formal education for their young. Tribes are voluntarily erecting schools and primitive housing to attract teachers to their villages. The author states that intertribal warfare, although still bloody and recurrent, is on the decline. Principal hope for the future rests with Australian officials who, at considerable personal risk, are working with those tribes which permit cooperation. These men are a new kind of colonizer. Williams points out: less the empire builder, the exploiter, these men are more the sociologist, the anthropologist, the humanitarian. It will take generations before Stone Age elements enter the modern world, but the first steps have been taken.

BULFINCH'S BOSTON: 1787-1817 by Harold & James Kirker (Oxford University Press, \$7.50).

Charles Bulfinch of Boston returned from Europe in 1787, impressed by what he had seen, particularly in London. Discouraged by the motley collection of buildings in the "Athens of America," he decided to re-build the city. As an artist and as an architect Bulfinch soon learned that he also had to become a politician to raze the eyesores, get official approval for his plans of beautification. He devoted his talents and his engaging and persuasive personality to the job, and the result was Boston Federal Architecture, a style which made his city pre-eminent among communities of the young Republic. Architecturally Boston soon overshadowed New York and Philadelphia. As an artist, but also as a selectman, chief of police and virtual mayor of Boston, Bulfinch gave the city its cosmopolitan air, its feeling of continental leadership. Oliver Wendell Holmes could truly remark about Bufinch's State House, "Boston State-house is the hub of the solar system. You couldn't pry that out of a Boston man, if you had the tire of all creation straightened out for a crow bar." Bulfinch's Boston is the saga of one man who imposed his will as well as his tastes on a community, and in this instance to its architectural and cultural benefit. More than a study in art, this interesting historical record is an account of the politics and intrigue in the Federalist and anti-Federalist parties of the early Republic, and offers a clear exposition on the relationship between city planning and ward politics. The instruction has modern application.

BOOKS TO WATCH FOR

Daniel Blum's THEATRE WORLD (Chilton, \$7.50), has become the standard source of the vital statistics of the latest season on and off Broadway. This is the 20th consecutive edition of this Bible of Broadway which includes casts, producers, directors and length of run, as well as brief biographies of prominent players and promising new personalities.

No Language But a Cry by Bert Kruger Smith (Beacon Press, \$5.00), is a study and guide for understanding and aiding the retarded child. Following an examination of various forms of retardation, the author, who is education specialist with the Hogg Foundation for Mental Health at the University of Texas, lists various clinics, schools and institutions, characterizes their respective methodologies and overall offers a valuable and thorough guide in the field of mental health.

THE JOURNAL OF JULES RENARD, edited and translated by Louise Bogan and Elizabeth Roget (Geo. Braziller, \$6.00), is the first publication in English of the French literary figure who has been called one of the early forces in contemporary literature. This journal, containing abstracts from his intellectual perigrinations, is a treasurehouse of brilliant phrases, poetry-in-prose, polished sentences. His picture-word imagery is completely modern although written at the turn-of-the-century.

SEASONS OF THE HEART by Margaret Abrams (Houghton Mifflin Co., \$4.50), is a splendid novel of a matriarch whose unending patience and strength keep the remnants of a Depression-ridden family together. The characters are warm and real, the situations human, and the author writes with skill and compassion and deep understanding of people and poverty.

SNCC: STUDENT NONVIOLENT COORDINATING COMMITTEE by Howard Zinn (Beacon Press, \$4.95). The history, and a very recent one, of the New Abolitionists, the young high school and college students who have furnished manpower and meaning to the Civil Rights struggle with their Ghandi-like approach. The author is the adult advisor to the group and a Professor of History and is now with the Department of Government at Boston University.

—R. J.

ARTS & ARCHITECTURE 12

PLANNING

CHICAGO

IRA J. BACH, COMMISSIONER DEPARTMENT OF CITY PLANNING

INDUSTRY THE KEYSTONE

Urban philosophers for decades have warned that "the big city

Certainly there is evidence to support this view — evidence well known to all who are concerned about the city. The evidence can be summarized as the workings of choice: people choose to live either in the suburbs or in the city.

For some the choice is so restricted, due to race or income, as to amount to no choice at all. For others - the great middle class the choice consists in weighing advantages and disadvantages. For only one group - the well-to-do - does personal preference really determine.

A similar rule-of-choice operates for business and industry. Some firms, seeking to commence or expand operations, have degrees of choice; others do not. As with individuals, those who can choose, for a variety of reasons may choose the suburbs over the city.

It is almost a foregone conclusion that if present trends continue in New York, in Chicago, and in many other big cities, the economies of these cities will be drastically affected. Employment, retail sales, bank deposits, and sources of public revenue will be reduced or curtailed.

The problem is not simply one of municipal boundaries and municipal revenues. Suburban residents are employed in large numbers in the central city. To use the example I am most familiar with, suburban businesses and industries in the Chicago metropolitan area flourish mainly because of the concentration of economic functions located within the city of Chicago.

Now it is quite possible that as the population and business units are redistributed throughout the metropolitan area, a different but equally successful economic structure will result. Instead of a metropolitan constellation made up of a sun and its satellites, we may have a more or less undifferentiated spread of urban concentrations throughout a metropolitan region.

The evolution of such a new metropolitan structure could only

be prolonged, expensive, and painful, however, for the central city. Whether it would be a good thing for the metropolitan area as a

whole is a purely speculative proposition. Proof would come only in the test, in the actual working out of the pattern.

Consequently, the city of Chicago is committed to the pragmatic proposition that the economic well-being of the region as well as the city proper lies in a retention of the present basic

The city of Chicago has little to say, of course, about how industrial and business units are distributed throughout the region. Nor is there anything in its approach that implies an intent to determine regional locations. The most the city can do is hope to influence the locational pattern of economic units within the city limits. Even this is a large order.

The aim is not so much to directly persuade factories, stores, and other economic units to locate within the city as it is to promote a climate favorable to their location and expansion within

the city.

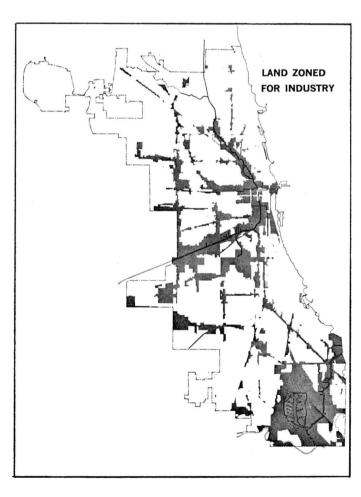
The "Basic Policies for the Comprehensive Plan" — Chicago's The "Basic Policies for the Comprehensive Plan" — Chicago's preliminary blueprint for the next twenty years developed by the Department of City Planning — points out that the city's share of the metropolitan area's manufacturing employment dropped from 71 per cent in 1947 to 54 per cent in 1961. "But the important question," according to the report, "is not Chicago's share of the region's manufacturing employment. Rather, it is whether there are enough industrial jobs in the city, whether industrial land is being developed properly to meet modern demands, and whether being developed properly to meet modern demands, and whether

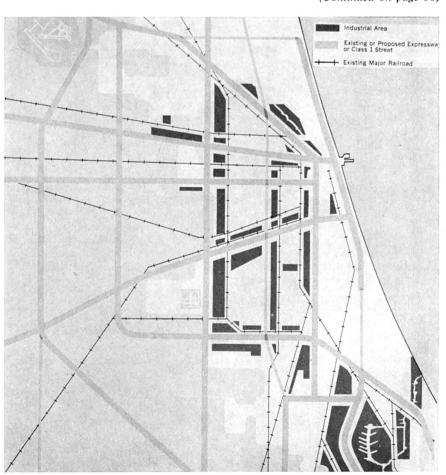
the city's existing industry can grow and prosper."

Chicago's industrial areas already possess certain positive attributes. Nearly one-fourth of the city's land area is zoned for industry. Much of this industrial land lies along the main rail lines radiating from the central area, and on the belt line, established in the last century, which connects all rail lines coming into

The expressway system, which is the 20th-century successor to the railroad, has a similar radial pattern. The planning proposal is to consolidate the pattern now evident and to create a system of "industrial corridors" bordered by parallel railroads and expressways. This system would result in a supply of industrial land possessing both prime access to major transportation facilities and proximity to the central area.

Along with transportation, a major requirement of modern industry is land for expansion of manufacturing processes and for (Continued on page 36)







in passing

Whatever their motives, Los Angeles County's elected officials in general and Tax Assessor Phillip Watson in particular have to be admired for showing an exceptional degree of political courage in mailing out the 1964 real property assessments. Reckless might not be too strong a word. In recent years, real estate taxes in Southern California, like property values, have risen steadily, based on an arcane assessment formula. But however mystifying the formula, the results have been no different than those reached by other tax formulas: the upper limits of what the traffic will bear.

This year is different. Most tax bills received last month packed a real wallop. Increases ranged from an uncomfortable 10% to an excruciating 100%. Responses also varied from anger to angst. Insurrection is in the air. Without fear or favor, Assessor Watson et al would seem to have made mutually exclusive two of man's fundamental and atavistic hungers: to accumulate money and to own the land he lives on, no matter how small, unproductive or precipitous in topography. In long range effect, the new assessments — if Watson sticks by his guns — will require a choice between these two acquisitive instincts. It's a gritty line to take. Blood has been spilled over less. This same choice has already been forced on people in many if not most parts of the world, but usually by less artificial means than arbitrary tax policies. It is in order to avoid making the choice that many if not most of the 3,000 people immigrating here every month come to California, which is perhaps the last significant stronghold of the single family residence. The percentage of residential construction devoted to the detached home in Southern California has remained constant at 70% for more than 20 years. Something like one out of every five houses built in the U.S. every year is built in California. The land is available, and tax and private financing policies favor covering it with huge tract developments. Not surprisingly, the same policies make home ownership more attractive than apartment living. Although at first glance it seems inequitable to raise assessments so drastically (and in truth there are pensioners and retired people who won't be able to stand up under the burden, but they will certainly be given relief), a second look indicates there is justification for the increase. A homeowner in California's mobile society moves onward and upward on an average of once every two to three years, selling his home at a handsome profit. And more often than not he pays no tax on it, since he reinvests the profits immediately in another home - and so on and so on. In the end he pays tax only on the profits from the sale of his final home - and only capital gains at that.

Although the heavy tax assessments this year were undoubtedly imposed for other reasons,

it may be that they mark the beginning of the end of the detached home in California (and of Assessor Watson's career in government). No one will regret the passing of the single family house more than A & A, bless it, but it is necessarily and inevitably doomed. Prohibitory property taxes could reverse the present land-use policies. But it would be more effective, equitable and intelligent to begin at the other end of the developer-builder-buyer chain. Instead of taxing the owner out of his home, planning and other government officials should begin now to discourage the liberal lending policies of banks and to impose the prohibitory taxation on the speculative developer. And, above all, zone intelligently and honestly.

Minoru Yamasaki, whose new Century Plaza Hotel in Century City is shown in model and drawing form on pages 24-25, is commuting between Birmingham, Mich., and Los Angeles while the building is under construction. One of our editorial staff, who was born in Iran, asked Yamasaki how it was that Moorish architecture came to influence his work so markedly. Yamasaki gave a shrug (with a trace of the defensive in it), "Everyone sees something different in my buildings — Japanese, of course, and Persian. Someone even called the arches at the base of the World Trade Center Gothic. The columns are only 39 inches on center so they had to be joined at the base. I like curves and there are only so many kinds.

"I try to make my buildings beautiful and delicate," he went on. "Architecture should be a background for human activity, not aggressive. It's too muscular today."

One is hardput to think of any professional group that puts down more fragile roots than do the deans of our architectural schools. The process of hiring and firing has been likened to a game of musical chairs. The latest chair in the game is that of UCLA's School of Architecture and Urban Planning, and announcement came last month that it will be occupied by George A. Dudley, currently dean at Rennselaer. Before taking over at Rennselaer in 1962, his first educational post, Dudley was with the firm of Harrison and Abramovitz, where he was in charge of planning and development of several projects. Prior to that he was president of Ibec Housing Corporation under Winthrop Rockefeller and held administrative posts under Nelson Rockefeller in Washington and New York State. He is 49, married and has four children.

UCLA's new school is scheduled tentatively to open in the fall of 1966 and, with Dudley as dean, it is reasonable to anticipate that planning will receive the emphasis. Hopefully he will give some attention to the UCLA campus which is fast becoming a high-rise nightmare.

Whenever a new form is created, it is always created on the basis of tradition, in rejection of tradition. In time, the new form will create a new tradition in its own right. Tradition, particularly when it has a long history, does not act to restrict forms. But traditional forms have no power to give birth to new forms. Nevertheless, the traditional spirit is, I think, a power which supports new forms.

Ideas have changed with the times, and forms have become diversified with the progress of history. However, the spirit which links together ideas and forms has become refined and condensed gradually from ages past. . . . As tradition, this spirit plays a stimulating role upon the present and provides an orientation for the future.

Therefore, the important problem in history is this . . . what spirit is to be discovered in the old tradition? This is a question closely connected with the question of the creative process, and it also develops into the question of how creation is to be verified in human society.

In my thinking about contemporary architecture, I use three basic view-points: "new forms," "technology as an impetus," and "development of order." First of all, what is the basis on which new forms are created in contemporary architecture? I like to consider this basis as the harmony of two different functions: "spatial equipment" and "living equipment." Secondly, I believe that contemporary architecture must find a new orientation with respect to the clash existing between technological conditions and local conditions.

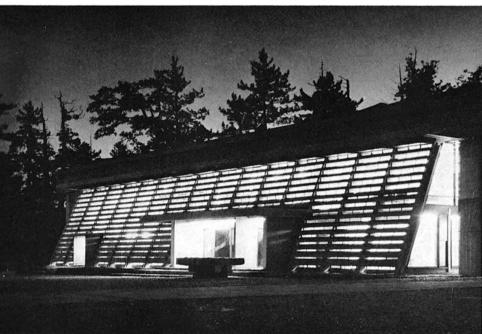
Technological progress has brought about a universal elevation of the values of countless multitudes. It has immeasurably raised our levels of civilization. However, architecture is still restrained by local restrictions. For this reason, I believe, that the personality has not yet been freed to develop fully on the basis of technology. I cannot think that there exists any basic contradiction between technological conditions and local conditions. We must correctly utilize technology as an impetus in building a contemporary architecture which will be more abundant, more individual, and more human.

Thirdly, with regard to "development of order," I believe it essential

to create a new order in the relations between architecture and nature . . . and between architecture and man. For the essence of architecture is order. An old tradition is an old order. In creating a contemporary order, we must apply ourselves to learning order within the historical framework. The Metabolism Group of Tokyo is a group attempting to seek such a new order for man. This order will be founded on human values. Human values are the matrix out of which new forms will grow. I will try to elaborate on my basic concepts by using the Izumo Shrine as an example. My involvement with designing the Administration Building of the Great Shrine of Izumo first began in 1958, when I first saw the shrine sanctuary. It moved me deeply. From this time, my involvement with Izumo began. . . . This involvement began with an "encounter," or what we call "de-ai" in Japan. An encounter of this type must not be either too early or too late. It occurs purely by chance, but it is a decisive happening in one's life. An encounter had occurred between myself and Izumo. I was astonished by the form concept of the Izumo Shrine. What was it that fascinated me in this sanctuary building, a building which does not even adhere strictly to all of the ancient traditions? No doubt it was the great shrine sanctuary of the fourth century, rebuilt and restored through my imagination. However, this was not merely a figment of my own imagination.

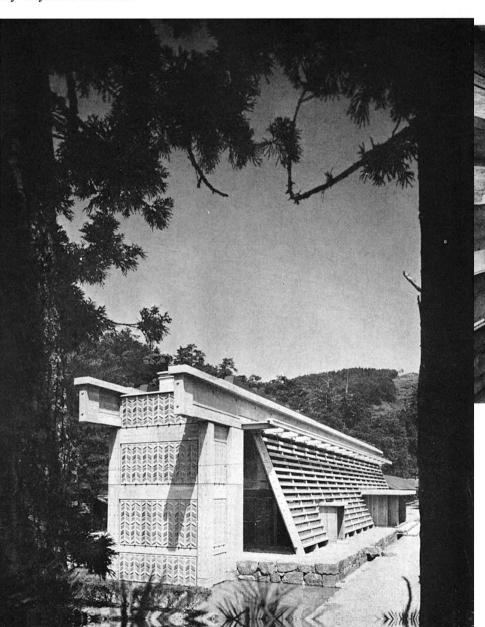
In fourth century Japan, a system of production centering around agriculture had already been perfected in the Izumo area. This fact is proved by the existence of a technological background capable of carrying out extensive irrigation projects, building river embankments, and constructing large bridges. This was an era of greatness which might well be called the birth of the Agricultural Revolution. It was during this same period that the Tomb of Emperor Nintoku was constructed . . . larger in size than the pyramids! The people of that period, at last liberated from the dependence on daily searches for food, must have cherished extremely great hopes for the future. This was the historical background which made possible the construction of the great shrine sanctuary, in which the technology of the time was utilized to its optimum limits. I think that

NEW FORM AND OLD TRADITION



Photos by Y. Futagawa

By Kiyonori Kikutake



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the high technological levels of that period were utilized in order to express the hopes and aspirations of the people of that serene and tranquil period. I came to think that, if a building is to be located near the present sanctuary, it must be one expressing the hopes and aspirations of contemporary man. It must make bold and judicious use of contemporary technology in a manner not inferior to the manner in which technology was used here in antiquity.

In his book, *Dwellings of the Gods*, critic Noboru Kawazoe regards the sanctuary of Izumo as having been a "dwelling place of the deity." I myself prefer to regard the ancient sanctuary as having been a symbolic representation of a storehouse for rice. Such significance in building a sanctuary with these vast dimensions and with such boldness and strength could only be interpreted by this symbolism.

It was also for this reason that the sanctuary was able to become the symbol of the Izumo region. In order to preserve rice in a storehouse all year 'round, the primary necessity would be that the storehouse be kept dry. In this case, the "inakake" or gridded stand construction was adopted, enabling the seasonal winds to dry out the storehouse. This construction is a typical one in the Izumo region . . . everyone is familiar with it and fully acquainted with the functions it performs. This is why I selected the inakake as the motif for the design of the Administration Building at Izumo.

Another pertinent factor to consider was the religious factor: Shintoism. There are various interpretations of Shintoism, the religion of which Izumo is a symbol. In my own interpretation, there are two basic concepts. The first concept is the idea of rebirth, a way of thinking which accords with agriculture, in which new buds sprout forth from the grains of rice and come to fruition in the rhythmic process repeated annually. In a sense, this concept is very similar to the ideas of Metabolism.

The second concept is the idea that all men are gods. In Japan, the term "myriads of deities" is often used . . . and Japanese mythology is unequaled for the vast numbers of deities. Of course, Japanese mythology originated in the matriarchal family system; nevertheless, this concept is

strikingly similar to the ideas of democracy.

And man's emotion plays another role in these Shinto shrines. A common feature which can be seen in all Shinto shrines is the use of unpainted and untreated raw materials. As a result, the expressions and forms utilized in the shrines are characterized by simplicity and plainness. The roofs thatched with tree bark, the columns, the beams, the walls and staircases are made exclusively of wood. The shrine architecture is thus one based entirely on these materials. For this reason, there is absolutely no distinction between the structure and the finish, between the basic unit and the decoration. Here, all of the parts must not only form a part of the basic structure, but must also contain within themselves the final finish. At the same time, they must also satisfy the aesthetic requirements.

This uniform reliance upon materials may be said to be the basis of Japanese architecture, and its characteristic feature. Hence, how can we justify the use of modern materials in shrine construction? In his Aspects du XXe Siecle, Andre Siegfried emphasizes that "technology is a means, and being a means is its reason for existence." This basic attitude towards technology always causes one to ponder. Siegfried goes on to mention the Americans and the Asians as dangerous persons who are liable to make technology an end rather than a means.

If Siegfried were to have known that the main theme of this convention is the "Aesthetics of Technology," I am sure that he would deplore our lack of culture.

At the same time, when dealing with beauty, we should first of all recall to mind the contrast between the classical Greek view of art as contrasted to the Romantic school. The Greek view of art as outlined by Aristotle was a concept of technology and imitation. The artistic thought of the Romantic school emphasized genius and creation.

Goethe says that "life is the ideal of art." Thus, the question of contemporary technology and aesthetics—as long as it is a question of technology and aesthetics—is without a doubt also the problem of contemporary architecture. At the same time, I also think that the contrasting views of (Continued on next page)

From a paper delivered to the 1964 Convention of the California Chapter, A.I.A.





Photo by M. Otsuka

art-the technological and the aesthetic-contain a suggestion of a new development.

In terms of the Izumo Administration Building, all of the technological conditions are those imposed by contemporary technology. This includes the designing methods and the methods of production. This is a technology, a mechanism, and a system moving towards mass production. Large beams of prestressed concrete and louvers of precast concrete, are merely examples. Although they are the products of universal technology suited to standardized production, one is forced to produce individualized items which are unique to the Izumo Administration Building alone. There is another local condition which makes this so. However, in the final analysis, one wonders whether it is still desirable to start out in architecture from local conditions simply because this was the practice in the past. When he sets out from definite given conditions, the architect often neglects to ask the question: Why precisely have these conditions come into being? The technological conditions tend toward universality, while the local conditions demand uniqueness. There is a contradictory

The louvers are among the standardized parts used in the Izumo Administration Building. However, there are gradual changes in their cross sections as one proceeds downwards from the top . . . and the louvers are definitely not standardized. The large beam, which appears to be a simple form is really quite complex and specialized. Although fundamentally I cannot say that the Izumo Administration Building has provided an entirely satisfactory answer to the conflicting claims of these two sets of conditions—technological conditions and local conditions—I can say that it gave me a strong awareness of the tasks which contemporary architecture faces and will face in the future.

relation between these two sets of conditions.

No matter whether the Izumo sanctuary was meant to be a dwelling or a storehouse, its architectural space still exists, regardless of the purposes for which it was intended. The space 10 meters square, surrounded by nine columns and supported high above the ground has, to be sure, very human dimensions which would not be at all inappropriate for a dwelling. If one were to use it as a dwelling, all that would be necessary would be to install the various facilities needed for modern living. The sanctuary would then serve admirably well as a dwelling place.

It seems to me that there are two elements in architecture: first, the spatial equipment, which determines the space itself; and second, the living equipment, which corresponds to living patterns. Not only in the Izumo sanctuary, but in all historical edifices, we view the spatial equipment. On the other hand, in viewing contemporary architecture, we place considerable weight on the living equipment. These two elements, each one corresponding to its respective functions, will create new forms.

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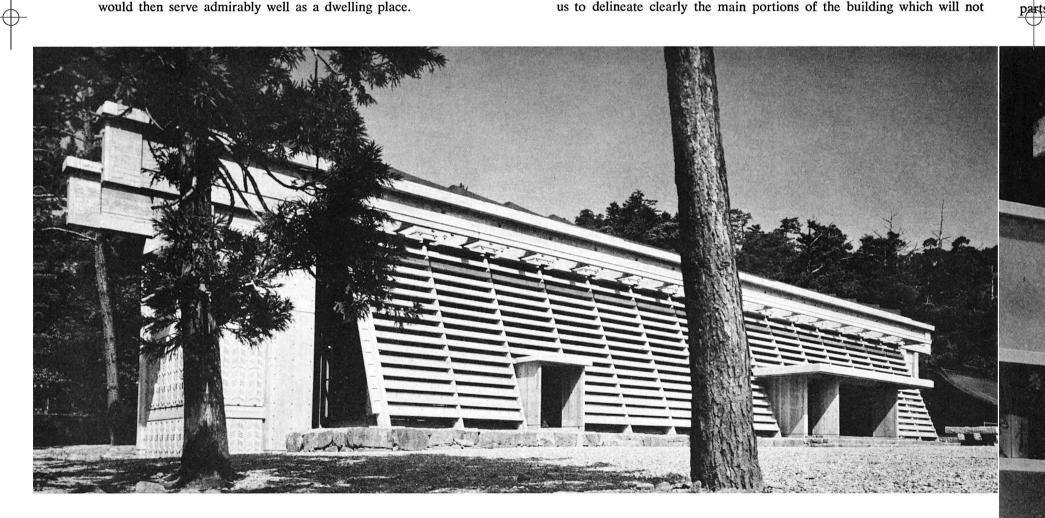
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In the Izumo Administration Building, the spatial equipment is comprised of two columns on both sides, a large beam with a 40-meter span, roof plates attached to the large beam, and a mezzanine slab. Elevation, expanse, and orientation are determined by these. Living equipment compose the other features—the entrance, the outer walls of the horizontal louvers, the staircase wall made of HP shell, and the finishing of the interior.

The spatial equipment is thought of as the spatial skeleton which is not subject to temporal changes or changes in function. The steel structure was covered with a concrete layer 100 millimeters thick. However, in the living equipment, which occupies the subordinate position, we adopted the method of installing onto the spatial equipment those fixtures which became necessary in order to satisfy current requirements. We believe it quite permissible if their positions change in the future, if they are replaced by other fixtures using different materials, or if certain parts are replaced in order to meet changes in function.

As one example of this, I might mention that at the beginning I designed the horizontal louvers to be of colored reinforced glass. This was abandoned when it was learned that pieces of reinforced glass with odd-shaped cross sections could not be made by present production techniques. Therefore, precast concrete was substituted. However, I think it quite probable that there will be advances in glassmaking techniques in the near future which will make it possible to realize the original plan. When this has become possible, I should like to replace the entire outer wall section with glass.

When I use the term "Metabolism," I mean the introduction into architecture of such a method of replacing and changing the living equipment in accordance with living patterns. At the same time, this method helps us to delineate clearly the main portions of the building which will not



change and which will continue to be the center and predominant part of the building. This also will help the architect to formulate his own goals clearly.

Thus, it becomes necessary to devise a metabolic system making possible variations between the two elements. Since in this way of thinking no final form is envisioned, great care is necessary in putting it into practice. However, I regard this method as advantageous for contemporary architecture for a number of reasons: First, it permits the accumulation of aggregates of spatial equipment on the human scale; also, it provides forms which can be changed as time goes on; lastly, it allows for the future developments which will be achieved in living equipment as contemporary technology makes further advances.

Order and its role in architecture . . . I am always amazed at the differences in the aging of old, traditional architecture and new architecture. The former increases its gracious refinement, while the latter seems to become dirtier. This distinction between architecture which gradually becomes more fascinating and beautiful as time goes on, and architecture which gradually becomes uglier and shabbier, is not merely a question of the life expectancy of a building, nor is it a question of cleaning. It seems to be that there is a problem here concerning the fundamental humanity of architecture.

In Japan, with its rainy monsoon climate, the Izumo area is noted as one of the areas with the greatest rainfall. The buildings which are constructed here are constantly exposed to rain and attacked by dampness. This makes it necessary to adopt special techniques. At the same time, I believe that the architecture of Izumo must display, not merely a technical solution, but also a solution of beauty to the problem of architecture in this environment of much rain, fog, and snow.

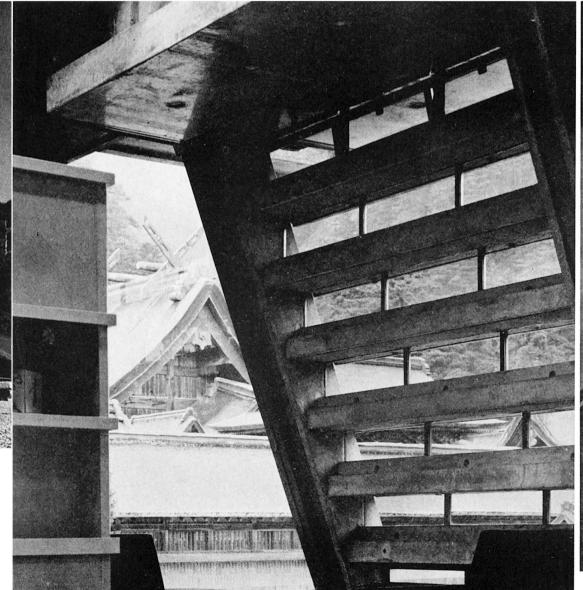
The ancient sanctuary of Izumo, with its big roof and raised floor, presented a remarkable and vivid solution. For this reason, it was referred to in song and poetry as a building "towering among the clouds." In the Administration Building, which is on a low level, I used insulation materials, and the floor is almost on the same level as the ground. However, I also adopted the method of allowing the rain water to drain off from the upper parts of the horizontal louvers gradually down to the lower parts. The path of the rain water was incorporated in the design of the

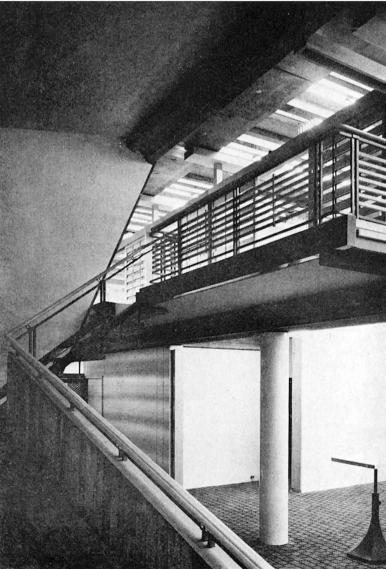
outside of the building. This is probably reminiscent of the common sight in Japan of rice paddies arranged in step-like patterns down a mountain slope.

With this design, whenever the rain starts to fall, and whenever it stops falling, the water path will remain; and in time, the designs carved by the water itself will be added to the shape of the horizontal louvers. The same concept was also followed in order to emphasize further the variations of color made by the rain. The length of the eaves was adjusted with this in mind, and the provisional frames were made of two different materials: wood and plastic. The sand used in the concrete contained large amounts of iron. It is expected that with the passage of time the concrete as a whole will assume a reddish hue.

These problems of the effects of aging are not easy problems which can be solved simply by using a weather meter. I believe that the problem of aging is a question of a gradual dialogue between architecture and nature, and it can only be solved by learning many things from the old, traditional architecture.

In addition, the relation between man and architecture is also of the utmost importance. The question of scale is often brought up. In the Administration Building of the Izumo Shrine, it was decided to adopt an external appearance with deeply carved features and a surface texture with many wrinkles and creases. In this way, one can produce variations in the shadows depending upon the sun's angle, and the appearance of the building changes as one approaches it. The steel grille doors on the front were designed by the graphic designer Kiyoshi Awazu. These doors change their appearance from moment to moment as one approaches them. The striped design has great depth. The flat, smooth design on the front surface of the building is plain. The building resembles a desert; it shimmers when the sun rises and becomes cold when the sun sets. However, I think that this method of adopting deeply carved, wrinkled features in architecture will produce warm, deeply refined buildings like the bark of a huge tree which has long withstood the ravages of wind and snow. Such a building will undoubtedly have much to say to man. However, not all parts of a building need to have such a profoundly refined design, and not all parts need to be able to endure for equally long periods of time. In some parts, one ought to adopt the method of (Continued on page 34)





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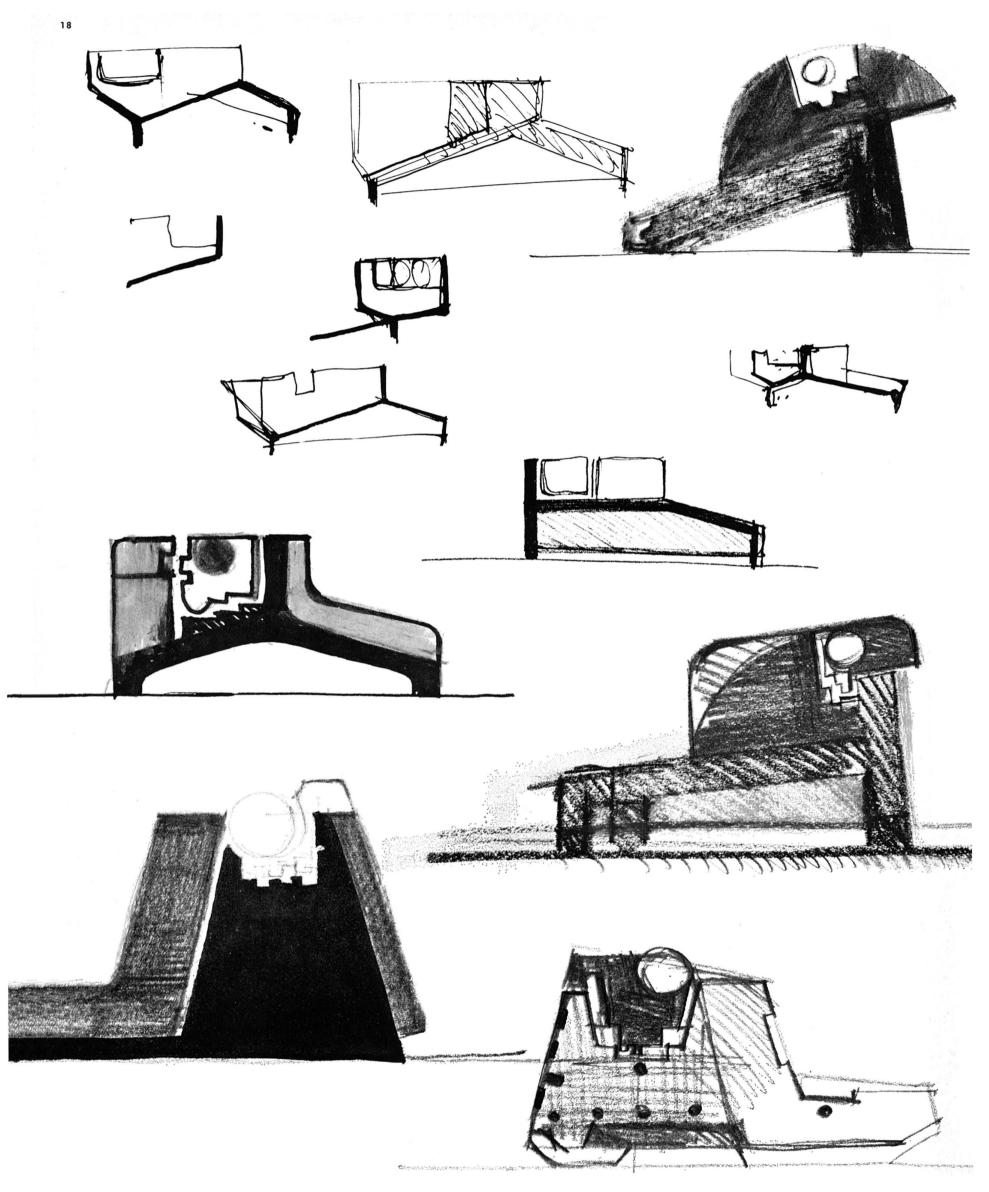
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Sottsass was commissioned with the design of a new electric typewriter by Olivetti a few years ago. His principles were, from the beginning, decidedly at variance with the (sculptural) criteria current at the time.

According to the ergonomic studies on the angle of the keyboard, the shape of the keys and the visibility of the writing, the formal structure of the typewriter is based on parallel horizontal lines, which continue, in the eye of the operator, the optical and psychic impression he is involved with: that of inserting a sheet of paper along a horizontal line (further emphasized by the horizontal line of the roller) and of then writing along a succession of horizontal parallel lines. This continuity of mental impressions produces in the long run a saving of optical and mental effort and ends by giving a sense of calm and repose. The horizontal lines are not interrupted by a closing in of the sides of the machine: ideally, they continue into space. The typewriter may be compared to an iron section, which is cut up into slices; the slices presuppose, in a way, the possibility of reconstructing the section. In other words, the machine has been designed not just to stand on its own but, to be placed next to other machines arranged in rows to be used in offices where groups of tens or even hundreds may occur together, to be multiplied. The design of this typewriter recognizes that a unity should be capable of multiplication without becoming unbalanced.

The concept of the possibility of multiplication is one which, according to Sottsass, must claim increasing attention in the design of forms for the contemporary and future world; for there can be no doubt that the optical and psychic fatigue to which we are daily subject is particularly the outcome of the multiplication of forms which fail to amalgamate into a higher order of unity.

The design of this typewriter, therefore, should not be looked at in the usual way, with the eye of the sculptor. It lies quite outside the range of sculpture because its very principal leads not to the isolated pedestal but begins and ends when the forms multiply through the years and are dispersed in groups all over the world.

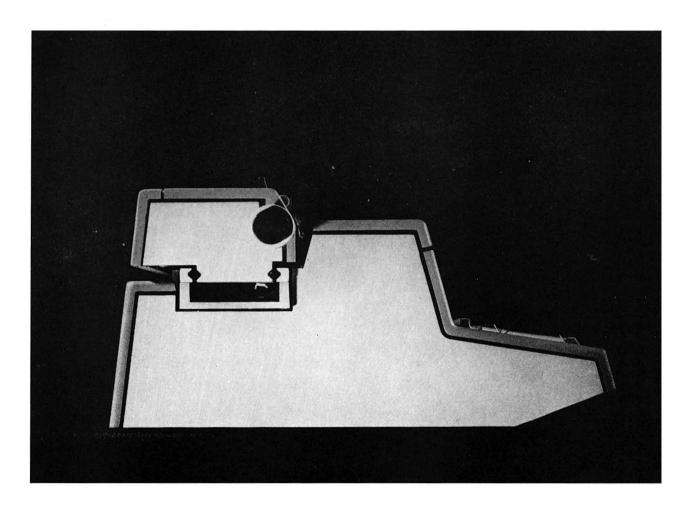
It would be appalling if a sculpture by Brancusi — so deeply and irrevocably complete in itself — were to be seen every day, at every street corner, in all shops, in all offices, stations, houses and everywhere else; appalling, and we should end by loathing Brancusi and his sculpture. And if the world filled up with thousands of Brancusis, thousands of Arps, thousands of Giacomettis and Pevsners, we should all go mad from being subjected every day and every instant to an unbearable intellectual strain.

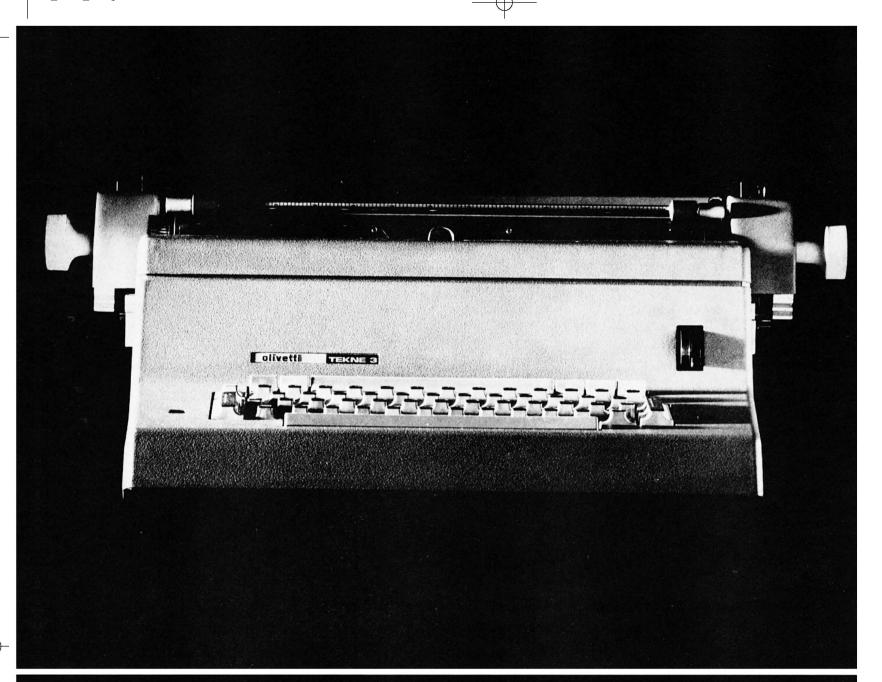
And if the world were to fill up with a multiplicity of pseudo-sculptures, that would be even worse.

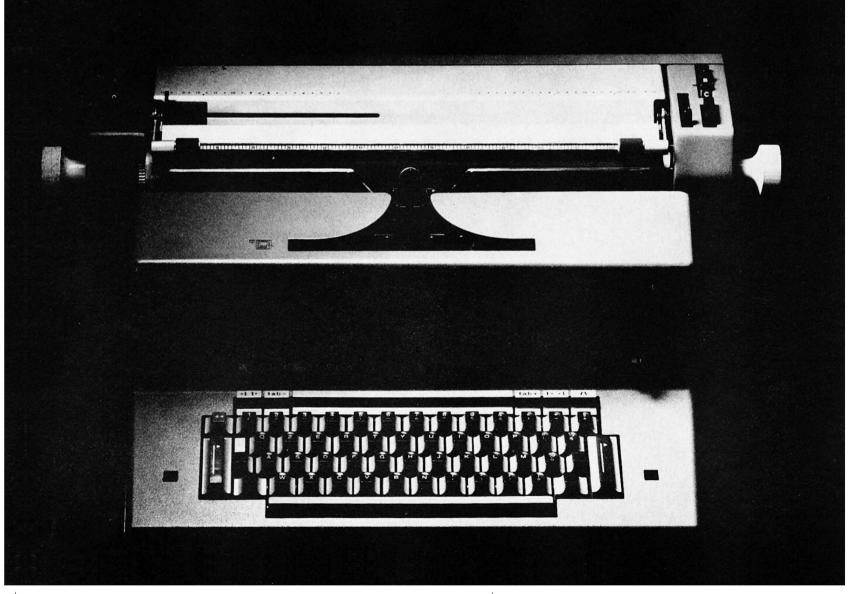
That is why the design of this machine has nothing at all to do with sculpture. In the single unit its plastic strength is reduced, subdued almost; but in a series, a mass, it gathers force as in a chain reaction, multiplying its unities through time and space.

NEW TYPEWRITER "TEKNE 3" BY ETTORE SOTTSASS, JR. AND HANS VON KLIER

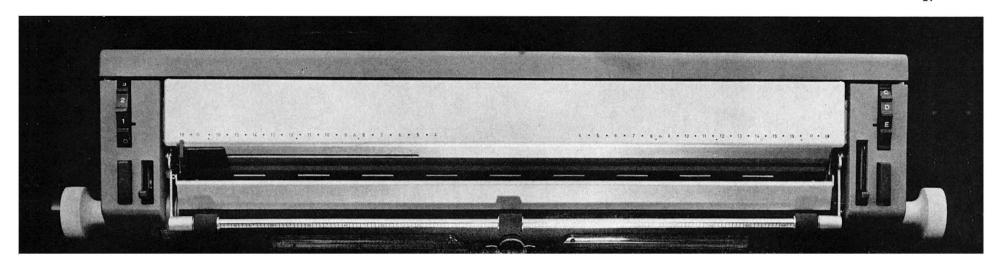
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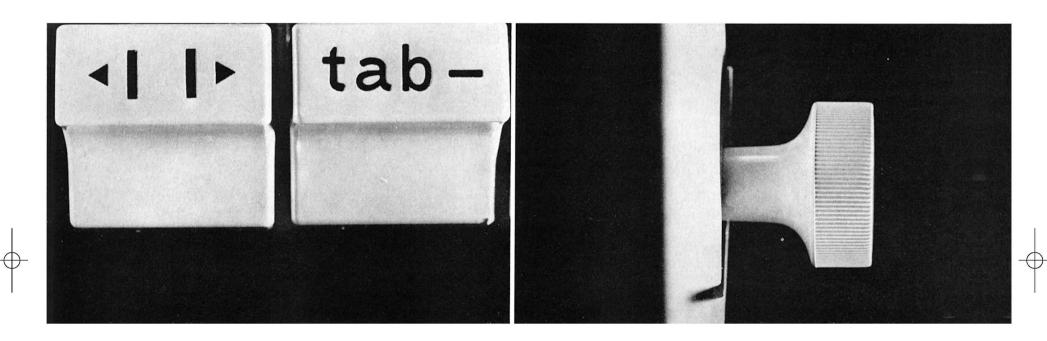


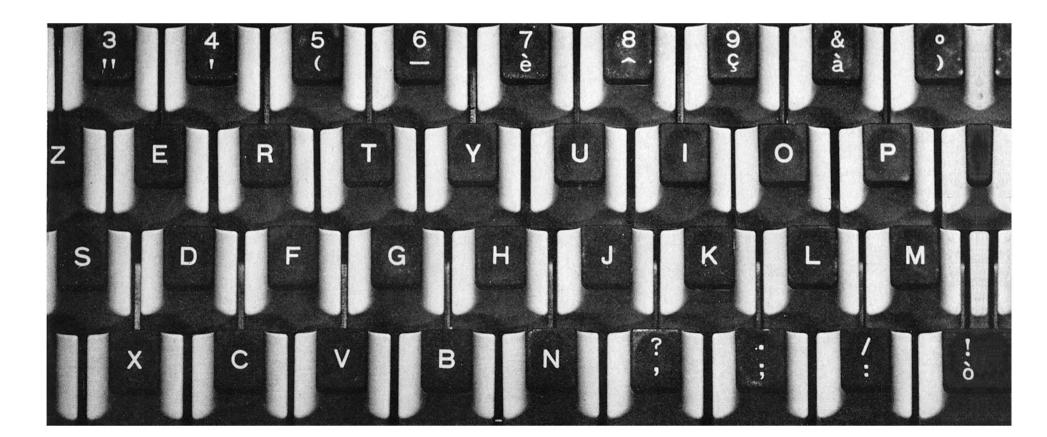




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CITY PLANNING AND THE HISTORICAL PERSPECTIVE

SIBYL MOHOLY-NAGY

civilization has a new profession been offered

By now everyone is familiar with the sensational findings of a recently released government report, proving that mice should not smoke. A similar study commission, established to investigate the effects of city planning on planners, would have to come up with an equally sensational conclusion that city planners are alergic to cities. It gives them nightmares. Since Patrick Geddes and Lewis Mumford it has been de rigueur to preface each treatise on the ills of the city and how to cure them with cries of destruction, chaos, rigor mortis, decay, and strangulation. In his most recent book Constantinos Doxiades, the most promotional Cassandra in the field, has six nightmares in the introductory chapter alone, followed by traumatic outpourings of guilt, darkness and despair that make the Confessions of St. Augustine the Huckleberry Finn of his day.

Each of these ritual dirges has a second verse, offering equally impassioned proof that those putrified city cores attract hordes of human lemmings in ever increasing numbers who throw themselves into a deadly sea of rampant automobiles, clogging the supposedly atrophied city centers, choosing spiritual and physical death in uninhabitable Gehennas. Urban Design Conferences are proliferating like TV contests with the sole purpose of restating the hopeless mess of the urban morgue and the suburban sprawl – after which the participating planners to a man pile into their automobiles and drive to their suburban homes, over bridges and freeways, eagerly approved by them to bring more cars into the city and to induce more families to live in anti-urban fringe developments.

It is fascinating to study how planners, in the splendor of their new authority, have rationalized the blatant contradictions just mentioned. Those who are loudest in blaming the automobile for the decay of the urban core and the destruction of the city periphery are busy laying out low density subdivisions for commercial developers. The saving grace is to be the "Regional Shopping Center," entered into literature as a future urban core of an as yet unborn new city, bobbing in a sea of 10,000 parking lots, and separated from even the most tenuous civic function by multi-lane highways. Others propose a "postarchitectural solution" of an indefinite ribbon wall, stretching over the country, in whose multi-levelled tiers individual house cells are inserted like coffins into the niched walls of the Catacombs. The Ekistics school prescribes a "continuous city center" establishing commercial "nodes" every five or ten miles, as if any freeway or turnpike near

a big city had not produced this "unique" solution without benefit of genius. Washington, D. C., published a Master Plan for the Year 2000 which was scrapped as soon as the astronomical figure its composition cost the taxpayer had been used up; and other suggestions - clusters, ribbons, satellites, and subterranean or sky-born "cities of tomorrow" - die an easy death on the pages of planning school catalogs and architectural publications. But every self-respecting city in the United States has by now a City Planning Commission, usually without a single architect on its staff. Some 20 years after this movement toward city improvement through planning started, the effect of this new profession on human environment is evident. Traffic is worse. Not a single instance is known to me where planners have solved the problems of congestion at traffic links, the access and egress of tunnels and bridges, the variable width of thoroughfares or car parking. Slum clearance has succeeded in covering the best available building sites, such as the high embankments of New York's Bronx River, the East River esplanade, and the beaches of Brooklyn, with public housing barracks that will be the slums of tomorrow, while the old central neighborhoods have been pawned off to private developers whose luxury apartments have driven the urban middle class into extortionist "developments" in the suburbs. For a brief spell there was hope that a frantic activity to build "Civic Centers" would produce a new "planned city core," platted by the city planner and built up by the architect as master mind of the collective self-image of a town. So far, these Civic Centers have been dismal failures - Detroit, Hartford, Baltimore, and the incipient one in New York, to name a few. Planners, considering architecture "a silly profession" (according to Boston planner Logue), "dead and to be replaced by urbitecture" (Crane), have ignored the architectural implementation of traffic "patterns"; and architects, eager to please the client whose super billboard they were asked to design, have ignored each other and also the citizen in the public space below. City Planning as a profession and an influence has been a resounding, and frequently a tragic and destructive failure. Yet, planning departments are springing up on American campuses like vending machines of a better future. Students invest additional years and tuition fees to get a planning degree, assured that they will be hired by a city planning commission on a salary substantially higher than what they can expect in an architectural

office. Rarely, if ever, in the history of human

such long range performance credit on such favorable terms and with so little prospect of honoring the warrant. (Drawing an analogy from medicine one could compare the city planner of today with a surgeon, performing endless "exploratory operations" on the urban body that leaves behind ineradicable scars without ever finding the cause of the illness.) There are a number of observed facts that come to mind as possible explanations for the negative staying power of the urban planner. In schools of architecture, usually the best and the worst students switch to planning: the best because they see the creative design possibilities shrink under the onslaught of commercialism and building technology and believe in their supreme power to bring those urban utopias on the planning studio wall to life; and the worst architectural students have found in the prestigious word "planner" a cloak of collective anonymity that will hide their utter lack of architectural talent. The almost boundless good will shown to planning commissions rests on two extremes. On the one hand is a congenital attachment of each inhabitant to his city that wants to trust the new city doctor who makes such high promises of saving that beloved and obviously threatened native environment. On the other hand are the banking and speculation interests who can and have manipulated planning and zoning laws to milk maximum profits - known poetically as "windfalls" - from the homelessness of the middle and low income population. A profession so hampered by its own ineptitude and by an economic system considering any interference with the exploitation of real estate for maximum profit as original sin, hardly seems to justify academic status or investing an administrative government agency with vast powers over the life and death of whole city sectors and their inhabitants. Yet, city planning is an ancient occupation, inseparable from the rise of organized communities and civilizations. City planning became a monster only when it was separated from architectural design. What we need is not a liquidation of planned city building, but a totally new orientation after a woefully false start. In the long course of urban history the crucial point can be fixed precisely when the city broke up into planned and unplanned sections, and when greed and power dotted the landscape with industrial slum towns whose sole aim was production control. Mill town and coal town were followed a hundred years later by the Reform Movements of the 19th century. Looking back today it is difficult to decide what was worse: the blight of Hoboken and Elizabeth, New Jersey, or the

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Professor of Architecture, Pratt Institute, Brooklyn, New York

illusory remedy of the Garden and Greenbelt villages, inspired by Howard, Unwin, and Geddes to whom city planning was a *moral* and not an architectural problem.

This moral slant of "reform housing" not only invented the medieval farmhouse as ideal dwelling for the urban commuter; it diverted attention from the transformation of the city as a habitat of wealth and big business. So much sand was whirled up by the Garden City Movement that the city as the first cause of modern man disappeared as a planning issue. It is a curious and highly ironical fact that the so-called Functionalist Revolution that started in Europe during and after the First World War, and was brought to America in the early 1930s, picked up "social housing" as its main task and moral justification from the medievalists of Welwyn and Hempstead. In doing so it perpetuated the neglect of the city as the monumental, collective image of a society WHOSE PRIME FUNCTION IS NOT THE PROVISION OF INEXPENSIVE SHELTER BUT THE EXPRESSION OF

AN HISTORICAL IDEAL. Credit for having substituted urbanism — the concern with cities - for the suburbanism of the Garden City and "Siedlungs" movement must be given to Le Corbusier and to a group of architects and planners working under the name of CIAM (Congres Internationaux d'Architecture Moderne), but the result of their labors was but another planning freak that survived for a limited time in the rarefied atmosphere of meeting halls and pamphlets. In ten subsequent congresses between 1928 and 1956 CIAM moved further and further away from the architectural base of urban design, from the historical and monumental implications of the city, and from the individual contribution of architectural genius. Standardized habitation grids were to cure anarchic urban chaos through the provision of rational "minimum dwellings." When wardevastated England had to be rebuilt, M.A.R.S. the English branch of CIAM, lost the battle of England as ASCORAL lost the battle of France. All they had to offer as a planning collective were graphic charts how to house the common man from Kiev to Amsterdam. At the 6th CIAM congress in 1947 Le Corbusier protested again the perpetuation of a direction he himself had instigated 20 years earlier and which, by the ineffable process of creative transformation, he had now outgrown. In a spontaneous outburst he pleaded for "the poetic phenomenon - the miracle of affinities - feeling and art as necessary as bread and water," culminating in the arch heresy flung at the inventors of

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"The common effort, at the hour of its birth, comes from the hands of a single man who has accepted the responsibility. This man sends a message to the unknown." But it was too late. His first book on city planning had become the universal text of a new profession that schooled itself on the wallpaper patterns of the Ville Radieuse plan; that learnt to draw urban perspectives defined by identical featureless "Cartesian skyscrapers." Most decisive and most tragic of all, the new planners learnt from Le Corbusier, Ludwig Hilbersheimer, and the CIAM fraternity to ignore the street and the public plaza as architectural expressions of urban destiny. The functionalist principle of the so-called International Style, spinning the exterior of a building like a cocoon around the interior space function, had liquidated architecture as a form-giving discipline. Streets went in search of architectural definition, and, failing to find it, were reduced to multi-lavered traffic lanes. The sinister consequence of this withdrawal from designed city spaces was the carte blanche it offered to commercial building. If architects did not care about designed urban environment, why should investment capital? And so, between bloodless abstraction and speculative greed, the city as a work of art was destroyed, surviving as a scalped, denuded bundle of muscled energy. Despite the Cassandra chorus quoted at the beginning of this paper, not a single city (and here I quote our foremost planning authorities) "died of cancer," "was strangled to death," or "stands a ruin with a withered, lifeless core." But an expanding, susceptible population is deprived of a habitat that shelters more than the body, living in barbaric ignorance of esthetic and cultural standards. Not its atrophy but the very vitality of the American city demands a radical reorientation of planning concepts. Old professions, including architecture, have produced their best individual talent without formal training. City Planning, having been born into a world of academic credits and degrees, relies exclusively on its schools for manpower. The rebirth of Urbanism, not as a freak or a monster, but as a creative force to shape man-made environment must be precipitated by the schools of architecture. Their foremost obligation is the liquidation of "planning" as a separate program in a separate school. With the blessing of the American Institute of Architects the fate of cities was entrusted to "specialists" who, with the true zeal of bureaucrats, organized immediately a professional association, airtight against any architectural membership, a journal, and a

Freemasonry. The "Requirements for the Degree of Master of Science (Planning)" of a highly respected Graduate School lists "liberal arts, engineering, landscape architecture, law, public administration, the social sciences," as undergraduate background for its applicants, omitting architecture, which also is completely absent from the courses offered, and, for that matter, from among the faculty specialties. After attaining his "master" the engineering, law, or administration major will be let loose on a city that is a living architectural organism of buildings - public, commercial, domestic, monumental, functional, traditional, modern; of streets and public plazas with monuments and plants that have been there for many generations and testify to the collective ideal formed around the buildings, the art, and the natural attributes of an unduplicable urban environment. It takes a special type of obtuseness and callousness to ignore the enraged bitterness of the anonymous people in Philadelphia, Hartford, Baltimore, San Francisco, Detroit when they talk about the destruction of their town by "planning experts." It is not the often brutal handling of relocation that arouses the most hateful and hopeless comments, but the levelling of landmarks and diversities. The dead-end of our present concept of city planning is its historical ignorance, a puerile yet deadly pride that urban renewal is its own beginning. There is no place in the curriculae of schools of planning for the history of human settlement. This, too, is the oblique heritage of the functionalist 1920s when CIAM invented one grid, one scale, one plotting system to force the ancient cities of the world into a standard mold of "rational living." This, to be sure, was an understandable reaction against the gross misuse of historical reference by the zealous moralists of the Garden City Movement and by urban historians from Camillo Sitte to Lewis Mumford. The whole sorry mess of history as duplicable prototypes is contained in Mumford's reference to Venice as "a new type of urban container, marked by etherialization of the wall. . . Strangely, it needed the invention of the Radburn plan in 1928 (Radburn, New Jersey) before an occasional town planner's eye opened sufficiently to take in the innovations that Venice had fully consummated five centuries before. But the striking similarity, the separation of the pedestrian from other modes of traffic and transport . . . is only a small part of the total contribution that Venice made to the art of townplanning." The absurd comparison between Venice and Radburn might stand

school association, all based on a hermetic

(Continued on page 35)

CENTURY PLAZA HOTEL/MINORU YAMASAKI & ASSOCIATES, ARCHITECTS



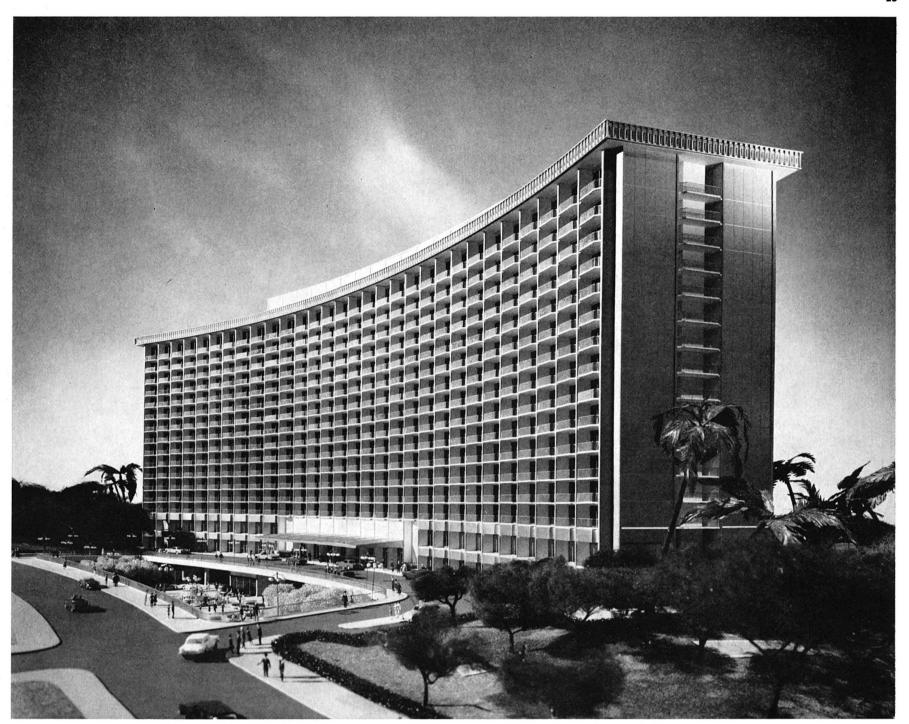
Drawing by Carlos Diniz



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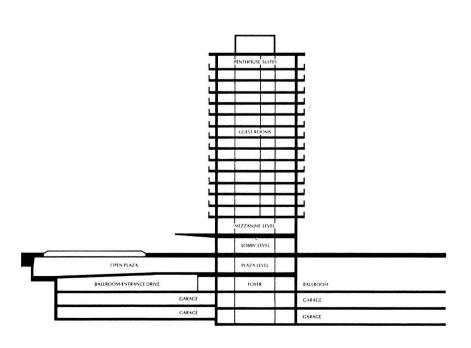


The plan of this 800-room hotel now under construction in Century City in West Los Angeles is an arc of a circle, chosen by the architect "with the intent that buildings opposite will be related to it, in order to give a sense of enclosure to the plaza." Yamasaki also feels that the hotel should be distinguishable from the rectangular office buildings and apartments either already existing or planned for the Alcoa development. An ancillary advantage to the curvilinear plan is that it facilitated a convenient ordering of larger and smaller rooms (larger on the convex side).

The entrance roadway surrounds a lower plaza which is expected to be a kind of Via Veneto-Tivoli combination. The plaza will be ringed by restaurants, with provision for outdoor dining, and connected underground to an office building plaza on the opposite side of the main avenue. The central lobby, two stories high, will overlook a terraced resort area with pool, shops, gardens and other recreation facilities.

The plan is split by two elevator towers, reducing the walk from room to elevator and the long corridors which are the curse of large hotels. The ballrooms and meeting rooms are below grade with separate automobile entrance reached by a four-lane underground drive which permits isolating heavy convention traffic from the main lobby floor.

Completion of the 20-story hotel (four below grade) is scheduled for November, 1965. It will be operated by Western International Hotels of Seattle, which currently manages some 46 hotels from Japan to New York, including the St. Francis and Sir Frances Drake in San Francisco and the Savoy Plaza in New York. Prime contractor on the project is the George A. Fuller Co.



The Triennale of Milan has for over forty years served as an international forum where have been shown the latest developments in decorative and industrial arts and architecture. Traditionally, the Triennale poses a question, and the other nations answer. The theme set for this year was "Il Tempo Libero," free time, leisure, the problem of what to do with the hours not required for obtaining the essentials of life.

In the international-introductory section, many of Italy's best architects, artists, writers, and film producers cooperated to present a visualization of ideas, of propositions of common interests—but with images rather than words. They worked to create a rapport between ideas, images, and space—an ambitious and fantastic program.

They took aim at the speculative industries which exploit the hobbies and free time of the people and stimulate them to a frenzy of activity and movement that finishes by killing true leisure and relaxation. It was arranged and staged like a movie with one variation, the spectator moved instead of the film.

The entrance corridor was lined with advertisements flashing on and off, with hucksters calling their wares—places to go and things to do, ways to exhaust both money and energy. The feeling of emptiness in life was expressed by the bareness and sordid quality of the second room.

Then followed the de-conditioning area. Completely covered with silver metallic paper, stairs led up and down, were repeated in reverse in the ceiling, and reflected in depth in mirrors to each side. Traditional concepts and uses of leisure were derided. Passing through a room with life-sized figures seated upside down on the ceiling, the disorientation of the visitor was completed as he walked through a huge kaleidoscope, a triangular-shaped room all mirrors, with films and sound effects of work



Italian kaleidoscopic de-conditioning room at Milan

Photo by Casali-Domus

13TH MILAN TRIENNALE by Anna and Giorgio Bacchi

and play in a confusing medley. Wonderful? Diabolic? There were both reactions. The question here presented was not What is the correct use of free time? but What is not?

Mildred Constantine, associate curator of the Museum of Modern Art, New York, member of the United States Committee, and one of the international jury, had this to say: "The international section . . . is thundering and thoughtful; it is tumultuous and frightening; it is not negative. It is a positive statement of man in his leisure environment, a many-faceted package of contributing elements . . . in these five rooms, . . . the seen and unseen performers have united to show us the world we have made." Ernesto Rogers (Italian architect and designer and director of the magazine Casabella) describes it as an "Italian miracle, where with insufficient time and money, they confronted and successfully completed a complex that in other countries no one would dare to even attempt. The idea was good; the negative side was well done, but the positive was not even suggested! After all, they could have risked making some concrete proposals or at least a hypothesis of a future in which we could hope." This international introductory section was awarded a grand prize by the Jury.

The responses of the other nations to the Triennale were schematized in two fundamental aspects: a development of the theme itself, a political, economic, and sociological study of the problem; or an exhibition of arts and architecture with a certain linguistic articulation of the theme.

Austria based her reply on the national love for art and liberty. The entire section was designed to provide a new approach to the problem of interior design and the technique of exhibition architecture; it was organized according to a scheme of musical composition, to which were subjected the materials, space distribution, light and shadow, and the rhythm of movement. Two sides of Austrian life were portrayed: the very normal attitude toward everyday living, efficient work, good objects; and, then on the other hand, the enjoyment of gaiety and luxury in leisure time, and the people's creative character in connection with music, arts, the theater and opera.

With the intention of encouraging the use of free time in an expressive way, the Belgians proposed a new conception of the theater where everyone becomes actor or stage assistant in one way or another. They exhibited prototypes of a portable stage, seats and steps rising in tiers, light and sound machines, dressing room and chairs, a whole theater easy to carry and set up where needed. This project of the Ateliers d'Art de Courtrai de Coene Freres won a grand prize.

Brazil accentuated her very different climate and culture by hanging in her section beautifully made and colored hammocks with guitars at hand. Canada offered one of the largest natural playgrounds in the world. Special equipment was shown that would facilitate the enjoyment of these areas: a fiberglass canoe weighing only fifty-five pounds, an amphibious car "The Penguin," and a snow and ice traveler "The Ski-Doo." In the Park of the Triennale was exhibited a vacation house built and furnished completely of products brought from Canada. In front of it there was a triodetic boat shelter especially made for the exhibition.

The Finns have no problem of what to do with free time, as they also have a long coastline and a varied landscape. The room was divided in arcs covered with enlarged photos of the country as background; in these were arranged a forest of spears, another of skis, some high-powered guns, a flattened-out boat and knives for use in hunting and fishing, and sauna stools. The guns produced by Valmet and the section itself were awarded grand prizes.

France chose to respond to the theme with a presentation of their "Houses of Culture." The community and the government pay equally for construction, operation, and maintenance. The fees to the public are nominal. Their success has been incredible, and all ages and classes participate in all activities. The aim is to make the culture, of the country in particular but also of the entire world, available to the citizens of France. As Andre Verdier, commissioner of the French section and one of the international jurors, synthesized it, "The need for culture must become as the need for bread." The section was awarded a grand prize.

All the furnishings in the section were the project of the Atelier Recherche et Creation of Paris; the componential elements from which chairs, tables, cases, etc., could be made were attributed to one of the members, Roger Legrand, and received a grand prize.

Germany answered that the great majority of the people of that country find the ideal way to occupy their leisure in some aspect of the theater and constructed the section with that atmosphere in mind. It and the models of stage settings by Teo Otto were given grand prizes. Also displayed were objects created by artists and factories for use in preparing, staging, or enjoying performances.

A large display of well-designed articles for indoor and outdoor activities was carefully arranged to give real British flavor to their area. The section was awarded a grand prize.

Holland interpreted free time as recreation in which is implicit the creative aspect and directed attention to her recent activities in wresting new (Continued on page 34)

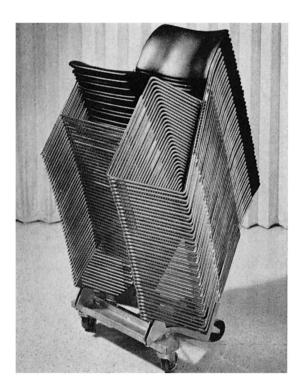




It is a pleasure to welcome a newcomer to the all-too-thin ranks of U. S. furniture manufacturers who recognize good product design and are willing to gamble on its commercial success. Although noted for the excellence of its workmanship, General Fireproofing Company has only recently broken away from "battleship" school of office furniture design. Its first departure was with the 1000 Desk Line created especially at the request of S.O.M. for the Union Carbide Building. In this chair by New York Designer David Rowland, General Fireproofing has come up with a winner: The "40/4" (40 chairs stack to a height of 4 feet) last month received Grand Prize at the Milan Triennale.

The 40/4 Chair, which can be locked together in gangs by clip connections at floor rail and rear leg, is steel frame finished in nickel-chrome or vinyl coating with contoured steel seat and back coated in vinyl. Plastic glides protect floors and also separate the chairs when stacked. Seat and back coating is available in charcoal, eggshell, royal purple, leather brown or American vermilion. The chairs are weather resistant for use out of doors. The elegant design makes the chair appropriate for the home, though primarily aimed at institutional needs.

40/4 CHAIR BY DAVID ROWLAND



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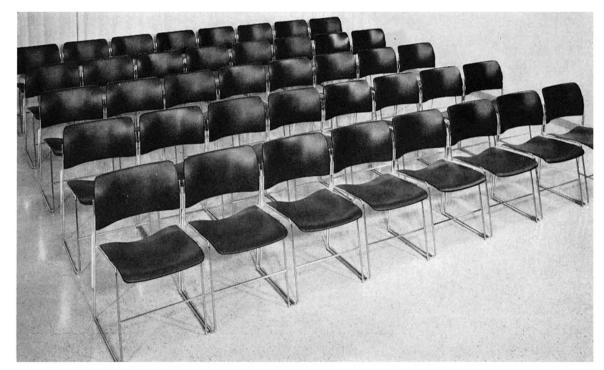
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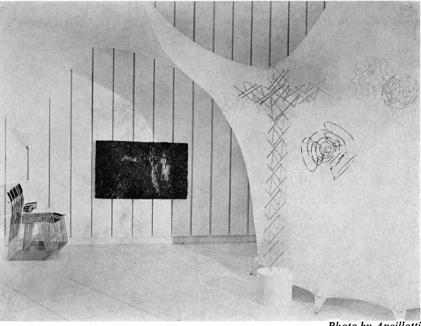
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40/4 chair in U. S. Pavilion, Milan; sculpture by Kenneth Snelson; painting by Glen Michaels

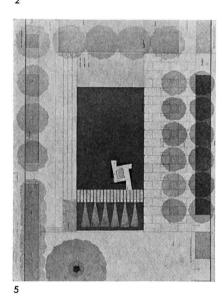


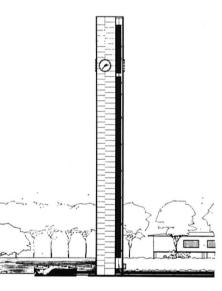


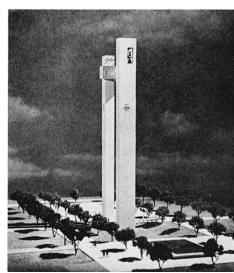


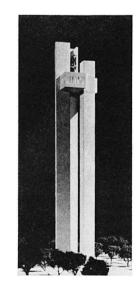






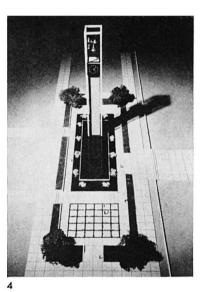






Jury comments on the other entries, which are not arranged in any order of quality:

SMITH AND WILLIAMS, ARCHITECTS AND ENGINEERS; JAN de SWART, SCULPTOR—This imaginative and highly personal design interested and intrigued the members of the jury very much. The design is sculpturesque and this quality is carried into the site treatment. The stairway of the tower, rising in a series of balconies, probably provides a more exciting panorama of the campus than any of the designs. The site development, which relates to corridors of existing and future neighboring buildings, offers a variety of visual experiences, but its complexity and interest take away from the strength and dominance of the tower in the total composition. The jury believes that the emphasis of the personal aspect of the design, the novelty of its forms, and the excitement of the ensemble will not wear well over the many years this structure will stand as a visual center of the university campus.



LADD AND KELSEY—This design featured a round tower supported by a system of concrete piers which were noted as being built by the slip form method. Although the fountains and water are welcome in this climate, the pools are arranged so that groups of students would not normally have contact with the base of the tower during their campus travels; an opportunity for easy and frequent contact was thought to be desirable. A metal grille located between the piers, encloses the tower; the suitability of this material was questioned.

RUHNAU, EVANS, BROWN AND STEINMANN—This impressive design is a strong, masculine architectural statement following the tradition of medieval tower design. This is a concrete structure covered with a semi-glazed brick. It is rectangular in plan and the architects capitalized on the axial asymmetry by an arrangement of openings that differs on the long and short faces of the tower. This makes a forthright and powerful design feature of the bells. The treatment of the ground plane is equally powerful in the provision of a vast brick plaza and a pool in which the tower is placed. All these are affirmative features giving strength to the design. The criticism of the jury centered about the following points: the tower has a look of medieval grimness, it appears to be out of scale, the plaza would be hot and disagreeable during the warm seasons, and the character of the design in general is not calculated to add much joy to the life of the student. Nevertheless, its design quality held it to the final ballot for consideration as a winner.

KILLINGSWORTH - BRADY AND ASSOCIATE, ARCHITECTS—The tower is supported on four long slender columns which led to some discussion as to the structural feasibility of the scheme. The top landing of the elevator requires a further vertical travel of 38'-3" to the observation platform. The jury was unable to find any designation on the drawings of the material of the tower shaft. The site development is very simple in design and provides planting boxes, sitting areas and a plaza, all of which will provide a pleasant rallying point for students.

MAYNARD LYNDON, FAIA—The jury regarded this design as one developed with great imagination and skill and detailed with care. It was the highest tower of all the entries and reaches a height of 252.1'. It consists of 4 concrete piers, wedge shape in plan, an elevator shaft at the center, a stairway surrounding the elevator shaft and just inside the piers. As in the premiated project, changing views of the campus appear from the stairway. The exterior faces of the piers are textured concrete which are partially covered with ceramic veneer and aluminum. The jury questioned the use of aluminum on a structure intended to express permanence.

DOUGLAS HONNOLD, FAIA - JOHN REX, FAIA—This is a powerful design concept in which the tower is made up of three separate shafts, one containing the elevator, another the stairway and the third consisting of a supporting column member. The jury found it difficult to evaluate this design and one jury member described it as a "speculative" design; it is speculative in the sense that its final worth as a work of architecture cannot be assessed until it is built. The stairs and elevator are totally enclosed, permitting no views of the campus during vertical travel.

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CLOCK AND BELL TOWER COMPETITION FIRST AWARD / JONES & EMMONS, ARCHITECTS

Sponsor: University of California, Riverside

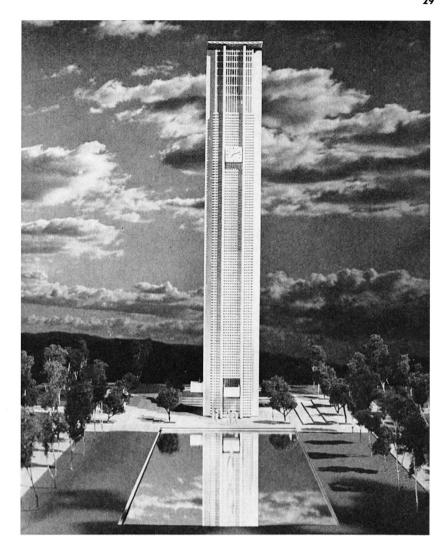
Professional Advisor: George Vernon Russell, FAIA

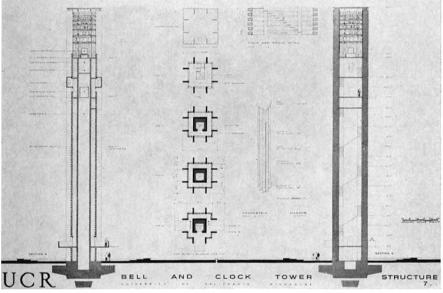
Winning entry in the architectural competition for a clock and bell tower for the Riverside campus of the University of California, designed by A. Quincy Jones and Frederick E. Emmons, is shown on this page. The remaining six entries which were ungraded as to quality are on the facing page.

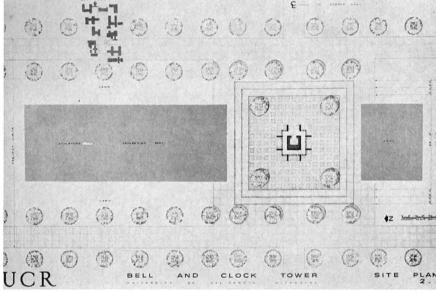
Program requirements: 1) The design must provide space for a full carillon, multi-faced clock and an observation tower; 2) minimum height to be 160 feet; 3) interesting and attractive environment must be provided at ground level. The program further states, "It is the hope of the sponsors that the tower will serve as a rallying point for student affairs, an architectural accent in the growing complex of buildings and in years to come will assume importance as a traditional campus feature in the memories of graduates."

"It is felt," the program continues, "that many contemporary towers overemphasize sculptural forms which often resemble temporal efforts of industrial designers; therefore it should be borne in mind that the composition should be primarily and enduringly architectural."

Jury members were university regents Philip L. Boyd and William E. Forbes; and architects John Lyon Reid, Allen Siple and Paul A. Thiry.



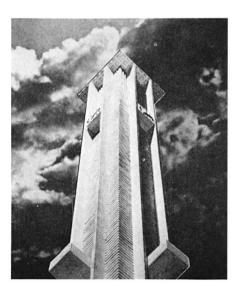




JURY COMMENT:

It responds to the requirements of the program with strength and simplicity expressed in an architectural form with ease, delicacy and grace. The detail of the tower surfaces results in a degree of transparency which permits changing views of the campus from the stairways, allows the fine assembly of the carillon to be seen, and provides a spectacular night lighting design; this latter feature was shown in one of the photographs of the model. The structure is concrete with pre-cast concrete grilles; it reaches a height of 176' - 9". At its base is a pleasant environment for the enjoyment of those on the campus. Balconies at a lower level in the tower offer views and permit a speaker to address groups on the plaza and steps. A question was raised as to whether or not the grillework would invite the nesting of birds and it was determined that similar grilles on the campus have offered no such problem. The clock appears somewhat pinched between the major structural columns and it was recognized that further study could be used to improve this feature. The jury believes that this design will fulfill its function as a feature of the campus; it is a bell and clock tower expressed in a distinguished architecture.





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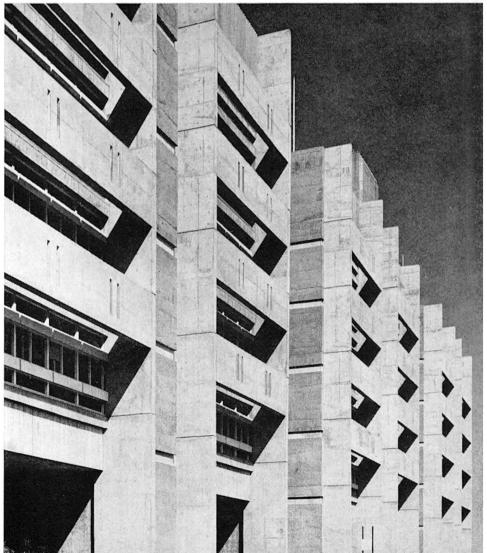
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Photos by Kawasumi



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The reasons why Teijin Limited retained a foreign architect to design its new Central Research Institute are related to any explanation of the structure. First, the client wanted a "Western" approach to the laboratory planning, and he wished to emphasize the totality and the harmony of the building so that it would have the greatest appeal, both intellectual and aesthetic, to the most brilliant scientific graduates of the best universities both in Japan and overseas. Secondly, the client wanted the architect to be free of the pressures which frequently make it difficult to attain these objectives. Retaining a foreign architect and investing him with total control of the project seemed the only solution.

Though the architect came to Japan aware only of the broad outline of the original program, he immediately reanalyzed the program and organized all of the interested parties into teams.

Briefly, the program that evolved can be broken into three parts: the laboratory functions, the administrative functions, and the mechanical functions. The laboratory for basic research was to be comprised of 72 unit laboratories whose specific functions might change radically from time to time and whose services would also change accordingly. The units might be used singly or in 2s, 3s or 4s. The Teijin scientific personnel wanted the researchers to have separate and quiet work space close to the lab units. They also wanted the three project leaders and their secretary to be housed separately and spaciously. There had to be a group of spaces for the use of all teams such as balance rooms, refrigeration rooms, and storage spaces. These last areas had, also, to be close to the labs and centrally located. Various conference and reception rooms, a lounge, locker rooms, entrance areas were to be simple, comfortable, and conducive to a pleasant life.

Administrative spaces include a general office group, an executive group, an auditorium (300 seated and standing), a library (maximum capacity 10,000 volumes), a large conference room, a cafeteria (seating 200-250), a clinic, a company store, etc.

RESEARCH LABORATORY IN JAPAN BY JAMES S. POLSHEK, ARCHITECT

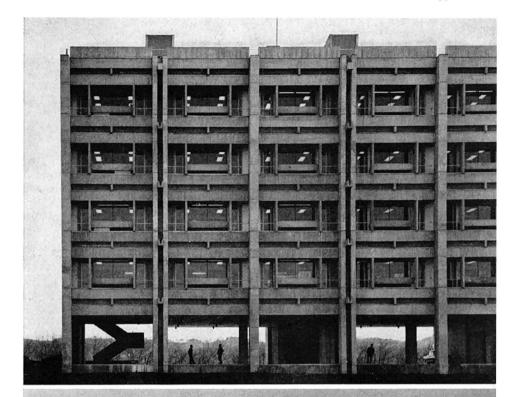
The mechanical functions in a building of this type are extremely complex and must often be variable. They were given to the architect in a random and unrelated form and he had to synthesize them with the other functions of the building.

The final program should and does directly reflect the final structure, and the conception, based upon a total integration of men and mechanical equipment, has been realized. There is a laboratory slab which has 18 laboratory units on each of its four floors, all facing north to avoid direct sunlight and to eliminate the need for sun control. Each floor is divided into two parts, each served by a double tower. One shaft contains researcher study rooms, and the other shaft contains three small offices for the project leaders, a secretarial and waiting area, a conference room and a tea room. The two shafts are separated by a core containing the toilets and vertical duct and pipe spaces. The central double tower contains the central stairs, balance and refrigeration rooms, toilets, tea rooms, elevators, and the major vertical duct and pipe cases.

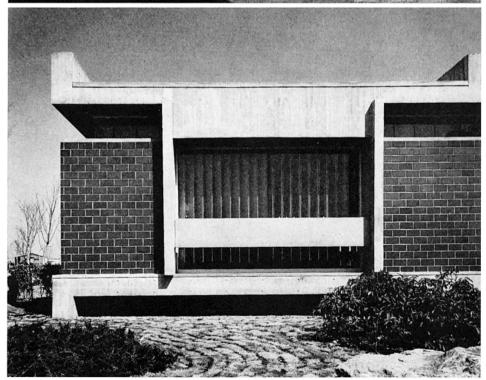
The administration functions are located in two wings enclosing the garden. One wing contains daily use personnel spaces, the general and executive offices, and their related spaces. The other wing contains the group functions, library, auditorium, and conference room. The cafeteria is located under the inner garden, and all other accessory spaces are arranged around it.

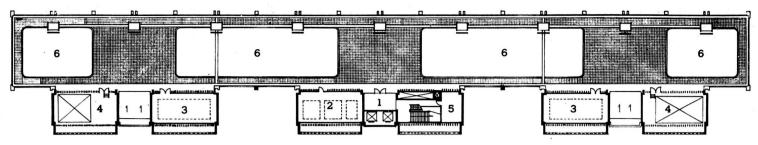
The mechanical functions conform to the same spatial concepts that govern the arrangement of "people" spaces. Almost every space occupied by humans in this building has a corresponding space occupied by machinery. All major equipment is housed in the towers on the roof. The exhaust hoods have been placed on the outside (north) wall of all unit labs and are serviced from the exterior emergency escape corridor. Behind every column there is a shaft. Every other shaft (blue) goes to roof and is for waste air and the others (white) are for waste water. As a result of this arrangement the roof is left free for gardens and outdoor recreation spaces, adding yet another amenity for the use of the researchers. All other mechanical and electric equipment spaces are arranged in the basement under the open areas of the first floor.

James S. Polshek, A.I.A.

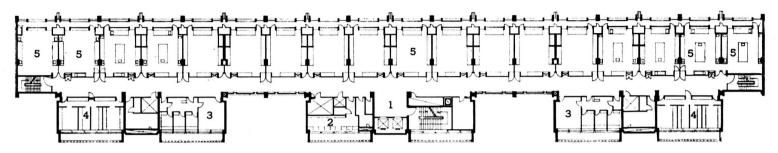






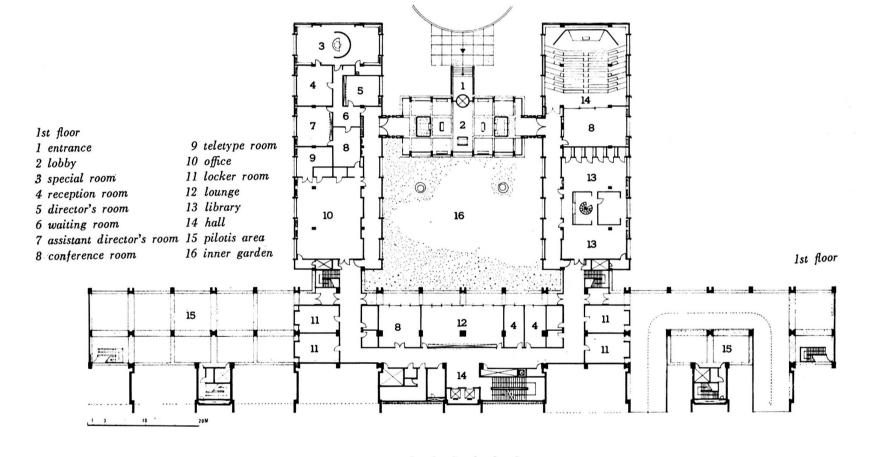


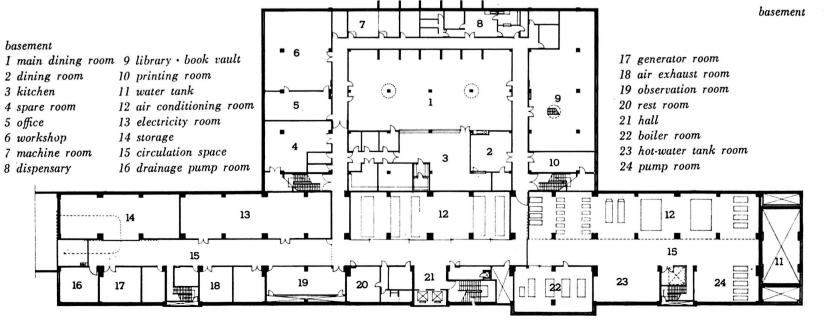
1 hall 2 elevated water tank 3 air conditioning room 4 water cooling tower 5 pure water equipment 6 flowerbed rooftop

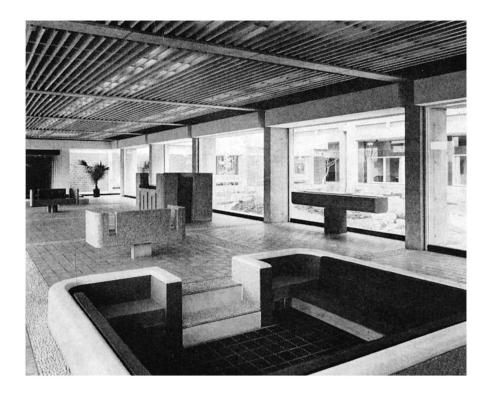


1 hall 2 balance room 3 conference room 4 research workers' room 5 laboratory

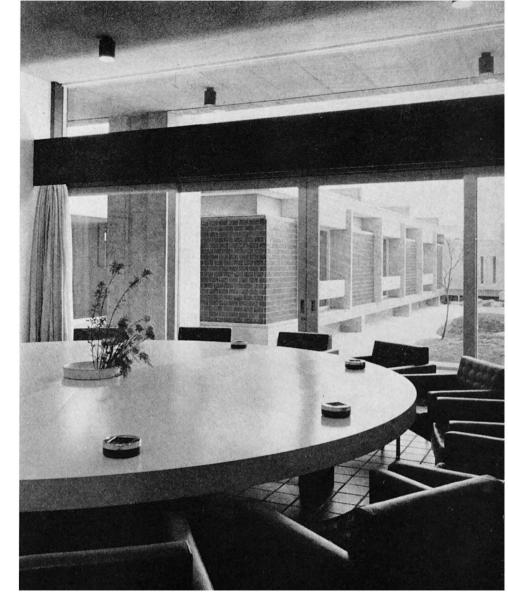
typical floor



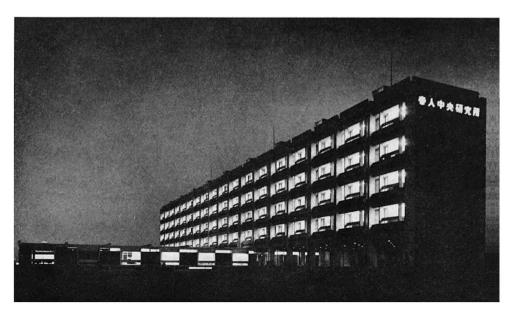












34 ARTS & ARCHITECTURE

NEW FORM AND OLD TRADITION — KIYONORI KIKUTAKE (Continued from page 17)

periodical replacement and renewal so that they will always be able to shine with a newness and to have a delightful design. In the Izumo Administration Building, the uses of concrete and wood are based on this concept. Wood was used in finishing the interior, which was treated as living equipment having a more human warmth. In the final analysis, the beauty of space must be a stable, dignified, refined beauty, and the beauty of things on the living dimensions must be something delightful and kaleidoscopically changing.

Finally, I should like to say a few words concerning the relations between the several buildings standing within the sacred precincts at Izumo. When one designs buildings, there are always superior and subordinate buildings; only when this is so, can any order come into being. By "order" I mean these mutual relations and hierarchical relations. Mutual and hierarchical relations are necessary in all parts: in the grouping of the buildings, in the basic structures, in the choice of materials, and in the coloring. I believe that human values play a very important role in seeking out this order which determines what is the center and what is in a subordinate relation to it.

At Izumo, the sanctuary building is definitely predominant, and all the other buildings are subordinate. In like manner, the Izumo Administration Building must also be subordinate. The relations between superior and subordinate are relations between large and small, between strong and weak, between high and low. However, the relation must also be a mutual one. The superior must be made to stand out by the presence of the subordinate, and the superior must enable the subordinate to fulfill its functions well. There must be a relation of high tension between them.

I think that only great human values will be able to produce a great order. It is this order which is the very essence of architecture. In other words, we may say that human values are the determining factors which give orientation to architecture. They are order and concept. Consequently, technology devoid of human values and function lacking human values are both meaningless. Similarly, human values lacking technology and human values ignoring function are equally meaningless. This is why a design methodology becomes necessary, and why one must take cognizance of technology and function in their correct perspective within the framework of the methodology.

It is my view that human values are elevated and enriched as history advances. Old tradition is old order, and new order will create a new tradition. That which we must learn from old tradition is this order. And we are required to display a new order by means of new forms.

In conclusion, I would like to devote a few thoughts to new forms and old tradition in Japan. As representative examples of Japan's traditional architecture, one might mention the Ise Shrines and the Katsura Imperial Villa. These buildings each have in common their qualities of delicacy, refinement, and freshness. I agree that they are superb examples of Japanese traditional architecture. But I also think that there is another genealogical line, characterized by daringness, simplicity, and vastness of scope. This line is presented by Izumo, Itsukushima, and Kiyomizu.

Not only are these two trends antithetical in their forms, but they are also antithetical in the order which they display. If one is more symbolical, then the other is more rational. If one is sensuous, the other is more technological. And if we examine the historical background of the periods in which these buildings were constructed, we note that the Ise Shrines and the Katsura Imperial Villa were each constructed in the periods of ripe maturity of their respective epochs, while Izumo, Itsukushima, and Kiyomizu were each constructed at the dawning of their respective eras.

When we bear this in mind, it becomes self-evident what we contemporaries should select from the old tradition, what we ought to learn from it, what we ought to inherit from it, and what new elements we ought to add to it. Here we should not confine ourselves merely to form alone. We ought to devote ourselves to the technological actualities and to deal with tradition as a whole, including also the essential order.

If we are to deal with architecture for man in the new democratic society, we can say that the new forms should be established on the basis of a rejection of old traditional forms. The new forms should be neither for the gods nor for the powerful, but must be merely for man.

Therefore, the architecture of tomorrow should not be an architecture for the machine. It should not be an architecture for the sake of technology. It must be an architecture created for the sake of man in a truly organized state. This is the task of Japanese contemporary architecture and our responsibility in creating new forms.

13TH TRIENNALE

Continued from page 26,

territory from the Sea as a matter of protection. In doing so, however, she obtained not only much fertile land for agriculture but many lakes which have been arranged for the pleasure of the people. Boats and other gear were exhibited.

Mexico gave a positive answer to the question with a photographic presentation of L'Instituto Messicano del Seguro-Social which gives attention to the health and old age problems of all the citizens. It provides also houses for meetings and cultural activities, further training for job improvement, pavilions and fields for many sports—Mexico City alone now has one hundred and fifteen public swimming pools.

The Swiss section was composed of two divisions. In one, the experimentation in recreational centers in Zurich was documented. In the other a quiet zone invited the visitor to sit and contemplate works of art and read a very wonderful brochure, beautifully typographed. It explained the attitude of the people of Switzerland toward life of which free time is only a part; it can be considered as recompense for having fulfilled obligations and should be used for the development of personal talents and to give a continuity to life.

The United States section was organized and developed by the Committee for American Participation in the Triennale, Inc., a group including many of the foremost designers, architects, and writers of the country. It was not sponsored by the Government; however, the catalogue carried greetings from President Johnson. Jack Lenor Larsen was appointed Commissioner and much of the credit goes to him, Lee Epstein, Sergio Dello Strologo, and Edgar Kaufmann, Jr., President of the Committee.

This non-profit corporation of private citizens raised the money, selected the objects, installed and operated the exhibit for four months. They have brought the attention of the world to the quality of American design.

Most of the articles shown were planned for mass production, but there were several individual experiments, daring and original in form or material. Industrialization provokes a person to feel more need to express himself artistically, to make something meaningful that he himself can control from beginning to end; and free time makes this possible.

The staging of the United States exhibit was a poetic projection of plastic space, an example of the current move away from the rectangular toward sculpture interiors.

Walls, ceilings and floor all white with a great translucent expanse of white stretch nylon pulled tautly down to the floor and up toward the ceiling in upright and inverted peaks produced flowing space and a serene and luminous ambience.

For some reason or other, the articles did not arrive in time for

DECEMBER, 1964

the opening of the exhibition, so in the center of all this beautiful white-on-white, there was placed a large American flag and a sign that the merchandise was in transit. This was so effectively done, so dramatic and apropos, that many of the first-nighters thought that it was intentional, that it was the U. S. exhibit. Only a show of very high caliber could have succeeded after that brilliant piece of showmanship.

The section itself and the chair designed by David Rowland and executed by The General Fireproofing Company of Youngstown, Ohio, were both recipients of a grand prize award. The chairs are comfortable, sturdy, colorful, extremely light in weight, and stack in an unbelievably small place. (See page 27)

The seventy-two objects intelligently selected and attractively displayed were quite a surprise to most of the spectators who did not expect to see such high esthetic quality in an exhibit of design from the United States.

Yugoslavia offered her reply to the question of free time in a photographic manner with vertical strips the height of the room arranged to create the appearance of movement in the photos. National organizations and houses of culture provide opportunities for the free choice of the use of leisure time in supplementary education, dance, films, recreation, games, amateur radio operation, and cultural programs.

Italy has been left to the last purposely; in actuality, it did finish the show both in the Palace and in the Park.

A bridge of heavy iron pipes welded to others to form a series of isometric sections, was suspended from the castle over two streets to descend into a park containing displays of holiday or vacation houses, especially constructed and completely furnished with the latest in equipment and furniture.

The rest of the Italian section reverts to the mood of the international-introductory section; the theoretical discussion is re-opened here but with facts and reality.

In a peaceful atmosphere created by flickering pastel lights around a circular room topped with a cupola of white gesso, a chaste marble sculpture in the center, and sonorization reviving remote pleasant memories, the past is pictured as a time when man and nature were in harmony.

Abruptly, the present was dramatized. The spectator went up a darkened ramp between two double rows of automobiles heavily laden with boats, tents, luggage, etc., with brakelights flashing on and off, with horns blasting—the trip to and from the vacation area.

Then, at last, the arrival at the beach, the sea was reached! Bigger than life-size cut-out figures inspired by one of Picasso's paintings, "La Course," rushed ecstatically down to the sea, two large turning rollers painted to represent the waves breaking on the shore—the scene repeated unendingly in the side mirrors. Beyond this were thousands of items (good, useful, in abundance, futile) to tempt the vacationer.

Next was shown a fantastic panorama of what seems about to happen. Without specific control, parks, seashores, resorts are menaced by encroaching civilization, are being submerged under expanses of reinforced concrete.

The finale repeated in shape the first room: in a circular space with a laminated aluminum dome was highlighted the proposal to retain the coastline of Europe for the enjoyment of the people—one positive suggestion after all!

Should they have offered solutions to the problem?

The planners of the Triennale say they never had any intention of doing so. Leisure time can not be plotted or organized; the zest and the joy of living cannot be regulated. Their idea was to shock people into realizing how foolish is this mad rushing here and there. It is encouraging to note how many nations pointed toward the creative use of leisure.

CITY PLANNING — SIBYL MOHOLY-NAGY (Continued from page 23)

for an attitude that did much to push planning into the opposite fallacy - identifying the making of man-made environment with science, and consequently with progress. Science achieves its results independent of human reactions, invalidating each step as soon as the next has been made. Who would throw an atomic bomb if a hydrogen one is available? By its very nature designed environment is non-progressive. Achievement can only be measured in terms of perceptive continuity - tradition and transformation existing side by side in a sensitive balance between man's historical and his dynamic consciousness. The common man knows what the planner denies. New York, Philadelphia, Boston, are at the peak of a frantic remodeling wave of old brownstones and brick residences; while those who have been cheated out of their urban heritage fall for subdivision homes offering "genuine Colonial design, cathedral-ceiling living room; foyer with 2 Doric columns.'

In admitting the non-scientific, purely humanistic and architectural basis of city planning, we are faced with the difficult decision where to obtain finger exercises and teething rings for an infant generation of architect-planners. The answer is: in history, not as a coloring book of stylistic left-overs but as the legitimate repository of man's conceptual imagination. If this sounds like poorly concealed eclecticism a single look at three new cities of the 20th century-Canberra, Brasilia, Chandigarrh-suffices to exemplify the inescapable continuity of basic environmental concepts. Griffin's Canberra owes everything to Wren's reconstruction of London which, in turn, produced l'Enfant's Washington. Costa's Brasilia is so neo-classical as to be almost interchangeable with Klenze's Athenian plan from 1834, and Le Corbusier's metric succession of self-contained squares within a squared city, bisected by the ceremonial road to the seat of power, recalls, by his own admission, Peking. Yet none of these 20th-century plans is a copy. For better or for worse they are images of 20th-century communities. What we experience is a conceptual affinity.

The aspects of such an urban study program are almost infinite because concept and realization encompass plans and buildings in multiple relationships to movement, space, verticality, form composition, and symbolic meaning. It is perfectly true that the temple and palace community of Egypt has no bearing on a civic center in, say, Illinois. It is equally true that horizontal space progression, the experience of actual and virtual spaces, the difference between metric and projective spaces, and the fourth dimension of time, were developed in the second and first millenia B.C. Vertical stadtkrone settlements, citadel towns, commercial harbor towns and those curious phenomena of the Renaissance brain, the ideal utopias, all share as common denominators these inescapable factors: the human condition of individuality and collective; historical memory and imaginative experimentation; greed for power and wealth; and greed for beauty and immortality; architectural design as the master tool to make this many-faceted human condition visible; and space-time, the dynamics of street elevations as the containers of ceaseless movement. A profession that postulates its education and its goals on a mechanistic interpretation of materialistic requirements, without reference to the collective memory of the community and the need of each individual to feel himself anchored in and justified by this memory, can only destroy, it cannot plan. And city planners, no matter how world famous, who postulate that "low-cost housing efforts may be more important than 'big architecture' . . . The proper road is to start from the utilitarian buildings and be concerned only with them . . ." (Doxiades) show a contempt for the aspirations of mankind that was unknown

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to any preceding culture. If it were true that the survival of cities depends on adequate shelter and working space, the great urban centers of the Old World from Rome and Istanbul to Cordoba and Paris would long have been deserted. Instead, their cores are crammed with populations content to derive their urban identity from the monumental architecture that makes their city different from other cities. It is one of the most essential studies of urban history to understand the making of villages and to derive from this understanding the conceptual, non-utilitarian origin of urban settlement. "Modern city planning," wrote Jane Jacobs in her best-selling book, "has been burdened from its beginning with the unsuitable aim of converting cities into disciplined works of art." This sort of environmental debasement leaves only two alternatives: to turn citizens into changelings - neither urban nor rural, blind robots, scurrying back and forth between work and sleep; or to dismiss the false prophets of scientific planning without architecture and start with the by no means easy task of distilling from history the conceptual truths of a re-urbanized future.

CHICAGO PLANNING

(Continued from page 12)

the accommodation of such ancillary uses as parking, storage, and loading. Modern industry also prefers an attractive environment: well-kept surroundings, landscaping, and freedom from atmospheric pollution.

These things Chicago at present is less able to provide than are outlying suburbs. Consequently, one of the main objectives of the city plan is to encourage the creation of such conditions in the "industrial corridors" where it is expected most of the city's industry will be concentrated in the future.

The means of carrying out this objective, which is both ambitious — due to the tremendous acreages involved — and necessary — if Chicago is to retain its present standing — will be a combinaation of private and public programs.

It is expected that urban renewal will have to play a large part. Field surveys indicate that a large percentage of industrial struc-

tures presently in use suffer from functional obsolescence.

As described in the Basic Policies report, "Changing technology has made buildings obsolete while they are still structurally sound. For one thing, too many of Chicago's industrial plants are five or more stories, in an age when most industry demands a horizontal, one- or two-story layout. Other factors which make industrial buildings obsolescent by modern standards include lack of offstreet loading docks, insufficient load-bearing capacity of floors, type of construction, ceiling height, column spacing, and the inadequacy of elevators.

Although vacancy rates are not high, the long-run implications are that many of the firms occupying these structures will eventually seek new facilities. To stave off this possibility the city will seek to give whatever assistance it can, through urban renewal programs, in the assemblage of suitable land parcels, and in the regulation of environmental influences such as vigorous air pollution control program and up-to-date industrial zoning provisions.

It is often said that the end product of planning is a web of interrelationships. Although Chicago's basic policies report contains specific remedies for specific ailments, it is based on the

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premise that the total image of the city is an almost equally important factor in encouraging private investment in new industry. Thus the total package represented by the "Basic Policies for the Comprehensive Plan" must be considered, in effect, as a means of achieving the goal of strengthening and diversifying the economy.

The function of the central city of an economic region — whether the market towns of the middle ages or the central cities of the modern metropolis – has been to generate both new middle-class residents and new economic activities. In Chicago the intent is to create a situation where private market forces find it profitable and convenient to concentrate a larger proportion of investments within the city.

We hope to do this by strengthening that extremely valuable concentration of economic functions known as the central area; by offering specific programs for improved industrial land; and by improving the qualitative and esthetic characteristics of the over-all city environment.

In this article I have emphasized the strategy behind the landuse proposals. The purpose of the basic policies report is first to enunciate proposed policy. This policy deals not only with landuse, but also with the economic and social goals of the city of Chicago that are in some way affected by land-use development and regulations. The basic policies report is now being reviewed and considered by civic groups and community leaders. A comprehensive plan will be prepared only after widespread approval of policy has been received.

LETTER TO THE EDITOR

Sir:
Bravo, and thanks for your timely editorial ["Notes in Passing"] in October's A & A. If reprints are available, I wish to order 100 copies for distribution among architecture students at Pennsylvania

State University.

Perhaps the bemused public can Perhaps the bemused public can be philosophical, patient, and in-dulgent, hoping that the current spate of strident personal stylism in architecture will ultimately dry up. But the architectural educator cannot be so detached. He must protest the prevailing unquestion-ing glorification of a nebulous and ing glorification of a nebulous and irresponsible aestheticism. He sees an entire generation of architec-ture students, some not yet of proven genius, seduced into emula-tion of the posturings of the self-crowned Napoleons of architecture.

crowned Napoleons of architecture. The educator cannot ignore what is tantamount to a flagrant contribution to the delinquency of minors, as expressed in the quotation from Mr. X.

The student may not forget that architecture is a science and a discipline, as well as an art. Great architecture is first of all a rational and imaginative solution to a problem of sheltering and ennobling some designated human activity. It may exhibit dramatic sculptural form, but it never disavows its primary purpose in subsculptural form, but it never disavows its primary purpose in subservience to a conflicting form. Architecture whose prime merit is based upon the preempted quality of sculpture is analogous to painting which depends upon relating a story. Painting and literature, sculpture and architecture are all serious and self-sufficient arts. None is exalted by assuming the likeness of others. The true architect finds his inspiration in accepting the challenge of a probcepting the challenge of a prob-lem, not in repudiating it or cir-cumventing it.

One is moved to wonder whether

One is moved to wonder whether Mr. X is accurate in saying that "the architect's first act is to take the program that comes to him and change it. Not to satisfy it, but to put it into the realm of architecture." His first act? May it not be really his last act, to ra-

tionalize an inadequacy? If this license is encouraged, the building public will become suspicious of all genuine creativity, and will resort even more to the services of the plan factories, reliable though plodding. plodding.

The new generation of architects

must be urged to understand that architecture is essentially a social art. It is not the appropriated monopoly of egocentric individuals who seize upon each commission as a vehicle for public demonstration of private virtuosity. Self expression is admirable, sometimes. And at other times, the message might be more discreetly murmured to

the analyst.

In reply to your query "Should the client choose the irresponsible genius, Mr. X, or the factory?", I would suggest that he has another alternative. Let him choose an architect who is not driven by a frenetic need to flaunt his Messianic caprices. Nor let him be too hasty in conceding the architect's alleged genius. Momentary widealleged genius. Momentary wide-spread acclaim does not prove that the object of adulation is inspired. Perhaps only the acclaim is inspired. The methods of Madison Avenue succeed even in selling cigarettes.

Here at Penn State we are attempting to emancipate the stu-dents from the mania for super-spectacular design by offering them spectacular design by offering them an adult goal with which to identify — a vital, harmonious environment for the whole human community. Visual heroics diminish in appeal even to the young architect, when he believes that he can make a personal contribution, albeit modest, toward the attainment of a heroic end.

The architectural press is a more

The architectural press is a more influential force among students than the editors may themselves realize. Your editorial provided a welcome breath of fresh air, and I hope that such stimulating writing will continue ing will continue.

Gregory Ain, Head Department of Architecture Pennsylvania State University

This is what they're saying about

CITIES

by Lawrence Halprin

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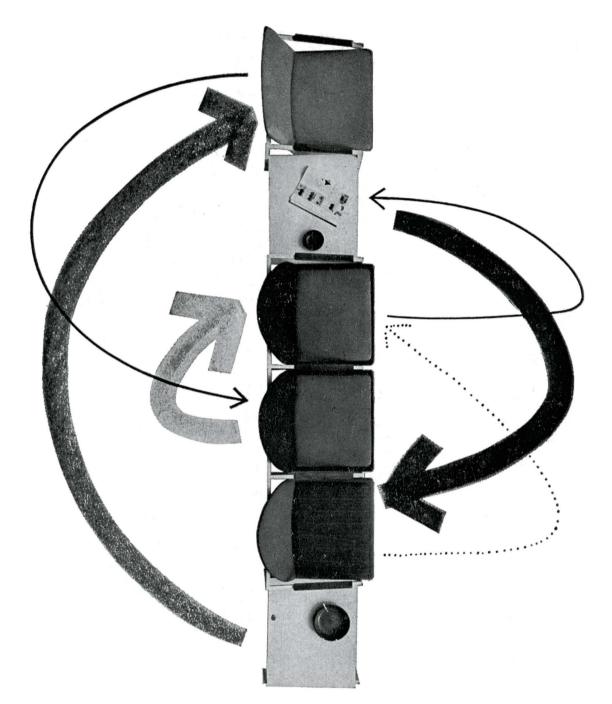
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