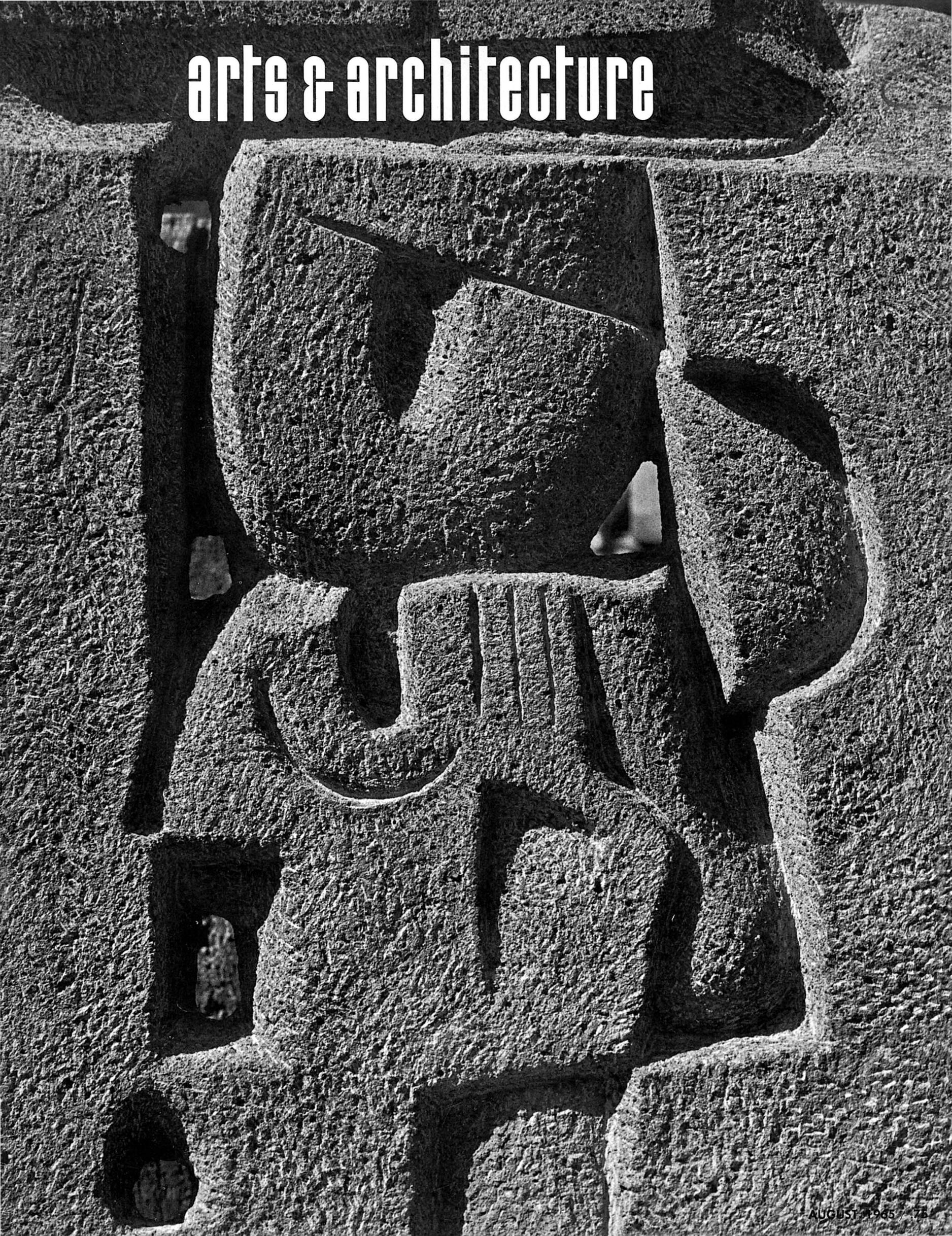


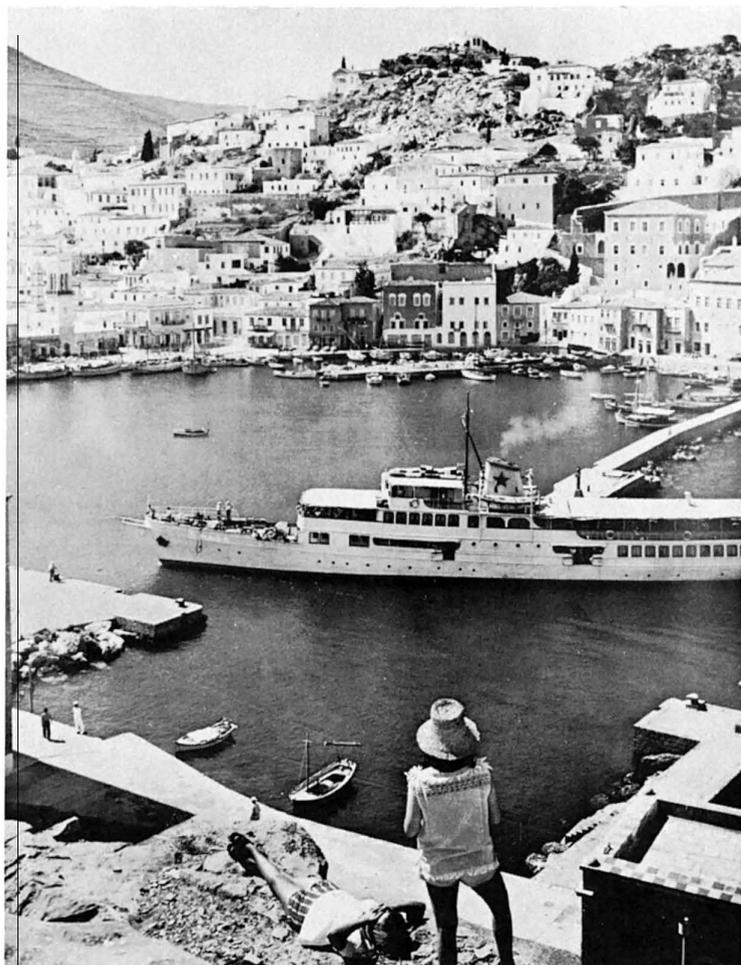
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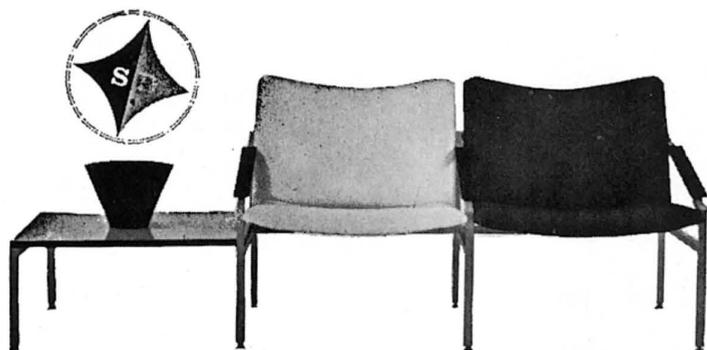
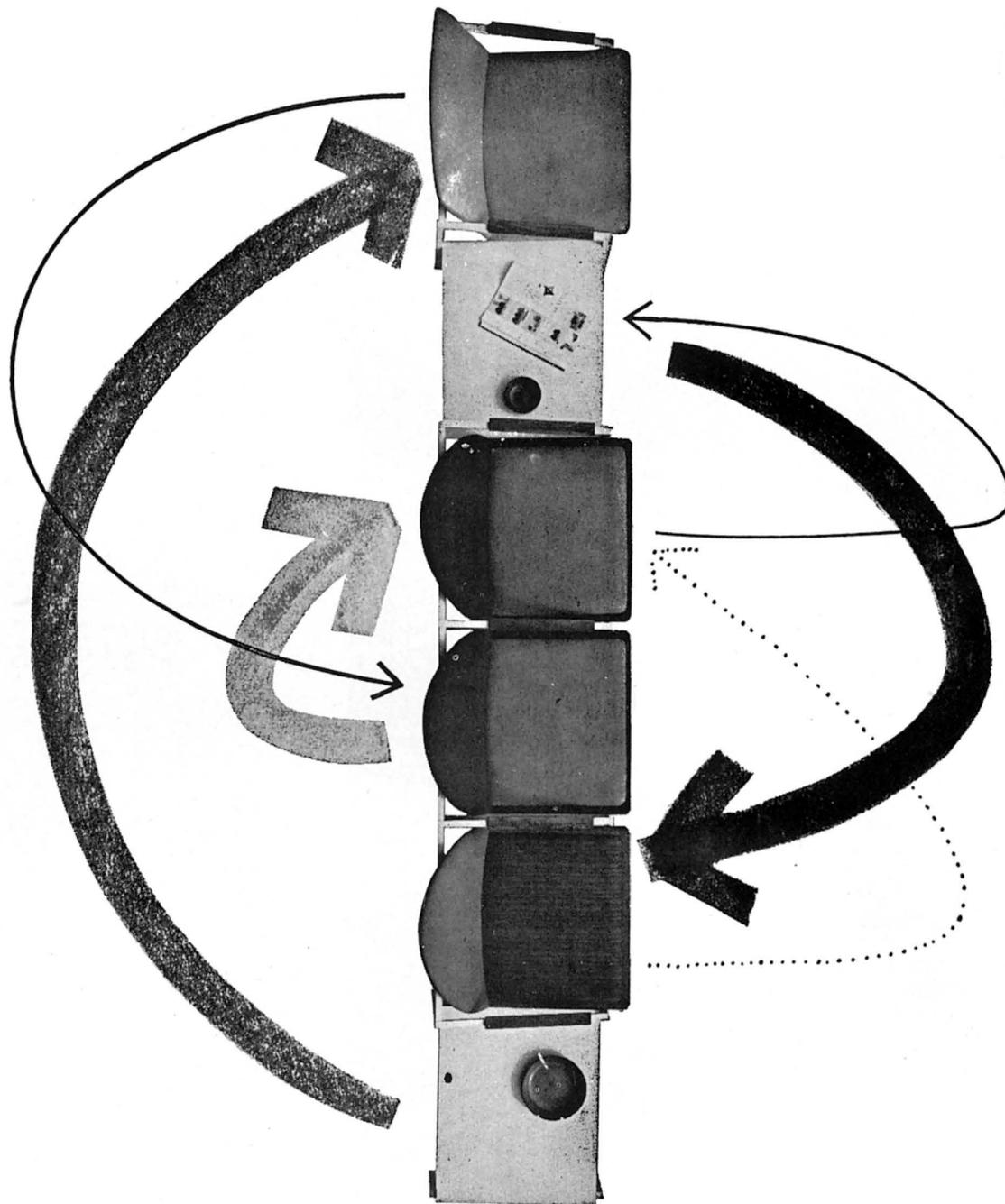
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theater

BYRON PUMPHREY

That "the prostitute with a heart of gold," to use the derisive critical phrase so often employed, can still be given life as an authentic character and prove as beguiling as ever is amusingly demonstrated in Charles Dyer's play, *Rattle of a Simple Man*, which was presented at the Huntington Hartford recently. Dyer has drawn his Cyrenne so perceptively that he skillfully surmounts what could have been merely another dramatic cliché in the mechanical art of commercial playwrighting. The situation chosen by the author left him wide open to being trapped. Cyrenne, 28, brings Percy, who is 42 and still hasn't slept with a woman, to her basement London flat. A girl of action as well as words, she takes off her skirt and Percy comes in carrying a rattle. He is a little high and talks in a high excited voice, but the beautiful body in undergarments sobers rather than excites him. Cyrenne divests him of his coat, but Percy, plainly rattled by now, would rather talk than act.

"Would you rather I get ready first," Cyrenne finally demands. "One of us must make a move."

So far the play, though sparkling and clever, is one where the author is trading surely on the situation, but as the play proceeds the man and the girl one had seen as types become persons. One watches Percy going to the kitchen to make tea and his delight in making and serving it, notes Cyrenne putting an apron on him to make him feel more at home; with such touches as these and ever more revealing dialogue, the author quickly diverts one's attention from the bed to the individuals involved in getting there. Finally Percy abandons his pose by confessing, "I'm no good with women."

This confession, which comes toward the end of Act I is not made, really, to Cyrenne, the prostitute, but to Cyrenne, a good girl gone wrong—a girl with an M.A. degree who speaks three languages, whose father is a brigadier general, and whose brother owns a country club. As Cyrenne goes about developing this sentimentally romantic, utterly false image of herself, Percy becomes more comfortable and reveals more and more of the truth about himself. It is a sly, subtle, and ironic comment on communication that Dyer is making here, the false image evoking the true confession; Percy responding to the mask Cyrenne creates out of her imagination rather than to the girl herself. Record also that the British playwright has dealt British class consciousness yet another mocking blow.

In the end, Percy learns the truth about Cyrenne's background. With the realization that his naiveté has made him play the fool, he is momentarily upset. His loss of dignity becomes indignation at Cyrenne, but with the masks of each now discarded a real relationship becomes possible.

"You'll be all right, lad. You can do it," says Cyrenne.

One hopes that he can.

Tammy Grimes as Cyrenne gives an enchanting performance. The hoarse, rasping voice with which she plays the part is oddly endearing and the quick wit, the perception, and the compassion of the girl created by the author were perfectly realized. John Astin's diffident Percy was equally fine. Another facet of the play is brought out in the scene between Cyrenne and her brother. It is a scene contrasting two worlds—the everyday world of convention and hypocrisy and the world Cyrenne has shaped for herself out of her disillusionment with the other. Her attitude is summed up in the speech she gives from the bed while awaiting Percy: "I live a God-damn wonderful life. So Good-night, children, everywhere."

The acute direction was by Christopher Hewett. Set design was by Holly Haas. James A. Doolittle produced and presented the play for the Hollywood Theater Wing of the Greek Theater Association.

Rattle of a Simple Man was followed at the Huntington Hartford by another British comedy, *The Knack* by Ann Jellicoe. The curtain isn't up very long before one understands that the word, "knack," refers to a way with women. The scene is a London house shared by three young men. Colin, who owns the place, is shy, sensitive, awkward, and in perpetual doubt about his ability to make it with the girls. Tom is percep-

tive, imaginative, and has a keen sense of humor. A fine fellow with no special problems. Toland is a confident, swaggering skirt-chaser. For the better part of the first act one is treated to a series of sight gags which develop out of Tom's being engaged in painting the walls of his room. Some conversation about Colin's problems with girls and Toland's prowess with them. Nothing memorable, but the acting is so artless and the gags seem so spontaneously natural that a curious charm—the charm of not knowing what these fellows will do or say next holds one's attention. The effect created is that of watching an exceptionally exciting improvisation in an actors' workshop.

With the advent of the girl toward the close of the first act things get even better. One foresees that she will choose Colin in preference to Toland, but in the meantime it is a pleasure to watch such unaffected (except for Toland) young people at play with life. Whenever Toland appears on the scene—and this is his function—the pattern hardens, for Toland is one whose view of the world and of women is already set. His behavior is therefore almost entirely predictable. In contrast is Tom, whose intelligence and intuition combine to produce a spontaneity of word and action that is nearly always appropriate to the situation with which he elects to deal. The author describes Tom to one very early in the play, but without words. Tom is engaged in painting the wall. He inadvertently picks up the wrong brush. A black brush stroke when it should be a white one. Very well. He paints a whimsical, tree-like abstraction. That's Tom. Free, rhythmical responses. A born Taoist.

Soon after the girl appears, Tom makes believe the bed in the room is a piano. He kneels down to play on it. Pling, Pling, Plong. Plong, Plong, Pling. Soon he has the girl playing on it too. Then he motions Colin in. All three playing the piano. Tom withdraws. The girl and Colin are now playing a duet. Their fingers touch; they look into each other's eyes. That moment wouldn't have happened but for Tom. He has sensed from the first that these two are natural mates. And throughout the play he devises other means of forwarding their natural inclination toward each other.

The action centers not merely on who will get the girl, Colin or Toland, but the kind of life that Colin will try to live. Will it be in accord with his personality or one alien to it? Uncertain of himself and his values, obsessed by his imagined sexual inadequacy, he turns hopefully to Toland for answers, and Toland has no hesitation in supplying them. One of the funniest scenes in the play is seeing Toland giving Colin a lesson in being dominant and authoritative. He has Colin marching around the room, chest out, stomach in, chin outthrust, all postures completely out of line with Colin's slender bean-pole frame, but still a frame capable of gracefulness when he overcomes his inferiority. Tom watches them. Suddenly he sticks a bucket over Colin's head. Harsh commands in German from Tom. The bucket becomes a helmet. One suddenly sees how a German boy as shy and sensitive as Colin could have become a Nazi storm-trooper. And for one of the few times in the play, Tom speaks his mind with anger. One of the funniest scenes of the play grimly capped.

Sam Waterston, who played Colin, is a singular young actor. I have a lasting impression of him as Jonathan in *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad* at the old Biltmore two years ago. It was a pleasure to see him again in a role that allowed him to demonstrate his amazing flair for comedy. I have little doubt that he would be equally memorable in other than comedy roles. Brian Bedford, who played Tom, must be credited as another young actor of major stature. He brought to his role an unobtrusive, yet compelling, quality that was exactly right. Both were well supported by Paul Savior as Toland and Juliet Mills as the girl from a provincial town looking for the YWCA.

A program note informs one that the author has worked as an actress, stage manager, and director. It is information that bears out my impression of a play worked out in an actors' workshop. The improvisational quality of the play owes more, I would judge, to Miss Jellicoe than to Mike Nicols, who directed the original Broadway production. Nicols, whose reputation for improvisation is well known, was just the man to treat Miss Jellicoe's creation with the sensitivity the material required, and no doubt he invented some of the business as well. (Acted by the original cast, the play was staged here by Mr. Bedford and produced by Sherwin Robert Rogers by arrangement with the Establishment Theater

(Continued on page 35)

books

COMPREHENSIVE ARCHITECTURAL SERVICE—General principles and Practice edited by William Dudley Hunt, Jr. (McGraw-Hill, \$8.00).

Written under the auspices of the AIA to fulfill a specific need, this book could as well be entitled "How to Run an Architect's Office." Its major intent is to interest architects (if they aren't already interested) in expanding their services to a partial or full range of those which the so-called "package dealer" provides. In order to compete with package design companies, architects are being forced to offer their clients more complete services. Comprehensive design from feasibility studies, financial studies, programming, site analysis, to the work of realtors, bankers, and lawyers is being offered to a greater or lesser degree by many architects who used to offer only traditional architectural services. This book attempts to assess the implications of this trend.

Comprehensive architectural services are examined from all sides; organizational, business procedure, legal, from the point of view of a small office, and many others. The small office is told how to organize itself to provide better service to clients, from self-evaluation of its potential and capabilities to provision for group practice with consultants. Almost incidental is information on how to keep old clients happy and how to attract new work. Promotion is not neglected. Comprehensive architectural service is described in its relation to specific types of building practice by specialists in each field.

Many of the articles previously appeared in the AIA Journal. Since a large number of different authors are represented, the style and quality of the contents are uneven. Some essays are more worthwhile reading than others. While the subject veers from one aspect of the problem to another, each aspect is pertinent to the total picture of architectural services.

THE MAKING OF URBAN AMERICA, A History of City Planning in the United States by John W. Reps (Princeton University Press, \$25.00).

City planning efforts in the United States from the time of the earliest colonies are formidable in quantity. The notion that cities "grow" from a small house at a crossroads is pretty much fiction. Most of our cities were planned, and this volume is a compendium of that planning. The earliest Spanish settlements were laid out according to edicts from the Council of the Indies; English and French settlements also were planned. Land companies that later bought or were allocated large land grants surveyed and planned towns before selling off the land. Speculative towns, railroad towns, company towns, all received some attention at a drawing board, surprising though it may seem to today's visitor. However, it is hard to turn quantity into quality, and the truth is that most of these "planned" towns are identical gridirons, distinguishable only by size, the miniscule variation of the presence or absence of a town square, or a few variously arranged diagonal streets. The few genuine plans, L'Enfant's Washington, D.C., Olmstead's Central Park, Olmstead's plan (not built) for Tacoma, Washington, are of great interest in detailed examination, but, in general, a history of American planning is the history of that same gridiron, and how it was applied to mountains, prairies and seacoast. The book ends with a study of Burnham's work at the beginning of this century. A valuable and far-reaching reference tool for the history of city planning, although no attempt is made to relate this extensive history to the planning work being done today.

ALAN RAPHAEL

LOST EXAMPLES OF COLONIAL ARCHITECTURE by John Mead Howells (Dover Publications, \$2.75).

Fire, weather and the re-development ravages of man have taken many stately and interesting old houses and buildings from us. With reverence and affection for America's early architecture, John Mead Howells has gathered together 275 plates of homes, business edifices and official buildings which have either disappeared, or have been so altered as to change their entire character. These are buildings which we may now only see in these photographs. A notable contribution to our cultural and architectural heritage.

GREEK REVIVAL ARCHITECTURE IN AMERICA by Talbot Hamlin (Dover, \$3.00).

The period of "Greek Revival"—1820-1860, which followed the Federalist Period—was expressive of our identification with the spirit of the city-states of ancient Greece. We not only identified ourselves with a Greek spirit of freedom which paralleled our own, but we named our cities Ithica, Utica, Troy, Athens, Syracuse, Marathon and copied many aspects of classical architectural style. The trend moved westward as the country moved west, and the city planners showed a foresight in laying out cities and towns that would shame our own urban redevelopment planlessness today. In addition to compilation of buildings and builders from Boston to the United States Mint in San Francisco, the book correlates the development of the Greek Revival with the era in which it took place.

DREISER by W. A. Swanberg (Scribner's, \$10.00).

Theodore Dreiser is little read outside the classrooms, and more's the pity, for despite some of the heavy-handedness of his writing, he is still one of the most important novelists and, indeed, sociologists of our century. It was he who liberated American writing from the banal, from the stereotypes of upper class snobbery and brought realism into American literature. *Sister Carrie* and *Jennie Gerhardt* changed American writing; the prostitute and the demimondaine were shown in their natural habitat, and there was no uplifting moral lesson at the end. Good did not necessarily conquer evil; and virtue to Dreiser was never its own reward. Much of what Dreiser wrote about, he had lived. He came from the poorest and most obscure surroundings. His early years were a torment because of poverty and the ignorance of his father. The superstitions in his family were ingrained in Dreiser. Despite the fact that he is recognized as the leader of the naturalist school, he was still a devotee all his years to the occult. The tragedy of Dreiser's life, according to Swanberg, lies in the years wasted in self-justification, in tilting windmills, in defending his own ego against all comers.

WHEN SHERMAN CAME: Southern Women & The Great March by Katharine M. Jones (The Bobbs-Merrill Co., \$6.00).

Sherman's March to the Sea, like all invasions, proved to be a traumatic experience for the South from which it has not yet recovered. As such expeditions go, and remembering that none of them are picnic-pleasant, Sherman's March probably did in more chickens and turkeys and ruined more good Southern antiques and curved up more train rails than any other expedition of its kind. But it was part of a ruthless war to resolve a fundamental issue. *When Sherman Came* is a dolorous record of letters, diaries of Southern women who describe the humiliation and personal tragedies as they occurred during that eventful march. Interesting living history.

AMERICAN PLAYS AND PLAYWRIGHTS OF THE CONTEMPORARY THEATRE by Allan Lewis (Crown Publishers, Inc., \$4.95).

An excellent review and critique of contemporary stagecraft from O'Neill to off-Broadway, an outstanding evaluation of the current trends. A highly useful compendium of the relationship between the theater and our present society. Based on lectures at the New School for Social Research.

YEARS OF MY LIFE by A. V. Gorbato (W. W. Norton & Co., \$3.95).

One of the salient points in the recently published *Hitler Moves East* by Paul Carrell (Little, Brown & Co., \$10) was that the reason for Hitler's early 1941 victories against the Soviet Union was the shortage of field grade officers with experience and authority in the Red Army. *Years of My Life*, originally published in Moscow's *Novy Mir*, an expose of Stalin's purge of the Soviet military leadership in 1937 and 1938, also tells of Gorbato's reinstatement in the Army and gives a first-hand glimpse of the devastation of Stalin's policy—ineptness, cowardice and inexperience at the front when the Germans smashed through toward Smolensk and Moscow. Not unexpectedly the author avoids specifics as far as his own arrest, trial and imprisonment are concerned, and this is the one fundamental lack in an otherwise arresting book.

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PETER YATES

A LETTER AND REVIEWS

The Unitarian Community Church in Santa Monica invited me to be a panelist at the third Henry Olsen Festival of the Arts offered by this small church. There was a well-hung show of work by Southern California artists. On the final afternoon I went back to attend a program given by the Santa Monica High School Contemporary Arts Ensemble, directed by Michael Agnello. Afterwards, Mr. Agnello told me that his practice of teaching students to perform in radical contemporary style is under attack as bad for the students' musical skills. The next day I wrote him a letter:

Dear Michael Agnello: I'm writing this to tell you again my admiration for your concert of experimental music yesterday at the Unitarian Community Church. Apart from jazz, American music has only the one native tradition, the American Experimental Tradition from Charles Ives through Carl Ruggles, Edgard Varese, Henry Cowell, to John Cage, Harry Partch, Lou Harrison, and the younger composers who are now actively breaking away from academic conventionality to carry forward this tradition. I have seen their work at the ONCE Festival in Ann Arbor, at the University of Illinois Festival of Music, among the more venturesome groups in New York. At the two Rockefeller Foundation sponsored projects I attended as visiting critic, the best works—by Morton Subotnick for the St. Louis Symphony and by Gerald Warfield at Denton, Texas—were in the growing idiom of this tradition.

Defenders of musical convention are of course, perennially outraged: they denounced the musical independence of Machaut, the Ars Nova, Beethoven until well after the mid-19th century, Debussy, Schoenberg until after his death, Ives until quite recently. I am old enough to have been argued with by experts who still thought the finale of Beethoven's Ninth Symphony is an esthetic mistake. So today they are outraged because American music insists on going its own way, with increasing participation by our younger composers, but the defence of the old has to depend on the textbook rather than on musical authority. "This is the way we were taught to do it," the outraged musical moralist complains, trying to suppress any freedom that goes beyond his comprehension.

Anyhow, we didn't have many outraged persons to complain of at your program; the younger part of the audience was having a ball, while the elder part—from where I sat—seemed to be laughing loudest. And they weren't laughing in derision; they saw comedy and responded to it. Comedy in music is an element our German-derived musical dignity has not learned to thrive in. Like the audiences whom young Beethoven delighted to outrage with his improvisations, our musically educated persons expect to be musically edified, not laughed at. But the purpose of comedy is to cause laughter, and stuffiness is its usual victim. Instead of a group of young people solemnly following one another on and off the stage to perform music solemnly, as if to prove their ability to play it correctly, your group played with the audience—and I must say with admirable control and discipline. Oh but the box of fish! somebody might complain. What has that to do with music? First off, to let the dignity out of the audience. Well, how about that long, silent wait? The choir of mocking birds we listened to during the silence should provide sufficient answer. Do I mean that the performers arranged it with the birds? If you were listening, you wouldn't care; the birds didn't.

During the last year, traveling on a Ford grant to meet composers and poets, I have visited especially those composers and music festivals—and, I might add, poets—who are working actively in the American Experimental Tradition and with the newly revived element of what I call "Play"—though they prefer to call it "Theater." There is also an element of "Ritual." Musicians of this fresh attitude are breaking through the proscenium barrier between performer and audience, in the same way that "theater in the round" tries to break away from the box stage. But the musicians go much farther; they try to draw the audience into the musical and para-musical activity they are cre-

ating in the presence of and among the audience. So your first reaction was to create an illusion of ritual and hymn singing. Then you led us into play. And I must say that your work and the discipline of your young musicians, both as "actors" and in performing the written composition you conducted, was consistently admirable, of as high quality as any I have encountered. There wasn't a hint of silliness.

As for the music: I suppose it's easier to explain the *field of sound* to non-musicians than to musicians who believe that music consists of written notation. I discussed that in my short statement at the panel discussion Friday evening. We are moving rapidly from traditional notation into the new field of sound; we are already beyond the area of traditional harmony and well into the new area of micro-tones, where Oriental music, for example, has existed for a long time. As I travel among the universities I lecture on this subject, with examples of the microtonal differences among the several historic European tunings, showing how these were formerly an important part of music and how American composers are reviving them. I must again admire the very precise intonation of your young musicians; they knew exactly what they were doing. Much of the sound they produced was of a high order and quite beautiful.

I could go on at greater length. Let me conclude by saying that what you are doing with your young musicians is in the true line of the American Experimental Tradition from Ives to the present day, and that music throughout the world is already following American musical leadership in this direction.

Keep up your good work. No better place for it than among young people in the schools. Yours cordially, Peter Yates.

What with my travels this year, I haven't been around Los Angeles to hear much that's been going on. But I was here for the Philharmonic Orchestra's performance of *Aria Sinfonica* by Ingolf Dahl, commissioned for the orchestra by the Alchin Foundation. This was a very long overdue recognition of a composer honored among us, whose music is respected and performed nationwide and abroad.

In some American cities it is still parochially prestigious to believe that the work of a local composer is not good enough for the local symphony audience. Los Angeles is such a city. Therefore the Philharmonic and its parishioners have never thought to honor the late Arnold Schoenberg or Igor Stravinsky by special performances—although Mr. Stravinsky, in occasional appearances as guest-conductor, has been allowed to play his own compositions. The St. Louis Symphony, under its new conductor Eleazar de Carvalho, has broken out of this parochial tradition and has been fearlessly performing a variety of new compositions, including the work of St. Louis composers, with a 20% improvement in attendance. For next year Mr. de Carvalho has programmed compositions by five St. Louis composers and by two composers at the University of Illinois, including a large work, *Triptych for Hieronymus*, by Lejaren Hiller, for divided orchestral groups, singers, actors, acrobats, and visual projections. One way for any orchestra to win international reputation is by encouraging and performing the music of its native composers.

Although Zubin Mehta had had Mr. Dahl's score in his possession for several weeks, he did not meet the composer or confer with him until the first rehearsal. Mr. Dahl did not complain of this to me; he replied to my explicit question. The several members of the orchestra who had solo parts showed their respect for the composer by coming well prepared, and their playing separately and together in the public performance was consistently beautiful. The larger body, without solo parts, naturally took its lead from the conductor, and his lead was cautious. With the result that the performance was distinguishably on two levels; the music in its instrumental detail sounded very well, but the *tuttis* were undifferentiated.

Aria Sinfonica is in four parts, related to the traditional operatic aria. A dramatic *Recitativo I* introduces the melody, which is then dispersed among the instruments in a variety of brief combinations, followed by a quiet interlude and a *Cavatina* with three variations, for solo trombone, for oboe, clarinet, cello, and violin, and for the strings. *Recitativo II* in rapid tempo includes a duo for piano and harp; the orchestral part breaks and repeats itself in retrograde, the same notes in different orchestration. The concluding *Rondo* translates into orchestral *fiorituri* and a bravura *stretta* the traditional display finale of the aria.

The entire composition, which lasts about 15 minutes, is a true show-piece for the orchestra, serious but not solemn, a real test of musicianship and a joy for the listener, if it is performed so that the orchestra can display itself in all its instruments.

The Philharmonic performed *Aria Sinfonica* four times, twice at its Pavilion concerts, where the remainder of the evening was given over to a slow-paced, powerful reading of Mahler's Second (*Resurrection*) Symphony, and twice in suburban concerts. Let us hope that the new work will be continued in the Philharmonic repertory, until the whole orchestra has mastered it and Mr. Mehta can appear as much at ease with it as he seemed to be when conducting the Mahler. I recommend it to any conductor who has a place in his repertory for American music.

Ingolf Dahl, himself a well-recognized conductor, directed a performance of his *Aria Sinfonica* by the Buffalo Philharmonic, at the invitation of Lukas Foss, in the week following the Los Angeles performances. He returned to conduct three concerts at the Ojai Festival, of which he is musical director.

The Monday Evening Concerts moved to their new, and as we all hope, their permanent home, in the auditorium of the new Los Angeles County Art Center. During the 26 years of their existence the Evenings on the Roof and Monday Evening Concerts have had many homes, some generously offered; this is acoustically the best and the most beautiful. Its 605 seats are exactly right for the size of audience which should attend these concerts.

Pierre Boulez came west to conduct the opening program—in gratitude for several previous performances of his music. Boulez is without doubt one of the great living musicians and the most graceful and explicit of conductors. And I must commend the cut of his jacket; I have never seen a better. He was celebrating his fortieth birthday.

He conducted the Machaut Mass as it should be done, entirely with up-beats, so that the singers sang across the time instead of to the measure. The Mass, to be well heard, needs vertical church acoustics and stone walls. Both books—all four long movements—of his *Structures* for two pianos were performed to bewildering perfection, and with zeal, by my favorite two-piano team, Karl and Margaret Kohn of Pomona College. I have heard each book twice, and that is enough. Mr. Boulez ended the concert by performing two compositions of the *klangfarben* type, what I call "clangorous music," which divides the composition into nodes of uninterest and loops of piled-up sound. *Equivalences* for 18 instruments by the young composer Jean-Claude Eloy seemed to serve no purpose but to show off the superior fabrication of *Eclat*, by Boulez himself, in its first performance. It is my candid opinion that in recent years Pierre Boulez has grown more in stature as a conductor than as a composer.

The series of musical performances, lectures, and exhibits which was given this spring at UCLA under the heading "The Banquet Years," title of a book by Roger Shattuck on the artists of Paris after 1885, ended with a performance of the opera, *The Mother of Us All*, the libretto by Gertrude Stein, composed by Virgil Thomson.

Gertrude Stein had slight interest in music but liked having her writing compared with that of Bach and admired Erik Satie's *Socrate*. For the very American composer, Virgil Thomson, who early in his career took up the cause of French music against "Mitteleuropa," his term for Germanic taste in music, Gertrude Stein wrote in her own style two opera librettos: *Four Saints in Three Acts*, a sort of costumed oratorio, to be performed rather in the style of a ballet without dance; and *The Mother of Us All*, the story of Susan B. Anthony, crusader for women's rights, placed among such disparate figures as John Adams, Daniel Webster, Ulysses S. Grant, Anthony Comstock, Lillian Russell, and Donald Gallup, characters representing the common people, Jo the Loiterer and Chris the Citizen, as well as several of her friends, and Gertrude S. and Virgil T.

Virgil Thomson composed around these librettos operas somewhat after the example of Satie's ballet *Parade* but devoid of his cinematic techniques, made up of simple and sometimes familiar tunes in common harmony, adapted in the current French fashion to the natural flow and rhythm of the text. Because this speech is rhythmically American—Gertrude Stein explained that she lived in France to write like an American—the two operas are idiomatically American, more

so than all but a few musical comedies and much more than any other American operas, with the exception of those by Marc Blitzstein. But Blitzstein's operas, even the best, are derivative: *The Cradle Will Rock* after the manner of the Brecht-Weill politically oriented, deliberately vulgarized, parodic drama; *Regina* the melodramatic setting of a stage-play in grand opera music.

The libretto of *Four Saints* is too large for the music and too long for the stage; words and music are best heard in the reduced, oratorio-like version prepared by the composer for phonograph recording. Los Angeles high school students presented to admiration a complete stage performance of *Four Saints* during the summer of 1962. It was also performed in concert style earlier in the UCLA series.

The Mother of Us All is, to the present day, the most satisfactory and the most beautiful American opera, whimsical, full of laughter but without vulgarity or comic hardness, appealing in the musical realization of its characteristic personalities and their modes of speech, and in consummation deeply moving, when the heroic figure of Susan B. Anthony, slowly growing in reality throughout the opera, sings from her monument the great aria, "We cannot retrace our steps," interspersed with long silences of meditation.

The Mother of Us All has not become a popular opera, not that the public dislikes it but because the public has seldom enjoyed the chance to hear it. Our musical guardians carefully protect us. To perform it adequately one needs a stage imagination beyond that required for the presentation of dramatic operas. It resembles in grace and elegance the operas of Rameau and Handel, though it is not at all like them. Alfred Frankenstein, who came from San Francisco to attend it, wrote: "The music is Ives plus the deliberate, wicked perversity of using all the right notes." This is the right idea but the wrong idiom.

The UCLA students performed it lovingly, in every dimension. The flats were designed to resemble figures in the costume of the period; banners were suspended through them, held by actors in the wings. There were parades, in which the banners appeared, and a pervading fantasy of movement contrasted with the simpler gestures of Susan B. Anthony, her confidante Anne, and those who appealed to her for guidance. The costuming was a similar fantasy of period garments,

(Continued on page 35)

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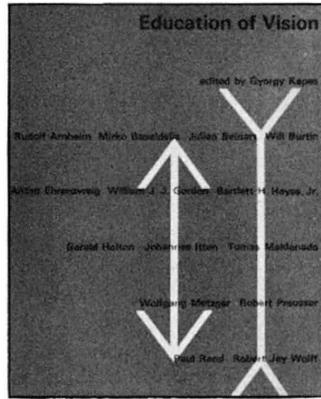
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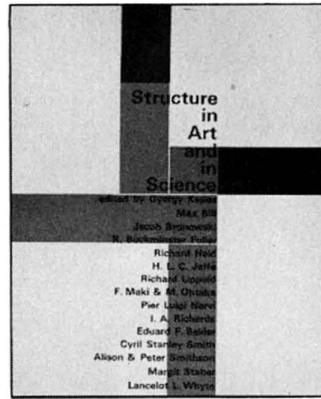
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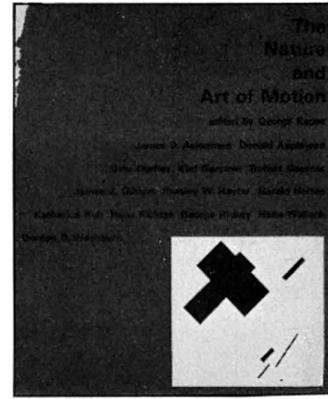
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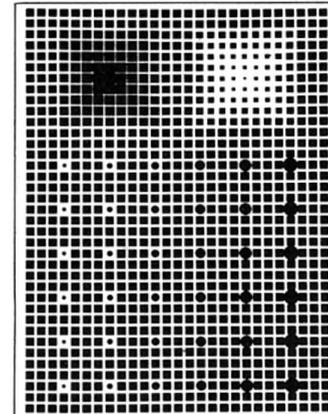
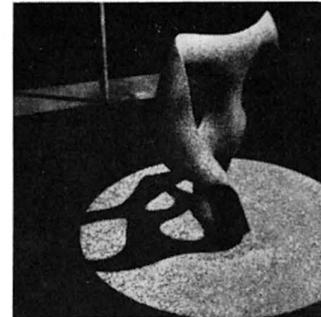
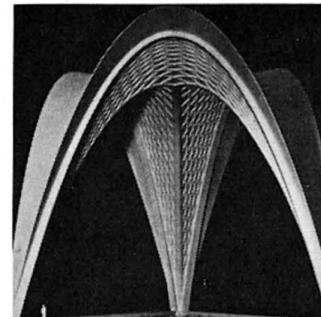
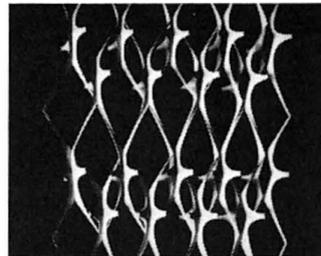
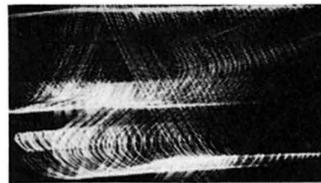
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DECIDUOUS ARCHITECTURE

It's an open question whether or not optimism is hereditary, though circumstantial evidence tends to support the view that it is. At least, our history—not to mention the present state of things—is not of a nature to foster optimism. Still, it hangs on, stronger than reason and apparently instinctive.

But it's becoming increasingly hard to maintain a healthy, balanced optimism. Events keep pushing the rosy viewer further and further towards the red end of the spectrum. It's a receding universe. For example, if asked which among the current trends I find most disquieting, I would answer that it is the recent emergence of architects seeking to create a new style which I'll call "deciduous architecture"—that is, buildings which would be purposely impermanent and disposable. (Not to be confused with those which are accidentally so, e.g., the apartments and houses which collapsed in Pacific Palisades recently.)

Man has always been a major weapon in Nature's arsenal of destruction. And in our time he's come to be *the* major weapon. A real natural catastrophe. Plague, pestilence, flood and the rest just aren't in it with us anymore. However, man's saving grace has been his equal but opposite ability to create, reflected most completely, perhaps, in the architect. Creativity and permanence have been his stock in trade. In a world longing for stability but faced with the truth "This too shall pass," architecture has bridged centuries, even millenniums, providing comforting—if illusory—evidence of permanence. But now we have architects, thoughtful and respected ones at that, proposing that obsolescence should be part of a building's design. Ernest Kump has told USC architectural students that he isn't bothered by the current shoddy state of architecture in Southern California because it can all be bulldozed down in 20 years if we want. And the current issue of *L'Architecture d'Aujourd'hui* quotes Claude Parent as suggesting that while we are searching for a satisfactory solution to our urban problems "the inevitable emergency operations dictated by pressing demands should be carried out by others, not architects, it being understood that these are temporary solutions and should not outlast 20 years." An attractive proposal only on the surface; the words "not architects" are eyewash. It's lunacy to suppose that architects would voluntarily allow builders and contractors to do all of the designing instead of just the current 90%. "We can design better obsolescence," would have to be the architect's new line. Buckminster Fuller, too, has come out for perishable architecture in a two-volume treatise accompanying an exhibition of his latest research. His reasoning is that materials could then be used and re-used on a larger scale, effecting a more efficient utilization of the world's resources. The argument is persuasive if one accepts (and it is hard to dispute) his premise that most buildings, even those designed by architects, aren't worth preserving as sociological and other world conditions change.

Kump, Parent and Fuller are not insignificant names. And there are very possibly others thinking

in the same direction. (A good number of architects have more time to think than they—or their dependents—might wish.)

Perhaps it was inevitable that the principle of planned obsolescence should be applied to architecture. A footnote to this month's article by Professor Dukeminier of the UCLA Law School states that "under modern conditions the expropriation of people, the destruction of objects, and the devastation of cities will turn out to be a radical stimulant for a process . . . of quicker and more efficient accumulation of wealth . . . Under modern conditions, not destruction but conservation spells ruin because the very durability of conserved objects is the greatest impediment to the turnover process, whose constant gain in speed is the only constancy left wherever it has taken hold."

Manufacturers of our consumer goods long ago discovered the truth of this, and when you consider the billions spent annually on construction and the millions of people dependent directly and indirectly on the industry for a living, it's not surprising that we hear suggested that the process of planned obsolescence be applied to building. Our whole economy from raw material producer to seller of the finished product benefits from a continued acceleration of the construction-destruction cycle. Real estate salesmen, materials manufacturers, banks, government (through innumerable taxes), labor, capital—all benefit financially. Even the owner of income property has been made a beneficiary of the turnover process through tax laws which make it advantageous to depreciate a building over periods as short as five years. To continue the tax advantage, the owner must reinvest in another building at the end of the depreciation period. Often such reinvestment takes the form of tearing down the old building and putting a new one in its place. Fortunes are being made in depreciation. (Usually, the destroyed building is no loss; but all too often it is one of the fast-disappearing remnants of our American architectural heritage, the universally priceless replaced by the worthless in a perverted application of Gresham's Law.)

Walt Whitman said every inch of space is a miracle. Those that control our land policy today see the same space, not as a miracle nor even as a precious and finite resource, but as a highly negotiable commodity from which every last nickel must be extracted. Still, up to now, the builders and developers have been content to manifest this view in the 90% of our construction volume which is not architect-designed. Although the imitative or exhibitionist facades of many contemporary buildings designed by architects testify to a short-sighted concern for the moment, the architect does design his structures to last, and those who want something more than a cheap and tawdry shell have been able to go to an architect in search of quality and permanence.

Faced now with this embryonic movement for planned obsolescent architecture the optimist can hope that "This too shall pass."



Clock tower by Jan deSwart, 60' high, laminated fr.



FRESNO MALL/VICTOR GRUEN ASSOCIATES

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Pedestrian Areas in Joint Venture with Eckbo, Dean, Austin & Williams, Landscape Architects

Photos by Tidyman Studios



The design of the Fresno Mall, part of a broad-ranging redevelopment plan to unify and revive the city's disintegrating central business district, was in part conceived of as an art program contributing to an urban environment which would enable the downtown area to compete successfully with the suburban shopping centers. Fulton Street (shown "before" and "after") is the major axis of what is to be a 36-acre (3 by 6 blocks) pedestrian core—large enough to absorb substantial growth yet compact enough to be covered easily on foot. The core is to be bounded by a one-way loop road with peripheral parking structures. Service access will be confined generally to existing alley rights-of-way.

An informal survey by A & A of merchants along Fulton Street at this early stage in the revitalization of the central core revealed a range of opinion from cautious neutrality to restrained enthusiasm (enthusiasm seems to decline as one moves from the southern to the northern end of the mall). Although business is up in many instances and the drawing power of the mall is attested to by the reported decline in sales at the principal competitive shopping center, there are the diehards who feel there is no relationship between esthetics and retail sales and that automobile traffic moving past a store is an important stimulus to business. This is a minority view, however; it was these merchants who contributed the fountains and play areas along Fulton Street. (A citizens' group has raised more than \$200,000 for the purchase of sculpture and other artworks which will eventually populate the 36-acre pedestrian core.)

In discussing the redevelopment plan, Victor Gruen stated, "We know that many people will refer to this as the start of construction of the Fresno Mall, but it would be doing injustice to this project if the citizens and the public at large were to be made to believe that the creation of a pedestrian mall is really the only—or even the most significant—element of the overall effort. I personally have been referred to in newspapers and in magazine articles as the "father of the mall", and I take the opportunity whenever I can to deny my paternal responsibility.

"We do not believe that the mall *per se* is a solution. Revitalization of a city cannot be achieved by the process of subtraction, by subtracting of automobiles from a portion of the street surfaces, but only by adding those qualities which are needed to re-establish the dynamism and variety which a truly urban center must have. The real goal of our planning efforts is to eliminate those frictions and disturbances which, in the past, have interfered with the functioning of human communications and with the functioning of transportation. Only by undoing the confusion resulting from the intermingling of automobiles, buses, trucks and people—all fighting for space on the same surface—can we create a basis for a better urban order.

"In the case of the Fresno downtown core, this untangling of basically hostile uses from each other is done through the procedure of horizontal separation. Traffic is given a better chance to move by creating a circulatory road system around that portion of the city which is regarded as its core area. Bordering the circulatory road system, storage area for automobiles and station stops for buses, as well as terminal points for long distance buses, are arranged. The area within this transportation and terminal loop is then freed from all mechanized traffic and will form a better functioning, more convenient and more beautiful space for human functions . . .

"I am convinced that the new opportunities and potentials created by improved environment will result in new prosperity and new vitality for the core of Fresno and thus for the whole city."

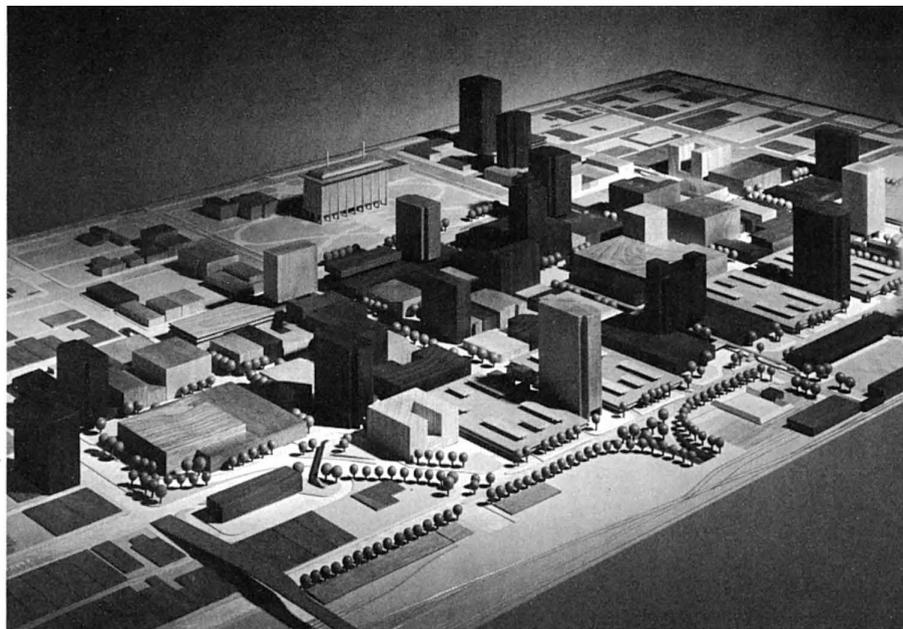


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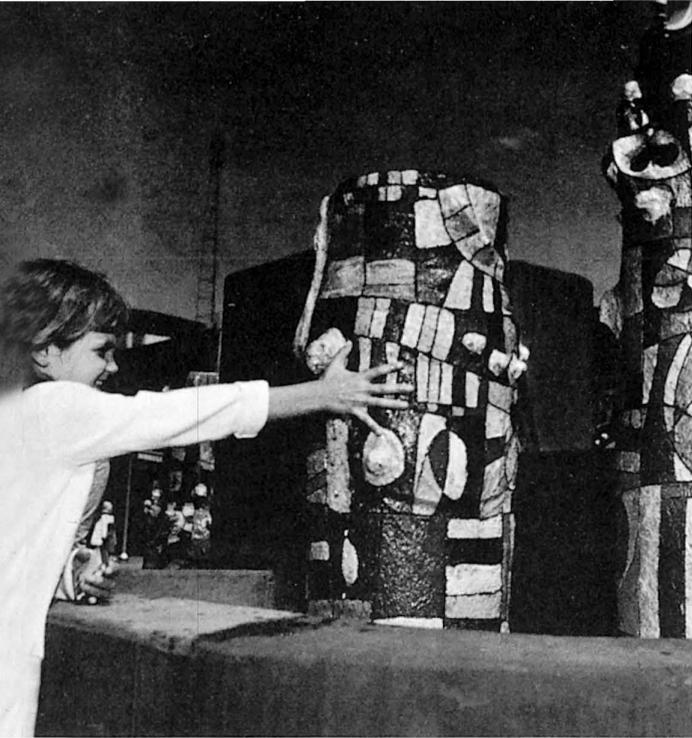
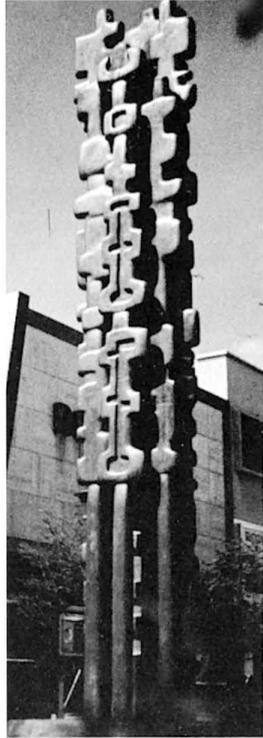
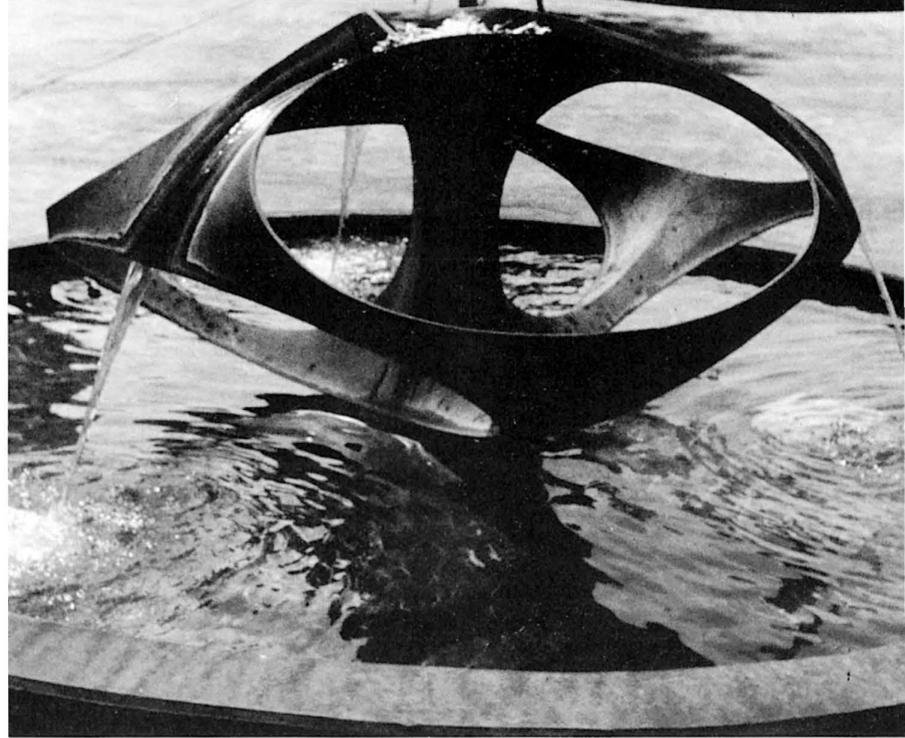


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Arbre Echelle (Ladder Tree) by Francois Stably.



Bronze Fountain by Charles O. Perry.



Guarantee Fountain by Stanley Bitters

Talos by John Lee Hansen, 4' high.



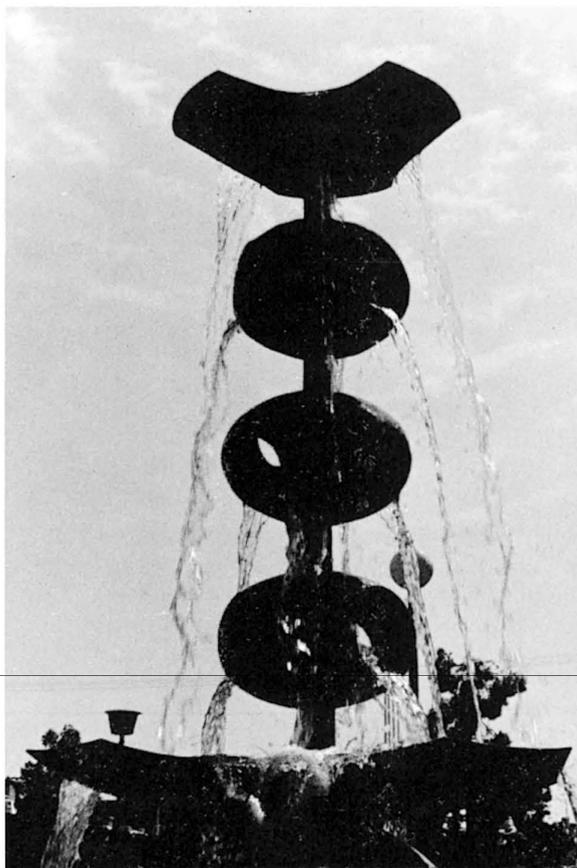
Bronze Fountain by George Tsutakawa, 13' high.

Bronze Fountain by George Tsutakawa, 13' high.



Bronze Fountain by George Tsutakawa

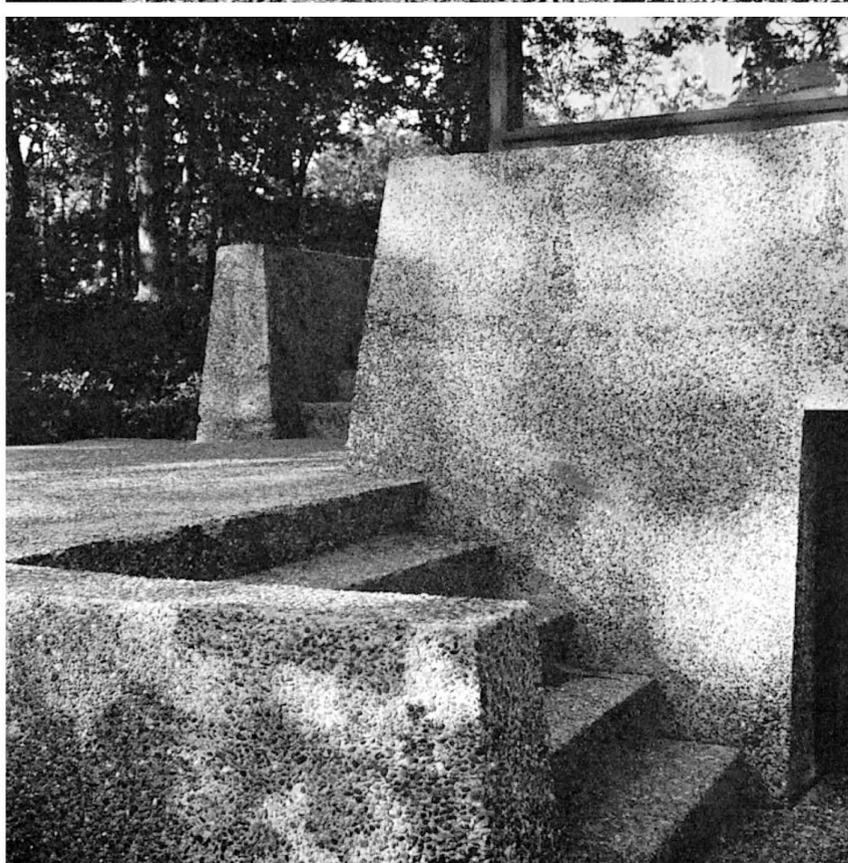
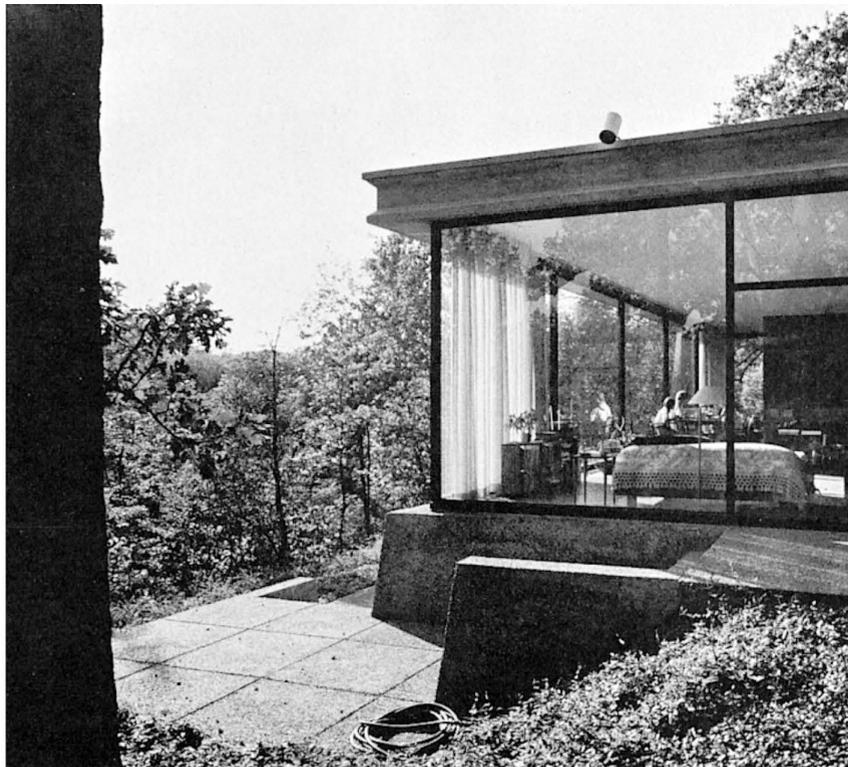
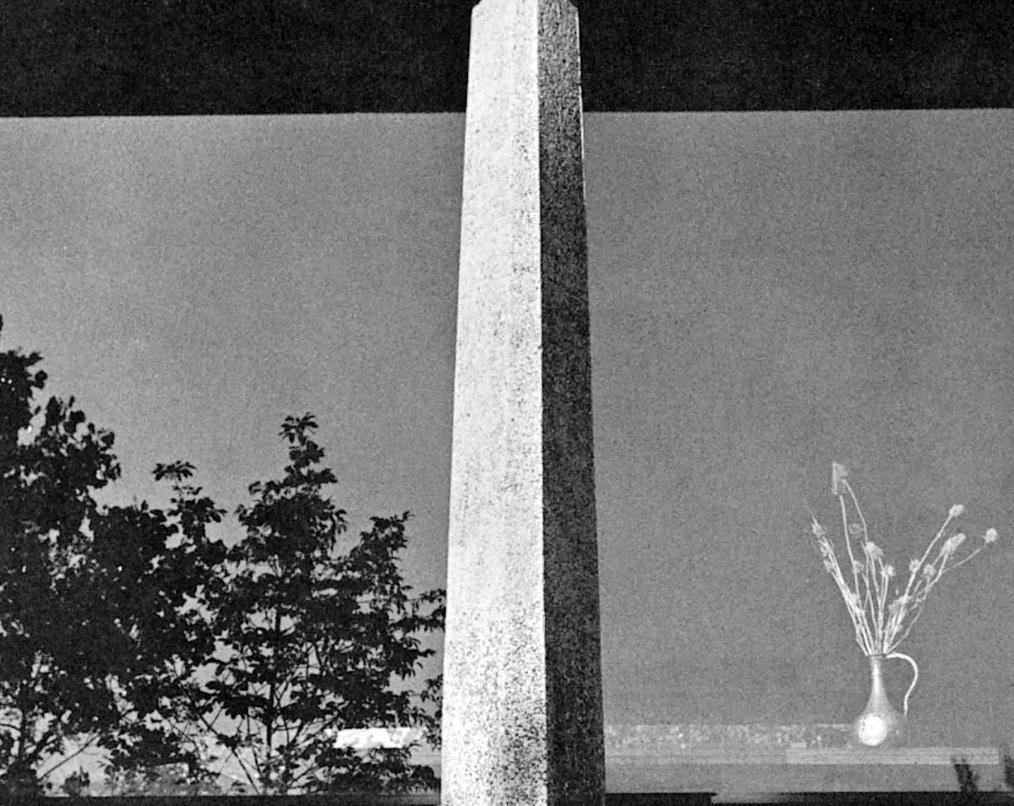
Rite of the Crane by Bruno Groth, 6' high.

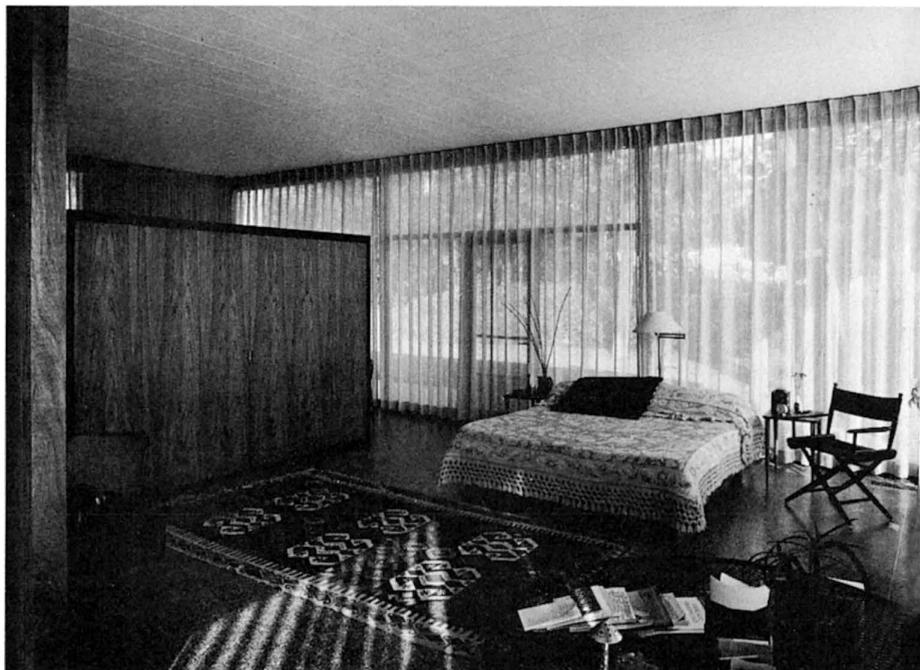
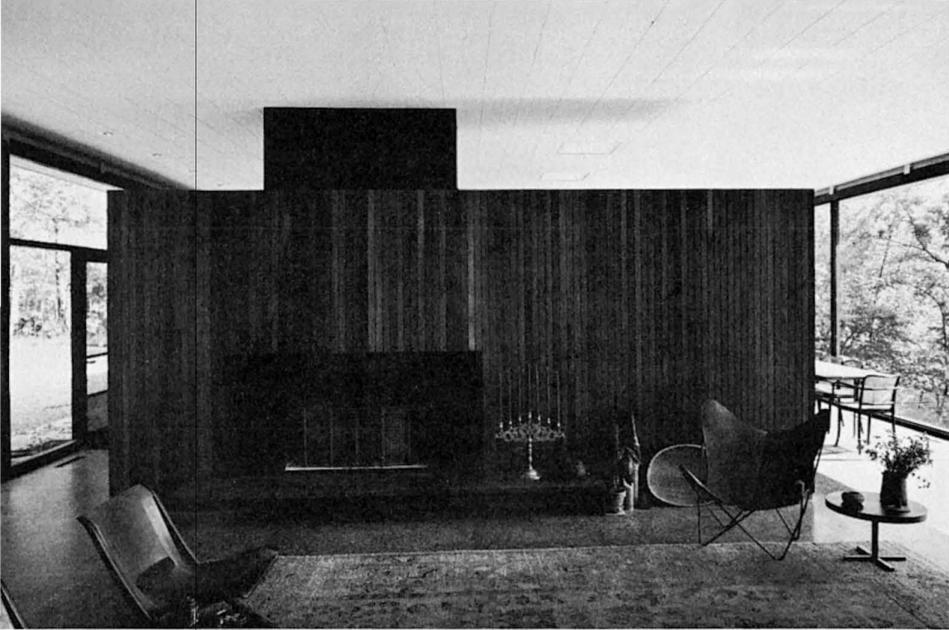




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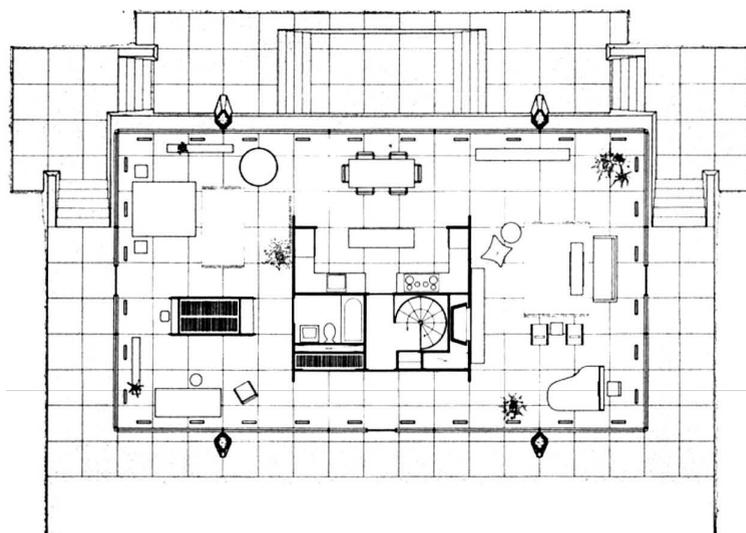
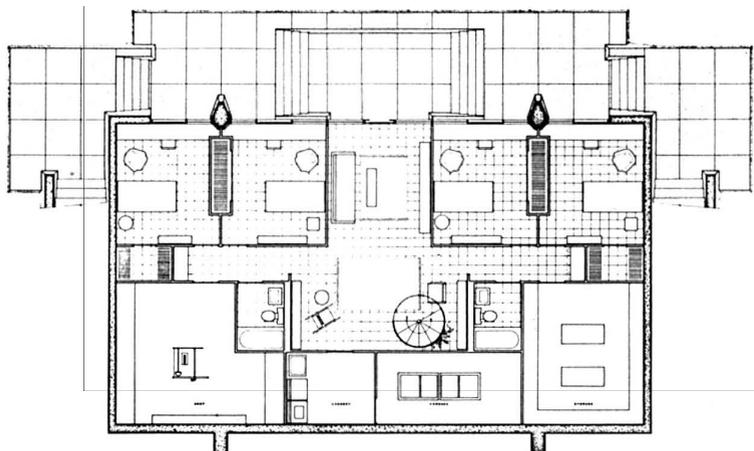




Photos by Richard Nickel

This two-level house for a family with four children is built on a bluff overlooking a wooded ravine near Olympia Fields, Ill. The upper level, a glass-enclosed pavilion with tapered exposed aggregate concrete columns, contains the adult living and sleeping spaces around a central kitchen-bath-stairwell core. Below are the four children's bedrooms, two baths, large play area, workshop, laundry, furnace room and large storage area. The lower level has been set into the side of the hill and the architect notes

that "with gravel forecourt, walks, walls, steps and treatment of glass, the building partakes of the landscape while maintaining its architectural integrity. The use of berms and native planting has restored as much as possible the naturalness of the surroundings, the variety of vistas and spaces." Structural engineers were Engineers Collaborative, Chicago; mechanical engineer, Norman Migdal, Chicago; landscape architect, H. P. Davis Rockwell of Brenner, Danforth, Rockwell.



A symposium on land planning usually conjures up the confusion of tongues at the foot of an unfinished Ziggurat in the recently built city of Babel. Perhaps the reader will find that image applicable to this symposium. Yet I discern, I think, an increasing ability of the economist, ecologist, traffic engineer, lawyer, regional scientist, planner, and systems analyst to understand the language of the other if not an increasing ability to speak it. Basic problems of land planning unite us, although we talk about them in our respective peculiar vocabularies. One fundamental dilemma in planning, which cannot be solved without bringing to bear the intelligence of all these disciplines, encompasses the two most perplexing questions the land planning process today faces. These questions are: Which qualitative problems in land allocation, planning, and development can be quantified and which cannot? With respect to qualitative problems that cannot be quantified, what means shall be used to solve them? In this foreword I should like to explore these questions briefly and venture some hypotheses about the impact technology will have upon the resolution of these questions and thereby upon the law of land planning.

Ever since Coronado failed to find the Seven Golden Cities of Cibola, the primary land allocation problem of American immigrants, settlers, and finally old families has been a quantitative one. The release of energy that occurred when people moved from old social systems and oppressive conditions to a young country where there was a chance for everyone to start afresh must be viewed, in the long course of history, as quite marvellous. American energies were fired by an egalitarian philosophy; they were effectively marshalled by social, economic, and legal institutions to secure the quantity of land uses necessary to meet the housing, production, and service needs of the people. Aided in the last two generations by breathless advances in technology, we have, in the main, successfully solved the quantitative problem. The major exception is the inability of the free market to bury its own slum-dead. And even with respect to slums, William Grigsby has concluded in a recent book that substandard housing will have largely disappeared in the United States by 1980.

In consumer goods we are incredibly rich. In fact, the variety and quantity of goods, and the rapidity with which they are produced, often brings the consumer close to vertigo. Quantitatively, the needs are met almost as soon as there is demand. To stretch the truth only slightly, we can produce enough of everything for everyone simultaneously. The material poverty that remains in America is now under attack, and we have high hopes of largely eliminating material poverty, which would be an unprecedented feat in the history of man.

Yet in our brilliant ingenuity in solving the quan-

titative problem we have created a society of oversell, in which increasing production and consumption is taken as a goal in itself without relation to other values. The most important index of economic progress is the gross national product, a measurement in purely quantitative terms which tells us nothing about the changes in quality of the social and physical environment. As Henry Luce put it, we have crashed through to an economy of abundance, but not to an economy of abundant beauty. Mr. Luce's observation will not be lost upon anyone who opens his eyes and looks at our cityscape: sprawling conurbations composed of glum, gritty center cities and undistinguished suburbs, dominated by supermarkets, all joined together by highway-ribbon slums of unsurpassable neon vulgarity. To mince no words about it, the typical American main street is a parody of our legal and economic institutions—a parody made more mocking by the inability of its narcissistic creators to recognize it as such.

We have built with a confident, almost frenetic recklessness. But our achievement has not been a life of commitment to what we have built. Increasingly it has become a life of alienation. We are beset by what Emile Durkheim called *anomie*. This is a psychological condition of society characterized by a feeling of namelessness, of not identifying with anyone or anything, and ultimately by a nihilistic lack of belief in the value of life itself.

A great deficiency of American cities, and of the legal regulations which have been devised to meet quantitative needs, is that they have developed with only the most primitive concept of the values to be achieved in urban life. There are a number of reasons for this, including the simple-life-and-plain-virtues orientation of the American intellectual. (A student of mine once referred to this as the "grass-fetishism" of the American intellectual.) The Jeffersonian tradition resulted in a vacuum in intellectual leadership dedicated to achieving distinctive urban values. Until recent years few of our eggheads have suggested increasing the particular kinds of values that come about from living in a city. Contributing equally to the insipidity of urban life has been the fact that we have found it much easier for technology to deal with quantitative problems. Quality cannot be reduced to a set of manageable digits. Being human, we have solved the easiest problems first. Only now, with technology solving our quantitative problems, have we an excess of energy which we can devote to achieving quality. And high time it is, for quite the most important land planning problem facing this generation is how to make urban life humane and worthwhile. In a world which has become almost too travelable, we must create a feeling of attachment and commitment, of zest and well-being. To realize our dreams we must build urban organisms which, in Antigone's words, "live not for today and yester-

day, but for ever."

Law, like technology, seeks the manageable problems. When it cannot solve a problem, it attempts to reformulate the problem in such a way that a solution is possible. Because problems of quality are refractory, characteristically they have been reformulated into quantitative problems. Many examples of this occur in the law. One which immediately comes to mind is that although we do not assure the best legal counsel to every person charged with a crime, we do give each criminal defendant a lawyer. Then we impose rules of evidence to quantify the facts a judge or jury ought, or ought not, to consider. The rules of evidence, and other rules, attempt to set minimum standards in the hope of producing "justice." In the land planning area many legal problems have been reformulated in this way. The basic goal of land planning is to determine what is the best use of land and to get the land developed in the desired way. The problem is one of achieving quality; our legal, economic, and technological institutions have reformulated the problem into quantitative ones. We fix minimum standards: setbacks, side yards, floor space, lot acreage, parking spaces, height limitation, performance standards, and detailed specifications in building codes. Zoning is a quantitative method of determining the best use of land. So may be a master plan, which often will state goals in a quantitative way: we need x number of housing units for x number of people, who will need x number of jobs and x number of schools and x number of miles of sewer line and so forth. The quest for "standards," which has so preoccupied legal discussion of land planning issues, is both an attempt to reformulate the problem of "best use" into manageable quantitative problems and an attempt to meet the constitutional requirement of "equal protection of the law" and the judicial prohibition of "delegation of legislative power." An especially interesting example of quantifying problems is the current attempt to devise a method of social cost-benefit analysis. This method, it is claimed, could be used to compensate landowners who suffer from a neighbor's use or from a governmental denial of a use permit. Conversely, it could be used to assess the landowner for any social costs attributable to his use or to recoup from the landowner any benefit he derives from a neighboring use (such as a park). Social costing rests upon finding penetrating and sound solutions to the most difficult valuation problems. In a society where automobility, as Frank Lloyd Wright used to call it, shifts economic values at the consumers' whim, it may be impossible to price many social diseconomies. Pricing requires prediction, and prediction requires a reliable theory of urban growth which we do not now have. Even with intensive use of game-theory models and simulation techniques, Professor Britton Harris of Pennsylvania estimates it will be fifteen

IN SEARCH OF THEORY V BY JESSE DUKEMINIER, JR.

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years before an adequate theory of urban growth can be developed.

These difficulties in valuation are magnified by the need to recognize as social costs interference with values which the market may not take into account, such as "respect," "humaneness," "mental health," "beauty," and so forth. How can one value the social costs a landowner is imposing upon the city when he refuses to sell to Negroes? How can one value the social costs of mass tract housing for families of the same age and same income (called "green ghettos" by Lewis Mumford), which might be said to be the *reductio ad absurdum* of "planning"? How can one value the social costs of putting the aged in a fancy senior citizens compound, where the young do not have to watch them die? How can one value the social costs of the oppressive, rampantly narcissistic Pan Am building which gives anyone driving south on Park Avenue the feeling that he is descending into the Park Abyss? How can one measure the social benefits of an architectural marvel which delights the eye like the Seagram Building? Can one candle qualitative judgments like one candles eggs? Can one determine what ought to be from what is? In spite of grave reservations I hold as to its feasibility, social costing may be a method of quantifying some, but certainly not all, of our more recalcitrant qualitative problems.

I do not want to be misunderstood here. There is no doubt that quantifying some problems results in an improvement of quality. A splendid example of this is the procedure due each defendant in English courts, which has been instrumental in making those courts paragons of justice. Many will contend, with justification, that the increase in consumer goods in this country has resulted in an improvement of the quality of life. It may even be conceded that building codes have improved the quality of buildings. But the question is, have we almost reached a state of civilization where further quantification of land planning problems does not bring about an appreciable increase in quality? Have we almost attained the point where new legal and technological means must be used to achieve quality? This is the fascinating problem to which experts must now address their attention.

The concern of the public and of land planners with the quality of urban environment promises to have a profound impact upon the law. If current trends hold, law and technology will find it more and more necessary to face qualitative problems in their purest form, *i.e.*, as problems that cannot be resolved by reformulating them into quantitative ones. Quality is hard to measure. In making a qualitative determination, land planners will find it difficult to extrapolate beyond the immediate circumstances of the case. Beyond this case, they will say, lurk unrevealed complexities and unseen variables. The inevitable consequence,

then, of the search for quality is individualization of the problem. Individualization raises serious problems of equal protection of the law, not insoluble problems to be sure, but problems that challenge our assumption that equal protection is usually to be found in universals. One of the paradoxes of law is that the most satisfactory solutions to legal problems usually have come from cutting the problem down to manageable size and renouncing universal application. And yet, to achieve the values we wrap up in the phrase "equal protection of the law," we push for universals. In their search for quality and individualization, land planners will have to find ways of dealing with the counter magnet of universalization.

Two implications of this search for quality strike me most forcibly. First, legal institutions for dealing with land planning problems will undergo a remarkable change. Much of present legal doctrine will become inherently irrelevant. Law has too often dealt with land planning problems as problems of one land owner abstracted from the real world. In the future we shall have to deal with all of reality as a whole and organize legal institutions for this purpose. Werner Hirsch is probably right when he says: "Perhaps our greatest need is for new legal constructs, administrative procedures and political instruments."

As technology and expertise in land planning grow, we likely will develop a management-team system for land allocation, development, redevelopment, and finance. It will team, for mutual benefit, government and business professionals: public planners, private planners, investors, systems analysts, developers, architects, economists, tax experts, traffic engineers, and those handmaidens of society, lawyers. Just as fiscal policy and economic growth are now guided by a team of experts, so in the future experts will probably run the business of developing and financing the metamorphosis of raw or slum land into gardens. This new system of decision making will be largely extrajudicial. Doubtless the courts will offer a word of wisdom from time to time, but they will not be active participants in the management process.

When problems are not solved satisfactorily by conventional legal doctrine, the doctrine characteristically is circumvented by the development of a new decision making process. Hence we can expect that more and more questions of land planning policy formulation and execution will be transferred from the courts to expert managers. With the shift to a managerial system, many of my law colleagues foresee a concomitant rise in political influence over decision making and an increase in peddling political power. I foresee almost exactly the opposite. As I view it, the power of local politicians, which some regard as the most vicious part of our present land planning system and others regard as a salutary check

upon the planners, will be diminished greatly by the infusion of federal money and federal oversight and by the unchallengeability of technology. The local politician's role in the details of planning administration will become increasingly smaller. Indeed, I would not be at all surprised if the role of a city councilman, vis-à-vis land planning administration, changed to one analogous to an ombudsman. This is a useful role. A version of it is currently played by Congressmen with relation to federal administrative agencies. If a professional managerial system of land planning comes about, we have no assurance, only hope, that it will bring us closer to the realization of human values in a technological civilization than has our present system, which rests on unstable Balkanized local government afflicted with prolonged accidie.

The second major implication of the search for quality in a technological civilization is a concomitant of the first implication. It is the development of new concepts of urban land ownership. The law of real property grew into the serviceable instrument it is today by continually revamping its concepts. When William the Conqueror imposed the feudal system on England, power and property were one. Gradually it was realized that public power and private land ownership could be separated and that it would be in the public interest to do so. Thus public office was split from the ownership of the feudal manors. At subsequent periods of English history, to meet social needs, the concept of ownership was further divided. Ownership and possession were developed into separate concepts; trust management ownership (known as legal ownership) and beneficial ownership (known as equitable ownership) were also separated; a corporate form of ownership was developed in the nineteenth century, which by giving owners limited liability provided a valuable mechanism for the exploitation of resources. These and many other concepts of ownership, developed to fit their respective functions, have been extremely useful as instruments of public policy.

We need to develop concepts of urban land ownership different from our present concept. Our present concept of ownership of urban land includes the right of the owner to determine to what uses land will be put and when, subject to quantitative limitations imposed by public authorities. Permitting the owner to determine use may have been sound policy in Old England, when the manor stayed in the family for generations and the company built houses for its workmen. It may even have been sound policy in pretechnological America. But this policy does not take into account important factors in modern civilization, such as increasing population, automobility and urban sprawl, the speed of technological change.

The result of permitting the urban landowner to

determine use is that urban land use in a society dedicated to mobility is determined by considerations of the moment. The owner for the time being seldom views his relationship to land as a permanent one. Land is viewed as a temporary haven for a business enterprise (which may need to move to another location at any moment and is writing off its capital investment at a rapid rate). New land uses, but not rehabilitation of the old, can be easily financed; the banker is interested almost exclusively in new developments. The land developer, a temporary owner, gets in and gets out quickly. Residents move and move and move. Even if they live in a house many years, at their death the continuity of ownership is lost. Children no longer move into their parents' houses, not even into the pasha palaces of Beverly Hills, Newport, and Westchester. "Home," in the sense of a permanent attachment to a place, hardly exists in a mobile society. Yet we persist in thinking of ownership of urban land as if it were rural land in an agrarian society.

Every society should have a safety valve, to blow the whistle before society blows up. Perhaps pop art is performing that function for us. Pop art stresses the here-and-now, immediacy, sensation, modern technology, inventiveness, simultaneity, happenings. Why is the general public—or at least that part of the general public aware of the phenomenon known as pop art—repulsed by it? Occasionally it hurts the eyes to look at pop, as in the ingenious *trompe-l'oeil* paintings of Richard Anuszkiewicz (known in the art world as op, rather than pop, art). His recent paintings give the spectator the impression of looking directly into the sun. But, Anuszkiewicz aside, I suspect the public rejection lies more in psychology than in physiology. Is pop art rejected because it strikes too close to home, tells us too much about the society we have created? What defense mechanisms come into play when a person looks at pop art? Pop art purports to reflect modern society, and in a bizarre way it does mirror our land use policies and practices. The time lag between the need for housing and its availability is steadily shrinking toward simultaneity. With the developer, financier, and consumer viewing buildings as temporary commitments, no wonder the developer goes pogo-sticking from here to there catering to the tastes of the moment. No wonder too, in this hurly-burly world of land development, that we have cheap, makeshift construction, officially tolerated piracy of zoning variances, undistinguished cities constructed mainly by opportunism and insouciance, oversell, and neon signs screaming "Look—→ AT \$\$\$ME!!" This sort of thing feeds on itself. If what is built is bad, any change is looked upon as a good thing. Very simply, the lack of the long view and the permanent commitment is one of the things wrong with letting the present temporary owner determine urban land use in our modern,

mobile, technological civilization.

Of course a permanent commitment in a technological civilization is a paradox. Whittaker Chambers put the matter succinctly in one line of a posthumously published letter to William Buckley, Jr.: "Conservation is alien to the very nature of capitalism whose love of life and growth is perpetual change." Hannah Arendt made the same point recently in writing about the post-war German recovery.* Now that urban land has become scarce and must be conserved, society must face this dilemma and find, if it can, a way of reconciling capitalism, conservation and technology.

Technology, like all new facts, is bound to have repercussions upon legal concepts and political ideology. The pretechnological concept of ownership of urban land is already on the wane. Although land is still mainly thought of as a commodity of the free market, the public is beginning to think of land as a *basic community resource*. As land use comes to be viewed as a matter of the most serious community concern, and vital to the maximization of all community values, legal institutions must accommodate this change. This revamping of the legal concept of ownership will challenge our parochial mythology and despoil its household gods.

Not being able to read accurately the events of the future which will mold new land ownership concepts, I can only talk about the possibilities in a general way, using present day terminology. The concept of urban land ownership probably will change not so much by logical reanalysis, but more by unconscious redefinition of meaning, as the process of change in technology and society is understood. New concepts of ownership will not necessarily displace the old, just as development of corporate ownership did not eliminate sole proprietors and partnerships. It seems not unlikely that we shall have a variety of urban land ownership concepts to meet the needs of a complex urban organism. Some urban land will

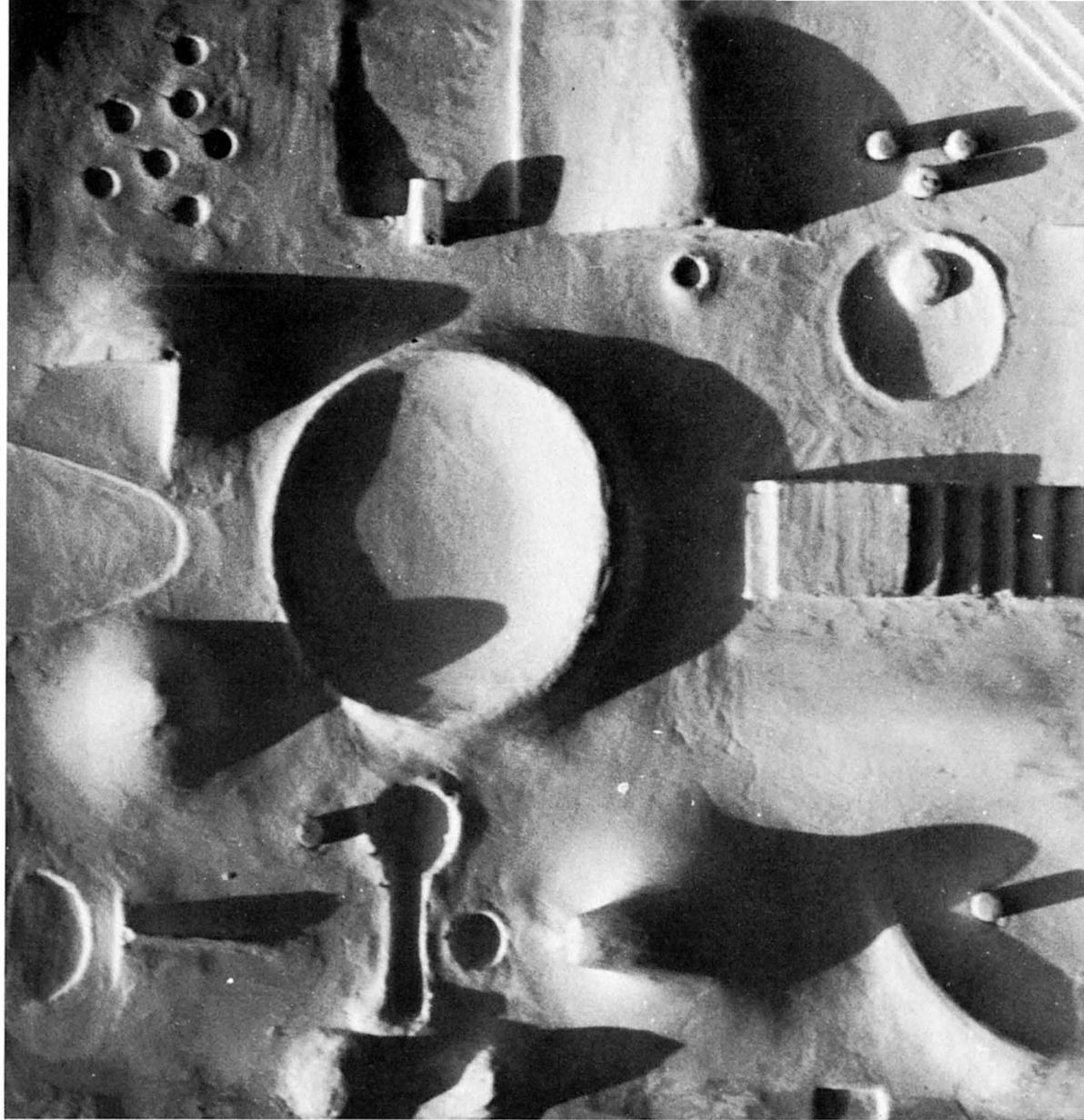
*ARENDR, THE HUMAN CONDITION 252-53 (1958): "The so-called 'economic miracle' of postwar Germany [is] a miracle only if seen in an outdated frame of reference. The German example shows very clearly that under modern conditions the expropriation of people, the destruction of objects, and the devastation of cities will turn out to be a radical stimulant for a process, not of mere recovery, but of quicker and more efficient accumulation of wealth—if only the country is modern enough to respond in terms of the production process. In Germany, outright destruction took the place of the relentless process of depreciation of all worldly things, which is the hallmark of the waste economy in which we now live. The result is almost the same: a booming prosperity which, as postwar Germany illustrates, feeds not on the abundance of material goods or on anything stable and given but on the process of production and consumption itself. Under modern conditions, not destruction but conservation spells ruin because the very durability of conserved objects is the greatest impediment to the turnover process, whose constant gain in speed is the only constancy left wherever it has taken hold."

come to be viewed as a type of investment, like General Motors stock or a government bond. In the main, General Motors is run by professional management; stockholders have little to say about the operations of the corporation. Ownership of General Motors stock is thought of by most people as an investment for profit, not as a means of controlling resources. We shall probably develop an analogous, but not exactly similar, concept of ownership applicable to some urban land. The landowner will be entitled to rents and profits from the land, but he will not be entitled to determine its use.

With respect to all urban land, government land planners may act as "trustees" for the public, overseeing use and development. One can get a glimpse of the future in the suggestion of Professor Donald Hagman, UCLA School of Law, that the city should be liable to anyone harmed by the failure to enforce building codes, zoning laws or subdivision regulations. I even have heard it seriously proposed that the city should be liable for any "planning errors" [See "Notes in Passing, A & A Jan., Feb., 1965] and that public officials, as trustees of a public resource, should be held accountable for the misuse of land just as private trustees are held accountable for the misuse of trust property. These propositions, although needing more lucidity and qualifiers, may result in the government assuming a more positive role in land planning by a judicial assist. If liability is imposed upon the city, the city will have to take steps to protect itself. However it comes about and whatever the perimeters of urban land-ownership concepts turn out to be, the control of development and redevelopment seems certain to pass to private technocrats teamed with public planners. This seems a necessary consequence of increasing population, scarcity of land, an explosive development in technology, the professionalization of land development, and the search for quality.

Thus the technological civilization we live in is not only a revolution in communication, transportation, and production. It means a revolution in law as well.

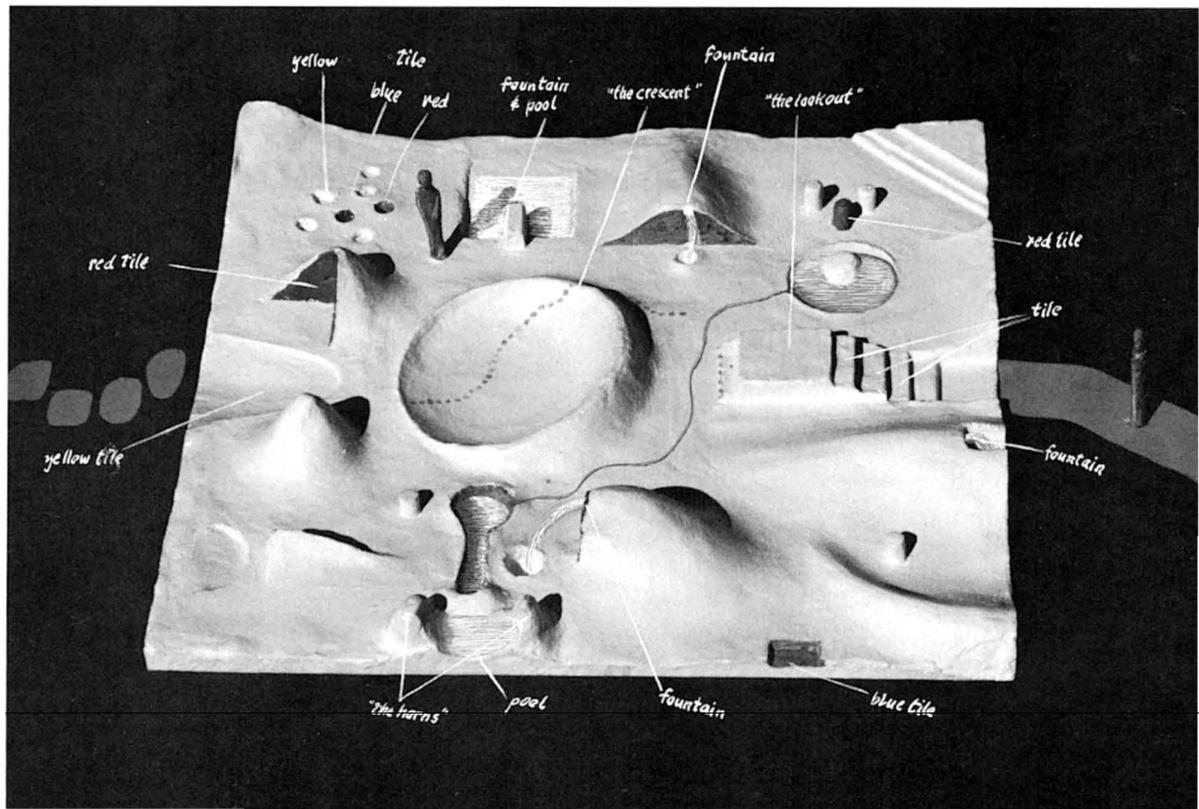
One of the difficulties lawyers have in comprehending modern civilization is the increasing disjuncture between the law's present ways of viewing problems and technological ways of viewing the world. The swiftly increasing rate of the production of knowledge brings an increasing discrepancy between law and technology—a technology pregnant with hidden truths. By bringing together people from different disciplines discussing diverse and difficult problems of land planning, this symposium may help to relieve the strains of adjustment to a changing world and may increase the ability of law to work with technology toward the achievement of human values. (Prof. Dukeminier teaches at the UCLA School of Law. Ed.)



**SCULPTURED GARDEN
BY HERBERT BAYER**

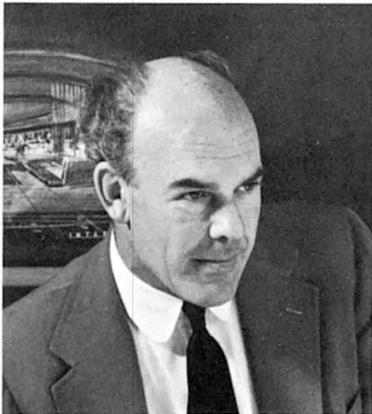
The designer has modeled an undulating garden platform composed of a variety of plastic images, colors textures and scale to create an experience in amorphous spaces. The sculptured garden, about 45 feet square and placed in a larger flat lawn area, is approached over large flagstones at one side and by gravel walk at the other. White concrete elements rising variously as high as 6 feet are to give the feeling of being inside a

world of undulating forms when one walks through the valleys of the sculpture. Concrete surfaces, while varying in texture, are smooth to invite walking barefooted. Vertical areas—such as step risers, cut away surfaces of the mounds and some surfaces of the depressed areas—are faced with colored tile. Three fountains or water spouts keep water flowing through the basins and along the valley water courses.



Top (l to r):
 Schaeffer House, 1947
 Carling House, 1947
 Desert Hot Springs Motel, 1948.
 Photo by Julius Shulman

Bottom (l to r):
 Gantvoort House, 1948
 Hatherell House, 1954
 Precast Concrete Mountain House, 1949
 Henry's Pomona Drive-In Restaurant, 1957



WEST COAST ARCHITECTS V / JOHN LAUTNER

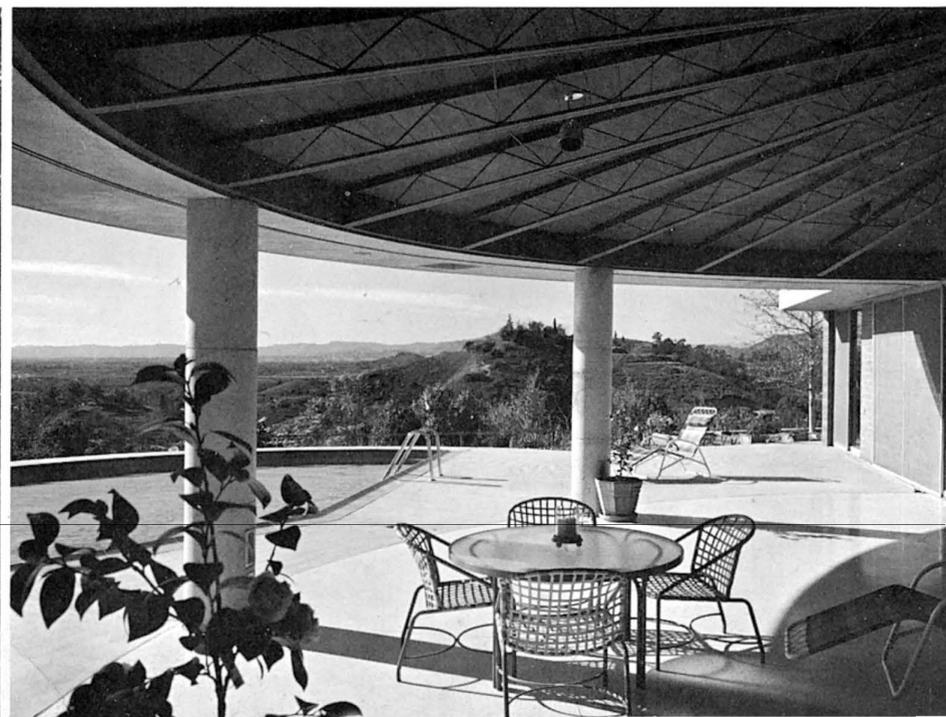
John Lautner's twenty-five years in architecture stretch from the deep sweet shade of Taliesin to the clear hard rising sun of the IBM-1130, and his place, if one tried to sum it up, is that of the lyrical technologist. He is neither afraid of the Wright philosophy nor the 1130, and if he saw a way in which spaces, the essence of architecture, could be programmed he would run his problem through the machine.

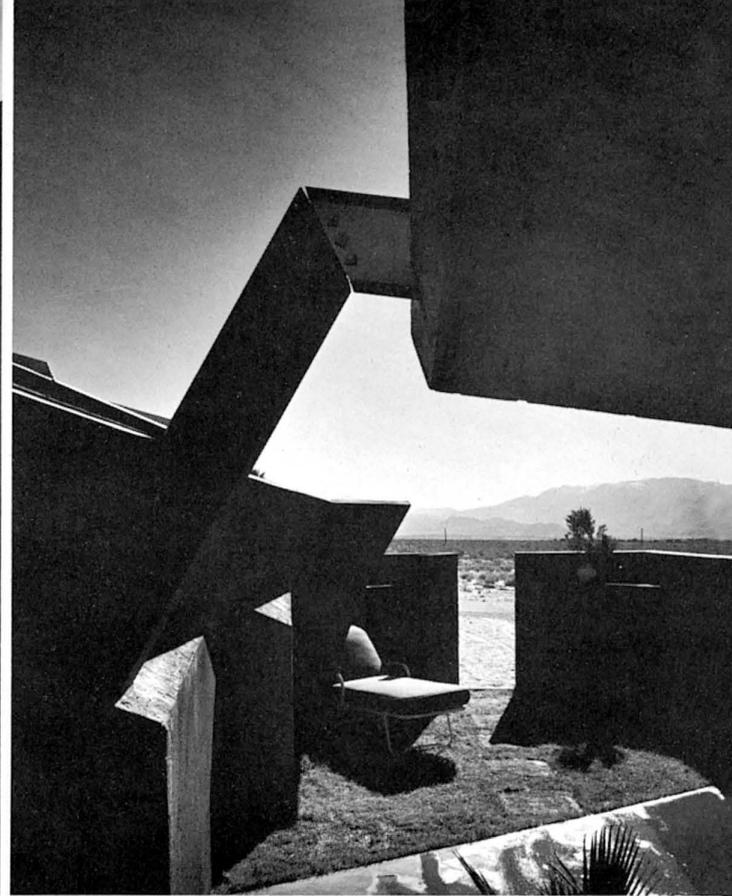
He went to Frank Lloyd Wright in 1933 with an A.B. degree and an enjoyment of carpentry, and he emerged six years later by way of superintending Wright's Sturgis house in Brentwood, California. The Wright experience was seldom fatal, only debilitating to those who attempted to carry away too much; those who did found after a decade that the oxygen from Taliesin had been used up and the air of their work was lifeless.

Lautner traveled light, and in Los Angeles he fell at once upon city tools. In a house he built for himself in 1941 on a site with a 45-degree slope and filled ground, he used I-beams for piles and brought in

a piledriver for a day to drive the steel through 20 feet of fill to bed-rock. The cost was \$400. The I-beam supported 6" by 18" reinforced concrete beams. No retaining walls were necessary. The cost of the 1200-square foot house was \$4500. There were two doors in the plan (the opening to the deck which overlooked Silver Lake and the mountains was folding glazed panels). The material was redwood and redwood plywood.

It happens that the elements here were representative of building in the early postwar years: the one-family residence on a steep lot with a view that was bought for a song, imaginative engineering, investigation of industrial methods, open plan with few partitions and doors, redwood as the material, and a minimum cost per square foot. During the war many architects and engineers in the aircraft plant (where I spent two years drawing little else but lightening holes in airplane wing ribs) were preparing plans for a future house that was to be brilliantly engineered, furnished with gadgets and clothed in pastoral garb—a marriage between Walden Pond and Douglas Aircraft. It was the out-





BY ESTHER McCOY

wardness of the industrial message that appealed to them, not the inner compulsions.

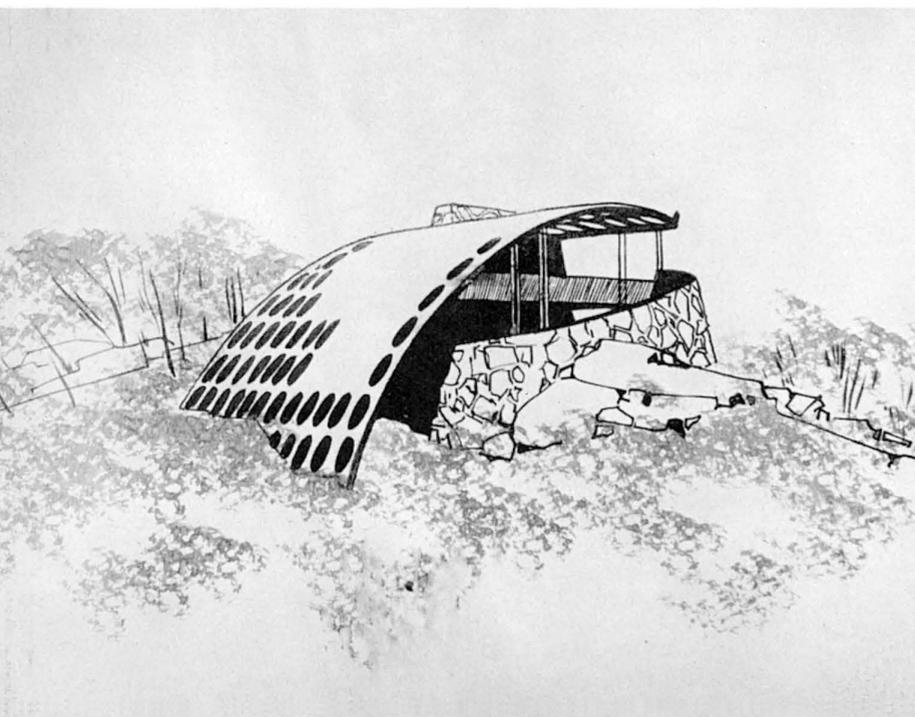
If John Lautner's work, on the other hand, had singularity this arose more out of a search for certain universal answers, and the answers came out of the industrial process, the new tools developed during the war. His goal was never brilliant engineering. In the 1946 Maurer house, for instance, he was after an independent roof structure, which in that time of scarce steel he solved by using plywood box tents, unsymmetrical in shape so as to take horizontal as well as vertical loads. In the Carling house of the same year the roof is again independent, and this fact is emphasized by the continuous glass at the perimeter; but in this case the roof is suspended from hinged struts. Any leg of the strut could have been lengthened to fit a variety of sites.

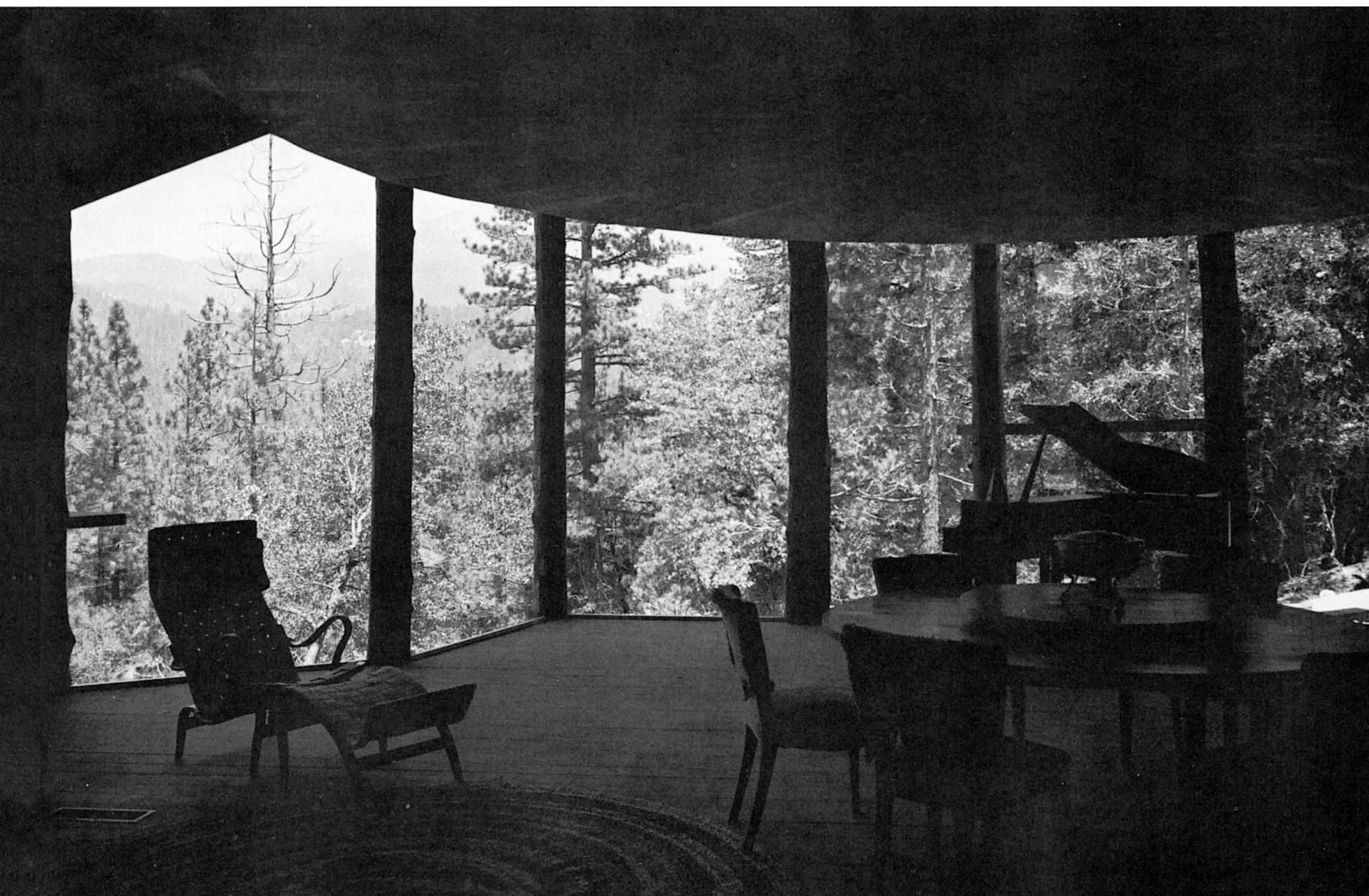
By 1948 when steel was more available, steel trusses supported the roof of the Gantvoort house and unwallied living spaces; the house was to be expanded later and the roof for future rooms was erected in the

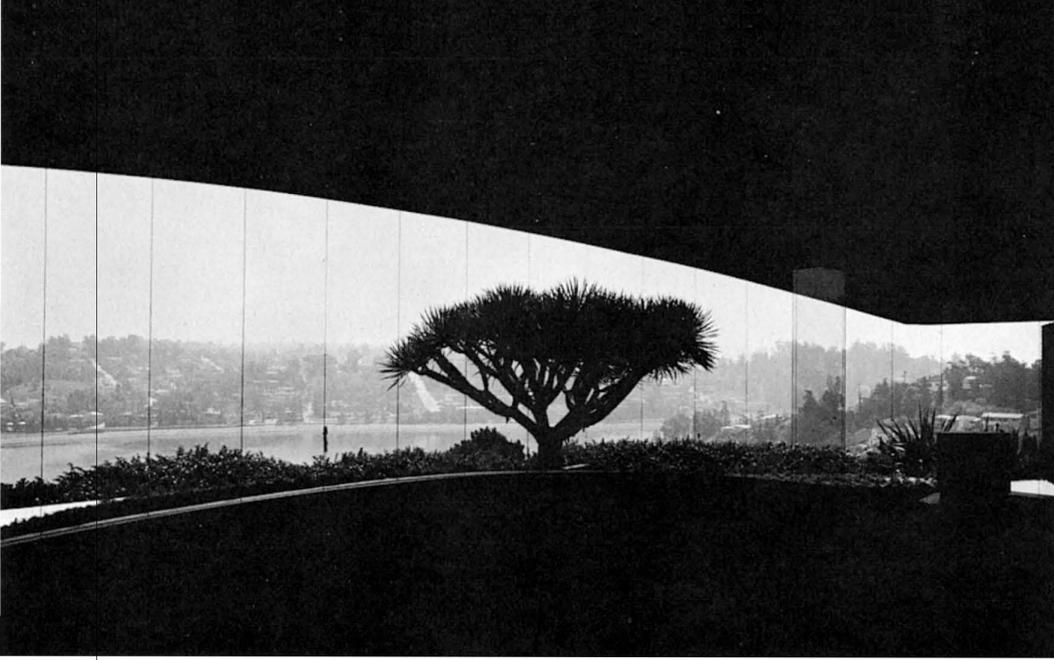
first phase of construction.

So much for the development of Lautner's independent roof. His primary interest was in the creation of space; his spaces are strong and democratic, never precious, and there is an idealism at work that conceives of man in a happy relationship with nature. There is a thoughtfulness in his work but no sense of its having been over designed to the point that spontaneity is refined out of it. For all the dramatic elements of structure, he strives more for a relaxed amplex rather than purely dramatic effects—which is always a surprise, and a pleasant one, when entering one of his houses. There is nothing to suggest the artist isolated from society.

In 1949 he began experimenting with precast units, and in a design for a mountain house (planned to be built by one man) hollow units with reinforcing rods extending out from corners, and recesses for glass or fiber glass cast in, were developed in a catenary curve. The reinforcing steel would have been considerably reduced in such an all-com-







In this age of the specialist a generalist is considered incompetent, but to create or build anything worthwhile one must proceed from generals to particulars. Yet the specialists in every field dominate our lives today. Specialists check and double check and logically prove non-ideal solutions to be the best, and who can question? The specialist can assert or deny with plausibility anything he likes, and he mistakes the logic of his assertion or denial for the truth itself. But as Kant says, "Logic is not a general art of discovery, nor an organon of truth; it is not an algebra by the help of which hidden truths may be discovered." Clever selling and super-rationalizations determine our world and account for the acceptance of cliches. Intellectual arrogance is a product of the specialists, for knowing one thing engenders an arrogance on their part in

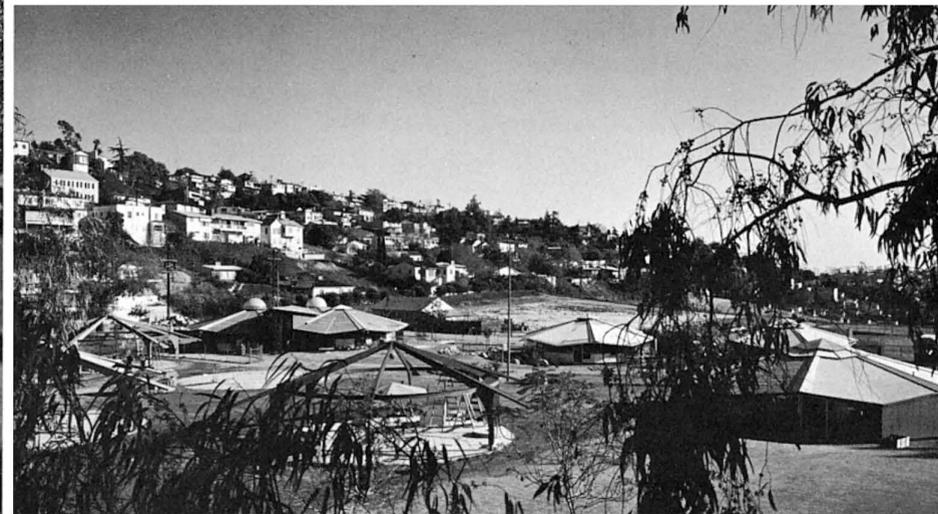
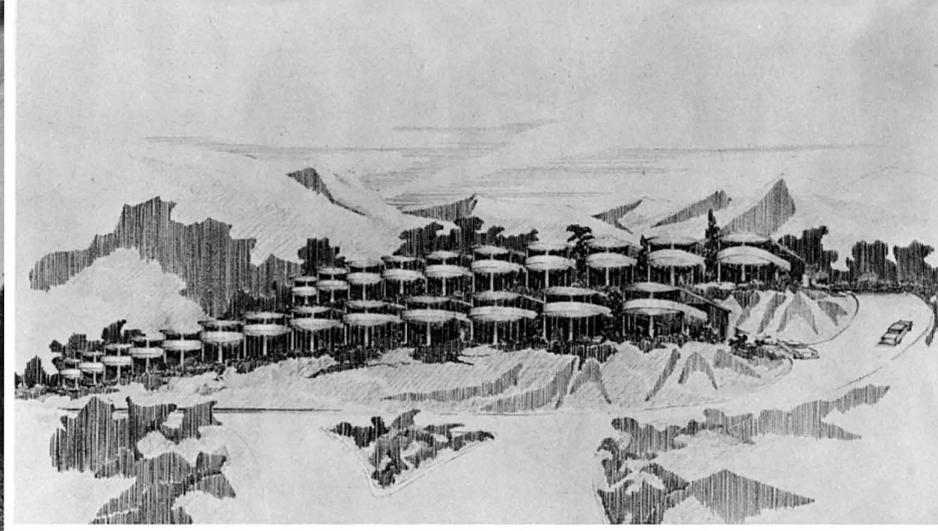
all fields. This is a very real problem in architecture. A generalist must bring all these arrogances together somehow; it is up to the generalist to search, create and give direction so that there may be a human society worth preserving. But I see a trend of top business to recognize in knowledge and imagination a means for bringing more real or whole values to the future production. If the specialists in architecture follow this lead we may have a rebirth of architecture, which will make life more beautiful and infinitely interesting. Architects look to IBM machines to produce buildings in time, yet an official of the company noted that they were looking for men with more general knowledge, and even if the men make occasional "wrong decisions," they are of more importance to the future. The computer, like logic, does not discover or create.

John Lautner

Opposite page: Pearlman Mountain House, 1954
Photos by J. Barry O'Rourke

Top: Silvertop, Los Angeles, 1957-64
Bottom: Ernest Lautner House, Pensacola, 1959





pression structure except for earthquake considerations. The 1954 Pearlman mountain house was quite a different story; and like the 1959 Ernest Lautner house with boat port at Pensacola, Florida, it was circular in shape, built of wood and glass, and set among trees. Materials are traditional but never used rustically—the peeled logs of the Pearlman house support a circular roof with an inverted dome, and glass is set at angles to minimize reflections.

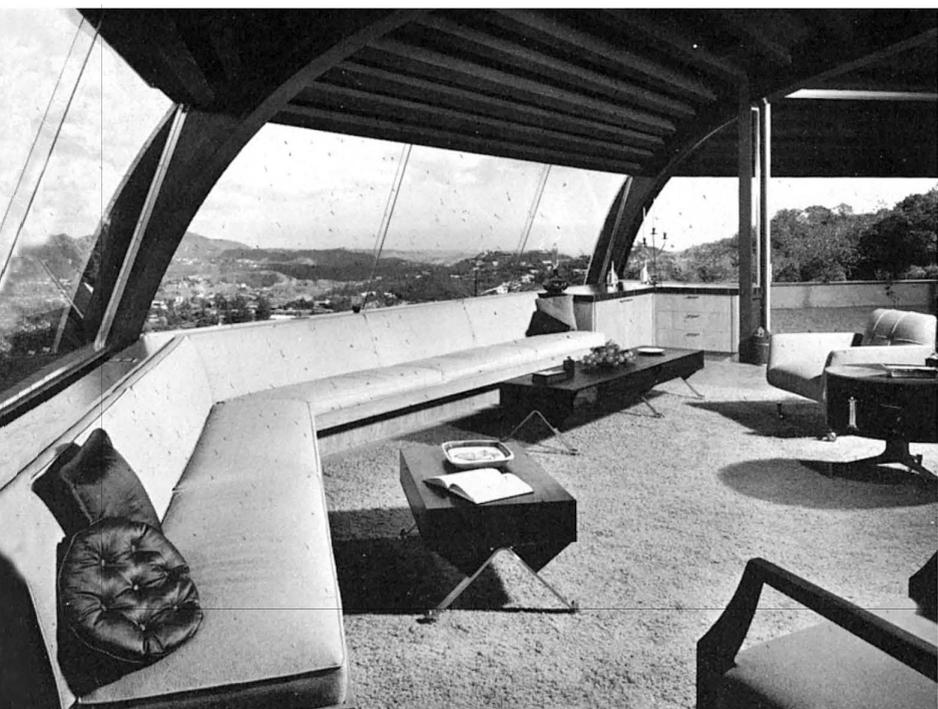
The precast concrete house was designed ten years after Lautner left Wright, and the Pensacola house after another ten years, and it is interesting to note how the tie with Wright was becoming invisible—if this age can ever be cut off from so profoundly revolutionary an influence. Lautner, however, did return in 1962 in the Woolf house (A & A, June 1965) to pay direct tribute to Wright—an isolated instance.

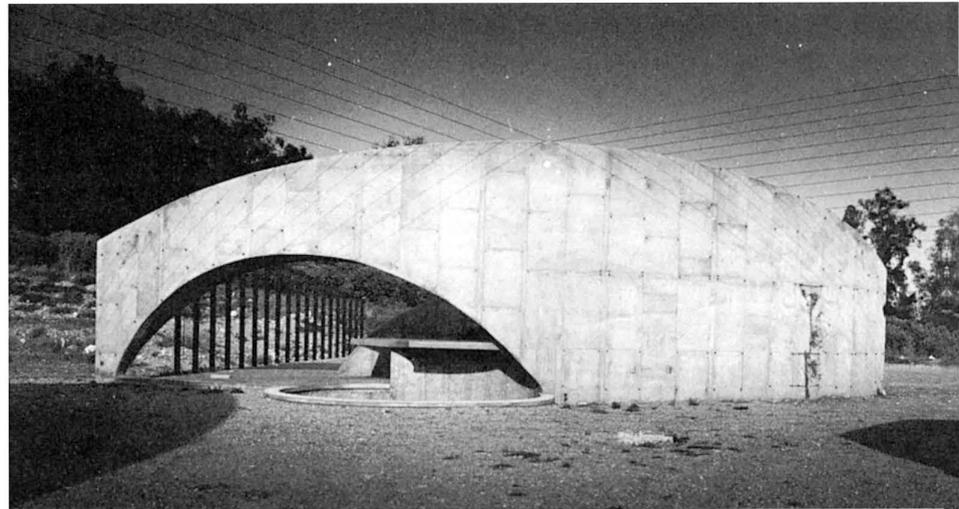
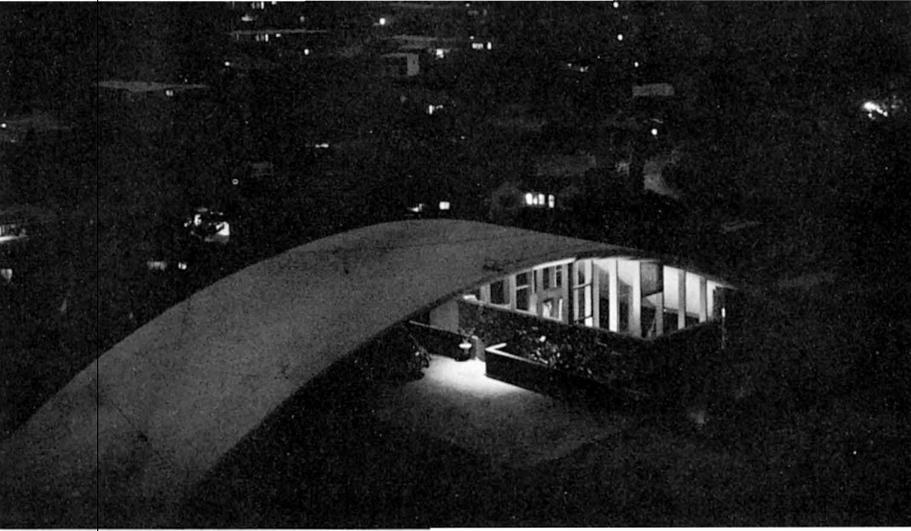
In the Hatherell house of 1954 and Henry's Pomona Drive-In Restaurant of 1957, interior space is opened up by the use of heavy concrete columns, and in both cases the roofs are curved spaces; there is a dome in the residence, and in the restaurant laminated beams raise the

roof from 8' in height at the ends to 20' at the center of the 100' by 250' covered area. The 1960 Malin hillside house rests on a single concrete column, to ride free and clear of the small (70' by 150') cliff site. The clear-span roof leaves the interior space open—1300 square feet of living-dining-kitchen is uninterrupted. Lautner sees in this solution a possibility of hillside dwelling without destroying the landscape. There is no bulldozing, no large holes are dug, and no retaining walls necessary. In his large Alto Capistrano Land Development project (1963-4) he adapts the single column scheme to two-story concrete apartments for a steep hillside area of the community plan.

Most of his late work is of concrete, although the 1962 Garcia house, planned in concrete, was changed to wood. Lautner had wanted to use a stock prefabricated arch of double corrugated concrete, the cheapest space spanner, to cover 24' by 100' plan, but when this was not acceptable to the City a laminated wood arch was substituted.

The Tolstoy house, now under construction, has prestressed concrete walls and a roof of high tension steel cables covered with insulating





plastic foam. The three wings off the main structure (a study, a painting studio and a music studio) are tied together by the steel cables of the roofs, and vines will be trained over them. The forms for the two-way curved walls were 16" by 30" steel plates, rented from the concrete company which poured the walls—all in one day.

A long work-in-progress which absorbed much of Lautner's time from 1957 to 1964, and which still is not completed, is Silvertop, a house for a manufacturer. During its construction Lautner planned and completed for the same client the Midtown School, a cluster of hexagonal buildings to serve as classrooms, administration building and to house mechanical services. The basic unit is six bents fabricated of laminated wood; the roof is folded between the bents and glass introduced in the valley of the fold. The peak is covered with a plastic dome.

What makes Silvertop an extraordinary venture is not so much the length of time it has been building or the fact that two or three tract houses could be fitted into the 3300-square-foot living-kitchen-dining space, but the number of mechanical devices it includes. Apparently

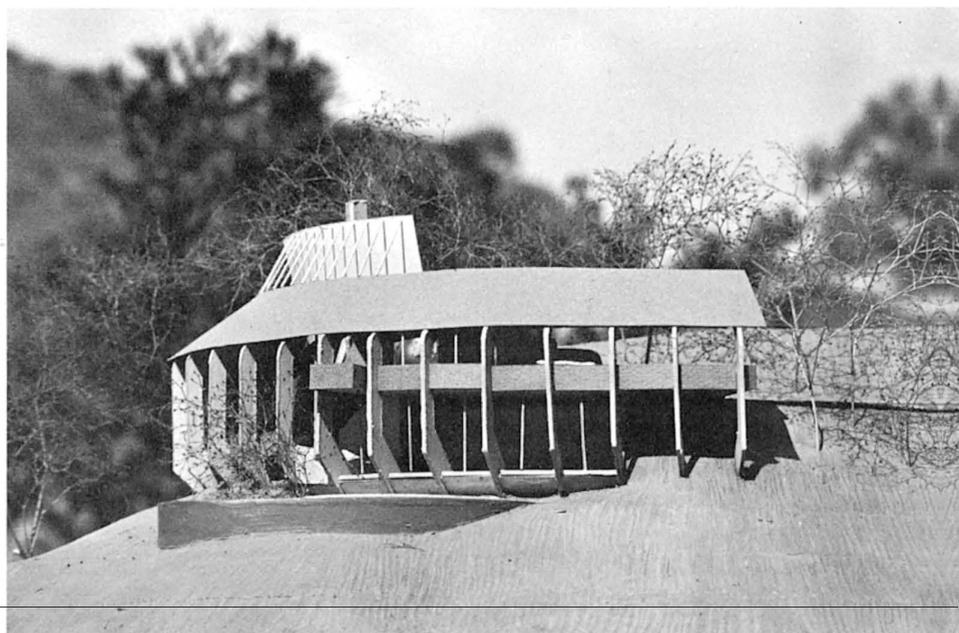
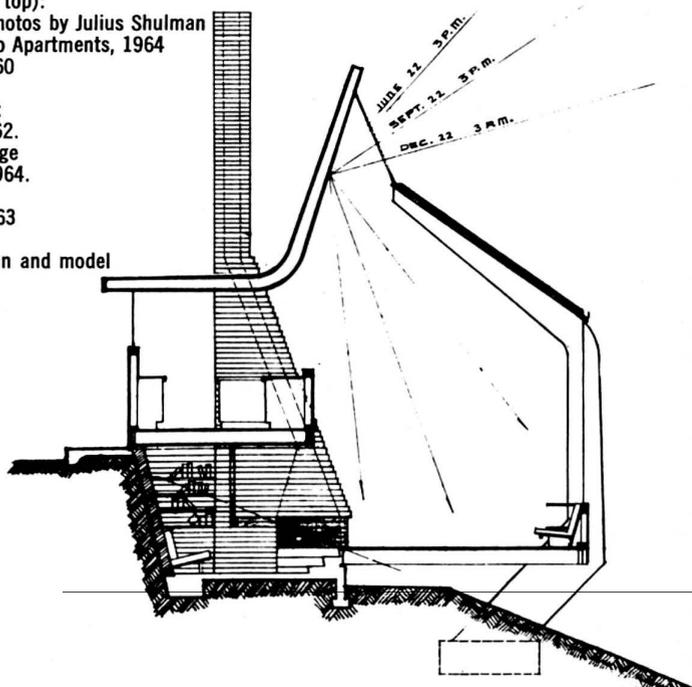
Lautner had only to mention that he would use some particular mechanism if it were on the market for the client to turn the problem of developing it over to a research department he had set up in his factory. Most of the projects were minor from the standpoint of Lautner's ultimate aims, but the number and variety of mechanical devices developed from scratch for Silvertop is staggering.

The client was also prepared to battle City Hall to get a permit to cantilever the road to the hilltop out from the slope, and to support it at one point by the structure of a guest house. The client made an excellent point when he argued that architects of proven responsibility should be given more leeway in making structural decisions than the Building Department liked to grant, especially when the client was prepared to go along with the architect. The Building Department is back to status quo after the Silvertop affair, but a permit was granted for the road, and the hilltop was as a result preserved intact.

One might say of Silvertop that it is the first time gadgetry on a large scale has come under the hegemony of architecture.

Opposite page (from top):
Left, Malin House, Photos by Julius Shulman
Right, Alto Capistrano Apartments, 1964
Midtown School, 1960

This page (from top):
Garcia House (l), 1962.
Photo by George Dodge
Tolstoy House (r), 1964.
Photo by Amir Farr
Sheats House (l), 1963
Tolstoy House (r)
Goldsmith House, plan and model

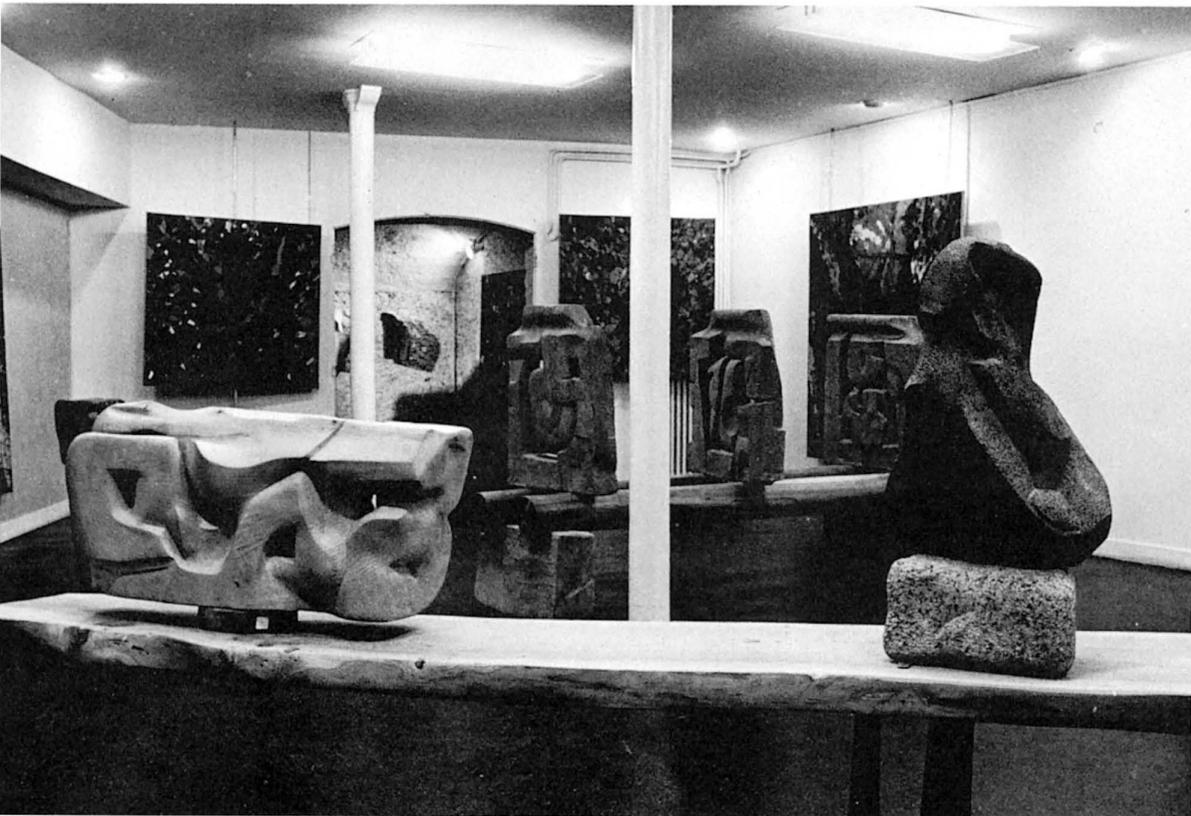




RALPH STACKPOLE BY PETER YATES



Photos by John Pole



To celebrate the eightieth year of Ralph Stackpole, sculptor, born in Oregon in 1885, we show a layout of his recent sculptures, sent to me by his son Peter Stackpole, photographer. If you like to see stone, sculptured, as you would feel it with your hands, these need little comment.

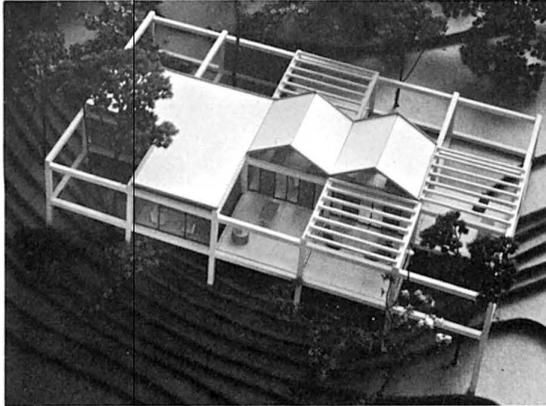
Since 1949 Ralph Stackpole has lived in a stony village, Chauriat, of the Puy-de-Dome plateau in the Auvergne, France, a few miles from the village where his wife was born.

Ralph himself, in the many letters of our correspondence, has abundantly made clear his companionship with the stone-housed community of Chauriat, where he plies his chisel as an amateur sculptor. He sent me years ago a photograph of Chauriat, from the air, so settled in its place that it has spread scarcely a dozen houses outside the sharply-outlined oval formerly enclosed by the town wall. This is not the chateau country of the tourist; the ruins on nearby high outcrops were real keeps, dating from the middle ages, brutal defenses from which men emerged to do battle and pillage. The native heroes are Vercingetorix, who stood off the Romans, and his Gaulish partisans never subdued among their rocks.

One like myself who handles rocks, knowing the feel of their shape, fitting them together mortarless in terrace walls or laying them for steps, who delights in the occasional *found* sculpture, will have always a feeling of withdrawal in the presence of the made carving, which defaces and deforms rock or wood to make it appear what it is not. Marble is another matter; one thinks of it as stone but not rock. I feel also, I must confess it, a suspicion of the large rock-resembling bronze lumps of Henry Moore. I ask why he has abandoned stone, such as he formerly carved in these designs, to make instead bronze effigies of rocks. Bronze is to be shaped, worked, rounded, poured; stone is to be carved; rock is to cut, not too much. I rebelled against Rodin, as I have rebelled against Wagner, after admiration. One waits too long among these amorous curves for climax. Eroticism lacking the sharpness of individuality, the personality of human difference, becomes a symbol of emotion, the sentimentally mythologized religiosity of De Rougemont; Dante would have been done in by it, if he had not ventured the Inferno. Freud found leverage from the same region to externalize this torment. Eroticism is the amoral sofa-cushion of the bourgeois, the secret dream-passion of Madame Bovary and Swann, in which no one really lives and no thing really changes; it is a perpetual memory of imaginary lives, fantasy-bound by theories. Marble and bronze in the erotic aspect are made one medium for modeling, amorphous, an imaginative cloud or sludge. The 20th century mythologies of Freud, Jung, De Rougemont, and so many others—the silly psychologist who invented an entire book to superimpose a fiction upon a motive of the Second Symphony by Gustav Mahler—resemble the half-formed head or shape emerging from unshaped matter which was so favorite a theme of the late-romantics, who lived and died fervently a positive or a negative estheticism.

No, I can admire, even where I find no grip for knowledge, but I cannot pretend thinking where thought is not wanted, where the artist symbolically insists on my agreement. Symbolism of this

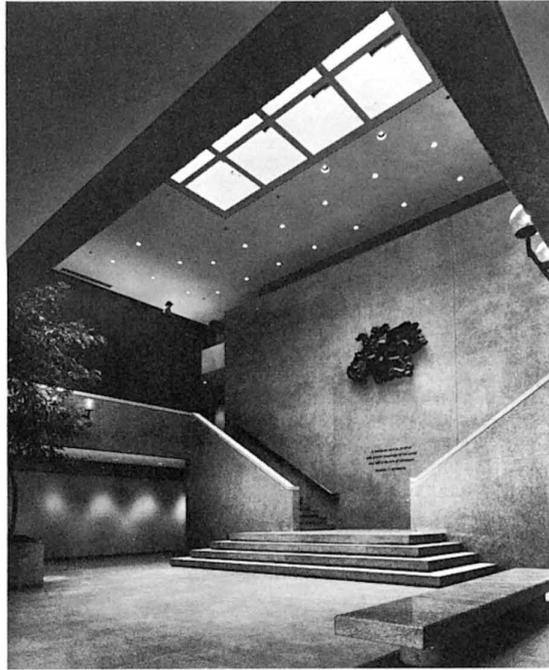
(Continued on page 34)



Award of Merit: Prefabricated Tract House, New Seabury, Mass. Robert Damora, architect. Photos by Robert Damora.

JURY COMMENT: "Ingenuous and imaginative with a sensitive feeling for the scale of a small house. The use of the structural grid permits great flexibility in this prefabricated house of concrete components, a neat and orderly concept offering a great variety of choices."

Nearly 4,000 architects from the United States and Latin American countries convened in Washington, D.C., June 14 to 18 for a joint conference of the American Institute of Architects and the Pan American Congress of Architects. The convention theme, "Cities of the New World," evoked remarks from representatives of all countries present regarding the crises facing most cities in the world, new and old, as they continue to expand without the discipline or conviction to follow basic and fundamental rules of good planning.



First Honor Award: School of Journalism, Syracuse (N.Y.) University. I. M. Pei & Associates, architects. Photos by Robert Damora.

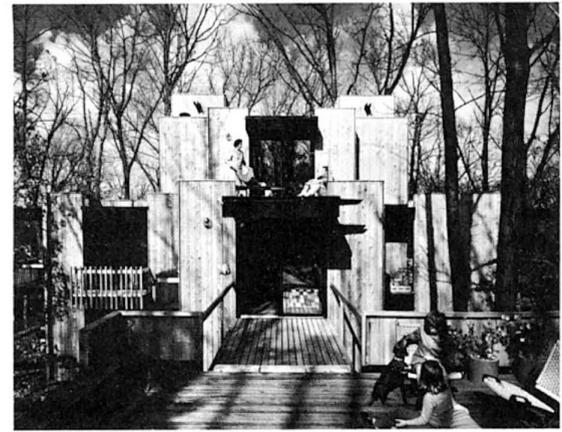
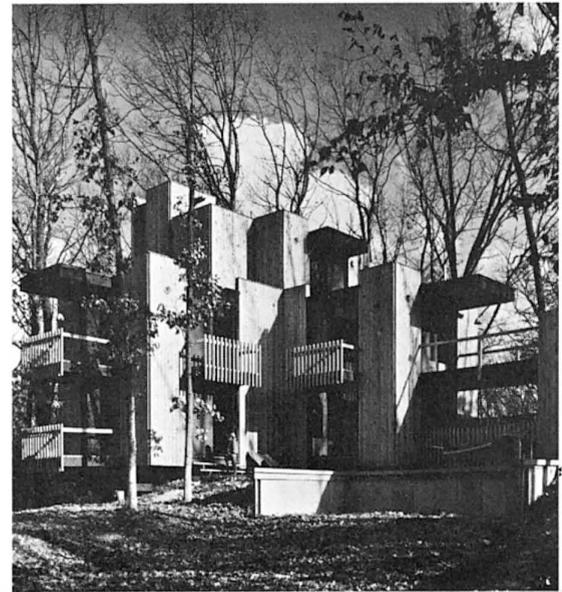
JURY COMMENT: "Key structure in an important new campus complex, the building exemplifies a powerful manipulation of mass and plane to enclose space. Its relation to its environment is superb, its materials simple and logical, its detailing excellent."

Everyone was polite. Few speakers really shouted. Yet even fewer refrained from strong criticism. The cynic might well say, however, that everything at this convention has been said many times before:

We need good planning. We need good environment. The automobile is taking over. It is up to the architect to work with social scientists and come up with solutions. People need space. Beauty is more than embellishing a few buildings or planting a few trees. The population is exploding faster than the planner is planning. We are wasting our natural resources. We let expedience take precedence over good judgment and sensible planning. Individuals should not be permitted to misuse land. Developers should work within governmental controls and restrictions in order to preserve land.

All these ideas are read and heard in paper after paper, convention after convention, classroom after classroom.

What is needed is to find a way to start each convention at the point where the previous one left us. Instead, we find that in too many instances the speeches are merely warmed up leftovers discussing the historical development of cities, the importance of city planning upon the culture of the times, the



Award of Merit: Residence, Cedar Rapids, Iowa. Crites & McConnell, architects. Photos by Julius Shulman.

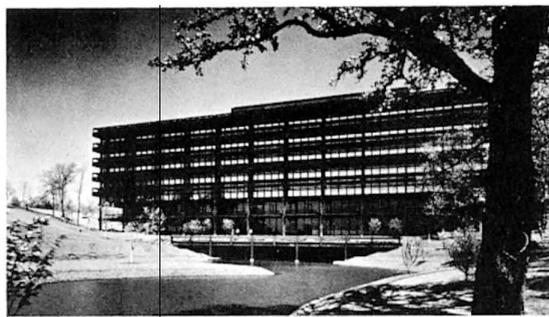
JURY COMMENT: "A variety of living spaces through a playful composition of vertical elements. The house represents a most imaginative use of simple materials both inside and out, and through consistency of materials, its form acquires a sculptural quality. It fits its environment with sensitivity."

need for planning authorities who understand the problems, etc.

Still, this year the combined convention brought to the architects some excellent talks. Lewis Mumford, August Heckscher, Stewart Udall and others stimulated the imagination and challenged those attending to return home and re-study the serious problems of the city that confront us.

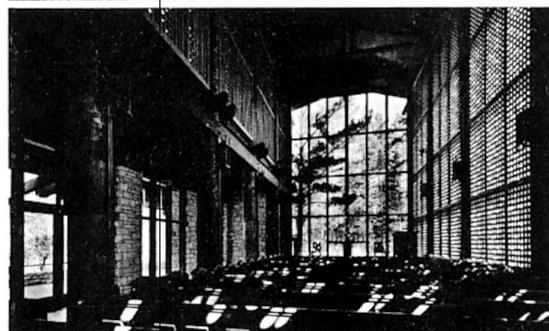
In addition, the convention produced a number of high quality talks at the technical seminar sessions. Speakers showed slides of actual projects and, for the most part, performed far above the usual level of such talks. If there is any complaint, it's that the program crowded so many speakers into the final sessions on Thursday and Friday that too little time was left for developing cohesion among the convention participants.

Every gathering of this kind, where people convene for a limited period of time in a concentrated program of mutual interest, requires a catalyst. Planning of a convention should consider how to get people together and talking during the earliest hours. There is a certain amount of "institutional behavior" that constitutes the first period of any convention event. People approach each other cau-



First Honor Award: Deere & Company Administrative Center, Moline, Illinois. Eero Saarinen & Associates, architects. Photos by Ezra Stoller.

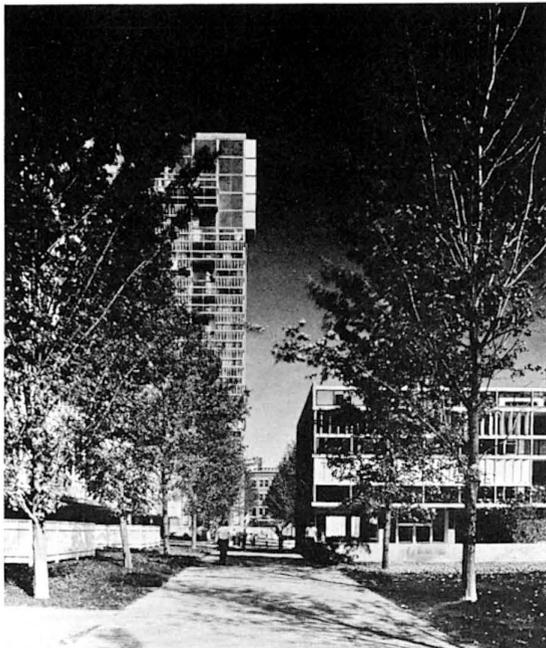
JURY COMMENT: "A frank and clear and yet delicate structure. Steel that has formed a self-protecting oxide is used inside and out to give the building a marked unity. Dramatic in its siting as well as in its form, the building spans a ravine and a stream flowing into a reflecting pond. It is in scale with the people who use it."



First Honor Award: The Eleanor Donnelly Erdman Memorial Chapel, Pebble Beach, Calif. Reid & Tarics, architects and engineers. Photos by Roger Sturtevant.

JURY COMMENT: "A delightful small chapel of indigenous materials used in a forthright way and consistently detailed. Although modest and informal, the chapel is dignified, reverent in mood. Its strength echoes that of the trees surrounding it and its wood tracery the softness of their leaves."

tiously. It is important to provide opportunities for people to exchange ideas and, in the process, develop the feeling that all are attending the convention together and the convention is more than a summing up of the individual pieces. Somehow, a convention needs to know what happened.



First Honor Award: Francis Greenwood Peabody Terrace, Cambridge, Mass. Sert, Jackson and Gourley, architects. Photos by Phokion Karas, William H. Tobey.

JURY COMMENT: "Not merely a solution but a breakthrough in the grouping of high and low buildings. The site plan, the spaces between buildings, and consistency of scale and the thoughtful facades are some of the elements adding up to a fresh, light quality and unity of expression."

Whether the government understands the seriousness of the problem remains to be seen, but no doubt remained after the convention that government is concerned about the environment. The present administration, moving from the precedent set by President Kennedy, let it be known through its several spokesmen that it is imperative we do something to beautify this country and to preserve the land that remains free of pollution or misuse. The time is short, the problem is grave. We need strong leadership and far-reaching legislation if

we are going to save our country and our cityscape for the next generation. We are losing what we cannot replace. We are destroying the balances of nature that will help protect us from our own ignorance. Most of the convention speakers seemed to ask in one way or another: How can we move to the next phase of solving the problems that face us.

Below are excerpted remarks by some of the participants.

August Heckscher: "The design of individual structure is giving way to the design of cities; and beyond that lies the design of the environment in the widest sense—the whole habitation of the race of man. Working on an ever-widening scale, with fresh challenges and opportunities, the architect finds himself becoming increasingly a key figure in the society he serves . . .

"It is in our urban centers that our very being takes visible shape; what we are, and what we may become, is told in the patterns of traffic and circulation, in the outdoor spaces for refreshment and recreation, in the form of our public and private buildings. No one could contemplate without being very much sobered the spectacle which these cities present today . . .

"If we can stop sprawl in the city, if we can keep the automobile in its proper place and devise means of transportation as varied as our needs; if we can provide density without reducing man to part of the mass, and areas of open space that do not invite loneliness or disorder; if we can keep the human scale and yet meet the demands for a wholly new scale of planning and building—if we do these and a few other things I could think of, we may yet have a civilization which can look forward to its own healthy growth and development."

Carl Feiss, F.A.I.A.: "No city will ever be finer than its worst slum. Can we in good conscience take pride in our urban designs while our fellow citizens live hopelessly in filth and squalor in the core of our urban places or on the steep hills or marshes of the suburbs, or in the villages of the country side? If our compassion is not aroused and if we do not take action to make our urban places now, and in the future, suitable places for the best civilization man can conceive, then survival is only an atavistic animal impulse for many millions who must continue to equate suffering and life . . .

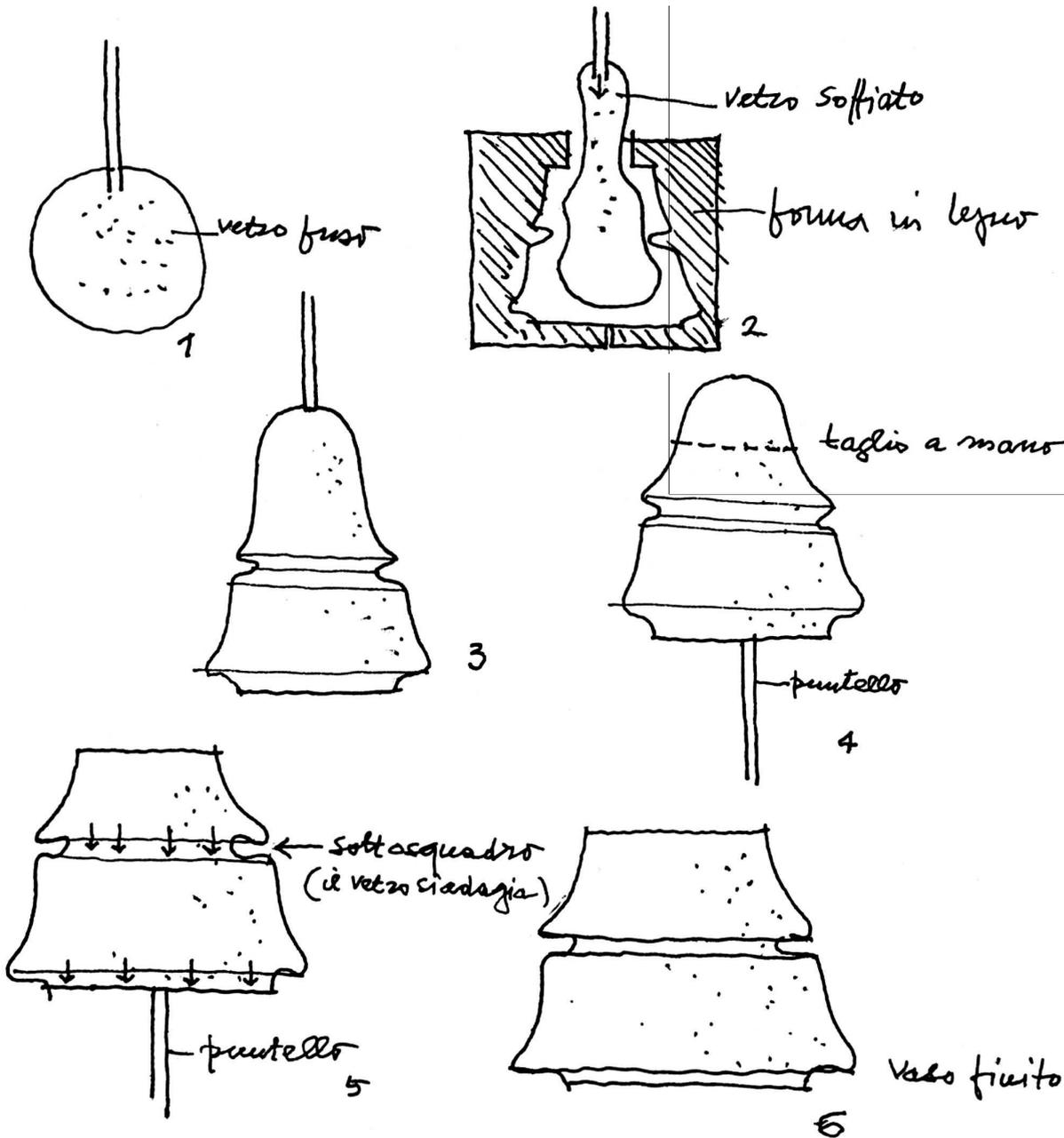
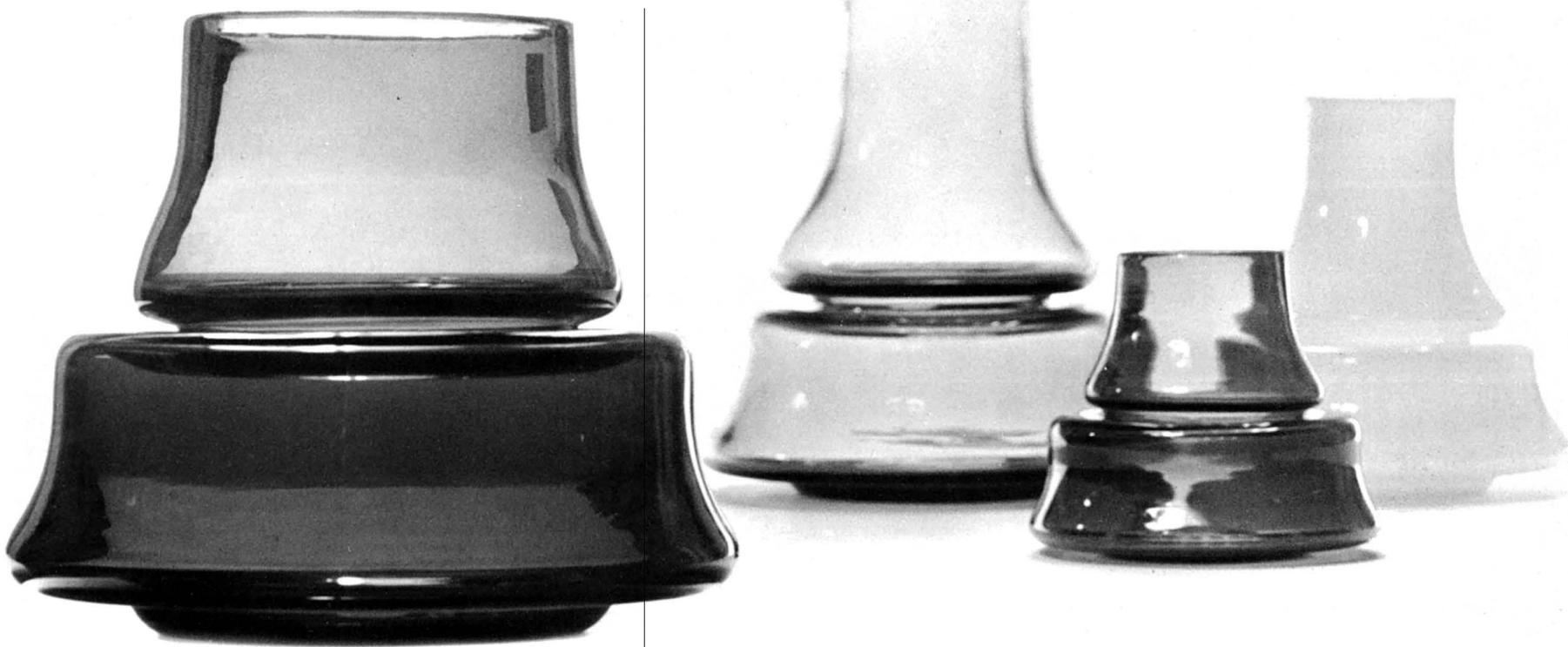
". . . While I do not question man's right to own land, I thoroughly approve the principle of public regulations which control uses to which the land is put and the safety of what he builds on it. But clearly we have not gone far enough. The wholesale slaughter of the countryside in urban sprawl or slubs in all of the Americas is the result of ownership gone wild. Generations ahead will suffer worse than we from this speculative and unplanned madness. The right to own and develop land must be considered a trusteeship of an irreplaceable commodity which no man can destroy with impunity. Penalties including confiscation are in order."

A. Quincy Jones, F.A.I.A.: "I think no architecture is more important than housing. Without a good place to live, a man will not develop his capabilities to his greatest potential and the total city will be less in its ultimate goal than it could be otherwise.

"Neither our cities nor our society will be great

(Continued on page 35)

METHODOLOGY AND MOLTEN GLASS / ANNA & GIORGIO BACCHI



On the islands of Venice the light, air, and water mingle to create a vibrating evanescence that imparts to colors a scintillating luminosity and transmits to forms refractions and reflections that dis-aggregate and suspend them in unreal space. The glass of Murano is a perfect expression of its environment.

Sentimentalism and nostalgia for the old days have been at times a deterrent to progress in Murano, but in recent years there has been a movement toward modern simplicity and a desire to find expression by means of the new technology.

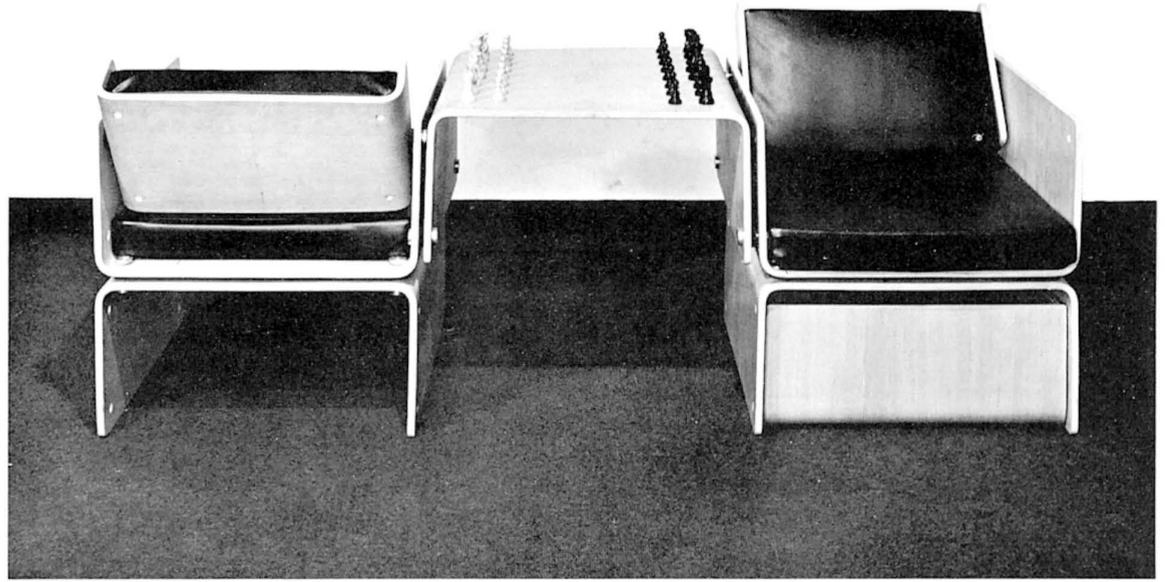
The glass-making firm Salviati & C. has long been foremost in promoting innovations for the benefit of the industry as a whole. Dr. Renzo Camerino, one of the partners and superintendent of production, conceived the idea to secure by mechanical means a pattern impossible to create manually but which would retain the formal characteristics of hand-blown glass. Architect-designer Sergio Asti of Milano was consulted and after much study, investigation, and experimentation, he found a formal solution that is truly in rapport with the inherent qualities of the material and ingeniously takes advantage of what has been considered heretofore one of its faults.

Judged to be a singular example of the correct methodology of the application of the principles of industrial design, this creation, the "Marco" series vase, was awarded a Compasso d'Oro, Italy's highest premium for excellency in this field.

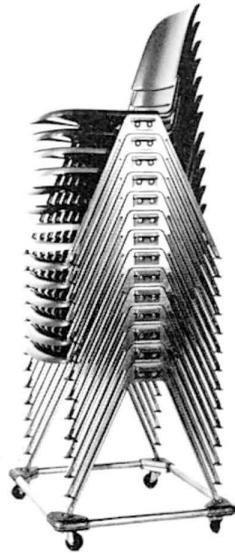
In order to appreciate the achievement, it is essential to understand the problems involved. There has been little change in the practice of the art of glass-blowing since its origin. The influences of Phoenicia, early Rome, and Islam are still evident. Glass is made from a silicate material rendered

(Continued on page 34)

NEW DESIGNS



Game table with attached chairs designed by Roger Legrand for Atelier Recherche et Creation, Paris.



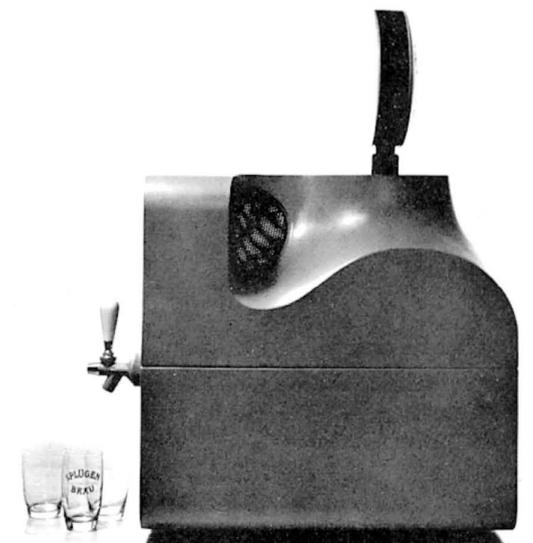
Knoll stacking chairs on special dolly that holds 20 chairs in a stack narrow and straight enough to go through doorways. Individual chairs are 31½" high, 21½" deep and weigh 9¾ pounds.



New stacking chair designed by Don Albinson for Knoll is made of die-cast aluminum with molded plastic back and seat which give with the body. Chair also gangs and has leveling tips on the legs.



Microscope "Neopan" designed by Carl Aubock for C. Reichert Optische Werke AG, Vienna, is a successful attempt to find a modern design.



"Spinomatic" tap for beer, designed by architects Achille and Pier Giacomo Castiglioni, manufactured by Piretti spa. Milano, is encased in fused aluminum in two pieces.

MOLTEN GLASS — A. & G. BACCHI*(Continued from page 32)*

soluble by an admixture of soda or potash and is reduced to a fluid consistency by intense heat. It becomes solid or brittle when cold. In some countries lead is added to give more brilliancy and greater transparency. In Murano, because of the particular components used, the molten glass remains in a workable condition for a much longer period, resulting in a tougher and more resilient end product.

The raw materials are put in the crucibles and are heated to a temperature between 1300 and 1400 degrees Centigrade. After being let cool for about an hour to permit the undesired bubbles to escape, the fused mass is maintained at about 1100 degrees for the day. Murano glass remains soft to 650-700 degrees but generally is not worked under 900.

From the crucibles, the master blower extracts a suitable amount of molten glass on the end of a hollow rod, his "blowing iron." He rolls this blob momentarily on a slab of polished iron to start forming the shape. Then he raises it in the air and breathes through the hollow rod to form a bubble, the natural or intrinsic form of blown glass from which the many modifications are made.

Glass is a mysterious substance that seems at times to have a will of its own. It may refuse obstinately to accommodate itself to a new shape. Quite often the birth of a new pattern is a triumph of man over matter. The passionate, patient cooperation of the artist of the furnace is needed to interpret and produce the concept of the designer. Molten glass has to be worked at once; it admits of no hesitation or indecision. It can be returned to the fire for reheating if it begins to cool, but it must be kept constantly in rotation while it is hot, else it will droop.

This tendency to subside, usually a detriment, has been used as a crea-

tive agent by designer Asti. He devised a flower vase in which a mold is used to obtain an intermediate conformation that devolves because of this characteristic and of its own accord into a different final appearance.

The molten glass is blown into a wooden form which has been thoroughly water-soaked, but allowed to remain there only a second or two, just enough to set the shape.

Then the blower raises the still hot and viscous vase straight up in the air and allows it to sink down on itself, keeping it under his control and symmetrical by agitating and turning it continually. An oblique cavity is formed all around between the upper and lower sections and at the bottom.

The combination of industrial procedure and contrived accident produces a form that is aesthetically and essentially slightly different from any that could be obtained totally manually or completely mechanically. By this wiled and controlled metamorphosis, the vase acquires a rhythm that retains an organic vitality, a sense of movement—or, maybe better, a remembrance of movement. Although accomplished by the aid of a mechanism, it retains the delicacy, vitality, and the feeling of levitation that have become symbolic of the art of handblown glass.

Moreover, it is functionally correct; the dimensions of the vessel consent to a very happy arrangement of flowers. It holds a great amount of water, and the contours provide for easy carrying from one place to another.

RALPH STACKPOLE — P. YATES*(Continued from page 29)*

sort, taken in reverse, is the rationale of the Napoleon-cult, the Robespierre-passion, imperialism and the White Man's Burden, the Hitlerian mythology, the Wagnerian religion, the fashionable beard of the fashionably verbal artist.

I have had for these reasons a strong feeling for my friend Ralph Stackpole, who sent me his photograph, white-haired, squatting to chip a stone construct of rock that is rock. Now he showed me other of his sculptures, not tone-poems insinuated in a shape of sculpture but stone shown forth as stone, wood as wood. His drawings, like Henry Moore's, are sculptured.

Here, cantilevered upon a base which exists only to support it, a thick stone floats, sharp-edged and wavering in form like a leaf; and from this rises a thick vertical plane—stalk, stamen, or what an archeologist would call a stela—abstractly incised by a design sufficient to divide the work of art from that of accident, but no message—no imitative applied decoration as of *art nouveau*. The major portion of our visual art at present is no more than *art nouveau* translated, self-consciously self-admiring in a novel image. A stela is of course a vertical rock tablet, carved to bear, graphically or verbally, a formalized statement, record, proclamation, message. This, leaf and vertical, eight feet high, does not represent but is—a celebration in rock. No one need photograph this sculpture against the heath to impart drama; the shapely rocks will do as well in a garden. The sculpture may enter a museum but does not belong there. Nor does it impose itself like an act of mind against the world; like the boulder in a Japanese pool, of water or of sand, it has place. Difficult for me therefore to estimate whether Ralph Stackpole is or will be, for other eyes and stone-handling hands than mine, the superb sculptor that I see him. In the presence of work of the great stone-cutters of Egypt, the Doric temple-builders, the makers of Stonehenge, the Olmec and their many-tribed descendants, his work would not be embarrassed. Found, unexplained, at a long distance in time, no cultural theory, only an immediate response could be derived from it. If Sir Henry Read actually wishes to dispense with "culture," here is an example of the culturally unsponsored artifact. If Juan O'Gorman genuinely holds that integral or natural art, as opposed to technical art, is the more desirable, and that such art is the outcome of an aboriginal pleasure, my friend squatting in the open court of his stone house at Chauriat retains the aboriginal gesture. An inexplicable marvel, a stone melody without a theme.

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A.I.A. AWARDS — ELAINE JONES

(Continued from page 31)

until we can establish a set of ground rules under which we all work that allow us to plan for the growing, aching needs of our time without decreasing the opportunities for man's chance for experience. In the past, cities grew and developed over a long period of time. Today, we build cities quickly. Somehow, we must find a way to build for higher density with greater acceleration and, at the same time, be concerned that our program takes care of every phase of man's life today.

"We are losing our land to the automobile in increasing amounts. We have not solved the problem of providing more freeways and other required space for cars without taking land away from other uses. It is necessary that we find methods of integrating construction with the movement and storage of the automobile. The solutions may well result in the dual use of the same land area for public automotive transportation routes and parking and for private construction as well. We should find and accept the legal means to lease or sell air rights and subterranean rights to permit higher utilization of land."

Jose Louis Sert, F.A.I.A.: "I do believe the designer, in general, and the architects and city planners, in particular, are deeply concerned with this problem of the shapes that our cities are taking before our eyes, and we always question ourselves how much and how can we contribute to influencing the cities that are going to be our cities of tomorrow . . ."

"I'm convinced that after many years of work on the subject we are not on the right track. We have not found the way to work out this problem that can keep up with this tremendous growth and transportation process, the explosive growth of population all around the world . . ."

"So if we really want to keep up with the times, to do what we have to do, we have to organize things differently . . ."

"We do need [for] government . . . the foundations . . . business in general to become aware that [things] can be done better, that our cities are going from bad to worse—a complicated situation that is not getting any easier. Unless we get the facilities, the time and the proper places to work, we will not get much further and the confusion that we are in will continue."

Jorge Ferrari Hardoy, Argentina: "From the standpoint of urban transit, it is quite obvious and the figures bear this out, that the housing-work relationship is the one which produces the greatest volume of automobile traffic . . ."

"But automotive traffic is initially a consequence of the functional arrangement of the city's structure, though in time it becomes the creator of new, perhaps unpredictable, and more complex bonds. But to the extent that it is a consequence it can be controlled, thanks to the various possibilities for locating urban elements. A different distribution of work structures will effectively reduce the enormous traffic tension which currently exists. It is quite plain that all urban planning implies a substantial rearrangement of the cities."

O'Neil Ford, F.A.I.A.: "The recreation that seems to have less and less consideration in our big and comprehensive schemes for new towns or the replanning of our old towns should be our greatest concern. We have a common negative condition (in both North and South America): Disregard for the necessity for little places near the places where our people live, where they just sit or stand or walk or talk or gently push the chessmen and checkers while the parade of worshippers or shoppers or celebrators moves quietly or joyously around the place of rest and recreation . . . [the] great, growing cities of all our countries are almost wholly delinquent in the provision of these little interruptions in high cost and high density and high enterprise areas . . . the order of growth is not the order of human values but purely economic . . ."

"It is my belief that cities could provide generously and without crowding for 500 million people in the United States, but the sad fact is that before cities are set across the land where they should be and designed as the decent places they could be, the present cities will continue to spread and thicken and increase in layers and area and there is little sign that these unmanageable agglomerations will provide the little green places of quiet or noisy recreation where men can look at girls and girls can look at each other and grandfathers can remember."

MUSIC

(Continued from page 9)

setting off the simple dignity of Miss Anthony, in plain "Whistler's Mother" dress.

Barbara Gordon, who sang Susan B. Anthony, had never before performed in opera. Over six feet tall, poised, graceful, and more mature in appearance than her age, she commanded the stage in simple majesty and sang without flaw in a voice completely gifted for the music. The opera provides solo parts and interludes for many of the characters; all were taken gracefully, with verve.

I congratulate Jan Popper, David Hilberman the stage designer, and the entire troupe, who made possible this superb production, for which I have waited many years. I am grateful to them.

From the first encounter, when she won a contest in art-song sponsored by Evenings on the Roof, I was aware of Marilyn Horne, voice and personality. Again, years ago, when she swung to the center of the floor at the Ojai Festival to sing "I am black but comely" in the Monteverdi *Vespers*. But not even when she returned from Europe to take the lead in Berg's *Wozzeck* two seasons for the San Francisco Opera, could one have guessed that Marilyn had the *fiorturi* at her control to travel and record in company with Joan Sutherland and not come off second. Sutherland the music critics could take for granted—everything had been said—so Marilyn rocketed to full visibility. For the annual Koldofsky benefit recital at the University of Southern California, with her former coach Gwendolyn Koldofsky accompanying, Marilyn Horne (Mrs. John Henry Lewis, wife of the assistant conductor of the Los Angeles Philharmonic), eight months pregnant, sang a recital of Purcell, Arne, Handel, Schumann, Rossini, Hindemith, and Falla, her voice traveling from a secure low coloratura to a deep contralto, resonant as a baritone. If there was any bar to the powerful emotionality of her singing, it was only one's sensibility of the total vocal discipline which controlled it, the mask-like assurance of physical expressiveness accompanying every gesture. Marilyn Horne has disciplined herself to become one of the world's great singers.

Perhaps I was more conscious than some others in that rapt audience of the accurate will governing each detail of this superlative performance, the tension deliberately evoked and offset by sudden complete relaxation, when she spoke to us familiarly of her pregnancy, the absolute command of what has been until very recently the lost art of Italianate vocal embellishment. When Marilyn Horne sang the male recitative and aria from Rossini's *Semiramide*, with which, years ago, she began her flight to fame, I have never heard, from tenor or soprano, a more complete display of this technical skill, a musicianship once valued as more precious than the music which could evoke it. And at the other extreme, Hindemith's *Geburt Maria* (from *Das Marienleben*), one cannot imagine it sung better. Not a note thrown away during the entire evening!

THEATER

(Continued from page 6)

Company.) Not everything comes off, but the occasional lapses are remarkably few and one has scarcely stirred in his seat before some bright new piece of action or dialogue puts one alertly on guard as to what's going to happen next. It would take some stretching to equal the freshness, charm, and inventiveness of *The Knack*.

How to Succeed in Business Without Really Trying opened the summer season at the open-air Greek Theater. The chilly June weather of the first week had no discernable effect on either the size of the audience or its enjoyment of this cutting depiction of the American business scene. While the music and lyrics of *How to Succeed* are, to my mind, just passing fair, the saucy wit of the book by Abe Burrows, Jack Weinstock, and Willie Gilbert is something special in the American musical theater.

The story, as you probably know, is about J. Pierpont Finch (Ronnie Walsh), a window washer who begins his business career as a mail clerk in the firm of World Wide Wickets Company, Inc. His fast rise to power—junior executive, vice-president in charge of advertising, and finally chairman of the board—is so deftly accomplished that the men

in his way don't realize they've had a knife stuck in their back until they're out of the way.

The best numbers come early in Act I. These are "How To," "Happy to Keep His Dinner Warm," and "The Company Way." "Coffee Break" and "A Secretary is Not a Toy," also in Act I, are numbers that call for a display of exuberant wit to match their titles and the book; unfortunately, except for a line or so in each, Frank Loesser's lyrics never achieve this quality and are just run of the alley stuff.

The performances of the principal players were a constant source of delight! In addition to Walsh as Finch were Jeff De Bennings as Biggley; William Major as Frump; and Joe Cowan as Twimble and later as Womper; Suzanne Menke as Rosemary; Maureen Arthur as Hedy. In other roles were Pat McEnnis as Smitty and Lilian Fields as Miss Jones. Mr. Burrows directs; choreography is by Hugh Lambert, costumes by Robert Fletcher, scenery and lighting by Robert Randolph, and musical direction by Milton Setzer.

BOOKS

(Continued from page 7)

SEVEN TREASURE CITIES OF LATIN AMERICA by Bertha Kitchell Whyte (October House, Inc., \$15.00).

A magnificent collection of the finest art of the Colonial Period in Latin America in the seven cities in which these treasures are still on view—buildings, religious relics, sculpture, paintings, public edifices, ancient castles. In the four centuries which this period covered, the Spaniards arrived, conquered and colonized a continent-and-a-half and left their indelible stamp. No book on art of this four-century era can ignore the history and politics of its background, and the author has done a remarkable job of relating art and history with a minimum of words and with a judicious use of photographs. Old San Juan, Puerto Rico; Merida, Yucatan; Cartagena; Tunja; Quito; Lima and Cuzco are the cities covered by the author. One may quarrel with some omissions—Mexico City, Concepcion and Asuncion come to mind.

A HISTORY OF PORNOGRAPHY by H. Montgomery Hyde. Introduction by Morris Ernst (Farrar, Straus & Giroux, \$4.50).

Until the 1870's the ages-old crusade against "published indecency" was almost exclusively against pictures, rarely the printed word. The increase of literacy may account for the attention now given books, pamphlets, tracts and magazines. Author Hyde examines this background and evaluates some of the laws as well as some of legal decisions which have upheld a publisher's right to publish and a writer's right to write. Tracing the history of pornographic literature from passages in the Bible, essays on Greek courtesans, the Kama-Sutra right up to and including the girlie and nudist magazines now available on local newsstands, the author also reviews the most celebrated cases against publishers and authors and examines causality between erotic literature and acts of passion or violence to which the impressionable are supposedly aroused through reading. Censorship on whatever grounds and for whatever purpose, the author concludes, merely creates a lively and effective black market in pornographic literature. Sex being what it is, and people being what they are, the subject will be written about. Some of it will be good writing, some of it will be bad writing; some of it will be literature and some of it will be garbage. But what is art? what is junk? what is pornography? and whose definition does one accept? are questions which have never been answered with any finality. And perhaps never should be.

INTERNATIONAL FILM GUIDE edited by Peter Cowie (Thos. Voseloff, \$2.95).

Several of Europe's finest film critics and reviewers—Robin Bean, Peter Cowie, and Peter Graham among others—have compiled a valuable index of current European films and film trends, including a strong essay on the outstanding directors of the year: Fellini, Kubrick, Bunuel, Malle and Satyajit Ray. The *Guide* is factual, terse informative and helpful to those who want to know the direction of motion picture-making. Regrettably the *Guide* is weak on an evaluation of American product. The book includes Film Societies, specialized cinema houses devoted to film as an art, and a list of cinematic experimentalists.

THE TUNNEL BACK by Lewis Yablonsky (The Macmillan Company, \$6.95).

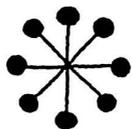
Synanon, Santa Monica, is one of the most amazing of our current sociological experiments in rehabilitation, for it depends not on the joint effort of victims and society, but almost entirely on the afflicted themselves. This report in depth on individual case studies and the general effort of Synanon to rehabilitate through communal living and communal effort documents an historic experiment in cure. Synanon begins by getting the addicted to understand what it is that they are—"dope fiends" with a full explanation of both words. Therapy comes through full and free discussion and exchange in working and living together. Hostilities and hopes are brought out into the open in the endless striving for the tunnel back to a productive life. And it works, the only effective solution to a serious disease problem. *The Tunnel Back* is an important study which deserves wide consideration with its offer of hope and a way out.

THE CULTURE CONSUMERS: Culture & Affluence in America by Alvin Toffler (St. Martin's Press, \$5.00).

One visit to an executive suite which offers in addition to the executive Matisse reproduction or more generally a Toulouse-Lautrec print carries with it the conviction that you have been a beholder of Culture. Where does it come from and why? What impels subscribers to the book club, music club, art-object club to purchase culture on a once-a-month, so-muchdown basis? Culture and art are major industries, and although the author offers no incontrovertible figures to sustain his case, nevertheless he may well be right that culture is among America's ten leading consumer industries. Our affluent society, according to the author, with its rapid mastication of culture in mouthful chunks is destroying some old culture-elite patterns, but it is also — and this is the author's principal thesis — debasing our standards.

—ROBERT JOSEPH

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

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

(104) Exclusive distributors of Monkey Pod hardwood plywood paneling and suppliers of all types of hard and soft plywood masonite, and Formica decorative laminates. California Panel and Veneer Co.

(105) Roof deck systems and insulation, Bermuda roofs, fireproofing, fiber forms, acoustical treatments, insulating materials and loose fills based on the light-weight, fireproof qualities of Zonolite. California Zonolite Company.

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

(107) Furniture: A complete line of imported upholstered furniture and related tables warehoused in California and Virginia for immediate delivery; handcrafted quality furniture moderately priced; ideal-

ly suited for residential or commercial use. Dux Inc.

(109) A brochure describing Flushplate—a breakthrough in the design of switch and outlet plates is now available. Illustrated to show completed installations as well as installation details; for architects, designers, decorators and builders. Flushplate Manufacturing Co.

(110) A high pressure plastic laminate in solid colors decorator designs and wood grains with up-to-date samples available at the display. A Formica exclusive is the custom design service of sealing murals, designs and art treatments to Formica. The newest development is the brushed finish laminate surfacing for kitchen cabinetry. Also available are Formica flush faced doors. Formica Corporation.

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

task. Selected units merit specified for CSHouse 1950. Harry Gitlin.

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

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

(114) A new, 12-page executive furniture catalog has just been completed by Hiebert, Inc., manufacturers of a complete line of executive office furniture. New catalog contains detailed illustrations of the line, including executive desks, secretarial desks, side storage units, corner tables, confer-

ence table, executive chairs, and side chairs. The center spread features a full-color photograph showing the various Hiebert furniture pieces. Copies of the catalog may be obtained free of charge. Hiebert, Inc.

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

(116) Executive desk accessories and home furnishings in an original design series of black matte cast iron and other metals. Fine castings made exclusively in this country. Ashtrays, cigarette boxes, lighters, candelabrum, other decorative pieces. Catalogue available. Les Hunter Designs.

(117) Tile — Full-color brochure gives specifications and descriptive information about economy line of tile which offers all the advantages of genuine ceramic tile at a low price. Striking installations are illustrated to show why Trend Tile

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(118) Tile — Full-color brochure, gives complete information about Franciscan Hermosa Tile, a Gladding, McBean building product, which features a host of interior and exterior installation photos which illustrate the wide range of colors, shapes and designs available in Franciscan Hermosa Tile. Interpace.

(119) Furniture — Three recently introduced Mies van der Rohe pieces plus complete line of furniture designed by Florence Knoll, Harry Bertoia, Eero Saarinen, Richard Schultz, Mies van der Rohe and Lew Butler and a wide range of upholstery and drapery fabrics of infinite variety with color, weave and design utilizing both natural and man-made materials. Available to the architect is the Knoll planning unit to function as a design consultant. Knoll Associates, Inc.

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

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

(122) Clocks — Complete information on the entire Howard Miller Clock Company timepiece line in illustrated brochures. Contemporary wall and table clocks by George Nelson; contemporary, "three-dimensional" electric wall clocks, including remote control outdoor clocks and the new battery operated built-ins; Meridian Clocks in ceramic, wood, metal and other unusual finishes for decorative accents; Barwick Clocks in tradi-

tional designs, battery or A.C. movements. Howard Miller Clock Company.

(123) Lighting — Four-page illustrated brochure shows all 21 styles in four models — ceiling, wall, table and floor — designed by George Nelson for Howard Miller Clock Company. Included are the large fluorescent wall or ceiling units designed for contract installation. Dimensions and prices given. Howard Miller Clock Company.

(124) Selections from the diversified decorative accessory collections for the Howard Miller Clock Company. Brochure includes shelves, mirrors, spice cabinets, wall vanities and desks, planters, room dividers, Ribbonwal. Howard Miller Clock Company.

(125) Veneers — An eight-page publication discussing new, lightweight, pre-surfaced wall panels and column covers is now available from Mosaic Building Products, Inc. Provides information on Mosaic's panel wall, veneering panels, curtain wall panels, column covers and fire-rated panel walls. Architectural detail drawings as well as types of available surface materials are included. Numerous photographs illustrate handling and installation ease. A short-form guide specifications outline is provided. Mosaic Bldg. Products, Inc.

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

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

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

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(129) Fountains — A 70-page catalog-brochure is available from Roman Fountains, Inc. More than one hundred fountain ideas are illustrated. Physical characteristics, applications, plans and complete specifications are shown. Fountain planning and engineering made graphically clear. Roman Fountains, Inc.

(130) Scalamanré Fabrics. New Architects' Collection of contemporary textured upholsteries — natural fibres, man-made fibres and blends. Tremendous color ranges and interesting weaves. Also special colors and designs to your specifications. Excellent group of casements for contract and institutional interiors. Write for swatched brochure. Scalamanré.

(131) Scalamanré Wallcoverings. Large collection of wallcoverings — includes grasses, reeds, corks, linens, foils and novelty textures. Write for swatched brochure. Scalamanré.

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

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

(134) Service to the architects for projects in their areas to establish tentative load and service needs for exterior and interior artificial lighting to meet I.E.S. Standards, adequate electric space heating and

air conditioning, and electric cooking and water heating. Southern California Edison Company.

(135) Appliances — New illustrated, full-color brochures with complete specifications on built-ins by Thermador: ovens, cook tops, accessories and dishwasher. Also electric heating for home, office, factory, apartment, hotels and schools, and the Thermador glass-lined electric water heaters. Thermador.

(136) Unique high fidelity loudspeaker systems in the form of elegant lamps and end tables are described in brochures available free from Acoustica Associates, Inc. Fully illustrated literature gives technical specifications, dimensions, prices, etc. on these decorator-designed lamp-speakers which are now available in 16 different colors and styles. The attractive lamps come in table and hanging models and feature a cylindrical electrostatic loudspeaker which is also the translucent lampshade. Unlike conventional directional speakers, the lamp-speakers and table-speakers both radiate full frequency sound in a true 360° pattern throughout the room. Acoustica Associates, Inc.

(137) New Dimension In Ceramic Tiles. Brochure available to architects, explaining a new tile in the form of the Crown and Coronet which multiplies the possibilities for treatment of flat wall surfaces is announced by Redondo "Tru-size" Tile of Los Angeles. In this their Royal Line they present a flat tile but of such distinctive shape that it imparts the appearance of depth and contour to any wall—interior or exterior. Made in 4¼x 8½ inch size the Crown and Coronet blends with the standard 4¼ square tiles to help architects and designers to create patterns of continuing attractiveness. For instance laid horizontally or vertically this tile imparts a convex or concave impression—and tends to accentuate or diminish the height of wall areas. Redondo Tile Co.



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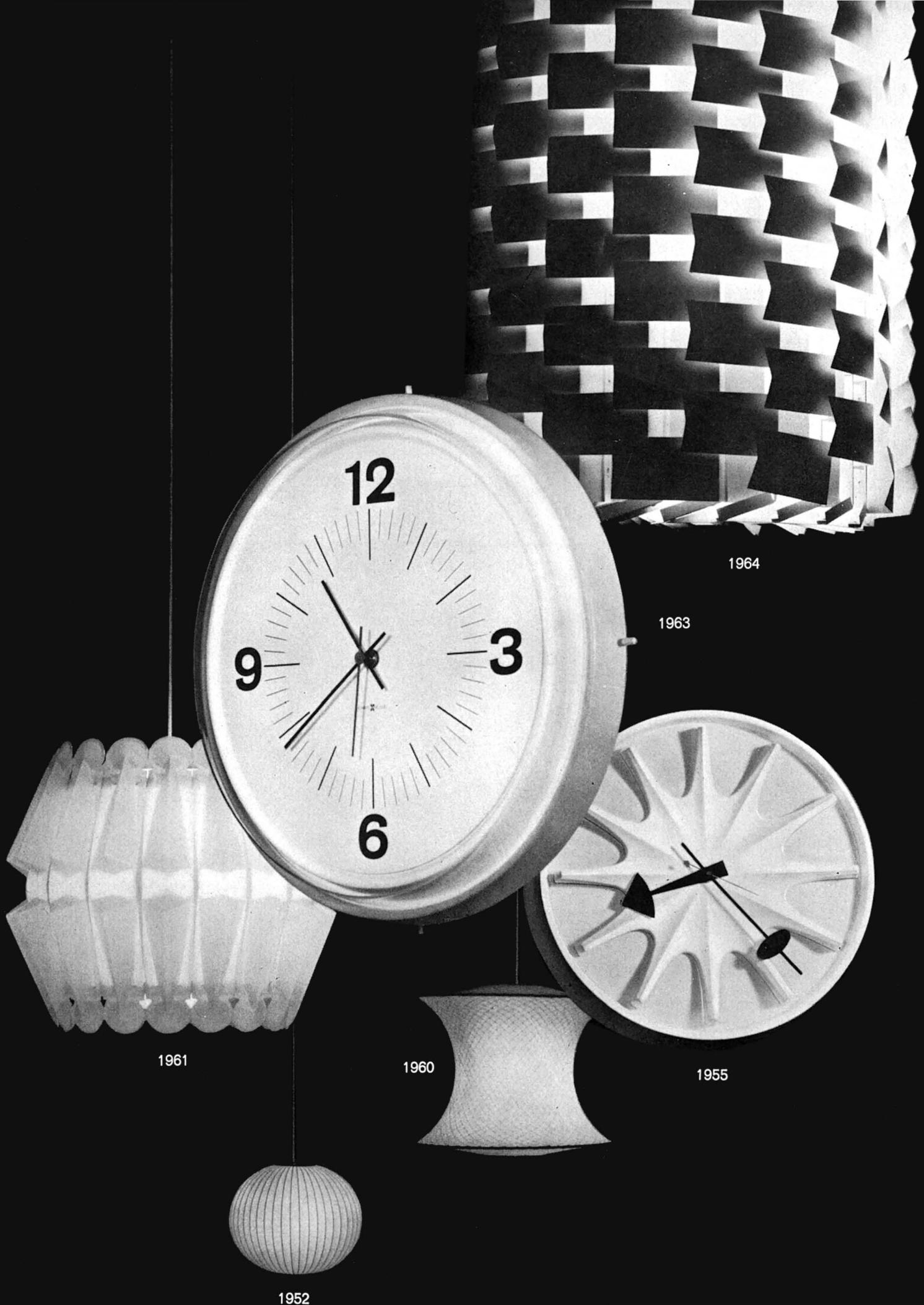
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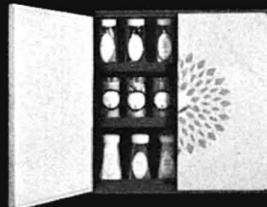
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