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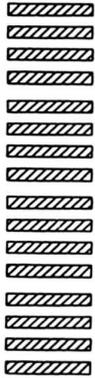


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Cover: Detail of sculpture, *Cantilever*, by Kenneth Snelson (see article page 6).

ERRATUM: In the article by Denise Scott Brown on page 30 of the May issue, instead of "Kostof is by Collins' (definition) a Cultural Shill" please read Cultural Frill.

JUNE 1967

## ARTICLE

Education for Urban Living by Fran P. Hosken	16
--	----

## ARCHITECTURE

Two Churches by Franz Fueg, Architect	10
Theater by Michael Scott & Partners, Architects	18
House by Meiji Watanabe, Architect	22

## PLANNING

Gropiusstadt by The Architects Collaborative	15
--	----

## DESIGN

Lamps by Angelo Mangiarotti	27
-----------------------------	----

## ARTS

American Sculpture of the Sixties	6
Dore Ashton	28
Peter Yates	32

## FEATURES

Editorial	5
Subterranean Village by Myron Goldfinger, Architect	24
Books	30

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# notes

## *in passing*

The articulation of the goals of any planning policy is a first task if improvements are not to be made in random fashion in response to changeable partisan pressures. These aspirations can then be expressed in specific projects and programs, be assessed against the available resources of land, finance, and so on, and their relative priorities determined, having regard to the extra-territorial function of the settlement as revealed by spheres-of-influence studies.

Since planning is also an instrument of national development policy, there will be certain consequential considerations that will be meaningful locally only when seen in the context of the parent economic region. The continued definition of regions and their study provides the most rational way to frame a functional, hierarchical settlement pattern (subject only to that definition of a region as the area larger than the last, to which no solution was found—"regio-centrics"—ever-expanding circles).

Throughout the planning process constant questioning is needed to reconcile the rights of the individual with the concept of the common good. The insertion of a third tier of regional government is best left to mature from the circumstances, for a regional economic entity is unlikely to coincide with inherited administrative boundaries. Already, in many countries, regional organizations for statutory undertakers and semi-state bodies handling manufacture, transport, and tourism have become an established pattern, while atmospheric pollution, arterial drainage, and the conservation of water are by nature regional issues.

Physical planning, then, the essential partner of urban design, is a system encouraging rational action for the common good. This creative effort can be manifested in forms which affect the structure of settlements, their organizations, their equipment, and their dimensions.

Since the reorganization of property rights and the raising of taxes to support plans are involved, it is vital that plans should stand on the twin foundations of competency and public approval. We are engaging in an exercise which goes very close to the purely democratic, and it is essential to build up a strong civic consciousness representative of all major segments of the community. Hence, though we may be accustomed to thinking of planning as something that in the final analysis can be enforced by law, we should ask how far can society be persuaded of the intrinsic merit of taking forethought for the future and hence coming to be stimulated by the activity itself? To what extent can the very process of the preparation of the development plans itself be a positive part of the life of the local community and enrich and be recognized as an aspect of local culture? Hopefully the public conception of planning will move from a time-consuming process

which fails conspicuously to lead to action, and from a system of negative control to which people can only object, to a force for social affirmation and creativeness through citizen participation.

For the function of physical planning is not merely to guide growth into socially and technically acceptable channels; it is to reveal and stimulate the evolution of economic and social potentials not previously evident or exploited.

We can state the broad progression as survey, analysis, policy, and proposals; implementation calls for promotion, monitoring, and revision. While no more than basic routines that warrant precision but no heart-burning, surveys are the springboard for proposals.

Forecasts are dependent on statistical routines where accuracy has been improved by the adoption of operational techniques, simulation, and linear programming.

Given the intention to develop a hierarchy of physical planning and economic programming from national policy, through administrative regions, counties, and local areas, the comparability of information which results from new systems of nationwide inventories is obvious. They simplify management, reduce the possibility of error or omission, and are some guarantee of uniform quality in investigation, analysis, and presentation.

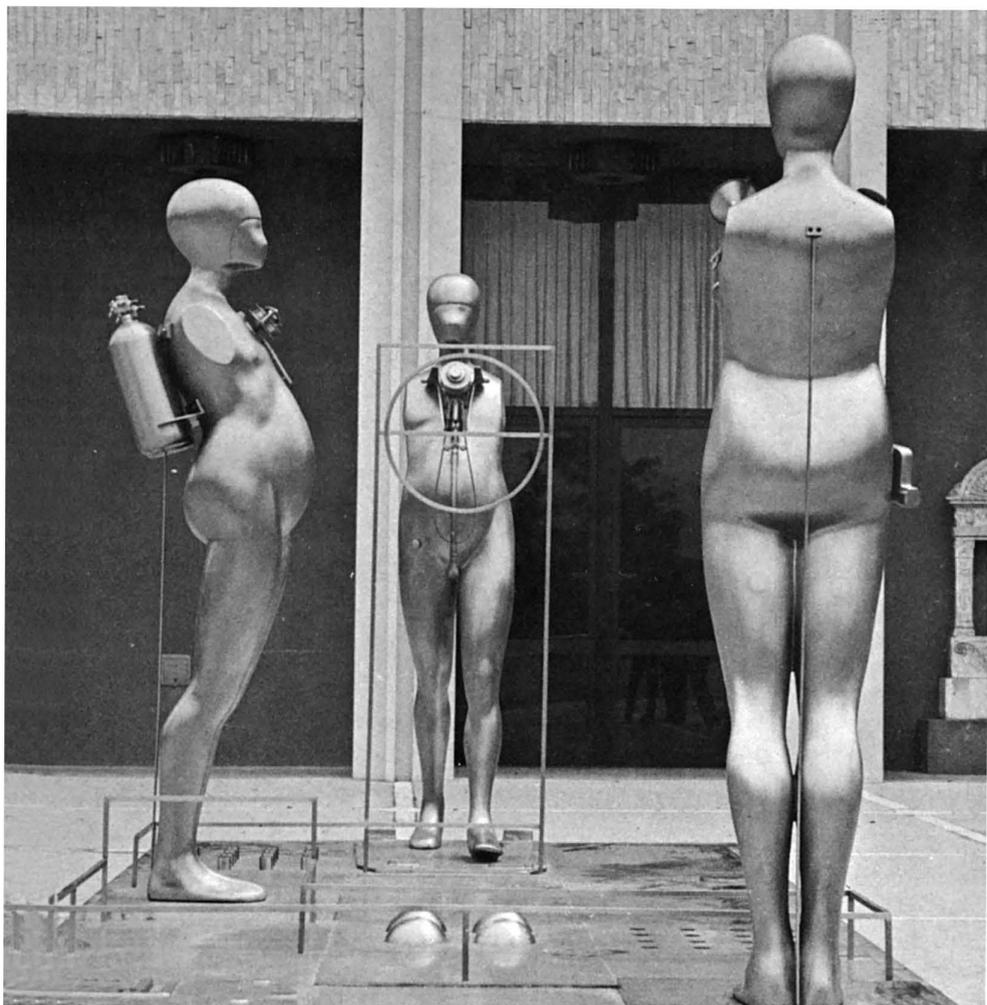
Any district is tied to areas outside by linkages and its relationships, by roads, by rivers, railways, telecommunications, and by flows of people, traffic, goods, services, money, and ideas across its boundaries. This is as true for a neighborhood as it is for the whole country.

Information will be exchanged if it is easy and inexpensive to do so; and in order that local needs and resources can properly inform national policy, a common language of communication is necessary. The value of the information collected is partly dependent upon the ease with which it can be related to the geographic area from which it was taken, and partly dependent upon the adoption of consistent standards. Further, a system of identification which can offer rapid summarization by machine methods is required.

Man makes value judgments constantly, but it is becoming clear that more of the components are measurable. As the forces grow increasingly complex, so does the flow of management aids. Electronic circuitry can surely do more to assist the nervous system than organize data; it can illuminate relationships when there are many variable factors. Common sense seems to be a first-order ability, and cannot generally operate on quadratic or higher-order relationships.

Geoffrey Copcutt

*From Carnegie Review, No. 8, publication of Carnegie Institute of Technology*

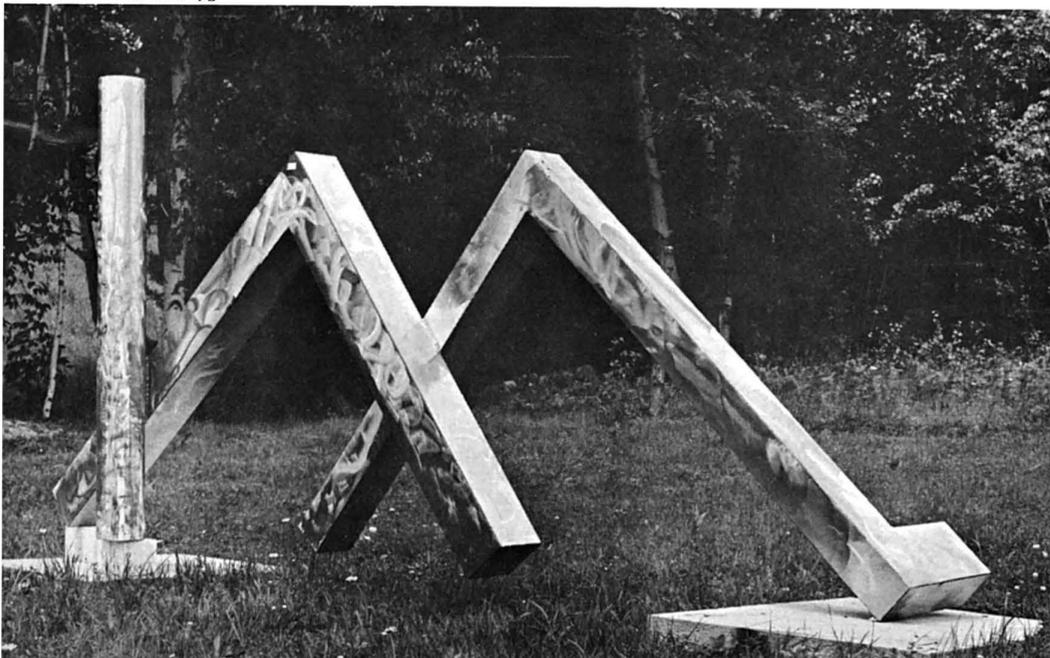


Ernest Trova, *Study Falling Man: Venice Landscape*, 1965-6. Silicone Bronze, 90" x 14" x 72"

This mammoth show at the Los Angeles County Museum of Art (through June 25) is a heartening revelation at a number of levels and scales. The fact that Maurice Tuchman, the museum's curator of modern art, could assemble an exhibition of this magnitude—166 pieces representing the work of 80 sculptors of every contemporary persuasion, filling the Special Exhibition Gallery and spilling out in profusion onto the surrounding plaza and reflection pool—is ipso facto reassurance to those who have followed the growing pains of the new museum that it does have the strength to withstand the dispiriting pressures of the political and cultural Establishment. More important, the sculpture in sum reveals that behind all the party labeling, tortured "ideating" and other forms of critical windbreaking, the art of sculpting is very much alive — something not always apparent in the galleries.

Although Tuchman writes in his introduction to the 260-page catalog that the show is

David Smith, *Cubi XXIII*, 1964. Stainless steel, 76¼" x 172 7/8"

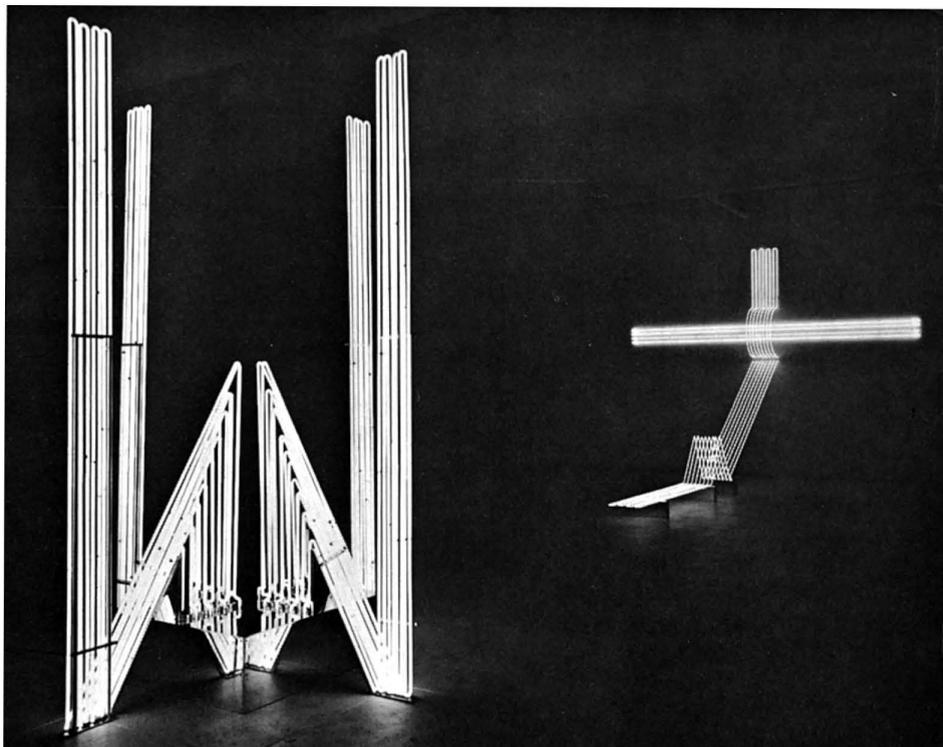


"basically a survey" and "no theme is specifically declared," almost without exception the works exhibited manifest a knocking at the door of science and industry. It is a show of 20th-century materials: the gamut of plastics—acrylics, polymers, epoxies, polyurethane foam, polyesters; and of steels—cold-rolled steel, mild steel, stainless steel, perforated steel, steel in compression, steel in tension; polished aluminum, anodized aluminum; silicone bronze; coated glass; rhodium plated brass.

Incorporated with the new materials are light—neon and fluorescent—, sound, movement, pneumatics, electricity and as Tuchman notes, bright color used "more frequently than in any large body of sculpture for five centuries, and it is employed far more diversely than it was in medieval work."

Scale, too, he writes, distinguishes the new sculpture from the traditional. While monumentality is certainly not new, in aggregate the works do indicate a decided movement

## AMERICAN SCULPTURE OF THE SIXTIES

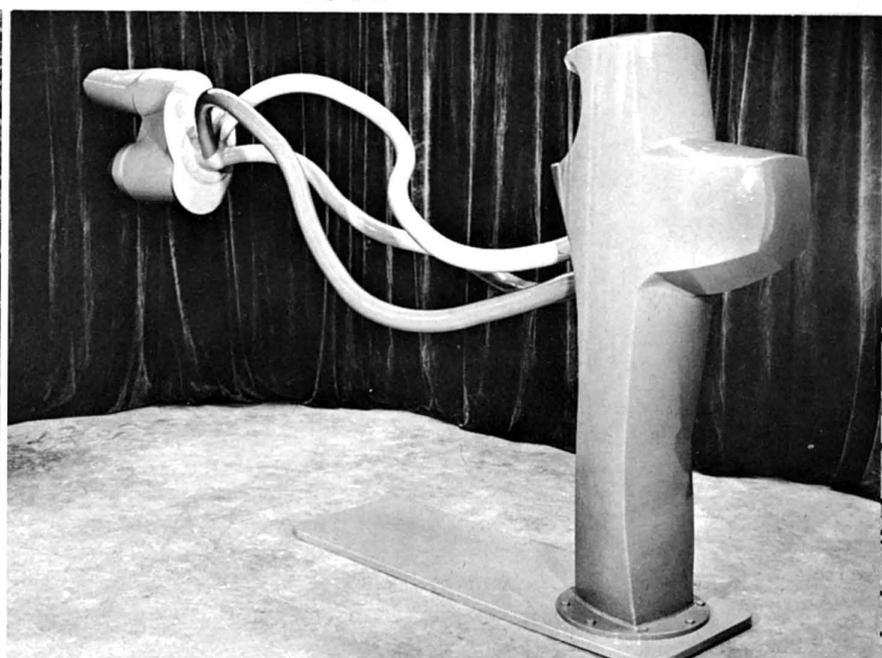


Stephen Atonakos, *Orange Vertical Floor Neon*, 1964. Neon, metal, 15' x 10' x 12'

upward and outward. The reasons are logical and contemporary: the immensity of the architectural and urban spaces sculptors must fill today require that their work be large to be effective. (*Tetrahedron Twist*, — not in the show — designed by Max Bill for Place Ville Marie in Montreal, was to be 1000 feet long, 130 feet high at the center. The idea was not gigantism for its own sake but because the location demanded it.) Add to this the fact that the use of steel and other structural materials militate against parlor-size sculptor and you have good and sufficient cause for increased scale.

It is not enough, however, to adopt new materials and increase size. If sculpture is to disseminate the new truths of its time—or denounce the fallacies—through new media, the sculptor must understand the nature and capabilities of his materials and learn new skills to express himself with assurance and appropriateness. For all the interesting and even compelling work it contains, the Los

Robert A. Howard, *Landscape XX*. Painted steel, 13' x 6' x 3"

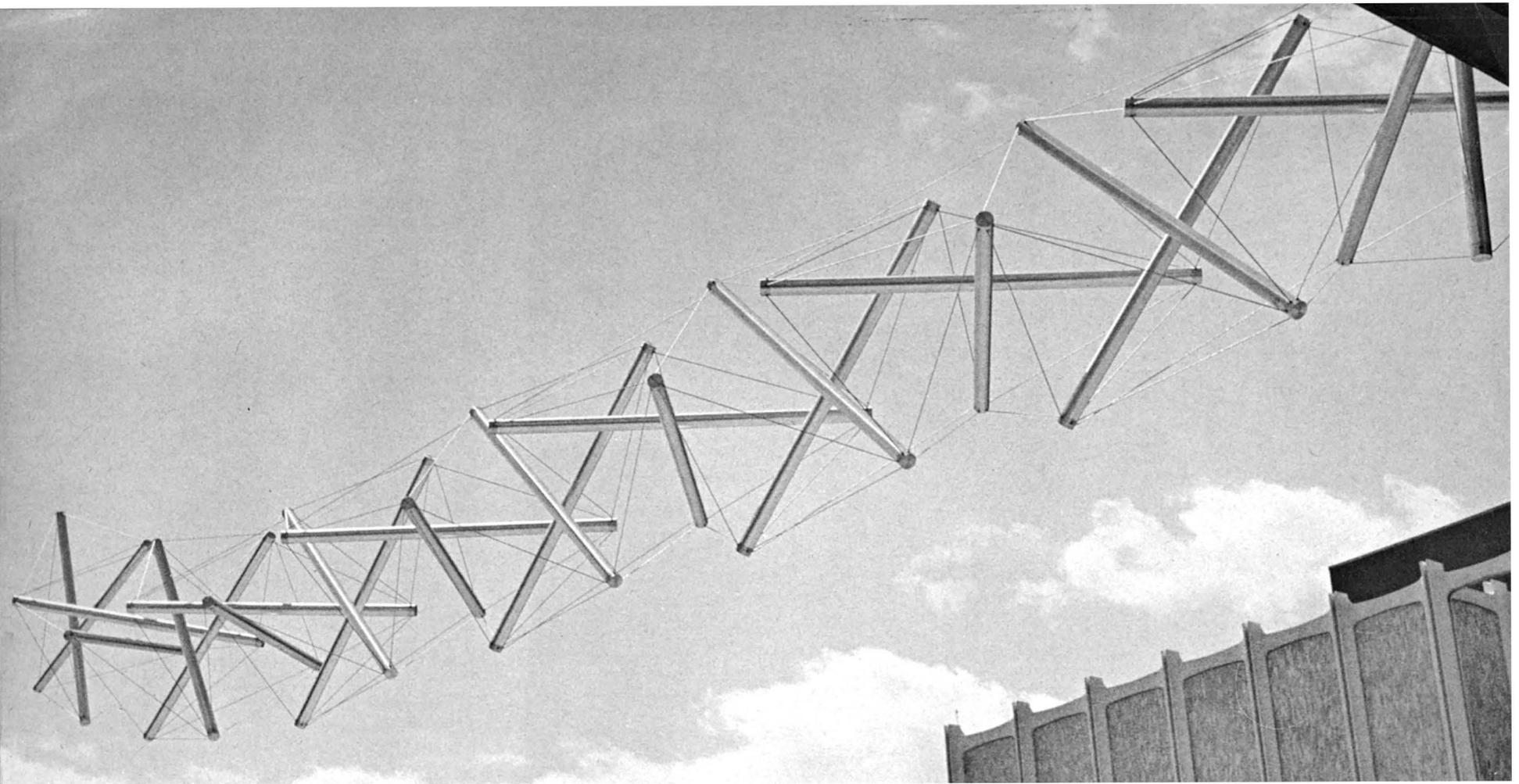


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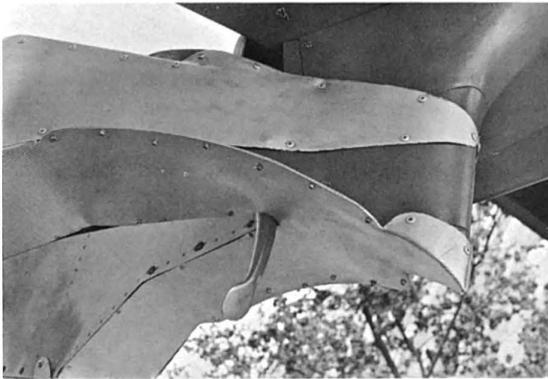
Kenneth Snelson, *Cantilever*, 1967. Aluminum and steel, 30'

Angeles exhibition is a confession that most of the sculptors represented are still merely playing with the new materials or at best experimenting with them at the most elementary level. Perhaps this is due to "fear of not looking enough like art," as Clement Greenberg said of the "painterly" abstract sculptors of the 40s and 50s. But in the case of the more serious artists, the reason seems to be an enchantment with the surface qualities of the new materials, the superficial capabilities of industrial flotsam, the image not the essence.

Electing to utilize "non-traditional" materials in an attempt to integrate art and industry and technology, they have encountered the same problems which John Coplans says has confounded most "Optical" and "Kinetic" sculptors. They, says Coplan, attempted similarly to unite art and science and "with rare exceptions, what has been produced so far has been artistically insipid and scientifically commonplace."

Sol LeWitt, *Untitled*, 1966. Enamel on aluminum, 60" x 60" x 60"

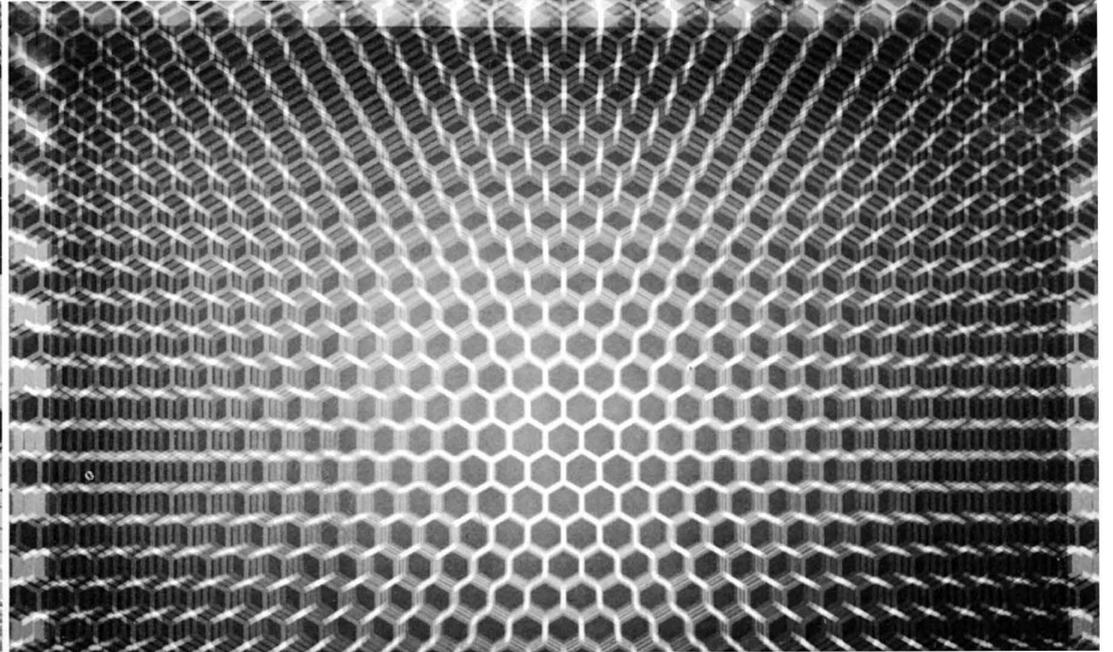
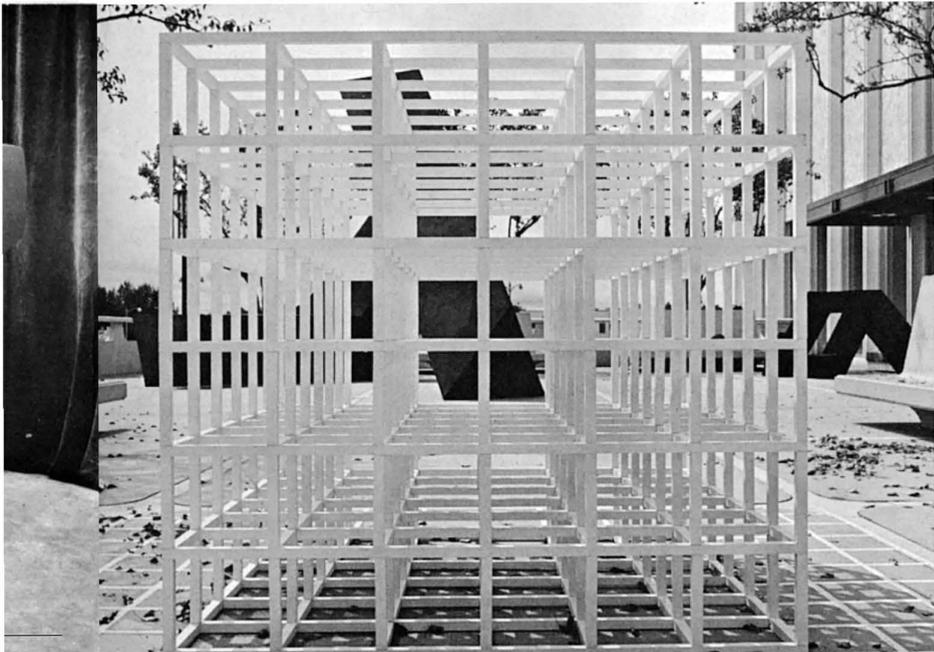
Works in the current show indicate that the huge majority of sculptors either have not yet learned their materials or have not yet acquired the new skills necessary to express themselves clearly in these materials. For example, Arlo Acton uses two highly

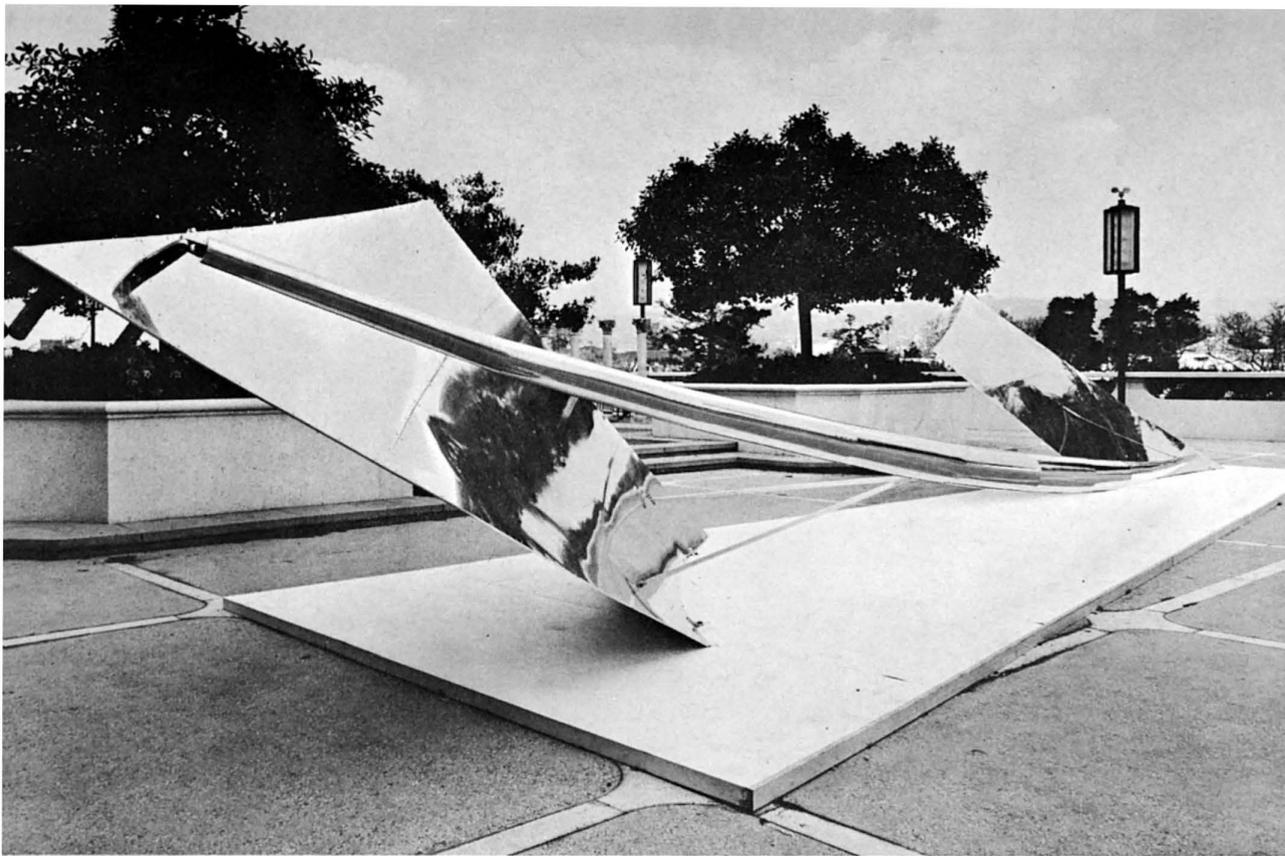


Arlo Acton, *Ball* (detail). The sculpture's additions fail to match the fine machining and skilled assembly work of the aircraft parts to which they are attached.

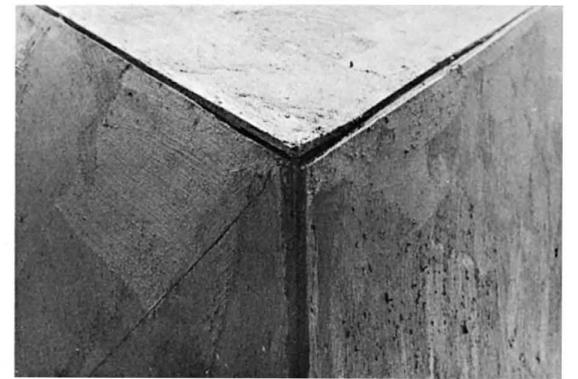
machined, skilfully assembled aircraft elevator or stabilizer tips as a rocking base for his piece, *Ball*, but then surmounts it with his own crudely handcrafted superstructure (see detail photo). And Sol LeWitt's untitled grid construction—which Tuchman says was designed so that all sides and views are exactly alike and Lawrence Alloway says is supposed to induce "the idea of boredom and monotony"—is so poorly fabricated or assembled that many of its members are jarringly askew. If the purpose was regularity and monotony, LeWitt didn't achieved it. Technique—or the lack of it—should not intrude. Dore Ashton wrote in the May issue of *Arts Magazine*: "Where a serious artist is involved, there are irrelevant considerations. If I think of the recent crop of 'fabricators,' I think not of their techniques, but of their expressive results." She was writing of Robert Murray, whose understanding of his material—heavy gauge metal—is profound, his technique simple and flawless.

Norman Zammit, *Solid Construction Laminated*, 1966. Acrylic plastic, 19" x 23½" x 5"

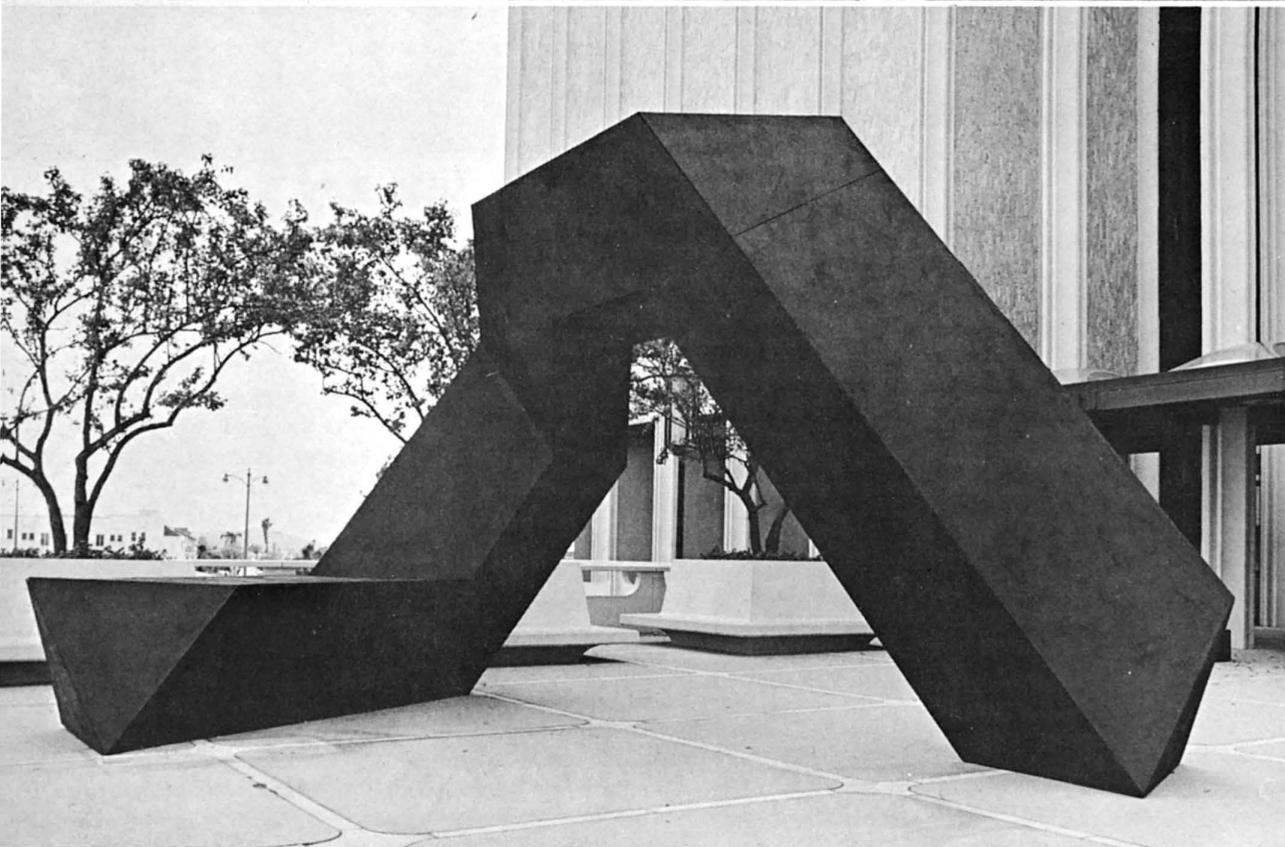




However, where industrial processes and results are only imitated—and badly at that—as at Los Angeles, then technique becomes of utmost relevance. Obtrusive technique, whether conspicuously good or bad, tends to become the “expressive result.” This is particularly true in the U.S. where there’s a skilled and critical craftsman in every garage.



1 Tony Smith, *Cigarette*. Detail of wood mock-up shows indifferent jointing.

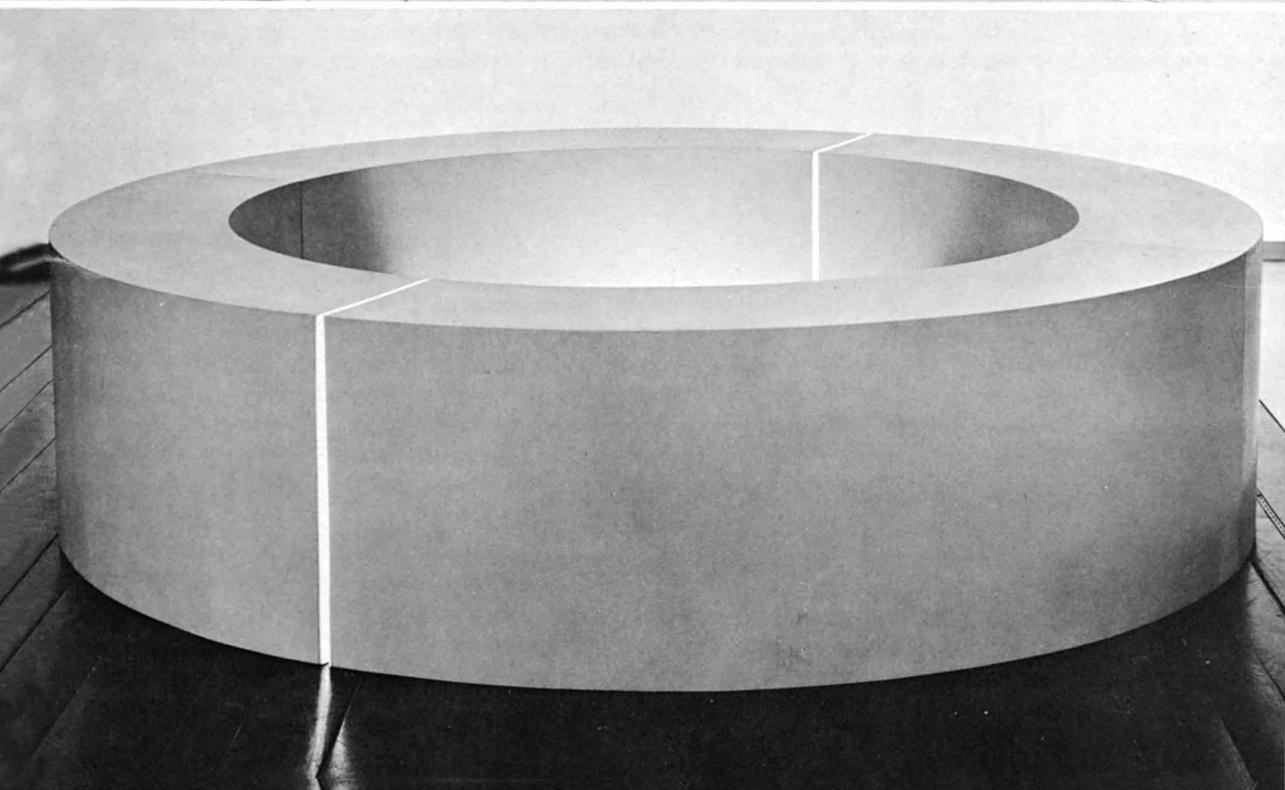


(Perhaps industry can be called upon to help educate the sculptor in the uses of its materials and processes—as it did to the lovely tune of half-a-million dollars during the 1965 International Sculpture Symposium at Long Beach State College. While sculptors will probably never comprise a large enough sales market to interest industry as buyers, they could conceivably expand the possibilities of materials—popularize them, if you will, as Mies did with glass and the “I” beam—an acceptable quid pro quo. North American Aviation is still starry eyed because of what its engineers learned during Piotr Kowalski’s experiments while fabricating his sculpture for the Long Beach Symposium.)

There are others, a handful, in the American Sculpture of the Sixties whose work shows skill and understanding equal to Robert Murray’s: Kenneth Snelson’s cantilevered tensegrity structure is beautifully constructed and brings the steel and aluminum to life; George Segal’s *Gas Station* with its assembled industrial objects and plaster people is a haunting vignette; Claes Oldenburg’s “paunchy canvas and kapok” pieces are harsh caricatures of industrial age icons (an instance of *intentional* parody of industry’s processes and products); and in his optically coated boxes, Larry Bell, in John Coplan’s words, “takes a wide variety of techniques and extends them beyond even industry’s interest . . .”

More important than the successes of the few, is the fact that even in the handcrafted fish-fowl of the many one can see that the way is being prepared for an age of exciting new sculpture. To date, our scientific and technological discoveries have largely been directed toward questionable, ignoble and destructive ends. If sculptors will learn from the failures of architecture (the setting for the exhibition at Los Angeles is a sharp reminder of how wide the gap remains between architecture and the 20th century—40 years of manifestoes to the contrary notwithstanding) and learn to use the tools and materials of our time honestly, skilfully and appropriately, they stand to enter the machine age well in advance of architects.

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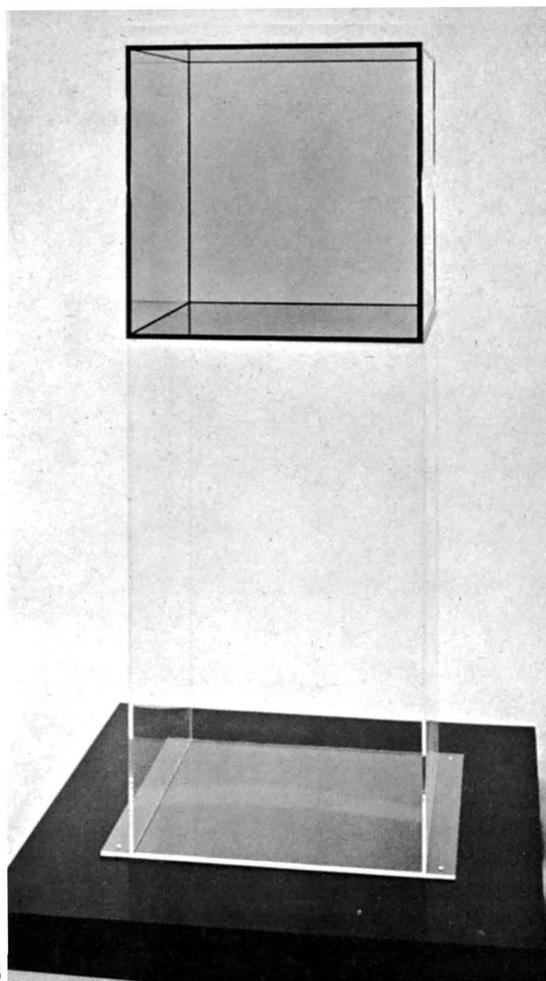
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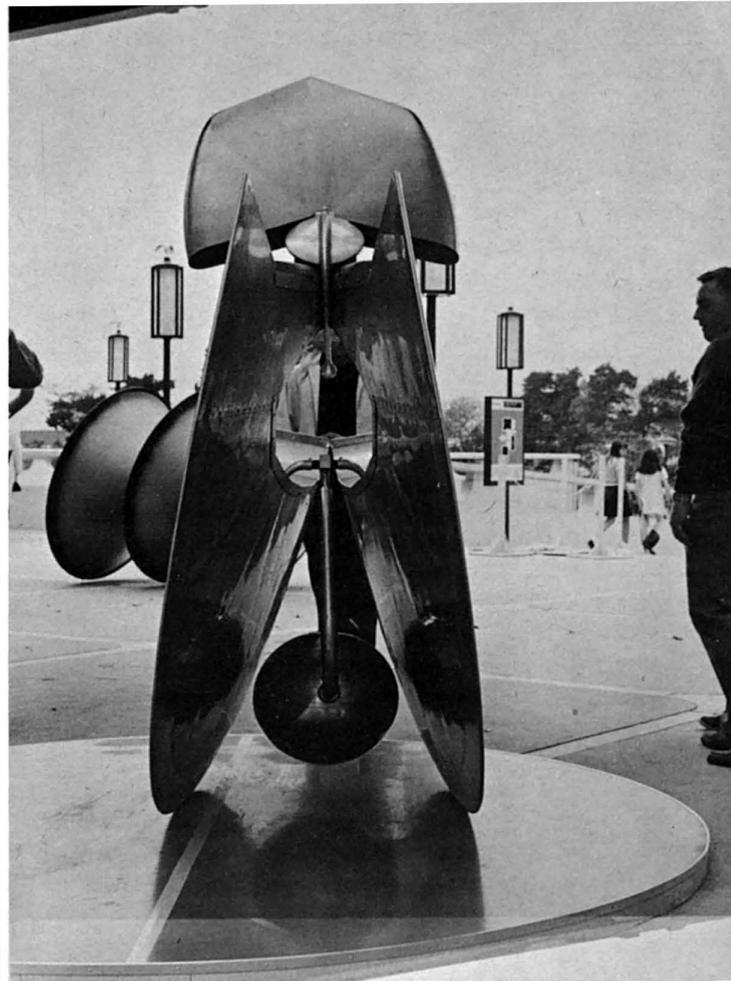
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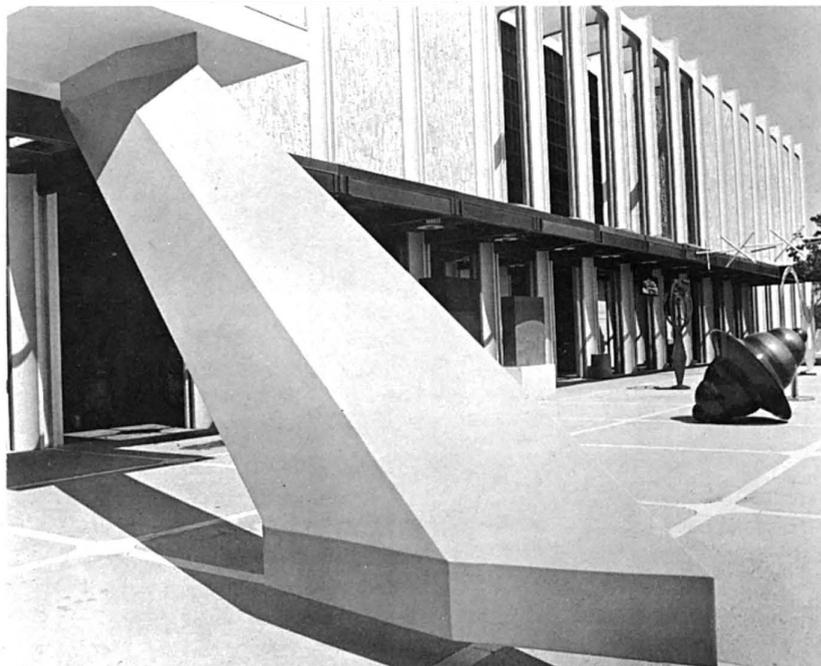


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1. David Von Schlegell, *Untitled*, 1967. Polished aluminum, 6½' x 40' x 5'
2. Tony Smith, *Cigarette*, 1961. Wood mock-up to be made in steel, 15' x 26' x 18'
3. Robert Morris, *Untitled*, 1966. Fiberglass, 2' x 8'
4. Claes Oldenburg, *Soft Toilet*, 1966. Vinyl, kapok, wood, 55" x 33" x 28"
5. David Smith, *Untitled*, 1964. Mild steel, 82¾" x 64" x 29½"



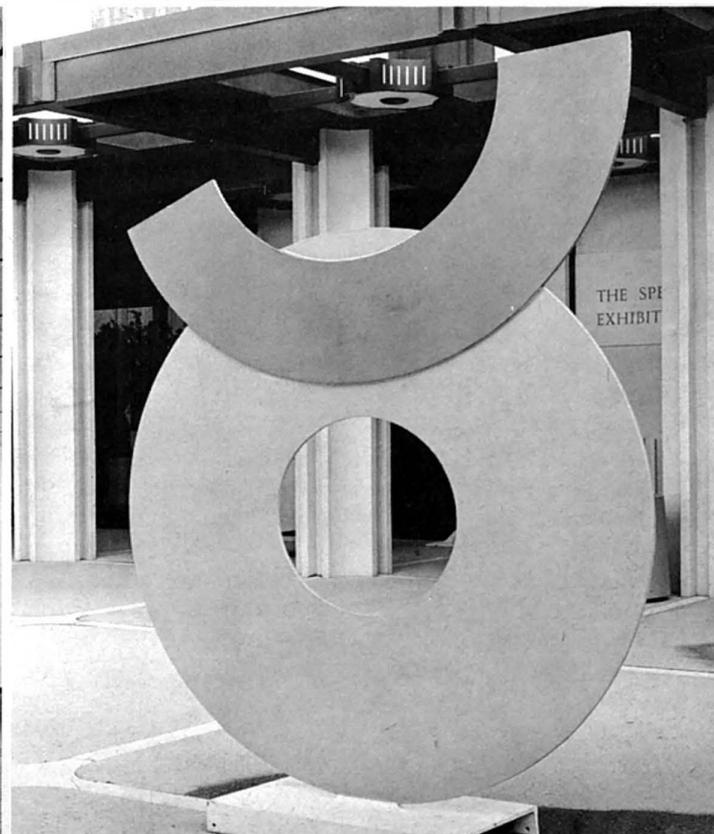
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6. Larry Bell, *Untitled*, 1967. Coated glass and rhodium plated brass, 20" x 20" x 20"
7. Robert Grosvenor, *Still No Title*, 1966. Fiberglass, steel, plywood, 13' x 8' x 24'
8. Forrest Myers, *Sando's Pipeline*, 1966. Acrylic lacquer and welded aluminum, 38' x 7'
9. Arlo Acton, *Ball*, 1966. Mixed media, 102" x 29" x 90"
10. David Smith, *Circle III*, 1963. Painted steel, 99⅛" x 44" x 20½"

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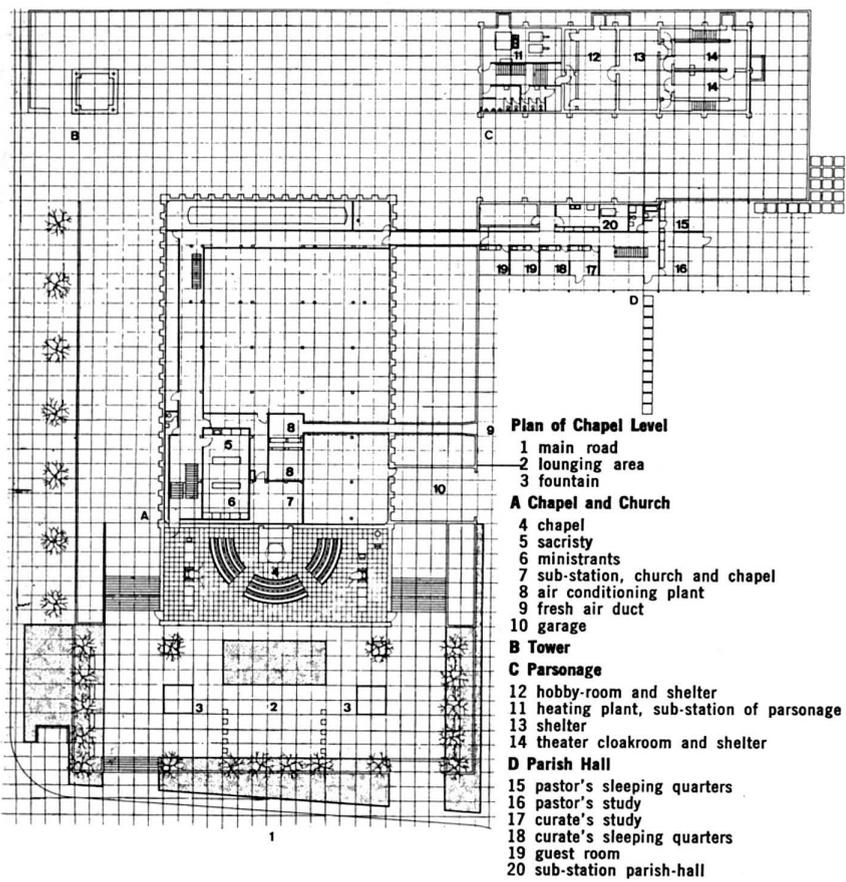
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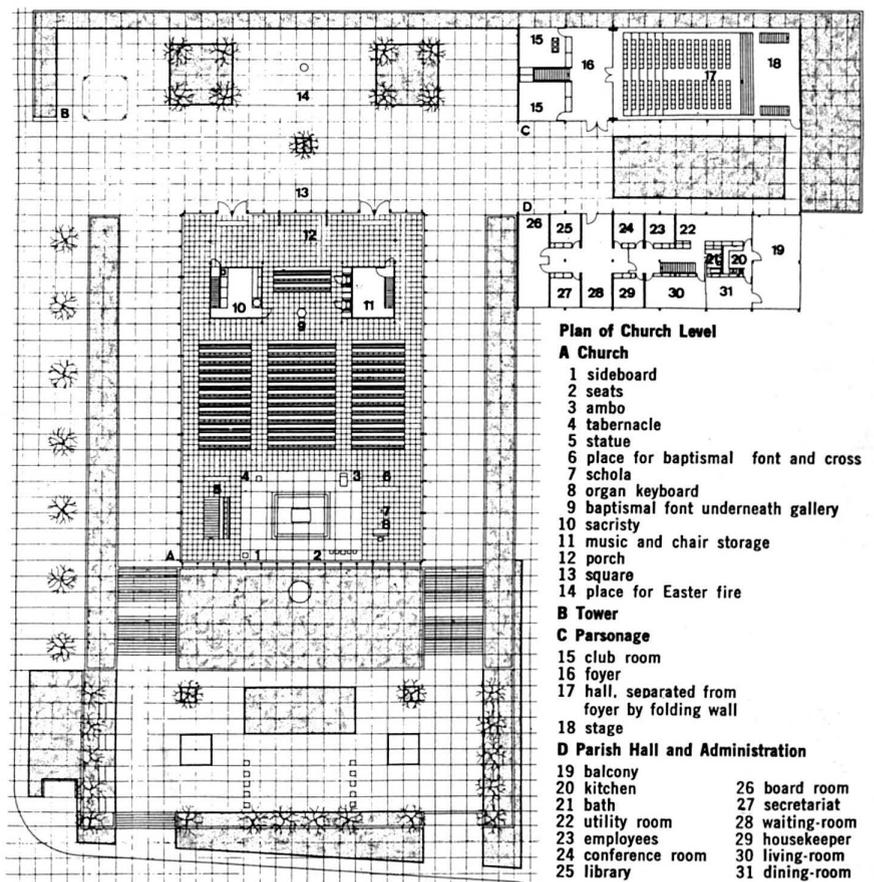




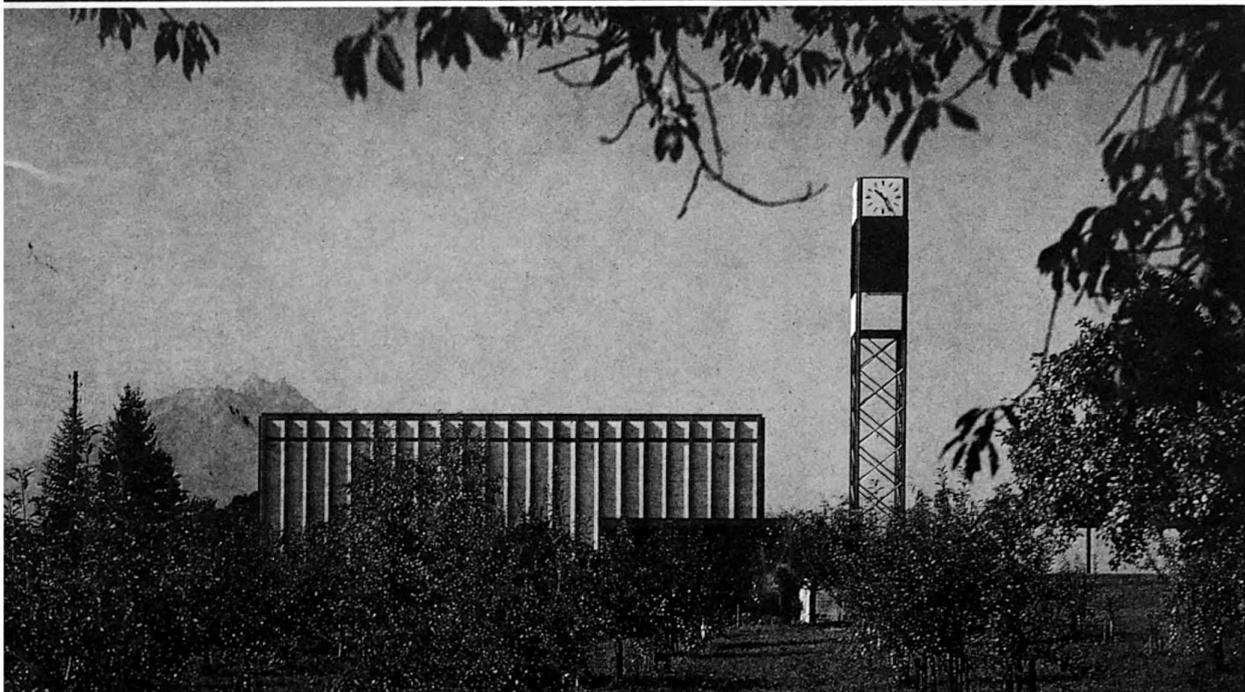
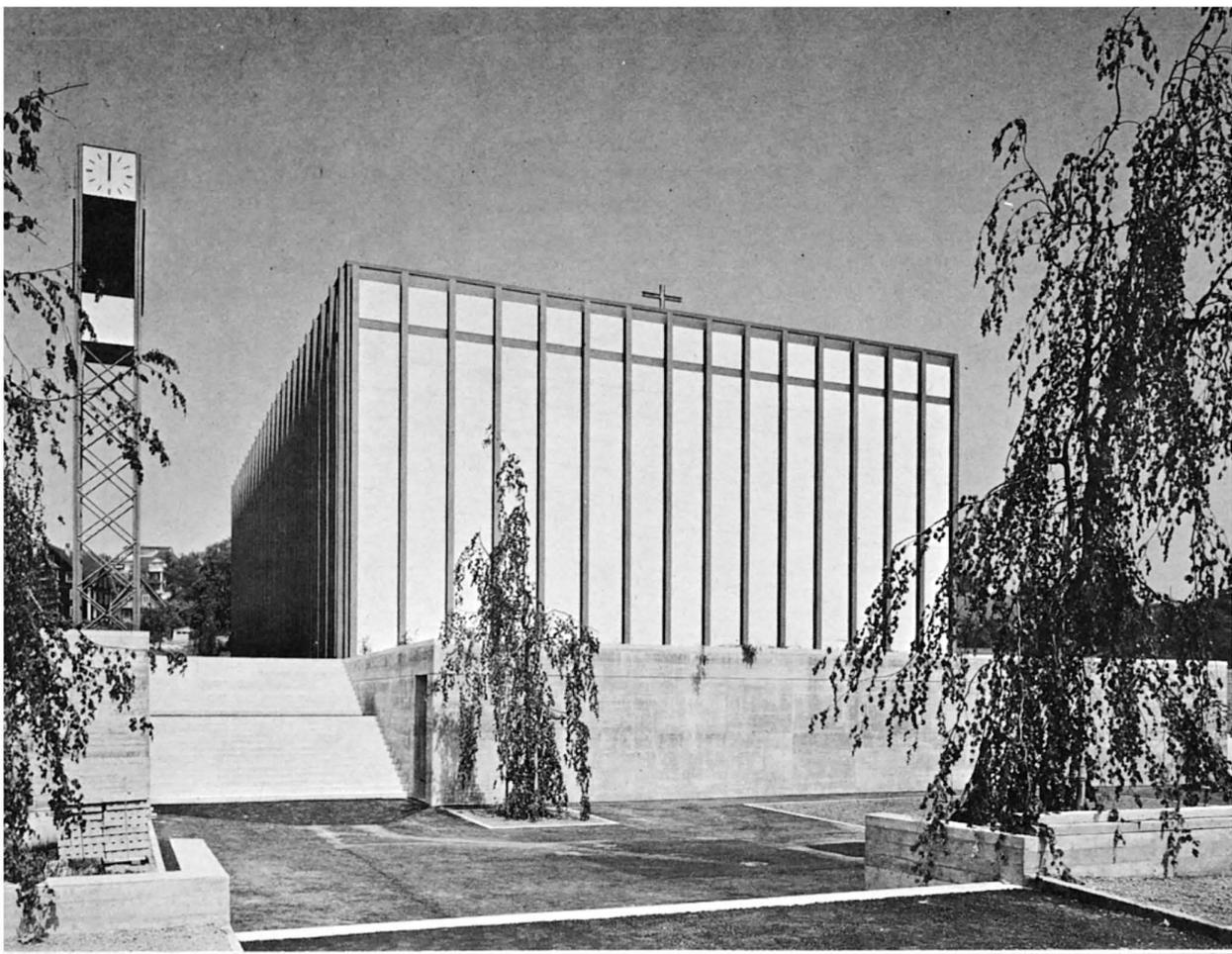
FRANZ FUEG, ARCHITECT



- Plan of Chapel Level**
- 1 main road
  - 2 lounging area
  - 3 fountain
- A Chapel and Church**
- 4 chapel
  - 5 sacristy
  - 6 ministrants
  - 7 sub-station, church and chapel
  - 8 air conditioning plant
  - 9 fresh air duct
  - 10 garage
- B Tower**
- C Parsonage**
- 12 hobby-room and shelter
  - 11 heating plant, sub-station of parsonage
  - 13 shelter
  - 14 theater cloakroom and shelter
- D Parish Hall**
- 15 pastor's sleeping quarters
  - 16 pastor's study
  - 17 curate's study
  - 18 curate's sleeping quarters
  - 19 guest room
  - 20 sub-station parish-hall



- Plan of Church Level**
- A Church**
- 1 sideboard
  - 2 seats
  - 3 ambo
  - 4 tabernacle
  - 5 statue
  - 6 place for baptismal font and cross
  - 7 schola
  - 8 organ keyboard
  - 9 baptismal font underneath gallery
  - 10 sacristy
  - 11 music and chair storage
  - 12 porch
  - 13 square
  - 14 place for Easter fire
- B Tower**
- C Parsonage**
- 15 club room
  - 16 foyer
  - 17 hall, separated from foyer by folding wall
  - 18 stage
- D Parish Hall and Administration**
- 19 balcony
  - 20 kitchen
  - 21 bath
  - 22 utility room
  - 23 employees
  - 24 conference room
  - 25 library
  - 26 board room
  - 27 secretariat
  - 28 waiting-room
  - 29 housekeeper
  - 30 living-room
  - 31 dining-room

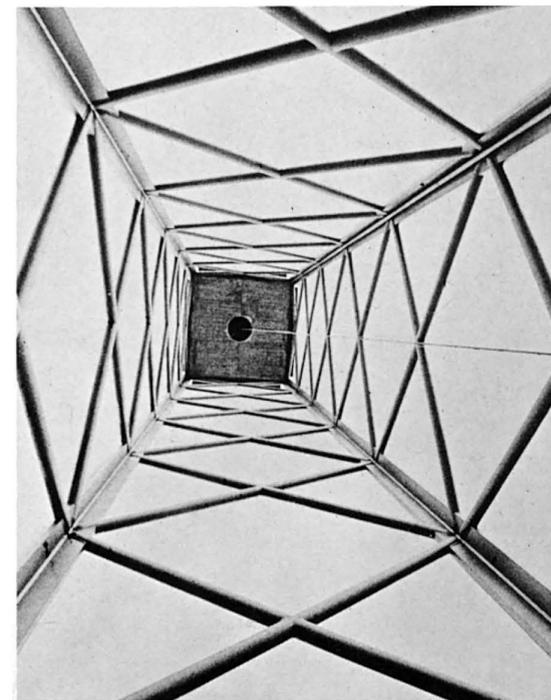


The program for this Catholic church at Meggen near Switzerland, was to achieve variety within a simple plan: a church which would serve many functions with ornamentation that emerges from the nature of the structure rather than being applied. The solution is a highly rational building that appears as handsomely machined, detailed and functional as a Swiss watch.

The church proper rises approximately 41 feet from its podium which contains a chapel below the church level. The building is a steel truss and mullion structure with panels of translucent one-inch-thick, grey-white marble. The parsonage and parish hall are in a separate one-story, vitreous steel frame building with Durisol panels.

Each building has a forced-air heating system. In the church, air is blown over the facades at floor level, acting as a defroster. Acoustical roof slabs limit the reverberation period to from 2.5 to 2.7 seconds when the church is full.

*Photos by Bernhard Moosbrugger, Roland Schneider*

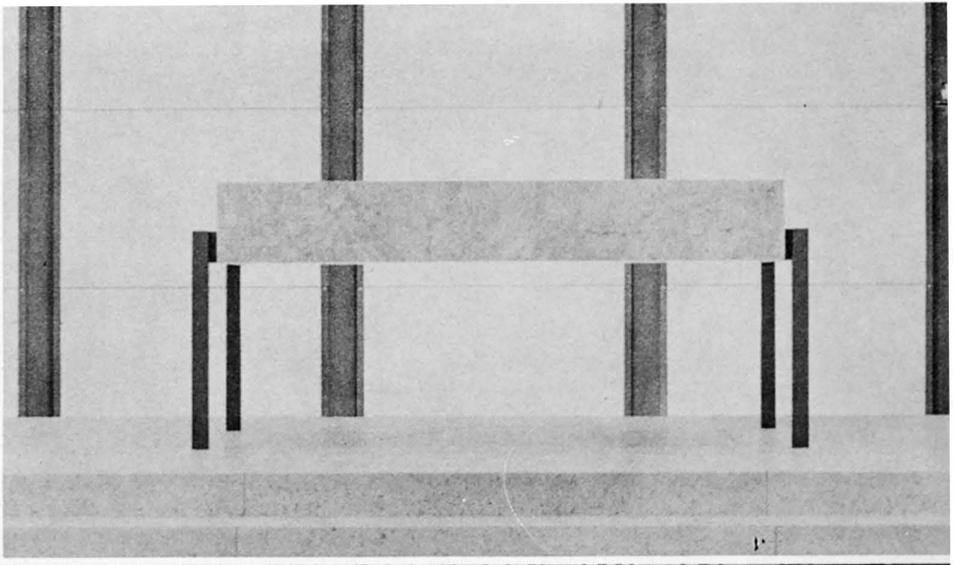
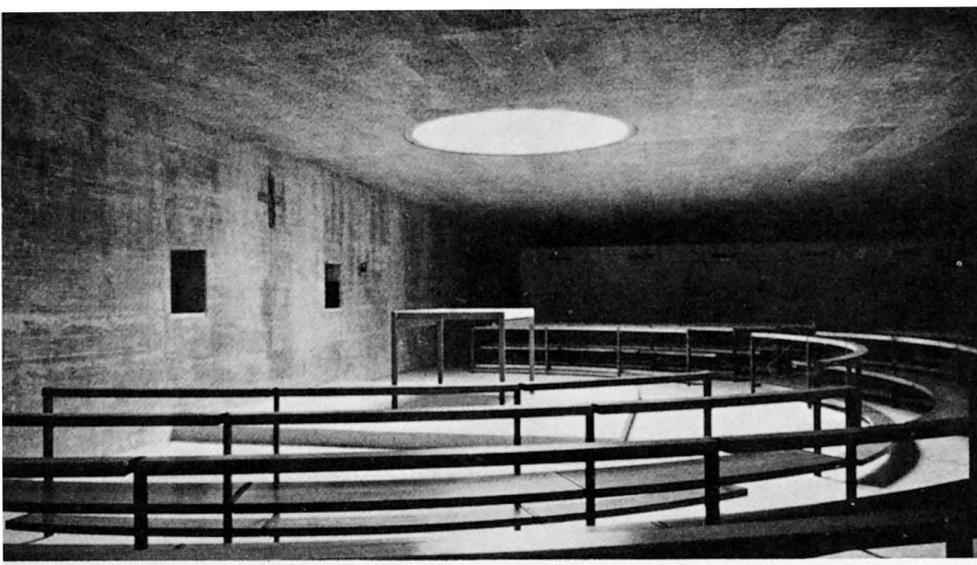
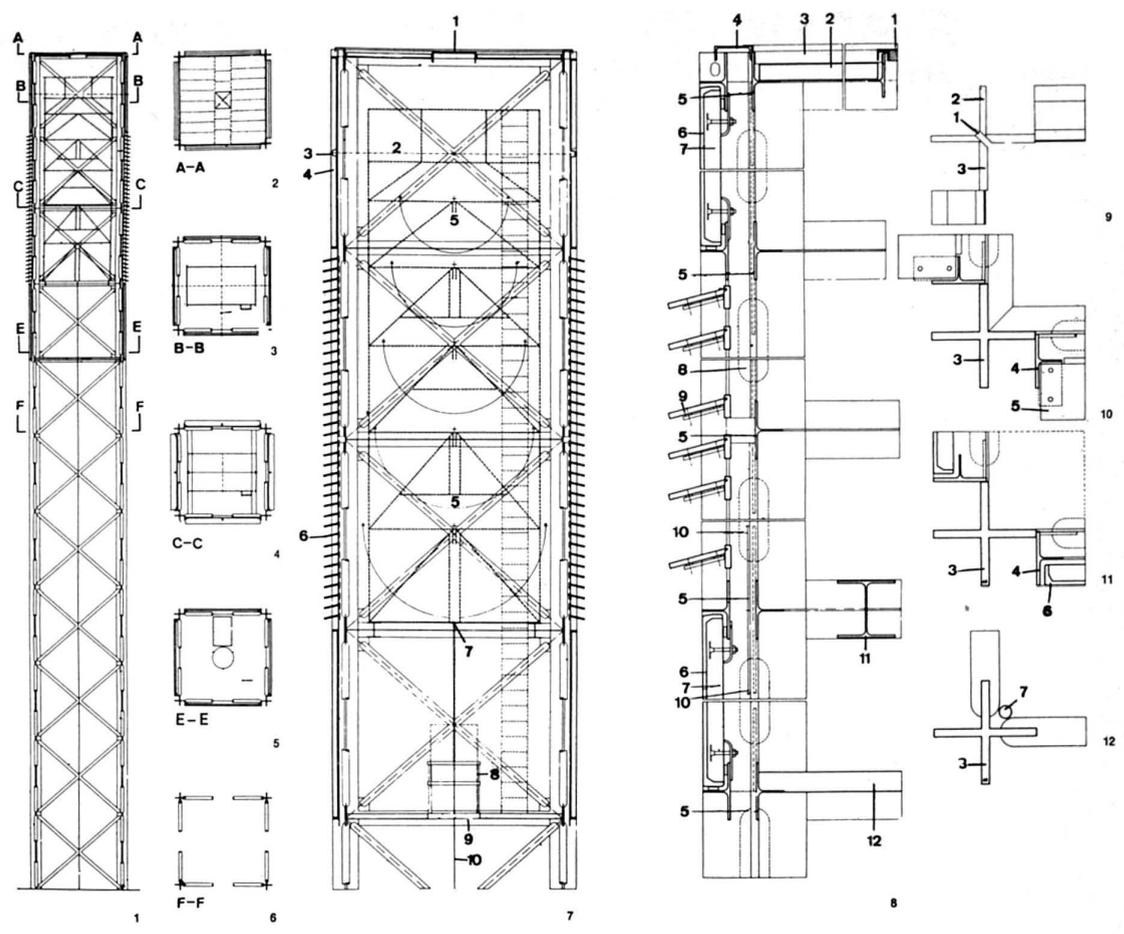


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1 V  
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2 h  
3 b  
4 c  
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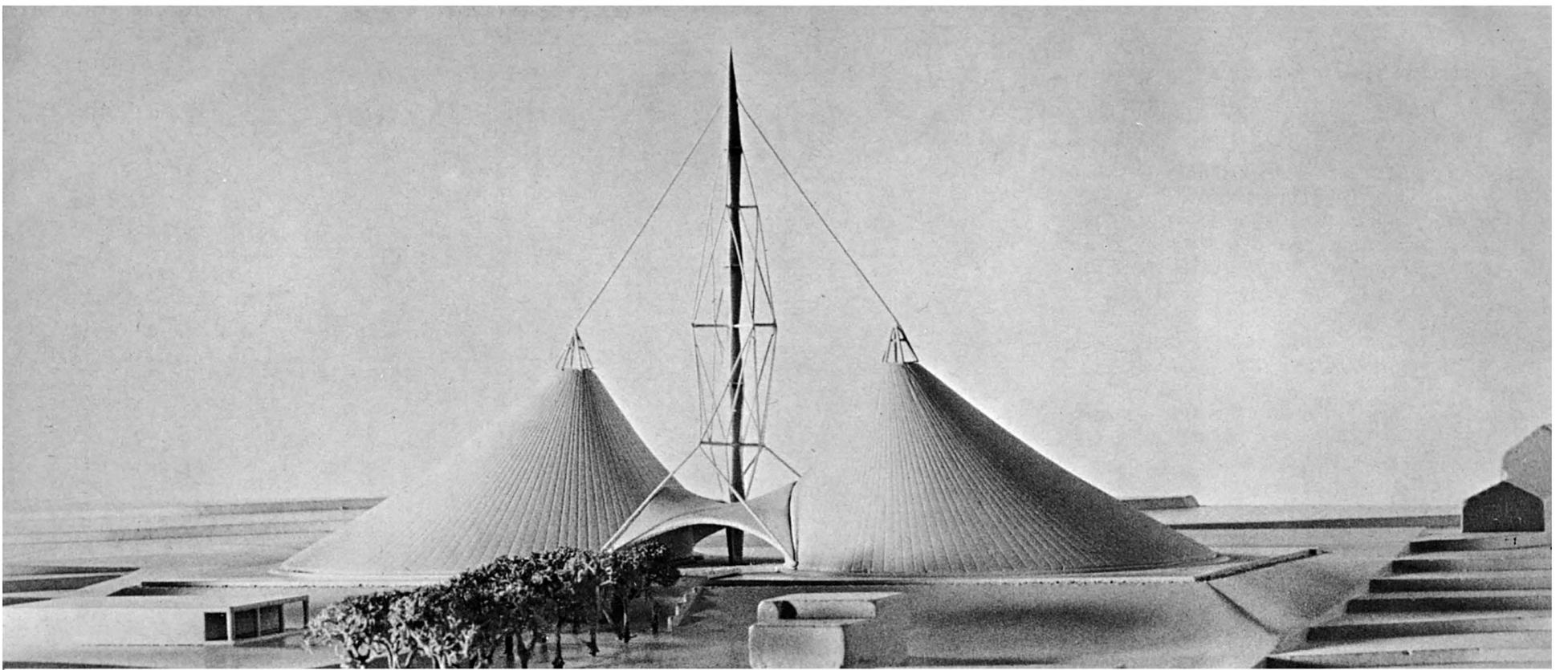
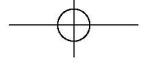
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**Tower**

- 1 Vertical section
- 2 Plan AA
- 3 Horizontal section BB
- 4 Horizontal section CC
- 5 Horizontal section EE
- 6 Horizontal section FF
- 1 belfry
- 2 ladder
- 3 opening
- 4 clockwork
- 7 Vertical section of the tower
- 1 access to roof
- 2 hand axis
- 3 bearing of axis
- 4 concrete element
- 5 belfry, in diagram
- 6 redwood shutter
- 7 suspension of the cable for the electrically powered bell pull system
- 8 railing
- 9 opening
- 10 guide cable for bell pull system
- 8 Details of vertical section
- 1 cover, access to roof
- 2 durisol
- 3 PVC foil
- 4 U 18
- 5 1/2 HE A 280
- 6 concrete element 362x365 cm
- 7 porous concrete
- 8 steel tube 140/8
- 9 redwood shutter
- 10 steel tube 140/8
- 11 HE A 280
- 12 concrete floor
- 9 Detail of horizontal section AA
- 10 Detail of horizontal section CC
- 11 Detail of horizontal section EE
- 12 Detail of horizontal section FF
- 1 roof gutter
- 2 sheet metal on supports 30mm
- 3 sheet metal on supports 40mm
- 4 1/2 HE A 280
- 5 shutter
- 6 concrete element
- 7 steel tube 60/3 with electric works for the clock and bells

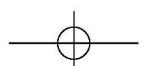
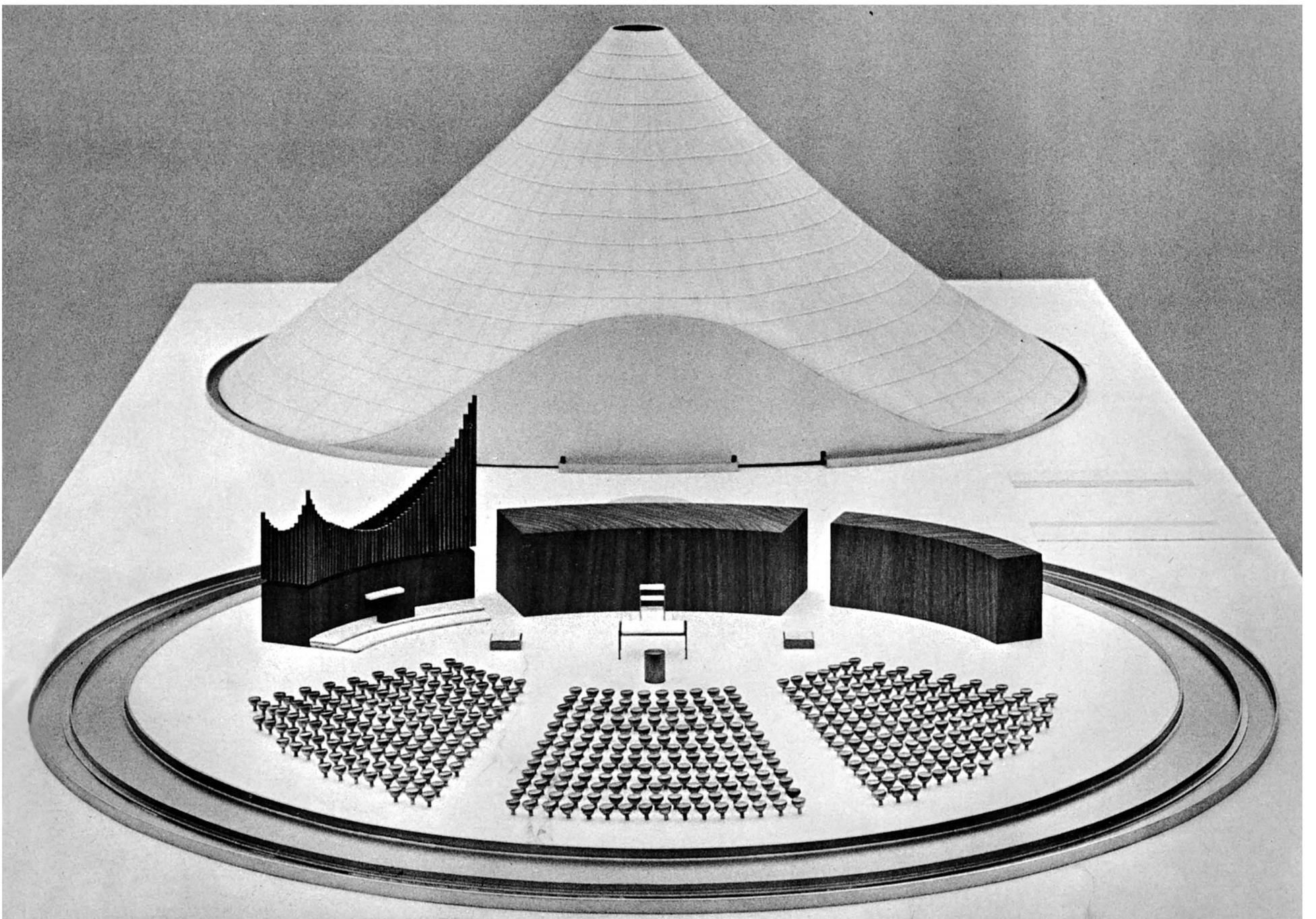


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DOUBLE CHURCH FUEG AND HENRY, ARCHITECTS

The Catholic and Evangelical parishes of Solothurn, Switzerland, joined to commission this double church. A single 150' mast supports the twin cable structures, which are covered in heat insulating, translucent panels. Each congregation has its separate parsonage, detached from the church structure, but share ancillary facilities located beneath the church plaza.



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**GROPIUSSTADT WEST BERLIN  
THE ARCHITECTS COLLABORATIVE**

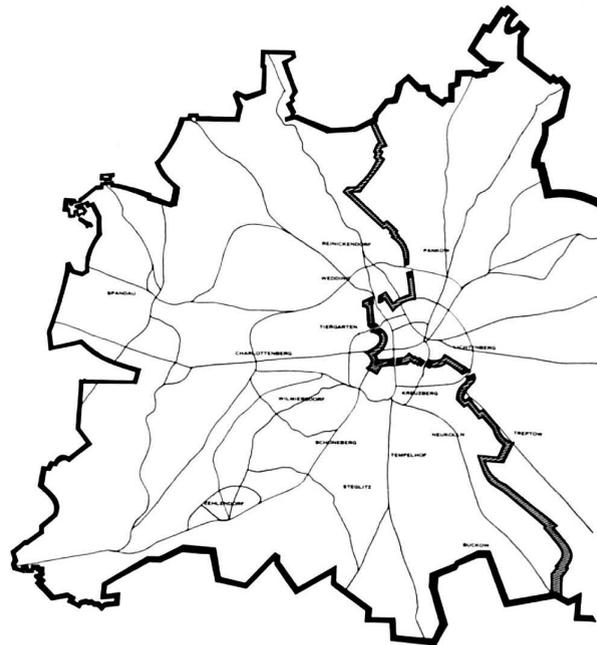
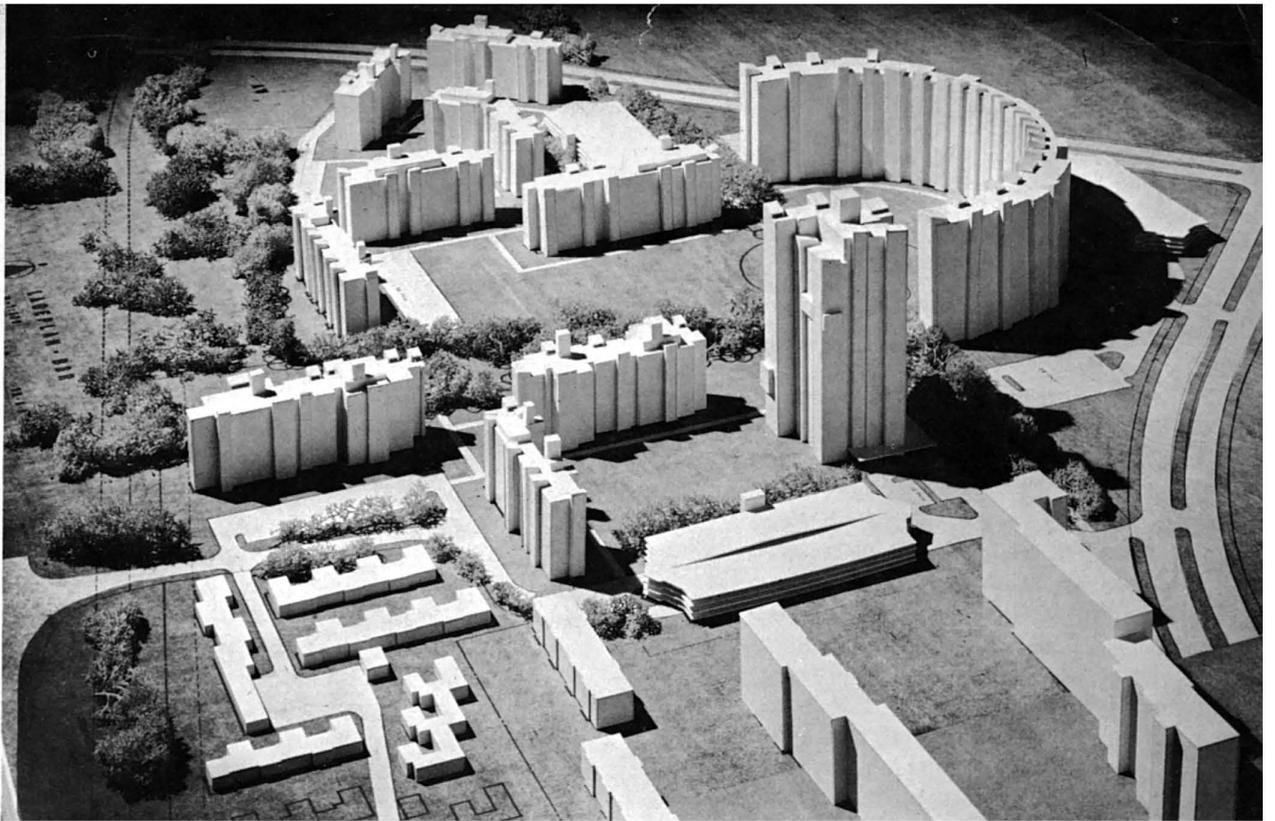
This new self-contained 650-acre township is located right up against the wall dividing East and West Berlin in the southeast quadrant. Formerly farmland, the site was the last large tract of open land available for building in West Berlin.

TAC has designed a master plan for the township to accommodate 44,000 people in 16,400 dwelling units. A 54-acre greenbelt, over the subway line ("U-Bahn"), not only provides a visual tie to the overall community but acts as the most important of several pedestrian ways, linking the three town centers together. Each center is a focus for religious, social and commercial activities.

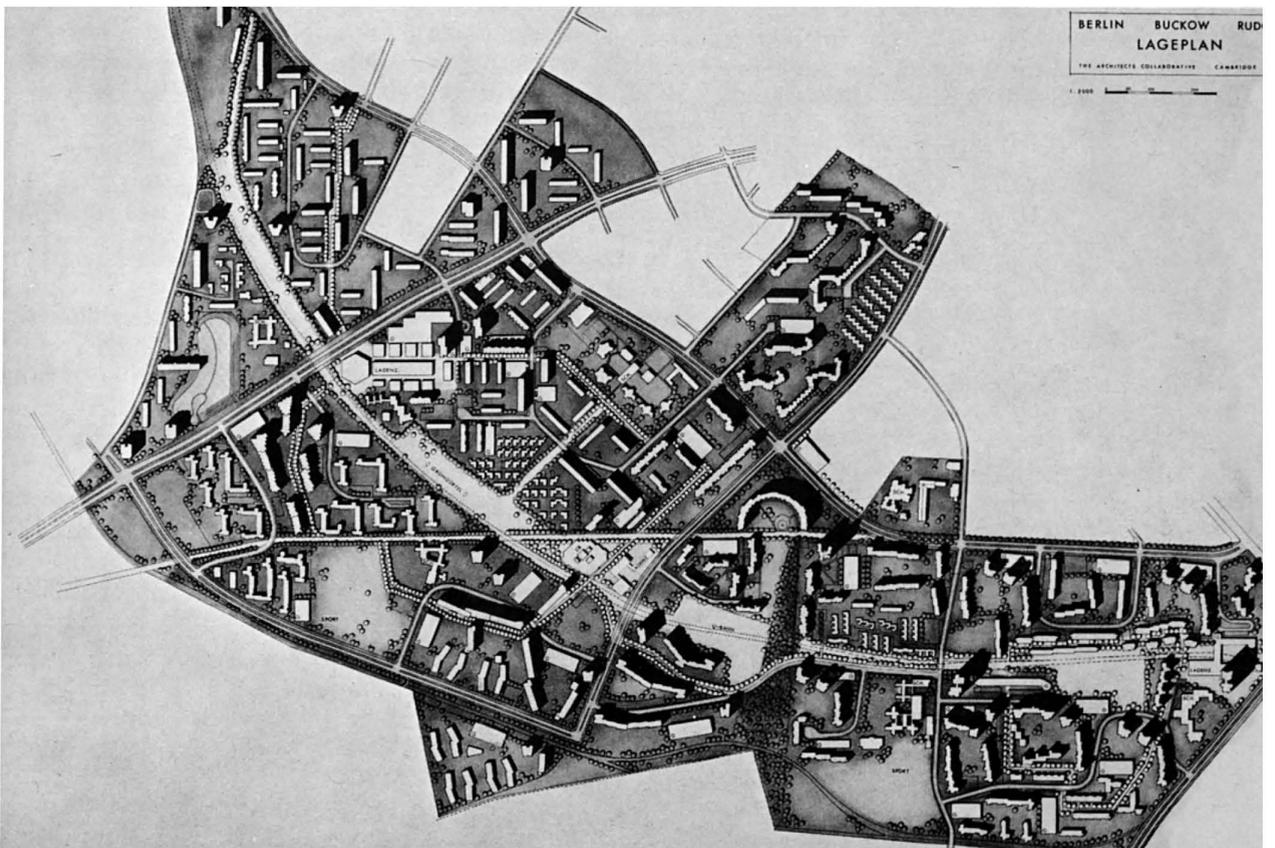
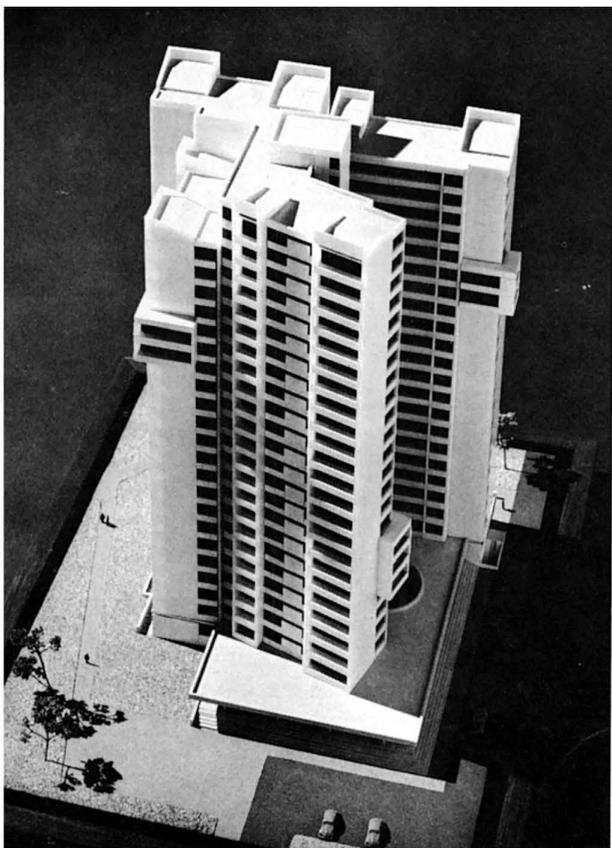
The housing, intended for moderate income families, is to be designed in neighborhood clusters in a wide range of residential types from efficiency apartments to single family houses. Under the government program which subsidizes the development, sections of the project are awarded to various building societies each retaining its own architect.

An attempt has been made in the neighborhood as a whole to establish a hierarchy of exterior spaces of an essentially pedestrian scale with all vehicular traffic and service restricted to the perimeter. The buildings of each developer not only define one or more small tailored greens, providing areas for adult conversation and children's play, but also lead to and surround a major open common bordered on the east by the woods of the bird sanctuary.

Despite height and structure differences and plan variations among the apartment blocks of the different developers, a conscious effort has been made to develop and repeat consistent design elements throughout the project, such as stair towers, penthouses, and the raised roofs of banks of projecting living rooms.



*Photos by Robert D. Harvey*



## EDUCATION FOR URBAN LIVING FRAN P. HOSKEN

Though more than 70% (soon to be 80%) of the population lives in urban areas, the education of Dick and Jane has not changed: we continue to ready them to live in a rural past. Education pays little attention to the realities of urban life and less to the urban environment. It is doing nothing to prepare children to cope with the present, let alone a future that will be increasingly urban, complex and dominated by technology.

The rapid growth of population requires better understanding of one's neighbor and cooperation for the public good. We can and must bring all people into constructive participation in American society and create a better, healthier, and more beautiful environment. However, the complexities of modern urban life must be understood by all in order that they can so participate. New cultural and social values based on our heritage must become the goals for a new urban society which has achieved economic success. Only by teaching them can we firmly implant these values.

The lack of understanding and concern for our urban environment is manifested by the urgent problems of our cities: financial troubles, racial violence, poor schools, lack of recreation, the absence of visual harmony. The Department of Housing and Urban Development was specifically created to search for solutions to the problems of urban living that are facing the nation. Many private organizations have added their concern, work, and money to that of the public sector.

But what is taught to our children under "social studies," for example, is the same as decades ago: frequently spoon fed like pap in slow doses so as "not to over stimulate the children." Yet these same children look at TV every night, "stimulated" by every kind of fictional mayhem, sex and glorification of the fast gun, not to mention the too real violence in Vietnam. Children in the school room, it is said, "must be introduced *gradually* to new words, new ideas, and new concepts." Not to "rush" them is the word. Yet in the school yard they can often identify every plane overhead, every passing car and explain their inner workings. Sink or swim, they have to cope with the very complicated mechanical urban world in which they live.

There are some basic facts that must be considered before filling the clear need for a social studies curriculum which will prepare our children to cope with the realities of urban life: 1) *Education for urban living must first of all deal with the changes brought about by our technological revolution.* 2) *It must deal with the problems we face due to a continuously increasing and urbanizing population.* 3) *And it must deal with the concept of equality of opportunity as basis for the society which we want to have.* 4) *Education for urban living must be designed to achieve economic mobility and promote necessary social change, environmental responsibility and respect for cultural values.* 5) *Education for urban living must prepare young people to live together successfully regardless of color and origin, teach them to cope intelligently with the complicated processes of democratic urban life.* 6) *It must instill early the incentives for*

*achievement and for creative contribution to the community and country.* 7) *It must clearly establish permanent cultural values by participation to enrich and give purpose to the lives of the young who can look forward to a future where leisure is bound to increase.*

Without understanding the increasingly complicated urban life and urban environment and the forces that shape both, we cannot come closer to solutions. So far the schools have ignored both. Therefore the first task is to develop pertinent social studies programs that are relevant to the ways of urban life and provide the context for the future.

What does it mean to you and me that our population will double in the next 30 years? what will it be like to live with twice as many neighbors? How will this affect, for instance, transportation which is already overloaded and completely disorganized? What does it mean in terms of recreation, in terms of schools, and overloaded facilities everywhere? Can we afford to continue to build without rhyme or reason anything and anywhere that might make a quick dollar? There is always more land elsewhere—but is that still true in our metropolitan world? How will decisions like a new highway system versus public transportation or more educational TV programs instead of more westerns affect our future? Do we hold that everyone should have medical help who needs it and are we willing to pay for this? What kind of tax system do we want, and who should pay for what and why? Should public education be extended, and how will this affect not only you and me but the young people we educate?

There are choices to make everywhere. But choices mean nothing unless we are aware of them and able to evaluate them correctly. It is an increase in choices for all that is one of our avowed goals for the future. But it takes understanding and preparation to use choice in a constructive way. In a democratic society, we embrace the idea that we are masters of our own fate. This presupposes not only that we can govern ourselves, but also that we can cope with our environment. It is never too early to instill incentives for achievement, for quality and excellence, for community service, for creative contribution on every level. These goals we know can be taught.

To participate constructively in the democratic process of urban life must be taught. It is not inborn in children.

The whole structure of the urban complex in which this democratic process functions is far more complicated than in the past. To teach about it creatively and to teach youngsters to participate, to help themselves and others, is far from a simple task. Responsibility for oneself and for one's environment must take the place of ruthless competition and "rugged individualism," (a euphemism for selfishness, as someone has said). The notion that I am my brother's keeper must be translated into an attitude that can be taught.

To teach youngsters in the city centers and urban ghettos the ways and means of upward mobility is quite another matter. This is both a responsibility and challenge and something that must be most carefully

worked out. Upward mobility is not just acquiring the means for purchasing a car: it is no longer enough to teach the three R's plus vocational training. It is among the underprivileged children that an urban education program is most needed and where it can be most effective because they have never been presented with any compelling ideals that can be pursued by practical means.

To put these ideas into practice is not easy and will require much trial and error, a great deal of devotion and patience, and above all imagination and skill. It also will cost a great deal of money and it will take time to do it well.

Besides developing new social studies curricula, books, visual materials (including movies) and programmed instruction, detailed teachers' guides must be designed. The new material has to be gradually introduced into the existing program unit by unit until the whole curriculum is changed. Still, one of the real tasks is not only to disseminate the new materials but to teach the teachers: This is one of the most important and difficult jobs that must be faced.

Since time does not stand still, this program will have to be updated and improved continuously, especially in the light of the actual teaching experience even though the materials will be developed by practice teaching from the start. It is important that everything used in and for shaping the teaching program come directly from the actual urban situation or from the newest ideas of the professional and academic world.

Students should become involved on every level—by working on projects which must and can be related to their own lives. To involve them individually in the goals for their future, to show them the effect of their own decisions, will enhance their sense of responsibility. Discovery and imagination, the magic touch of real quality and visual beauty, can all be brought into the classroom now, with the help of television, movies, and visual materials.

In practice, the possibility of televising a good part of this urban education program must be thoroughly explored. TV opens up many new means of direct contact with a world which usually is quite outside the school. It can produce a sense of direct involvement and inject an immediacy into the learning which has been absent in the past.

It has been painfully evident for some time that in many cases the schools simply do not even do the most elementary job of teaching youngsters the three R's. This came to light first on a massive scale at the beginning of the war 25 years ago. The Army had no choice but to do the job which the schools had failed to do; and they did it well. It was also proven that with the aid of new materials and methods, with all kinds of visual aids, and by organizing the material into simple, easy-to-take steps, everything necessary could be taught to almost anyone.

Industry of course has known this for some time and has made use of it with excellent results. But as one educator concerned with devising industrial teaching courses put it: "It costs money to achieve results. Industry is paying much for this, but the schools

won't." (Our children are not worth it?)

After the war, however, everything returned to normal, and the school system was not affected at all. The next great shock came with Sputnik, but this was a one-sided jolt. In mathematics and science teaching, recently great changes have been made due to the rude awakening that shook the whole nation when it appeared that the Russians and other countries were far ahead of us in those fields.

Great efforts have been made since in reorganizing mathematics and science teaching. Under the leadership of Dr. Jerrold Zacharias of M. I. T., first rate scientists have concerned themselves with updating the contents as well as methodology of school education in their own fields. This was accomplished without the schools or the education establishment, though they have followed along under considerable popular pressure. The new well financed curriculum development in many areas of science teaching indeed is a testimony to the ingenuity and imagination of all concerned. Nothing comparable has occurred in the humanities. True, a variety of individual efforts have been and are being made by a number of curriculum and textbook developers, university based groups, to improve social studies teaching. Educational Services Inc. (now merged with Education Development Corp.) of Cambridge was formerly entirely concerned with science and mathematics education. Now it features prominently also in the social studies field. Individual schools, such as the Newton High School under the leadership of Mr. Wayne Atree, managed to obtain grants to develop their own material and courses about cities. The Lincoln Filene Center at Tufts University has developed some individual programs especially pertaining to cities, and the American Sociological Association is working on teaching materials.

There is the considerable effort by Dr. Edwin Fenton of the Social Studies Curriculum Development Center at Carnegie Institute of Technology in Pittsburgh, and the Harvard Graduate School of Education is working on developing new methods. There are many textbook firms who do their own research, and lately teaching machine developers have started to devise teaching programs. In fact, these are only a few of the multitude of new social studies programs under development. All these efforts, good, bad, or indifferent, have one thing in common, however: They simply introduce existing material in a new way. They are primarily concerned with method, with how to teach what has been taught all along.

But what is needed is very different indeed: *a coordinated program in urban education* that would deal with that subject in a comprehensive and purposeful way. *First* the goals and directions of urban education must be firmly established, and *then* methods must be explored and devised to teach it in the best possible way. The methods are a means to an end; the end is social change and a new value system which will be consistent with the needs of urban living today and in the future.

One existing successful science curriculum project, the Earth Sciences Project by the American Geological Institute with the support of the National Science Foundation, can well serve as model. Like urban education it is an interdisciplinary project. It also was organized and developed with remarkable speed and efficiency.

The project was initiated by a summer planning and writing conference in 1963 conducted on the campus of the University of Colorado, where 20 specialists from different areas participated. The bulk of the work was done at a two-month writing conference the next summer (1964) with 42 earth scientists participating, and in the following school year (1964-1965) the new program was taught by 77 teachers who had undergone a briefing session following the writing conference.

By now the Earth Science Course (a one-year high school major) is taught across the country. Summer institutes for teachers are conducted nationwide, and the course material is regularly updated.

The organization of an urban education project could profit from the Earth Science Curriculum Project experience since it is facing similar problems in technique. Specialists from many different areas will have to be called upon, from economics, sociology, planning, architecture, real estate development, law, urban design, political science, and government, not to forget education specialists for different age groups, visual education experts, psychologists and specialists in programmed instruction.

Compared to the Earth Science Project, the difficulties of the urban education curriculum will be greatly aggravated by ideologies, political, economic, and sociological convictions, as we are dealing in a multitude of ideas rather than scientific facts.

There are many other difficulties to overcome. Education is a long range proposition. However, those concerned with urban problems—their number has greatly increased lately—are looking for instant solutions. Ad hoc committees are created everywhere. Consultants deal with even the knottiest aspects in a here-today-and-gone-tomorrow way.

Professionals are already over committed. Urban institutes, such as the Joint Center for Urban Studies of M. I. T. and Harvard, are concerned with research. Universities must take care of professional students. Their professors are fully occupied with teaching, research, and very profitable consulting.

In the fields concerned, from economics to planning, from architecture to sociology, little prestige can be gained from working on educational programs for public schools. In turn, the schools of education are not concerned with urbanism but with methodology. Dean Theodore R. Sizer of the Graduate School of Education at Harvard commented that first sophisticated methods of teaching social studies effectively must be developed, and that takes time. Professional organizations, such as the American Institute of Architects and the American Institute of Planners, don't have money for public school education.

This brings us to the very touchy subject of

funds. The U. S. Office of Education, which in the past has financed some new curriculum projects, recently had its budget cut by Congress and is busy cutting down existing programs for lack of money. In any case, without observing protocol and red tape requirements, no program will be approved, let alone funded, by the government. Fathoming the Washington labyrinth requires years of training. With luck and perseverance and the right credentials, it is possible to get funding if one is willing to pursue the matter for months or years. But then there is no money for implementation. A program, once developed at public expense, becomes public property. That is, the work can be used by any education publisher for his own purposes, provided he gives the authors credit. This does not provide much of an incentive for thoughtful research and development.

The Department of Housing and Urban Development, which obviously should be interested, since an urban education program will create public awareness and help implement legislation for the public good, has no money for public school education. Besides, its research department, which was provided for under the original act, is not yet organized.

Private foundations don't ever seem to have funds at the time when asked for that specific purpose. For instance, Public Affairs at the Ford Foundation, which is concerned with the topic of urban education, has no money for school programs. Their Education Department has no money for a program which is directed to improve urban living because, as far as they are concerned, education is an end in itself.

In general, foundations require institutional backing for all programs—which usually means a university. But universities are not interested in backing programs for the public schools because, as was mentioned, they are overcommitted in their own teaching assignments and research institutes.

Some large business corporations which have lately arrived on the scene, such as Xerox, Litton Industries, G. E., Raytheon, and others, have linked up with textbook publishers. They are only interested if they see a profitable market. The same of course is true of the educational publishing field. Urban education is new, untried and faced with great development costs over a considerable period of time. Therefore it is obviously much too risky for private enterprise. It will take years to develop a profitable market. Meanwhile, gains can be made easily in other well tried subjects.

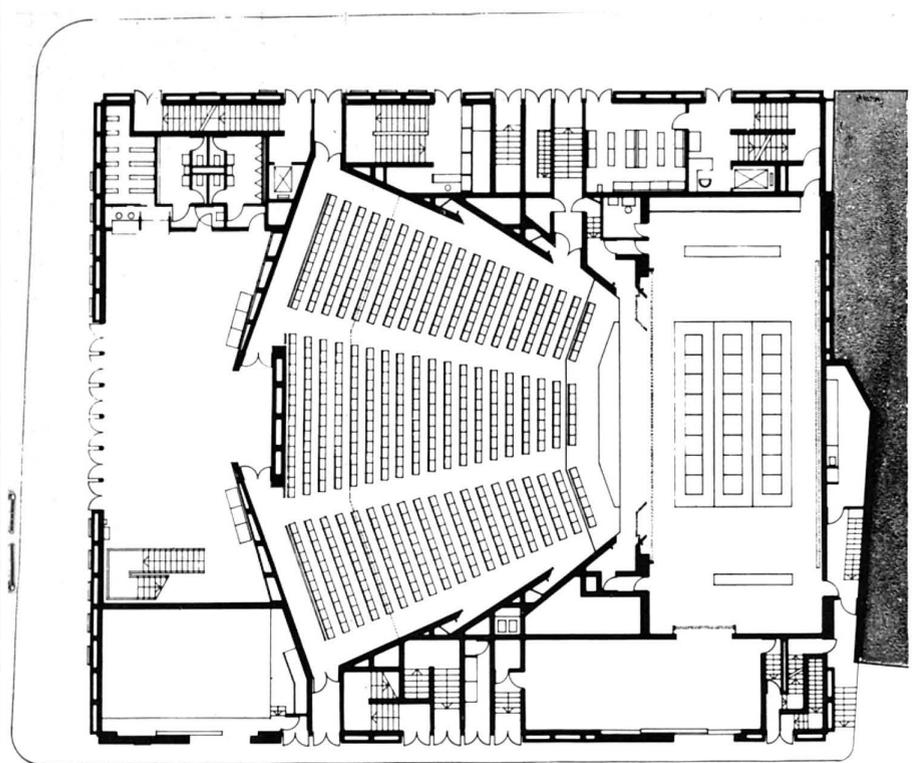
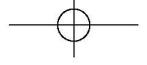
Education for urban living has been called "a most necessary and important program," "one real hope to come to grips with the urban problems and the future," "a really forward looking, constructive idea." The need is eminently clear, and an attempt to meet it should at the very least be tried. If for no other reason than simply that in truth we have made very little progress in achieving a measure of controlled social change (e.g., economic mobility where it really counts, or effective integration) or a planned physical environmental. If anything, attitudes lately have hardened, and more reaction has taken hold.

(Continued on page 34)

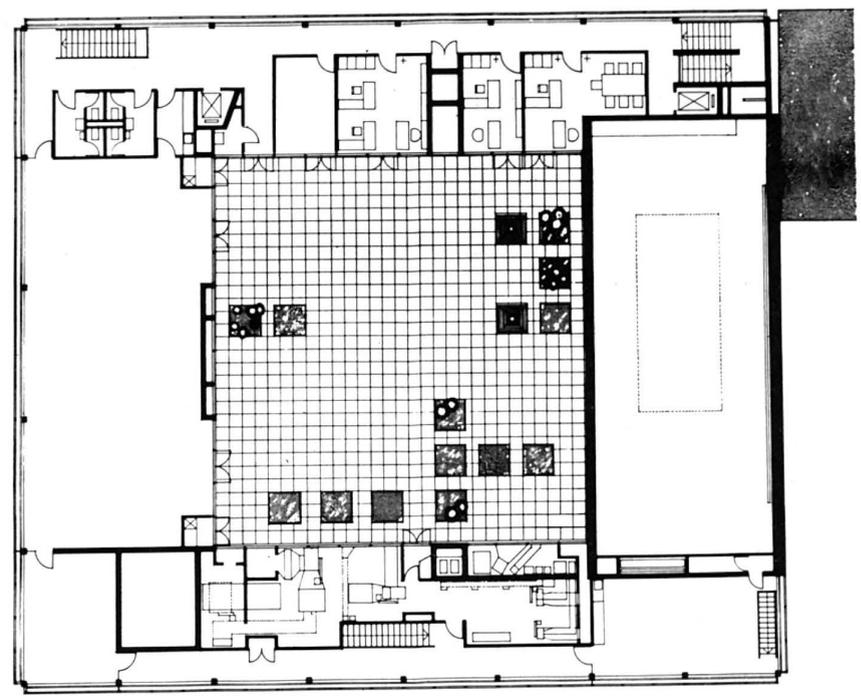


THEATER IN DUBLIN MICHAEL SCOTT & PARTNERS  
*Ronald Tallon, partner in charge*

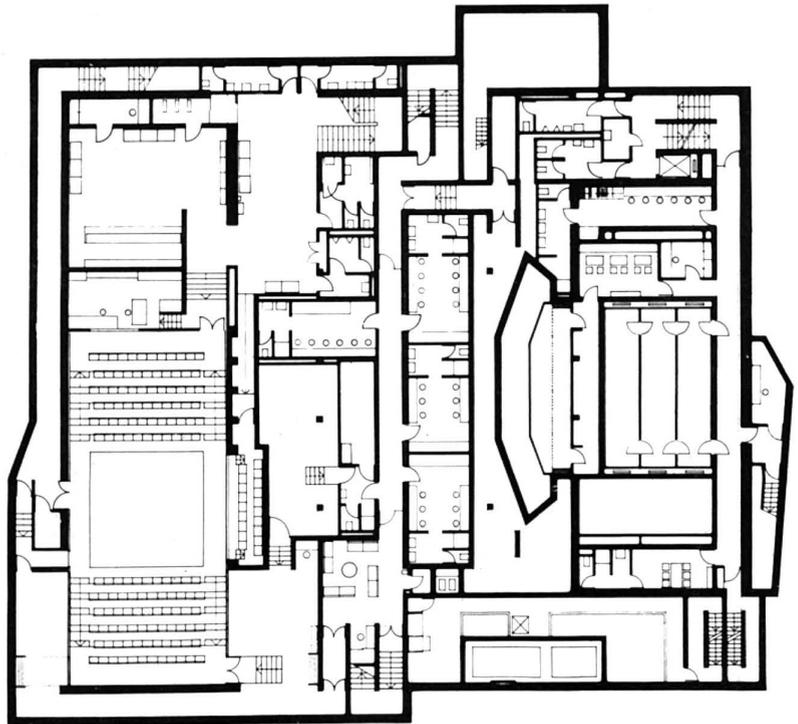




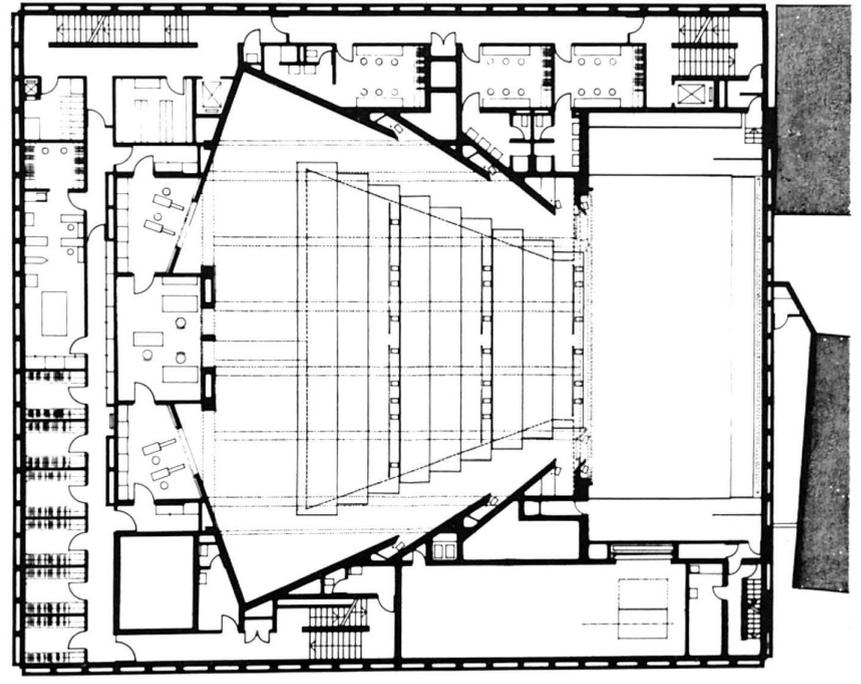
Ground floor plan



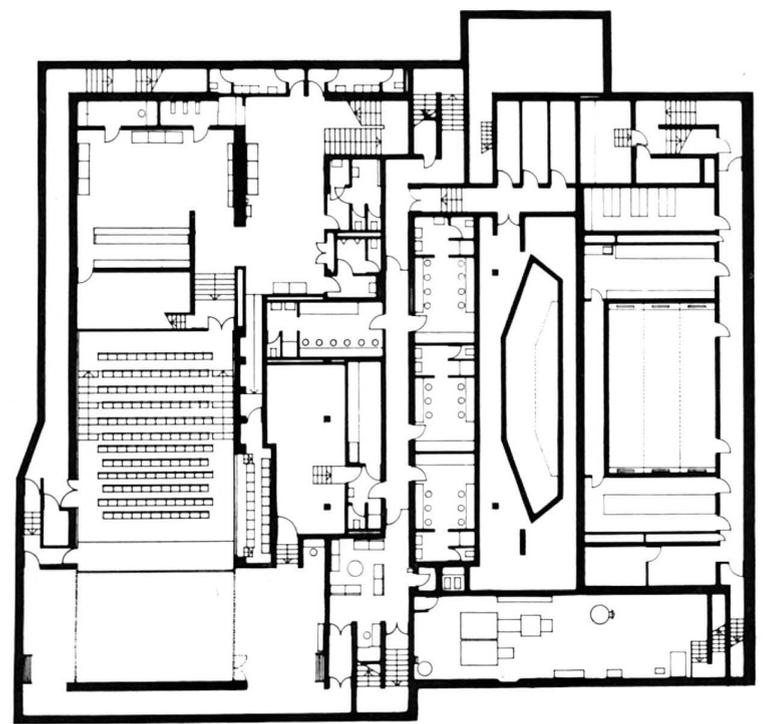
Third floor plan



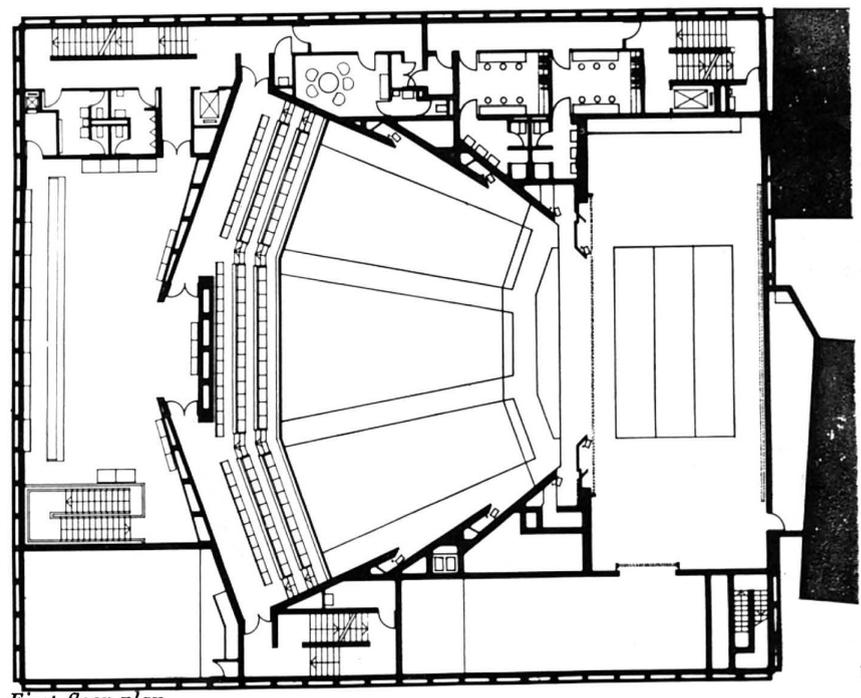
Upper basement



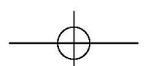
Second floor plan



Lower basement

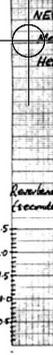


First floor plan





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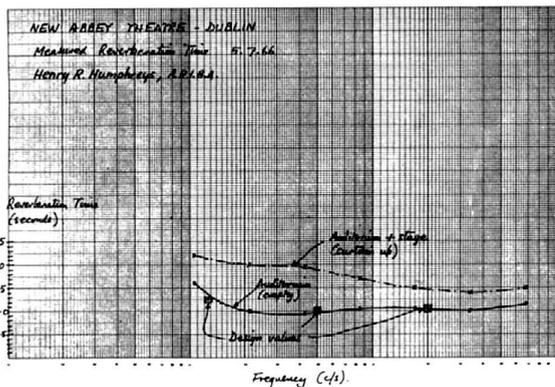
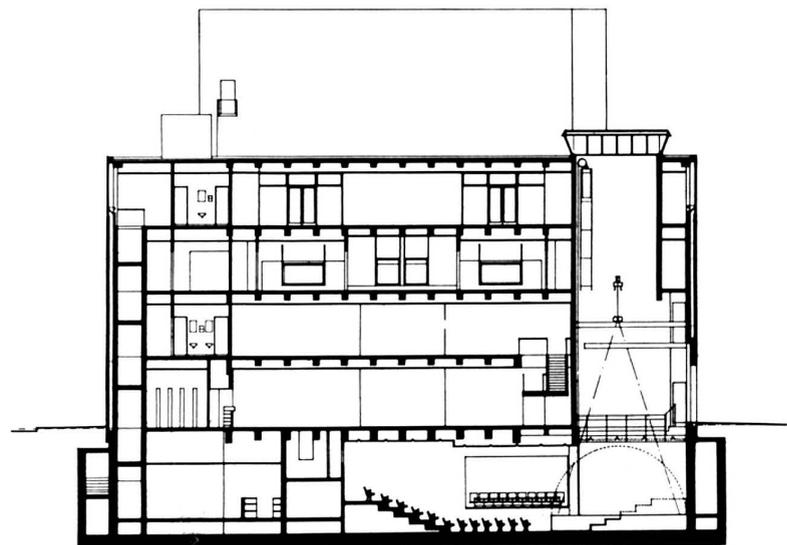
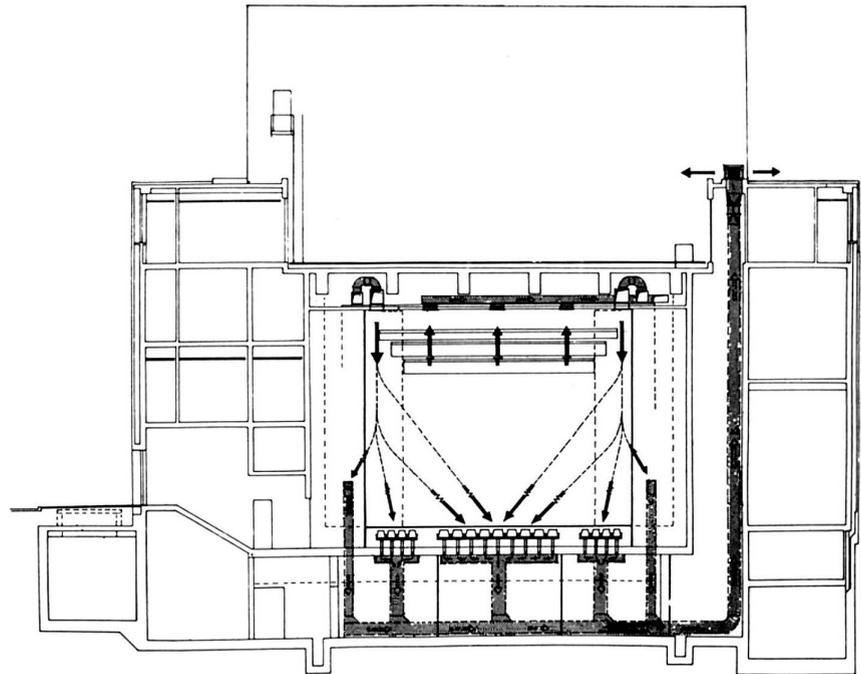
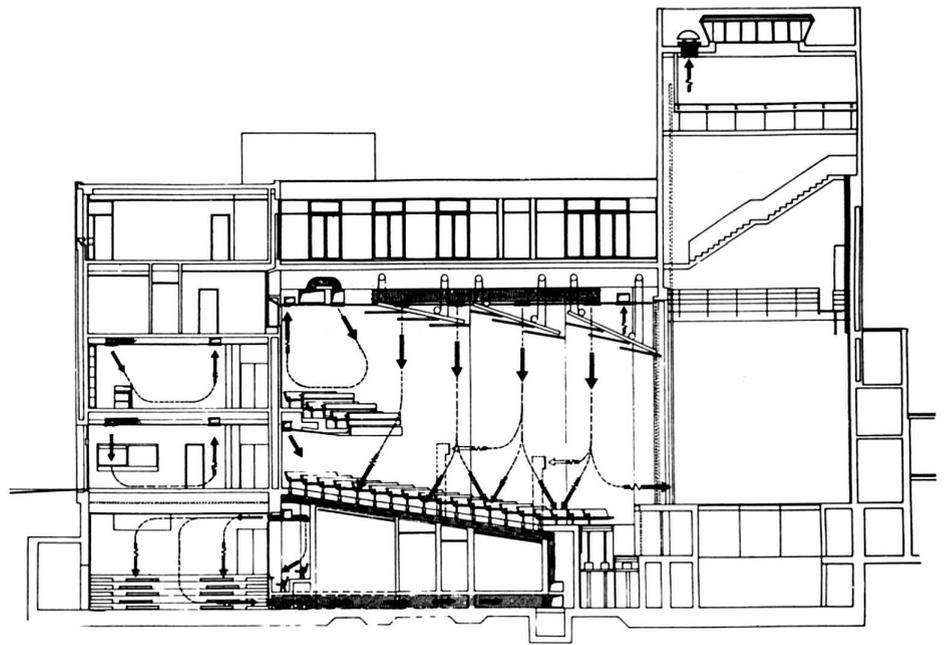
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The New Abbey Theater is a four-story building with structural walls of reinforced concrete clad in autoclaved cement bricks which in scale, materials and form shows laudable respect for its neighbors. The concrete is exposed at the corners around openings and in a penultimate string course which balances the fascia above the flush windows banding a terrace at the fourth story.

The structure houses two theaters, one seating about 625 and the other an experimental theater seating 150 which is still under construction. The roof of the main auditorium spans 60' and is partly precast with prestressed composite beams to avoid elaborate scaffolding which would have been necessary with normal reinforced concrete. Three variable reflectors, each with a bank of spotlights and an electric hoist operated from a push button control panel in the central control room, are suspended from the beams, allowing acoustics and lighting to be adjusted for different theater and concert conditions.

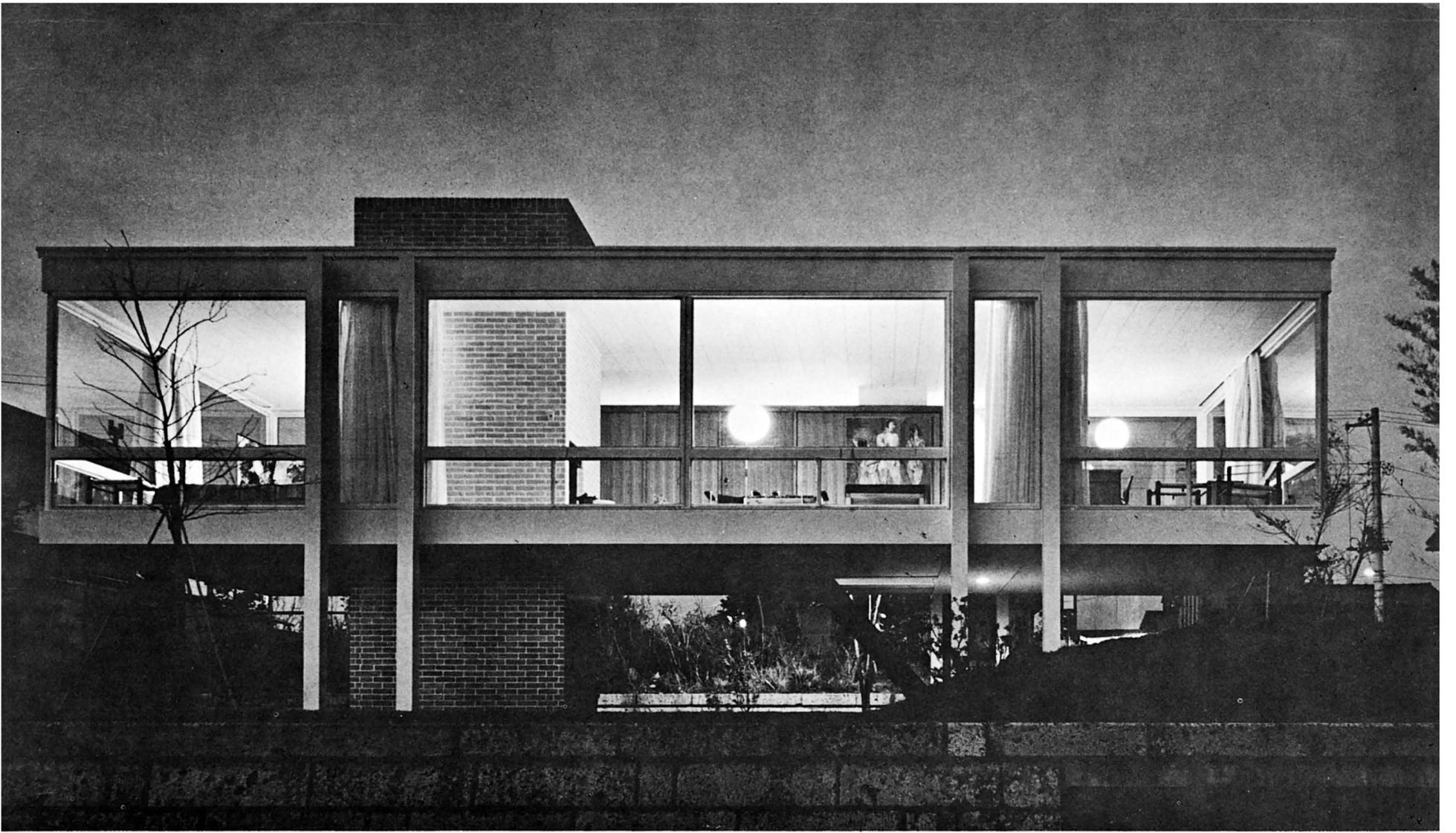
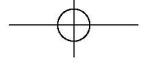
The proscenium can be expanded towards the audience by an extension the full width of the auditorium which is raised into place by two elevator mechanisms. The concrete walls have been finished in walnut paneling with boards 2", 3", 4" and 5" wide arranged at random, allowing great flexibility in accommodating openings, corners, electrical outlets, stairs treads, etc.



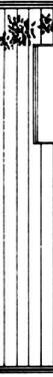
The auditorium of the smaller (Peacock) theater is below the Abbey foyer. (Building and safety codes required that the two theaters be completely separated without interconnection and that one auditorium could not be located above the other.) It has its own foyer lounge and bar area, and the auditorium and stage can be related traditionally or arranged into a theater in the round with seating on three sides of the stage.

There are dressing rooms for 36 actors on the three lower levels; rehearsal rooms, administrative offices and boardroom are on the top level grouped around the roof terrace.

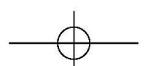
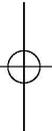
The Abbey Theater has been tested acoustically at several stages of construction and the measured value (at 500 c/s) for the auditorium with curtain down was 0.95 seconds and with curtain up 1.95 seconds. The results over the frequency range are plotted on the accompanying graph.



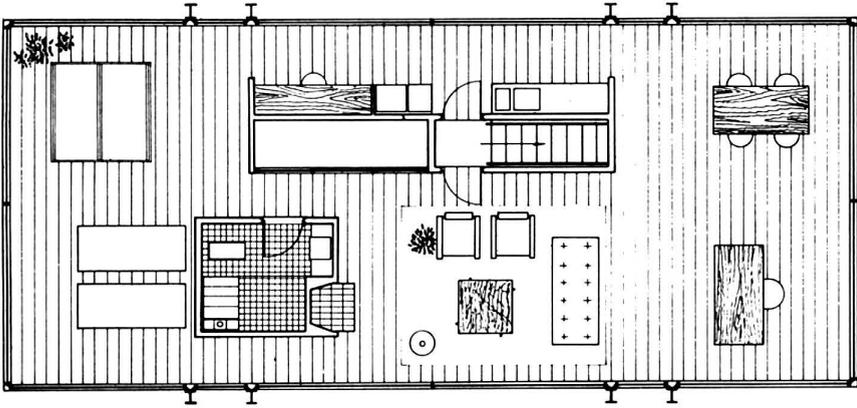
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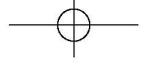
## MEIJI WATANABE, ARCHITECT



This small steel and concrete house in the suburbs of Tokyo was designed for a young couple who wished allowances to be made for family expansion, a maximum of privacy, and as much garden area as possible. Since the lot area was limited to 57.5 x 64.7 feet, the solution to these requisites was to raise the house on a steel frame structure, leaving the ground under the house free for landscape. To facilitate future additions and rearrangement of space, all partitions except the supporting concrete core are movable, permitting conversion of the living space (living room, dining room, study, and bedroom) into one complete unit. The house measures 42.6 x 19.7 feet on a one meter module. All framing joints are welded.

*Photos by Shigeo Okamoto*



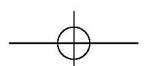


SUBTERRANEAN VILLAGE MYRON GOLDFINGER, ARCHITECT



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In the arid lowlands of southern Tunisia exists a unique village of artificial caves built about large man-made cavities in the earth. They were originally excavated and inhabited by troglodytes from the mountains, and are among the most economical system of permanent dwellings created by man.

The craters vary in size from 20 feet deep and 40 feet across to 30 feet deep and 200 feet across. The floor of each crater is connected to the surface above by means of a long gently sloping tunnel. About midway through this passage, a large chamber is hollowed out where animals are generally kept or grain stored. Caves are dug into the vertical sides of the cavity for living quarters and storage areas.

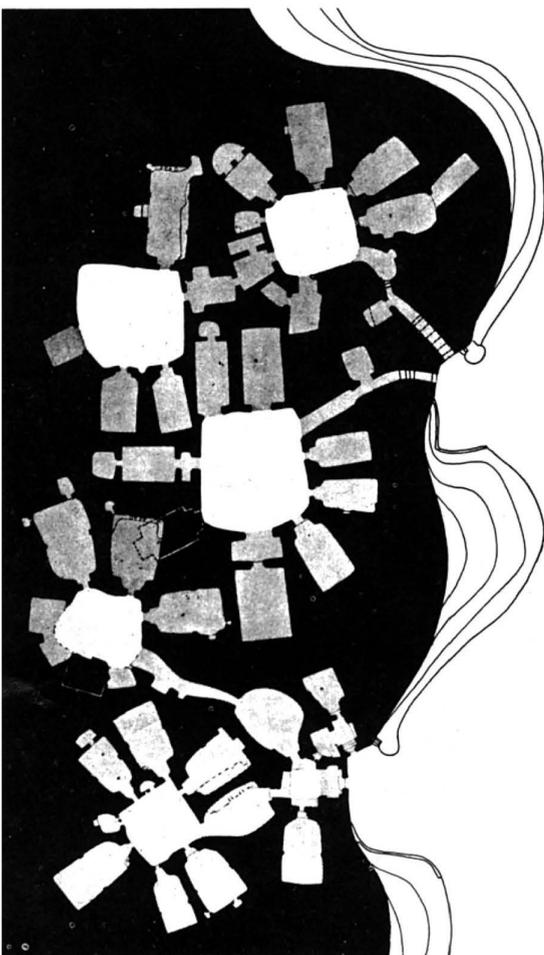
This extensive burrowing into the earth is made possible by the extreme workability and firmness of the dry sandstone, and the natural advantages of insulation and protection are easily and rapidly secured. Although there is some danger of flooding and cave-in as a result of infrequent rainstorms, it is outweighed by the advantage that life below can continue uninterrupted during the violent windstorms indigenous to the area.

Another factor was that, in the past, because of the anonymity of the unspoiled terrain, warring tribes would pass nearby unaware of the existence of the village. Or, if seen, entrances to individual tunnels would be firmly secured, and occupants could avoid exposure in the crater floor.

Several thousand people live in Matmata today, and each "neighborhood square" (or perhaps better, "neighborhood round") services up to one hundred inhabitants and becomes a natural front yard, rear yard, storage and community space. The size of this public area varies directly in proportion to the population.

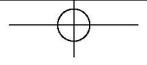
The overall concept of the village reveals a sophisticated network of communication and resultant sequence of spatial experience. The natural surface above between the cavities serves as the street with an undisturbed view of sky and horizon; the connecting tunnels are dark, intense, and mysterious; the public area is a contained space, yet very light and open; and the perimeter living spaces are quite intimate. There is a constant changing experience from light to dark, from intimate to expansive, in the daily ritual of the inhabitants. Therefore within the limits of this primitive society, there is a basic order of design and a sophisticated variety of experience.





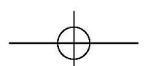
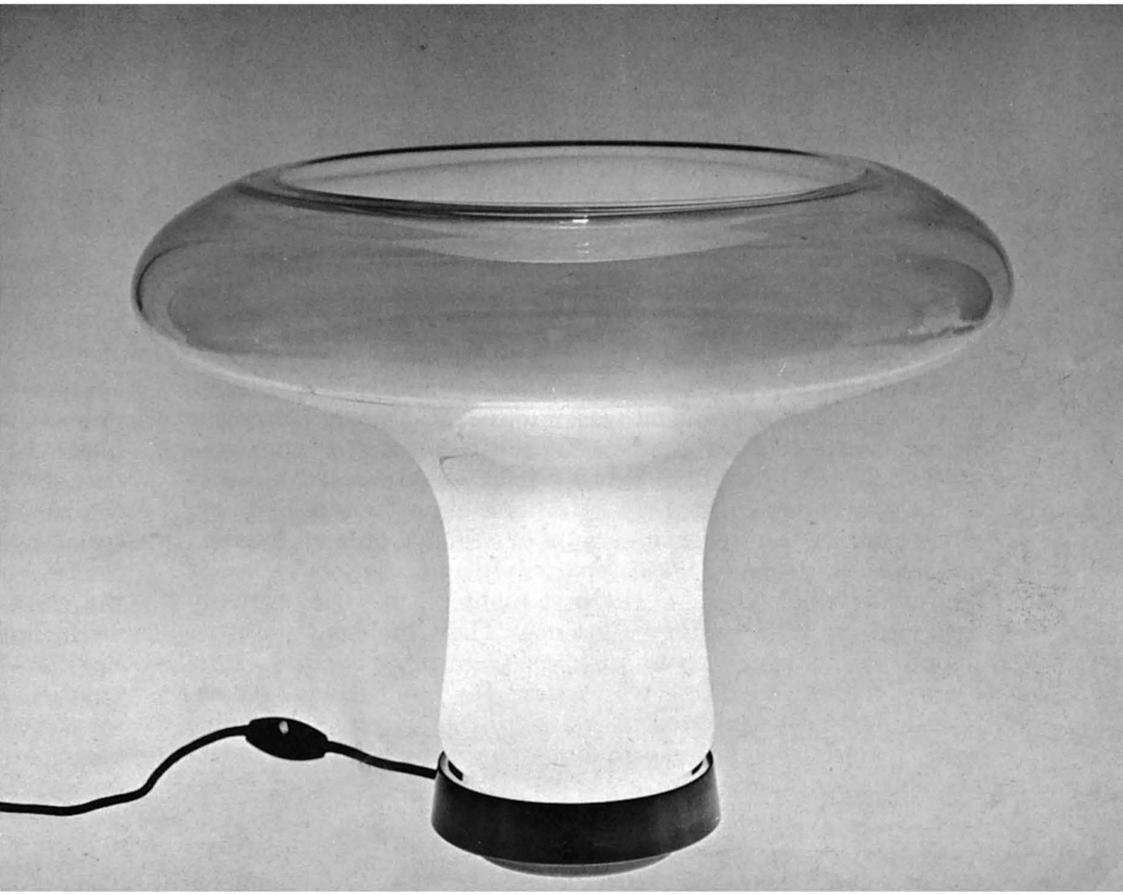
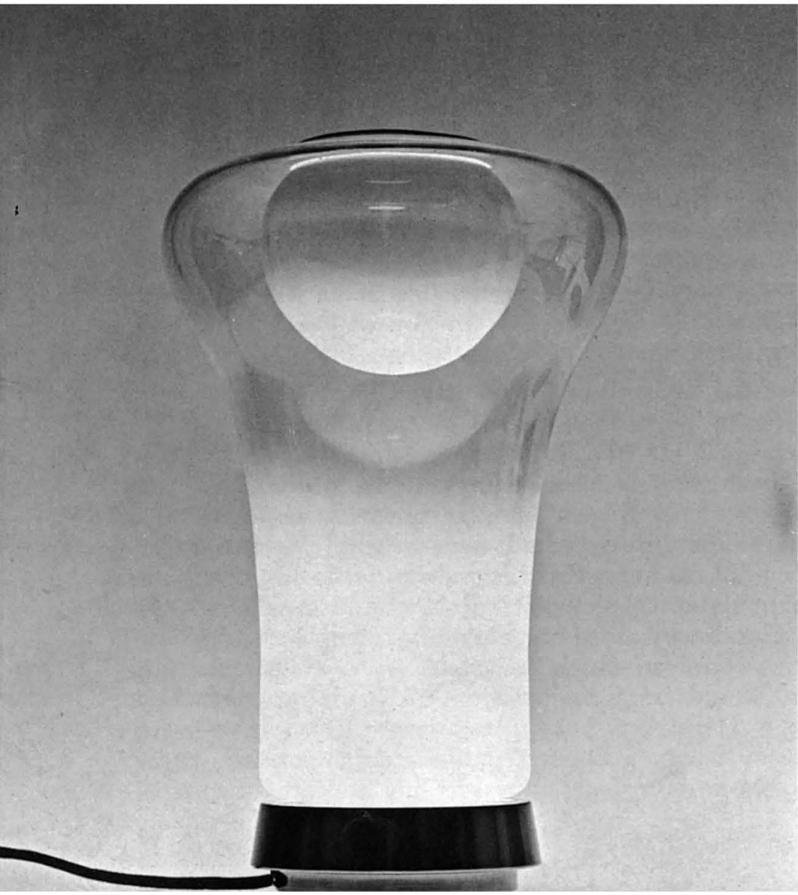
*Mr. Goldfinger is an architectural design critic at Pratt Institute who has been engaged in an extensive study of Mediterranean communities. He was awarded a Ford Foundation Grant and the Brunner Award of the Architectural League of New York in 1966 to continue his travel and research.*

Photo



*Photos by Studio Artemide*

**LAMPS BY ANGELO MANGIAROTTI, ARCHITECT**



art

DORE ASHTON

## THE ARTIST AS THE CONSCIENCE OF SOCIETY

If we think of the history of art in terms of the conduct of artists, as Professor Wittkower and his wife did in "Born Under Saturn," we are forced to acknowledge that artists seem to have been just as bad or as good as anyone else in history. Some have taken high-minded positions on moral and social problems, and others have ignored all problems but their own. Some have been assassins and thieves, and others have been model citizens. On the surface, there seems to be little documentary evidence to bear out any assumption concerning the artist as the conscience of society.

Yet the idea persists that art and artists are somehow on the side of the angels. For every wifebeater and pickpocket, there have been scores of artists who have thrown their prestige behind campaigns for individual and social justice. Some, notably Goya, explicitly stated a moral position within their work. Goya added an inscription on one of his etchings to the effect that "Devils are those who do evil or prevent others from doing good or those who do nothing at all."

We have no evidence that he used his person in the moral battle, but we know through his work that he took a specific position of conscience. In other cases, artists have not expressed their concerns specifically in their work but have used their persons to indicate their addiction to freedom. It is probably the history of the artist's insistence on his personal freedom which has deposited the inevitable association of artists with conscience.

Bohemianism in itself symbolizes something intangibly precious, something inexorably critical of the failures and injustices in most organized societies. And, as Prof. Wittkower tells us, bohemianism is not a recent phenomenon. He offers a contemporary account of the early sixteenth century in Florence where there was a company of friends who loved to *épater le bourgeois*:

"Under the pretense of living like philosophers they lived like swine and brute beasts; they never washed their hands, nor their faces or hair or beards; they did not sweep their houses and never made their beds save once every two months, they laid their tables with the cartoons for their pictures and they drank only from the bottle or the jug; and this miserable existence of theirs, living, as the saying goes, from hand to mouth, was held by them to be the finest life in the world."

I think it is reasonable to assume that these bohemians, so much feared by the narrator, also discussed politics and rejected most of the organized institutions around them. They were probably not very different from the young men today who sport beards, dirty dungarees and take their consciences very seriously. Such elements make the bourgeoisie profoundly uncomfortable at all times since they often live their principles in their very persons.

Although the comfortable majority laughs and rails at the bohemian element, it has good reason to fear it. Unruly behaviour or shocking behaviour is often the natural tactic of men who are committed to change. When Victor Hugo blasted his way out of convention in his play "Hernani," in which he had royalty speak in the vernacular and in which political freedom was a distinct issue, he was supported by a band of obstreperous bohemians who looked, to the first nighters, like the company described in 16th century Florence. They included painters, sculptors and great poets such as Gerard de Nerval. Enid Starkie relates that those who passed the theater "saw an extraordinary crowd dressed in every kind of fancy dress. Some with Spanish cloaks, some in Robespierre waistcoats, some in medieval tunics, one with a Henry III hat and Gautier in his

famous scarlet doublet. Many of the young men were unwashed and they looked a regular pack of ragamuffins."

But this pack of ragamuffins was not there only for the pleasure of making the bourgeoisie uncomfortable. There was a principle of freedom at stake. As Hugo indicated in an introductory note, he had had to make some changes because of government censorship which he called "this little inquisition of the mind" with its "secret judges, its masked executioners, its tortures, its mutilations and its death penalty." Each painter, each poet bore a share in the responsibility in challenging the perpetually threatening apparatus of the state, the inquisition of the mind. The play they were defending was not only revolutionary in its form—being the first full-scale romantic drama of any note—but, as one writer remarks, it became the preface to the proletarian uprisings of 1848 "by reaffirming the dignity of commoners and the weaknesses of kings."

Later in the 19th century, we find evidence of considerable agreement amongst artists concerning the tradition of the French Revolution. While there were a few outstanding reactionaries, such as Degas, the majority of artists were either liberal or radical in political conviction. The outstanding example of the committed artist was Gustave Courbet who, having been a professed socialist before the war of 1870, became the chief of the art conservation committee during the short-lived republic, and then the Parisian commune.

Courbet is generally described condescendingly in art history textbooks as somewhat naive politically, and rather dogmatic. Artists acting in politics are usually assumed to be misguided. But Courbet, after he was arrested and imprisoned, accused unjustly of having authorized the destruction of the Vendôme Column, wrote an eloquent description of his motives. His political position was clearly related to his position as an artist. I think his statement could stand for many artists today:

"Far from me is the idea of destruction. I am an artist and a creator just as warriors are destroyers. Nothing interferes with or influences my free thought. I draw from things what is useful to my conception and my existence. I am anti-iconoclastic because the contrary would humiliate the pride of my individuality . . ."

Some years later, Nietzsche was to give a feverish philosophical turn to the artist's basic horror of destruction when he insisted that art was the only effective counter to the denial of life. "The essential feature in art," he wrote, "is its power of perfecting existence, its production of perfection and plenitude; art is essentially the affirmation, the blessing, the deification of existence . . . To represent terrible and questionable things is, in itself, the sign of an instinct of power and magnificence in the artist, he doesn't fear them . . . There is no such thing as a pessimistic art. Art affirms."

While it is true that there have been all sorts of cantankerous, cruel, and violent personalities in the arts, it is also true that the majority of artists are pacific in their life view and deeply horrified by the negation of life. Even Leonardo, who had such a vivid imagination, was a vegetarian and opposed the killing of any living thing. Artists have rarely been notable warriors.

Sometimes visual artists have been outspoken social theorists, not hesitating to posit their art with the affirmative power Nietzsche claimed for art. We have a long line of Utopian thought in the history of 20th-century art in which nearly all the major movements were related in one way or another to social change. The futurists had their scheme for social improvement as did the surrealists. Mondrian was convinced that the clear articulation of esthetic values would ameliorate the world, and Kandinsky drew up elaborate plans just after the Russian Revolution in which he made it very clear that he believed art would be a major agent in bringing about just social changes. Hans Arp spoke in the name of Dadaism for the use of art in a society purged of its destructive corrosion; and during the past twenty years, Vasarely has repeatedly insisted

JUNE 1967

that art is a revolutionary force which can, through its universality, unite the world.

Literary artists, of course, have more direct means of interjecting their consciences in their work. Shelley did not shrink from writing polemical poems, including one celebrating an abortive revolution in Spain, his "Ode to Liberty." He named living political villains, as Dante did before him, and accused his country of political crimes. He could not have known the correspondence between the Duke of Wellington and #10 Downing street when the British were "liberating" Spain from the French. In 1813, in a secret dispatch, Wellington wrote to the Secretary of War:

"I wish you would let me know whether, if I should find a fair opportunity of striking at democracy, the government would approve of my doing it"; and the War Secretary answered, "You may be assured that if you can strike a blow at the democracy in Spain, your conduct will be much approved here."

Shelley didn't need to *know*, he sensed the political deceit, as did his contemporary, the aged Goya. Coleridge probably wasn't well informed about secret state papers, and CIA-like schemes of political intrigue but he too smelled untruth everywhere and inserted strong polemical statements in his poems. In "Fears In Solitude" he berates his country:

"Like a cloud that travels on./Steamed up from Cairo's swamps of pestilence/Even so, my countrymen! have we gone forth and borne to distant tribes slavery and pangs, and deadlier far, our vices, whose deep taint/With slow perdition murders the whole man."

Further on, he says, "Secure from actual warfare, we have loved to swell the war-whoop, passionate for war!" He accuses English society of indifference to suffering and verbal deceit, speaking of "all our dainty terms for fratricide/Terms which we trundle smoothly o'er our tongues/Like mere abstractions, empty sounds to which/We join no feeling and attach no form!/As if the soldier died without a wound; As if the fibers of this godlike frame/Were gored without a pang; as if the wretch/Who fell in battle, doing bloody deeds/Passed off to Heaven translated and not killed."

The ugly abstractions to which we join no feeling and attach no form were Jean-Paul Sartre's target when he accused Titian of being a traitor. Titian was a traitor, Sartre maintained, because "he forced his brush to paint comforting terrors, painless suffering and living corpses." Sartre, in a surprising affirmation of the 19th-century's claim that art must be for art's sake alone, maintains that an abstract painting, because it obeys the laws of painting and issues from painting, is an honorable and significant means of expressing grief.

He would probably agree with Allen Tate's defense of Ezra Pound during the tense discussion which followed the award of the Bollingen Prize in 1949. In an extensive public discussion in the little magazines and elsewhere, the bitter choices were aired. Some indignantly denied Pound's right to the award because of his radio broadcasts for the Italian fascists, others because they maintained that his anti-Semitism was endemic to his poetry and weakened it.

But Tate, who had been on the jury, pointed out that although he regarded Pound's *Pisan Cantos* with mixed feelings and found disagreeable opinions right in the middle of the poetry, he nevertheless felt obliged to vote for Pound. He stated:

"The health of literature depends upon the health of society, and conversely; there must be constant vigilance for both ends of the process. The specific task of the man of letters is to attend to the health of society *not at large* but through literature . . . I had become convinced that he had done more than any other man to regenerate the language, if not the imaginative forms, of English verse."

This might seem a highflown rationalization if we did not know through bitter experience that the artist as the caretaker of his language was indispensable. When the literary artist is perse-

cuted or banished from his society, the propaganda machines triumph. When he is no longer heeded, then it is possible for governments to persuade peoples that young men, as Coleridge heartbrokenly declared, are translated and not killed.

The experience I refer to is the Nazi and fascist experience and its fallout in our own country. The Nazis successfully purged their country of critics and artists. The truth behind words, which can best be tested by the literary artist since that is his sole concern, and even the truth in the language of painting, vanished. The Nazis drilled their people with what George Steiner described as "a terrible weakness of slogans and pompous clichés ('*Lebensraum*,' the 'yellow peril,' 'the Nordic virtues'); an automatic reverence before the long word or the loud voice; a fatal taste for saccharine pathos." These weaknesses grew monstrous before the worst was over, and led to such gruesome euphemisms as "the final solution."

How did such a thing happen? Steiner answers by asking rhetorically: what happened to those who are the guardians of a language, the keepers of its conscience: what happened to the German writers? A number were killed in concentration camps; others killed themselves, and others, like Brecht, went into exile.

The fallout of the almost unimaginable barbarism of the 2nd World War is, as the statesmen would say, a clear and present danger. Think, for instance, of the insidious propaganda which abused language to persuade the American people that, in the beginning of the Vietnamese war, we were not using napalm, but only harmless defoliation agents. When Bertrand Russell insisted we were using napalm and described what that *meant* (children running aflame to agonizing deaths) the *New York Times* all but called him a liar. Defoliation is an official-sounding word, comforting and not demanding that the imagination call up its true meaning. Little by little, the government leaked confirmation of Russell's accusation, but by this time many had been persuaded that we were killing potential Communists and not simply little children.

Now, we read of better and improved napalm, of white phosphorous that sticks more readily and assures, with traditional American high quality guarantees, that no creature caught in its gelid inferno will escape his "translation."

The concern of the literary community is becoming more evident every day. Poets as the keepers of our language have been forced by circumstance to take into their consciousness the existent transgressions and to speak out. Most poets shrink from direct allusion to topical issues. Coleridge remarks in the beginning of "Fears in Solitude" that it is a melancholy thing for such a man who would preserve his soul in calmness to feel for all his human brethren. Yet, it is impossible to maintain calmness any longer.

At a Read-In for Peace at Town Hall last year, there were twenty-eight distinguished poets and writers, many of whom had rarely alluded to specific events in their work before but all of whom could no longer remain silent. They were there to bear witness to the viability of the American conscience, they said, and more than half of them directly indicted the forces that controverted language in order to achieve a dubious consensus on the necessity of this war. When Stanley Kaufmann introduced them, he expressed his revulsion in the face of what he called the corruption of this country. We can take it for granted that by corruption he meant more than war profiteering, expansionism and carnage. He meant corruption of its very soul, expressed above all in the corruption of language.

Let's speak for a moment of two 20th-century geniuses, Matisse and Picasso. Matisse spent the war years painting radiant visions. While his daughter was being tortured and deported by the Nazis, Matisse was painting as usual in the South of France. Was Matisse one of the devils—one of those who do nothing to whom Goya alluded? I think not, for Matisse's search for truth was unremitting throughout his life. It was truth with-

in his art, a difficult thing to express in words. An artist I spoke to the other day about Matisse put it this way: Matisse was all love and purity. He brings out our purest emotions, which is what art is for. This will do, as well as any formulation in words, to point to the life-affirming significance of Matisse's art and his role as a conscientious member of society.

Matisse himself summed it up in his letter to the Bishop when the Vence chapel was consecrated:

"This work has taken me four years of exclusive and assiduous work and it represents the result of my entire active life . . . I count, your Excellency, upon your long experience of men and your wisdom to judge an effort which issues from a life consecrated to the search for truth."

The values preserved by Matisse in his work count as surely as the products of conscience, as do the values expressed by Picasso in his two most searing political works, "The Dream and Lie of Franco" and "Guernica."

Picasso obviously found it impossible to work in peace when Franco began his terrorist campaign. He had always maintained that an artist "is a receptacle for emotions that come from all over the place," and he never feared to make literary allusions in his art. Yet, both the "Dream and Lie of Franco" and "Guernica" express more than Picasso's immediate rage over the bombing of a specific place. He eluded the trap of topicalism by creating a mythos—a mythos which could survive allegorically independent of the specific theme. His allusion to the Minotaur legend, his use of established as well as personal symbols, his suggestion of metamorphosis in both works all work to elevate them above the banal language of propaganda and to save them from the whims of history.

Picasso's entire *oeuvre* cannot be said to be one thing or another: he was capable of so many things. But his position has been clear from the beginning: he was extending Nietzsche's philosophy of art as redemptive, as a powerful agent of truth. In 1937 he sent a message to the American Artists Congress:

"It is my wish at this time to remind you that I have always believed and still believe that artists who live and work with spiritual values cannot and should not remain indifferent to a conflict in which the highest values of humanity and civilization are at stake." And in 1944 he said in an interview:

"I am proud to say that I have never considered painting as an art of simple pleasure or distraction. I wanted, through drawing and color since they were my arms, to penetrate always deeper into the knowledge of the world and men in order that that knowledge would liberate all of us . . ."

I think it is apparent that the community of artists and intellectuals agrees with Picasso when he insists that those who live and work with spiritual values cannot remain indifferent to a conflict in which the highest values of humanity and civilization are at stake. Their increasing nervousness in our own war is expressed in various ways, ranging from statements protesting the gross military procedures in Viet Nam to poems lamenting the crimes that once we condemned at the Nuremberg trials.

No matter how ragged, dirty, ill-mannered the bohemian tradition paints the artist, he is still a man somewhat charismatic in society. He is held in awe even by his detractors, and secretly envied for his uncompromising attitude toward personal freedom. His creative work is admired, even when it criticizes the admirers, because truths are sensed even by those who have the most to lose if they were ever acted upon.

The artist, therefore, is a man of prestige, and it is his prestige which he puts on the line in the struggle against barbarism. The prestige of the French intellectuals almost certainly helped to bring the Algerian war to a close. In our country, intellectuals enjoy less prestige, and are told to "cool it" by the administration of power, but it is nevertheless essential that the community of artists and civilized men register dissent, outrage, and infinite grief as spokesman for the conscience of society.

## books

A MODERN GUIDE TO SYMPHONIC MUSIC (with approximately 1,500 music examples) by Alfred Frankenstein (Meredith Press, New York, 1966; \$14.95)

Alfred Frankenstein has been writing about music and the arts for the *San Francisco Chronicle* since 1934; from 1935 until 1962 he was program editor for the San Francisco Symphony Orchestra. He is proud that his publisher and editors have never interfered with the free statement of his opinions, that when one time he used the rasp on a singer who happened to have been his publisher's friend and house guest, nothing was said or done to indicate displeasure. Alfred has been always a friend to art of the present, open and receptive—and perceptive—to the fresh, the unexpected original, the upside-down-contrary, the blinding new. When a new work pleases him, the Bartok Violin Concerto the first time he heard it or Terry Riley's hour-long *On C*, Alfred lets go a verbal Aurora such as any artist who has seen one of these light up around him never forgets. He has been always enthusiastically open to the work of the local composer, the local performer, the native artist.

Therefore Alfred Frankenstein has been, in general recognition, certainly since the withdrawal of Virgil Thomson from critical writing, the scarcely to be disputed doyen of non-literary critics in the United States. Possibly of all non-literary critical writing in English. In later years, however, although his deanship has been recognized by invitation to festivals, conferences, and educational projects here and abroad, he has tended to give more thought to the swirling expansion of the visual arts and somewhat less to the restricted repertory of music available in one city. In 1966 he gave up his position as music critic to devote his entire critical effort to painting and sculpture.

*A Modern Guide to Symphonic Music* will be, except a possible small collection of other critical writings about music, his farewell and gift to those who follow him in this art. The book (667 pages without index) is made up of the program notes he has written or collected during his 40 years as program editor for the symphony. The collection is exclusive (no choral music, no masses, no operas) but central to the symphonic repertory, with a minimum of waste; there must have been from time to time many other pieces for which he wrote program notes that are not included here. The period he covers runs from Vivaldi to Webern and Ives (not the last works written but the latest to enter the repertory).

These are neat, concise introductions to the standard symphonic repertory of the present day. He provides the necessary guidance for the person who can only pick out the principal theme with one finger; he touches all significant and idiosyncratic points; he wastes no time sentimentalizing but instead distributes sparse chuckles which are always pertinent; and where an item of unusual or background reading can be helpful he gives it. There is no musicologizing, no self-serving display of literary style, but a continually entertaining variety of preludes, overtures, and interwoven melancholic and skipping shorter entries, the more familiar being usually taken in variation. The whole makes up a useful work of reference and a book to be proud of.

With Alfred Frankenstein's retirement from musical writing, the deanship probably reverts to New York, to Harold Schonberg of the *New York Times*. Only a newspaper reviewer can hold that title: those of us who write for magazines are allowed too much time to formulate and dress up our opinions; the newspaper critic must have his skill and information immediately in hand. He must be the first to lead criticism into unknown territory, by instant decision, at risk. It's good to realize

JUNE 1967

that for a decade the leadership in musical criticism came not from the east but from the west side of the continent.

THE PELICAN HISTORY OF ART: (Penguin Books, Baltimore)

Benjamin Rowland, *The Art and Architecture of India: Buddhist, Hindu, Jain*, 3rd ed. \$20.

John White, *Art and Architecture in Italy, 1250 to 1400*, \$25.

Charles Seymour, Jr., *Sculpture in Italy, 1400 to 1500*, \$20.

Theodor Muller, *Sculpture in the Netherlands, Germany, France, and Spain, 1400 to 1500*, \$20.

Jakob Rosenberg, Seymour Slive, E. H. Ter Kuile, *Dutch Art and Architecture, 1600 to 1800*, \$20.

One would need to be a critic or historian with plenty of time for reading to do justice to this monumental weight of volumes on the history of art. The authors, each a well-established specialist in his subject, have been given space for scholarship, with around 200 plates (only the covers and frontispiece in color) and abundant notes and bibliography. When such a volume is given over to a history of Indian art in its entirety, including its Buddhist and Jain offshoots from Tibet to Siam and Java, the space is scarcely large enough, yet this volume 2 of the series, now revised and reissued, is among the most readable. By contrast, the volume on Italian art and architecture between 1250-1400 concentrates an exhausting descriptiveness on the individual object. Professor Muller complains of the arbitrary limits of his assigned century, which cuts into rather than defines the transition from Late Gothic into Renaissance sculpture, and also his confinement to sculpture for a period when all sculpture was painted and the arts of sculpture and of painting were continuously interwoven. It is a fascinating period, by the way, and one often overlooked or too quickly passed over by the standard divisions into Gothic and Renaissance. The extreme, yet still symbolic realism of these painted sculptures, suspended between the representative type and the portrait, suggest many affinities with the present period of transition from abstract to suggestively representative figures and combinations of figures, for example in the works of Kienholz, with a drop from aristocratic to vulgar, though the common man was by no means excluded from the earlier sculpture. Adam Kraft, for example, carved a self-portrait to include in his tabernacle at Nuremberg.

In the earlier centuries the common man had projected, objectified his emotions in the dramatic visualization of aristocratic society and its conflicts. Even so late as Shakespeare common life was comic or absurd. For democratic Dutch society in the 17th century Republic of the United Netherlands the common life, like religious and political freedom, was not vulgar or complacent but the fruit of victory after long conflict; it had been fought for. A Dutchman's prestige looked out at him from his portrait, the substantial representation of his house, the landscape of the republic he had made his own and would now set about retrieving from the sea; if his bearing was portentous, he had a sly outlook on his pleasures, the solidities of food and possessions, the facts of eating and drinking which he preferred to have shown at a slightly lower level than his own. When Rembrandt and Hals began representing him not as he wished to be but as he was, he rebelled but afterwards, too late, relented, seeing himself in a new spiritual vision.

The great art of the past did not weigh upon the Dutch as it weighed on the Italians, the pseudo-Greek perfections of imitative Roman sculpture offset against the coarser substantialities of the Roman military figure and portrait. On the altars of Nicola and Giovanni Pisano, in the sculptures and reliefs of Donatello, this conflict between the ideal and the coarsely real worked itself out to produce the high art of the Italian renaissance. The appeal was always to *Nature*, "an impersonal force and a personification . . . the constantly fertile source of all visible forms."

SNOW WHITE by Donald Barthelme (Atheneum, New York, 1967; \$4.50)

The publishers call this "a novel"; it is a 181-page novelette which filled one issue of *The New Yorker*. Like *Franny and Goopy* or William H. Gass's *Omensetter's Luck* it has to do with fantasy, a group of undeveloped characters, and a sort of climax growing out of no plot. Unlike the former it is not gooey and unlike the latter it is quickly readable. Donald Barthelme writes short, snappy, exact sentences; strait-faced, serious but not, thank God! black humor, never bungling his essential nonsense. Though the first effect resembles a white painting or the inscrutable surfaces of Ad Reinhardt, the accumulation of Barthelme's sentences, or *sententiae*, reveals to an unbeliever the decrepitude of our society at its best. The style is not artificial; it is a concentrate of the author's habitual speech. He is an "in" man—not an insider—who while still quite young created for several years as editor of the *University of Houston Forum*, a magazine of potency quite incommensurate with its inability to pay for what it printed.

Peter Yates

## BOOKS RECEIVED

SEARCH FOR THE REAL by Hans Hofmann (M.I.T. Press, \$2.95)

Delightful character sketches of the artist, with history, drawings, artistic analysis selections from essays, lectures, notes, etc.

VICTORIAN ARCHITECTURE by Robert Furneaux Jordan (Penguin Books, \$2.75)

A critical study of Victorian architecture throughout the world with a comprehensive and complete collection of photos, plans, notes, etc.

ARCHITECTS AND SOCIETY: INIGO JONES by John Summerson (Penguin Books, \$2.25)

Drawings, plans, history, surviving works of the first English classical architect and posthumous sponsor of Palladian movement in 18th century England.

ORIGINAL SURVEY AND LAND SUBDIVISION by Norman J. W. Thrower (Rand McNally, \$5.00)

Comparative study of the effect and forms of contrasting Cadastral surveys.

ARCHITECTURE WORTH SAVING IN RENSSELAER COUNTY, N.Y. by Bernd Foerster (Rensselaer Polytechnical Institute)

Charming pictorial propaganda for the local city and county councils.

ASYMMETRIC TYPOGRAPHY by Jan Tschichold, translated by Ruari McLean (Reinhold Book Division, \$16.50)

MODERN METROPOLIS IT'S ORIGINS, GROWTH, CHARACTERISTICS, AND PLANNINGS by Hans Blumenfeld (M.I.T. Press, \$12.50)

ACRYLIC AND OTHER WATER-BASE PAINTS by Judith Torche (Sterling Publishers, \$5.95)

A practical encyclopedia with color and black and white plates; short historical rundowns on seven contemporary artists and their techniques in color media; includes acrylic polymer emulsion color chart in back of book; worth \$10.95.

THE 1826 JOURNAL OF JOHN JAMES AUDUBON transcribed by Alice Ford (University of Oklahoma Press, \$6.95)

Birdman extraordinaire, romanticist ordinaire.

PALENQUE: THE WALKER—CADDY EXPEDITION TO THE ANCIENT MAYA CITY, 1839-1840 collected and edited by David M. Pendergast (University of Oklahoma Press, \$6.95)

Very readable log, 36 plates and much personable writing; an immensely interesting work.

# music

PETER YATES

## REVIEWS

For three years the *Encounters* concerts at the Pasadena Art Museum have been presenting double evenings (7-8:30 p.m., 9-10:30 p.m.) with some of the most radical contemporary composers, who talk and preside over or take part in performances of their compositions. John Cage and David Tudor, Harry Partch, and Morton Feldman were among the earlier visitors. This past season the guests were Karlheinz Stockhausen, Luciano Berio, and Los Angeles composer William Kraft. The *Encounters* programs have the virtue of including local as well as imported composers. I have written in an earlier article about Kraft's exciting and sonorous Double Trio for piano, tuba, percussion, guitar, and prepared piano, which he repeated for the *Encounters* evening. I was unable to attend the Stockhausen evening, but I did hear Leonard Stein assemble three of his piano pieces in a performance for the Monday Evening Concerts. When Mr. Stein, having done very well by the music, as it seemed to me, beckoned to the composer to rise and share the applause he refused to do so, as if disapproving what he had heard. He explained later that in Europe the composer does not acknowledge applause with the performer except in the case of a world premiere. Since Mr. Stockhausen has been visiting around this country for several years, his explanation is as implausible as his conduct.

Luciano Berio opened his *Encounters* evening with a smooth account of the ideas and purposes behind his five *Sequenzas* for various instruments. These are meant to display virtuosity by the capacity of the performer to realize, in his own way, the composer's notated intentions. The performance is not so much an interpretation, concert style, as a miniature drama, like the solo act of a clown, leaping in a moment from farce and laughter to pathos, across a gesture which may be close to tears. Such clowns exist in Europe; we have had in America Chaplin and Keaton. On this occasion the performers rose to the opportunity as their instruments permitted. Sheridan Stokes and Leonard Stein in the *Sequenzas* for flute and for piano kept close to their notes. The handsome harpist, Marcella De Cray, dramatized with face and hands the contrasting passages of extreme delicacy and roughness; this was in conventional hearing the most pleasing of the five pieces. Cathy Berberian charmed and clowned in a wordless vocal composition designed to display her remarkable control of vocal variety and dynamically controlled precise pitch. Stuart Dempster concluded the cycle with an extraordinary display of trombone mastery supplemented by voice. Each of the five *Sequenzas* lies between notated and invented sound in that area of performance where the instrument imitates the potentialities of electronic composition, while making good use of those richer and more subtle timbres the electronic means cannot yet emulate.

Luciano Berio's compositions, of which KPFFK has been broadcasting a representative sample, are a continuation of relatively sweet music by other means. The audience, undisturbed, feels itself at ease with them, able to tie the piquant differences to the musical past. I am willing to agree with Berio that the composition in itself may be less significant than the composition performed. Harry Partch began a more decisive revolt against the abstract composition more than 30 years ago. Partch regards music as supplementary to dramatic action; he does not equate virtuosity with drama. Virtuosity depends on manner, and "Manner breeds a cursed cleverness," as Charles Ives wrote.

In the two following reviews I do something which no sensible writer should attempt. Eric Salzman's book about 20th-century music competes with my own. Ned Rorem wrote a review of

my latest book for *The New York Times* in language any author must covet. Reviewing their new books I cannot put these facts out of mind, so I deliberately disregard them. Books about music are so seldom reviewed that, since these have come for that purpose, it's my duty to review them. Let the whips fall on my back!

*Twentieth-Century Music: An Introduction* by Eric Salzman; Prentice-Hall, 1967, \$5.95. Eric Salzman is a composer and presently assistant professor of music at Queens College, New York. He has been a music reviewer for *The New York Times*, the late *Herald-Tribune*, and the magazine *High Fidelity*. He is one of the most capable critics in the field of contemporary music, at each level from technical analysis to descriptive writing. He does not rely on hieratic abracadabra or notated examples (though he includes them) to do the work of direct statement. "For Schoenberg the classical tradition of form—the concept of an all-pervasive intellectual organization—represented a universal principle, while the development of chromaticism represented a principle of change and evolution." It is the kind of writing which Schoenberg himself respected.

This is one of nine books in a History of Music series which attempts to cover a very broad area with a minimum of pages: for 20th-century music a total of 196 pages, minus 10 pages of index and some dozen pages of not very necessary illustrations. Within this space Salzman includes, by casual mention or in many instances by a short, definitive portrait, some 260 contemporary composers.

Both the publisher and his editor appear not to have decided what is their objective: whether it should be a general survey of the period directed to the non-technical reader or an analytic study—and in that case too brief—for the specialist. Some of the chapters give the impression of having been written at greater length and then editorially fragmented. Others, particularly the chapters on Schoenberg-Berg-Webern, on Stravinsky, and on "The New Performed Music," are compact of information of an aphoristic forcefulness. Salzman at his best can compress a chapter in a paragraph. The danger of this method is that, while a reader who is in the know marvels at the accuracy of the details so compressed and gains new insight from them, a reader uninformed and seeking information will be unable to make the rapid adjustments required to assimilate what he is reading. It is no help that in at least a couple of places the lines of print have been thrown on the page so carelessly that the reader is hard put to reassemble them in the proper order.

The faults of the book lie with the publisher, who seems to have aimed at putting out a set of quick-selling handbooks with a minimum of expense. As if in defiance of this handicap the author has strung together a succession of critically explosive short commentaries as paragraphs or sections which are the more stimulating the more one understands the background of what is being said. Let me, after turning a few pages, arbitrarily select an example.

"The concert aria *Der Wein*, after poetry by Baudelaire (1929), is Berg's first and only attempt at writing a large concert work completely unified in row technique, but even here the function of the row is special and peculiarly Bergian. The series, which begins with an ascending D-minor scale, works not so much as a theme nor, on the other hand, as underpinning but much more simply: as a kind of mode in the old, original meaning of that term. The ancient modes—or, for example, the Indian *raga*—are not 'scales' or 'tonalities' in the modern sense but repertoires of melodic formulas, often associated with specific kinds of rhythmic ideas, embellishments, and tone colors. Thus, an Indian *raga* is not a theme, and there may be no definitive, meaningful way of writing it down as a 'scale'; but a piece is instantly recognized as being 'in' a certain *raga* by its characteristic turns of phrase. Berg used the twelve-tone row in just this way (so did Schoenberg, but secondarily). In the opera *Lulu* this becomes the basis of a rich and complex technique of dramatic and psychological identification."

JUNE 1967

That is not information, description, criticism; it is expository knowledge. Musicological authors have wrangled entire volumes out of no more than the lack of such critical insight. We can only hope that Eric Salzman, having squeezed his great ability through the thin tube of this needlessly small book, will not be prevented by it from realizing his full powers in a book big enough to contain him.

*Music from Inside Out* by Ned Rorem; George Braziller, Inc.; New York, N.Y., 1967, \$4.00. Lack of space requires Salzman to be aphoristic, to make his way by precise summary shortcuts through a jungle of facts. Ned Rorem is aphoristic by taste, and the fact that seven of his chapters were first prepared as lectures validates that style for his book. Rorem, too, is a composer; at several universities he has been composer-in-residence. This is his second book; his first, *The Paris Diary of Ned Rorem*, tells of his adventures, personal and professional, as a young composer in Paris. Janet Flanner describes the *Paris Diary* as "worldly, licentious, intelligent, highly indiscreet." Another critic writes: "He appeals to the spoiled child in us—which means, since few of us possess his gifts, to the child in us who would have liked to have been spoiled." Most of this, except "licentious," applies to the present book. For "indiscreet," however, I would substitute in this case "incautious."

After four sentences, each a truism but needful to be said because for many who might be readers these truths are not self-evident, he concludes: "But new music is not timely if made in the style of Mozart." That statement also may seem to be a truism, it may seem to be self-evident, but it is not so at all. Two contrary elements went into the style of Mozart: a fund of commonplace embellishing figures with which 18th-century composers filled out both their improvisations and their most solemn compositions; and a peculiarly individual skill in altering and shaping all materials, from a libretto to an Alberti bass, to make them serve their melodic purpose.

If you listen to a record called *The Baroque Beatles Book*, compiled by and performed under the direction of Joshua Rifkin, you will hear with what popular effectiveness a contemporary composer can put to use this obsolete embellishing material, by wrapping it around "subjects" borrowed from Beatles' songs in the same way that Mozart would improvise around a familiar operatic tune. Jazz players, rock-and-rollers, popular tunesmiths today do the same out of a similar routine stock. The skill to compose by such means in 18th-century style had been lost since Beethoven—well, maybe Chopin, who at least knew how to do it. This has nothing to do with improvising "in the style of Mozart." Rifkin's parodies are technical demonstrations more informed than most musicological writing on the subject. What is "timely" in music? The bad with the good, the recondite with the popular, the silly with the significant, the revived with the recent. If a present-day composer gifted with Mozart's peculiar melodic skill had written the music on this record, he might have achieved what Richard Strauss and Hindemith in their later years failed to accomplish, a style fresher to our ears than the idiosyncrasies of serial composition. Mozart himself composed some of his greatest music in the old-fashioned styles of Handel and J. S. Bach.

I choose this example to show the chief fault of the book: for all its grace of statement and the very large proportion of truth in it, the sentences often don't dig deep enough; the argument too often shortcircuits. For instance: "It's safe to assume that all masters of virtuoso keyboard-writing (from Scarlatti, through Chopin, to Rachmaninoff) realized their material in keyboard contact." But J. S. Bach, we know definitely, did not. Either he is not to be regarded as a master of virtuoso keyboard-writing, or the sentence is careless. To explain, apart from what is written, that a keyboard master like Bach knew by practice where his fingers would be and the resulting sound for every note he set down is to explain too late. "Orchestration," Rorem writes on the next page, "since it concerns imagined sound and color-mixtures foreign to the

piano, is a silent operation." But we know that Stravinsky composes orchestral music at the keyboard and indeed has said and written that he does not hear his music until he has sounded it at the piano.

Therefore the reader of this book must be continually on guard to think through for himself whatever has been stated. To do so will do him no harm, and he may learn much more by arguing with this composer about the art of music than he is likely to get from the dense language in which theorists and analysts, appearing to assert finalities, conceal their critical faults.

Rorem has been, first of all, a composer of songs. "The writer of songs . . . is a category of composer who can't always express himself on broader instrumental terrains, any more than a symphonist can necessarily make the lone lyric page a totality . . . Song is of greater magnitude than either text or music alone. The composer is concerned with words only insofar as they are related to music. Sometimes his comprehension of a poem is not fully realized until after he has completed the fusion. Speaking for myself, the only poems I've ever really 'understood' are those I've put to music . . ." This sort of quick honesty keeps the author likeable.

Many songs will not yield to music; they contain more refinement of music in syllables and rhythm than a composer, except with rare luck, can bring to them. And some books are not essentially informative but for conversation. A book written out of the author's total pleasure in his theme need not be dismissed because he sometimes writes too gaily. Solemnity is no guarantee of substance. To read Rorem is to enjoy the conversation of an agile mind that won't always settle on its subject.

\* \* \*

Evidence pours in to prove that university musicians are not simply doing a good job as amateurs, but that they are becoming able to do, in many instances, a better job than the professionals. San Fernando Valley State College presented a pair of operas. *Three Sisters Who Are Not Sisters* by David Ahlstrom, now on the faculty of Southern Methodist University at Dallas, is composed on the text of a tiny play by Gertrude Stein. Miss Stein enjoyed detective stories, and the play is a game about murder. Although murder in all forms is too much with us, children never tire of playing games of killing. Against a well-painted cubist backdrop the five actors speak and sing, accompanied by piano and celeste, organ, harpsichord, accordion, percussion, and contrabass, a pantomime of killing and being killed. The audience responded with evident amusement, and the players' vari-painted faces showed they were having a good time. David Ahlstrom has well measured his material to the capacities of a school performing group, without sacrificing the integrity of either music or drama. I am sure the little opera will have plenty of performances and that audiences will continue to be pleased by it.

The second opera was *Cavalleria Rusticana*, an opera I have hitherto successfully avoided. I have seen too many opera choruses walk around trying to be natural while singing. One wishes they would just stand still and sing. I have seen too many singers step forward out of the dramatic context to direct their voices and personalities at the audience. Opera has been for me, with several notable exceptions, anti-drama. But here the curtain rose to reveal an architectural set so sure in its abstract proportions, before the lights went up on it, that the audience spontaneously applauded. The remarkably handsome chorus in well-designed Sicilian costumes met and greeted, walked about and spoke together as if in fact meeting in the early morning sunshine. This is the first of *verismo* (true to life) operas; before the opening choral scene had ended the dramatic realism of Easter morning in a Sicilian village had been well established. Then behind the moving choral groups appeared a tall, massive figure in black, Santuzza; coming forward she possessed the stage. Though large, she was beautiful, and peasant. In her presence the charming verisimilitude of the choral villagers 33

went out of focus, and the Sicilian peasant drama of Verga's story became real. The music, the singing were only means to the concentrated emotion of this woman, who, absorbed in her tragedy, seemed unaware of an audience while she sang to us. I believe that she sang well, but it was incidental. The drama controlled our responses, not the singing. We did not think of Nina Hinson singing a familiar role but of a young peasant woman in her tragedy. Some of my friends believe that the old-fashioned drama is worn out. On an occasion like this one does not think of the old-fashioned vehicle or its threadbare music; we were all participants.

I would not wish to give the impression that the other performers were inadequate. Mary K. Hunt as Lucia sustained her important part; Dale Morich as Alfio bounced too operatically until he was drawn to the center of the drama, then he became convincing. Larry Jarvis as Turiddu gave a persuasive performance as an operatic tenor who must sing, while remembering to react. Only Pamela Bunce as Lola remained outside the drama, like a Hollywood actress very pretty in face, hair, and artificial dress, who had somehow been caught up but not very actively in this village drama.

David W. Scott staged and conducted both performance. I doubt that any major opera company could have done better. Adams State College at Alamosa, Colorado, cultivates its chorus as other schools cultivate the football team. I heard part of a program which they gave on tour under the direction of their conductor, Randolph Jones. Like a good coach Mr. Jones covers every leg of the journey himself, in advance of the tour, trying halls and anticipating problems. On such a trip last winter he came to see me, to inquire about new a cappella compositions by American composers somewhat more radical than *The Peaceable Kingdom* by Randall Thompson, from which at the concert they sang two well-made excerpts, "Howl Ye" and "The Paper Reeds by the Brooks." Mr. Jones and his chorus plan a summer tour of Europe and wish that American composers, both radical and conservative, shall be represented in their programs. The chorus sings like a precision instrument, too precisely for my taste — but that's the football spirit. The audience was thoroughly appreciative.

At a performance by Gregg Smith's chorus, of which I heard the two final sections, he spread the singers, for some of the pieces, around the auditorium and in the balcony. It's an Ivesian idea, to disperse the sound-sources and put the audience in the midst, and it has advantages. But I observed that the higher voices canceled the lower in some instances, confirming an acoustical experiment published by Bolt, Beranek and Newman (*Acoustics of the Concert Hall* by T. J. Schultz) that when "early sound" direct from the performers precedes "reverberant sound" from the hall acoustics there is the danger of upsetting the balance by weakening the reverberance.

During the several years that I have been listening to the Gregg Smith group it has made enormous improvement. They sang Ives, Monteverdi, and Billings, ending the program with three excellent a cappella compositions by Southern California composers who are members of the chorus. Unfortunately there was no printed program, and I do not have the composers' names or the titles of their works.

#### EDUCATION FOR URBAN LIVING

It is also evident that education is no longer preparing our children to shape their own future, to cope adequately and constructively with the forces — increasing in strength and complexity — of an urbanized world and an indifferent society.

The rhetoric about improving the urban environment, about better schools and more jobs, about beautification and conservation, has been apocalyptic. But effective action has lagged.

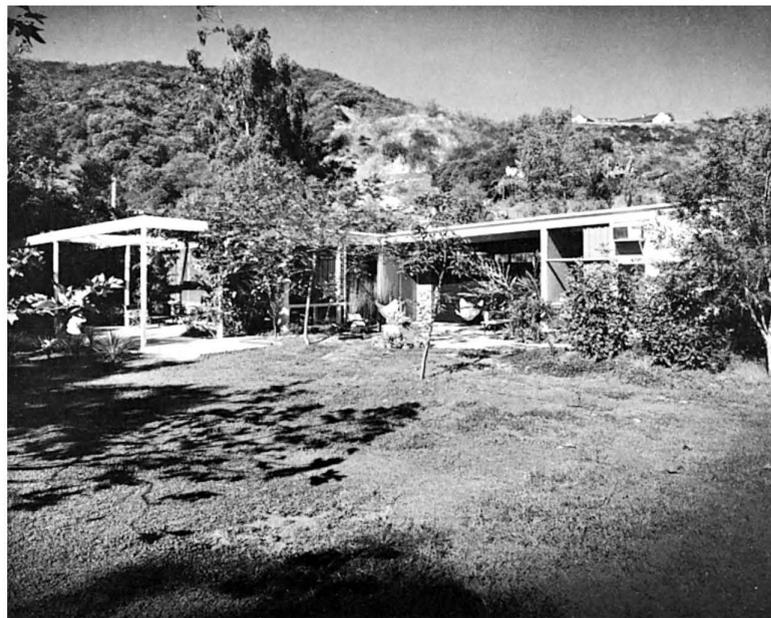
Unemployment in the underprivileged areas has increased especially among young people in the urban ghettos who lack education and training. Upward mobility among this group of the population certainly has not increased, but welfare rolls have and continue to grow. Water and air pollution too in the meantime are increasing as control of the environment slips from our hands. We are committing blunders out of ignorance and indifference that our children will have to pay for, yet we withhold the means by which they might learn to understand and rectify our mistakes.

People are apathetic because they don't know it can be different, that there are alternatives. Most of them have never been exposed to a well planned and thoughtfully designed environment of quality and beauty. Traffic congestion, miserable public transportation, poor schools and worse education, dirty streets and inadequate public service are the order of the day, and the children born into this environment simply don't know it can be different, nor do they have any way to effect change. Education for urban living has remained an idea and a hope, unsupported and unfunded in a society that pays lip service to what should be its most precious possession: the future of its own children. The problem thus becomes one of finding and giving the tools to those who care enough to work for a future in which they will have neither part nor profit. This is education for urban living.

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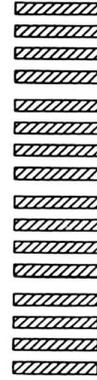


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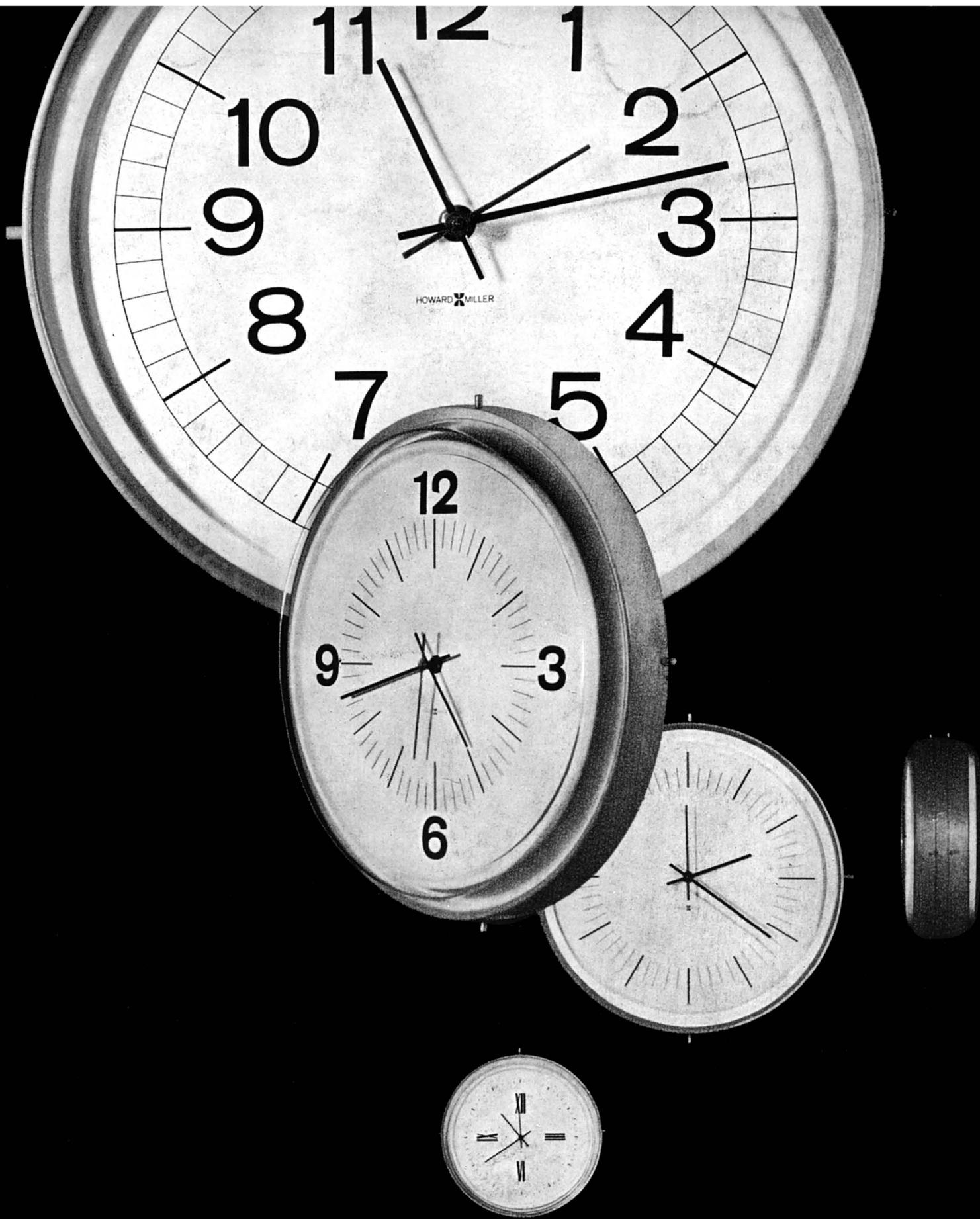


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