

arts + architecture

ME 2 NUMBER 3

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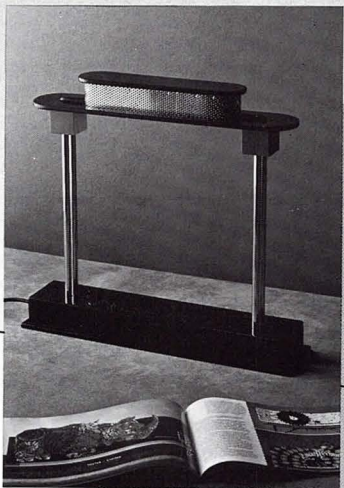
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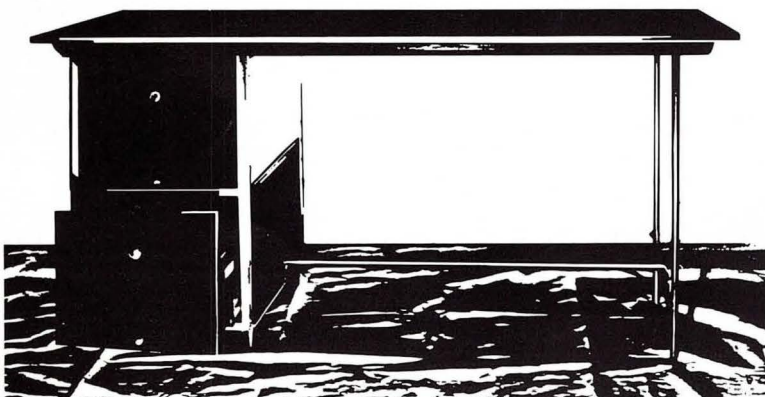
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malibu, ca

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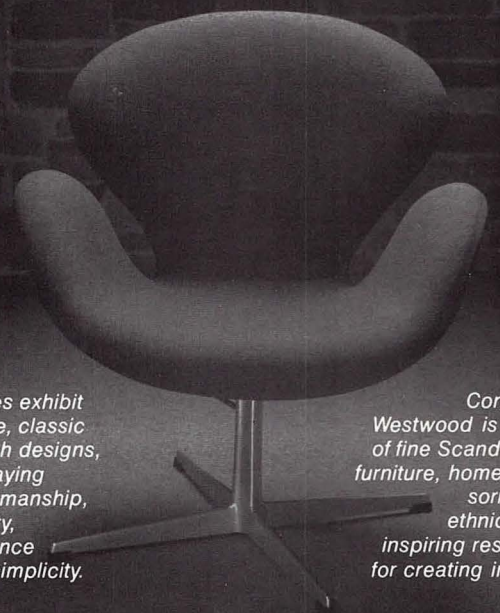
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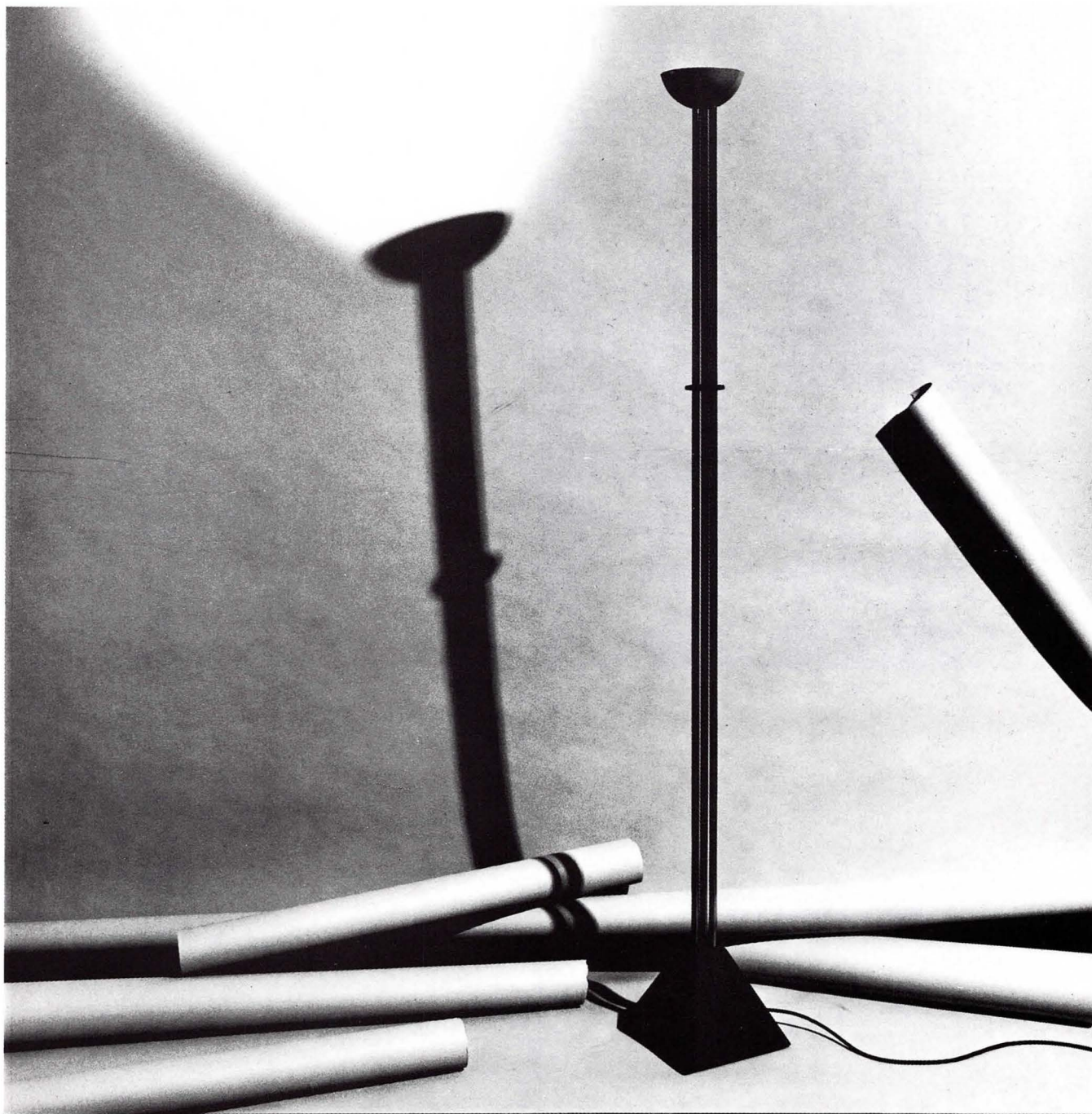


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arts + architecture

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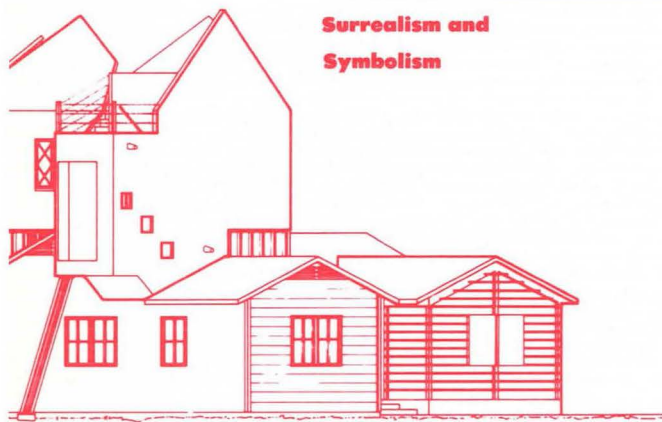
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by Charles Boone

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elds, *More Picturesque*, 1975, house-canvas, 70 x 55 inches.

ist Duggie Fields uses irony in his painting, appropriating familiar icons from modern culture to populate his surrealistic landscapes.



ts

House: Simon furniture is distributed in Italy by Collezione Simon, Allendale, England.

line Rosalagon, consultant for architectural source materials, is credited for her knowledge of finishes and furnishings.

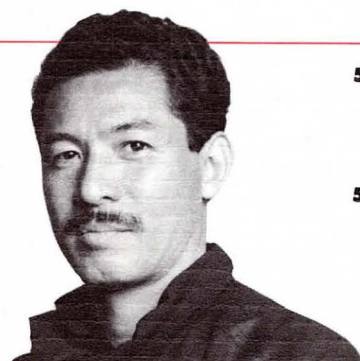
ie *Male*, *Broken Dreams* and *This Little World* were all selected from "The Chair Exhibition" of chairs by artists curated by Tomlinson for the James M. Hansen Foundation in Santa Barbara, and on view September 1991.

Corner Cupboard and Tête-à-tête were featured entries to Formica Corporation's "Surface and Ornament" design competition. The house was second-prize winner in part one of the competition for the design of a conceptual surface and "Ornament" is promoting Colorcore, Formica's new, solid-color material.

is

2, #1, artist David Schorr's name was misspelled. In Volume 2, #2, photographer Robert Rauschenberg's name was misspelled.

Gallery in Los Angeles was not credited with the loan of the Charles Eames chair in this issue.



Breaking the Rules

The complexities and absurdities of modern existence have become the raw materials for creativity. Artists have responded to the 20th century with works which provoke the viewer and create a sense of discontinuity. This tendency to "break the rules" is embodied in the work of Duggie Fields. He is an artist whose main conceptual tool is irony, and his paintings are a commentary on culture and society.

Fields' paintings are basically traditional, representational compositions which juxtapose foreground figures against background landscape. However, their traditional qualities end with their form; the figures in Fields' landscapes are both surreal and disturbing.

Recognizing how the media have trivialized modern art, Fields appropriates signature elements from the work of artists such as Pollock, Miro and Mondrian, and transforms them into objects in the landscape. He populates his paintings with figures extracted from magazines or books, anonymous or well-known people, often depicted as nudes or mutilated as if to suggest

the deterioration of contemporary ideals. The use of such imagery creates a discomfiting feeling that the artist may be mocking the viewer or—more unthinkable—satirizing art.

Traditionalists, especially the sort who consider themselves to be modern, may find this rule-breaking to be offensive and lacking in sincerity or seriousness—far from it. The work presented here is an attempt to come to terms with the realities of 20th century life. It addresses the issues of impermanence and the trivialization of human experience.

A kind of rebellion underlies much of the other work presented in this issue. Sometimes it is expressed in the artist's choice of media. Architects Eric Moss and William Coburn, for example, manipulate banal materials and the techniques of vernacular construction in an ambiguous response to the mundane context of their buildings. Bruce Goff used odd or unexpected materials to create fantasy worlds for his clients.

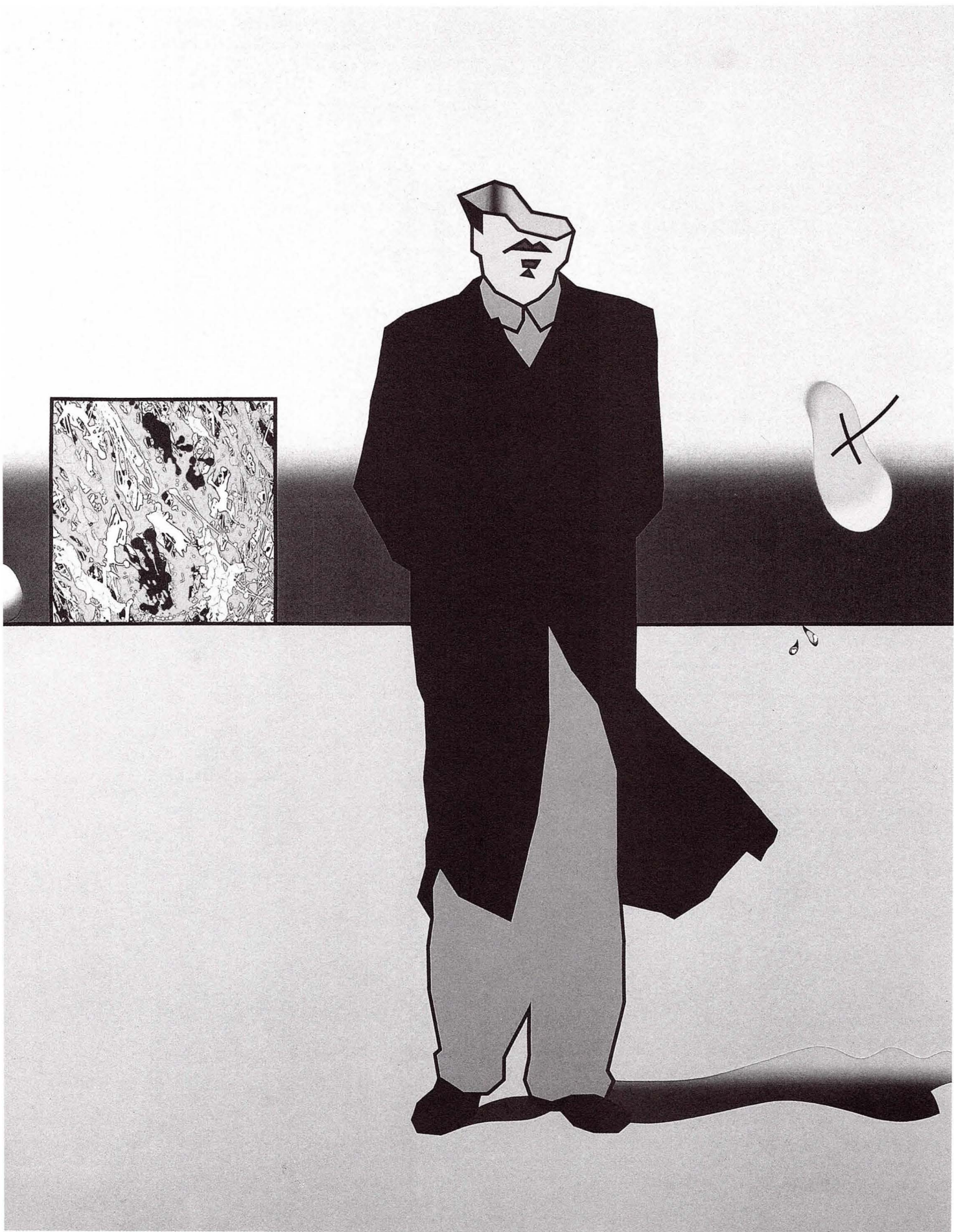
At other times, artists instill a sense of discomfort in the viewer, as in the plays of Alfred Jarry

or Guy de Cointet. Jarry upset his audiences by sheer, undisguised verbal provocation; Coin patiently explained the rules at the outset of his dramas then proceeded to transform them.

Artists working in the desert have broken rules by shunning conventional media in favor of more ephemeral forms of expression; their work is often transitory, and the viewer must make committed effort to see it. Dada and surrealism were among the earliest examples of art flaunting convention; a look back at surrealism in film and a discussion of its ongoing evolution in contemporary furniture design both explore the use of psychologically meaningful symbols in the present environment.

This is not to say that the works presented here are completely resolved. They are attempts at a difficult form of expression, and are aimed at provoking questions rather than answering them. We cannot be sure where this work leads, but we do know that it grows out of the reality of present experience.

BARBARA GOLDSTEIN



Fields, *Objective reality is a synthetic construct dealing with a hypothetical universalization of a multitude of subjective realities. (Very Red Square)*, 1977, housepaint on canvas, 70"x55"

MUSEUM CALENDAR

ARIZONA

The Heard Museum of Anthropology and Primitive Art

22 East Monte Vista Road
Phoenix, AZ 85004
(602) 252-8840
Through May 1, 1984

Houser and Haozous:

A Sculptural Retrospective

Themes of Native-American life dominate the sculptures of Allan Houser and his son Robert Haozous. Human dignity is a central topic in Houser's work, while Haozous comments on contemporary social issues. Both artists show a sensitivity for their Indian heritage, in wood, steel, bronze and stone.

Phoenix Art Museum

1625 North Central Avenue
Phoenix, AZ 85004
(602) 257-1222
Through December 15, 1983

Chinese Calligraphy: The Elliott Collection

Ranging from the seal script, with its pictographic form and archaic flavor, to the cursive script, with its bold, expressive strokes, 37 examples of Chinese calligraphy are on exhibit. The works in this respected, traditional art trace the evolution of Chinese aesthetics from the 15th to the 16th centuries.

CALIFORNIA

J. Paul Getty Museum

17985 Pacific Coast Highway
Malibu, CA 90265
Through January 8, 1984

Renaissance Manuscript Painting From the British Library

The great collection of the British Library is the source of 45 examples of Renaissance manuscript illumination. The last great period of such work was dominated by French, Italian and Flemish masters, and this exhibition includes work by leading artists such as Jean Fouquet, Simon Gening and the Master of Mary Burgundy.

Laguna Beach Museum of Art

307 Cliff Drive
Laguna Beach, CA 92651
(714) 494-6531
Through December 30, 1983

Selected Works of Stanton McDonald Wright

A dedication to color, rather than mechanical elements such as line and texture, is evident in Wright's early 20th century painting. An annotated retrospective of 50 works, these paintings exhibit Wright's synchronist effect of visual tones created by fields of color. Organized by the Art Museum Association.

La Jolla Museum of Contemporary Art

700 Prospect Street
La Jolla, CA 92037
(619) 454-3541
*December 3, 1983 -
January 15, 1984*

Joel Shapiro

42 sculptures and 16 drawings survey Shapiro at mid-career. The

exhibition includes large, figurative pieces begun in the late 1970s. Organized by the Whitney Museum of American Art.

Oakland Museum

1000 Oak Street
Oakland, CA 94607
(415) 273-3401
Through December 18, 1983

Site Strategies

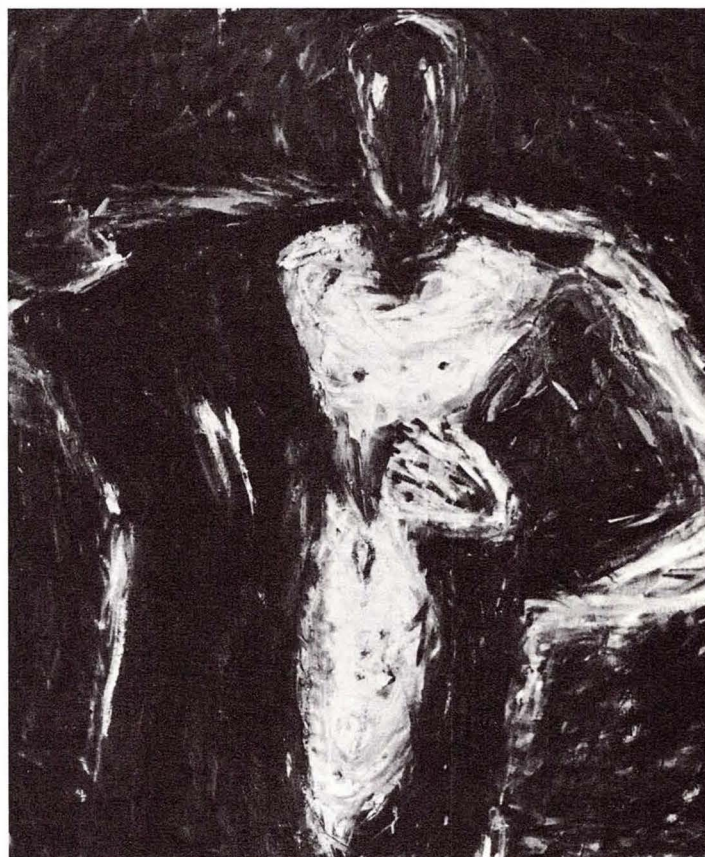
On exhibit are installations representing the unique contemporary visions of Terry Allen, Chris Burden and Terry Fox. Allen's "Orinthopora" is a cage environment about birds; Burden's "Speed of Light Machine" recreates a 19th-century experiment; Fox's "Triplex (Cradle)" is an installation using tape recorders.

unifying elements in this wide-ranging collection of 100 watercolor paintings and drawings. Of 1 artists represented, the early ernists of the 1920s and 1930s, especially pioneers Arthur Dove and Charles Sheeler—find particular emphasis. Organized by the W. H. Lane Foundation and Boston Museum of Fine Arts.

Through December 18, 1983

World Prints '83

Two companions, "World Four: An International Survey" and "Contemporary Masters: The Print Awards," comprise this exhibition. These two sections of contemporary printmaking show the various techniques and materials used to diverse subject matter.



Susan Rothenberg, *Overcoat*, 1982-83, San Francisco Museum of Art

San Francisco Museum of Modern Art

Van Ness at McAllister
San Francisco, CA 94102
(415) 863-8800
Through December 4

The Lane Collection: 20th Century Paintings in the American Tradition

A unique spirit of independence and responsiveness to the land are the

Through December 25, 1983

Gallery 6: Susan Rothenberg

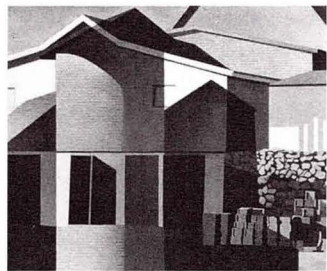
Rothenberg's abstract conditions evoke allusive images; the exhibit includes new paintings from the New York, new-image series. Rothenberg was recently featured in surveys at the Whitney Museum of Art, New York, and at Zeitgeist, Los Angeles. Organized by the Los Angeles County Museum of Art.

ugh January 15, 1984

ornia Counterpoint:

West Coast Architecture

lectic group of ten California architects represents the state's most innovative designs. The architects work on various cultures, including European, Hispanic, Asian, and various art movements, such as Constructivism, Dadaism and environ-



is Sheeler, Lunenburg,
The Lane Collection

al art; however, each architect es to be labeled according to re- or style. 40 models and 70 draw- are included in this exhibition of arily built projects. Organized e Institute for Architecture and in Studies and San Francisco nstitute.

ta Barbara eum of Art

State Street
a Barbara, CA 93101
963-4364
ugh October 14

York in the Thirties: Prints the Whitney Museum

Cadmus, Louis Lozowick, Reg- Marsh, John Sloan and other s who worked in New York dur- he Thirties are represented in xhibition of 50 prints. All the s are depictions of New York es and were selected from the tion of the Whitney Museum.

ersity of California, Angeles

erick S. Wight Gallery
Angeles, CA 90024
825-3264
mber 29, 1983 -
ary 8, 1984

tieth Century German Prints the Grunwald Center

e this showing of 250 prints the renaissance of German

printmaking places special emphasis on expressionist works, a wide range of graphic techniques are represented. The collection includes works effected by the Bridge Group — *die Brücke* — with attention to those by female artists Kathe Kollwitz and Gabriele Munter.

COLORADO

Denver Art Museum

100 West 14th Avenue Parkway
Denver, CO 80204
(303) 575-2793
Through January 1, 1984

Herbert Bayer:

Early Works on Paper

This exhibit of 40 watercolors and drawings represents Bayer's impor-

stein, Halsman established his reputation as a photographer through his portraits of celebrities, many of which appeared in *Time* and *Life*. While the 34 black-and-white works on display vary stylistically, they are united by Halsman's ability to evoke the unique in the personalities of his sitters.

December 10, 1983 -
February 5, 1984

Colorado Biennial

The works of 21 Colorado artists, selected by jury from over 1000 submissions, will be exhibited. Represented in the show are non-objective and expressionistic painting and drawing, photography, figurative realism and mixed media installations.



Karl Struss, *Balcony, Sorrento*, 1909, Amon Carter Museum

tant works from 1913, when he was a teenager, through his Bauhaus years, to 1939, after he had immigrated to the U.S. Included are a group of polychrome drawings, never before exhibited, which depict images from Bayer's first trip to Sicily.

Through February 1, 1984

Philippe Halsman: Recent Acquisitions

After emigrating from Paris in 1940 with the aid of friend Albert Ein-

NEW MEXICO

Albuquerque United Artists

216 Central Avenue Southwest
Albuquerque, NM 87102
(505) 243-0531
November 25, 1983 -
December 18, 1983

Woodworks '83

An emphasis on theme, rather than technique, is the objective of Woodworks '83. 20 artists are represented in furniture, jewelry and sculpture.

Museum of New Mexico

116 Lincoln Avenue
Santa Fe, NM 87503
(505) 827-6460

November 18, 1983 - April 1984

Carpinteros and Carpenters:

New Mexico Furniture, 1600-1900

Through the years, early European settlers, Pueblo Indians, and Anglo-Americans have combined their furniture-making skills to create a unique New Mexican tradition. Cabinetmaking was brought by the Spanish, woodworking was established by the Indians, and sophisticated tools were introduced by the Americans. Each object in the exhibition is arranged with tools and photographs providing a cultural and industrial context.

TEXAS

Abilene Fine Arts Museum

801 South Mockingbird
Abilene, TX 79605
(915) 673-4587
Through April 13, 1984

The History of American Avant-Garde Films

This monthly film series charts the development of radical American cinema. Seven 90-minute programs include the best of this country's ex-



"BASHO SERIES #1", 35" x 34", HIGH-FIRE STONEWARE CLAY, 1983

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perimental films produced between 1943 and 1972, and introductory lectures explain the significance of each film to the medium. Organized by the American Federation of Art.

Amarillo Art Center

2200 Van Buren
Amarillo, TX 79178
(806) 372-8356
December 7, 1983 -
February 12, 1984

1983 Amarillo Competition

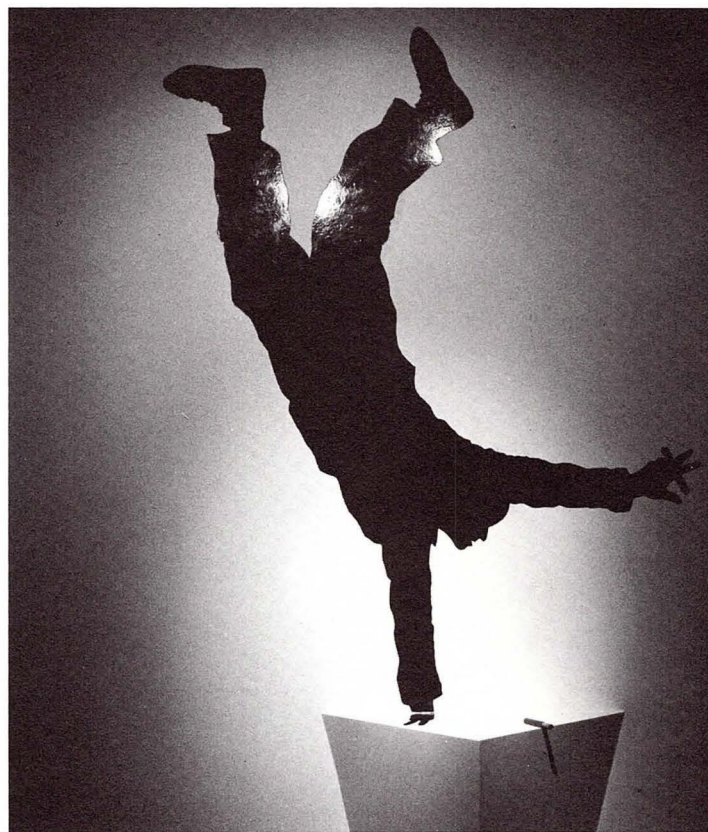
Two-dimensional work in any medium, by artists from Texas,

Teens of Stieglitz' photo-sece group, Struss also worked in the 20s as a cinematographer in Hollywood. He was an innovator in personal expression, establishing photographic portraiture as an

Through January 8, 1984

American Drawings and Watercolors from the Amon Carter Museum Collection

John Abbott's 1791 technically precise image of a Carolina parrot, Reginald Marsh's 1944 burlesque scene represent the range in style and age of this exhibition's 45 works.



Brian Dreith, *Cliff*, 1982, Colorado Biennial 1983

Oklahoma, New Mexico, Kansas, Colorado, Louisiana, and Arkansas, form this biennial exhibit. Writers Susie Kalil and William Peterson will judge the competition.

Amon Carter Museum

3501 Camp Bowie Boulevard
Fort Worth, TX 76113
(817) 738-1933
Through December 31, 1983

Selections from the Struss Estate

An exhibition of photographs from the Karl Struss estate, purchased by the museum, represents Struss' fame as a leading pre-World-War-One photographer. A member during the

Both major and little-known artists are included in this examination of American graphic art.

Contemporary Arts Museum

5216 Montrose Boulevard
Houston, TX 77006
(713) 526-3129
Through January 8, 1984

Scott Burton Chairs

Both sculpture and furniture, Burton's works combine an artistic vocabulary with fully functional design. The exhibition includes a variety of tables, chairs, benches and more, all fashioned from an eclectic

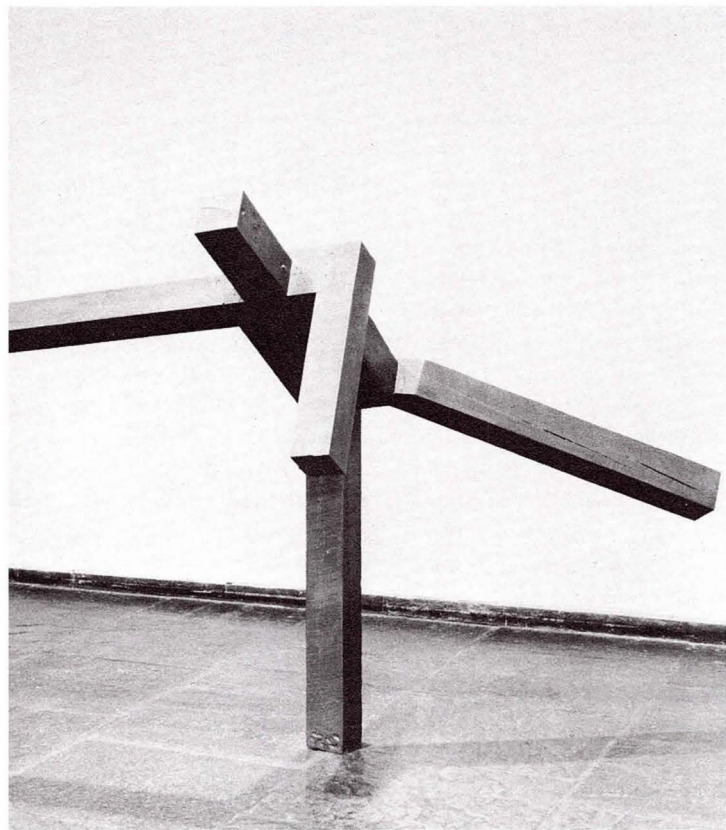
aterial—lava rock, acrylic, size and aluminum. Organized the Cincinnati Contemporary Center.

Antonio Art Institute

North New Braunfels
 Antonio, TX 78209
 824-0531
 ember 17, 1983 -
 ember 22, 1983

pture on the Wall

ent work by 15 Texas artists is on
 ibit. Laura Russell, Dalton
 oney and Michael Tracy are



hapiro, *Untitled*, 1980-81, La Jolla Museum

ng the contemporary artists in-
 ed in the exhibition.

ASHINGTON

**tern Washington State
 torical Society**

ey Cowles Memorial Museum
 2316 First Avenue
 cane, WA 99204
 mber 1, 1983 -
 mber 22, 1983

ane Sampler

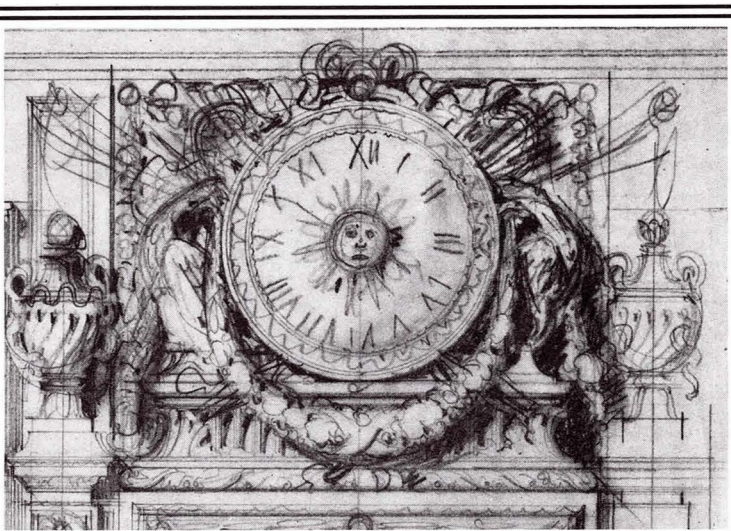
nty-five diverse artists are in-
 ed in this invitational exhibi-
 All media are represented in a
 of local work.

Seattle Art Museum

Seattle Center Pavilion
 1661 East Olive Way
 Seattle, WA 98102
 (206) 447-4729
 December 8, 1983 -
 January 8, 1984

Bob Helm: The PONCHO Series

Elaborate box constructions with
 obscure narratives are created by
 sculptor Helm, sculpture instructor
 at Washington State University. This
 exhibition is the second in a series
 representing artists in the Pacific
 Northwest.



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 ORNAMENT & DECORATION

November 25-December 30, 1983



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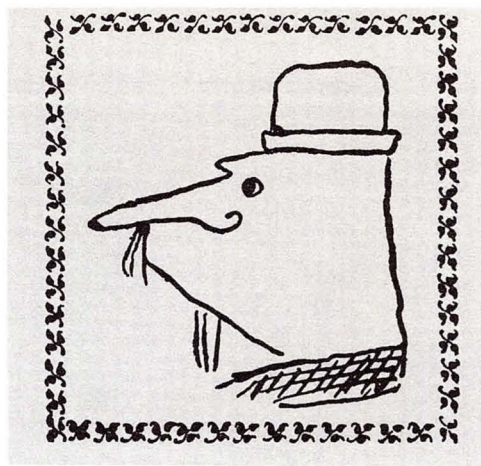
Alfred Jarry
"Veritable Portrait of
Monsieur Ubu"
Ubu Roi, 1896

We too shall become solemn, fat and Ubu-like, and shall publish extremely classical books which will probably lead to our becoming mayors of small towns where, when we become academicians, the blockheads constituting the local intelligentsia will present us with Sèvres vases ... And another bunch of young people will appear, and find us very old-fashioned, and they will write ballads denouncing us, and there is no reason why they shouldn't.

—Alfred Jarry (1873-1907)

When I look back on the smog-ridden ennui of my suburban high school years, one surreal scene especially stands out: the vision of myself slumping in the bleachers on the football field during an obligatory pep rally, perusing *The Selected Works of Alfred Jarry* with oblivious bliss even though I happened to be surrounded by several thousand adolescent Neanderthals involved in the quaint (and deafening) ritual of sacrificing their larynxes to the god of "school spirit."

I had stumbled across the book quite by accident, gathering dust in the literature section of a local bookstore. I don't know what I was expecting when I began reading Jarry's selected works, but I soon made a fascinating discovery: Jarry had originally written the play "Ubu Roi," his best-known work, when he was a brilliant but anarchistic high school student, with the primary intention of satirizing his hopelessly bourgeois physics teacher! The character of Ubu, based loosely on the aforementioned instructor, reappeared continually throughout Jarry's writing and personal mythology. Ubu



Alfred Jarry
"Another Portrait of
Monsieur Ubu"
Ubu Roi, 1896

seemed to typify the curious combination of greed and ineffectuality — a scathing caricature of the bourgeois ethic which, even though it had been written in the late 19th century, seemed to me every bit as current as the Vietnam War. It didn't take me long to claim Jarry as a fellow malcontent, stuck as I was in the Catch 22 world of high school where a single curt syllable issuing from the lips of the vice principal was sufficient to demolish the life of a student, guilty or not.

There was one powerful theme in Jarry's work that struck me immediately: his bottomless hatred for the mundane. That message made a profound impact on me, trapped as I was by the enforced blandness of suburbia. Jarry's vision of a soulless middle class fiercely defending their petty avarices seemed strangely timeless; he had been writing about pre-World War I France, but he might just as well have been describing southern California in the mid- and late 1960s.

Needless to say, Jarry has been an influence on lives of far more importance than mine. Born in 1873 to a textile salesman father and a brilliant but mentally unstable mother in the medieval hamlet of Laval, France, Jarry's childhood was characterized by academic excellence and personal eccentricity. After an intellectually distinguished but socially troubled high school career, he was sent to Paris, where he attended the Lycée Henri IV, hoping eventually to gain entrance into the prestigious Ecole Normale Supérieure. However, he was immediately drawn into the literary, artistic and philosophical ferment of *fin-de-siècle* Paris, becoming a fixture in literary salons and an increasingly regular contributor of prose and verse to forward-looking publications. His play "Ubu Roi" (King Ubu) was first performed in 1896, when Jarry was only 23, and it caused the audience to riot and the Parisian drama critics to divide sharply into two camps—one faction damning Ubu's ferocious nihilism and stream-of-consciousness structure, and the other, admittedly smaller, group praising the play as a welcome annihilator

of what were seen as increasingly irrelevant dramatic conventions.

Jarry rapidly became a cause célèbre as much for his idiosyncratic lifestyle as for his innovations in drama and literature. He spoke like a robot, with mechanical, uninflected syllables, lived in a dismal little flat that was squeezed between the second and third floors of a dreary apartment building (he was five feet tall, which made it possible for him to walk around without bumping his head on the ceiling), consumed enormous quantities of absinthe, cheap wine, ether, and never went anywhere without a brace of loaded pistols and a shotgun. The message behind this seemingly incomprehensible behavior was the message conveyed in "Ubu Roi": alienation from, and rejection of, bourgeois society which had produced him. In a larger sense, he mirrored the world around him; by the late 19th century, French society was disintegrating at a rapid rate, socially and politically as well as economically, and Paris was the most decadent spot in France, perhaps all of Europe. Although many of Jarry's fellow Parisian bohemians made a mockery of displaying outrageous behavior, Jarry was far more thorough in his play-acting. He chose to make his rebellion an art form in its own right, transforming his physical existence into a gross caricature of himself. As a result, the literati of the time were soon aping his strange lingo (known as *le parler Ubu*, or Ubuspeak), attempting to copy his style of dress (on one "mal" occasion he sported bed slippers, an ancient overcoat that had more holes than cloth, and a fur coat along with the usual firearms), and counting his exploits over café au lait and croissants. But no one could ever laugh at his own game, perhaps because the absurd act was a desperate attempt to laugh at a soul in constant torment between belief and cynicism, love and hate, life and death. As he himself wrote, "The soul is a tie!" He was a self-absurdist-existentialist with a touch of P.T. Barnum thrown in.

Jarry's cartoon of a life was not his work of art. Despite grueling poverty, he produced a steady stream of poetry, plays, novels and Ubu plays, many of which were published during his lifetime by the important periodicals and publishers of the period. Unfortunately, Jarry's chronic abuse of alcohol and ether (both used as skeleton keys in the infinity of imagination), along with

diet (often consisting solely of the e was able to catch in the Seine) se- undermined his health, and his last ears were marked by physical dete- tion. He died in 1907 at the age of 34, eak to fight off a case of meningitis. ying wish was for a toothpick. It was ical conclusion to an irrational nce.

ring his brief lifetime, he had made important friends among artists, cs and musicians. If nothing else, city will remember that he was the hampion of the paintings of Henri seau at a time when all of Paris d to be laughing at "the Douanier?" encountered Rousseau when both living in neighboring buildings on oulevard Saint-Germain. Discover- at Rousseau was a fellow Lavallois, moved in on the Douanier when he ed being able to pay the rent on his partment. He helped Rousseau get untings into the juryless exhibition Salon des Independants, and wrote ive reviews about him whenever ole.

other important friend in the arts ablo Picasso. As a wide-eyed youth midst of Parisian artistic life, Pi- encountered Jarry and was so imed by him that he began carrying d pistols around in admiring imita- In later life he acquired a valuable tion of original Jarry manuscripts, i prevented them from vanishing blivion the way their author had

Picasso's early art, including his in the cubist style, shows unmistak- races of Jarry's chaotic influence. e poet and critic Guillaume Ap- ire remained close to Jarry until 's death, writing a long and percep- rticle about him in 1909 which at partly ensured that the creator of ouldn't be too quickly forgotten. In ourse of that article he described as "the last sublime debauchee of enaissance"—a man who found his ration in many places, from the sub- o the utterly debauched. When the alists, supported by Apollinaire and Andre Breton, set up shop in Paris, mmediately claimed Jarry as their ual progenitor for his previous ex- ents with the dream state in litera- is well as for his steadfast refusal to ss personally disturbing or disgust- iages from his work. These were to portant elements of the surrealist and the founders of the movement correct in crediting Jarry with dis- ing its basic principles.



Bill Griffith
...stomping across
the face of the 19th
century.

Jarry's influence on the arts in general continued to be felt after World War I cast its shadow on the new century and Jarry's ideas began to seem less extreme. In 1927, Antonin Artaud founded the Théâtre Alfred Jarry in Paris, vowing to "contribute by strictly theatrical means to the ruin of the theatre as it exists today in France" and citing the absurdist humor of "Ubu Roi" as its guide in such matters. Artaud's theatrical concepts included the use of film, then a fairly new medium and one which Jarry, with his mechanistic tendencies, would probably have appreciated.

After World War II, English translations of Jarry's writing began slowly to appear; perhaps the figure of Hitler had lent a new and infinitely more disturbing meaning to the fundamentally mediocre viciousness of Ubu. In 1949, Jarry's memory received a tribute of sorts when the Collège de 'Pataphysique was formed in Paris ("Pataphysics" being an imaginary epiphenomenological system invented by Jarry to make sense of the senseless, and vice versa). The Collège has issued two series of publications by and about Jarry, the *Cahiers* (Notebooks) and *Dossiers* (Files). These remain the most valuable Jarry publications available in French, although the Collège tends to look down its nose on correspondents, no matter how serious they might happen to be.

A spate of American "Ubu" productions appeared during the rugged-individualist 1950s, followed by a series of articles on Jarry and some of his contemporaries in the *Evergreen Review*. Existential philosophy was very much in vogue, and many existentialists found that Jarry's philosophy was not at all incompatible with theirs—although his humor may have been a little disconcerting, since life is not *supposed* to be funny.

Roger Shattuck's book *The Banquet Years* came along in 1955, and was a landmark in that it introduced Jarry as a persona to the general reading public. Finally, *The Selected Works* arrived in 1965, enabling the non-French-speaking curious to see for themselves just who the

Alfred Jarry
"Three Palotins"
Guignol section of
Les Minutes, 1894



writer behind Jarry's absurd and *outré* disguise really was.

Both *The Selected Works* and *The Banquet Years* provided a whole new generation of future artists and writers with exposure to Jarry. Growing up in the 60s, cowering under the shadow of Vietnam and faced with increasing meaninglessness in daily life as a result of rapidly-changing social patterns, this group, like myself, has found Jarry to be a forerunner of the present age: the patron saint of modern irrationality. His influence is clearly visible in a great deal of the writing, music and art we encounter today, as the 60s generation gives way to the 80s.

For example, a Jarryesque flavor often permeates the work of cartoonist Bill Griffith, whose best-known character is Zippy the Pinhead. Griffith was an art student during the 60s, innocently planning a future career as an appropriately poverty-stricken abstract expressionist, when he encountered Jarry in the pages of *The Banquet Years*. He became an underground cartoonist and began to focus exclusively on depicting the baffling irrationality that characterizes and defines modern life. He has used Jarry as a recurring character in his various strips, has done missionary work for Jarry's questionable cause in the form of a pictorial Jarry "biography" in *Raw* magazine, and illustrations for a forthcoming Jarry biography.

The punk and post-punk gang seem rather Jarryoid with their scorn for the suburban (neo-bourgeois) ethic and their defiant disregard for sartorial convention (Jarry might have appreciated some of the niceties of punk garb), although one

Alfred Jarry
 "Three Palotins Holding Hands"
 Cover of the "Song of Debraining"
 Ubu Roi, 1898 Edition



suspects that they lack their forefather's all-encompassing intellect; Jarry was fluent in classic Latin and Greek, whereas the average punk tends to relate to life on a far less cerebral plane. As a writer of poems which were frequently satires on the popular ditties of his day, Jarry could, I suppose, be considered a sort of early punk, although I can only surmise what his reaction would be to the music of the present-day band which presumes to call itself Père Ubu. Jarry was, after all, a master of vitriol, and rather indifferent to where he happened to fling it.

Today, as our lives become increasingly mechanized and irrational, Jarry's absurdist spirit can be sensed in the very fabric of existence. Not surprisingly, "Ubu" performances are legion; one production ran in Los Angeles for more than six months last year, playing to capacity crowds, and other productions crop up with regularity, sometimes in highly unlikely places (Bill Griffith recently saw an announcement for a limited run of "Ubu" in a neighborhood Catholic church in San Francisco). There is even an FM station in Santa Cruz, California, which calls itself

KUSP—"Pataphysical Radio."

Assessing Jarry's impact on me and the lives of many others, I would say that Apollinaire got it all wrong. Alfred Jarry was not "the lame debauchee of the Renaissance considering what went before him, he was the sublime humorist of the Apocalypse."

Nigey Lennon is the author of *Alfred Jarry: The Man with the Axe*, a biography of Alfred Jarry (Panjandrum) with illustrations by Bill Griffith.

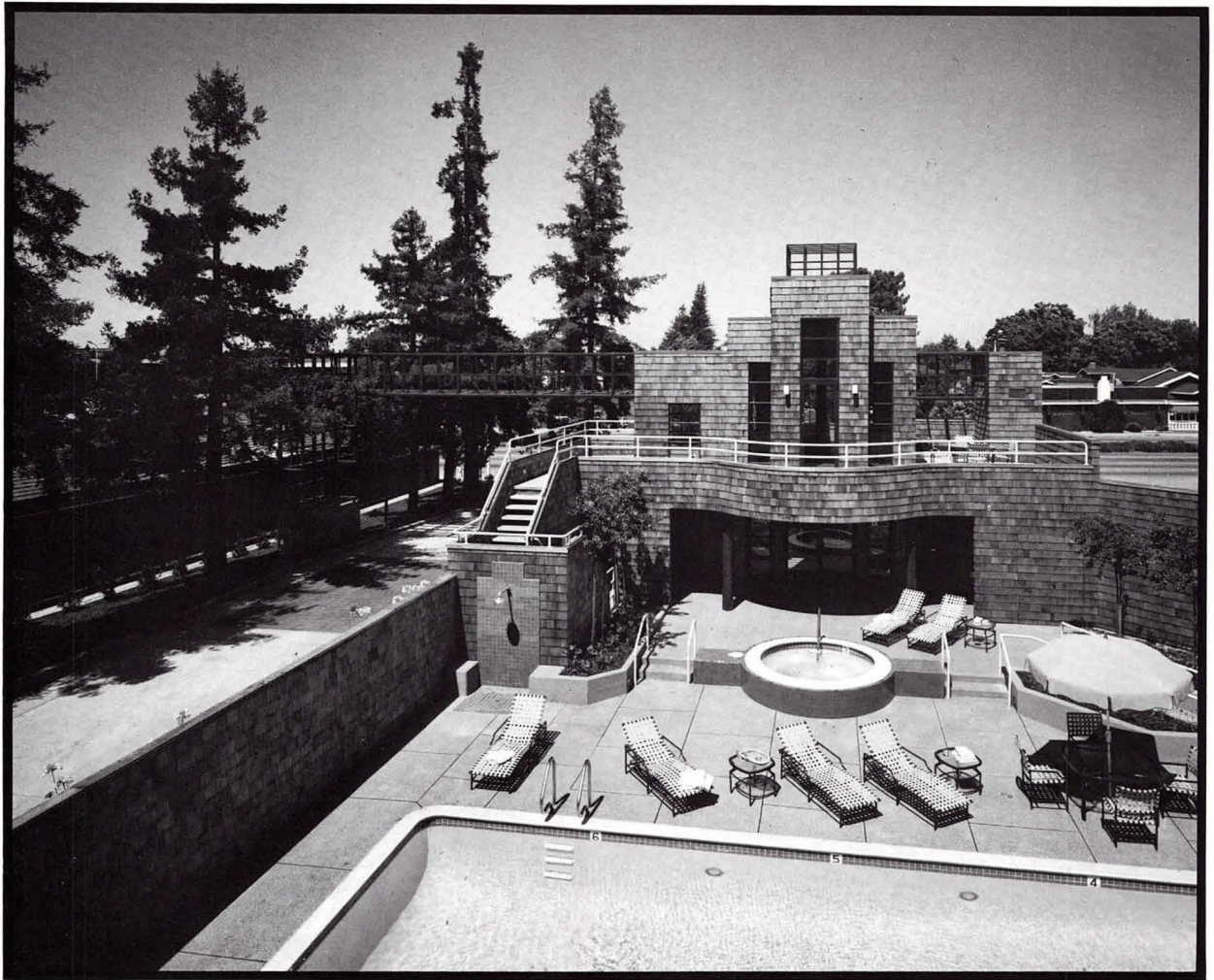


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Recreational complex.

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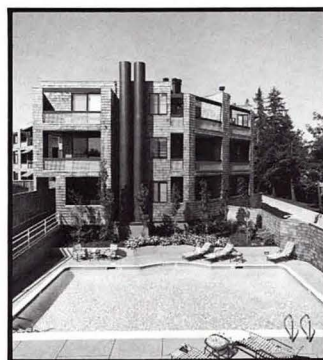
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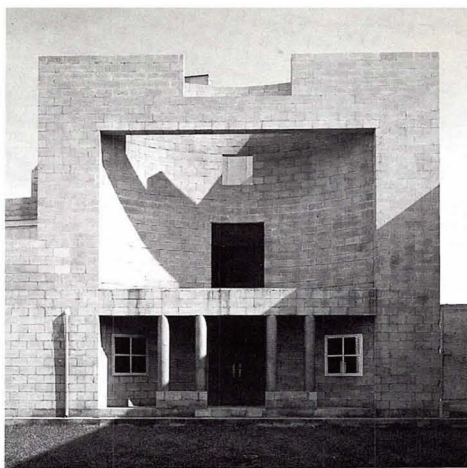
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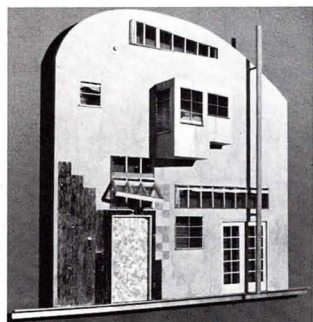
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REGIONALISM REDUX



Studio Works
Settlement House
Columbus, OH



Frederick Fisher
Caplin Residence
Venice, CA 1979
Facade model

In architecture, regionalism is an idea whose time has come. And none too soon, given the present frenzy to name a successor to the dethroned Modern Movement. Among the tendencies (historicism, rationalism, contextualism, etc.) flooding into the conceptual vacuum left by modernism, regionalism is certainly one of the more appealing. The term has a pleasingly homegrown, non-ideological ring to it, and socially reassuring associations with tradition and the soil. In this country, California makes a prominent claim to regional status, with a landscape and culture notoriously its own, and a population of young architects ambitious to make the most of them.

The new faith in regionalism is no doubt behind the show of recent California architecture that opened this summer at the National Academy of Design in New York and moved to the San Francisco Museum of Modern Art in November. However, "California Counterpoint" does more to contradict the notion of regionalism than to illustrate it.

To begin with, the main catalogue essay is a tortuously argued disclaimer to the very idea of a regional identity in architecture. "No shared ideology," "intentional political association," or "received stylistic labels" link the ten architects assembled here, critic Nory Miller warns us in her introduction. Nor can they be identified as "classicist, rationalist, high-tech, or historicist." Nor does a "revival of historical regional style," or "the same local conditions" provide impetus for a California architecture.

Thus cautioned, we proceed to the architects: from Los Angeles, Frederick

Fisher, Coy Howard, Morphosis (Thom Mayne and Michael Rotondi), Studio Works (Robert Mangurian and Craig Hodgetts), Frank Gehry; from northern California, Stanley Saitowitz, Mark Mack and Andrew Batey. This is not intended as an inclusive sampling, omitting such established figures as Charles Moore and William Turnbull as well as visible newcomers like the historicist Thomas Gordon Smith. Although Frank Gehry stands out as the big-name talent in a line-up of aspiring youngsters, only a few of the latter, such as his former employee Frederick Fisher, could be called his disciples.

What ties the exhibit together, it seems, is not so much what these particular architects have done as what they are not doing. They do not take their inspiration from architecture, but from elsewhere: the art world, rural culture, the movies.

Call it process art (in the rough, collage effects of LA practitioners Fisher, Howard, or Gehry). Call it contextualism (in self-conscious use of rural building traditions in the Calistoga Storybook Winery design by Stanley Saitowitz, or Batey and Mack in their Napa Valley houses). Call it scenography (in the shifting, viewer-oriented interiors of Gehry or Studio Works' Gagosian residence or their model for the Venice Interarts Center). These architects are guided neither by modernist formulas nor, more to the point, by the historical styles favored by their "postmodern" contemporaries elsewhere.

In California, the non-architectural sources of architectural fashion can be various and bizarre. In a witty and literate catalogue essay, Michael Sorkin identifies them: the weather, Disneyland urbanism, the car culture, the movies, the cult of madness, the fear of the earthquake, drugs, Zen and the future. So there are some heavy presences weighing on the collective psyche of the architectural avant-garde. Spotting these big cultural ideas among the modest offerings of "California Counterpoint" is part of the fun of this show. But it is a game best

played by a professional in-group familiar with the works. And where does that leave the lay museum-goer who wanders in out of naive curiosity about what is being built in California? The show raises without solution the question of how architecture should be displayed in the museum and gallery setting where it is increasingly found.

The curators of the show, Helene Fried and Lindsay Shapiro, had a bold idea in choosing architects so far outside the mainstream, but the show does little to enhance its potential themes. One problem is simply that these architects are too young to have built very much. Two or three projects are already classics: Studio Works' 1979 Southside Settlement house, which has already inspired imitators, and Batey and Mack's 1982 Holt residence in Corpus Christi. But the show is mostly sketches, plans, working drawings and models, with some elaborate color graphics. These range from highly finished objects that aspire to the status of art (such as Coy Howard's sculptural "drawls") to models that pretend to be no more than the casual leavings of the design process. Presumably, all of these efforts are meant to huddle together under the rubric of "process." But the level of intention and craft among the pieces is so uneven, and their number so few, that they fail to communicate what the individual architects are thinking (a problem the installation exacerbates by not adequately marking whose work is whose.)

In the New York installation, the exception was the separate Frank Gehry room, a tribute to him as the father of what Stanley Tigerman has dubbed the Funk/Punk school of California architecture. A long narrow anteroom, occupied by Coy Howard's ominous collapsed house sculptures, led to the dark paneled sanctum devoted to Gehry. Only here, in such large scale models as Gehry's Smith house and the California Aerospace Museum, did the disposition of the pieces say anything about the architect's aesthetic and way of working (as they do to those familiar with Gehry's work, at least). The situation of the models of the Smith house against a simulated hillside, for example, communicated at a glance the spectrum of Gehry's concerns: with large scale spatial effects, with volumes in collision with each other and in precarious balance with the setting, and with the expressive potential of raw structure. The models were not elaborately crafted, just complete enough to do their part in making the design

Continues on page 67

surrealism in film



Luis Buñuel's *L'Age d'Or*, 1930

A Historical Survey

The death of Luis Buñuel on July 29 of this year was a tragic loss to the international film community. But even more than that, it meant the severing of one of the last remaining links to the original surrealist movement. In 1924, André Breton's first manifesto of Surrealism stated, "What is admirable in the fantastic is that there is no more fantastic, there is only the real." Henceforth, reality was to be turned upside down, and only the dream, the poetic state and the beautiful logic of the illogical would replace the mundane. Throughout his filmmaking career, Buñuel was faithful (except for a few commercial lapses) to Breton's principles of the subconscious as man's guiding spirit, of the importance of the erotic in one's life, and of the overwhelming power of dreams and the dream state. Applying

these basic tenets to film, combined them with his extraordinary imagination and visual sense, Luis Buñuel remained one of the most profound practitioners of the surrealist movement. His landmark *Un Chien Andalou*, made with Salvador Dalí in 1928, is perhaps the most famous of the first wave of surrealist films, although Buñuel's work constituted a thread running all through the century; there are many other variations on surreal that need examination, which at first glance do not seem to fit the surrealist category, but, as we have seen, often wander off into areas that lie their creator's intentions. No art medium has been untouched by the surrealist movement, and its greatest contribution outside of painting has probably been the cinema.

Beginnings

In the 1920s, when the world seemed to be at play, Man Ray's three minute film *Retour A La Raison* (1923) set the standard for what was to come with its seemingly random images of a field of daisies, a rotating egg crate and a nude torso. Other key films of that era were Germaine Lacour's *La Coquille et le Clergyman* (1924) based on a screenplay by Antonin Artaud and considered by some film historians to be the first surrealist film, and René Clair's *Entr'Acte* (1924), a prologue to *Entr'Acte* for the Francois Picabia film *Relâche*. *Entr'Acte*'s prologue consisted of a number of disparate visual elements that have no connection in terms of narrative. The images include a chess game between Man Ray and Marcel Duchamp, 21 photographs on their backs showing the soles of feet and a ballerina on glass, all photographed from below. The cutting was rapid, but not at all in the spirit of Eisenstein since the idea was to create a series of random images that did not flow into a narrative. The second half of the film abandons the staccato editing of the first and the absurdities now occur within the frame; a hearse being drawn by a camera. It is more René Clair than Man Ray, and Clair was to later apply so many of the surrealist techniques to his unique brand of whimsy, such as the floating flowers in *A Nous la Liberté* (1931).

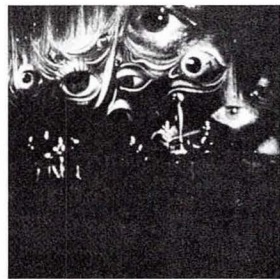
Un Chien Andalou, 1928 by Luis Buñuel



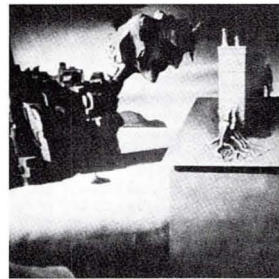
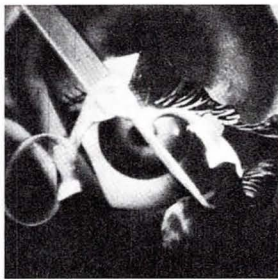
Of course, the most well-known film of early surrealist movement was *Un Chien Andalou* (1928), a collaboration between Salvador Dalí and Luis Buñuel. They were living in Paris and were deeply involved in the surrealist movement. For a three-day session of telling their dreams to each other, the two men came up with the scenario of *Un Chien Andalou*. Dalí has said that he and Buñuel rejected as irrelevant any idea which could be explained rationally and technically. Critics have tried for years to interpret the images in the film, but it was received as an unsolvable puzzle and attempts to analyze its structure (or lack of) often fail to see the underlying satire. The film consists of a series of loosely connected scenes showing the interaction between a man and a woman, and contains unforgettable images as a razor slicing an eyeball and the white teeth of a rotund donkey that visually echo the white keys of a piano. Both Buñuel and Dalí tried to jar the sensibility of the French avant-garde, whom they felt were too slow to responding to formulas. In fact, at the film's 1929 opening in Paris, the director had stones in their pockets, ready to throw at their detractors. But the opening to the film audiences applauded vigorously, and the film has remained a surrealist classic.

By the end of the decade, the surrealist movement in film was in full flower. With the coming of sound, the technical possibilities were much enlarged, and the 1930s proved a fruitful decade, with the principles of surrealism crossing the Atlantic and alighting, of all places, in the Hollywood studios.

In the first decade of talking pictures, Hollywood produced many classics of the surrealist genre. Alfred Hitchcock's *Blackmail* (1936) is a fine example of surrealism transferred to the commercial cinema. In the film about a young woman who becomes a killer, Hitchcock reflects his heroine's inner terror by her response to the world around her. In her mind, an advertisement containing a mallet becomes a hammer, a derelict takes on the features of a man she has just killed. Experience is perceived not by what is directly seen, but by response to a visual image. Her disordered state of mind makes her react to the world around her in a dream-like fashion, a direct link to the surrealists' concern with obsession. In his use of the surreal, Hitchcock also proved himself a master of the surreal. At breakfast, the poisoning of the killer's family is inherent to her except when they mention the word "knife," which becomes magnificent in her mind like bells ringing in a



Hitchcock's *Spellbound*, 1945



tower. Hitchcock was to employ these methods throughout his career, and his deliberate use of images in bold relief as symbols of the unconscious puts him squarely in the surrealist camp.

Across the Atlantic, perhaps the first film to be made in the United States that the surrealists claim as their own was the Marx Brothers' comically anarchistic *Animal Crackers* (1930). Antonin Artaud, in his important study *Théâtre et son Double* (1938) wrote that *Animal Crackers* exemplified

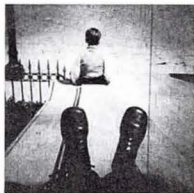
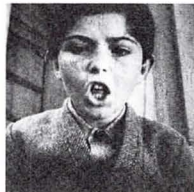
... the liberation through the medium of the screen of a particular magic which the customary relation of words and images does not ordinarily reveal. If there is a definite characteristic, a distinct state of mind that can be called surrealism, *Animal Crackers* shows it to the full.

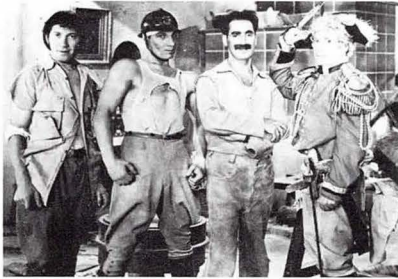
Artaud characterizes the Marx Brothers' brand of humor as the "destruction of all reality of the mind." Indeed, the jokes and sketches of the Marx Brothers do not make sense in the world as we know it: Harpo, blowing smoke rings which turn brown when Groucho asks for chocolate, a character yelling "three cheers for Captain Spaulding," and Harpo bringing three chairs.

Also working out of the Hollywood studios, Busby Berkeley's elaborate dance numbers included many elements implicit in surrealism. Although the revolutionary spirit and the desire to shock the middle class was absent in his films, the worlds of fantasy, eroticism and irrationality so precious to the surrealists were controlling factors in Berkeley's work. His dance numbers are full of symbolism, erotic and otherwise, perhaps culminating with the classic "Lullaby of

BY JOAN COHEN

Spellbound, 1945





The Marx Brothers, *Duck Soup*, 1933

Broadway" number from *Golddiggers of 1935* where a beautiful young woman is punished for her fast life by a dramatic fall from a nightclub penthouse window. Berkeley's dark side often surfaced in his numbers with hundreds of chorus girls in strict military formation, or a dance ending in a stabbing or a shooting. In "I Only Have Eyes For You," from *Dames* (1935), he pulls out all the stops by having Ruby Keeler's face fragment and appear in multiples. Both examples of Hollywood surrealism, the Marx Brothers and Berkeley could be called unintentional examples of the art form. They certainly produced surrealistic films, but without any conscious desire to do so.

The 40s and 50s: A World More Sober

Over the next two decades, the world went through many cataclysmic changes

which made surrealism seem less pertinent. The grim aftermath of World War II, the cold war, and the rise of Communism shook the filmmaking plus to its foundation. Films about war and post-war disillusionment gave rise to the grim world of *film noir*, a realm based in cold reality and despair. Surrealism was not dead, however, there are some prime examples of the art of post-war surrealism.

Dreams That Money Can Buy (1946) was deliberately conceived as a surrealist film and was a collaboration by such artists of the form as Hans Richter, Ernst, Fernand Léger, Man Ray, Marcel Duchamp and Alexander Calder. It brilliantly imaginative film about a young poet down on his luck who becomes a dream merchant. The dreams he sells form the seven episodes in the film, directed by one of the contributing artists. All of the sequences are vivid and haunting, and are accompanied by musical works by John Cage, Paul Boyer, John Latouche and Darius Milhaud, among others.

In 1945, Hitchcock made *Spellbound* which marked Salvadoré Dali's return to the screen. The story of a woman psychiatrist (Ingrid Bergman) who unravels the secrets of her amnesiac lover's (Gregory Peck) past, the film contained an elaborate dream sequence designed by Producer David Selznick and Hitchcock worked with Dali on the conception of the sequence, and the result was an ambivalent journey through a man's subconscious with the dream-like symbols acting as metaphors that corresponded to events in the film. Psychoanalysis is a natural theme to employ the elements of surrealism—Dali's images were, in fact, based on ideas by Dr. May E. Romm, the psychiatric advisor to the film. The Dali of *Chien Andalou* was still very much in evidence as proven by some of the images in the film, such as huge scissors cutting down on which are painted enormous eyes.

In 1950, an unusual film was released that no one quite knew how to approach. This was *Pandora and the Flying Dutchman*, produced and directed by Alexander Lewin and starring Ava Gardner and James Mason. Set on the coast of southern Spain, Pandora is a spoiled, American woman surrounded by a group of idle friends and weak lovers; she changes radically when she meets the spirit of the legendary sea captain who cannot rest until a woman dies for him. The look of the film is bizarre—Greek statues adorn the seacoast, and Gardner wears toga-like costumes. The Dutchman has a dream that is fraught with symbols

Busby Berkeley's *Footlight Parade*, 1933



ending with his awakening with a large dagger beside him. In addition to obvious visual connections to surrealism—one of the surrealists' favorite subjects, the redemptive power of love, forms the backbone of the story. Influenced by the works of painter Giorgio de Chirico, *Pandora and the Flying Dutchman* is a vivid example of romantic surrealism.

Modern Manifestations of Surrealism

In the late 1950s, Roman Polanski burst into the surrealist scene with his amazing short *Two Men and a Wardrobe* (1958). This 15 minute film tells of two men who emerge from the sea carrying a mirrored wardrobe, and drag it through a series of adventures before returning to the sea. Polanski's career is a natural bridge into a study of modern surrealism, for his Kafkaesque abilities and his penchant for visual violence have produced some stunning surrealist moments in his films. *Repulsion* (1964), features many disconcerting elements, such as hostile hands gripping a person around the neck as they break through cracks in a wall.

Georges Franju, a French director who is a master of horror effects, is one of the most important recent European surrealists. Two of his most famous films, *Les Yeux Sans Visage* (Eyes Without a Face) (1960) and *Judex* (1963), have images that are as disturbing as any in film history. Richard Roud, in *Cinema: A Critical Dictionary*, says of the director

Franju uses cinema as a window opening onto a vision of magic where the natural world lies at the service of the innocent in their quest to wrench themselves away from intolerable reality into a realm of freedom.

Mention should also be made of Carlos Saura, one of Spain's leading directors, who has made a series of lovely dream-films such as *Anna and the Wolves* (1973) and *Cria* (1974) which contain surreal passages.

Coming full circle, this study ends where it began, with the greatest Spanish-speaking director of all—Luis Buñuel. In decades since Buñuel astounded the world with *Un Chien Andalou*, he has made a collection of films which have, if anything, increased his distinction as the master of the surrealist film. Buñuel's last films, *Le Charme Discret de la Bourgeoisie* (1972), *Le Fantôme de la Liberté* (1974), and *Cet Obscur Objet du Desein* (1977) are among his best. Taking only

his last film, with his casting of two actresses for the same part, its punctuation throughout of bombings and random acts of violence and its neurotic hero who is very possibly the victim of a surrealist anxiety dream, it is evident that Buñuel never backtracked. He never lost his view of the world as an essentially illogical place where love, belief in God and country will not necessarily make man a better person. He was, perhaps, the last of the formalistic surrealist filmmakers. His fidelity to surrealist principles stayed with him until the end of his life and he created a body of work that, from 1928 to 1977, forms a virtual treasury of the surrealist philosophy.

Joan Cohen is a Programming Assistant for the Film Department of the Los Angeles County Museum of Art.



The Discreet Charm of the Bourgeoisie, 1972

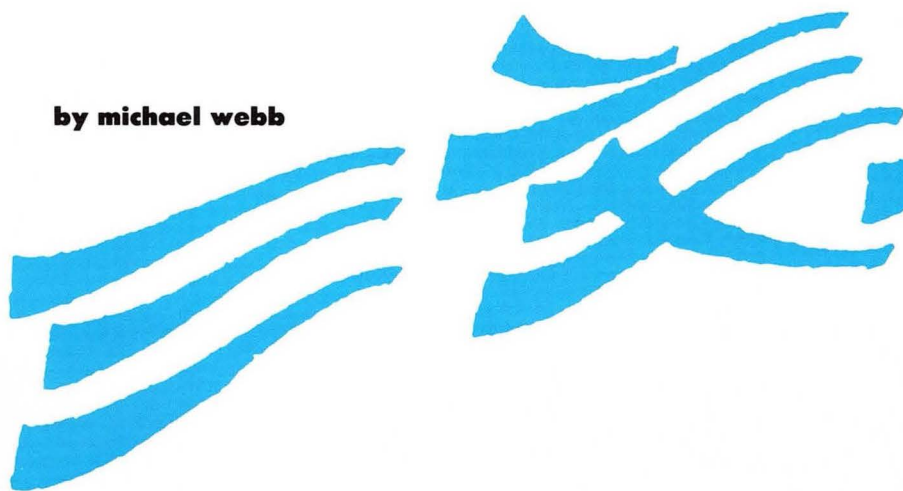
Pandora and the Flying Dutchman, 1950



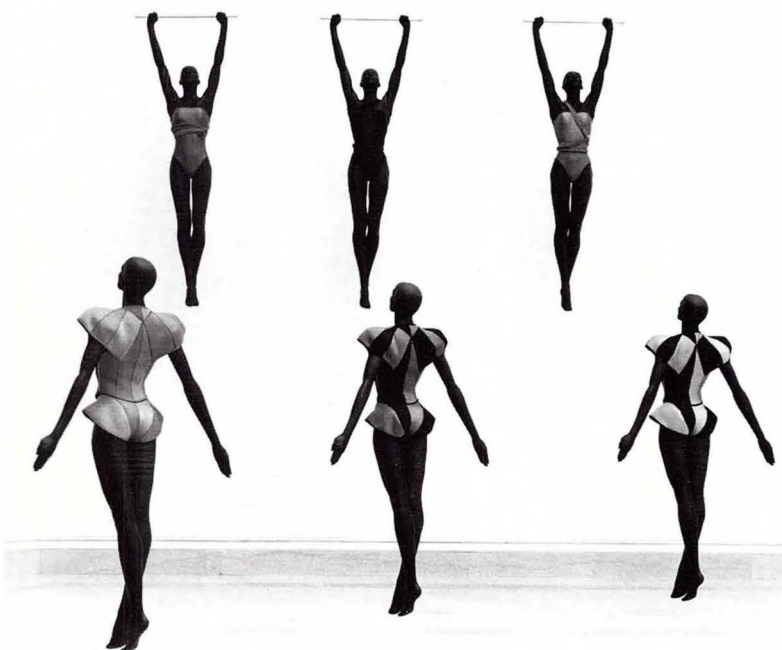
a celebration of art
and the human body

issey miyake

by michael webb



MICHAEL WEBB



During the past decade, Issey Miyake has achieved a synthesis of East and West, past and future, stark and sensual; a marriage of craftsmanship and technology. His clothes celebrate the form of the human body as well as the properties of traditional and man-made fabrics.

His touring exhibition, "Issey Miyake: Bodyworks," created for Tokyo's new Laforet Museum, is a multimedia event, in which music and lighting play a key role and banks of video screens suggest the changing seasons. The clothes are modeled by lifelike, silicone-skin mannequins and illuminated "cyborgs." The entire show is computer-programmed to achieve as dramatic a sense of theater as Miyake's live shows. The gallery setting allows him to present each garment in an idealized configuration, or mannequins that were designed by Miyake's studio to express his ideal of female beauty. He values this element of control, and the visitor can enjoy the exhibits in a spirit of contemplation.

Joan Quinn brought the show to Los Angeles where it played at the Otis-Parsons Gallery in the summer, and to San Francisco's Museum of Modern Art in September and October. Miyake insisted that local designers be involved in adapting the show to the special character of each environment. In San Francisco, it was housed in a lofty rotunda with natural light; at Otis-Parsons, the viewer was drawn into intimate communion with isolated figures and groups as they emerged from darkness, spotlighted or glowing from within.

A row of samurai-like figures, ascending through space, demonstrated Miyake's genius for invention, adaptation and theater. The mannequins, suspended on invisible wires, were sharply silhouetted and cast giant shadow across the room. Each wore a body cage of rattan and stiffly-pleated skirts. The cage was inspired by the undulations of ocean waves, it echoed the flared shoulders of a warrior's traditional costume and was handcrafted by a basket maker. The skirts were as soft as glove





issey miyake

leather, yet as sculptural in form as armor. The imagery of this homage to Japan's feudal past was also present in a neoprene wet suit that combined the comic strip sexiness of a space bunny with the stiff, parti-colored geometry of a Renaissance doublet.

Miyake freely adapts the rich heritage of Japanese costume, and is highly influenced by the kimono, one of the world's simplest, yet most versatile garments. Western clothes are cut to fit the body in an infinity of variations that are dictated by figure and fashion. By contrast, the kimono is as formalized as a tatami mat floor—an assembly of unchanging geometric shapes. It drapes the body and, through movement, fabric and body become as one. Loose and cool for informal wear, it can be layered for warmth or aesthetic effect. The quilted jacket is the most common addition; Heian-era court ladies wore 12 layers, each visible and color-coordinated to evoke mood or season. The obi, as tight as a Victorian corset, gives structure for formal wear.

In "Bodyworks," Miyake alludes to these variations; the show included a robe and cape of printed sheer silk that fluttered in a current of air, and a flared black jersey dress that was dramatically bisected by a broad scarlet sash. He builds his effects with color and texture: wrapping and tying layers of wool-edged paper, fur-trimmed wool knits, and ruffled synthetics; juxtaposing hard and soft materials, a body bracelet of steel coil, encircled a feather-trimmed dress. Other exhibits included second-skin maillots and a molded plastic bustier.

Miyake's clothes exploit the striped and quilted cottons and tubular forms that were once everyday wear for millions of his countrymen. In "Bodyworks," there is a hint of this earthy simplicity, but even more evident is another tradition: the expressive robes and headgear of actors and priests; clothes that once signified high office and have now been simplified and made accessible to all.

Issey Miyake is an iconoclast with a profound appreciation of history and other cultures. He



spent three formative years in Paris, designing for Hubert de Givenchy and Guy Laroche. Architect Arata Isozaki suggests that Miyake reacted to the rebellious spirit of Paris in 1968 by rejecting tradition, questioning authority and returning to original principles. Isozaki declares, "Miyake smashed the image of *haute couture* as the standard-bearer of fashion, as well as the idea that clothes transform those who wear them."

In 1969, Miyake moved to New York and designed sportswear for Geoffrey Beene. Back in Japan, he was inspired by the originality of Rudy Gernreich, whom he met at Expo 70, and established his Design Studio in Tokyo as a laboratory for new ideas. Within a few years, he had begun to present his collections in Tokyo, New York and Paris. He inspired other innovative designers, much as Isozaki was godfather to a new generation of Japanese architects. Even as he broke the rules, he attracted commissions from Japan's largest corporations to design uniforms for sales clerks, bank employees, flight attendants and municipal workers.

An illustrated survey of Miyake's first ten years, published in 1980 as *East Meets West*, reveals an even greater diversity of ideas than "Bodyworks." There are dresses inspired by spinning tops and whirling dervishes, by flying squirrels and bats. He took the drab Prussian uniform of the Japanese schoolboy and transformed it into a crisp, high-collared pants suit. He adapted the rear-tied doctor's smock and the body painting of a Sudanese tribe as photographed by Leni Riefenstahl.

In Japan's schizophrenic culture, torn between a longing for old certainties and an exaggerated adulation of the West, Miyake achieves a creative balance—bridging the gulf between T-shirts and kimonos, jump suits and classical robes, nature and technology. "Issey Miyake: Bodyworks" is a landmark exhibition in content and presentation.

Michael Webb



THE PETAL HOUSE

BY BARBARA GOLDSTEIN

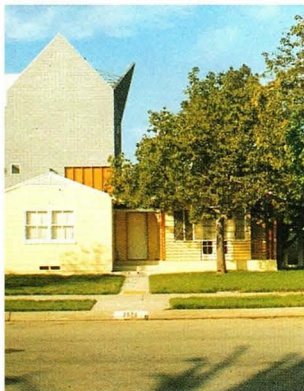
PHOTOGRAPHY BY TIM STREET-PORTER

THE PETAL HOUSE

STEVEN ROTHFELD



View from street corner



Front facade



Roof detail

In the untiring search for meaning in architecture, Eric Moss has designed a house which literally unfolds to reveal its secrets. More like a complicated diagram than a simple work of architecture, its many articulated parts clearly tell a story, but the viewer must fill in the blanks. An addition to an ordinary suburban house, it appears to be a small village in the process of constructing itself, a kinetic composition of ever-changing architectural events.

If all this sounds overly serious, it is because its architect, Eric Moss, has strong intellectual pretenses. Like many avant-garde designers, he explains his architectural ideas by tying them to a philosophical premise, in this case Nietzsche's propositions about chaos and the end of values in civilization. While detractors may see this building as clear proof of this unsettling philosophy, the Petal House, Moss's most sophisticated built work to date, seems to be more of a commentary on existing values than a challenge to them; and it's a humorous commentary at that.

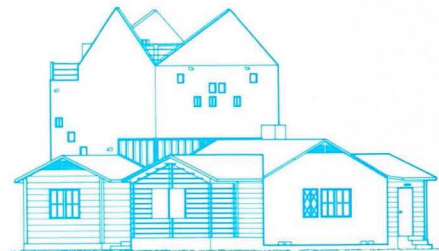
If the Petal House is connected with anything, it is the philosophy of Rube Goldberg, for the house in its cartoon-like constructivist demeanor seems to be an ironic explanation of its own construction process and suburban, tract-house context. It is an unexpected addition to its neighborhood, a new house growing from the top of an older, more familiar one.

The house is situated in an area which could be compared to the Bermuda Triangle; trapped between the San Diego and Santa Monica freeways, West Los Angeles is one of the most featureless landscapes in the city and one where visitors often get lost.

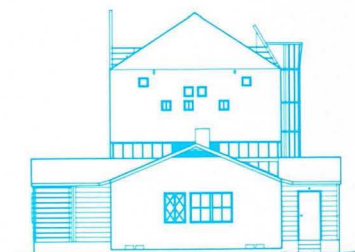
Populated by block after block of small, suburban houses, its most important landmarks are the freeways themselves, the Mormon Temple and the distant towers of Century City, all temples to American values.



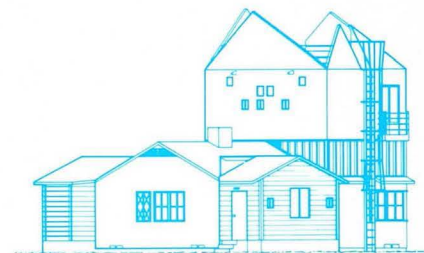
West elevation



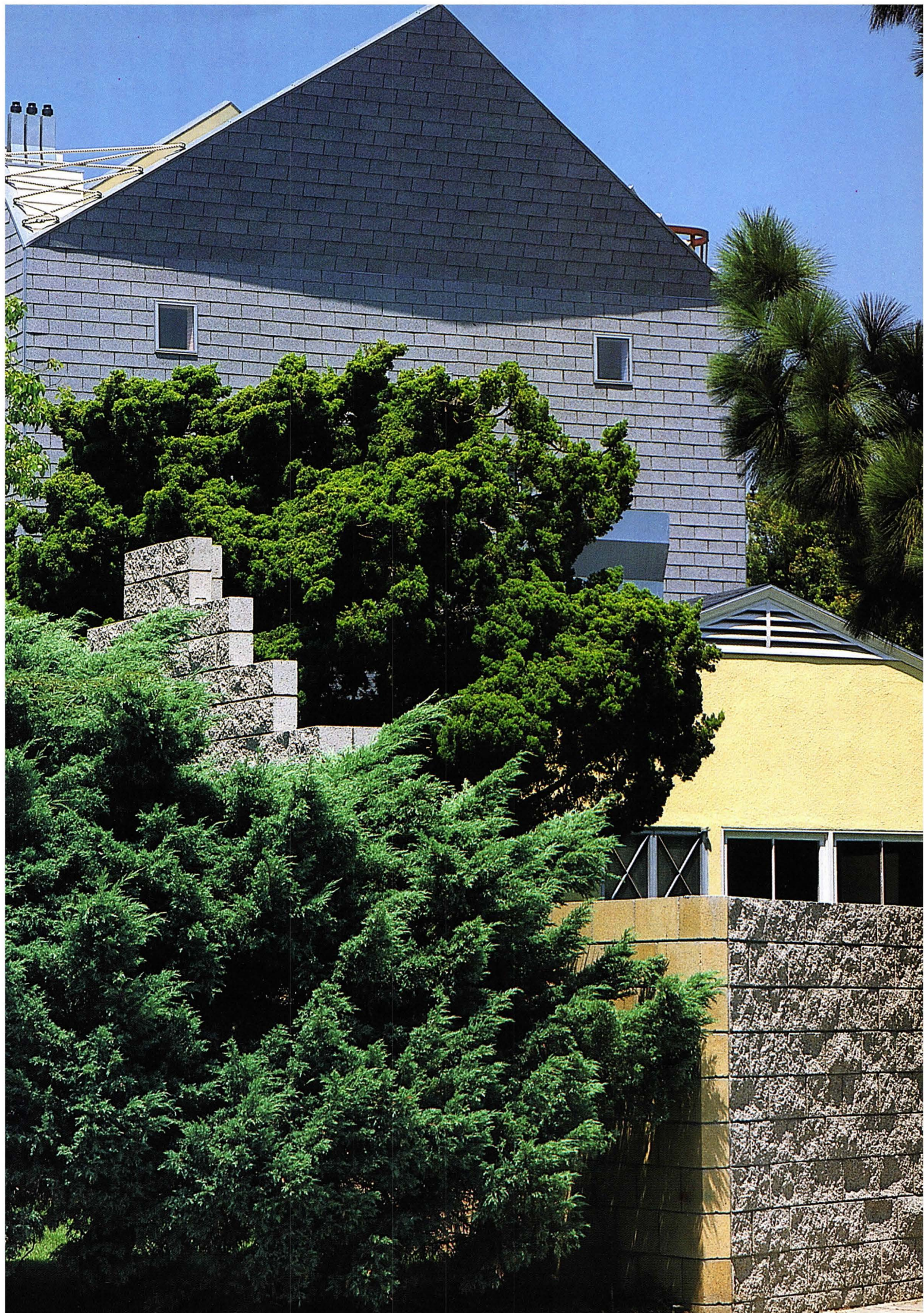
Southwest elevation



South elevation



Southeast elevation





THE PETAL HOUSE

STEVEN ROTHFELD

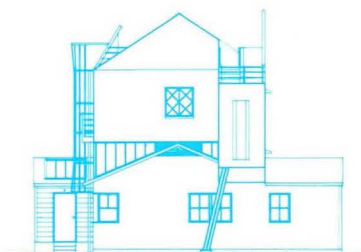
The client for the project is a young family, Brad Culbertson, a businessman, his wife Maritza, a former architecture student, and their two-year-old son. They wanted Moss to renovate their house by enlarging the living room and kitchen, adding a master bedroom suite, spa, guest house and pool. Actively encouraging him to exercise his architectural license, they even decided to exceed their original budget by a substantial amount once the building had begun.



East elevation



Northeast elevation



North elevation

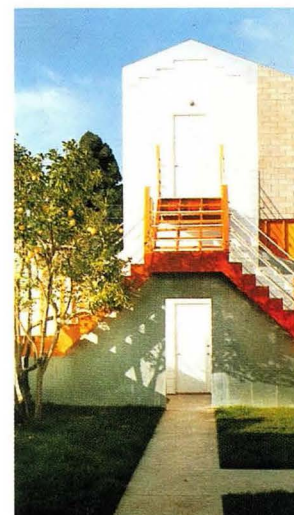


Northwest elevation

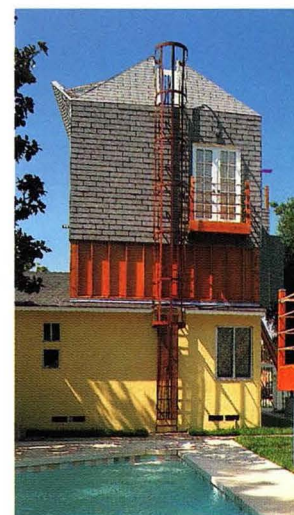
Making the most of a site overlooked by the freeway, Moss built an extra story for the master bedroom on the back of the ordinary yellow stucco house. This is crowned by a pyramidal roof which was popped open to accommodate a spa with a view of all of the local monuments. It is probably the only place in the city where one can simultaneously bathe and look at Century City and the Mormon Temple while reading an electronic freeway sign spouting doggerel about the local traffic conditions. The addition is visible from the freeway, and attentive westbound drivers can see its distinctive roof just before the San Diego freeway interchange when driving toward Santa Monica.

The opened roof is the most distinctive part of the renovation, and its explosive appearance is part of what Moss means when he describes his preoccupation with chaos. At the same time, the space on the roof deck is profoundly peaceful; like a treehouse or a tower, it affords an isolated overview of the world below.

Down on the ground, the house looks like a miniature estate. It is almost entirely surrounded by a high, concrete-block wall, broken only at the entry to the backyard, where a homey, white picket fence and see-through rebar gate take over. Along the front facade, there is an orderly procession of three house-like profiles: the old house, a rebar-enclosed porch, and a concrete block wall built



View towards the guesthouse



Rear elevation
of master bedroom addition



Buttress supporting
second-story addition

THE PETAL HOUSE

up in the shape of a house with a stepped roof and a symmetrical pair of windows set into its face. Above the main house is the new story, hanging precipitously over the side yard, propped up by an awkward wooden buttress, and clad with rolled, gray-asbestos roofing. Behind this addition is yet another small building, a formal-looking pool house which sits atop the garage. The entire group of structures and enclosing walls embraces a triangular swimming pool.

The house is an agglomeration of notes and symbols, gestures which Moss has been saving in notebooks, inventions which respond to the clients' specific requests, and graphic representations of their personal preoccupations. There is the staircase up to the master bedroom suite, for example, carpeted in the pattern of a piano keyboard, a reference to Brad's piano playing. There is a special window in the living room, carved out of the corner and inserted to preserve a view of a favorite tree. Then there are Moss's preoccupations, recurring patterns of faces, stepped, castle-like shapes, the buttress holding up a cantilevered volume, the roof bursting open—graphic devices which demonstrate an anthropomorphic view of architecture.

The house is also a calculated response to many ideas which are current in avant-garde California architecture. It is a collage; it is contextual, is hand-crafted, uses "ordinary materials," and demonstrates its history in its method of construction. Frank Gehry's own house is its most obvious precursor, because it is an ordinary suburban house surrounded with a foreign collection of constructivist forms. The Gehry house is a collage in which the relationship between the old building and the new is expressed in its renovation; plaster was removed from many of the walls exposing the interior structure, leaving the

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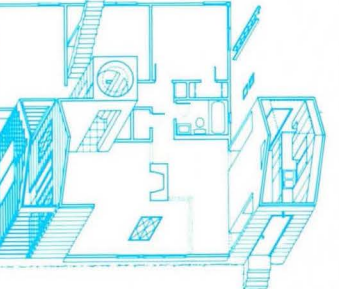
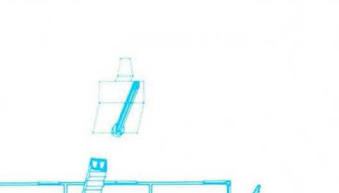
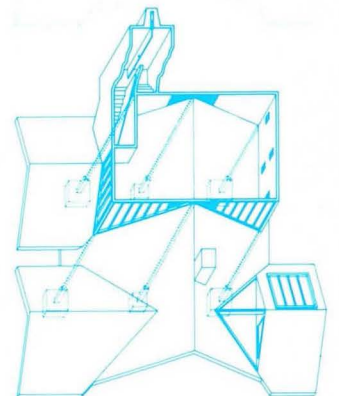
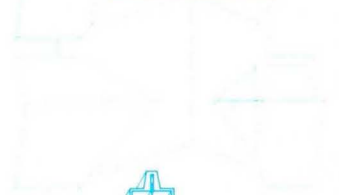
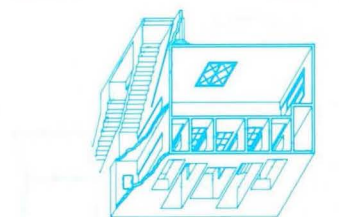
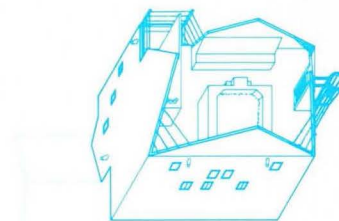
View from livingroom
to street and trees



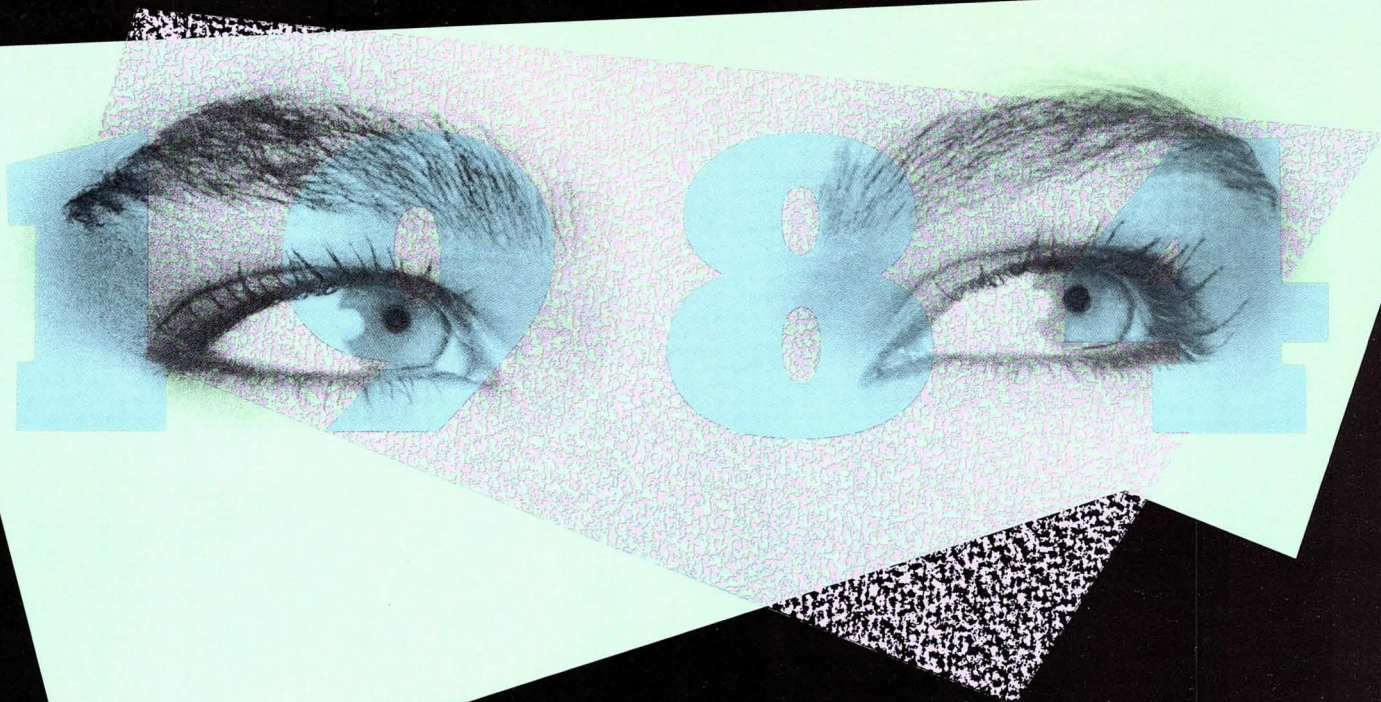
Staircase to master bedroom suite



Kitchen detail







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What Good Is Architecture If We've Blown Up the Planet?

BY EMILY HICKS

Just as being told that “pergola” is Italian for “arbor” will not explain to the residents of Pacific Palisades why this postmodernist signifier has suddenly been built at the entrance of the driveway next door, when playwright Guy de Cointet’s characters explain the entire set of a play, it may not give the audience the assurance that they fully understand it yet. Like a murderer being interrogated, Cointet insists that he has an alibi that will account for every detail of his actions, and that there is no cause for alarm. Of course, there has been a “murder”

despite his protestations. In Cointet’s work, we are brought to the scene of the crime: the demise of logic, conventional narrative, unified characters and easily understood symbols. All that remains is a heap of signifiers of private languages that refer only to other private languages. For Cointet, it has been a somewhat tiresome task to explain himself, but after he found that his audience was confused by his books (with such titles as *TSNX C24VA7ME*) he obliged them by turning to theater, where he hoped his work would be more easily understood, and in turn, appreciated.

Once, at the artist’s studio in Venice, I found him watching his favorite soap opera. It occurred to me that Cointet’s plays resemble soap operas in their lack of main hero or plot; rather, they consist of many interwoven and overlapping sub-plots, whose resolutions are constantly deferred. Dialogue is central, and concerns everyday life, food, love, illness and so on. As incomprehensible as one episode of a soap opera may seem by itself, any

fan of the program will quickly explain that it all makes sense, you just have to know . . . In other words, one must know the code in order to decipher what appears to be nothing more than an endless procession of characters

and problems. Similarly, without breaking Cointet’s code, his work will remain obscure.

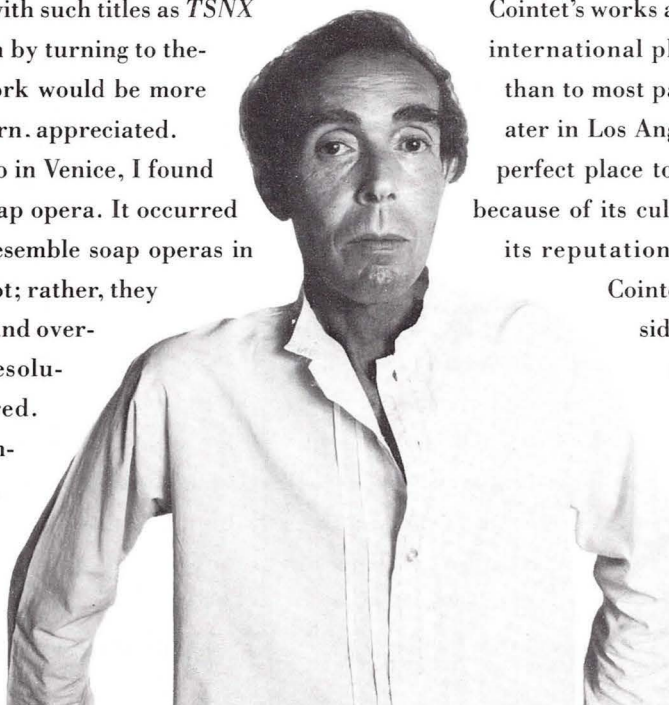
Why would this French artist, who came to Los Angeles in 1970, devote himself to works about codes? His mother is a linguist and the family estate is named “Polygone,” a reference to the shape of the garden.

Necessary but not sufficient bits of explanation for his work. Why can’t Cointet’s characters tell a simple story without breaking into a phonetic discourse? Why can’t family members recognize one another? Why has Cointet taken the absurd world of Kafka and changed the setting to a suburban home in Tustin, California? The viewer is often confused.

Cointet’s works are more closely connected to the international phenomenon of post/modernism than to most painting, performance art or theater in Los Angeles. However, Los Angeles is a perfect place to write and produce these plays because of its cultural diversity, Hollywood, and its reputation as an intellectual wasteland.

Cointet takes what others would consider worthless—ordinary conversations in a soap opera format—and uncovers an unexpected wealth of complexity.

Postmodernism has arisen, in art and architecture, out of an exhaustion with the rationality of modern architecture, modern





Des toutes les couleurs, Paris, 1982, photo: O. de Bouchony

literature (Faulkner as opposed to Borges), and contemporary art (minimal and conceptual art). Cointet's influences, particularly Andre Breton and Raymond Roussel, converge with the postmodernists' recycling of older styles. The notion of the found text recalls the found objects of surrealism. Cointet culls his lines from literature, philosophy, women's magazines, newspapers, television, and overheard conversations. In the French works, such as "Des toutes les couleurs" (1982), the audience can identify the styles of *Le Monde*, *Liberation*, *Elle* and Diderot. In the English plays, we can discern fragments from television advertising, literature, fashion magazines and conversations about diet. The point is not to condemn or praise either culture, but to reveal that both are corrupted by Western culture and logic, and that they merely

perpetrate the problems of international importance, from "meaning" to planetary survival. Our smug pride in logic, high art, progress and humanism must be taken apart to show its contradictions.

Cointet is sneaky. Instead of attacking political positions, writing philosophical treatises or engaging in outrageous performance art, his strategy is one of the back door. Who would ever suspect the subversive nature of a conversation about a haircut? If he can show that within the most mundane everyday discussions, there exists rupture, bizarre bits of unconscious material and complete breakdowns of logic, then what kind of irrationality must inform our *important* activities, the serious discourse of great human events and history?

The study of signs and codes — semiotics — has been



used in France to analyze the media, whose doublethink often paralyzes our critical capabilities, and also in the political statements of the Left. Ferdinand de Saussure, a linguist, first articulated the idea that there was an arbitrary, not rational, link between the signifier (that which we call something) and the signified (the concept to which we refer). Worse, these signifiers and signifieds were linked to reality in a tenuous way. Viewed from this perspective, the meaning of language is constantly shifting.

Cointet deconstructs everyday reality by heightening our perception of its irrationality. He does this by calling our attention to structure. His characters continually switch codes when they speak, and yet are not disturbed by this. Because they all know each other very well, they are able to fill in the (il)logical gaps. Just as Freud found

substitution and displacement to occur in dreams—the language of the unconscious—so Cointet finds substitution to occur in everyday conversations. The parallel here is that if we accept the switch “Marlboro” for “scotch”—both oral compulsions for which we reach mindlessly during a conversation with a friend—then why not “nuclear submarine” for “democracy?” There is no longer any semblance of logic once the switch has been made, and yet it is accepted and unquestioned.

Cointet’s plays differ from traditional theater and the 19th century novel in that the objects in the set determine what the characters do and the text speaks for the characters. To understand how this reversal can occur, it is useful to turn to another French writer who has influenced

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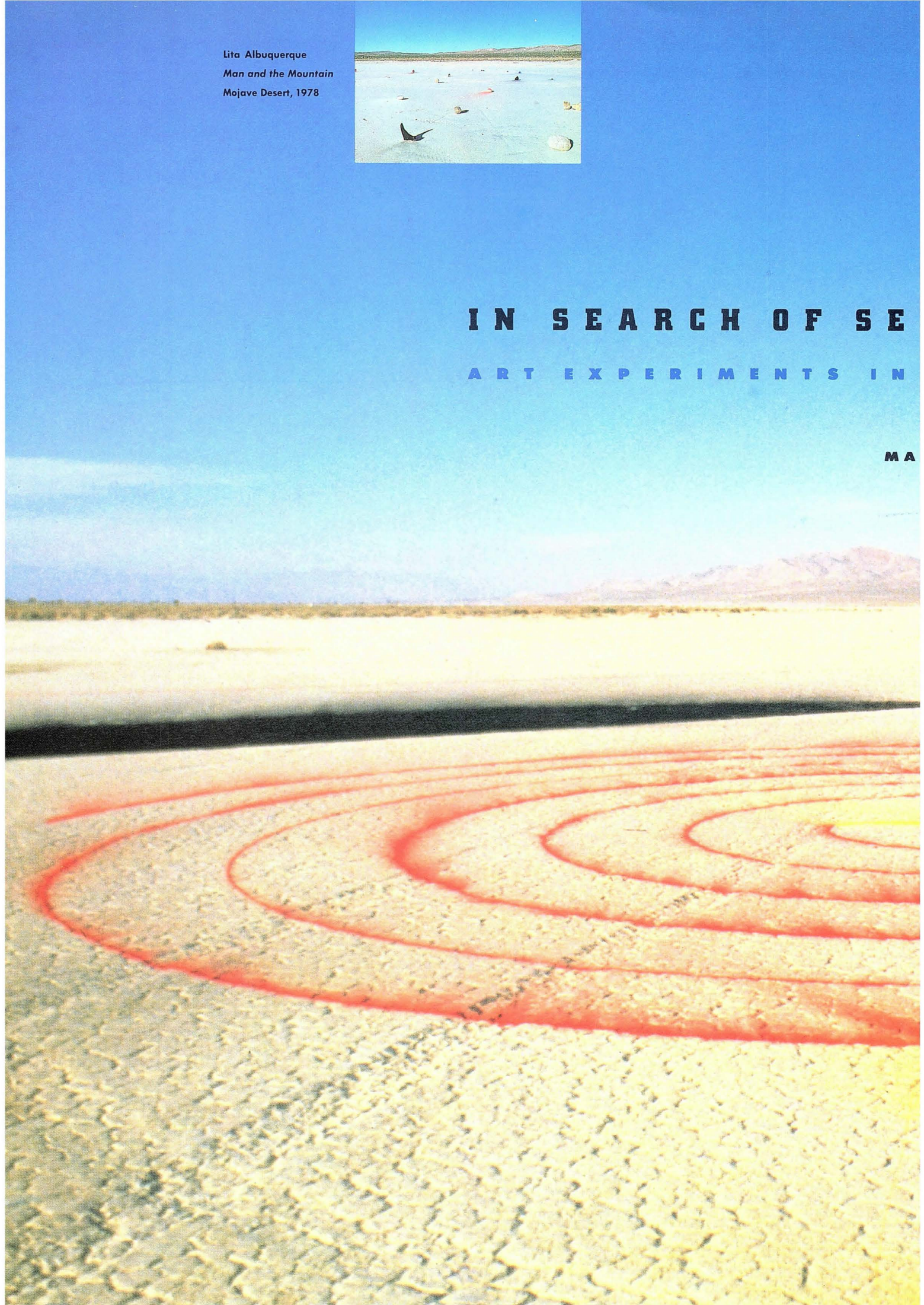
Lita Albuquerque
Man and the Mountain
Mojave Desert, 1978



I N S E A R C H O F S E

A R T E X P E R I M E N T S I N

MA





Lita Albuquerque
Rock and Pigment Installation
Mojave Desert, 1978

THROUGH NATURE

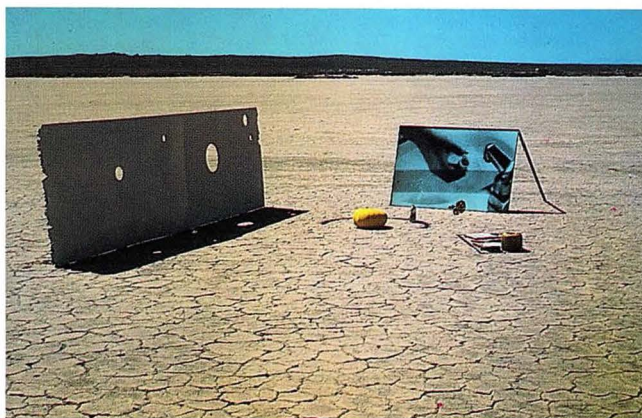
CALIFORNIA DESERTS

VOET



Lita Albuquerque
Spine of the Earth
El Mirage Dry Lake
November 1980

RIGHT
John Gordon
El Mirage Project, 1978



FAR RIGHT
Pat Patterson
East-West, 1976



Everyone occasionally feels the existential conflict: the struggle between the sensitive self and the brutal world. In the 20th century, man is often in an alienated state; caught within a society where the conditions of life are ruled by economic structures and other artificial mechanisms. The insecurity and isolation resulting from these cold conditions have, to a certain extent, perpetuated investigations of deeper levels of existence, new modes of thinking, alternative life-styles, and ultimately, the essence of being.

The critical consciousness of artists takes on a particular weight, many directing themselves towards an examination of the self in relation to the surrounding reality. Many of their works aspire to recover man's bond with the earth. Here nature represents the divine, the unrestrained; indeed, it is the only realm in which man can realize himself.

In the latter half of the 60s, Michael Heizer, Robert Smithson, Walter de Maria and Nancy Holt ventured into the Nevada and Utah deserts, engaging the land itself and natural phenomena as the artwork. "Land Art" and "Earthworks" not only introduced new materials, forms and concepts of space, place and time to sculpture, but, in adopting nature's laws as their own, fostered a new awareness of the natural environment. Michael Heizer: "In the desert, I can find that kind of unrapped, peaceful, and religious space artists have always tried to put in their work." The desert's powerful attraction may lie in its impenetrability, its secretive quality.

During the 70s, natural settings were often creatively used for sculpture projects in an attempt to bridge the gap between man and the environment. By working with nature, the artist must confront and resolve the clash between forces both primal and personal. The objective is to enlarge man's awareness of nature *within* himself through art, and thus come to a more complete understanding of the self and the world.

The desert areas around Los Angeles make their existence known subtly, breathing upon the city continuously, tempting western artists to explore their unique potential. In the Mojave Desert, during 1969 and 1970, Michael Brewster constructed nine light installations called "Configurations" which developed out of his fascination with the perception of light in relation to space and time. Small, unconnected flashing lights were placed on the desert floor in various arrangements based on a grid. The flashes occurred every second and generated unpredictable patterns of light which appeared to move across the desert. The interaction with the environment was an equally important element of the "Configuration." The installations were activated by the sunsets and moonrises as well as the circumstances of the site.

"Configuration 006" took place near Baker, California on November 26, 1969 from 4:30 PM until 8:30 PM—the time between sunset and moonrise. During the first three hours, viewers experienced a continuously changing view of the site. As twilight descended, one began to discern the lights flickering in slow interaction with each other. During the 80 minutes of complete darkness, the flashes seemed to last longer, their intervals diminished and the space defined by the lights appeared to enlarge. With the appearance of the moon, the activity seemed to slow down and the space to contract again. These Mojave pieces were shaped by the dynamic effects of coincidence and circumstance which Brewster continues to investigate in terms of phrasing and congruence of sound.

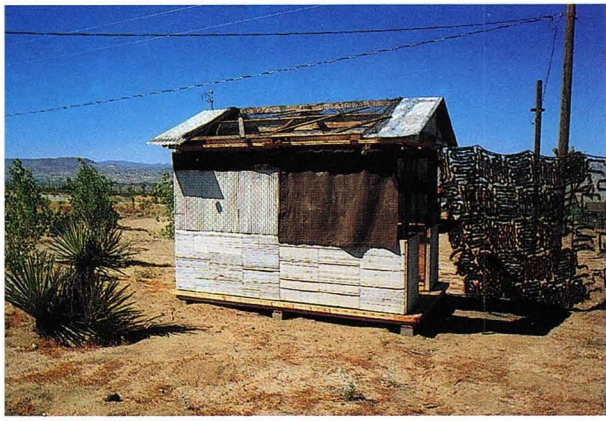
James Turrell developed the idea for a "sky piece" in 1972. He spent many hours flying over the country looking for a suitable location for the work. Finally, he decided upon the Roden Crater in northern Arizona. Turrell has since been working with astronomers and astrophysicists to obtain information about the atmosphere and the physiography of the landscape

that is pertinent to his project. A tunnel will be constructed across the crater where the viewer walking through it will see a skylight. The artist says, "I am totally involved in the sky. I am interested in the physicality of light itself and the spatial fills." The "Roden Crater Project," Turrell's first permanent outdoor piece, attempts to sensitize the visitor to light being the essence of life, the unifying force between man and nature.

Sculptor George Geyer is intrigued by the power of water; specifically, erosion as process. Geyer's "White Water Detention" (San Gregorio Mountains, 1975) consists of four jetties in part of a river where the stream was divided into wide and narrow sections by a sandbar. Filled with rocks from the surroundings, the jetties were placed equidistant from each other and successively diminished in length, creating a distinctly man-made geometric structure. The stream was successfully diverted. Later, after the spring floods, the force of the current eroded the jetties and in due time they disappeared completely, the river resuming its original course.

Pat Patterson's work examines the shifting of shadows as a method of keeping and defining space. His first permanent piece, "East-West," was executed at the Mirage Dry Lake on the day of the equinox in September, 1976. Thirteen posts were placed consecutively at the ends of their shadows. Starting at sunrise, by the end of the day a line of shadows had been created in the shape of a horseshoe, indicative of the Earth's movement around the sun.

Lita Albuquerque searches for elements in the desert, the mountains, the ocean that might reestablish man's relationship with the earth. "I try to respond directly to the quality of each place I am in, not to change it wholesale in a new idea or environment, but to attend directly to the nature of how it already was. The figures in the 'Man and Mountain Piece II' (El Mirage, 1979) d



FAR LEFT
Michael Davis
Monty's HQ, 1979

LEFT
Marsia Alexander
Site III, 1979

h feeling the right placement and alignment and then making a connection toward the mountain. I went into the desert, I looked for a spot that would talk about the mountain. I felt those figures to be there, and all I did was bring them there." The work consisted of a line of human figures in blue, black, white and other pigments which were blown into indistinguishable configurations by the desert winds, ultimately to be invisible again. Albuquerque uses materials derived from the earth—pigments, rocks, sand—arranged in geometric formations. In "Spine of the Earth" (El Mirage, 1980), for example, she created an intricate network of lines, circles and squares which was best viewed from above, in its total relationship with the earth.

"My work," says Kathleen Bonner, "explores the specific character and qualities intrinsic to certain locations and seeks to expose their function as fundamental determinants of human response. My work is an expression of the experience of a place, of my perception of its particular presence, its drama, and sometimes, its magic." Bonner studied American Indian culture and discovered that the Renegade Canyon in the Coso Mountains still contained petroglyphs. She hence decided upon the site for a project. The area, however, was closed to the public because of military activities, so the artist had to go through many bureaucratic channels to receive permission to enter the canyon even for one day. "It was my intent to evoke the hunting experience of these people who, perhaps 1000 years ago, hid in the rocks of the canyon waiting for their game to come to watering holes in the sandy riverbed, even today wild horses and mules dig for water to survive in the desert environment." The sight lines extending from the various hunting spots toward the watering holes are "as if paths of weapons." She circled the rims of the holes with sand and the color of fungi growing on the rocks. Like Albuquerque's and Bonner's

works result from their intuitive responses to characteristics inherent in the site, and strive to revive a lost closeness with the earth.

In John Gordon's "El Mirage Project" the viewer/participant was asked to draw a circle around himself; to create, as it were, a closed, personal space for meditation and rest that was in opposition to the surrounding environment. The project, staged at El Mirage Dry Lake in 1978, contrasts the non-cultivated desert landscape with the urban environment. Gordon installed perforated walls and a blown-up television image in the desert. "The installation was intended to visually challenge certainty and solidity in the apparition-like setting of the desert... The photo blow-up from commercial TV of a hand pouring a capful of liquid into a basin was an ironic juxtaposition to the dry lake bed, a reference to the viewer's everyday 'dry' context. The piece 'worked' by a viewer locating the yellow cushion within the corner of the territory established by the perforated walls and the photo... the viewer was instructed to mark that location by spraying a hemispherical arc on the desert floor with a spray can."

Recently, there has been a renewed interest in primitive cultures: their architecture, their rituals and other cultural practices. Marsia Alexander and Michael Davis examine these cultures in an attempt to connect the past and the present.

Michael Davis places structures in the desert to age and weather, eventually assuming the appearance of abandoned ruins. "Monty's HQ" (Yucca Valley, 1979) was a small house-like construction made of steel, wood and cloth. The visitor guesses about its history: who built it, and when? For what purpose? And under what circumstances did it decay? Davis is concerned with the effects of time in the material world, and in turn its effect on our perceptions.

Marsia Alexander's fragile, skeletal sculptures recall nomadic, primitive

structures. Developed within the confines of the studio, they exist in a dormant state until they are brought outdoors "to activate and interact with the space." The two forms parallel the mental functions of (passive) memory and (active) observation. "The Desert Piece" (Palmdale, 1980), a walk-through environment, consisted of reflectors, T-boxes, earthdoors and gateways. "The reflectors were a way of picking up information about the environment... it was more the *idea* of reflection rather than actual reflection. The earthdoors dealt with the possibility of reading down into the earth, into the underworld, so to speak." Alexander invited 12 participants for a daylong ritualistic experience of the desert, the environment, the earth and the self. She hoped that the people involved would transcend the physicality of the event and achieve a new psychological point of view which emphasized the role of memory.

In all these artworks, there is a unique spirituality generated by the juxtaposed elements of artificiality and naturalness; a feeling of haunted tranquility, a quiet forboding, that compels the viewer to reflect not just on the obvious issues of the concrete, but on the more subtle concerns of the soul, as well.

The desert—not so hostile as the snowy peaks, nor so broad and bland as the ocean's surface, it lies open—given adequate preparation—to leisurely exploration, to extended periods of habitation. Yet it can hardly be called a human environment; what little human life there is will be clustered around the oases, natural or man-made, the desert waits outside, desolate, still and strange.

Edward Abbey,
Desert Solitaire

Marga Bijvoet is in Los Angeles working on her thesis on environmental art for the State University at Groningen, the Netherlands.

BRUCE GOFF

Bruce Goff was a modest man.

He spoke up for Frank Lloyd

Wright rather than himself when the Price building was proposed for Bartlesville.

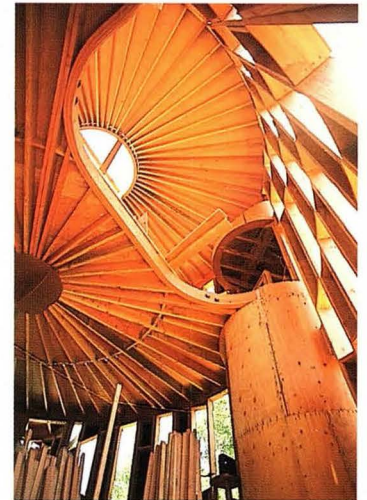
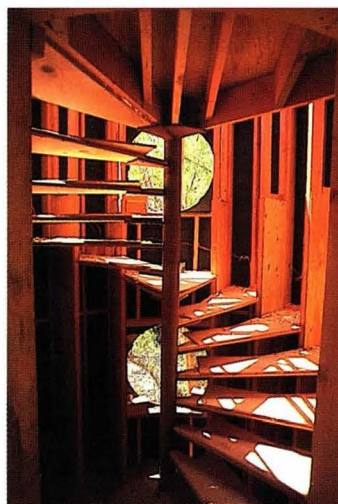
FLW never returned the favor. Wright built a tower in the most unlikely place, a town with a population of 20,000 and plenty of land and enough oil under the red clay to make it the eighth richest place in the United States. ¶ In the beginning Goff was considered a lesser Frank Lloyd Wright, then the Europeans discovered

him and, grudgingly, America followed. *Domus* editor Lisa Ponti once asked me from where Goff's clients came. I have always thought that oil had a lot to do with that. New money gambled in architecture. Risk had become a way of life, and

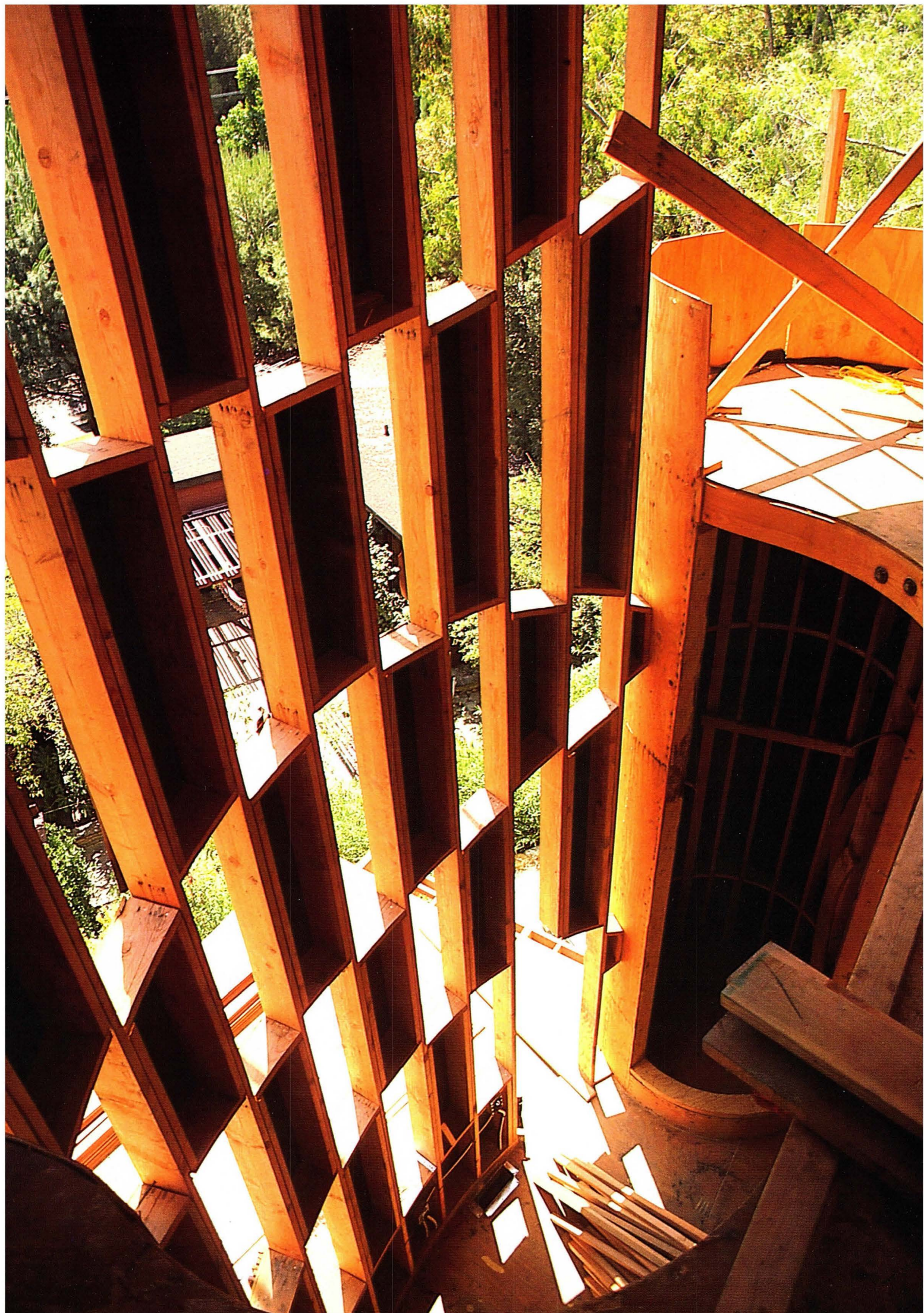


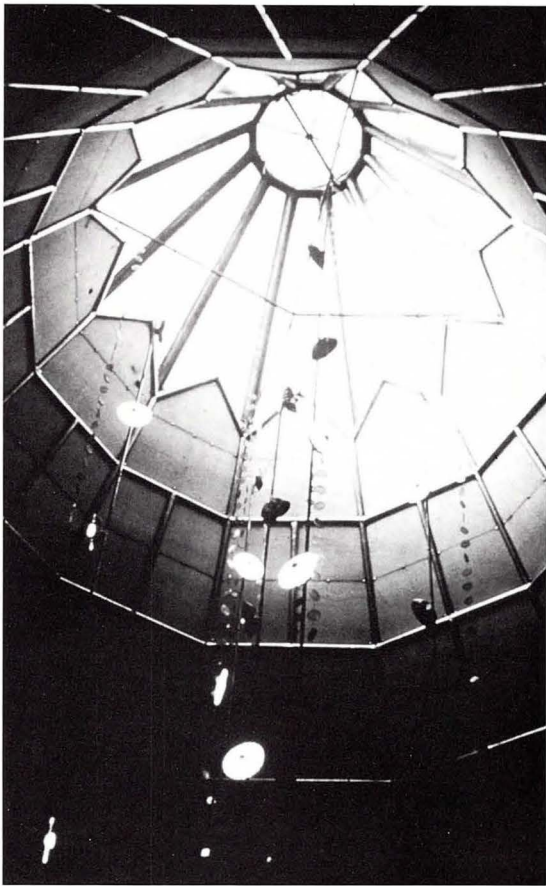
it made gamblers of everyone. Sometimes a Goff client got a roof covered with orange AstroTurf, a wall covered with ceramic roofing tile, or goose feathers on a ceiling. ¶ An underground Goff movement grew steadily. In May, less than a year after his death, 402 invitations went out for a celebration of his 80th birthday, and there were

420 responses. Over 500 turned up for the three-day meeting in Bartlesville, Tulsa and Norman, Oklahoma. They came from Japan, Belgium, Israel, and 29 states of the Union, plus a busload of students from North Carolina, to celebrate a purely American architecture. ¶ Many had years as head of the architecture department or had worked in his office. He had taught pulses, he introduced them to the do-it-yourself school — if no contractor would touch the plans, and he demonstrated thought — things made for one purpose will picked up as a Seabee in the Aleutians when



been Goff's students during his at the University of Oklahoma, them to trust their creative imself school — if no contractor the baling wire school of serve another — which he had building an officers' club. He





Hopewell Baptist Church, Edmund, OK, 1952

Bavinger House, Norman, OK, 1956



had cut up a warehouse full of base moldings and painted them gold and silver to change the shape of the posts. His favorite stockpile was war surplus, but in 1952 he framed a small church with a waste material found in great supply in Oklahoma—used oil pipes. Even when the budget was ample, as in the Joe Price house (1957-66), chunks of wasted aquamarine glass were inserted among the local stone of the chimney and in a wall built up of courses of coal.

Goff's own earth (as the Mexicans say) was the black soil of northern Kansas. From Alton (pop. 500), where he was born in 1904, his father, a watch repairman often out of work, moved the family from place to place, finally settling in Tulsa. The town had been part of "The Strip," set aside as Indian territory when several Indian nations were moved westward. The trek west, called the Trail of Tears because so many perished en route, ended by a curious irony on the harshest of soil covering the richest known reservoir of oil. Before Oklahoma was admitted to the Union in 1907, the black gold rush had brought in Theodore Barnsdall (father of Aline, FLW's client for the Hollyhock House) and J. Paul Getty, whose fortune built the Getty Museum. It was Boom Town.

Goff was in the right place at the right time. With his talent for drawing he got a part-time job at age 12 in the architectural firm of Rush, Endacott and Rush. It was Endacott the engineer that Goff pestered. Noting that engineers took the easy route, Goff challenged him with complex problems—"You can't build *that*!" In keeping up with Endacott, he passed his engineering exams for his license at age 18, the year he joined the firm full time and took over most of the design.

Design came naturally to him. He was aware not only of Wright but of the currents in Europe by the time he was 16, and he adapted some of the new ideas. But he predicted as much as he followed. His dwindling tower for the 1926-27 Boston Avenue Methodist Church, in the Art Deco style, predated that of Los Angeles' Bullock's Wilshire. There was no slow evolution of styles in Tulsa. The transformation of the Methodist church moved swiftly in three decades from open air meeting place to carpentered Gothic to neo-classical temple to Art Deco cathedral.

Goff also explored the flatroofed box in the 1927 Page Warehouse, with continu-

ous fluting in high relief, and in two dios done on his own. In these features which persisted in his style double-height room with balcony 1923 artist's studio, and the random pierced wall in the Riverside Music dio of 1927. A recessed bull's-eye window and diagonal rows of windows with tangles of black onyx between planks with the scale as does the checkboard of windows in the Struckus house.

In art, he was drawn to the Secessionist painter Gustav Klimt, whose rich decorative surfaces in color and gold and silver was an element in his style. He used Klimt's beadlike, dripping effect on walls and in hangings: bunches of shimmering cellophane strips suspended from the ceiling of the Price house. Also, within the budget for the 1952 church in the fields was used up before opening, strung several shining fluted tubular pans by gold cords from the peak.

He was taken into the Rush firm in 1922, and, in 1929, just before the stock market crash, the firm became Endacott and Goff. But during the Depression the office closed for lack of work, and in 1931 he went to Chicago where he did production design for Libby-Owens-Ford and taught a class at the Chicago Art Institute.

The small houses of wood siding built around Chicago between 1935 and the outbreak of the War worked in a small scale, and reached for form within the surface geometry of the square and circle. This continued until the war introduced a new shape, the barrel vault of the Quonset hut, put to imaginative use in the Seabee chapel. From that time on curvilinear was strongly present. Goff combined the curve with the square in what he called a "squirele" plan, often more than a segment of an arc in which circulation was along the inside of the curve.

War surplus materials became a standard source after the war ended. But the panel supports punched with lighted holes, which he used in the Seabee chapel were reproduced in wood, with fifteen glass ashtrays in the square hall. This was for the postwar Ledbetter house, his first in Norman after becoming Dean of the department of architecture in 1947. More important was this early exploration of stayed roofs, previously used only in unbuilt projects. Five years later the principle was developed for the toughest of all his buildings; tough with the tenderest of undertones. It

ewell Baptist Church in the oil fields of Edmund. The teepee-shaped structure is framed on the exterior with open tapering trusses composed of hollow pipe, the trusses meeting at the apex in an impression ring. Floating above the structure is a light symbolic bell tower. The work of vertical and horizontal ribs on the interior is of exposed pipes.

Now buildings honor so tenderly a local tradition the church might even be called indigenous as it was built of materials at hand. The technology is that of oil derrick construction, the location is near the oil fields from which the livelihood of the community comes, and there is the reference to the Indians in the teepee shape, a reminder for many of the early Indians of the plains.

His best known of his suspended roofs is the 1950 Bavinger house near Norman, built for an artist and his family. The shell of local stone is a pure spiral of timeworn stones, with the entrance through the slanted open end of the spiral. Extending above the stone is an elaborate mast which supports the stainless steel cables (surplus), from which hang the roofs, the baths and closets projecting from the mast, and the interior living pods. Lateral bracing comes from the cables to a central point, reached by a bridge. The climbing is a little like Michelucci's bird's-eye view of his autostrada church, in which the freeway appears to continue as a road to the sky.

Round and oval cylinders of many sizes abound in his work, but there is a cycloid or a hypocycloid. Roofs are often curved planes with two vanishing points. It takes a triangular floor plan, but it's Schiele's anti-friction curve, and five-pointed overlapping stars, and a round plan.

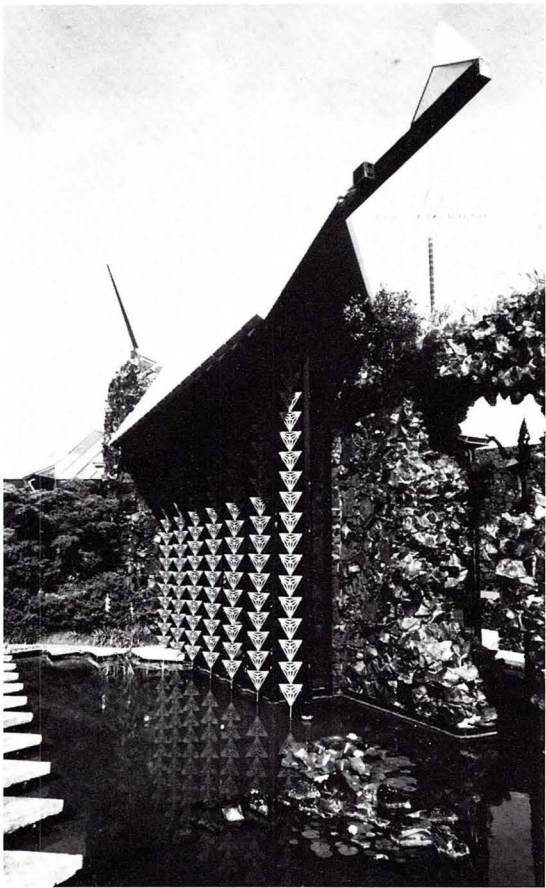
Sloping diagonal walls meet outslapings at the second floor level, two segments of arcs are joined at the center in a chevron plan, a pumpkin-shaped dome has a downturned saucer roof over the front part and upturned saucer above. The entrance to the 1958 Pollack house is through a 16-foot high space frame of curved walls and plastic roofs, a spinoff of the elegant Crystal Chapel, a project of Norman. The Price house plan is two lateral triangles, one on its side, and joined by a long hyphen, which is the artery. Gabled roofs, covered with copper plastic or copper of different colors and turned at different angles, stand out sharply against the rust-red

Bartlesville soil. The sliding doors of the gallery open to a narrow walkway which looks out to a pool with a fountain of glass cullets arranged like splashing waves. From the many Japanese elements in the house one might have expected to see raked sand and spaced boulders. The chunks of aquamarine glass are fantasy made real.

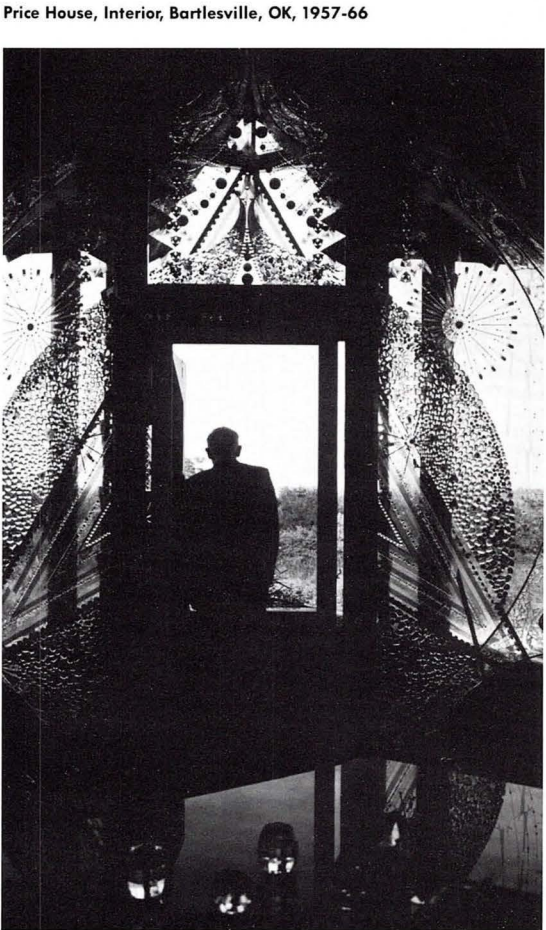
At the time of the celebration, Price's oriental art collection had already been shipped to the Los Angeles County Museum, where the small museum to house them was designed by Goff. (Associate architect is Bart Prince.) It is also a stayed structure, the site at the northeast corner of the museum. The form is roughly two connecting triangles with points rounded like an orbiculate leaf. Covering these squashed cylinders are rhomboidic roofs with transparent domes, and piercing the roofs are pylons joined by a cross piece. The cables holding up the roofs run from the cross pieces to the edge of the eaves. There is something of Japan in the extension of framing members—like the rafters of the Ise shrines which push above the ridge beam into the sky; a little like Candela's hyperbolic paraboloid leaf roof on the Chapel of Our Lady. By the end, Goff was often on a collision course with Japan.

His last house, for Al Struckus, is now going up on a 50' x 150' site in Woodland Hills. Frank Purtil is the associate architect. The form is a plywood-sheathed cylinder 24' in diameter, overcut by five smaller cylinders, the largest the 12' stairwell, the smaller ones for revolving bookshelves, closets, etc. The plywood will be covered with random length square sticks of salvage wood. The 1500-square foot space is on four levels, garage and entrance at ground level, dining and sitting on the first floor; off the dining area is a balcony extending over the drive. There are two magnificent vertical spaces, one the open stairwell from ground level to the top, the other the enormous opening along the checkerboard of windows, from the dining level to the transparent dome of the living room at the top, with the roof rafters radiating out from the dome. By lifting the living quarters above ground level, the houses in the foreground are blocked out, and the view is in glimpses through the pattern of alternating solid and transparent wall, toward a golf course and the mountains.

Esther McCoy



Price House, Bartlesville, OK, 1957-66



Price House, Interior, Bartlesville, OK, 1957-66



Variations on The Vernacular

Architects have long plundered ideas and forms from the vernacular landscape. The European Modern Movement is a prime example, quarrying its vocabulary — machine-like boxes, strip windows, plastic concrete shapes, exposed structures—from industrial and folk vernacular buildings. Mies van der Rohe and Le Corbusier saw in these common forms the framework on which to hang the rhetorical imagery of their technological biases. But they hardly began to explore ideas present in the vernacular landscape.

Berkeley architect William Pierce Coburn's work delves into a wider lode than did the early modernists. Rational machine-made forms are not the only ones that interest him. Vernacular buildings and gardens also reflect the shapes of the human imagination, the insight of chance, and the functions of sentiment. They display man's temporary truces with nature, the blind choices of bureaucracy, the patterns of commerce. They embody implicit concepts of space, activity and structure. For Coburn, they are catalysts. Like the early modernists, he manipulates them for his own uses, to convey the architecture of a diverse culture. But his respect for his sources remains.

Coburn is both an architect and a landscape designer. He gives equal importance to the building and its setting. He defies neither the existing physical nor cultural contexts of his buildings but incorporates them in his work. The unities they suggest are too interesting; deliberate and random elements are given equal weight.

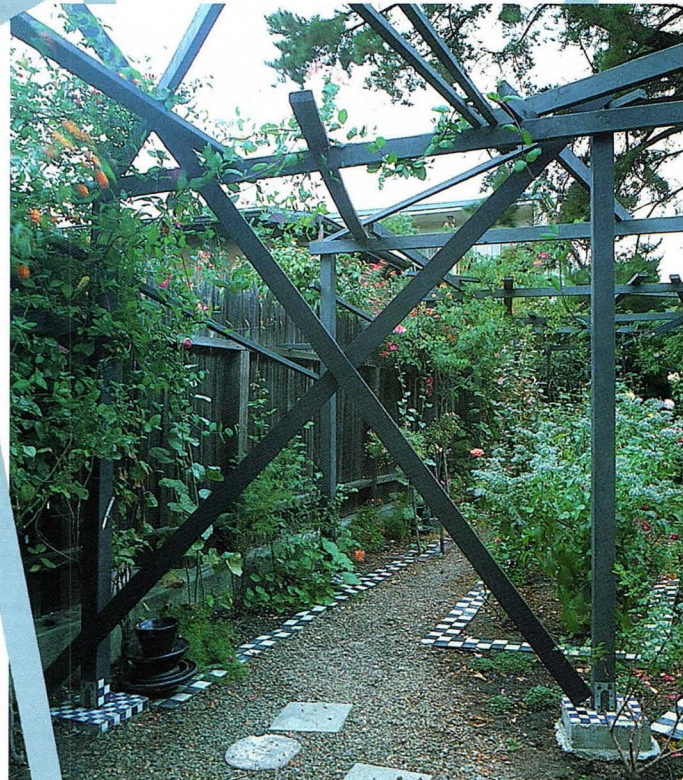
A garden he designed for a brown shingle house in Berkeley blurs the usually decipherable line between designed and undesigned pieces. Down the side yard, between houses, floats an arbor, a part of any proper garden in Coburn's native New England. Its dark paint matches the trim on the house itself. But the cross pieces overhead are a cloud of broken angles and jutting ticks without apparent order or propriety. Rose vines, jasmine and passionflower further entangle it.

The arbor stretches into the backyard, where long, checkerboard tile planters, flush with the ground, are scattered through the lawn. They collide and veer, their placement ignoring any ordering grid.

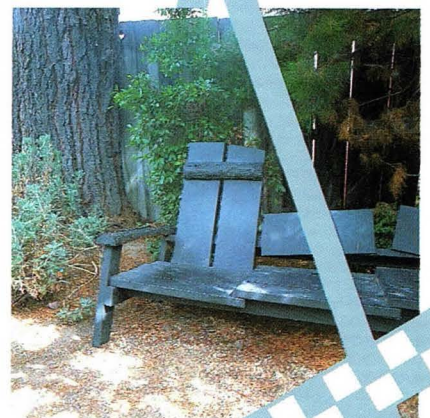
A wooden stair leads down from the rear of the house; its spindly wood structure is more orderly than the arbor. A stack of fireplace wood lies to the side. A fence circles the yard; beyond it neighboring sheds and roofs repeat the casual appearance of the pieces within the fence. Seats appear poised in mid-disintegration, with armrests and slatted backs mismatched or slipping out of place. Some sticks are finished molding; some retain their bark.

When mature, the profuse planting will be luxuriant, even overgrown, in the style of turn-of-the-century California Tourist Board aesthetics of lush rosebushes overrunning small cottages. Near the rear of the lot, the plantings have a gray cast, the color of desert floors in the Southwest.

At first the garden is puzzling. Either nothing is designed, or everything is designed. Is it that the trellis is a decrepit relic, or is it that the woodpile is designed? They speak the same language. Coburn has mastered the vocabulary of the neglected garden, the storm-damaged shed, so convincingly that at first glance his inserted pieces are at one with the neighbor's aging asbestos shingle roof and the telephone lines overhead. The designed and undesigned landscapes are unified.



Garden by William Coburn



BY ALAN HESS

Under scrutiny, the pieces sort themselves out, for the most part. The jumbled sticks of the trellis are carefully misorganized. Patterned against the sky, they suggest the graphic and spatial qualities of both a deciduous forest in winter and a moldering lath greenhouse. The effect of these evocative references is not nostalgic, though it plays on a regard for precedents.

The checkerboard tile of the planters is a man-made pattern, but they adapt themselves to the natural scene by their casual placement. The design decision to place them on a rational grid or to allow them to float and shift is arbitrary; functional either way, Coburn chooses to exploit a new set of lines and sets the planters loose. The resulting pattern is added to the abundance

The outdoor furniture, also by the architect, introduces the symbols of culture into the garden, though in the same ragged vocabulary as the arbor and planters. Here Coburn evokes a self-conscious 19th century rustic tradition of resort furniture. Their ancestors might originally have been noticed on the veranda of Yellowstone Lodge, or in a lakeside gazebo. They were meant to recall in the vacationing city dweller a genially crude naturalism. Coburn's benches maintain those references to nature but they also refer to the long-gone style itself as an artifact of culture. The armrests and backs float like fragments of memory.

The California garden in its many guises has intrigued Coburn since he first arrived in the West. Touring the San Joaquin Valley, he discovered the counterparts of the homesteads, barns and rural industrial buildings which had always attracted him in New England. But the diversity and the freedom of opportunity of the California landscape were new. Like the best non-native Californian architects, he was open to the implications of the new surroundings for his architecture.

The image of California as an exotic garden has attracted many designers over the years. In high art landscape design, the unique climate, plants and possibilities encouraged Thomas Church, Garrett Eckbo and others to abstract nature according to modern artistic notions. Their work represented this abundant landscape under control.

Coburn is influenced by these designers, but he also looks at the uncontrolled, rough edges of culture and nature's encroachment on man's structures. Here it is the intensely delineated, personal landscapes of Tressa Prisbrey, Simon Rodia, and dozens of unsung frontyard gardeners who use colored gravel and amateur topiary which offer the appropriate imagery for his work. They deal with man's uneasy truces with nature, his accommodation of change by time and weather, an unabashed use of symbolism from a multiplicity of cultures, and idealized worlds in cheap materials.

Coburn uses ragged, aggressively irrational lines frequently. They are, on one level, a rejection of neat and tidy right angle architecture as he was taught it at the Graduate School of Design at Harvard. But they are more directly an acknowledgement and an appreciation for the way lines actually are in the world around us, subject to conventional contractor construction techniques, weathering, repairs and the passage of time—the lines of the vernacular landscape. They are all around us. They look accidental, but they aren't. Neither are Coburn's lines.



Studio



Studio



Coburn's own house, a remodeled stucco craftsman tract bungalow, is a mixture of Eastern memory and Western marvel. Remodeled with the casual detailing of aging barns, Grandma Prisbrey's Bottle Garden, and William Wurster, the public area has two distinct characters in one flowing space.

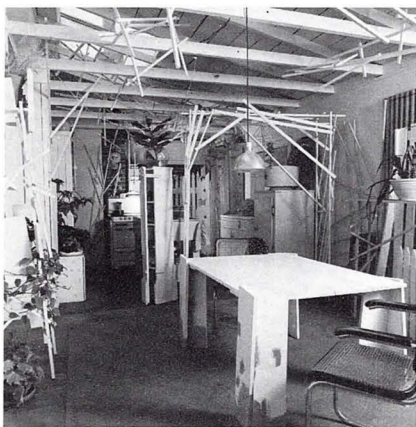
With interior shutters and slanting built-in bookshelves of randomly sized pieces, the living room is a memory of a New England homestead—dark, snug, centered on the hearth. The wall between the living room and the adjacent dining room/kitchen has been replaced with green window sash and a white picket fence. The ceiling also has been removed, exposing the rafters. Large skylights flood the room with light. Accumulations of sticks, like those in the garden arbor, float in the exposed rafters, casting branchlike shadows on the floor and walls.

White picket fences of various heights and scales congregate in the room, serving as space dividers, screens, cabinet doors and furniture. White, the slick color of modernism, is tempered by green trim to recall traditional exterior colors. The room throws together folksy emblems of traditional outdoor spaces with uncovered samples of tract bungalow carpentry to bring the outside garden inside. The unruly lines of weathering materials are mixed with orderly white picket fences to depict the standoff of culture and nature.

Coburn has chosen some challenging qualities of high art and vernacular gardens to model these interior and exterior spaces. They embrace personal, natural and cultural symbols seen through traditional and idiosyncratic building methods. The details and construction are as obsessively intricate or as pragmatically unkempt as the volatile personal visions of vernacular remodelers and landscapers.

Coburn's work subverts our assumptions about what is designed and what is not. Once having seen his exposition on the aesthetics of the vernacular world, it is difficult not to see that world with new eyes. Broken sidewalk slabs and unrepaired metal siding begin to seem as artfully considered as anything an architect designs. His work treats the crude, the misorganized, the popular, the incomplete, the transitional actualities of the given landscape as symbols of man's imagination and artifice coping with nature's presence. The offhand processes of accident, weather, sloppy construction or untrained designers invest constructions with sufficient richness, ambiguities, patterns and symbols to reward an inquiring eye.

Vernacular buildings are often mundane, but Coburn demands that even these common things be treated with tolerance and respect. They are more than curiosities. That vernacular forms were rich enough to inspire and perform for the early modernists testifies to their value. Coburn's use of them reveals more of their worth. In so doing he unifies the entire landscape in a more unpretentious and successful manner than architects who attempt unity through personal notions of total design. The casual order he draws from the vernacular is so clearly conceived that once seen it is apparent everywhere in the vernacular landscape. He shows how the vernacular is still a storehouse of architectural ideas.

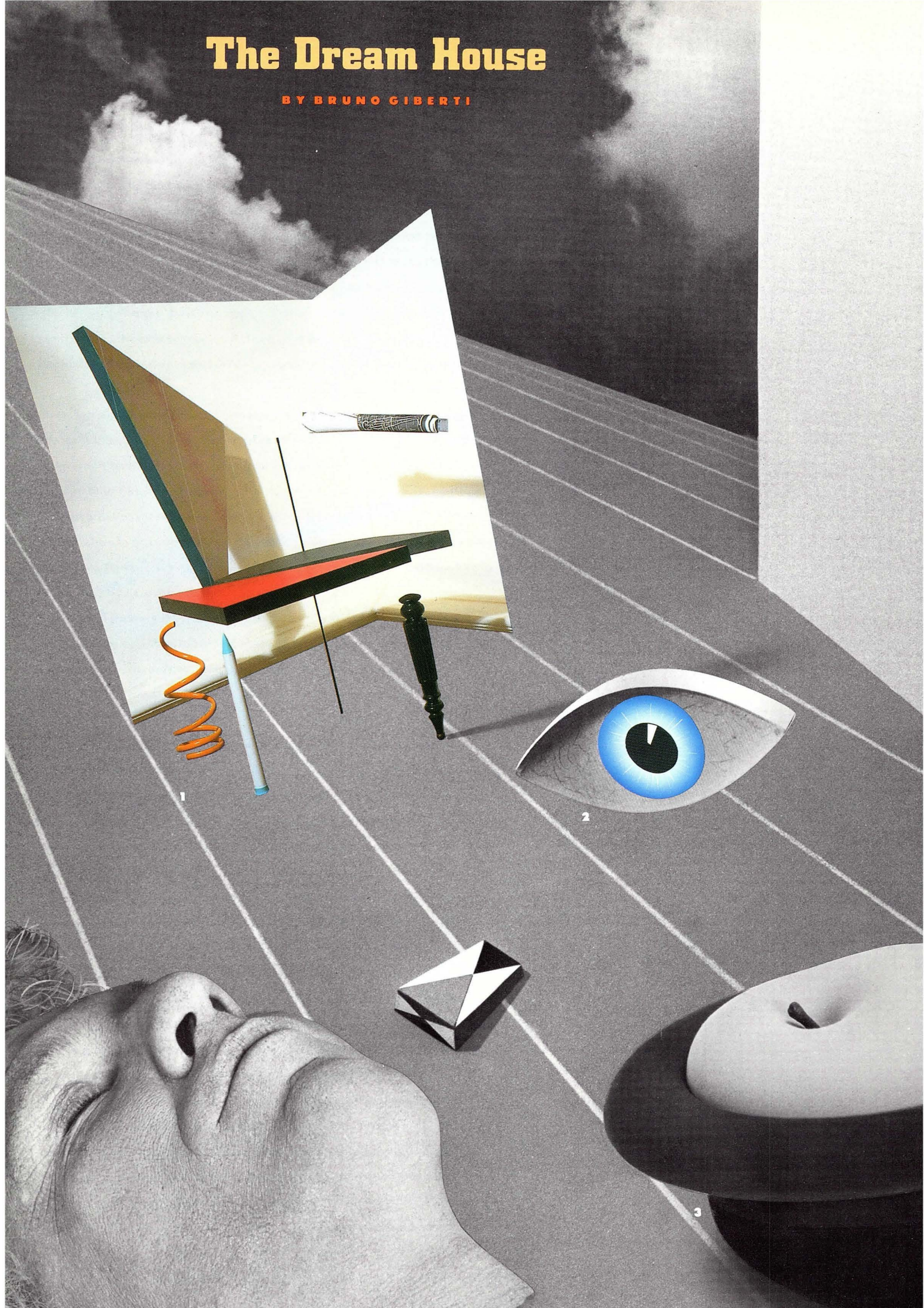


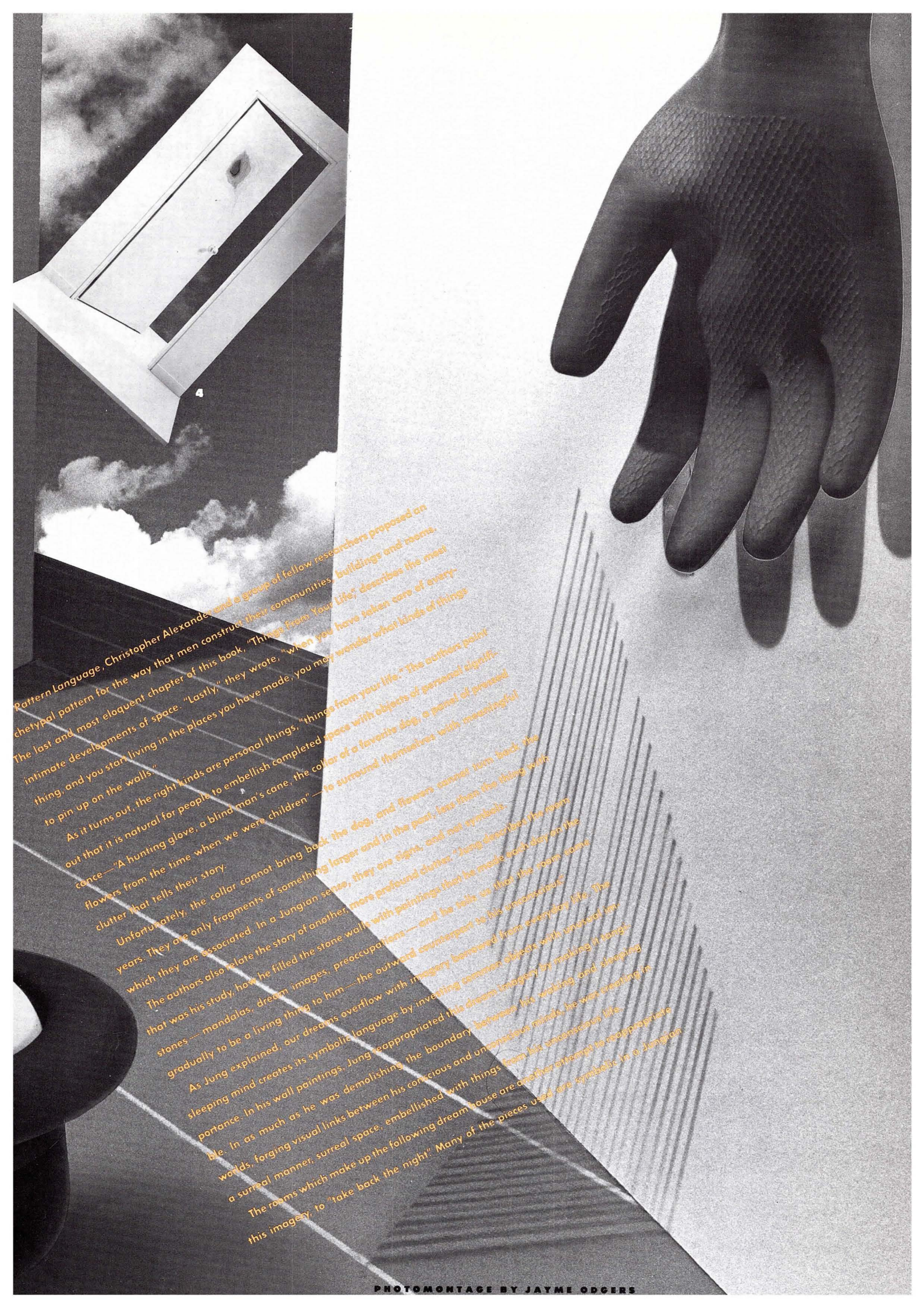
Dining Room

Alan Hess is an architect living in the San Francisco area.

The Dream House

BY BRUNO GIBERTI





Pattern Language, Christopher Alexander and a group of fellow researchers proposed an archetypal pattern for the way that men construct their communities, buildings and rooms. The last and most eloquent chapter of this book, "Things from Your Life," describes the most intimate developments of space. "Lastly," they wrote, "when you have taken care of everything, and you start living in the places you have made, you may wonder what kinds of things to pin up on the walls."

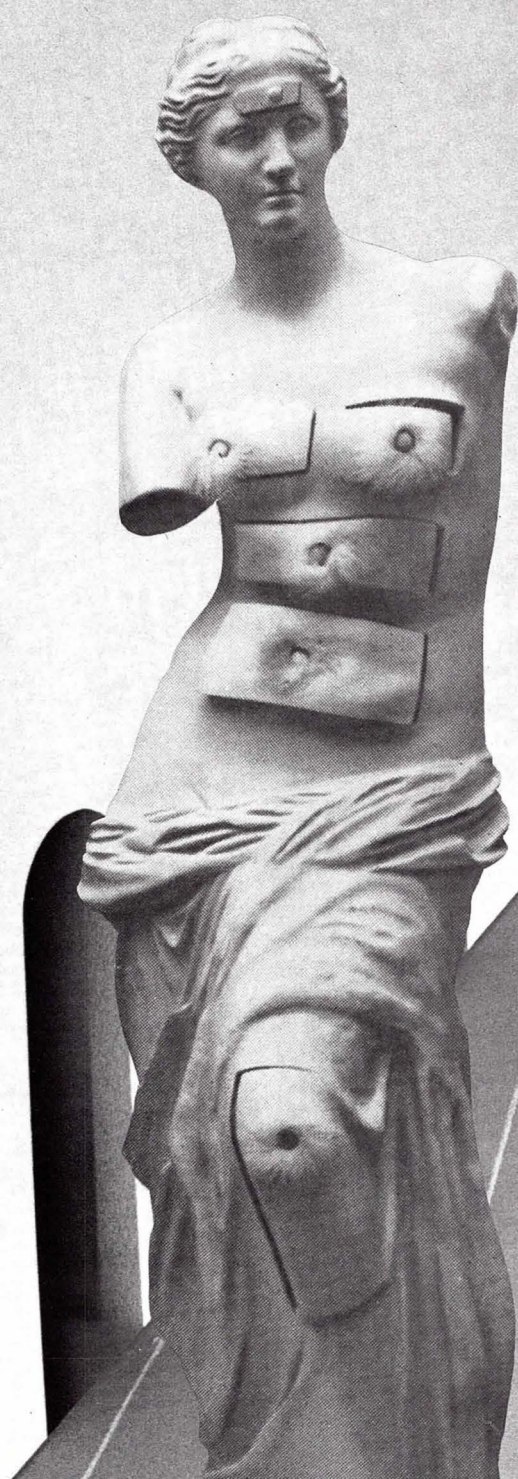
As it turns out, the right kinds are personal things, "things from your life." The authors point out that it is natural for people to embellish completed space with objects of personal significance—"A hunting glove, a blind man's cane, the collar of a favorite dog, a panel of pressed flowers from the time when we were children"—to surround themselves with meaningful clutter that tells their story.

Unfortunately, the collar cannot bring back the dog, and flowers cannot turn back the years. They are only fragments of something larger and in the past, less than the thing with which they are associated. In a Jungian sense, they are signs, and not symbols.

The authors also relate the story of another, more profound clutter: Jung described his room that was his study, how he filled the stone walls with paintings that he made each day on the stones—mandalas, dream images, preoccupations—and he tells us that the room came gradually to be a living thing to him—the outward counterpart to his inner world.

As Jung explained, our dreams overflow with imagery borrowed from everyday life. The sleeping mind creates its symbolic language by inventing common objects with unusual importance. In his wall paintings, Jung reappropriated this dream imagery by making it tangible. In as much as he was demolishing the boundary between his waking and sleeping worlds, forging visual links between his conscious and unconscious mind, he was creating in a surreal manner, surreal space, embellished with things from his unconscious life.

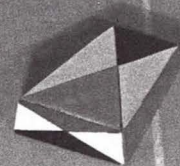
The rooms which make up the following dream house are another attempt to reappropriate this imagery, to "take back the night." Many of the pieces used are symbolic in a Jungian



sense, more affecting than mere signs because they have meanings beyond the commonplace objects with which they are associated, meanings which can have roots in the unconscious. A large pair of lipstick-red, foam-filled lips makes a comfortable sofa in which to sit, but it simultaneously supports and snags the user's mind, with associations as diverse as mother and Marilyn.

Whether the work of an artist or the product of a manufacturer, these combinations should indicate the ability of designed objects and spaces to be more. Object and space can both be reinvested by the designer with psychic meaning and sent spinning out on some borderline between art and design, between sleeping and waking.

On that borderline, a chair can be allusive, having meanings beyond a seat with four legs and a back; a room can represent another kind of interior, referring to the landscape of the mind; a house can serve a surreal function. It can be a machine for dreaming in.



1. *Average Male* by John Lindsay Young, 1961, aluminum tube, gator foam, lacquer, metal monofilament and paper. Photograph by Baldwin
2. *Le Temoin* by Man Ray, for Simon, in foam, leather and wood
3. *Magritta chair* by Sebastian Matta, for Simon, in fabric, foam and plastic
4. *Door* by SITE for Formica, in Colorcore surfacing material
5. *The Venus de Milo of the Drawers*, by Salvador Dalí, 1936, in painted bronze
6. *Gift*, by Man Ray, 1921, flatiron with metal
7. *Marilyn sofa* by Studio 65 for Stendig, in urethane and stretch-nylon, after a design by Marilyn Monroe
8. *Tête-à-tête chair* by Stanley Tigerman for Formica, in Colorcore surfacing material
9. *Les Grands Trans-Parents mirror* by Man Ray and Simon, polished glass with serigraph
10. *Broken Dreams* by Steven D. Sianey, 1961, safety glass and resin tube. Photograph by Baldwin

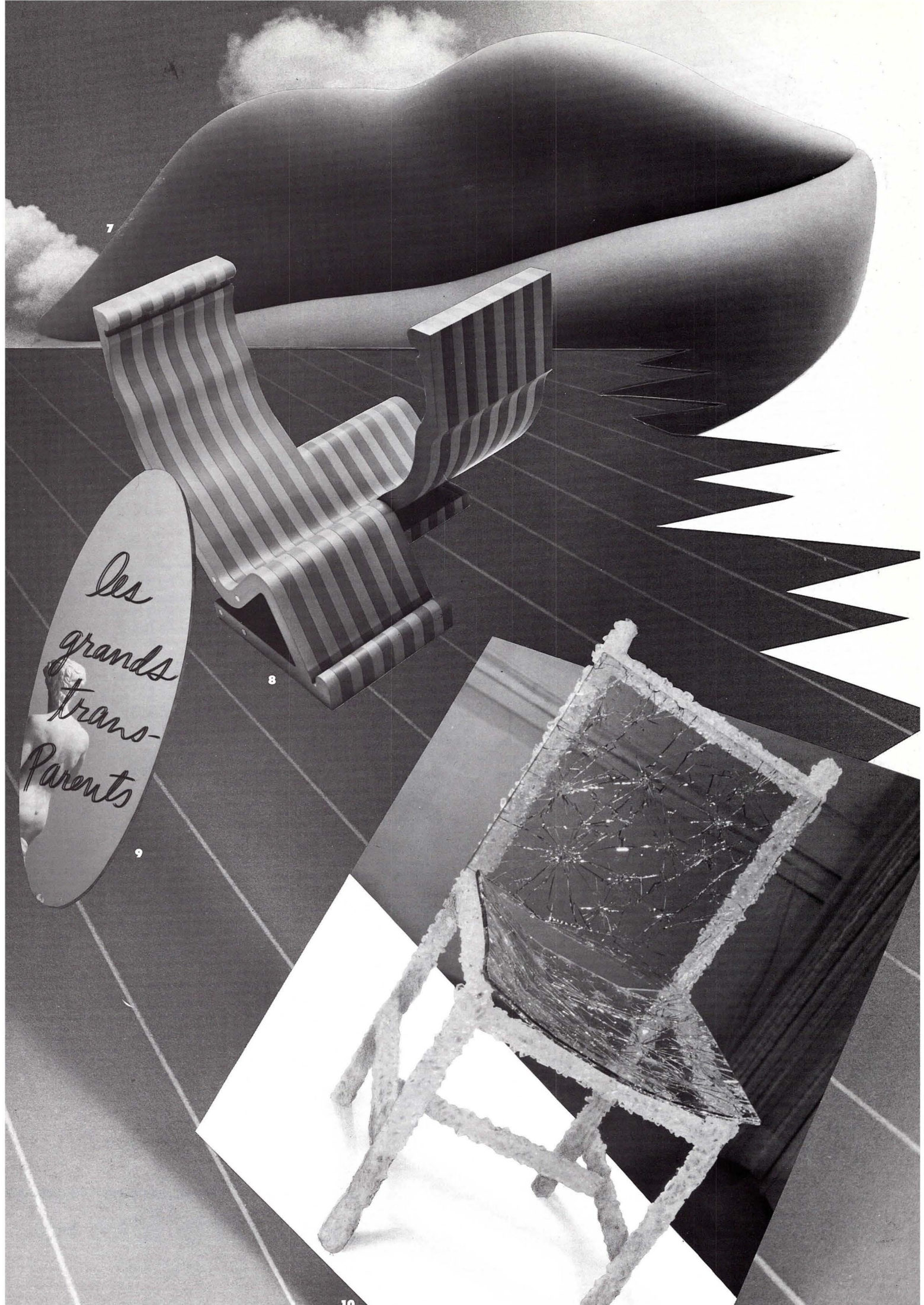
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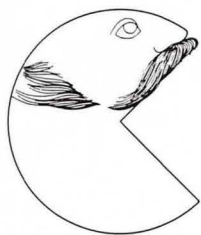
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grands
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Post-Modern Malpractice

by Forrest Wilson, Ph.D., F.R.S.A.

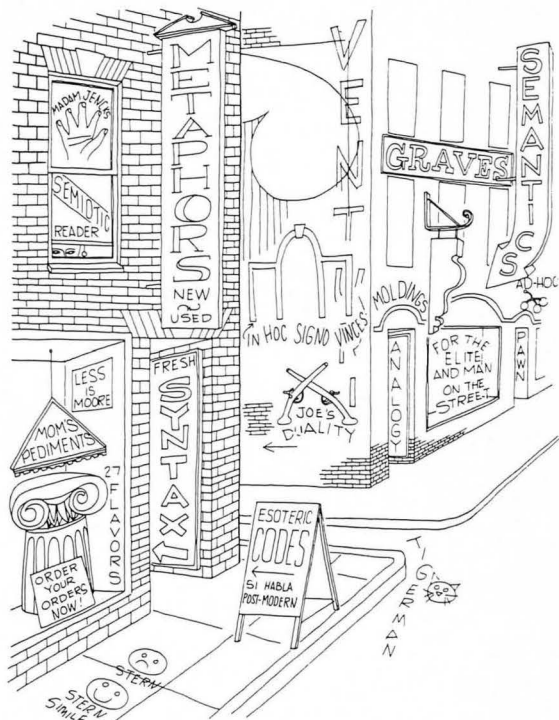


Forrest Wilson, professor of architecture at Catholic University of America in Washington, D.C., and former editor of *Progressive Architecture*, launches a serio-comic attack on the Post-Modern movement and architectural "entertainers" and gurus who set trends and set back architecture. Some 180 of Wilson's acerbic and (in Charles Jencks' language) multivalent and doubly-coded drawings present a long-overdue satiric view of Post-Modern. Post-Modern will survive but it will never look the same again.

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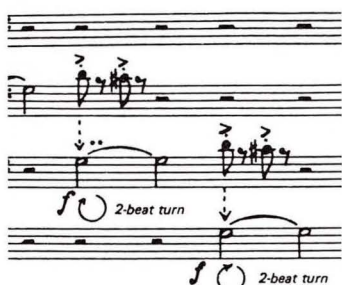
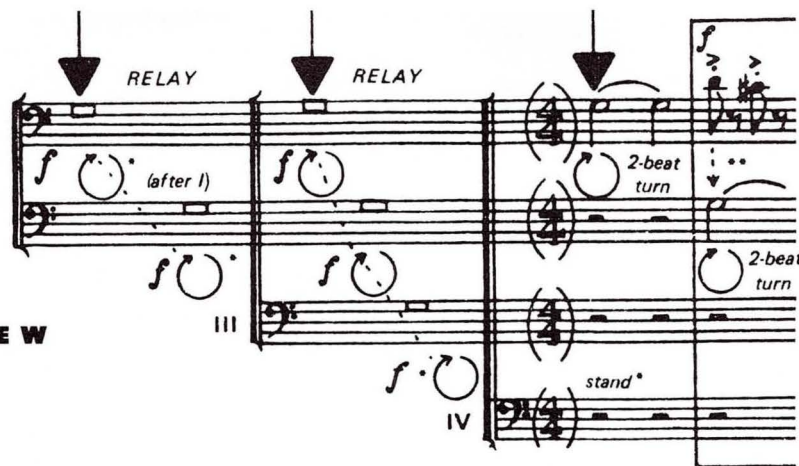
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MUSIC

SOUNDS NEW



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New music in California is staggering both in variety and quantity, and in the past couple of decades, it has become a conspicuous "export item." One could easily choose from among two dozen resident composers who are making a mark both at home and away; here are four who are contributing to the new music scene in particularly lively ways.

Ernst Krenek, among the leading composers in Europe before World War II, came to this country in 1938, finally settling down a few years later in southern California. When not quietly at work in his Palm Springs studio, he is apt to be found in far away concert halls for performances of his music. During his eightieth year, he was fêted all the way from Santa Barbara, with its all-Krenek festival, to Vienna, where he was born in 1900. Recent years have been particularly rich for Krenek, a time when many of the directions he has explored in six decades of music making have flowed together in a steady stream of new works.

Spätlesse (1973) is a major cycle of six songs on texts by the composer. Clever word plays—"Spätlesse" refers to late-harvested grapes as well as to "late reading"—are matched by dramatic, adroit musical settings. The lyrical gestures of this work come out of a more than 150 year tradition of Viennese song writing. This late opus also has its roots in *O Lacrymosa* (1926) and *Three Songs* (1927), works showing Krenek's fascination with the great Schubert songs of the early 19th century. These two cycles are remarkable for the way Krenek plays with musical styles of previous periods; the music is tonal and colored by the composer's neo-

romantic inclinations of the mid-20s.

Though Joan La Barbara is both a video artist and music critic, she is best known as a composer and singer of the most demanding new scores. Her pioneering work in "extended vocal techniques" has put her at the leading edge of new music performance and it is for the human voice that she has written almost all her music. She has discovered new ways of using the voice—"the original instrument," as she calls it—and has even added non-European techniques to her already vast vocal resources.

Shadow Song (1979) is a multi-layered tape piece with non-sung materials (whispers, sighs, breaths) that seem about to break into verbal communication, but resist, remaining abstract and without specific meaning; a prime characteristic of music, after all. These are juxtaposed with sung, "choral" blocks, produced by recorded overlays of the composer's voice and slightly modified. One technique here involves the production of sound by inhaling, characteristic of some music from the Arab world, as well as that produced by exhaling, normal in speaking and western singing.

Klee Allee (1979), inspired by a Paul Klee painting, was made at RIAS Radio in West Berlin, where La Barbara was a composer-in-residence for a year. (Clay Allee also just happens to be the name of a street in that same city!) Here there is a sound continuum of lines sung by the composer and assembled through multi-track recording. The resulting harmonies seem to expand and contract in slow sonic motion, not unlike the effect of slow breathing through a harmonica. Indeed, the piece has the feeling of a long period of just breathing, albeit a sort of sung-breathing, punctuated by little snatches of ululation (another non-western technique) and other non-sung vocal sounds.

Richard Felciano is a San Franciscan composer whose ideas of vocal and instrumental writing are constantly being challenged through his contact with electronic media. For him, electronic music is a chance to get his hands on the stuff com-

posers work with, to deal with physical sound just as a potter works with clay. He has no desire to bypass performers, but he thinks of the new media as ear and mind stretchers as much as anything else.

Among Felciano's major works is *Galactic Rounds* (1972), for large orchestra. One of the unique aspects of this work is the placement of four trumpets and four trombones: instead of their usual places, they are placed in a broad, lateral configuration among or behind the rest of the orchestra. Near the end of the work, they stand up on cue and spin around in 360° arcs, their instruments held high. The visual and aural effects are spectacular, a striking climax to the work. The so-called Doppler effect in the sound, produced by this spinning around, is more familiarly exemplified by the sound of a train whistle which changes pitch as it passes.

Another piece, *In Celebration of Golden Rain* (1977), shows the composer's considerable interest in the Orient. It is written for the unlikely combination of an Eastern instrument (Javanese gamelan) and one from the west (organ), each maintaining its traditional tuning and character. Felciano sees the American west coast as a place where such diverse cultures can interact creatively, and *In Celebration* as a distillation of what it means to him to be alive in this particular place and time.

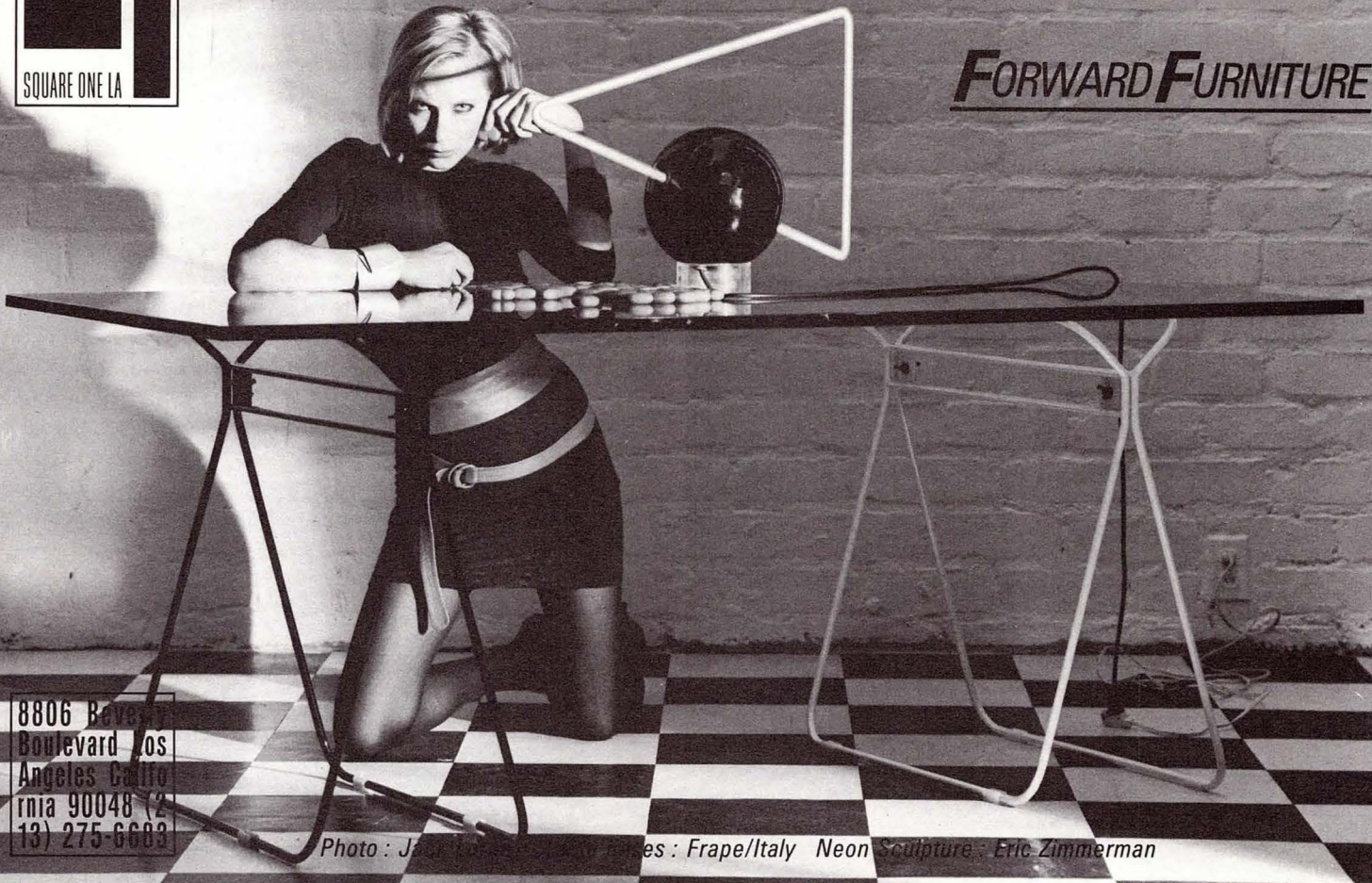
Both *The Angels of Turtle Island* (1972) and *CHOD* call for live instrumental sound plus these same sounds slightly delayed by mechanical means. Through this system, the music is fed back upon itself, getting softer and softer with each repetition. Thus, the sounds from the loudspeakers provide a counterpoint to the original music of the players. Further, the delayed sounds in *Angels* are randomly moved by mini-computer among four loudspeakers. In these two pieces, the players and the delayed/modified sounds they hear interact in ways that would not have been possible before our time, when electronic tools became commonplace among musicians.

Gordon Mumma has been in California since 1975, living in Santa Cruz. Significantly, though he is principally known as a user of electronic media, his main concern is with music as something to be performed. He has created a number of works in which he himself plays a variety of unusual instruments, almost always with live electronic modification, and other works which are "influenced" by the listeners. Mumma also designs and

Continues on page 67



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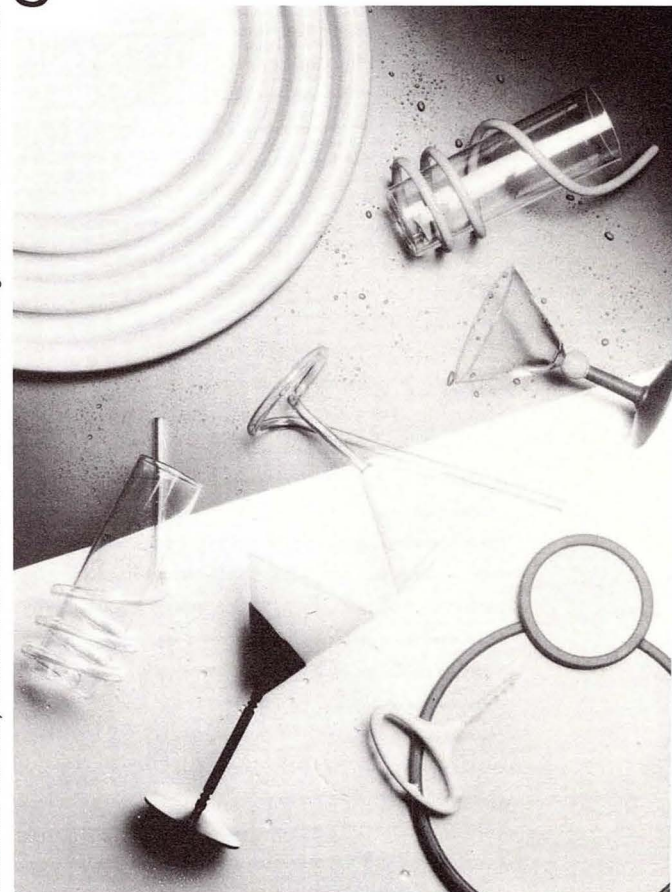
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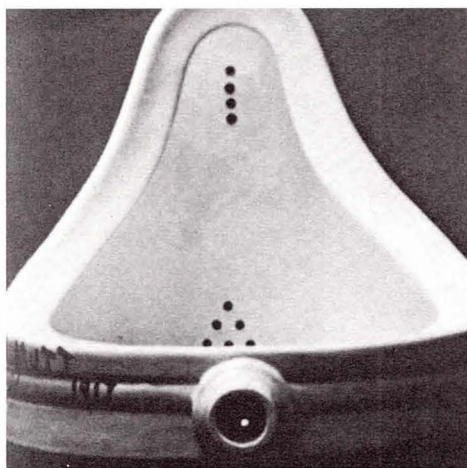


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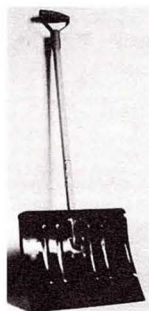
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Marcel Duchamp
Fountain
1913



Marcel Duchamp
In Advance of a Broken Arm
Original version 1915

The Transfiguration of the Commonplace

by Arthur C. Danto
Harvard University Press, 1981.
212 pages, \$19.00, cloth, \$6.95, paper.

Arthur Danto has written a rare and remarkable book. *The Transfiguration of the Commonplace* is a rarity in analytic philosophy for its imagination and original insight and for its degree of intimacy with *both* philosophy and the arts. It is remarkable for the multitude of philosophical issues it encounters along its own deliberate route, and for the elegance with which it engages, provokes and intrigues. It is, at the same time, good philosophy.

Most significant philosophies of art, while eventually about art in general, are usually ignited by particular artworld events. On Danto's starting line we find the contributions of Duchamp. In particular, it is Duchamp's readymades (e.g., his *In Advance of a Broken Arm*, an ordinary snowshovel, his *Fountain*, a nearly untouched urinal) that raise questions of how a commonplace object can become a work of art. And it was the readymade, later to be incorporated in the artworks of Picasso, Rauschenberg and Segal among others, and directly tied to those of Johns and Warhol, that helped clarify the downfall of the aesthete in the visual arts: that helped underline the significance of the eye's impotence in contemporary art and, retroactively, for the art that came before.

So it is that Danto approaches the problem of how artworks are to be dis-

tinguished from mere real things. It is a problem of no small importance since, after all, artworks (seem) to *be* real things as well: so much paint on canvas and frame, so much stone or steel. And better, Danto asks, how can one thing, perceptually indiscernible from another, be an artwork, while the second like a snowshovel ignored by Duchamp, be just a commonplace object?

With a fascinating set of examples, Danto paves his way by showing how things can have multiple identities, how objects indistinguishable to the eye can belong to radically different ontological orders and hence how radically different descriptions are warranted by each, something like how talk about us as persons differs from talk about our bodies.

Danto's answer lies in the notion of *aboutness*: artworks are, while most ordinary objects are not, about something. (How art is about the world is a well entrenched problem, and solutions since Platonic times have centered around the concept of imitation. It is a solution that Danto, following Nelson Goodman, rejects in favor of the concept of representation, one to which I will return later.) *Aboutness* is a characteristic that art has in common with language. It is as if each, though part of the world, is also plucked from it, looking back upon a reality from which each is removed. Indeed, it is by playing foil to the concept of reality that art, like philosophy itself, first came to be. That is how art arose, according to Danto, together with philosophy.

The distinction between appearance and reality, the earliest of philosophical distinctions, leads Danto to an absorbing suggestion. "It is a curious fact that though there has been no culture without some kind of science, philosophy has arisen only twice in the world, once in India and once in Greece, civilizations both obsessed with a contrast between appearance and reality." That art too should owe its origins to that contrast helps yield an explanation of how it is possible that there is a philosophy of art at all.

The difference between art and reality is something the eye alone cannot descry. If something is an artwork it must be seen in a non-neutral way: it must be subject to *interpretation*. And, "To interpret a work is to offer a theory as to what the work is about, what its subject is." Seeing an artwork without interpretation, Danto says, is like seeing a page of print before we've learned to read.

The term 'artworld' is a term that Danto launched upon rough philosophical seas back in 1964. An artworld is, in part, a world of interpreted things. The detachment of art from the world, its acquisition of a second citizenship, depends essentially upon theories of art and hence a knowledge of art history. (Titles, which only certain things have, are directions for interpretations.) For without theory, paint, for example, is simply paint and nothing more. Not all things are possible at all times, medieval flight insurance, Danto has said, or Etruscan typewriters. And so too, an object at one time can gain artworld admission when at another it would remain only its physical embodiment. Many significant artworks submitted today would not even have been candidates for artworks a short forty or fifty years ago.

If it is art theory that makes a work what it *is*, identifies it as an artwork, what it *is* determines our aesthetic responses to a work. By *aesthetic* responses Danto tends to mean how we feel about the work, our range of emotions, our sensual reactions. But our aesthetic responses, no less than those of an orthodox Jew to the eating of pork or a lover to a sexual experience, are determined by our knowledge of that to which we respond.

But there are still further problems. If art represents, how do we distinguish artworks from other representations, e.g., maps, diagrams, charts. Part of Danto's answer is the following: "The thesis is that works of art, in categorical contrast with mere representations, use the means of representation in a way that is not exhaustively specified when one has exhaustively specified what is being represented." What is left over is, "a subtle piece of self-reference." Works of art are about themselves. For artworks are not merely transparent, cannot be only about their content, they are about the *way* they are about the world as well, raising what they exemplify to a new level of self-consciousness. In art we see the artist's way of seeing, the artist's coloring of reality. Artworks, whatever else they are about, are about art themselves.

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In the final chapter, Danto considers a slew of concepts that have frequented recent literature, e.g., expression, style, metaphor, and it is there that we learn about the title-term 'transfiguration'. (The title, by the way, is one Danto acknowledges taking from the Muriel Sparks novel, *The Prime of Miss Jean Brodie* in which a character writes a book of that name.) Artworks transfigure, not transform, what they constitute. They are metaphors that do not become the metaphor they make, but rather bear the attributes of it. As metaphors, artworks resist substitution by equivalences and understanding each is to take part in a complexity far greater than when one is in the presence of commonplace things.

Danto points out that artworks and metaphors have strong structural similarities, not the least of which is their non-explicitness. For both, like rhetoric, leave deliberate gaps that can only be filled by audience involvement. Thus what an artwork or metaphor does not say, renders them with power — the power to involve and hence create an attitude toward them. In metaphor as in artworks, it is up to the auditor to complete the picture, to say what's going on, to become caught up in the way the artist understands the world.

In its breadth and sense of discovery, in its ability to make significant and seemingly alien connections, *The Transfiguration of the Commonplace* is often startling. It is, however, not a perfect book. One has to wish that Danto were less leisurely with his opening chapters and less frantic with the closing ones, where, in my view, too much was suddenly taken on. One has to flinch at bits of carelessness (an attribution of a quote to Goodman when Goodman attributes it to Virginia Woolf, an incorrect title from Borges, the wrong name of a song from Sartre's *La Nausée*, a misquotation from Bob Dylan). And there are times when even key conclusions seem unconvincingly drawn.

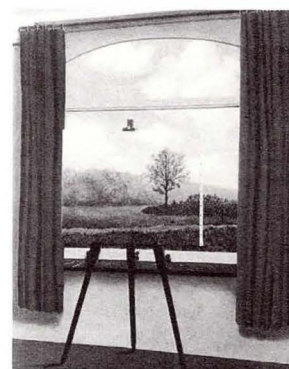
But Danto fascinates on nearly every page with visitations to philosophical and artistic points of interest from almost every period. This book is certainly a landmark in the literature of philosophy of the arts. But I am also of the belief that whatever state of immersion one happens

to be at, Danto's book will give us a different and way, as if his book transfigures artworld itself into a single art.

David Goldblatt is a writer and Professor of Philosophy at the University of Toronto.

Trompe-l'oeil Painting: The Illusion of Reality

by Miriam Milman
Skira/Rizzoli, New York, 1991
130 pp., 105 color illustrations
\$27.50.



René Magritte, *The Human Condition*

From its outward, pictorial appearance, *Trompe-l'oeil Painting: The Illusions of Reality* by Miriam Milman looks like easy reading. The notion of an armchair tour of the world through *trompe-l'oeil* (in French, "to fool the eye") art even seems to be in the foreground. With her foreboding and a quotation from Diderot, Milman's fancy vocabulary, Milman is an academic, intellectual tour.

Luckily, she does differentiate between realistic painting and *trompe-l'oeil*. For her, "realistic" is a rendering technique, not a subject matter, or the whole of another realistic tool, perspective, conveys a sense of space of dimensions. The magic isn't created, however, unless the spectator is to enter the imaginary of the picture both emotionally and intellectually.

In contrast, *trompe-l'oeil* offers that choice. It deceives the viewer immediately though only momentarily. As the author concedes that artists have used "illusionist *trompe-l'oeil* as interchangeable terms, the latter is really a specific illusionist art. This is because of a particular kind of illusion.

ian spends the main body of book explaining the techniques artists have favored to achieve exceptions. The text becomes early treatise with pertinent technical examples outnumbering temporary ones. She has an immense command of the technical vocabulary. By remarking where they have not only succeeded, but have failed to create *trompe-l'oeil*. Milman arrives at the necessities of the game?"

des having found fooling the intriguing game, painters enjoyed other mysteries of *trompe-l'oeil*. Paramount among has been a desire to outdo the world of reality by its certainty. The upside of this maxim is to show how appearances can be. For instance, in *The Human Condition I*, Magritte painted the landscape convincingly that it takes a moment to discover that part of it is really a canvas mounted on an

ian discusses lesser facets of *trompe-l'oeil* too, such as its historical place in the occult and supernatural. It can be both moralizing and indiscreet, ironic and provocative, compelling visually, and ending with concealed, often alleluia associations.

author's fluency with technique has enabled her to eliminate a few paintings which art historians have long mislabeled as *trompe-l'oeil*. She asserts that Pompeian wall frescoes were *trompe-l'oeil* because they deceived the onlooker's voluntary participation. Seventeen hundred years later, when the painted pilasters of Baroque artists Andrea Pozzo and Antonio Verrio exceeded the limits of their ceiling frescoes, any illusion of *trompe-l'oeil* vanished. Milman contends that people in motion cannot comprehend *trompe-l'oeil*, the flying figures of the Baroque frescoes proved essential as well.

In comparison, the author's ear-identified *trompe-l'oeil* device of the *cartellino*, a crumpled or folded piece of paper with the artist's signature, title, or date. It stood out so well as a real object that it made the rest of the picture sink into space as an illusion.

John Temko is a student at Cal State Long Beach.

Codex Seraphinianus

by Luigi Serafini
 Abbeville Press, New York, 1983.
 392 pp., 1,100 color illus., \$75.

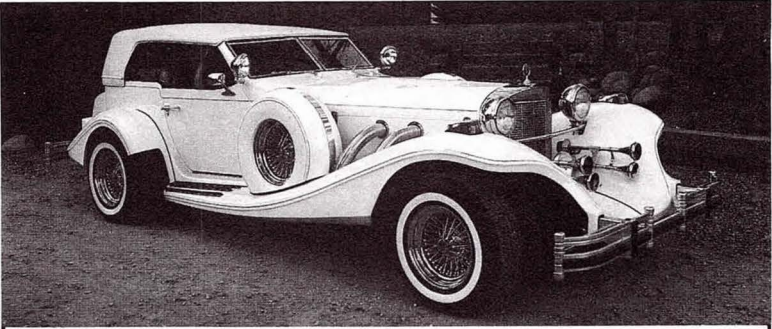
Populated by creatures and mechanisms that would delight both Hieronymus Bosch and Rube Goldberg, *Codex Seraphinianus* documents in ciphertext and pseudo-scientific illustrations a universe of possibilities. It is this capacity for variety and potential that removes it so from the world that we inhabit, grounded as it is in soberly calculated probability. Created by a young Italian architect, Luigi Serafini, *Codex* is a visionary annal of an imaginary society in which familiar things are often found in unfamiliar situations — a single fruit comprised of cherries, grapes, an artichoke and banana; a dish that chews its own food; and trees that uproot themselves, dive off a cliff and swim away.

A complete chain of being is methodically examined under a kaleidoscopic microscope. Technicolored protozoa evolve into fantastic plants, birds and mammals. Various aspects of civilization are chronicled: a vast cemetery of glass tombs that are formed into walls and arches, armed conflicts which assume a high degree of theater/circus, with combatants flailing at one another from ladders.

There are pages devoted to technology, showing a myriad of strange tools and vehicles whose functions are only sometimes obvious. There is a section that covers food and its preparation, and one that investigates the nature of the written word. Apparently, it is organic; under scrutiny, fish are seen swimming through script, autos cruise along cursive highways.

Codex is not a secret language that demands fluency of the reader; instead, its principal requirement is a willingness to look in the mirror it presents. Serafini invites us to not only re-examine that reflection, but also to go through the looking glass to see the reality on the other side. Recalling its Latin origins, of *Codex Seraphinianus* it might be said, "Credo quia absurdum est" — "I believe it because it is absurd."

Leslie Claggett is Managing Editor of *Arts and Architecture*.



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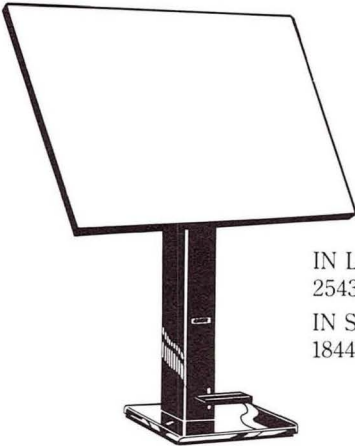
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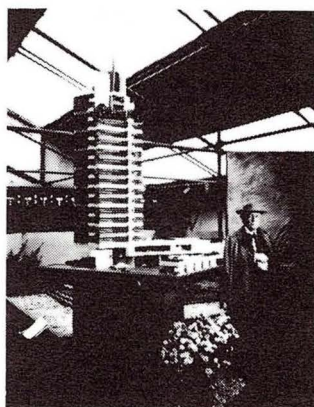
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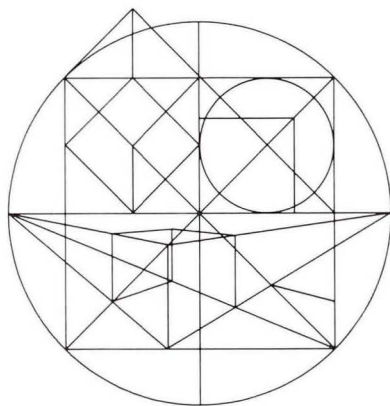
Wright heaped abuse on Gotham, yet Muschamp shows how crucial the city's role was in shaping his "second career" after the scandal-ridden decades during which he built almost nothing. 24 illus. \$15.00

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Modern Architecture and Design: An Alternative History

by Bill Riseboro

MIT Press, Cambridge, 1983.

256 pages, illustrated, \$17.50.

As the building industry developed in 19th century Britain, the competitive bidding system became institutionalized in their growing capitalist economy. It was advantageous, in fact, necessary, to avoid mechanization and to keep wages low in order to tender competitive bids. Nonetheless, the industry remained at the periphery of the economy because construction depended upon surplus capital. In times of recession, that surplus dried up and the building industry was among the most directly affected. "Totally at the mercy of the market," Riseboro writes, "building firms could slip into bankruptcy... governments tended to use the fluidity of the industry as an economic regulator." Recent history seems to indicate that the situation has not changed.

Modern Architecture and Design, An Alternative History looks at the changes in architecture and design in the 19th and 20th centuries in the context of the developing industrial economies of Europe, Great Britain and North America. The author sums up his premise: "Material conditions—that is, social systems, political institutions and culture in general, including art and architecture—are dependent ultimately on the way a society earns its living." Architecture can be better understood and solutions to design problems more fully realized if they are placed in an economic context.

The book is a narrative and descriptive history rather than an analytical one. Although Karl Marx is quoted and often mentioned, the dialectics of Marxism are not used. This is not a revisionist history of modern architecture; the focus is simply broader. The book is comprehensive, but at the expense of providing details which could reinforce the ideas of the author. It reads as an outline: an introductory reading which is to be followed by a detailed lecture at the next hour of class.

This is not to suggest that the author does not have a point of view and is simply listing events. The alternative history has a strong bias.

In discussing potential solutions to contemporary design problems, Riseboro says, "Morris, like saw a vital need to break down the elitist state apparatus in order to restore the autonomy and create the individual; the Constructivists worked to this end... to treat things as needs rather than commodities, to put the real needs of people first." The growth of capitalism in the 19th century resulted in the growing regimentation of society. When the emperor Franz Joseph built Vienna in 1858, the public government buildings were surrounded by broad avenues and open spaces: the *Ringstrasse* provided a boundary between the ceremonial spaces of the government and the residential city of the bourgeoisie. The working class lived further from the center of the city, separated by another ring road. Bill Riseboro sees such physical stratification as being symbolic of the regimentation of the individual and his exploitation by the developing capitalist economic system. The architect, by becoming more aware of the needs of the people and their real position in a dynamic dialectical society, will be able to contribute to the creation of a better physical environment. The solutions will meet "not only functional needs but also evolutionary ones by helping all people to develop their inherent skill and spirituality."

Although *Modern Architecture and Design* is amply illustrated with drawings by the author, the illustrations contribute little to the text. The book has provided a selected bibliography which is listed both by chapter for general background information; there is a complete index.

Charles Wheatley is a designer working in a Los Angeles architectural firm.

Unbuilt America

A SITE book by Alison Sky and Michelle Stone
Abbeville Press, New York, 1983
320 pp., 472 illus., \$24.95.

Alison Sky's and Michelle Stone's *Unbuilt America* is a far cry from the traditional architectural proposals for two centuries of unrealized architectural projects.

pted not one, but two sleepless
s for this reader. It also left me
ering what America might look
nad all these proposals been
ved. Instead of rain falling on
udson, I might be gazing out on
minster Fuller's dome over
hattan. This is the sort of book
invites reveries both delicious
listurbing.
ndwiched between Thomas
erson's designs for a presidential
and a pair of observatories and
ard O'Neill's and Brian
ary's plan for the first space
at, are literally hundreds of
osals spanning the history of the
olic. The designs, augmented by



is Simonds, *People Who Live in an Ascending Spiral*, 1975

raphical vitae and statements
either the architects themselves
holars and critics, are arranged
abetically by architect. The ex-
ons to this arrangement are en-
devoted to competitions (the
tal Palace, Chicago Tribune
Bicentennial competitions
ing them) and fairs (including the
delphia Centennial, the World
mbian and the Century of Pro-
s expositions). An elongated
ontal format allows for a lux-
it number of illustrations mak-
Inbuilt America a satisfying
endum of American architec-
drawing.
tually every American archi-
f note is represented here. So
he rich and famous who often
as patrons. One of the juiciest
es recounted is that of Julia
gan's work on William Ran-
Hearst's northern California
Wyntoon. An entire 13th cen-
Cistercian monastery was to be
porated within the 8-story cas-
ith its chapel transformed into
imming pool! The \$50 million
tag was too steep, even for
st, and today the remains lie
cognizable in Golden Gate

Lack of funds was just one of the
reasons these proposals remained
proposals. George Collins' intro-
ductory essay identifies several others:
lack of patronage; unfeasibility of
scale, complexity or cost; client dis-
satisfaction and those purely vision-
ary works never really intended for
construction. Within this last cate-
gory fall the projects of many con-
ceptual artists—Claes Oldenburg,
Charles Simonds and Isamu
Noguchi, to name but a few.
As must be evident, much valuable
social history is encapsulated within
Unbuilt America, despite its basi-
cally non-ideological, ahistorical ap-
proach. This is, nonetheless, a

pioneering archival effort aimed at
documentation on which more the-
oretical treatments of the subject
might be based. This, however,
would seem unlikely, given that the
only remotely similar book is Josef
Pontent's 1925 *Architektur, die
Nicht Gebaut Wurde* (Unbuilt Archi-
tecture), a fabulous visual valentine
to the German Expressionist pen-
chant for the fantastic. This aside,
Unbuilt America's case that the un-
built is of equal interest as the built is
compelling, even fully realized.

Robert Atkins is a New York-based
critic.

**Russel Wright: American
Designer**

by William Hennessey
The MIT Press, Cambridge, 1983.
96 pp., illus., \$15.00.

The expensive imports of Le Cor-
busier, Mies van der Rohe and
Marcel Breuer were once accessible
only to the American elite, but in the
1940s middle class consumers were
able to afford objects no less sophis-
ticated in the designs of Russel

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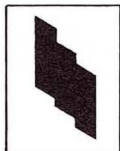
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Wright. One of the most well-known designers of his time, Wright is portrayed in William Hennessey's book as the harbinger of a populist style, which, while aligned closely to the concepts promulgated by the Bauhaus, bears an inherently American accent. Wright maintained that not only were Americans "suspicious" of all things European, but that they suffered a "cultural inferiority complex." He believed that the unique informality of modern American life demanded new insights into the design of household objects. With this intention, he strove to provide designs that not only would be tailored to the particu-



Russel Wright, *American Modern*

lar needs of average Americans, and expressive of their taste, but which would provide them access to the aesthetic possibilities of everyday life.

Russel Wright's early line of spun aluminum accessories received enthusiastic press coverage which focused on the new philosophy of informal entertaining, an idea opposed vigorously by Emily Post. Wright's success was immediate and his work was associated everywhere with new trends in modern American life.

His new celebrity prompted the Heywood-Wakefield company in 1934 to commission an entire line of modern furniture, the centerpiece of which was the first sectional couch. If much of the furniture itself was rather undistinguished, the concept of offering for retail sale a coordinated line of furniture and accessories by one designer, and which could be arranged according to individual taste and need, differed sharply from the traditional "suites" of over-stuffed sofas and chairs which previously had crowded American living rooms.

The following year saw the advent of another new line of Wright's furniture aptly named "Modern Living." This solid maple line, designed for

Macy's in New York, suggests clean modernity and was marketed by stressing the revered American values of practicality and respect for tradition.

"Modern Living" demonstrated Wright's grasp of a distinctive aesthetic vision, but the true scope of his genius as an industrial designer was realized with the creation of "American Modern" dinnerware. Introduced in 1939, the line's simple personality would encourage the American public over the next decades to make it the most popular mass-produced pattern ever. "American Modern" was without stylistic precedent, and its influence on the design of dinnerware in subsequent years cannot be minimized. This single pattern, with its "coarse" shape plates, its soft organic forms, and its arresting palette of colors, while firmly endorsing Wright's theories on the informal tenor of American life, changed the entire course and design of American dinnerware.

Mr. Hennessey's book is at once discursive and informative, providing not just a catalogue of Wright's design achievements, but a candid and personal biography of a man who "grew as a designer by living constantly with and in his work." Implicit in the author's contention is Wright's response to design challenges was intuitive rather than intellectual is his belief that under his role as industrial designer rather than that of the artist, and it is this dual temperament which helps us understand the lack of direction and the disillusionment Wright felt in his later years. That the man who had designed "American Modern" should, in his *Guide to Easier Living* (1950) advocate the use of paper plates to facilitate clearing the table after dinner reflects Wright's final willingness to accommodate popular taste rather than to shape it. The reader of Hennessey's book is assured, however, that in spite of any inconsistencies which seem to characterize his later work, the profound influence Russel Wright exerted on the character of modern American design clearly grants him tenure in thetheon of the important industrial designers of this century.

Buddy Wilson has been collecting and trading California pottery since the 1970s.

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Music

Continued from page 57

builds his own electronic circuitry, an activity as important to him as is the making of the music itself.

Cybersonic Cantilevers (1973), a work Mumma considers more process than composition, is conceived for an open, public space such as an art gallery, rather than a concert hall. The public is invited to produce sounds which are then transformed by Mumma's electronic circuitry and played back to the participants, who are encouraged to involve themselves with the transformation process itself. For *Telepos* (1972), a piece used in Merce Cunningham's dance *TV Rerun*, Mumma designed and built special belts carrying tiny electronic instruments, which were worn by the dancers. These devices, affected by the dancers' movements, transmitted radio signals to loudspeakers in the hall, thus making the dancers participants not only in the stage action, but also in the making of the accompanying sounds.

Mesa (1966) is a live performance work for bandoneon, a sort of Argentine accordion. It features the long, sustained sounds associated with that instrument, which are electronically modified on the spot. Mostly, what one hears during this work are not the live sounds of the instrument, but rather the altered sounds from loudspeakers. *Mesa* has a grating, aggressive presence, but in its effect, is both strong and beautiful, one of the composer's most effective pieces.

Discography

Ernst Krenek (b. 1900)

Spätlese, Three Songs Orion 78298
Quintina Orion 80380

Joan La Barbara (b. 1947)

Tapesongs Chiaroscuro CR-196
Reluctant Gypsy
Wizard Records RVW-2279

Richard Felciano (b. 1930)

Music of Richard Felciano CRI 349
In Celebration of Golden Rain
Cambridge CRS-2560
The Angels of Turtle Island
Grenadilla GS-1063

Gordon Mumma (b. 1936)

Mesa, Pontpoint
Lovely Music VR-1092
Cybersonic Cantilevers
Folkways FTS-33904
Megaton for Wm. Burroughs
Lovely Music VR-1091

Charles Boone is a composer living in San Francisco.

Regionalism Redux

Continued from page 19

intelligible. Resting models on plain cardboard and mounting drawings on plywood were touches that alluded to Gehry's accomplishments as an innovator with materials such as unfinished plywood, chain link and corrugated metal.

Elsewhere in the show, the choice to emphasize one or another of the architects' pieces seemed arbitrary. Why did Morphosis, for instance, devote the space to nine painstakingly rendered drawings of the not so very interesting Lawrence residence instead of the provocative 2-4-6-8 House or Sedlak addition? What do Stanley Saitowitz's visions of San Francisco and LA, with their clever imagery and careful execution, say about the direction of this promising talent? Some of the most finished pieces, such as Fisher's haunting Solar Crematory, have the air of student work, trotted out at last for their moment on exhibit, but unrelated to the architect's future.

The contrast with Gehry is germane here. After beginning his career as a practitioner in the Viennese Modern mode, in the 60s Gehry associated with a group of LA painters, including Chuck Arnoldi, Ed Ruscha and Ron Davis, for whom he designed a house imitating the illusionistic effects of his client's painting. Despite his acknowledged debt to painting, Gehry's work is less self-consciously arty than his young co-exhibitors, who have taken in a century of art world influences (from Constructivism and Dada to Conceptualism and Pop) but not had time to digest them.

The other happy anomaly in the show is the work of Andrew Batey and Mark Mack. It stands out for the coherence of the installation, the relatively large amount of built work, and clear sense of process from drawings to models to plans to buildings. Typically, the San Francisco partnership favors raw construction materials, but uses them with a rigor and finesse at odds with the funk gesturalism of their LA contemporaries. Their Napa Valley houses and the facade for the San Francisco showing of the Venice Biennale are elegant exercises in concrete block and corrugated metal, justified by an appeal to the simplified forms of ancient rural building types and the "indigenous materials" (i.e., concrete block and aluminum siding) of the agricultural Napa Valley. Batey and Mack's case for the contextual appropriateness of their work benefits from their association with the romantic Napa Valley. But their appeal to context is typical of the show, and no

more or less convincing than Frederick Fisher's appeal to the "natural" collage of the Venice streetscape in designing his facades.

One is tempted to say that the show needs more written text to explain the architects' intentions. But with the exception of Batey and Mack's clear writing, most of what the exhibitors say in print obscures rather than clarifies their thinking. When Frederick Fisher writes, "In lieu of the actual building, there is a series of metaphors—from symbol to icon to index," one wonders if someone who does not know the difference between a symbol and a metaphor should be so eager to engage in a symbolic architecture. There is a great deal of very inventive play with decorative and structural elements that the architects hope will carry symbolic meaning. Many of these intended symbols come out of the architects' personal repertoire of associations, rooted in the movies and the youth culture of the 60s. As such, they tend to be either too personal or too arcane (as the solar imagery in Saitowitz's Sundial house) to communicate further than the architect's own peer group. In some of its most imaginative work, the show raises the problem of intelligibility that nags all art that attempts to be both personal and symbolic.

Another perplexing question raised here has to do with the emotional ambitions of today's architecture. Criticizing modernist architecture for its negative emotional effects (the notorious feelings of alienation and powerlessness inspired by tower-in-the-park housing developments, for example), the postmodernist new wave has demanded an architecture of playfulness, engagement and exuberance. It is worth observing, then, how much of the work of the California avant-garde shown here seems bent on expressing a new range of negative emotions. The ominous mood of Frederick Fisher's haunting Solar Crematory is not unique here. There is the past example of Gehry, with his colliding volumes and sense of structures in unfriendly relation to their setting, as well as his recent Loyola Law School with its borrowings from Aldo Rossi in its fenestration. Not to mention Fisher's mock ruin, the Jorgensen residence, with what he calls "disorderly masonry, a precipitous site, and a hostile terrain?" Sorkin suggests that earthquake consciousness has infected these architects' sensibilities. As with much in this open-ended gathering of work, one can only wonder where this tendency can go.

Diana Ketcham is a staff critic for the *Oakland Tribune*.

Eric Moss

Continued from page 35

junction between old and new parts of the house clearly visible. The Petal House also uses the original house as the core of a larger composition, but here the craftsmanship of the new construction plays a far greater role. Where the history of the old house was not explicit, Moss exaggerated it by adding a new layer to indicate its presence. There is an interplay between functional, exposed structure and structure which is used as decoration or to tell a story.



Rooftop spa detail

Moss describes the new structure added to the yellow house as a *non-sequitur*, and he uses a “transitional zone” of exposed studs and structural plywood to call attention to the junction between the original building and the addition. Inside, he calls out the shear walls by adding a layer of finished plywood on all the inside walls where shear reinforcement was necessary; this device graphically illustrates the areas of new construction. All these gestures, while basically academic rhetoric, add to the visual excitement of the composition.

Part of the irony of the Petal House is the extreme care lavished on its construction. Although made from inexpensive materials such as lapped siding and rolled roofing, the house was built with an extraordinarily high level of craftsmanship. Moss worked with a team who collaborated in the development of the project; his assistant Nick Seirup, who translated his diagrams into working drawings, and contractor Howard Newhouse, who worked out many of the construction details. It is this kind of careful collaboration which elevates the house from a satirical sketch to a serious architectural proposition.

Guy de Cointet

Continued from page 39

Cointet, Roland Barthes. Barthes, in his analysis of a short story by Balzac, was able to distinguish five separate voices or codes which co-existed within the speech of the characters. These codes—plot, suspense, character, culture and symbol—have existed in some form since Aristotle. What Barthes found, however, was that in the work of Balzac, the dominance of plot, suspense and character was already beginning to break down. In television today, plot and suspense remain dominant. The work of postmodern video artists and filmmakers focuses on the cultural and symbolic codes.

Within the context of the postmodernist critique of Western culture, Cointet's plays are more comprehensible. In “Five Sisters” (1972), the characters do not have the clearly-defined boundaries of those in traditional theater. Actually, there may only be four sisters, as the dialogue indicates confusion over whether or not one sister is indeed present. Instead of plot and suspense, there is dialogue between the sisters, who are visiting the home of their deceased parents. Even the lighting in the play, designed by Eric Orr, represents a reversal. Rather than expressing the mood of a scene, the light is an element to which the characters respond. There are no props, except for a bench. The styles of language spoken by the sisters are ready-made, drawn from the mass media and literature.

“Tell Me” (1979) is Cointet's clearest statement against plot, replaced here by casual conversation. Mary, Michael (a woman) and Olive are waiting for the arrival of Mark, Olive's boyfriend, so they can have dinner together. He never arrives. The characters attempt to tell stories, but there are no logical progressions in the stories because the storytellers keep switching codes. For example, Michael begins in English and ends up in a phonetic language: “I'll tell you what I saw . . . Toctoetococ . . . toctoc . . .” The set is explained by the characters. Michael “reads” a story from a “map” (a rectangle with the letters A, T, S, D, M that hangs on the wall). While pointing at the letters, she recites a story whose characters and events correspond to the letters. At the end of the

play, the friends give up on the guest and go off together.

The anthropologist Claude Lévi-Strauss found that in every culture, art could be understood as a symbolic resolution of real political and social contradictions. Cointet's work may be seen as a rescue of some sense of community from the jaws of fragmented codes of everyday life. The cohesion among Cointet's characters is nothing more than a game of fashion and the problems of romantic love—the main themes of the 19th-century novel—then how ironic that on the edge of the nuclear apocalypse he would look backward at a closed cultural form—the novel—and rewrite its themes in an opera format, an open form. A new use of past forms is clearly postmodernist.

Cointet has exploded the model of logic and the clear delineation between self and object. Nothing, including language, exists apart from our interaction with it. Conversely, we ourselves exist only in relation to the books, texts, events and events around us. There are no given realities; reality appears to be impenetrable. Like Cointet's books, it is only because we do not have access to a story that explains how a certain set of objects, people and events have come to converge.

A Postscript:

Guy de Cointet died of liver cancer on August 2, 1983. He was 48 years old. A wake was held at the home of Hal Glicksman and Maryanne Duganne. Duganne acted in his plays. His friends are discussing the possibility of an exhibition of his writings or perhaps a production of his plays. His doctor, who attended the wake, said that he was impressed with de Cointet's attitude and presence that he wanted to know more about him and tell his friends. In his opinion, de Cointet was one of those rare cases where the system was unable to fight him and even if he had received no treatment earlier, his condition would not have changed.

Emily Hicks, Ph.D., is an art writer, and critic. She founded the Workplace, a non-profit foundation for art research in Los Angeles, and is currently teaching writing at the University of Southern California.

Progressive Architecture announces the fourth annual competition recognizing outstanding furniture and lighting design proposals, not yet being marketed by any manufacturer as of entry deadline, January 26, 1984. The competition is intended to give the design professions a forum to express ideas about the next generation of furniture design, at a time when architects and designers are increasingly custom-designing furniture for their projects and manufacturers are increasingly open to fresh ideas. The competition is specifically aimed at furniture intended for use, but the design need not be constrained by existing production or marketing practices. Entries may be based on either fabricated pieces or project drawings. Designers are encouraged to consider the aesthetic and ideological implications for furniture design implied by the current concerns within architecture and other design disciplines.

Winning projects will be published in the May 1984 P/A and they will be displayed at major industry events during the year. Winners will be honored in New York City at an awards dinner in early March attended by press, designers, and industry manufacturers.

In addition to the exposure afforded the submissions, the competition will encourage further discourse between the entrants and respected furniture producers. Any ongoing discussions will, of course, be up to the individual designers and manufacturers, but benefit to both is anticipated.

The jury for this competition:

Andrew Batey, partner, Batey & Mack, San Francisco, architect and furniture designer.

Cini Boeri, architect, interior designer and furniture designer, Milan, Italy.

Charles Gwathmey, partner, Gwathmey Siegel & Associates, New York, architect and furniture designer.

Michael McCoy, co-chairman, Design Department, Cranbrook Academy of Art, Bloomfield Hills, MI; partner in graphic, furniture, exhibition and interior design firm of McCoy & McCoy.

David Rowland, industrial designer, New York; winner of the Gran Prix Triennale de Milano.

Submissions are invited in all categories including chairs, seating systems, sofas, tables, desks, work stations, storage systems, lighting, beds, and miscellaneous furniture pieces.

Judging will take place in New York City during the month of February. Designations of **first award**, **award**, and **citation** may be made by the invited jury, based on overall excellence and advances in the art.

Eligibility

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3 Designer may be under contract to or in negotiation with a manufacturer for this design, but design must not be available in the marketplace as of entry deadline.

Publication agreement

4 If the submission should win, the entrant agrees to make available further information, original drawings or model photographs as necessary, for publication in the May 1984 P/A and exhibition at major industry events.

5 P/A retains the rights to first publication of winning designs and exhibition of all entries. Designer retains rights to design.

6 P/A assumes no obligation for designer's rights. Concerned designers are advised to document their work (date and authorship) and seek counsel on pertinent copyright and patent protections.

Submission requirements

7 SUBMISSIONS WILL NOT BE RETURNED UNDER ANY CIRCUMSTANCES. Do not use original drawings or transparencies unless they are sent with the understanding that they will not be returned. P/A will not accept submissions with outstanding custom duties or postal charges.

8 Drawing(s) and/or model photo(s) of the design should be mounted *on one side only* of one 20" x 30" foamcore board presented horizontally. **ANY ENTRY NOT FOLLOWING THIS FORMAT WILL BE DISQUALIFIED.**

9 There are no limits to the number of illustrations mounted on the board, but all must be visible at once (no overlays to fold back). No actual models will be accepted. Only one design per board.

10 Each submission must include a 5" x 7" index card mounted on the front side of the board with the following information typed on it: intended dimensions of the piece of furniture, color(s), materials, components, brief description of important features, design assumptions, and intentions. This information is to be presented in English.

11 Each submission must be accompanied by an entry form, to be found on this page. Reproductions of this form are acceptable. All sections must be filled out (by typewriter, please). Insert entire form into unsealed envelope taped to the back of the submission board. P/A will seal stub of entry form in envelope before judging.

12 For purposes of jury procedures only, projects are to be assigned by the entrant to a category on the entry form. Please identify each entry as one of the following: Chair, Seating System, Sofa, Table, Desk, Work Station, Storage System, Lighting, Bed. If necessary, the category "*Miscellaneous*" may be designated.

13 Entry fee of \$35 must accompany each submission, inserted into unsealed envelope containing entry form (see 11 above). Make check or money order (no cash) payable to *Progressive Architecture*.

14 To maintain anonymity, no identification of the entrant may appear on any part of the submission, except on entry form. Designer should attach list of collaborators to be credited if necessary.

15 Packages can contain more than one entry; total number of boards must be indicated on front of package.

16 Deadline for sending entries is January 26, 1984. First class mail or other prompt methods of delivery are acceptable. Entries must show postmark or other evidence of being en route by midnight, January 26. Hand-delivered entries must be received at street address shown here by 5 p.m., January 26.

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Entry form: International Furniture Competition

Please fill out all parts and submit, intact, with each entry (see paragraph 11 of instructions). Use typewriter, please. Copies of this form may be used.

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Entrant phone number (day):
(evening):

Category:

Entrant:
Address:

Designer(s) responsible for this submission (identify individual roles if appropriate):

I confirm that the attached entry meets eligibility requirements (paragraph 1-3) and that stipulations of publication agreement (paragraphs 4-6) will be met. I verify that the submission is entirely the work of those listed on this form (or an attached list as necessary).

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Name (typed) _____

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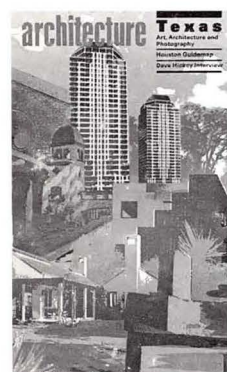
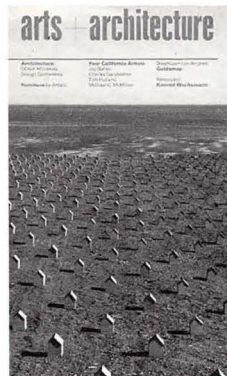
We still have a limited number of copies of the first six issues of **Arts and Architecture**.

Number one featured contemporary California architecture, furniture by artists, art by Jay DeFeo, Charles Garabedian, Tom Holland and Michael C. McMillen, and a downtown Los Angeles guidemap.

Number two contained an overview of contemporary art and architecture in Texas, and a guidemap to Houston's Montrose-South Main District.

Number three included articles on recent work by David Hockney, Ed Ruscha and Ed Moses, contemporary California houses, and Jaun O'Gorman.

Number four, entitled "The Perception of Landscape," featured articles on Isamu Noguchi, Grand Hotels in National Parks, the changing American landscape by J. B. Jackson, and included a guidemap to Bisbee, Arizona.



Number five, *The Elusive Muse*, looked at several new art museums in the Western U.S.

Number six was a survey of the architecture and design of the 1950's.

Los Angeles Guidemap: a guide to the architecture, landscape and cultural and urban amenities of downtown Los Angeles. **1.50**

Houston Guidemap: a guide to the architecture, landscape, and cultural and urban amenities of Houston's Montrose-South Main District. **\$1.50.**

Bisbee Guidemap: a guide to the architectural, topographical and cultural features of this historic mining town.

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Please make checks payable to **Arts and Architecture**, The Shindler House, 835 North Kings Road, Los Angeles, California 90069.

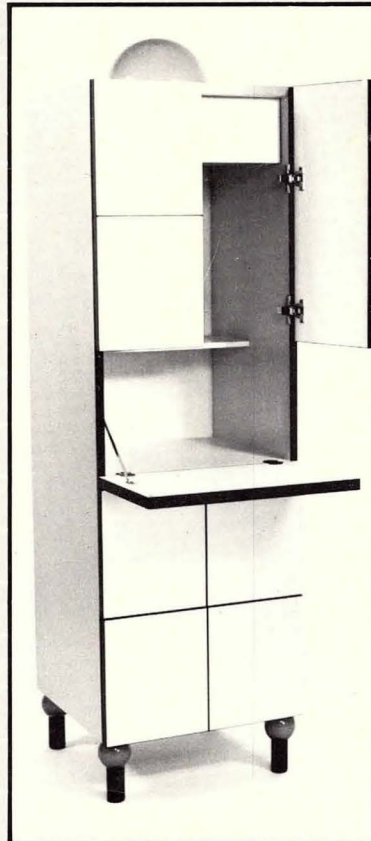
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