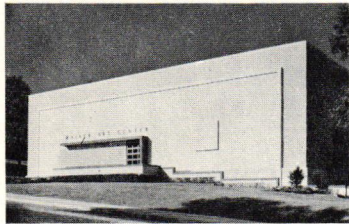




Walker Art Center, Minneapolis, 1955

D E S I G N Q U A R T E R L Y



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DESIGN QUARTERLY

ISSUE NUMBER 32, 1955

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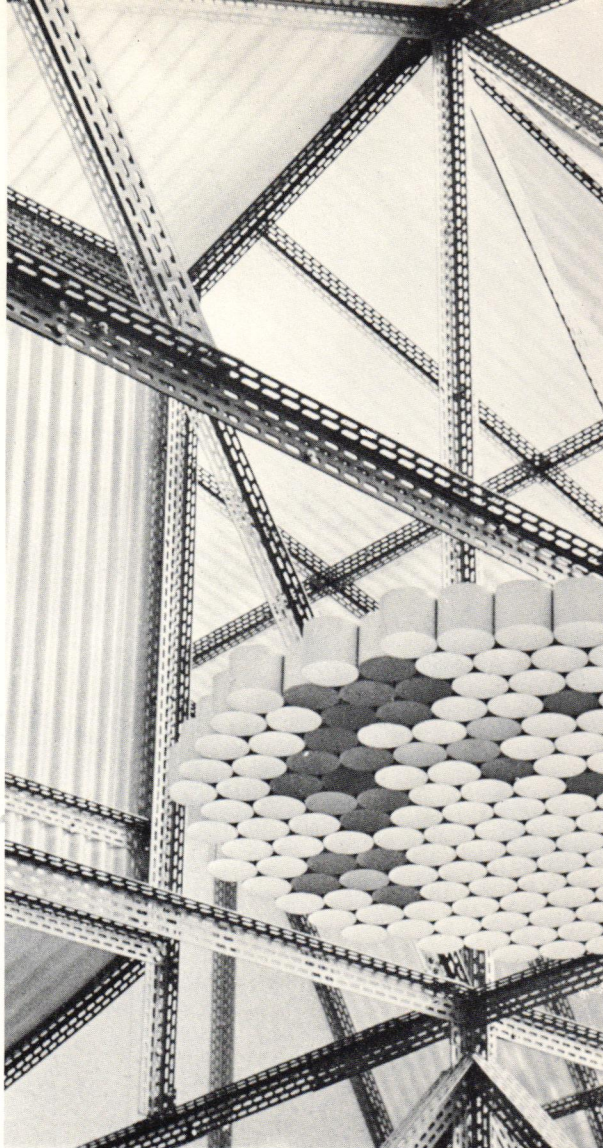
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Design Quarterly, formerly Everyday Art Quarterly, is indexed in Art Index. Subscription price \$2 per year, single copies 50¢. Design Quarterly is published four times a year by the Walker Art Center, 1710 Lyndale Avenue South, Minneapolis 3, Minnesota. H. H. ARNASON, Director. Copyright 1954 by the Walker Art Center, Minneapolis.



Every three years since 1923, except for the war period, the Triennale exhibition, held in Milan, has presented to the world a stimulating cross section of the most interesting current work by serious artists in the fields of contemporary architectural, decorative and industrial design.

Any exhibition, through the choice of material and the manner of presentation, makes comment, so it is with great interest that we watch the Triennale to learn what designers have to say.

The objects shown on the following pages were shown in Milan. We selected them for their quality of design. Some, such as those from Denmark, pages 10 and 11, are priced beyond the reach of most of us, but they are included for their perfection of form and the possibilities they suggest.

It is largely through the energy of Italian designers that such a program as the Triennale persists, and for that reason we asked two young Milan architects, Sergio Asti and Sergio Favre, to write a few critical notes on the Tenth Triennale. On page 18 is a resumé of some of their observations.

Photographs of the exhibition were taken by Clark Dean, formerly of the Walker Art Center Staff.

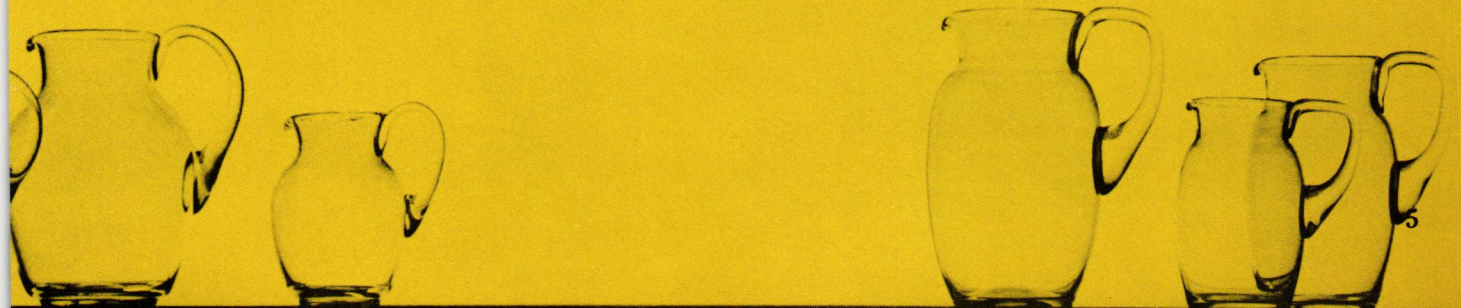


*Top: Clear crystal tumblers and liqueurs
Distributed by Fraser's
53 West 53rd Street
New York 19, New York*

*Left: Clear crystal stemware and tumblers
Distributed by Waertsila Corporation
225 Fifth Avenue
New York 10, New York*

*Right: Glass pitchers
Distributed by Fraser's
53 West 53rd Street
New York 19, New York*





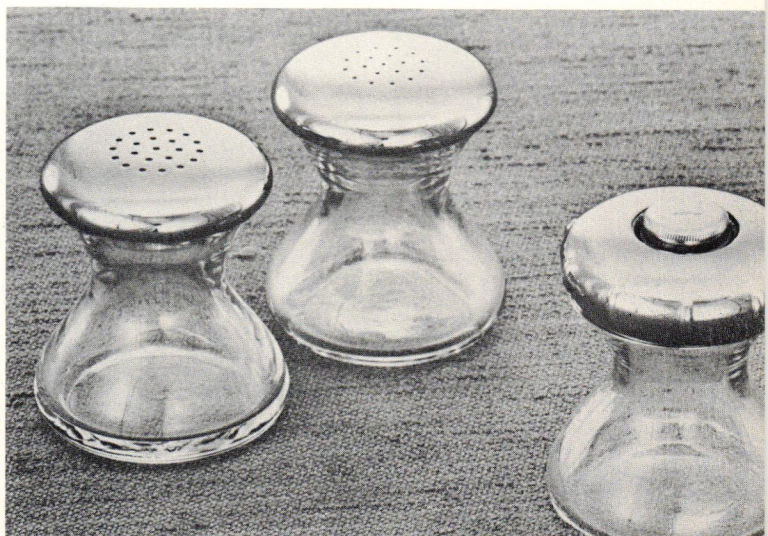




*Left: Glasses
Distributed by Waertsila Corporation
225 Fifth Avenue
New York 10, New York*

*Top: Clear crystal tumblers and pitcher
Distributed by Waertsila Corporation
225 Fifth Avenue
New York 10, New York*

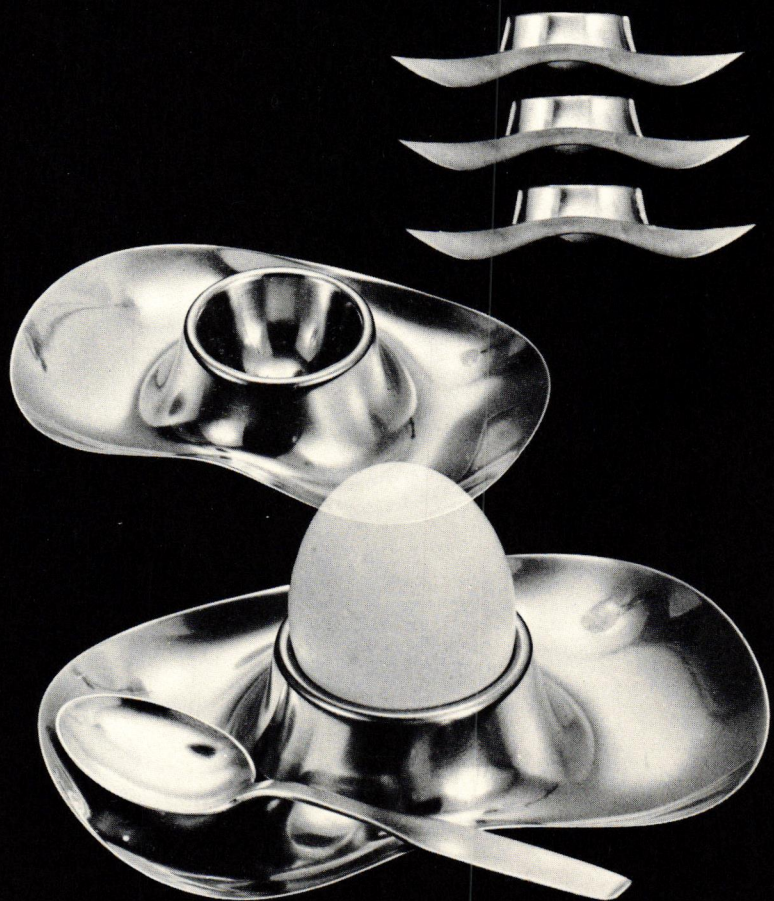
*Right: Glass and silver pepper mill and shaker
Distributed by Fraser's
53 West 53rd Street
New York 19, New York*

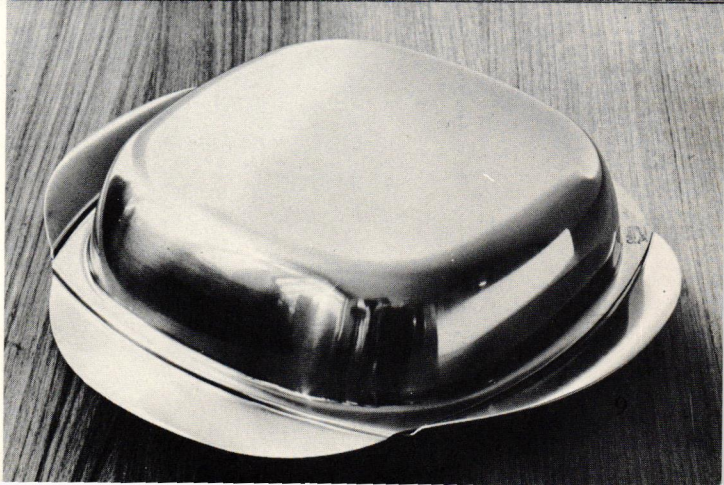
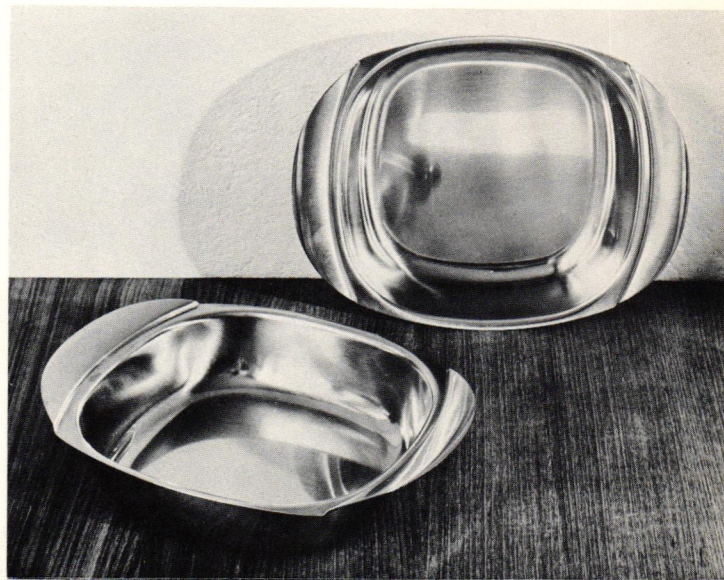
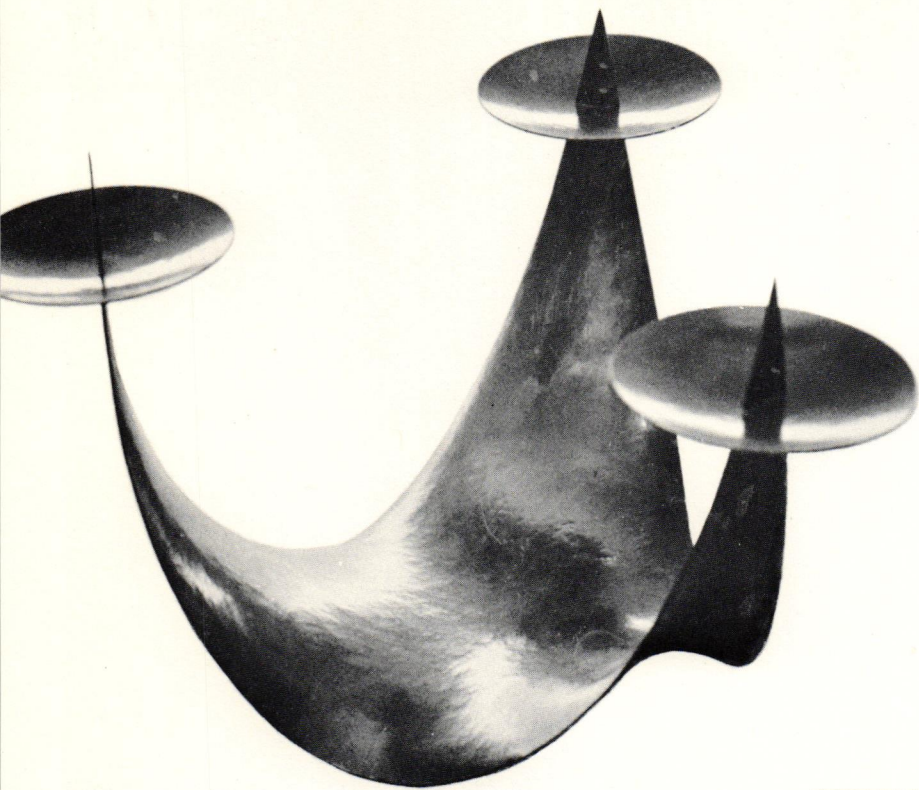


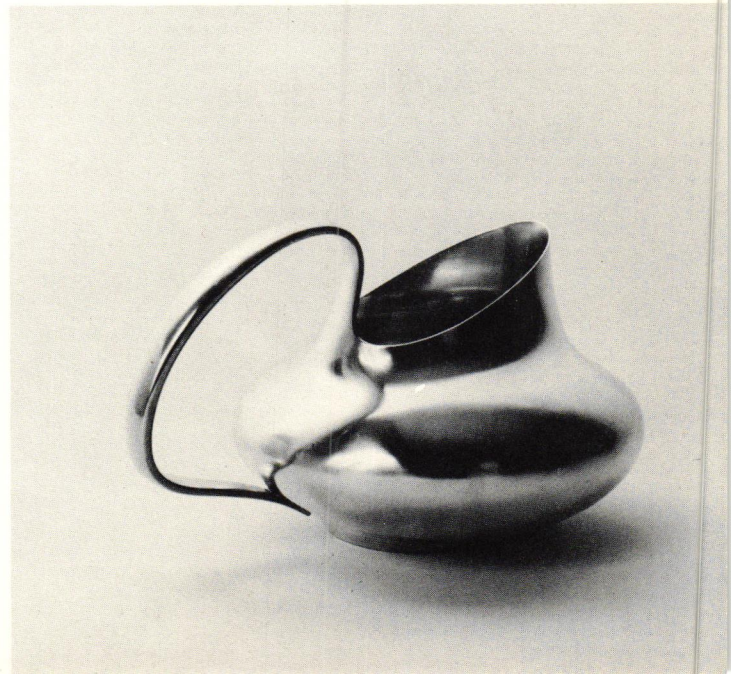
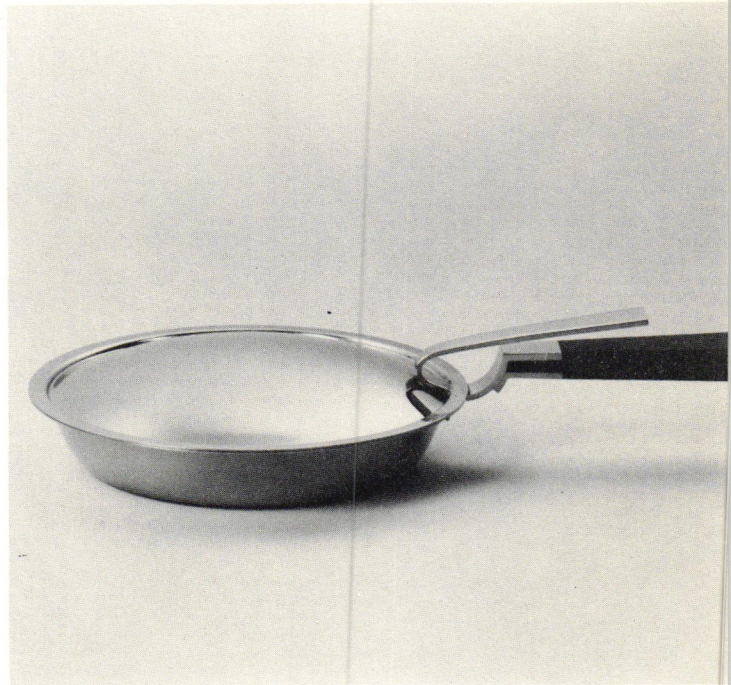
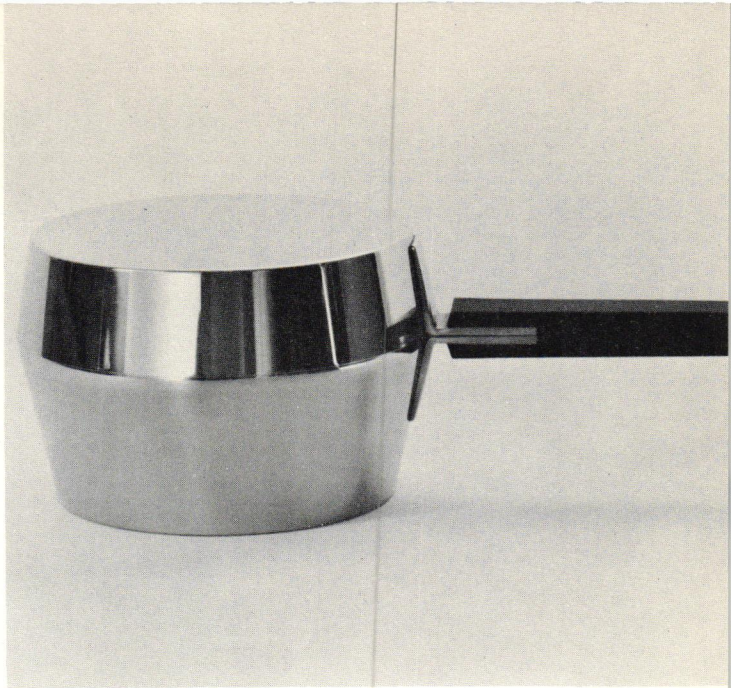
*Left: Stainless steel egg cup
Distributed by Fraser's
53 West 53rd Street
New York 19, New York*

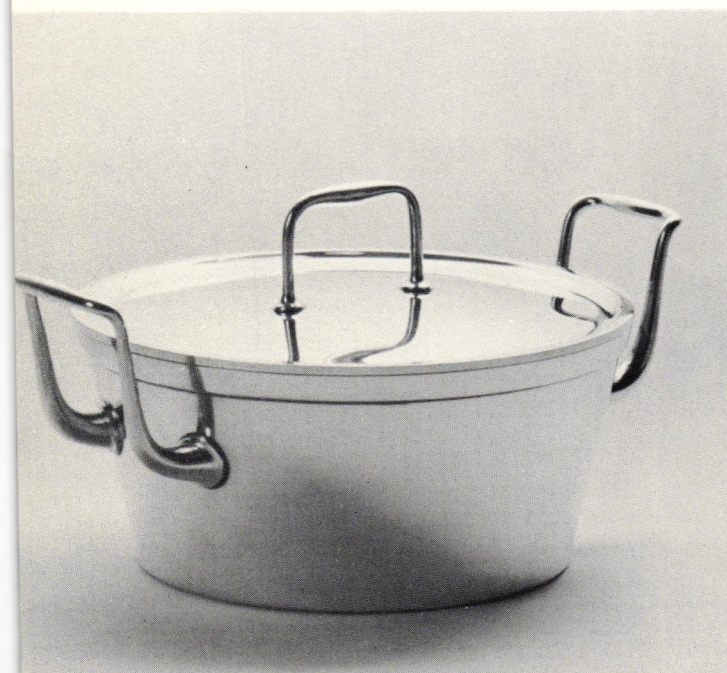
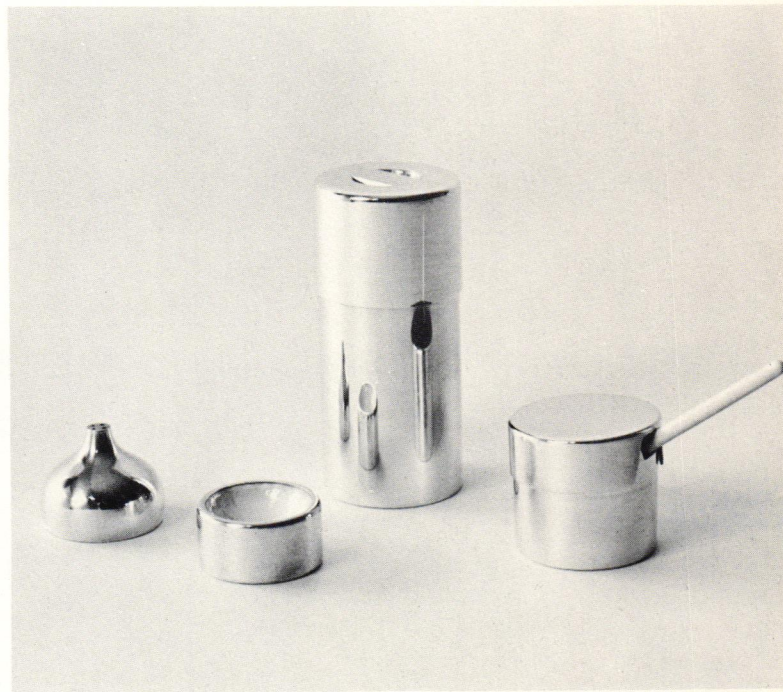
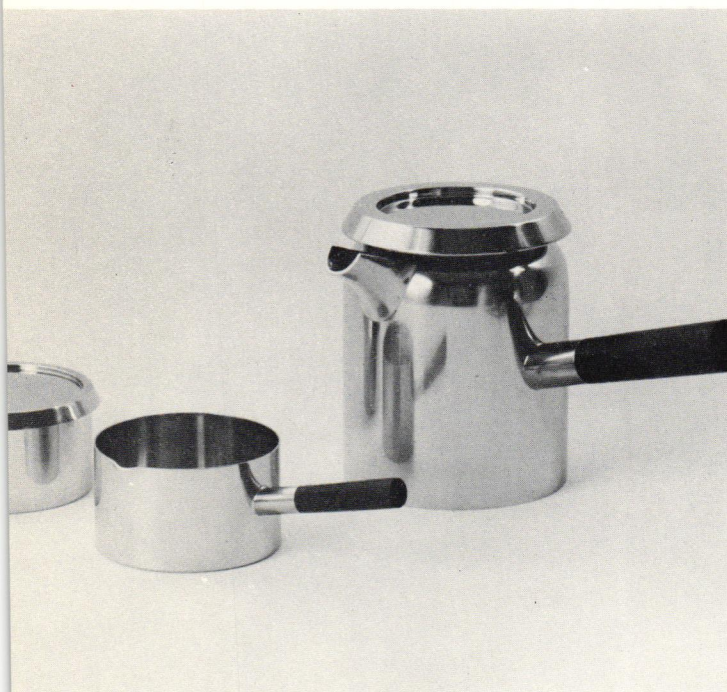
*Top: Copper Candelabra
Designed by A. Segal
Israel*

*Right: Silver serving dish
Designed by Sigurd Persson
For Kooperativa Förbundet
Stockholm, Sweden*



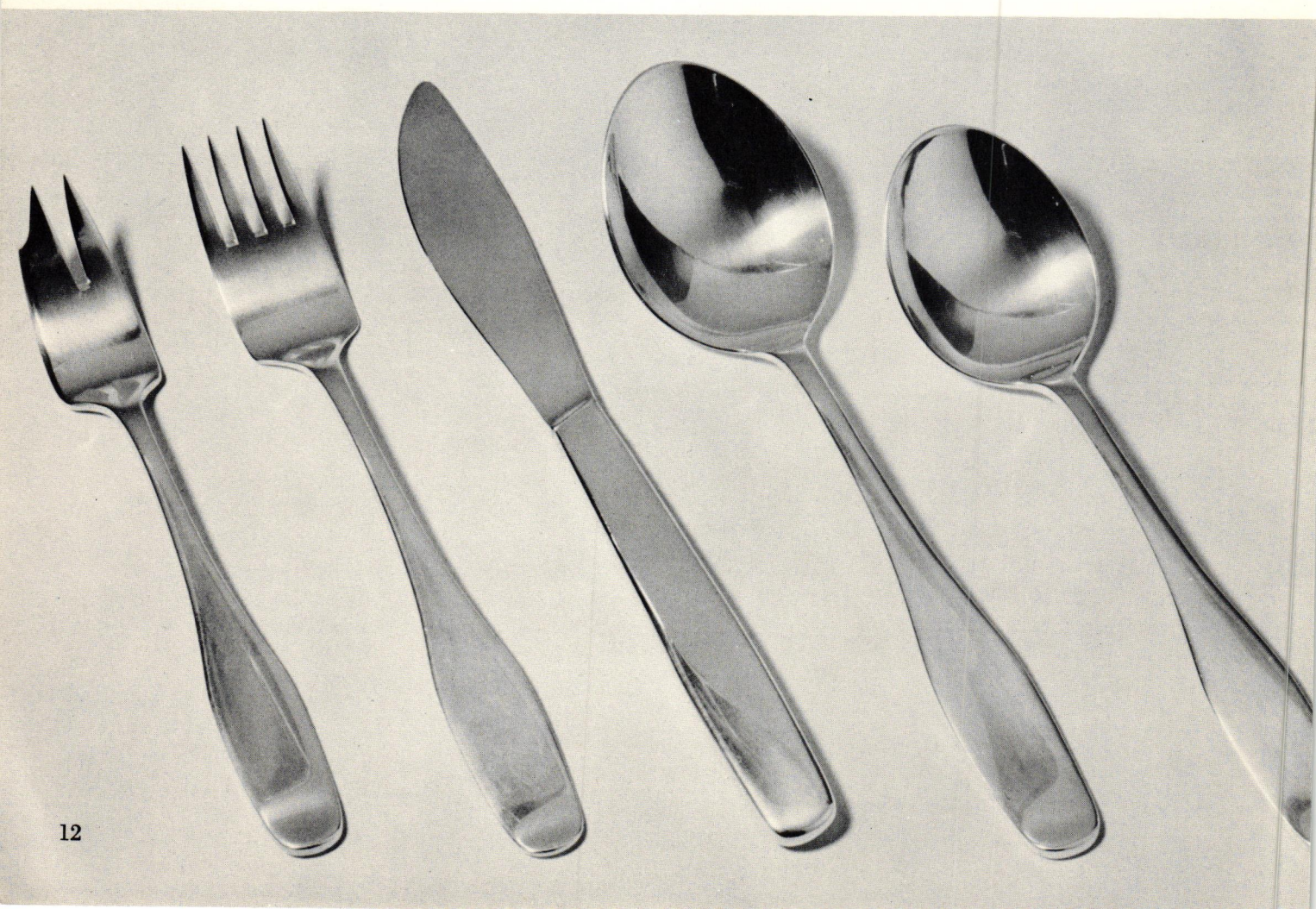
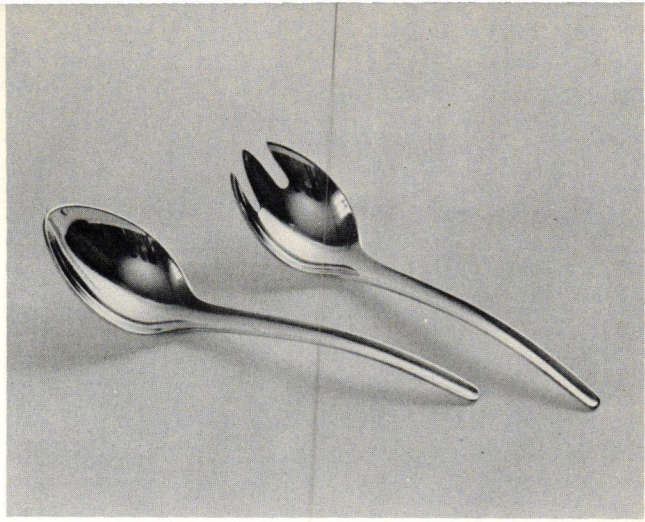


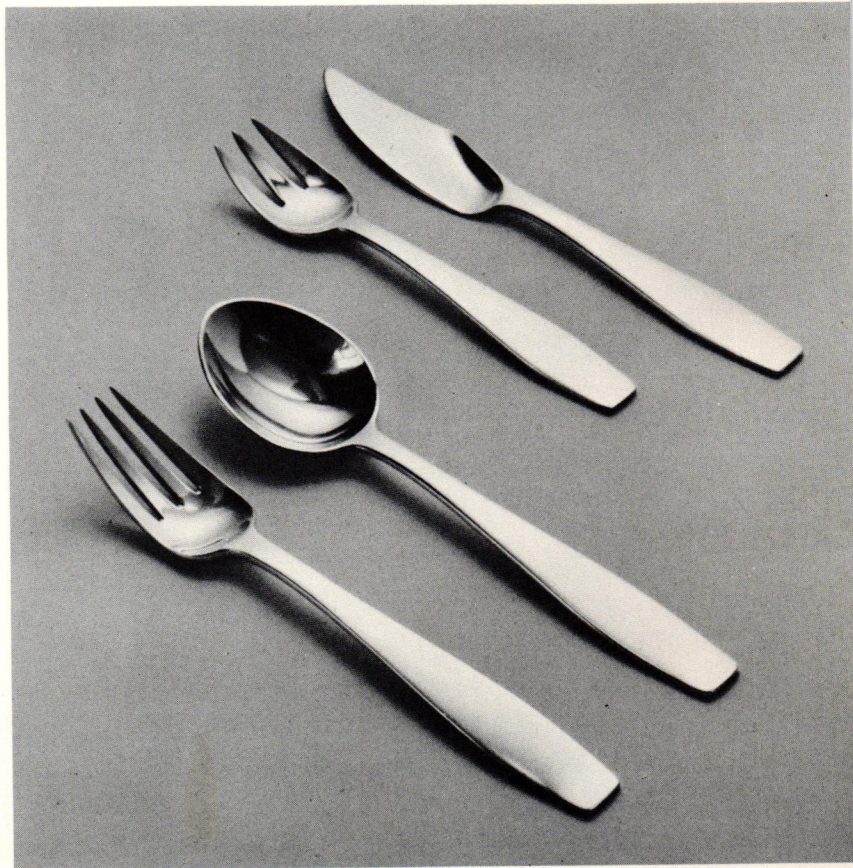
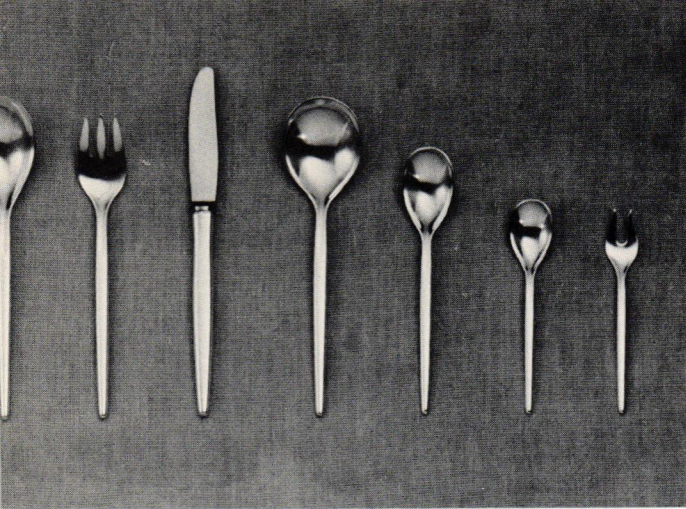




**MANUFACTURED BY
GEORG JENSEN SILVERSMITHS, COPENHAGEN**

- Left to right: Silver pitcher by Henning Koppel*
- Stainless steel casserole by Magnus Stephensen*
- Stainless steel coffee set by Magnus Stephensen*
- Silver salt and pepper shakers by Hans Henriksen*
- Stainless steel frying pan by Harald Nielsen*
- Silver vegetable dish by Magnus Stephensen*
- Condiment set by Magnus Stephensen*
- Silver pitcher by Henning Koppel*
- Silver pitcher by Henning Koppel*
- Vegetable dish by Magnus Stephensen*





*Top: Silver salad set
Designed by Magnus Stephensen
For Georg Jensen Silversmiths
Copenhagen, Denmark*

*Right: Silver flatware
Distributed by H. Nils
One East 58th Street
New York 22, New York*

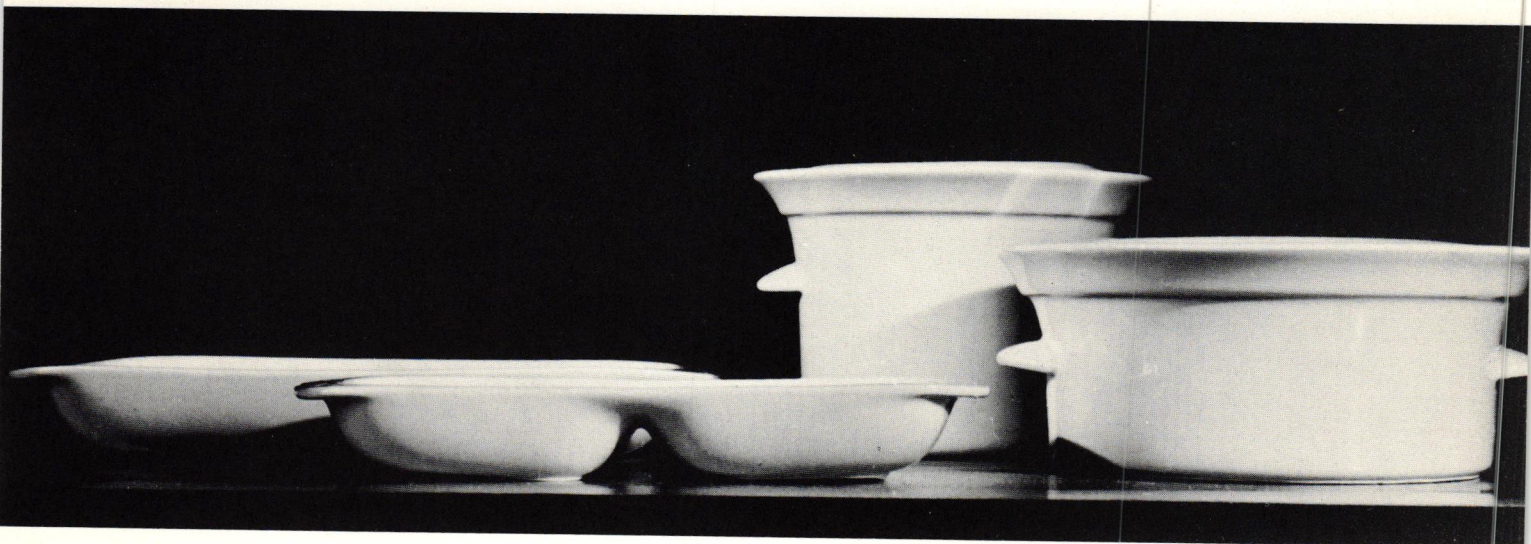
*Left: Silver flatware
Designed by Sigurd Persson
For Kooperativa Förbundet
Stockholm, Sweden*

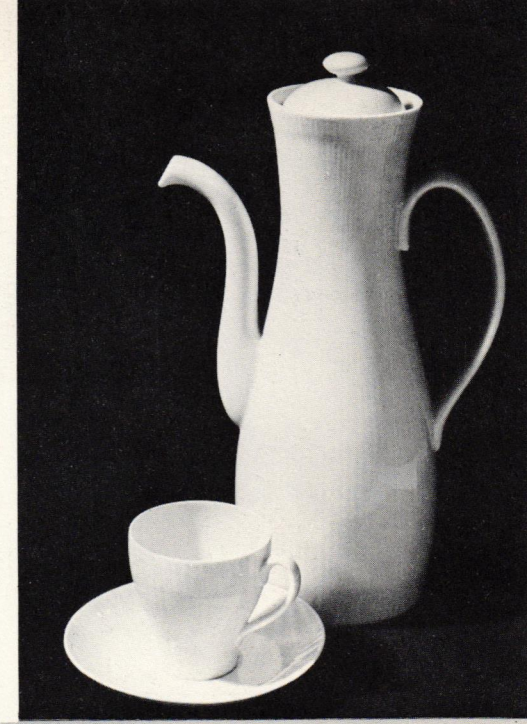
*Right: Silver flatware
Designed by Henning Koppel
For Georg Jensen Silversmiths
Copenhagen, Denmark*

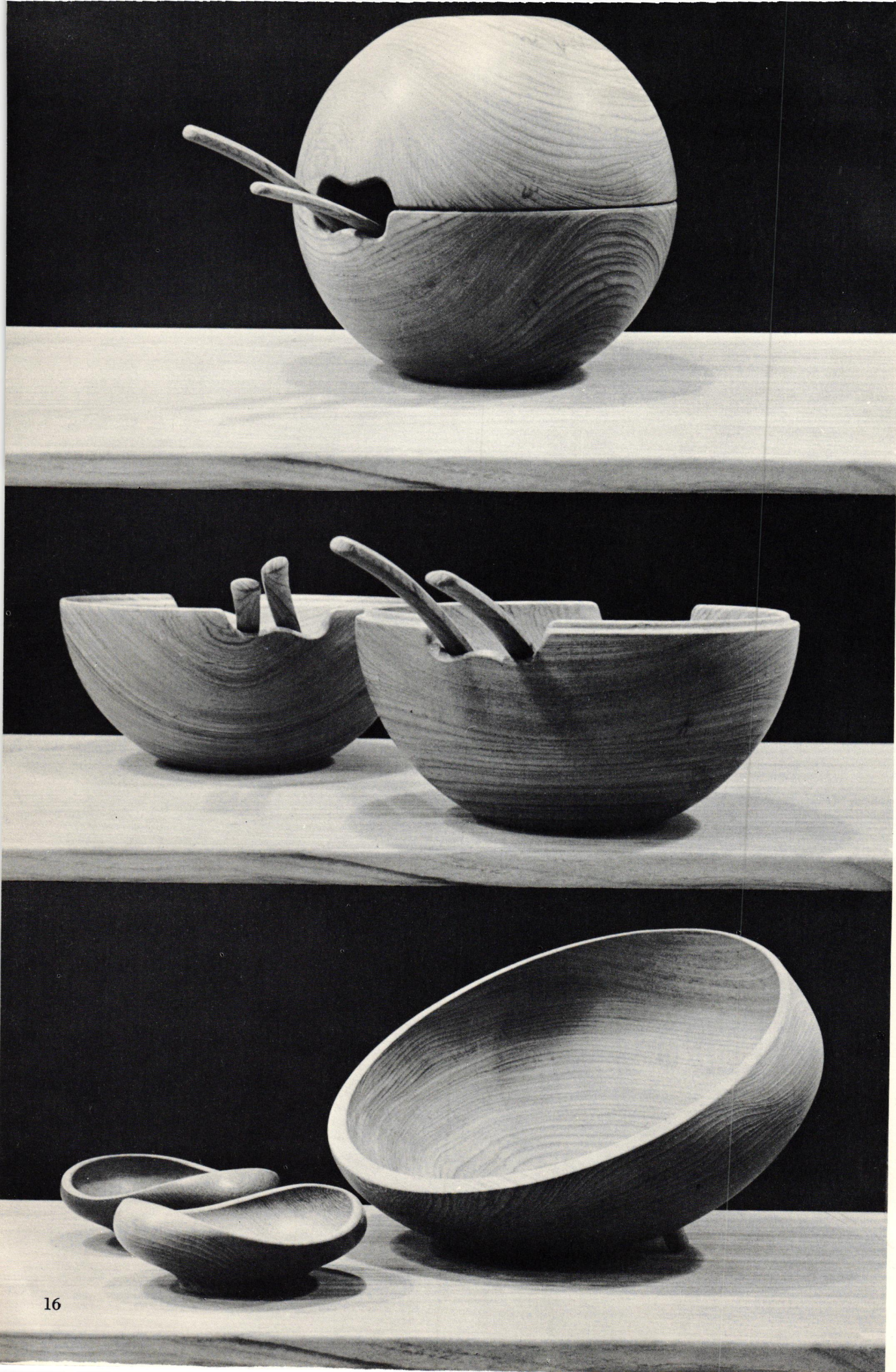


*Left: Porcelain dinnerware
 Distributed by Fraser's
 53 West 53rd Street
 New York 19, New York*
*Center: Porcelain dinnerware
 Distributed by Fraser's
 53 West 53rd Street
 New York 19, New York*
*Right: Porcelain coffee and mocca set
 Designed by Arthur Percy
 For Upsala-Ekeby Aktiebolag
 Ekebybruk, Sweden*
*Right: Oven-proof ice bucket-casserole
 Distributed by Frederick Lunning, Inc.
 667 Fifth Avenue, New York 22, New York*

*Top: Double egg cups
 Distributed by Waertsila Corporation
 225 Fifth Avenue
 New York 10, New York*
*Bottom: Vitrified ovenware white or green glaze
 Designed by Sven Erik Skawonius
 For Upsala-Ekeby Aktiebolag
 Ekebybruk, Sweden*



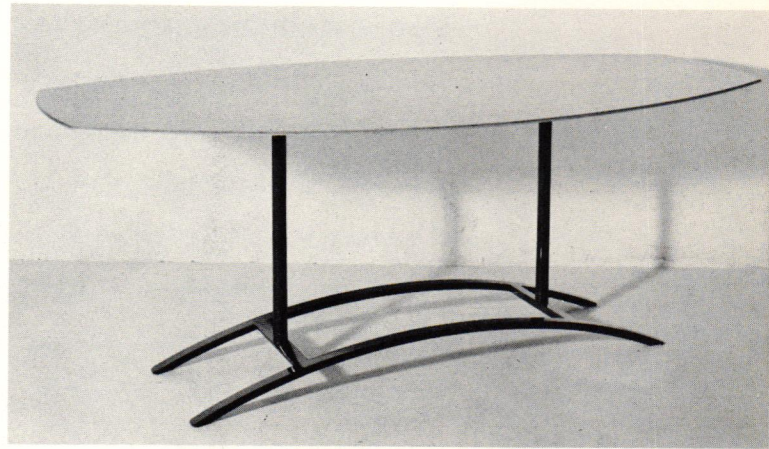




*Top and Center: Teakwood salad bowl
Designed by Kay Bojesen
Copenhagen, Denmark*

*Bottom: Teakwood salad bowls
Designed by Finn Juhl
Copenhagen, Denmark*

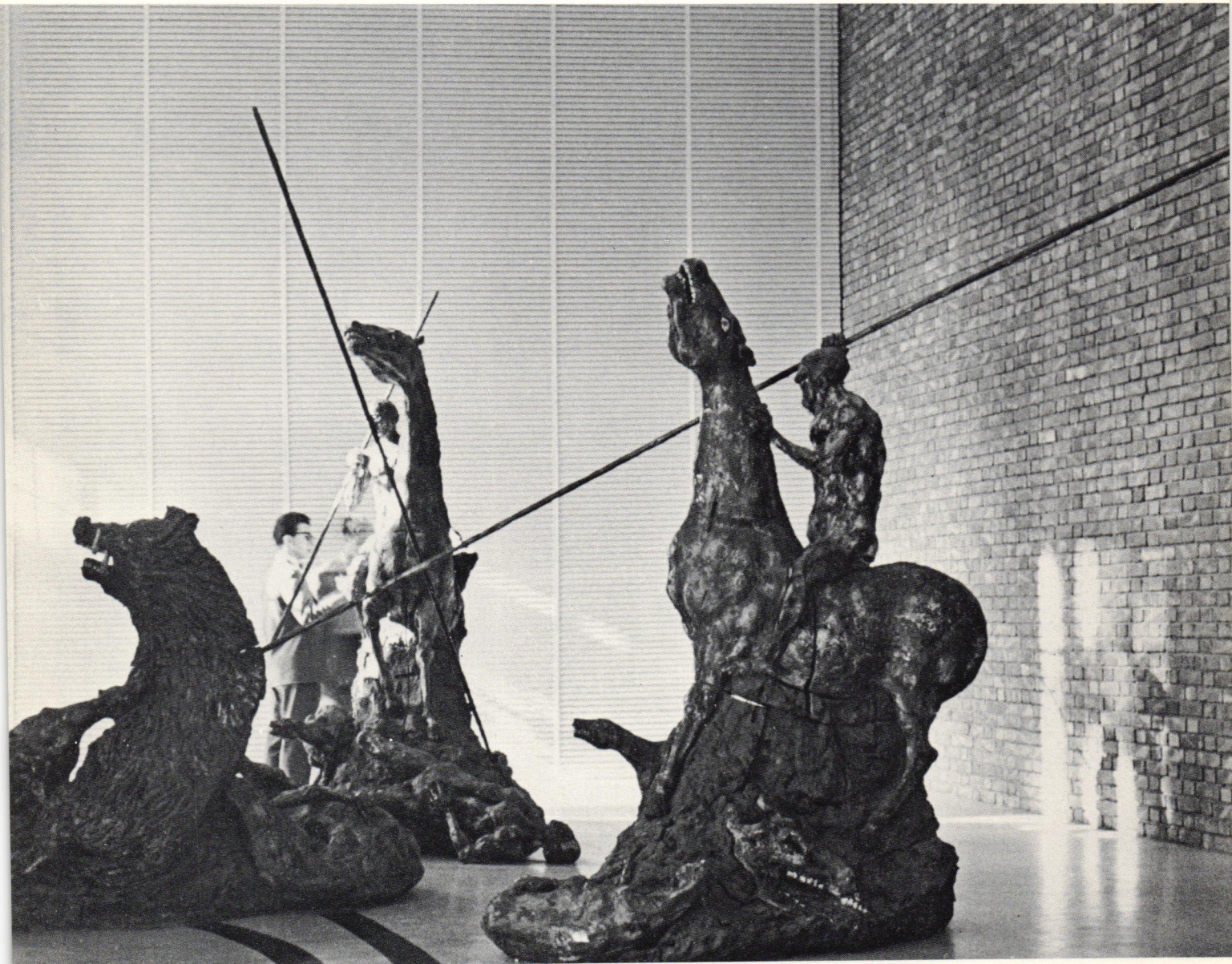
*Page 17: Mahogany plywood and metal table
Designed by Sergio Asti and Sergio Favre
Milan, Italy*

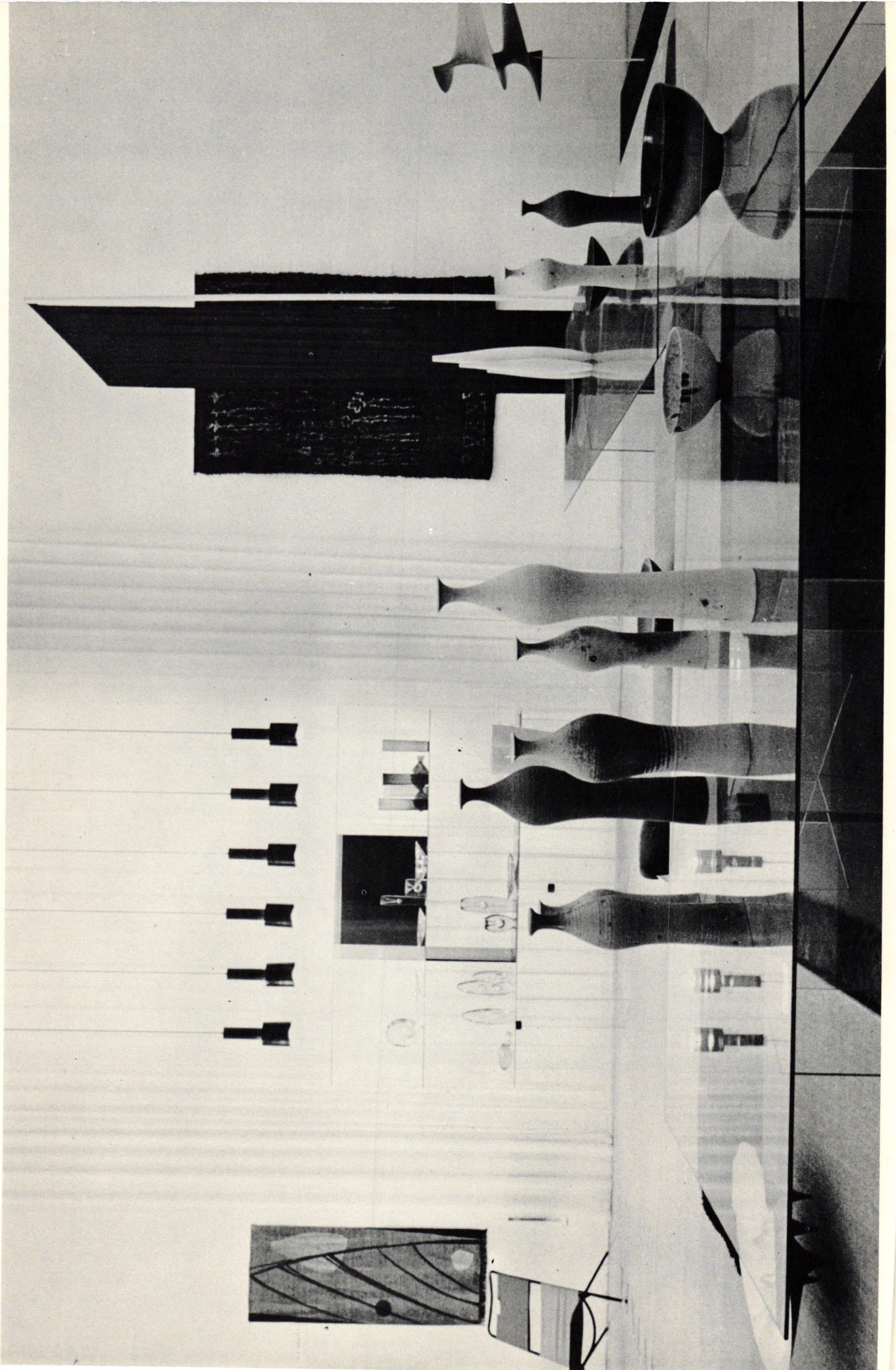


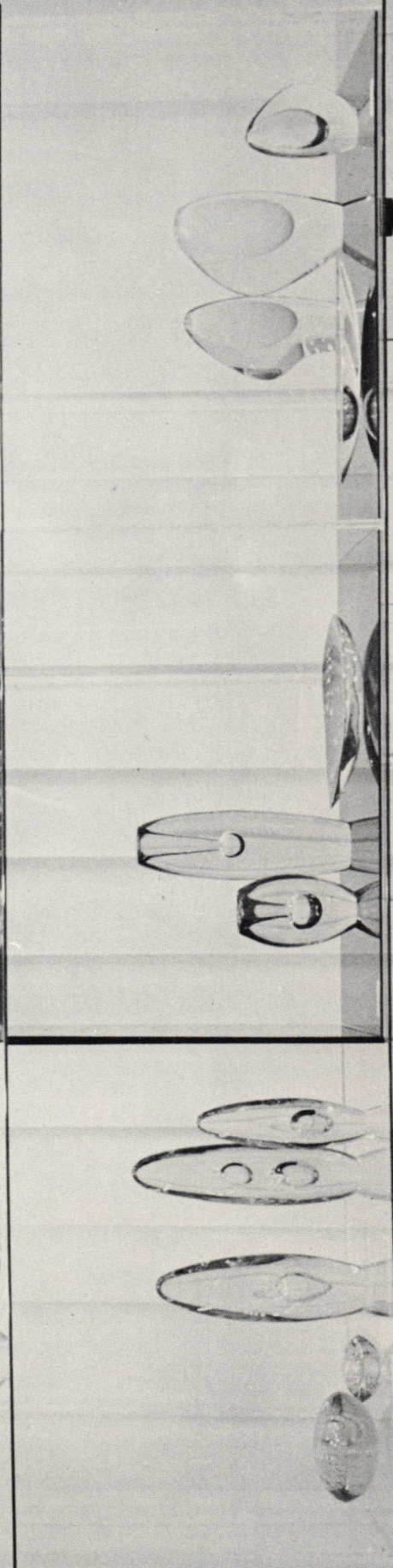
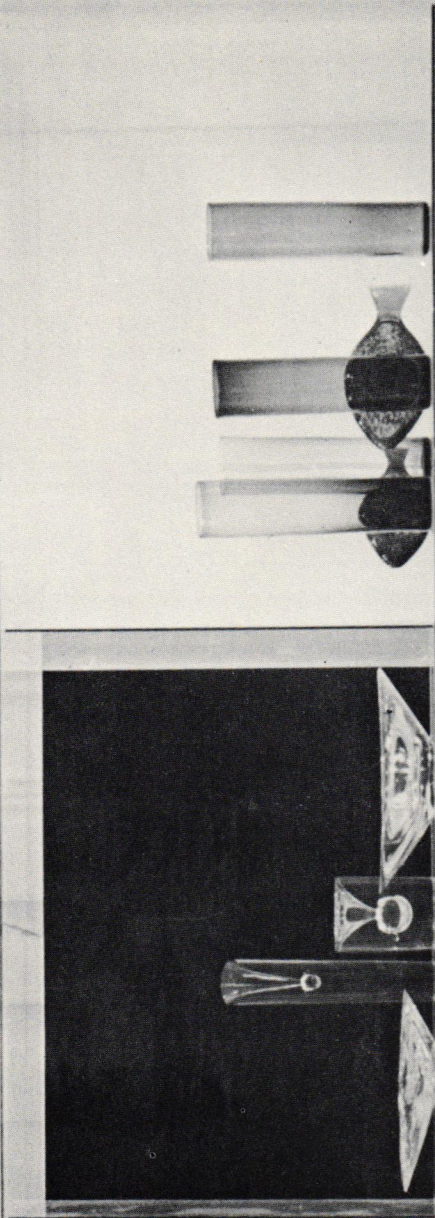
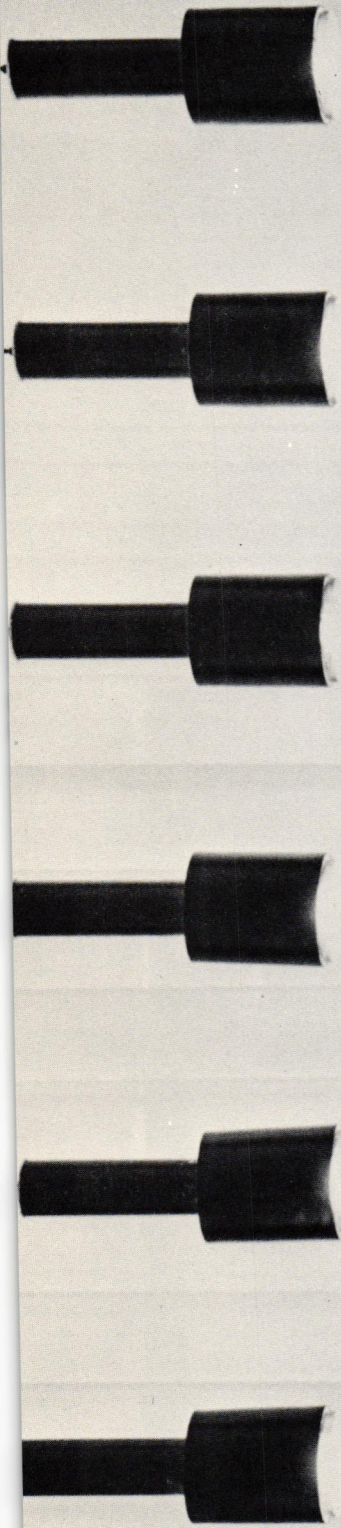


The purpose of the Triennale is not only to inform, but to educate and direct thought. In formulating the basic principles of visual communication some constants must be kept in mind. The spectator-participator should, above all, be able to grasp the importance of what is exhibited. He must see the things displayed in relation to *his own necessities and possibilities*, and he should receive and retain some of the enthusiasm that went into the formulation of the original concepts. ¶ We can assert that the Tenth Triennale has been successful in finding a language—almost a colloquy—which is meaningful to the majority. However, some questions inevitably arise: How much does the way of speaking and what has been said, run parallel? Is the direction that the public takes from this statement theoretically and practically valid? For example, while it was a step ahead to show arm chairs, carpet knives and paintings in furnished apartments rather than as isolates, there was still a big gap between the spectator seeing the objects and seeing *himself* in relation to their use. ¶ The architect continues to hold himself aloof and address the elite—a cultural situation only academically appropriate twenty years ago. The interiors were too often but brilliant examples of the possibilities, the imagination and the sensibilities of the architects rather than solutions concerned with real needs. The proposed aims were not always followed—certain “economical” lodgings were not economical at all. ¶ There were exhibited many “beautiful things” appreciated by the whole public—amateurs and professionals alike—that set standards or examples to follow. There were also many wonderful things appealing only to a few persons of refined and aristocratic tastes—at the Triennale the exhibition of the latter has little more than negative value. ¶ We want to believe that after what we have learned from this Triennale above all, from the very important positive aspects achieved—the next manifestation will indeed make that “step ahead” which in the realization of the Tenth Triennale has been of indispensable and useful impulse. ¶ We would like this to sound as a wish from some young architects, trustful and confident as we are.

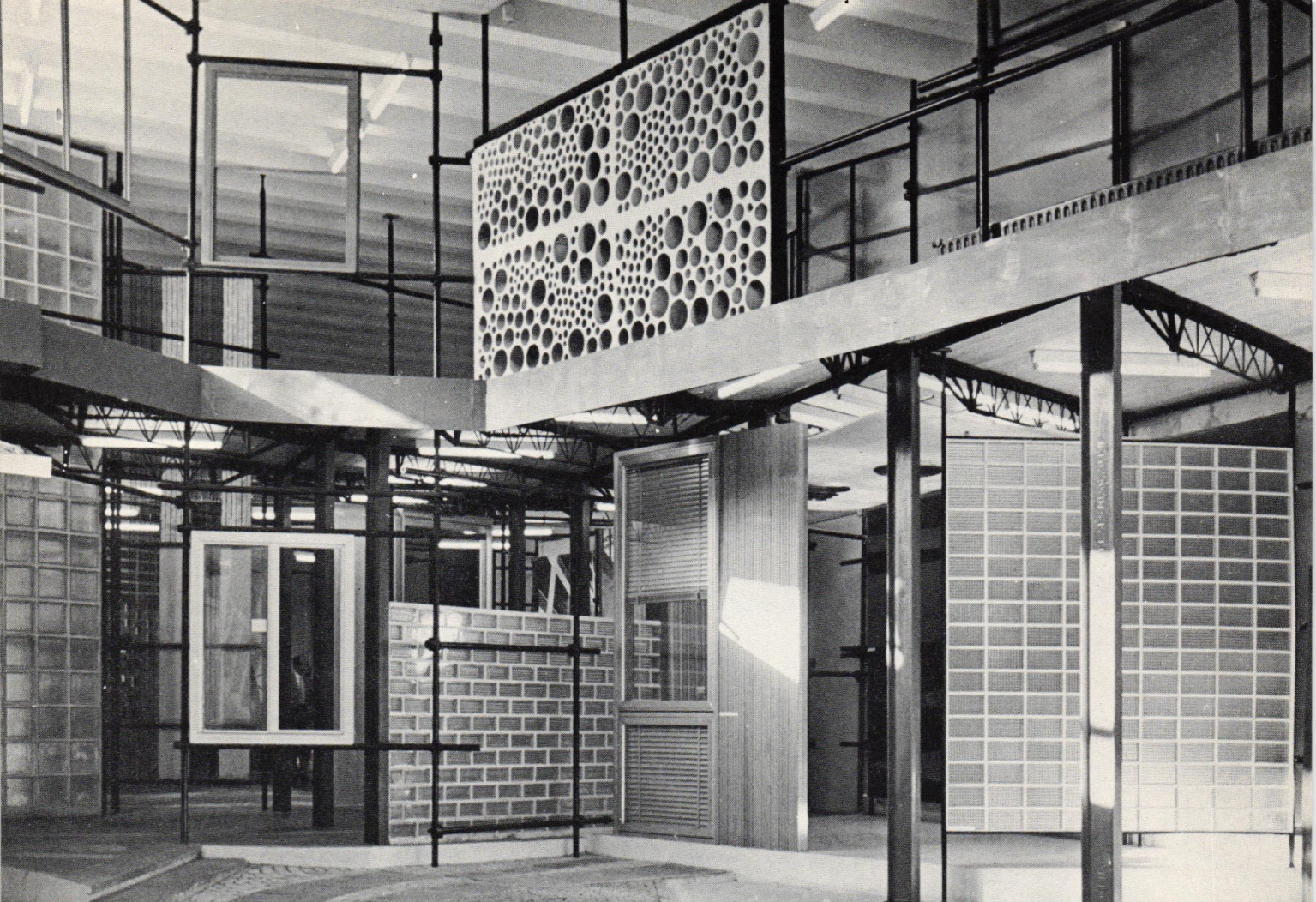
Sergio Asti and Sergio Fav

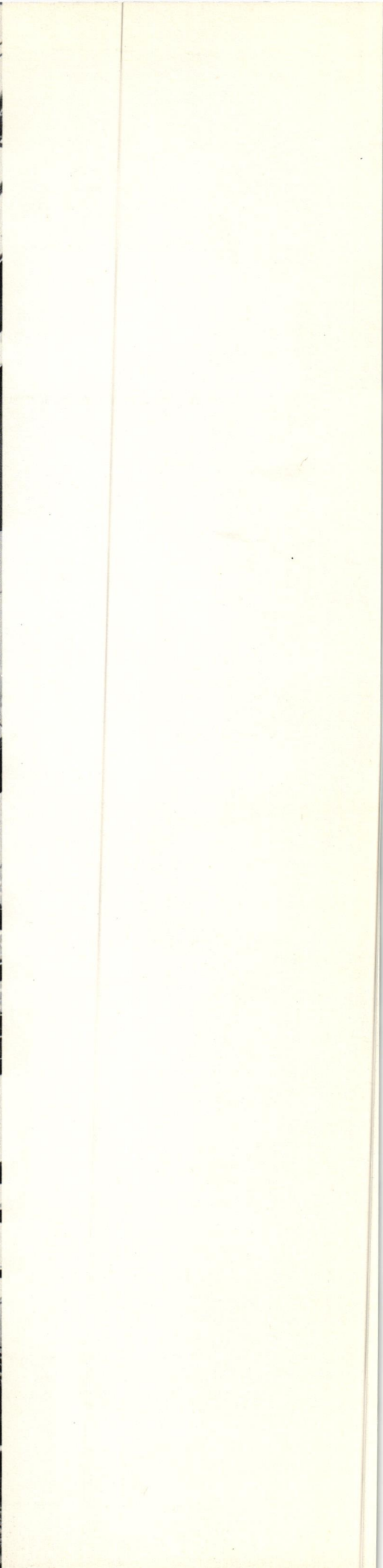


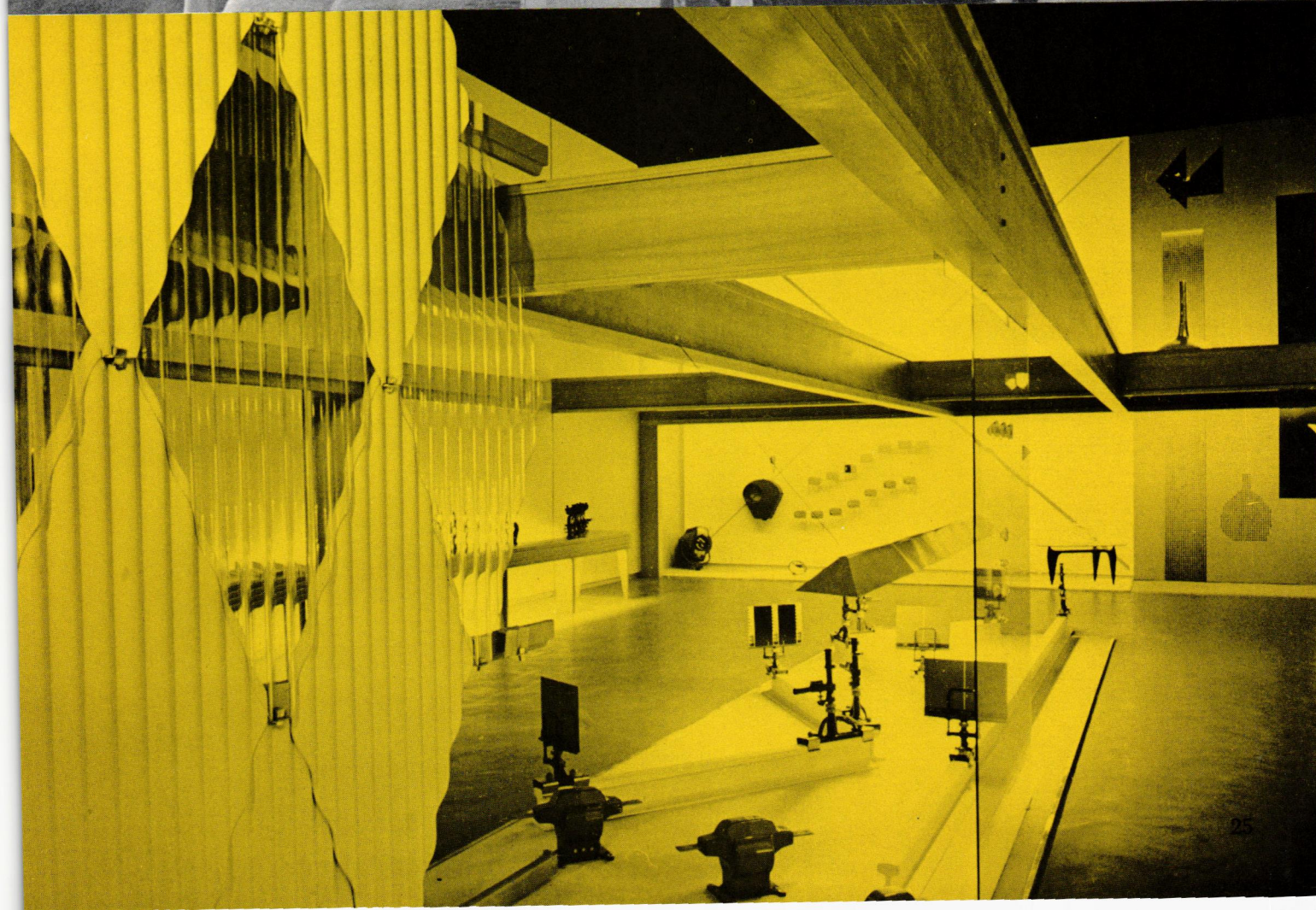
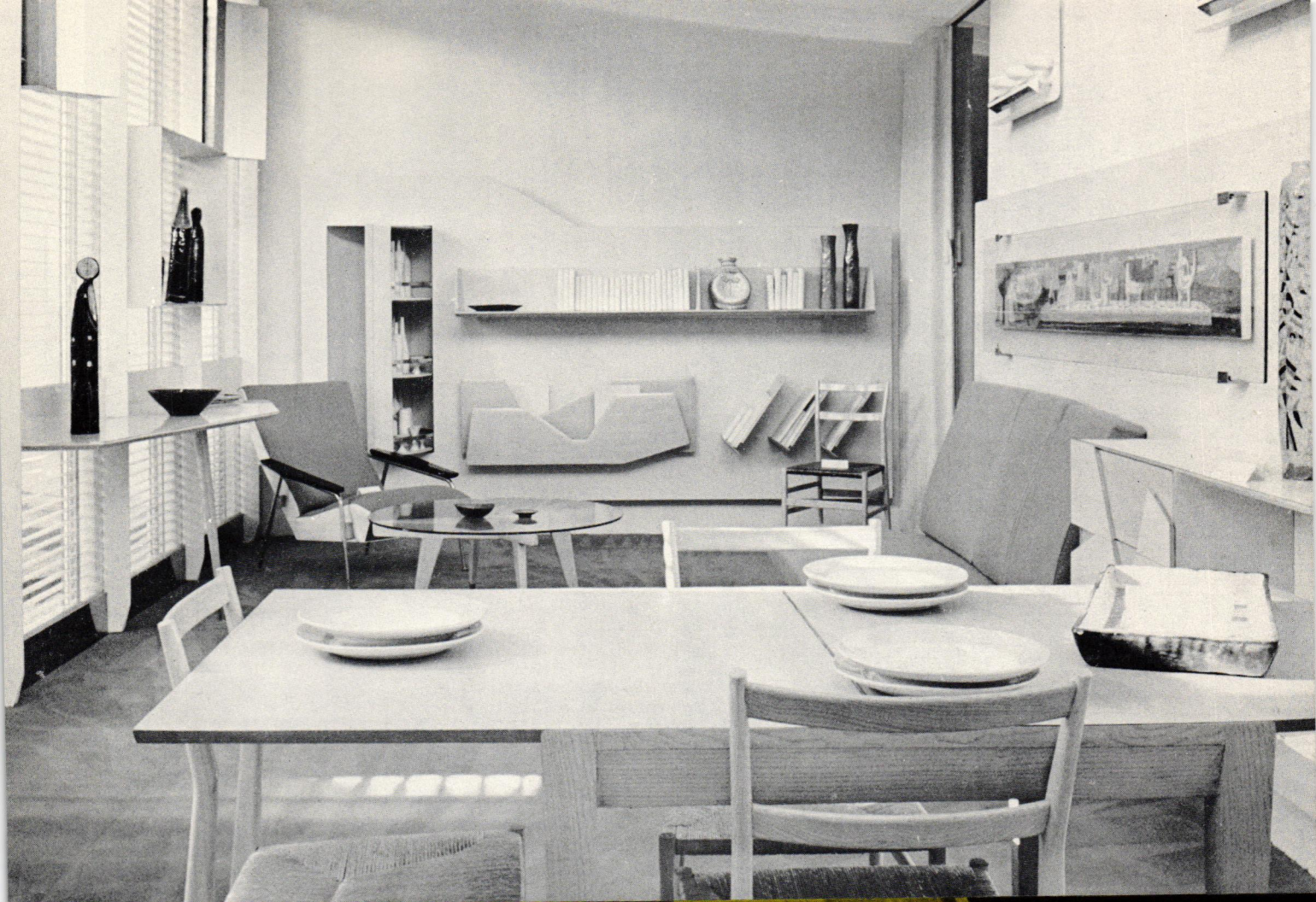


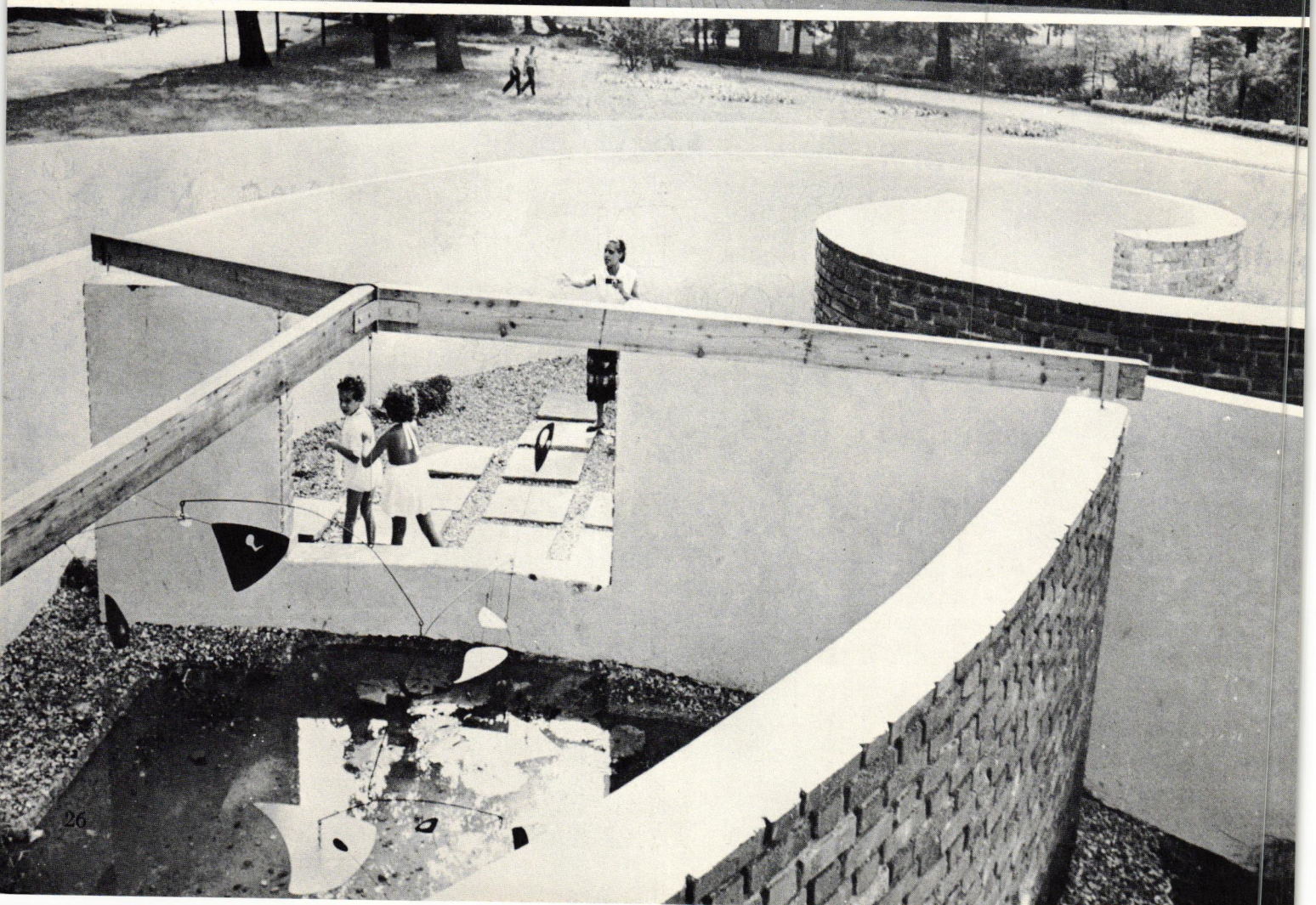
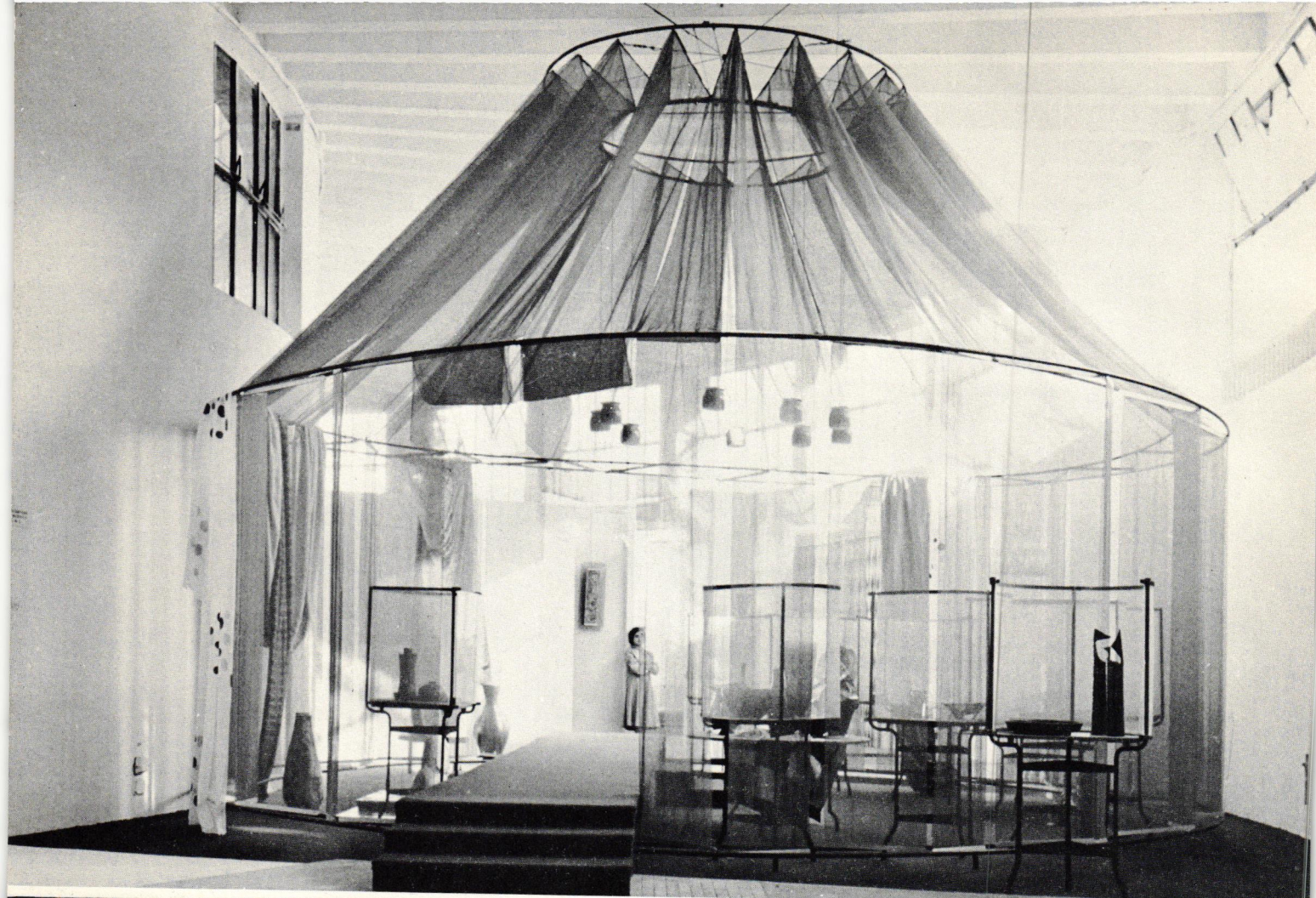


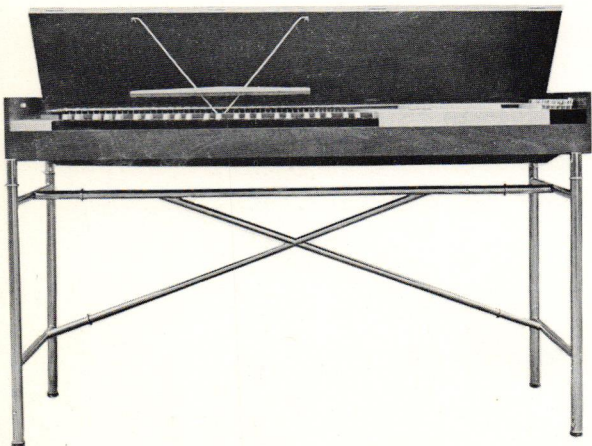
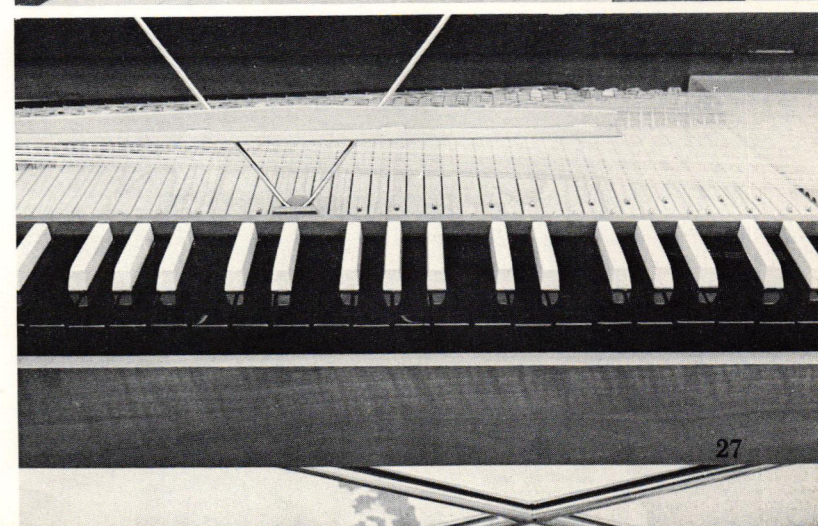
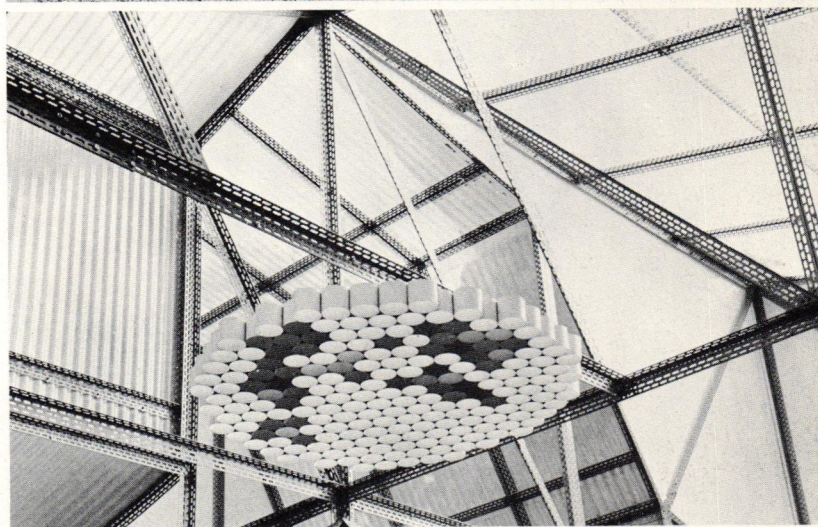
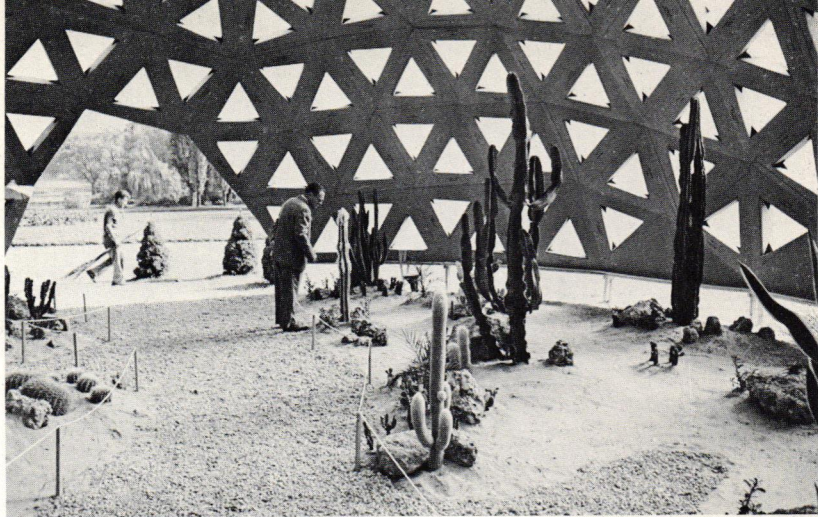


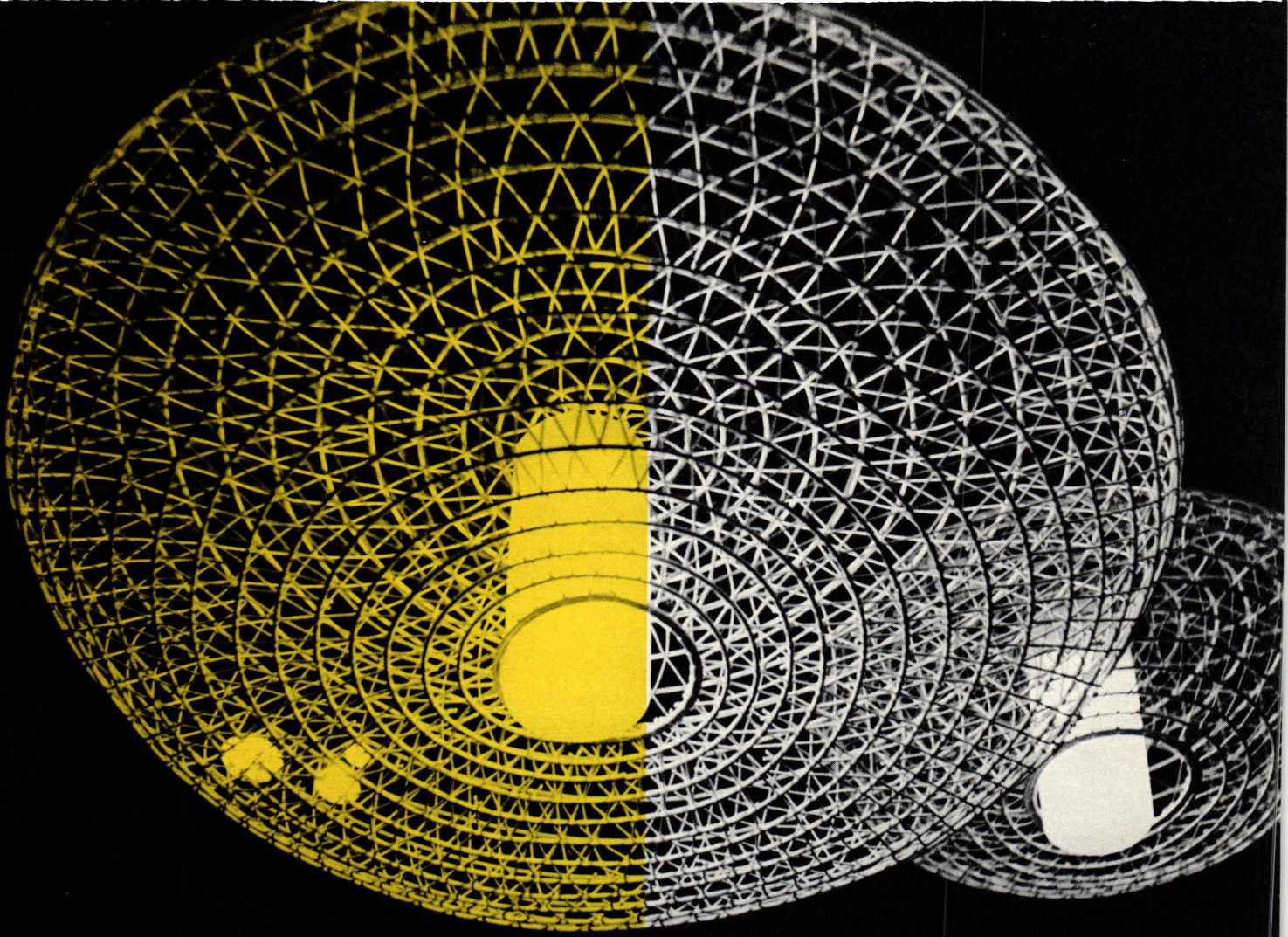














Page 19: Polychromed sculpture, THE BOAR HUNT, by Agenore Fabbri

Page 20: Glass, silver, stoneware, Finland

Page 21: Art glass, Finland

Pages 22 and 23: Architectural building materials and elements

Page 24: Flower pavilion, structure, ceiling, interior

*Page 25: One room apartment, Gio Ponti, Farnaroli, Roselli, Frattini;
Belgium exhibit*

Page 26: Installation of objects by architects Asti and Held

Child's labyrinth, drawings in concrete by Saul Steinberg

Page 27: Interior of Buckminster Fuller dome with cactus garden

Transparent house by architects Galvagni and Chessa

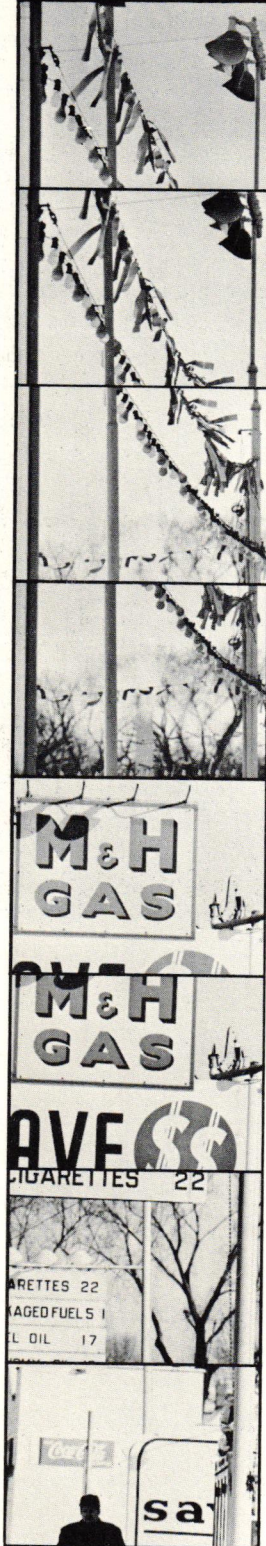
Special exhibition of musical instruments

Clavichord designed and manufactured by Rainer Schütze, Germany

Page 28: Ceiling lamps, woven natural reed by Nathan Shapira, Israel

Page 29: Reed ceiling lamps by Karl Hagenauer, Vienna, Austria

COLOR—



an educational film by Allen Downs and Bernard Arnest

Now available is another film designed to increase the visual awareness of the art student. Teachers of painting, design, architecture, and creative writing classes, will find this film an effective stimulant to creative efforts.

The authors of this film were concerned primarily with the perception of color, but the result is much more than a study, it has poetic quality and form. As with the two earlier films,* made possible by a University of Minnesota grant, there is stimulation without stylistic suggestion to confuse or stifle the student's imagination.

Following are some notes on *COLOR* by the authors—

Our first concern was to find out what kinds of color, that is, color quality, could be recorded on film. We found that an original color film can be accurate to a high degree, although, unfortunately, this precision is lessened by the necessary commercial processing of copies.

We were curious about the color we perceive in relation to the color we use esthetically, as in a painting. But we had become even more curious about the unique properties of film, those properties which are not visual text, theater, or traditional documentary. We put the proposition somewhat as follows: Imagine yourself walking through the streets of a city, a town, or in the country, with nothing particularly in mind, no appointment to keep, no business to attend to, your thoughts neither in the past nor in the future, simply in the present moment. This, in itself, is a rare situation, but by no means artificial—it is wholly natural and possible.

This film proposes to make a record of such a situation, using the natural images that would characterize it. The images are those of normal vision—what the unaided eye could see. The continuity which is essential to experience is provided by means other than symbols or the unfolding of a narrative. Indeed, it will appear as if the film has as its most evident point the pure expression of sensation, in this case the sensations experienced through our eyes. Working from this point of view, we have gradually evolved certain rules or principles:

Film only that which is actually available to the naked eye. This eliminates esoteric techniques and devices, other than the basic lenses and camera format. It is not necessary to design or prepare scenes; discover material in nature.

The only necessary arrangement is in the editing. This should be an independent act derived from the material already filmed. For this purpose a file of found material is needed, a film memory from which to draw.

Color and motion are, visually, mutually exclusive; emphasis on one will be at the expense of the other. The case is the same with sight and sound.

Such a film as this is neither painting, nor theater, text or documentary. What it is might be called "film," "free film," or any term which will not imply an aim falsely parallel to other forms.

**"Art and Seeing"* — by Allen Downs and Jerry Liebling.
(Screen Producers Guild Award for University sponsored production 1953.)

"Freight Stop" — by Allen Downs.
(Included in 1955 CINEMA 16 Series.)

For information write University Audio Visual Service, University of Minnesota, Minneapolis 14, Minnesota.

PAUL KLEE, by Will Grohmann. Harry N. Abrams, Inc. 1954. 441 pages, illustrated. \$12.50.

This is the most comprehensive of several recent books devoted to Paul Klee, an artist whose paintings have won steadily increasing critical acclaim in the thirty years since they were first exhibited in this country. In preparing this handsome volume Professor Grohmann was able to draw on his intimate knowledge of the artist and had access to letters and manuscripts that have not been generally available. Klee himself selected the illustrative material and, from 1936 until his death in 1940, worked with the author in planning the study.

The somewhat complex format of the book was determined in large part by qualities inherent in Klee's art, by the scope of his ideas and by the wealth of work he produced. Like the paintings themselves, the book requires and deserves careful study.

The text is divided into three parts. The first section, "Life", is a detailed description of Klee as a man through a study of external factors on his development as a personality. "Work", the second and longest section, is an even more detailed analytical account of Klee the artist and of the works he produced. In the briefest section, "Pedagogics," the author reviews the central themes of Klee's published work and briefly summarizes the content of extensive writing that remained in note or manuscript form at the time of the artist's death. For all of their brevity, these summaries, together with quotations from the manuscripts, brilliantly bring into focus both the wide range of Klee's interests and the penetrating quality of his analytical eye and mind.

The broad scope of Klee's sensibility is here made more evident than in any of the earlier books on the artist, as is the fact that while subconscious and compulsive forces played a role of some importance in shaping his works, they were nevertheless products of a highly developed and incisive analytical consciousness. If it does nothing else Dr. Grohmann's book should put to rest the persistent legend that Klee's subtle and delicate art is minor.

Of the four hundred and seventy three illustrations, two hundred and seventy-one are scattered throughout the text in roughly chronological order. Of these, forty are full-page color plates and eighty-six are full-page black and white. There is a classified catalogue of two hundred and two small black and white reproductions that illustrate some forty categories of Klee's work, each again grouped in chronological order. There is, further, a chronological listing of all works reproduced, a chronology of important events in Klee's life, an index of names, a general index and an excellent bibliography. The book is well designed and produced, with excellent typography and paper. For all of his wealth of virtues, Dr. Grohmann's writing is suffused with a sense of respectful wonder that effectively communicates his enthusiasm for Klee's art but does little to explain its power. The reader who approaches that art disturbed by its enigmatic qualities may feel that he is brought closer to "explanation" in the pages of two more compact books: *PAUL KLEE* by Carola Giedion-Welcker and *THE MIND AND WORK OF PAUL KLEE* by Werner Haftmann.

Donald R. Torbert

ART TREASURES OF THE PRADO MUSEUM, text by Harry B. Wehle. Harry N. Abrams, 1954. \$12.50. Editor Milton S. Fox. 167 plates.

This book on the paintings in the Prado at Madrid is the third in the Abrams series on great museums. In addition to a foreword by F. J. Sanchez Canton, Sub-Director of the Prado, it contains an essay by Harry B. Wehle on the history of the museum and its paintings, with a brief but excellent commentary on each plate in which the painter, the painting and its history are discussed.

The *raison d'être* for such a book is, of course, the plates themselves—of which this volume contains one hundred and sixty-seven, all of full-page size. Many of the plates reproduce details of the full compositions. Seventy-one are in color, several of them double and triple page spreads.

The nucleus of the Prado collections is the dazzling array of paintings collected by the kings of Spain over the course of three centuries. The museum is particularly rich in works of the Italian and Flemish schools of the sixteenth and seventeenth centuries and in Spanish works of the fifteenth to nineteenth centuries. Titian, Tintoretto, Bosch, Rubens, El Greco, Velasquez, and Goya are represented in the Prado by large groups of paintings of superb quality. Senor Sanchez Canton is not immodest when he says of the museum that "There are on its walls no paintings to which the visitor can remain indifferent . . .". Any book that would make it easier for us to enjoy the fine quality of the collections would be most welcome; that is not accomplished through the plates in this book.

Accurate color reproduction of paintings that are large in size and subtle in both color and tonal relationships is perhaps impossible, but when every allowance is made for the difficulties inherent in the problem it must still be stated that these color reproductions are woefully inadequate. They not only fail to convey a sense of the true color of the canvases but distort the compositions they purportedly reproduce. Unfortunately, this is most glaringly true in the case of some of the finest works, as, Ribera: *MARTYRDOM OF ST. BARTHOLOMEW*; El Greco: *PENTECOST*; Velasquez: *APOLLO AT THE FORGE OF VULCAN, THE MAIDS OF HONOR, THE SPINNERS*; Goya: *FAMILY OF CHARLES IV, MAJA CLOTHED, MAJA NUDE*; Titian: *DANAE AND THE SHOWER OF GOLD*; Rubens: *DIANA'S NYMPHS SURPRIZED BY SATYRS*; Van Der Weyden: *DESCENT FROM THE CROSS*. The reader who has not seen the paintings will be further misled by the variance in color from one detail to another which is most marked in the case of the *GARDEN OF DELIGHTS* by Bosch, and in *JOSEPH AND POTIPHAR'S WIFE* by Tintoretto. In general the reproductions flatten and blur the canvases. The color is harsh, the warm hues too warm and dark, the cool hues too light and intense.

In many respects the book gives evidence of having been planned and produced with care and respect, and the publisher states that all of the color subjects were especially photographed for this publication. One can only regret that an almost incomparably fine collection is now presented in this distorted form.

Donald R. Torbert

