

COVER DESIGN by Alvin Lustig, from
a fabric for Laverne, Originals.

arts & architecture

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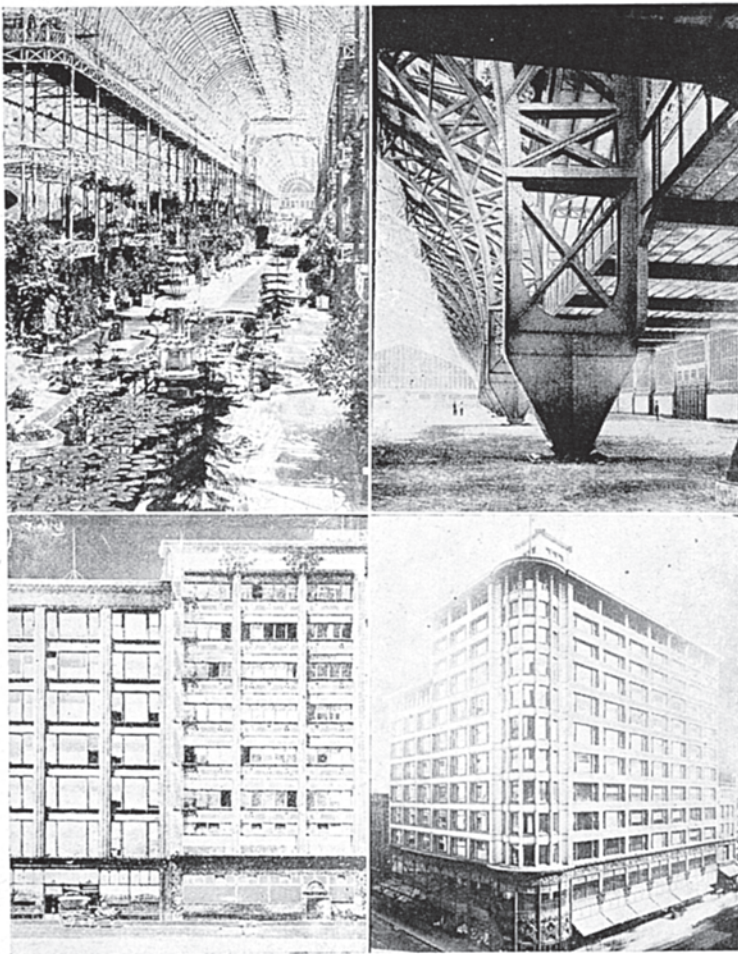
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The title given to this remarkable collection appears to imply that modern architecture derives from modern painting. This is probably true of the skin-deep decorator school. The work in this collection, however, points to fundamental affinities rather than superficial similarities between some contemporary schools of painting and architecture. The consistency with which the very diverse examples make this point is what makes the collection as a whole remarkable and is a great tribute to the clarity of purpose and scholarship of the collectors.

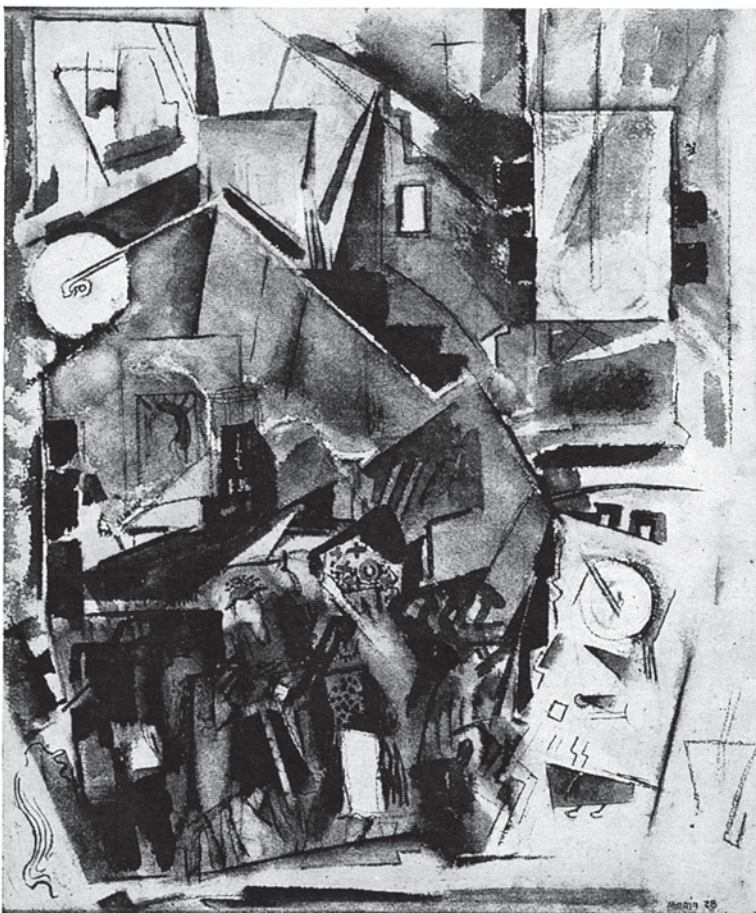
Interaction between painter, sculptor and architect has been, throughout history, the pattern of the high peaks in the cultural landscape, and we can derive considerable satisfaction from the work of those pioneers of our time who started us on our journey uphill once more out of the morass of the Nineteenth Century schisms.

The interaction between artists is, however, only part of a greater complex of action and reaction of which the artistic activity is only a segment. The flow of scientific discovery and technical invention since the Eighteenth Century had as much effect on the artist of sensitivity as he in turn, through his prophetic vision of a new world of orderly and significant form, affected the later work of designers.

The scientific method of analysis permeates our time, and this principle and methodology becomes an instrument for the artist to employ for his purposes. The scientific analysis of the nature of light and the physiology of seeing lead the artist to the examination of the immediate reality of his environment and turn him away from prescribed subject matter derived from the history and theology. The out-door painters, from Constable on, the social real-

SERGE CHERMAYEFF

PAINTING TOWARD ARCHITECTURE



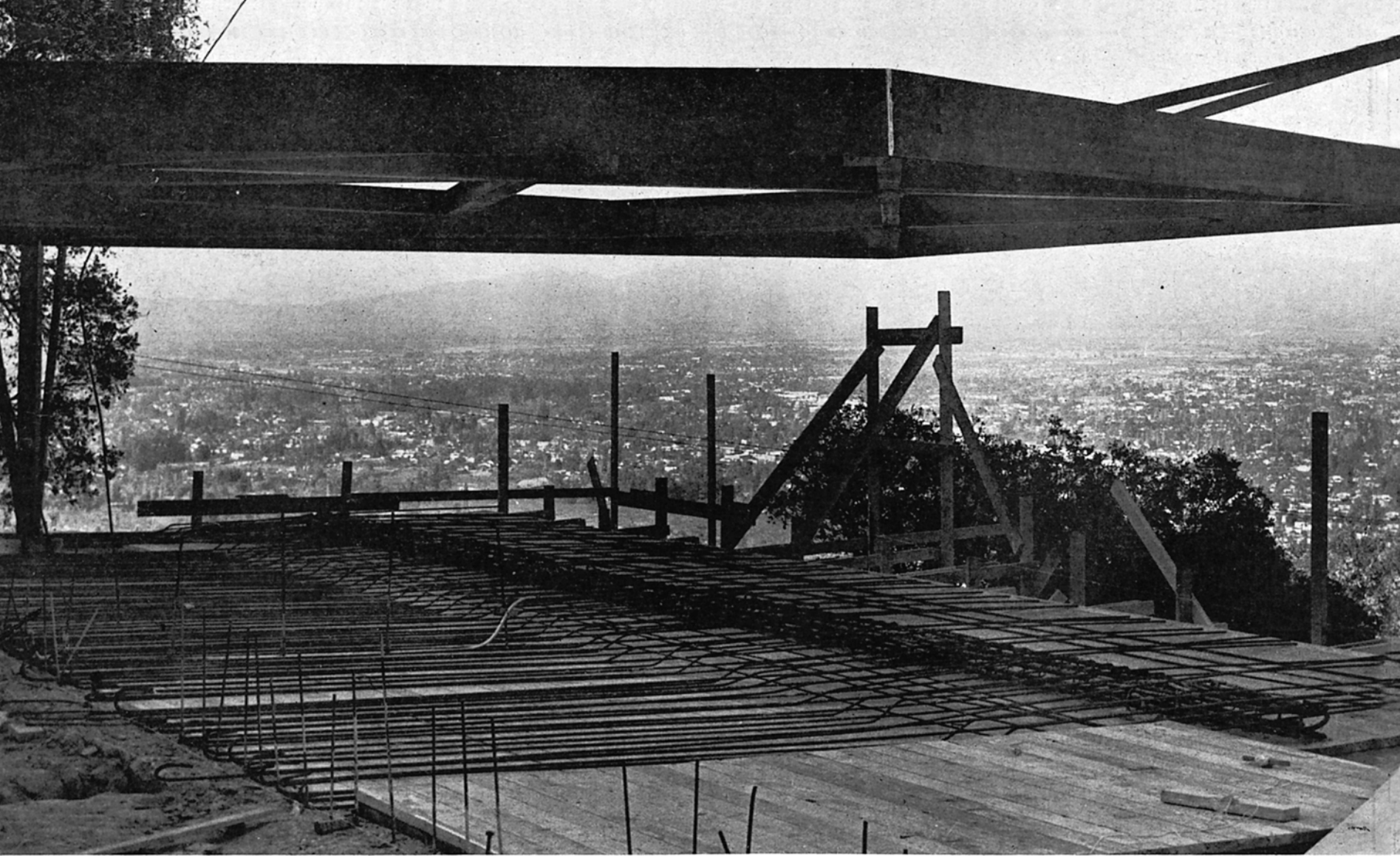
ists like Courbet and the impressionists who came after are evidence of this process.

The scientific breaking up of light into its components with the aid of the prism stimulated the pseudo-scientific experiments with pure color which have finally led to the progressively greater restoration of vital color to painting, to dress and decoration of our day.

It is inconceivable to the present writer that the relatively detached viewpoint of a moving universe provided by the first railway carriage was without influence upon the painter so exposed to a new kaliedoscopic view of reality. In our time, the even greater detachment of the airplane provides a view of reality which was inconceivable and impossible for our earth-bound forebears.

It is equally inconceivable that the great constructions of the Nineteenth Century, the early bridges, developing into the vast space enclosure of the Crystal Palace in England in 1851, the Gallery of Machines in Paris in 1889, and similar buildings which followed, did not produce a series of visual impacts of enormous consequence on the art that followed.

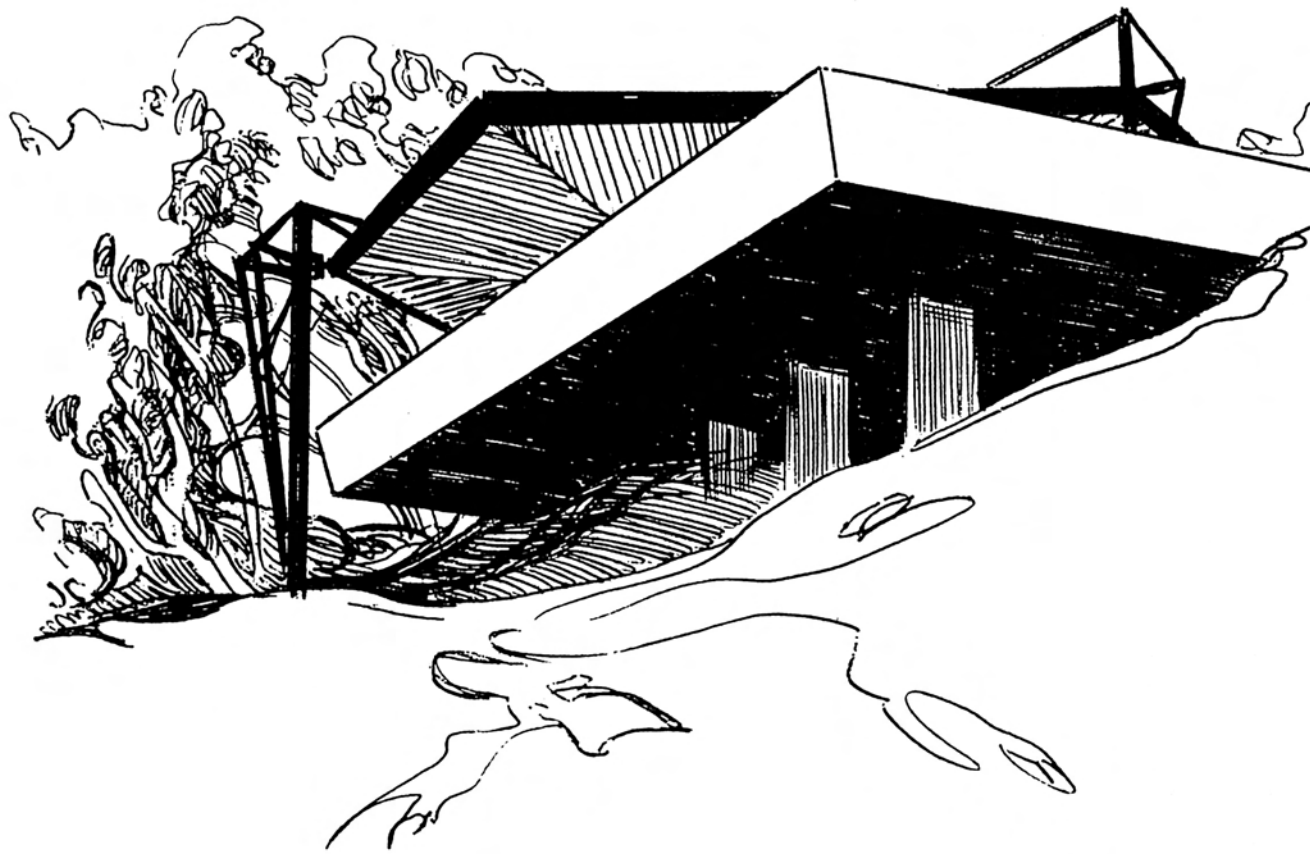
The world of translucency, light, space and structure revealed in these buildings, which we have subsequently absorbed into our subconscious to a point of invisibility,



ROOF STRUCTURES
JOHN LAUTNER, *designer*



photographs: Emil Bescy



These are frames for several kinds of independent roof structures. The idea began with an attempt to provide flexibility—to erect an ample roof and floor which could be closed in serviceable areas. These areas are conceived to be completely fluid, either permanent or to be rearranged for future use. The non-structural walls can serve as anything from screen cabinets to curtains. As much or as little of the building under the roofs may be enclosed as desired, making an easy "inside-outside" arrangement for any orientation. The structures are also an attempt to make new design more tangible and understandable for builders and carpenters.

Steel was used generally because it represented (aside from long spans) a fixed erection cost as against wood, the price of which was subject to constant fluctuation.

The hexagonal steel roof is designed to fit any lot, level or hillside. It is supported at three points which dig into the ground for firm support without cumbersome retaining walls. In every case the entire building can be erected at once, with roofs constructed first on their independent footings, the ample floor space which, extending beyond the roof line, makes elastic living arrangements possible.

Opposite page, top: One of two houses being built at the same time, showing two of three steel supports.

Right, top: Children's wing of the Dr. Edgar Maner House.

Right, bottom: Tower Motors show-room and offices.

