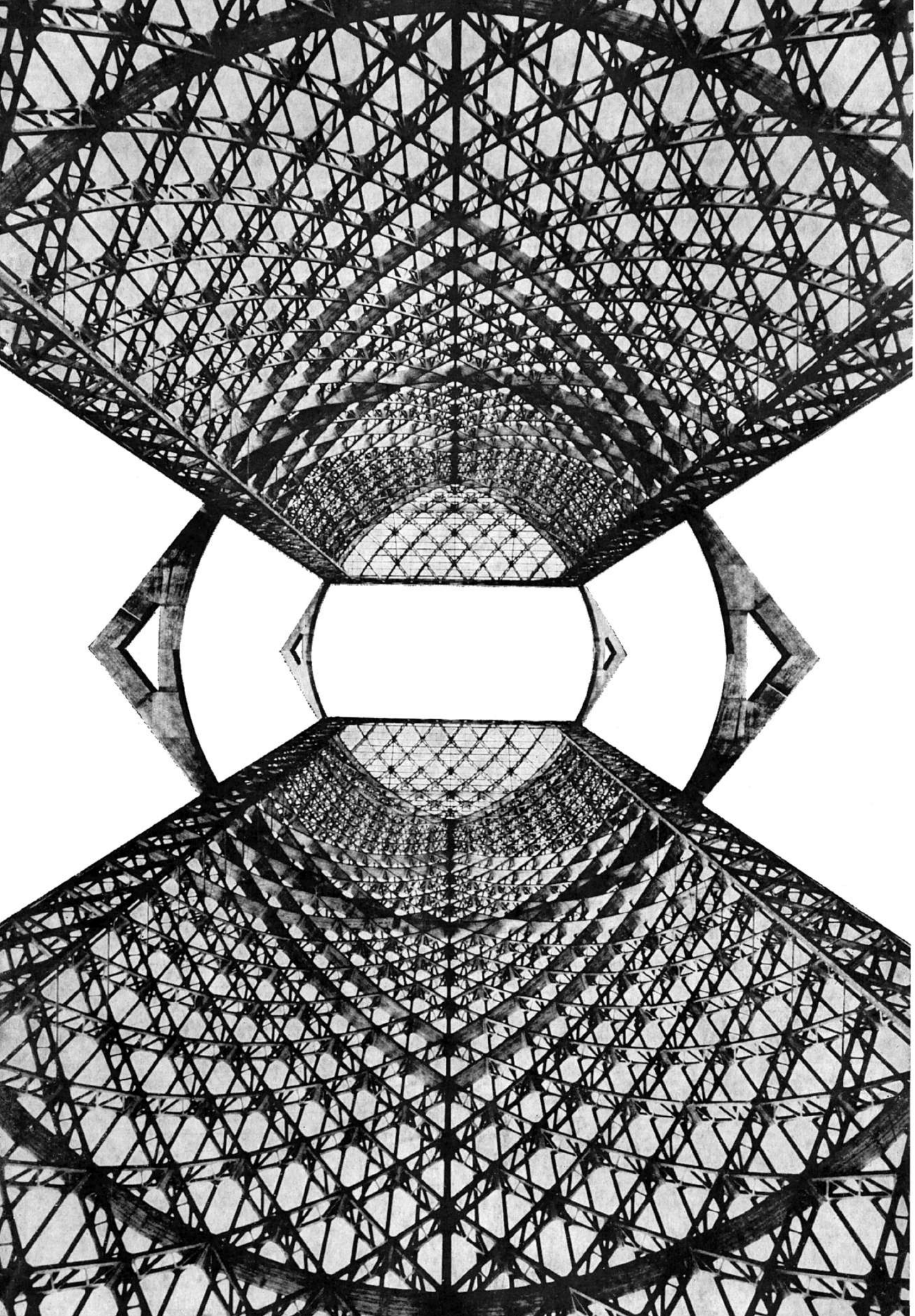
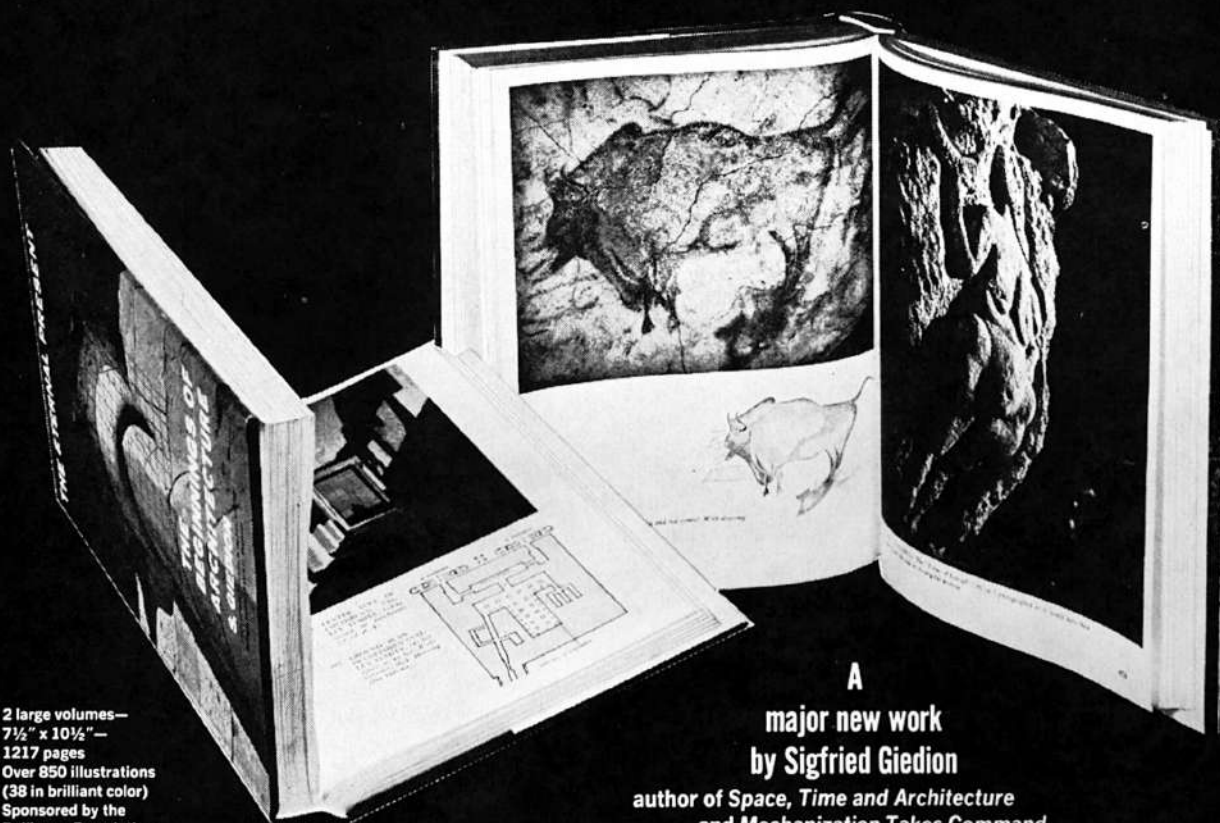




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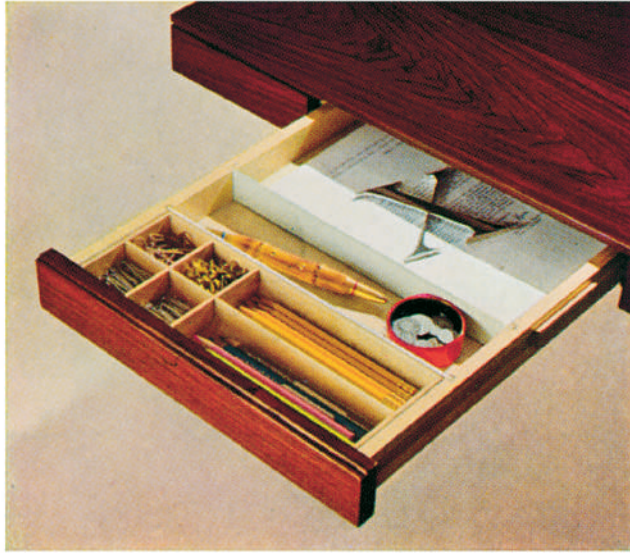
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BOOKS

AN AMATEUR AT THE KEYBOARD by Peter Yates (Pantheon Books, Random House, 1964, \$5.95)

Peter Yates, whose reviews appear in these pages, has himself written a book for lovers — lovers of music. *An Amateur at the Keyboard* is, more specifically, directed to three groups of readers: those who know nothing about music but want to learn; those who can listen with enjoyment to the standard repertoire of the piano, organ, harpsichord and clavichord and can play one of these instruments; and those who are "musically skilled." All of them will find a worthy addition to their music library.

Yates, a "literate sight-reader," is not a professional musician, but he has spent much of his life working with musicians. In 1939 he and his wife, a professional pianist, founded in Los Angeles the "Evenings on the Roof" chamber concerts now presented under the name of "Monday Evening Concerts." He "coordinated" the programs that featured seldom-played older music or avant-garde compositions of Schoenberg, Stravinsky, Bartok, Charles Ives, and lesser-known, often local, composers. In addition, Yates has written and lectured on music.

His thesis here is twofold. First, he complains that professionalism — the "habit of reproductive note-reading and memorization" — has replaced musical amateurism — the kind of amateurism that prevailed in the 16th century when "everybody played and sang as naturally as we drive in traffic"; not enough persons now play keyboard instruments for the sheer fun of it. "Music will not survive in the concert hall," he declares, "if we do not keep it living in our homes." And second, he maintains that too few professional keyboard artists are venturesome enough to play music outside the standard repertoire, or, when they do so, fail to play it on the correctly tuned (in the technical sense) instruments for which it was written and do not perform with the proper embellishments and variation.

Yates does not conceal his prejudices. He dedicates the book to his friend, the late Wesley Kuhnle, who, continuing the pioneer work of the old-instrument builder and player, Arnold Dolmetsch, made extensive studies of the history of tuning upon which Yates has drawn. The latter apparently prefers pre-Romantic and 20th-century music to 19th. He believes that one can learn the most about the keyboard from Bach and Bartok, but he himself gets the most enjoyment from playing Couperin and Haydn. He also praises Mozart, Beethoven, Schubert, Chopin, and, among contemporary composers, Schoenberg (one of his heroes), John Cage, Henry Cowell, and Ives.

The book is divided into six sections. The first and fifth — "The Literature of Keyboard Music" and "The Art and Pleasure of Being an Amateur" — will attract the potential keyboard player and students of esthetics; the third and fourth sections — "The Instruments" and "A Brief History of Keyboard Music" — will appeal to historically minded readers (the chapter on 20th century music is particularly instructive); the second section — "Technicalities" — and the two appendices, unavoidably technical, will be heavy going for all but the musically trained; and the sixth section — "An Amateur in the Community" — may well strike both the non-playing amateur (such as myself) and the professional as the best-written, most enjoyable part.

The chapter on "The Critical Function" reveals, indirectly, one of the reasons why Yates admires that true amateur among critics, James Gibbons Huneker (an expert, incidentally, on piano music). Indeed, Yates writes with something of the facility and style of Huneker. In the more personal passages his tone is relaxed, modest, unpretentious; in the critical passages his approach is sometimes witty, usually forceful and outspoken, as in the following comment: "In our society, which professes the highest regard for the arts and their performance, for the presumably enlarged life, adult concern for art is relegated to teachers, to society women, to retired or affluent businessmen who can afford the indulgence, and to students who are expected to repair the imbalance as soon as they enter business."

Yates also has a talent for the epigrammatic that is reminiscent of Huneker. He remarks, for example, that "the entertainer is seldom

a complete person; he licks the public that laps him." And "Living art is a garden that changes fruit and season with new generations. Much withers. Some dies. A great part will grow dormant." And, finally, one of the book's most moving and profound statements: "The true despair of the artist is not failure of ambition but failure so to adjust himself to the known and the unknown that he may be used — that he knows himself fully put to use. When he knows that, other reward is incidental to him. His skilled hand answers any argument. While the critic abuses him and the creditor denies him credit, posterity hangs over his shoulder waiting to applaud and purchase; but he works as if in God's presence."

Yet one must admit that sometimes Yates writes awkwardly. Two examples must suffice: "French esthetic theory has a literary flair, exclusive, nationalistic, moralistic, with heroes and villains and as goal an apotheosis, the final process so individual that only one can do it." (What do "one" and "it" refer to?) And this specimen of dislocated phrasing: "For our historical purposes the seventeenth century began approximately with the year 1600 [approximately?] and continued until the death of J. S. Bach in 1750." Better editing would have caught such slips.

More distracting is the intrusion of elaborated definitions and footnote material — marked by a symbol, to be sure, and set off by spacing — in the body of the text. Some readers might feel, also, that Yates's discussion (e.g., in the chapter on programming) might have benefited from greater use of examples and from the elimination of the extraneous references to Zen and the Bates eye-training method.

These, however, are minor defects. The book is attractively and carefully printed on excellent paper, and handsomely bound. The bibliography contains several useful lists: anthologies in music; recommended keyboard works by selected composers, and the best edition and publisher of each work; the names and addresses of music publishers and American distributors; and reference books, tapes, and records. The index seems thorough and accurate. All in all, *An Amateur at the Keyboard* should please and instruct all music-lovers.

—ARNOLD T. SCHWAB

TROPICAL ARCHITECTURE — In the Dry and Humid Zones by Maxwell Fry and Jane Drew (Reinhold Publishing Corporation, \$17.50)

If an architect who had previously conducted his entire practice only in Seattle or Chicago or London were suddenly to receive a commission in Ghana or Algeria or Central America, he could do no better than to study *Tropical Architecture* as if it were a map to buried treasure, giving his staff reading assignments from it and its bibliographic references. If a reader has no interest in building or town planning at all, but enjoys travel and adventure, *Tropical Architecture* will satisfy him as well. Few studies describe the climatology, social organization, and living habits of a region so well. We know New Guinea is hot and sticky, but how hot and how sticky? How does a Malaysian manual worker in Singapore spend his working day? When does he get up, what does he eat, compared with the habits of other nationalities inhabiting the same city? Good architecture depends upon precise knowledge of habits and environment.

Living and working in the tropics require adjusting to conditions that we never think about in the temperate zone, and all of these conditions fall under the province of the competent and responsible architect. The authors have had considerable experience working in the tropics, both humid and dry; they have experienced all the difficulties, have attempted to solve the problems, and have enjoyed the rewards of their international practice. Their book was meant, at first, to be a companion piece to their *Architecture in the Humid Tropics*, but since the original book is out of print, they decided to cover both subjects in the same volume. It is, in a sense, unfortunate to do this, humid tropics and dry tropics being two very different areas, and requiring very different, almost opposing architectural solutions. While the authors have extensive knowledge, and fine insight of the real and psychological needs of the people, the choice of covering both necessitates a switching from place to place that sometimes becomes confusing. In order to generally define the climatic conditions that are meant, hot dry areas are those where daytime temperatures in the summer months are 80-130°F. In the winter, the day may be as hot as 100°F.. but the temperature will fall to 45-50°F. at night with

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ground frost possible in higher regions. Rainfall is very low, but when it does rain, 2 inches can fall in an hour, and provision must be made for this. Dust storms occur on hot summer afternoons and contribute to the extremes of discomfort. The sky is usually clear and the sunlight extremely bright. By contrast, in hot humid areas the sky is usually overcast, preventing direct sunlight and keeping the temperature down to 85-90°F. Relative humidity falls between 55-100% and cloud cover also prevents night-time temperatures from dropping below 75-80°F. Annual rainfall is high with seasonal variations in temperature of 5-10°F. Luxuriant growing conditions obtain the year around. Although the sky is cloud-covered, it is still bright, and reflected glare is a problem. Proximity to a large body of water, island, or upland conditions cause variations in these two basic types.

Both humid and dry tropics impose problems rarely encountered en masse elsewhere: insects, severe termite infestation, molds and fungi, expansion and contraction of materials in wide temperature ranges, rusting and decomposition of familiar durable materials, and the lack of a sanitary water supply, modern fuel supply, electricity, garbage or sewage disposal. Design of the system is part of the problem.

It is hard to find any points about designing in the tropics that are not covered. Each living area, as it is used by different cultures and different economic classes, is considered, and check lists of every possible description are included. Even changing customs and how far they can be altered are taken into account. Appendices are voluminous, covering water problems, building material performance, local building material production, thermal problems, termite control, building costs, minimum standards for low-cost housing, a consideration of air conditioning as a solution, and many others. Photographs are included from the world-wide band of tropics, and include many I have never seen published elsewhere.

ARNE JACOBSEN by Tobias Faber (Frederick A. Praeger, \$17.50)

There are not many architects with the genius and versatility of Arne Jacobsen. He excels in all he attempts, from large complex projects to homes, landscape design, furniture, textiles, lighting and display. Beautiful examples of all of these are contained in this book, plus a short history of Danish architectural tradition, and a biography.

From his earliest work he has shown a marvelous command of the vertical interlocking of horizontal spaces. The best interior views always contain a stairway and the bi-level arrangements never fail to be exciting and interesting. The same control is apparent in the exteriors; when he works with sloping ground the relationship of levels, or blocks of apartments is always fascinating. His interest in co-relating levels has given him special facility with staircases. They are light, dramatic, elegant, and always enhance the spaces they connect. Indeed, rooms without stairs appear commonplace compared to those with them. He seems to delight in finding a new way to handle stairs each time: there are the dramatic main staircases of steel and pre-stressed glass, concrete steps cantilevered from an otherwise plain wall surface, emergency circular stairs enclosed in a glass and steel cylinder, and many others.

Another example of Mr. Jacobsen's versatility is in the field of landscape design. An elementary school, for example, is turned inward to a series of courtyards, each with a different character and type of planting. The court for the youngest children has shrubs clipped into the shape of animals. Others have copies of ancient and modern sculpture. The buildings are not left half completed; everything is designed in the same office. The school desks, the outdoor drinking fountains, everything is touched with a gaiety and inventiveness that make the building a pleasure to see and use. His love of working with plants crops out in unexpected places. Some areas are broken with two-story glass conservatories, with orchids hanging at different levels. Space is thereby enclosed and penetrated simultaneously.

Some of the most beautiful articles shown were designed for the SAS Hotel in Copenhagen. Sliding light fittings in the rooms, ashtrays, glassware designed specifically for the dishwasher, graphics, textiles, lamps, in all of these is evident a care which overlooks nothing.

But of all of his work, my favorite is still a group of row-houses

built in 1950. Mr. Jacobsen himself lives in one end of the row. Photographs of it offered one of the few examples of architecture shown in the Design in Scandinavia Exhibit that toured this country in 1954. There are a few weaknesses: the north and east elevations do not seem to have much relation to each other; in the plan some rooms seem small and enclosed; but how the total of the architecture makes up for it! The east elevation is one of the simplest and most beautiful architectural statements I have ever seen. These homes have a site overlooking the sea. Mr. Jacobsen's court, larger than the others, contains over a thousand variations of plants. It is a complete and enclosed world, profuse yet orderly.

The few faults in this book lie in its layout. The text is in German and English, and in some places they are not well separated. A very little white space between the two would instantly tell the eye where to begin. This is more likely to irritate the American reader, since the German text comes first. The text is well written and important, and complements the photographs.

TAOS ADOBES by Bainbridge Bunting (Fort Burgwin Research Center, \$4.95)

The architectural history of the American Southwest is highly interesting because it is one of our few native art forms which developed from a different cultural mainstream than we usually encounter. Born from an Indian form, using native materials in complete harmony with the landscape, and shaped by climatic necessities, Southwest architecture is a distinctive cultural heritage. Dr. Bunting distinguishes four periods into which extant buildings can be divided: Indian, 1275-1598; Spanish Colonial, 1598-1848; Territorial, 1848-1900 (in the cities), 1848-1930 (in isolated areas); and American, 20th century. The interest of the book is centered upon the Spanish Colonial and the Territorial periods. Because of the nature of adobe construction, which, when neglected, deteriorates rapidly and irreparably, Dr. Bunting chose examples built 80-100 years ago as being representative of earlier Colonial structures. Although the Indian Revolt of 1680-92 destroyed all but a few wall fragments of early Spanish Colonial buildings, more recent examples are not essentially different.

Reading this book, anyone unfamiliar with the kind of house and the area described will be quite surprised when confronted with an actual example. The initial text speaks glowingly: "Quite without parallel in existing New Mexico buildings . . .," "artistic landmark," ". . . the mansion nevertheless possesses one of the finest surviving Spanish Colonial entryways and doors in northern New Mexico." "The Pascual Martinez house is the best surviving example of a Spanish hacienda in the Taos area." The reader expects something quite different from the photographs of crumbling, decaying slum which he is then shown and apparently expected to admire.

The best preserved of the houses shown is a former meeting house abandoned about 1940 and remodeled for a summer residence in 1961. Even so, the photographs show it to be in poor condition. Some of the windows, doors and cupboards of this house were purchased and removed from others of the illustrated structures. The walls are visibly cracked, the window frames are considerably, not merely picturesquely, out of plumb, and appear to be ready to fall from the structure entirely. The walls, overall, have a gravelly, crumbling quality which is not attractive. Of course, buildings can be architecturally interesting in spite of all of this. These are not. Unfortunately, the whole book illustrates the fallacy of the belief that great architecture is lying undiscovered all around us, waiting to be found. In these buildings there is only the faintest smattering of architectural interest. And this is not because they have turned into crumbling hovels too rickety to be used even as shelters for animals. This is not a case of "once was," but "never were." Surely the author could have found better examples of Spanish Colonial architecture than these. It is a shame no Indian pueblos are included. They would certainly be of greater architectural interest.

There are two other points which disturbed me as I read, although they are minor compared to the main difficulty. Structural and architectural features are constantly referred to by their Spanish names, demanding a running translation by the reader. Secondly, there was no map, either of the way the houses stand in relation to one another in the limited area covered, or where that area is in New Mexico. If Taos is a backwater, (and the author says it is), how will anyone not familiar with New Mexico ever find it?

—ALAN RAPHAEL
(Books continued on page 38)

MUSIC

PETER YATES

When my editor phoned the offices of the Los Angeles Philharmonic asking for a couple of tickets so that the music critic of this magazine might attend one of the opening concerts at the new Music Center, he was told: "I do not believe that we can comply with your request. Yates is an unfriendly critic."

I am not unfriendly to the orchestra, potentially one of the world's best; or to its members, some of whom are no less critical than I am; and I believe that in Zubin Mehta we have a conductor who can lead the orchestra to the level it occasionally reached under Otto Klemperer — if he is not burdened, as Klemperer was, by the drag of an inept and hostile administration.

Like the majority of the Los Angeles musical community I do not regularly attend the Philharmonic concerts because there has been no creative inducement to do so. The programming is designed, presumably, for the audience which does attend. The opening of this great American music center began with a weak overture by Richard Strauss, honoring his centennial, if that mattered; a solid routine piece by William Schuman, boss of Lincoln Center, New York; one of Respighi's Roman symphonies — which one would make no difference; and Jascha Heifetz playing the Beethoven Violin Concerto. I have not read the reviews written for their papers by my critical friends from north and east, but in conversation with them I have heard their off-record comments.

Weak and often inept programming has kept this orchestra for thirty years from realizing its potential. While the population of greater Los Angeles has been increasing even faster than the speed of its traffic, the Philharmonic audience has not increased, except by the admirably wide spreading of its suburban concerts.

For thirty years Los Angeles has had among its citizens as many of the world's foremost composers as Vienna ever had: their works are seldom played; they are seldom or never invited to conduct the orchestra, though plenty of second-rate conductors have been brought here to enjoy this privilege.

This year one of our best Los Angeles composers, Ingolf Dahl, has been asked to write a new work to be premiered by the orchestra — an honor never accorded Arnold Schoenberg, Igor Stravinsky, Ernst Toch, Ernest Krenek, or John Cage, who was born here. The second orchestral program of the week did include a commissioned work by Lukas Foss, a former resident, set bravely between the Beethoven Eighth and Ninth Symphonies.

Suppose — just suppose — that the orchestral programs of the first week of our great new Music Center, in this Vienna of the west, had been given over entirely to the works of composers now or formerly resident in Los Angeles. In one sweeping gesture Los Angeles would have assumed its rightful place as an historic world capital of music. My critical friends tell me, without cavil, that the new auditorium is a success; visually, acoustically, one of the best in this country and the world. Though I have had misgivings and heard desperate rumors, I am grateful for this assurance.

One of these days I shall buy a ticket and slip in, face muffled in my greatcoat, to see and hear for myself.

VISIONS OF DANCE — PART ONE

Though the other arts have performed prodigies of esthetic mystification in search of freshly numinous materials, the dance exists because of such material; it is an art of human gesture.

In formal ballet dance masters had established an artificial repertory of movements; signs formalized into exercises to be again released, if possible, as signs. The professionalizing habit replaced *significance* by *pleasing*; dance drama as vacuous as *Giselle* still suffices to release this repertory of pleasing. The new makers of dance, many of them trained in this formalized repertory of movement, which if it does not improve the liberty of the body does discipline control of it, have gone through a long period of rebellion; subject-matter, burdened with referential significance, dragged movement through the labored expressiveness of Modern Dance. The new leaders of dance are throwing out referential significance, deliberate expressiveness, as their predecessors abandoned care for the correct "turn-out" of formal classical ballet.

Thanks to the University of California at Los Angeles, we have been able to see three of the principal exponents of this contemporary

dance and their companies, in summer 1963 Merce Cunningham, to whom I gave an article in this column, and in autumn 1964 Erick Hawkins and Ann Halprin.

We should understand that the rebellion against formal ballet, against subject-matter, against deliberate expressiveness, did not begin with the present generation of mature dancers; it began a half-century ago in the art of Isadora Duncan, Maud Allen, and Ruth St. Denis; though overlaid by the dramaturgic surge of Modern Dance, it did not entirely cease. Both Merce Cunningham and Erick Hawkins were for a shorter and a longer period leading dancers in the company of Martha Graham.

For Duncan, to stand, to lie, to rise, to walk was a sufficient sign, itself sacramental, a releasing of the body to be instead of represent. In the dance of Maud Allen and Ruth St. Denis movement was given usually a specific meaning; one read by signs the solitary tale of Salome or a pseudo-Oriental rite. I was present the last time Maud Allen danced in public, at the Redlands Bowl, saw how to the music of the Chopin *Funeral March* she created the invisible body that she, the visible body, mourned. This magnificent daughter of Los Angeles rose to fame in England, where she leased a royal palace in Regent's Park. Bombed out during the second war, she returned nearly destitute to Los Angeles, where she died in a county hospital for the indigent aged.

This vast city, which has no love or comprehension of the genius it bears, houses, drives away, the city that turns always elsewhere to seek what it does not lack! Ruth St. Denis in her age has lived here, and no gathering of dancers round her. Lester Horton and Carmelita Maracci gave us, with slight reward, of their great gifts. Waldeen went at last to Mexico, where she created a national ballet (her pupil directs the *Ballet Folklorico*) and is now in Cuba working with Alicia Alonso to create a Cuban national ballet. Mexico and Cuba could afford to create, with government support, an art not native. In America we cannot find means to support our native art — for from Isadora Duncan to today the art of twentieth century dance, as distinct from formal ballet, has come from American creators, forced abroad for recognition or at home driven into desperation to survive. By its recent grant of millions the Ford Foundation has chosen to encourage the imported, adapted art of Balanchine, instead of the indigenous, already world-renowned art of American dance. So the polite, the traditional art, however splendid, takes precedence over the native art by which new tradition is made.

New York painters contributed their works of art for sale to raise money to support performances of American dance on Broadway, where Merce Cunningham, for instance, has had no recognition. With \$100,000 of this money to underwrite its tour the Cunningham troupe set out to perform around the world. At Sadler's Wells in London, England, they danced each night for a week, and their stay had to be extended in another theater two weeks longer, such was the demand to see them. This is one of the great centers of European traditional ballet! Four fellows from the Salzburg Seminar in American Studies, where I was lecturing, saw the Cunningham troupe dance in Vienna, accompanied for two hours by the music of *Atlas Eclipticalis* by John Cage, played on this occasion by six percussionists; the excitement of their report swept the Seminar, and the American artists became heroes to mature representatives of fourteen countries. Somebody please tell this to the State Department! There were boos from the audience when the New York Philharmonic, a year ago, played eight minutes of *Atlas Eclipticalis*. When Maud Allen toured America many, many years ago, she brought with her the still young composer Ernest Bloch to conduct the orchestra she danced to. Martha Graham has commissioned ballets by a number of composers, choosing them by intuition, by reputation, and occasionally by mistake, but never without courage, preferring to work with a new composition rather than borrow and "interpret" a musical composition intended for another purpose. This queen of arts has set an example which our operatic directors, symphony conductors, impresarios, theater managers do not honor but hold privately in contempt. Unknown compositions, they explain politely, don't sell seats, they create deficits. So runs the apologia for the priest-ridden utilitarianism of our performing arts. (Deficit is an administrative not a creative problem, endemic without regard to repertoire.)

The performing arts provide many jobs for persons who are not and have no wish to be creative artists, who do not wish to live like creative artists or think like them or associate with them or be bothered by them — rather a cleanly produced *Turandot* — and that's where the money goes. Surveys of the arts in America applaud these

persons; art commissions foster them; they themselves control the commissions and pull the strings. When money is paid out to a creative artist, these persons ration the pittance.

The satisfying of ambition at the expense of the arts has warped the substructure of our esthetic civilization, so that great cracks are opening, and our new centers for the performing arts may soon be as abandoned as the old-time "opera house" which once promised "culture" and brought instead Jenny Lind and the Ben Hur chariot race to American cities. In the presence of the opera house culture of that period our native performance in the arts dwindled and almost died. At the present time the opposite event is happening. The arts are abandoning their so-called "centers"; the creative artist is working with a fresh sign-manual which could conceivably dispense with the book, as Marshall McLuhan seems to prophesy, and may be already dispensing with the stage.

Exponents of formal dance, throwing off the formalities which confined dance to entertainment, have been seeking a new sacramental liberty of sign. Dance has become among them an art of gratuitous acts, "of which it can be said that such acts are the creature's (Man's) hall-mark and sign-manual." Of all artists, the dancer, whose art is made of the gestures of the body, especially "places himself in the order of signs." Such dance is not a reflex of instincts. It is not determinate. It is not myth-making; it exists not like drama but as myth exists. It is not fictional. It is a fiesta of signs, seeking a content (an esthetic consistency) which is sacramental. We were brought up in a world of art which satisfied expectation. Through this smooth surface of *what art is* and *what art is not*, haloed by critical discussion, a new comprehension is now rising, and our once rigid standards quake to the upheaving. At first acquaintance, this new art seems to be made up of all that the established art rejected: incompetence, naivety, and pathos of accident, the gestures of play, everything that is antiformal, indefinite, indeterminate, the undisciplined release of hidden feeling, sex without poetry, spirituality without liturgy embodied in temporary secular illuminations, violence no longer passive and controlled by plot but let run into the immediacy of imagination. But what images! what imagination! one may cry, desperately resisting. No longer in images, one may answer, but in what one does. Violence suppressed is dangerous; violence set free may be tragic drama (catharsis in the Aristotelean meaning) or it may be running, leaping, bumping, falling, piling furniture, joining processions, letting out what has been suppressed by means that, though they may seem threatening, are *game*. Game not by rules but through improvisation.

Can this be art! The first — and it may be the only — rule of this new art is to dispense with art, to do without terminology, to act as the occasion offers, to break down the division between the entertainer and the entertained. So that as what has been suppressed is released, the energy which might become violence is instead acted out, shared, transfigured, shaped in a unanimity of enjoyment, made fun. The hope is by such means to break down the isolation of the common man, the alienation of the individual against society, by a species of liturgy in which all share who have art in common — art liberated from its priesthood.

It is, let us hope, a transitional phase, someone may tentatively venture; and that may be true. We have no conception now of what may come of it. Entering this perhaps transitional phase we know that we cannot draw back. We can only, clinging to the rigid rock, try to preserve our so-called "standards" against the current. A mob is a crowd of individuals all shaped to one purpose; a democracy is a crowd of individuals, together, without rigid rules to guide them, shaping a common purpose. In our fixed rituals, inherited from feudal thinking, the deity is enthroned on the altar, sits at the head of the feast; we bow to him. In our thinking, wherever two or three are gathered together God is with them — though in their devious dealings they may be unaware of that presence. In this illumination the creative spirit of man, not necessarily believer, seems willing wingless to throw itself into space.

The new art is sacramental in another meaning. The act of the dancer is shaped by his body, which is common to all men; dance gesture emerges from the rotations of the body and its angular and curving projections, what hands, arms, head, feet, and legs can do, which are common to all men.

One may go about this in several ways. Merce Cunningham provides for each dancer a repertory of gesture and combines these repertories in dance by indeterminate means. Erick Hawkins offers a new dance vocabulary, assembled in contemplative groupings. Ann Halprin prefers now to let the dance signature emerge by an interplay

between the dancers and their temporary environment, concretely presented, for example, by objects given them, which they must use, or set in the dance pathways, which they must get around; she does not train her dancers to fall but lets them fall as they will, risking danger.

Among these dancers, "the dance" is not primary but contingent. Each group includes a composer, who may also perform the music, and a visual artist, painter or sculptor. In the Cunningham troupe, John Cage is the composer, assisted in performance by David Tudor; Cage's music is not exclusive; music and dance are, with the exception of a few dances, synchronous but independent. Robert Rauschenberg, painter and maker of "assemblages," is in charge of lighting and costume, which may be assemblage or "by chance." No other traveling group in the theater today, in any medium, can equal this cooperation of talents, with its dancers — as decisive as the work of Diaghilev and Stravinsky with their painter-designers and their dancers. We must remember that the Diaghilev ballet was successful in only a few places, that it existed no longer than the Cunningham group, that it was more lavish, far better publicized and traveled less widely. If your historical close-vision doesn't function well enough to see this point, I'll leave it said and not stop to argue it. For Erick Hawkins the composer Lucia Dlugoszewski provides music from the keyboard and the interior of the piano, using a collection of beaters, vibrators, picks, combs set in wooden handles (which she calls "bows"), and plugs and bridges (women's plastic hair combs) to alter the pitch and timbre of the strings. Dance leader and composer collaborate, the dance being first composed in silence and then set with music, each musical setting being at the same time, in the composer's intent, "a completely independent musical work" able to be "performed in concerts of music." Miss Dlugoszewski performs besides on an "orchestra of percussion instruments": square drums of wood, skin, paper, and metal wood, skin, and cardboard rattles; and a sheet of cardboard that when shaken gives a sound she calls "cardboard waters." These instruments were "executed as pieces of sculpture" by Ralph Drazio, whose mobiles and lighting ornament the stage.

Ann Halprin has had several composers, among them La Monte Young, Terry Riley, and Morton Subotnick, composer of her current *Action and Reaction*. A sculptor actively intervenes in the dance action. One of her current offerings, called *The Flowerburger*, "is based on a series of stories written by San Francisco poet Richard Brautigan and relies on the use of movement in relation to dialogue." In my next article I shall try to give some description of these several dance performances and also of a program, *Dance Concept*, directed by Carol Scothorn and Pia Gilbert for the UCLA Department of Dance.

BEVERLY HILLS LOT FOR SALE with set of plans by Craig Ellwood for a three-bedroom house designed for the site. Property is in Benedict Canyon with 160-foot frontage on a private road. Courtesy to brokers. Call OL 1-2450.

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ART west

ROSALIND G. WHOLDEN

"Those who give up essential liberty to purchase a little temporary safety deserve neither liberty nor safety."

BENJAMIN FRANKLIN

On December 22 the Connor Everts obscenity trial ended with a deadlocked jury; the vote reportedly was 6-5 for acquittal (one juror had been excused). The events leading to this misdemeanor proceeding began last June when four Los Angeles Vice Squad deputies "following a flood of complaints to the West Hollywood Station" notified the Zora Gallery that the poster in its window and 12 other works in Everts' exhibition were obscene, and that unless they were taken down, the proprietors were subject to arrest. The drawings were removed, but Mrs. Zora Pinney asked Deputy District Attorney James J. Clancy to visit the gallery and decide for himself. He came to the gallery, pronounced the poster obscene and declined to look at Everts' other works. Weighing their personal and societal obligations, the Pinney's decided to rehang the show with the exception of the poster. Surprisingly, instead of arresting the gallery owners, a complaint was issued against the artist. Connor Everts was charged with preparing and exhibiting obscene matter, possession of obscene matter and commission of an act which openly outrages public decency. The trial took place in Beverly Hills Municipal Court; Judge Henry Draeger presided. Everts was represented by attorney Richard Sherwood of O'Melveny and Myers.

The Pinney's characterize their gallery as one which seeks to exhibit works of social significance. Explaining his intent in creating the series of drawings under question, Everts stated that they were a response to the shock of President Kennedy's assassination, and that the terrified, hostile beings shown refusing to leave the womb depict "the sort of a person who could kill — because of his fear of life." If Everts succeeded in this intention, the works would not be obscene according to the U.S. Supreme Court ruling that obscenity is "utterly without redeeming social importance." Everts denied he was a "sensationalist," describing himself as "a man with a wife and three children and a job teaching art."

The arguments for the defense stressed Everts position as a recognized professional artist. President of the Los Angeles Print-Making Society and an instructor at Chouinard Art Institute, his works are represented in museums and private collections throughout America, including the Los Angeles County Museum. Slides of other artists' expressionistic and intimate works were projected for the jury to establish the fact that similarly unconventional themes and forms are publicly displayed by reputable museums and galleries.

Since the trial is behind us, even at the risk of offending all partisans, it is possible now to begin examining the Everts case from such perspectives as the artist in relation to his profession and to the work; the man and the community of men; the quality and levels of meaning in the drawings and their fitness for the site in which they were seen; the different effects on random, selected, adult or juvenile audiences; and finally, to differentiate between secular law, which is brought into play by given sets of circumstance, and morality or criticism which being systems of valuation fluctuate within themselves and are interpreted from without. These issues are relevant to the case, but have thus far been passed over since no one attempted to distinguish the factors involved in relation to their operational context. (Surely offering someone your coat changes its meaning depending upon whether it is three degrees below zero on one hundred above . . . and what if the coat was stolen?)

While it was natural and justifiable for the Los Angeles art world to rally in defense of Connor Everts, most of the arguments were polemical. The drawings under question had gone beyond the



Connor Everts



Judge Draeger

privacy of creation by being exhibited. The absolute freedom of the artist to create doesn't attach to the created work itself. Once exhibited it becomes "property" carrying with it rights and duties vis-a-vis the public.

Professionalism is frequently exploited as a magic cloak in our society. To the degree that a man identifies himself with his specialty he may feel released from being visible to those outside his profession. Insiders can see what he is doing because they understand the lingo. Through absorption in his field he may blind himself to any other claims on his person as a human being. The layman, before intimidation, believes he should be able to understand and use the specialist's production even if he could not have originated it. Professional professionals recognize that the best defense of their private domain is militant jargon, this holds true in the sciences and technology as well as in the arts. Jargon is a wall which keeps the uninitiated and unsympathetic out. Unfortunately it can also alienate the sympathetic.

While jurors are his peers in the eyes of the law, they are not required to be the defendant's equals in education or occupation; so it was logical in court to attempt a minimal presentation in the history and appreciation of art. But it was cunning to appeal to faith in the judgment of supra-professional agencies. To the aware spectator, the defense's marshalling of "authority" weakened the actual evidence by advocating the jurors close their eyes that they might hear better. As a teacher and art critic, I fully appreciate the impact of trained certitude, but I know also that unless you can get people to see within the forms using their own vision, you have failed the work and demeaned the viewer.

The artist as a man has no right to claim greater liberty than his fellows. Whether he believes himself to be a true prophet or not, his right to lead does not protect him from heckling or from people getting angry about where he is taking them. Liberty under law asks of the artist-citizen that he give the community the benefit of also being viewed as an "underdog." Since a man's sympathy frequently goes out to the one against the many it becomes vital in a democracy

From "Studies in Desperation" suite





J. J. Clancy



Five members of the jury



Sketches by Mesches

for the individual to be capable of penetrating the veil of generality to see the real persons in the word, "community." Emerson, who certainly valued the individual, wrote in his *Conduct of Life*: "... it is the secret of culture to interest the man more in his public than in his private quality."

As to the aesthetic values in Connor Everts' drawings, they are expressive and not in the least beautiful for they offer no joy to the senses, heart or mind. Expressionistic devices of exaggeration in gesture and scale, violent value changes and a rather coarse or murky line are given the added fillip of shock by defiantly focusing on a subject long considered the ultimate area of privacy. Works of art from primitive and barbaric cultures sometimes depict child-birth, but they never dishonor the parent body by reducing it to awkward limbs surrounding the external orifice of the vagina. While immune to Western concepts of obscenity, primitive man had a ritual respect for the natural secrecy of the female genitals and birth was too important a mystery for the potency of art to be invoked against it. Everts substitutes anonymity for privacy and clinical proximity for numinous intimacy.

Perhaps it is useful to compare his work with the Aztec sculpture of the birth goddess, Ixcuina, in the National Gallery in Washington. The sculptural expression of the squatting mother's immense effort is epitomized in the woman's struggle, clenching her teeth, to stifle the cry of travail. Her awful grimace contrasts with the sphinx-like new being who sullenly and deliberately forces his way from her body. Everts, in choosing to use female anatomy as a dehumanized receptacle housing snarling terrors, seems to ignore the truth which the Aztec sculptor understood, that the living body is above all a person. Thus, what shocks the perceiver far more deeply than the immodesty of the view is the separation (for totally different reasons) of sex from love, as does pornography. However, Everts evokes repugnance, not lust. According to the *Roth-Alberts* decision, criminal obscenity exists when the work "taken as a whole appeals to prurient interest." It is unlikely that Everts' drawings would arouse lasciviousness. The "Studies in Desperation" poster taken as a whole is either a frightful negation of heterosexuality OR a symbolic depiction of the coward, who abominates man's affirmation of life by denigrating sex to serve as a means of escape from existence. If we credit Everts' statements about what he intended to say through the drawings, why, then, is it equally possible for the perceiver to experience the works as brutal renunciations not of a certain "type" of person, but as hostile symbols in themselves? Because the *expressionist fallacy is to vent angry forms on anger itself*, expecting somehow that the viewer will infer "yes" from "no." It doesn't work that way; seeing is still very close to believing. In contrast to Everts, Grosz or Lebrun, both Goya and Picasso when drawing horrors always resolve the forms they use so that the total effect of the imagery is to stir the heart but quiet the hatred. "Composition" is not just coincidentally related to "composure."

Now, given the fair probability, that a person might look at the drawings in question and interpret them as shocking negations of the act of human love, and if we make that person a passer-by waiting for a bus on La Cienega Boulevard or a child crossing the street on the way back from school, it becomes perfectly intelligible that there might be "a flood of complaints to the West Hollywood Station" about the poster in the window of the Zora Gallery. This random public did not choose to enter the gallery, an action which

would have placed responsibility for what they encountered on their own free choice. They were being "community" when a publicly displayed object outraged them. There is a necessary difference between the degree of privacy enjoyed in the interior of a theater or gallery and that of the city street.

Pictorial art has a unique aspect distinguishing it from literature or movies; it is experienced all at once. This simultaneity of form gives graphic representation tremendous impact upon the viewer because it can arrest his attention before he knows he is looking. Maimonides' adage, "Ignorance is the source of evil," is true in many senses. A person who has never seen a painting of a nude might find Titian's "Venus of Urbino" obscene; not being able to read the words "Contaminated" a child might drink polluted water; thought-control horrifies us even more when it is presented in science-fiction as electro-magnetic suggestion on an unsuspecting populace; ever since Eve bit into the apple, men have felt the only corrective to knowledge is greater knowledge.

Assuming that freedom involves the opportunity to make choices, the passer-by, who was offended by the immodesty and hatred (not obscenity) in Everts' poster, had no advance information to permit him to avoid what he might deem an assault on his moral health. Concerning his physical well-being there is legislation requiring labels telling the contents on everything from consomme to cold-cream. The buyer can check the ingredients to avoid eating what he doesn't think agrees with him; he is similarly warned by "Adults Only" signs on theaters, but billboards and posters are too immediate an experience to provide sufficient warning. (This is why they are the optimum vehicle for propaganda and advertising.) Just as good French restaurants place the bill-of-fare in their window, so might an art gallery announce its exhibition; even the use of "Adults Only" would not seem an undue infringement on the rights of the artist or exhibitor. The issue is not one of taste but of power, not just of rights but of responsibilities. Each of us should be enabled to exert as much personal choice as is possible within a democracy.

From a pragmatic viewpoint, vice squads are not particularly well-equipped legislatively. Community standards are not as definite or as shared as they may have been in the past. Via psychiatry and comparative ethnology, morality has come to be viewed less as a covenant than as a system of values relative to the circumstances of a given culture. Whether we like it or not, such relational thought requires legislation to begin making distinctions along the line of degrees of community experience. A painting which is not obscene may still be an outrage to public decency depending upon the audience and site in which it is placed.

The Connor Everts case will have served the community well, if it acts as a reminder that we must strive to protect our public privacy as much as our public safety because they are twin aspects of essentially the same liberty. The case may also have awakened the artists of social protest to the necessity for them to respect the privilege of public exhibition by recognizing that their individual liberty to create as they please must be matched by the individual viewer's right to see what he pleases. Even when he is burning with a vision he is certain is for the good of everybody, the artist cannot stoop to tyrannize in the name of his own freedom of expression. Jefferson was right about the price of liberty being eternal vigilance, but it comes as a surprise to find that in application, this means most of the time each of us will be busy keeping an eye on his own ego.

ART east

DORE ASHTON

I can remember when they used to call the various sectors of military activity "theaters" during the war — a barbarous but telling use of language. Something of the bellicose intention, covered with esthetic euphemism, hovers today in the art world: the theaters of war are easily mapped. The old Greek word "polemikos," meaning warlike, characterizes much of what is being exhibited as "art" today. Whose polemic and against whom? It depends. In the case of Andy Warhol, recently featured in an article titled "St. Andrew" (Andrew, by the way, means strong, or manly — another little ingroup irony), the polemic seems to be sponsored by an ecstatic group of intellectualizers who find in Warhol a willing accomplice. They keep telling us that Warhol's theatrical pranks have authentic significance, both sociologically and esthetically. But when it comes to articulating the significance, they falter into stammered phrases of self-contradiction. For example, he is "a sensibility as sweet and tough, as childish and commercial, as innocent and chic as anything in our culture." These puffs of adoration from Henry Geldzahler don't tell us much about Warhol's significance esthetically, but they do suggest against whom his polemic is aimed: It is aimed against all those intransigent sensibilities that insist on preserving a clear vision of high art. Not that I think Warhol is particularly concerned. He does what he does. It is the full-house "theater" which, in its noisy response, gives away the show. This performing entertainer knows his box office and always did. He plays to the orchestra — the tired businessmen, the effete socialites, the bored art historians looking for their very own *frisson nouveau*. Not even the work (often endowed with the ambition of putting the question of Art to the real test) matters too much. It is the talk and the sensation which count.

Warhol's latest exhibition at the Castelli Gallery, received with tremendous relief by his admirers, does not contain the aggressive imagery or even the fan-mag faces of previous work. This exhibition was comprised of a series of silk-screened views — enlarged photographs — of what one critic delicately called "anemone-like flowers." They appear with slight variations in color and size from the identical photograph. Color is characteristically rude, the color of commercial printing, but gay, of course. Warhol's vernal fantasy is not without charm.

For the simplistic mind of the journalist, Warhol's effusions suggest a genuine polemic, a way-out vision of the future. They are aimed, so it's said, at the commercial world of the fine arts. They offer a machine-esthetic irony. Warhol has said something to the effect that he would like to see an art without artists, paintings by machines.

But there is always a giggle just behind the words of Warhol and his apologists. They are not really missionary, but only dear children, seeing how far they can go. Who will write the turn of the screw about them?

An exhibition like this is always a welcome occasion for writers, and writers have been quick to find Warhol's repetitious technique a superb pretext for commentary. What they say almost always refers to the maneuvers of the military camp, the climate of the theater within which Warhol performs.

When Baudelaire made his brief comments on the "*chic*" and the "*poncif*" he was faced with much the same situation. There are certain beings and things in life and nature, he wrote, that are *poncif* — that is to say, which are the epitome of the vulgar and banal ideas which are commonly held above those beings and things. Now, the deliberate parody of the banal, if we grant that parody is what Warhol is ultimately engaged in, does not always rise above itself. I think in Warhol's case, the parodic intention is so free of irony that it barely succeeds. It is chic, as Geldzahler says, and maybe even "innocent," but it is not ironic. Baudelaire pointed out that everything that is conventional and traditional owes something to the chic and the *poncif*. I could turn this around and say that everything that is chic and *poncif* owes something to the conventional. No question but that Warhol's wallpaper pansies and his Marilyn Monroes and even his Jackie Kennedy opus appeals to the market partly because he exploits a contemporary convention, advertising art.

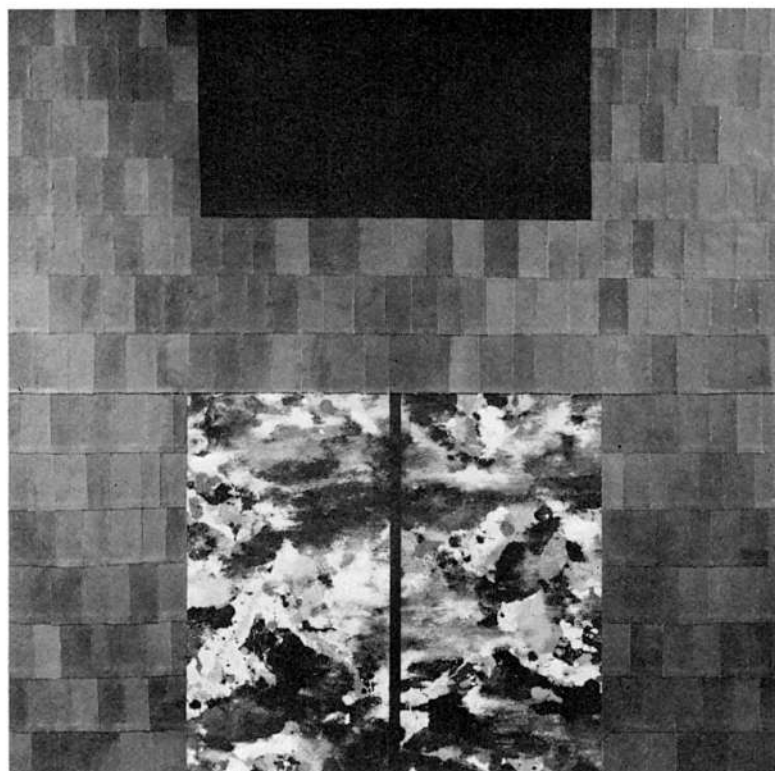
What will he do next? *Time*, *Life*, *Newsweek* and *The Village Voice* await with baited hooks, for Warhol is good copy in this many-seated theater and his war on Art is a popular war.

In his way, Warhol belongs to the moment as much as the host of "cool" painters whose polemics are on a much more serious level, and whose work must be considered within the mainstream of modern painting. The "cool" attitude, which seems to have broad implications in every realm of capitalist culture, ranges from absolute disengagement (which I think is the case with Warhol and his admirers) to programmed objectivity. In a sense it is a reaction to an attitude which was tried and proved wanting — the post-war posture of engagement.

The cool position announces itself not only in the arts, but in intellectual life as conducted in the serious weeklies and monthlies. Just recently the new version of an old French left-wing weekly, *France Observateur*, published an interview with Sartre in which the main theme was the increasing coolness of young intellectuals towards any kind of active engagement in the shaping of political thought. This creeping apolitical tendency — a kindly way of referring to apathy — is symptomatic of a general withdrawal from spontaneous passion.

Sartre cannily suggests that propaganda is responsible for the

(Continued on page 37)



Varusan Boghosian
 "Dead of Night" 1964, 30½" x 50"
 Courtesy Stable Gallery
 Photo by John D. Schiff

Robert Richenburg
 Courtesy Tibor de Nagy Gallery
 Photo by Eric Pollitzer

Whatever else it may bring, 1965 has begun inauspiciously with the deaths of two lofty figures of our time, men as antithetical as yes and no: Winston Churchill (whose death is expected momentarily) and T. S. Eliot. Eliot, although his reputation had diminished in recent years, is the only poet of our time generally considered worthy of inclusion in English literature's pantheon. His learning and skill are undisputed; his expressed view of life — one without warmth, kindness or tenderness — was accepted as the New New Testament by the disillusioned of the 20s and 30s. His work — and his life — represent a despairing retreat, a denial of the dignity of man and of any possibility of his improvement.

If T. S. Eliot was the personification of Carlyle's everlasting Nay, Winston Churchill was the embodiment of the Yea. He lived in the affirmative, an actor not a critic. To Churchill the world is bursting with riches to be seen, smelled, tasted. If beauty is an illusion, enjoy it before it disappears. Life is a series of obstacles to be overcome, battles to be won, and his Golden Rule is the same as the moral of his six-volume history of the Second World War: "In War: Resolution. In Defeat: Defiance. In Victory: Magnanimity. In Peace: Goodwill." Churchill's life is a refutation of Eliot.

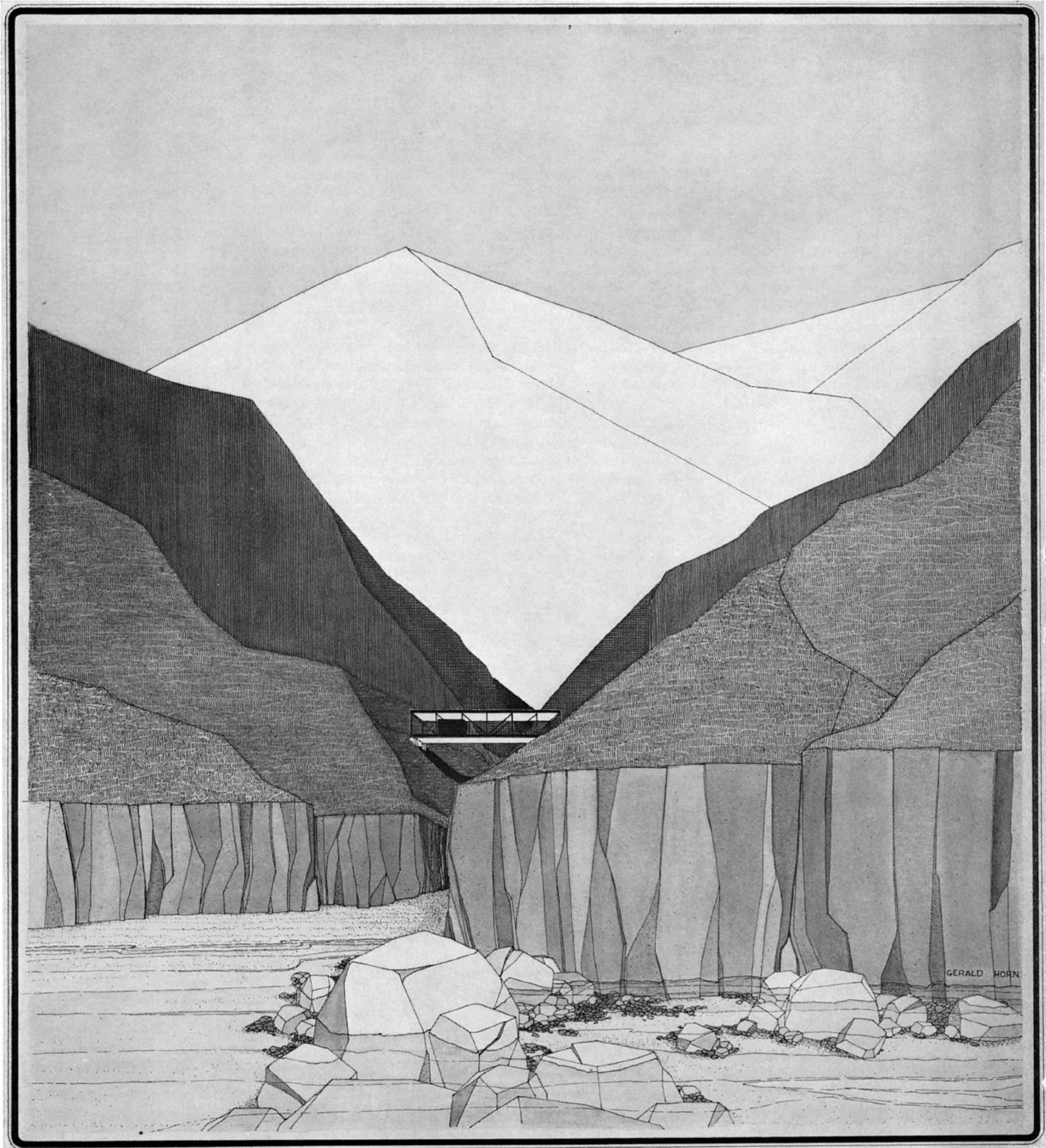
In response to last month's Notes in Passing, asking readers to send us accounts of any disasters attributable directly to errors in planning, Barlow Vode points to the 20-mile stretch of the Pacific Coast Highway near San Diego on which some 30 motorists were killed last year. At last report, as the phrase goes, the carnage continues unabated. If local governments can be held responsible for accidents occurring on poorly maintained city sidewalks, there being a likelihood of injury, it wouldn't seem unreasonable to hold whatever agency has jurisdiction over the above 20 miles of road liable for any further deaths.

Reader Fernando Tapple sent in the following account of a recent occurrence in Florida: A motorist stopped in confusion in the middle of

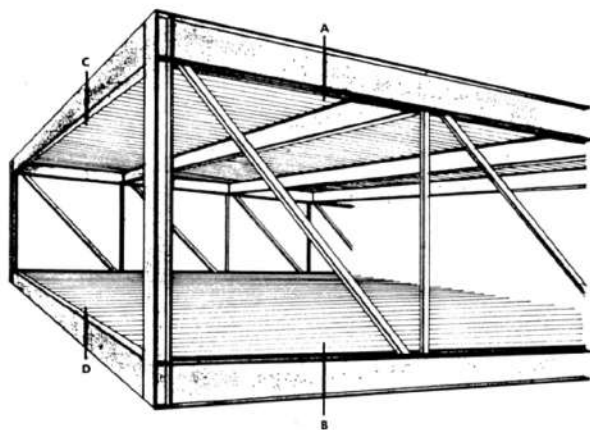
Interstate Highway 75 where it tapers down from four to two lanes. He drove on immediately but left behind an accident 17-autos long, all banged together in a chain reaction, 18 persons with minor injuries due to the collisions, damage to automobiles estimated at \$7100, a traffic snarl backed up 75 miles from the stoppage point which took highway patrolmen eight hours to straighten out. Such an accident is far from rare and this one is unusual only in the extent of the chaos — and in that no one was killed or injured seriously.

As was pointed out last month, poor planning has effects that are far more tragic than those that offend the eye and it is time public officials and private developers responsible in fact were made so in law. The growth of our cities in size is matched by their growth in complexity and disoriented people are killing themselves and others daily on city streets and freeways. It was noted also last month that people have died recently as a result of negligently sited housing developments. I resent it highly that I can be slaughtered with impunity by a tract builder, planning official or traffic engineer.

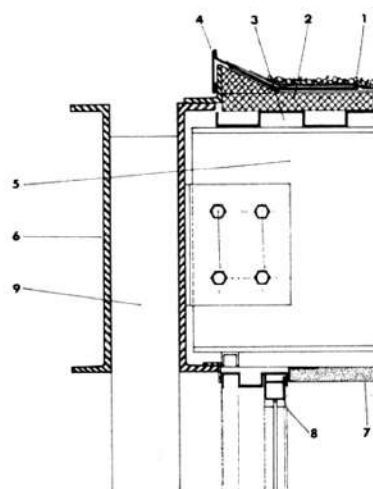
This month's article, "Modern Architecture — Birth, Establishment and Future," is fourth of a five-part series appearing in *Architectoniki*, the Greek journal of architecture. Published for eight years, it recently extended its coverage into the fields of archeology and fine and applied arts. It is a bimonthly magazine and contains a good, full English translation. Subscription cost is \$15 a year which includes membership in the "Architectoniki Club" of Athens. (A sample copy will be sent free to architects and architectural schools interested in subscribing. Write *Architectoniki*, 10 Panepistimiou Street, Athens T. 134, Greece.) The authors of the article were educated in the U.S. — Mr. Papayannis at M.I.T. (Architecture) and Miss Venezis at Radcliffe (History and Literature). If the conclusion seems something of a let down, remember that another instalment is yet to come. We hope to publish the final chapter, "The Future," in an early issue.



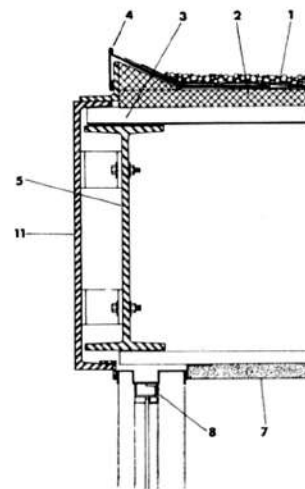
WEEKEND HOUSE by *Craig Ellwood Associates*
Robert Marks, Consulting Engineer



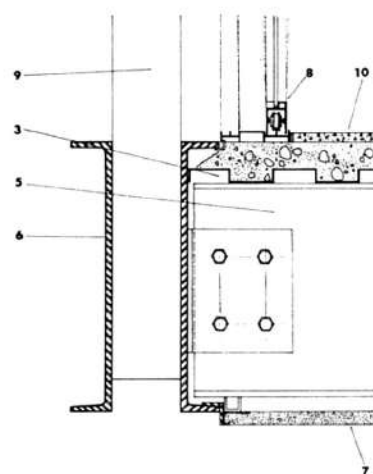
- 1 BUILT-UP ROOFING
- 2 INSULATION BOARD
- 3 METAL DECKING
- 4 GRAVEL GUARD
- 5 WF BEAM
- 6 DOUBLE CHANNEL CHORD
- 7 PLASTER & METAL LATH
- 8 GLAZING UNIT
- 9 VERTICAL & DIAGONAL WEB
- 10 TERRAZZO OVER CONCRETE
- 11 CHANNEL FASCIA



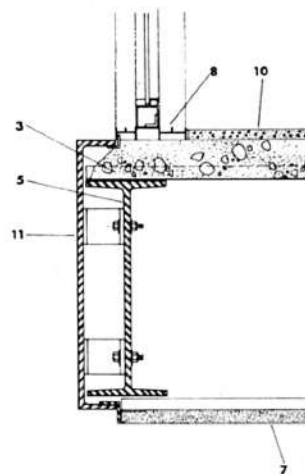
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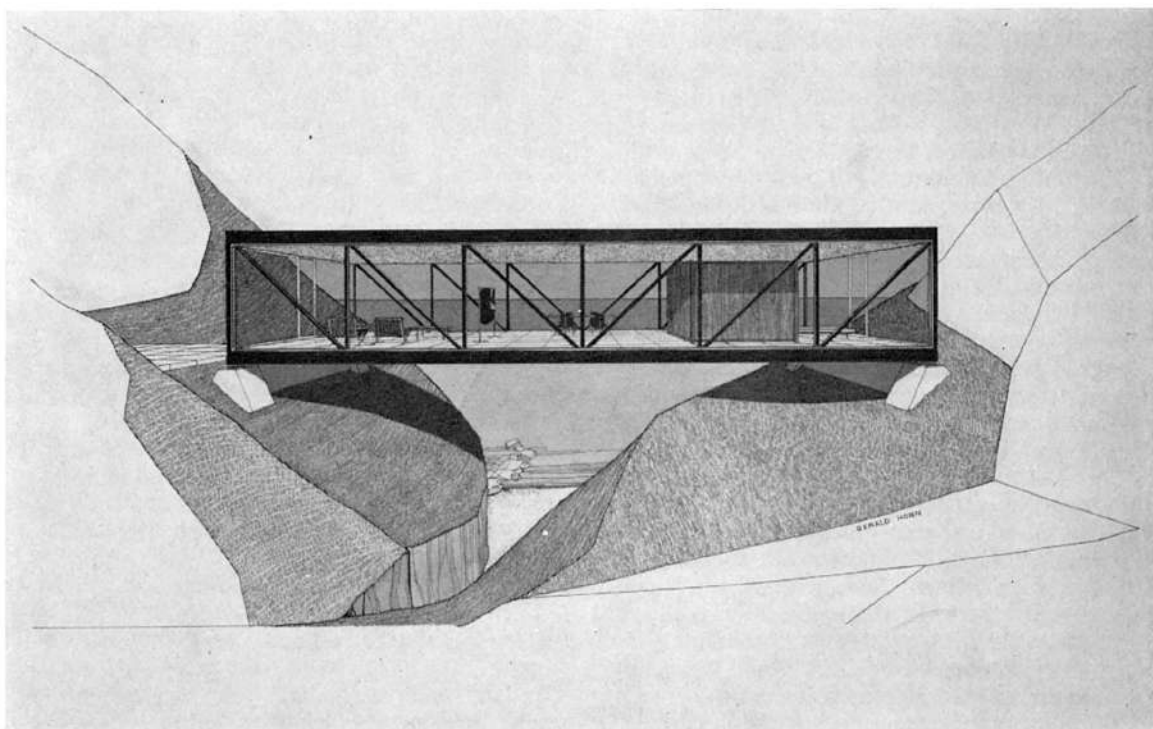


B



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This project developed as one solution to the scarcity and high cost of beach-front land in Southern California, which ranges from \$500 to \$1000 a "front" foot in the Los Angeles area. Much of the coastal frontage is cut and folded into natural watersheds and canyons like that represented here and has remained undeveloped. The designer has simply spanned such a valley, leaving the land contours and natural water-course undisturbed. The structure is a roofed bridge of two steel trusses spanning 60 feet. The trusses can be either welded or bolted steel. The house could also be designed in wood.



MODERN ARCHITECTURE/BIRTH, ESTABLISHMENT AND FUTURE



Aerial view of New York City

THE EPIGONES

1. THE THIRD STAGE

Most spheres of human activity follow a common cycle of historical development, which is characterized by three stages. In the first stage, men of perspicacity and imagination lay the theoretical, as well as the concrete, foundations of the new movement. In the second stage, the great creators, — who somehow seem to appear always at the right moment —, leaning on these foundations, erect the outstanding monuments of art and history. During the third stage, the persons who received their influence, their disciples, are also the ones to betray them, either by copying the external signs of their masters' work, with no real understanding of its deeper significance, or else, believing they have grasped it, by distorting its meaning and by using it as a starting-point for irrelevant developments. The result is dispersion — the epigones take off in all conceivable directions. And decline fatally sets in.

The modern architectural movement has apparently not escaped this law of evolution. Reacting against 19th-century eclecticism, and inspired by the technological revolution, a group of architects, about the turn of our century, proposed a radical change not only in the external characteristics of architecture, but also in its social and philosophical content. The rich, though often confused, background of works and ideas thus constituted provided Gropius, Mies van der Rohe and Le Corbusier with a foundation on which to erect the new architecture. The creations of these three men defined, even more clearly than their writings did, the new methodology and ideals, and opened up untravelled roads of unlimited opportunity. The great masters are still among us, still producing important work. But their epigones, instead of following their example, instead of exploiting the new possibilities thus offered, have spread out in all directions, elaborating complex and multifiform designs that already contain the seeds of degeneration and decline. For, often seeking only novel and stunning effects, they are now leading architecture into a vicious circle; and, thinking they are opening up new horizons, they are in fact merely returning — how ironical! — to the eclecticism of the 19th century.

Naturally, resistance to the general trend is no easy matter. Before the Second World War, an architect desiring to employ the modern vocabulary of form had to face strong social

hostility. Conditions, however, have radically changed within the last two decades. Nowadays the emphasis is put on originality and novelty, which often acquire publicity value for both client and architect. Quality in a building is difficult to grasp, and even more so to convey in a photograph. Moreover, it does not stir direct interest, it does not make news. The architectural artifice, on the contrary, is sure to draw the public's attention, to awaken interest, perhaps even bring temporary fame. Such are the unpleasant consequences of the modern means of communication (newspapers, magazines, books, radio, movies, television) which, due to special techniques, can reproduce only the most striking and superficial aspects of works and events, indirectly contributing to their propagation and multiplication. For example, a building by Yamasaki may be easily conveyed through a single photograph. But Aalto's works cannot be understood unless they are carefully visited on the spot. Thus, when success depends on publication, it is difficult for the architect to resist the temptation and maintain sobriety.

During the years between the two World Wars the battle for the establishment of modern architecture demanded an aggressive ideology, but also simplicity and cohesion. When the fight was over and the battle won, the architect should have turned his attention to new tasks. The Second World War had intensified rural and urban problems. New houses were needed, to answer the demands of mass population movements. The older buildings had to be radically remodelled, to fit the requirements of people just returning to freedom and demanding a normal human existence. The breadth and size of such issues were — and still are — immense; they should have given rise to a new ideology in architecture. Gropius, Mies van der Rohe and Le Corbusier had already proved that modern architecture was in a position not only to grasp the problems of the new society and apply the methods of technology to their solution, but also, beyond purely functional demands, to create the concrete and tangible symbols of the new era. We should have followed on the road they had thus traced.

A few among modern architects did so. They were sensitive men, men of perspicacity, able to distinguish between the significant and the superficial, between the permanent and the transitory. They were able to dedicate themselves to the functional and aesthetic improvement of human environment. A few others, following the example of the 19th-century architects, became servants to the whim of our contemporary "rulers" — the state, the heads of finance or politics — and are now producing sumptuous, servile works. The majority of architects, however, are engrossed in a search for new forms, falling under this influence or that, often taking the right direction, but escaping now and then into the realm of pure jugglery. In this manner architecture is turned into a "style," losing its permanent and proud character.

2. CONTEMPORARY TRENDS

Today, even the smallest work of architecture is a complex structure. This is due to three

main factors. First, to its purpose, aimed at satisfying multiple needs on various levels. Second, to its construction, depending upon many prerequisites, a great number of workers, and a variety of materials. Third, and perhaps most important, to its creator, whose mind, by its very nature, works in an intricate manner. These three factors make it quite difficult to establish the central idea on which a building was based, or the result aimed by the architect. Thus the attempt to classify works of architecture according to categories of style and technique is condemned to failure. Yet, in every historical period, a few trends seem most characteristic, and are to be encountered in the majority of the creations. In our times, on the contrary, architectural trends are as numerous as they are contradictory. Often in a single work two or more coexist side-by-side on equal terms; none seems to prevail over the others. Thus the image of dispersion is complete.

We have already seen how the modern movement in architecture aimed at restoring the balance between its three main aspects: function, structure, and form. This balance exists today in only a limited number of the buildings that surround us. Usually one of the three elements alone is stressed. Thus, most modern trends have at least this in common, that they emphasize a single aspect of the architectural work, and neglect the other two.

3. FUNCTION AS THE MAIN OBJECT OF ARCHITECTURE

The War created grave and urgent problems that claimed immediate solution: clearance of the ruins, housing, working facilities. The pressure to satisfy such needs was so strong that it often led to a neglect of form and structure. In Russia, for example, and more specifically in the suburbs of Moscow, rose prefabricated apartment blocks and various public utility buildings (hospitals, etc.), all miserably designed and clumsily constructed. The explanation of this phenomenon should be sought in the decision to meet, with a given economic and technical potential, the needs of the majority, regardless of the fact that this implied defective architecture. A corresponding poor design characterizes New York's low-rent apartment blocks that occupy the newly developed areas; and the same is true of the HLM (medium-rent flats) in France. Yet in the last two cases the construction, though plain and cheap, is by no means crude. Thus here the responsibility for low quality design should be attributed to the indifference of public authorities and the mediocrity of architects.

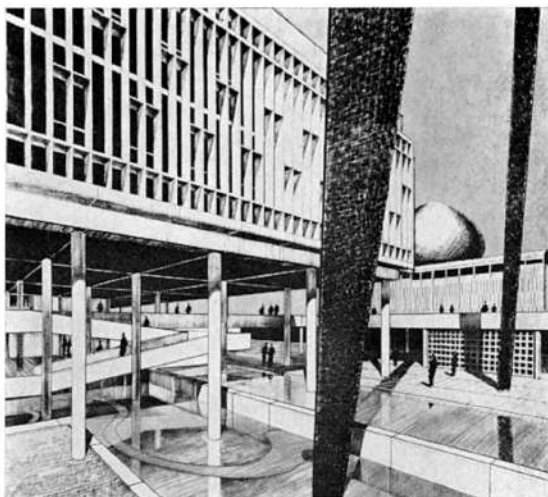
Other countries, on the contrary, solved the same problems in a far happier manner. In England, immediately after the War, the London County Council had to face the heavy London damages inflicted by bombardments. This it did with considerable success, both in the realm of architecture and in that of city planning. The main problem was that of providing every year over 7,000 new homes; its satisfactory solution was due to two principal reasons: First, to the fact that the house ceased to be considered an isolated phenomenon, but was assigned an organic and integral part in the general fabric of the city,

by Thymio Papayannis, Architect and Anna Venezis

Text reprinted courtesy of Architectoniki, Greek journal of art and architecture

commanding numerous dependences — schools, stores, public health facilities, communications, etc. Second, to the early understanding that an extensive building program of the kind could not be realized with traditional methods of construction. Thus, after the termination of the War, various research government groups were directed to the study and application of new systems of standardization and prefabrication on a large scale. Similar approaches to “functional” architecture were adopted by various other countries in Northern Europe, such as Holland (esp. in Rotterdam), and Sweden. In the latter case, the state itself became leader in the movement for progressive architecture; while city planning could already boast of a long tradition, for as early as 1904 the city of Stockholm had started acquiring land and turning it into modern developments and public parks.

“Functional” architecture, as a modern movement, was born out of the needs created by the War. Its peculiar character was due to the object of its studies: no longer the isolated house, but the building complex, the housing development, at times the human environment in its entirety. Thus the emphasis was shifted to the social and psychological aspects of architecture. Considerations of form were relegated to the background. The building, no longer a noteworthy entity in itself, had to obey general rules governing the whole. Construction ceased to be studied in view of aesthetic results, but only in order to obtain quicker and cheaper methods of production. One should perhaps point out here that the basic concept of function in architecture is an altogether different matter — for it only means that architecture should aim at the satisfaction of functional human needs. “Functional” architecture, on the other hand, is a movement with a far more radical thesis, since it maintains that when needs become too vast, as is the case today, their fulfillment should outstrip all other considerations. The moral extensions of this position are of course very important. It could be objected, however, that if all other aspects of architecture were neglected, the final result would not constitute a suitable environment for human life. “Functional” architecture, therefore, does not solve the problem; it merely postpones its answer. Fortunately, a few positive examples do exist. Carl Koch, in New England, who worked during long years on the problem of cheap, prefabricated houses, has come up with wooden “Tech-built” models which offer a correct and discreet solution. TAC, the group of architects founded in Boston by Gropius, is responsible for a similar development in the design of schools and other such buildings, where the sound solution of functional problems goes hand-in-hand with serenity of form, and a smooth adaptation to the environment. Unfortunately, the recent work of TAC has abandoned its former approach, and has turned neo-classic or formalistic, e.g., U.S. Embassy in Athens, University of Bagdad. The same equilibrium between rational interpretations of planning and sound design methods characterizes the works of Van den Broeck and Bakema — example, the Lijnbaan Shopping Center in Rotterdam. And, finally, the work of Candilis and his group proposes a new urban



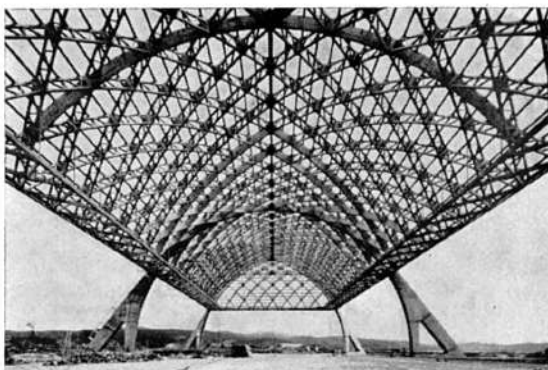
University of Bagdad, Walter Gropius

grid, rich with possibilities — Toulouse-Le Mirail, University of Berlin. All this goes to prove that the dry, one-sided “functional” architecture is not imposed by any implacable necessity. The responsibility for its propagation lies with public authorities, which often ignore the contribution of the gifted architect and have recourse to colorless groups of “experts.” But the architects themselves are not always innocent; they frequently drift into pure formalism, and spend all their energy on the design of isolated buildings that rise like lonely landmarks in the midst of universal chaos.

4. STRUCTURE: POSSIBILITIES AND EXCESSES

Undoubtedly, structure is a major aspect of the architectural creation; but it cannot be given the leading role, except on rare and special occasions. In most cases, an over-emphasis of structure produces lame, one-sided results.

When the builder is asked to provide only a simple shelter, then structure should of course predominate. As an example, one might mention Nervi's admirable hangars, or the

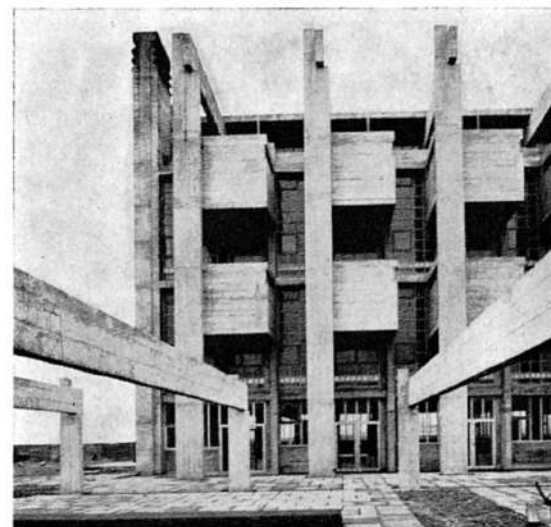


Hangar, Pier Luigi Nervi

shells designed by Torroja and Candela. In such cases, the demands of function coincide with the meaning of structure, i.e., the covering of a given space. The aesthetic effect itself is due to the design and dynamism of the structure. But when demands become more complex, then structure should again assume its proper role within the general framework of architecture and the overall conception of the work. Otherwise the result is bound to be a failure. The more complex works of Nervi,

such as the Olympic Stadium in Rome, or the UNESCO Headquarters in Paris, are notable examples of this phenomenon, as is the Bacardi Plant, Mexico.

A number of architects, following the example of engineers, have likewise tried to use structure as a means of expression, and as a source of inspiration for the final form of their buildings. Two tendencies should be noted in relation to them, one positive, one negative. The positive tendency consists of stressing and emphasizing the structural elements of the composition. The skeleton becomes sturdier than calculations warrant. The joints thicken. Materials are left unfinished and exposed to the eye. Even mechanical installations — pipes, conduits, ducts — remain visible, and are painted over to create decorative effects. The entire building acquires an air of simplicity and austerity. This movement, called Brutalism, was born in England during the early fifties, Alison and Peter Smithson leading the way with their Hustanton School in Norfolk. A little later, Vittoriano Vigano



Marchiondi Institute, Milan, Vittoriano Vigano

built the Marchiondi Institute in Milan. Some works by Louis Kahn, such as the Yale Art Center, may also be termed brutalistic, though Kahn's idiom is far more subtle, especially in the use of combinations of materials. Brutalism was started as a reaction to the polite and hypocritical architecture of the period. It proposed to turn architecture into a more sound and honest art through the frank exposure of structure. But its attitude toward construction remained passive. No attempt was made to develop it further. True, the older systems were applied in a more correct and powerful manner; but they were not improved upon. The contribution is of course far from slight, especially since we are still going through a period dominated by effeminate, wedding-cake designs. But a deeper study of structure and of function would have provided Brutalism with a more firm foundation and a much wider sphere of influence. The second tendency, which could be termed “negative structuralism,” is diametrically opposed to the first. The structural elements now become excessively light, and if possible invisible. The ideal seems to be a transparent glass box, hovering in the air, appearing to lean on nothing at all; or else, a monolithic

block, cantilevered from a distant point of support. This concept of dynamic balance has perhaps its philosophic origins in current science and technology, where cases of a mass, maintained suspended in the air through the action of opposite forces, are very common: magnetism, atom, airplane. In the realm of architecture, the first result of this inspiration was the Kaufmann House at Bear Run, Pa., designed by Frank Lloyd Wright in 1936. The



Kaufmann House, Frank Lloyd Wright

tendency did not easily find followers, however, and it never did spread widely, mainly because it presupposed a perfect knowledge of modern structural systems reinforced and prestressed concrete and steel. And anyway the cost of such solutions has remained so high that they were applied only to buildings where special effects seemed necessary. Niemeyer's design for the Museum in Brasilia is a good example; it consists of twin rectangular blocks, supported asymmetrically by a cubic base. Eero Saarinen followed an analogous solution in the Milwaukee County War Memorial Center, where four wings are cantilevered from a series of supports defining an inner court. Karl Schwanzer, the architect of the Austrian Pavilion for the International Exhibition in Brussels (1958) adopted a similar system: the building is supported by a number of columns that create a small atrium.

Nevertheless this tendency is of limited importance today. Its approach to structural problems shows no imagination; and instead of creating, it merely uses the structure as a pretext for a sometimes successful feat of dexterity.

5. FORM, FORMALISM AND ARCHITECTURE

The architect inherits from the first years of his academic studies a special interest for the aesthetic aspect of his work. The smooth functioning of a building, the correct calculation of a skeleton so that it may bear the loads with ease and clarity, the inexhaustible variety and texture of materials, are things not easily grasped at the beginning. Recognition of their significance comes with experience. Form, however, may be designed without difficulty, and rendered on another scale through models and perspective drawings. Thus the future architect becomes engrossed in the study of forms, i.e., the external signs of architecture, before he has even perceived the true object and complexity of his art. His professors often teach him the history of past styles as a series

of alternating motifs; but, ignorant as he is of the cultural background of each period, he cannot see that they relate to social, economic and technical conditions. Later, he receives instruction in the rules of art and aesthetics; but the reasons imposing them are not made clear to him. He gets into the habit of discussing architecture before he has even attempted placing one stone on top of another. He begins judging while he has not yet been given the opportunity to create. And this twisted approach usually stays with him during the rest of his life.

The early emphasis on the formalistic aspect of architecture, unfortunately very widespread among schools, could perhaps explain the contemporary image of dispersion. In previous centuries external difficulties contributed in maintaining an internal cohesion. The economic conditions, local materials and local possibilities imposed a sort of continuity on the buildings of an area. Today such limitations no longer exist. Materials may be transported from one continent to the other. All kinds of structural or functional feats are made possible by modern technology — immense openings, control of climatic conditions, etc. No unsurmountable obstacles constrain any longer the freedom of the architect or prevent him from designing arbitrary solutions. Fortunately, in a few underdeveloped countries the economic factor still plays an important and decisive role; yet even there developments proceed very fast, and everyone of them can already boast a few examples of whimsical architecture.

In our times, then, the external limitations imposed on the architect tend to disappear. Even the old prejudices against the modern movement have lost ground. Today, modern architecture is "respectable" and "acceptable." It has triumphed, it has spread out, it has prevailed. The architect is allowed all conceivable freedom to experiment and propose solutions which a few years ago would not have been granted a moment's consideration. Yet the human needs are so pressing and urgent today, and so many novel problems have arisen, that our society hopes the architect will use the new potentialities inherent in technology in order to find better, more viable solutions.

The architect must therefore make his choice: either to follow an internal discipline, based on a sense of responsibility and a definite philosophic approach; or else, to let himself be carried away by the possibilities offered him and create a superficial, polymorphous kind of architecture. For the whole question amounts really to this: is he going to consider his work as a difficult synthesis of function, structure and form, or is he going to become a sort of urban stage-designer?

In recent years, and especially after the War, many formal tendencies made their appearance. In one way or another, all present a certain interest; and whenever they were accompanied by corresponding considerations of function and structure, they resulted in important creations. But whenever they were stressed to an excessive degree they gave rise to flat, meaningless buildings that constitute the temporary background of contemporary life.

Formal Puritanism: This movement sprang from the work of Mies, who not only preached its ideology, but went on to prove, in a series of buildings, the immense architectural potentialities of his theories. His central idea was summarized in the motto: "the less is more," by which he meant that anything superfluous should be banned from architecture, and that quality should be sought in the perfect synthesis and elaboration of the fewest possible elements. For this reason, the basic volume of his buildings has always been simple, usually a rectangle of minutely studied proportions. Dynamism was introduced in the design through the apposition of two such volumes — for example, the Lakeshore Drive Apartments in Chicago. Mies did not choose to



Lakeshore Drive Apartments, Mies van der Rohe

proceed any further than this. His students, however, starting off with the basic form or the rectangle, went on to freer solutions, in which the fundamental simple volumes were arranged in far more complex compositions — example, the Lever House in New York.

Besides simplicity of volume, this movement is also characterized by a linear austerity in the elevations. The curtain wall, composed of a thin metal framework and glass or light insulating panels, is hung outside the skeleton of the building and intensifies, with its uniform repetition of a single element, the abstract character of the design. But the structural system of the curtain wall cannot easily be applied except to building with large, simple and uninterrupted surfaces.

A third characteristic of this movement is the perfection and precision of its construction. The curtain walls, being industrially produced, offer the advantages of a perfect fitting. Architectural reasons, on the other hand, have led to the use of smooth and polished materials, to the masking of joints, to the choice of absolutely plane surfaces, free from

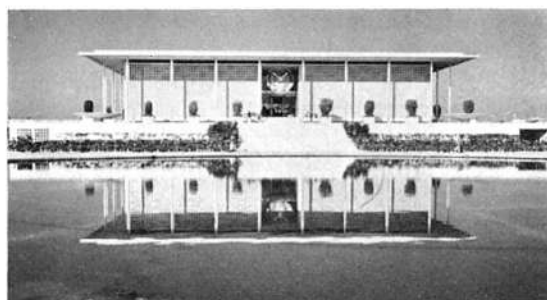
projecting elements. Thus, Pietro Belluschi's Equitable Savings and Loan Building in Portland (1948) has been considered a pioneer work, for its curtain wall is plain with nearly imperceptible differences of depth between glass panels and metal frame.

The movement of formal puritanism is of particular importance, because, it has succeeded in combining an aesthetic tendency with a new structural system. Its dissemination followed fast. Within a few years, the glass cubes spread from Northern America to Hong Kong. Soon, however, the first problems also appeared. Some were practical ones — heat losses, difficulties in the air conditioning; others were aesthetic — for simplification led to repetition and monotony. The search for richer solutions, through the use of freer composition, striking materials, and strong colors, sometimes did produce more agreeable results, but it also weakened the building with the adulteration of its basic conception. Eero Saarinen, an architect of great talent but not very firm philosophic ideas, explored the possibilities of such combinations in the General Motors Technical Center, Michigan, and in the IBM Plant, Rochester. In both cases the result is a pleasant, though strangely neutral environment — perhaps due to the absence of Mies' austere grandeur, perhaps also because the plasticity replacing it is not yet sufficiently mature. Certainly it is not by chance that Saarinen, in his last works, concentrated on the study of curved plasticity, abandoning the initial linear phase.

The main weakness of this tendency, however, is the relation of function to structure and form. Mies had preached that the architect should create "universal space," i.e., a neutral kind of space, where considerations of the human functions it should shelter are not taken into account. This thesis fully justifies the existence of the rectangular box, enveloped by a uniform curtain wall and applied indiscriminately for the housing of hospitals, schools, churches, office buildings. But a technical, and even an economic justification, does not imply a human one. Architecture, as was proved by Le Corbusier's genius, should also create the tangible symbols of a period. The glass box may be a valid symbol for modern business, since thousands of people work in anonymous, identical cells. But it is an unsuitable symbol for all the other uses to which it has been applied. Beside all practical or structural objections that might be raised against the architecture of the glass box, we should therefore add its lack of flexibility, the inability to adjust itself to the variety of human needs, which it tries to regiment into the rectilinear geometry of its abstract functionalism. That is why the architecture of puritanism has failed; that is why its influence is becoming weaker every year.

Decorative Neo-classicism: This post-war movement was started as a reaction to the severity of Mies' work, or rather as a way out of his persistent, repetitive preaching. It is not by chance that the two leaders of this trend, Yamasaki and Philip Johnson, consider themselves Mies' disciples. The first declares his admiration for the master's work, though he

also admits he is after a kind of richness "that would make Mies frown." The second had been his close associate until quite recently: they had worked together on the Seagram Building project. In terms of composition, this new school is neo-classic; axiality in the layout, a podium to enhance and define the building, proportions belonging to the classical style. These elements are shared with the direct followers of Mies; the latter, however, adopt the rules of classical composition only on a theoretical level, while the structure, details, and partial compositional problems are given modern, direct and simple solutions. Contrariwise, the decorative neo-classicism of Stone, Yamasaki and Johnson is a real return

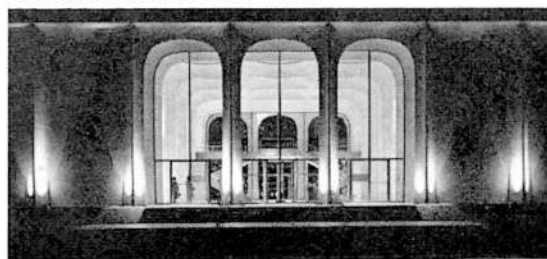


American Embassy, New Delhi, Edward D. Stone

to the past, since it employs pure classic and neo-classic motifs — capitals, peristyles, propylons, domes — and, most of all, an inexhaustible richness of decorative details, modern in design but Renaissance or baroque in spirit.

For the decorative inventiveness of Stone and Yamasaki is truly unbelievable. Their cement or metal screens, ostensibly offering protection against the sun, are in fact turning their interiors into oriental harems; and this pretentious and whimsical mood is diffused throughout the whole building, sparing no part, not even the skeleton. Thus Stone, in his plant for the manufacture of vitamins and antibiotics in Pasadena, California, has introduced metal snakes that twine and climb along the round columns of the facade. And Yamasaki, in the McGregor Memorial, Wayne University, has used a series of mushroom-shaped supports that have absolutely nothing to do with structural requirements. In the case of Philip Johnson the decorative impulse is not yet as strong. But he does not hesitate to handle the skeleton in the same free manner, undoubtedly in the hope of achieving greater plasticity, though only succeeding in making it even more effeminate, the Sheldon Art Gallery at the University of Nebraska, or his new Pavilion in New Canaan, Connecticut being notable examples. This decorative mood is accompanied by all the

Sheldon Art Gallery, Philip Johnson



allurements of luxury. Expensive materials such as crystal, bronze, stainless steel, marble, were of course also employed by Mies and his students, but with a high degree of reserve and nobility, so as to preserve the grandeur of austerity in the final result. In the case of Stone, Yamasaki and Philip Johnson, however, the oriental character of their work breathes not only luxury, but definite opulence.

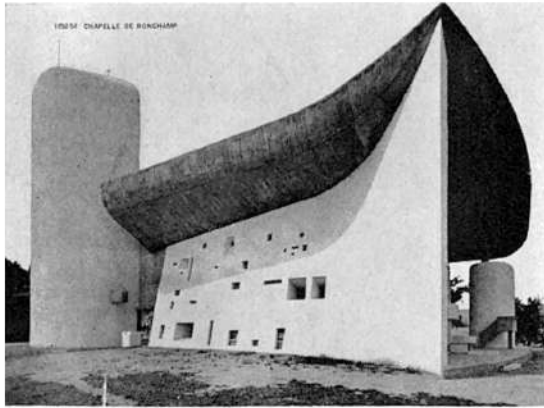
Multicolored marbles, gold-plated aluminum, rich carpets, shimmering pools and precious woods are profusely used. The bathroom walls in Johnson's glass house in New Canaan are faced with peccary leather tiles.

It is very interesting to note that the public authorities received this movement of decorative neo-classicism with warm enthusiasm, so that its three leading figures were given the opportunity to design many important public buildings — embassies, exhibition pavilions, universities, etc. All three have a talent for composition, so that their buildings are at least pleasant and comfortable. But the movement is now spreading to other, less capable architects, with truly frightening results. The American magazines, in particular, abound with pictures of buildings that seem to have escaped from the realm of architecture into that of the candy-maker.

Most of them are official structures — government offices, presidential palaces, courts of justice, civic centers. The repercussions of this success are already perceptible in Europe. The tendency is made more dangerous by the fact that it combines neo-classical composition — considered particularly suitable for public buildings — with a strong desire for material ostentation. Its triumph threatens to lead architecture back to 19th-century eclecticism. But at the same time it proves that the need for greater richness and variety in modern buildings does exist, that the absolute austerity of former years was perhaps a good weapon during the fight for subsistence, but scarcely sufficient to satisfy the aesthetic and psychological demands of today.

Plasticity in Architecture: Le Corbusier was the first to understand, as soon as modern architecture was established, that the negative approach was far from satisfactory. A new creative thesis had to be worked out. The movement of formal puritanism had shown that the elimination of all superfluous elements from an architectural work, wisely combined with the perfection made possible by modern technology, could produce powerful works, true landmarks of their era. But the road thus opened was in fact a dead-end: the desire for perfection and clarity must always stop before an unsurmountable obstacle — the imperfection of human nature itself. A few talented architects, betraying the revolutionary ideals, had attempted a return to the past, by adopting certain superficial innovations while actually elaborating the vocabulary of a "modern style." Le Corbusier showed another way out, by teaching that richness in a building should be the result of the free, dynamic and plastic handling of its main elements — space, structure, openings, approaches. It is too early yet for a thorough appraisal of his contribution.

But this at least is certain: that plastic architecture, in its various manifestations analyzed below, constitutes today the most live and vital of all architectural tendencies, and seems to open up unlimited horizons. We must here add that many architects were working on parallel lines simultaneously with Le Corbusier. The latter's importance, however, does not lie in his theories, but rather in the purely architectural aspect of his work. The Ronchamp Chapel and the Supreme Court at Chandigarh are tangible proofs of the fitness of plastic architecture to create the great symbols of our civilization, real landmarks of our times.



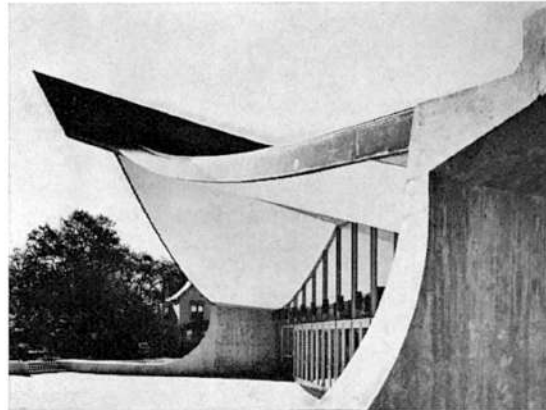
Ronchamp Chapel, Le Corbusier

Space Plasticity: We have already discussed, in a previous chapter, the plastic qualities of space in Le Corbusier's work. Many years elapsed before the architects could break away from the bonds of the rectangular box, closely associated with the concept of a uniform structural module, and start experimenting on alternating proportions, transitions, and the implications of curved or angular geometry. For space has infinite plastic possibilities, first in the shape it may be given and in the proportions of plan and section, second in the continuity and transition from small to large, and last in the combination and penetration of spaces. Among modern architects currently engaged in such investigations, the most important is perhaps Paul Rudolph. He started his career in Florida, at which time he concentrated on the possibilities offered by simple rectangular shapes, which he tried to enrich through the introduction of various weather-protecting devices — movable screens, louvers, etc. Later, he came under the influence of decorative neo-classicism, notably in his Art Center at Wellesley College and in the Forestry School at Yale. More recently, however, and perhaps because he has realized that his previous investigations could not produce powerful results, he has turned his full attention to the study of volume and space plasticity. The Yale School of Art and Architecture, just completed, consists mainly of an open central space, occupying the entire height of four floors. All subsidiary space units radiate from this vertical axis. And almost all open on this central space, or else cross it, thus achieving visual unity, but also providing privacy even in the absence of partitions. Actually this is a Wrightian concept (Larkin, Buffalo, 1904, and Johnson Wax,

Racine, Wisconsin, 1938-39), employed here in a far less static manner.

The study of space plasticity was also Neutra's main concern; but his approach was entirely different. For whereas in Rudolph's case volume and space plasticity are treated as a single problem, with Neutra the structure, the compact part of the building, almost disappears. Its role consists mainly in defining the limits and the continuity of space; for this reason its design is neutral, and often strained, and artless. Space, on the contrary, and particularly the uninterrupted transition of internal into external space, is handled with great imagination and plasticity, while in Rudolph's case this transition never seems quite satisfactory. Neutra's talent in the manipulation of space triumphs in the design of his private houses, where space plasticity is functionally permissible. His more important buildings, however, are usually failures; the increased complexity of requirements limits his freedom to such a degree that the final result cannot escape the commonplace.

The study of space plasticity is not yet widespread, for it presents great problems. The architects find it difficult to work in terms of space: the graphic means of representation, the drawings and plans, are two-dimensional, and only models can convey a somewhat truthful picture of three-dimensional space, though of course on another scale. Saarinen, who worked a great deal on this problem — Yale Hockey Rink, TWA Terminal at Idlewild, New York — used a series of models for the design of each project. This method is slow and expensive. However, the creation of any building other than a box consisting of uniform horizontal planes is naturally also quite expensive. Research is nevertheless necessary for the development of architecture, and the schools could offer great services in this domain.



Yale Hockey Rink, Eero Saarinen

Rectangular Plasticity: Besides space, planes and volume may also be subject to plastic treatment. Rectangular plasticity proceeds in all probability from Cubism. But the dynamic interplay of volumes, the contrast between solid and void, vertical and horizontal, according to the laws of rectangular geometry, were also common practices of the De Stijl movement, and of Wright (Kaufmann House, Bear Run). Yet they remained dormant until quite recently, when they made a new emphatic appearance in the latest works of Louis Kahn and Paul Rudolph. Superficially, their buildings

seem to share many common characteristics. In reality, the differences are of the utmost importance. This can be proved by a comparison of two examples, the Yale School of Art and Architecture by Paul Rudolph, and the Richards Laboratories for Medical Research, University of Pennsylvania, by Louis Kahn. In Rudolph's School, the sole criterion



Richards Lab, Louis Kahn

in evaluating the composition should be the plastic quality of the whole, present to a similar degree in all the various elements of the building, spaces, volumes, surfaces, texture of materials, details. Structural considerations, on the other hand, were singularly neglected, and to such an extent that the building does not seem to have been rationally designed and constructed, but rather poured in place and subsequently moulded by its creator. Even photographs of the structure appear to have been taken from the model. Though the materials are hard (concrete, etc.), their texture and proportions suggest the uncomfortable idea of a building carved in a huge piece of butter.



School of Art and Architecture, Paul Rudolph

Function has likewise suffered. Since the main volume could not fulfill the demands of the school's program, the sculptors had to be buried in some subterranean basement, while the painters were obliged to perch up in a sort of attic. It is obvious that the main concern of the architect has been the elaboration of form, whose design shows talent, consistency, and sureness. In Kahn's case, on the contrary, the shapes of volumes proceed from a new interpretation of research laboratory functions. As a result, every space allocated to research constitutes an independent unit, while vertical

shafts, seen in the elevations as square brick towers, contain the mechanical installations, air-conditioning conduits, pipes, plumbing and drainage, ventilation ducts, etc. The laboratory unit, in contrast to Saarinen's neutral complexes, is of particular importance. For in this instance the architect does not have to deal with a huge research organization, but with a small institute, where a restricted number of scientists are given the opportunity to study grave medical issues in the peace of a serene environment. [For an opposing view of the functioning of Richards Lab see "Notes in Passing," A & A, Oct. 1964.]

The same care and attention shown for functional demands are also allowed for structure. The building is done in reinforced concrete, but all its elements were prefabricated and assembled on the site. Kahn paid special attention to the joints of the structure, which constitute the main decorative elements of the building. Almost every detail appears to be correct, structurally as well as aesthetically — for Kahn had already proved, in his Museum at Yale, that sometimes it is better for structure to appear, rather than actually be, correct (the structural system he employed in that case consisted of a trihedral net, functioning however as a simple slab on beams).

Rudolph's building is undoubtedly far more powerful than Kahn's own. Its design shows that he had only one thing in mind, its effect on man's senses, optical or tactile. Kahn's building, on the other hand, is the result of a synthesis, whose final form proceeds from functional and structural considerations. The first is the work of a sculptor, moulding shapes at will. The second is the product of a mind infusing logic and coherence to both function and structure, so that they might constitute a valid plastic entity. The first looks like an immense castle of sand that some giant has absent-mindedly planted in the heart of New Haven, in the midst of parking lots and traffic lights. The second is a sound architectural creation speaking the language of the heart and of the mind.

Curved Plasticity: The role of curved plasticity in the modern architectural movement has always been a limited one, for it does not correspond to the structural systems of today, almost all of which are better applied to rectilinear solutions. Even reinforced concrete, a truly plastic material, is ultimately given form in rectilinear formworks. Naturally, if synthetic materials were to find a wider application, curved forms would become more popular, for the property of these materials is to gain resistance when bent.

The interest in curved plasticity has its roots in the theory of "organic" architecture. Sullivan, for example, employed a great number of decorative motifs inspired by vegetable nature. Van de Velde, Mendelsohn, Wright, did the same. As in the case of living organisms which, being the product of natural forces, maintain a high degree of continuity in their manifestations, thus in the realm of architecture the various component parts must be in accord with the total creation. And further, each building must be in harmony with its

environment; since the natural environment is full of curved shapes, it is evident that architecture must also use them. Curved plasticity is an important tendency in the work of the most gifted among modern architects, such as Le Corbusier (Ronchamp Chapel), Alvar Aalto (House of Culture, Helsinki), Saarinen (Yale Hockey Rink, TWA Terminal), Niemeyer (Dancing Club, Pampulha), Breuer (IBM Building in Southern France), et al. Among the representatives of the younger generation, one could distinguish the work of Bruce Goff (Ford House, Aurora, Illinois, and Bavinger House, Norman, Oklahoma), John Johansen (Office Building for the U.S. Embassy in Dublin), and Paolo Soleri (Desert House, Cave Creek, Arizona).

Angular Plasticity: Angular plasticity is closely related to "organic" architecture, since polygonal shapes are also very common in nature. In this case, the main impulse springs from the desire to escape from the classical rectangular coordinates and develop along freer geometric lines. The movement is divided into two tendencies. The first makes use of a uniform polygonal module — triangle, octagon, more frequently hexagon. Wright was perhaps the only architect to have experimented widely on the application of polygonal modules (Price Tower, Bartlesville, Oklahoma, 1955). Very few dared follow his example, for none had the courage, or inclination to face the difficult functional and structural problems arising from the overall application of the polygonal module. The second tendency abolishes modules altogether, the building is designed freely, right angles become increasingly rare. The various spaces created in this manner are irregular, and the volumes disposed in acute obtuse angles. It is obvious that only a very talented architect can successfully handle such a building; for he must create the impression of order and direction through the wise alternation of spaces, the correct calculation of proportions, and other such architectural devices. In fact, it is quite easy for an angular composition to present an image of complete and total chaos. Perhaps the only one to have fully succeeded in such compositions is Aalto; he employed angular plasticity in many of his buildings, without for a moment letting loose of that internal kind of order that dominates his entire work. More recently, Hans Sharoun applied this method of composition to the Berlin Philharmonic, which probably is the only example of veritable angular space.

Abstract or Geometric Plasticity: The experiments in plasticity we have just reviewed consider architecture as their main object. But there exists another trend, which uses architecture as a mere pretext for the elaboration of an abstract, geometric composition. The main characteristic of this trend is its preference for pure geometric forms — the sphere, the cube, the pyramid, the lozenge. A second characteristic is its indifference for the texture of materials, and more specifically its use of neutral materials that in no way interfere with the geometric serenity of the whole. A third characteristic is the absence of human scale, resulting

from the exclusive application of mathematical laws for the determination of relations and proportions. Fourthly, the load-bearing skeleton is neutralized, to prevent its expressive qualities from interfering with the architectural work. And fifthly, functions are compressed to fit the geometric mould willed by the architect. All this proves that the trend of abstract plasticity constitutes the climax of architectural egoism, and that consequently, regardless of the architect's talent and the beauty of his work, it cannot become very influential or survive the trial of time.

The leading figure of this school is Oscar Niemeyer, with his creations for Brasilia. The city as a whole possesses a degree of perfection truly overwhelming. But on closer inspection the buildings seem unreal, as if made of cardboard. The human scale is absent, and simplicity becomes tediousness. That is why, even to this day, Brasilia has not been able to function as a city, and will either have to undergo radical changes or else be allowed to disappear under the jungle of the plateau. It should be noted that abstract geometric elements are also present in other works by Niemeyer, for example in the design for a Museum of Modern Art in Caracas (1955), which consists of a reversed truncated pyramid. Among the younger generation, a characteristic — though perhaps excessive — geometric mood governs the work of three Israeli architects, Neumann, Hecker and Sharon (Bat Yam Town Hall and Civic Center, based on a combination of cubic and octagonal modules).

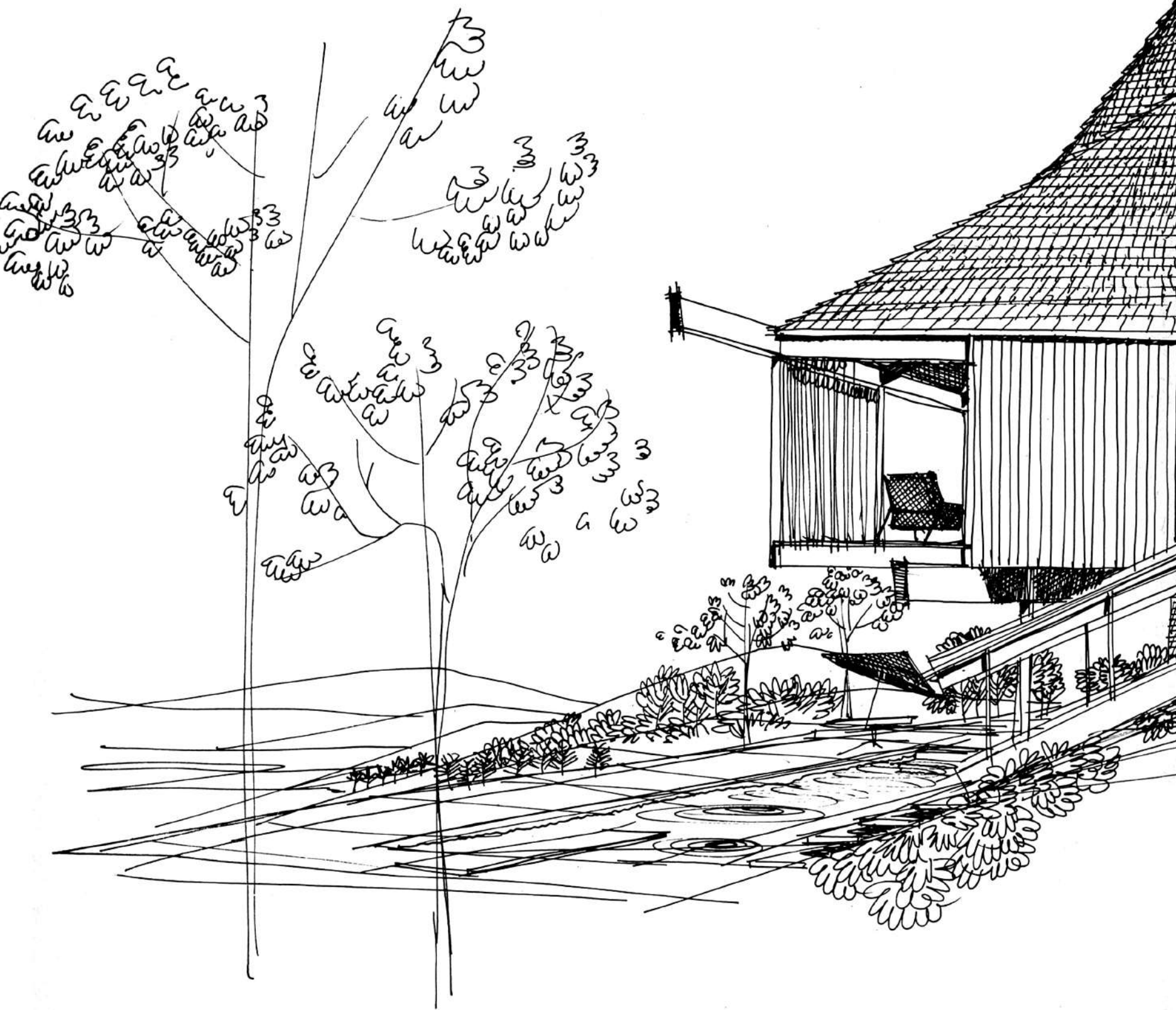
6. UP TO NOW

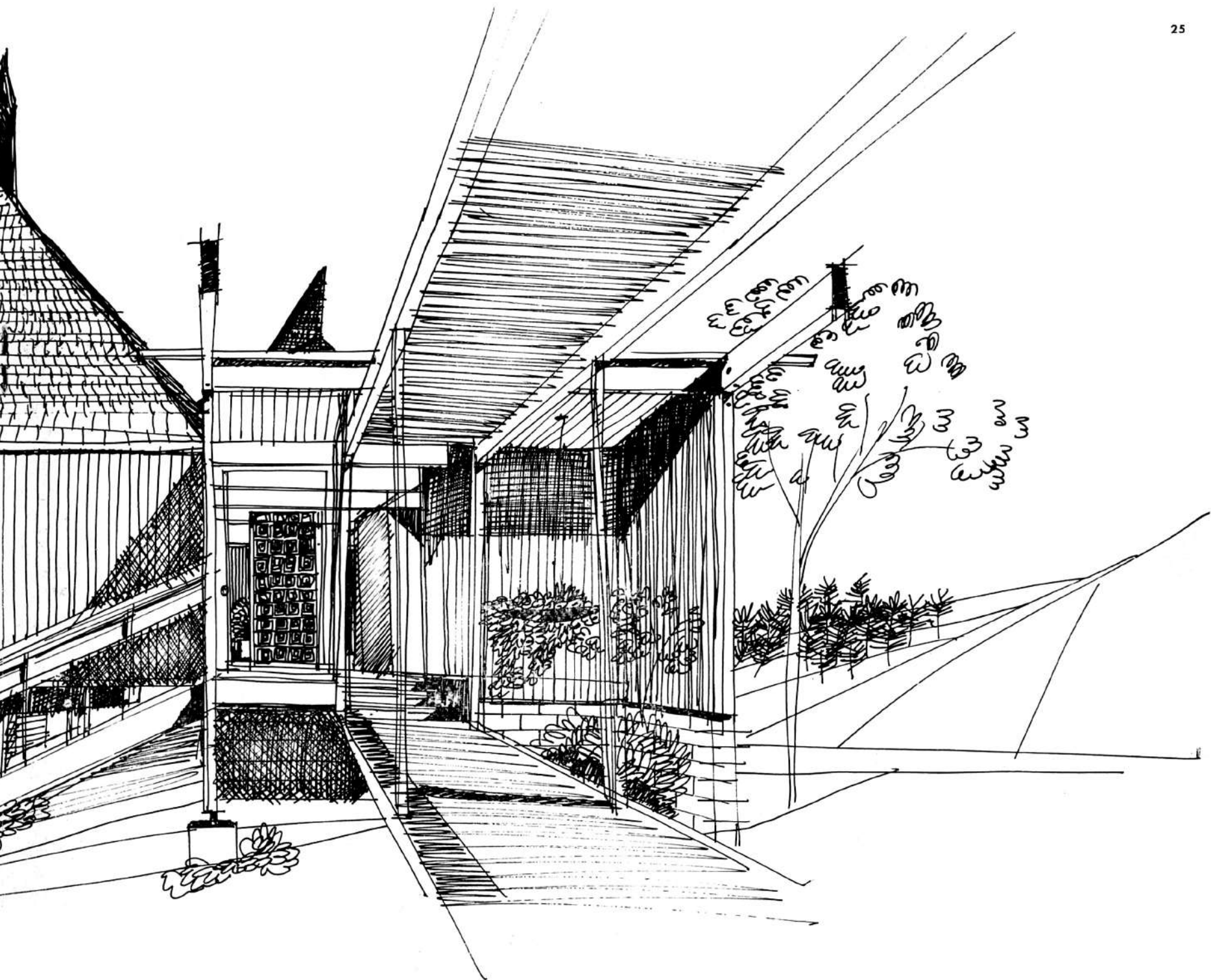
The three great leaders, who established modern architecture, are still among us. But none of their disciples seems capable of approaching their stature. No one seems to possess the many-sided genius of Le Corbusier, the concentrated power of Mies, or the spiritual radiance of Gropius. Perhaps no one does exist, perhaps it is yet too early to tell.

Again, among the tendencies born in recent years, none seems to prevail. Experiments are being carried in a variety of directions, and the results are sometimes important, but more often insignificant. And the possibilities of technology remain almost unexploited; the architects possess neither the training nor the inclination to understand them. Meanwhile human needs multiply, become more complex and more diffused.

A handful among the architects of our period do escape the one-sided approach to architecture and succeed in maintaining a balance between function, structure and form. Alvar Aalto is one. Louis Kahn in the U.S., with his Medical Research Center is another. Kenzo Tange in Japan, with the elaboration of a new Civic and Cultural Center, and Arne Jacobsen in Denmark, with the creation of a pure architecture, highly consistent in both general conception and detail, must be included. Perhaps Egon Eierman should also be mentioned. Perhaps a few others.

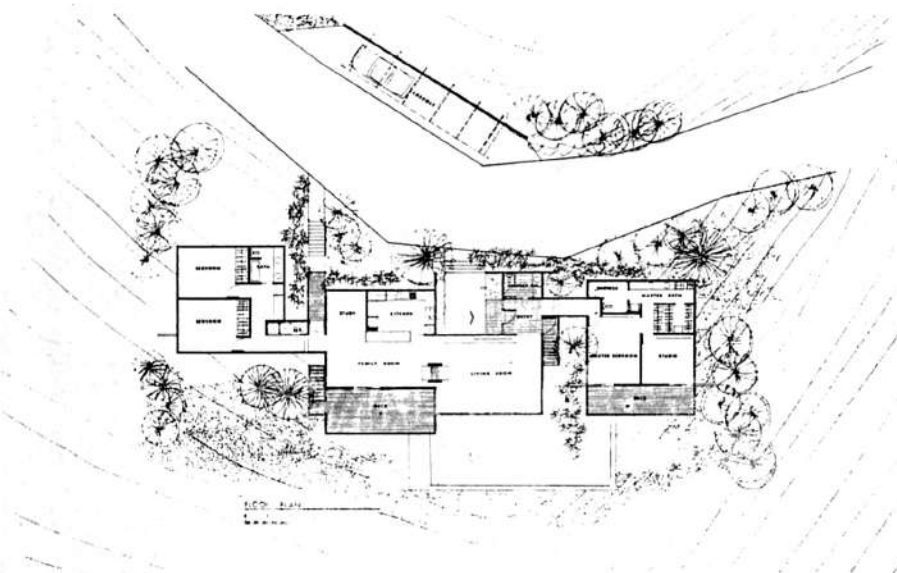
But what of the future? the future of the architect and the future of his art? Some architects are already working on this problem, and their concern is not premature.





PROJECT FOR A HILLSIDE HOUSE *by Richard Dorman Associates*

Carl Day, Project Architect

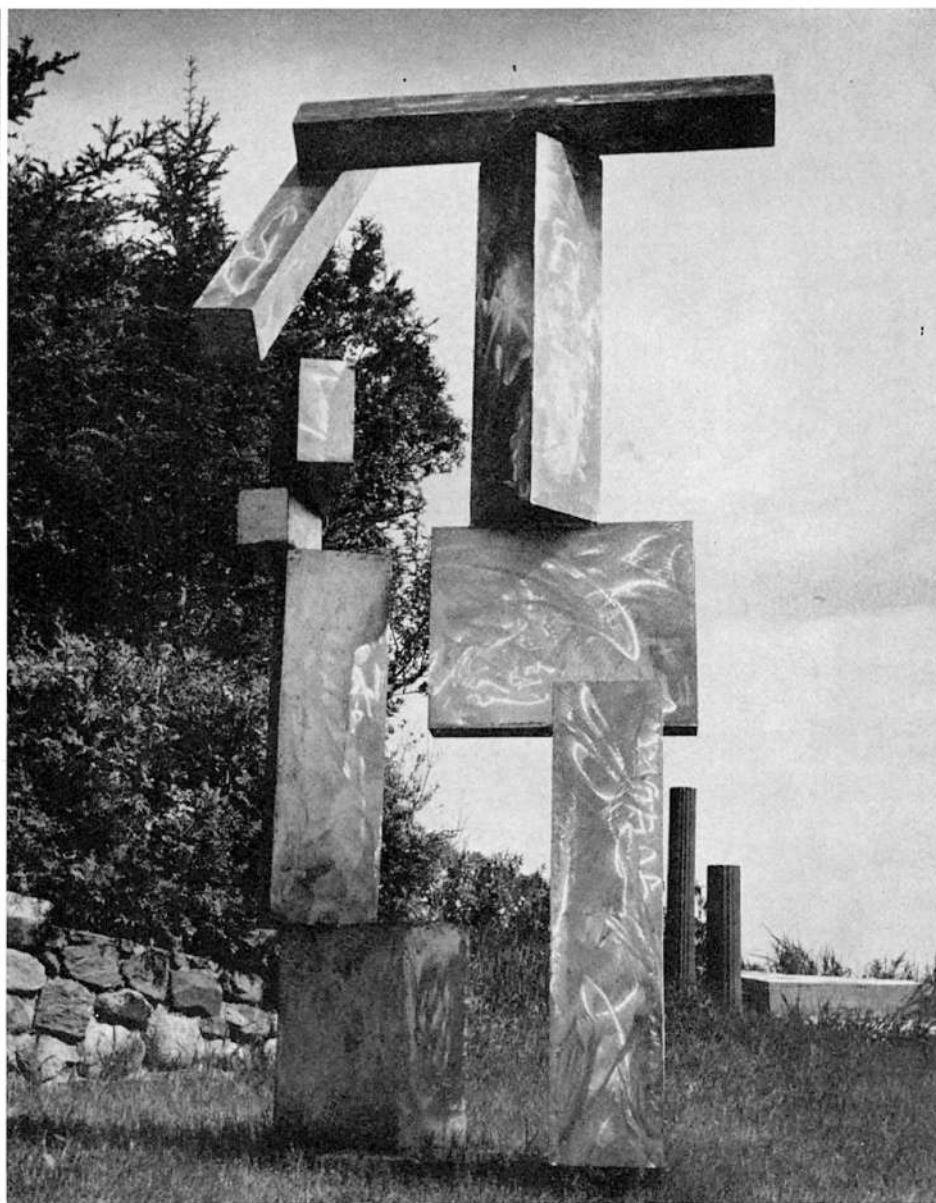


While providing a magnificent panoramic view of the San Fernando Valley, the site for this house also presented the designer with several problems common to Southern California hill property. Principal among them: the high price of land which tends to dictate the architectural treatment and final solution, a sloping site with bad soil conditions, and a timid city grading department which has shown extreme caution because of slides in adjacent areas. In addition, there is the unusual problem of an easement access road across the property to another site.

The solution consists of a house strung out along the top, relatively flat area of the lot. The house is oriented to the swimming pool on a lower level and to the view beyond. The owner is a writer and the plan is zoned to separate the children and their activity areas from the study and bedrooms. The house is approximately 2400 square feet with three bedrooms, family room, living room and kitchen. The lower area has been developed with a covered deck under the house as space for sculpting, a hobby of the client's wife. The framing is post and beam with a peaked roof over living and kitchen areas adding considerable interest to the scheme.



"Signed" 1960; bronze, lost wax; 22"



"Cubi IX" 1961, stainless steel, 106"

Photos: Marlborough-Gerson Gallery, Inc.

The proliferation of contemporary art literature tends to make everyone wary, particularly artists. Because there is so much of it, the source material on living artists is laced through with renunciations, contradictions and wily feints designed to throw interrogators off the vital scent.

David Smith is a champion when it comes to eluding the toils of the printed word. His interviews and statements are full of contradictions and ironies. Yet, in the interview with Tom Hess which served as catalogue foreword for his exhibition at the Marlborough Galleries, Smith said a few things that I think he would never revoke. Like:

"I don't believe in the concept of anything. I believe in the conviction of the artist. The artist's conviction shows. The strength of a work is more dependent on the conviction of the artist than on a concept."

In his own new work, conviction is the key. But how do you talk about conviction? A concept is not exactly easy to discuss but it can be nailed from time to time. But a conviction — it must be sensed. It flows through a man's *oeuvre*, it resides somewhere in the heart of the sculpture and cannot be reproduced. Smith says a conviction shows, but it shows like a rainbow shows, it's there but you can't grab it.

Conviction in his work goes along with appetite and ambition. In the

old days an ambitious man was the pride of America. Now we use the term fearfully to talk about politicians and merchants. Ambition among artists has narrowed considerably. In Smith's case, however, glorious ambitions have made him the larger-than-life figure he has become. In his unflagging will to make the best goddamned sculpture, and the biggest, he has given his ambition-conviction its positive character.

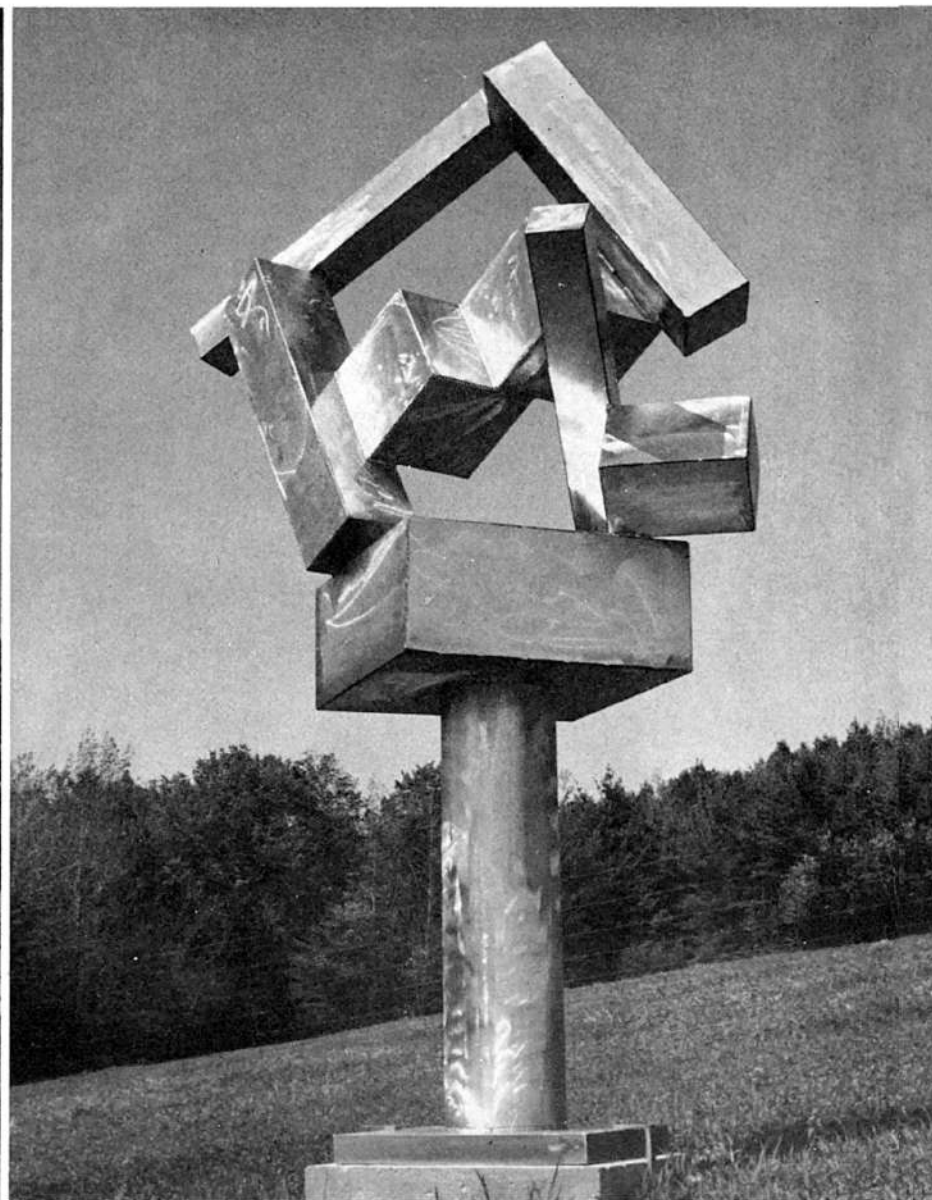
It is probably old-fashioned and Nietzschean to admire splendor of will and magnitude of appetite. In the long run, though, David Smith is to be assessed largely in terms of the persistent, unabating appetite which has led him to speak in many idioms, and to dream big. When he says he wants to make a sculpture the size of a locomotive, it is not cracker-barrel bragging, but Promethean striving. I am sure that he will do it one day. At least, that is the feeling that emanates from his new work. I say new work, but I hasten to point out that the huge stainless steel constructions dominating the exhibition have a history. Smith has been moving toward them for several years. Characteristically, he has sustained his appetite and gratified it with ever more assurance.

The "Cubi" series in the new show was germinating in the older series of circles and planes. In those, dated I think around 1959 (I'm working from memory) Smith was arranging flat rectangles of highly polished

DAVID SMITH by Dore Ashton



"Cubi V" 1963, stainless steel, 96"



"Cubi XVII" 1964, stainless steel, 108"

steel in elaborate patterns, tilting them and stringing them along diagonal axes in clear defiance of constructivist principles. While these sculptures were "pure" in the sense that Smith probably worked more with a lust to arrange and construct forms (he always said he came from Cubism) than to diagram a concept, they were never quite divested of Smith's lyricism, his love for the unaccountable.

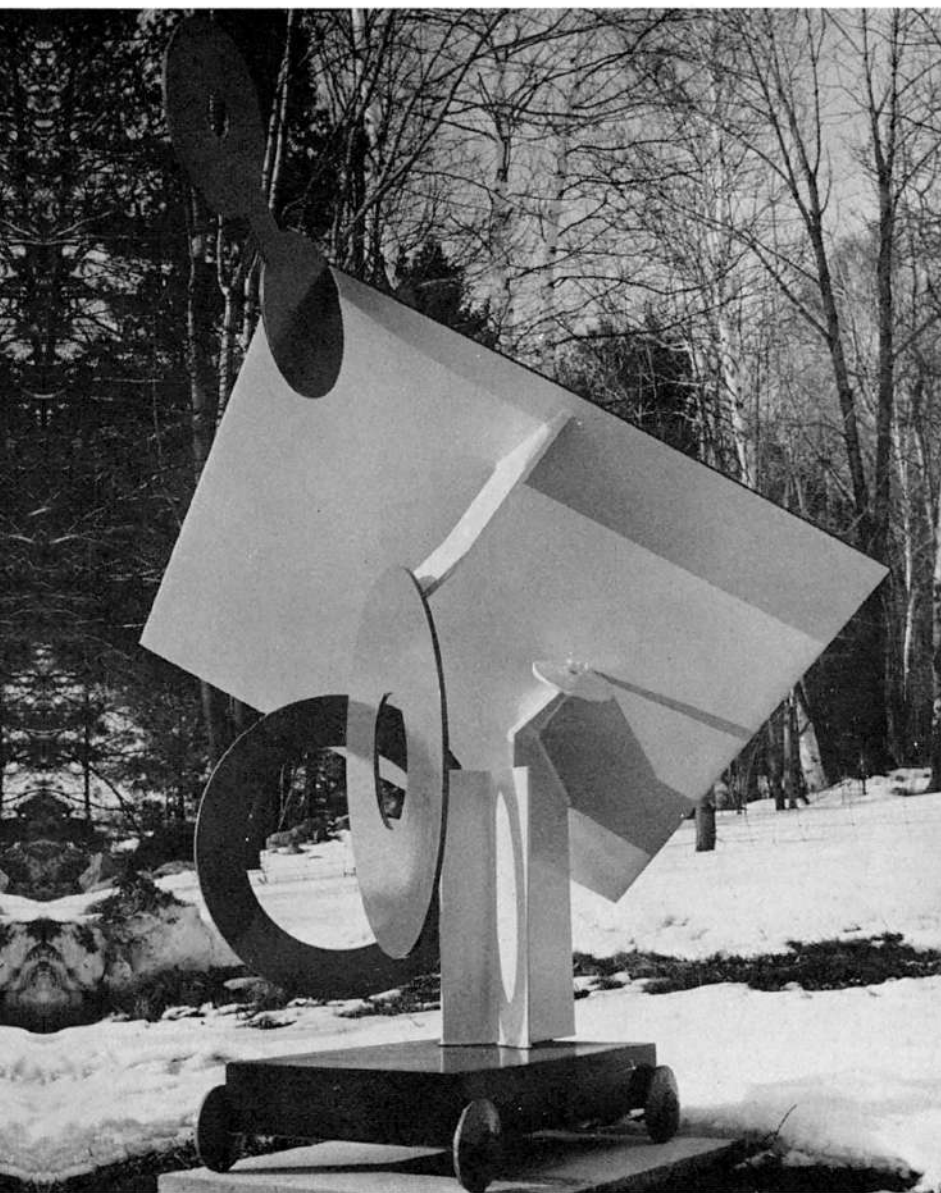
These new sculptures are a logical extension: instead of planes, there are cubic volumes. Instead of circles, there are columns. But the intensity of these sculptures derives not so much from their large, powerful volumes as from the paradoxes Smith so naturally proposes. Here are great, varied-sized blocks — a frank association with architecture and building. But they are placed on plinths, or poised on circular columns: an association with classical, fantasied sculpture. This paradox is almost reflexive with Smith. He has often in the past proposed a tough principle of construction and then elaborated with no regard whatsoever for the cause-and-effect of the builder.

Smith's fantasy takes over even in these neatly welded cubes and rectangles, making them climb into the air in defiance of gravity; making them balance on the very edge of a supporting form on a single right-angle point; making them cluster wildly above a calmly horizontal plateau.

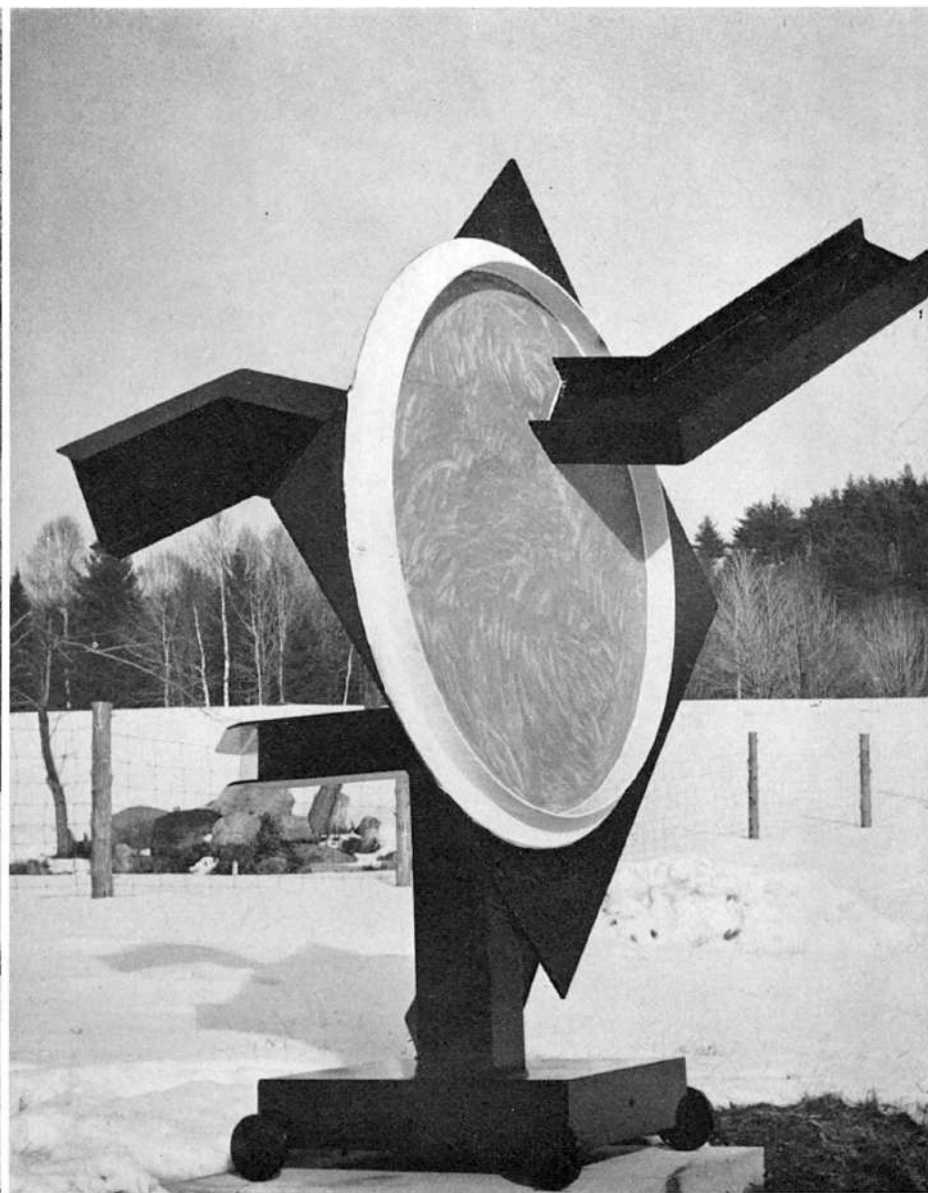
He holds the eye first with what appears to be conventional horizontal-vertical axes, but then often skids off incredibly with a lunging diagonal. By the way, Smith has denied any reference to semaphores in his work, but on the other hand, often he reminisces about his childhood along the railroad tracks and his stint in the locomotive factory. It is hard to believe that the wonderful language of signals, and particularly the railroad signal, didn't sink in. In the persistent diagonal (it is everywhere in his sculptures, even in those most informal ones reminiscent of the human figure), in the raised arm shooting off into the distance, it is hard not to read the conventional "caution" signal of the semaphore.

These careering diagonals recur in the Cubi series fairly often. Where the structure is more tectonic, that is, where Smith sticks fairly consistently to the vertical-horizontal principle, the unexpected occurs in the slight turn of the basic vertical rectangle, or in the crazy positions of the building boxes.

If the association is partly architectural, it is a minor association not only because of the anti-gravitational compositions but because of the surfaces. Smith has scored them in wild patterns that catch the light and scramble it madly, in total disregard of the rectilinear base. The skirls of light sweeping the highly polished surfaces take the world into the



"Zig VII" 1963, painted steel, 101"



"Zig VIII" 1964, painted steel, 101"

sculpture. Again he produces paradox. With the right kind of blue sky, I can well imagine one of the Cubi sculptures dissolving in a blaze of reflected light, the ultimate in lyrical evanescence and far removed from the stern demands of building.

The richness of Smith's fantasy can be gauged as well in the few examples from the "Zig" series on view. Here again the planes-and-circles motif is extended, but this time, they have grown into chariots bearing queer and powerful visual messages. In his most successful essay into color, Smith stresses the hardness of his steel, its denseness, its intransigence as a material. In painting, color often serves as a substitute for volume. In sculpture it tends to diminish the meaning of volume. In Smith's huge chariot sculptures, color works both ways but the essentials are rarely lost. When he uses large planes of yellow or orange, Smith reinforces the existence of his planes in space. When he gets into mottled color, he devastates them.

It is clear that Smith has not yet worked out the problem of color in sculpture (the fact that the Egyptians painted their sculptures doesn't help the modern artist). As a painter, he automatically thinks of color relativistically — that is, one color relates to the other which relates to the

boundaries and the picture plane. With a sculptor, the absence of a picture plane presents a problem. Smith resolves it when he works with few colors and uses them to call attention to large planes, as he does in "Zig VII" with its great yellow table poised like a rigid sail, and in "Zig VIII" with its earthy orange diaphragm transformed into a commanding beacon.

It is perhaps in the Zig series of wheeled chariots that Smith's conviction makes its greatest impact. In these enormous and simple forms, the will toward monumentalism is paramount. Many sculptors dream of building temples, of displacing masses of space and creating a great, dazzling center for existence (or society as you prefer). Their dreams are rarely realized for many circumstantial reasons, but also, for reasons of narrowed ambition. Smith doesn't hesitate to forge on toward the apotheosis of his youthful ambitions. In these chariots poised for war-games in an esthetic realm, Smith tells us of the possibility of behemoth modern sculptures that could stand on terra-firma and speak of the spaciousness, the *lebensraum* so abundant in the imagination. The plastic force, the power that can dominate all that falls within its vicinity — so rare in contemporary sculpture — is implicit in these chariots.

ADMINISTRATION BUILDING IN SWITZERLAND *by Justus Dahinden, Architect*



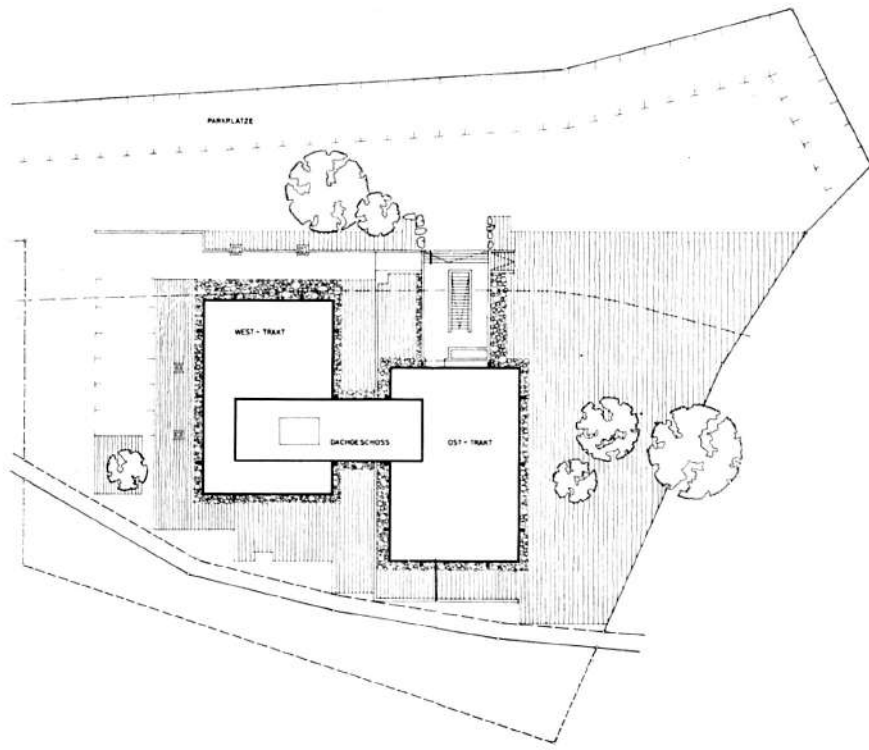
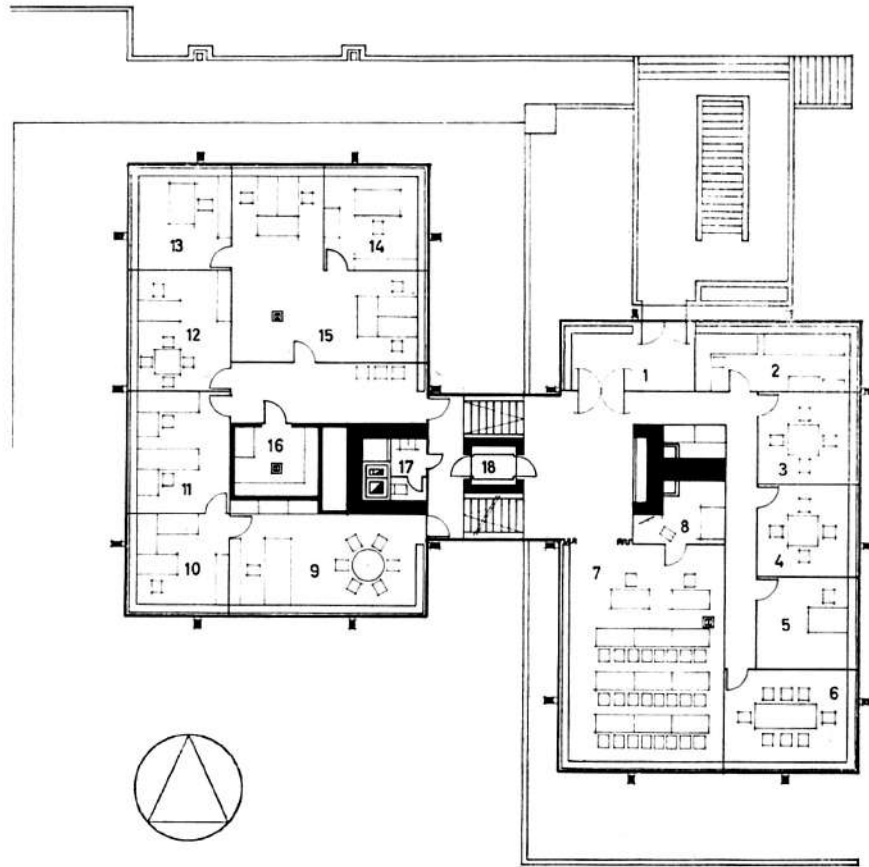
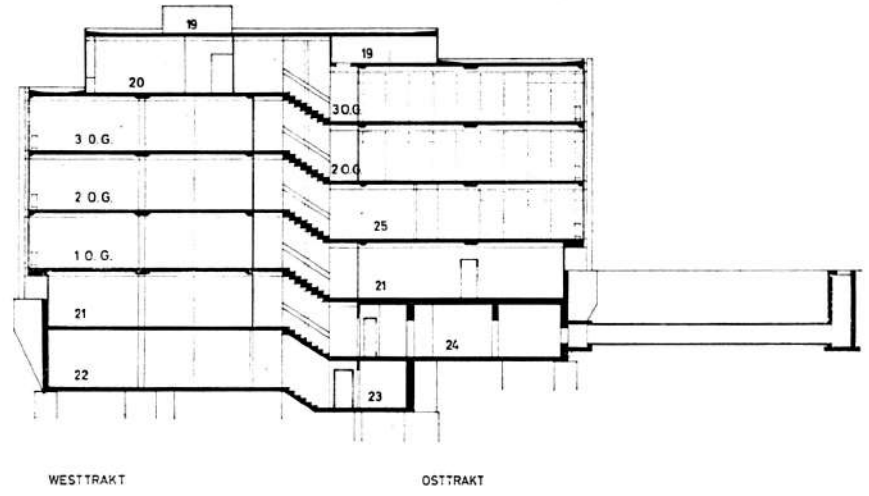
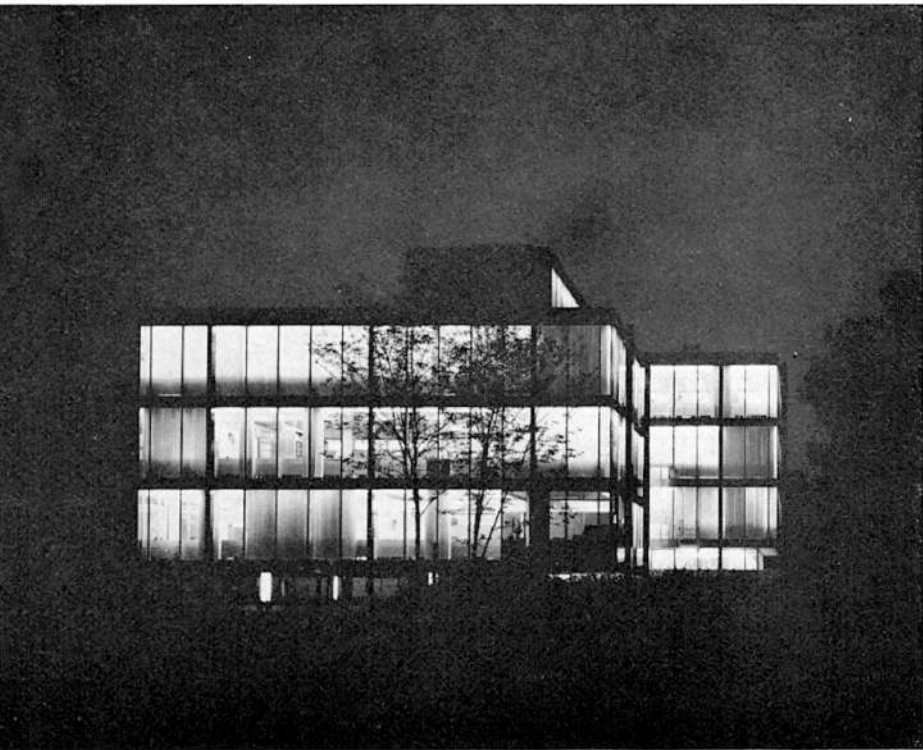
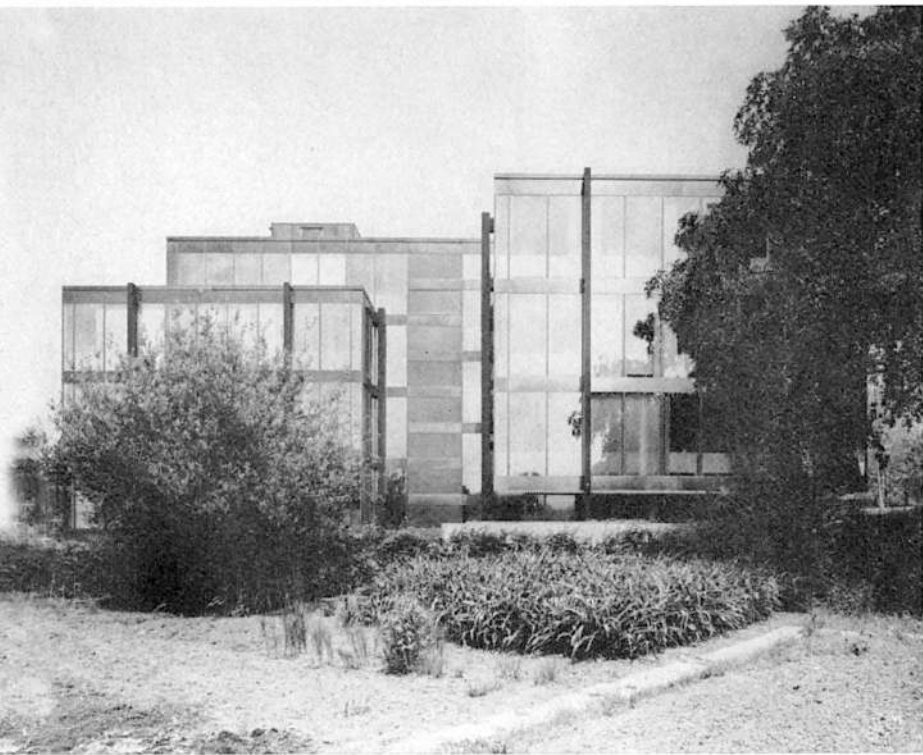
The use of a partly reflecting and partly transparent, bronze-tinted glass curtain wall and "slipped" horizontals gives a downward flow to this administration building for a Swiss air conditioning firm (Ventilator A.G., Stafa). The bronze-painted steel columns, with sections of glass inserted wherever they meet the floor slabs, contribute to the effect by appearing to hold the building down rather than up.

The form of the structure derives from what the designer terms "architectural dynamism," a concept which he says requires the "elimination of all reference to judgments of proportion which originate in antiquity" and avoidance of any external expression of the building's interior.

The steel frame, partitions and suspended ceiling plates were all prefabricated and were installed at the site. Only the reinforced concrete floor slabs were fabricated in situ. Floor levels differ in the two building blocks, following the slope of the site in split-level fashion.

Lighting: We replace the direct and continuously changing natural light by diffuse, peripheral light wall. Vertical white louvers which are adjustable in direction and location act as diffusers which can be operated individually. Thus the inner space is surrounded by partitions which dispense

(Continued on page 31)





soft light and organically interweave. Any contrast between light and dark is avoided and the usual eye fatigue is minimized. In addition, these interior curtain walls create by their screening effect a sense of intimacy for the personal environment without the expense of rigid shutters and their inherent differences in light intensities. The distribution of the artificial light is consistent with while substituting for the natural light; the fixtures are strung along the ceiling where they meet the outer walls and give the building a magical appearance at night.

Factors in the optical conditioning of a workroom are the materials of the ceilings, walls and floors. In the engineering offices are the movable partitions covered with white and the floors with black plastic materials. In the reception rooms and administrative offices wall-to-wall carpeting and natural rosewood paneling lend warmth. The perforated white metal ceiling flows in the entire building from wall to wall and can be observed as a continuity through the panes or mirrors of the partitions. Each floor thus becomes a weightless building element. Also, the reddish mirror panes lend a slightly warm shading to the surroundings; a psychological effect which should not be underestimated.

Acoustical conditioning: The acoustical damping in a modern office building takes place in two directions: on one hand, a sufficient absorption of the sound transmitted from floor to floor by solids should be guaranteed; on the other the dampening of the airborne sound must not be allowed to become objectionable. The first requirement is fulfilled by heavy, solid floor construction and sound absorbing floor covering, while the second is accomplished by sealing the partition very carefully at the joints. The direct and most efficient absorption is performed by the perforated metal ceiling in the entire building.

Air Conditioning: Due to the completely sealed, windowless glass walls, the administration building of Ventilator A. G. depends entirely on its air conditioning system. (The specially treated glass elements extend from floor to ceiling.) The result is an unchanging artificial climate which can be adjusted to the requirements of the general comfort. The air is conditioned partly in fan coil units placed along the windows, partly in several central plants and fed through the double ceilings into the different spaces.

A substantial reduction of the air conditioning load was obtained by the application of double, sealed and specially treated glass elements for the walls of the building. These glass elements are known by the trade name "Stop-Ray" and reflect a very large portion of the heat radiation.

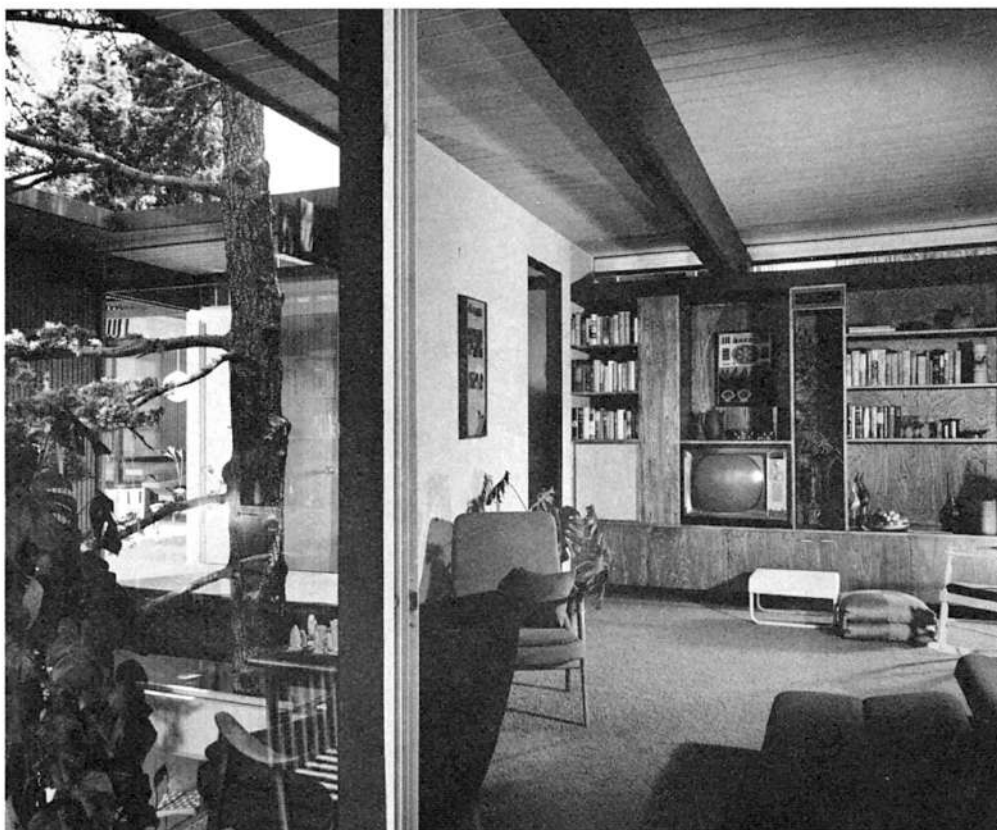
J. Dahinden



Photos by Michael Wolgensinger



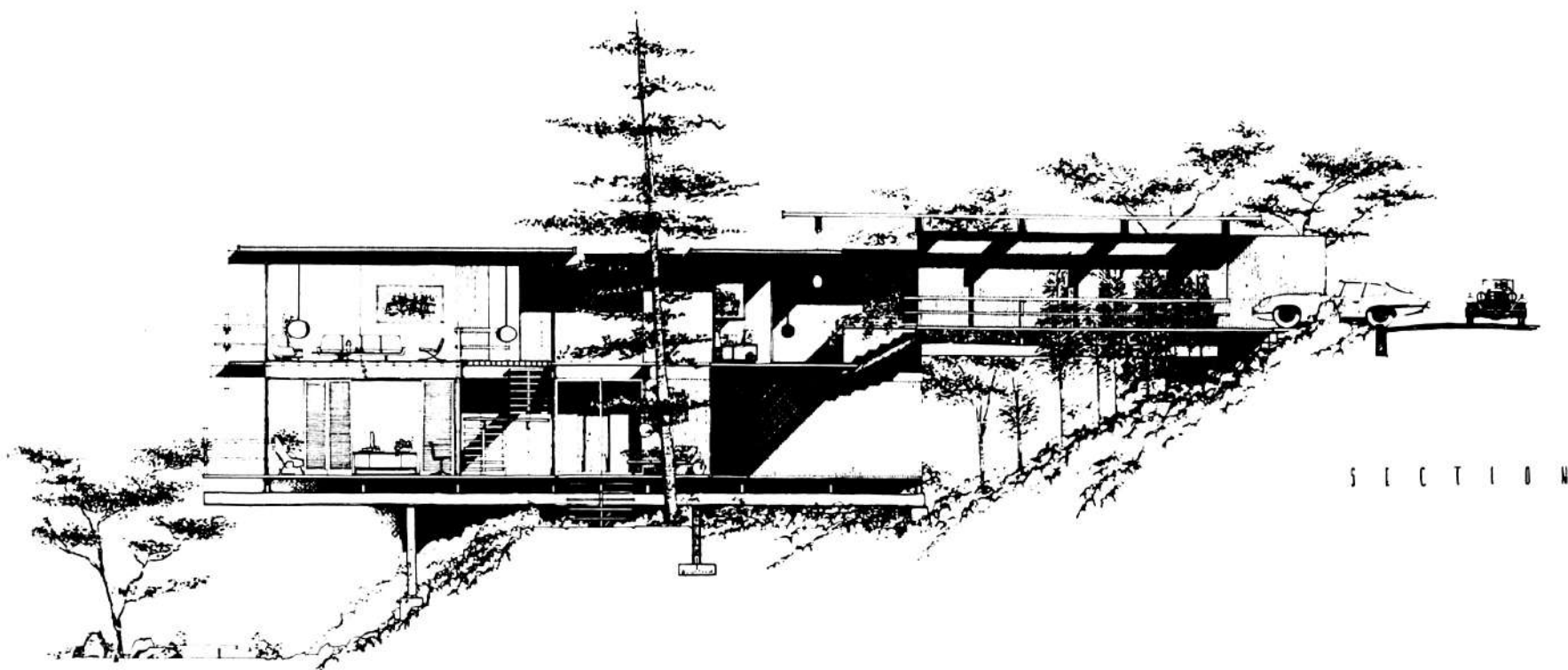
Photos by Leland Lee



HILLSIDE HOUSE *by Garduno Associates*

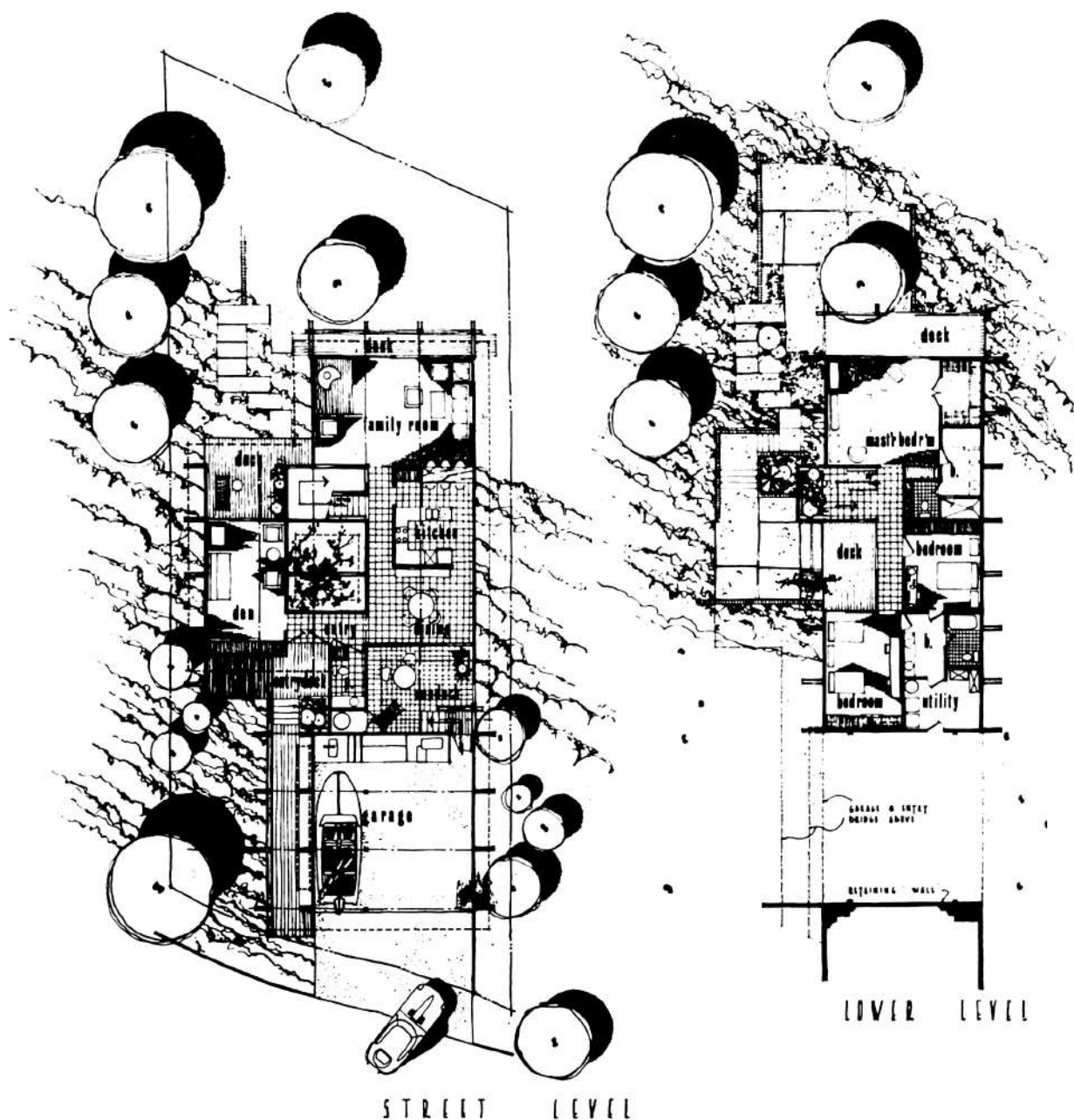
Structural Engineer: Eugene D. Birnbaum

Landscaping: Komai Bonsai



The site is a narrow, steep hillside lot in Glendale, Calif., requiring the use of caissons taken to a depth of 12 feet. The 3000-square-foot house was developed for a family with three children, ranging from three to seven years in age, and contains three bedrooms, den, separate living and dining rooms, and a number of decks. The structure is steel frame (painted brilliant red) supported on eight caissons. The size of the house and the minimum points of support required the two main girders be quite large — 18 WF 85 — carrying double 12" channel beams back to back with 4" spacers 8' o.c. The floor is laminated 2 x 3s on edge, exposed to the underside and finished on top with quarry tile; roof structural members are double 2 x 14s with 4' spacers 8' o.c. The ceiling is 2 x 6" tongue and groove white fir. Wall finishes are texture 1-11 siding, 5/8" drywall and floor-to-ceiling 1/4" polished plate glass. All cabinets are birch set in continuous aluminum frames.

Mechanical engineering was by Jim Nelson; furniture and accessories are from Nordic Trends, patio furniture from Van Keppel-Green.





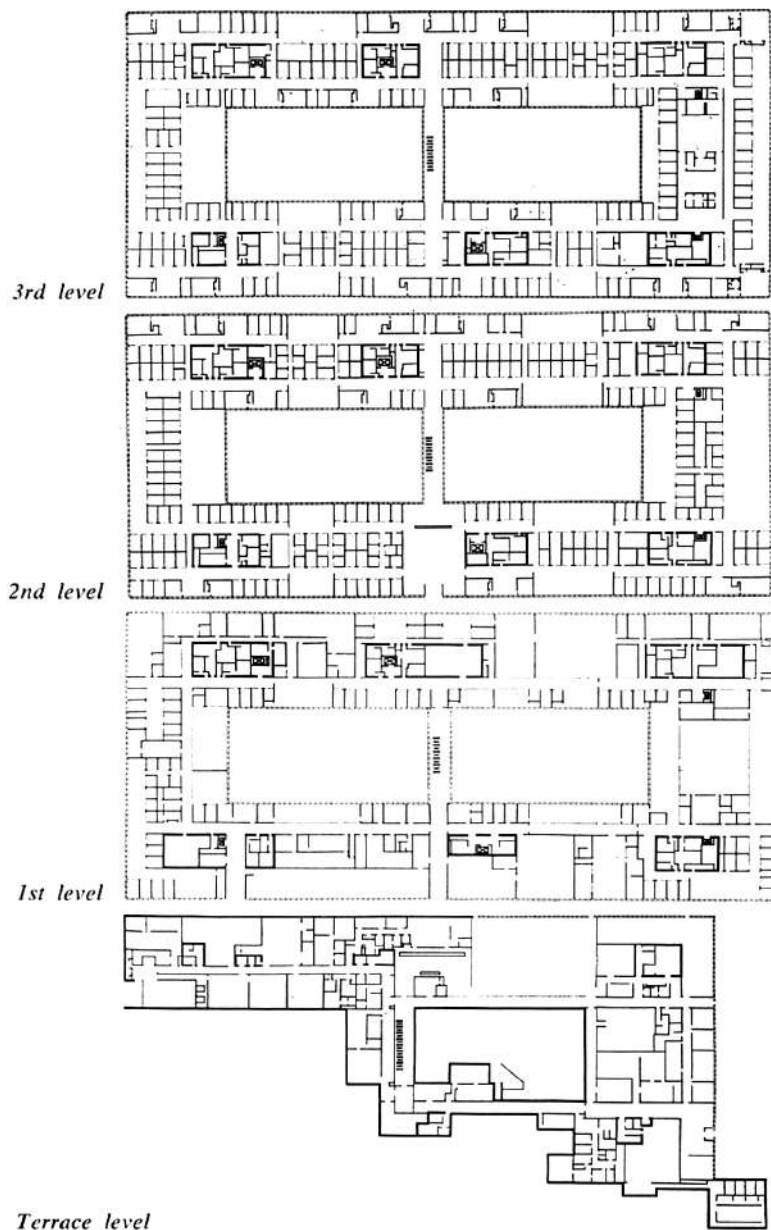
IBM HEADQUARTERS BUILDING *by Skidmore, Owings & Merrill, Architects (New York)*

Garden Design and Sculpture by Isamu Noguchi

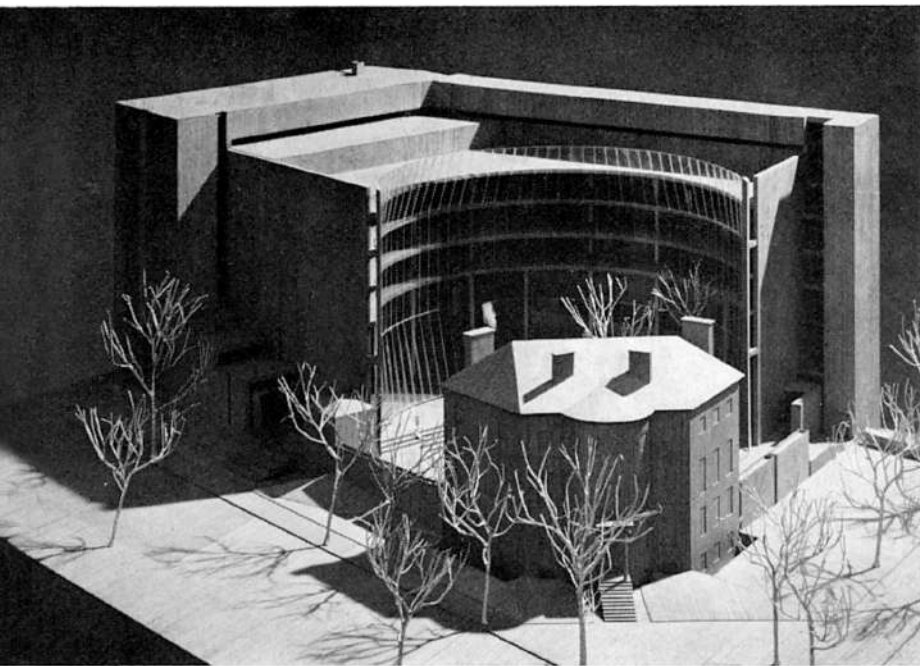
Joining the flight from the city, IBM has moved corporate headquarters to this four-level building near Armonk, N.Y., 35 miles from New York City. Exposed precast concrete columns are employed on the east and west sides of the building with glass curtain walls set back six feet from the frame. Floor slabs at the north and south ends cantilever resulting in a contrast of void and solid beginning at the corners which is perhaps in response to criticism of SOM's John Hancock Building at Kansas City. Reinforced concrete construction has been used throughout.

The rectangular structure, 575 x 260 feet, is built around two interior gardens which are separated by a three-level glass bridge that connects the east and west wings and contains escalators which are revealed through the glass as diagonal elements introducing another dimension to the design. The two gardens are heavy with symbolism. According to Noguchi, the south garden's naturalistic setting of trees and rocks represents man's past; the north garden symbolizes man's future in science and space. The abstract bronze sculpture balanced precariously in defiance of gravity in the center of the north garden, represents the intertwining of genes linking man to his past. Both gardens are 70 x 165'. Main entrance to the building is on the second level reached by walkways and a driveway. Exterior surfaces are of white quartz aggregate which has been acid-etched to bring out texture.

Offices and conference rooms are on a 5-foot-square module. Floors are covered with vinyl asbestos tile except in the lobby, which has travertine on floor and walls, and in enclosed offices, which are carpeted. Lighting is recessed in suspended acoustical tile ceilings. The building also contains a cafeteria for 470, three small executive dining rooms, medical department, computer center, business reference library and a small sundries store.

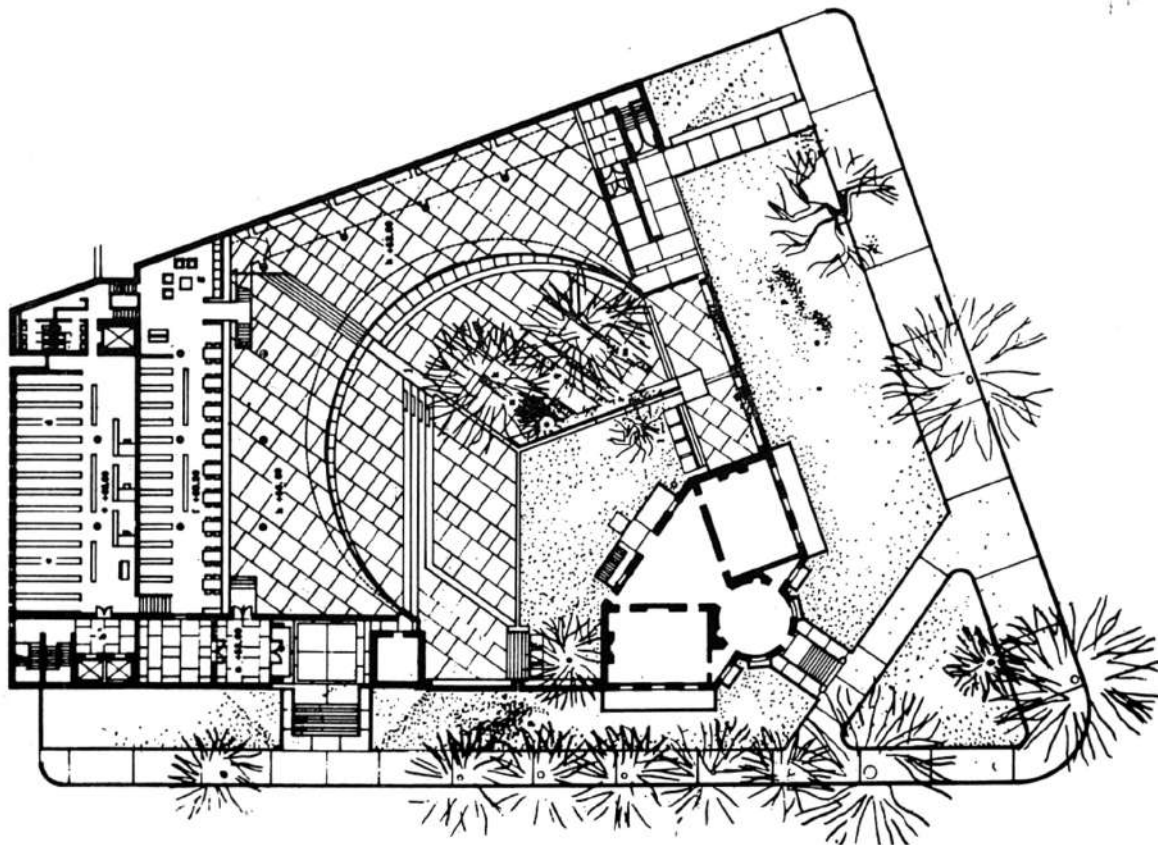
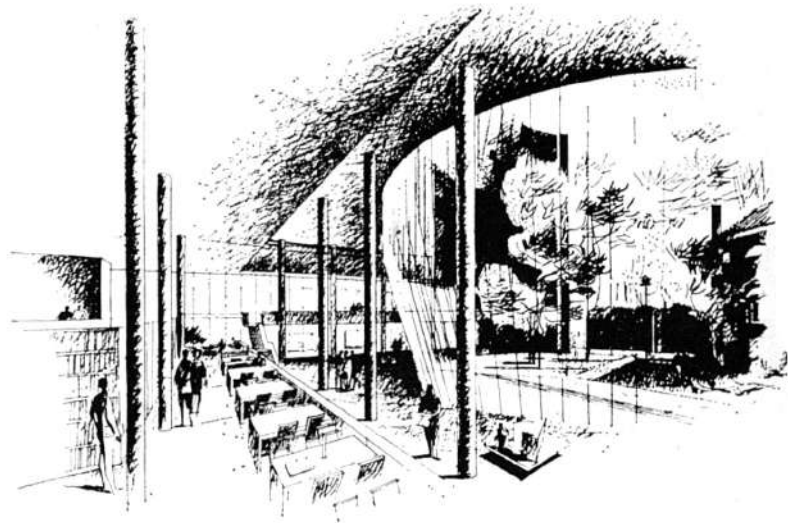


AIA HEADQUARTERS COMPETITION WINNER *by Mitchell/Giurgola Associates*



The winning design in the AIA's competition for a new national headquarters in Washington displays a high order of perceptivity and skill. The requirement that the building demonstrate "that a distinctive contemporary building can live in harmony with fine architecture of a former time" has been met without resort to the obvious: repetition of the Octagon's peaked roof, or by a facile imitation of its profile, or by an equally useless tying of some horizontal in the new building to that of the old. Instead, the architects have made the Octagon part of a new composition — and, most difficult of all, a part equal in importance to the new and larger building. The semi-circular window wall, a discreet echo of the Octagon's entrance, angles out at top and bottom to give a concave effect vertically as well as horizontally constantly returning the eye to the older building, which is also the focus of the view from the interior of the new building. Thus, while the new five-story building envelops the Octagon and dwarfs it in size, it by no means diminishes its importance. As the architects put it, the "building order develops naturally from the condition of the site, oriented towards the gardens and facing the Octagon, a (new) building form completed only by (the Octagon's) presence." Fitting new buildings to existing ones sensitively and intelligently is a neglected art in the U.S. The structure will be of red brick enclosing about 50,000 square feet at a cost of \$1.45 million. An additional \$30,000 has been allocated for the purchase of sculpture and paintings for the ground floor exhibition gallery and the gardens.

Jurists were Hugh Stubbins, chairman; and Edward Larrabee Barnes, J. Roy Carroll, Jr., O'Neil Ford, and John Carl Warnecke. A. Stanley McGaughan was professional advisor.



Other finalists in the competition were I. M. Pei Associates; Perkins and Will Partnership; Charles R. Colbert; Donald Barthelme; Jean Labatut and Carr Bolton Abernathy; and C. Julian Oberwarth & Associates.

ART — EAST

(Continued from page 14)

youthful disdain for the active position. By inundating the youth with news of its own irresponsibility, the official press condones its apathy and provides "the alibi." Since world affairs are overwhelming — as presented in the press at least — the young are encouraged to think that nothing they do will really matter, so they might as well do nothing noisily. Their coolness, then, is manipulated.

In a paradoxical fashion, the literary criticism of Susan Sontag offers another kind of alibi. She writes in an article in the December *Evergreen Review* a learned and impressively reasoned article called "Against Interpretation." Her ostensible appeal is for more rather than less emotion; more passionate consummation of esthetic experience rather than detached analysis. She even concludes that we need an erotics of art. But in spite of her spirited defense of direct experience, Miss Sontag is caught in the toils of a genuinely *reactionary* reflex — reactionary in the sense that all of her observations are made not because of her independently reached esthetic position, but because of her impatience with other esthetic positions. She pretends that it would be *good* for art and for us if we could only drop out certain overstressed elements of criticism.

This prescription calls for the elimination of interpretation in favor of a vague openness, a super-receptivity which doesn't cavil about meaning and content. "Our problem is not to find the maximum amount of content in a work of art, much less to squeeze more content out of the work than is already there," she writes. "Our problem is to cut back content so that we can see the thing at all." But what is "the thing"? And why shouldn't we be concerned with what it means? It is childish to say a thing is what it is, not what it means. Yet that is ultimately what Miss Sontag is forced to say and in so doing, injects the cool note in spite of herself.

I think Miss Sontag goes rather far afield when she suggests that a great deal of contemporary art, particularly painting, is motivated by a flight from interpretation (as though artists always work with their ears and eyes on the critics.) "Ideally," she proposes, "it is possible to elude the interpreters in another way, by making works of art whose surface is so unified and clean, whose momentum so rapid, whose address is so direct that the work can be just what it is." This description of the ideal contemporary work fits Kenneth Noland's painting nicely. Since he avoids "meaning" with almost fanatical discipline, Noland lives up to Miss Sontag's demand. He too appears to wish that his work be just what it is: cleanly painted surfaces that engage the eye briefly and pleasantly, directing it on a swift, sensuous course and leaving behind no unduly perplexing "content."

In his way, then, Noland is a polemical artist. He has elected to fight certain assumptions (that a painting is illusionistic; that it means something, that it invites contemplation, etc.) Chiefly, he is determined to minimize ambiguous feeling and the subjective element. He is pursuing the so-called "objective" course in which his idiosyncracies are ruled out as irrelevant.

To accept Noland's paintings, the viewer is forced to accept a set of clear assumptions, the major one being that a painter must hold the plane. Illusion of the third dimension is tabu. In his glistening white canvases with their clear sequence of chevrons — sometimes asymmetrically arranged, it is true — there is only one way to go and that is across and out. His instructions are as clear as the "start here" signs in children's games.

No tremolos, no vague, nostalgic cues are to mar the completely cool judgment these paintings call up. Their lucidity defies interpretation, and more significantly, agitation. They are "pure." It's true that Noland's strong statement (I don't deny his stature at all, for he is certainly the best of the present generation of what Greenberg likes to call post-painterly painters) does effect a kind of purge. It does cut away a lot of the sentimentalism, the blurry emotional heavings and sighings that abstract expressionism so often called forth. But to have achieved a polemical end is not necessarily to have created a rich work of art — an art that can stand interpretation. Unlike Miss Sontag, I believe that a sound work of art not only supports wide interpretation but positively demands it. Breadth of reference is one of the identifying marks of a work of art. (Perhaps it is partly *because* Joyce brought out the army of interpreters that his greatness is assured.)

In any case, the astringent cutting-back procedure evident in Noland's work leaves little room for imaginative speculation. Not all painters are moving in the direction of thingness. Robert

Richenburg in his recent exhibition at the Tibor de Nagy Gallery is bent on restoring complicated illusion. Using small rectangular patches of painted canvas, Richenburg builds up a rhythmic, shingled effect. This is broken in many recent canvases by a zone of ambiguous, expressionistic imagery that sinks back from the material surface. Playing with mirror-effect illusion, Richenburg repeats (by folding over the canvas probably) two identical areas, producing still another equivocal reference to space.

In his rude colors, his sharp transpositions, Richenburg makes a strong statement of a kind of painting that absolutely requires interpretation. It is not intended to be "left alone" which is what, according to Miss Sontag, a work of art really demands. On the contrary, Richenburg's idiom expands, calling into play various responses and offering several centers from which the imagination can radiate.

Even more dependent on interpretation are the poetic constructions of Varujan Boghosian, exhibited at the Stable Gallery. Interpretation, in fact, is explicitly indicated by Boghosian himself who works almost entirely with metaphor, and whose works bear suggestive titles.

Boghosian is an excellent instance of the artist whose spirit is "literary" and whose work is sufficiently "plastic" to stand alone, without excessive interpretation. But how much more resonant is an image such as "The Poet in Hell" — a long, weathered plank with a single window cut out in which hangs the head of a fine-featured doll — when the imagination is permitted to wander back to Dante. In general, Boghosian's constructions allude to a situation beyond the immediate facts or composition of his materials. His materials, though, carry associations. They are weathered woods, fragments of Americana such as sleigh bells and bellows, antique dolls, and hat forms mellow with age. Yet these charged fragments are put into context which create equivocal back and forth associations. Ancient myth and Americana are fused with exceptional results. Although it would be quite satisfying just to contemplate the beautiful gold and silver marks of age on Boghosian's woodgrains, and to enjoy the rhythms of his composition, or the skill of his sculptor's hand as it shapes certain elements in his works, it would be an impoverishment on the deepest level. Interpretation, here, completes the vision which the artist has so skillfully made accessible.

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BOOKS

(Continued from page 9)

WHEN THE CATHEDRALS WERE WHITE by Le Corbusier, translated from the French by Francis E. Hyslop, Jr. (McGraw-Hill Book Company, \$2.25)

THE INTELLECTUAL VERSUS THE CITY FROM THOMAS JEFFERSON TO FRANK LLOYD WRIGHT by Morton and Lucia White (A Mentor Book, 75¢)

LE CORBUSIER, ARCHITECTURE AND FORM by Peter Blake (Penguin Books, \$1.25)

FRANK LLOYD WRIGHT, ARCHITECTURE AND SPACE by Peter Blake (Penguin Books, \$1.25)

MIES VAN DER ROHE, ARCHITECTURE AND STRUCTURE by Peter Blake (Penguin Books, \$1.25)

PIONEERS OF MODERN DESIGN FROM WILLIAM MORRIS TO WALTER GROPIUS by Nikolaus Pevsner (Penguin Books, \$1.45)

"Americans have never ceased to meditate about the moral support of life (an individual event); and they have plunged into a hazardous Puritanism. Today they have set themselves to thinking (a national event); and their inner discipline clashes painfully with the voracity of their gigantic collective enterprise." So Le Corbusier (*When the Cathedrals Were White*) states in two sentences the arguments gathered by Morton and Lucia White in *The Intellectual Versus the City*. The Whites do less well; seeming to be biased from the start to defend urbanization against its spiritual enemies from Thomas Jefferson to Frank Lloyd Wright, they summon for the defense no equally passionate spokesmen and exclude Le Corbusier, that most articulate critic and creator of cities, as if his long love-hate of American cities were not relevant. Peter Blake's biographies of Le Corbusier, Mies van der Rohe, and Frank Lloyd Wright present with passionate insight their more cogent arguments, lovingly describing the lives, works, methods, buildings, plans, and intentions of these three philosophers of human habitation, treating each in relation to the others but always from inside, with laughter but never with derision. The photographs and designs are small but well chosen, plentiful and articulated with the text. There are no waste words; these small books put to shame larger studies.

Nikolaus Pevsner in *Pioneers of Design* lacks Blake's sharpness, covering too much ground too vaguely over too large a field. The book is a survey, getting in all the names each with some relevant comment; one way or another everybody is tied up with somebody else. Pevsner's hero is Walter Gropius; regrettably Peter Blake has not included him in his biographies, though he mentions him often with respect. "There is something sublime in this effortless mastery of material and weight," Pevsner writes of him. "Never since the Sainte-Chapelle and the choir of Beauvais had the art of human building been so triumphant over matter." But then he drifts on into empty rhapsody. The pictures tell more than his words. In this connection let me direct attention to *Cities* by Lawrence Halprin, the husband of dancer Ann Halprin (see Music). Halprin, a landscape architect, has built for his wife a redwood home, outdoor stage, and large indoor studio that float among the trees on a wooded hillside out thataway in Marin County. In *Cities* he has collected photographs from America and Europe, showing how the surfaces, the spaces, the conveniences of urban life, the choreography of urban motion, have been provided for in large and small and very distinct ways, plus a few horrible examples of the parking-lot metropolis.

SIX MID-WESTERN CHANTS by Sherwood Anderson, 11 Midwest Photographs by Art Sinsabaugh, with a note on Anderson's poetry by Edward Dahlberg and "To Sherwood Anderson, in Heaven," a poem by Frederick Eckman; Jargon 45, The Nantahala Foundation, Highlands, North Carolina; Jonathan Williams, Publisher; 1964, 1550 copies, \$6.50.

Handsome art books come along in all shapes and sizes. This book is over 21 inches wide and seven inches high. It is therefore clumsy to handle and difficult to look at even on a table, but worth the effort, because it is the most rightly beautiful book I have had in my hands in a long time.

Reading requires only a few minutes. The six relatively unknown *Mid-American Chants* are not long poems, eloquent, direct — Sherwood Anderson at his best, very well worth retrieving. Edward Dahlberg contributes a mannered introduction in the style which some persons much admire. Frederick Eckman's poem is well-phrased sentimental American, which suffers by comparison with the Anderson poems.

The book is "dedicated by the publisher to Kenneth Rexroth, of Elkhart, Indiana, who first told me about the *Chants*." This is presumably the same Kenneth Rexroth, poet, translator, senior journalist, who has resided for a good many years lately in San Francisco. There are surely not two of him.

Apart from the *Chants*, the book takes its character and shape from the 11 midwest photographs by Art Sinsabaugh, now Professor of Art at the University of Illinois. ". . . On a summer fellowship, he found a large (camera) which permitted working with sheet film twelve by twenty inches in size. This was ideal for his particular intentions and it was by this medium the photographs reproduced here were realized. They were taken in Illinois and Indiana during a period of work which began in 1961 . . ."

One of the photographs, as reprinted, is one and three-eighths inches high by eighteen and three-quarters inches wide. It shows a flat midwestern landscape, all horizon without foreground, in the center a white farm with a few trees and dividing the sky the uprights of telephone and electricity poles. The photograph has the intent rightness of the camera work by James Wong Howe in *Hud*, but static and final like a screen.

The pictures are of farms and flat farmland, of furrows striped with snow, of a city seen at night from across a river, and the river itself moving among islands. There are no human figures; the humanity is in the houses, sheds, barns, silhouettes of occupancy, a string of freight cars, and one clapboarded white church divided from its cemetery by a lawn with heavily leafed trees. Not a pretty picture in the lot, and that is the difference between prettiness and beauty.

The book comes in a long cardboard box with a handsomely printed mailing label reproducing one of the photographs. It's an ideal gift, but don't wait until next Christmas.

ANCIENT GREEK HOUSES, Their History and Development from the Neolithic Period to the Hellenistic Age by Bertha Carr Rider (Argonaut, Chicago, \$8.50)

A very dull treatise for specialists, with many drawings and floor plans, but important because it covers a field treated previously by articles "scattered throughout a host of archeological periodicals in all languages, . . . and anything in the form of a continuous history or summary of the evidence and of the deductions drawn from it, does not exist in any tongue." If you would like to go beyond the architecture of temples and palaces to find out how the prehistoric and historical Cretans, Mycenaeans, and Greeks lived, and what deductions can be drawn from this knowledge especially in regard to the domestic facts of Greek literature, this is your book.

THE WORLD OF A MARKET by Mark Tobey (University of Washington Press, Seattle, \$7.50)

A sketchbook of paintings, watercolors, and drawings by Seattle's world-renowned Mark Tobey of the Seattle Public Market, "a spot to which Tobey has returned again and again from his travels and sojourns in many countries." The collection originated with an exhibition held at the Seattle Art Museum in August, 1963. There are 64 plates and a short introduction by the painter. A good opportunity to see what Tobey sees before he reduces these specifics to the impersonal abstraction of his formal canvases.

GREEK ART by John Boardman (Frederick A. Praeger, \$7.50)

In my opinion the Praeger World of Art Books are among the most practically designed, well made, generously illustrated, relatively inexpensive art books on the market. Each of the four books in this series that I have read seemed to have been written by an enthusiast for his subject with a taste for sharp prose — which may mean that I am congratulating a sharp editor.

—PETER YATES

et cetera



Photo: John Ebstel

ARCHITECTURAL PANEL

Louis Kahn is scheduled to speak Friday, March 5, at 8:15 p.m. The talk is being presented by the Los Angeles Architectural Panel. In conjunction with the lecture there will be an exhibit of photographs and models of Mr. Kahn's work. The public is invited, \$1 donation.

A photographic essay by Julius Shulman, entitled "The New Southern California Environment" and sponsored by the Architectural Panel, is currently being exhibited through February 22 at the International Design Show, 8899 Beverly Blvd., Los Angeles.



Photo: George Lyons

C. F. MURPHY & PERKINS & WILL—(left) A joint venture of C. F. Murphy Associates and the Perkins & Will Partnership, this 60-story (800' high), \$60 million tapered skyscraper for the First National Bank of Chicago will be located in the heart of the Loop. Looking for all the world like a bank of rockets poised on the launching pad, the building is fine as an expression of the space age, but one wonders if a bank should appear quite so ready to take flight.

TUCKER, SADLER & BENNETT—Less interest but more security is represented by the 27-level First National Bank Building under construction in San Diego. Designed by the architectural-engineering firm of Tucker, Sadler & Bennett, the 388' white tower has concrete screen surrounding steel frame, garden terrace at the second level and two underground parking levels.

WELTON BECKET & ASSOCIATES—This office-hotel-shopping center project for Fullerton, Calif., contains several variations on familiar themes which will evoke the usual universal critical hiss. However, and perhaps more importantly, judging from the architect's record, the client will respond with a pleased "well-done." The community of buildings is termed "self-sufficient" and does, in fact, have a familial look with stocky father to the left and mother to the right (both office buildings). Between them is their transvestite son. Low structures are a bank (right) and branch county courts. There will be parking for 900 cars on two levels.



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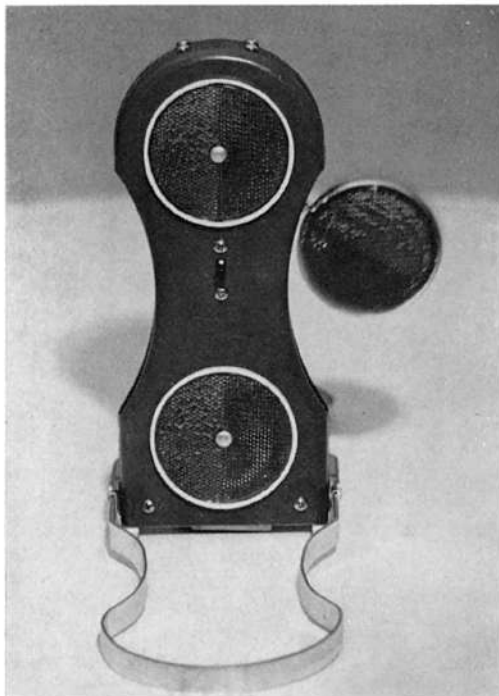
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Road signal 12" high with red "wag" light; designed and manufactured by Sturgis Mfg. Co., Haxtun, Colo., the signaler was selected for display in the U.S. section at the 13th Triennale, Milan. Circle No. 313 on Reader Service Card.



New all aluminum wall bracket which will accommodate either incandescent or mercury vapor lamps; available with or without guard and with a selection of high impact-resistant lenses; also comes with photo-electric cell for automatic control. Devine Lighting Division, Marvin Electric Mfg. Co., Los Angeles. Circle No. 314 on Reader Service Card for additional information. Submersible fountain kits for existing pools. Pre-engineered kits are shipped complete with pump, suction screen, fountain hardware, connecting pipe, regulating valves, support legs for correct water depth and underwater junction boxes for electrical make-up. Available for various sized pools and operating heights. Roman Fountains, Jabon Studios, Van Nuys, Calif. Circle No. 315 on Reader Service Card.



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(12) A new, 12-page executive furniture catalog has just been completed by Hiebert, Inc., manufacturers of a complete line of executive office furniture. New catalog contains detailed illustrations of the line, including executive desks, secretarial desks, side storage units, corner tables, conference table, executive chairs, and side chairs. The center spread features a full-color photograph showing the various Hiebert furniture pieces. Copies of the catalog may be obtained free of charge. Hiebert, Inc.

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

•(14) Tile — Full-color brochure gives specifications and descriptive information about economy line of tile which offers all the advantages of genuine ceramic tile at a low price. Striking installations are illustrated to show why Trend Tile is ideal for budget-priced homes and multiple dwelling units. A complete color palette shows the 11 plain colors and 9 Crystal Glaze colors available. Also shown are the three versatile Trend Tile decoratives which enable architects, builders, tile contractors and designers to achieve a custom effect at a nominal price. Interpace.

(15) Catalogs and brochures available on Multalum and X-Alum series of contemporary furniture designed by George Kasparian. Experienced contract dept. working with leading architectural and interior design firms. Kasparians, Inc.

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

(18) Lighting: A completely new 12-page, 3-color brochure of popular items in their line of recessed and wall mounted residential lighting fixtures is now available from Marco. The literature

includes typical installation photos as well as complete specifications on all items Marvin Electric Manufacturing Company.

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

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

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

(24) "The pleasure of planning your home with Mosaic Tile," a new 24-page brochure, depicts unusual uses of tile and presents a variety of home planning ideas; large selection of handsome color

(Continued on next page)

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photographs. Tiled steps, hallways, tiled fireplaces, kitchens, bathrooms, patios and swimming pools show the versatility and wide color choices as well as low maintenance costs and lifetime advantages of ceramic tile. Mosaic Tile Company.

(25) Completely new full-color 28-page catalog of Mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation booklet form of tile in the Harmonitone color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantile. Catalog available upon request. The Mosaic Tile Company.

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

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

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

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

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

storage units, etc. Brown-Saltman Company.

(46) Orlando Galleria has continuous exhibits of fine paintings and sculpture. Free schedule of exhibitions available. Orlando Galleria, 17037 Ventura Boulevard, Encino, California.

(47) Ogden water purifier converts tap water to pure spring-like drinking water by a scientifically developed, disposable cartridge. The small, compact, stainless steel unit is easily installed either above or below the sink. Portable and industrial units available. Ogden Filter Company, Inc.

(48) Complete information concerning the new automatic door closer for screen, glass and wardrobe doors by Kelly Klozer. \$18.95 installed, can be used on your present sliding screen door and features mechanism adjustable to door weight and an automatic safety stop when interrupted. The Kelly Klozer Company.

(49) Lighting brochure offered by Consolidated Electrical Distributors (formerly Incandescent Supply Company / Phillips & Edwards Corp.) describes its electrical services, supplies and apparatus for commercial, industrial, residential, outdoor and decorative lighting, electrical appliances and housewares. Consolidated Electrical Distributors.

(51) Brochure-catalog containing complete price information and illustrations of the new modular carved wood panels by Panelcarve. "Handcrafted by machine" the panels may be assembled into a variety of design combinations for doors, table tops, room dividers, paneled walls, desk components, planters, cabinets, etc. Panelcarve.

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

(53) Four-page color brochure shows Facebrick residential, office and institutional installations. Con-

tains Facebrick color-selection chart and Name - Texture - Size - Color specification information. Cost guide table compares ultimate wall costs of Facebrick with other materials. Free from Pacific Clay Products, Los Angeles Brick Division.

(54) Fiesta Pools offers technical and non-technical literature describing facilities, capabilities and experience in executing architects' swimming pool designs. Information about Fiesta's Research and Development Division, and fully staffed Commercial Division. Fiesta Pools.

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

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

(59) Awandi - Imports announces the availability of their new catalog. This new line of furniture, imported from Germany, is illustrated to show the Rio Palisander (Rosewood) grain and the modern design which is equally in style in Commercial or Residential surroundings. The catalog includes available fabric samples and a price list. Awandi-Imports.

(60) New Swiss drafting board which at the touch of a knob moves the board to any desired height or angle. A boon to architects, draftsmen, artists, engineers, blueprinters. No need to move from a normal sitting position, stand on a chair, draw upside down at the top of the board. No more backaches, stiff necks, drafting table fatigue. Vertical shaft moves freely on ball bearings through 360° and may be locked in any position. Two 115v. 400w. motors supply power. Less than five seconds required for changes in

height from 16 inches to 31½ inches or adjustment from horizontal to vertical. Free brochure available. Reed Products Company.

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

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

•(63) Architectural Plastics International's new "Manual for Plastics in Construction" is a comprehensive and informative catalog for architects, engineers, designers, contractors. Published specifically for the construction industry, it embodies a directory, buying guide and a new-product digest for all phases of construction. Various brochures furnished. Architectural Plastics International.

•(64) "The Mathematics of Space in Churches," a new four-color brochure by New Castle Products, Inc., helps church planners and administrators get maximum use of available space. Illustrating how various types of folding doors and partitions, serving as sound and/or sight barriers, provide versatility in the use of church building facilities, this brochure uses the problem - and - solution technique and pictures actual installations in sanctuary, classrooms, social halls and multi-purpose areas. Modern-fold Folding Doors, New Castle Products, Inc.

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

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

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

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



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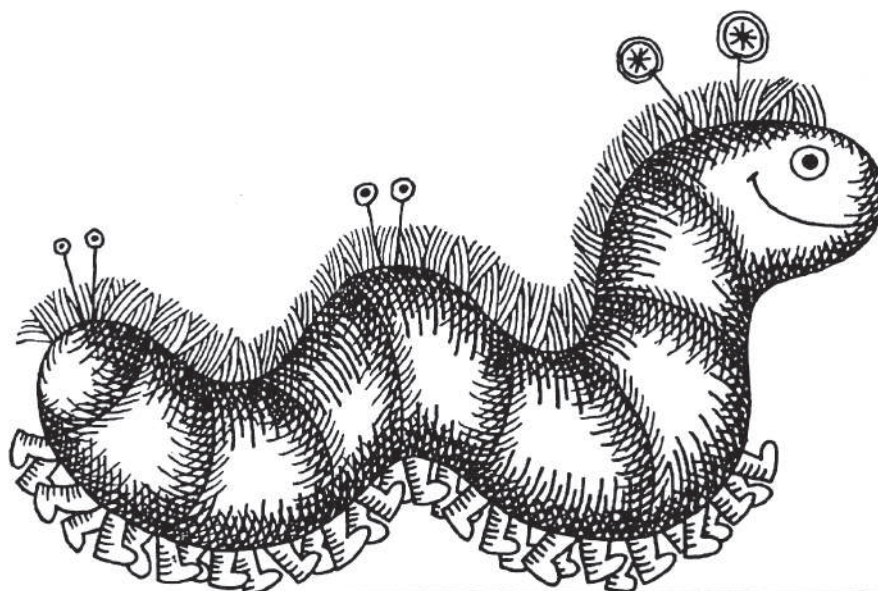
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