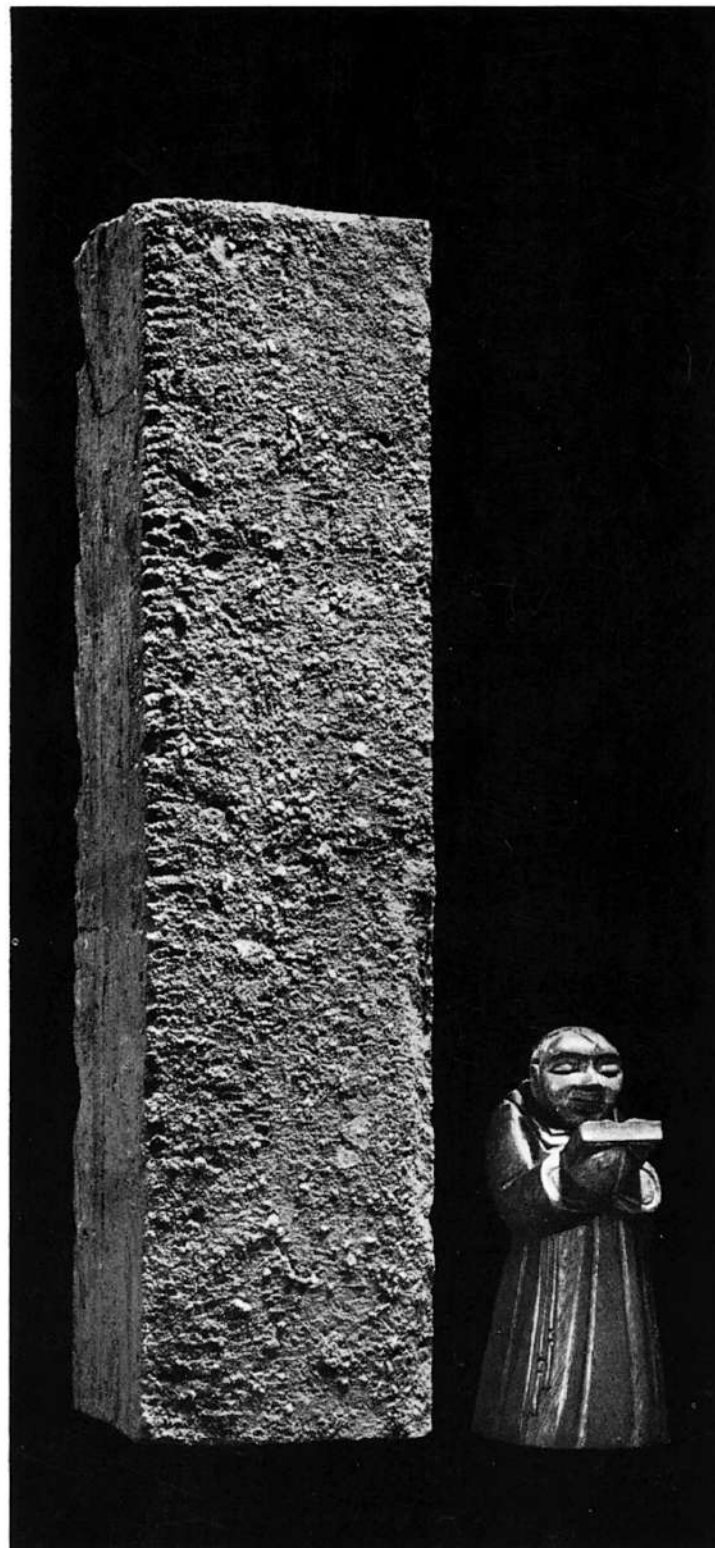


arte & architecture

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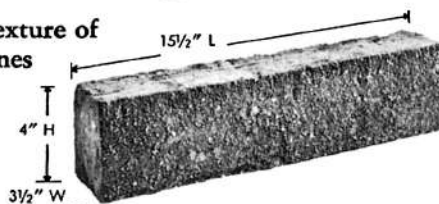


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Detail of "Sculpture on the Rocks" by Sam Elton (see page 35).

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art

DORE ASHTON

Either René Magritte's paintings are simple images, as he insists, or they are unfathomably complicated.

If we accept Magritte's own statements, we are bound to take his paintings as face-value images. We are obliged to be seized by the apparent. He has insisted in countless interviews that he is only concerned with "the primacy of the visual." He tells us time and again, often in identical words as if he had long ago memorized his formula, that painting is unsuitable for the expression of ideas, feelings and sensations.

In the sly, recondite terms of his discourse, Magritte is leading us always back to the initial shock, the "surprise" which Baudelaire counted as the hallmark of modern art, and Apollinaire after him.

He sets his traps in such a way, however, that the interested onlooker is forced to look elsewhere; forced to follow Magritte's cues back to innumerable sources. In this way, Magritte suggests that even though the "image" we see means nothing other than itself, if we persist, we can trace a history which somehow endows his image with still other dimensions.

In a typical statement read for the radio station WBAI, he reiterated familiar past statements. He said: "Painting as an *end* was finished with Picasso. It is only possible to paint after Picasso if you abandon the search for a manner of painting. Chirico was the first to understand that you must know *what* to paint. The history of poetic painting begins with him."

And here starts the long voyage through the labyrinth that Magritte, smiling ironically, assures us is all very simple to navigate. Poetic painting, he tells us is defined not as an expression of feelings, but as a description "*d'une pensée absolue*"—of an absolute way of thinking. *Pensée* in French is the "faculty of comparing, combining and studying ideas." Thus, an absolute way of thinking is that superior faculty which, in its stream of active couplings, triplings and quadruplings of ideas, produces an original image.

This definition is a restatement of Baudelaire's view of the imagination, queen of the faculties, and Coleridge's primary imagination. So: one entry into Magritte's mirror palace is to contemplate him as heir to a potent 19th-century tradition eventually called symbolism.

But no, Magritte vehemently denies that he is a symbolist. I paint images, not symbols, he says. But what of an image such as "The Wind and the Song" which is a portrait of a pipe with the legend: "This is not a pipe"?

Doesn't this force two thoughts upon the viewer, thus assuming a traditional symbolist duality? No, he says, they form a unity. To further confuse us, he adds: "I only use images which call up other images." As an example he cites a painting of a door with a hole in the shape of a human figure cut out. The door, then, called up the hole because a door *is* a hole. Or, he continued, there is a painting of a birdcage with an enormous egg—the one called up the other. Of the countless images which have no obvious visible or even conceptual links he remains silent.

Perhaps, as he maintains, poetry is superior to painting, but what then is poetry? Magritte established his prosody firmly in the late 1920s and has rarely altered it. But it is quite as difficult to analyze as the prosody of his library companions of the road, the surrealists.

Here, too, Magritte has offered assistance. Obliging, he has pointed the way back to the origins of his train of thought. Foremost is his reference to the great magician who released his own talents, Giorgio de Chirico. If you look sharp, he seems to be saying, you will recognize me through Chirico.

Look, for instance, into Chirico's bizarre reverie, the prose romance "Hebdomeros." In this book, the hero lives in a city where it is always late afternoon and where the distant horizons loom clear before the sun drops behind them. Hebdomeros sees his city strangely. Each building seems "like an enormous toy that after numerous trials was finally put in its definitive place." (Compare with Magritte's painting of toy-like houses precariously balanced, one atop the other). In Heb-

domeros, Chirico's search for the "hermetic signs of a new melancholy," as he had put it years before, is triumphant: Signs and occult symbols abound although, like Magritte after him, Chirico early renounced overt symbolism, saying in 1913: "We must hold enormous faith in ourselves: it is essential that the revelation we receive, the conception of an image which embraces a certain thing, which has no sense in itself, which has no subject, which means *absolutely nothing* from the logical point of view" is the source of an overwhelming urge to paint.

Yet, like any classical symbolist, Chirico announced that "Everything has two aspects." And here we are compelled to drift back yet again, for Chirico was formed partly by the rebellious metaphysical thought he encountered as a student in Germany. The sonority of Nietzsche swells through Chirico's writings. Nietzsche, that is, out of Schopenhauer.

If we follow Chirico back, what he called the "*stimmung*," the atmosphere of thinking is easily evoked in random passages from Nietzsche: Art, Nietzsche said, is not an imitation of nature, but its metaphysical supplement.

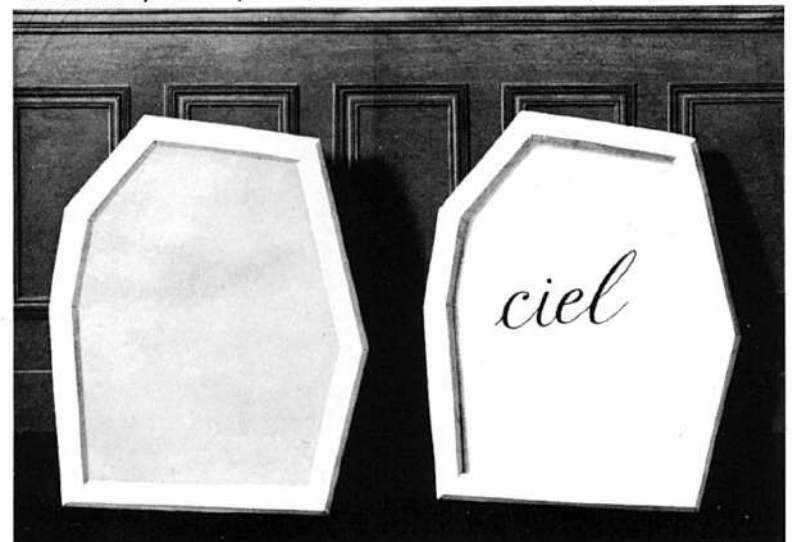
He described the awesome experience of he who dreams and who recognizes, when in a certain instance, "the law of causation seems to suspend itself." He described dreams as "illusions of illusions" and spoke of art as redemption in illusion.

Anticipating modern poetry, Nietzsche wrote: "Metaphor for the authentic poet is not a figure of rhetoric but a representative image standing concretely before him in lieu of a concept." (Here Chirico and Magritte found a powerful axiomatic vision which they exploited fully.)

Nietzsche also forced his readers to accept a developed idea of ambi-

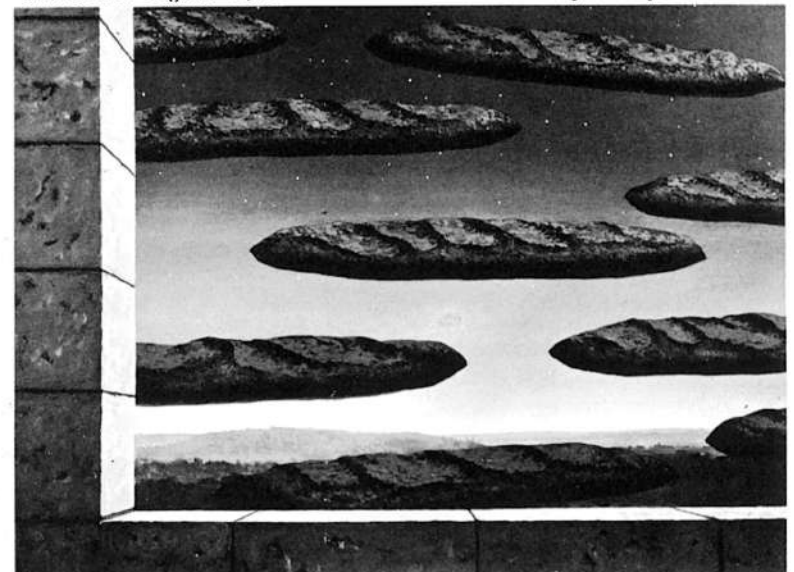
"The Palace of Curtains, III" 1928-29

Photo by Geoffrey Clements



"The Golden Legend" 1958

Photo by Rudolph Burckhardt



guity, before ambiguity became a mannered technique for poetasters. In describing Euripides' plays, he noted that "The clearest figure trailed after it a comet's tail which seem to point to something uncertain, something that could not be wholly elucidated."

When Chirico said "one describes but one explains nothing for the eternal reason that there is nothing to explain and the enigma remains always," he re-evoked that youthful "*stimmung*." And when Magritte follows, saying that thought gives explanations of values without ever giving an explanation of itself, he continues this confounding story of infolded mirrors, for in his thought and in his work, the enigma remains.

Magritte's bountiful allusions, both in his work and in his personal myth, are sometimes not so much clues as amplifications. For instance, after conversing on a superficial level for about ten minutes, he scribbled something in pencil and handed it to me. Here, he said, are two of my favorite verses. The paper read:

Ouvrez, c'est moi.

André Breton

Dans les plus sombres yeux s'ouvrent les plus éclairs.

Paul Eluard

Where else, if you accept Magritte's reverence for poetry, would he find his likeness if not in the vertiginous verse of Breton, and the poignant visions of Eluard? Above all, Eluard.

Eluard is a great enchanter, a singer of seeing. There is scarcely a poem in which eyes are not obsessively invoked, either through the poet regarding or—in the allusions to weeping—seeing and not seeing. Much of Eluard's verse is about seeing itself, not about what is seen, just as

much of Magritte's thought is about thinking itself, not what is thought about.

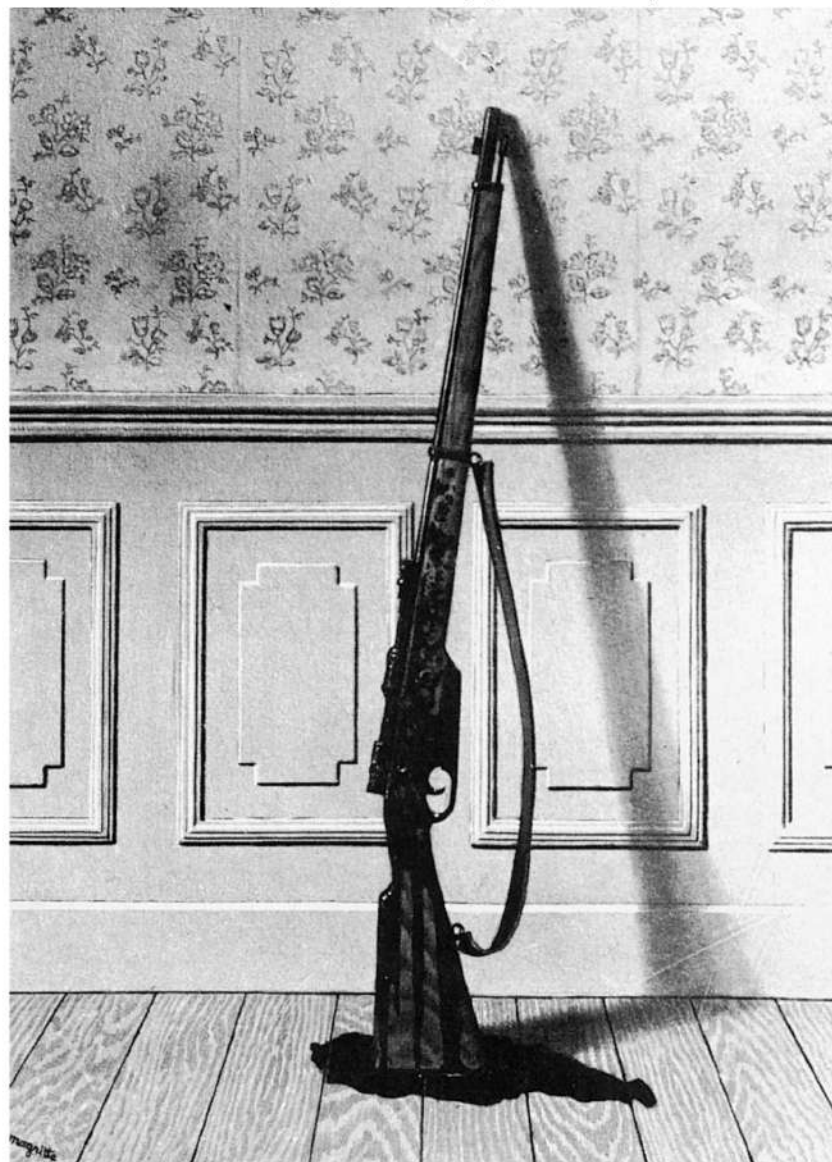
I never found the poem in which Magritte's fragment appears, but in reading Eluard again, I found many poems which parallel Magritte's insistence on the mysterious primacy of the visual. One for instance, called "Leurs Yeux Toujours Purs" which begins: *Days of slowness, days of rain/ days of broken mirrors and lost needles/ Days of eyelids closed to the horizon of seas/ Hours each like the other, days of captivity . . . Still I have seen the most beautiful eyes of the world/ Silver gods who held sapphires in their hands/ Veritable gods, birds in the earth/ And in the water, I have seen them.*

Still other poems of Eluard refer constantly to motifs shared by all the surrealists whose minds were turned to millennial horizons and who sang of elemental forces, wind, water, fire, air, just as Magritte does. Many of Eluard's chants were laments in the subdued, melancholy voice familiar to Chirico and Magritte: laments about time, about the absurd, or the element of chance, about limitations of seeing (in poems called "Absence") and above all, about the threat of blindness, both real and spiritual.

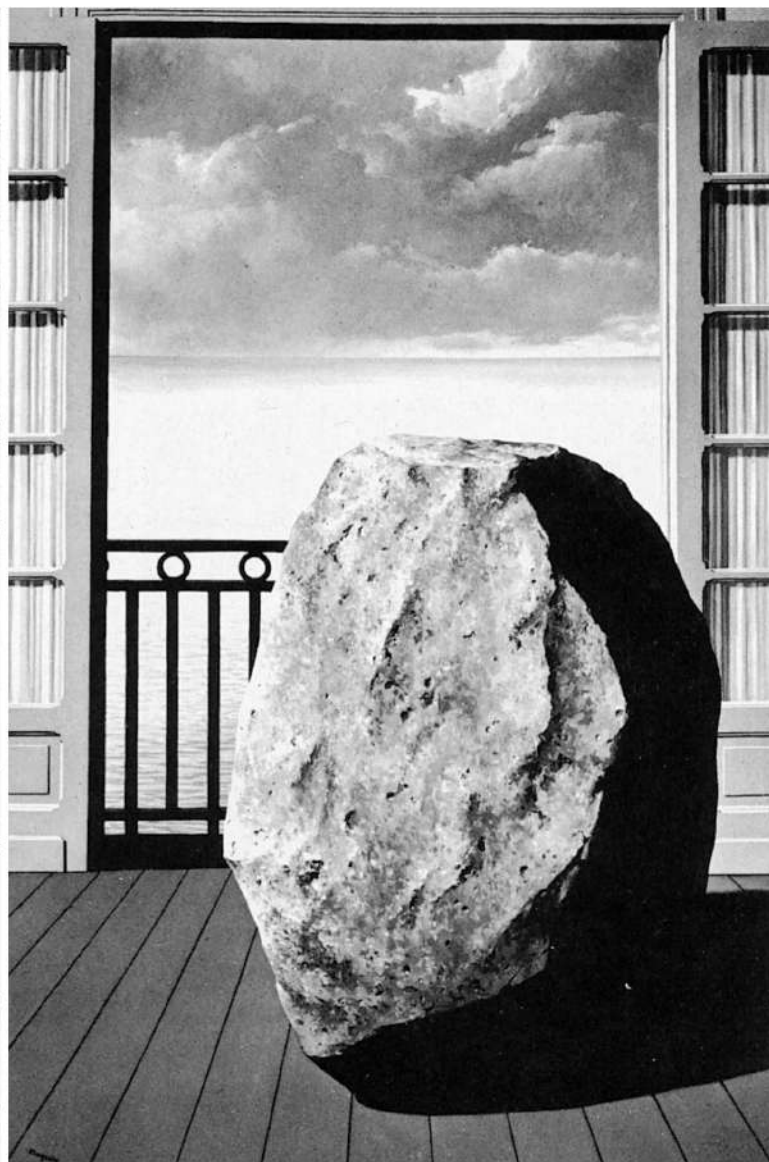
In view of Magritte's allusions, it does seem pointless to work at his painting as though they could be iconographically deciphered. He is right to protest. His paintings, like Eluard's poems, are not meant for the systems of ancient logic. At best, the iconographer could point to Magritte's use of earlier painters, from Roger van der Weyden to Manet to Chirico to Ernst. He could trace certain preoccupations to late 19th-century symbolism. (For instance, Magritte's illustration of the poetic obsession with the abyss, echoing a whole train of artists who took Rimbaud quite literally.) Even his frequent journeys to the

"The Survivor" 1950

All photos courtesy of The Museum of Modern Art



"The Invisible World" 1953-1954



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rocky summits have something in common with those 19th-century painters, particularly Moreau, who lived in an imaginary eyrie peopled with mythical heroes and eagles. They could discuss his implicit neo-Platonism—which he denies—and trace out its images. He himself deftly contradicts himself when he discusses his painting, "The Human Condition," one of his many illusions of illusions:

"The problem of the window led to *La Condition Humaine*. In front of a window, as seen from the interior of a room, I place a picture that represented precisely the portion of landscape blotted out by the picture. For instance, the tree represented in the picture displaced the tree situated behind it, outside the room. For the spectator it was simultaneously inside the room, in the picture, and outside, in the real landscape, in thought. Which is how we see the world, namely, outside of us, though having only one representation of it within us."

Perhaps something could even be made of Magritte's admiration of Edgar Allen Poe whom Gaston Bachelard called the dreamer of curtains. Certainly one of Magritte's most metaphysical paintings of recent years, "The Memoirs of a Saint," in which his basic themes are condensed into a very simple, stirring image of a velvet theater curtain in a half-circle, lined with an illusionistic view of sea and sky, which rests incongruously in the confines of a room, is in the dream-and-transfiguration mood typifying Poe.

But after all the detective work is done, we are still left, fortunately, with enigma. Not that some of Magritte's paintings are not merely illustrations of verbal puns and clearly readable. Nor that some of them aren't visual puns in which the meaning is obvious. One of these, for instance, shows the trunk of a chopped-down tree, the axe firmly embraced by one of its roots. Certain paintings tell a story such as the image of a rifle against the wall, blood dripping copiously from its stock. Yet other paintings arrive at the unity he speaks of with such remarkable aplomb that the suspension of disbelief is instantly effected.

I think for instance of the superb painting of 1953-54, "The Invisible World." Here, there are no stock poetical devices other than the juxtaposition of unlikes. A great rock lies before a French window which opens directly on a misted sea. The floor boards and French doors are painted with tremendous accuracy, their hardness and smoothness equivalent to the hardness and roughness of the rock, and in contrast to the fluidity of sky and sea. The rock, the window, the inside-outside dialectic are Magritte's poem which, like the poems of Eluard, means nothing literally, everything metaphorically. The suspension of disbelief is achieved just as Coleridge conceived it: by means of an absolutely accurate description of everyday visual phenomena within the context of irrational or supernatural atmosphere.

Although he has told us that he is not interested in painting technique, it clearly emerges as a preoccupation in this retrospective. In his early work, Magritte painted with some hesitation, thereby lessening the absolute illusion. As the years go by, his hand becomes more sure. He is better able to project his thought because he is better able to render the visible in convincing, absolute terms. An interior of recent vintage is far more compelling than one of thirty years ago because of his mastery as a painter.

His way of associating, as his drawings indicate, is by means of his hand, for he draws freely, and in a much looser style than one would imagine seeing the precision of edge and relief in his paintings. In his drawings, one thing leads to another, one image merges with another, one thought is pressed out from many. And on the whole, his paintings reflect this process in what he called an "absolute" way.

He does, as he says, know what to paint and how to paint it. Wandering through from decade to decade, it is easy to see that he is painting certain fixations. The "what" is often not nearly so visual and concrete when his entire *oeuvre* is considered. He is painting certain abstract apprehensions such as intimacy (closure: rooms, doors, windows, household items). He is painting *frissons* of an erotic nature (the gowned, nude torso with its roseate, inflamed nipples seen through the gown). He is painting threats and absence (the empty rooms, glacial cliffs, empty streets). He is painting holocausts (the tubas consumed by fire). And he is painting a weird concordance of transposed functions (stone as flesh, fruit as flesh) which might also be considered in the realm of erotic fantasy.

Magritte then, is a metaphysical artist in the full sense of the tradition.

WHERE WERE THE ARCHITECTS?

In plan and execution, the Governor's two-day Conference on California Beauty held last month in Los Angeles was itself a thing of beauty. It had an intricate structure of four concurrent panels divided into four consecutive sub-sessions, each set of four having a separate but related topic and a new group of panelists appropriate to the topic—16 panel sessions in all.

And instead of the uncomfortable formality, the captive feeling which is sauce and salad to the usual conference potpourri, there was a delightful freedom of choice and movement, a deceptive, Miesian simplicity of organization and handling that only experienced and skilful planning could have achieved. Circulation between concurrent panels to catch speakers of particular interest was simply a matter of drifting easily from one open-ended banquet room of the Ambassador Hotel to another. There were no inhibiting doors to open; none of the rooms was more distant from another than a pleasant two-minute stroll through the lobby and shopping "arcades."

For regular readers now waiting for the other shoe to fall, the content of the conference was equal to its planning. Among the 99 panelists and chairmen there was an impressive number of truly accomplished speakers who, moreover, displayed a deep concern about the problems of our environment. They represented the greater part of the varied and often conflicting interests involved in the formation and deformation of that environment—industry, education, design, planning, conservation, business, law, government. Again, it is a tribute to the quality of the preparation and the choice of participants that antagonists of long bitter standing were able to sit together on the same dais, joined not in battle but in a most promising spirit of accord. (Perhaps one reason for the miserable newspaper coverage—good news is no news.) Panelists agreed that tensions and suspicions had been relaxed by pre-conference meetings which provided them with an opportunity to discover that participants on the other side of the fence were also people of intelligence and goodwill. As a result no time was wasted at working sessions in recriminations and polemics. Everywhere there was a determined effort to cut calmly and reasonably through differences to reach areas of agreement where participants could work to the benefit of our environment—not at an inoffensive, superficial level, but at a depth where issues and conflicts among the interests represented were confronted squarely.

There were representatives, for example, of several huge real estate development companies (Janss, Irvine, Sunset, Kern County Land), each on a different panel, who in the final general session endorsed such recommendations for state action as (1) agricultural land be considered a natural resource under state ("interjurisdictional") planning control and taxation employed as a weapon to discourage its exploitation and encourage its protection, (2) a state land-use council be established and appropriate legal machinery and enabling legislation enacted to give it teeth, (3) zoning control be re-assumed by the state, (4) a form of state trusteeship over open land be created to stop unlimited exploitation.

It would be a mistake to think that developers generally will rejoice. But the appearance of four swallows as high up in the pecking order as Janss, etc., at least heralds the coming of spring.

Further, the director of the National Auto and Truck Wreckers Association (junkyards) and the president of Foster & Kleiser, largest U.S. outdoor advertising company (billboards) recommended jointly with their panel that the President's Highway Beautification Act, with its strict (though Fabian) billboard and junkyard controls, be implemented in California—on all roads.

The recurring theme heard in the recommendations reported to the Governor by panel chairmen was, not unexpectedly, assumption of leadership and control by the state (with a leitmotif of massive expenditures). Examples: (1) existing parks to be permanently fixed and sacrosanct, plus a state-wide program of land acquisition to create a system of park belts, (2) esthetics to be the eighth element in redevelopment programs using federal aid and a cost-of-amenities to cost-of-project ratio established, (3) state legislation enacted to stop land developers from by-passing planning agencies, (4) state standby controls created for use where local governments continue to prove ineffective in clearing up air and water pollution, (5) a transportation agency formed to coordinate existing transportation to land use, insure that mass transportation plans are adaptable to as yet only imagined (or even unimagined) new transportation means, and to see that the cost of any new transportation system is borne by the areas served, and (6) as insurance, federal aid to be sought without hesitation to solve or expedite solution of any environmental problems which are beyond the state's capabilities.

These and perhaps half a hundred more recommendations were fired at Governor Brown during the final general session.

It was an earnest, hardworking conference of capable, handpicked people who weren't afraid to step on toes, nor to issue a warning to the Governor: Dean Sam Hurst of the U.S.C. School of Architecture and a panel chairman voiced the hope (the command indirect, used when speaking to governors) that Brown's concern would not end with the conference: the quality of our sensory environment is his responsibility. (The same must be said with respect to participants and conferees.)

However, the significance of the conference lies not so much in whether or not Governor Brown acts upon the recommendations or whether his successor does or his successor's successor. Conventions of experts can't produce instant environment; conferences—and massive expenditures—can't substitute for the decades of stubborn, continuing and intelligent effort needed. The importance of the Governor's Conference and the increasing number of such conferences being held across the country is that they are symptoms of a widening and deepening concern. People do care, more and more of them from fields hostile to conservation, state control, "beauty"—hostile, at least, from 9 to 5. As the concern widens and deepens so does the effort.

Of the 99 participants in the Governor's Conference, only four were architects.

—D.T.

Faced with the phenomenon of Hugo Häring from the point of view of an architectural historian one stumbles over a seemingly surprising fact: Häring who in the 20s had been one of the few outstanding figures of the avant-garde among the architects and theoreticians in Europe had been practically forgotten in later years.

This neglect can only partially be explained by the political situation in Germany under the Nazis (Häring did not emigrate, but as a gesture of protest chose to live in voluntary isolation in Germany) and today is undergoing a drastic reversal; Häring who throughout his life fought against any preconception of form is now being celebrated, altogether counter to his intent, as the godfather of a plastic and nonfunctional architecture.

We are confronted with a not too rare phenomenon when an era soon forgets one of its most important creative spirits; then, only a little later a cult is formed around this very man, which however corresponds more to the wishful thinking of those promoting the cult than to the true thinking and intentions of the man himself. Even for those who are familiar with his name, his figure has become a myth lost in a fog of vague concepts and formulations.

The unusually curved floor plan of the Garkau Farm constitutes for many the only memory of the work of a man who was the most significant theoretician of the New Architecture, and who—together with Frank Lloyd Wright, Alvar Aalto, Louis Kahn and Hans Scharoun—belongs in the front rank of the great "Baumeister" of our era. With his theory of organic building Häring has created a structure of ideas which ought to be seriously discussed in order to illuminate the present situation of our architecture.

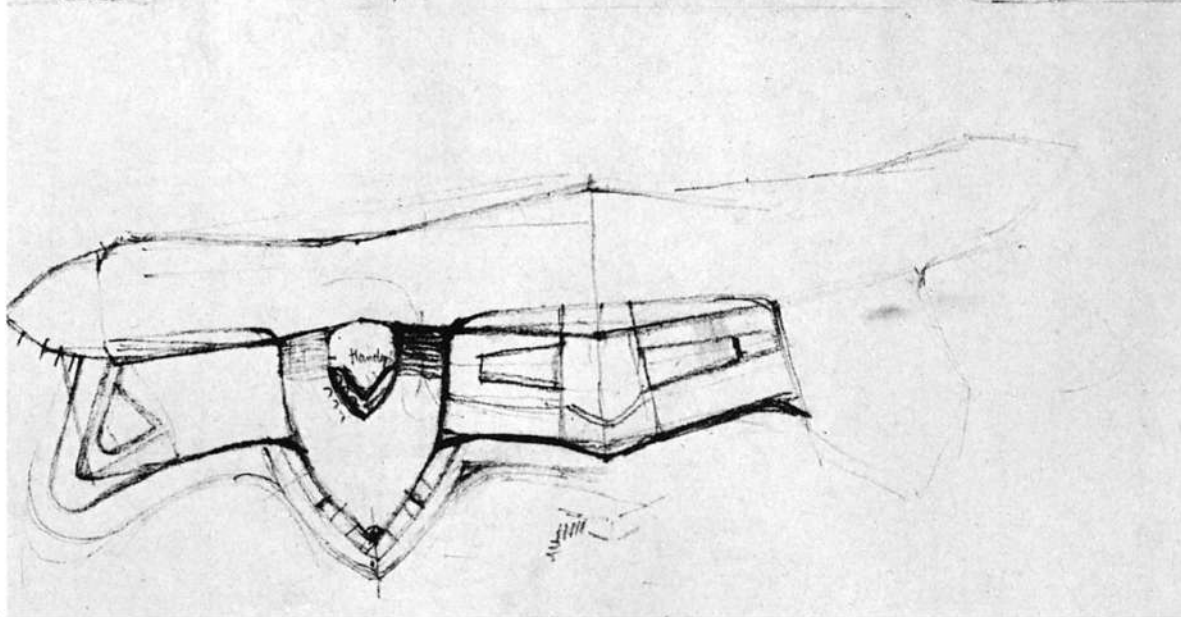
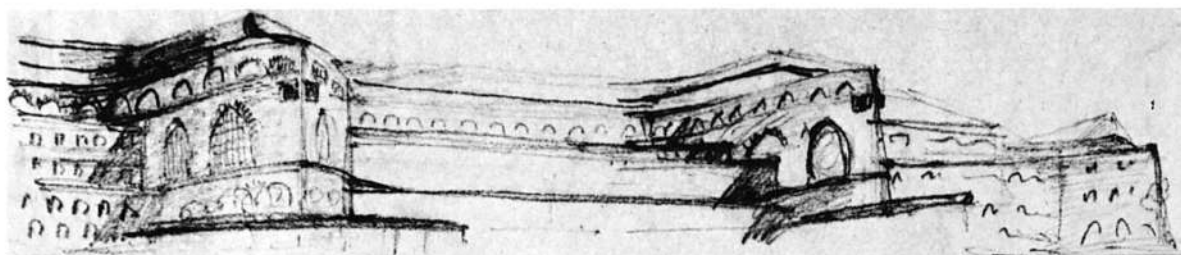
Observing the early work of Hugo Häring, one meets up with what is typical for the early work of every architect of his generation: the work is definitely influenced by an education emphasizing traditional examples of architecture.

The first one to free himself from these models was Walter Gropius with the Faguswerke, begun in 1911. In 1917 J. J. P. Oud followed with the remarkable, but little-known design for an apartment complex in Scheveningen. Hugo Häring built in 1919/20 the Romer residence in Neu-Ulm, which still reflects the measured influence of Theodor Fischer, and contains elements vaguely reminiscent of the gothic era. During this time, however, a change must have taken place, as it did with Mies van der Rohe. The first visible proof of this development is a drawing (Fig. 1) which contains the following statement: "Solve floorplan like city plan—roads, street pattern, plazas." This new concept was superimposed onto a previously completed plan for a competition for the Main Railroad Station in Leipzig.

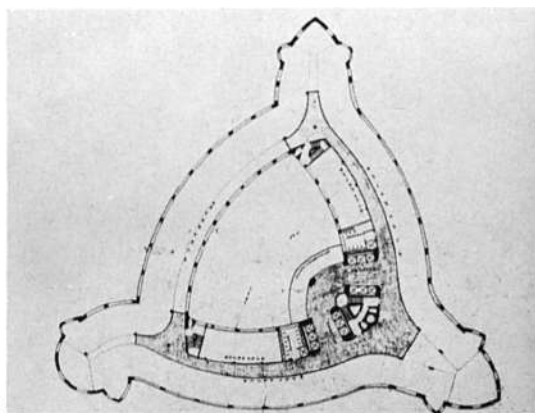
Analyzing the drawing, one can clearly recognize the attempt to form the lines of traffic inside the building—entrances, halls and corridors—in such a way that they would make for the least possible amount of friction among an imagined throng of people in motion. The imagined flow is elevated in importance to become the prime principle determining the form of the building. Thus we see parts of the building protruding at the entrances to suck in the stream of people entering the building; recessed portions in between the entrances to guide the flow in the direction of the entrances; widening of corridors where the flow increases, and narrowings along the end of the corridors where only a few rooms have to be served. In contrast to Michel de Klerk, or to Erich Mendelsohn, the starting point of Häring's efforts is not the

HUGO HARING BY JURGEN JOEDICKE

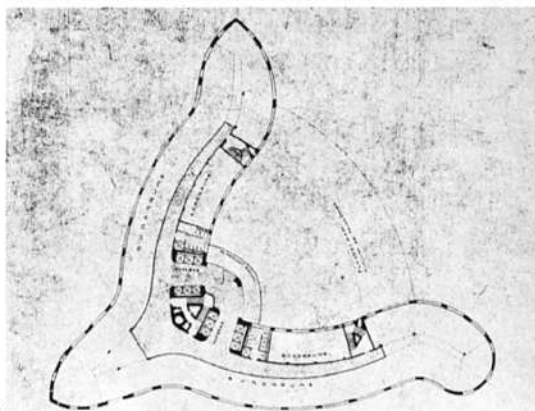
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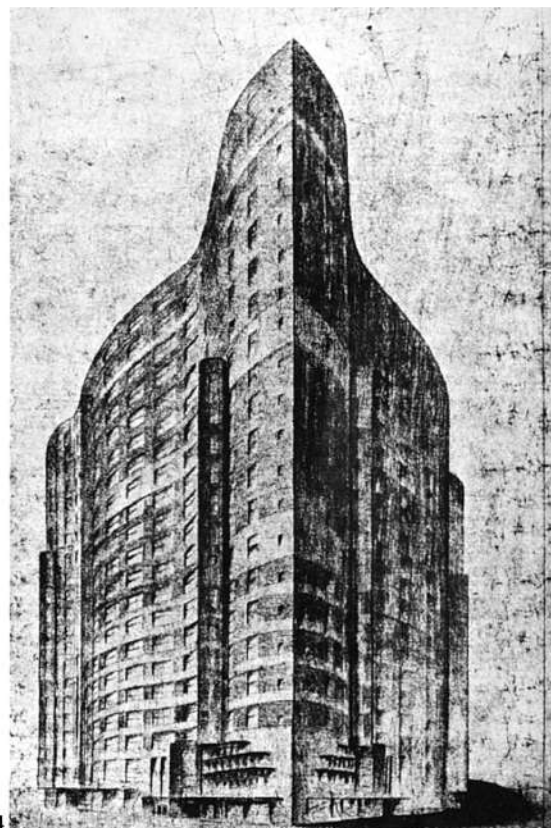
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plastic treatment of the building mass, but the development of a floor plan form which reflects precisely defined and deeply understood functional requirements. His first studies are exclusively those of floor plans. Wherever elevations appear they are conventional in form, and in no way exploit the possibilities for plastic treatment provided either by the soft curves or by the broken planes of the plan.

Comparing the relationship between the public traffic arteries and the office spaces in the above mentioned adaptation of the design for the railroad station in Leipzig, it appears that the offices occupy the space left over after the traffic lines were carved out. In his following works Häring recognized that the shape of such negative spaces offers possibilities of space modulation hitherto unimagined.

An illustration of this new development can be found in Häring's design for a residence built in 1923 (Fig. 5). Here he used curved and polygonally shaped definitions of space as a means to subdivide areas without losing the continuity of space. The delineation of the walls of the living room, for example, defines two relatively independent areas which, however, are clearly interconnected.

Based on this principle, Häring developed a number of designs between 1923 and 1926: Several plans for residences; designs for a skyscraper at Friedrichstrasse (Figs. 2-4) and for the Prinz-Albrecht-Park in Berlin (Figs. 6, 7); as well as for three projects which were actually built: the Smoked-Meat Factory at Neustradt, stables and barn for the Garkau Farm (Figs. 8-11) and the Berlin Sezession Building (Figs. 12-14).

The best-known of these is the design of the Garkau Farm. Particularly in designing the stables Häring was searching for an optimum solution to various functional requirements. He concluded that 42 cows grouped around an oval feeding platform would provide the best arrangement. The feed could be dropped onto this platform from the hayloft directly above it. The slanted ceiling of the stables not only facilitates the conveyance of the hay to the trap door for feeding purposes, but also fulfills the function of ventilating the stables. In addition to the 42 cows the stable accommodates 23 calves; because of its rational design one person can take care of all these animals. To the same degree that the building was developed and shaped out of its specific purpose, it also was designed to harmonize with the surrounding landscape in terms of materials, colors and forms. Moreover the architect's careful attention to detail and workmanship has preserved this building in excellent condition in contrast to most structures of this era.

Figures 12-14 show one of the versions of Häring's designs for the competition for Sezession Building in Berlin. The elevation is dominated by a stairway, asymmetrically arranged and richly sculptured. The curvature and broken planes defining this stairway were developed by Häring in line with his concept of expressing the various spacial demands created by flow of traffic. Here he was primarily concerned with directing the visitor from the entrance to the exhibition hall on the second floor by the configuration of the space itself.

The consistency of this line of thought was further borne out in his design for a residence in 1923. He conceived the house as a shell faithfully expressing the movements and activities taking place within it. He had thus reached the step where the house could be defined as an organic

part of its inhabitants.

The notion of expressing movement in the exterior of a building had been incorporated in the works of August Endell during the era of the *Jugendstil* (1890's), by Gaudi in the façade of the Casa Mila (1905-10), by Michel de Klerk in Amsterdam (1921), and by Mendelsohn after 1918 (Einstein Tower, etc.). Häring, however, was not concerned with the expression of movement as such. As a functionalist he was searching for the complete oneness of interior and exterior form; he completely rejected the idea of preconceived form. He was not concerned with creating an impression of false dynamism, but insisted upon expressing the actual pulse of activities within the building. While Antonio Sant'Elia had previously attempted to make function the determining factor of his designs, he had done so in a more mechanistic manner. It was Häring's profound concern with people and their movements and activities which motivated his design solutions. Contrary to the myth that has grown up around Häring, hardly any of his work after 1926 showed curved forms. To him the work "organic" did not apply to free form or any other predetermined form, but rather applies to the method employed in the design process.

What distinguishes Häring from other architects is the thoroughness and consistency with which he penetrated every problem. While in his later years he acquired a more comprehensive point of view, his approach was predominantly analytical until the 1940s.

He would, for example, become deeply involved in breaking down the functions of a window into the components of ventilation, illumination and view, and proceed to solve these separate functions in separate ways.

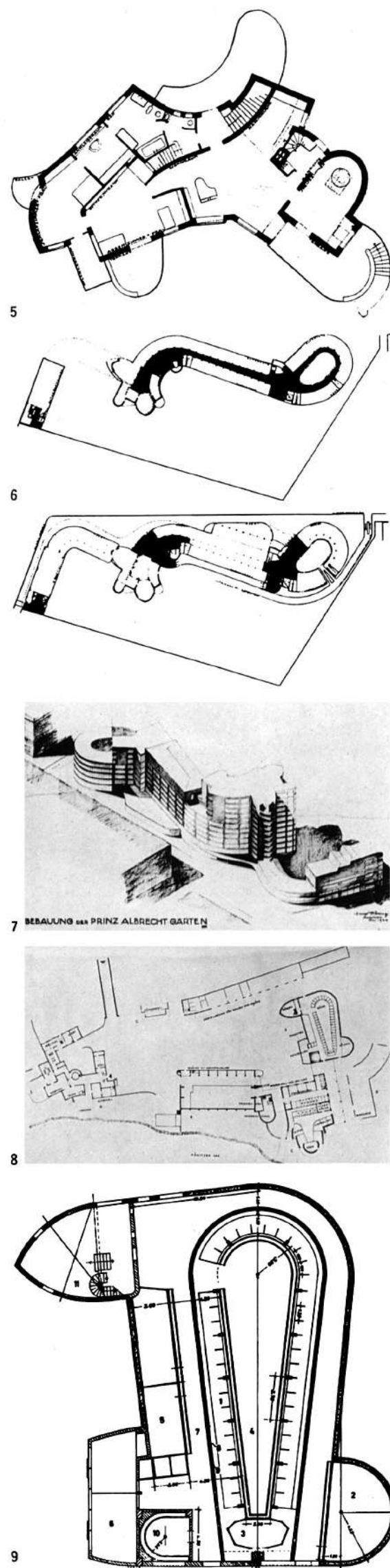
While this is an example of a creative design process, he at times would become so obsessed with finding radical solutions to isolated problems that he would completely ignore other essential aspects of the total problem. Thus he proposed row houses placed back-to-back in such fashion that the resulting interior rooms could only receive daylight by means of skylighting, a solution which was no doubt highly economical, but most questionable on other grounds.

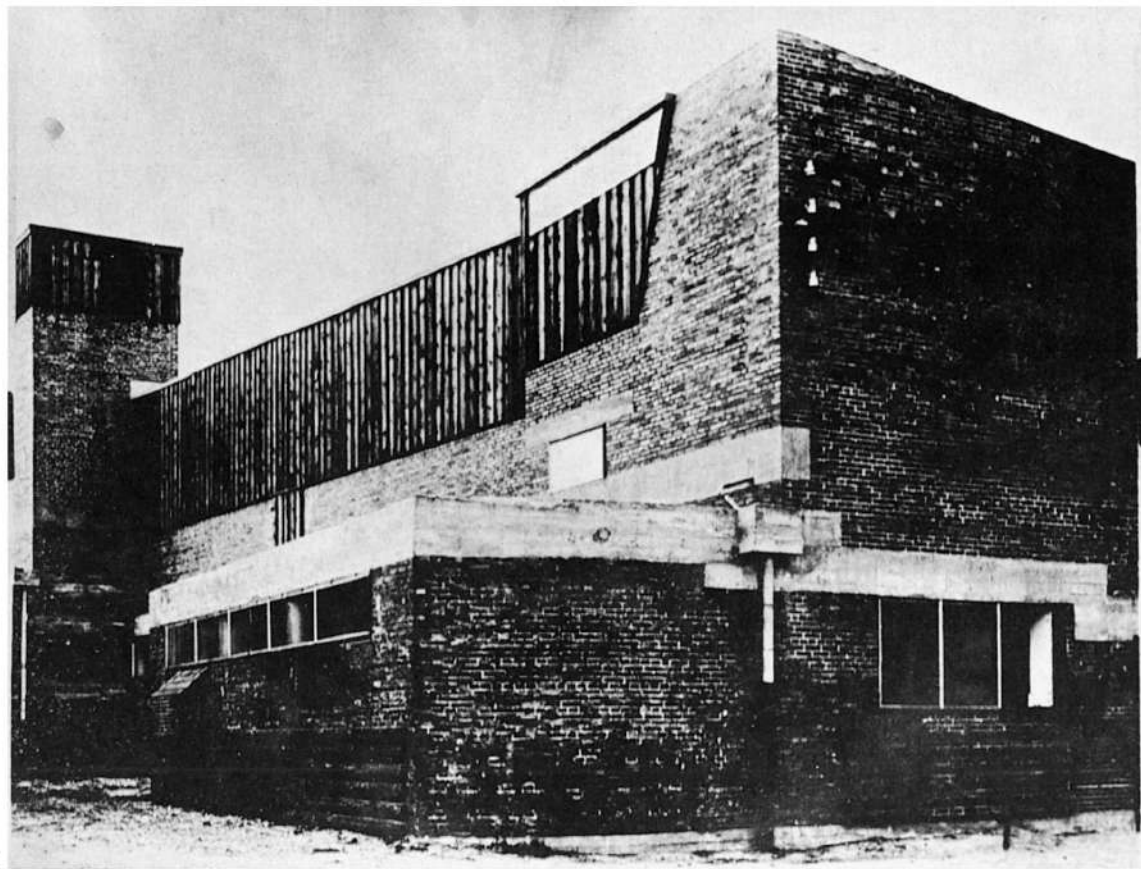
The theme of achieving maximum density for single-story apartments appears again in Häring's work in the latter half of the 20s. In his proposal for a complex of one-story, L-shaped houses (Figs. 15, 16) the plan is dominated by considerations of extreme economy: single axis, simple elongated spaces, uniform spans of roof rafters, rooms strung along a corridor, and uniform illumination irrespective of the utilization of the room.

During this period Häring, along with many other architects, was primarily concerned with solving the problem of the "minimum" apartment and with economical methods of construction. Among other works he executed row houses in Berlin—Zehlendorf, multi-story apartments in Berlin—Wedding (Fig. 18) and in Berlin—Siemensstadt

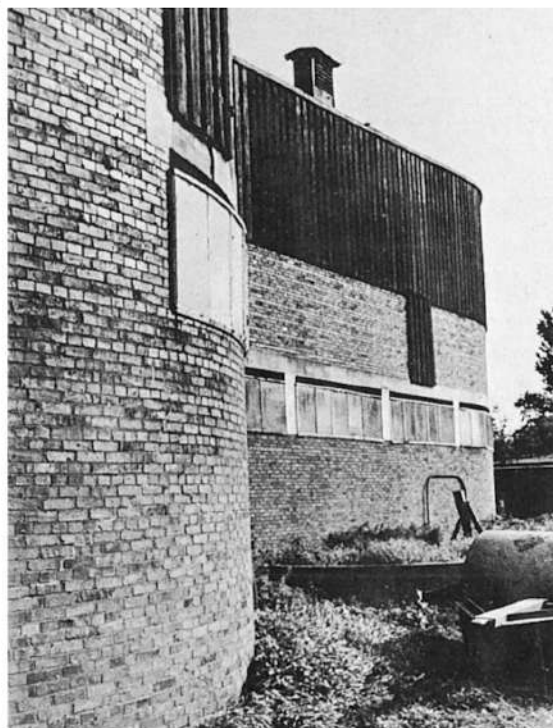
Illustrations:

1. Railroad Terminal, Leipzig 1921.
2. Skyscraper, Friedrichstr., Berlin 1922, floor 4-13.
3. Skyscraper, Friedrichstr., Berlin 1922, floor 14-20.
4. Skyscraper, Friedrichstr., Berlin 1922, flr. render'g
5. Design for a Residence, 1923, floorplan, grnd. flr.
6. Landscaping for Prinz Albrecht Pk., 1924, flrplan.
7. Landscaping Prinz Albrecht Pk., 1924, perspective
8. Garkau Farm, 1924-25, Site plan.
9. Garkau Farm, 1924-25, Stable, floor plan.

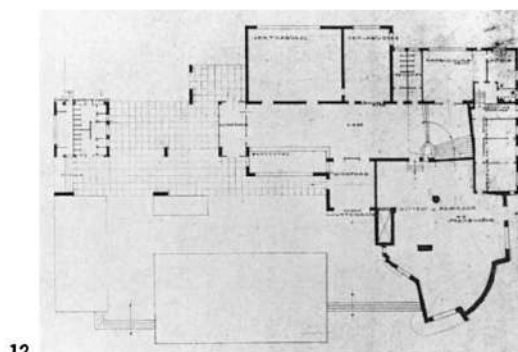




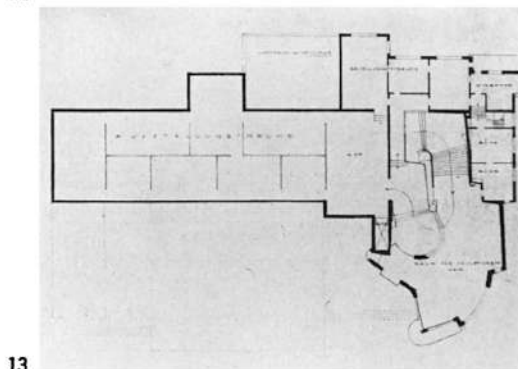
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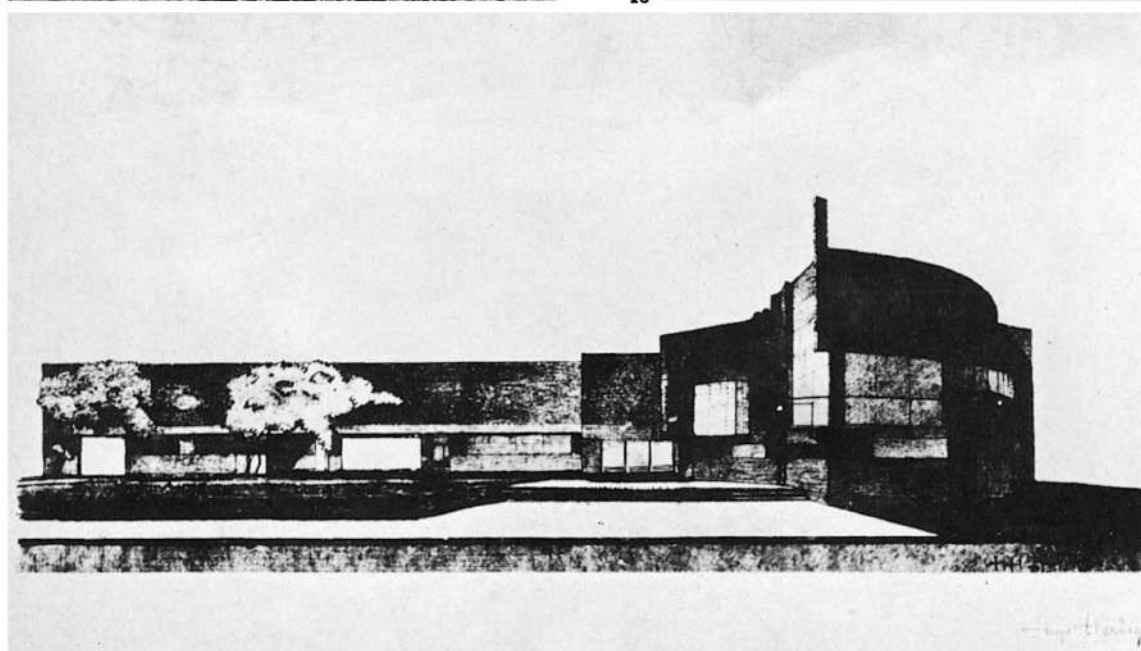
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12



13



14

(Figs. 19, 20). While in these works Häring is representative of the then prevailing architectural trends, his use of natural building materials was counter to the esthetic ideal of his time and closer to our current preferences. His use of brick in Siemensstadt contrasted sharply with the contributions of Gropius, Scharoun, and others. In the Woythaler residence in Berlin—Langsitz (1927-28). (Fig. 17) he employed slate as an exterior veneer. Some of the forms and building materials so predominantly in use today made their appearance in his work in the 20s: exterior brick walls interrupted by horizontal bands courageously expressing the reinforced concrete ceilings; windows reaching up to the ceiling, eliminating lintels unnecessary in this type of construction. Häring was probably the first architect to use shell construction as an architectural element as early as 1924.

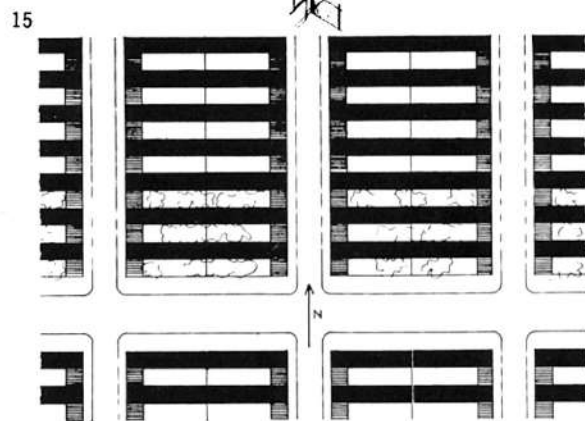
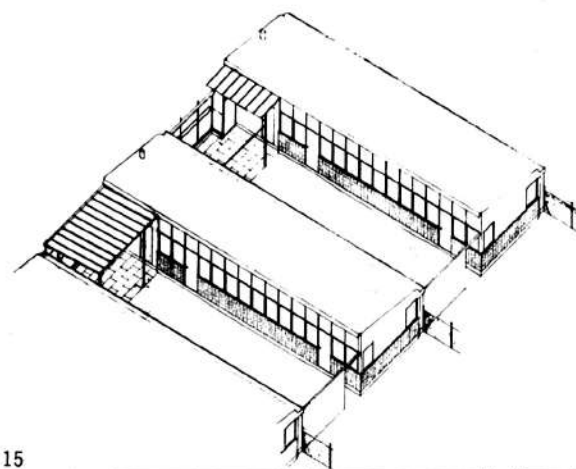
During the Nazi period Häring was severely inhibited in his professional activities. Still the Ziegler residence in Berlin—Steglitz (Figs. 21, 22) gives visible proof of the capacity of a creative talent to assert itself in the face of stringent restriction and limitations.

This period of enforced inactivity was used by Häring for study and reflection. A series of plan studies of this era reveal his renewed interest in the concept of the house as an outward expression of a living organism. These studies undoubtedly are among his most mature accomplishments, especially the design for a residence in 1946 (Fig. 23). In his later years after the Second World War, Häring consolidated his concepts and theories in a number of important articles: "Geometrie und Organik" ("Geometry and Organics"—1951), "Vom Neuen Bauen" ("The New Architecture"—1952), "Über das Geheimnis der Gestalt" ("The Secret of Form"—1954), in which he expanded upon ideas previously formulated in "Wege zur Form" ("Paths Leading to Form"—1925) and "Versuch einer Orientierung" ("Attempt at an Orientation"—1932).

Häring's philosophy and work are based upon the axiom that the shape of a building can only emerge out of the nature of the task. "We want to uncover the various elements and permit them to develop their own form. It goes against our principle to force them into a predetermined shape, or to apply to them any derivative laws . . ." Häring contrasts two principles in the architecture of the present as well as of the past: one principle is to create form for the purpose of an expression; the other is to search for the best possible solution to the problem at hand. Häring not only regards these two principles as being antithetical but he also sees them historically in logical sequence. He speaks of "pre-geometric times" in which houses, tools and weapons were so precisely fashioned to specific use that their shapes have changed but little to this very day. "The form of these objects resulted from the manner in which they fulfilled their tasks. They had to be usable for a specific

Illustrations:

- 10/11. Garkau Farm, 1924-25, Stable.
- 12. Sezession Building, Berlin, 1926, ground floor plan.
- 13. Sezession Building, Berlin, 1926, upper floor plan.
- 14. Sezession Building, Berlin, 1926, perspective.
- 15. Sketch for a one-story residence, L-type, 1928, isometric.
- 16. Sketch for a one-story residence, L-type, 1928, Site plan.
- 17. Woythaler Residence, Berlin, 1927-28.
- 18. Apartment house Berlin-Wedding, 1928-32.
- 19/20. Apartment Complex Siemensstadt, 1929.



purpose. Thus they had the character of organisms."

In contrast to these anonymous creations, according to Häring, are those works of architecture which from the very outset make use of "geometric" forms. There exists in architecture a serious conflict between functional requirements and expression. A solution to this conflict became possible when "we discovered in our time that many objects which were created for purely utilitarian purposes fulfilled our requirements for expression all the more, the better they truly fulfilled their function. Moreover, a new spiritual quality was felt in the expression of these objects . . . We are now seeking an expression which is not in contrast to function, but rather in harmony with it."

Along with Horatio Greenough, Louis Sullivan and Frank Lloyd Wright, Häring finds evidence for the validity of this concept in nature. "In nature, form results from a higher order made up of many individual elements in space having the purpose of growth and usefulness, individually as well as collectively . . . If we are searching for form, rather than superimposing form, we are in harmony with nature." The decisive concept of organic building is that form must be sought in the essence of the object.

This philosophy is not unrelated to that of Greenough and Sullivan. Functionalism for Häring does

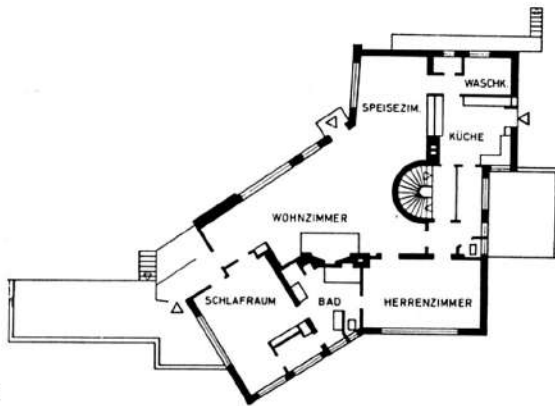
not mean "function-form-automatism," but understanding the essence of a problem. The first and decisive act for Häring is the intellectual penetration of a problem.

The significance of Häring's work consists in his philosophy based upon his profound insight into the nature of present-day architecture; a rediscovery and restatement of the principles of functionalism in a deeply Germanic tradition. He was not able, however, to provide us with a theory of space, or with a theory of expression of the building's content. It should be added here that no one else has been able to supply such theories to-date. Beyond the current wave of interest in organic building, Häring's work is marked by the unusual degree of consistency of his theory and practice. Whereas he himself believed that his feelings found their clearest expression in his writings rather than in his designs and buildings, we today recognize some of these as masterpieces of new form-giving.

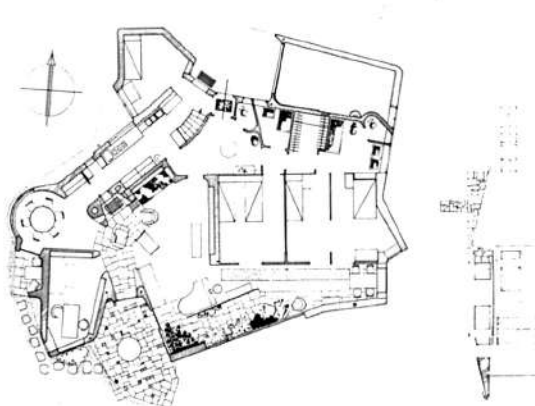
For me personally Häring's importance lies in his philosophy which does not regard architecture as an isolated phenomenon, but sees it as part of a total complex of human activity.

Illustrations:

21. Ziegler Residence, Berlin, 1936, ground floor plan.
22. Ziegler Residence, Berlin, 1936.
23. Residence, 1946, Ground floor plan.



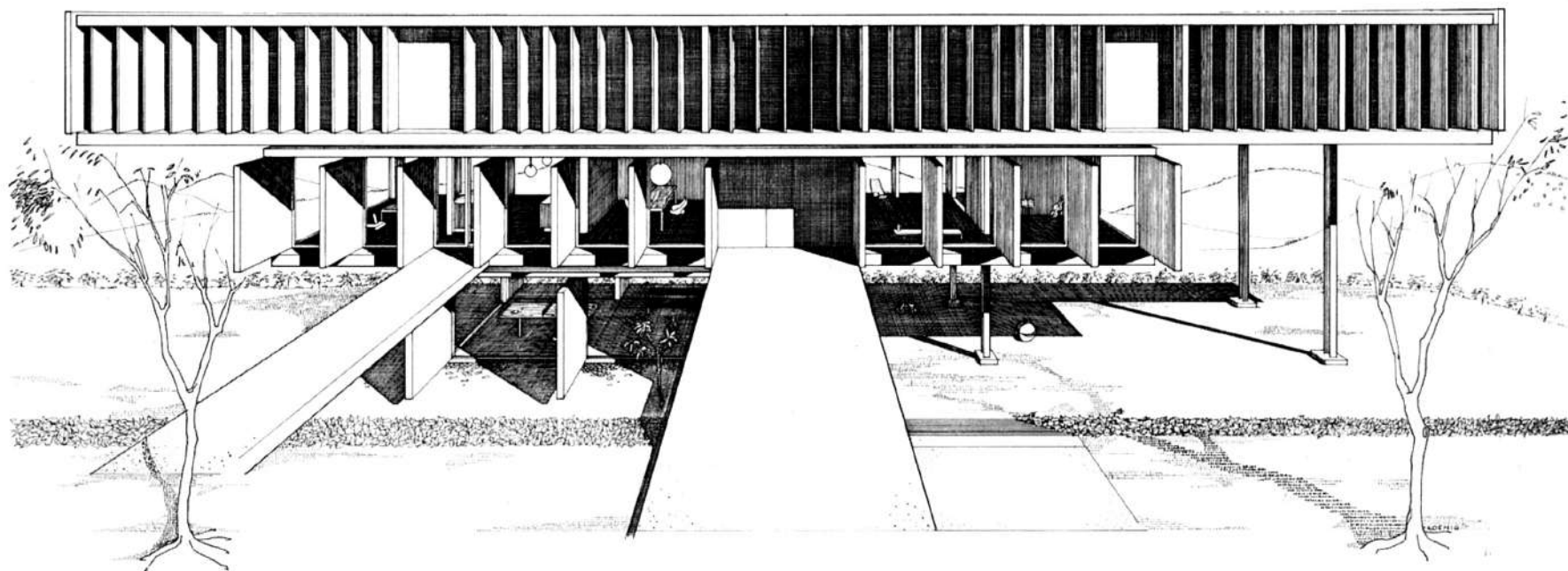
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PIERRE KOENIG, ARCHITECT

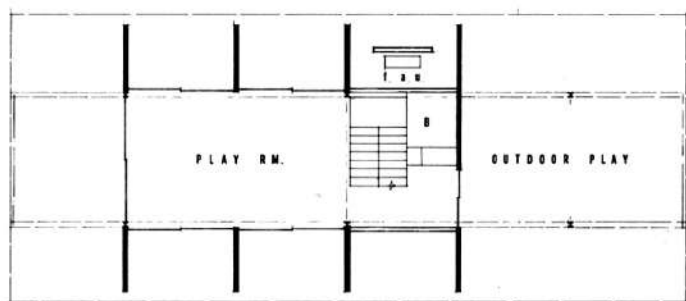
The client for this house in Los Angeles is an active family of two adults and five children with many interests and needs. Space for group activities and individual privacy was achieved by dividing the house into three major zones vertically. The areas are from bottom to top: 1. outdoor and indoor play, 2. eating and adult entertaining, and 3. sleeping and study. The middle area is on street level and is reached by two bridges and acts as a buffer between the noisy ground level and upper sleeping area. A separate building encloses the poolhouse, dressing rooms, patio and four-car carport.

The primary structure is a tree-like, cantilevered steel frame with a secondary wood system integrated. The lower floor contains the largest, most flexible spaces. The second floor is more differentiated and the top floor tightly planned. The series of continuous rooms on the top level are determinate in one direction but not the other, allowing for a line of plumbing facilities along the west side.

The size and spacing of the sun control fins reflect the size of spaces they control. Their efficiency is equalized at each floor by decreasing the spacing while decreasing the width. The visual response from inside will vary at each floor, providing a systematic change. The asymmetrical front elevation overhangs more to the right to protect that side from the south sun.

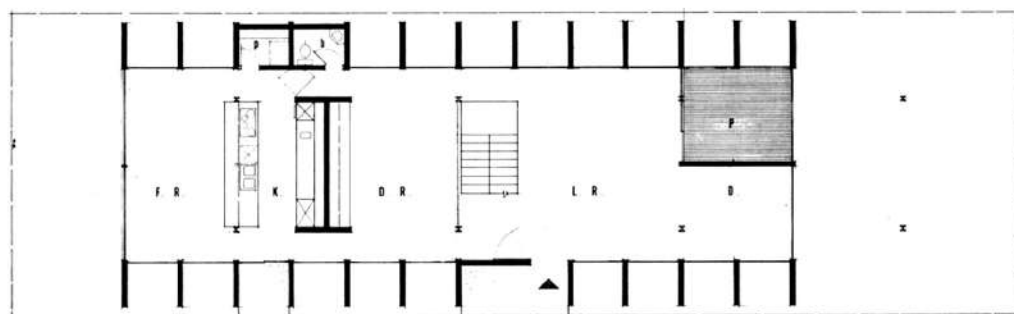
The secondary floor joist and ceiling joist systems are independent of each other, providing sound separation and a crawl space for mechanical and electrical equipment. Utilities are carried to and from the house through the bridge that has removable panels underneath.

All the exterior vertical services are blue colored porcelainized steel sheet. The color responds to the changing structure by being darkest at the bottom, intermediate at the second level and lightest at the top.

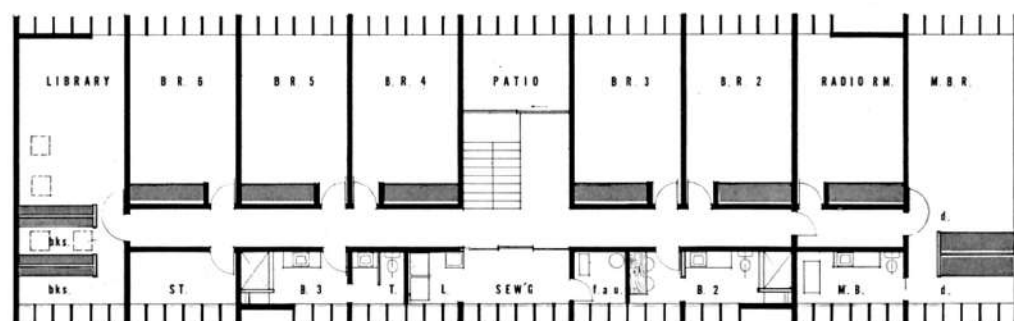


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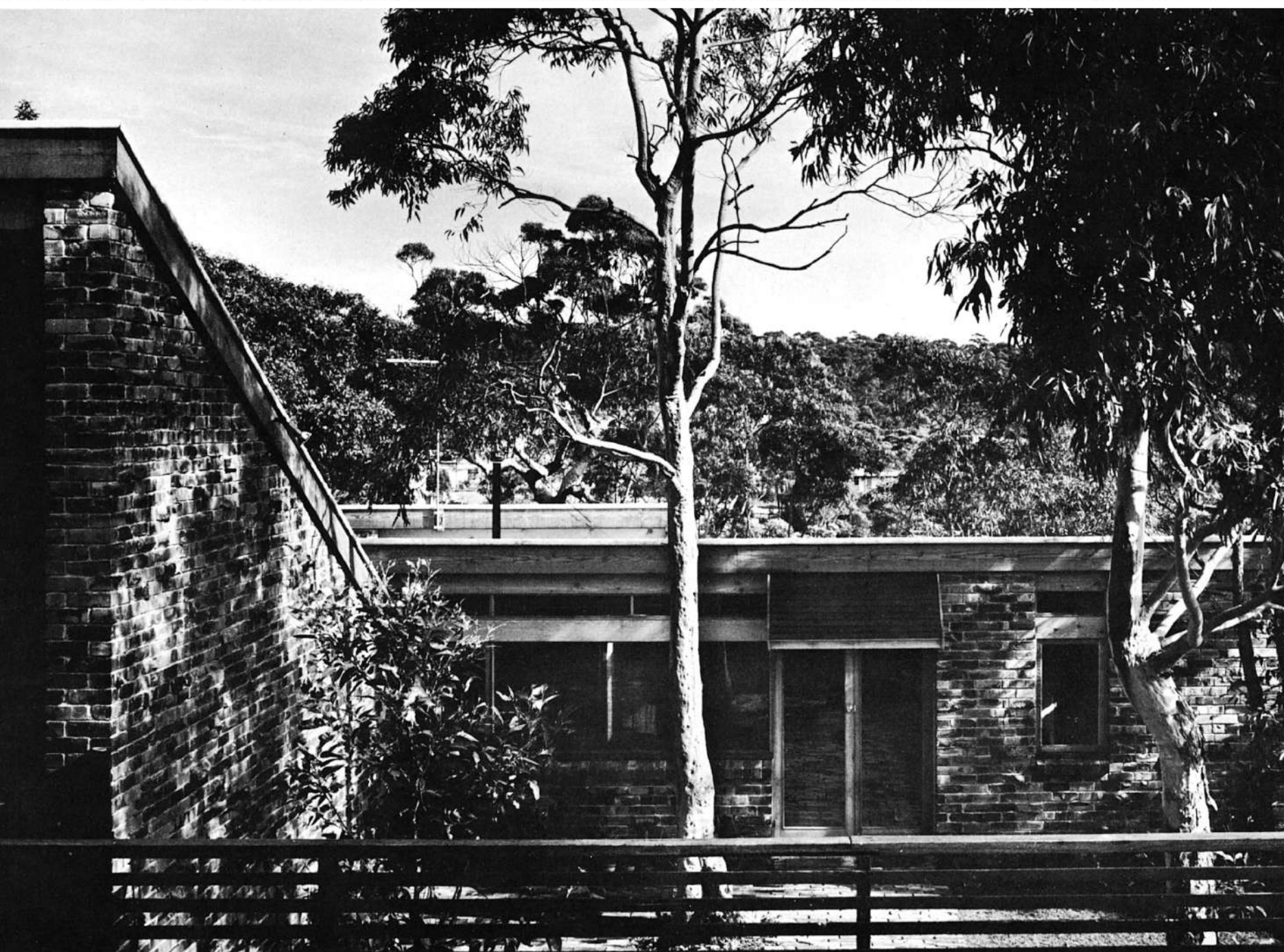
SCALE 1" = 12'



2nd FLOOR



3rd FLOOR



DUFFIELD YOUNG ASSOCIATES

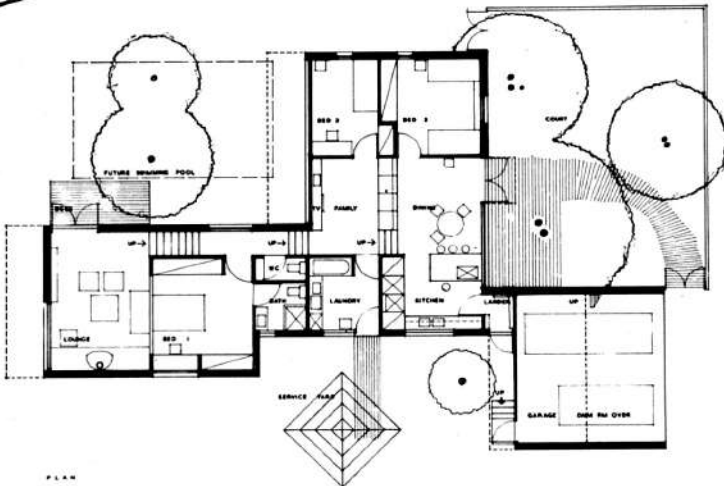
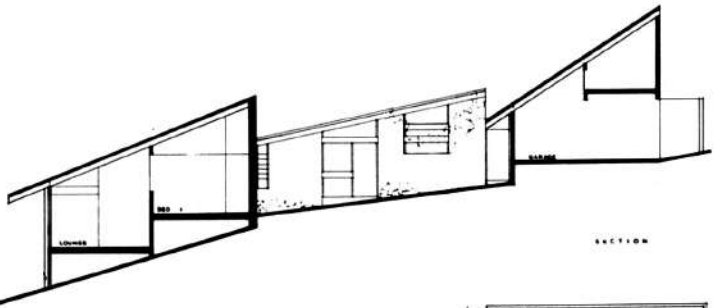
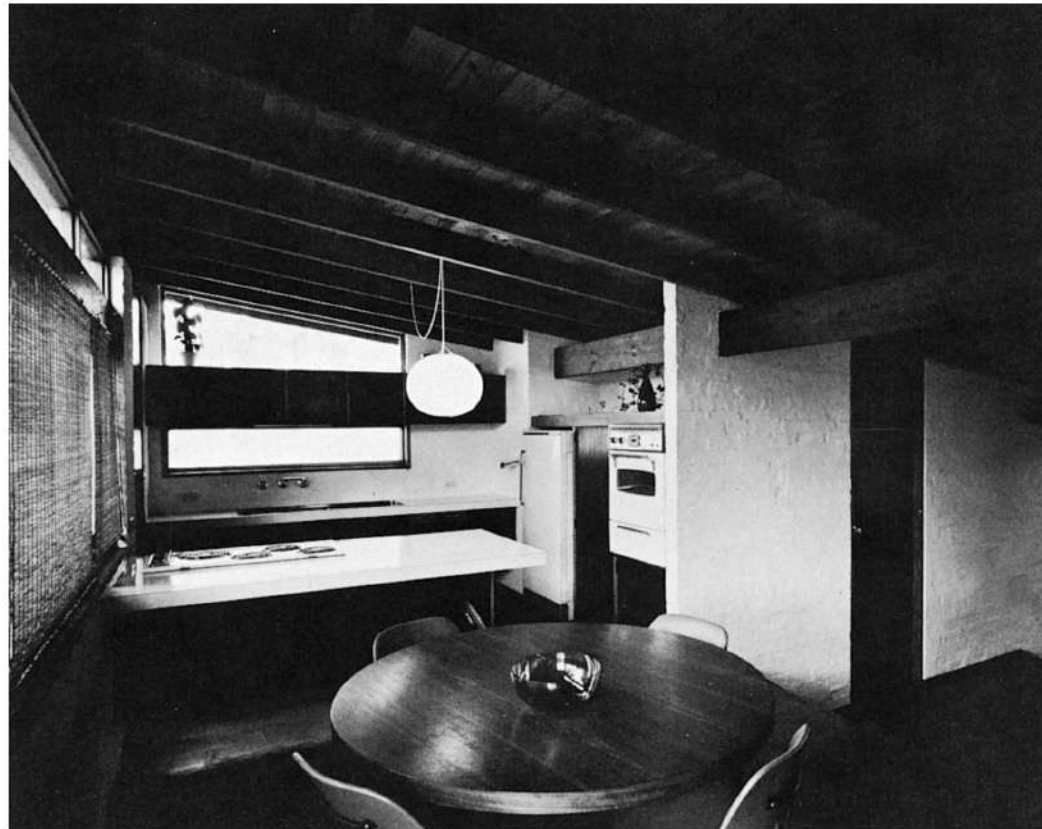
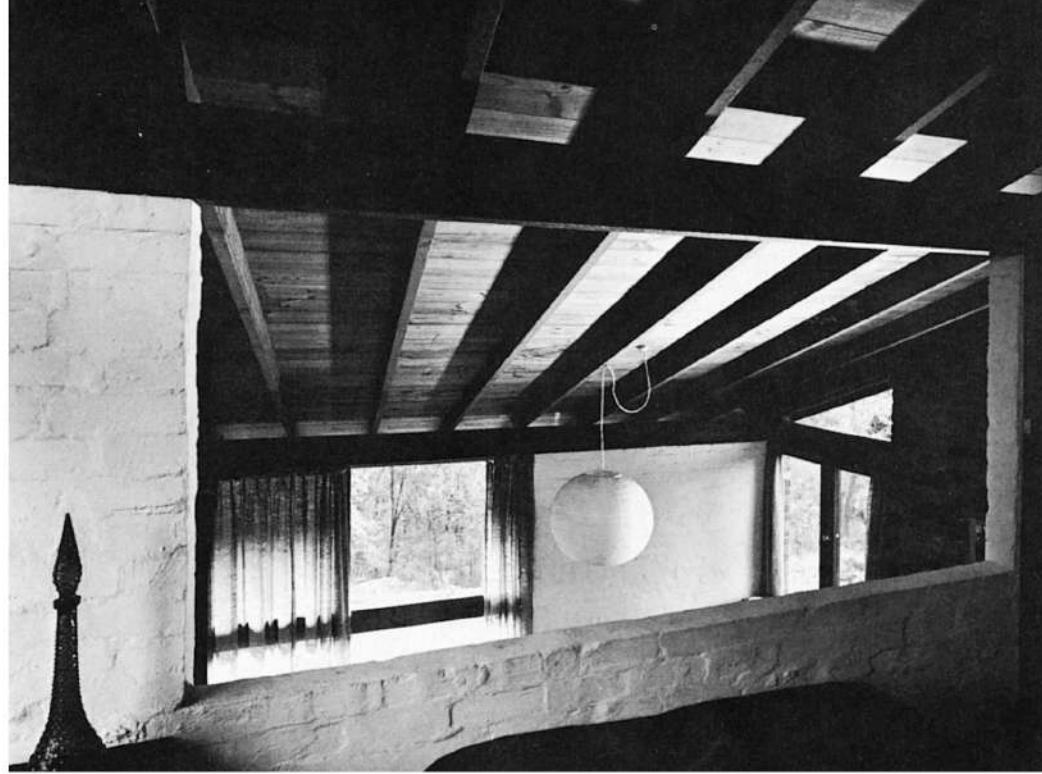
Andrew Young, partner in charge

This house on the outskirts of Sydney, Australia, was designed around existing gum trees in a thickly wooded valley. The roof lines follow the fall of the land and deep overhangs cut off most of the afternoon sun. The two-story garage block forms a link between the high-level road and the low-lying house. Cars, storage, dark room, etc., are near the road. The main area for children, cooking and dining is spread across the site and separated from the parents' wing by a gate.

Principal materials are clinker bricks—exposed on the exterior, painted on the interior; corrugated aluminum roof on cypress boarding and rough-sawn rafters; cork tile and carpet on timber floors.

An unusually low cost (approx. \$17,000) was achieved for the 2000-square-foot house by placing it on a large rock shelf and eliminating footings; by using direct traditional carpentry detailing; and by negotiating the contract with the builder at the sketch stage.

Photos by Max Dupain





THE MEDITERRANEAN TOWN BY MYRON GOLDFINGER, ARCHITECT

The expanding urban population has caused a metamorphosis within our urban centers. Towns have suddenly become cities; neighborhoods have deteriorated into slums. In search of escape from this chaotic condition, we have blindly leaped into the surrounding countryside in order to regain a humanistic environment.

Because of this sudden mass exodus, the once harmonious landscape has been distorted and transfigured by the new anonymous villages—the endless collection of small boxes dotting the landscape. Trees, rocks, and gentle hills have suddenly vanished.

It is in this diseased condition that we may look for spiritual guidance to the towns and villages of the Mediterranean, contained communities similar in size and scale to our new villages. They have developed organically within the means of economically repetitive forms whose roots are no different from our own community structures.

What is achieved is a harmonious working arrangement with the site; coming to terms with it rather than pompously destroying it; building on it rather than leveling it; defining it rather than distorting it.

What is achieved is a place for human experience; a rich variety of forms and spaces in which to live; a structural framework which permits the expression of the individual, and the participation of many.

A strong sense of community exists, and a strong sense of identity is achieved. They are today guiding symbols of man's potential and strength, and recognition of his energy devoted to achieving a balance with nature.



Left page

The pyramidal town of Positano, Italy, consists of horizontal rows of pastel-colored dwellings stepped down the steep angle of the hill.

This page from top

The town of Bonifacio, on the island of Corsica, is located atop a sheer cliff. The boldness of the buildings crowded up to the edge matches the boldness of the building site itself.

Positano viewed from the sea.

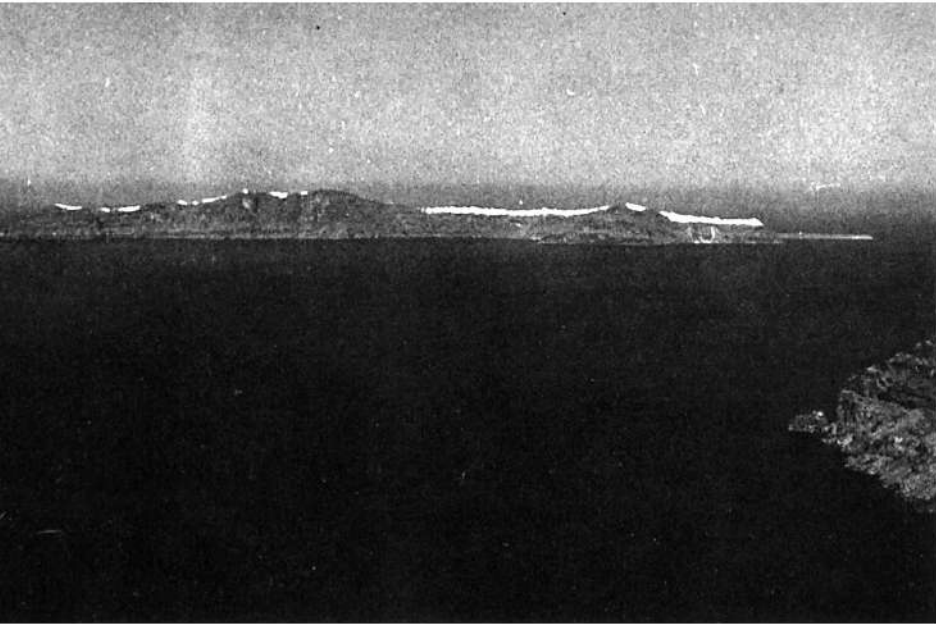


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The approach to Vejar de la Frontera, in southern Spain, is framed from the road by a pine forest.

The town of Manolas, on the Greek isle of Therasia, forms a continuous snow-cap atop the ridge of the island.

The town of Posada, on Sardinia, built upon a foothill before a rugged mountain range, serves as a symbolic gateway sculpture.



Right page from top

The typical Andalusian village of Benadid nestles in a quiet valley in southern Spain, separated from the nearest village by a wide greenbelt. The red-tiled roofs and whitewashed stucco walls create an order and a unity to the free-form plan, which bends to the natural terrain.

The pitched roofs of the Andalusian village of Benarraba echo the forms of the hills beyond.







Left page from top

At Guadix, Spain, the entrances and chimneys of the troglodytic dwellings are exposed and accentuated. The rugged terrain remains unspoiled and natural. The town is vaguely identified when seen from a distance.

The harbor town of Mykonos, Greece, stretches out to embrace the sea. Its quiet repose little suggests the activity within.

Right page from top

The houses in the port of Coricella, on the island of Procida, Italy, step down to a wide promenade paralleling the harbor.

The peninsula town of St. Florent, on Corsica, relates gently to the sea. The crest of the hills are picked up in the roof configurations.

The stacked cubes of Vieste, in southern Italy, overlook the Mediterranean.



The creeping blight of monotony in our surroundings, particularly as they present themselves to our sense of vision, has been bewailed by people of so many different talents, interests, vocations, and avocations that their criticism must express a widely felt sense of want. Even such an ardent advocate of "show-the-bones" constructivism in architecture as Ada Louise Huxtable often joins the chorus. And who among us has not felt a gradual nibbling away of incentives for a stroll in our streets as the richly varied revelations of individual tastes in small buildings give way to the endlessly repeated unadorned forms of modern architecture? Who can fail to share William H. Whyte's appreciation of "at least one hideous house to relieve the good taste"?

Actually nobody is even trying to deny the progressive elimination of visual complexity and copious detail. On the contrary, our designers take great pride in having condemned and discarded all "applied ornamentation" in order to frame our lives in endless vistas of "clean façades," as pure as laundered sheets drying in the sun, but less lively. In this stern environment we walk when we feel in need of the exercise, or when the dog has to go, but we do not promenade for the visual pleasures of varied experience.

James Marston Fitch has summed up the stylistic criteria of modern architecture as "simplicity, economy, and efficiency" but finds it "apparent that above and beyond physical performance, laymen ask something more of buildings, some quality which they have found in the traditional design and miss in the modern one." Fitch identifies the missing quality as "sentiment" but expresses no suspicion that the popular demand may spring from a true organic need for perceptual stimulation, and not merely from the mental and sentimental habits of mind that determine only the particular form of our sensory appetites in a certain age and tradition. Sullivan's "Autobiography of an Idea" offers a moving ode of gratitude for the wonders and values of varied experience in his early life, even when he speaks with a touch of asperity about some particular recollection of his past.

But unless we can show that diversity is actually good for us, perhaps even essential, and not merely gratifying to our senses and sentiments, our wishes will never alter the dictates of society's arbiters of taste, or prevail against them. This is easy to understand, for several reasons. Unless our critics are merely going to echo the commonplace, a prime prerequisite for membership in their exalted circle must obviously be a hearty dislike for anything that a majority of their fellow men relish and enjoy—at least until the object of attention disappears from daily life and becomes a relic of the past, which our experts may then have the pleasure of rediscovering without having to peer over the shoulders of the crowd. In the meantime those who seek satisfaction for their visual hunger beyond the precincts defined by current esthetic doctrine are harshly denounced for the "consummate vulgarity" of their "parvenu love of the novel, the flashy, and the bizarre." It is enlightening to examine how consistent defenders of the faith are in interpreting and applying esthetic dogma. According to Miss Huxtable "architecture is properly the expression of structural techniques," and Frank Lloyd Wright has ruled that "all ornament if not developed within the nature of archi-

tecture and as an organic part of such expression, vitiates the whole fabric no matter how clever or beautiful it may be as something in itself." It would be very difficult for any unprejudiced person to see the risers, wastelines, traps, and fixtures of our bathrooms as expressions of the "structural truth" of architecture, and not as applied features added for the despised purposes of convenience, if not outright luxury. But applied plumbing for the comfort of our bowels is splendid, while applied ornamentation to ease the hunger of our minds is beneath contempt and "treason to modern architecture." It is amusing to see a critical exponent of modernity become more lyrical about the Seagram executives' men's room than about almost anything else he comments upon. Evidently the room is a little gem of ornamentation that probably has little to do with its functions, and even less to do with the expression of the building's structural technique.

Conceding a battle they are only rarely able to win, many architects try to avoid artistic conflict by recognizing interior decoration as a field apart, not governed by the rules that apply to building-design, but generously set aside for the individual self-expression of owner, user, or decorator, with applied ornamentation and other "extraneous" garniture entirely permissible. But the tactical expedient of such an arbitrary division of esthetic domains has lost all semblance of logical justification in the urban communities of our megalopolitan age. In the open space of the countryside, a farmhouse, a mansion, or a castle are only scattered objects in the broader vista of the landscape. In an urban environment all spaces are enclosed, and the exterior aspects of the buildings form the interiors of the cityscape. Life in our cities is an inside life in the womb of urban architecture both indoors and out. The conflicts or uneasy compromises between architectural design and interior decoration that we see all around us bear wistful evidence of frustrated yearnings for a visually more abundant mode of existence.

A psychological want need not be consciously felt and verbally articulated to have organic reality. Neither is the strongest and most volubly expressed desire necessarily proof that something of genuine value is lacking. We must look in other directions for objective evidence of the demands actually placed upon our environment by our minds and bodies. Since it would not be permissible to use human beings for experiments with conditions that might have permanently detrimental effects upon the mind, the confirmation or refutation of any working hypothesis that seems reasonable in its premises will have to come chiefly from the study of our nearest relatives of the animal kingdom, with *ex post facto* observations of the human to verify the validity of the observations for our own species.

It would seem logical to assume that just as our bodies need food and exercise to grow strong and healthy, so does our brain need an adequate sensory intake and stimulation for its optimum development. And the measure of our perceptual diet is obviously not how much we perceive, but how many significantly different images our senses transmit to our minds—in other words, the diversity rather than the repetitive quantity of our experiences. These common-sense expectations are amply confirmed by experiments with mammals

other than man. Donald W. Fiske and Salvatore R. Maddi, and their many collaborators in *Functions of Varied Experience*, have assembled and abstracted much of the pertinent evidence, including the results of their own research, and conclude that "there is certainly evidence that the more variable of two early environments produces an adult organism that is perceptually and behaviorally more alert, flexible, and able to cope with change." D. O. Hebb puts it even more succinctly when he states that "perceptual restriction in infancy certainly produces a low level of intelligence."

The problems of the space age have caused man to experiment upon himself with the effects of environmental conditions that are much more drastic than most of those tested upon other species, but also of shorter duration relative to total life span. The most widely dramatized of these investigations examine the impact of what is as nearly as possible complete "sensory deprivation," that is, the exclusion of all sensory stimuli. Of more interest to our subject is probably the work of Woodburn Heron and others which did not have for its purpose to "cut individuals off from any sensory stimulation whatsoever, but to remove all pattern of perceptual information," or, in other words, to expose the subject to complete monotony. In these circumstances Heron found a definite impairment of thinking, among other results that we will come back to later.

Many of the investigators also point out that, beyond a certain maximum, varied experience may itself become overwhelming and deleterious. This, however, scarcely needs to concern us much for the next hundred years insofar as our visual environment is concerned, when we note the direction in which urban architecture and environmental design are now pushing us.

There are, then, rather abundant indications of a possible relationship between diversity of milieu and mental capacity, at least under experimental conditions. But alertness and level of intelligence do not uniquely determine pattern of behavior. Heron has found that "the higher organisms actively avoid a completely monotonous environment." When Jane Jacobs asks why it is that "office workers on Park Avenue turn off to Lexington or Madison Avenue at the first corner they reach," and why short blocks are apt to be busier than long ones, her queries actually corroborate Heron's general assertion. The questions also suggest some very interesting examples of the manner in which Heron's principle of avoidance of monotony may affect urban life and economy.

Welker (in Fiske and Maddi) assigns a somewhat more positive role to the responding organism when he expresses "no doubt that animals tend to produce or seek certain levels of stimulation." Rolling along on a particularly monotonous stretch of highway we are quite likely to find ourselves unintentionally driving much faster than we realize, until we take a look at the speedometer, and this inadvertent haste may simply be the manifestation of a subconscious effort to compensate for lack of variety in the environmental image by increasing the rate of change of scenery, or, in other words, by substituting diversity in time when the diversity in space proves inadequate. Boutourline also noticed among pedestrian spectators at the Seattle World's Fair a tendency to walk faster

when the contents of the surroundings decreased in the direction of travel. If empty space actually speeds the visitors on their way, it occurred to me that the theories generally followed in attempting to create "restful" intervals between museum exhibits may well be totally wrong, and this suspicion has also been reinforced by new information.

But the guise in which the pursuit of stimulation becomes most important to our main theme is best revealed in the aspects of behavior that we associate with the spirit of adventure. The craving for adventure, which generally finds its strongest expression in the younger generation, is actually a demand for experiences that cannot be entirely foreseen. In the old days when each block had a dozen façades, and one street did not show you what the next street would look like as well, this youthful hunger for the unexpected could be satisfied by simple exploration of the surroundings, which seems to be the natural outlet for the urge, turning its promptings into an asset in the struggle for existence. From his studies of monkeys Robert A. Butler concluded that they, and presumably all primates, have a strong motive toward visual exploration of their environment. As we make our cities more and more uniform by design and regulations, we rob exploration of its rewards, till we force the young to seek the stimulus of the unexpected in their own unpredictable behavior rather than in a too predictable milieu. On the basis of this reasoning I have already postulated elsewhere that there may quite possibly be some contributory positive connection between modern architecture and juvenile delinquency. A similar thought is expressed by Roul Tunley, when he "wonders how many of our restless, energetic pioneer heroes would have been juvenile delinquents if compelled to live today in our towns and cities."

In his interviews with authorities and experts and his search of the literature, Tunley found wide general agreement that a thirst for adventure, rather than a basically antisocial attitude, is at the bottom of most delinquent behavior. He also encountered frequent spontaneous expressions of the opinion voiced by the New York City gang-work supervisor who told him that "as far as the kids are concerned, the old houses were far better than the new ones." These findings on the nature of juvenile delinquency are not merely subjective illustrations of wishful thinking. The Gluecks, for example, in *Unraveling Juvenile Delinquency* can report that 47.9 percent of delinquents compared with only 9.5 percent of non-delinquents studied by them "expressed a preference for adventurous activities." All of these observations and conclusions point toward a need to restore to the cityscape a degree of diversity that will again establish a natural and beneficial outlet for the spirit of adventure in exploration rather than unpremeditated behavior which so often turns out to be misbehavior. But in order to accomplish this task we need a far greater and more precise knowledge of the relationship between diversity and curiosity than anyone can offer today, and we need the information in terms that our environmental designers can apply to their tasks. Again we find a vast and urgent need for research in environmental psychology.

Before we continue it may be well to attempt to correct a frequent misunderstanding. The planning of a small village, or even of group housing

for agricultural labor, is often discussed as if it were a small-scale example of urban design, or, at least, a pilot experiment. But it is not. When we are merely creating a shelter for intermittent temporary withdrawals from the natural surroundings, mostly at night, we can rely upon nature to continue to provide the diet of diversity demanded by our mental appetites. Urban design does not begin to face its real tasks until community development passes the point where the man-made milieu becomes a replacement of the natural setting and not only a protection against some of its elements. The critical dimension might be looked for in the extent to which the average radius of action of a child in its formative years is contained within, or extends beyond the cityscape, or in some other criterion similarly related to psychological needs.

The method of dealing separately with different aspects of our outward behavior and our psychological reactions must in no way be taken to suggest that these are in fact independent phenomena. The thirst for adventure and the behavior to which it leads obviously play a tremendous role in the process of learning and the development of our intelligence, which we considered first, but the emotional factors that may lead to delinquency are inextricably involved with the elements of intellectual curiosity that govern the individual in his explorations or his misbehavior.

We seem to have been happily reassured that delinquency in most cases springs primarily from a healthy, but misdirected spirit of adventure, which might easily have been turned to better uses. Nevertheless, there can be no disputing that emotions are always involved, and may, in situations for which they are badly adjusted, become the primary cause rather than a minor corollary of objectionable and harmful behavior. In exploring our affective responses to the environment it is convenient to make a distinction between diffuse emotional tones, or moods, and feelings that are oriented toward a definite focal point. We may simply be in an angry mood, or we may be angry at something or somebody. That our perceptual environment continually influences and can sometimes dominate both our moods and our specific feelings is hardly open to debate. Our language and literature are full of expressions attesting to our common knowledge of such relationships between mind and milieu. We speak of threatening mountains, blissful valleys, depressing city canyons, cheerful gardens, and so on. The entire art of stage design is based upon the assumption that our emotional state is directly influenced by our visual surroundings, and theatrical experience abundantly proves the validity of its premise. It is interesting to note that stagecraft commonly uses architectural motifs for the strongest impact. For these reasons it might seem logical to expect that there would be a great deal of knowledge at hand concerning the relationship between environment and emotions. But in this expectation we are badly disappointed. Everybody knows that the field is there, and many have tried to describe what it looks like as seen across the fences of other disciplines, particularly through the eyes of artistic intuition. But nobody seems to have made the field his own and subjected it to the rigorous scientific examination so urgently needed to direct the steps of our progress.

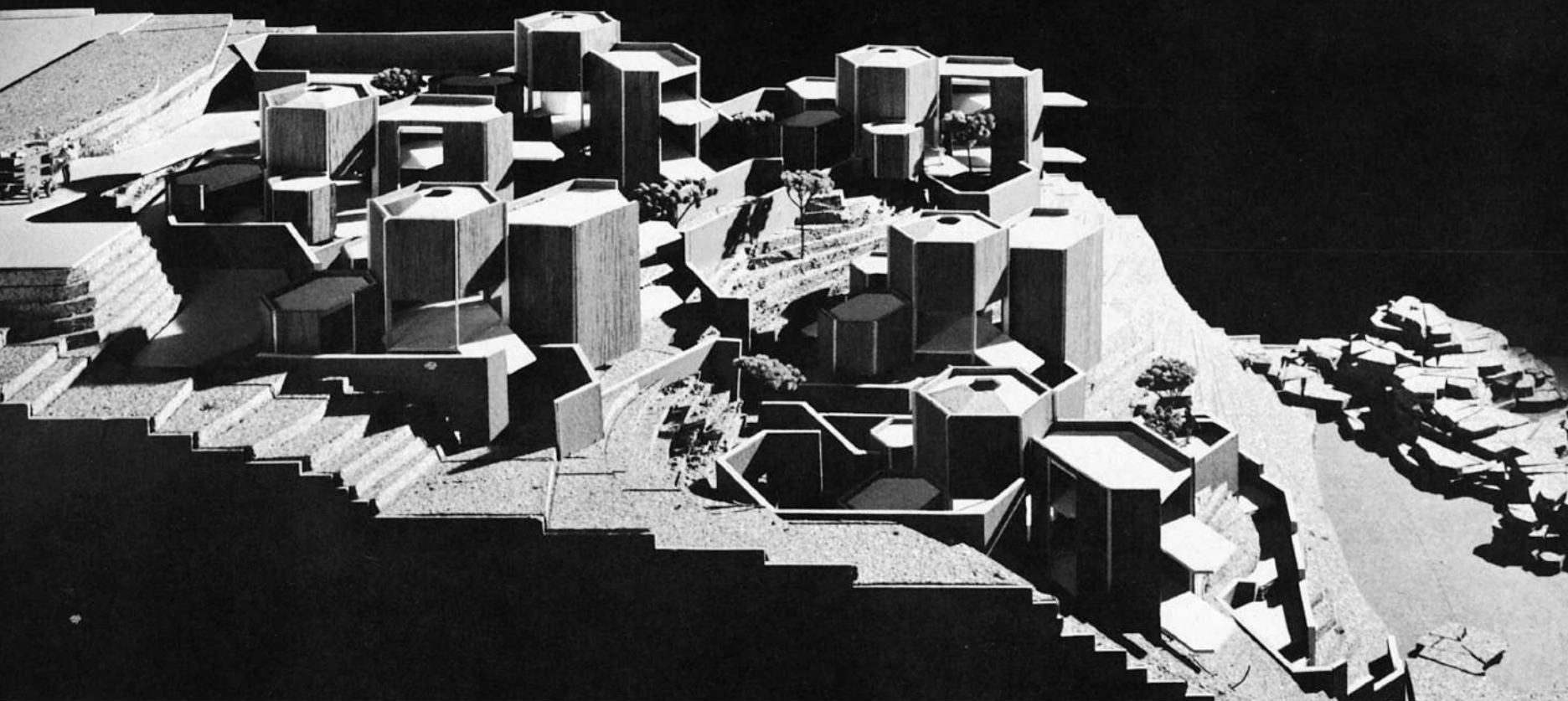
In all this welter of ignorance and guesswork there

is one phenomenon on which everybody, from mystery writer to social commentator, is in such universal agreement that it becomes impossible to doubt the presence of some reality behind the words. Described in an infinite variety of ways, the observations assign to the physical environment itself the power of inducing or enhancing a sense of frustration and insecurity among its inmates. That these states of mind and emotion may also spring from numerous other causes is not the point, but that the non-human milieu may function as an independent cause among the others. Harrison Salisbury has spoken of "the crushing anonymity, loneliness and ugliness of high-rise apartments." John D. MacDonald refers to "disposable cubicles for dispensable people," and "bright boxes which diminish the people who (have) to live and work in them." We could go on quoting at length from those who might perhaps be listed as unfriendly witnesses against the developing cityscape. Probably more effective confirmation can be obtained from the utterances and assertions of the leaders and apostles of modern architecture.

According to Walter Gropius "*Functionalism was not considered a rationalistic process merely. It embraced psychological problems as well. . . . We realized that emotional needs are just as imperative as any utilitarian ones and demand to be satisfied.*" In the pursuit of this ideal, functionalism has subjected all the statics of structure and all the properties of materials to the most rigorous and objective study. But it seems impossible to find any evidence of similarly exacting and impersonal research directed toward the discovery of the environmental configurations and conditions most conducive to intellectual vigor and emotional satisfaction. One gathers the impression that it was considered superfluous to explore the actual needs of the psyche, since artistic intuition clearly reveals what the needs ought to be, whether that is what they are or not. Giedion tells us that the architect "like all real artists, has to realize in advance the main emotional needs of his fellow citizens, long before they themselves are aware of them." In the circumstances one should perhaps not be too surprised by the reappraisal of the functionalist movement offered some twenty years later by one of its ardent admirers, Nikolaus Pevsner, who states that "it is the creative energy of this world in which we live and work and which we want to master, a world of science and technology, of speed and danger, of hard struggles and *no personal security*, that is glorified in Gropius' architecture, and as long as this is the world and these are its ambitions and problems, the style of Gropius and the other pioneers will be valid." (Italics added.)

From the day a man first laid one stone upon another the purpose of building has been to shelter us against the weather, protect us against enemies and dangers, and shield us from the terrors that dwell in the anonymous darkness and distance beyond. According to Pevsner, functionalism has put an end to much of this. To calm our fears and make us feel secure in our surroundings is no longer a purpose of architecture. The proper aim should be to glorify, and thereby reinforce, our anxieties, instead of trying to ease our tensions by the design of our milieu. This attempted justification by complete perversion of the natural and logical reasons for building is actually the strongest possible condemnation of what it would defend.

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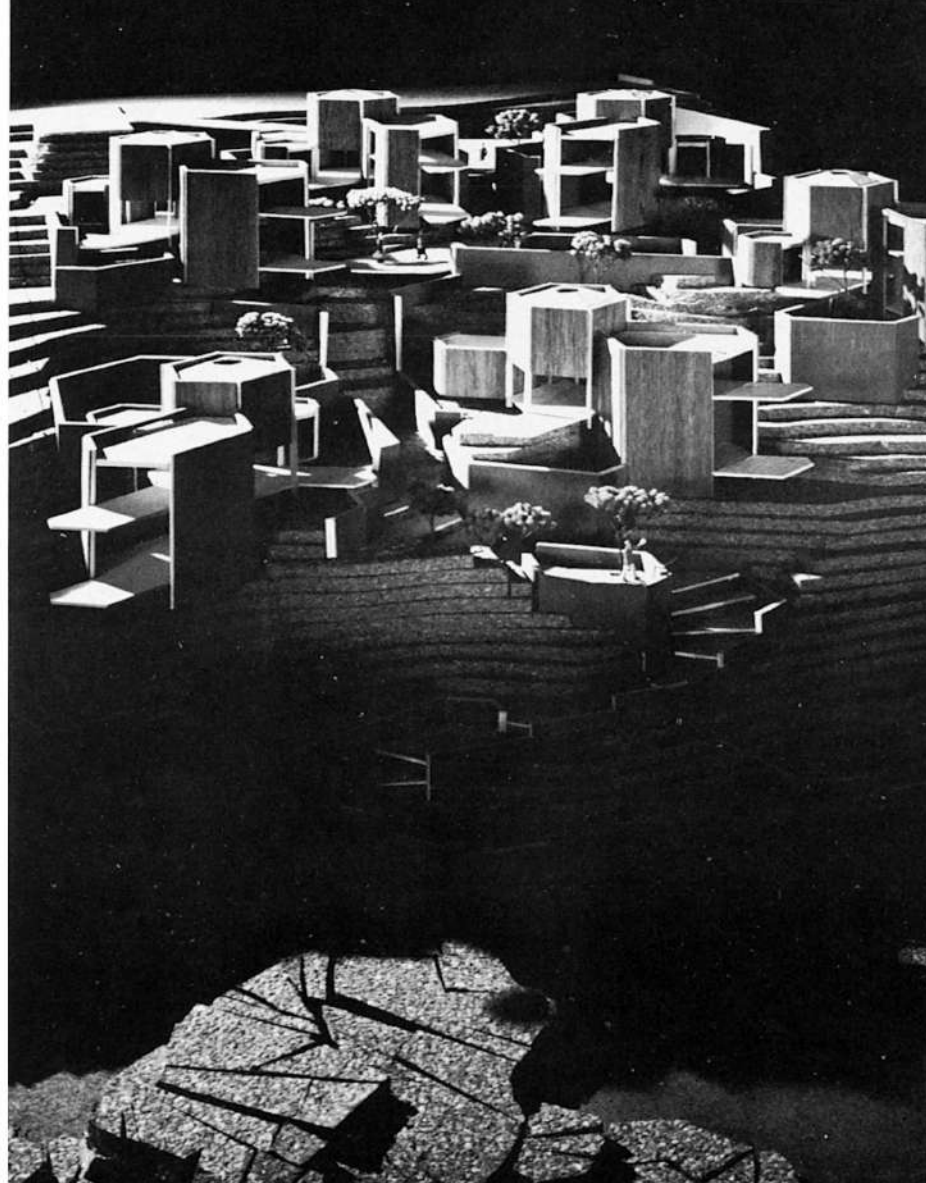
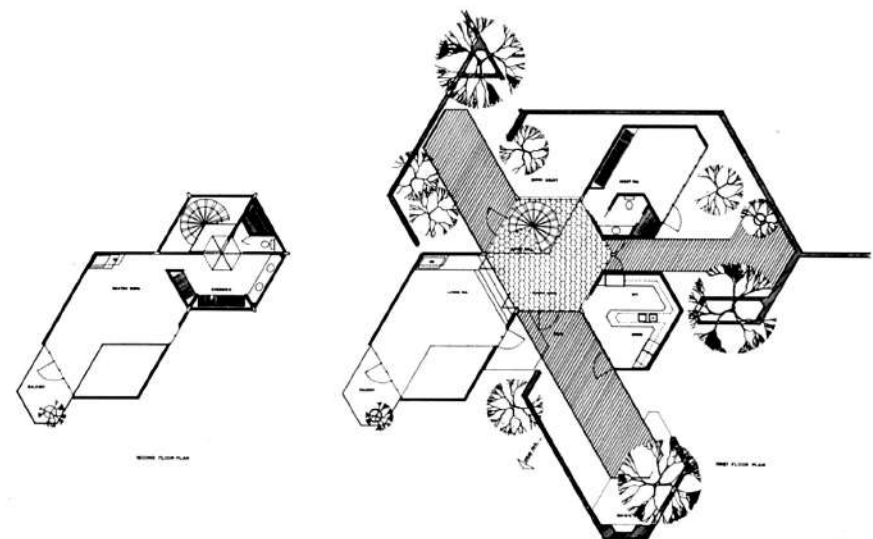
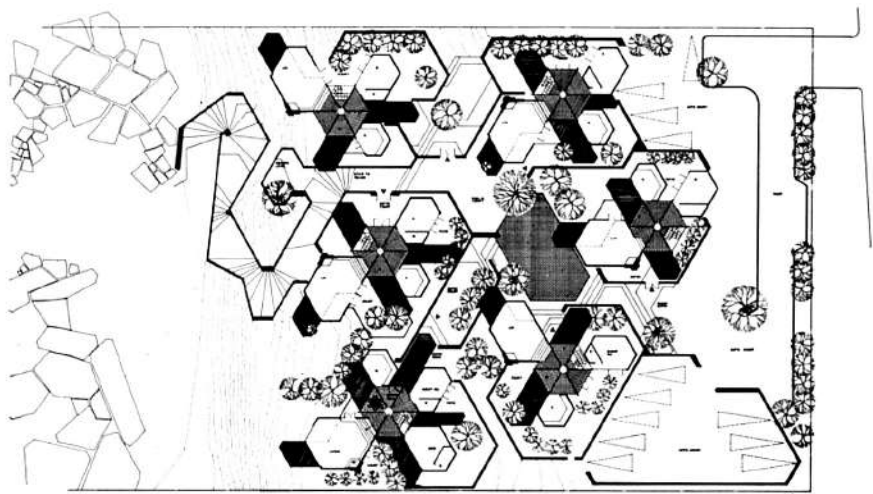
APARTMENT PROJECT BY CARL MASTON, ARCHITECT

The site for this apartment development in Laguna Beach, Calif., is a high palisade overlooking an ocean cove. Each unit is broken down into components which surround the central hexagonal form and sited to obtain desired views and maximum privacy without disturbing the land contours.

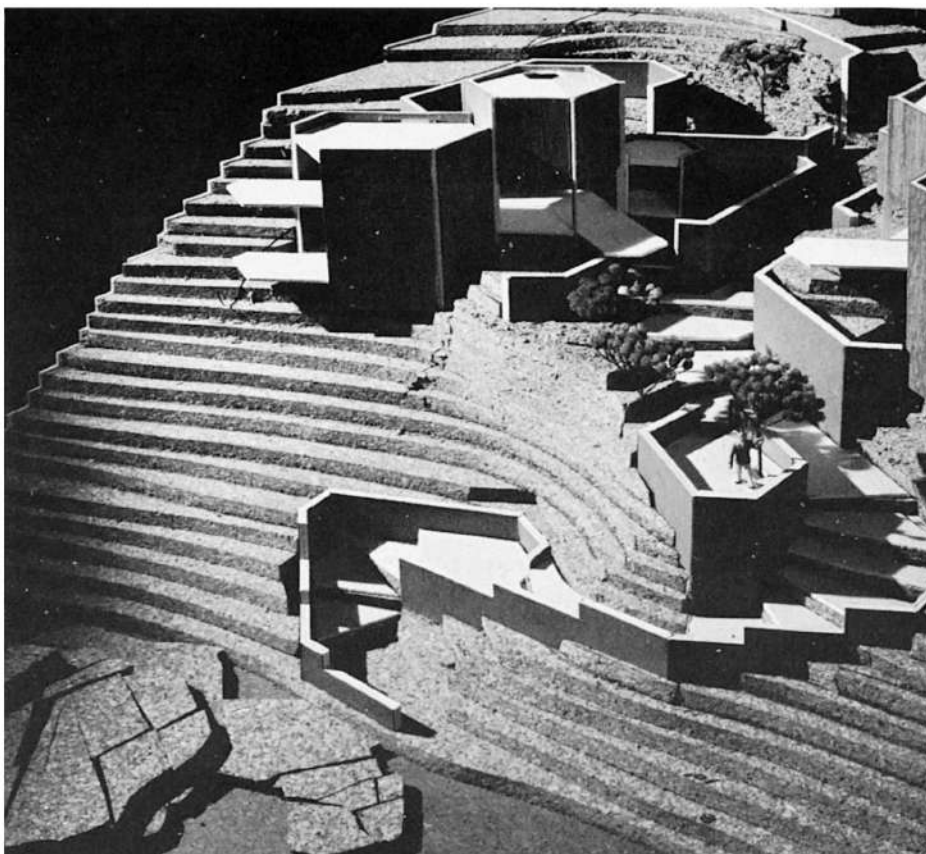
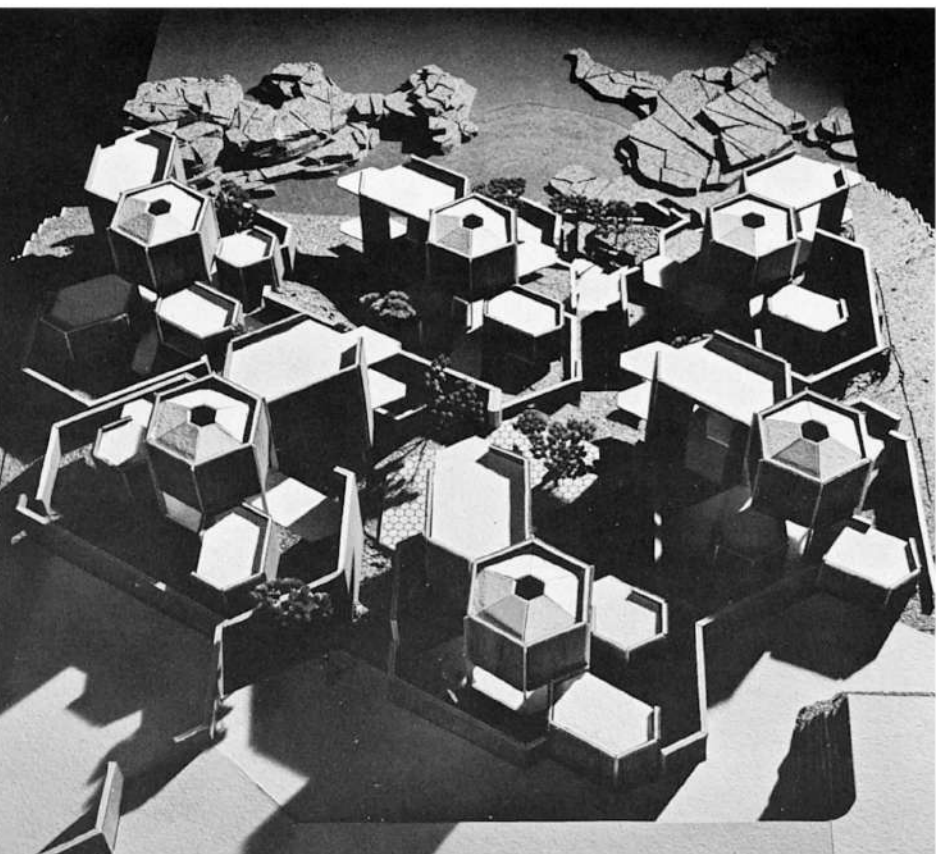
To avoid the problems of scaffolding on the steeply sloping site, wood skin walls will be prefabricated in a central stacking area. This system will also permit installation of electrical conduit and plumbing and finishing of the exterior surface before placement by crane. The built-up fiberglass roofs, which will be visible, are to be finished with a precast, $\frac{3}{4}$ "-thick, hexagonal tile of a color pattern reflecting the vernacular of the project.

Flooring will be hardwood with tile used in the main entries. Exterior decking will be cedar and sandblasted masonry; interior wall surfaces are to be of plaster.





Photos by Julius Shulman



COMMUNITY CENTER BY ARMAND BARTOS AND ASSOCIATES

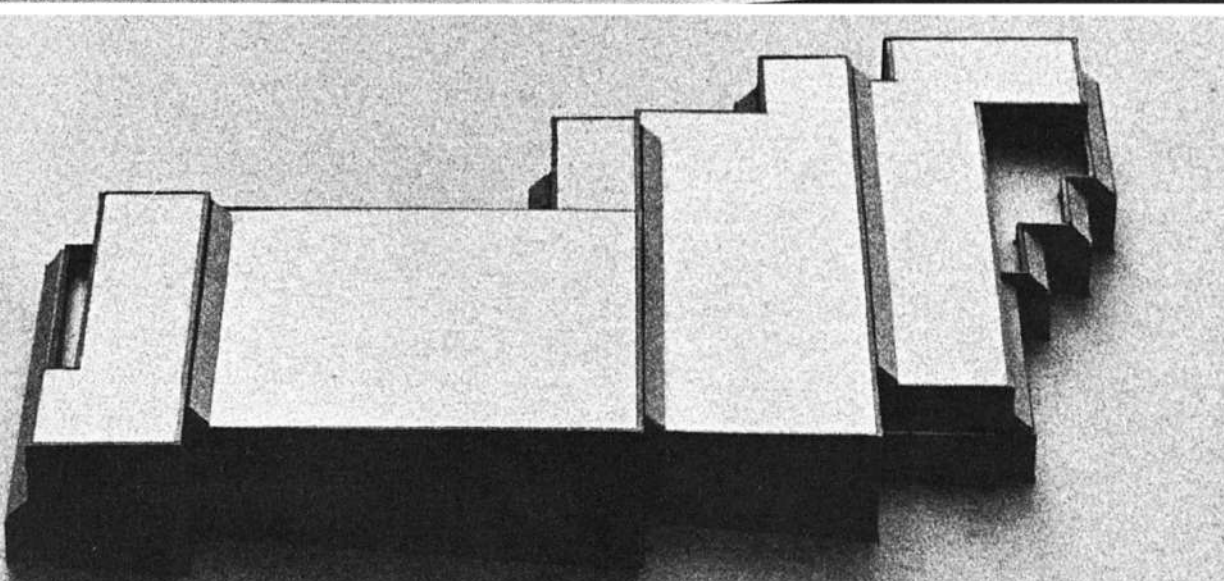
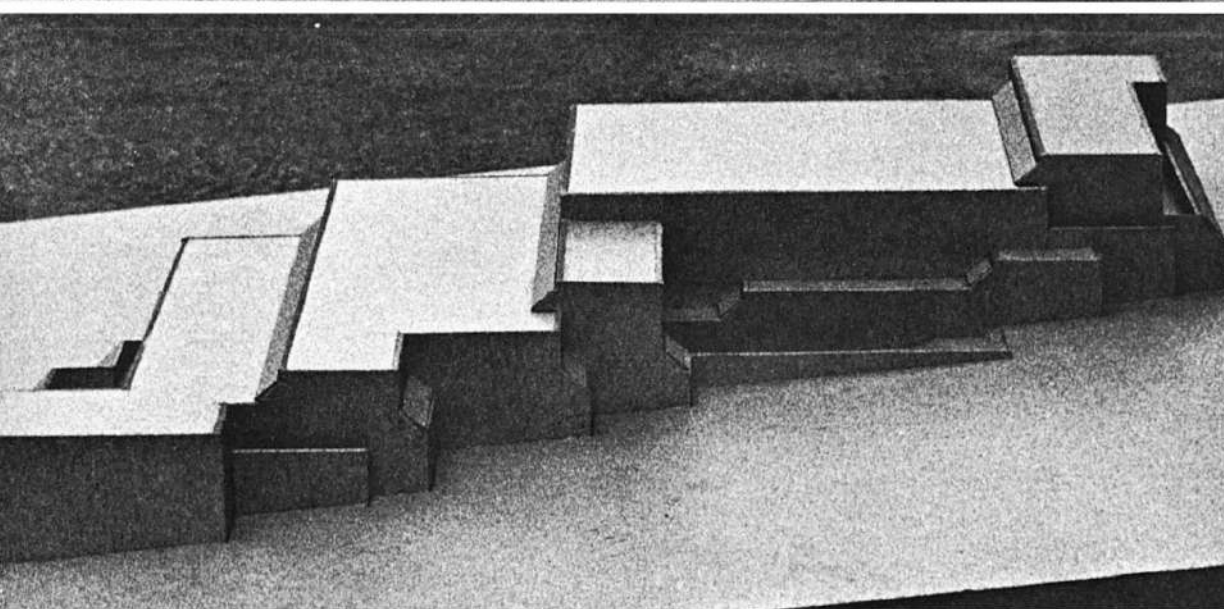
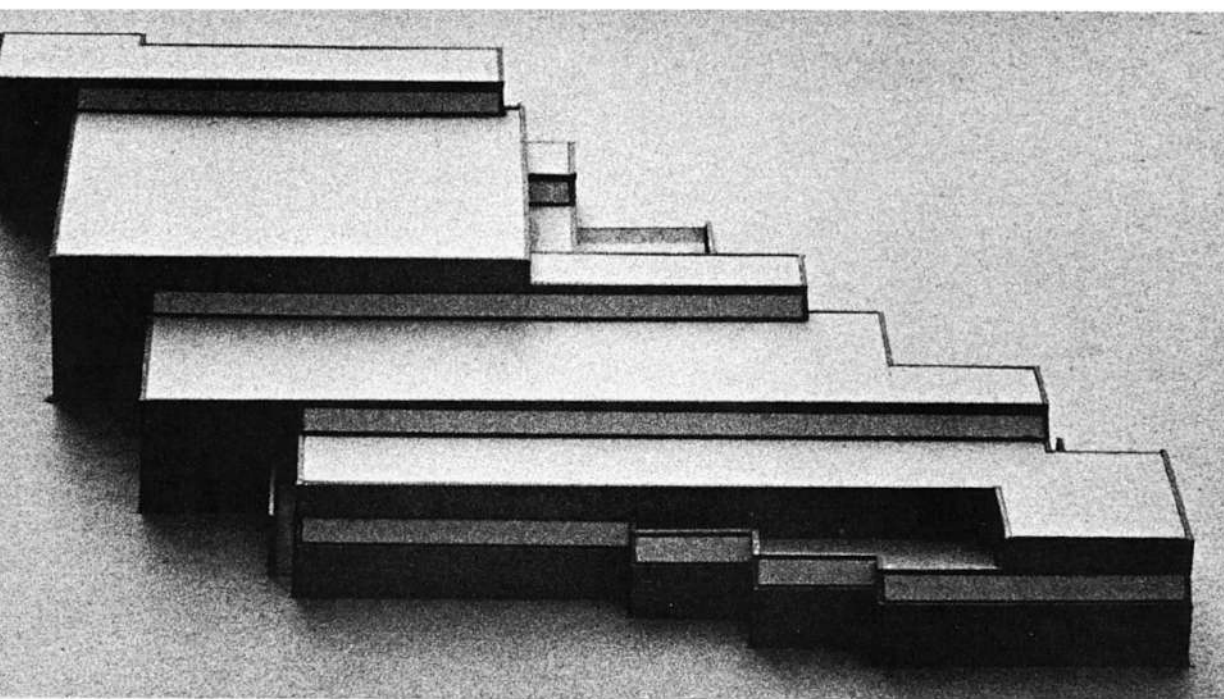
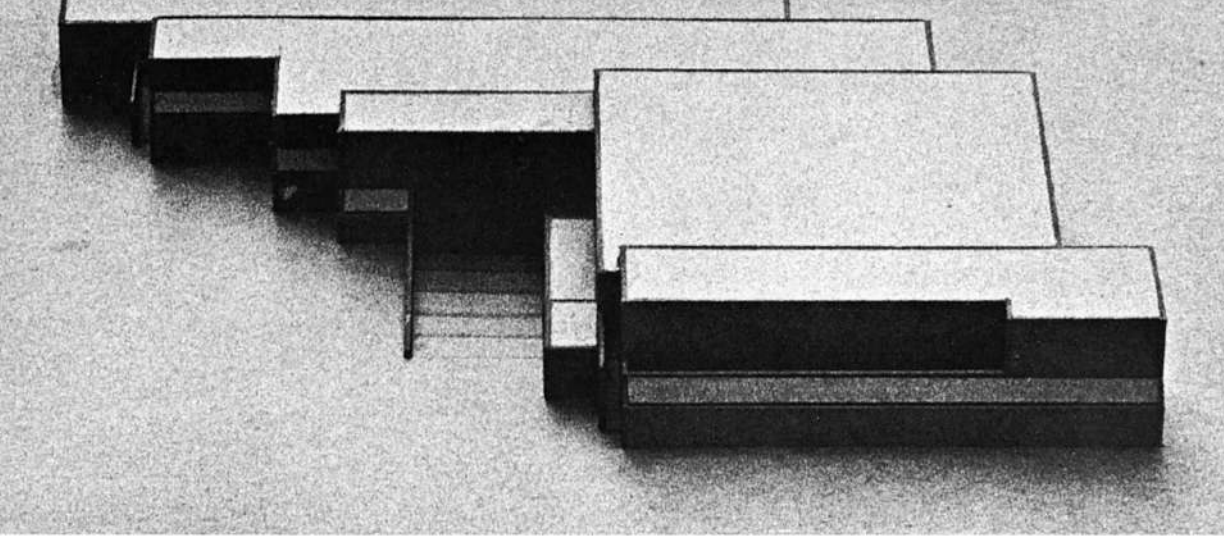
*Martin Price, Design Associate
Roy Friedberg, Project Manager Associate*

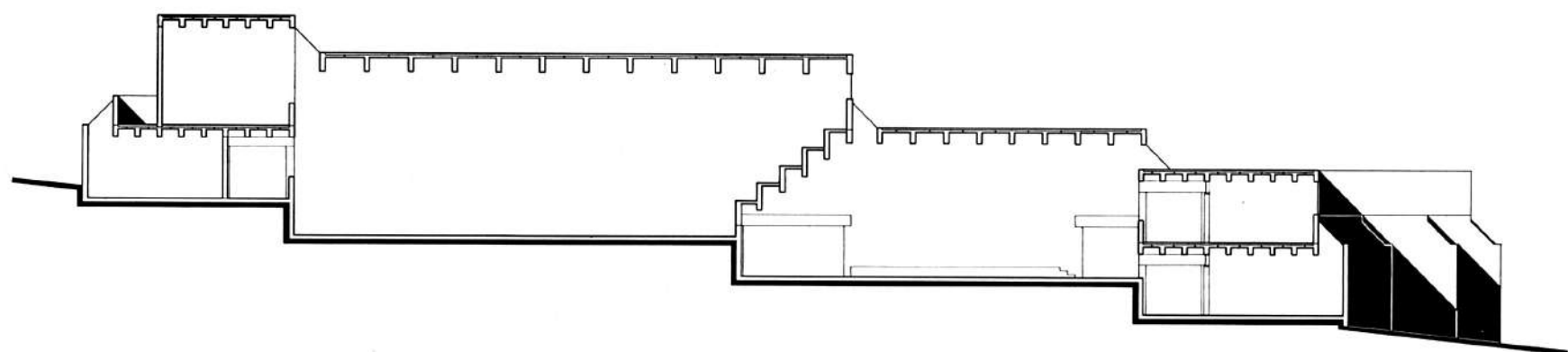
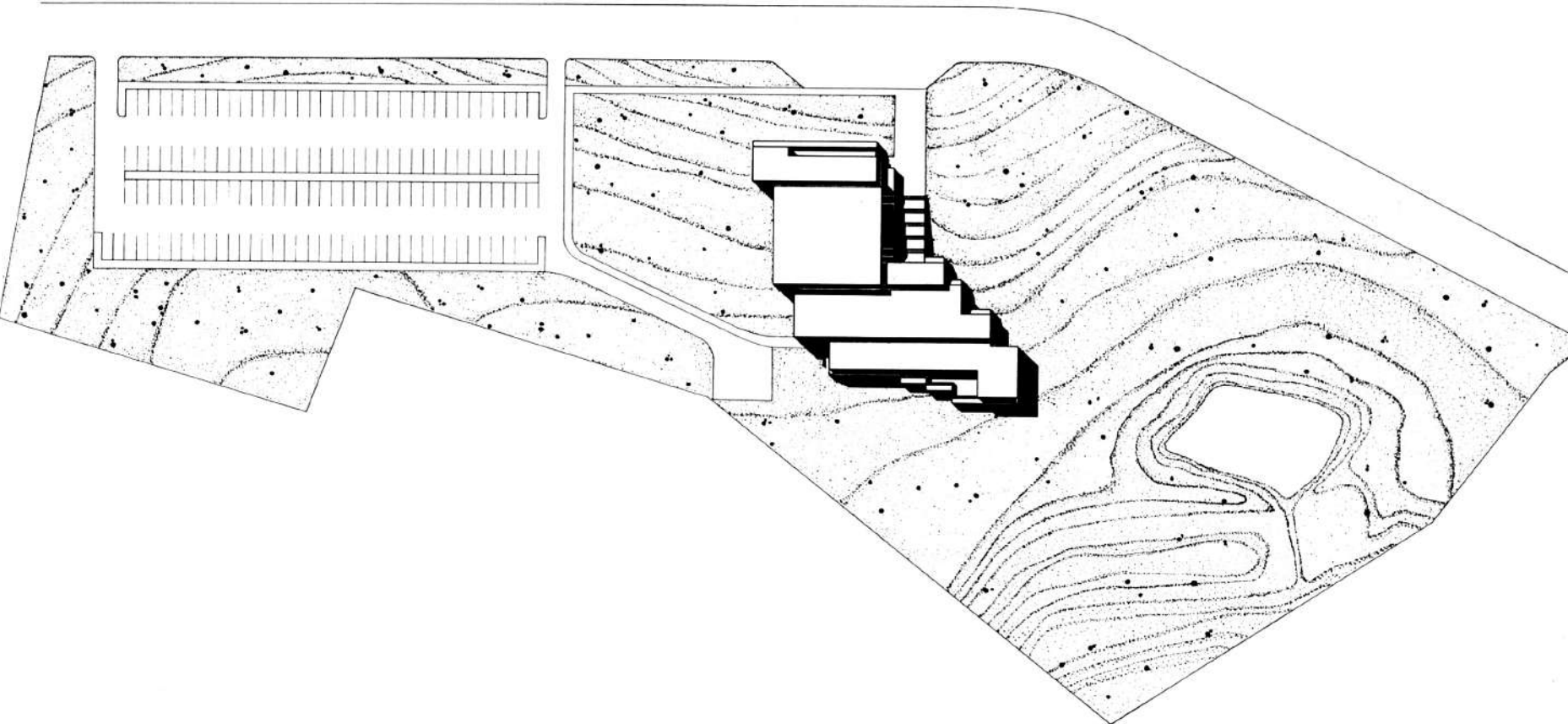
The Jeanne H. Gottesman Building is one of a series of Community Centers being planned and constructed by the Associated YM-YWHA's of Greater New York, in the New York City area. The building is located on a rolling seven-and-one-half-acre wooded site in New Rochelle, N.Y. The basic space accommodations are: a gymnasium area; a social hall; administrative offices; club and crafts rooms; a youth lounge; and nurseries.

The sloping site permits the separation of the various accommodations of space into a series of descending volumes. The juxtaposition of these volumes, with their variations in ceiling height and variation in floor level corresponding to the sloping ground, creates an interpretation of space and light. The reduction of the 28,000-square-foot program for the building into a composition of parts also satisfies its need to relate to its environment, a residential suburban neighborhood.

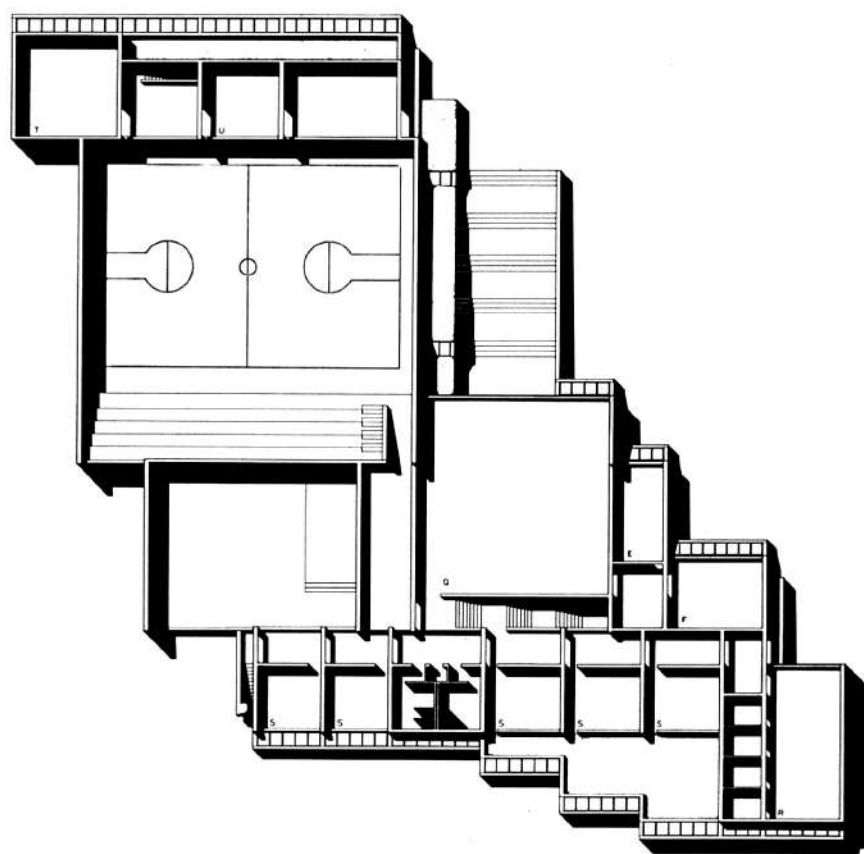
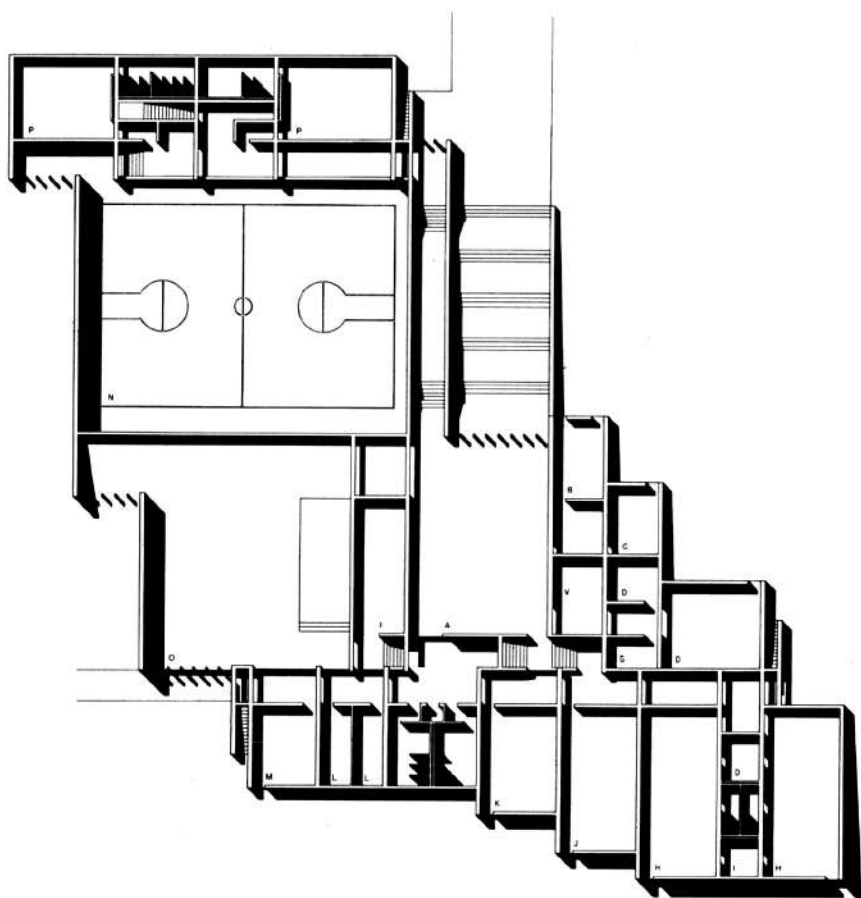
The important articulating elements of these volumes are the brick bearing walls which run perpendicular to the slope of the ground; and precast concrete T sections which span between the walls parallel to the slope of the ground, thus recalling the lines of ground contour. Openings through the bearing walls are spanned by precast concrete lintels and the plans are so drawn as to include them to show the continuity of the bearing walls.

The entrance to the building is approached by steps which gently descend with the sloping ground. Administration offices are placed to the left of the lobby. To accommodate large gatherings without interfering with the building's other facilities, the social hall is placed immediately to the right. At the end of the lobby is a continuous flight of stairs which arrives at three levels. At the lowest level five feet below the lobby, are the nurseries and arts and crafts rooms. At the next level, five feet above the lobby, are the music and club rooms. At the upper level, ten feet above the lobby are the youth lounge and entry to the gymnasium stands. Adjacent to the entrance to the lobby and separating this accommodation from all others is another continuous stair which arrives at the locker rooms. Each basic space may be reached by a secondary means directly off grade or by an exterior stair. Although not shown on plans the mechanical space will be located below the administration offices.





0 10 20



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In my research I had not intended to go deeply into the problem of how an office survives, but since this is the major concern of the architect in the small office it is the central theme of this article. My generalizations are based on conversations over the years with young architects, not just the Ford research. E.Mc.

In 1964 and 1965 while working on a Ford Foundation grant I talked with a number of young architects whose work I thought was distinguished. They were in small, medium-sized and large offices. In the first category was the architect in the one- to three-man office, which could be expanded when the volume of work increased. The ambition of most of them was to have middle-sized offices, ones in which large jobs could be handled but small enough so the design could be controlled.

The greater number of men interviewed had small offices. However, in the year and a half since the talks started some of the men have gone from the small to the middle-sized office.

Others may be on the point of moving up. One in particular is a young man who in the summer of 1964 was working on a remodel job in a two-man office. Three years before, he had had the good fortune to be commissioned to design a large building in a foreign country, received on the strength of a remodeling of a town house. He spent more than three years out of the country on the project, which led to other work abroad. But when we talked he was wondering what the time lag would be between recognition of the work accomplished and an important job at home.

Another was a member of a team which had won a large competition. He was at the moment working alone. He had expected to receive a commission for a school and had learned he had lost it that very morning when a large firm offered him a job designing a school—the one he had expected to do out of his own office. He declined.

Another was a man who had resigned from a large office after winning a competition. While work on the competition project proceeded, other jobs came in, but after a good start work was slacking off and the draftsmen were given notice and he was now down to a two-man office. He had discovered, he said, that he had less time to devote to design in the small office than the large one. Now he had to worry about bringing in clients, had to join civic and other groups, go to meetings, make speeches; he also answered the telephone and the mail, and ordered office supplies. He had looked forward to his own office as an opportunity to review a plan again and again, which often makes the difference between a fine one and an adequate one. Now his energy was dissipated before he got to the drawing board. In agreement was a man in a very large office who had started his career in a three-man office. "You are freer in a large office than a small one," he said. "You get better design when you liberate the designer to design." The men in the smaller offices did not agree with him:

"The junior designer in the large office never does any working drawings, he doesn't follow the design through to see how it comes off. He just makes paper patterns, and these determine the city."

The architect who steps up from a small to a middle-sized office has learned well the realities,

which have always been grim for the young architect of talent. To cope with the classic problems of the small office needs preparation, a slow period of toughening to withstand the cold blowing through the door. There is nothing in school to prepare the architect for the cold. School had been a luxury of talk: sparks flew, and half of one's class seemed brilliant beyond Mies or Corbu. Lectures on how to conduct a practice were unpopular, perhaps because the young architect assumed that his talent would carry him through. Such lectures are given by successful men who have forgotten the struggle, and to recall it vividly and tell it in solemn truth is a kind of morbidity of which the successful are incapable. To what creditor to pay how much and how soon: that is the tight rope each young architect must learn to walk in order to keep his office open. It can't be taught, only lived through. And he may well feel despair when he sees one of his classmates established as a designer in a large office, working on enormous projects which change the face of the city while he, waiting like Shelley's skylark to pour forth his full heart in profuse strains, is not trusted above the second floor.

One day there may be three jobs on the board, then overnight two are cancelled and the other delayed. It is little wonder that the architect in the small office feels isolated. The volume of building has increased enormously since the forties, but his situation has not greatly improved. He is seldom trusted with a large budget and there is less small budget work today. Building costs are higher in proportion to what they were in the forties, and the interest the client pays on the loan makes delays in building a more critical factor—which sends him to the older more established firms of architects.

As land is used up buildings go more vertical, and there are fewer potential clients for the young. Benevolent nepotism as a means of opening an office is waning because of land costs: the mother-in-law who once commissioned a house now can't afford the lot which is near her friends so rents an apartment; and the land on which an uncle might even a decade ago have put up a small shop has now been rezoned for eight-story buildings and is out of sight.

Chance plays a greater part in finding a client than the young architect likes to admit. As a rule he feels more comfortable if he shoulders the blame himself for losing a prospective client, although he may at times blame his partner. (Architects often take partners when they are young because they can't afford a draftsman.) Too often the young architect selects a man who is not as good at design as he on the assumption that he must be better at business. But poor designers seldom recognize their shortcomings and want a hand in the design, while the good designer does not learn until too late that when circumstances require it he has a good head for business. The good designer is surprised to find that he brings in most of the clients. With his talent at stake, he becomes decisive. His partner, assumed to be good at business, is often ready to compromise the design too soon, before the client has an opportunity to be shown the difference between good and bad design and make a choice. However, a number of young offices have pros-

pered and become sound middle-sized offices by following the principle of division of work. This happens only when at the outset there is an understanding and acceptance of the special abilities of each member. In the large offices, of course, a man soon fills a niche or he is out.

In a very few cases does the young architect ever know why he has lost a commission and when he looks for the reasons he seems to leave out of the accounting the fact that he has been under constant financial pressure and that his sixty-hour week (typical week for rich, poor, young and old architects) has cut him off from his family and his relationship with his wife is deteriorating. A European-born architect expressed the view that the American wife was less understanding and cooperative during the first years of struggle than the European wife. True or not, it is a fact that the American architect marries at an earlier age, and the divorce rate seems high. He lives on hope much of the time, convinces himself that the job he wants is certain, and when it falls through his wife, disappointed, calls him unrealistic. He is; so are young artists and writers who set out to establish themselves: hope may be the only thing that keeps them going, unrealistic as it is. Evans Woollen said of the days before his own office was established, "Financial remuneration spurs activity and gives you a sense of belonging to the society you're in. Everyone else is earning and spending and pursuing a fairly materialistic course, and you are isolated by sacrificing for an unremunerative ideal. This doesn't help your vitality or speed of production."

Woollen is one of the few men who spent, except in unusual circumstances, under sixty hours a week in his office. "By sitting too close to the ground you avoid decisions... you cut out the reflective moments that produce better solutions." I began to think seriously about the various things that can draw a young architect away from architecture when I was trying to find the address of a particular one—Robert Ernest. Since the end of the Second World War, I had written now and then about young architects, and some now had their fellowships in the AIA (Paul Hayden Kirk of Seattle and Wayne Williams of Pasadena among them) and others had disappeared from sight. Finally, John Entenza, who as director of the Graham Foundation keeps track of talented young architects, sent me Ernest's address. But the letter I wrote to Ernest was returned unclaimed.

What could have happened to him, I wondered. If he were teaching his mail would be forwarded: too, what impels a young man to join a large office also usually impels him to leave a forwarding address.

A travel grant out of the country? But such grants are of little use in furthering the career of a young man who had advanced so far in his work on a few commissions. I doubted that Ernest, once his office was established, would have asked for a travel grant or wanted to interrupt his career to take one. The architect belongs to one of the few professions whose research and final work are one and the same. The architect deals with so many variables—site, building use, building ordinances, climate, budget—that experimentation is by necessity three-dimensional and for

(Continued on page 33)



OFFICE OF EVANS WOOLLEN

The Leibman house is for the prairie: At a distance the shingled cones break the expanse; closer the little circle stops the big one long enough for one to squeeze through the door and expand in a clockwise path. The whole space unfolds and the clock stops at the fireplace. The form follows the experience. Everyone is drawn to the circle at one time or another. It doubtless predates the rectangle. From Alberobello to Baalbek, it reappears time and time again. Sunlight on cylinders sharpens this appetite; the eye travels faster without corners. In fact, the speed can be dangerous. For it is not the forms alone that tell the story, but rather how they are manipulated. What is material, technique, even structure in comparison to the space defined by rude form? Let the forms belong to the same family, the better to lead you through their hierarchy of volumes.

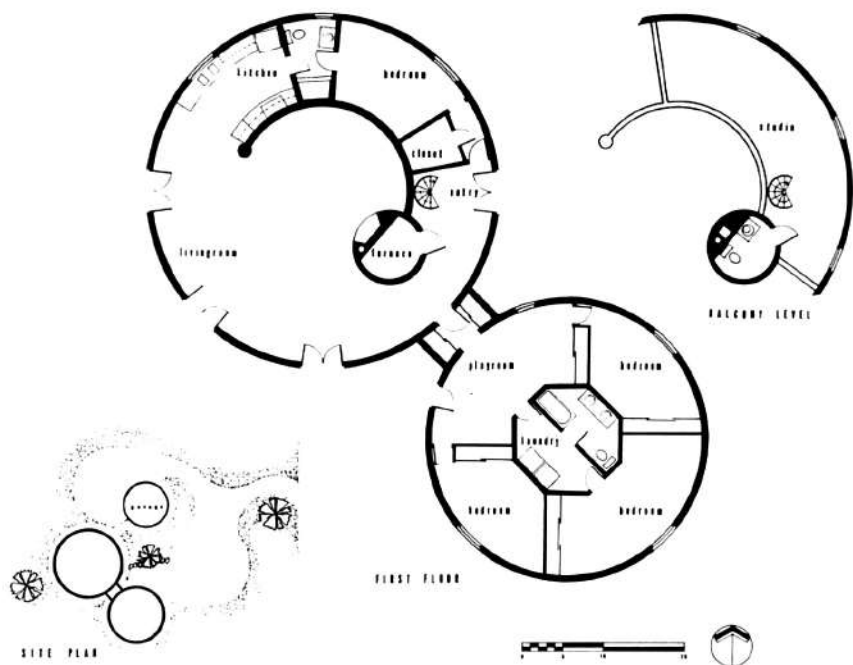
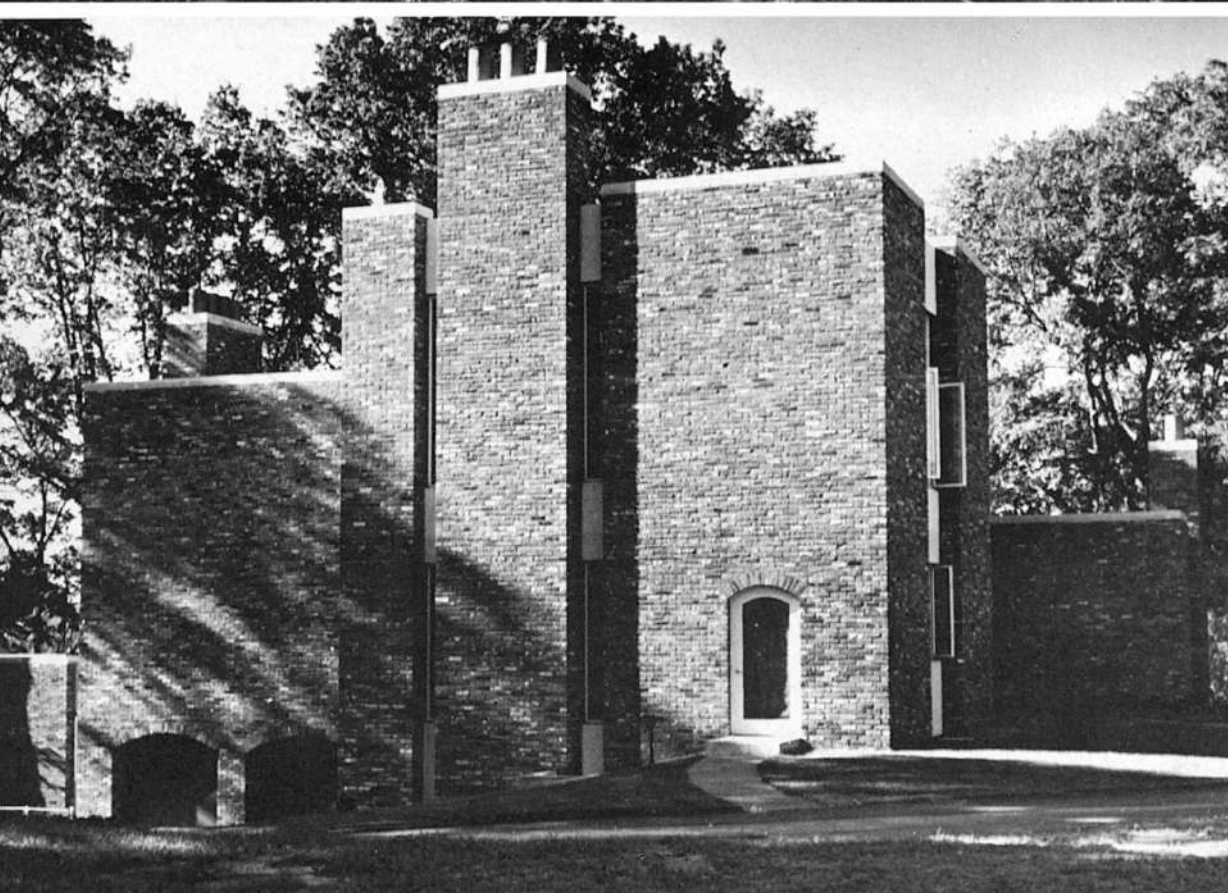


Photo by Baltazar Korab



Photo by Baltazar Korab



OPERA LAB

In the Opera Lab at Indiana University the performer is a student, and the student needs a larger percentage of the building than the public. Indeed, he must overlap with the public in using public spaces when they would be otherwise inactive (the other 21 hours of the day). Rather than a segregated theater with detachable academic factory on the rear, these forms attempt to suggest the appropriate unity of the whole life of the building. The heavy suspended rectangular frame of reference is the academic level comprising shops, studios, rehearsal rooms and the like. The special, uncompartmented functions, the house, stagehouse and stairs, assert themselves in curvilinear forms to suggest use and direction. The heart of the building is the house which is unusually shallow and hugs an unusually wide proscenium opening. People still like to sit in a semicircle, whether they are looking at a camp-fire or an opera, and the building may reflect this preference. The designated site for this structure does not offer a meaningful relationship with other buildings on the campus.

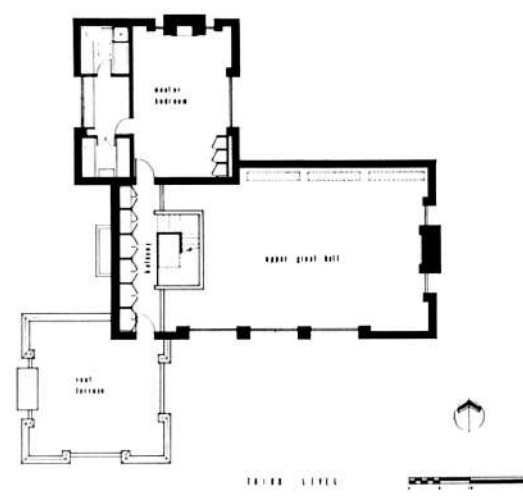
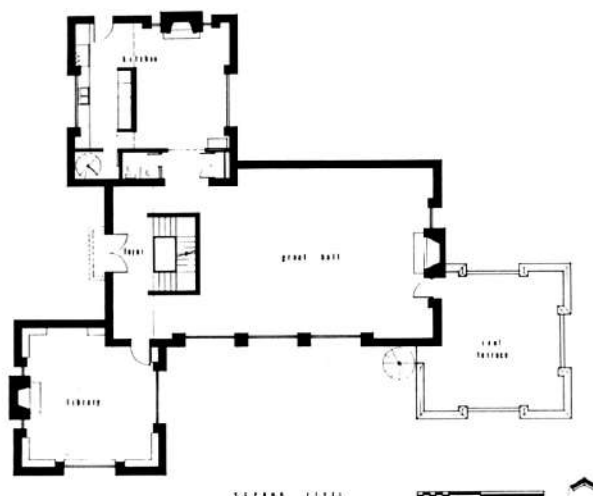
MALLORY HOUSE

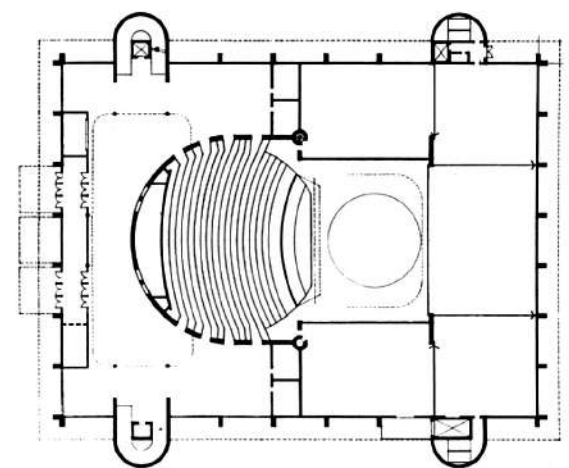
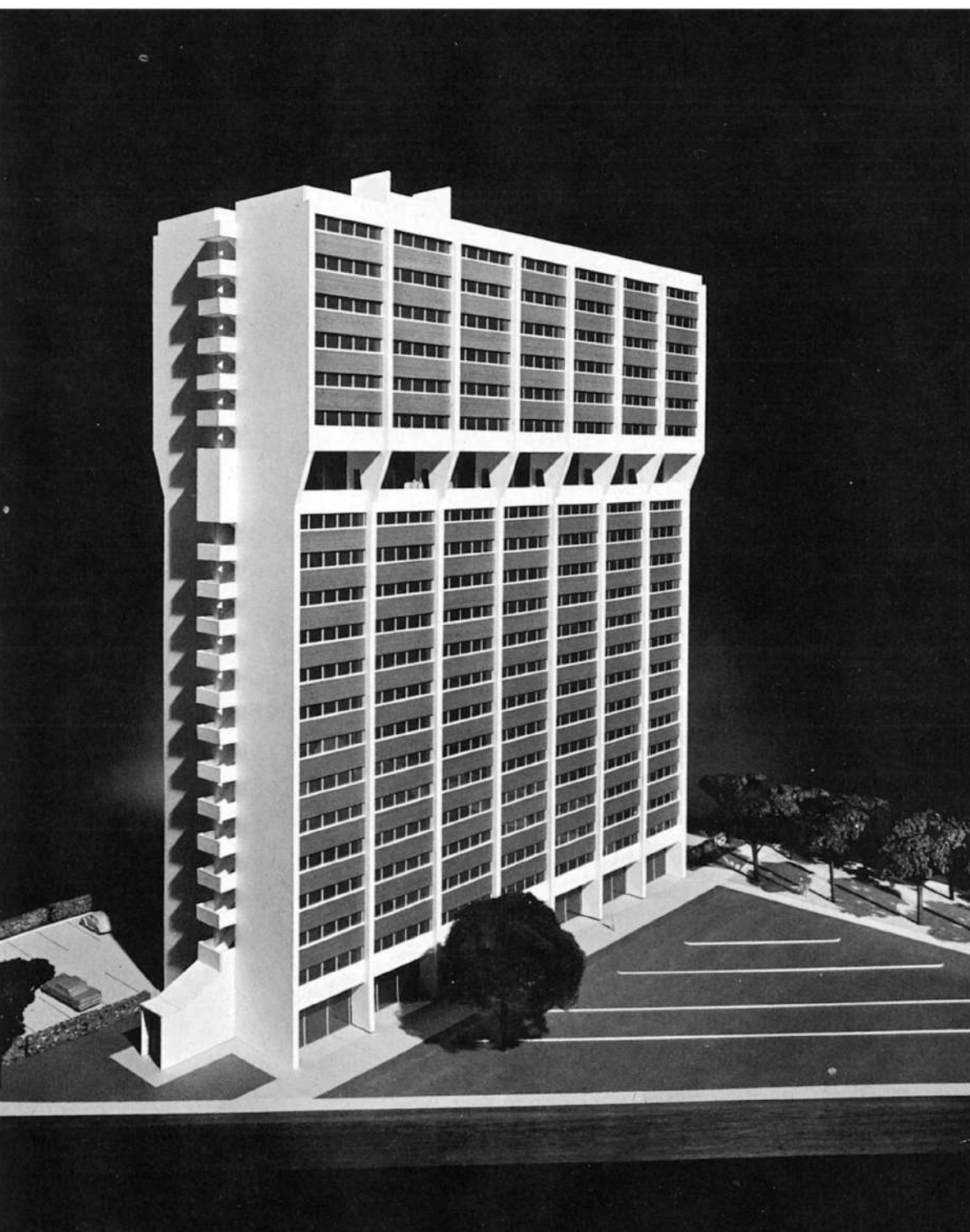
The Mallory House was built for an industrialist with four gregarious children. Entertaining was high on the program: hence the large living space. The house grows vertically from the hillside. Masonry corners rise to different heights and form adjuncts to the central (but not highest) mass. Roofs become terraces where convenient. Some ancient furniture and a tapestry warm the sober inner spaces. The plan, like a collage, reveals the separate but still familial aspects of the elements of a large house.

PUBLIC HOUSING FOR THE ELDERLY

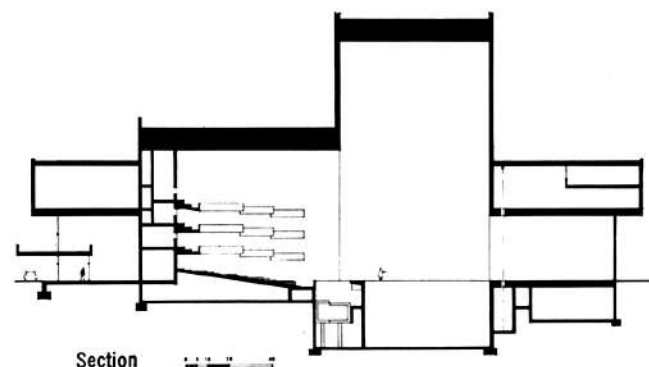
This project is the firm's first high-rise building; perhaps that is revealing. Its shape did grow from the existing surrounding buildings and spaces. A flat "backstop" was needed to divert one off the diagonal avenue into a green plaza formed by chunky turn-of-the-century structures: a theater, a city-club, a church.

There were two sizes of apartments in unequal amounts to accommodate in the program. Instead of combining them in a typical floor plan, it was decided to place one on top of the other, letting the larger overhang the smaller. The difference is further articulated with recreational floor and surrounding terrace on the 15th floor. The concrete shear wall then seemed the most emphatic expression of compartmentation, but it was not the primary consideration. The fire tower is left open above grade to give a smaller scale counterpoint to the brutal end wall. The budgetary requirements of public housing clearly preclude a more fragmented, varied, or humanistic envelope.



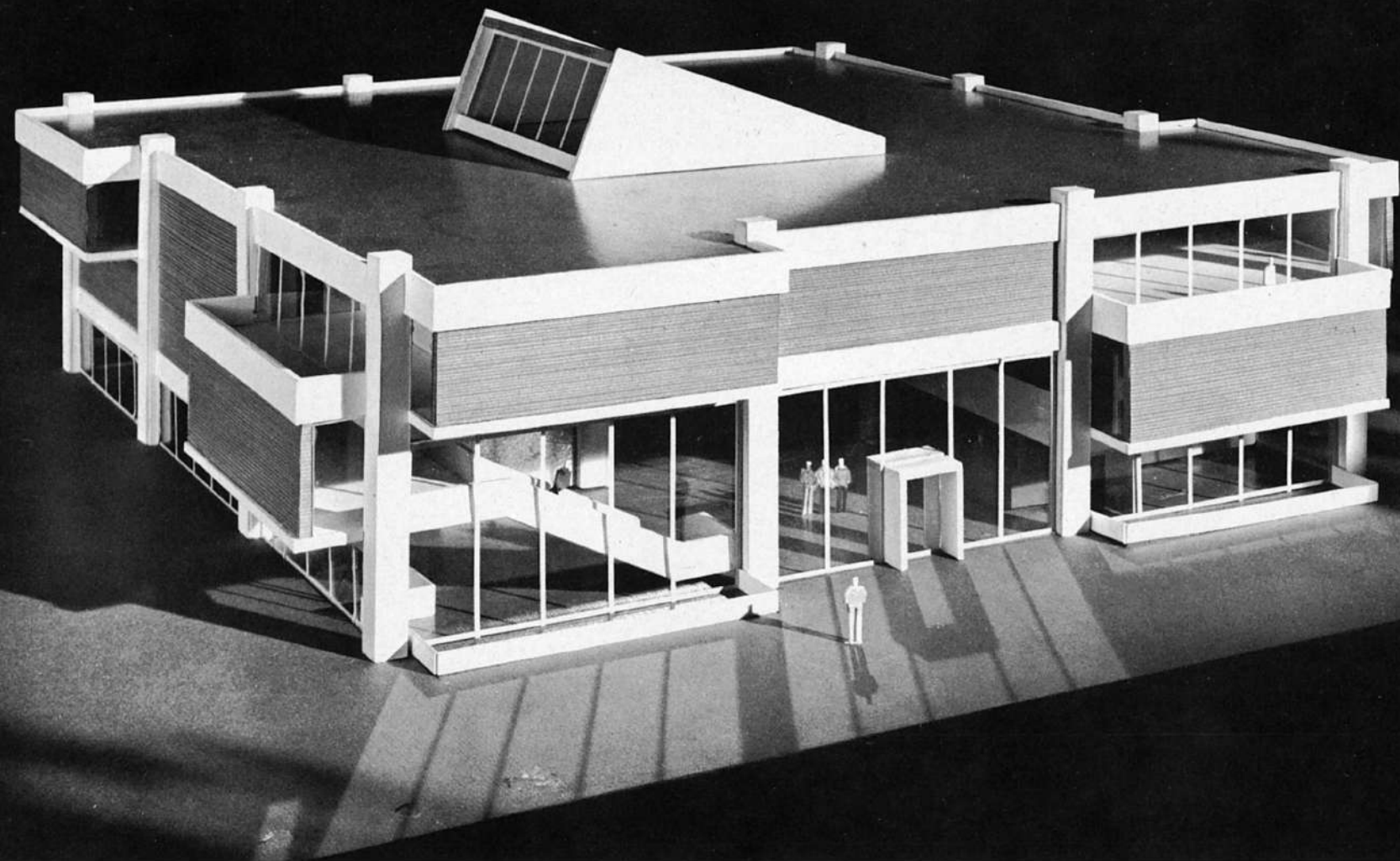


Main Floor



Section

All of the good architects, for the last ten years at least, have been interested in the spatial experience. It is always the most important thing, but it has become dim from time to time . . . But I won't let myself worry too much about beliefs and theories about architecture. You get awfully confused if you decide that what you are interested in is eternal, or that everybody shares it. It's best just to say that these are the things that we are interested in and not expect to stand on some sort of universal approval that there are eternal truths in architecture. There may be—and you pursue them as though there were. Evans Woollen



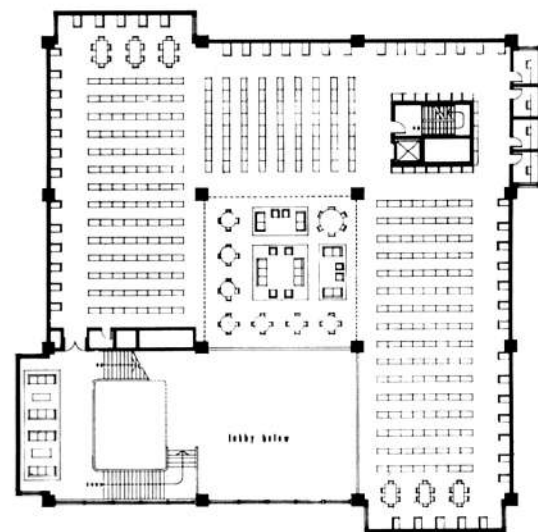
MARIAN COLLEGE LIBRARY, INDIANAPOLIS

The program defines a library for 200,000 volumes at the heart of a small liberal arts college campus with 1200 students. The site suggests an omni-facility, a building that must be seen from several directions including the approaching road, though it is to be entered from the interior quadrangle. It must reflect its importance in the life of the place, if not through bulk by a plasticity expressive of the nature and variety of spaces within. The stacks form the barriers of the labyrinth; they separate the larger central space from the more intimate spaces of which some form cantilevers. The entrance lobby begins to reveal the whole of the experience through oblique views into the upper reaches. The grand staircase eases the transition from floor to floor with small lounge and exhibition areas. The basement holds seminar rooms, a small auditorium, and night study.

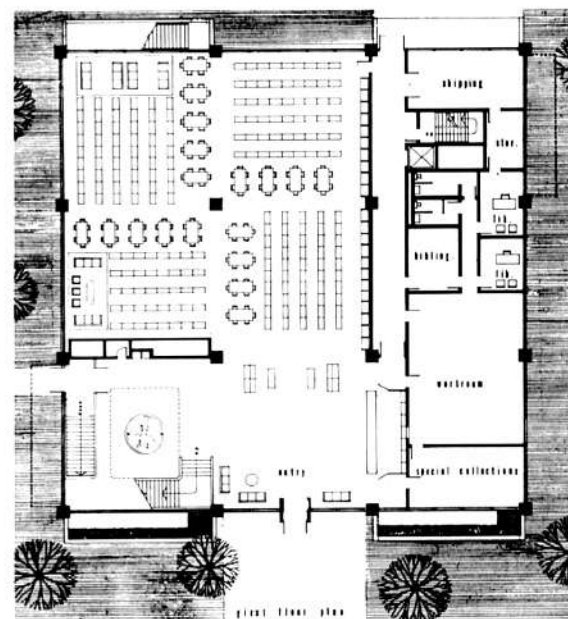
The structure is a bay frame of poured in place reinforced concrete with interior spans in steel. The concrete will be largely exposed with a sand blasted finish. The brick is to be dark red to establish some continuity with the older existing structures in a similar color. Interior partitions are to be metal stud and plaster.

You have the feeling that there's only so much time in these years, and they seem terribly short. You have the feeling that you only really have a dozen or so in which to make the necessary hurdles to keep on going the rest of your life in this work, and you simply have to cut away all extraneous—or what seems extraneous—activity. At least some do. The personality of the architect varies. Often an architect can be a very good one without being highly intelligent or highly articulate or broadly aware of all the things going on around him. I think that he can have some kind of intuitive grasp and dogged quality that can carry him through, perhaps just as well or better than the counterpart who is extremely perceptive to all currents of society around him.

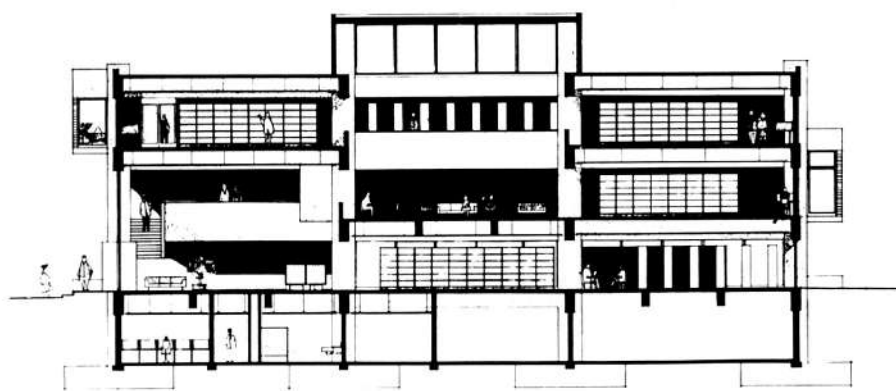
In the delicate balance between bankruptcy and affluence you get to the point where you may have a little bit too much work for the people you have. It's very difficult to go out and look for work at that time because you can't promise production . . . then you find that you should have been out beating the bushes. This overlap of the prediction of the future and the sequence of events is very perplexing. I haven't mastered it. **Evans Woollen**



SECOND FLOOR PLAN



FIRST FLOOR PLAN



SECTION

keeps. Travel might be stimulating, but when the young architect is on his way too many stimuli can be distracting. To build is to limit; to travel is to expand. Architecture can be vitiated by an abundance of stimuli.

The most useful stimulus to the young architect entering practice is the companionship of other young men in the same situation. Gunnar Birkerts of Birmingham, Michigan, expressed this when he said that some of the excitement had vanished from the Detroit area after the Saarinen office moved to Hamden, Conn. When the Saarinen and Yamasaki offices were a few miles apart young architects of talent from all parts of the country were drawn to Detroit. Birkerts had worked in both of these offices before setting up his own. His office is small but well established and at the time of our talk executed a considerable amount of work of a very high level in less than five years.

Evans Woollen worked for three years in New Caanan before opening his own office in Indianapolis, where he was born. In New Caanan there was one architect for every twenty-five persons, and there was what he called "a dynamic interaction." He worked in both Philip Johnson's office and in John Johansen's. "It was a unique experience. John's greatest small house was under way, Philip Johnson was doing two or three very large houses, Eliot Noyes was building a house around the corner, and there were a number of others doing good work."

In Philadelphia for a while there was a similar dynamic interaction among young architects who taught at the University of Pennsylvania and participated in planning projects. Also at the university was one of the great natural teachers, Louis I. Kahn. In the year and a half since I was there things have changed, but in the summer of 1964 there was an unusually high number of fine practitioners and theorists. Now Thomas Vreeland has gone to the University of New Mexico to put together a new department of architecture, Aldo Giurgola of Mitchell and Giurgola is off to Columbia University, and Robert Venturi has left the university to devote more time to practice. He is giving a limited number of lectures at Yale, and his book, *Complexity and Contradiction in Modern Architecture*, written under a Graham Foundation Fellowship, will be published this year by the Museum of Modern Art, but he takes an increasingly dim view of mixing practice with teaching and writing.

Berkeley lost some of its sparkle when the young and successful office of Moore, Lyndon, Turnbull and Whitaker was dispersed, Charles Moore leaving to accept the chairmanship of the Department of Architecture at Yale and Donlyn Lyndon to take the same post at the University of Oregon.

To return to Robert Ernest who had dropped from sight. I rejected two other possibilities—one that he had turned to industrial design. But the industrial designer usually works from parts toward a visually satisfying and often well functioning whole. The architects who can make the switch are essentially parts men, which Ernest was not. (It is just as unusual for the fine industrial designer to make the switch to architecture. Alvin Lustig, one of the great designers in a number of fields, and a teacher of such magnitude that he created a generation of fine designers, fell from his eminence in his architectural designs.)

The last possibility was the master builder, the architect who acts as contractor and builder for his work; he usually is in flight from urbanism and

finds Lake Waldens far from the freeways and there handcrafts from wood single family houses. Today this is one of the more certain routes to oblivion. But Robert Ernest seemed to accept the realities. This was obvious when I saw the double issue of the current *Perspecta*, the Yale architectural journal. There were nine pages given to Ernest's two completed houses and four projects. He was ready.

The magazine was dedicated to Ernest. He had died at the age of twenty-nine.

From the talented young come the ideas for the future, yet no program exists to assist him during the first years while he is establishing his office. He does not ask and no one offers. He is not even aware that the loneliness of the long distance runner is more or less universal in the world of the young architect.

No subsidies of the arts apply directly to him for as soon as he opens an office he is considered to be in business rather than practicing an art. Yet as a business man he is not qualified for a loan to small business. The Small Business Administration grants loans based on background and reputation, but if the architect is, according to an SBA official, "unsuccessful after two or three years in business, from a credit standpoint enough profit would not be generated to repay the loan." He is considered a man who "can't operate a business successfully"; he may have furniture and fixtures but no accounts receivable and no net worth.

It would be of enormous help if the profession itself had a low interest revolving fund on which the young architect could draw when commissions fall through, when he must lay off his draftsmen and his spirits sag. His only recourses at present are his friends and relatives and the loan department of his bank (banks in Southern California will not lend on the fee a young office expects to receive from a commission, I am told).

In 1954, the Philadelphia Chapter of the AIA considered a plan whereby it would share with architectural offices the cost of the wages of new graduates, who would thus gain experience at a time when they couldn't pull their weight yet the offices would not have to carry the full expense of training them. But this would only indirectly help the architect whose office was already established.

He may apply for and receive a fellowship, but even a research project which holds great interest for him requires him to suspend practice more or less for a period.

Most young architects like to teach because it supplements their income while allowing them to practice. But as the line is being more sharply drawn between the professional architect and professional teacher there may be less opportunity in this field. Unfortunately there is no "practice or perish" policy in the schools as there is "publish or perish." And it is rare when a young architect on the faculty of a department of architecture has an opportunity to design even the smallest building for the campus. One department of architecture even bars members of the faculty from designing for the campus while at the same time encouraging them to publish. "It doesn't matter how bad it is," a faculty member told me. "Teaching takes you away from your work, but at least in projecting ideas it clarifies your thinking. But writing is totally unrelated to the practice of architecture, especially writing on the history of architecture."

As Robert Venturi has noted, "Architects are more like politicians than philosophers: they are more expedient, they have to deal with what is there."

Competitions may be of little practical value to young architects because of the hundred to one chance involved, but they are won by younger men a surprising number of times, perhaps because they have more leisure to think through thoroughly the program. More competitions would be of help, perhaps some limited just to younger men.

Some of the middle-sized offices turn surplus clients over to younger men and such a practice if more widespread could tide the young office over.

It is clear that we do not deserve the young architect, and yet from these offices of the past and present comes some of the most original thinking. It seems very possible that the fourth quarter of this century may mark the end of the small office. The rise of the corporate office with everything under one roof from land studies to ashtray design, the centralization of architecture, may put the squeeze on the middle-sized office and the small one out of business. Many of the large offices have contributed greatly to the architectural scene and will gladly find a place for a young man of talent, but a principal of a large office of good reputation said, "We don't belly button a job, we don't have the time."

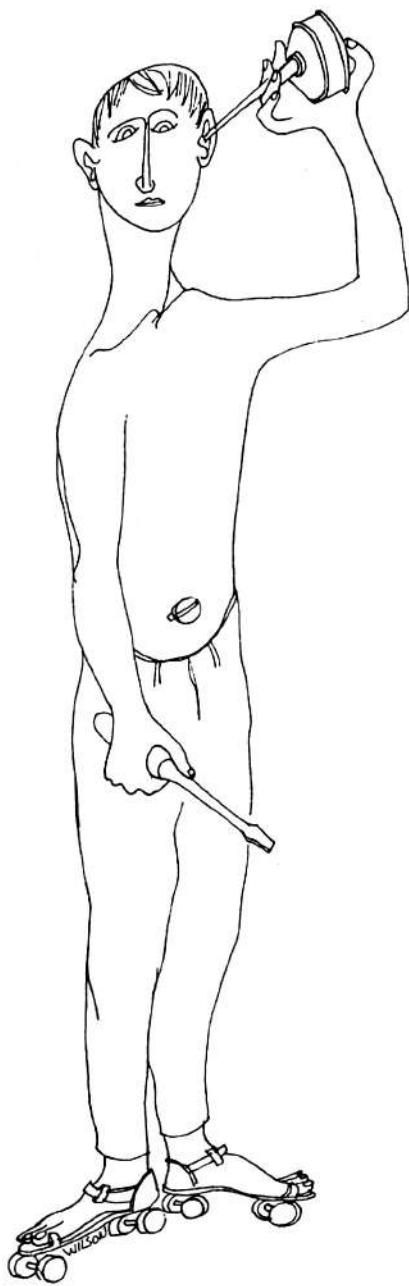
Therein lies the rub. Architecture as a whole is being snowed under by non-architecture, unfortunately not of the kind which makes full use of available technology or seeks to develop it, but non-architecture by default. Also there looms for the future the tapping of stored knowledge as a source of architectural problem solving, which would decrease the need for architects; but for the present no machine can handle the volume and variety of data as can that classic computer the human brain:

"Let the world produce something really new and the brain, human or other, is helpless. What happened to those who worked with x-rays in 1905? They burned themselves horribly. The brain cannot deal effectively with the really new; it must wait until the new has time to go adequately into the past. All wisdom is wisdom after the event." (Prof. W. Ross Ashby, cyberneticist, FIER Distinguished Lecture Series "Cybernetics Today," 1961.)

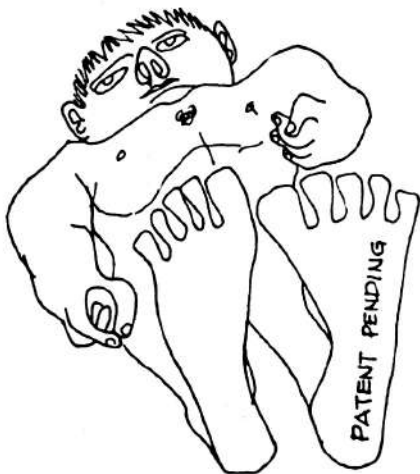
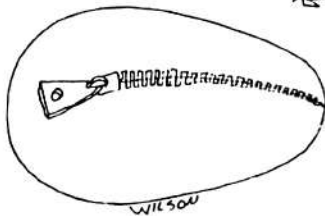
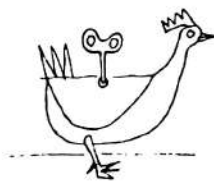
This suggests that unless the mechanical brain depends upon the human brain for discoveries the technology would be as locked in the past as building is still locked to such a degree in the medieval guilds.

In the meantime, all offices—small, medium and large—are agreed that design can't be computerized. The talented young architect looks upon all technological and mechanical advances as tools, and the tool, said Donlyn Lyndon, "is important to break apart the packages in which we think about buildings, and put them back together. If we learn to step out of a preconceived order it will be a good step."

One noted architect has called architecture the second oldest profession, which, like the first, stands on the corner waiting for a pickup. And there is Woollen's poignant description, which applies so precisely to the young architect in the small office. "Getting a commission is like being at the top deck of a trapeze and waiting for the bar to come your way, finally grabbing it and swinging down the great long arc, which is a glorious experience of involvement and creation and completion, and finally ending up on the opposite platform and waiting for the next bar, which might not come for a long time and you might miss."



GNASHING GEARS OF GALATEA BY FORREST WILSON



The intricacies of machine logic are evident to anyone who engages in correspondence with fully mechanical "punch card" offices. Inquiries concerning a minor dry goods transaction may well result, by return mail, in a mortgage foreclosure, an induction notice into the armed forces, or the delivery of a crated alligator.

During the last election certain of the calculators employed in predicting the outcome had to be taken out of service and replaced by an abacus equipped Mandarin. The calculators were removed after electing two machine politicians, an egg beater and a power mower, to the highest office of the land.

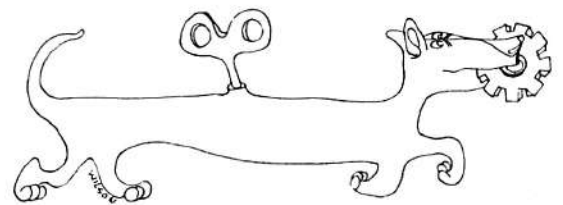
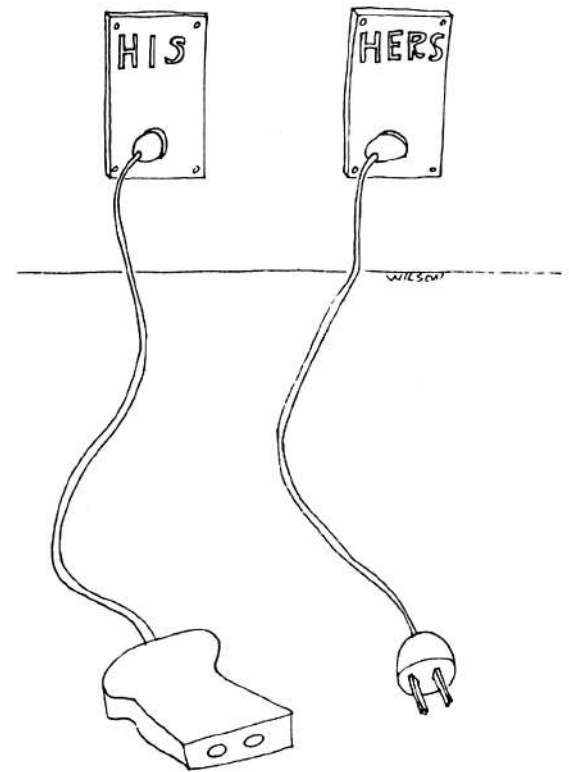
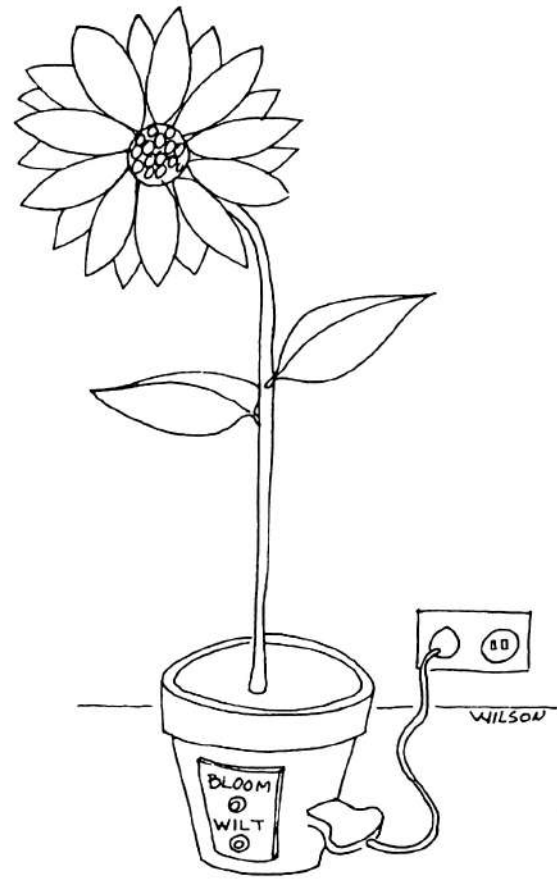
Shortly after the above occurrence another amazing event, that received very little publicity, took place. Several cold drink dispensing machines at the Port Authority Bus Terminal, unaccountably, began dispensing beaded athletic supporters. Most of the victims were, fortunately, conventioning members of a Peoria Poetry Club, who mistakenly identified the objects as wampum and departed much pleased with the exchange.

The complexity of the telephone has played an instrumental part in a circuitous insurrection. The ingenious evolution of an unintelligible dialing system, impossible to operate manually because man has only ten fingers, is a ringing indictment of man's obsolescence. The telephone company has on record the case of the instrument that attempted to reverse the procedure of picking up the phone. This "Princess" developed an unnatural affection for the husband of an otherwise happily married woman. The phone rang at odd hours, hoping to arrange an assignation. The trysting instrument upset the wife's trust. She became suspicious when she found her husband on the phone. The gentleman was forced to extricate himself from the unnatural situation by running away with his Volkswagen.

Probably the most startling possibility is the mounting evidence that machines are capable of reproduction. Ever since the laying of the Atlantic cable this specter has haunted mankind, who is wondering where it will all end. That machines reproduce machines is conceivable; but the frightening possibility of machines making people stirs mankind to its very bottom. But, of course, as mankind becomes more mechanical, of his own volition, such manufacture may not be necessary.

The Darwinian theory of the environmental survival of the fittest points irrevocably to the supremacy of the machine. Unquestionably we have created an environment more kindly disposed to the machine than to man. The very air we breathe is machine dominated to the extent that man prefers to inhale nicotine tars to breathing the noxious fumes of industry. In housing, the machine again is dominant, occupying finer accommodations than the majority of people. Witness the fact that there is absolutely no evidence of a calculator ever having been installed in a Harlem or Bedford-Stuyvescent tenement. Architecturally we build by machine to machine modules for the convenience of machine manufacture, logically producing buildings suited only to machine habitation.

Perhaps the most exalted development is the possibility that not only have machines evolved the ability to reason, but they are in all probability divine. The outdated concept that man is made in God's image must give way to God as a Transit Mix. Mankind's former worries concerning the built-in obsolescence of the machine may now be comfortably discarded, for exactly the reverse is true. Machine evolution has made man obsolete, without a guarantee or warranty.



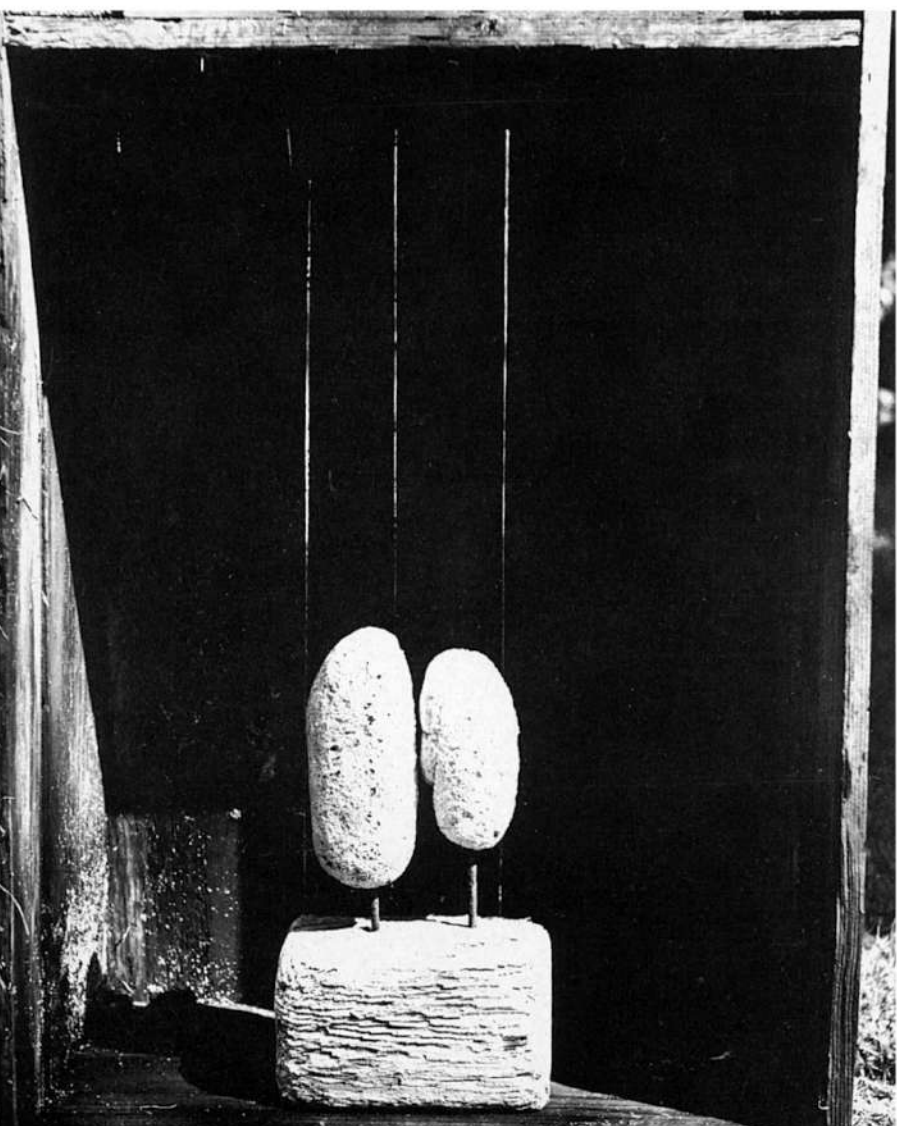


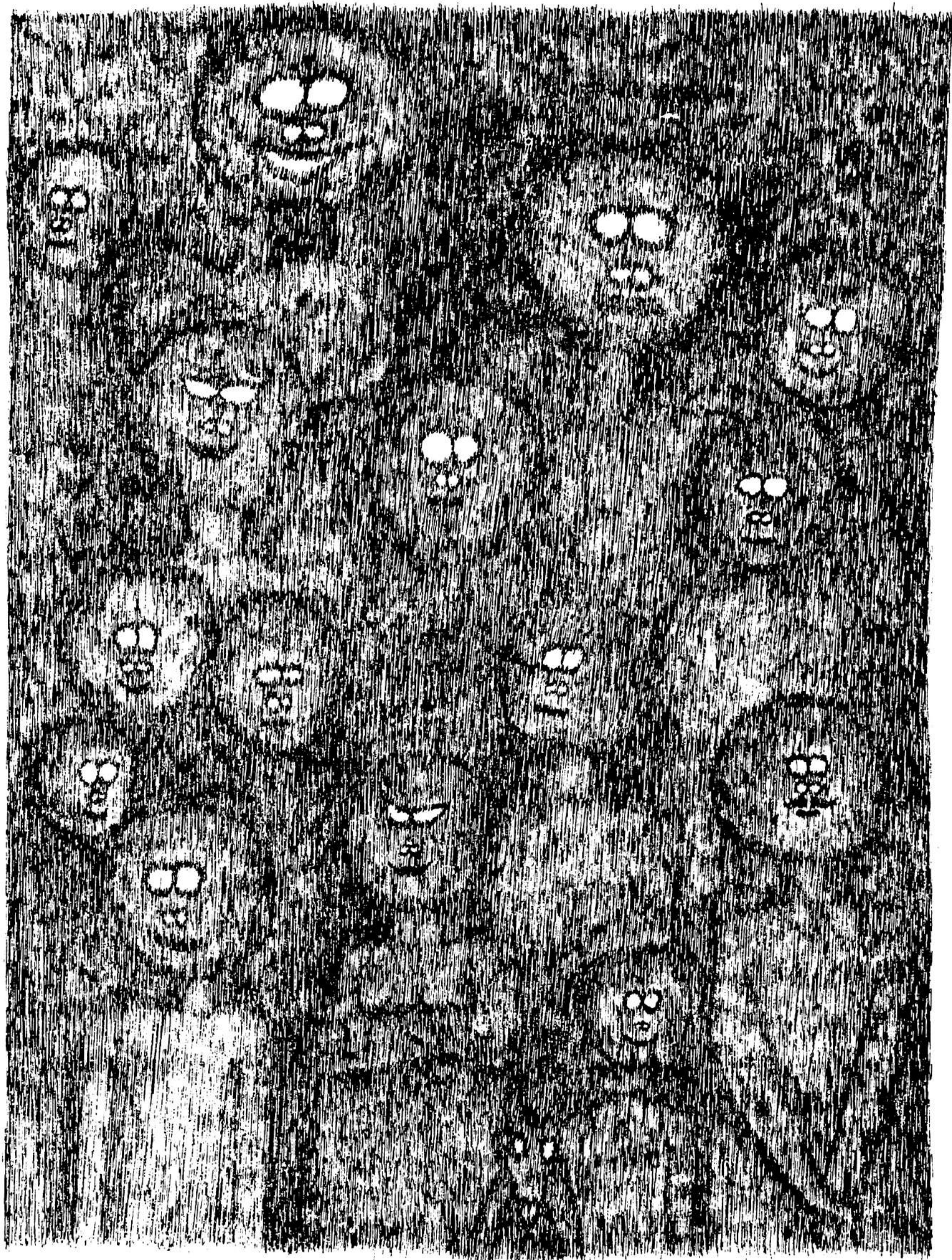
SCULPTURE ON THE ROCKS BY SAM ELTON

The "rocks" shown in these photographs were initially bricks, concrete blocks or broken pieces of concrete. Their now rounded forms are due entirely to wave action, tumbling them along the Pacific shoreline. Thus, they are industrial products sculptured by natural forces; the somewhat paradoxical end results are a reminder that brick and concrete are composed of natural materials—clay, sand, gravel, limestone—in the first place.

The most interesting of these industrial rocks combine either brick and mortar or aggregate block and concrete. It is necessary for whole sections of a brick wall or block wall to be deposited at the shoreline for interesting results to occur. As the wall section breaks up some of the fracture lines cross over the rectangular gridwork in a random manner; this process continues and the immediate results are two-color pieces that are unattractive, even ugly. But in time tumbling in the existing sand and small rocks—operating in the direction of minimum-surfaces for the volumes involved—produces two-color solids of surprising esthetic value. Insofar as humor always contains an element of surprise (although the converse of this is not always true) it is amusing that nature is playing a little joke by converting the industrially produced trash that we use for ocean fill into objects of (ephemeral) beauty.

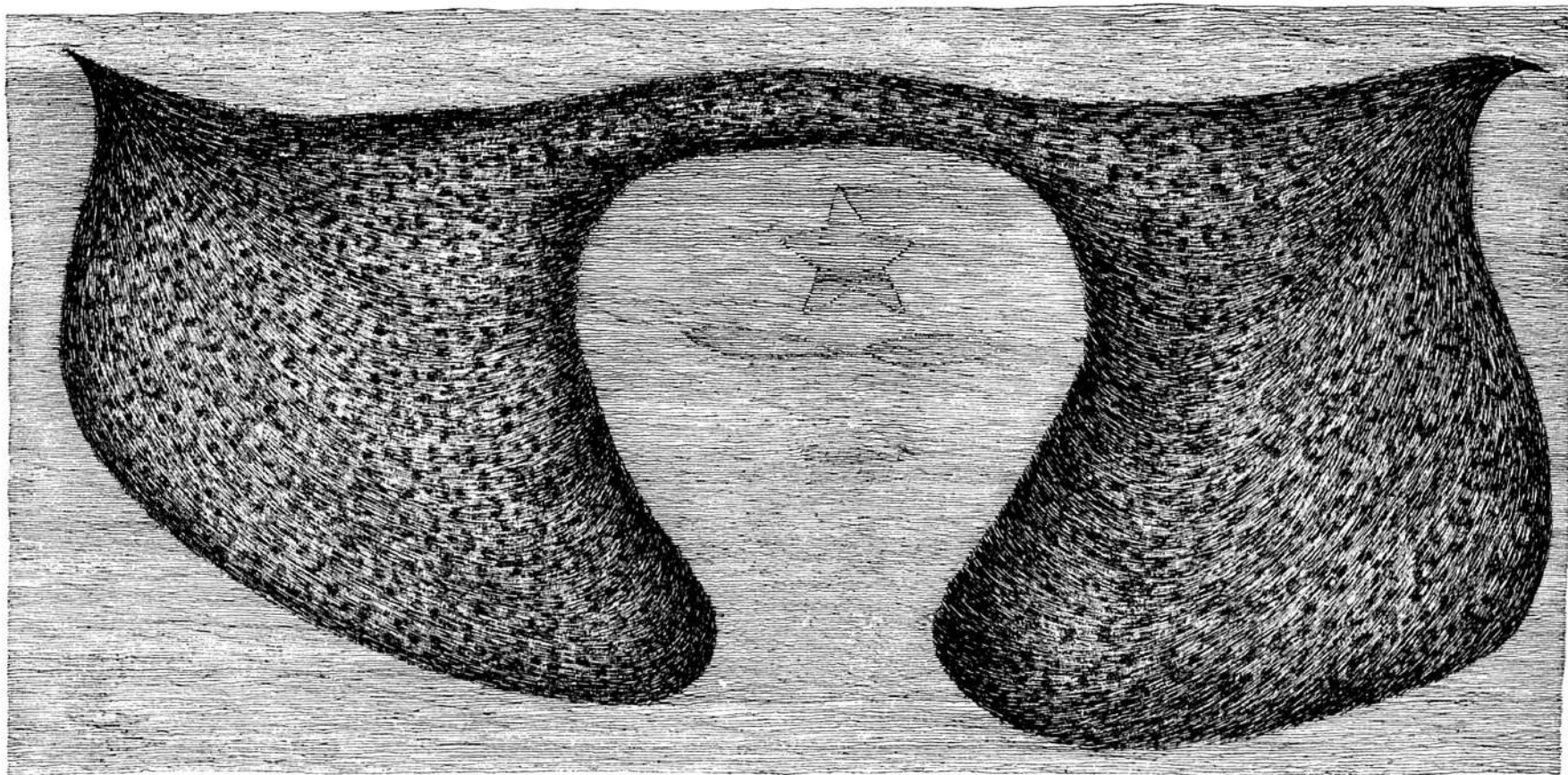
In this same partly serious, partly humorous manner these objects have been mounted on rods and bases as if they were conscious works of art. They survive the attempt at satire and continue to speak for themselves.





FAMILY REUNION - LATER

Nixon - DECEMBER, 1961



ASTARTE'S MEMOIRS

Hanson DECEMBER, 1963

HARDY HANSON

Hanson is neither Pop nor Op, but combines the social awareness of the sincere Pop artist with the formal concerns and discipline of the Op artists. He does not assault us, but invites us into meditation, employing ambiguity, contradiction,

humor, dream-like images and spatial relationships which contain many levels of meaning. He does not resort to surrealist gimmickry. His drawing style, his handling of space through the use of exquisitely fine lines, are the fruit of an almost religious patience and deep concern for the formal aspect of his work.

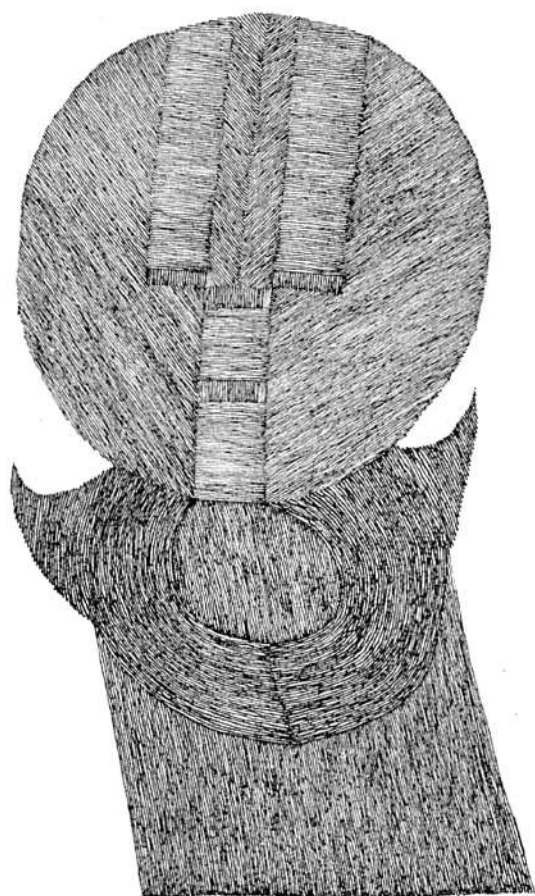
Hanson's ability to effect the visual counterpart of a play on words (a "play on images," so to speak) is remarkable. A case in point is the drawing entitled "Astarte's Memoirs." Astarte . . . a star . . . a tart . . . art . . . All of these meanings seem to converge, leading us more deeply into the drawing. The bouffant hair suggests "a woman's crowning glory," the symbol of female vanity and artifice. A closer look at the hair reveals a mass of undifferentiated faces running one into the other, all with the same hollow (skeletal?) expression: the goddess' lovers who were said to be consumed by her.

It seems that Astarte's identity is actually defined by her hair, her memoirs, her lovers. She has no substance, for the features of her face are transparent; they are floating in space. Reality appears, disappears, recedes, jumps and shifts as the eye feeds new allusions to the mind.

This kind of highly allegorical dialogue between illusion and reality, between title and images, characterizes much of Hanson's work. It is often accompanied by a dark, if not black, humor, as in "Holy Little Bastard."

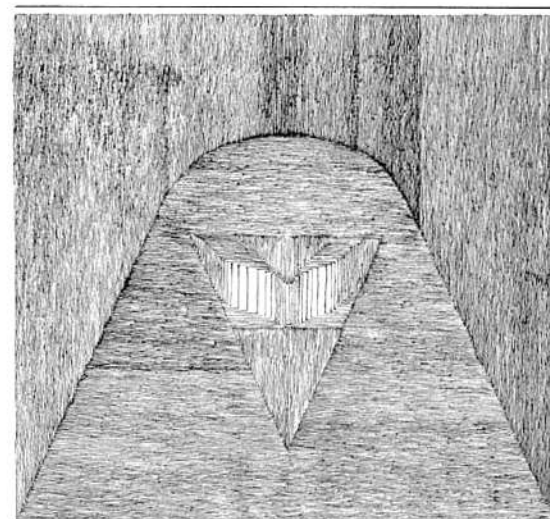
Hanson also employs theatrical devices, such as mask-faces and illusory "back drops" which read as background one minute, as foreground the next. These shifting planes are reminiscent of a house of mirrors and tend to heighten the illusive quality of the work. Hanson uses these devices with deftness and conviction. He creates razor-sharp criticisms of society which are, at the same time, very much like life itself.

Lucia Pearce



HOLY LITTLE BASTARD

Hanson JULY, 1964



THE PRINTER OF PUBLIC MEETING

Hanson DECEMBER, 1963



THE POLITICIAN

Hanson SEPTEMBER, 1963

PROBLEM: LANDSCAPING THE SANTA MONICA MOUNTAINS



DMJM design for "Sunset Mountain Park" that received the top award in *Progressive Architecture's* Annual Design Awards competition. The project will contain 7200 dwelling units on a 3550-acre site that overlooks the Pacific. Included are shops, supermarkets, schools, banks and professional offices, a hotel, a medical center, bathhouse, police station and heliport, all clustered about an auditorium in the center of the project. I. F. Mendenhall and T. K. Kutay were DMJM Principals-in-Charge of the project and Cesar Pelli and A. J. Lunsden were DMJM Director and Assistant Director of Design respectively.

Some of the residential development projects recently published have included restaurants and shops and other neighborhood ingredients, such as parks and recreational facilities, even nursery schools, indicating that some developers are prepared and able to sponsor the range of comprehensive planning and design required to build complete neighborhoods in one operation.

In some of these projects, large areas of protected natural scenery are included among the attractions offered to the citizens, as they are in Daniel, Mann, Johnson & Mendenhall's prize-winning design for the Sunset Mountain Park development in the Santa Monica Mountains, Los Angeles.

The architects for the Sunset Mountain Park project propose to preserve the lower parts of the site as open landscape and still to meet the required overall density figures by concentrating all building and engineering works on the crest of the site and the spurs extending from it. By deploying the building masses in this way, and by skillful orientation of houses, all the residents would have a view of the natural landscape from their windows, and many of them would be able to see the ocean, three miles away, down Santa Ynez Canyon.

The view of the Sunset Mountain Park project, seen from surrounding places as part of the mountain landscape, was also considered by the architects and accepted as part of the design problem. They propose that the development should conform with the ridge and canyon character of the mountains and, to achieve this, the design moulds building masses to the earth's structure, so that the total construction seems to have geological form. The effect is sustained by platforms and decks stepping down the slopes like eroded strata.

This scheme, and others like it, raise questions about the future use and care of natural or semi-natural landscape which has been preserved as part of development projects. A sizeable area of open landscape is a valuable asset to a community, which would presumably be willing to assume responsibility for managing and protecting it. If the land is left in its natural state, supposedly self-maintaining, changes inevitably take place as a result of the proximity of man and his works and the ecological balance is upset, leading to management problems. If the landscape is to be managed, what are the practical possibilities?

In considering these questions, we are led to realize that information of an ecological nature must be made available to planners and designers, and others who will have to make decisions about semi-natural mountain parks and nature reserves.

In this context, it is worth while reviewing some of the topographical features of the Santa Monica Mountains and noting their implications for landscape in development projects.

The Santa Monica Mountains run roughly east and west, parallel to the coast. They have been worn down by natural drainage into a recurring pattern of canyons and ridges. The main ridges are carved into subsidiary canyons and ridges, which in turn are eroded by minor canyons; so that the pattern is made up of a series of similar topographical situations of diminishing size.

Consequently, the mountains have a gamut of scales and it is possible to design a neighborhood unit of more than seven thousand dwellings, as the Sunset Mountain Park architects have done, as a cohesive mass, related in scale to the total view and, at the other extreme, to build a cottage in a small arroyo, which is also in harmony with its surroundings. The possibilities of this range of scales is one of the most important challenges to developers in the Mountains.

The two main plant community zones in the Mountains are the sage brush and chaparral communities, jointly known as "the brush," and found mostly on the steep, rocky, south-facing slopes; and the grassland with live oaks, found on the drier, smoother slopes facing north.

These notes refer to conditions in the brush, where plants and creatures have adapted their habits and forms to endure the long, hot, dry summers and the unpredictability of winter rains. They adapt in many ways. Spring flowering annual plants, like the California Poppy, sprout, flower and produce seed in the winter and spring and then die. The Prickly Pear Cactus has a built-in storage reservoir and irritating hairs and spines to ward off thieves. Ceanothus and Toyon have leathery leaves, which reduce transpiration. Eucalyptus, here as in its native Australia, turns its leaf surfaces at right angles to the sun. Many plants have roots of extraordinary length, which search out moisture underground for long distances. Others arrange themselves sparsely on the ground, rationing their numbers to the amount of water available.

These, and other devices for maintaining existence in a difficult climate, give the vegetation a fierce, dry appearance. The plants are tough and unfriendly, and the ground is hard and bony to walk on. This landscape, which is beautiful in the distance, does not invite man to approach close to it. It has to be understood to be liked.

The fierce looking brush is, paradoxically, a fragile landscape. The plants and animals, which are so highly adapted to the special conditions, have only a limited amount of tolerance for change and any use of the zone by man inevitably causes some changes in the habitat. The skin of topsoil and plant cover is thin and easily broken through, so that erosion takes place. Even the presence of people in an area may disturb and drive away the larger animals and others are killed by hunters, dogs, or public authorities. These animals are important members of the biological food chain and when they disappear foreign and malevolent organisms move in to fill the gaps. The ecological systems deteriorate and the area becomes a nature slum, with management problems.

The harsh texture of the brush is compensated for by the subtle beauty of its coloring. For most of the year, the colors are the umbers and greys of woody stems and litter; the olive greens and greys of leaves; the ocre and iron red of bare earth and rock. In the rainy season, there is a thin wash of fresh green over the dark, wet earth; and then the land slowly dries again.

The juicy, green landscapes of wetter places, and the lush colors of irrigated plants, are alien to the brush. In this type of climate, a well-kept lawn is a horticultural essay, to be displayed like an emerald in a sophisticated setting. Unlike a jewel, a lawn has to be fed and manicured.

The brushlands of Southern California are similar to the drier lands of the Mediterranean region—parts of Spain, Greece and North Africa. They are not comparable with parts of southern France and north Italy, which are watered by rivers flowing out of the mountain massifs to the north. There are few people living in Southern California who have come from regions with a similar climate and even fewer who understand the techniques of working with the ecological processes of such a climate.

All these points emphasize the need to apply and extend the research under way by ecologists and others, and for relating their findings to this specific area and the new conditions necessarily created by development.

Joyce Earley Lyndon

FLEXIBLE LIGHTING SYSTEM BY GUNTER SCHMITZ

The "PLUX" lighting system composed of modular (four-inch) elements was developed in prototype at the Hochschule für Gestaltung at Ulm, Germany. The components were designed for mass production out of duroplastic, yet the six-way junction plug permits the user to fashion satisfying individualistic structures within the limits of the cube space grid.

Decentralizing the light sources eliminates the need for shades, screens and other anti-glare devices and the simple plug-in connections allow easy modification of the amount of light, the assembly growing or diminishing as desired without the need for additional wiring.

The photos show some simple combinations indicating the variety possible. Although restricted to cubical ordering, other geometrical coordinate systems—prisms, tetrahedrons, octahedrons, etc.—would require only slight modifications of the junction plug.

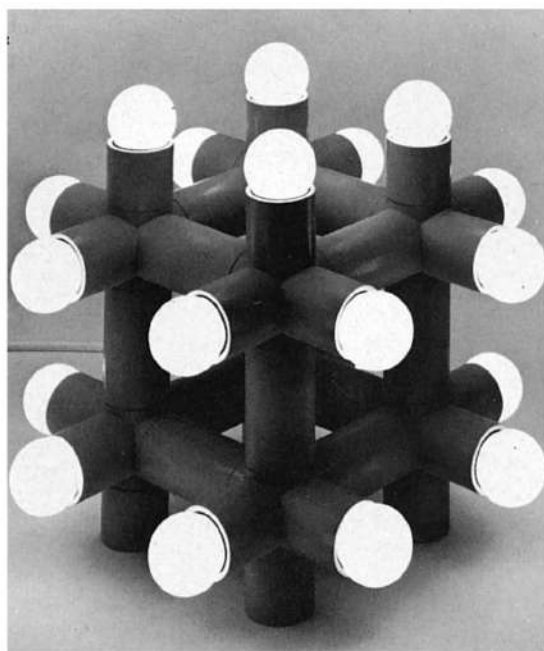
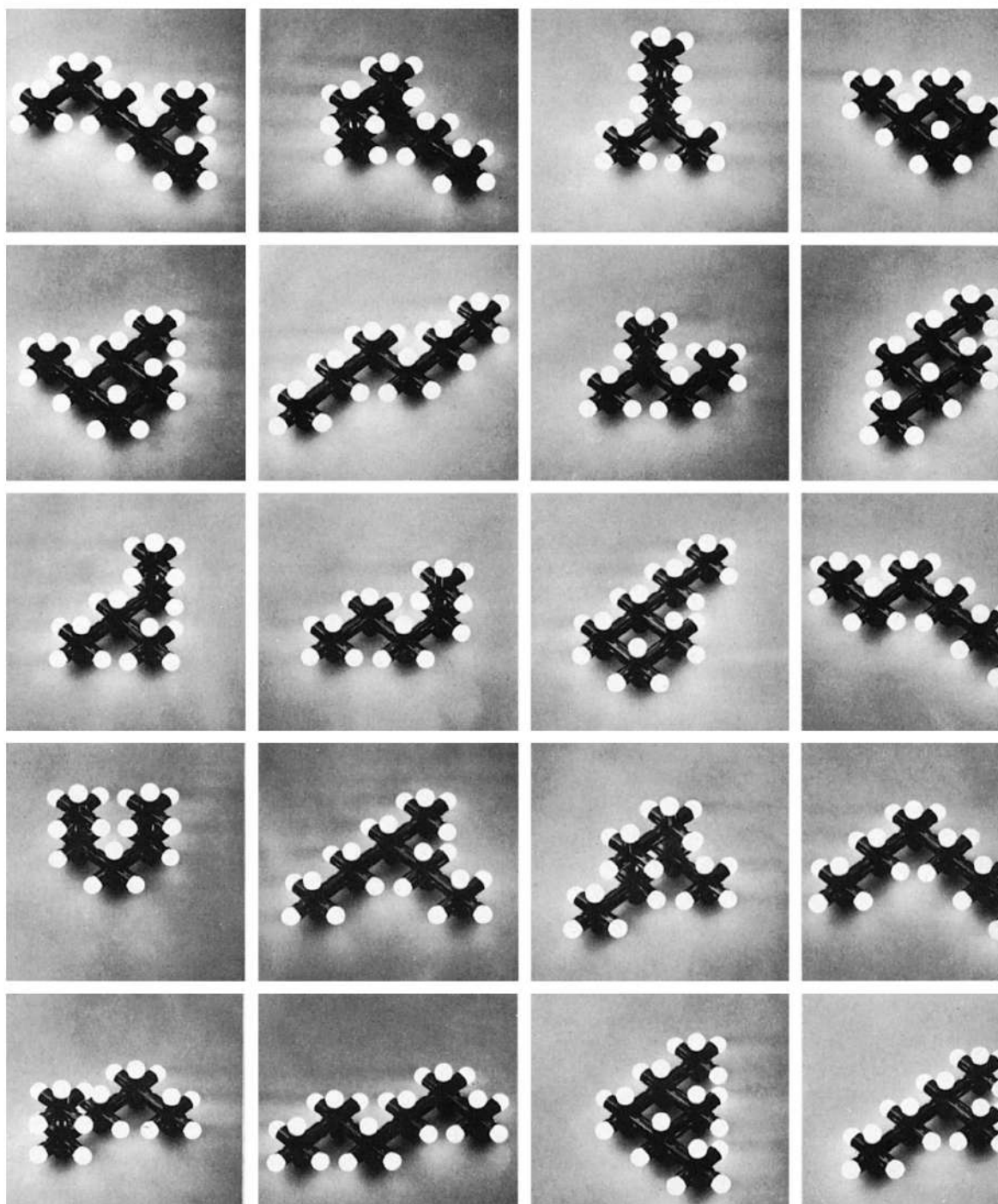
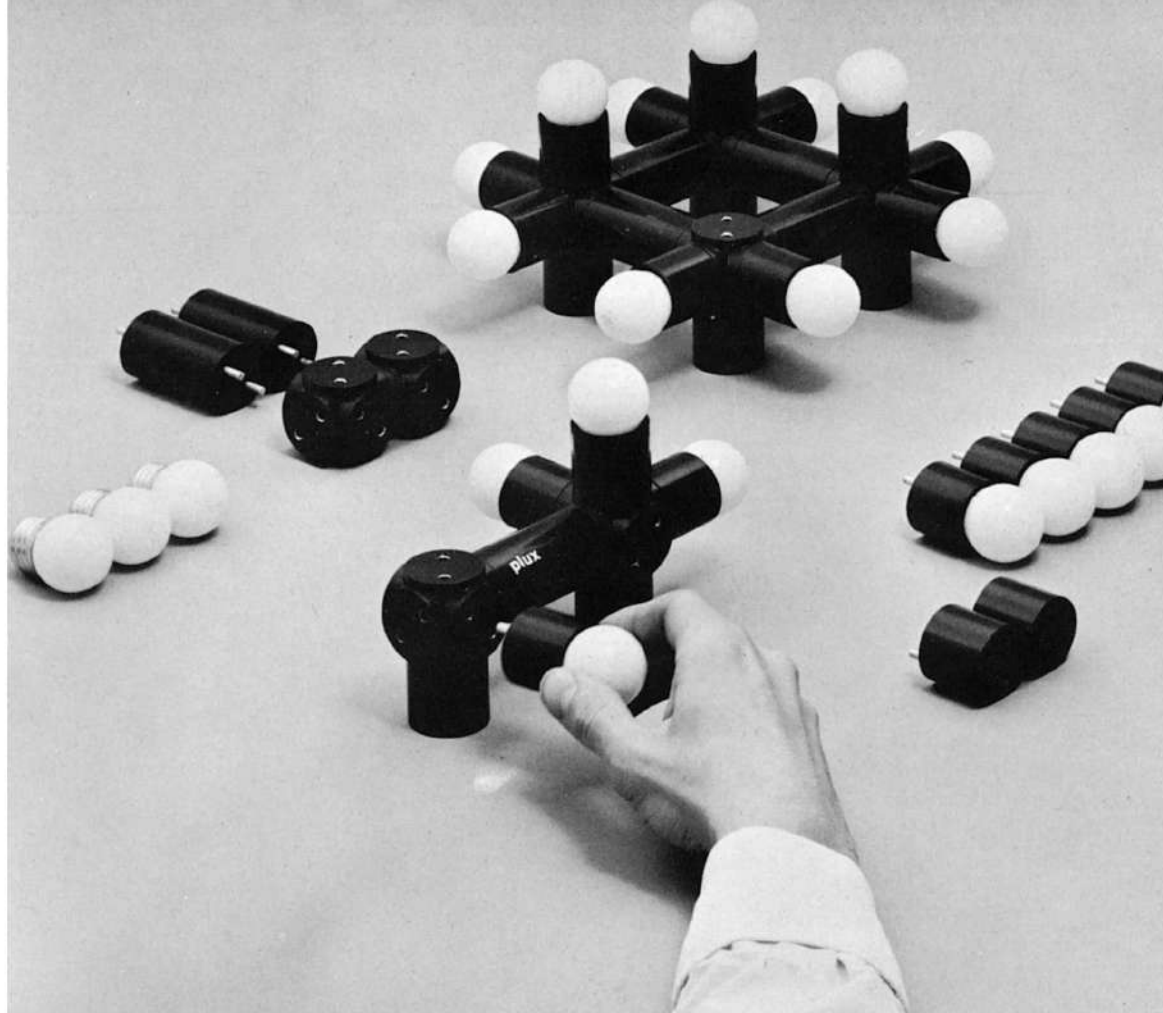


Photo by Roland Furst



Industrial design is at present in a state of evolution—so said designers and architects in connection with the XIII Triennale of Milano, Italy, the leading international exposition of decorative arts and architecture.

The profession of industrial designer is a comparatively recent development; producers have been in competition for their share of the market since primitive times, however, and the desire to make objects with an appearance pleasing to the prospective buyer is not a new idea.

It is safe to say that most of the items offered for sale today reflect a preoccupation of the maker with design—even if in many cases the result is not what is known as "good design." Too often objects have been superficially decorated, or a good style has been adopted for a totally different use-product, or a form has been used that is not suited to the material, function, or technique employed.

To blame on technology the low esthetic value of some articles is to fail to realize that technology is the flowering of our Western civilization. As Gio Ponti (Italian architect and designer and director of the magazine *Domus*) expresses it, technology is the spontaneous act of our culture; it could not have been otherwise. It is partly the triumph of our European technology that has caused the uprisings in Africa. They have seen what our culture and civilization have produced, and they want it too.

The industrial designer strives to give a style to our civilization, to give an artistic expression to the products of the new techniques.

In the spontaneity and the personal continual control of his work, the artisan generally succeeded in incorporating an esthetic value. In transferring production to machinery, frequently this element became lost. The problem is complicated also by the fact that a design may be excellent for individual production but obnoxious when multiplied.

However, industrial design is more than an attempt to give a pleasing shape to an object that is to be manufactured by machinery. It is, above all, a science, and not an easy one; there are few schools or teachers; mainly, the knowledge has been gained by experimentation.

Through the years associations have been formed to pool this knowledge and to stimulate the standardization of the practice. It is generally agreed that an object must be designed to suit its function, to do what it is meant to do in the most efficient, logical, and economical way possible, keeping in mind at all times man, for whom it is made. Here is where the contemporary currents diverge.

The purists contend the esthetic appearance must be developed by the function, that it is not something that can be added afterwards. A form must be determined in the rational distribution of the structure, of the parts that form the object, never denying the use to which it is destined.

This is still the German view as explained by Mia Seeger (Commissioner for the German section and one of the international jurors of the Triennale): "You cannot do something and later on add beauty to it as an additional factor; it must be integrated . . . The Germans like quality and not face-lifting to get a new look . . . There is a place for individuality in design in jewelry and textiles, but industrial items must be strictly functional."

Max Bill, Swiss artist-architect-designer, agrees that the object must be functional and coherent but maintains that man must be the center of consideration. Everything is made for him to use but also for him to experience with all his senses, psychically as well as physically. All objects cause vibrations, and the designer must be sure he creates harmony and does not add to the chaos.

Charlotte Blauensteiner (of the Austrian Institute for Formgebung in Vienna) suggests that we have had enough of strict function and that a little more beauty would not hurt but that too personal a pattern should never be repeated thousands of times. "Having lost our Eastern markets and finding it necessary to compete for those of the West, we have found it necessary to concentrate on quality—quality with a refined sense of elegance." In Great Britain the emphasis in design has been greatest on objects for use: gardening tools to sailboats, hand-tied fishing flies to portable clavi-chords, have been studied and re-designed to make them more functional and more in accord with modern usage and style sense.

Italian architect Marco Zanuso remarks that countries like Italy and France, where the artisan tradition has been very strong, were late in starting to become industrialized and that with many small and medium manufacturers the problem is very complex. Radical changes in design call for new machinery and many think they cannot afford it. Artisan work continues to retain its originality and local color, and this is good. Industrialized design tends to become more international probably for technical reasons.

There are several tendencies today, according to Architect Franco Albini: some try to produce an expressive form that is tied to function, finding in this limitation the spur to creation; others are tied to the principles of the graphic arts; still others tend toward an exterior stylization, and then there are those who are making a research into the significance of the form transcending the functionality and the technical problems.

Pioneers in design in Italy, the Castiglioni brothers, Achilles and Pier Giacomo, are of the opinion that where industry is of the same stature as in America there is more similarity. On the other hand, the Italian designers are by nature more vivacious, audacious, and revolutionary than those in most countries, and more temperamental. In small companies where he has to consult with only the owners or managers of a few departments, it is easier for him to impose his personality on products he works with.

Again, there may have been too much emphasis on rationality and logic; sometimes designs become dishonest. Objects have been simplified to severe angular shapes when the curved form was more appropriate and maybe even more economical. From rational to super-rational, to irrational. Tables do not need to have such sharp corners; door handles could be curved to fit the hand. Often beneath the old florid designs, there was good structure and a shape that was pleasant to the touch. At the International Congress of Artists, Art Critics and Scholars at Rimini in September, the subject for discussion was "Technique and Ideology." Ettore Sottsass, Jr., design counselor for Olivetti, introduced there an additional concept

of the scope of industrial design:

"When we want to hear a concert or see a work of art, we do so intentionally and at most only occasionally and after we have prepared ourselves emotionally for it. It is not the same with a machine in an office or factory. We join it in the morning and are close to it all day, every day, every day for year after year; we go out to the bank or to another office or look in the next room, and there it is again. Its psychological effect is multiplied. And not only that, it affects its environment. The panorama of industry has no place for little monuments or industrial sculptures; they have too much impact."

Horizontal lines are calm and have a soothing effect. The lines of the machines or machinery in places where work is to be done should be horizontal when possible so that there will be less emotional disturbance for continual distractions lead to exhaustion. The designer must take into consideration the entire space and the complex combinations of diverse purposes and forms.

There are different approaches to the problem, but the reason-for-being of the industrial designer is to improve the functional and esthetic qualities of the products offered to man for his use and enjoyment and at a price he can afford to pay. This economical side is very important. The manufacturer must be shown that objects beautifully and efficiently designed can be produced at lower cost and that marketing such items gives the customers faith in the company and will increase the quantity sold. It is necessary to educate the manufacturer as well as the public.

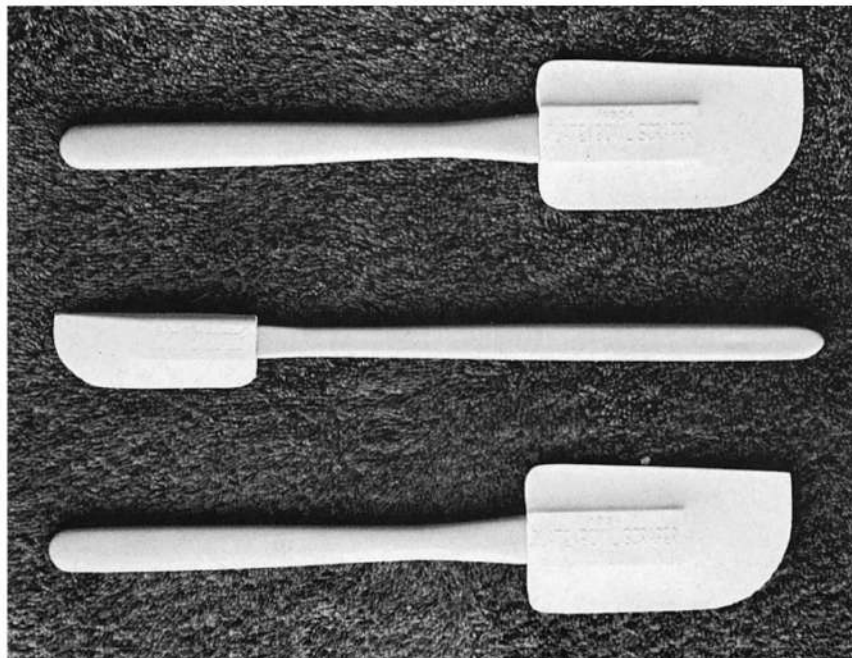
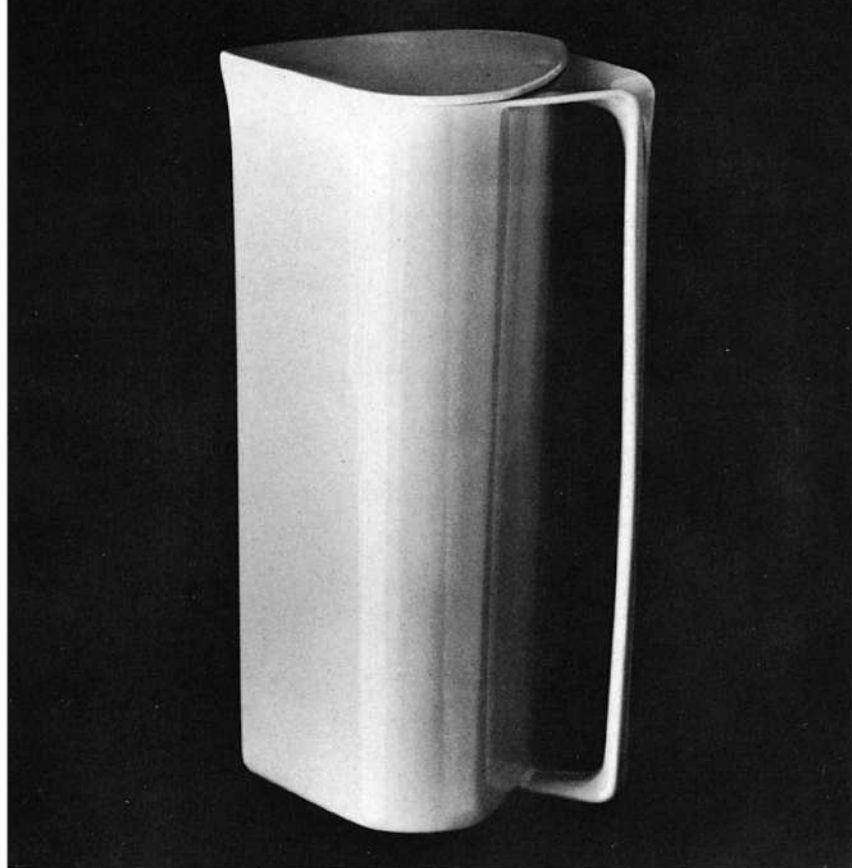
Italian architect Alberto Rosselli makes the observation that the increase in free time in the last few years has developed a remarkably wider interest in culture. There is an enormous diffusion of books and magazines of high level esthetically, art books well done, scientific magazines, novels with real literary value. When people go to buy now they are more precise as to what they want, make more critical appraisals of articles presented.

Modern science and technology have brought us to the point where we have the knowledge to make almost anything we want any form we desire. The industrial designer's goal is that the objects meet the requirements of function, economy, and beauty, and that they are appropriate to man's use and needs. The simplicity of design has arrived almost at a universal style—almost, but not quite. "The hands make what the eye has seen," and there are still recognizable traits that differ from one nation to another, even from one region to another.

To peoples of some countries unadorned severity is *simpatico* and even in accord with their artisan traditions, but with others there is some chafing at the bit.

In the first place, is it necessary to have so much mass production of such a sameness, so much uninteresting work for man to perform? There would be no "free time" problems if man were happy at his work, if he could feel some pride in the quality and character of what he makes. This frantic attempt to sell more than machines can produce is fruitless. If the emphasis were placed on better instead of on more, man's ingenuity would eliminate the monotony of the products and at the same time his life would have more meaning.

Anna and Giorgio Bacchi



INTERNATIONAL "GOOD DESIGN" EXHIBIT

We live in a locustian society plagued by things that descend on us in daily superfluity. Our economy cannot afford the luxury of the spare, the adequate, the on-hand object; it requires the lavish, the redundant, the new-new—no matter the cost of the disposal of excess. Even forty years ago Bob Burns, the Arkansas Traveler, was astounded by the variety of things he could do without which were to be found at Neiman-Marcus (which in 1965 offered as a public service a sample shopping list on how to spend \$1 million for Christmas gifts). The mediocre—or worse—level of design, too, is appalling. Firm in the belief that good design is not a matter of price tag, the writer suggested that *Arts & Architecture* send \$10 to major designers throughout the world with the request that they spend it and send the objects to us. (After presentation in the magazine the articles are to be exhibited at UCLA.)

Each designer contacted was asked to select one or more objects which (a) in his opinion demonstrated exceptional design merit, (b) cost, individually, less than \$10, and (c) were designed and manufactured in his country. There was no restriction as to the nature, purpose or material. The designers who responded (three did not) were Tapio Wirkkala of Finland, Max Bill of Switzerland, Mme Josine des Cressonnières of Belgium, Sigvard Bernadotte of Sweden, Misha Black of England, Z. Radic of Yugoslavia, Finn Juhl of Denmark, Ettore Sottsass of Italy, Rose Covarrubias of Mexico, and Henry Dreyfuss and Alfred Auerbach of the U.S. (Mr. Auerbach's choice, a Safari outdoor grill which was found to cook several steaks using only two or three crumpled newspaper pages as fuel, was commandeered by the editor's wife before it could be photographed and thus is not shown.)

Economics aside, there are only two categories of criteria for the acquisition of new things: the satisfaction of new needs—or more probably the reassessment of old ones—and the replacement of old items by new and improved ones. The objects shown here fall into the latter category. To justify itself the replacement must do its assigned task as well as or better than the old article to which we may have become accustomed and must look as good or better. It must also get along with those things we plan to keep. And, then, this newly acquired thing ought not to compete with the task it performs.

For example, a pitcher should be less noticeable than its contents, or, in any case, blend with them. The plastic *signatur* JUG (Set of 5: one light blue, two pale yellow, two deep orange; 8¼" high; designed by Sigvard Bernadotte and Acton Bjern, manufactured by Husqvarna Borstfabrik, Sweden) is for milk or juice, says its label. On testing it was found to hold hot drinks as well (cocoa can't fight the orange ones). The JUG has some very solid virtues: it pours without spilling; holds a quart with space left over—further insurance against spilling; its handle accepts all hands; it can stand dish-washers and -droppers; the lid, essential to a container which is to be used in a refrigerator, covers both pitcher and lip. Its superficial triangularity is deceiving at first, but it fits squarely on the square refrigerator shelf. And most important, the casting is without dirt-catching corners or crevices, except for the seams which are exterior and minimal. On the other hand, its height is threatening in relation to its circumference. Too, although you can buy five *signatur* JUGS for the price of one metal pitcher, most housewives are trying to reduce the number of things on their shelves—economy begins at home.

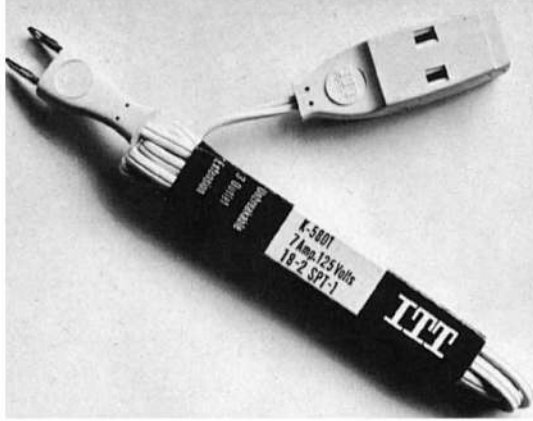
The danger of criticism is in the temptation to hand out praise with a closed fist, to cover one's tracks with equivocal reservations. We have tried, not always successfully, perhaps, to avoid this in the capsule critiques which accompany the photographs.

Judith Ransom Miller

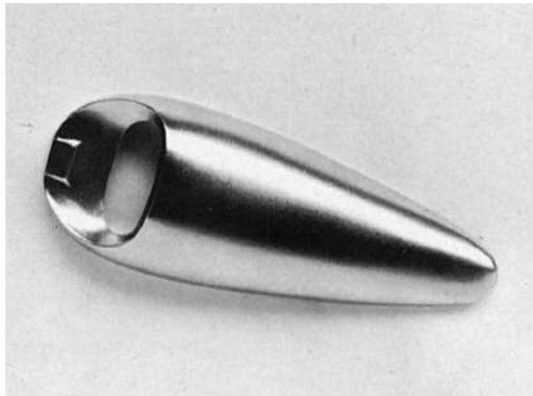
Photos by Edward Etkin

UNIVERSAL lamp—Max Bill; designed by Albert Lanker; manufactured by Frick & Vogler, Wettingen, Switz.; approx. 10" high. Handsome, shatterproof and surprisingly stable. The stout, *flattened* plug is needed in this country where outlets are usually found behind furniture that is backed to the wall—if you must have cord lamps. Objection: the lamp tempts the reader to use a strongly centralized light in a dark room against the advice of the ophthalmologist. Furthermore, it is time that someone put his talents to the development of a cordless, rechargeable lamp.

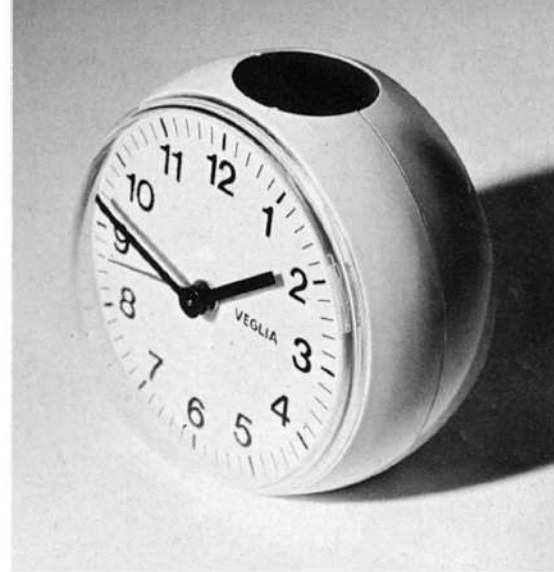
RUBBERMAID scrapers selected by Henry Dreyfuss. A beautiful improvement over old models, though their efficiency leaves little in the mixing bowl for the children. Extruded letters catch grime and trade name should be on handle not blade. Bottle scraper does all that a bottle brush does and is more sanitary.



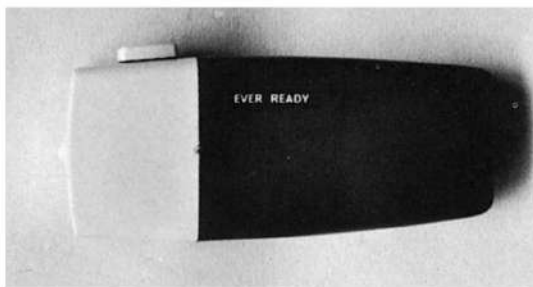
EXTENSION cord—Henry Dreyfuss; staff-designed by B.T. Wrubel for ITT. Six-foot, 3-way, unbreakable—fine, except we're against cords in the first place and the risk of overloading the line in the second. There are mysterious deep holes in the ends of plug and outlet.



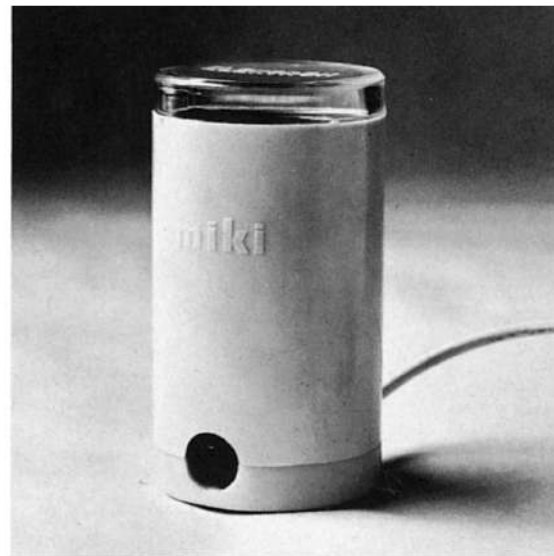
SFERYCLOCK—Ettore Sottsass. Alarm shuts off with a disconcertingly light touch on the button at the top, which is large enough to be hard to miss and protrudes slightly because of the spherical design. Bottom is flattened for stability but it is difficult in actuality and in appearance to overcome the inherent fragility of small clocks.



BOTTLE opener selected by Mme des Cressonnières; designed by D. Duqué, Allied Industrial Designers, Brussels office; manufactured by Vandenheuval, Brussels; 4 1/4". Worth adding to the family supply of bottle openers, but does not replace the old one which is ugly but opens cans also.

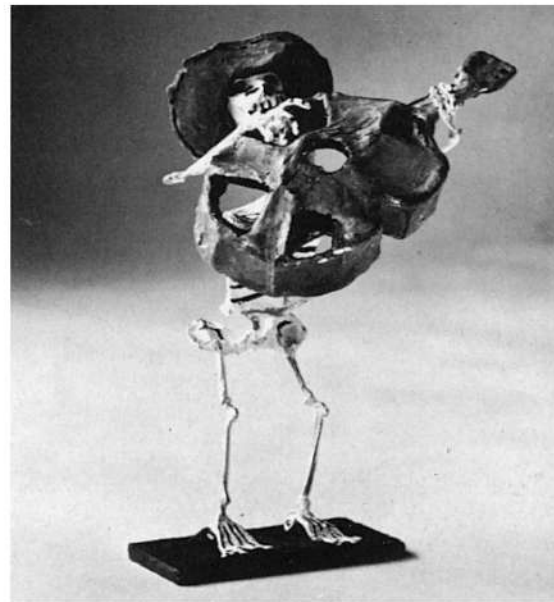


MIKI coffee grinder selected by Z. Radic; designed by Bruno Planinsek; manufactured by Elektron, Zagreb-Samobar, Yugoslavia; 6 1/2 x 3". Although against home ground coffee on logical grounds, we are willing to be convinced that freshly ground coffee from the MIKI tastes richer, has a more fragrant aroma and is more bracing than commercially ground coffee. The design is clean, direct and even charming; the Elmo plug is trustworthy. The trade marks should have been buried in the casting rather than raised. The color choice, not good at all.

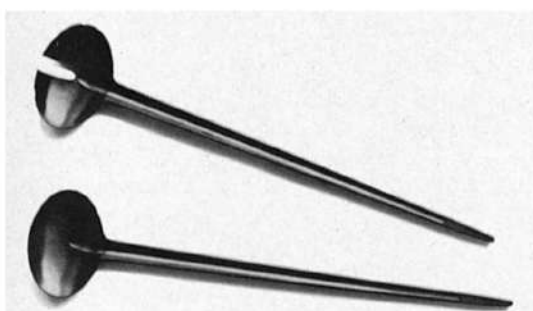


HAND light—Misha Black; designed by Wilkes & Ashmore; manufactured by Ever Ready Co. Truly a "hand" flash light, 3 5/8 x 1 5/8 x 1". The design dispenses with a reflector, using instead a bulb with built-in lens which concentrates the light and produces a surprisingly powerful beam.

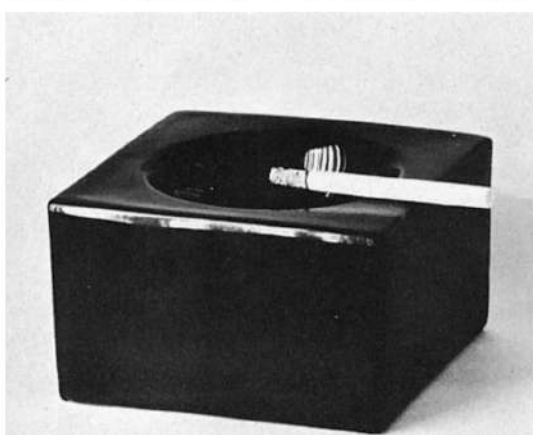
MEXICAN plaster and wire sculpture—Rose Covarrubias; 14". Magically well balanced and a wonderful demonstration of the Mexican's natural inclusion of death into the family.



DYNARAM bicycle lamp—Mme des Cressonnières; designed by Allied Industrial Design, Brussels; manufactured by Ets. Ransom; 2 1/2" deep, 4" wide. If it will not shatter when dropped, we have no complaints. Switch device and plastic reflector cover are both very, very good. To quote the designers: "Designed to suit mass production methods and reduce hand labor, the new lamp has 13 fewer parts than its predecessor. Simplified to the extreme, these are grouped in logical relation to the reflector."



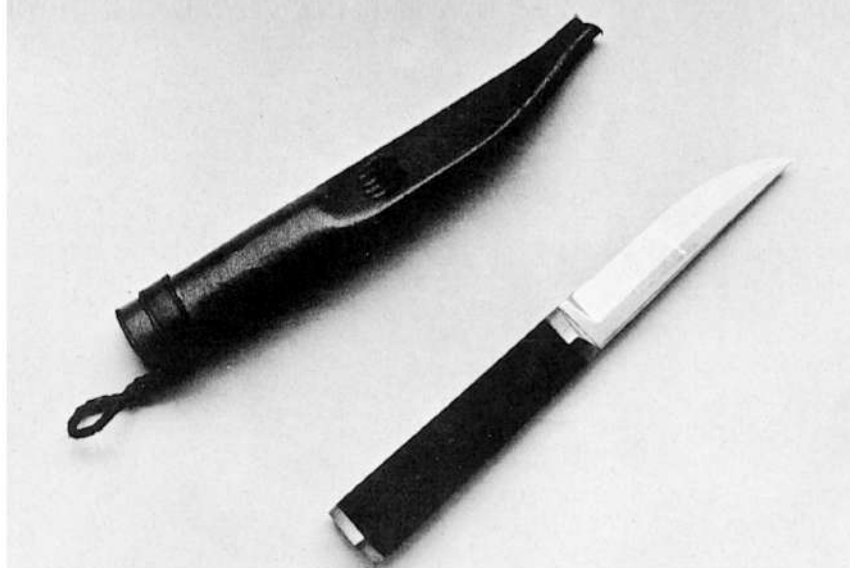
SALAD servers, black nylon selected and designed by Tapio Wirkkala; manufactured by Stromfors, Helsinki; 13 1/2". Handsome but specialized. The long handles are appealing but skittish, particularly when a crowd is being served. Storage is also a problem because of length. Design isolation was the problem here: salad bowl and storage should have been considered.



SWISSAIR flatware—Max Bill. Fine design but belongs in stainless. In plate it has a spurious hotel elegance and requires constant maintenance. Outside the price range—4-place setting \$19.



POTTERY ashtray—Ettore Sottsass; 3 1/4 x 5 1/2". The hemispherical bowl prevents the butt end from becoming covered with ash if it happens to fall in. A pleasing monument to an unfortunate habit.



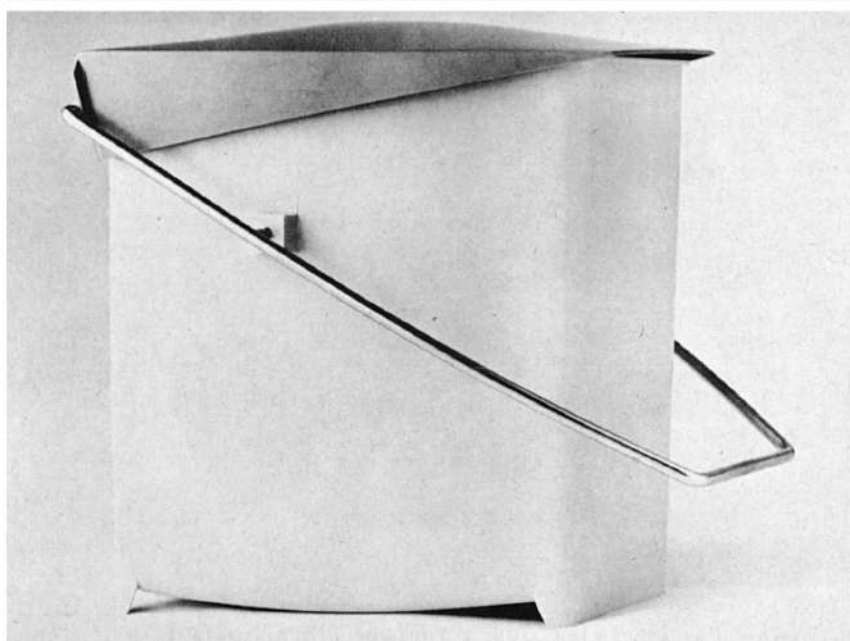
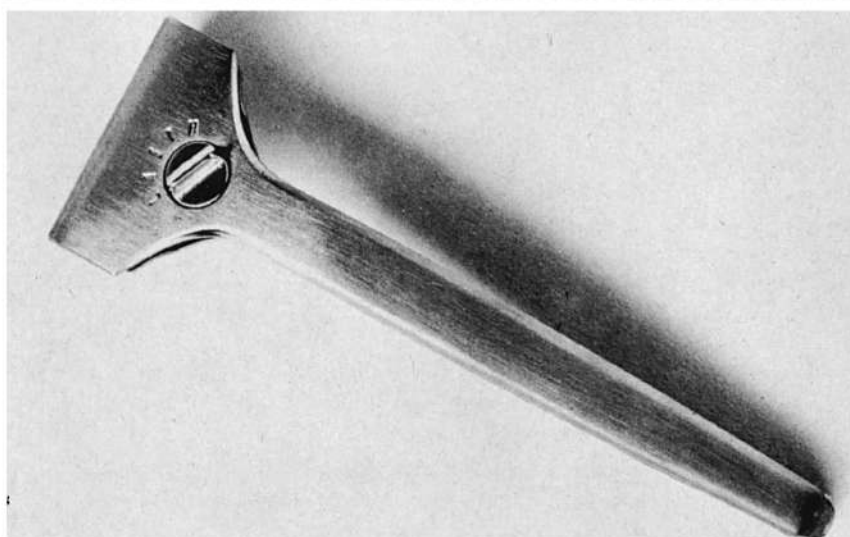
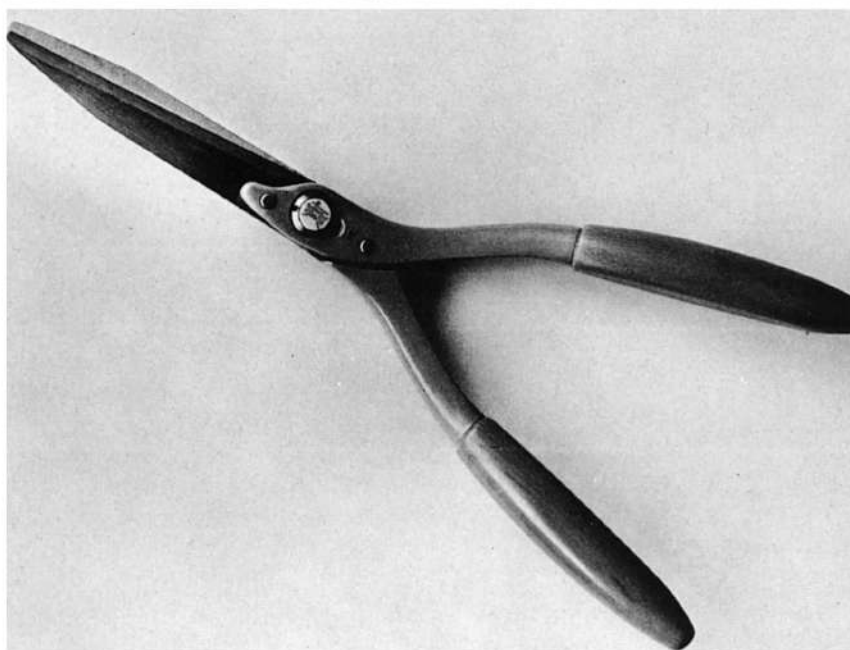
PUUKKO hunting knife—Tapio Wirkkala; designed by Wirkkala; manufactured by Hackman & Co., Sorsakoski Exports, Helsinki; $7\frac{1}{4}$ ". Should not be changed in any way (except, perhaps, in price: knife and sheath, \$9). The handle—slightly triangular, giving a firm grip—is made of black nylon with brass fittings. The blade is stainless; sheath is leather.

LADIES' garden shears—Misha Black; designed by Hulme Chadwick; manufactured by Wilkinson Sword Ltd.; $17\frac{3}{8}$ ". Perhaps the best of the lot. Its usefulness in the U.S. isn't limited to women. Beautifully balanced with a comfortable hardwood grip. Fulcrum bearing with oil inlet plus hardened and tempered rust-resistant blade finish ensures ease of action with minimum of maintenance. There is a cushioned stop to prevent jarring.

PAL adjustable injector razor—Henry Dreyfuss, design and selection. A fine use of steel—Swissair, take heed. The curved handle is pleasant to hand and eye. Razor manufacturers might give more consideration to carrying cases which are usually brittle plastic and shortlived, as is the case here.

PLASTIC dust bin—Mme des Cressonnières; designed-manufactured by Metaal-fabrieken Van Overpelt; $11\frac{1}{4}$ " high. This three-part (container, lid, handle) bin comes with (unnecessary?) disposable plastic bag liners and is of light, uncluttered, mildly flexible plastic. It is demountable, washable, portable and opened by foot pressure. The pedal pulls up to become a handle for transporting. The lid also serves as an emptying chute. All in all an excellent object ingeniously designed. It should have a companion in a larger size.

MAN AND WIFE dolls—Max Bill; designed by Thalwil Vitali; manufactured by Kurt Naef, Basel, Switz.; 5". Cannot be challenged. Reassuringly paired and joined. This toy utilizes natural material directly expressed and worked and is reminiscent of earlier times and skills. As a toy it allows full use of the child's imagination and clearly expresses that of the designer. As sculpture it evokes both tactile and visual response.



CITY AND PSYCHE BY A. E. PARR

(Continued from page 23)

There are today many brilliant defectors from the narrow creed of rigid functionalism. But the goal of their rebellion has generally been the achievement of individual self-expression, which demands inquiry only into the artist's own esthetic reactions and his creative ability to fit an expression of his personal taste to the material functions and purposes that must be served by his design. The need to investigate the general relationship between mind and milieu that the functionalists ought to have felt can obviously not have as much meaning to the true believers in polymorphous architectural individualism. We must be deeply grateful to the rebels for having retarded our descent toward monotony, but it has not been within their aims to advance the kind of research that might change the clearly esthetic aspects of design from a pure to an applied art. It is, therefore, still timely for others to reaffirm that it is one of the first responsibilities of architecture not to express, but to alleviate, the pressures that burden our minds and dampen our pleasures. We can no longer leave it to the architects to divine our needs in a Delphic daze. There are better ways of discovering what our actual wants are. Giedion has revealed the problem very clearly in his statement that "aesthetic impacts influence us at all moments. Consciously, or in most cases subconsciously, they provoke friendly or hostile reactions." And Yamasaki (according to von Eckardt) has pointed to the solution we must seek in the creation of buildings that can give us a sense of happiness, peace, and security. But the search itself lies in the field of psychology, and its success can only be insured by using the rigorous methods of scientific inquiry to determine the needs, which artistic genius may then be able to meet.

If we could find a way to bring about the personal happiness of every member of the human species, any distinction between private feelings and emotional responses of broader social concern would lose all meaning. But while we are still trying to reach the millennium through our vale of tears, it is useful to recognize that there are some sentiments such as the joys of accomplishment, the pleasures of a beautiful sight, and even the love between a man and a woman, which seriously influence only a narrow and intimate circle, while other emotional states may have consequences quickly involving human relations on a wide scale. With the tensions that plague the world today one of the problems that must concern us most is the unanswered question of whether or not a state of increased irritability can be directly induced by the environment.

It was reported by Anitra Karsten as long ago as 1928 that the effects upon human beings of prolonged repetition of the same activity included a growing nervous tension and an increase in emotional outbursts. Under more extreme conditions of isolation in a completely monotonous environment Heron also found that the subjects became "markedly irritable" and developed "childish emotional responses." There has so far been nothing to suggest that urban monotony and experimental monotony should differ in anything but degree. Is it not therefore, within the realm of possibility that lack of diversity in the one may have effects quite similar to those resulting from uniformity in the other? If such a contingency is even conceivable, does it not become a compelling moral obligation for those concerned with the design of our environment to see to it that the possibilities are fully and competently investigated? Perhaps the intuition of a mystery writer is not too far wrong when John D. MacDonald wonders if "the hideous new, tax-shelter buildings" have not "played some significant part in creating New York's ever-increasing flavor of surly and savage bitterness." In the broader and more positive terms of B. V. Doshi and Christopher Alexander "mass-produced, mass-design-regimented houses and offices stunt (man's) spiritual and esthetic development and eventually destroy his mental wellbeing."

We are not here concerned with the qualities and impact of outstanding single masterpieces of modern architecture, but with the changing total composition of cityscapes in which "less able architects have been released from the imperatives of originality" as remarked by von Eckhardt, who feels that "architecture is better for it." But what about the people? In the absence of verifiable facts there can, of course, not be any agreement about specific relationships between environmental configurations and emotional states, but there is an impressive consensus of opinion that such relationships do exist and are, in fact, omnipresent.

Every thought and feeling we experience leaves its traces on our personality. If enduring features of our surroundings provoke steadily predominant moods or frequently repeated emotional responses, the conclusion seems inescapable that the environment itself may be a major determinant of personality. Both folklore and literature make numerous allusions to the molding of character by the encompassing features of country and community. The plainsman is molded by the plains, as naturally as a tumble-weed. The sailor reflects the temper of the seas in every thought and feeling passing through his mind. Mountain people living in the ominous shadows of looming precipices become introvert and coercive in their attitudes toward others, while the inhabitants of the wide and pleasant valleys are extrovert, gay, and tolerant. There are almost certainly many important kernels of truth hidden in the substance of these legends, impressions, and subjective beliefs, which receive a kind of lefthanded confirmation in the authoritative voice of Harold F. Searles, who concludes that the maturation throughout life of the individual personality needs to be seen as "inextricably a part of . . . a matrix comprised not only of other human beings but . . . of predominantly nonhuman elements—trees, clouds, stars, landscapes, buildings and so on *ad infinitum*." But impersonally tested evidence is, again, almost totally lacking, although it should not be very hard to obtain if our anthropologists and social psychologists would apply to the study of human behavior the method of multiple correlations that has proved so fruitful in animal ecology.

From the subjective testimony of numerous articulate and sensitive witnesses to the human condition, through introspection, and by extrapolation from facts gathered more objectively in the observation of other species, there seems to emerge a strong suggestion of important cause and effect relationships between our perceptual environment and our mental development, our rational or senseless behavior, our amiable or irritable tempers, our emotional responses in general, and our total personalities. And through it all runs a clear intimation that perceptual diversity beyond the confining limitations of any currently fashionable esthetic doctrine may be an essential need of the human psyche. If these are factors of importance today, will their importance become greater or less in the future now being shaped by the population explosion? Again we must turn to the study of animal populations for analogous information that may help us to devise a working hypothesis for human psychology under the pressure of increasing numbers. The investigations on rats conducted by John B. Calhoun seem particularly enlightening and pertinent to our inquiry.

As the population pressure increased Calhoun noted the appearance of several groups of deviant individuals with patterns of behavior that are not normally present in the hierarchy of a rat community. Below the dominant males both in status and in level of activity the homosexuals or pansexuals make their entry into the rat society. Another new group, called the "probers," have given up all dreams of social prestige. They take no part in the fight for status, but are otherwise hyperactive both sexually and in other respects. They seek locations where they can stare in upon the females in the brood pens, but flee, only to return later, if a dominant male so much as looks at them. When opportunity presents itself to attack an unprotected female they dispense completely with the courtship ritual observed by all decent rats, and will not tolerate a short wait. All of which adds up to a very good description of the Peeping Tom-rapists who plague our own over-concentrated communities. The worst thing about rats is that they act so human. In high density rat populations there also appears a third new type of animal, which Calhoun politely calls the somnambulists and others more rudely refer to as zombies. The zombies take no interest in either sex, and social status leaves them totally indifferent, but they like to eat, especially when the others are not feeding and

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fighting them for the food. The zombies are the fattest of the rats, with the sleekest fur. I have an uneasy feeling that I should recognize these unfortunate characters in our own society too.

These deviationists among the rats may help us to understand better the aberrant members of our own species and the circumstances that lead to their presence in significant numbers. But of more immediate interest to our discussion is Calhoun's report that even the dominant males that retained the most normal behavior also in the over-crowded population exhibit occasional signs of pathology by "going berserk," attacking females, juveniles, and others toward whom they would normally act in a peaceful manner. Such observations suggest the terrible possibility that the population explosion by itself alone may bring about behavioral and emotional instability at the very time when the need for calmness and constancy of attitude and action reaches a maximum.

The relatively phlegmatic way of life in rural solitude is accepted as a fact of human experience everywhere. It is a trait that has been featured in stories and jokes as long as there have been cities to compare with the rustic condition. By reverse implication this also ascribes a more choleric temper to the crowded multitude of the urban centers. Man seems to follow the example of the rats in this, as in so many other things having to do with behavior.

At this point we may seem to be preparing a case for the control of population growth, and the evidence certainly points very strongly toward the need for such action. But this important topic is not the subject of these comments, which have merely been building up to the almost casual remark by Calhoun, confirmed by other investigators, that "space requirements may be restricted with appropriate structural configurations." In other words, environmental design may ameliorate or, at least, defer the psychopathological effects "directly attributable to overcrowding" (Hudson Hoagland), thereby, perhaps, giving the world time to ward off the even more drastic consequences that might flow from the untimely development of mass irritability and pugnacity.

In the life of man, and probably also in the life of the rats, we shall undoubtedly find that among the most important factors in the spatial pattern that makes population pressures less intolerable and exasperating, are the chances the environment offers for privacy. It is hardly a coincidence that the nation particularly noted for its ability to maintain privacy in congestion is also rightly famous for its capacity to remain calm under stress.

At the human level, at least, the need for privacy is a complex desire which cannot be satisfactorily fulfilled by simple isolation in the anonymity of featureless cubicles. It also demands opportunity to identify with a distinctive personal domain, which, in turn, puts a premium on diversity. Wherever we pry we seem to uncover some good reason to suspect that diversity may, indeed, be a great virtue in itself, and should, perhaps, be made one of the crucial tests of true functionalism. However this may be, it is time to recognize that design is a communication from mind to mind, not from mind to body. Functionalism of structure and physical purpose is essential, but only as the inert matrix on which the higher values and utilities serving our mental needs must be impressed.

The challenge to environmental design is obvious in the statement by Searles that "whether in surroundings that are largely natural or largely manmade . . . this environment, far from being of little or no account to human personality development, constitutes one of the most basically important ingredients of human psychological existence". The psychologists can not design our surroundings. That is not the field in which their talents and training lie. Nor do they, as yet, have very much to contribute of concrete and applicable information concerning specifically human demands upon the structural configuration of space. But, with a little incentive and more support, a usable body of knowledge could be rapidly developed, so that factual psychological information can begin to replace fatuous esthetic doctrine as a tool of the designer's art.

If we wish to achieve a lasting peace among all people, safe against the emotional epidemics of a crowded planet, we must learn to design our environment for mental health and peace of mind. Summit conferences may not be enough.

First appeared in THE YALE REVIEW, Autumn 1965

music

PETER YATES

CORRESPONDENCE

In *A Ford to Travel* #5 (October 1965) I wrote: "... sound relatively unvaried but idiomatic can sustain attention for a long time; I learned this while listening to the first half of one of LaMonte Young's *Dream Tortoise* performances in Greenwich Village. This consisted of two string players devotedly sustaining a single tone each (in just intonation) for two hours—no slight task of concentration, I would guess—while Young and his wife vocally produced several other tones (in equally strict just intonation) so accurately that the resulting accumulation of never more than four tones in correct acoustical relationship produced a play of overtones and difference tones which, via loudspeaker, seemed almost orchestral. . ."

Dear Mr. Yates,

I was pleased to read in your encyclopedic "Travels" (No. 5), among much other . . . significant reportage, that you had been so favorably impressed by the work that I have been involved in for the last several years in collaboration with LaMonte Young, Marian Zazeela, & John Cale. I am also happy to hear from LaMonte that you intend to disseminate your opinions further in a forthcoming book.* I understand that he, as leader of the group, is presently wording a reply to you in which he will clarify certain points as to titles, etc.; upon the importance of which we all agree. However, as a string player, I feel compelled to try to clarify a few points myself, since I feel somewhat responsible for the development of the most radical and effective new technique of violin playing since the time of Biber, or at least Paganini.

The crux of the matter is the "play of overtones and difference tones which, via loudspeaker, seemed almost orchestral." No more concise and inspired description of the sound we work toward has yet appeared, yet because we do achieve exactly this, it is practically impossible for the uninitiated listener to decipher the inter-instrumental rapport and follow the motion of a single part. It is actually a tribute to the smoothness of the string players' tone that you found us each to be sustaining a single note, whereas in fact between us we almost always sound five discrete pitches! John plays a viola that has been modified to allow the production of sound from three strings at once with essentially equal intensity, and I play nothing but double-stops on the violin, with the additional reinforcement of a substantially audible resonating string. The effect is all the more remarkable when one considers that we play harmonies selected from a gamut of up to 20 or more tones to the octave. The only way to convert such a bewildering array of material into a mosaic so fine that it seems nobody even changes pitch is to maintain extremely exact intonation. When overtones and especially difference tones are artificially made loud enough to contribute significantly to the total sound, they must be kept in tune as surely as the fundamentals, or their audibly recognizable relationships will be lost in a torrent of pulsating arbitrary beat rhythms. For the performer, this means a number of things. First, every nuance of bowing or breathing will be amplified along with the combination tones, so that one's style is already unusually constricted—"no slight task of concentration." Second, it means that a carefully articulated balance must be maintained among the fundamentals so that the combination tones will keep fairly stable. And primarily, since difference tones move out of tune 6 to 12 times as easily as the fundamentals that are actually fingered, it means that the accuracy and stability of intonation demanded is about 6 to 12 times more precise than even the usual type of just-intonation playing.

It took me more than six months at first before I felt confident enough about my intonation of the *first two* fingered notes that I attempted, to go on to others. Even now, we must maintain a regular daily group rehearsal schedule, to keep in shape enough to avoid being completely absorbed in the problems of technique confronting each of us, and to work effectively on the problems of coordinating ensemble playing.

I hope that this glimpse of our dedication to "Dream Music", which

*The book, *Twentieth Century Music to the Present Day, A Personal Survey*, is written and out for reading before revision. PY

may not be readily apparent on stage, will help to substantiate the impression which our end-product has created.

Sincerely yours,
Tony Conrad

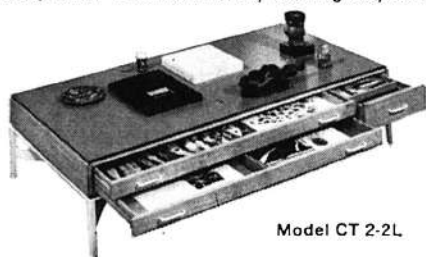
For the remainder of this space, a long series of excerpts from critical but friendly comments by Gordon Mumma; these were in reply to the draft of *A Ford to Travel #4* (September 1965), which I sent him before publishing it. Though some passages may be cryptic, the whole gives a good picture of an important theatrical music activity fighting its way to recognition with no money of its own, fighting by doing: "Personally, I *insist* that the problems at hand find their solutions by doing rather than talking, that an open-forum of activity for the contemporary performance arts must be established, nourished, and spread far and wide . . . You know, Peter, that I don't basically believe that foundations should support community ventures into the arts: I believe that is the community's responsibility. I only think about the (foundation) alternative when I am personally desperate. But there is a problem here in separating the community from the group and the individual. The group (our ONCE group) exists outside of the community (tragically in some respects) and this is clear from the fact that we have to fight to survive in Ann Arbor while at the same time scuffling to meet the requests and engagements from elsewhere . . ." (The ONCE group performed three times on the contemporary music series at the 1964 Venice Biennale, but they had to raise the money to pay for their travel. In 1965, invited to appear at the São Paulo Biennale, Brazil, and in several other South American cities, for good fees but the travel costs not provided, they stayed home and gave an extra ONCE Festival at Ann Arbor.)

"The setting, top level of the Maynard Street Parking Structure, was really beautiful: outdoors, and marvelous weather. We sold out the first two concerts in advance! But because of the nature of the space we were able to sell standing room. We sold as much of that as we had. The final concert (Cage & Tudor) sold out by the time of its beginning . . . We had 500 seats, and sold an average of 200 standing room for each concert. So for the first time in our little history . . . ONCE broke even financially! The local papers covered it very well, the Ann Arbor News even reviewed it (the first time in four years). The place was swarming with news photographers, film cameramen (Ed Emshwiler filmed it for the USIA) and people from all over the place . . . There were people from Chicago, St. Louis, Washington, DC, New York City, Cleveland, Dallas . . . I mean students mostly, who came to Ann Arbor for it.

"Working with Cage and Tudor was a particular pleasure. They came here several days early, so we worked out TALK I (Cage's newest composition) with some elaboration. David Tudor and I spent several days together, designing electronic music projects to work out in the forthcoming months. Cage was, as usual, absolutely magnificent. It's been two years since I saw him in performance (and rehearsal, and with the question-askers following the performance), and I was again reminded what a giant he is, musically and personally.

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"The dancers have, generally, gone farther than I would have dreamed possible with the implications of what they were doing two years ago. (This is the collaborating Judson Theater group from New York.) In some examples they have almost eliminated dance from their dance. Some of the pieces, in particular one of Lucinda Childs, nearly eliminated movement altogether, and furthermore eliminated from the event the barest semblance of the *ritual* of dance. Their use of sound, always of their own composition, has become almost perfect. They use it rarely, and when they use it at all it doesn't any longer seem like music or for that matter even sound but simply like dance. It sounds like sound which is a part of dance. Or better, it is like sound which is a part of what they are doing."

(So I wrote asking what they did to justify such language.) "Lucinda Childs' 'Agriculture' was performed in the context of a concert of modern dance. What preceded it, and the expectation . . . of what actually followed formed the basis of the context. Six or seven performers entered the performance area and sat in chairs arranged in rows in front of a movie screen. A final person entered and started the projector. The entire film and the performers were in view of the audience. The film was made up of sequences, not evidently related, from old Gene Autry films. After a time the projectionist stopped the film; 'an intermission.' Intermission-type fidgeting and restlessness on the part of 'the performers.' No different from how the audience feels and reacts in the same 'real' situation. Shortly, the projector started again and ran to the end of the film. The 'house lights' of the performance area were raised and, displaying a strangely unexaggerated embarrassment, the 'performers' moved off stage—that is, left the movie theater.

"The 'live' action of the dance was that of audience (personal and communal) discomfort resulting from the interruption of the ritual of watching a film in the presence of others. This 'audience' was the performers, but this interruption-of-ritual discomfort was also transferred to the dance-concert audience . . . It was this play on the ambiguities of the performance-audience ritual, a multiple-layered but simple play, presented in the context of a dance concert, that I found so stunning . . ."

I've gone beyond the original comments to describe subsequent events; now, returning, we pick up a history of the ONCE group and festival: "... the origins are somewhat different."

"To move backward from the first ONCE festival a bit (1961, Feb & March), the Dramatic Arts Center sponsored, with ONCE group organization, a concert by John Cage and David Tudor at the Ann Arbor High School in May of 1960. We also enlisted the support of the School of Architecture and Design since the School of Music vetoed our proposal (both of the University of Michigan) and presented Cage and Tudor in a performance of the complete (180 story) *Indeterminacy* (one story a minute told by Cage, accompanied by Tudor giving out random noises) two days following the High School concert.

"Previous to that time the ONCE group had been heavily involved in performance and general artistic activities in Ann Arbor, but not in the sense of formal . . . concerts like those of the ONCE Festival. I started working with Milton Cohen and the Manifestations: Light and Sound productions in late 1957. Ashley appeared with Manupelli in the same time and did his first electronic music soundtrack for Manupelli in late 1957. The Cooperative Studio for Electronic Music was organized during 1958, and Ashley joined the group (including the architect Harold Borkin) working with Cohen also at that time. We gave regular performances in Cohen's studio of the Manifestations project and several performances in art galleries elsewhere (Detroit, New York City, etc.). In 1959 Manupelli, Ashley, and I collaborated on a project of special films and electronic music which was presented at the 5th Annual National Art Education Conference in New York. Cohen and I did electronic music for a Dramatic Arts Center production of Ionesco's 'The Bald Soprano' in 1959. . .

"So, my point is that there was considerable activity here in Ann Arbor by various individuals and 'groups' who were basically on the University academic 'fringe' . . ." Gordon Mumma goes on to describe several dramatic events and the struggle to obtain or resist installation of a permanent theatrical unit at the university. Guthrie went to Minneapolis

and the APA came to Ann Arbor, where it is still based, though presenting annual seasons in New York. "The Dramatic Arts Center was organized . . . to establish a more secure financial and social base for professional theater in Ann Arbor . . . They started in trouble . . . and continued in trouble by showing the work of the budding independent 16mm filmmakers at the YMCA 'open to the public' during the late 50s, becoming embroiled in the Guthrie Theater deliberations, then in the APA deliberations, then into the ONCE Festival, and most recently in the (locally but not otherwise) controversial Ann Arbor Film Festival. The Dramatic Arts Center's quiet (very quiet!) hero has been . . . Prof. Wilfred Kaplan of the Mathematics Department.

"Now to the second issue: that of 'amateur' and 'professional'. I am here treading on dangerous ground: 'amateur' and 'professional' are to a great extent words like 'communist' and 'fascist'. They mean what individuals want them to mean.

"I made some sort of joke to you about Barry Goldwater being an amateur radio operator when you wrote me about your book 'An Amateur at the Keyboard.' I thought it was probably an irrelevant title. Of course, after reading the book it is so terribly relevant that the book has to be considered a kind of major musical-social document of our time. It defines the word 'amateur' in a very significant way, in a very elaborate and ultimately very useful way.

"My only fear is that you are using the words in a sense which will not be definitive to most of your readers. For me the words are still irrelevant. I don't think 'amateur' or 'professional' have anything to do with my being a musician, a composer, or an electronics technician . . .

"You have one sentence which comes close to defining, in the Ford 4 article, what 'amateur' may mean: 'They are genuine amateurs; until lately they did not make their living by their arts.' I raise the question that if we do *now* make our living by our arts are we any longer 'genuine amateurs'? . . . Some of the really *best* musicians I know don't care about making a living at the art of music, or they don't want to make a living by it, or they don't have to . . . They, perhaps, are amateurs.

"So in this sense I am not really an amateur. Even though I am not paid to perform in the ONCE Festival (this is part of the nature of my commitment to a real cause) my striving for the past 15 years of my life is to earn a living at my art. There was a time when I played in Massenet operas for money and I earned a living at my art. But it was really somebody else's art, and I did it because it was an immediately easy avenue to 'earning a living at my art.' The first cause was to earn a living at my *own* art, and this, it soon became clear, would only happen if my (and our) efforts were directed to improving the entire contemporary music scene so that it was more possible for anyone to be able to earn a living at his own art.

"I'll raise right here the one point to which I firmly object: that is in referring to me (or us) as 'amateur electronic technicians.' This is an occupation in which the distinctions . . . are quite clear: an amateur wires his own doorbell and replaces his neighbor's automobile headlight for free. He climbs up on his roof to readjust his TV antenna and falls off breaking his leg. The professional earns money (quite good money) at his skill, trade, or whatever. This is what Ashley is doing with his film-sound-work, and it is what I do with my studio-equipment design for other studios. I am paid as a consultant to various institutions concerning their studio facilities, and have developed unique circuitry which I build on a custom basis for electronic music and sound-processing studios (independent and institutional as well).

"I've just finished a miniaturized, transistor sine-wave oscillator which is so small that it can be built on the surface of a postcard and no thicker than a piece of corrugated cardboard. I'm considering building more of them to send out as Christmas cards for my friends . . ."

"You have probably received a flyer from 'Cybersonics.' I don't recall if I mentioned the project to you before. It's quite for real, and we have received some very interesting inquiries about the gadgets. Much inquiry about the Spectrum Processor . . . It's probably the most elaborate single electronic-music device in one package (outside of monsters like the Synthesizer and computerized digital-to-analog apparatus). You've already heard something of what it does . . ."

(Here, parenthetically, I might say that the San Francisco Tape Music Center, which moves in April to become a part of Mills College, has developed a "box" that will do the work of a small roomful of current conventional electronic equipment. The creative art of sound is just at a beginning.)

Finally, a few paragraphs about a ONCE performance at an art festival in Milwaukee. "The Milwaukee production was sponsored by Joe Schlitz, the total budget being \$5,000 . . . The attendance was between 50,000 and 100,000 people! It was spread all over the grounds and within the War Memorial. What a pleasure to see a municipal facility really being *used*. It had a sense of 'state-fair' about it . . . Hundreds of artists had spread their works out for view under tents around the War Memorial. There was everything from ashtrays and dumb pots to the most elegant abstract paint I have seen anywhere. The affair was wide open; evidently anyone could show their work . . .

"But it was the feeling of open and general community interest which did my morale the most good. I have always had a fantasy about it being possible. The most diversely responded audience I have encountered since our Detroit Shopping Center performance of two years ago. A great and healthy audience . . .

"We had one interesting experience in Milwaukee which I want to comment upon. Because the nature of the Lakefront Festival was somewhat carnival-like, the attendants (the public, our audience) had assumed the ritual of carnival attendance: they moved about at will from exhibit to exhibit. We arranged our own performance, which was given in the large hall of the War Memorial, so that the audience could have as much freedom to choose their physical places and audience 'roles' as was possible. They bought it, unashamedly, and with very little of the usual discomfort which seems to accompany the 'ambiguity of the ritual' in contemporary performance situations. They moved about the space, those who didn't enjoy it left, half of those who left shortly after the beginning returned within 10 or 15 minutes bringing with them at least twice their number. I was interested to see that by the second performance, on the second day, the audience, basically a different audience from the first performance, had evidently wearied of their 'free choice' possibilities, and they were more like our usual audiences: they treated the production more like a concert-ritual."

So in these passages from letters written me by Gordon Mumma of ONCE, Ann Arbor, one reads the growth of new types of performance, new ideas, new techniques and technical means, free of the customary professional performing arts routines that public advocates of the arts insist on defending. The routine is a survival; what we have read of here describes a new, spontaneous growth.

That, fundamentally, is what I mean by distinguishing between *amateur* (lover of art) and *professional* (routine executant).

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theater

BYRON PUMPHREY

In the December issue of *Arts & Architecture*, I expressed some doubts about the willingness of the professional theater groups sponsored by universities to give the new playwright a chance on their stages. Using Lincoln Center as an example, I expressed the same reservations with respect to the resident theater companies—those formed, or to be formed, to serve the cultural centers now built, or in the process of building. The magazine was scarcely out when I received an invitation by Gordon Davidson, executive coordinator of the UCLA Theater Group, to attend the first of two staged readings of original plays planned as a continuing new program of the Theater Group. And subsequently, on Dec. 6, a letter and brochure from Lyle Dye, Jr., executive director of the Performing Arts Council of the Music Center, acquainting me of the plans which have been formulated by that body. Insofar as Los Angeles is concerned, things are looking up.

Unfortunately, I was unable to attend the reading at UCLA by professional actors of Edward Pomerantz' original tragi-comedy, *Kid*, but there can be no doubt that any playwright would find it exceedingly helpful to have the opportunity of viewing a work-in-progress in a performance before a select audience of theater-goers. An open discussion of the play followed the reading performance. Comments and criticism, while they can sometimes be rather painful to the author, also are a definite aid in helping him to shape up his work. Mr. Pomerantz was brought to UCLA by a special grant under the Ford Foundation program for playwrights and resident professional theaters. He was afforded the opportunity of working with the cast and director during the rehearsal period for the reading. The inauguration of this program by the Theater Group is a fine step forward.

The Performing Arts Council of the Music Center has been formed to sustain the operations of the resident companies who will perform

there. Those already chosen, each with its own board of directors, artistic and administrative management are Southern California Symphony Association, Los Angeles Civic Light Opera Association, Los Angeles Grand Opera Company, Southern California Choral Music Association, and Young Musicians Foundation. Still to be chosen are groups for theater, ballet, and chamber music. With the 750-seat Mark Taper Forum theater scheduled to open in the spring of 1967 and the 2100-seat Center Theater scheduled to open that fall, it would seem that a resident theater company is the next order of business.

Along with the creation of an administrative structure and the selection and formation of resident companies, the Performing Arts Council has designed a program to foster creativity in the performing arts. An Opportunity Fund has been established to achieve, among others, these objectives:

1. Commissioning of new works by playwrights, composers and choreographers.
2. Providing funds for the presentation of experimental drama, new productions of opera and ballet, and festivals of the performing arts.
3. Establishing fellowships at Southern California institutions of higher learning to let gifted students gain practical experience at the Center.
4. Expanding apprenticeship programs in connection with the resident companies.

The stated philosophy behind this program is that: "... it is not the magnificence of the architecture nor the efficiency of the operations which determines the lasting value of buildings. What must shine through are the human resources that will give these majestic structures vitality and meaning—that will open new areas of expression for the creative and talented—that will maintain the highest quality of performance—and that will make this in truth a great center for the performing arts."

I couldn't agree more, but I have some reservations about commissioning new works by playwrights. I doubt that one can get a good play by saying, "Here's the money. Go write one." I would have qualms about that even if the man were Tennessee Williams. Nor would I want to take a chance of that kind on anyone of less than major stature. If, however, the playwright, be he known or unknown, has a work in progress that shows promise, I would have no hesitation in shelling out the dough. Give him the *opportunity* of finishing *that* play without worrying about the money for his bread and wine and rent. This seems to me the most feasible way of fostering creativity in the dramatist. And I would suggest, further, that a playwrights' workshop might be in order—a place where, working with actors, the playwright could test his ideas and material.

This much said, I think the Opportunity Fund is a wonderful idea. Started less than four months ago, it already has received contributions totaling two million dollars, with one million having been donated by the Ahmanson Foundation. The goal is to raise five million within five years. Mrs. Dorothy Chandler, president of the Performing Arts Council, together with her associates, have thought things through exceptionally well. The creation of the Opportunity Fund gives those radiant buildings much more substance and meaning, and the possibilities for discovering and nourishing the talent that give them their essential reason for existence have been enormously enhanced.

A theater that will be as nearly a complete echo of Broadway as it is possible to devise is the appalling idea of Mrs. Arlene Sellers, an attorney who heads the Coleporter Corporation. Said corporation will build a 2,600-seat legitimate house in Century City. Construction will start next summer and it is expected to be ready for occupancy in January, 1968.

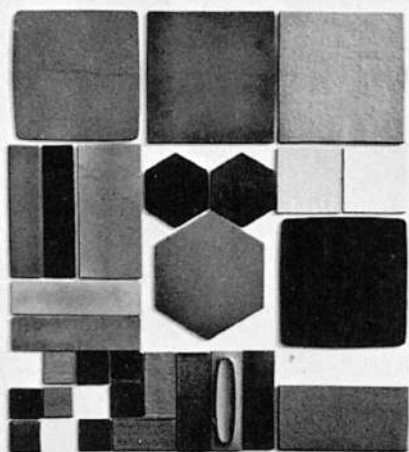
According to news stories in the *Los Angeles Times*, the cultivated people who reside on the Westside will then have the opportunity of seeing Broadway musicals which have attained boxoffice success within a few weeks after the reviews are in. The shows will be cast in Hollywood, but with "complete fidelity" to the Broadway production. To secure this "fidelity," the original director, designer, and choreographer will all be retained. It is, of course, simply dreadful to have to wait a year or two to see such great hits as *Hello, Dolly*, so now the three top

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musicals of the year will be given in Los Angeles while still on the boards in New York. It is estimated that each resounding Broadway success will survive here for about 20 weeks, though some may have somewhat lesser runs, which may be convenient inasmuch as there are only 52 weeks in the year.

Mrs. Sellers is quoted as saying that this theater operation will "take all the risk out of show business," an idea that has been bought by Mirisch Brothers and Norman Panama, movie moguls, and by Harold Prince and Feurer and Martin, Broadway producers. If it turns out otherwise, the theater can still serve a useful purpose. It could house an Optimists' Convention, a beauty pageant, or a Century City Film Festival. Anyway you look at it, it is undoubtedly fated to be a monument to 20th Century cultural progress.

The Odd Couple by Neil Simon, which is on view at the Huntington Hartford through February 5, is in the best tradition of American comedy—an hilarious show that probes with high good humor the foibles of two men, one of whom is divorced and the other about to be. In the case of the divorced sportswriter, Oscar, played by Dan Dailey, it is the guy's habitual slovenliness that has caused his marriage to break up. Felix, the CBS news writer whom he invites in to share his apartment, played by Richard Benjamin, has a bad case of obsessive neatness—the kind that can't stand a speck of dust, a chair out of place, or butts in the ash-tray. His wife has thrown him out of the house because she couldn't take it anymore.

The mutual irritation that ensues when these two, with the greatest good will, attempt to live together, is entirely predictable, but the comedy Mr. Simon extracts from it is not. The scene that tops them all—the one in which Mr. Simon shatters us with laughter—comes when Oscar is late for a dinner to which have been invited two British gals, sisters, who live in an apartment a floor above. Felix has been preparing a London broil, has the apartment in immaculate shape, and there are flowers on the table. Oscar comes home in high spirits, but they are soon dampened when he notices Felix sitting on the couch pouting. Felix is mad at Oscar because he has come home an hour late. Couldn't he have phoned? The remarks they start exchanging constitute a marvellous parody of what takes place between a wife and her husband in this kind of situation. And the London broil Felix has been preparing is hopelessly spoiled. When the girls arrive, Oscar tries his best to inject some gaiety into the party. He goes into the kitchen to fix drinks. Felix, after some uncomfortable silences, starts talking about his marriage. Presently, he takes his wallet out to show pictures of his wife and children. When Oscar returns, all three are in tears and one of the girls, a divorcee, is even remembering her former husband somewhat fondly.

Inevitably, Oscar and Felix split up. And for the same faults in each that led to their respective divorces. But in this third act, Mr. Simon fails to sustain the naturalness that makes his comedy, on the whole, so refreshingly amusing. It gets a trifle forced, a little artificial here. But *The Odd Couple* is an oddly endearing play—a play in which characters and situation mirror marriage, divorce, and the difficulties inherent in human relationships in a touchingly funny way.

Dan Dailey, ideally cast as the untidy, easygoing sportswriter, endows Oscar with a quality of bluff, masculine tenderness that perfectly complements the meticulous, spinsterish, moping roommate given us by Richard Benjamin. The girls are charming. Barbara Evans plays Gwendolyn and Diane Aubrey, Cecily. The cast is rounded out by the weekly poker players, all of whom are first-rate.

This national touring company production was directed by Harvey Medlinsky, with scenery by Oliver Smith and lighting by Jean Rosenthal. It is presented under the auspices of the Hollywood Theater Wing of the Greek Theater Association, James A. Doolittle, general director.

books

WHEN LINCOLN DIED by Ralph Borreson. Introduction by Henry Steele Commager (Illustrated; Appleton-Century, \$8.95)

When Lincoln Died must be the exhaustive (but by no means exhausting) account of Lincoln's assassination and its aftermath. Although the last word on Lincoln's death and the black chapter which followed—the hunting down of the suspects and the Reconstruction—can never be written, just as historians, sociologists and psychiatrists, etc., will never write the last word on the Kennedy assassination, Ralph Borreson has done a painstaking job of tracing the story of the tragedy at Ford's theater and the tragedy which followed. What might have happened had Lincoln lived and gone on to begin the job of healing the wounds of the nation is the one thought which recurs again and again as one reads the testimony of witnesses, the reports of the detectives who sought out the culprits—real and suspected—and accomplices. The final portion of the book deals with the trial, judgment and execution of the four—Mrs. Surrat, Atzerodt, Herold and Payne—and the imprisonment of other suspects including Dr. Mudd. As the introduction by Commager points out, the trial was held in an atmosphere of revenge, and its outcome was inevitable. The "authors" include the many principals—from theater usher at Ford's to the sergeant who killed Booth in the fire-swept barn. History cannot be told better than it has been recited here.

CHINESE JOURNEY by Gun Kessle & Jan Myrdal (Pantheon, \$9.95)

In a recent article for the *Sunday Times* of London, republished in the *Los Angeles Times*, Trevor-Roper recites his experiences as a guest of the Chinese Government. What impressed him profoundly was the strong almost rude sense of self-righteousness of hosts and guides assigned to foreign correspondents. His conclusions offer the hopeful suggestion that China's World Revolution is largely bombast and internal problems will keep the Chinese leadership occupied for at least another generation. Gun Kessle and Jan Myrdal's *Chinese Journey*, seems to substantiate Trevor-Roper. "The Revolution," writes Jan Myrdal, who takes his place as one of the leading sociologists of our times for this book and his earlier *Report from a Chinese Village*, "could sweep over Han China like a prairie fire . . . But it could go no further. On bayonets the Chinese Revolution cannot be brought into Burma, India and other countries." It has been successful in China, states the author whose impressions are illustrated by the photographs of his wife and collaborator, Gun Kessle, because China was ready for Mao and an end to feudalism. The Revolution, the author concludes, "loses its power as it crosses the boundary of its culture." *Chinese Journey* is not meant to be a comforting book for Western readers; it is meant to be what it is, a plain, level-headed exposition of China today, the hopes and aspirations of a people rising out of the slough of their national past, proud, dedicated, convinced and contemptuous of effete Westerners. And in this sense China is strongly reminiscent of the Soviet Union in the twenties when Ideology was a substitute for bread. Given time, Trevor-Roper states, the fanaticism will mellow. And even the West may mellow, too.

CHILD'S PLAY: A Creative Approach to Playspaces for Today's Children by David Aaron with Bonnie P. Winawer (Harper & Row \$4.95).

Thirty million kids at play represent many things: a challenge; a hazard; a need for some intelligent thinking about the art of educative play; and, ultimately, the future. The authors offer some common sense thoughts about errors in play opportunities and play paraphernalia, wedded as it is to the swing-slide-sand-pile of the past. If play is to have meaning for the children, eschew the hazards—and the statistics on death on the playground is shocking—and is to help in their growth as human beings, then some serious thought ought to be given to the subject. *Child's Play* is a brilliant start. The illustrations are lucid and to the point and suggest the scope of the authors' undertaking. A serious study which ought to be mandatory reading for school, town and playground planners.

—ROBERT JOSEPH

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LETTERS TO THE EDITOR

WHO ARE YOU GOING TO BELIEVE—ME OR YOUR EYES?
—Groucho Marx

Dear Sir:

About the Long Beach Sculpture Symposium (Jan. 66), can you separate *sculpture* from *symposium*? As *sculpture*, quite apart from varying merits (which sooner or later must be evaluated as art), it is, like Everest, "there." As *symposium* is it manifest as the Greek ideal of free, creative interchange and expression? or is it a dodge for amateur (without money) collectors to acquire art cheap? This is a thorny question and may require a more careful sifting of evidence.

But I submit that by publishing sculpture, you are endorsing the idea of the symposium—which, the record shows, if it was not a fraud, was a mess.

And even mere display may inspire other communities (one would normally hope) to undertake a symposium on its model—yet they might find themselves in a similar mess. Meanwhile, a number of the best sculptors are raging, in New York, Paris, London, Milan; and the best artists will be frightened away from future such community clam-bakes, and only second-rate artists will be inveigled . . .

You are using a good bit of the picture and text and tape documentation that I caused to be made as Director of Documentation of the Long Beach Sculpture Symposium. And you wrote me when I started the work:

"I can't express too strongly my belief that to leave documentation of an event of this magnitude to the television networks would be extremely unfortunate even irresponsible.

"The documentation I have in mind would involve a profound and graphic study of the philosophy and methodology of the sculptors . . ."

Your graphic study is complete, and I suggest that you are obliged to deal with the profundities of the event. What, then, is the full documentary record, the complete box score—the hits, runs, and errors? Of the seven artists who arrived the first week—namely Azuma, Beljon, Eloul, Kohn, Kowalski, Murray, Paolozzi—here are some performance records; some mileposts in the course of the Symposium:

1. *Beginning*—Eduardo Paolozzi, having come from England, turned around, after five days, and went all the way back—without so much as a "by your leave" to the officials, he "ankled" (as they say in *Variety*). The only thing he did say, to a fellow artist, was: "They lied to us."

2. *Middle*—Gio Pomodoro, from Milan, after a series of bouts with the officials, quit, made off with his plaster cast (to an unnamed, hidden local warehouse, where presumably it still is) and returned to Milan (his parting tribute to Long Beach: the moment he got back home he would join the Communist Party.)

3. *End*—Robert Murray, from N.Y., completed his work, but because of the events that followed upon its being moved onto site, felt tricked and was led to write a scorching statement, which he felt should be affixed to his sculpture, to be read by those who looked.

4. *Epilogue*: Peter Kowalski, from Paris, was on the verge of quitting many times, but was so much committed to his work and was so grateful to North American Aviation who made it possible that he finished in spite of every discouragement. His estimate of the Symposium is unprintable.

Robert Snyder
Pacific Palisades, Calif.

Dear Sir:

Mrs. Hoskens' evaluation of the Brandeis campus (December 65) and her plea for a more unified campus planning is indeed a timely comment—one applicable to many campuses. Instead of hiring overadvertised architectural prima donnas, college presidents might do well to give a chance to some of those "wholly committed" planners described

by Mrs. Hoskens. Incidentally, during my visit to the Brandeis campus last summer I was struck by the mediocrity of designs done by some of the best known architects.

Jan Reiner
Architect
St. Petersburg, Fla.

Dear Sir:

Your article, "The Future of Architecture," in the November, 1965 issue advocates the elimination of private ownership of land. Apparently you believe we can beautify our cities and provide better housing if the land is state owned . . .

When we all work for civil service our designs will be based on the personal whims of our bureau chiefs who will be interpreting the directives handed down to them from the district administrators, and the prime client will be the political heads who dish out the appropriations on the basis of the most influential lobbying, and determine the development of our cities' structures according to their personal whims as to what they think is best from the standpoint of public welfare. It would be quite possible for the politicians to order us to standardize to provide more space for less money, and aesthetics will be sacrificed for the common good of all. Beauty will be found in the public buildings commemorating the administration and in the private quarters housing chief politicians.

City planning departments do now control site planning and land use; design regulations are being added steadily and are now quite common. . . . Politicians are now the final authority, and the opinion of the people living in an area affects the design of private construction. Many planning commissions do not have architects as members and some laws do require the judging of the design of prospective buildings. Any architects there may be are outnumbered and the politicians do the final judging of the architectural appearance . . .

You print that private ownership is a useless and dangerous anachronism. The increase in population is given as a major problem requiring this solution. Government housing for everyone. We have also been told lately that the birth rate is higher when people are put in public housing and supported by welfare, but even if this is not true it is still difficult to believe that the increase in population can be slowed by government ownership of land. Private ownership is the incentive that increases the efficiency of production. Profit is the motive for competent manufacturing, and the production of exchangeable goods measures the economy. Eliminating the incentive of private ownership reduces the amount of building material produced. More materials for housing more people can be produced when there is a compensating reward for the producer . . .

The ordinary working man now enjoys comforts the Emperors never dreamed of, and we are all doing our best to improve his environment—us plodding, dull, ordinary pencil pushing drudges as well as the architectural geniuses. Try to imagine how or why the architecture about us would be improved by public ownership. Everyone wants to do major buildings, and small individual homes are ignored by the masters of the profession. Maybe this has more to do with the evils of jerry-built tracts than profit seeking speculation. The architect and the average family know little about each other, and they cannot afford to do business together. Then the architectural critic condemns the slums and the suburbs and you blame it on private ownership of land. The one family house has to go along with the slums for some bureaucrat's definition of the highest and best use of the land . . .

Say it isn't so. Please don't tell us the future of architecture is in conformity and standardization. Only a genius can provide art under those conditions and so few of us are geniuses.

Ralph Lerch
Architect
Fullerton, Calif.

The authors propose public ownership only of land, not what is on the land.—ED.



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