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No gringo could fully grasp the outlines of the complicated political structure of the Mexican art world. At best, a visitor can feel the powerful presences of the big three—Orozco, Rivera and Siqueiros—and vaguely adumbrate their extra-art roles in revolutionary Mexico. Since the deaths of Orozco and Rivera, Siqueiros has dutifully carried on the hegemony, wielding his pistol both figuratively and literally, and keeping the pot boiling for old times' sake.

But not even Siqueiros's volatile personality can keep order in the ranks since, in spite of Mexico's deeply rooted chauvinism, the young are not going to be deprived of world concourse and possible recognition. And the only way that is possible, they see all too clearly, is for them to join in the world—or western world anyway—chorus of abstract art. But this, Siqueiros storms, is "mannerism" and "bluff."

It would take a Spenglerian mind to single out the historical imperatives which gave rise to the big three and their revolutionary mechanism in art. That mechanism so ably developed and so inestimably significant in political terms in its moment, lingers on in Mexico, a tired and conventional habit of mind unquestioned by the powerful presences of the big three-Orozco, Rivera and Siqueiros—ranks since, in spite of Mexico's deeply rooted chauvinism, the young and keeping the pot boiling for old times' sake.

Many of the younger painters have been in open rebellion recently and do not hesitate to publish lengthy, often vituperative attacks on Siqueiros's position. (The official position supported by the Instituto de Bellas Artes.)

I was in Mexico at a time when tempers were running high over the First Biennial (comprising painting and graphics from North and South America and staged by the Bellas Artes). Difficulties began even before the show was organized with squabbling about the jury. Siqueiros appears to have easily dominated the whole business. He openly announced his "criterion." He was, he said, not concerned with esthetic quality—he was only concerned with "tendency." So the Mexican section was badly crippled by abstentions. Tamayo wrote saying he could not "fight the machine"; that "unfortunately, we are weak imitations of Matisse, Braque and Manessier, or cocktails of copying the painters of the United States who in turn copy Europeans."

The Biennial itself deserves little comment. Room after room of dreary paintings about equally divided between naive folklorism and naive abstraction. In this contemporary world of equated art, we have been afflicted with our Babel. But that a strange Babel it is—one of equalized art, we are still a country of gangsterism where democracy is conspicuous for its absence" and decreeing the "group interests" of art. Jose Luis Cuevas, the enfant terrible of the moment, wrote from Caracas comparing Siqueiros with Trujillo and pointing out that Venezuela at least had not been "bitten by the malicious mosquito of nationalism." These and many other bitter long letters were published in the newspapers together with lengthy explanations of the official position.

The Biennial itself deserves little comment. Room after room of dreary paintings about equally divided between naive folklorism and naive abstraction. In this contemporary world of equated art, we have been afflicted with our Babel. But that a strange Babel it is—everyone appears to speak the same language but few know what it means. The punishment for the fearful—those who are afraid to be alone—is a Babel where everyone is alone together.

It is ironic that Siqueiros's evaluation of the Biennial is in part accurate. "In reality," he wrote, "the painters of Latin America are copying the painters of the United States who in turn copy Europeans. The only act of rebellion, of non-conformism, the only intent to give a Hispanoamerican summary in the universal culture are the Mexicanos with our movement initiated at the beginning of the century and unfolded pictorially from 1921.""Today," he continued, "the Hispanoamerican painters are repeating . . . the conventionalism, the mannerism of the great avant-garde European bluff." In the seventeen rooms, he says, he found only weak imitations of Matisse, Braque and Manessier, or cocktails of them.

Yet for all that, Mexico's young may well find a way out, escaping the arid alternatives. They are alert and frequently aggressive, and give thoughtful attention to what goes on outside the Mexican art world. They are aided in this by the literati, many of whom have traveled extensively. One of Mexico's foremost younger writers, Octavio Paz, takes a genuine interest in the point-of-view and scale-of-his-country-and-brings-to-his-discussions-a-deep-understanding-of-European-and-American-culture, as well as the sources of Mexican civilization.
With bold and sure strokes, famed watercolorist Dong Kingman fashioned the sixth dramatically different design for Pomona Tile’s “Distinguished Designer Series.” Appropriately named “Fishnet” by the artist, this enchantingly Oriental creation subtly reflects Mr. Kingman’s Hong Kong origins and training. Wherever flavor of the Far East is dominant, in commercial or residential construction, “Fishnet” ceramic tiles blend into the overall plans. Available in 4¼ x 4¼ modules; in satin or Perma-Glaze finish. See “Fishnet” at your nearest tile contractor or any of Pomona’s showrooms.

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Fiction may be described as the artful making of what is unreal. This tentative definition may be applied no less to a dramatic fiction. In the later novels by Henry James the satisfaction, for the reader no less than, as he abundantly attests, for the author, abides in the artful making; and the method, though remote from a stage representation, abounds in dramatically focussed scenes, each so artfully prepared and contrived that, at the culmination, the expected stage medium, the mere speaking, is reduced to a few idiomatic, though scarcely colloquial indirections. The atmosphere gathers; thunder rolls in the distance; lightning flashes, one bolt striking nearby; and the scene ends—rather like a storm in music. Not a real storm, nor realistically real emotions, indeed nearly all reality has been removed from the later Jamesian context, yet this artful making of what is unreal has released the accumulated charge at a precise point. James valued the mighty novels of Dostoevsky and Tolstoy no more than as bundles of incidents, context inextricably mingled with content; in his opinion the novel should be exemplary, each item of context exemplifying the gradual accumulation of content towards the final, refined, ultimately attainable point. For the critics of his lifetime James’s satisfactions appeared more often tergiversations, refined doubtless, but to a degree which seemed rather to have lost than to have attained the fictional reach. James himself must have recognized at least the possibility of having so failed, when he rejected the most artfully exemplary and, the devoted reader must be prepared to admit, the most pointless of his novels, The Sacred Fount, from the definitive gathering of the New York Edition and from mention in his prefaces. As an artful making of what is unreal it is perhaps his most interesting, if most baffling, fiction.

Because fiction, when treated too completely as an art, does tend to separate itself from the reality of life which is its origin, the artistic impurity of such great novelists as Balzac, Dickens, Dostoevsky, Tolstoy has been valued by their admirers almost as the equivalent or offset of their fictional art. Satisfaction again is found in the opinion that Shakespeare is less purely artful and more inclusive than the exemplary French dramatic classics, Corneille, Racine, even Molière.

Our contemporary notions of verisimilitude in fiction cloud the issue. In drama as in folklore and epic, truth has been utterly reduced to artful fiction and remade before it could be reckoned timeless and eternally real. Verisimilitude in this artful making is replaced by proportion, a suitable and convincing relationship of each part and detail to every other and to the whole. And how few parts are needed and how much significance and weight bears on each one! The continuity or plot hangs upon itself like a suspended bridge, touching ground only at points of balance.

Art in fiction begins by simplifying a bundle of more or less real historic, melodramatic, or sentimental incidents into a manner of procedure, the continuity or plot. To be valid, the plot must contain, express, exemplify, and point to what the fiction is about. The ability of the material so to sustain itself justifies its existence as a fiction. The scope or largeness of its useful reference must justify the limitations imposed upon reality by the method. Every day fictions without scope or largeness are poured out upon us, grotesqueries of likeness as briefly stirring and void of contemplation as any day’s headlines. A true fiction expands the receiving mind, engrossing it by contemplation. Melville’s epic of the whale is seen deeply penetrable as life itself, each detail enlarging—whereas Ben Hur is but a clutter of immemorable incidents.

The verbal text of Moses and Aron, in three acts, was written by the composer during the later 1920’s; the music was begun in 1930. The scene, the drama, and the primary implications of the language are taken over from the biblical story of Exodus. As anyone knows who has gone to the Bible for a plot, the material itself is so good as to be almost beyond improvement. To make it his own, the artist must do something to or around this material that will distract attention from the fact that the material is, for esthetic purposes, sufficient unto itself.

Schoenberg does the one thing that is most difficult to do with any biblical story, he condenses it. The story is in halves: the first concerns the departure from Egypt, the second the struggle of the people of Israel for leadership in the desert. Schoenberg combines...
these halves in a single timeless formulation, bringing together the revolutionary desire for liberation with the revolutionary fact, that the people have been set free. What is freedom and what can a people make of it? Until now the people have put their faith in divinities of place and symbol, gods of nature; now Moses calls them to accept as their divine leader the one God, inconceivable, and to receive from Him laws by which they are to live. (The choice is no less contemporary with ourselves. The literature promising spiritual success serves for its own best advertisement in the best-seller lists. Our society assumes with its churches that to be reconciled with man is to be reconciled with God, an assumption which the history of prophets, saints, and martyrs challenges. And this in an age that has produced, besides some prophets and some saints, martyrs in such quantity that their example may have initiated a resurgence of spiritual courage yet to be taken account of. Not for an example but because he has said well in few words what is the position of Moses at the beginning of this opera, I quote Paul Tillich: "It is the unconditional character of the biblical God that makes the relation to him radically personal. For only that which concerns us in the center of our personal existence concerns us unconditionally.")

The biblical story contains also the problem of earthly leadership, dramatized and psychologically underscored by the contrast between Moses and Aron. Moses receives the message from God, but he is laborious of tongue. This means that although in the opera he is very eloquent he is not understood of the people; therefore Aron is to be his spokesman. But the speaking of Moses is laborious because he is inflexible; the speaking of Aron is flexible because he speaks willingly to the people in terms they like and understand.

God has brought the people faith from Egypt, but who is God and how is He to be interpreted? Who shall be His spokesman on earth and before the people to lead the people, to make decisions, to impose law on them? This is a supreme moment in the rise of humanity from earthbound superstition to acceptance of an authority that is not of earth or men. Historically it is the drama of the Exodus. Schoenberg does not argue the implications of the event, he dramatizes them. He restores to drama the austerity of the Greek theatre, at that decisive moment of Greek culture when tragedy was still held sacred but no one could say any longer, the gods we speak for are real gods and live. Through Moses he must speak of God, non-anthropomorphic, disinterested (for an ardent believer the most terrible of words), requiring not belief but the desolating agony of assent, acceptance of that word which can exist among men only as they themselves act by it. Against nihilism, materialism, the disease of a century self-liberated from its traditions and self-satisfied with its possessions he must assert the primacy of what can never be possessed.

Everything therefore depends on the precise point at which the drama, the music shall begin: an overture? a narrator setting time, place, and objective? a proclamatory chorus? No.

"Moses Berufung." My German dictionary gives: berufen, to call, to convocate, to appeal to, to refer to. In all these ways, then, Moses speaks the opening words of this drama in which his is to be at all times the speaking part, "Tiefe sehr grosse Stimme"—I can find no English equivalent to convey, by the very sound of the phrase, this voice of Moses—

"Einziger, ewiger, allgegenwaertiger, unsichtbarer und unvorstellbarer Gott. . . 1"

In one gesture the speaking voice, the music, and the drama are presented. And the Voice Out of the Thornbush replies in the impersonality of several human voices, speaking and singing together, soprano to bass, in contrasting registers, at differing speeds, like thought formulating itself in the confused spirit: "Take off your shoes: you have come far enough; you stand on holy ground; now hear what I shall tell you." And ladies and gentlemen, if you do not wish to, you may go home. Or you may ponder the meaning of the word "disinterested," when a composer who goes directly to the Thornbush offers you at that level of the mind an entertainment.

The Hamburg performance, to the Columbia recording of which this article is directed, was a concert version, simultaneously broadcast. At the later Zürich performance, the first to be dramatically represented, the opera began with Moses standing out among the audience on a forestage, facing the darkened proscenium, from which projected an illumination of the constellations. During the subsequent scenes the stage was lighted and the constellations showed in dark-

*Only One, infinite, Thou omnipresent One, unperceived and inconceivable God!"
new approaches to structural design with fir plywood

Prefabricated roof vaults are 11 feet wide at the chord, and 56 feet long (40 foot span plus 8 foot cantilever both ends). Key to system is the outstanding shear strength of the stressed fir plywood skins.

ARCHITECT: Theodore T. Boutmy, A. I. A.
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These lightweight fir plywood stressed skin barrel vaults designed for a California yacht club provide large clear floor areas at low cost plus an attractive profile and interior.

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ened outline. At the end the opening visionary scene recurred. Thus
the stage representation emphasized the relationship of the opening
and closing scenes, which begin and end on the reversal of the same
notes.

The instructions from the Thornbush, though straightforward in
statement, twine ambiguously in the churning of voices: "You have
seen your kindred enslaved; you have known the truth; therefore you
must set your folk free." To which Moses replies not as national
liberator but as prophet: "Who am I, a shepherd, to combat the
power of blindness?" And the answer: "Dem einzigem Gott ver-
bunden, mit dir einig, mit Pharao entzweit!" Which may be freely
translated: United with God, you are freed from Pharaoh. In
the middle lies the reversible trip-word, "mit dir einig:" one with you,
an ambiguity plain in the experience of prophets, for it conveys also, one
from you—people united, prophet and God excluded, the image of
the Golden Calf. ". . . So will you perceive my message in every-
thing. Aron shall be your mouth. . . . Your folk are the chosen folk of
the one God alone. They will undergo all hardships that in thousands
of years have ever been thought of. And I promise you—you'll be a
model to every nation. . . .

Here is the irony of God, disinterested. The promise rests not upon
God but upon man to do with it as he will. How far this is from
nationalistic demagogy, how true to the high ambiguous destiny
of Jewishness—and of the human race!

Moses returning begins the first dialogue with Aron. The manner of
the dialogue is as revealing as its substance. Moses speaks in his great
deep voice; above him in long melodies the tenor voice of Aron
persuasively sings. It is a true dialogue, the two voices wrestling the
argument, with a contrapuntal economy, as in an expository theo-
logical dialogue by Bach. The burden of the argument, which carries
forward the many-leveled prophecy of the Thornbush, may be sum-
marized in its conclusion, when Moses and Aron together praise God
through opposing epithets:

Moses: "Inexorable
Thought-designing
Compels to
Fulfilment."

Aron: "Almighty
Who art the God of this People
Free them of Pharaoh's
Tyranny!"

Now in the third scene the people come forward with conflicting
reports of Moses and his teaching, each interpreting the new, un-
known message out of his own darkness. They swarm around Aron,
calling for a blood-sacrifice. Now the choruses take the foreground,
broken through by solo voices speaking for the people, Aron replying
in his unendingly sweet song. The people describe out of their desires
the God they wish and summon Aron to lead them. Aron exults: "I
am the Word and the Deed." He transforms Moses' staff into a
serpent; he turns Moses' hand leprous and heals it; he changes the
water of the Nile to blood. The argument, thus made false and vivid to
the people, is answered by cries: "Freedom! Kill! Destroy! Off to the
wasteland!" The priest of the old cult asks them: "How can the waste-
land nurture you?" And Moses begins replying: "In the wasteland
pureness of thought will give you nurture, sustain you and advance
you—but Aron interrupts him: " . . . and the only one lets you see an
image of your good fortune in every miracle." Then Aron drives the
answer forward in a long, seductive harangue, promising miracles,
freedom, the land of milk and honey for the chosen people, and de-
struction for Pharaoh. To which the chorus responds with a hymn,
alternating between Handelian fervor and mob excitement, in honor
of God, His chosen people, and their freedom, including freedom
from toil. So the first act ends.

There is now an interlude for chorus and orchestra. Moses has gone
back up the mountain to speak again with God and receive His com-
mendments. While he is absent the devout call for him, and in their
abandonment abandon his hard teaching. Through the music the
listener shares their grief, the mystery of their loss, their wonder and
the fear greater than their doubt.

Then the second act begins, the riot of the Golden Calf. Fear and
doubt turn to terror, to hatred of Moses. The people threaten their
leaders, who call on Aron to relent from his high message and help
them. Aron restores their old gods to them and gives them the Golden
Calf. The people receive their gods with joy and bring gold to make
them rich. Aron preaches, in words all too plain, the sermon of posses-
sion: "This gold image attests that in all things that are a god lives.
(Continued on Page 37)
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Prejudice is nearly always accompanied by incorrect or ill-informed opinions regarding the people against whom it is felt. Many of the false beliefs take the form of what social scientists call "stereotypes". These are exaggerations of certain physical traits or cultural characteristics which are found among members of the minority group and are then attributed to all members of the group. When stereotypes exist, an individual is judged, not on the basis of his own characteristics, but on the basis of exaggerated and distorted beliefs regarding what are thought to be the characteristics of his group. All members of the group are falsely assumed to be alike, exceptions being ignored or their existence denied.

Stereotypes take strange forms. They are usually unfavourable to the subordinated group, but not always. Stereotypes about Negroes in South Africa and the United States, for example, depict them as brutal, stupid, and immoral, but also as happy, generous and faithful. This pattern makes sense in terms of the effort to use Negroes as servants and unskilled workers, because the "good" traits seem to justify their treatment as childlike subordinates and to indicate their satisfaction with this treatment.

A stereotype applied to one group of people at one time may be applied to another group at a later time. In England during the seventeenth century the Scottish Lowlanders were stereotyped as coarse, cruel, and animal-like people. By the nineteenth century, this stereotype was applied no longer to the Scots, but to the Irish. Stereotypes can change very rapidly: in Western countries before 1940, the Japanese were thought of as sly but weak, rigid and unimaginative. After the outbreak of war with Japan in 1941 the stereotype of the Japanese still included slyness, but shifted to include toughness and resourcefulness as well. After the victory over Japan in 1945, and the beginning of a successful occupation, the stereotype dropped slyness and substituted gullibility.

A stereotype applied to a group of people in one country may not be applied to that group in another country, but rather to another minority group. The stereotype about Jews in Central Europe includes a belief in their strong sexuality and tendency towards sexual perversion. This is not the case in the United States, where, although there are other stereotypes regarding Jews, the sexual stereotype is applied rather to Negroes, especially in the Southern States.

The ignorance which supports prejudice has a great range. It may take the form of false information about people's physical characteristics, cultural practices, or beliefs. It may take the form of myths about superhuman powers or childlike weaknesses. The prejudices of Germans about other peoples included stereotypes about the French as immoral degenerates, about the British as bumbling fools, about the Americans as narrow-minded wastrels, about the Russians as stolid and stupid ignoramuses, about the Jews as scheming perverts. This is just an illustration of the astounding range of ignorance that can occur in one modern country.

Stereotypes and other incorrect beliefs about groups of people are not necessarily least frequent when there are many members of the minority group about, who, through their appearance and behaviour, disprove the false beliefs. The strongest prejudice and the largest number of false beliefs about Negroes are to be found among the whites of South Africa, who live among a black population which outnumbers them by four or five to one. There are many more stereotypes about Negroes in the Southern States of the United States than in the Northern States, although Negroes form a much higher proportion of the population in the former than in the latter area.

But no generalization can be made in the opposite sense either: areas with a small minority group are not necessarily freer of stereotypes about their members than are areas where they exist in large numbers. In Germany after World War I there were proportionately few Jews living in Bavaria. Yet there were apparently many more false beliefs about Jews in Bavaria than in cosmopolitan Berlin, where there were more Jews. Until a few decades ago there were more false beliefs about American Indians in North America, where they were few in number, than in South America, where they are much more numerous. These and similar facts disprove the widely held opinion that prejudice is strongest where minority races are largest.

One of the requirements for ignorance about a group of people is social isolation, which can occur even where there is considerable contact. People can live next door to each other as neighbours, one person can even work in another's home or shop, but still they will not necessarily get to know each other as human beings. Both physical and social segregation usually accompany prejudice: they are among its effects, but also among its causes, as they promote ignorance and ignorance bolsters prejudice.

Ignorance among the mass of people enables the propagandist for economic exploitation or political domination to gain his ends more easily. If one group of people knows nothing about another group or has false beliefs about it, it is susceptible to the camouflaged demands of the
A RESEARCH PARK BY VICTOR GRUEN ASSOCIATES

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410 acres have been set aside as a research area in the development of the Palos Verdes Peninsula. The acreage of the Research Park is located on a gently rolling plateau with an elevation of approximately 1,200 feet descending to sea. The peninsula is bound by the Pacific Ocean and the Los Angeles Metropolitan area.

The general plan will be a campus-like environment, with zoning regulations to limit activity to basic and applied research development and to ensure compatibility with the surrounding residential areas. The basic layout of the area has been established to provide adequate roads and efficient land utilization. The roads within the park are planned to discourage through traffic and yet connect conveniently with the main thoroughfares and the adjacent town center. The sites available range from 2 to 100 acres.

The project is situated in the proximity of the metropolitan area in order to take full advantage of the available commercial, academic, and scientific facilities and the concentration of existing technical and administrative personnel. It has been found that the research park is a logical solution emerging from the industrial pattern where research and development as a special kind of activity have become of tremendous increasing importance.

The surrounding suburban area has been developed to include cultural facilities, shopping centers, apartment and office buildings, churches, schools, a hospital and medical offices. The Palos Verdes Research Park has been based on principles and planning considerations determined after comprehensive studies by the Stanford Research Institute and Victor Gruen Associates.
This new 28-story building for the Kaiser industrial organization is scheduled for completion late 1959. It will consist of a complete downtown shopping center, a 5-level parking structure, and a 4-acre roof garden with reflecting pool, addition to the gold and gray office building itself. It will occupy a 7-acre site along the west shore of Lake Merritt in Oakland, California. Rising 390 feet above street level, the office building will be floated on a 5-foot-thick concrete slab foundation, 62 feet wide by 420 feet long. The building will provide executive and general offices for the Kaiser Industries Corporation and its more than 50 affiliated companies. It will house 3,000 employees with a population capacity of 4,500.

The 28-story glass and aluminum structure will form a curved arc following the outline of the lake. The building will be sheathed in anodized gold and gray aluminum and glass. End panels will consist of 5 feet by 13 feet sections of polished white dolomite aggregate stone. Special window glass will be used to eliminate heat glare. All roof decks of the office building, as well as those of the entire center, will be landscaped as will perimeter streets adjacent to the fronts. The interior of the office structure will include space for shops and stores on the first floor, an auditorium, cafeteria, electronic computer station, and a medical clinic for employees. A 2-story open well will connect ground floor and second lobbies with an escalator thread.
Felix Candela, the Spanish-born theorist whose work in Mexico has drawn world attention, calls himself a "contractor" but would better be called a man of applied imagination. His most recent extension of a vivid fantasy combined with technical imagination is his restaurant in the floating gardens of Xochimilco. This hyperbolic paraboloid structure soars up on a slight promontory to a gay, lyrical terminus for flower-laden boats gliding to dock. Its looping roof with stress cadences suggest water, flowers, gliding. Exceptionally spacious, the restaurant shell is composed of a half-inch concrete clean-edged re-forming eight grained vaults. The forms of the vaults merge in graceful transitions.
concrete structure

felix candela
RECREATION AND PLAYGROUND DESIGNS BY SAUL BASS

ASSOCIATE: HERB ROSENTHAL
PLANNERS AND ARCHITECTS: MAYER, WHITTLESEY AND GLASS
LANDSCAPE ARCHITECTS: ECKBO, DEAN AND WILLIAMS
DEVELOPERS: CITY AND SUBURBAN HOMES COMPANY
JAMES SCHEUER
This material was designed for use in four low-cost development projects in various stages of progress, in Boston, Washington, Cleveland, and Mill Valley. The work illustrated is the result of a separate project undertaken to explore possibilities in: (a) the creation and use of symbols that identify, sign, and celebrate the character of living spaces; (b) the development of modular structural elements for multi-purpose use throughout the project; and (c) prototype playgrounds that express a series of individual and related situations.

The designs were developed as generalized solutions to problems, functions, and needs that were common to all of these projects. The intent was to open up certain kinds of possible solutions which would then be modified and adjusted to meet the specific requirements of the particular site. Aside from all practical and technical functional values in these elements such as charter, identification, communications, etc., the basic intent was to help create a more expressive and individual emotional experience, often bypassed in the course of dealing with “the sober seriousness of living” in a housing development. As is presently projected the Mill Valley project, which is at an elementary state, will incorporate much of the material shown. Construction is planned to start in the late fall.

Playground 'A'—This is a playground designed to simulate, for the youngsters, an “urban” space experience. There are possibilities for experiencing the kind of confined corridor-like space feeling of city streets; the opening and opening of space; the unexpected vistas appearing as one moves. This can be experienced on foot or on a vehicle, such as a tricycle. The possibilities also exist for play situations developing around the traffic core at the center of the “city” core, as well as the simulation of adult experiences of vehicular movement. In addition, as you will see, we have incorporated within this broad structure, a series of play areas utilizing more conventional kinds of equipment, such as climbing structures, sand, water, etc.

We have depressed the center area slightly, which creates some interesting changes in levels within the playground and also aids adult supervision from benches placed on some of the lightly elevated areas. This playground would seem to be a relatively intense activity area, and is intended to be used mainly by the older children (who should be developing a certain amount of independent non-supervised play activity).

Playground 'B'—This playground is intended for younger children and is more open in plan,
The site is over an acre of fairly flat land with large pine trees and rocks. A creek goes through the south side of the property about ten feet below the house site. The views are: to the south to a forest glade, to the east along the length of the stream running out of the valley, to the west down the valley to high mountains and ski slopes.

The project was to design an inexpensive, compact, year-around vacation house, adequate for the owner, his wife and two children plus one guest family with children. The house, with the required minimum of four bedrooms, has a large living-dining room with open kitchen adjacent, a study area, two bathrooms, compartmented for maximum use, and an outside lounging area, sunny and protected.

A two-story, square plan was chosen for maximum economy, greatest use of views, ease of heating and privacy. The foundation walls for the main floor are of concrete blocks, the walls above, conventional studding with cedar boards and batts outside, cedar T & G inside. The outside plan dimensions are exactly 32x32 to create a 4' module. Both floors are decked with 1 1/8"-thick Douglas Fir Plywood, spanning 4' in each direction over 2x and 4x framing members. This gives great horizontal rigidity. The roof framing is 2x4's on edge, laminated parallel to a ridge, forming four gables. Thus the roof gains additional stiffness since planes on each side of the ridge act together as a folded section.

VACATION HOUSE BY GEORGE T. ROCKRISE, ARCHITECT
SUMMARY BY RICHARD NEUTRA

The physical sciences and their offspring, industrial technology, are the principal characteristics of the past hundred years of our western civilization. Every month an architect is alerted by the advertising pages of his trade papers and the professional magazines, for which he subscribes, that "pure, ugly" is on the march. Our world is full of enticing frills and studded with technical novelties. Assembling them is an ever new and breathless job, almost like the job of a fashion designer. But the architect's and city planner's work is very different from that of a designer in the ladies' apparel business, which calls for something new every spring and fall season. The architect's work is concerned with long-range investments;—whether it is now a vast development, or only a simple house he is working on. Here, people use all their available funds, all their savings, strain all their credit, and often enslave themselves for a lifetime to pay debts and interests. If architectural satisfactions are not eternal, they at least should be very long lasting. The architect has a perpetual humanitarian responsibility to the community. The larger community around his project always is his second, silent client, whoever the first one may be, that came to invest confidence in him.

Designing buildings into the landscape should mean, above all, dealing wisely with nature and natural factors, which change very slowly over thousands of years. The human nature, within us, as the outer nature around human beings for endless ages, is remarkably steady, and it is in reality the main, the most fascinating and sensitive material under the hands of the architect of human setting. Man is not an onlooker but is integrated into its entity. Last year almost a hundred thousand research papers were published in serious journals around the globe in the vast field of the life sciences alone. We know immensely more about the reactions of human beings and their organic responses to the setting we design for them and which we call buildings, neighborhoods and towns. To "know man" has been an ancient recommendation. We know man much better than Aristotle or even the 19th century knew him. We must support and supplement our intuition with this knowledge, if, as architects and planners, we want to serve man and be contemporary about it. To serve him truly and honestly, we must respect nature. As a pattern for living she cannot be recklessly replaced by a fast and fashionable jumble of fabrications. Only design, when it is most understanding of nature in us, will not make her rebel or wither.

To fit a house into a landscape and to a well understood inhabitant is much more than engineering. It is the task of engineering to know and distribute the strains and stresses in steel and concrete. To appraise the strains and stresses in a nervous system in all the senses, in the miraculously fused organic entity—the soul of a human being, is very much an architect's job. He, by design, must arrange all the many stimuli of a constructed environment. He will harm or help life processes. He will aid the appeal of a given setting, or he may ignorantly, insensibly, barbarously defile it. It is a worth while, a wonderful life, to be an architect and—with all intuition and knowledge one can muster—serve life and its happy survival.

What is that biological realism, that "biorealism" you speak of and want to bring to our doings? What are the main benefits of the "physiological approach" to design, and design appraisal?

Design acceptance by client and public is the fundamental issue in the much needed sanitation of our famous physical progress. Progress is jammed to collision and perpetual irritation and fatigue—like a freeway that once seemed so promising! Profound distance brings annually twelve millions to cool their too hot heels in psychiatric waiting rooms—in this "know-how" country.

To recognize—apart from all billboards—what of "progress" is truly biologically bearable—this is exactly what we must take seriously in the long run. We must be less speculative about it, in spite of glamour or gain. I have tried by my interpretation to establish and demonstrate: The provable fallacy of separating the "utilitarian" from the "esthetic." It is vague speculative nonsense and has no precedent in nature to which human experiences, after all, must be referred as our precedent.

Where exactly does a tree stop to be beautiful and begin to be utilitarian? I have tried hard and sometimes successfully to discredit the boisterous contemptuous contraposition of the "long hair," concerned with "pure appearance"—on one hand and the supposedly "hard-headed practical"—on the other. The observant naturalist view makes this contrast difficult to maintain or to defend. There are even solid naturalist statistics which deflate spurious Dollar and Cent statistics.

One has to accomplish, with those who begin to trust, a shake-up of cliches. More or often it is a gentle uprooting of the first cocksure attitude to discount such superficialities as shape, "Gestalt," form, as anything but, at best, "following form." I can show right from nature that "shape" is more than a "culturally tolerated trailer." From natural precedent, I showed shapes to be most instrumental to start with.

In an African nature preserve lions sound their roar and birds their call. These are most expressive audible shapes and something quite real happens in consequence. We walk over a evening meadow and see fireflies zigzagging and blinking—a locomotor visual shape pattern. Its noted by the she firefly. They meet and mate and here, characteristically, the light goes out. A shapely dance has brought about the most vital function that makes fireflies survive. I have attempted to counteract the misappropriation of the slogan "form follows function" which was so necessary and fresh in 1890-1900, a time full of imported bric-a-brac and "classical" canons, with no true life left in them. But form can lead, it does in butterflies and birds; and bees soar straight towards white azaleas. What follows what? Often the same expressive forms lead even us, who marvel in the oceanarium and the tropical aviary—somewhat like St. Francis, who could understand fish and birds. Form does not simply follow; and forms have been understood by man and children for ten thousands of years.

I found that forms speak better and more basically than big words and big numbers. Long I had no "contacts" or supporters, or connections in good suburban or club society or anywheres. My explaining had to have an entirely fresh start. I had to upset with that "biorealistic" crowbar barricades of biases. These people had invested in unstable "progress," and inadvertently in fast obsolescence. I am profoundly happy when clients tell me that my building designs have endured for schools, houses, communities: I believe it is because they were conceived on a lasting biological foundation.

(Continued on Page 33)
HILLSIDE HOUSE BY RICHARD J. NEUTRA, ARCHITECT

Collaborating staff: Benno Fischer, Serge Koschin, John Blau

The complicated site is a precipitous hillside with irregular outlines. It was necessary to engineer an approach over a steep private road. There were problems concerning the water-carrying stratification of the subsoil.

The living quarters and guest room relate to the panoramic view to the south and open to a balcony which joins with a green terrace at its far westerly end. The dining area opens upon its westerly patio while connecting eastward with the breakfast room, pantry, and kitchen. Interior exterior stairs connect the lower grounds and the understory, consisting of the maid's room, laundry and garages, with the upper level.

The master suite forms an easterly wing and looks over a balcony into the valley to the south. A small, efficient studio opens off the private quarters and has excellent north light and an interesting outlook to the hillside planting. The silver gray masonry of the living room fireplace extends through the roof plane by means of a large skylight. The stainless steel columns in the living room are the maximum distance for wind pressure on the glass front. The continuous lighting of the living light shelf floods the room with a high level of illumination when desired.

1. View facing south, close-up of master bedroom suite above three-car garage. Protruding pergola, rust in color, prevents view onto cars parked below.
2. Fireplace corner of living room. The roof is open to the sky around the brick body of the fireplace. Trough, glass corner, and ceiling provide an interesting play of planes and forms.
3. In contrast to slick luminous glass the naturally textured wood can become an "enrichment" of the made screen.
4. The supporting posts in the living room glass front are encased in stainless steel.
5. Detail shot of living room glass wall and balcony. On clear days one can see the ocean in the distance.
6. The bathhouse is the first visual impression when starting to drive up the steep driveway. The clear plaster body is supported by stainless steel columns.
VIEW OF MAUSOLEUM AFTER PASSING THE ENTRANCE TO ELEVATED PLATFORM

DETAIL OF ARCADES

VIEW OF SARCOPHAGUS AND MONUMENT Symbolizing UNFOLDING OF THE STATE OF PAKISTAN

LAST STEPS TO CRYPT PLATFORM
This was a project in competition for a mausoleum in Karachi to commemorate the founder of Pakistan, Quaid-e-Azam. Arcades enclose the final mausoleum area and separate it from the normal cityscape. The program required a mausoleum, with the sarcophagus oriented to the north, a mosque with a courtyard for the prayer of 25,000 people, and a recreation area with restaurants, shops, post office and other facilities. The project was to serve a double pose: as a tomb for the dead and a memorial to his deed.

Particular care was given to the approach, in the visitor entering the mausoleum mound by way of a comparatively small doorway. Immediately upon entering, he is confronted with the view of the structure. The sarcophagus is ample and within the human scale, with the monument rising behind it.

The structure is principally reinforced concrete.
IRVING GILL
By Esther McCoy
One day in 1890 a twenty-year-old son of a Syracuse, New York, building contractor set out for Chicago to work in the drafting room of Adler & Sullivan, and thus it was that Irving John Gill took his first step westward, one which led him little over two years later to San Diego, where he was to develop one of the few wholly original styles of architecture in the United States. He had never met Sullivan, nor even written to him before turning up in Chicago, but he was quite aware of his work, just as years later he was acquainted with the avant garde architecture of his contemporaries here and in Europe. Like dozens of young men with an independent way of thinking, he looked upon Sullivan's office as the only true school of architecture.

Gill had nothing to offer in the way of formal architectural training, indeed, his education stopped at high school. The closest he had come to official architecture was a brief period in one of the offices in Syracuse. This may have prejudiced Sullivan in his favor, as he looked upon schooling as a facility for dipping in and out of books.

There were other virtues beside his innocence of classicism to recommend the young man: a sensitivity to form, an understanding of how a building is put together, a passion for simplifying, a belief in the application of democracy to architecture, and a mystical and poetic nature. Not the least of his qualifications was a receptivity to the faiths of a great teacher.

"I supply the yeast, so to speak," Sullivan expressed his relationship to his young draftsmen, "and allow the ferment to work in them."

It was the dawn of steel, and the city had begun to think in terms of expressed structure rather than literary architectural styles. With engineer and contractor pointing the way, Sullivan anticipated the others of his profession by integrating steel into architecture.

The lesson of steel offered by Chicago and Sullivan's Griffith Observatory, only indirectly, for the trit­ical line had no application in the town of San Diego. His highest building was the five-story Wilson Acton Hotel, 1908. Steel was at his disposal, but concrete was his material, and from Sullivan he had learned to acknowledge and respect any material, whatever it was.

Of far more value to him was the disrespect Sullivan preached for Rome and the Renaissance. He turned the faces of his young men away from the rest were swathed in the dead wrappings of their own work was extensive and was widely copied by contractors and various draftsmen who had been through his office.

It is an architecture of modesty, of repetition, but the elements repeated were the ones which his perceptive eye recognized as good: they had been tried and tried again until they had reached the ideal of appropriateness. Gill was a conservator of the past, building always for the present, in new materials, with new methods which evolved through arduous trial and error.

He was a romanticist whom time has discovered to be a realist. His references to the missions in his work speak of a romantic regard for the past—a past he made no sentimental attempts to recapture, however. And his expressions in light, color and the integration of house and garden are romantic considerations.

The voice of the romantic poet is heard in his words: "We should build our house simple, plain and substantial as a boulder, then leave the silent wall, of earth forms, of decorative ornamentation of it to Nature, who will tone it down, cover it to be a realist. His references to the missions in his work speak of a romantic regard for the past—a past he made no sentimental attempts to recapture, however. And his expressions in light, color and the integration of house and garden are romantic considerations.

The voice of the romantic poet is heard in his words: "We should build our house simple, plain and substantial as a boulder, then leave the silence of the West. The Normal School, 1895, now demolished, reveals only that he and the Chairman of the Board liked columns. Their capitals were large, Gill liked them, and the order of his own vocabulary; they were strong and modest, with small bands and flat caps.

For one early structure Gill laid tracing paper over Sullivan's Transportation Building and traced it, and for his Pickwick Theatre and he had a go at the Choragic Monument of Lysicrates in a fountain in the San Diego Plaza. But among his sketches is another study of the Fountain in a style very much conscious, "The West," he wrote, "has an opportunity unparalleled in the history of the world, for it is the newest page turned for registration."

It awakened all his sensibilities. "In California we have the great wide plains, arched blue skies that are fresh chapters as yet unwritten. We have noble mountains, lovely hills and alpine regions waiting to hold the record of this generation's history, ideals, imagination, sense of romance and honesty."

He opened himself fully to all the presences: the adobes—earth forms that gradually began to evolve in his own structures; the one-shaded plan of Ramona's Marriage Place, embracing a garden and closed at the end by a high wall; the single wall redwood houses, "lovable little camp houses." he called them, "... as natural a part of the foothills and canyons as the shiny mushroom or the gray stone." There were the missions, in whose "long low lines, graceful arcades, tile roofs, bell towers, archways doorways and walled gardens we find a most expressive manifestation of retaining tradition, history and romance."

Gill's style grew out of what he found in Southern California. To this he added the things that were missing, and it became an architecture as unassimilated as the change of seasons, so integrated into the past, the climate and the life of that its correctness made it blend into the scene, as do the houses in a Cotswold village or ones in Tuscany. That San Diego has something approaching a unity of style is due entirely to Gill, whose own work was extensive and was widely copied by contractors and various draftsmen who had been through his office.

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This two-zone house in the Midwest has been designed for a large, level property with a river and forest preserve at the southeast corner of the site. The house is oriented so that the living areas face the river. The living room, master bedroom and bath, and the terrace are located in one zone, while the family room, children's bedrooms and bath, utility room, and a kitchen form a second zone. An arcade leading to the screen porch and family room is an exterior connecting link between the two. A door closes the children's or informal section from the more formal rooms in the house. There is a children's entrance, which enables them to reach their own bedrooms and the family room without going through the more formal living areas. A solarium, just inside the front door, changes the environment of a winter exterior to a warm, garden interior. A series of vaulted roof structures raises the roof area of the solarium over the flat roof of the rest of the house. Both exterior and interior walls are common brick. Roof is built-up tar and gravel. Windows of insulating glass are set in aluminum sliding doors. The building is designed on an eight-foot module with 3x12 laminated beams and 3x3 laminated columns. Roof sheathing is 2x6 fir tongue and groove. All of the interior partitions are non-bearing walls, which can be moved later should the family's needs change.

Shoji screens dividing the living room from the solarium can be adjusted so that the two areas can be screened or viewed from each other. The floor covering changes throughout the house according to the basic needs. There is an oak bridge leading across the pond to the front hall. The living room, master bedroom, and the dining room are carpeted. The children's bedrooms and family room have cork flooring. The kitchen has a vinyl tile floor. The floor in the entry hall is slate.

(Continued on Page 33)
his house, in Illinois, designed for a couple of grown children, was set at right angles to a modeled cottage, which serves as a guest house. The two buildings are connected by a roof so that they are visibly related, and the compound is formed. The remodeled guest house is sufficiently small, as it has its own small kitchen. This gives guests freedom and privacy. The main house has two bedrooms, one of which is large enough to be divided into two rooms, should the family ever want a three-bedroom house. The entrance functions as a central core, which is accessible from all areas. Adjacent to the kitchen is an informal dining room. The outdoor terrace adjacent to the kitchen serves as another eating area. Light enters the kitchen and the two bathrooms through plastic skydomes.

The north wall of the living room is a 12-inch monolithic cavity wall, painted white. This extends along the north wall of the covered terrace, relating the indoor and outdoor areas. The fireplace mantel of the living-room fireplace is of slate. Interior walls are vertical boards of tongue-and-groove cedar, treated with a preservative. In contrast, structural framing is painted white.

There are aluminum-frame sliding-glass doors in the living room to the terrace and from the house to the court yard. Bedroom windows have jalousies to permit controlled ventilation. A room door leading to the rear terrace has a louvered center section. Wardrobes have sliding doors. Six-foot, eight-inch birch doors throughout the house have fixed panels above them to carry an uninterrupted plane from floor to ceiling. Bathrooms have mosaic tile walls and floors. Plumbing is concentrated in the center of the house.

SMALL HOUSE BY ROY BINKLEY, ARCHITECT

PHOTOGRAPHS BY HEDRICH-BLESSING
IRVING GILL—McCOY
(Continued from Page 29)

his own. The client for whom both fountain and theatre were designed was a Louis Wilde, and when Gill planned a duplex later for him in Coronado in 1919, Gill's nephew recalls that Wilde said: "You build it and then I'll tell you where I want the doors and windows." Gill finally resigned the job. (Gill walked out one other time, when the congregation of the Christian Science Church, San Diego, 1909, decided to add a dome to this design.)

Gill was uninspired in his one attempt at Gothic architecture, the First Methodist Church, 1906, and although there are examples of good detailing, as in his use of tile ends as decoration and ventilation, he was not at home in literary styles. Oddly enough, the tower, which comes off least well, has in it more of Gill than any other element. His nephew remarked: "He didn't know one style from another;" and this perhaps was Gill's good fortune. Indeed he makes poor fare for the researcher interested in precedents; his borrowings are from the spirit of indigenous work, reconceived for the present.

In 1898 Gill entered a partnership with W. S. Hebbard, and out of their office came a series of large and amiable half-timbered houses for San Diego and Coronado, and in 1902 Gill alone designed the first of four houses for clients in Rhode Island and Maine. For that period of carpenter's Gothic, these houses are fine understatements, and in each succeeding house he is at work simplifying and organizing his elevations until in the Wagenheim house, 1904, he achieved compositions akin to the Japanese.

By 1905, in the first house for Miss Lee, a New England maiden lady who was to be his second best client (Miss Ellen Scripps was his first) he gave up masonry as the material for the first floor and used plaster for the entire house. Another house, in 1905, predicts his later earth forms in two blocky brick wings.

The interiors of all these early houses are unimpeachable witnesses to his development in the direction of simplicity. In all of them is hand-polished redwood in dimensions large enough to register the nature of the wood. He considered it a sacrilege to use oil or stain, even wax, on the redwood. And the square redwood sticking of the walls, and door frames are of steel. "Also his sinks were set in magnesite, is no molding for pictures, plates or chairs, no baseboard, paneling, or wainscoting to catch and hold the dust. The doors are single slabs so not a particle of grease or dirt can lodge, or dampness collect, or wainscoting to catch and hold the dust. The doors are single slabs, and organizing his elevations until in the Wagenheim house, 1904, he achieved compositions akin to the Japanese.

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His nephew, Louis J. Gill, said, "He was always trying to do something better. He never stopped, he was never satisfied. A window had twenty-four parts, and he designed one with four, then he found out the cost was the same."

As early as 1904 he departed from the balloon frame to construct walls of 1x4s, 4" apart, over which he placed diagonal lathing and plaster. The finished interior walls were 3" thick, and they tested equal to the 2x4 studs 16" on center, which make a 5 1/2" wall. Plaster filled the openings between the 1x4s so there were no spaces to act as fire flues. The exterior walls were thicker, but of the same construction.

Gill used this system until 1907, then he turned to hollow tile for over studsing the Melville Klauber and Homer Laughlin houses. The tile provided excellent insulation, and since it does not shrink it eliminated the possibility of plaster cracking. This was also a period of transition in styles. He was moving toward more concentrated forms, and his preference for plaster to masonry was clear. Earth materials and earth forms were emerging in his style. In another year his cornices started to dwindle to 1 1/4" projections, finally to disappear entirely.

1908 was a decisive year. Two buildings, neither residential, established incontrovertibly his direction, and marked the first of his last style.

Concrete was a material to which Gill was especially sympathetic; its plasticity appealed to him, as well as its durability and its fitness for the "wholly sanitary house." Reinforced concrete had been employed in scattered buildings in the U.S. since 1877, and on the Pacific Coast in the Stanford Museum in Palo Alto; Frank Lloyd Wright had used it in Unity Temple in 1906. But Gill was one of the first to bring architectural convictions to the system and to develop a body of detailing which would make it accessible for general use.

He was an inventor out of necessity. In the hospital and the Scripps Building he fashioned the parts with which to build them: steel casings for doors and windows; the bull nose, a metal section which prevents corners from chipping; steel lath. Fortunes were made later in steel trim, but for years Gill went to the sheet metal shops to have the stuff broken for him.

Before these two buildings we have evidences of his initial gropings in architecture, and now he had arrived at what was dominant. From this time on he began to apply to residential architecture the principles of simplification he had learned here.

His certainties are expressed in these words: "There is something very restful and satisfying to my mind in the simple cube house with creamy walls, sheer and plain, rising boldly into the sky, unrelied by cornices or overhang of roof ... I like the bare honesty of these houses, the childlike frankness and haste simplicity of them."

He died October 7, 1936, almost forgotten, but on "that newest white page turned for registration," which he had called the West Coast, his name had already been recorded.

The above article is from "Five California Master Builders," a book by Esther McCoy to be published next year by Reinhold Publishing Corporation.

RECREATION AND PLAYGROUND DESIGNS—BASS
(Continued from Page 21)
for easy parental supervision from the central adult shelter, or from the raised peripheral areas. It is broken into a series of intimate areas which contain some more-or-less conventional kinds of equipment, but also a few more adventuresome elements such as the maze, the running-freeway, the forest, the rock caves, etc.

HOUSE—HUEBNER
(Continued from Page 30)
The built-in pass-through-type serving bar between the kitchen and the entry hall serves the formal living room. It can be closed to screen the raised peripheral areas. It is broken into a series of intimate areas which contain some more-or-less conventional kinds of equipment, but also a few more adventuresome elements such as the maze, the running-freeway, the forest, the rock caves, etc.

HOUSE—NEUTRA
(Continued from Page 33)
Human responses are at bottom venerable and old. Many of them can be deduced from precedent in prehuman and human organic nature. This makes our ground safe to walk on. It furnishes an elementary method for any valid proposal in the design of environment. And something must be provable to doubting Thomases, and to clients above all!

"We design environment for no other reasons, but for organic responses" which are observable, testable, provable. "Facts" and "figures" must not be left as armament of the other opposing front! The facts of life—and subtle and coarse damage to it—can be used to bolster "biorealism." It is the true realism of life itself, versus any other realism which proves in this light not realistic at all. A dead customer is a bad one.

My career as designer of living environment since "Rush City reformed" to more wholesome living in 1925, and the "Health House" of 1927 would not have been possible in any other way when the entire western hemisphere still was fully indifferent, and later even became bristling with opposition against modern architecture. What helped was when prospective clients were made deeply thoughtful about their own fundamental requirements; and more so when they were warmed by intuitive and clinical empathy and sympathy, which is usually not even expected in a supposedly merely technical or "artistically" self-willed architect. They gave, in their amazement about his understanding, more and more of their confidence and finally, after a unique experience, proclaimed their satisfaction, even enthusiasm to others. Any architect's life work depends on just this. If a "theory" works that well, as it has worked with a man who came from nowhere and worked himself out of loneliness, it is truly practical and hardly a "theoretical" theory.

KAISER CENTER—WELTON BECKET
(Continued from Page 16)
through the well to the upper lobby. Both lobby areas will be given special decorative treatment incorporated with interior planting. A mosaic mural is planned for the main entrance wall. Lobby walls will feature precast polished panels fashioned from bauxite, iron ore, anodized aluminum and dolomite, all materials of the company.

The principal auditorium on the second floor has been planned to seat 400 people, and a cafeteria, overlooking the lake, on the second floor will accommodate approximately 800 and has been arranged to be converted into a 1,200-seat banquet room. Private din-
PRODUCTS merit specified

For Case Study House No. 20
Designed by Buff, Straub and Hensman, architects

The following are specifications developed by the architects for Case Study House No. 20 and represent a selection of products on the basis of quality and general usefulness that have been chosen as being best suited to the purposes of the project and are, within the meaning of the Case Study House Program, “Merit Specified.”

Plywood sub-floor, cabinets and exterior panels—Plywood products correlated by the Douglas Fir Plywood Association, 1119 A Street, Tacoma 2, Washington
Plywood panel, beam and vault fabrication—Berkeley Plywood Company, 1401 Middle Harbor Road, Oakland 20, California
Patio wall and bathroom tile—Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles, California
Quarry tile floor—Summitville Tiles, Inc., Pomona Tile Manufacturing Company
Sliding Aluminum Doors—Arcadia Metal Products, 801 South Acacia Avenue, Fullerton, California
Ventilating Sash—Louvre Leader, The Keiner Company, 1045 Richmond Street, Los Angeles 33, California
Skylights—Wasco Products, Inc., Bay State Road, Cambridge, Massachusetts
Heating—Vornado Products, The O. A. Sutton Corporation, distributed by Sues, Young & Brown, Inc., 3626 South Bronson Avenue, Los Angeles 8, California
Soffit—Filon Plastics Corporation, 2051 East Maple, El Segundo, California
Kitchen Disposer—Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California
Inter-Com System—Q & M Equipment Company, 7315 Varna Avenue, North Hollywood, California
Redwood Interior Siding—California Redwood Association, 576 Sacramento Street, San Francisco 11, California
Vinylast Flooring—Vinyl Plastics, Inc., Sheboygan, Wisconsin
Translucent Glass—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Missouri
Swimming Pool—Anthony Pools, 5871 Firestone Boulevard, South Gate, California

KAISER CENTER—WELTON BECKET
(Continued from Page 33)

ing rooms, the medical clinic, and general office areas complete the second floor facilities. Additional offices and the electronic data processing section will be on the third floor, while executive and general offices will occupy all the space from the third floor to the 27th. The 28th floor contains an executive dining room, and two private dining areas commanding a panoramic view of the San Francisco Bay area. A uniform climate will be maintained throughout the building by means of radiant ceiling air-conditioning. Consisting of perforated squares of aluminum, behind which is assembled a system of pipes carrying hot or cold water, the ceiling in each office will radiate an evenly controlled temperature throughout the day to all points of the area. A 5-level garage structure will provide parking for 1,200 cars to be used by visitors, shoppers and employees.

NOTES IN PASSING
(Continued from Page 13)

exploitors. People can even be misled as to who their real enemy is by a propagandist who plays on their ignorance.

It is apparent from this brief discussion (a) that ignorance takes the form either of absence of knowledge or of false belief; (b) that ignorance itself is not so much a direct cause of prejudice as it is a pre-condition or bolster of prejudice. In the latter capacity, ignorance is a more important factor in prejudice against some groups than it is against other groups. Where it is a significant factor, information which fills gaps in knowledge or contradicts false beliefs can be a valuable weapon against prejudice. Not only does such information weaken directly one of the supports of prejudice, but it partially nullifies the propagandist’s attempts at exploitation.

The problems of intergroup relations may be classified according to three types. One kind is political in motive. This intergroup tension is based on a struggle for power. Such rivalries have been frequent in international relations, and a modern example of them may be found in the long-standing hatred between France and Germany. Sometimes one country may contain two groups struggling against each other for political power. Much of the violence, discrimination,
and prejudice that has divided the Serbs and Croats in Yugoslavia was of this nature.

A second class of intergroup tensions arises from differences of religious belief. The history of the West was marked for many centuries by violence between Christians and Muslims and later between Catholics and Protestants. Part of the modern conflict between Fascism, Communism, and democracy is caused by a difference in belief, although most of it is based on a struggle for political power. Belief differences between groups frequently involve the notion that nonbelievers are agents or advocates of sin, heresy, corruption, or some other form of evil. To persecute them is to do justice or perform a service for the Lord.

Belief differences are especially associated with prejudice when one group has a strongly developed conviction that its own beliefs are superior to all others. Such an ideology has been more strongly developed in connexion with the Jewish, Christian, Muslim, and Shin­
toist religions than with the Hindu, Buddhist, Confucianist, and most forms of pagan religion. It is perhaps for this reason that prejudice is more frequently found where followers of one of the former religions are dominant. This is true even though some of these religions consid­er unfairness and violence to be abhorrent.

Whereas intergroup tensions based on the struggle for power or on differences of belief have existed since the beginning of recorded history, the third type—racism—seems to be largely a modern phenomenon. It was at least rare until its modern development less than two centuries ago as a perversion of early biological science, and it still has not spread much into cultures other than those of the West.

That there were physical differences among people had always been obvious, of course. Some individuals of ancient and medieval times regarded individuals with different physical features as ob­noxious (although others considered such physical differences to be especially interesting or desirable). Yet all men, whatever their physical traits, were regarded as human beings (or at worst fallen angels), quite different from the creatures called animals.

When the natural historians of the eighteenth and early nineteenth centuries were classifying and describing species, they introduced the notion that men were to be classified into five races, which could be graded like species of animals, into higher and lower. Scientific biologists soon corrected this early error by showing that mankind was of one origin and that racial differences were later develop­ments, so that no one race could be ranked higher than any other. Nevertheless, the concept of races was seized upon and elaborated into a whole new basis for intergroup antagonism which is now called racism.

Racism is a set of popular beliefs which includes the following elements:

1. The differences between groups—differences in body and in mind—are all due to hereditary biology, and nothing can change them. According to this theory, for example, if Negroes are, on the average, not as intelligent as whites, this is due to their heredity and can no more be changed than their skin colour.

2. A second part of this theory is that habits, attitudes, beliefs, behaviour and all the things we learn are determined for us before we are born. For example according to this popular theory, Jews are born to be sharp businessmen and Japanese are born to act in an insincere manner.

3. All differences between a minority group and the majority group are thought to be signs of inferiority. For example, according to this popular theory, Jewish religion, Catholic religion, and the Negro's expression of religion are all inferior to the white Protes­tant's religion.

4. If there should be biological crossings of the groups, the children will be more degenerate than either of the parent groups. Civiliza­tion—including family life, religion and morals—will disappear and men will become savage animals. The details of what would happen if there were "intermarriage" are usually left to the imagination, and just the ugly word "mongrelization" is used to suggest the results.

Because of this, everything must be done to prevent the two groups from having easy social relations with each other. For example, if parents allowed a Jewish boy to "date" a Gentile girl, the two might want to get married, and the children of such a marriage would be "lost"—according to this theory. Another example: if Negroes were allowed to eat in the same restaurants as whites, they might become so bold as to ask whites for their daughters' hands in marriage—according to the racist theory.

These racist beliefs have become so widespread, so unconscious, and so traditional among many peoples of the West that racism may be regarded as an independent cause of prejudice today. Some social scientists consider it to be the only really important kind of prejudice between peoples, and they use the term "race prejudice" to refer to all the things we are considering in this study. Where racist beliefs occur they apply as much to religious groups, national groups, or groups of other types as to the strictly racial groups defined by anthropologists.

Closely associated with prejudice is disrespect for law and unwillingness to settle disputes peacefully. When one group of people is prejudiced against another group, it is generally unwilling to apply the usual laws and standards of behaviour to the persons who are the objects of prejudice. Violation of the law when it is to be applied to such persons is one of the most typical forms of discrimination. In many countries of the world it has been found that unchecked vio­lence and deprivation of civil rights directed against one group can easily spread to all other groups. When laws are misused or ignored, they become weakened, and illegality becomes part of the entire culture. Where a dangerous cultural practice exists, any person or group may become its victim.

Yet there can be little doubt that prejudiced people believe that prejudiced cannot be directed against them or that it has no harmful effects on them. If they understood the consequences of their own attitudes and behaviour, they could at least question their own prejudices. This has not only been demonstrated logically, but also empirically, by direct questioning of prejudiced people. Even when aware of the action of prejudice on minority groups, they are not aware of the reaction of prejudice on themselves. Ignorance of the full consequences and repercussions of prejudice is thus a precondi­tion or necessary cause—although not a sufficient explanation—of prejudice.

ARNOLD M. ROSE—UNESCO
This eccentricity and naive, artless egoism in contemporary public art in Mexico has its background. The churriguesque church and convent decor in Mexico has a peculiar extremism alien to the original Spanish baroque. It is supposed to be copying. In these churches, one finds entire walls choked with gilt carvings; no breach, no moment free for contemplation. Yet, in groupings of angels and madonnas, set out from the altar screen—blue-toned rosy faces, white and gold garments, blue-tipped fingers, and gold, gold, gold—there is a curious interior logic. All this intricate, excessive, bizarre "articulation" of a wall reached some kind of paradoxical aesthetic completeness. It is, to use an overworked term, absolutely organic. This tradition, coupled with pre-Columbian traditions, feeds into the contemporary feeling and though it has its awful consequences, it also accounts for occasional esthetic perfection.

There is much room for fantasy in Mexico simply because no one cares enough to stifle it. As one architect remarked to me, we in Mexico have no democracy, but we have freedom. (Underneath, of course, there is a terribly somber, humorless realism. The most perfect expression of the axiom "form follows function" I've ever seen was a Mexican dagger: its handle was a realistic crouching skeleton holding in its fingers the phallic dagger blade.) But the man of imagination can flourish in Mexico because the moral climate is amorphous and the unexpected sifts easily through.

One of the most cultured men I met in Mexico was Luis Barragan who has created wonders with applied imagination. At fifty-six, Barragan is still lean, animated and full of self-critical humor. His talents are manifold and though he is known primarily as a town planner, he has cast his mind and skill in many other directions. His design for the lava-bed development of Pedregal is an inspired creation going far beyond the mere landscaping aspect. Where Barragan himself cannot fulfill the demands of his imagination, he knows how to use collaborators. Examples are the Chirico-esque water-tower plaza in Pedregal and the cluster of giant towers in Satellite City, both conceived and executed by sculptor Mathias Goeritz.

Barragan's most extraordinary creation, however, is his own home. So much has been published about it that I won't describe it. But I will mention its changing character for Barragan has constructed this house as one might make a monumental sculpture. It is a house which grew slowly, organically, and which is in constant evolution, for perfection is realized slowly. Barragan and several other Mexican architects and planners still have the sense of shaping and building things in order to create an ambiance. His is a modest-appearing achievement—not dramatically or even technically unusual—but there is genius in its harmony, its shaping of its own atmosphere.

Unfortunately, most architecture in Mexico City is not marked with originality. It is "international style" and fits Talbot Hamlin's definition

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of that style: 1 — pure geometrical composition. 2 — skeleton construction with wall serving merely as screen. 3 — use of large glass areas. 4 — general emphasis on interior column rather than exterior mass.

Its most unhappy aspect is the unreasonable popularity of glass. Every small apartment building and every large office building going up now has the usual low-ceilinged rooms hanging in the city air like incongruous box-cars, exposed completely and framed by ugly picture-windows. Yet, this too will be altered without question by the imaginative men coming up now.

MUSIC

(Continued from Page 11)

Unchangeable, even as law, is the stuff, the gold you give. Revere yourselves in this gold symbol!" Whatever the people like they understand.

The stage fills with laden camels, horses, porters and wagons, bringing offerings. Herds of sacrificial animals pass by, Butchers with long knives slaughter them and throw pieces of meat to the crowd. Fires are built. An invalid woman on a litter is placed before the Calf and prays to it. Torches are lit. Beggars bring offerings, old people kill themselves, sacrificing their last moments. Riders led by the Ephraimite gallop onstage proclaiming the new rule of licence: Free under lords of their choosing, they'll be governed only by gods who rule with power. A young man appeals against the blood-sacrifice, and the Ephraimite kills him. An orgy of dancing and bloodletting, mingled with gift-giving, turns to destructive violence, culminating in human sacrifice. Destruction and suicide become lust: 'Holy is the creative power! Holy is fertility! Holy is desire!'

Through the darkness and the glare of night the orgy continues, to music as restrained as it is continuously suggestive. The music accompanies the dancing and does not take its place, reports agonies and tumults without seeking to imitate them. The long orchestral interlude, broken in upon by voice and choral outcries, conveys the scene to the mind but leaves the visible action to the stage. The instrumental music complements, develops, accentuates, carries into further dimensions, conveys news of place and situation. The enlarged orchestra does not overpower the performers; it is controlled by a composer who was always during his mature life a chamber musician, one who indicated much by little, mass by concentration, who allowed space for silence, who knew that a voice speaks and stops.

At the close the stage empties; sleeping figures lie about, while from a distance disturbing voices chant human satisfactions: 'Gold gleams like lust. Human virtue is gold-like. Lust is wildness. Gold gleams like blood. Gold is power...'

In the background a man on one of the hillocks raises himself, peers into the dimness, then cries: 'Moses is descending from the mountain!' The sleepers rise, and from all sides the people stream in. Moses speaks to the Calf: 'Begone, you image, powerless to enclose the infinite in an image.' The Calf vanishes.

Moses asks: 'Aron, what have you done?'

Aron answers: 'Nichts neues! Nothing new. Only my job. . . .'

'At whose command?'

'As always I followed the voice in me.' Aron is defending himself with words of Moses.

The final scene of the opera and the second dialogue between Moses and Aron begins. Aron pleads the necessity of a symbol, a man-made image, visible and external, to which men may direct their worship. Moses denies this and pleads his difficult, abstract word, symbolized by the Tables of the Law he bears. Aron throws back at him that the Tables of the Law, too, are an image. The Pillar of Cloud appears, and while Aron triumphantly leads the singing people towards it, Moses exclaims that it is an image also. Despairing, crying, 'Superstition!' he breaks the Tables of the Law and in a final gesture of the speaking voice sinks to the earth:

'O Wort, du Wort das mir fehlt!' Oh Word, Thou Word, that fails me!

Here the opera ends, by the original design incomplete of its third act. This act consists of another dialogue between Moses and Aron in the desert. Aron is a prisoner, Moses reproaches him for his defection. The soldiers offer to kill Aron, but Moses orders him freed. Moses then speaks to the people the last message of his renewed faith: 'In the desert you shall be invincible and shall achieve your destiny: in union with God.' It is the hard promise of consolation, it is not optimism. Schoenberg's devotion to humanity was too great to let him swerve from the path of his conviction. For twenty years until his death the opera lay in his workroom, emotionally and esthetically complete.

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THE MAGAZINE

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and still unfinished. Death then confirmed the decision. During the nineteenth century the denial of religious authority in matters of fact, which began in rationalism, became a denial of God, an assertion of man's self-sufficiency. In the twentieth century it may be questioned whether that is because of romanticism and finding there no place to set its feet. The denial now turns against the authority of religion in matters of religion. Theology, recognizing its place in the fresh sphere of argument, seeks to reassert the authority independently of its merely procedural or ritualistic claims. Science expunges the mechanical formulation of materialism. Humanity, turned in upon itself by disaster, accepts and shares a new awareness of responsibility, necessary, however unproved. An era of revolution begins. So the Voice from the Thornbush speaks to Moses its disinterested, ironically ambiguous promise. And the singing voice of Aron reports the message in terms men like and therefore understand.

Schoenberg renders the whole gamut of religion, from direct inspiration to blood-sacrifice, and the commoner, more spurious rituals are performed with fervor around the Golden Calf. Moses, who begins by hearing the voice of God, ends in doubt of word and man. The third act epilogue does not resolve the problem, for it ends in words more ambiguous than the doubt, the reversible statement of the promise. The ending of the opera, as it now stands, is the present place of man. The place is religious, for by every other word and action, even by the promise, man has been overwhelmed. The ending is tragic because it is an affirmation. The sense of beginning the response that rests upon man. Moses, who doubts all else, cannot doubt himself, because he has spoken with God directly; and that, rather than the ambiguous promise, is the message of the epilogue. What Moses knows cannot yet be uttered; it must be formulated and tried. In that formulation the claim of doubt is no greater than the claim of faith. Having seen all fail is his responsibility to begin commiseration.

Schoenberg had not set the Jews free of their burden. He had only confirmed that for them, surrogate for the human race, the burden must be the blessing and the promise.

Another character of a different level, will demonstrate by its equal validity how closely this condensed plot speaks for the actualities of human relationships. Whoever has read Camus' The Rebel will have recognized with what poetic inadequacy this book, a plot for theoretical meditation, answers to the first two-thirds, his summary of revolutionary nihilism. Yet if one accepts the theoretical terms of nihilist philosophy, an effort by modern intellectual man to answer by philosophical theory the human need for justification, for a source of meaningful action, with the courses of action argumentatively validated by Aron, one may comprehend the destructive outcome of the twentieth century. Hegelian abstractions are off, autoritarians rationalized, the people (nation­ of­ nistic) feels precariously beside the people (free and democratic); power and generosity, exaltation and erotic frenzy, gold and lust, self-sacrifice and blood­ sacrifice are all directed to a present satisfaction and the desire for immediate, phenomenalistic liberation. Against the diastolic expansions of these frantic urges, fiercely and as it seems so adequately reasoned, madonna cannot keep any secure foundation for new lines of thought and conduct. It should be throughout all Western belief—and as unconsolable and as tragic. The one break-through has been the Christian solution, tortured by two thousand years of Aronizing interpretations. In the Christian consciousness, Christianity did when Aron did: a wall at Dartmouth Christ Cutting Down His Cross. The great butt looms toward us as materiality as our present knowledge of evil. The temporary belief that by explaining away religion you can get rid of it is as fallacious as current new belief that we should be better off if we could somehow rid ourselves of science. As a method of dealing with the problems presented by human existence religion is as necessary as biology and no more to be done away with than mathematics.
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(122a) Contemporary Ceramics: Information, prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamp bases; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files. — Tony Hill, 7214 North La Cienega Boulevard, Los Angeles, California.

(303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Gold Medal Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, P. O. Box 24964 Village Station, Los Angeles 24, California.

(253a) New Recesed Chime: The 6" x 6" x 6" box is completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unlimited double resonator system results in a greater improvement in tone. The tone provides better grille, is adaptable to installations in ceiling, wall and bases of any room.—NuTone, Inc., 3350 North Av Memory Road, Cincinnati 27, Ohio.

Structural Materials

(326a) Construction plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.A.A. Bling systems, the three-part, 20-page catalog presents basic information on fir plywood standards and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

(113a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes, Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

(318a) Concrete Structural Wall Units: Design information and construction data available concerning Carducos, the most unusual building material made. Carducos is structural, approved by building codes; practically impervious to water without surface treatment. It is manufactured in patterned design component as well as textured and plain. Integral exterior finish is an average to specifications. Where required Carducos can be furnished with a five-hour fire rating and built-in insulation with a K factor of 2. U factor of 0.31. Write Cardoso, P. O. Box H. Stanton (Orange County), California.

(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone most popular types, диск...
(332a) Jaylis Traversing Window-Covering—Room Dividers: Constructed from DuPont Lucite and DuPont Zetel Nylon, reflects 96% infrared rays and absorbs 99% ultra-violet rays; low maintenance cost; lasts a lifetime; may be used indoors or out; stacks one inch to the foot. For complete details write to: Jaylis Sales Corporation, 412 First Avenue, New York City.

(245a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb Line of furniture. Write for his reference guide to Directional, Inc., Dept. AA, 805 Beverly Boulevard, Los Angeles 15, California.

(199a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Pull" design: pleated, washable, acoustical-plastic shades with acoustically fitted luminaires. Also in brass. Accessories include wall brackets, floor lamp standards, and multiple fixture overlays for clusters of lights. Write to: Damron-Kaufmann Inc., 449 Jackson Square, San Francisco 11, California.

(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write to Wasco Proctor & Gamble Corporation, 2229 4th Street, Berkeley 10, California.

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz, Feature is "Light Pull" design: pleated, washable, acoustical-plastic shades with acoustically fitted luminaires. Also in brass. Accessories include wall brackets, floor lamp standards, and multiple fixture overlays for clusters of lights. Write to: Damron-Kaufmann Inc., 449 Jackson Square, San Francisco 11, California.

(235a) Kaiser Aluminum, for Prod. Mfg. & Mktg.: A 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 924 Broadway, Oakland 12, California.

(95b) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrapping papers, garbage, trash; gas fired, unit 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushes; heavy steel plate combustion chamber; AGC approved; exerts no noise, fumes, fumes, unwanted heat; sent in complete; 2 years warranty. Write to: Incineration Division, Bowser, Inc., Cairo, Illinois.

(542) Furnace: Brochures, folders, literature, equipment; includes PANELAIR Forced Air Wall heater, occupying floor area of only 9 square feet; 30 minutes to heat up, no noise; discharge near floor to one or two rooms; two speed fan. Write to: Payne Furniture Company, Monrovia, Calif.

(333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are designed in a brochure by Berkeley Plywood Company, General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development of these roof systems. The Berkeley diaphragms and many other plywood building components. Write to Berkeley Plywood Company, 340 Main Street Harbor Rd., Oakland 20, Calif., or 4085 Sheilla St., Los Angeles 23, Calif.

(232a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas shows all the advantages of a Fiberglas-reinforced built-up roof. A built-up roof with Fiberglas is a monolithic layer of Fiberpruf, a non-glare, water proofing asphalt, reinforced in all directions with strong steel Wire mesh. The porous surface of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "algaing." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas, Inc., Pacific Coast Division, Dept. AA, Santa Clara, California.

(334a) The Avercolor reproduction is a constant, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with years of experience in the photographic field have resulted in a revolutionary change in color, tone, and texture of photographic reproductions. Other services include black-and-white prints, color transparencies, and display transparencies. For further information write: Aver Color Laboratories, Inc., 1424 Broadway, Hollywood 28, California.


(528a) Home Radio Intercom: Guardian MK-II provides entertainment, protection, convenience. Exclusive "squash feature" automatically shuts off radio when baby's cry or unusual noise interrupts, transmits cry or noise, then radio resumes playing. Set also features fire warning system. When temperatures reach burning stage, door bell sounds, security system is activated. Door is opened through every station, including front door speaker so neighbors are alerted, and police notified. Available in all colors; up to nine stations installed. Merit Specified for Case Study Houses No. 17 and 20. For brochure write to G & M Equipment Company, Inc., 7315 Yana Ave., North Hollywood, Calif., Phone: St. 8124-1624.

(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Gelf, Arne Jacobsen, Hans Wagner, Tony Paul, David Gil, Jack Egger and others. Included is illustrative material on nearly 500 decorative accessories and furnishings of a complete line of 3000 basic pieces. On request from Richards Morgentha, Dept. AA, 225 Fifth Ave., New York 10, New York.

(257a) Fireplace: Write for free folder "Fireplace," the conical fireplace, designed by Wendell Lovett. This metal open fronted fireplace is constructed of red and black, rust, flame red and white, stippled or solid finish. The Condon-Keating-Duluth Company, Seattle 44, Washington, Southern California, 1958, Scientific Scan, Inc., 162 South Robertson Boulevard, Los Angeles 48, California.
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