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Correction please: unfortunately, the entire project “Concrete Structure” on pages 18 and 19 in our October issue, was credited to Felix Candela who was responsible only for the structure of the roof over the main salon. The architect, to whom full credit for the project should have been given, is Joaquin Alvarez Ordonez.

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A COLLAGE OF AMERICAN COMPOSERS — Part 3

To the creation of what may be called, definitively rather than chronologically, 20th Century Music Arnold Schoenberg contributed three principal ideas, each aimed to dissemble the new music that was trying to be written from the clay of the habitual, pedantic, authoritarian post-romantic tradition. Throughout all late-romantic music the breaking away of conjointly sounding horizontal voices from the governance of simultaneous vertical harmony, which permitted a modest degree of emotionally directed dissonance, was occurring, as a glacier melts, with massive fracturing but haphazard plan. Everybody agreed that while academic rules were worth formulating and should be controlling, the best music for hearing was that which broke the rules. This intuitive righteous anarchy in the perceiver had been stretched by mid-twentieth century to the sophisticated notion, now belatedly being accepted by the same educated mind which until lately held the opposite, that the vertical confluence of music should be determined by tight formulas of planning and the consequent pleasures of seemingly haphazard sound. These tight formulas, formerly laid upon Schoenberg, like whips, by both his admirers and his enemies, having been repudiated by him in favor of revelations seemingly too naive for the sophisticated, were thereafter attributed to Webern, who would have welcomed them even less. If Webern had believed that the formula precedes or generates the music, he could have become as fertile as Picasso. Nor would he have accepted difficulty as a criterion: the violin movement that is as-it-were-mystically farseeing patience, the restraint of his consumate taste scarcely more than the thought of a trill, the indications of outdoor nature throughout his music are quite simple. Webern's as-it-were — the Greek doctrine of Harmony, in respect to which neither Plato nor Aristotle ever wavers! — a beautiful when the many components have obtained in some sense their proper proportions." A recent restatement of the same thought, diagrammatically and experimentally reported in Scientific American, prefers the mid-twentieth century agon, that the creative mind enters appreciatively into a complex disequilibrium, amid which it produces seemingly arbitrary sound.

The argument raises a nice esthetic point. The composer believes that he directs the emotional input of his music; the critic claims that affirmation of a work of art, one with nature because it is self-sufficient. Though the tone-row, coming to Webern as both natural and arbitrary, required something more than an adjustment, the resolution became a complete liberation of polyphonic counterpoint, uncomplicated by Schoenberg's rage against and concessions to, and irony, and embarrassment, and humor in the presence of an uncomprehending public, the report of which runs through nearly all of his mature music. For Webern the possibility that the vertical relationship of tones might be a concordance must have been evident; such concordance achieved by polyphonic discipline within simply consonant relationships distinguished the period and the workmanship of Heinrich Isaac, in studying whose music Webern's career began and ended. Webern's art in turn is distinguished by the pertinence in the ear of his achieved vertical relationships. If these could not be true consonance, they must be the purest dissonance. Among the followers of Schoenberg who became devotees of Webern the possibility that the vertical relationship might still be a concordance was rejected almost with violence by those who had grasped, misunderstanding Webern, the excitement of strict order producing seemingly arbitrary sound.

Webern and Schoenberg would have agreed with Alfred Whitehead to that "Greek answer . . . the Greek doctrine of Harmony, in respect to which neither Plato nor Aristotle ever wavers!" "that beauty belonged to composite things, and that the composition is beautiful when the many components have obtained in some sense their proper proportions." A recent restatement of the same thought, diagrammatically and experimentally reported in Scientific American, prefers the mid-twentieth century agon, that the creative mind enters appreciatively into a complex disequilibrium, amid which it produces an equilibrium. There is a real difference whether you believe in advance that the complexities which move you to action are "composite" or are "disequilibrated." To resolve the disequilibrated one feels less responsibility; indeed a solution is to achieve a similar disequilibration in oneself. The one attitude and art proceed to an outgoing relationship, however dramatic in expression, intent on balance, at the best serenity; the other enters into an expressiveness tense with the pulling of its imbalances towards the absurd.

The argument raises a nice esthetic point. The composer believes that he directs the emotional input of his music; the critic claims that
the emotional output should be directed to arousing and in some degree coordinating the listener's emotional responses. Does what the composer puts in equal what the listener should get out? Are the two related? Are they the same at all? This leads to the discussion Gertrude Stein's wisdom was interminably musing, concerning history and composition, and who are we and what are we now doing. Is the writer writing the reader reading? This is a 20th century problem, involving questions as fundamental as any raised by Freud's folk-epic of sex.

Schoenberg's three ideas, seldom stated in sequence or as one process, are these: (1) dissonance has been emancipated; therefore (2) all 12 tones contribute equally to the concordance and are equally its reference (thus requiring the formulation of a method of using the tones as a row or series, to avoid emphasizing one tone thereby falsely establishing a key—though a valid series could be in whole or in part consonant); the mode of composition, so that no unit shall be unrelated, is (3) by continuous variation.

Schoenberg believed in the first as a prerequisite, in the second as a method but not the only method, in the third as fundamental to any composite composition, each derived from his understanding of precedent musical tradition. Schoenberg believed in the tradition and held, in contrast to a majority of adherents and disciples, that deviation should occur reluctantly, as it were by revelation in the nature of the circumstance.

Aside from the merely tonal composers, the platform-traditionalists, who go their way in directionless satisfaction, aiming their works the safe side of the public time-lag, the general body of creative thinking in music has accepted, since Schoenberg's death in 1951, some application at least of each of these three ideas. More deliberately advanced composers, unless they have gone off after a separate, usually personal and isolated theory, however valid, have in general reversed the order of ideas, beginning with the tone-row, accepting therefore some measure of emancipation in the dissonance, usually with tonal reservations, and assimilating the continuous variation without thoroughly exploring its implications. A few radical composers have restated the idea of the tone-row as a principle, rather than a method, of composition; not content with emancipating the dissonance they have ejected tonality and consonance, including the scale and its normally concordant relationships. Their most articulate spokesman is Pierre Boulez, who celebrated the death of the prophet by publishing an article a manifesto of liberation: "Schoenberg Is Dead."

The tone-row or method of serial composition, as Boulez speaks of it, though he would prefer a distinct identity by title to distinguish his usage from Schoenberg's, has not been the only consequence of the emancipation of the dissonance. John Cage, an American composer, studied with Schoenberg, who spoke of him to me as "not a composer, but an inventor—of genius." Cage took for his point of departure the emancipation of the dissonance and went on to admit into music, as equally valid, any objective sound or division of tone able to be used for composition. From this he has proceeded to the elimination of all precedent or successive order, that is to say composition itself. "A sound does not view itself as thought, as ought, as needing another sound for its elucidation, as etc.; it has no time for any consideration—it is occupied with the performance of its characteristics: before it has died away it must have made perfectly exact its frequency, its loudness, its length, its overtone-structure, its precise morphology of these and of itself." It is as though in a poem a word is freed of any extension or continuity of meaning it might have in a sentence; each word (or group of words approximating to such a conjunction of tones as Cage would admit) is received only for itself: the example is found near purity in some of Gertrude Stein's Stanzas in Meditation. In answering questions John Cage underlined his intent by its implications. "... Rhythm is durations of any length coexisting in any states of succession and synchronicity. A simultaneity or succession of notes like a succession of words in Gertrude Stein's Stanzas becomes a rhythm. "Composing's one thing, performing's another; listening's a third. What can they have to do with one another?"

*The quotations are from Cage's talk, Experimental Music, published in The Score and IMA Magazine, June 1955, an issue on American music now practically unobtainable.

(Continued on Page 32)
Max Picard, a prominent German philosopher, in an apocalyptic essay called "The Atomization of Modern Art," says that the modern painter, by dissociating himself from the object, has represented mere "shreds of earthly things" and failed to create a world. To build a Whole, Picard believes, is the primary task of the artist.

"Needless to say," he writes, "the artist is bound to participate in his own age since the things that happen in it happen for him too: he must respond to them in his art and, in so doing, be responsible for them. He will express his sense of responsibility, however, by restoring their wholeness to things that have been broken and stunted in the rush and routine of modern life... the modern artist (instead) shows them triumphing in their disintegration and the artist himself rejoices that he has seized them in their contested state of disintegration."

Sounding his warning, Picard makes a comparison between primitive and abstract modern art:

"It was because the object inspired him with awe that the primitive artist kept his distance from it and in the darkness of his awe, he found his way into the dark interior of the object. The abstract artist, on the other hand, keeps his distance from the object because he despises it; he deforms it; he does not accept the object's own interior spirit but imposes one on it from outside. The remoteness from the object which is characteristic of both primitive and abstract art typified the beginning and the end of an epoch which are always similar (Gian Battista Vico): the beginning seems formless because it is so full; the end seems formless because it is so empty."

It is doubtful whether Picard is sufficiently sensitive visually to recognize a "Whole" abstract painting. But he has recognized a number of initial facts. He has understood the flight from the object but not its reasons. He has identified the disparate elements, the emptiness in much of abstract painting but failed to see that emptiness is a constant in any art style. Only a few artists have ever been able to reach the Whole, to build a self-sufficient world. Finally I think Picard might be mistaking the beginning for the end. Artists today are just beginning to find the "interior" of the object and in order to do it, they must subject themselves to constant purifications. They need, it seems, to undergo painful partings from and equally painful homecomings to the concrete world. A few artists, in fact, have tressed the "disintegrating" objective world so thoroughly that they have been able to subsume it in order to build the "Whole" world Picard unfortunately seems unable to find.

Jackson Pollock was one of the few who could never come to terms with the appearance of the object in his paintings and created a "world" only after he willed himself free of gratuitous objective forms. Though he loved light, it was only in his late linear paintings, properly called "lyric" by Clement Greenberg, that he created light. Though he was throughout his painting life concerned with the appearance of the object in his paintings and created a "lyrical" response and actually create a unity. There were few units in this show, but the tentative exploration in the harmonic direction was there.

What these fragments, particularly the black-and-white polyptych relate is Pollock's moment of exaltation when finally he created light. For in the large paintings which present a unity—those compositions which filled and made heavy the line, Pollock was able to fulfill a temperamental need. Leaving behind the objects which filled and made heavy the line, Pollock was able to fulfill a temperamental need. He was able to give rein to his large fund of

Pollock's many beginnings, his failures, and his embattled spirit were never more clearly or brutally revealed than in an exhibition of smaller paintings from 1934 to 1954 at the Janis Gallery. This unedited accumulation of paintings, hung closely and with seeming disregard for qualitative distinctions, gives a disturbing mosaic of Pollock's spiritual life. The remnants of his impulses, lined up on the wall, pitilessly describe the man's frantic comings and goings, his moments of hope and his quick accesses of despair.

They show a man of enormous appetite, forced to check the successions of sensation which came upon him with greater rapidity than his being could accommodate. He was forced to move now in one direction, now in another to even out the ragged pace of his matur-
BRUSSELS CONCLUSION

JUNE WAYNE

I've not read other reports of the Brussels World Fair. This is a handicap because I don't know what's been said. But it's a blessing to be able to say what I please in innocence.

I saw the Brussels Fair at its finest time, just before it closed. The buses, services, and restaurants had established their routine; the plants were rich and green; even the ambulances dashed through the crowds with a certain ease, carrying their never-ending stream of prostrated oglers. The Fair-planners invested enormous sums in non-profit-making details. Landscaping is magnificent, walks and bridges not the least jerry-built but imaginatively and substantially incorporated into the Fair's design. The site is a great old park with a river and fountains, giant trees, and swards of green grass. Where no plants existed, huge tubs of trees ringed round with flowers were brought in to line the midways, and to create elegant oases of seating space for the weary. Remembering what such a tree-in-a-tub costs in crowds with a certain ease, carrying their never-ending stream of profit-making details. Landscaping is magnificent, walks and bridges not the least jerry-built but imaginatively and substantially incorporated into the Fair's design. The site is a great old park with a river and fountains, giant trees, and swards of green grass. Where no plants existed, huge tubs of trees ringed round with flowers were brought in to line the midways, and to create elegant oases of seating space for the weary. Remembering what such a tree-in-a-tub costs in California, I shudder to think of the money it took to provide these elegant additions to the scene.

An exhilarating confusion of exhibitions reigns, some elegant, some corny, some imaginative, some dull. When first I entered the Fair grounds, I walked without stopping, looking at pavilions, arbors of flowers, people, flags, bridges, fountains with the same anticipation one has in surveying a monster buffet of Swedish Smorgasbord. And grounds, I walked without stopping, looking at pavilions, arbors of flowers, people, flags, bridges, fountains with the same anticipation one has in surveying a monster buffet of Swedish Smorgasbord. And the sounds! Bicycle bells of all varieties, horns, chimes, putt-putts, carillons. From time to time, quieting all these, over a vast but superb hi-fi system came concerts of ancient music being performed in the Austrian Building. The music added a unifying, enriching quality, and appealed to the better side of people, I am sure, for there was very little pushing or shoving in spite of the enormous crowds.

It is worth a separate paragraph to mention an astonishing lack of litter! Everyone threw their rubbish in the trash cans!

Several times I took the overhead mono-rail "tea-cup" that holds two people and whisks you down the esplanades at a decent clip. It's a nice feeling. Just high enough to see everything, but not too high for the squeamish. Even in the rain (which suddenly poured down and soaked me as I was coasting along in a bright red pail) the Fair looks like an out-size Rooul Dufy.

All the advances of modern architecture are here, and the abuses too. The silver Atomium, symbol of the atomic age, and trademark of the Exposition, resembles the sets for H. G. Wells' "THINGS TO COME." I found it ugly and depressing (obviously a personal reaction since people flocked like ants into its strange tubes and observation spheres). The Atomium gave me one of those vague shivers supposed to be caused by someone walking over your grave-to-be.

As one expects, the French came up with a conversation piece, a soaring erector-set construction of glass and plastic and steel whose most felicitous view is from an airplane. The entire building balances upon a single point, a giant pier of concrete from which radiating spokes of steel arch in all directions to form the structural skeleton of the Pavilion. The building is meant to be taken apart and rebuilt in Paris where it will become a sports arena, or a museum for aircraft. For this latter purpose it is surely an admirable piece of architecture, but for the displays at the Fair, not! Under its vast roof which (from the sky) looks like an abstract butterfly is a wild profusion of displays, each quite excellent for content, but in such a visual and locational jumble as to discourage the viewer before he starts. Fascinating as is the idea of this building, surely architect Guillaume Gillet did not have this Fair in mind when he engineered and designed it.

The wiry confusion of the French Pavilion thoroughly complicates the view from the United States Pavilion, and this explains why all the photos of the U.S. building are taken in such a way as to eliminate both its neighbors, the French and the Russians. Architect Stone really had a cross to bear in the style of these two countries, both so wiry and angular. I hardly know which disturbed me the most, the French "crise de nerfs" or the Russian block of ice strapped in bailing wire.

One cannot discuss the Russian Pavilion within the architectural framework usable for most of the other nations. Contemporary architecture as we know it, and especially contemporary design, is either unknown or rejected by them. The building itself is a great down and soaked me as I was coasting along in a bright red pail) the Fair looks like an out-size Rooul Dufy.

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ARTS & ARCHITECTURE

The magazine takes pleasure in inviting its readers to the public showings of the new CASE STUDY HOUSE #21 by Pierre Koenig, architect, to begin January 3 through February 22, on Saturdays and Sundays, from 1 to 5 p.m.

CASE STUDY HOUSE #21

CONSTRUCTION PHOTOGRAPHS BY JULIUS SHULMAN

PIERRE KOENIG, ARCHITECT, A.I.A., WILLIAM PORUS, CONSULTING ENGINEER, PAT HAMILTON, GENERAL CONTRACTOR

This is the latest in the magazine's continuing series of contemporary dwellings, and through a number of small miracles it has been completed somewhat ahead of schedule. This beautifully designed steel and glass house is, we think, one of the most interesting of our undertakings in this field. The adjacent sketch will help clarify the place. Officially, the address is 9038 Wonderland Park Avenue, Los Angeles. Full reports of the construction of the project have been shown in the May, August and November issues of the magazine and a final coverage of the entire enterprise will appear in ARTS & ARCHITECTURE for February. We hope that those many interested readers who have followed the program thus far will take occasion to note the dates and see what we feel is a handsomely articulated project in modern domestic architecture.
The characteristics of abstract art lie in the free use of artistic elements—of colour and line. Aesthetically, it may be compared to a Bach fugue, where the musical structure is self-sufficient, concerned only with a sense of harmony, and has nothing to do with human feelings.

Everyone accepts this pure classical music, experiencing in it an artistic delight as, in another way, people experience a sentimental delight from listening to romantic music.

A factor which has played an important part in the evolution of abstract art is the development of photography. The faithful eye of the camera has liberated the arts from their servitude to concrete reality. For deep down in human consciousness there is always the desire to perpetuate one's memory on earth. The custom of erecting monuments and painting pictures to record these events and acts of men—whether it be a Caesar or just an ordinary man—arises from this psychological need.

In bygone days, to immortalize Henry VIII's features, Holbein was called to do the job, but to record the inauguration of the new Unesco headquarters, a Leica and a roll of film are sufficient.

Art historians have pointed out that the existence of naturalistic and anti-naturalistic styles through the centuries are an echo of different spiritual realities. Naturalistic tendencies generally appear in times of stability, where man is content with his lot and where violent antagonisms do not exist. The trend towards the abstract, on the other hand, generally appears in times where this happy relationship between man and his environment does not exist. In this case, since the artist reflects his time, it often happens that he creates abstract forms because he can introduce in them a harmony that responds to a basic human desire for balance and concord.

We live in a time of vital change, when men are wrestling with vast problems to which they cannot yet find the answers. This may explain the retreat of the artist from reality. Then there is also the impact of science. The world is full of mathematical formulas and abstract forms of scientific discoveries charted in laboratories. It may be that the artist, influenced by these factors, is trying to translate such mathematical images into the algebra of an artistic style.

Each form of art has its own particular language and those who study it must know or at least understand this language. It is by no means certain that all classical forms are understood at first glance, for the work of art speaks only to sympathetic ears.

(Continued on Page 34)
CORPORATION HEADQUARTERS

A LARGE URBAN PROJECT AND ITS SURROUNDING PLAZA

ASSOCIATED ARCHITECTS:
HERTZKA & KNOWLES AND SKIDMORE, OWINGS & MERRILL
The wedge-shaped site covers approximately 1 1/3 acres in the heart of San Francisco. The building, now under construction, occupies one third of the land area, with the rest being devoted to a plaza, including gardens, trees, walkways and a reflecting pool. The 20-story building rising 320 feet above street level, has been designed to be 50 per cent occupied as headquarters for the client company, the Crown Zellerbach Corporation, with the rest available as rental space. An 8-foot-thick monolithic base, approximately 40 feet below street level supports 18 steel columns, rising to a height of 320 feet, spanning these columns every 14 feet is an integrated rigid framework of steel girders, beams, and trusses topped with a concrete-covered cellular steel floor. The structural framework is sheathed in blue-green, heat-absorbing glass with colored spandrel glass between floors. This forms a 20-story office tower. Connected to the tower is a reinforced-concrete service core faced in Italian mosaic tile. The construction is completely air-conditioned and fireproofed. The interior area will be an entirely open floor space, free of columns or other obstructions. The building will feature modular construction with every floor divided into small units, 5 1/2' x 5 1/2' completely supplied with electric and telephone outlets, and each with its own light and air-conditioning, permitting maximum flexibility in designing office space with movable partitions. The exterior is glass and aluminum. A two-level garage, constructed beneath the building, will have a capacity of 150 cars.
My original commission was to design the upper patio. The lower garden came about following my suggestion that this area would be enhanced by the inclusion of greenery which could be gained by incorporating the adjoining sunken area as a part of a general plan. This is how the roadway came into being as a means of achieving this interrelation with great changes in level. It serves the same purpose as the Japanese veranda (roka) for viewing the garden. In theatrical terms, it is like the “flowery path” or bridge of entry (hanamichi). That it has come to connect building No. 3 to the Assembly is quite incidental to this.

The lower garden is often referred to as the “Jardin Japonais.” In my estimation, it would be almost more correct to say that the part is truly Japanese which is least obviously so. Such is the excellence of the earliest historical examples, they are not “a la japonaise”—that came later.

It is true that I have paid a more obvious homage to the Japanese garden in the lower area. This followed the nature of the commission, and because of the very generous gift of all the stones from Japan.

To learn but still to control, not to be overwhelmed by so strong a tradition, is a challenge. My effort was to find a way to link that ritual of rocks which comes down to us through the Japanese from the dawn of history to our modern times and needs. In Japan, the worship of stones changed into an appreciation of nature. The search for the essence of sculpture seems to carry me to the same end. This is an ambulatory garden, the enjoyment of which is enhanced by walking in it whereby one perceives the relative value of all things. The raised paved area in the center of the lower garden recalls the upper piazza. One arrives on it and departs from it again—with time barriers of stepping stones between—it is the land of voyage, the place for dancing and music which may be viewed from all around the garden and from all levels of the surrounding buildings. While the spirit of the garden comes from Japan, the actual composition of the natural rocks, the granite (lanterns, waterfall), the concrete and wood (seating) is my own. For instance, a consideration of the tea ceremony led to an innovation of seats on the upper level.

The only exceptions to this are the large stone and hill arrangement which closely follows the common “horai” (sacred mountain) tradition, and two old “chosu bachi” (water basins) which are included in deference to the appreciation of age which is so much a part of the Japanese garden.

The source stone from which the water cascades is inscribed with the character “Peace.”—ISAMU NOGUCHI.
An account of Neutra is an account of ideas. These ideas are capable of
taking form. They act themselves out in terms of man's needs. What are
these needs? They concern more than mere provision for daily life. They go
beyond the austerity of a crudely understood functionalism. Shape is a primary
need, not to be treated lightly. Form was an organic necessity millions of years
before man entered on the scene.

Plants and animals have worked out a satisfactory harmony within their
environment. They found their adjustment over eons or they would have
perished from the earth. Man, too, must find his adjustments. But for him it
is no longer mere natural circumstances with which he must cope. It is the
restless, explosive inventive ness of his own brain that challenges him and
confronts him with utterly new conditions. To these new technical situations
he must adapt himself with preternatural speed. No natural "automation"
over biologic ages will serve now. He must intuitively and consciously con­ceive
and build his own world and his future. He will only happily survive if
his environment has a comprehensive design.

Neutra, among the great builders of our time, is pre-eminently a humanist
and an optimist. There is something inherently wholesome in creating design
upon design to fulfill the satisfactions of the human being. The architect
knows man, his client, through empathy, through such a wealth of new
scientific disclosure as would have made a Leonardo happy. Modern biology
has taught us much. Far more is now known about man's behavior, his needs,
his complexities of mind and body, and of the things which favor him or wear
him down. So much is known of him that he can no longer be simply defined;
all we can say is that we come closer to him, and we could do him less violence
if we would.

Neutra, the architect, begins where engineering leaves off: it is not the
stresses and strains in materials, it is the stresses and strains in man that are
his concern. He sees "the structural as a sequel to the human." The design of
human environment is "first of all a very human issue, rather than a construc­tion
issue." This for Neutra is "biological realism," or biorealism.

"If design, production, and construction cannot be channelled to serve
survival, if we fabricate an environment—of which, after all, we seem an
inseparable part—but cannot make it an organically possible extension of
ourselves, then the end of the race may well appear in sight. It becomes
improbable that a species like ours, wildly experimenting with its vital sur­roundings, could persist." Neutra is quick to point out that the architectural style of a countryside gains beauty
from repetition: whether in Norway, in Austria, or in Japan, houses were built
alike wherever a constant condition was met, and the result was harmony.
An architectural species thus emerged.

Differences in treatment, in structure, have their reason; they are due to the
purpose of the building, or variety of site or of circumstances—wealth or
poverty. But above all, differences (and similarities) stem from man's need
and nature. Neutra's architecture is new, not so much because new materials
are available but because more knowledge of man is available. This is what
distinguishes Neutra from the other great architects of the 20th Century. For
Neutra, the pursuit of form as mere deployment of the artist's personality is a
meretricious playing with vogue injures a major investment for the average
man; it destroys the very purpose of permanent building.

As a result, Neutra's structures have dated remarkably little. This is because
he violates nothing fundamental. When so much change is necessary, habit
must be respected. "Habits interconnect in a tough meshwork. The designer
must also know that it is not possible to become accustomed to everything; he
merely adapts himself to stimuli within a certain range of tolerance." The
meretricious playing with vogue injures a major investment for the average
man; it destroys the very purpose of permanent building.

Neutra's houses are suited to a temperament—they are in a subtle way a
biography of a client. "There is a natural gratification in feeling visually
unimpeded and in being free for action, at liberty, not caged and incarcerated.
A person may look at the large view windows of a living room and feel
like taking a breath of relaxation, gratification, and relief. A division bar or a
structural post that interrupts this expanded opening will dim this response and
conflict with it. It will interfere with the freedom craved; it will remind the
client of a 'cage.' Another client, differently conditioned, may look at the
same wide unobstructed glass front with anxiety. Division bars give him the
feeling of security, of protection against burglary, danger, murder. It is obvious
that the practical desires and evaluations of the second are quite contrary to
those of the first. As clients of an architect, each will voice his concern, vaguely
perhaps, but he will be entitled to his sympathetic 'feeling in.'

"When the designer does anything essential for us, no matter through what

RICHARD NEUTRA—A PHILOSOPHY OF DESIGN
pride in teamwork—yet the personal expression, the immediate impact of one
for mutual helpfulness or submergence in humanity. "We earthly beings, from
continent, and when he takes up the challenge of well-being out of ill-being
a very singular event, most himself when he moves prophetically across a
industrial composite. Neutra organizes with the greatest precision—he takes

to the various stages of a growing family’s existence that it has never been
C.
the way of life within has survived and flourished.
industrial society, and when he builds a house, the man with four conventional
C.
Neutra organizes with the greatest precision—he takes

"Sense receptors have been newly counted and found almost innumerable.
The endowment with these senses varies markedly for different individuals, and
the different proportions of sensibility may account in large measure for
puzzling personality differences which the designer is called on to please."
Neutra wants information on eye and ear responses, on the responses of all
other senses, on our unconscious awareness and reportings, even during sleep,
to the end that personality may be set at ease, made secure, have a chance
to build up. He is greatly concerned with the statistics of fatigue, and with the
acceptance of satisfactions, whether they are developed over years, through
habit, or seem instantaneous outbursts of feeling. "A home can be designed
to satisfy by the month," with the regularity of a provider, or ‘by the moment,’
with thrill of a lover... A sliding door opens into a garden. The value cannot
be guessed by counting the number of times it is opened, or the number of
hours it stays open. The decisive thing may be a deep breath of liberation on
the first spring day.

"The designer will need to learn which responses are wholesome in a given
situation, and he will have to account for his own goals in the same spirit. He
must call to his aid the experimental psychologist and permit him to introduce
safe quantitative methods of verification, where formerly connoisseurs referred
only to intangible qualities and imponderables. It will not bespeak true interest
in architecture if the client’s wife proves that his expectation of reason in her is
highly emotional and by no means a reasonable state in his own being. Can a doctor rightly
‘get mad’ about his patients’ difficulties or a pediatrician about the obscure
subjective account of a child’s condition? He will listen sympathetically and
put the story and the noted symptoms together in a syndrome diagnosed
according to a conditioning of his own which he has received from past experi-
ence. He and we all live and surely interact by empathy. Empathy is the
foundation of any getting together of individuals, even in a casual way, not

"Fatigue phenomena as well as the irritations and maladjustments caused by
physical surroundings have become measurable. Increase the reverberation rate
in an office and the impatience of the office force will increase in proportion. A
busy executive negotiating with a man across the desk, while the office echoes
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to speak of group action in a skillfully harmonized team effort. This person is
you and you are he, until you are able to grasp his emotions and, in fact, his
very essence. The ancient Hindus said: 'Ta-Tvam-Asi. You are the child, the
beggar and the king.'

"Friendly attention will yield results. The young architect who is in distress
and even 'gets mad' about the reluctance and lack of understanding of the
client’s wife proves that his expectation of reason in her is highly emotional
and by no means a reasonable state in his own being. Can a doctor rightly
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A SELF-CONTAINED VERTICAL COMMUNITY

BY HARRY SEIDLER, ARCHITECT

On its southern boundary the two-acre site in Sydney, Australia, adjoins a park reserve which forms a promontory and, in effect, becomes virtually part of the site thus producing an area which is surrounded on three sides by water and a view arc of approximately 270°.

The adopted solution is a square building exposed equally on all sides set diagonally, angled to avoid direct east or west orientations, taking full advantage of the view arc and making double exposures possible for a high percentage of the apartments. In plan the essence of the layout is an arrangement allowing four of the apartments per floor to have double exposures. Corner flats are arranged in such a way that their exterior balconies can face alternate orientations on successive floors. This will afford a choice of units at any height of the building to look onto two alternative views. Various possibilities of kitchen-dining relationships are possible within the overall framework, each to be adjusted to the individual needs.

(Continued on Page 28)
A competition for eight small family houses was sponsored by a Danish bank as a preliminary to their introduction of a new lending system. Under this program, the architects were invited to submit proposals for economical houses predicated upon a single family with three children, with particular attention given to the suitability for use and regard for the technical and esthetic point of view.

The competition was divided into two groups: (1) the minimum house, and (2) the somewhat more spacious dwelling. It was further stipulated that the houses be capable of being built upon normal sites. The eight houses have already been erected and exhibited to the public. During the exhibition all were fully outfitted and furnished. The objective was to show that under such a collective building arrangement modern individual houses could be incorporated into a harmonious street picture. A garden was designed and adapted to each house. Care was taken to provide privacy between the houses by means of screens, brickwork, fences and planting. We show here four of the eight projects.
A NEW TYPE OF CONSTRUCTION COMPOSED OF PRE-FABRICATED ELEMENTS CAN BE ERECTED WITH VERY LITTLE LABOR COST. DOUBLE-GLOZED THERMOPANE WINDOWS WITH ALUMINUM FRAME. BUILT-UP ROOF. THE CEILING IS WOOD WITH NATURAL FINISH; RADIANT HEATING.
BRICK WALLS WITH WOOD PANELS ABOVE THE DOORS, GRAVEL ROOF, WOOD CEILING IN NATURAL FINISH AND KITCHEN AND BEDROOMS HAVE LINOLEUM FLOORS. THE PLAN PROVIDES PRIVACY FOR DIFFERENT TYPES OF ACTIVITY, THE ADULTS' AND CHILDREN'S SECTIONS ARE SEPARATE

HENRIK IVERSEN AND HARALD PLUM, ARCHITECTS
N. J. MANNICHE AND J. HARTMANN, ENGINEERS

THE ROOF IS ASBESTOS CEMENT, YELLOW BRICK WALLS, THE INSIDE WALLS ARE PLASTER, DOUBLE GLAZED THERMOPANE WINDOWS, WOOD FLOORING WITH THE EXCEPTION OF THE BATHROOM WHICH HAS BLACK TILES, LINOLEUM IN THE KITCHEN. THE HOUSE IS BUILT AROUND A CENTRAL PLUMBING CORE AND HAS A VERY FLEXIBLE PLAN THAT CAN BE EXPANDED TO HAVE 2, 3, OR 4 BEDROOMS

JORGEN AND IB RASMUSSEN, ARCHITECTS
ERIK K. JORGENSEN, ENGINEER
STEEL AND CONCRETE HILLSIDE HOUSE

BY PIERRE KOENIG, ARCHITECT
The property slopes steeply from the street and overlooks a lake from an excellent vantage point. There are two enclosed floors above the ground floor which will be used as a play yard under the house. This covered area also allows for future expansion of living space. Because of a certain amount of fill on the site the steel columns bear on caissons. Exposed steel beams support each floor and the roof and are butt welded to the continuous columns. The exposed T Steel roof deck has continuous fluorescent lighting recessed within the ribs of the deck. The lighting troughs are spaced about six feet apart and extend from front to back, inside and outside. For the floors, the same steel deck is inverted and used as a permanent form for concrete slabs. The deck will give a smooth finished appearance on the underside and will not require forming or shoring. The steel deck spans twenty-six feet on the roof and thirteen feet as floor deck. The beams span twenty feet. By utilizing long spans, the number of caissons is reduced.

Radiant heating coils and electrical conduits are laid on the deck before the slab is poured. The radiant heating pipes are in one slab only, acting as a floor heat source for the upper floor and as a ceiling heat source for the middle floor. Steel deck is used on the solid exterior walls and steel sliding doors on the glass walls. The sliding doors open onto seven-foot cantilevered balconies front and back. A seven-foot overhang at the roof provides sun protection on the south elevation.

The carport is directly off the street on the upper level. Next to the carport is the entrance walk. The concrete here is dropped to the level of the top of the steel deck ribs, exposing the ribs as con-

(Continued on Page 28)
The site is along the edge of a canyon, the ground dropping sharply away from the curving street. There is a commanding view of mountains and the ocean in the distance. Since the grade was steep, with some fill dirt on one side of the property, it was important to keep the house as narrow as possible to avoid deep foundations and excessive height of the sub-floor.

The house was planned for a single man, who is a university professor and author. His requirements were: a place to live, a place to entertain large informal groups of people and a space where he could work. The plan developed around the large two-story high living room, which can be expanded by opening the sliding aluminum doors to include the 20-foot by 20-foot outdoor deck-terrace. The kitchen and dining areas are on the same level as the living room. The owner's bedroom, the study and bathrooms are on the level above. The two levels are connected by means of the open stairway.

The building is of wood frame construction throughout, with exterior walls of vertical boards and battens and stucco. The interior walls are plastered except for the Philippine mahogany paneling in the study and the living room. The ceilings in the living room and study are exposed tongue and groove sheathing. The remaining rooms have plastered ceilings. The fireplaces are of brick, painted. The window walls are of sliding aluminum sash and fixed glass.
A unique approach to showroom design, combining fantasy, history and function, is revealed in the new quarters for the Herman Miller Furniture Company, opened recently in San Francisco's former "Barbary Coast" area. Designed by Alexander Girard, the new headquarters is housed in what was formerly the "hippodrome," best known of the turn-of-the-century music halls. Retaining the full flavor, color and nostalgia of the Barbary Coast, this dramatic revival of an old building is one of the first of its kind in the area.

In a stark contrast with the landmark, the contemporary furniture, fabrics and wallpapers are on view in surroundings which feature the structural concepts of a former era. Details such as the original plaster frieze work for ceiling light strips inside as well as out for the entrance alcove, lunette window and door glass, original iron pillar, painted white, are featured in the new building treatment.

Colors have been worked out by Alexander Girard according to the mood of the existing building to capture the intrinsic local flavor. Exterior colors of purple, red, orange, blue and gold leaf define the quality of the project. Within, each display group bears a color emphasis combined in the presentation of furniture, fabrics and wallpaper. A handsome pavilion including walls of taut fabric provides convenient office space in the foreground of the showroom, while a fantasy carousel, with a purple and red cut-out roof

(Continued on Page 28)
THE NEW FURNITURE OF KURT THUT, ARCHITECT

CHAIR, FLAT STEEL SECTION, LEATHER UPHOLSTERY

PHOTOGRAPHS BY ALFRED HABLUTZEL

IMPORTED BY STENDIG, INC. AVAILABLE AT KNEEDLER-FAUCHERE, LOS ANGELES AND SAN FRANCISCO
Just as the MUSEUM OF THE CITY OF NEW YORK opens an exhibition called THE ROARING TWENTIES, (an opening complete with simulated bootleggery) and just as talk filters through of a large, northern New York museum about to form a collection of the decorative arts of the 1920s—at this moment photographs of some newly produced furniture by Swiss designers are to hand, furniture entirely in the spirit of that second decade, as re-interpreted by the taste and knowledge of the mid-century. Both the work of the Bauhaus and the furniture developed in Le Corbusier’s atelier by Charlotte Perriand and Pierre Jeanneret have contributed the basic forms which the present day Swiss designers find suitable to current use and enjoyment. This neo-machine design is executed with skill and discrimination, resulting in comfortable, impersonal furniture that fills a gap in the selections available to many purchasers here and abroad. Nevertheless in some U. S. furniture houses over the last several years, design of the twenties, or design in the spirit of the twenties, has played a not inconsiderable role. If we are in fact on the verge of another revival (as usual heralded by fashions in theater) in the decorative arts, we must admit that there has always been a core of enthusiasm and nostalgia that safeguarded the aesthetic of 1920-1930 throughout the turbulent and often unsympathetic years that followed. One way or another, there is still a place for the achievements of a generation of great pioneer designers, and an understanding continuation of their effort. The Swiss renovators are to be congratulated for their intelligent contribution to this design trend.

—Edgar Kaufmann, Jr.
In order to achieve a desired architectural effect in a building it is standard practice to specify two materials—a Structural material, and a Veneer for decorative interest—S + V. When you specify CARDUCO, one concrete building material does both jobs because CARDUCO is structural and decorative—S + V = C. CARDUCO Structural Wall Units are available in a variety of textured and patterned surfaces.

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VERTICAL COMMUNITY — HARRY SEIDLER
(Continued from Page 16)
A system of vertical poured reinforced concrete walls, 17 feet apart for planning reasons, has been designed to act both as structural support as well as to provide a soundproof division between the apartments and also to serve as wind bracing. The building will have reinforced concrete flat slab floors with lightweight partition walls, standardized modular dimension being used throughout. The exterior consists of precast concrete elements with selected aggregate finish fixed to the exposed edges of all floors. It is intended to leave the projecting vertical edges of the poured structural walls in “off-the-form” exposed concrete finish. 2’ 6”-high horizontal strip windows are in all rooms of secondary importance. They are considered sufficiently invulnerable to undue sun penetration, yet provide excellent light distribution. All living rooms have full-height sliding glass openings onto the recessed balconies. The ground floor area will accommodate an open covered entrance, a bicycle parking space and four shops of selected variety opening from the entrance lobby: a grocer, a coffee lounge, a pharmacy, etc. A covered connection will give access to the nursery school which will be the main community facility for the benefit of the individual owners. There will be a two-deck car parking area, one opening off the access driveway, and the other accessible from the drive leading to the main entrance of the building.

HILLSIDE HOUSE — PIERRE KOENIG
(Continued from Page 21)
Continuous bands of steel leading to the front door. A sunken patio adjoins the entry walk. To separate adult living from family and children’s play area, the living room, study and master bedroom are on the upper floor and the children’s area, kitchen and dining areas are on the middle level. Formal dinners can be served in the “study” upstairs by means of a dumbwaiter. The kitchen downstairs is strategically located to supervise most of that floor.
Traffic flow, control, and separation are important factors in the planning of this house. The centrally located stairway serves all areas directly, eliminating the need to cross through intermediate rooms. Concrete floors insulate against sound and Fiberglas in roof and walls insulate against heat and cold. Cork flooring and carpeting supplement floor insulations.

NEW SHOWROOM — ALEXANDER GIRARD
(Continued from Page 24)
and base has been designed to be the main stage-like display unit. An eight-panel storage wall unit is divided into well planned, uniquely illuminated sections.
The furniture group is designed by George Nelson and Charles Eames, with Mr. Girard responsible for the design of the company’s fabrics and wallpaper collection.

RICHARD NEUTRA — FREDERICK WIGHT
(Continued from Page 15)
for their epoch. Now there are arts and forms of expression which lend themselves to delayed reaction, which can wait a decade, even though the artist cannot happily wait. At least the painter can paint, the writer can write. The architect can plan but he cannot build until he is employed—accepted.
Neutra’s approach, being essentially an approach to man, a concern with well-being and happiness, has established an order of acceptance which cannot be accidental.
There is, however, another pattern of acceptance, not a progression from function to function, but from region to region, as Neutra’s reputation has expanded during the last decade. His firm, Neutra and Alexander, is now completing the United States embassy in Pakistan at the same moment that large civic plans for Venezuela are under study; he has had his influence in Japan, in Brazil, through Central Europe and in the Near East. His firm has been commissioned to build a shrine of the nation at Gettysburg. It cannot be accidental that so many different peoples find themselves at ease (at peace, really) with what Neutra offers them, or discovers within them to offer to them. It is as though he were nowhere a foreigner.
Not to leave this broad acceptance dependent on temperament, certain chance or more-than-chance advantages should be touched upon. Neutra came to America and then to California while he was still a
fairly young man. Resistant as he has been to variety for the sake of whim, he has found legitimate diversity in the varied climates and conditions in this state. He has built for desert heat, for coast, for mountain sites where four feet of snow on a roof are expected—all these conditions may be found within a radius of a hundred miles. Neutra sees California as a proving ground for modern architecture. He finds it significant that so much new architecture comes out of this region.

Certainly his building for the desert prepared him for building in hot countries; his record of the construction of schools, health centers and community housing developments on minimal budgets commended him to those who were thinking in terms of benefit to populations, and were not looking for monuments. In 1943 he was called by the Government for the committee on Design of Public Works for Puerto Rico. Neutra undertook a sweeping program which envisioned thousands of school rooms and hundreds of health centers. He stayed within the economy, limited his plans to fit essential needs, took advantage of climate to build sheds, ventilated with the passing wind. Neutra’s realism in dealing with tropical conditions helped to gain him his audience in Asia, in Latin America, and latterly in Africa.

This emigration out to a world of continents, rather than of countries, doubtless depends on the same impulse that brought Neutra as a young man from Austria to America—where his career was at first so difficult, yet finally so rewarding. We should see him as one of the pioneers for whom the future has always lain open.

BRUSSELS CONCLUSION—WAYNE

(Continued from Page 7)

rectangular cube, proportioned about one to nine, down whose interior length two balconies run, leaving the central core open under a slightly domed glass room. The basic structure is steel and glass, much as one might use it for an airplane hangar, but the building is “staged” on a high cement platform some twenty or so stair risers from the ground. The walls are divided into thousands of “window” modules lending a certain modern look to the exterior.

Inside, any pretense to modern style vanishes completely. There is no sign of those generally applicable ‘rules’ which cause architects these days to fit their planes and shapes together within a unified esthetic-technical approach. For example, there must be eight or ten different kinds of stone and marble used on the interior floors and dadoes of the wall. These are arranged in combinations and patterns that start and stop without visible relation to use or space distribution. Particularly vivid in my memory is the way in which two earth-red marbles were combined, either of them difficult to use tastefully because of the particularly heavy cast of color, but almost sickening in a floor of one that butts directly against the wall of the other.

There is no use complaining about things like this since we have no reason to believe the Russians care a hoot about what we consider worth-while standards for architecture. From their viewpoint it is apparent that the architects knew what they wanted and got it. The emphasis is on mass, on size, on handling people in a mass, and that apparent that the architects knew what they wanted and got it. The emphasis is on mass, on size, on handling people in a mass, and that is largely what you are part of when you visit their exhibitions. One course. Several small exits were blocked and I was obliged to push my way down the entering stairway against the current to get out.

Immediately as you enter, to the left, right and center back, you enter through the twenty-abreast portals, climbing the interior stairs shoulder to shoulder, and going through the building in this slow river of people with very little alternative in flow on a crowded day.

There are so many curiosity-satisfying glimpses into Russian life; a display of breads of all shapes and sizes, a giant glassy-eyed surgoen stuffed with caviar, magnificent furs, canned foods, modern kitchens no worse than those I've seen displayed in France. There is a room of modernistic furniture, its many coats of brown varnish shining away for dear life. This latter display touched me, and I am sure it evoked a certain quick sympathy from Fair-goers. The cheap furniture seemed so humbly vulnerable... a “just-folks” other side to the Sputnik coin. As I looked at the unerring bad taste that chose its upholstery fabric, it seemed odd that somehow, if only by the laws of chance, something had not managed to be well-done.

Yet I had the curious feeling that this lack of taste made some people less apprehensive, more sympathetic. The modest personal nirvanas posed by such furniture and such clothes were somehow easier to reach for, less Utopian to the poor people who came to the Fair. This very lack of taste heightened the materialistic nature of the Russian approach, and appeals to the extreme materialism of many Europeans who very much want those very comforts and
Vista was busy, nervous, fragile, even inconsequential. And one’s rain into its surface. Several of my European friends commented on of its message could be seen. The night shut out nearby distractions, ends. In fact, the exhibitions are so integrated into the architecture jumble. I missed the serenity of those photographs that do so much for Modern Architecture.

Fountains of a single jet each, blew away into droplets with every gust of wind; thus their linear design vanished and reappeared from lagoon just a few feet away!

Trees reach almost to the gold meshed ceiling; an interior lagoon

It is difficult to decide where the exhibitions begin and the building circle, nor any about the Exterior at night. In all fairness, one cannot

There is no special order for seeing things. For those who wish to see the Fair in one day, this is a disappointment since there is no way to swallow the heart of our Pavilion in a quick gulp. One enters and leaves by any of the many openings. It is relaxed, informal. There are no speeches, and very little that could be considered a slogan. If one is to criticize, there is no cumulative moment either, though I would find it hard to suggest what that moment might be. For me personally, it was provided by the Circarama, a 360-degree travel film devised by Disney, and projected on circular walls that completely surround the spectator. This film takes one to significant places in the United States, duplicating the physical sensations that recent trick films have learned to do so well, Grand Canyon as though you were hedgehopping through it, riding at high speed through the Los Angeles Freeway interchange. A number of excellent shots of U.S. life, schools, streets, Williamsburg, and some less fortunate that plugged Ford Motor Company (without whose good offices this entire feature would not have been possible). It was sometimes apparent that those dedicated souls who did our Pavilion did not have the financial or moral backing they needed to turn a good job into a great one.

This financial pinch occasionally hurt our showing at the Fair, and prevented full use of facilities amply and beautifully provided by the architect. Not the least of these was the waste of a beautiful small theatre on amateur and student performances of plays that wouldn’t have been good even with professional casts. Clearly no agency stepped in to bring American theatre and music to the Fair in sufficient abundance to represent us properly.

I have no reservations about the interior of Mr. Stone’s great circle, nor any about the Exterior at night. In all fairness, one cannot blame him for the too close placement of the Russians and the French,
both of whose buildings will soon be dismantled and carried away. Space will go a long way to clarify the daylight view. Also, when the trees are grown and full it will be helpful, but too late for the Fair. The more I think about it, the more it seems to me that he related his modular scale to the people inside, rather than to the long vista of the building. Indoors one is never very far away from the strips that bind over the glass like golden caning, and the scale is good from close up. This quite individual view, further, finds itself at one with the philosophy of the building’s exhibits which was to handle large numbers of individuals, rather than a mass of people. In this respect, I would go along with Mr. Stone’s way of doing it, though I shall hold out against the fountains which surely were done that way for lack of funds.

My European friends, by and large, liked our Pavilion very much. But even of them all said something oddly repetitious—that it somehow doesn’t seem like the United States to them as they have thought of it. (Of course they always thought our food was bad, and the Brass Rail amply fulfilled this image.) It’s not very useful to speculate on the many versions of the United States that people all over the world carry around with them. What is important is that these stereotypes must have been subjected to some modification as a result of our Pavilion, certainly for the better.

It is unfortunate that time does not permit me to write at greater length about many of the other Pavilions, such as that of Finland, Czechoslovakia, Japan, Austria. The German building itself merits an entire article, and I would be hard pressed to decide whether it, or ours was the best of the Fair. Like ours, the underlying approach is intimacy, relaxation, the quiet and civilized orientation. The buildings (for there are several, interconnected), are impeccably put together, of steel, wood, brick, up on beams so that one sees under, over, around, and through, a fully adult expression of the international style. And of course, some influence from the Japanese. In years past, I have been ill at ease with the homes, offices, stores I’ve grown up seeing, and the whole of which I find built in the International style. They seemed never quite right for storage, or privacy, in spite of the clever solutions often put to them.

In Germany too, as in the United States, there was considerable criticism of the soft-sell approach. For those who know that some Nazis still get into public office, that Krupp is back on top of his peacetime accomplishments, it is good to know that the Germany that produced great artists, writers, architects, and men of good will, also is very much alive once more. Germany has become a varied creature again, like one comes away aware that Vienna is a still great beauty.

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MUSIC

(Continued from Page 5)

reading? "I myself use chance operations, some derived from the I-Ching, others from observations of imperfections in the paper upon which I happen to be writing. Your answer (to the question 'How?') by not giving it a thought." A similar relationship between notations of and upon circumstantial accident and words objectively in play only for themselves may be observed in Gertrude Stein.

In John Cage's method the random is allowed to become, it is not made, determinate. When I wrote my first article about John Cage, many years ago, I sent it to him asking his comments. He replied by what amounted to a substitute article, which for its virtues I printed instead of my own. Later, in response to another article, I received from him a letter of such anarchic force I was delighted to use it. The two communications, each hot with the concentration of a mind working at the point of revelation, seeing neither before nor behind, are evidence that whatever he is doing is directly to its purpose. One does not effectively criticize the prophecy of such a mind, though one may criticize its applications. More than any other, Cage has insisted on the central conviction of his century—which runs counter to its formalized critical precepts—that the moment of art shall be the moment of experience, not its retrospect.

Such is of course the absolute form of the relative answer which needs to be given all who hold that art should be directed to the spectator. Would one complain of an athletic encounter that it does not rise to a prepared climax? Should not the audience be grateful for the artist, instead of the artist for his audience? I think the question has been nowhere better stated, and rhetorically answered, than by Lou Harrison in the Last Comment of the libretto for his still unfinished Lou Harrison's Political Primer:

"Indeed, have we other to do than to enjoy one another, than to entertain one another, as one entertains an idea, as nobly as possible, during our travels to death?"

At this point the reader may wonder why it is that as I move farther out among the great individualists of contemporary music my enthusiasm mounts. It is a good question, and I raise it in case he may forget to ask it. We are at a stage in the adventure of the mind when the receiver, if he is himself an individual and not one of a crowd, is in no mood for half-measures. When in history has he been? But our democratic-anarchic society thrills to the authority of the individual. It is so much easier to withhold no privacy, to feel the need of no more personal reservations. The great individualist as artist or philosopher tells us what we are about to think. To argue in this way is negative. The positive is in Lou Harrison's Political Primer and another, as one entertains an idea, as nobly as possible."

Before such a statement the criteria of intellectuality or anti-intellectuality fade to a glimmering. And in the presence of such a statement we are no longer "at a stage ... " This adventure of the mind is not that it is permanent.

To quote again from Whitehead's Adventures of Ideas: "We enjoy the green foliage of the spring greenly; we enjoy the sunset with an emotional pattern including among its elements the colours and the contrasts of vision. It is this that makes art possible: it is this that procures the glory of received nature. For if the subjective form of reception be not conformal to the objective sensa, then the values of the percept would be at the mercy of the chance make-up of the other components in that experience... In the intuition of a multiplicity of three or four objects, the mere number imposes no subjective form. It is merely a condition regulating some pattern of effective components. In abstraction from these components, mere triplicity can dictate no subjective form for its prehension. But green can. And there lies the difference between the sensa and the abstract mathematical forms."

"For if the subjective form of reception be not conformal to the objective sensa..." There's the rub. Not all Vaughan-Williams' musical genius and a wind-machine can bring home to us the true Antarctic. But sound by sound we can respond, with whatever difficulty, to a succession of sounds. We are only deluded when we believe the composer is putting together for us what the sounds do not convey. The final movement of Revueltos's Homage to Federico García Lorca by its Spanish vulgarity may remind us of the atmosphere of the bullring. The judgement, first, that the music is vulgar will be succeeded by the revelation, why it is vulgar, and the discovery of place: there is no description. And having so seduced us, Revueltos has transformed his vulgar music into the very dust of the streets. The subjective form of reception has been conformal to the objective sensa. Meaning in music proceeds for the unconditioned listener only from the sounds; and these, as John Cage would have us appreciate, giving the example of his music, these sounds can be themselves sufficient meaning. In the magnificent simplicity of Whitehead, at the cadence of his argument: "But green can.

Genius is a seemingly random operation: an incorporation defined by its exclusions. The creative receptor accepts what is to be received by recognizing and putting aside what is not. (What is not may be taken literally: the creative mind is not concerned with what does not concern it.) The further development is by asserting that the art is not what it is not, a polemic period during which an independent aesthetic shape itself by means of some of which the artist may later regret. Around this period his disciples congregate—sometimes after a long time-log and in any case to the polemic, not the man. The next stage, a true maturing, directs itself to what has been done: what is it and how is it what it is? Here the self-questioning of the mature intelligence (content in communion with its style) moves aside from the majority of the disciples. Finally there may be the full maturity of aesthetic correspondence, when the composition of individuality is succeeded by an assurance composing unlimited within its means, appraising each manifestation: what is it that what it is is (an assertion without question mark). Our century has produced in music as many creators of this ultimate individuality as any other. The great epochs in art are distinguished by such efflorescence in painting, in sculpture, in poetry, in architecture, in philosophy, in narrative.

An auditor resolves an indeterminacy by balancing his variables to an amount fixed in the past. A creative scientist or mathematician projects quantitative variables to a point that he foresees; an equation or relationship which will take on validity only as it is resolved by substituting positive amounts for the variables; or the point of proof may be fixed by a concrete experiment which confirms the substance of the mathematical relationship either wholly or in some regard previously indeterminate or with some fissure of deviation, to resolve which may open a new epoch.

A creative artist balances variables against variables. If he re-
The later music by Partch dwells more freely in an elaborated rhythm because Partch’s method, involving pure consonance, a new scale, and a new players for each performance, has been a long time growing in their presence, given only a good order of presenting them.

During the 1920’s several European anti-estheticians, diverting themselves with sound, as others diverted themselves by dada, theorized about an art of noise, more aware of the fun they might have by it than considerate of its problems. Noise, to distinguish it from percussion, is sound without reference. (Three of my musical dictionaries, including the 1911 Grove, do not list noise; Scholes, allowing it a sub-heading under acoustics, describes it as sound without reference to a fundamental: “Then, further, the simultaneous, or harmonic, vibrations are in themselves probably out of proper relation to one another, since they arise from varying fundamentals.”) He then goes on to describe how accidental noises can, by simulating a fundamental, acquire tone. All of which evidence merely serves to emphasize the newness, in our minds and ears, of the ancient music which have grown out of pure percussion, sometimes with no tone at all, for example a music of water slapped by several hands. George Antheil composed a Ballet Mecanique including the noises of typewriters, airplane propellers, and a furiously ringing telephone bell, in which the conflicting noises lose instead of gaining intensity by their confusion. The first noise composition to win and deserve serious attention as music, Ionization, by Edgar Varèse, is put together with such rhythmic regard for its interwoven sound-references that it holds the ear today as effectively as when it was first performed.

The compositions by Varèse add up to no style; each is the record of an extraordinarily gifted mind working around the periphery of musical experience. His sound is rather old-fashioned, in the sense that like the representative patterns used by Richard Strauss it stands for experiences not really represented: as if to say, these are the noises of the 20th century, or, these are translations of its sounds: listen to them, aren’t they interesting? And they are, as they set each other off, more valid, however removed from the prevailing schema of harmonic music, than Strauss’ sheep, or his critics, or his water running down the bathtub drain, or the snoring scene by Berg, each enjoyable in its context but each needing as sound to be explained. The music of Varèse, as sound, does not need it; it has strong emotional content, inherent in the expressive cross-play of its outwardly referent noise-producing means.

Harry Partch works in the opposite direction, in approximately pure consonance, without tonality and without noise. He has developed a scale of 43 tones, almost the whole of the normal overtone series. To play this scale he has invented a wide variety of instruments, marimbas of various shapes and sizes, plucked instruments of single and multiple string resonances, and adapted harmonium, viola, cello, and guitar. His principal instrument is the speaking human voice, speech intervals approximating almost idiomatically to the fine intervocal mesh of his scale. Because emotion has been more closely linked in recent centuries to the dissonant component of accepted harmony, Partch, having eliminated dissonance, has had to turn elsewhere to achieve a comparable emotion. He found it, first, in the idiomatic setting of words, in a kind of nostalgia for the ordinary when set apart among the extraordinary plunkings and slidings of his too consonant sound, which repelled many listeners. It is too easy to run down Partch and overvalue Varèse, because Partch’s method, involving pure consonance, a new scale, new instruments and methods, a new notation, and the training of new players for each performance, has been a long time growing to maturity; whereas the excitement of Varèse’s stimuli are inherent in their presence, given only a good order of presenting them. The later music by Partch dwells more freely in an elaborated rhythm and in a more comprehensive polyphony of non-dissonant relationships at all levels of instrumental register. Through rhythm and a dramatic presentation of the human voice, as well as by expressive instrumental development of the microtonal melodies, it now subsists on its own conditions with judgement and an admirable taste. His music is more articulate to the ear than any quantity of contemporary academism.

Contemporary academic training can admit noise as noise and oddity as oddity without pain at the traditional roots. The methods of Cage and Partch subvert the roots of the tradition. I shall go on eventually to show that the methods used by Boulez, who denies the tradition, what he calls “the background,” in effect depend on that tradition. Whereas the music of Lou Harrison subverts it absolutely. And this, which we attempt to put aside as unlikeness or originality, is what any great creator must do. After him, his art must be quite different—as the history books mercilessly and indifferently show.

Art
(Continued from Page 6)

John Ferren’s new paintings at the Stable Gallery were like a good play diminished because the actors read the lines too fast. His basic ideas were, as always, provocative. But his urgency, his feverish need to get them down one after the other was overwhelming. The need became the most potent communication.

In his last exhibition, Ferren presented the final idea in finished form: the vase as the center, the all-absorbing medium of life dominating all gratuitous elements. The process of emotional attrition had honed his power to its expressive integrity.

But this exhibition presents largely unedited notes—very interesting notes but not completely digested. In certain paintings Ferren seemed to have found a spell-binding understructure which absorbed all his interest so that when it came to clothing that structure, his attention was exhausted. The details, then, become floating masses of line which fulfill the covering impulse rather than resolve the compositions in terms of the original proposition.

The fact is that Ferren states several original propositions. For
instance, in "The Skaian Gate," one of the major canvasses, he proposes to bisect the picture plane totally and state an equilibrium by means of a horizontal goal-post shape. Then, he wants to suggest the ambiguities of nature in which unpredictable cross-currents play against a basic equilibrium that, ultimately, is greater than the energies attacking it.

Carried to its highest power, this proposition would have tremendous impact. But as striking as Ferren's first assault on the problem is, it is not yet as tense, as clearly reasoned as it could be. I use the word "reasoned" deliberately, for Ferren's compositions achieve effective precisely because they are conceptual (like a geometry proposition is conceptual). He aspires through using a high-intensity palette and energetic strokes to play impulse against the implacable demands of abstract reason. In this he is courageous. His dissonant colors for instance (red against green, violet against orange) are audacious, satisfying decisions.

Then why do many of the paintings seem unfulfilled? I think it is because Ferren was unwilling to pause long enough to struggle with the destinations of his color lines. These resplendent colors are painted in criss-cross patterns which take no demanding form: They lie on the surface and assume decorative roles. If they are destined to provide the counterplay, the punctuating movements against the balanced understroking, these coagulations of colored line would have to be varied in shape, modulated in intensity, and possibly, painted altogether out if the composition finally decided uncluttered expense.

There was one painting, "The Windows" in which the inner balances Ferren sought are fully expressed. Here, the two ingeniously blue windows are the magic conductors. There windows resist the diagonal movement of the foliage below, they hold to their inscrutable plane and the gay inroads of action (the lines moving inward) only serve to intensify their powerful position. Here, Ferren achieves a mystery which has some distant affinities with the mysteries of the Belgian painter Magritte.

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