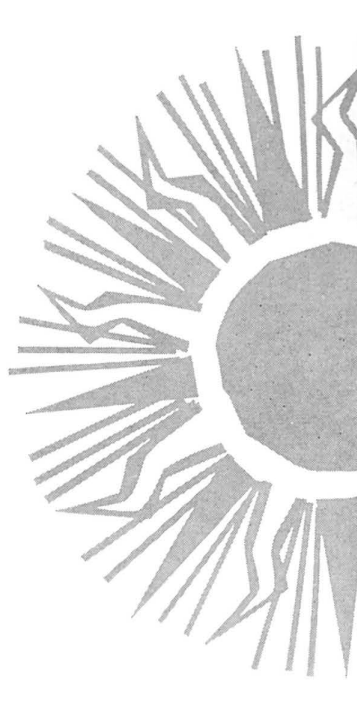


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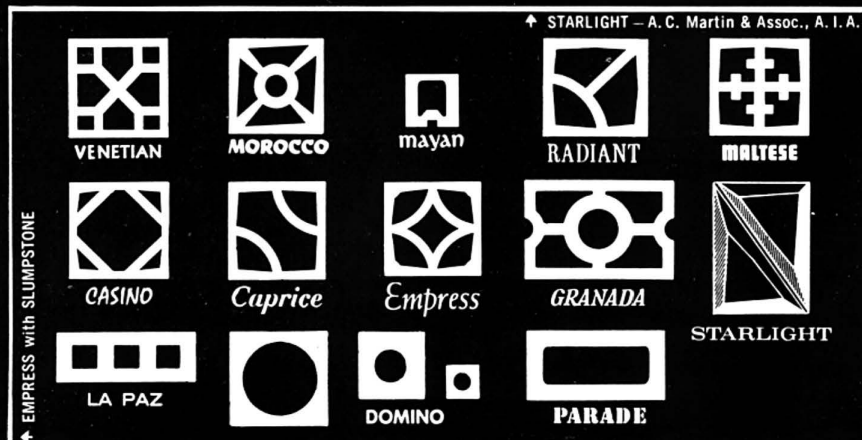
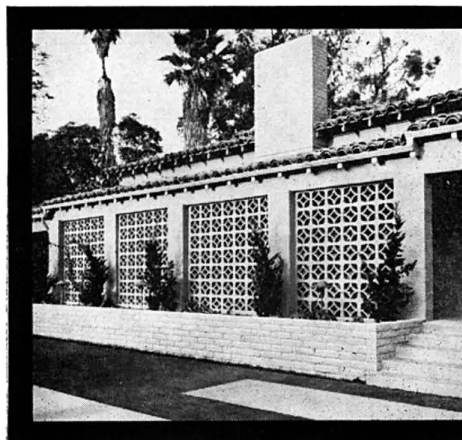
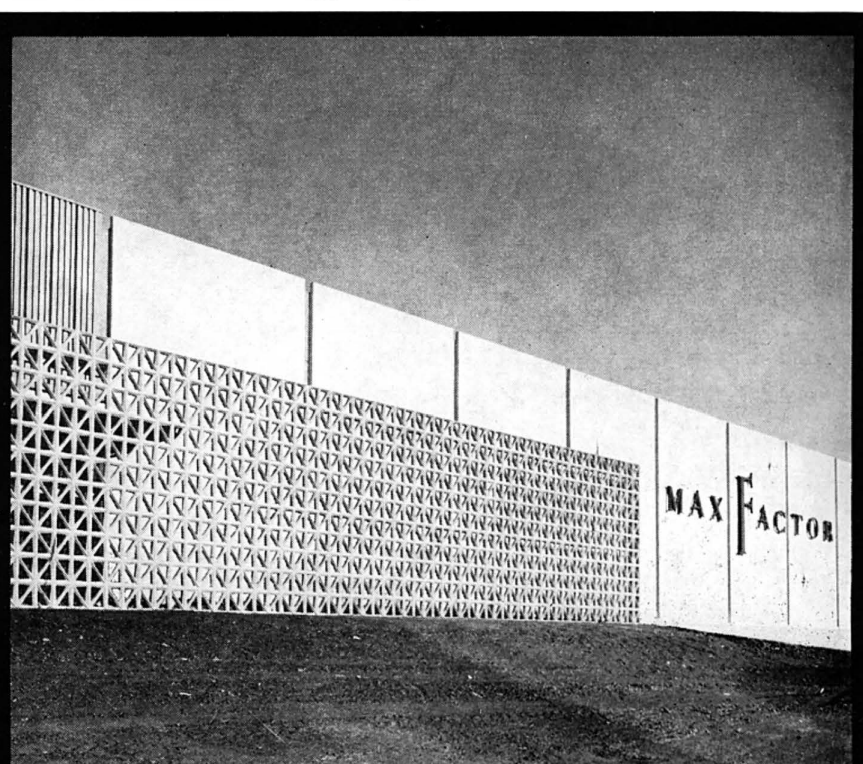


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VOL. 76, No. 4

MUSIC

PETER YATES

A COLLAGE OF AMERICAN COMPOSERS: Part 6

"In order to appreciate the cause of many of the fundamental differences between jazz and classical music, we must note the effect of 'equal temperament' (or tuning) in the history of European music. . . . In the course of specializing in harmony—a process necessarily dominated by the piano keyboard—classical music carried harmonic complexity to (and perhaps past) its peak. . . . To be more technical, the methods by which the harmony of 'classical' music obtained variety became comparatively limited to changing the volume, the tempo, and key; contrasting major and minor modes; manipulating the melody within limits . . . ; and varying the instrumentation. . . . The music of the rest of the world was developing, or had already developed, along far different lines. The highest development of melody . . . , which is the most simple and direct means of musical communication, has occurred in the Orient. . . . As far as harmony is concerned, jazz is traveling the same path as classical music—toward the stone wall of atonality—but there is still a long way to go. Lennie Tristano's 'Intuition', in which a small group of friends play simultaneously whatever enters their heads, is a courageous step in this direction. The usual complaint is that it doesn't swing—although there is no reason why it shouldn't." (A grouping of quotations from chapters 20, 21, and 25 of *The Story of Jazz* by Marshall Stearns, now published as a Mentor Book. Those who have followed me through the five previous articles of this series will recognize the many-faceted pertinence of these quotations. Mr. Stearns' history, wide-balanced between enthusiasm and learning, has my thorough recommendation.)

An American who writes about jazz as American music has the encouragement of the world behind him. If an American writes with similar enthusiasm about American music that is not jazz, he will likely be accused of chauvinism. He will be accused first of all by

Americans, because it is not in our tradition to take American music seriously.

Serious writing about American jazz began in Europe—for that matter, so did serious writing about American architecture and Frank Lloyd Wright—though such eminently serious Americans as Lafcadio Hearn and Alfred Krehbiel had reported it earlier as an interesting New Orleans Negro exoticism. Jazz is still thought of in this country, beneath the surface of appreciation, as exotic: an art of African origin and therefore foreign, as music of European origin is not. By a common reversal of this socially acceptable evaluation jazz becomes a means of social protest. Only a rather small group of Americans who are not jazz musicians accepts jazz seriously as a fully satisfying lifelong art.

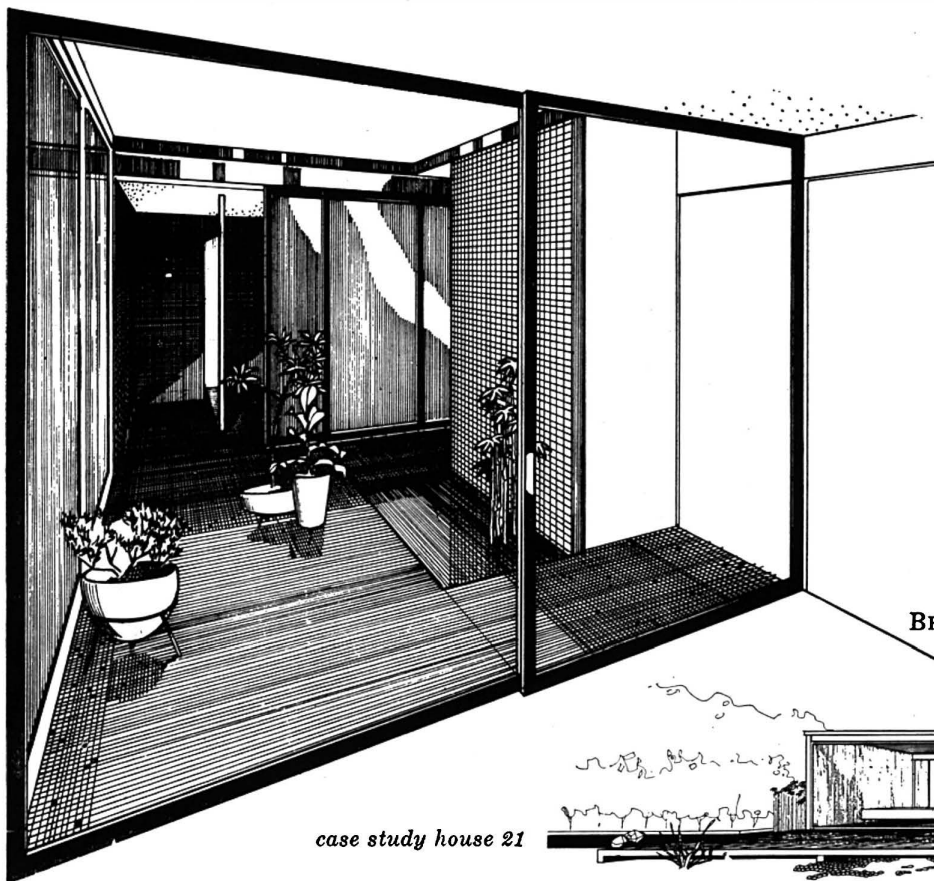
For two reasons jazz has not been incorporated into the continuing composition of American formal music: because jazz is regarded as exotic to that music, and because true jazz defies the formalities of musical notation. The greater part of American composed music is written and incidentally played; jazz is played and incidentally written. Occasional works by American composers which have tried to incorporate jazz rhythms, harmonies, and formal designs are usually so designated and set apart from other serious compositions in the American tradition.

Writers about American music have generally avoided establishing the fact of an American tradition. To distinguish an American composer as in some manner outside the European tradition has not been thought to compliment him. Yet, contrariwise, those features of any composition which we recognize to be derivative are the least esteemed. In writing of distinctively American music, American ingredients are noted, the blend may provoke comment, but the non-European, non-jazz characteristics of the American tradition are dismissed as technically haphazard and primitive, or experimental and, usually by implication, non-consequential.

The fact is that the American tradition of composed music began in the work of Charles Ives and Carl Ruggles at the edge of atonality. Arnold Schoenberg and Charles Ives, born a month apart, both broke through the failing pretensions of European technical academicism to devise, almost by intuition, new means of harmony, melody, and structural grouping. Schoenberg, self-educated in music, began later



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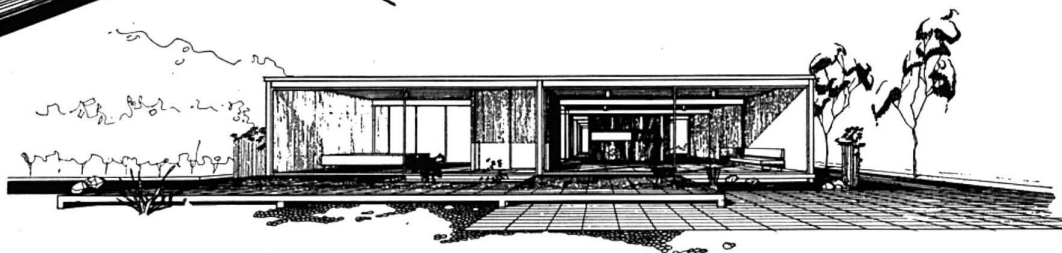
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and proceeded more slowly, taking pains after every step forward to rationalize his procedure into a line of theoretical development. Though solidly trained from boyhood in the classics, Ives denied any knowledge of the work of his major European contemporaries. The little that he ever heard of Debussy, Ravel, Stravinsky, he rejected. The *Firebird* "reminded me of something I had heard of Ravel, whose music is of a kind I cannot stand: weak, morbid, and monotonous; pleasing enough, if you want to be pleased." The greater part of Ives' creative revolution had been completed, and his major works set, by 1912, the year of *Pierrot Lunaire* and *Le Sacre*. It is possible that Schoenberg, late in life, may have listened to a work of Ives; I doubt that Ives ever heard a work by Schoenberg. Mrs. Schoenberg told me that she found among her husband's papers this tribute, which she sent to Mrs. Ives:

"There is a great Man living in this Country—a composer.

He has solved the problem how to preserve one's self and to learn.

He responds to negligence by contempt.

He is not forced to accept praise or blame.

His name is Ives."

Carl Ruggles, beginning later than Ives, studied Schoenberg's work closely, developing, to quote Scholes (*Oxford Companion to Music*), "an individual attitude towards harmony, counterpoint, and orchestration, and inclining noticeably toward the perturbing and the riotous." The final comment seems scarcely applicable to Ruggles' music, when we are privileged to hear it now. Both Ives and, later, Ruggles became as independent of current European derivations from the European tradition as if these did not exist. They bent the European tradition to the idiomatic sound they knew and lopped off the conventional surplus. Their sound challenges and intimidates the well-trained taste. Their procedures offend minds accustomed to the traditional interplay of voices. Their methods are a deep source in which later American composers prefer to dip rather than plunge.

Many learned persons, from Schoenberg to Robert Craft, have dismissed the words "atonal, atonality" as being without meaning, since so-called "atonal" music is made up of tones and, except under the strict 12-tone rule, some of the tones may retain key-tonality. The intelligible meaning summed up in practice by the word "atonality" is given by Scholes in a single definition: "If polytonality be perpendicularly (instead of horizontally) considered, i.e., harmonically instead of contrapuntally, we already have atonality—the absence of key; for, looked at in this way, the keys brought into combination are mutually destructive, the chords they produce by their impingement being, as such, referable to no key. . . . It is but a small further step to abandon all pretence of key in any strand whatever."

Many independent sources of atonal method may be found in early American religious and popular music. Ives was particularly influenced by the free singing of parts in camp meeting hymns and by ragtime.

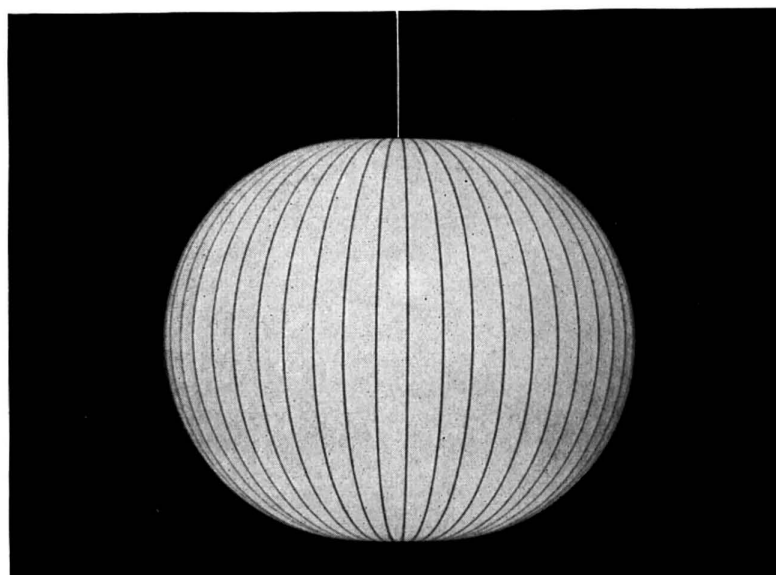
The blending of African origins into ragtime began early in the 19th century; during the era of its vogue, which Stearns dates 1896-1917, ragtime was white-man's music. "Ragtime became an indestructible part of the musical scene, associated in the public mind with the mechanical sound of the player piano." American atonality began when Ives at Yale started ragging at the piano the chords of popular tunes in search of new chords. Eventually Henry Cowell could write of him: "Not only has he greater extremes of dissonance and consonance than were to be found elsewhere at the time, but he has also used more different chords—and more different sorts of chords—than can be found in the work of any other composer one can think of."*

We are so used to the cliché of the New Englander as somehow repressed, we forget the compensating independence, strength, even violence. Emily Dickinson may have been shy in person; she was not timid in mind. John Jay Chapman writes of Emerson: "No convulsion could shake Emerson or make his view unsteady even for an instant. What no one else saw, he saw, and he saw nothing else. . . . It was not the cause of the slave that moved him; it was not the cause of the Union for which he cared a farthing. It was the cause of character against convention."

So Cowell writes of Ives: "The more familiar the melodic lines

(Continued on page 8)

*This and subsequent quotations are from *Charles Ives and His Music* by Henry and Sidney Cowell: New York, Oxford University Press, 1955.



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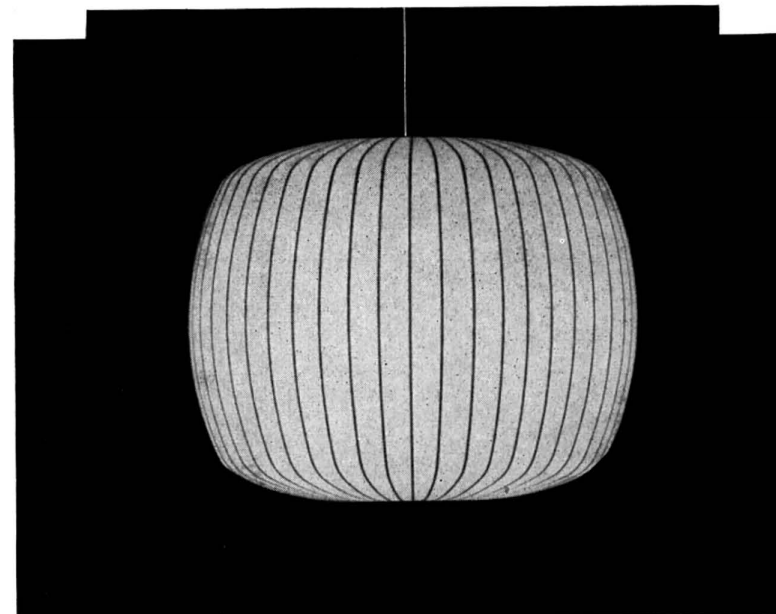
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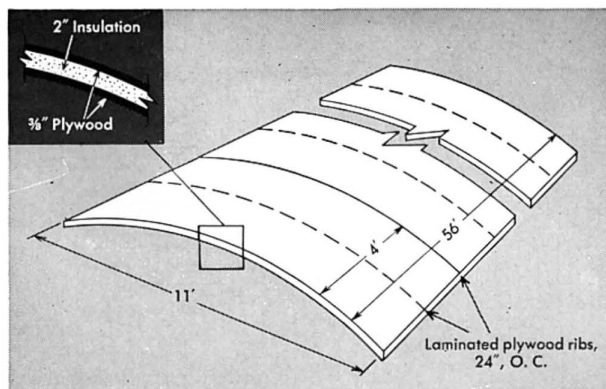
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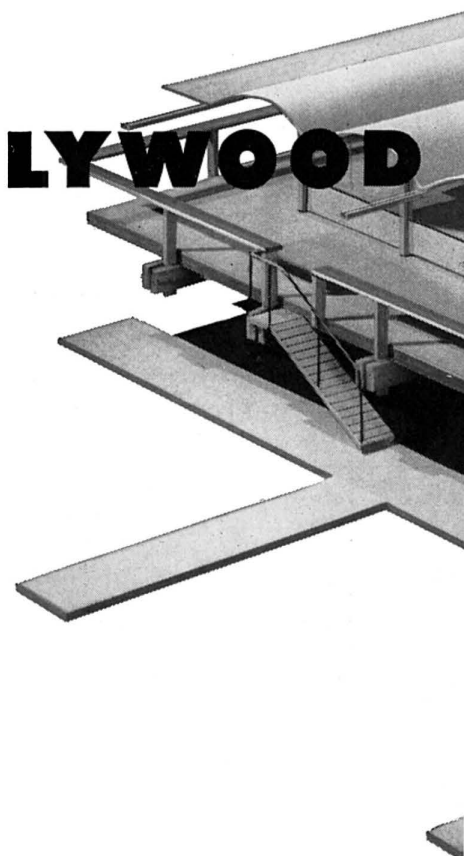
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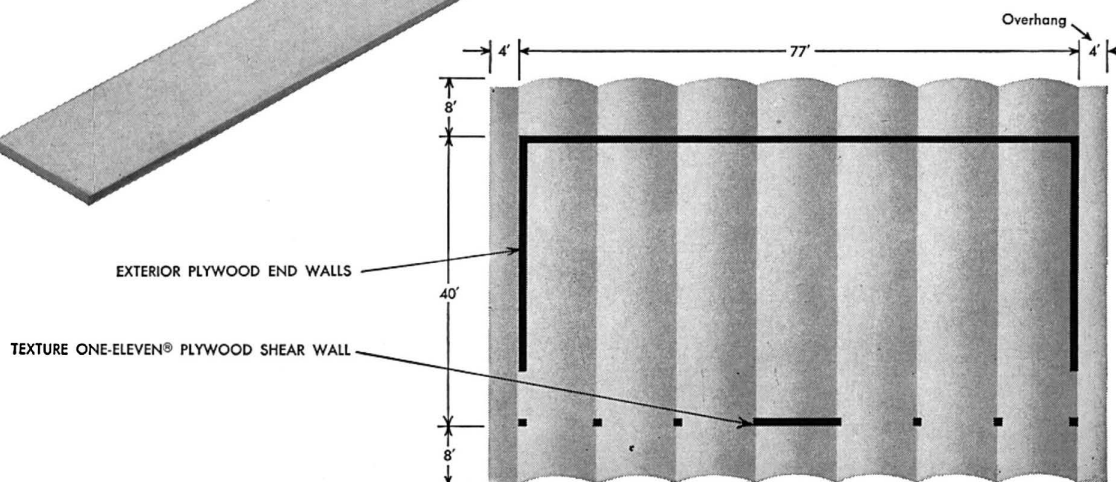
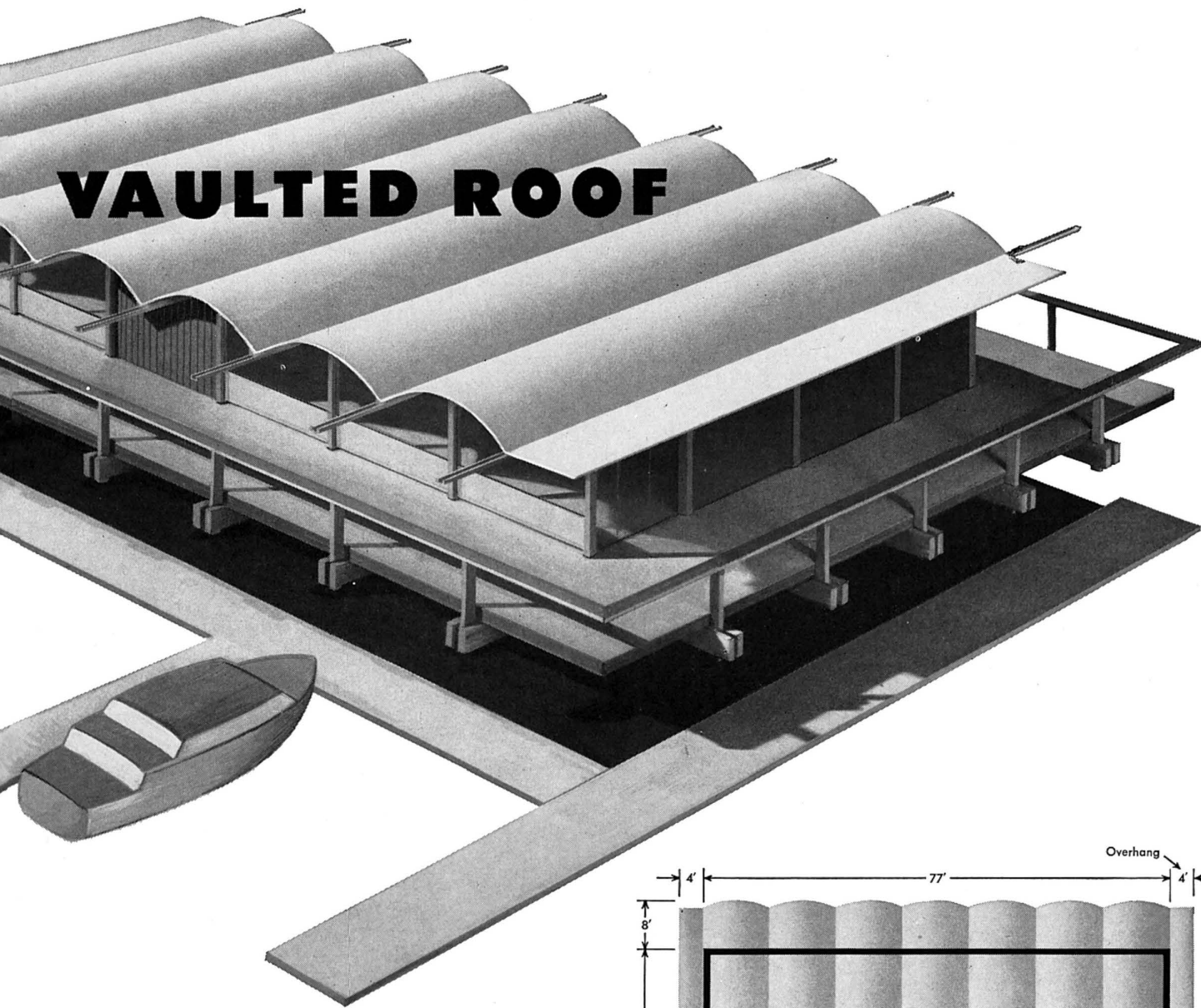
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are, the more reasonable it seems to Ives to put them together with a special independence: each with its own key and perhaps also its own rhythm." And again: "At a time when consecutive extreme dissonances were unknown, Ives used them constantly whenever, in his judgment, they constituted the most powerful harmonic force for his purpose. He had no sense of their being ugly, or undesirable, or in any way unpleasant. In the same way, at a time when consecutive straight consonance was very little used . . . , Ives used consonance whenever it seemed to him to belong to his musical intention." Ives seems not to have cared whether his listeners might be ever really comfortable in his music. The marvel is that as one becomes used to his idiom it fits so very well.

The second generation of composers in the American tradition grouped themselves around Henry Cowell: John Becker, Wallingford Riegger, Otto Luening, Edgar Varese, the founding fathers of American musical individualism, who renewed the ties, if not always mutual understanding, between American and European musical radicalism of the 1920's. With them should be named also Roger Sessions, Virgil Thomson, Aaron Copland, Walter Piston, Roy Harris, whose styles waver synthetically between the independently American and the European. George Gershwin added to the tradition nothing that was not already farther advanced among his predecessors and contemporaries in jazz. His great contribution was to establish at the periphery of our tradition the realization that a popular composer could be serious. Marc Blitzstein, by contrast, convinced a smaller body of enthusiasts that a serious composer might be popular. Aaron Copland and Virgil Thomson in their own ways accepted the same line.

The third generation, led by John Cage, Lou Harrison, and, in total isolation, Harry Partch, began with a thorough understanding of what had been happening contemporaneously among the radical leaders in Europe and America; they were influenced in varying degrees by the example of Ives and of Schoenberg and Stravinsky, both by this time resident in America. More independent of academic considerations than Cowell or Riegger, aligned with Varese, these composers resumed the anti-traditionalism of Ives, carrying forward the impetus of the first generation. Amid a welter of arriving academicians, trained and polished by sojourn in Europe, these three composers refused to make any concessions either to popularity or to the European tradition. A fourth composer, Samuel Barber, has successfully conceded in both directions and has influenced without entering the American tradition. Among the fourth generation, reckoned not by age but by entry into productive composition and by attitude, Elliot Carter, Andrew Imbrie, and Leonard Bernstein, though strongly influenced by Europe, are in and aware of the American tradition: a good many others could be listed with nearly equal justice.

The list can be quarreled with. Composers who are friends of mine, composers whose work I value have been omitted from it. I do not regard the list as a final statement of intrinsic worth. But knowledge of the work of the composers I have listed can be a sure guide to what I consider the independent American tradition.

Now let us get around to "chauvinism." I believe that the general average of American academic composing is at least as high as the general average of European academic composing. At its best it is now relatively unaffected by the latest thing from Europe. It has assimilated Bartok, Stravinsky, Schoenberg, and some of Ives.

I am convinced that the radical leadership in composition began with Ives and Ruggles and continues with Varese, Cage, Partch, and Harrison aims at the future of music not less surely than the radicalism of Europe. The European radicalism is both narrower in scope and more fashionable in resources; it is therefore at present more easily distinguished, because it conforms to the expectations of those who have accepted the consequences of Bartok, Schoenberg, Webern, and Stravinsky. The European radicals have not received more thoroughly than Varese or Luening the written prophecies towards a new music of Ferruccio Busoni, which are again coming into recognition. They have not gone so far into anti-theory as John Cage nor explored the consequences of the emancipated dissonance, the 12-tone method, and continuous variation more thoroughly than Cage or Harrison. The divergent directions of Cage and Harrison, at one time close associates, go beyond the presently consolidated method of the two comparable, and younger, Europeans, Boulez and Stockhausen, in whose aims a similar divergence may be anticipated. World-wide I would recognize only one composer at the highest level, whose work, though not yet fully accepted, need not be qualified by an anticipated future direction, Luigi Dallapiccola.

(Continued on page 32)

ART

DORE ASHTON

Dear J.:

You once asked me if I didn't become immune to "art" now and then in the course of my daily wanderings, and naturally, I said I did. I was thinking of this yesterday when I set out for the Museum of Primitive Art where Dr. Goldwater had just installed an exhibition of African wood sculpture.*

After the deluge of conventionalized primitive sculptures we have borne lately in New York, I found it easy enough to submit to weary indifference. Pre-Columbian, South Sea Island, African works and all the rest have been so thoroughly exploited here for their commercial value, and the stockpile of commonplace productions I have been forced to review had blunted my interest considerably.

But Dr. Goldwater has shocked me back to reality: there were master artists among these tribes and their work is profoundly moving. By exhibiting only the masterpieces, Dr. G. has succeeded in stirring again those troubling questions, the comparative reflections, the disquieting urge to get to the source of things.

I only wish I could think of my experience in that museum as Roger Fry thought of his encounter with Negro art in Chelsea in 1920. For him, it was a matter of discovering the "pure plastic qualities" the African sculptor projected. And the discovery was enough to thrill Roger Fry, and to give him grounds for a definition of "civilization." But that was long ago. And we are no longer thrilled by analyses of pure plastic quality. Or design. Or form. And we can't even fit "primitive" art into a comfortable category of civilization or non-civilization. We have swung back to the romantic intoxication with the occult. Our questions are more nearly those of Rimbaud, and our answers lie in a dark zone we only reach now and then in reveries.

Of course, I come to any sculpture a stranger. The lessons of Fry, and others since, alter my vision and dictate what I must look for. But as I stood before a Dogon housepost yesterday and found myself overwhelmed with its presence, I couldn't bear to think about its proportions, its composition, its two-dimensional and three-dimensional qualities. Above all, I hated to think of it in its pure plastic function.

In fact, as I looked at that figure of a woman hewn out of the hardest of wood, with her small, nut-like head, her long neck, her great breasts, her flat belly, her rounded thighs raised, emerging from the large emptiness of the background, I thought first of Giacometti.

He could hardly be analyzed in terms of pure plastic qualities! I don't think of him exactly as a fetish-maker. But like this African artist, he peoples his voids. And like him, too, Giacometti spirits his figures from out of an echoing space which he feels is animate. No

of African art. And I feel that Giacometti too, in the terrain of his imagination, accepts the existence of omnipotent anima. What difference if it comes from our local sense of embattlement? Is there any basic difference between the African artist's supreme preoccupation with what he cannot see and control, and our own philosophic dialogue with the forces of extinction we ourselves have liberated from the control of nature?

When I look at the grain of the wood, and how it is so sensitively rendered accomplice in this portrait of fertility; how its markings traverse and cradle the breast, giving it its weighty fullness, I remember what I have learned about artists who "respect their materials." But this African artist felt more than respect. For him, even wood has its animus. Very few contemporary sculptors could establish this relationship with their material. "Respect" doesn't seem quite enough.

I suppose, though, that there are sculptors around with the patience to hew that very hard wood, even with love. But how long—without the sense of magic or sacramental significance—can their exaltation survive as time goes on and on and still the wood has not yielded its image? And how often does the law of design intervene, the rules of balance and composition, the desire for "invention" and formal innovation? Is it sensuous impetus alone which fed this inspired Dogon artist?

Perhaps it has been the overdevelopment of conceptual thinking that has vitiated our own sculptural impulse. So-called primitive artists often live without written symbols, or, if there is an alphabet and formal discursive language, it is rarely used for primary religious

Athos
Zacharias

Chirico



ends. Perhaps the expressive energy of the primitive artist has greater power because it has not been siphoned off into language symbols. Those breast-shoulders carry the entire load of communication, the entire erotic or symbolic-religious meaning.

By the way, I don't know if this housepost was ritually significant or not. It might have been a post for a secret society house. I don't know. But whatever its particular significance may be, doesn't matter. I mean, the way the artist responded to the climate of his community's spiritual life, and the frequent use of his skills for religious purposes obviously permeated him. So that even if this was a decorative secular creation, it carries over the awe and consecration.

If I ask why this sculpture moves me so deeply, and if I deny that its formal appearance is its major claim on my imagination, then I am forced to question the source of my own response to what I recognize as art. I think that it must be my intimation of the artist's intention that makes it meaningful. Granted that we cannot know the way a ritual in ancient America or 17th-century Africa affected its participants. Nor can we know at what moment an artist's exaltation slips into esthetic pleasure in itself, or if, indeed, even the primitive artist didn't move into areas of pure esthetic satisfaction completely removed from religious or functional conditioning. But we do know of our own source fears and our own awe, and we can, with luck, enter the spirit of the work of art through intimation, without knowledge and logic.

I feel that the real lessons from primitive art have yet to be grasped. We have been through the initial excitement of the century when it was imagined that primitive art was free, natural, Rousseauistically uncorrupted. And we have been through the discoveries of Picasso and Fry and have thoroughly assimilated the formal message. But we have avoided, as yet, the more complicated origins of the lasting appeal this primitive art has for us.

Certain poets are more aware. They have taken to incantation. They have tried to "reveal." They have learned to live circularly, instead of in a linear trail in time. In their circle they start with the



Edward Moses

Junior's Rocket

Giacometti figure exists solely as a fashioned thing, isolated and intended for contemplation of beauty. No. It exists in an environment teeming with presences, with threats, with pressures. And it has a sacred, sober, stubborn power to exist, standing among these mysteries.

This African woman with her erotic posture, her marvelous spheres (all the bodily energy is sublimated into the breasts—the shoulders and arms contribute their own strength to the vital forms of the breasts) personifies what Claude Roy called the "omnipotent animus"

*Sculpture from three African tribes: Senufo, Baga and Dogon



Sudan: Dogon—Housepost
Courtesy The Museum of Primitive Art

Photograph by Charles Uht

source questions—of birth, death and the terrors of life—and they expose themselves to the seen and unseen. They close out nothing. They know the value of Eastern, Western, Ancient and Modern thought and creation. But in the end, they complete the circle and return to a strange and exalted condition of innocence in order to describe recognition. In this circular way, they find their subjects.

Our painting is adrift, but we begin to recognize the trade winds

holding it to a course. The painter and sculptor today seeks to make incarnate his intuitions of the universe. Like the primitive artist, he must fashion a thing, a subject. All his efforts are bent on giving energy to the subjects of his reveries. If he finds abstract subjects, and if he scans space unknown but sensed, that does not alter the fact the need for magic is pressing and that most contemporary artists feel it. The omnipotent *anumus* is necessary to creative man.

I heard Dr. Tillich refer to the "transindividualism" of Kandinsky's early work. But I feel that the contemporary artist—the authentic one—has taken another turning that we have yet to name. He wants to fashion the individual, concrete object endowed with the full power to touch us at the source—a power I find in this African sculpture. It is true that our painters and sculptors have not a given religious framework within which they can convoke the spirits. But religious sentiment appears in strange places, and its quality is often not discernible. Perhaps there is something else feeding this incantatory movement . . .

If you go to see the show, look also for a small Dogon equestrian figure. Its firm lines remind me of Etruscan sculptures or of medieval aquamaniles. Roger Fry would have loved this piece: it is very much "in the round." Everything about it is firm, tense, proud. The horse's head has no extruding features—everything is kept in to strengthen the contours. The forelegs are heavy, oddly like human legs (and there appears to be a symbol of human sex where the legs join chest and neck) and far longer than the back legs. The body sweeps up in a long, beautiful line. The straight-backed warrior guides his horse with one arm—a long, disproportionate arm repeating the chevron of the bended knees. Oh, I could analyze the remarkable composition of this piece and speak of the subtleties but it isn't really necessary. What is important is the extraordinary tension, the vivid simile for disciplined life, controlled energy.

* * *

Endowed with new force and density, James Brooks' paintings at the Stable Gallery had a quality missing in his last show: they swept behind the surface to illuminate their sources.

Although the Brooks signature-forms have remained unchanged—large, jagged, often diagonal shapes—they now evolve from a background situation. That is to say, instead of charging over the surface in flat progressions, these solid forms seem to rise from a beginning well behind the surface. They well up, or shoot out, or slide obliquely into place, but from somewhere. The difference between these paintings and those of Brooks' last show is that he has seen the life of his painting as an analogue to general life. It has its sources, its lights and shadows, its extension in time, its evolutionary possibilities. What has happened in Brooks' work is similar to what has happened in the work of several other mature painters here. The two-dimensional unwritten law (why did they believe in it for so long, who made it a law in the first place?) has been defied. To enrich his imagery, Brooks had to go into depth. Kline, Guston and deKooning have also rejected the "unviolated picture-plane" shibboleth in recent work and I think this tendency will be found more and more in artists capable of growth. Flatness has at least assumed its true pejorative connotation.

* * *

The new canvas collages by Conrad Marca-Relli at the Kootz Gallery show "greater painterly assurance" according to William Rubin. Marca-Relli has, in fact, come so close to painting in these flat, skillfully patterned compositions that the use of applied canvas hardly seems to matter. Even where Marca-Relli has introduced color, the cut-out components hold their plane and only have importance if the viewer becomes interested in that particular detail.

But he is unlikely to concentrate on detail. For, if Marca-Relli has imitated painting in his collages, it is the rationalized painting peculiar to our century derived largely from the new category, design. Marca-Relli has disembodied the symbols and left their shadows, their shells for us to see. There is no life concealed. If once the organically curved forms were abstractions of living phenomena, they are no longer. Marca-Relli is frankly out to make attractive pictures. He does this very well. No one could deny that he composes firmly, that the stresses of black or dark red are rhythmic, that he can control the large surfaces. But all this mastery and craft are used to what end? We have long since stopped believing that paintings can be meaningful if only forms and colors are well arranged.

* * *

The Tenth Street co-op movement has offered dividends to the faithful in the past two months. Three artists—all in their early thirties—made New York debuts which were sufficiently professional to

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Sometimes those who want to understand the East even need to be warned against certain documentaries which are both fascinating and scientific: ethnographic films whose character is likely to be sadly misunderstood by the public. For the average cinema-goer may have no way of knowing that the Bedouins in their tents do not represent "the Arabs," or that the tiger-hunters of Assam do not represent India any more than the luxuriously armed tourist they are escorting represents the United States of America. On a less scientific level, the folklore of many a pleasant short film may suggest nations peopled exclusively by young temple dancers or tambourine players to spectators who would feel indignant if Scotland were symbolized exclusively by a troop of bagpipers or the Union of Soviet Socialist Republics by a Cossack choir.

Western countries never appear either very distant or very self-effacing to the inhabitants of Eastern cities endowed with American automobiles and enriched with products of the mechanical, electrical, chemical and textile industries of most of the countries of Europe. In so far as the Asian and African nations are in process of development, and count on foreign aid to hasten their economic equipment, they unleash intense competition which, needless to say, goes far beyond simply mercantile aims; there is no exporting nation which does not shower them with more or less discreet publicity, or provide them with goodwill ambassadors or technical missions, sometimes in impressive numbers. The inhabitant of an Indonesian, Thai, Indian, Persian or Arabian city may thus have the feeling that the West is with him every day, garish or raucous, on posters, on the roads, in the shops, in the cinema. To him, the idea of studying this West more closely may seem faintly amusing.

It is clear that trade, consumer goods and even propaganda do not in any case embody the essential of cultural values. But to the man in the street, this truth does not always appear to be self-evident. Cultivated people, on the other hand, will admit it willingly—that goes without saying—and yet their difficulties are none the less great. Some of them, who have studied in secondary schools and universities of a purely Western type, and who are as familiar with Western civilization as with their own country, have trouble realizing that they are, after all, exceptional, and that the problem of the appreciation of foreign cultures has not yet been touched where most of their compatriots are concerned. Others seem to feel that they know the West thoroughly because they have learned a European language. Almost all meet discourag-

ing obstacles in the history of wars and colonization: it is sometimes hard to distinguish between the themes of politics and those of culture, and there are in all longitudes people who prefer to close their eyes and ears to the literature or the arts of a nation of whose government they disapprove.

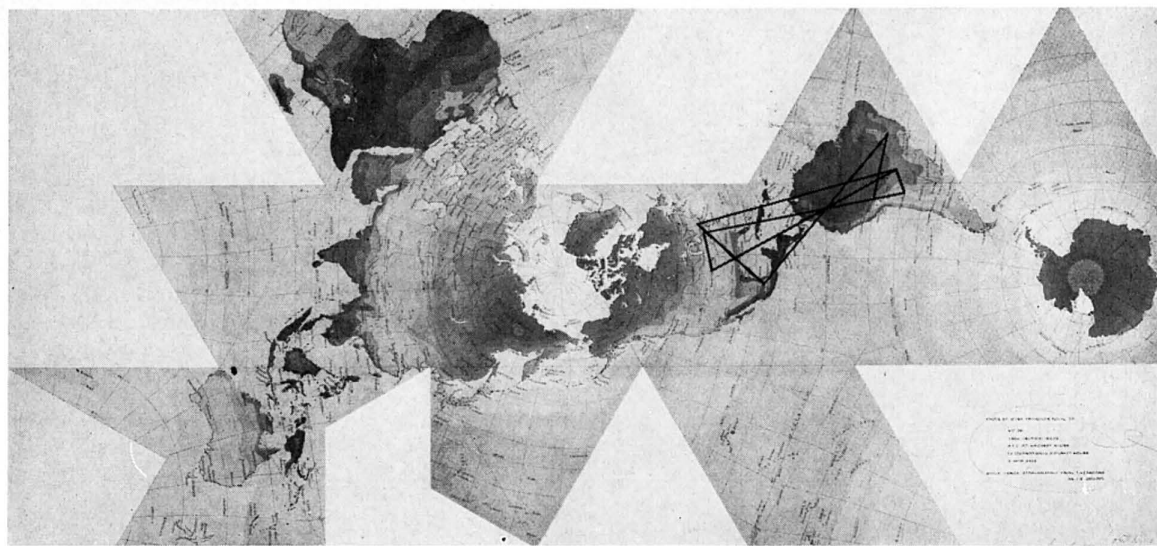
Such factors explain a certain self-satisfaction, a certain attitude of ironic retreat. Intellectual curiosity regarding the West is surely not the most prevalent virtue in all Eastern circles. The consequences of this may be noted in the sweeping judgments which, for example, condemn the "Western spirit" whose notorious materialism is assumed to characterize Europe and the Americas from end to end. To materialism a scandalous sequence of other "isms" is usually added: imperialism, alcoholism, and so on. A West full of unemployed workers, brash militarists, juvenile gangsters and adulterous wives surely cannot have much to teach.

If a man thinks he knows everything about the Westerners' will to power and their basic anxiety, he does not ask whether something more than mere appetite does not lie at the origin of this fever, this spirit of conquest. If he identifies the West with its industrial techniques, he supposes that it will go on producing machines and more machines—useful, dangerous or amusing; he does not stop to consider that intellectual, social and even spiritual discipline may explain a scientific progress that has been developing, after all, for 400 years.

In other words, to the naive ignorance of many Westerners concerning the East there corresponds, where more than one Easterner is concerned, a partial acquaintance with the West, insufficient to prevent serious errors as to cultural values. Certain critics, for example, cannot resist the temptation to oppose the serenity of the Chinese peasant to the vogue for rock 'n' roll, a venerable swami to Hitler, the atomic bomb to Iraq's sanctuaries of Kerbela. It may be hoped that the cultivated public in the East will feel more and more called to explore and appreciate the deeper realities where the Western peoples are concerned—a history, a life of the mind which are not revealed either in propaganda or in the export trade.

If Europeans and Americans may be advised to try to understand a young and lucid East, stripped of its picturesqueness and "immobility," then Easterners might well take as a temporary theme a mysterious West, charged with ancient contradictions and often fonder of pure research than of wealth and comfort. It is not a question of substituting one cliché for another, but of

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TRANSCRIPT OF AN INTER-AMERICAN ARCHITECTURAL SYMPOSIUM

PARTICIPANTS

TOLEDO, OHIO

LEONARD CURRIE, MODERATOR
JOHN NOBLE RICHARDS
CARL KOCH
ALVARO ORTEGA
IEOH MING PEI

BOGOTA, COLOMBIA

MARCEL BREUER
PABLO LANZETTA
JULIO VOLANTE

MR. CURRIE: Architectural expression, like all the arts, at the present time, is in a feverish ferment of change. All the world is breathless with the dizzy pace of scientific and technological change, but most of the public is unaware that the arts often anticipate science in the adding of new dimensions and new concepts to human understanding. To the lone architect it might appear that virtually the entire architectural profession has embraced what might broadly be called modern architecture, and that differences and conflicts between subtleties of functionalism, organic architecture, constructivism, regional expression, the new brutalism and all the rest . . . can you hear me there . . . it sounds a bit like it's going dead.

A VOICE: We hear you, a little faint, but you are coming through. . .

MR. CURRIE: All right then . . . and all the rest are of little more importance than a tempest in a teapot.

However, passions run high within the profession, especially among men such as our panel members, who are concerned with architecture as an art and as the highest reflection of society.

Epithets such as romanticism and new classicism are sometimes used with an invidious bite.

Not long ago we cast off the academic fetters of traditional architecture with its classical orders and its tired eclecticism. We felt a surge of light and joy as a butterfly emerging from its chrysalis.

Our architecture came forth clean, functional and simple. But it soon proved not so simple. It has since taken several differing paths and to architects these are vital matters to be fiercely contested.

Now I have as many prejudices as the next man. Our own prejudices of course, are called convictions, but I will try not to get caught with my prejudices showing, at least not very much.

The currency of the glass and steel cubes has become somewhat devaluated through imitation. Shells, we find, can become structural exhibitionism, a sort of "Look Ma, no hands," and plastic expressions can writhe and contort all out of reason.

However, we are not here to attack any of the pioneer efforts and the noble experiments in these several directions and/or in other directions. Rather we seek constructive means to harness these many creative energies into shaping a more harmonious and satisfying human environment. Above all, we are here to seek ways in which the new concepts and new techniques might be married, blended, or interwoven with the cultures and traditions of various localities, to develop an architecture at once at peace with 20th century technology and with our cultural heritage.

We are going to begin our discussion by addressing some questions to architect Alvaro Ortega.

Mr. Ortega, what do you think are the factors, problems, and dangers affecting the development of architecture in the Americas at the present time?

MR. ORTEGA: I think this is a very dangerous question to answer, but since it has occurred to me today that we should have a pessimistic point of view, I would like to explain to you some problems that I think are hindering a normal development of architecture.

In the development of architecture there is a series of dangers affecting its progress. We are going through a confused period of crisis; vitality is somewhat lost; we are going in circles, and we often repeat periodically the same mistakes. The process of analyzing the factors which determine the final product is considered a waste of time. Cliches are increasingly dominating architectural expression.

I would say that the development of architecture is following the steps and criteria dictated by the dress designer who controls feminine fashions. There are too many superficial creations—transient, sometimes spectacular, but always insincere and artificial. Fashions repeat themselves—the baggy outfit of the 20's, the Empire model, the short one, the large one, the fitting one, the loose one—always in circles, coming back to the same hackneyed path.

What a great difference in the development of aeronautics, for instance, the aircraft of the 20's, the clipper of the 30's, the constellation planes of the 40's, and modern jet planes. All these have been logical stages, sincere, necessary, successive experiences which have been utilized advantageously. It did not occur to anyone to

manufacture in 1958 a plane similar to those employed in the First World War.

What a difference with architecture! We are now producing the same type of architectural expression as in prehistoric times. Medicine, chemistry, mathematics, in a word, the sciences have had great vitality; whereas, frankly, what can we say of architecture? Don't you think that the development of architecture in these times is much more linked with feminine fashions than with science? There is a search for detail, but the direction and the goal of architecture have been lost without solving the real problems.

The problem of housing and urbanism, of the social function of architecture, has not been solved yet. It is true that in the Americas we now have almost all the techniques needed to offer a decent and civilized life to everyone. But for one reason or another we have not been able to use these facilities effectively. This great waste of energy is of great concern to me.

It might be advisable to clarify the importance of science in the development of architecture. Science is of great interest in all human activities, but the most important aspect of its influence is to make us think and give us a rational basis derived from a sincere knowledge of the problem. This should be discussed with arguments, should be accepted or rejected, not on emotional grounds but for scientific reasons. The real influence of science is on the intellectual level, on the general methods of studying and investigating a problem. The scientific approach is different from other approaches—the artistic approach based on emotion, the religious one based on natural force, and even the magic approach based on an immaterial force. But I think that architecture should have a scientific approach in order to solve its problems.

MR. CURRIE: Thank you, Mr. Ortega. Another question. Could you explain to us why architecture in Latin America seems to be more daring and experimental than architecture in the United States and why South American architects are able to build lighter structures using thinner shells of concrete?

MR. ORTEGA: First I will attempt to explain the way in which the professions are organized, and the relationship between building and architecture.

As we see it in Latin America, architecture is a continuous operation between design and building. Unfortunately, in the United States this is so complex that integration between building and designing has been prevented.

Therefore, I think that the advantages that we have in Latin America are based only on that close cooperation between these two professions. When it is only possible to project on paper, being completely isolated from reality, the results are not satisfactory.

What might be the solution to the problem? I would think that some sort of laboratories, where experiments can be carried out so that the architect would be able to contribute in this way to the development of his profession. This is for me one of the basic steps to be taken.

Another important reason why Latin American architecture impresses you as being somewhat more spectacular is the problem of building laws, which usually have not changed for many years, and, fortunately, in South America these laws came late.

These are, to my thinking, the two main reasons for your thinking that architecture in South America is more spectacular and lighter.

MR. CURRIE: Thank you, Mr. Ortega.

I'd like to see . . . am I being heard? . . . Is Breuer there? Hello Marcel, are you there? Shouldn't we be hearing Breuer answer here? Breuer, are you there?

MR. BREUER: Yes, do you hear me?

MR. CURRIE: Marcel Breuer will be the next speaker. The first question for Mr. Breuer is this. As a Hungarian-born architect who has lived in many countries and is now carrying on a practice which is remarkably international in scope, what do you regard as the principal factors that can shape a genuinely contemporary regional architecture.

MR. BREUER: May I say first a few words about the term "regional." It is a relatively new term as we use it today. It is meant to fill a gap caused by radical changes in the interpretation of the following concepts: the native, the local style, the national, the traditional and the peasant art, and the this-is-all-very-good-but-

This symposium was arranged through the good offices of Owens-Corning Fiberglas Corporation in order to explore and ventilate important questions and attitudes in the field of architecture. An inter-continental telephonic communication was set up between Bogota, Colombia, and Toledo, Ohio. Despite minor difficulties the following opinions were exchanged.

around-here-we-are-doing-differently kind of concept.

As I see it, the term "regional" calls attention to requirements, human requirements, which simply, by common sense processes, receive varying design solutions in those parts of the world where conditions vary. It is not necessarily based on local traditional forms. The architect of our day works without formal precedents. His methods are analysis, synthesis, invention and experiment. His creative drive is not satisfied with refinement alone. His curiosity checks and rechecks the core of the matter.

And if this curiosity and attention include not only the ways of modern technology but an analytical study of the native traditions, the native technology, too, it is not to borrow some style and hang it on a steel skeleton. It is because he finds that some elements of the native technology may have wisdom and logic, some elements, and not all of them.

I don't believe that native architecture as a whole can be revived or even modified. At its best, a native style is making the most of an existing isolation. To long tradition, the limitations of such isolation have been transformed into virtues. No doubt modern connections defeat such isolation. Information and assimilation affect our thinking and affect our methods of construction continuously.

In today's Russia or China, life itself is more similar to life in the U.S., or in Brazil than it was fifty years ago, despite the Iron Curtain.

However, some very real differences, regional differences, remain. Climate, natural resources, social structure, ideological aims. A corresponding regional architecture is, as I see it, regional in a completely natural way. If, in the climate, the sun is different in two places of the world, the walls, the windows, the sun-catching or sun-protecting devices, should be also different. If there are differences in the family form, it will be expressed in the floor plan of the house. The architect's creative investigations have many sources, technology and native tradition, international and local, personal and social.

In this sense there is no contradiction between international and native. Such contradiction exists only in our frustrations, only essential human needs are not considered, including the needs of the eyes of visual happiness.

I think I should explain this with an example. For instance, to fight the heat of the climate, the same architects may in one case use stone walls, in another air conditioning, dependent on the nature of the building, the available resources, the cost, specific location, et cetera. In this analysis of local conditions we will also consider the surroundings and the potentials of harmony. And I have to add here, that this evaluation of a harmonious ensemble must go deeper than mere surface similarities.

I refer to the San Marco in Venice. That squares surely with regional architecture, but with the most contrasting components.

Back to your question, what principal factors can shape a generally regional architecture—the answer is analysis of all aspects of the problem, and of all available resources, consideration of local skills and locally available materials, while being at the same time receptive to the messages of an international technology.

MR. CURRIE: Another question. Some of the other panel members after you will try to further define some of the promising directions that you, Mr. Breuer, have given in discussion of the pursuit of a valid regionalism while still avoiding that which is phony or maudlin in its sentimentality.

Since you and your international associates have just completed what is likely to be the major international project—architectural project—of the decade, the exciting new UNESCO headquarters in Paris, I am sure that everyone would like to hear something of the goal you set for yourself in the design of the UNESCO building or complex of buildings. Did you aim for an international expression because of the international character of UNESCO, or for a Parisian expression because it was to be in Paris, and would have to live with the architecture of Paris? How best could this architectural expression be described?

MR. BREUER: Can you hear me?

VOICE: Yes, we can, now.

MR. BREUER: I would like now to answer your question as to the Parisian or international character of the UNESCO building. May I state first that the Y-shaped

conference building, with its curved negative corners, was not designed with the idea in mind that it is to complete the semicircle of the Place de Fontenoy. As a matter of fact, it is a continuous design investigation which started twenty some years ago and represents a standard solution for an efficient continental type of office building. This means direct daylight, view, and natural ventilation for all offices. This would be true whether the building stood in Paris on the Place de Fontenoy, or somewhere else.

However, we were happy to discover that the form of the building could complete the half-finished composition of the square—the 18th century work of the architect Gabriel—and we have placed the building so that this could be achieved. Similarly, we were happy when the glass industry, during the building process, developed the solar glass of gray color instead of the previous blueish-green.

Thus, without sacrifice or compromise we adjusted our building to the gray panorama of Paris, the slate tiles of the mansard roofs, the gray window shutters, the weathered stones of bridges, the dramatic gray clouds of the Paris sky, sometimes side-lit by moody sun's rays—the grays of our exposed concrete surfaces and some walls of warm-colored travertine, a native Paris sandstone, corresponding with the vibrating grays and lights of the Paris atmosphere. We like the idea that our building, in concrete and glass, the result of international technology, is now so much a part of Paris.

Probably, besides conscious efforts to cooperate with the surroundings, there are some subconscious ones, too. For instance, it is difficult to say or to explain why the conference building of the UNESCO complex fits so well in the Paris ensemble, which I believe it does, although its shape, its height, and the modulation of its walls are totally different from the surrounding buildings. One thing is sure, the regional character is an organic element of the building, of the problem itself, and not some specific decoration or motif.

MR. CURRIE: Thank you very much, Marcel Breuer.

Now to Carl Koch. You doubtless have a great appreciation for the natural, relaxed and mature way in which the best Scandinavian architecture makes its peace with its surroundings.

Could you say something about the length of time it takes for a perceptive architect to absorb enough of the culture and techniques of a strange country in order to be able to produce a fine building appropriate to the locality?

MR. KOCH: Can I be heard properly now?

VOICE: Yes, be sure to stay close to the microphone, Mr. Koch.

MR. KOCH: I do have a tremendous admiration for Scandinavian architecture. In fact, I think Stockholm is the most beautiful city in the world today. The reason I think so is because the city, its buildings, parks, streets, waterways and homes express a strong ideal simply and beautifully.

The city bespeaks the value and dignity of the individual: This is an ideal that I, as an architect, strongly believe in and would like to see expressed more often in America in architectural terms.

For the first time in history we have the means at hand to make all men free from want and fear. We can, if we wish, begin to provide an equal opportunity for all, beyond the animal struggle for survival. Stockholm expresses this ideal in architectural terms because in Scandinavia this ideal is already a reality.

The man on the street is a king, in Stockholm. He commissions beautiful sculptures in his public squares, his markets, and even on the wharves where he unloads freight. His ships, buses, railroads and street cars, his trains, factories and houses are clean, are well designed, and generally are beautiful. His schools, where every Swede without exception has the opportunity for a king's education, are designed and built with love and architectural skill. The town hall is a palace. The whole city is their pride. (Next slide, please.)

A perceptive architect, to answer the last part of your question, Len, from a foreign land, who is in sympathy with this ideal, could I believe, produce an appropriate building after a reasonable period of time. Without sympathy for this point of view he could never manage it, in my opinion, no matter how skillful his mastery of materials and techniques.

MR. CURRIE: Another question I'd like to put to you is this. We know that the

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U. S. State Department, through its foreign building operations, has in recent years embarked on an ambitious building program of U.S. embassies and consulates abroad. Talented architects are selected and they genuinely attempt to capture the essence of the local scene in their architecture.

Many observers think this is producing some of the best official architecture in the world, while others point out that it should be much better than it is.

You have visited several embassies that have resulted from this program. What would you say about the success of the program, with special reference to regional character?

MR. KOCH: I agree that the State Department program is a remarkably successful one, which has produced some outstanding Government buildings in which we should all take pride. I think, as I believe you do, that it is a great pity that most of our best Government buildings are built in foreign lands and very few in our own country. I would like to comment on the regionalist character of these buildings and on regionalism in general, and here I think I agree, perhaps in a slightly different way, with everything that Marcel Breuer said. I do not believe in regionalism in the geographical sense of the word, though I believe that any good architect can and should respect and use local materials and idioms developed in response to local human needs.

Good architecture, however, is and always has been contemporary to the time it is built. This world has boundaries, but these are boundaries no longer defined by rivers, oceans, or mountains. We listen all over North America to the same radio and television programs, read the same books and magazines, and their advertisements, eat and drink the same products and use the same toothpaste. In architecture we are even less regional. We transport thoughts, pictures and people, around the world and in almost no time.

Modern architects are today designing buildings in the Orient, Europe, and the Americas all at the same time. It is no wonder they can and do get their materials and regions mixed up.

Even the Iron Curtain, one of the few effective barriers left, is rusting a bit. I was surprised, as I think you were, to find that the architectural schools in Moscow this summer had all the books of Niemeyer, Wright, and Corbusier, the shapes of Nervi, Candela and Bucky Fuller and the architectural magazines from nearly every country which prints them. And this year they are going to be looking at an American exhibit of architecture and products which they have invited to Moscow, even as we will be looking at one of theirs in New York.

Let us take, as an example of this regionalism in the State Department architecture, one of the buildings in the State Department program which I consider perhaps the most successful, beautiful piece of architecture. This is the Embassy Building in New Delhi, India, by Edward Stone.

The screen, its main feature, which has already become so influential that it threatens to become an architectural way of life, recalls the Taj Mahal, to be sure. However, the Taj was not an indigenous Indian building when it was built, but was brought over by the Moors of India. The classic repose and symmetry remind me a little of the Parthenon, although the toothpick steel columns actually were inspired perhaps by the Swedish Pavilion at the New York World's Fair, and are certainly not Doric in any way.

So I do not believe in regionalism, but I don't believe in cubes of glass or cubes of steel either. Not because they don't recognize the local materials and traditions but because they don't recognize people. I do believe in people as individuals, not as necessary evils who must not interfere with design, with clarity, monumentality or poetry in architecture, but whose needs and aspirations provide a meaning for architecture today.

MR. CURRIE: Mr. Lanzetta, you who have been for several years Dean of the School of Architecture of the National University must have thought frequently about the development of architecture on both continents. Therefore, you could tell us which are the main sources of influence from the United States on the development of contemporary architecture in your country.

MR. LANZETTA: Because of the complex nature of the problem, several aspects, some of them historical, should be taken into account in answering your question.

It is well known that geographical factors and technical progress have favored interchanges between North and South America. These relationships grew closer after World War II and gave rise, in the cultural field, to interchanges of professors and students, of magazines and texts. On the technical side, it gave rise to the use of new materials, and, from the human point of view, to better contact among the various American peoples, and to a certain influence on the means of living in the various countries.

In the course of the 19th century and the first decades of the present century, most of the South American countries, because of the precarious economic conditions and because of their agitated political life during the period of the formation of their nationalities, were not in a position to absorb the influences of the first great movement of architecture in North America. And to this you have to add the fact that these countries have for generations received their cultural influences from Europe.

Only toward the period between 1930 and 1940, thanks to the economic development and to the increase in building, have they been in a position to absorb the different influences in the field of architecture. This moment coincided with the crystallization of the movements of the Bauhaus, Le Corbusier, Mies van der Rohe, and their work in the old world, or through their American accomplishments which were possible through the establishment and linking of many European architects in the Americas.

Once the reciprocal influences, which we all know existed between the American and the European movements, were overcome, the results began to be visible. An eloquent example of this has been the great development of architecture in Brazil.

In the special case of Colombia, a circumstance that has affected the way of capturing the various influences, and which is also a consequence of the slow economic development of this country, is the fact that the professional architect is a relatively recent arrival among us. The first trials of professional training in this field took place between 1935 and 1945. When the first architects arrived, most of them came from European universities. The first graduates from the architectural faculty of the National University came out in 1939 and, logically, they have received from then until now the predominant influences of the moment, which are represented by the work of the great masters of contemporary architecture and their disciples.

Once these difficulties have been overcome, our architecture enters into a period of evolution that is clear and positive, thanks to an important group of young architects who have been, for the most part, trained in Colombia and who are performing a very important task all over the country and producing major works

of great interest. A personality of exceptional importance in the panorama of our architecture is Gabriel Serrano, who is leader of a team of architects of Cuellar-Serrano-Gomez. He can be considered the pioneer of Colombian architecture, and has very powerfully influenced the training of new people through his searching spirit and his remarkable accomplishments.

Finally, two very important aspects of our panorama should be mentioned—on the one hand, the fecund work of research developed by Alvaro Ortega, trained mainly in America, in the fields of prefabrication and light structures, and, on the other hand, the enthusiastic work of criticism and orientation of the architect Carlos Martinez, of typical European training.

MR. CURRIE: Thank you, Mr. Lanzetta. I have another question for you. Latin American architecture is frequently considered as an advanced one, even one that is touching, although it sometimes seems to forget the potentialities which are derived from a valid local expression. I remember the plastic expression of the white adobe walls, the delicate bamboo fences which are so common in the Cauca Valley, and although it is true that they take advantage of the agreeable weather and are built with the materials of the region, why is it that modern architects don't show more interest in taking advantage of all these potentialities?

MR. LANZETTA: Although the purely folkloric and romantic aspect of regional architecture is not systematically applicable to urban development, for which there are materials of high specifications, where people live within the flow of industrialization, of economic interchanges and cultural influences, we consider, on the contrary, that regional architecture has great value in those regions which have been maintained in a certain isolation for various reasons, and that the use of regional materials must be encouraged and done technically in a more rational way, because this can be a good starting point for great global plans and for rehabilitation of rural areas where social and economic factors demand emergency solutions or the improvement of existing living conditions.

In this sense, it is necessary to point out the scope of research carried out by the Inter-American Center of Housing. Under its direction, experiments with cement soil and the possibility of using local materials, such as bamboo, which you mentioned, have been made, as well as studies in the application of modern and industrial techniques to the building of inexpensive houses, a field in which the important work of Mr. Alvaro Ortega has again been remarkable.

We consider that, in the case of Colombia, the circumstances of an ever-increasing economic development, the formation of a general consciousness of planning, and the interest in looking for solutions on a social level offer an opportunity for action and for creativity to architects who, thanks to a better knowledge and a more rational application of regional materials in a great variety of climates and geographical conditions, will be in a position to develop a really regional architecture with a very high plastic quality, meeting specific needs with local means and materials.

MR. CURRIE: Thank you very much, Mr. Lanzetta.

The next panel member is Ieoh Ming Pei. The first question I would like to put to you, Mr. Pei, is this. As an architect born in China and trained and practicing in the United States, you represent a blending of Eastern and Western cultures that should make you very aware of the subtleties of regional architectural expression. I believe you have not yet had much direct contact with Latin America, so you should be able to look at the inter-American picture with the advantage of perspective.

To start out, first of all, what is your feeling about regionalism in architecture?

MR. PEI: To answer your question, first of all I have to say that I think that anybody who has seen, let us say, the Garden of the Czar, and at the same time looked at a picture of a Japanese garden, will agree with you that there must be a regional expression. However, I think there is a danger to try to over-emphasize these outward differences. I will come to that point a little later. I also agree that modern communication has and will continue to break down these outward differences. But I do not believe that communication, in this case of ideas, will bring about greater monotony in our world. First of all, let me see if I can explain my first point.

Architecture as I see it, has two aspects. The first aspect is what one sees. This is what I call the outward expression. The second aspect, which is far more elusive, is the idea behind the expression.

As regards the first aspect, which is the outward expression, the materials we use, the technology we employ and the climatic conditions that act upon us play a very important part to its solutions.

As to the second idea, the second aspect, which is the idea itself, that is far more elusive.

I believe that all great architecture must possess a universal eloquence regardless of its origin, regardless of its nationality, technique, and all expression. I believe that technologies are mere consequences and not causes of ideas.

What we should look for in architecture, regardless of whether it is from South America, Japan, or the United States, is not the superficial surface manifestations, such as for instance, courtyards and grilles, brise-soleil or glass boxes, I really do not think this is important. I think in many ways they are very much alike. They have a similarity behind them.

I think the idea is the important thing. The architecture that has, or rather the idea that has, a universal truth, must be present in all great buildings of the past, such as the Parthenon, such as Chartres, such as the Santa Sofia and such as the Kutsura in Japan.

I would like to give you two examples to illustrate my point.

The first example is the Japanese garden. You all know the Japanese garden and the Japanese climate. There are many parts of the world where you will find a common climate such as you will find in, say, Tokyo or Kyoto. I am also sure you will find in many other parts of the world the same plant materials such as you find in Kyoto, Tokyo, and elsewhere in Japan.

But why is it that the Japanese garden looks so very different from Western gardens as we know them? Certainly it is not the materials, certainly it is not the climate. The real reason behind it is the idea of Zen. This idea was unique and present in Japan when such gardens were created, and apparently without this idea, even if you have the same climate, the same materials, the results would be quite different.

The second example I would like to give is more contemporary, and that is the chapel at Ronchamps.

This spring, Breuer and I took a trip. We went sailing around the Greek islands. I was immediately struck by the similarities, the surface similarities, between Ronchamps and some of the buildings I had seen in Greece.

But on reflection I began to gradually see tremendous differences. The buildings

(Continued on page 30)



"From this central tableland, from this solitary place which will soon be transformed into the brain center of the highest national decisions, I cast my eyes once again on the tomorrow of my country, with unshakable faith and unlimited confidence in the greatness of its destiny." Brasília, 2nd October, 1957.

Juscelino Kubitschek

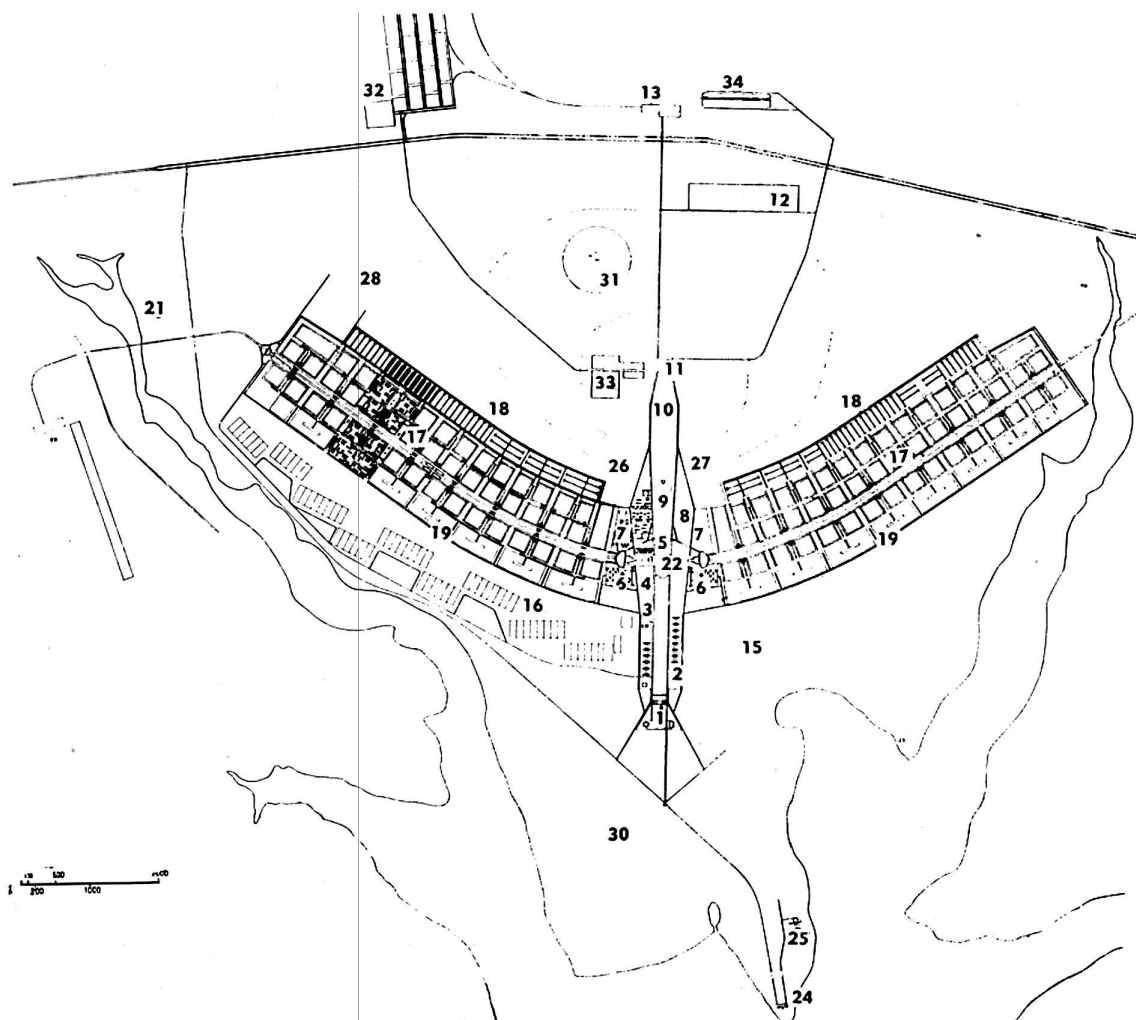
BRASILIA A NEW NATIONAL CAPITAL CI

The site of the new Federal Capital of Brazil - Brasília - is the central tableland, 4000 ft. above sea level, 600 miles from the present capital, Rio de Janeiro. The necessity for transferring the seat of Government nearer the center of the country was proclaimed more than half a century ago, in the first Republican Constitution. The final decision was made on April 30, 1956 shortly after the Presidency had been conferred on Juscelino Kubitschek who made the transfer of the Federal Capital one of the principal aims of the Government.

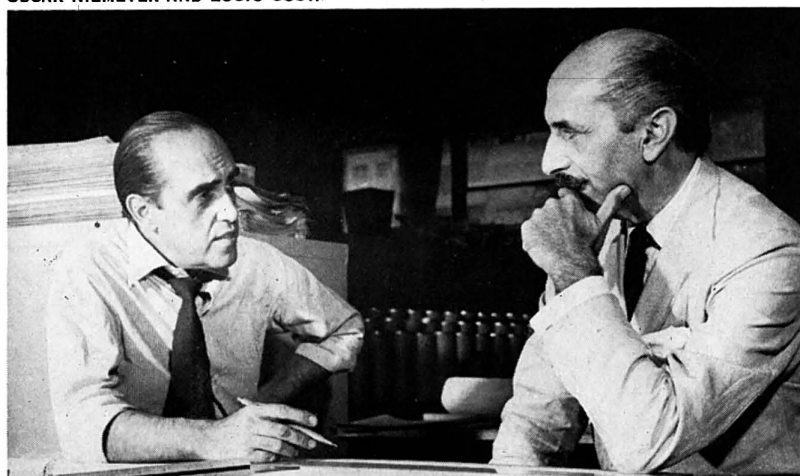
Main responsibility for the construction of Brasília was put into the hands of the Town Planning Corporation for the New Capital: Novocap, set up by decree September 24, 1956. Work began immediately, and the Brazilian architect, Oscar Niemeyer, was invited to direct the Department of Architecture of Novocap. His task was to draw up projects for the Palace of the President, to be called Palace of the Alvorada (Palace of Dawn), and other works planned to be situated outside the urban perimeter. At the same time, a competition for the Pilot Plan for Brasília was organized. More than 60 Brazilian architects took part in this competition. On the judging committee were architects from the United States, France and England, as well as Brazil; among them: Andre Sive, Papadaki and Sir William Holford. The winner was Lucio Costa.

"Brasília should not be envisaged merely as an organism capable of fulfilling adequately and effortlessly the vital functions of any modern city, not merely as an urbs, but as a civitas, possessing the attributes inherent in a Capital. And, for this to be possible, the planner must be imbued with a certain dignity and nobility of intent, because that fundamental attitude will give birth to the sense of order, utility and proportion which alone can confer on the project as a whole the desirable monumental quality."

Lucio Costa



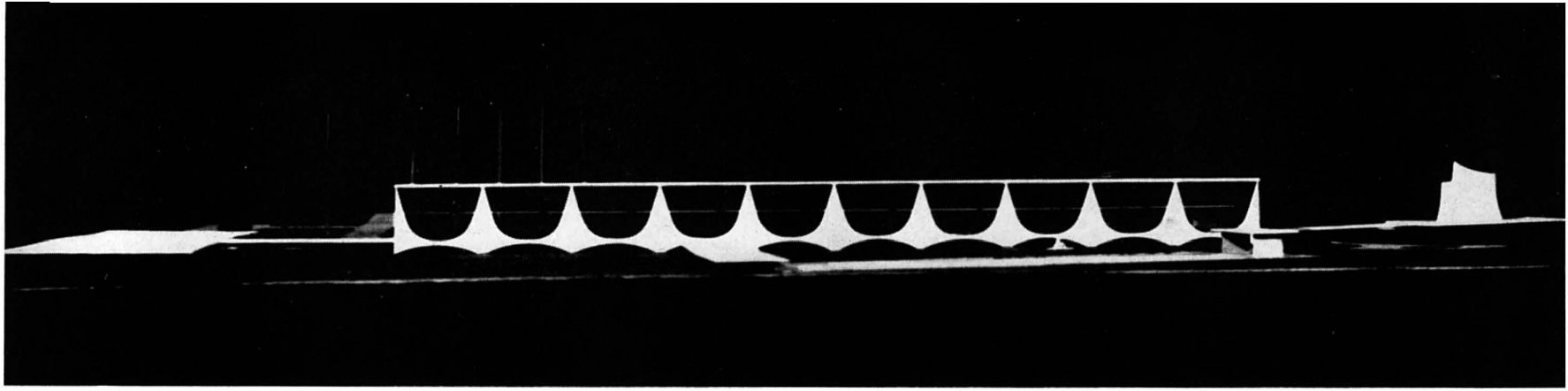
OSCAR NIEMEYER AND LUCIO COSTA



PILOT PLAN BY LUCIO COSTA

1. PLAZA OF THE THREE POWERS
2. MINISTRIES
3. CATHEDRAL
4. CULTURAL CENTER
5. RECREATION CENTER
6. BANKS AND OFFICES
7. COMMERCIAL AREA
8. HOTELS
9. RADIO-TELEVISION TOWER
10. STADIUM
11. MUNICIPAL SQUARE
12. POLICE BUILDING, BARRACKS
13. RAILWAY STATION
14. WAREHOUSES, LIGHT INDUSTRY
15. UNIVERSITY CITY
16. EMBASSIES AND LEGATIONS
17. RESIDENTIAL SECTIONS
18. INDIVIDUAL HOUSES
19. RESIDENTIAL BLOCKS OR "SUPER QUADRA"
20. BOTANICAL GARDEN
21. ZOO
22. BUS STATION
23. YACHT CLUB
24. PRESIDENTIAL RESIDENCE
25. BRASILIA PALACE HOTEL
26. FAIR AND EXHIBITION GROUNDS
27. RIDING CLUB
28. CEMETERY
29. AIRPORT
30. GOLF COURSE
31. OBSERVATORY
32. WAREHOUSES, WHOLESALE TRADE, SLAUGHTERHOUSES
33. PRINTING AND ENGRAVING PLANTS
34. WAREHOUSES

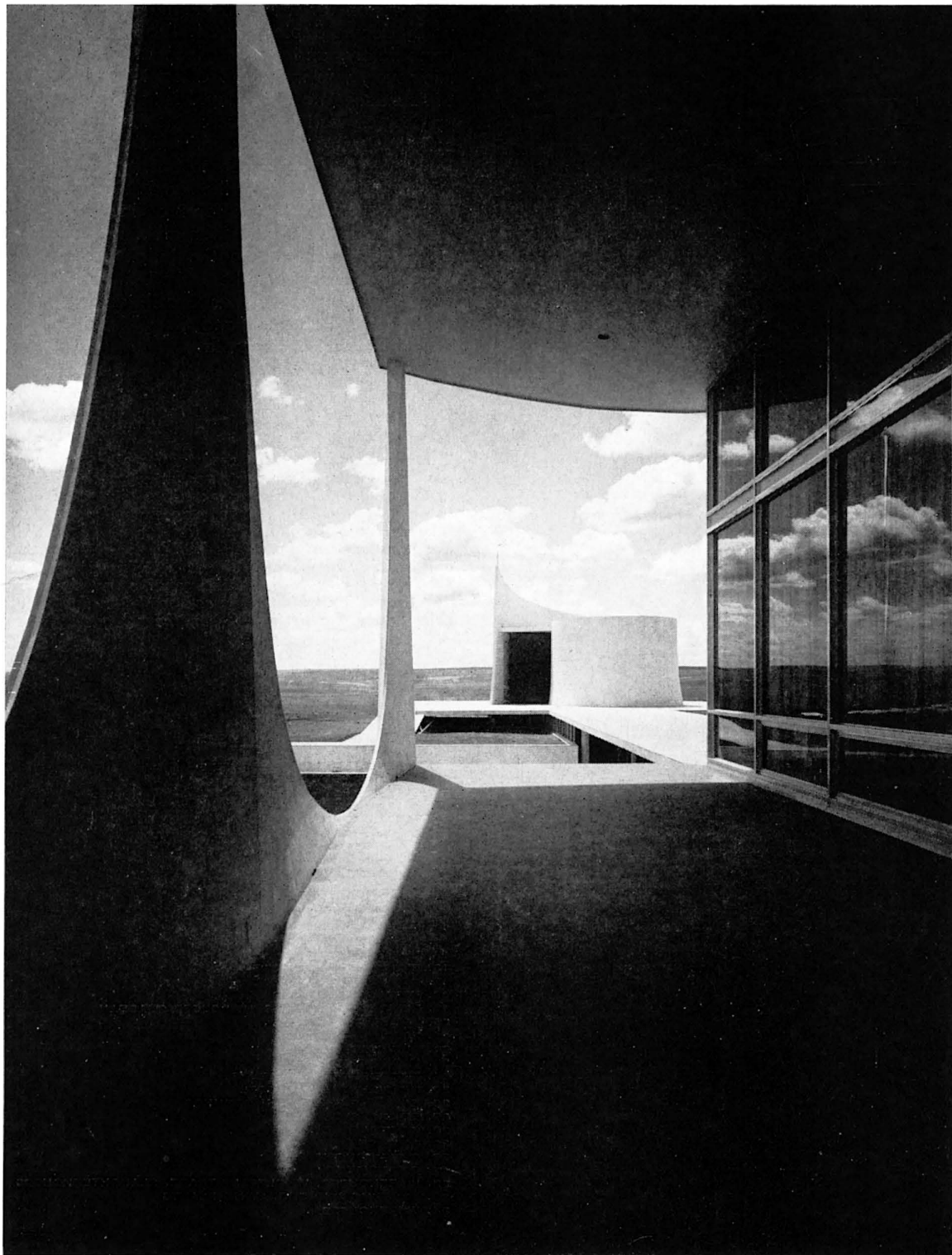
Material Courtesy L'Architecture D'Aujourd'hui.



THE PRESIDENT'S PALACE

OSCAR NIEMEYER, ARCHITECT

JOAQUIM CARDOZO,
STRUCTURAL ENGINEER
AFRANIO BARBOSA DA SILVA,
MECHANICAL ENGINEER
ANNA MARIA NIEMEYER,
INTERIOR DESIGNER



The Palace of the President has been designed so that it can be used as the seat of Government until work is completed on the Palace for Presidential Dispatches.

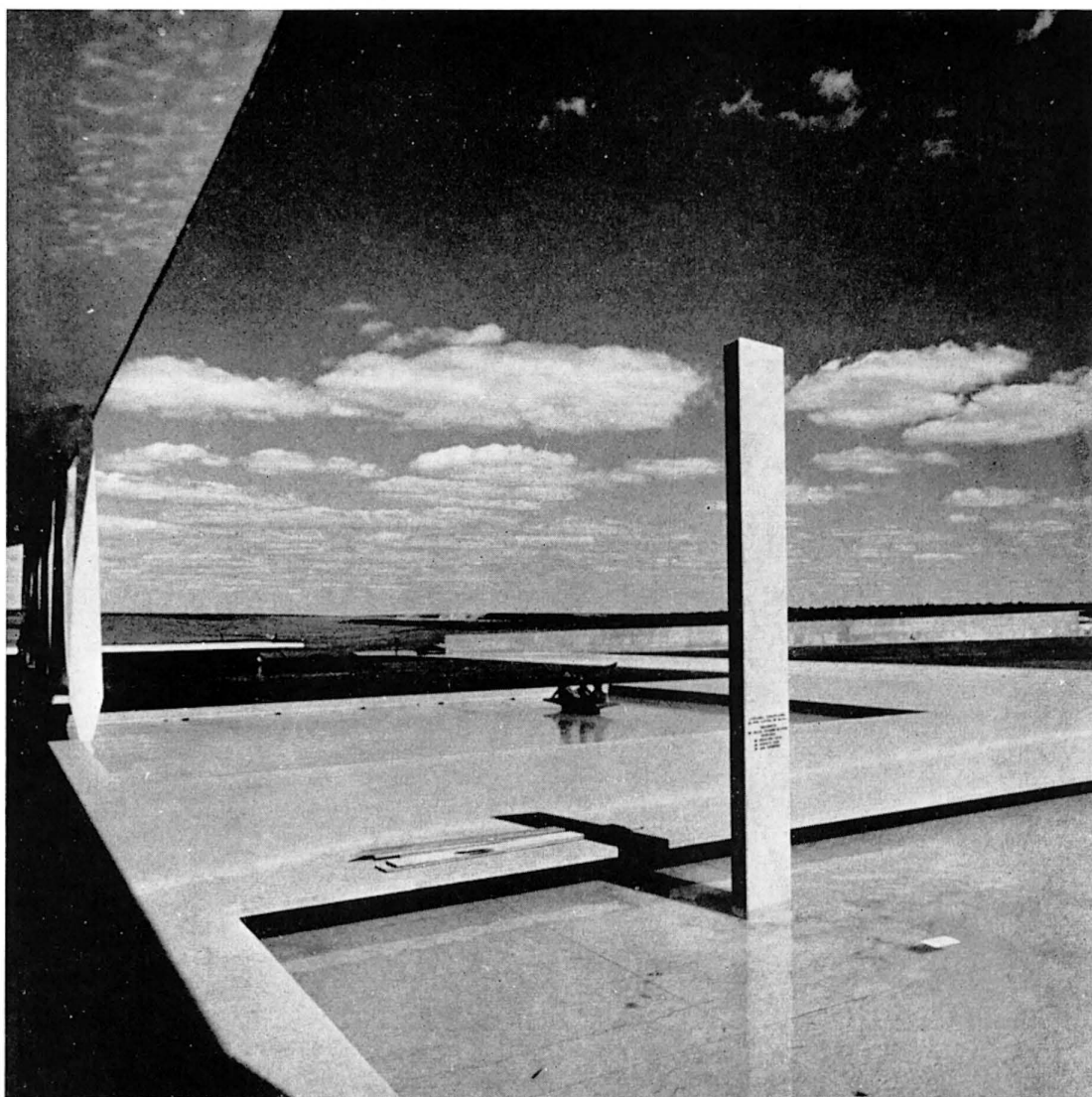
The Palace, now completed, has been erected on the shore of a future lake. The main floor of the building contains the reception rooms, banqueting room, Ministers' council-chamber, offices, library. Two groups of private apartments on the second floor are linked by a gallery overlooking the two-story hall. The palace is connected to the circular chapel by a covered bridge across a sunken road.

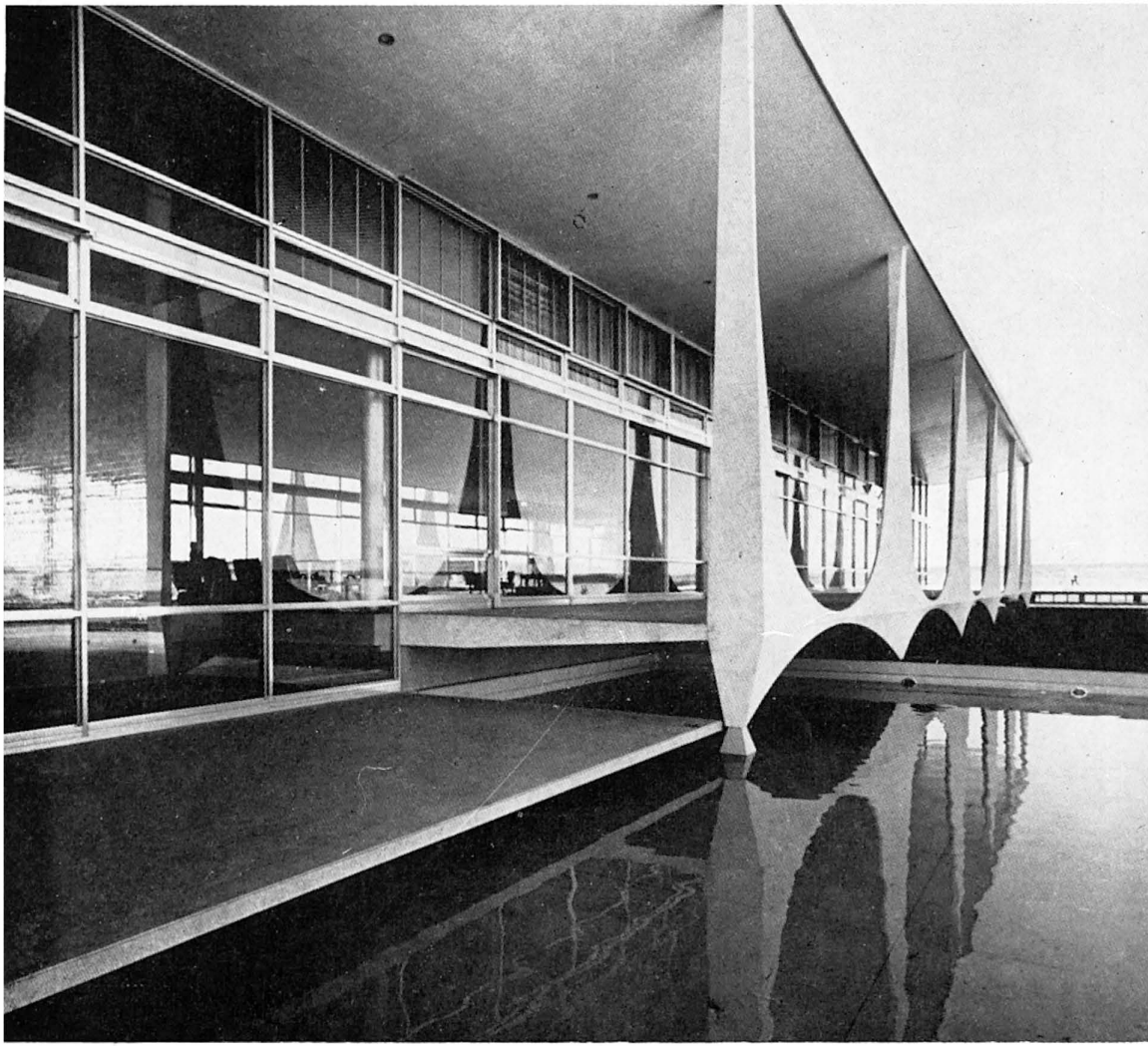
The building has a reinforced concrete frame and roof; the walls are clear glass except on the western side, facing the chapel, where green glass gives protection against the afternoon sun.

"In the palace of the President we have tried to follow the principles of simplicity and purity characteristic of the great architectural works of the past. Thus we have avoided the solutions where secondary elements such as balconies, overhangs, sun-breakers take on too much importance. We have tried to achieve unity in order that the plastic expression be derived only from the proportions of the building and its own structure. All our efforts tended toward the conception of the bearing elements, the distance between them, their shape and proportions, dictated by technical necessities and the plastic effect to be obtained." Oscar Niemeyer.

BRASILIA

ENTRANCE FRONT AND POOLS: BRONZE
SCULPTURE BY ALFREDO CESCHIATTI

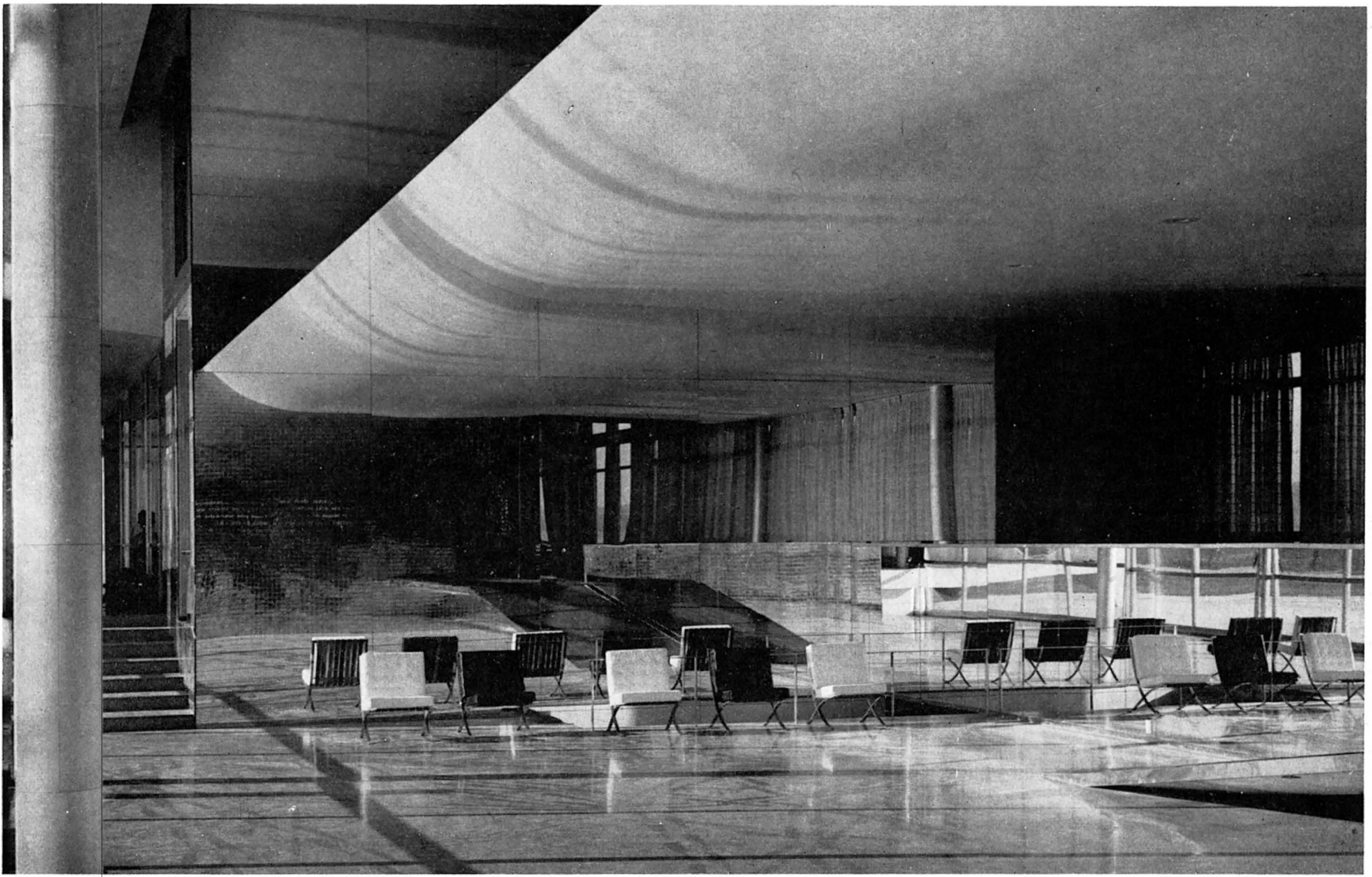




BRASILIA

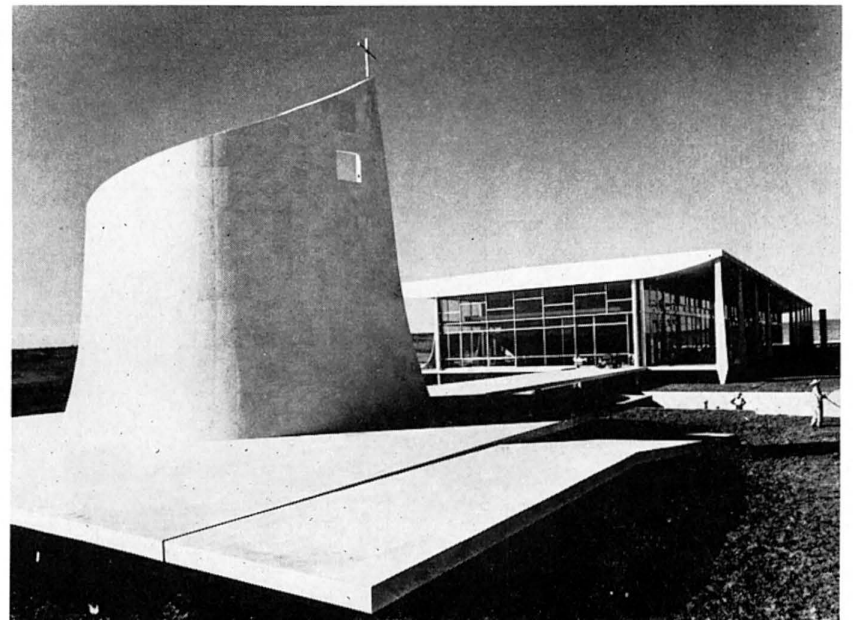
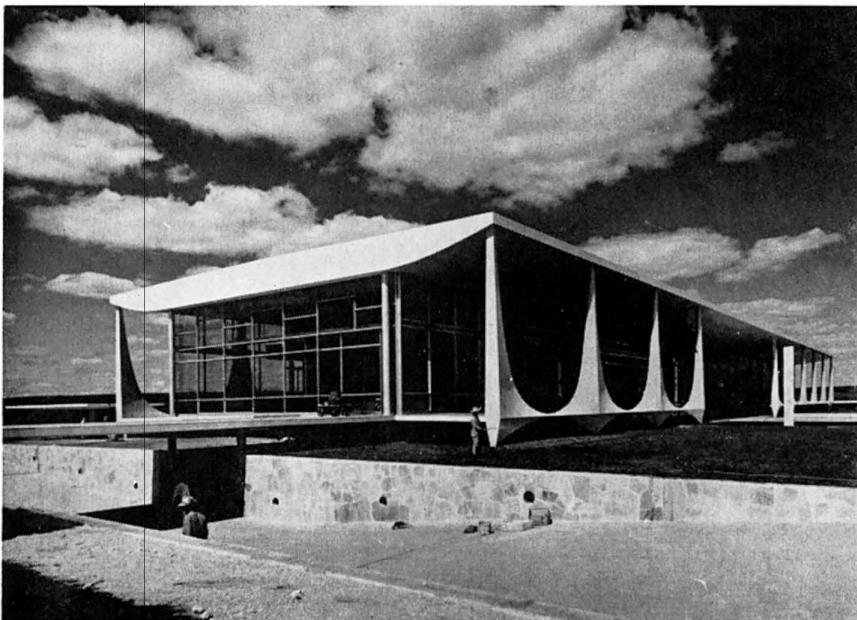
THE VERANDAH WITH ITS MARBLE
SCREEN EXTENDS THE LENGTH OF THE
PALACE



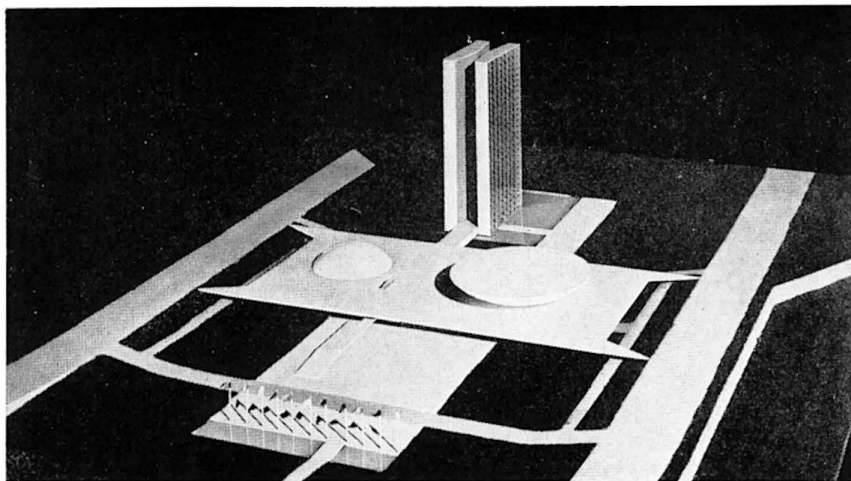


GROUND LEVEL ENTRANCE HALL: A RAMP LEADS TO THE MAIN LEVEL RECEPTION ROOMS

BELOW: WEST END OF THE PALACE
FACING THE CHAPEL



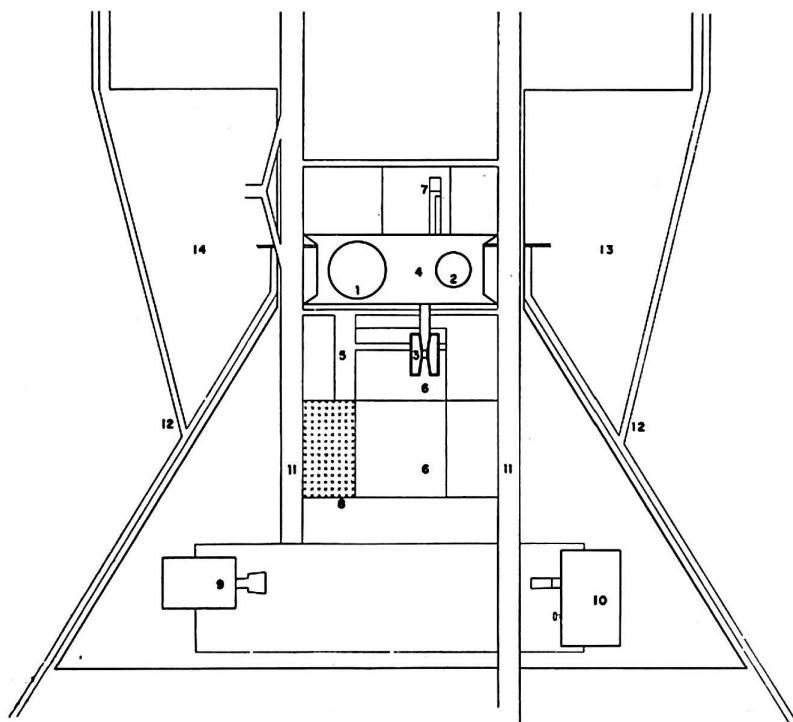
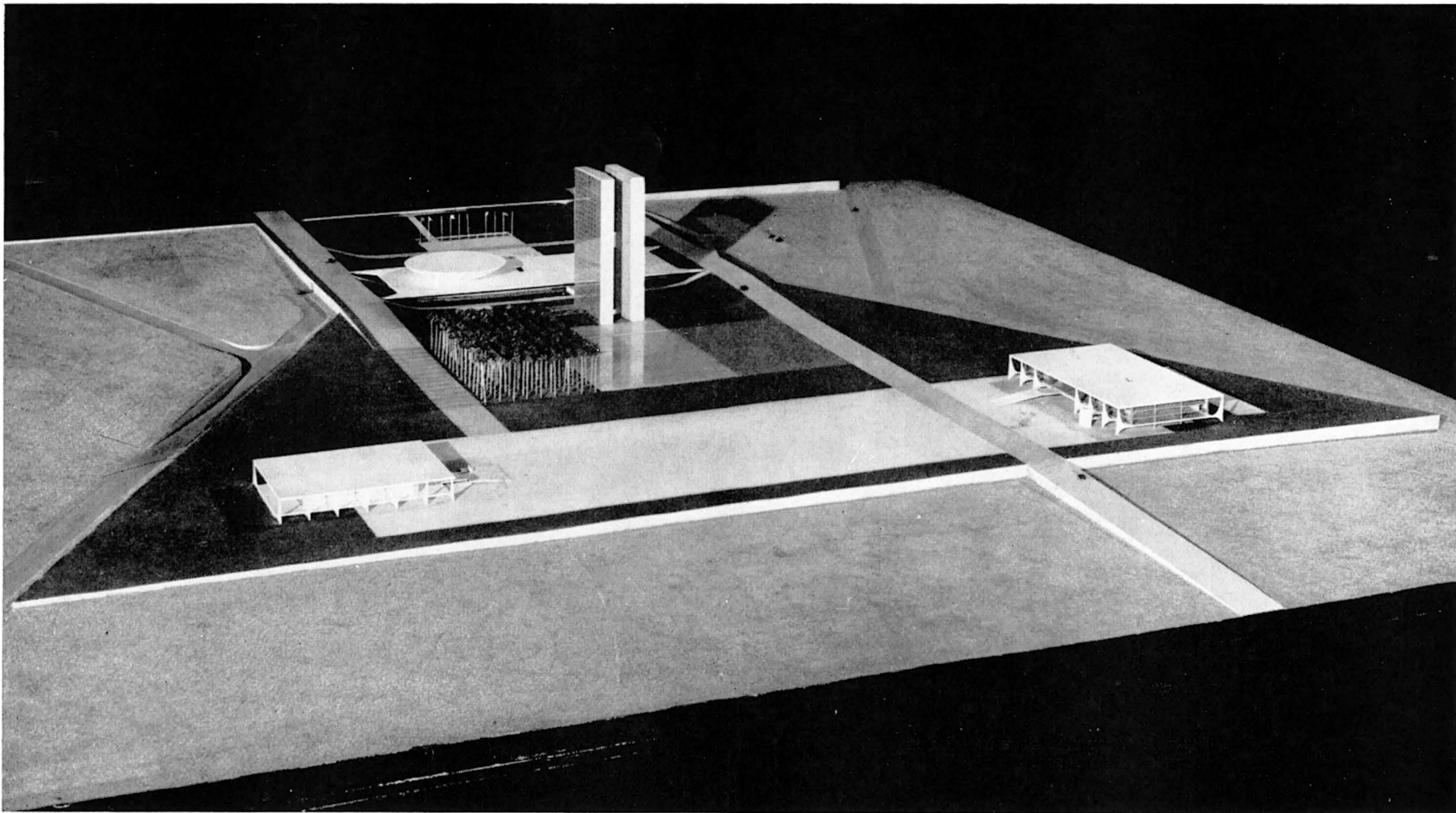
THE CIRCULAR CHAPEL LINKED TO THE PRESIDENT'S PALACE BY A BRIDGE



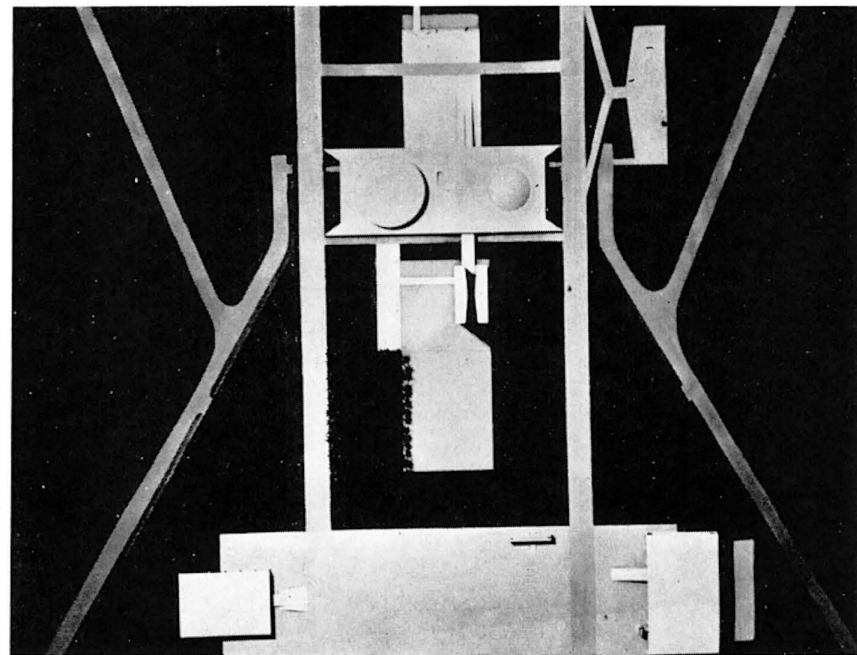
THE PLAZA OF THE THREE POWERS

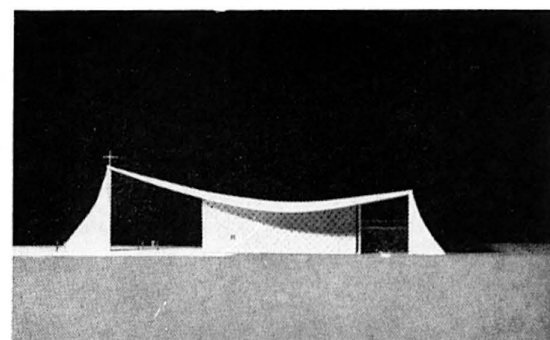
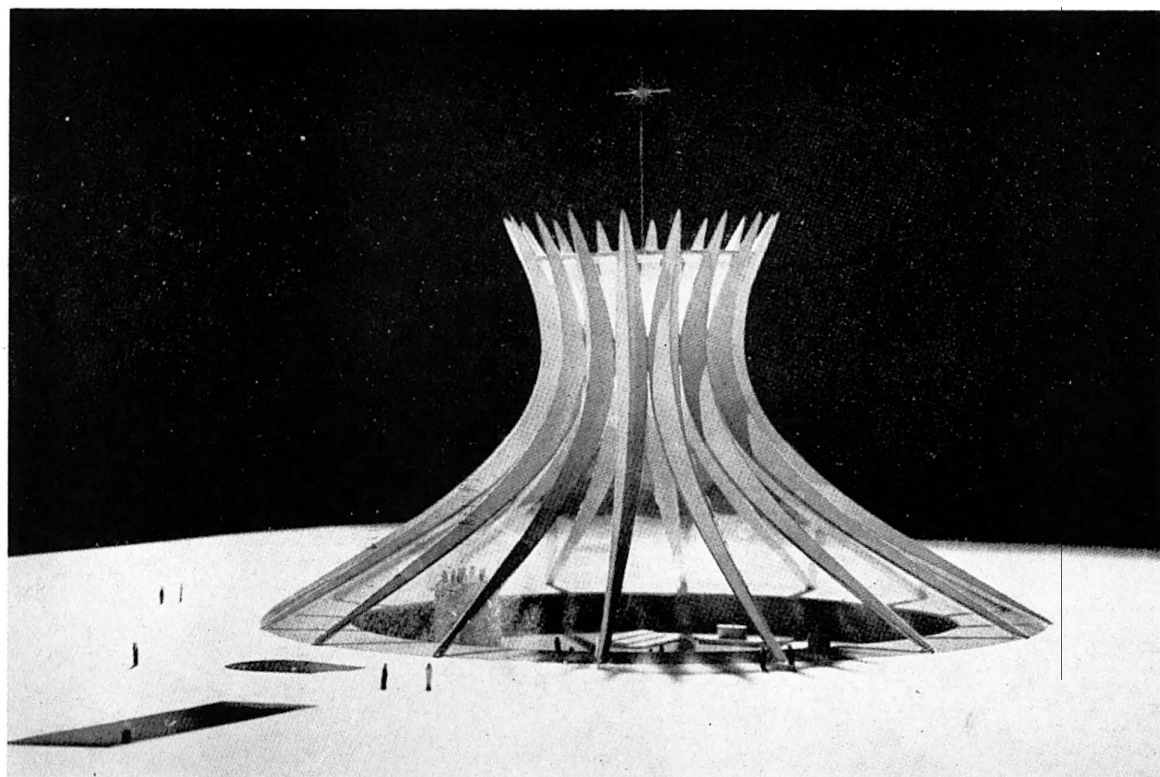
OSCAR NIEMEYER, ARCHITECT

The Plaza of the Three Governmental Powers is situated at one end of the monumental axis of Lucio Costa's Pilot Plan; facing onto this square will be the seats of the Legislative, Executive and Judicial Powers. All these buildings will be completed by 1960, the date fixed by law for the transference of the Federal Capital. The equilateral triangle was chosen as the most elementary form best able to contain the buildings of the three governmental powers. A raised paved platform, overlooking the surrounding landscape was thus created, with at its base the buildings housing the President's and Cabinet offices and the Supreme Court, and, at its summit, the Congress.

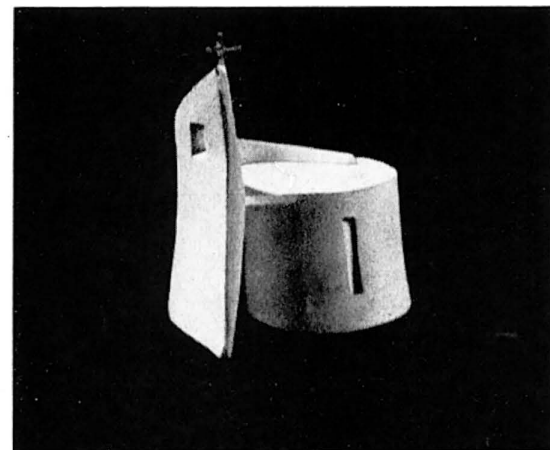


KEY—1. CHAMBER OF DEPUTIES, 2. SENATE, 3. SECRETARIAT, 4. PLATFORM OVERLOOKING THE ESPLANADE, 5. PARKING, 6. POND, 7. RAMP LEADING TO THE HIGHWAY, 8. GARDENS, 9. SUPREME COURT, 10. PRESIDENT'S AND CABINET OFFICES.





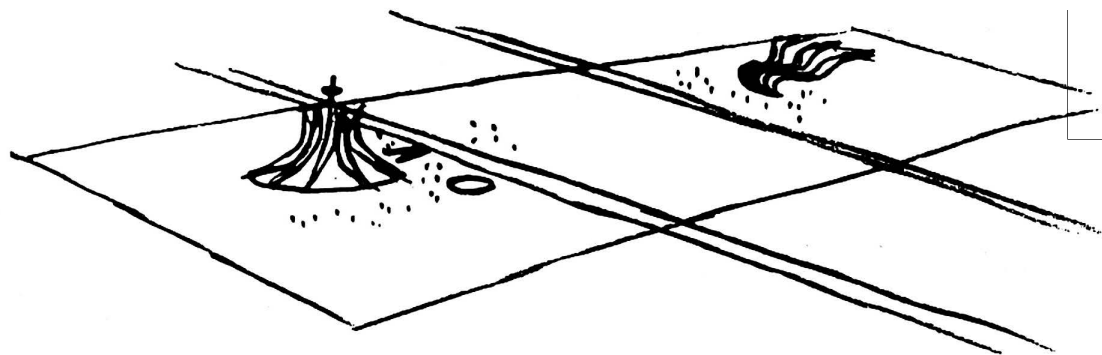
MODEL OF THE CHURCH FOR EACH OF THE RESIDENTIAL BLOCKS



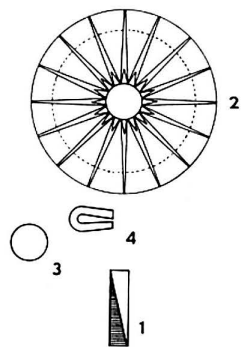
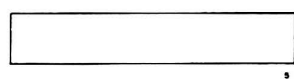
THE CHAPEL OF THE PRESIDENT'S PALACE

THE CATHEDRAL OF BRASILIA

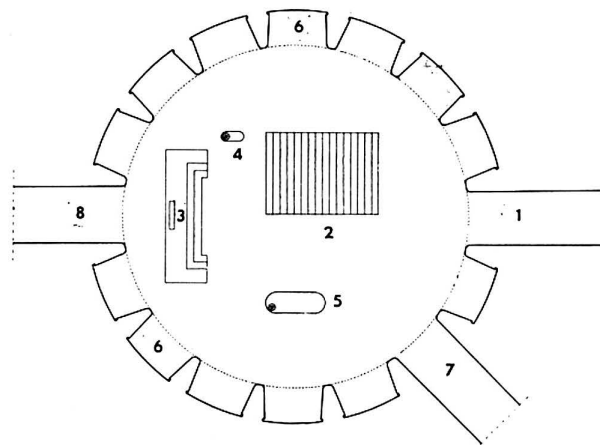
OSCAR NIEMEYER, ARCHITECT



For the cathedral which is to be erected close to the center of the city the architect sought a single exterior form which could be viewed from any angle with the same purity. This unity was obtained through a circular plan and the twenty-one bearing elements on a circumference 70 meters in diameter. Panels of sunproof glass spanning these elements will give to the interior an atmosphere of meditation. Access to the cathedral will be by a ramp leading to the sunken nave, and passing through a dark ante-chamber to accentuate the passage from darkness into light. The baptistery, placed outside as in the early churches, will be reached by an underground passage. The cathedral is planned to accommodate 4000 people.



- 1. ENTRANCE
- 2. CATHEDRAL
- 3. BAPTISTERY
- 4. RAMP
- 5. SACRISTY



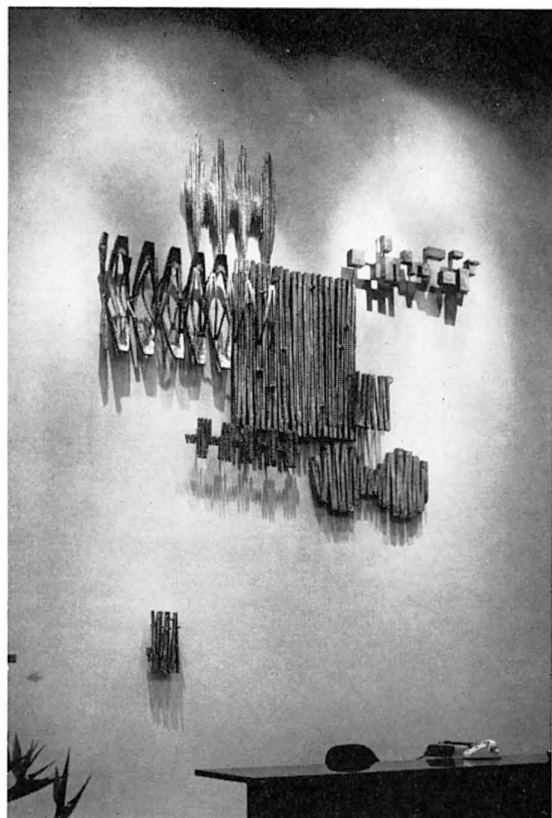
- KEY TO PLAN:
- 1. ENTRANCE
 - 2. NAVE
 - 3. ALTAR
 - 4. PULPIT
 - 5. CHOIR
 - 6. CHAPEL
 - 7. ENTRANCE TO BAPTISTRY
 - 8. ENTRANCE TO SACRISTY



OFFICE BUILDING BY PEREIRA AND LUCKMAN, ARCHITECTS

FOR THE INTERNATIONAL BUSINESS MACHINES CORPORATION



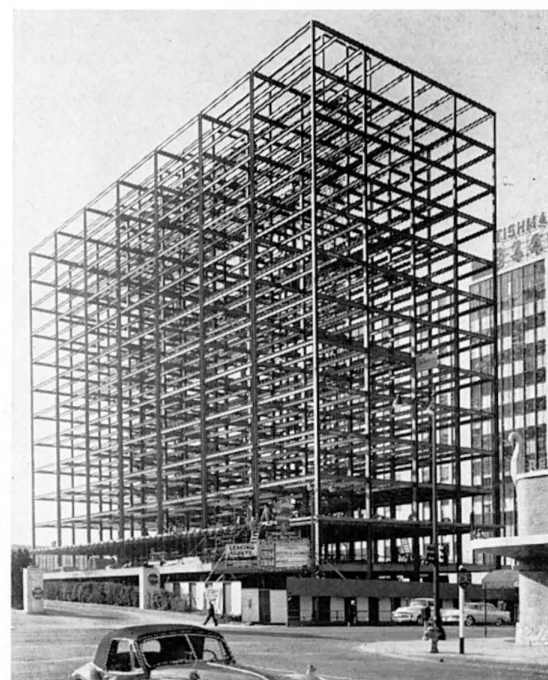


BRONZE SCULPTURE BY BERNARD ROSENTHAL, BASED ON AN OSCILLOSCOPE PATTERN FROM A DIGITAL COMPUTER.

A steel-frame structure, with almost 250,000 square feet of office space, the building combines fins and louvers of black and gray anodized aluminum with spandrels of ceramic mosaic tile. Construction was columnar cantilever type, with floors of reinforced concrete slab enclosing the complex electrical conduit system. The tower was brought forward as far as possible to provide visual separation from three neighboring buildings to the west. The natural slope of the site was utilized to establish a platform level slightly above the street. A wide covered promenade reached by a continuous base of stairs allows pedestrians a view of an interior lobby display. A deck, slightly above the first floor, serves as an outdoor dining area for the employees' cafeteria. Behind the building is a four-level parking structure, with one level underground, one at grade level, and two above, accommodating 400 cars.



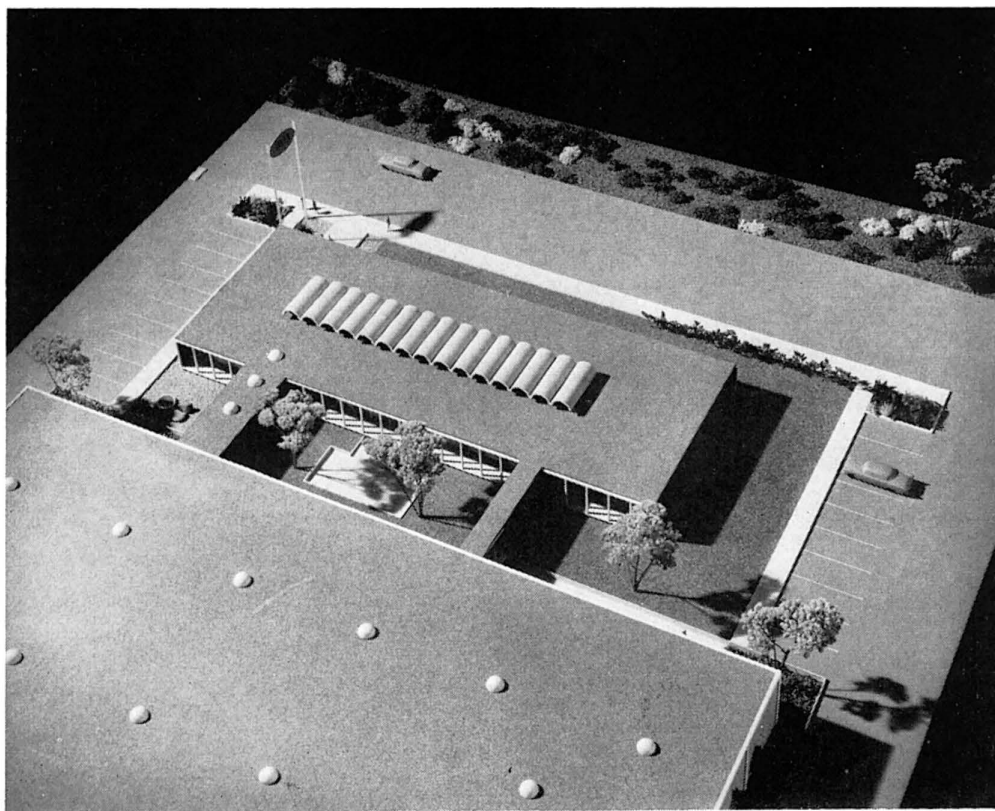
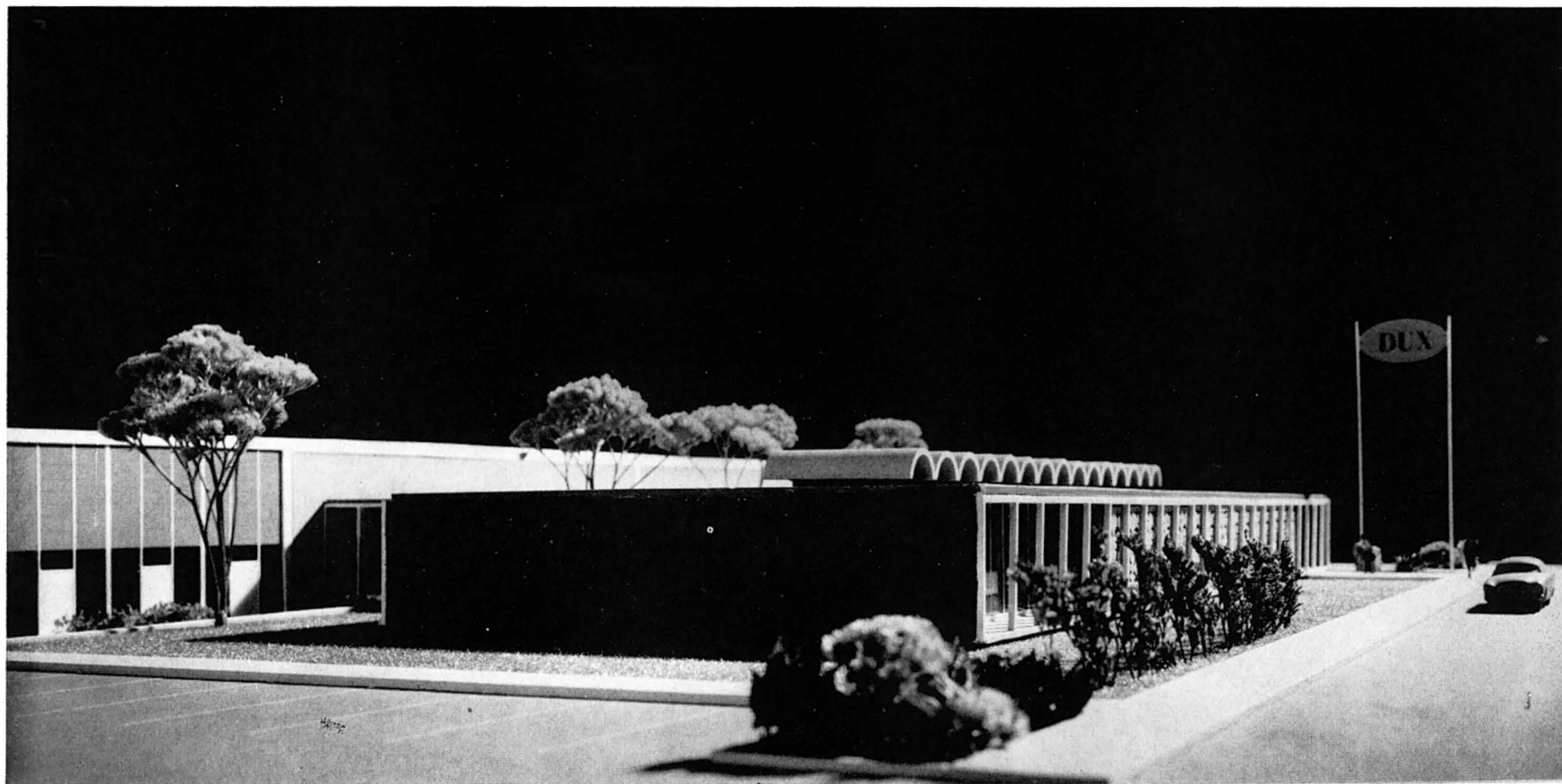
PHOTOGRAPHS BY JULIUS SHULMAN



FACTORY SHOWROOM PROJECT BY KNORR-ELLIOTT ASSOCIATES

RICHARD HAAG, LANDSCAPE ARCHITECT

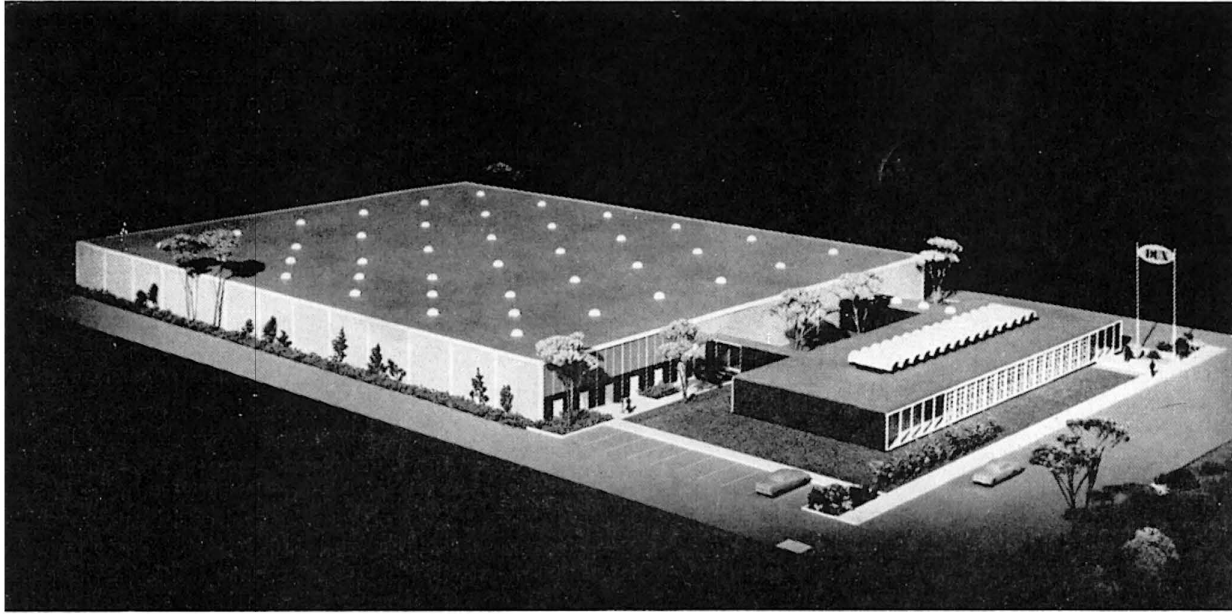
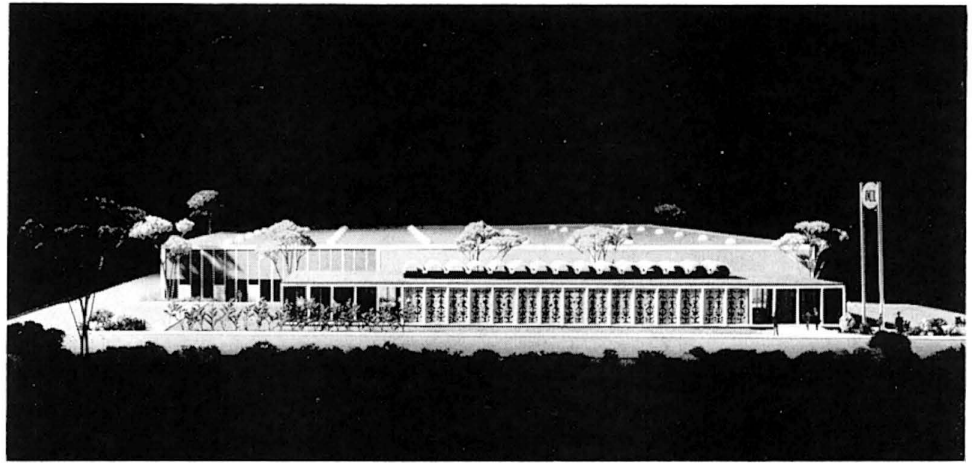
The 8,000 square-foot office-showroom of the new West Coast plant of Dux Incorporated will be twin-linked to a factory and warehouse in the rear. The general offices directly on the highway side are separated from the executive offices by a display arcade leading from the corner showroom. The arcade enhanced by greenery and furniture display will make economical use of space and eliminate the impression of a long corridor. The two corridors linking offices to the



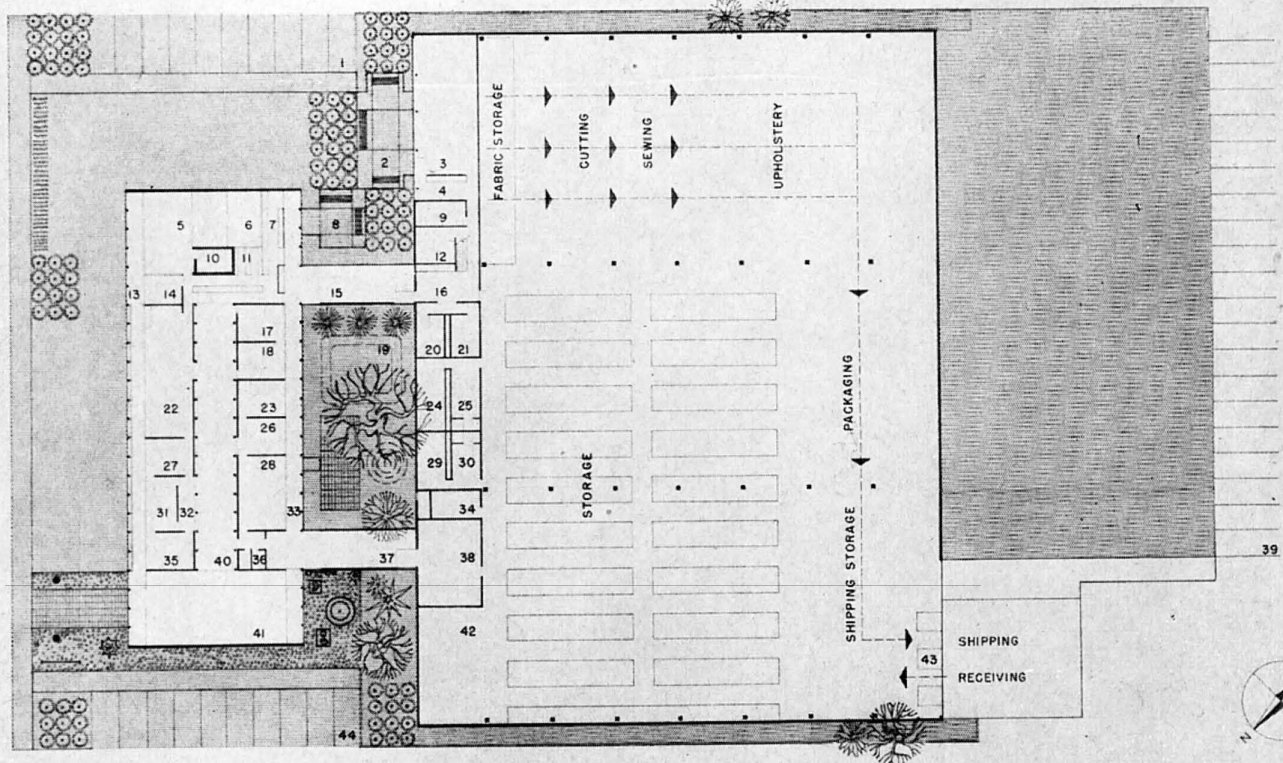
factory create a landscaped center courtyard; one leading to dining and lounge facilities for employees; the other serving as the design-research department.

The office is of wood frame and plywood decking with wood walls and partitions designed to exhibit the product in a suitable atmosphere. Construction techniques utilize precast tilt-up concrete wall panes with selected exposed aggregate. The interior of the factory is a slender steel column system supporting structural glue-laminated beams and wood joists. The columns extend to the underside of the roof plywood diaphragm where they are fastened, thus affording excellent stability without the use of costly and unsightly bracing. The interior with interesting ceiling textures and colors will make for a pleasant production area with lighting achieved by an extensive system of skylights.

In its first phase the plant and office project will cover 46,000 square feet, with an additional area to be constructed later. Richard Haag, the landscape architect has employed sculptural rock forms, a fountain, benches and exposed aggregate and brick terraces with selected planting and trees to create outdoor areas for pleasant viewing from within the building and carefully designed outdoor space for the use of employees during lunch and leisure periods.



PHOTOGRAPHS BY DEAN STONE AND HUGO STECCATI



- 1 PARKING
- 2 TERRACE
- 3 EMPLOYEES LUNCH
- 4 KITCHEN
- 5 GENERAL OFFICE
- 6 ACCOUNTING
- 7 MAIL RM.
- 8 TERRACE
- 9 FIRST AID RM.
- 10 VAULT
- 11 OFFICE STORAGE
- 12 JANITOR
- 13 COVERED DECK
- 14 ASSISTANT OFFICE MGR.
- 15 EMPLOYEES LUNCH
- 16 HALL
- 17 OFFICE MGR.
- 18 AUDITOR
- 19 COURT
- 20 MEN
- 21 WOMEN
- 22 PRODUCTION CONTROL & SALES
- 23 CONFERENCE
- 24 MEN
- 25 M. LOCKERS
- 26 EXECUTIVE SECRETARY
- 27 SALES MGR.
- 28 PRESIDENT
- 29 WOMEN
- 30 W. LOCKERS
- 31 PUBLIC RELATIONS
- 32 SECRETARIES
- 33 COVERED DECK
- 34 TELEPHONE EQUIP.
- 35 OFFICE
- 36 TOILET
- 37 DESIGN
- 38 MODEL SHOP
- 39 PARKING
- 40 ARCADE
- 41 SHOW ROOM
- 42 PHOTOGRAPHY
- 43 DOCK BOARDS
- 44 PARKING



The building is located on a long narrow lot, rising steeply from the major thoroughfare on which it abuts. Only the front third of the lot was zoned for commercial use, the rear two-thirds being in a residential zone. Had the building been located on the street front it would have been an arduous climb to the necessary parking areas at the rear of the lot. A "split-level" solution was proposed with a two-story building located half-way up the slope and parking levels connecting directly to the respective floors. This solution proved convincing enough so that a zone variance was granted and the scheme developed.

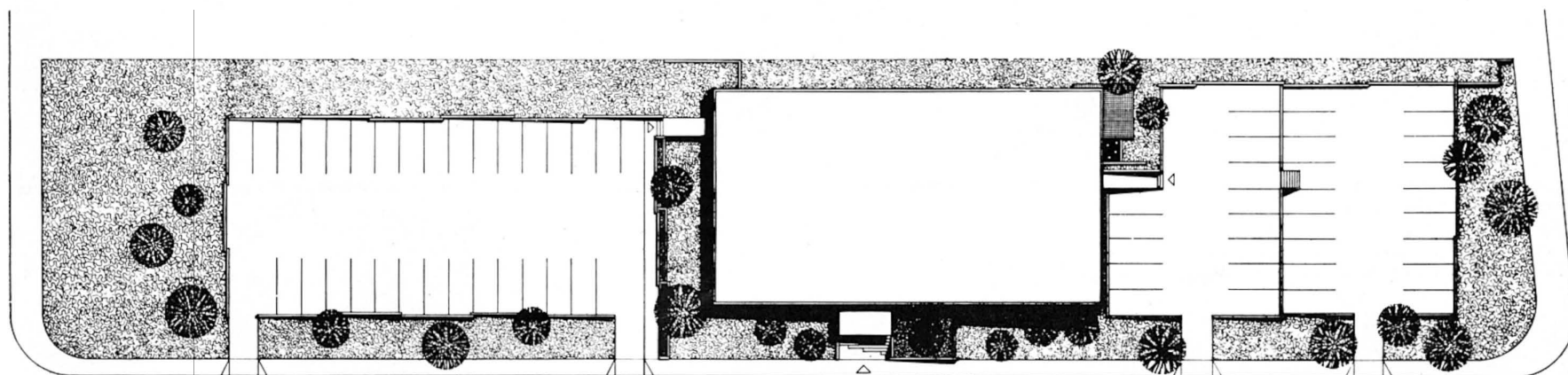
The upper parking lot connects with the upper building floor, devoted entirely to the use of the client. The lower floor is rentable office space related to its own parking area. This level contains a fully equipped employees' lunchroom opening out to a sheltered and landscaped terrace. The lower floor is partly enclosed by concrete retaining walls. Steel framing was employed throughout with exposed columns on the outside. The roof is a clear span of 70 feet, so that interior columns could be eliminated to create a feeling of openness in the public and office areas.

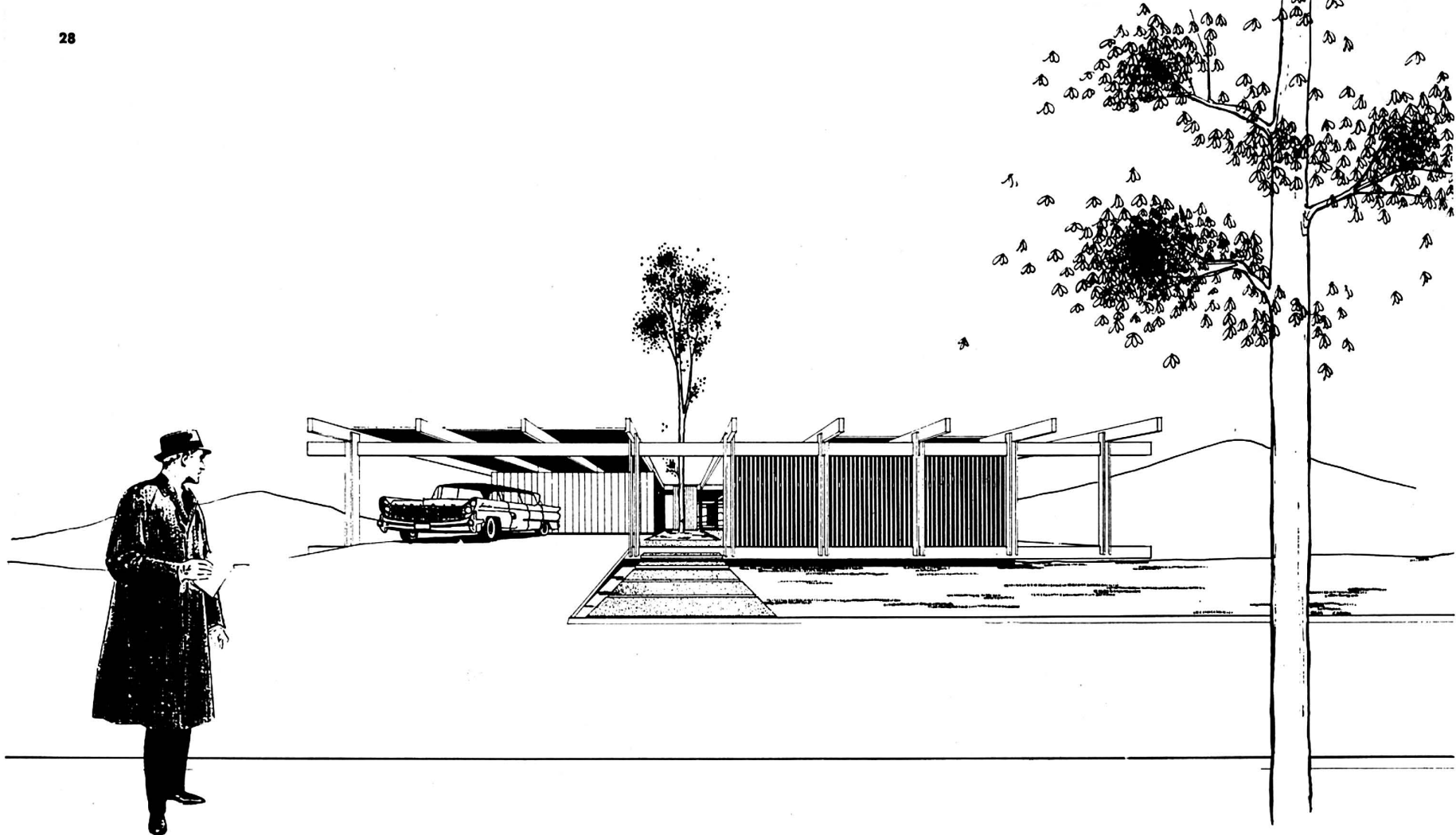
The exterior walls on the east and west side are sheathed with blue-gray mosaic tile set in panels between the white columns. The north and south walls, uninterrupted by columns, are covered by heavier scaled gray precast concrete panels with exposed aggregate. Glare reducing glass is used throughout. The windows in the executive offices on the second floor, looking over the city, are sheltered from the south sun by light porcelain-enamel sunshades in alternating white and yellow panels. The building is fully air conditioned and has a modular acoustic ceiling and lighting system to allow complete flexibility for tenant partitions. The parking areas are enclosed with light colored brick walls and extensive landscaped areas to preserve the residential feeling of the neighborhood.



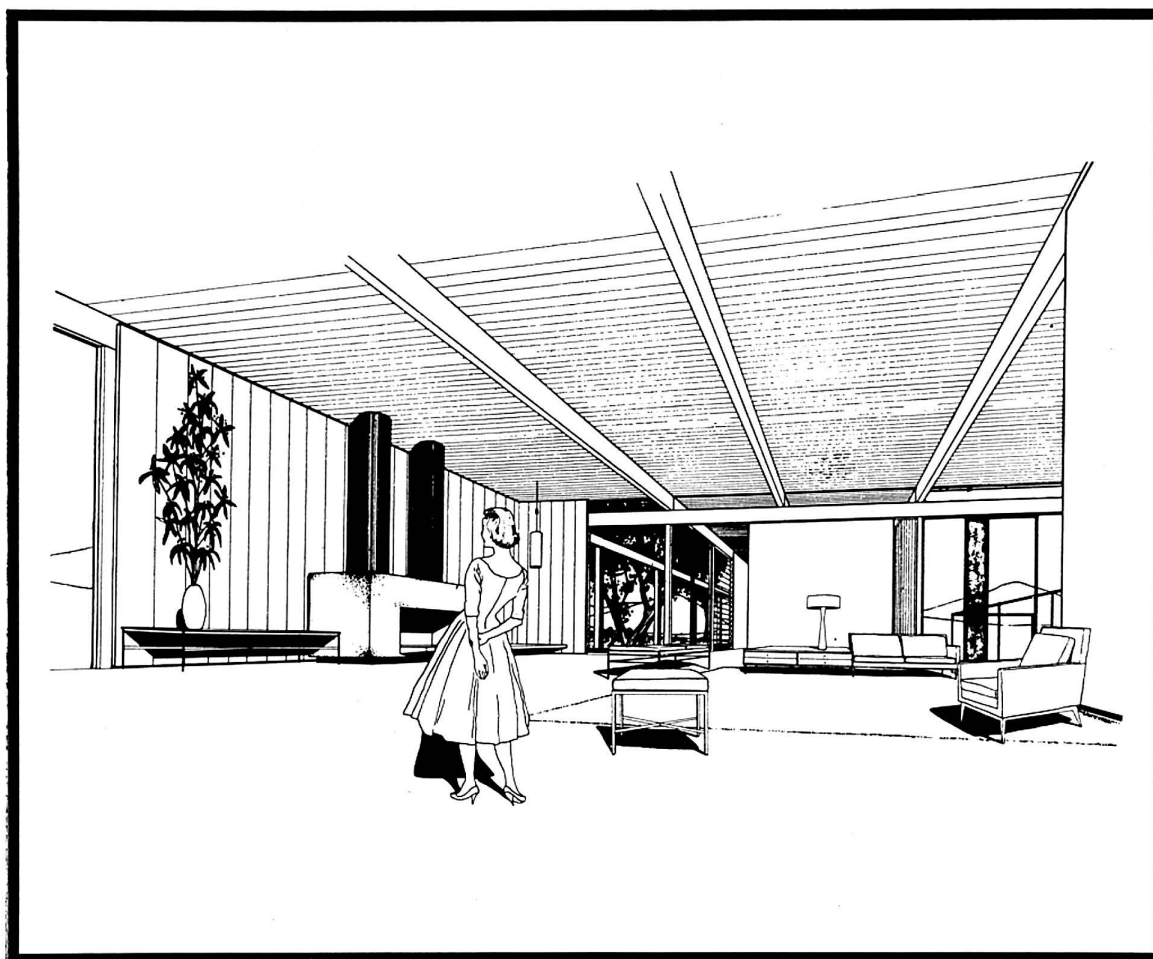
**OFFICE BUILDING BY
DOUGLAS HONNOLD AND JOHN REX,
ARCHITECTS AND ASSOCIATES**

FOR THE LOS ANGELES TEACHERS CREDIT UNION





HOUSE BY RICHARD L. DORMAN, ARCHITECT, AND ASSOCIATES

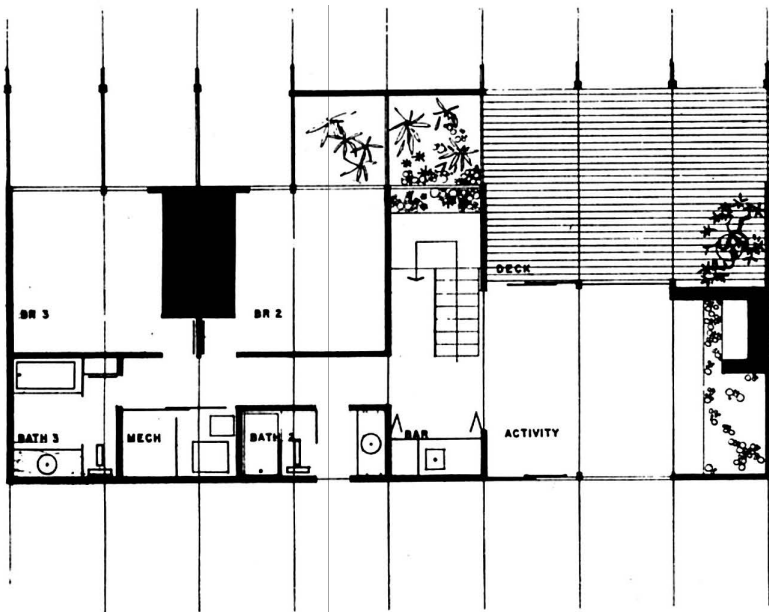
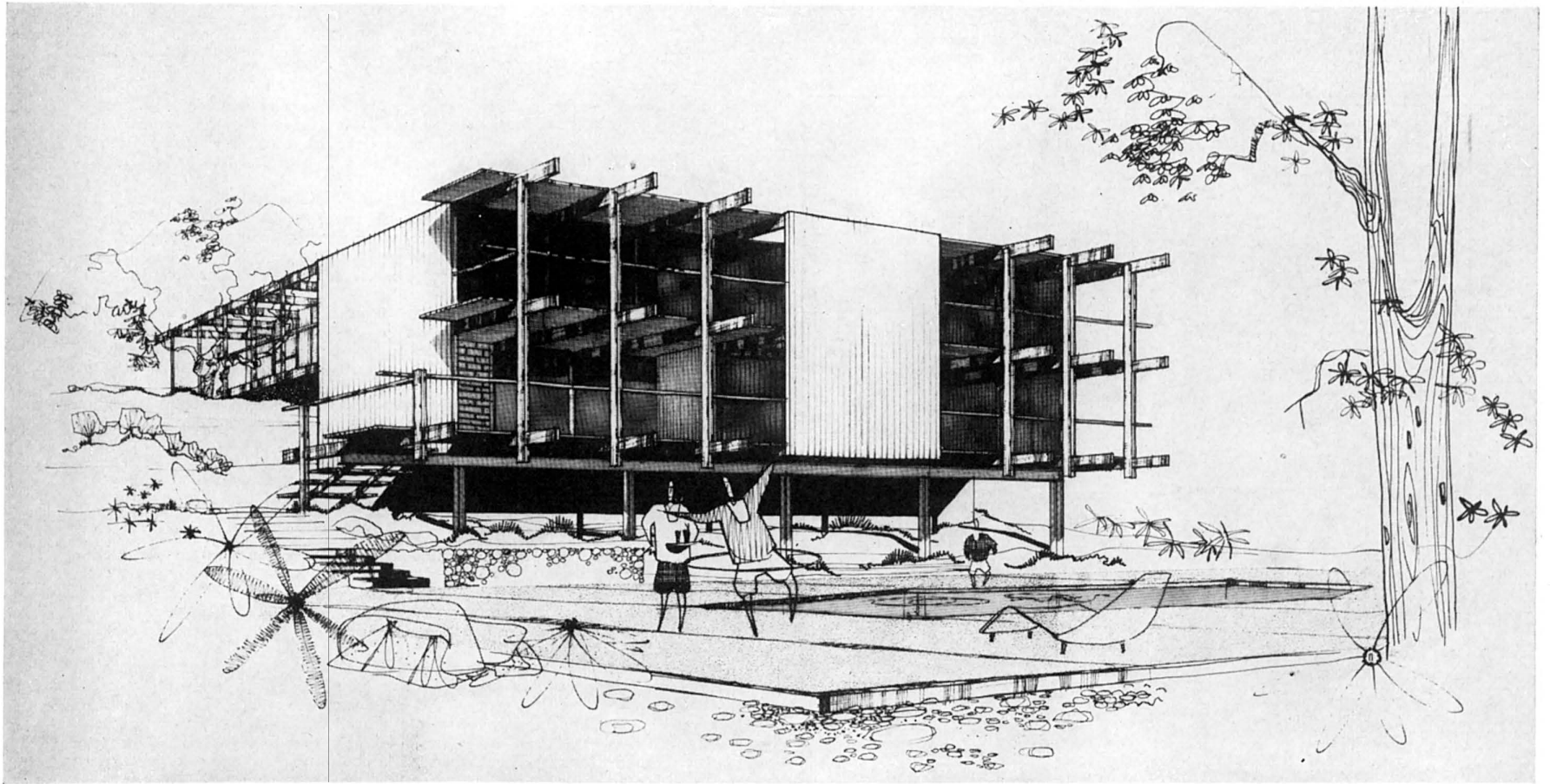


This house, in gently rolling country, has been designed for privacy yet with the principal rooms open either directly to the exterior or to attractive views. The plan has been developed for a writer and his wife and their teen-age children. The proper solution to the problem demanded that privacy be achieved for the writer and recreation facilities be provided for the children.

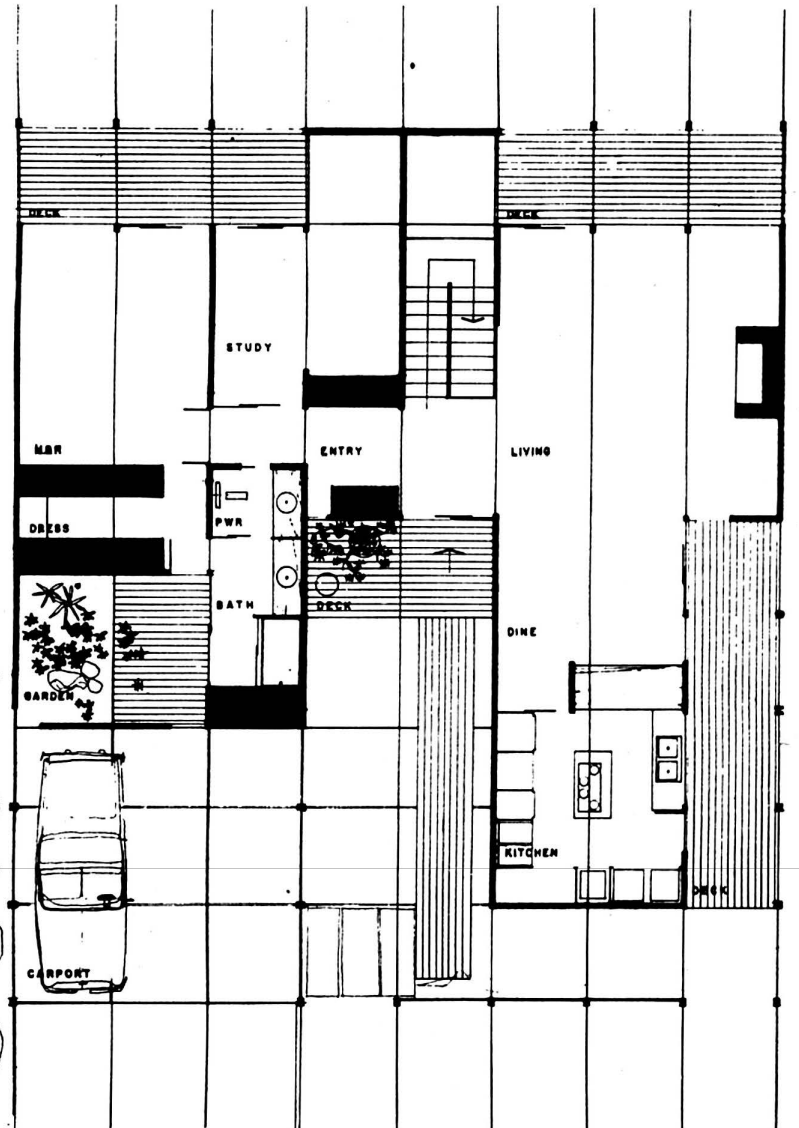
The 2,800 square-foot house is a two-story structure adapted to a hillside dominated by an enormous walnut tree. The upper floor containing the living room, dining room and dining deck was oriented to a view of the tree and the hills beyond. A study overlooking the hills is separated from the living room and master bedroom. For the children, a large portion of the lower floor was allotted as activity space, opening onto a deck, garden and swimming pool.

Construction is post and beam on a 7-foot module, with 2 x 8 T & G ceiling. The interiors are paneled in stained plywood. The open stairway has vertical redwood panels and a planting area. The floors are carpeted with some textured-concrete expanses left exposed.

The natural beauty of the sloping site was preserved as much as possible. The bridged entry way is flanked on one side by a deck and planted area. Other decks and garden patios are off the master bedroom and powder room. A section of the 45-degree slope was graded to accommodate a swimming pool.



LOWER LEVEL



UPPER LEVEL

SCALE

ARM CHAIR - DESIGNED BY HOVMAND OLSEN



SCULPTURED TEAK ARMS, FUMED OAK FRAME
SEAT & BACK IN BLACK NAUGAHYDE \$86.00

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CRESTVIEW 6.6157

ARCHITECTURAL SYMPOSIUM

(Continued from page 14)

in the Greek islands, which, if I had a picture to show, you would agree, present the same, in many cases, the same outward characteristics as Ronchamps. And yet these buildings are the creation and result of pure shelter against climatic conditions, against hygienic conditions, they are pure shelter created by the limitations of materials. In Ronchamps, while the building looks very much alike, very much like those buildings I have seen in the Greek islands, it is not the result of climatic conditions; it is the result of an idea.

The architect or the creative artist in this case, has a sculptural and plastic conception which he wishes to create. Whether this building is built in Scandinavia, France, China, I think it will be equally valid.

Coming back to the effect of modern communication and technique and their imprint on architecture, I think I will have to agree that it is already responsible, or rather the means of modern communication are already responsible, for the destruction of some of the most beautiful old virtues that we know, and have also introduced some rather ugly examples that could only have been spread by this very efficient means of communication. I do deplore, like many other of my colleagues here, the spread of, let us say, glass boxes all over the world. Just as I deplore the indiscriminate spread of courtyards and grilles.

This, I think, is not the fault of modern communication of ideas, rather of the ideas being misunderstood. I have no fear that the world will be a monotonous place, architecturally speaking, as long as there are creative men with creative ideas. Thank you.

MR. CURRIE: Thank you, Ieoh Ming Pei. I have another question here for you. In your opinion, does your oriental background influence your architectural thinking and your approach to the design of buildings in the United States?

MR. PEI: Certainly not consciously. I would be very embarrassed if I should catch myself doing that. But I do believe, since I spent the first seventeen years of my life in quite another part of the world, I do believe that has an effect on my habits of thought, and if it should have any influence at all, so much the better, but it certainly is not consciously tied.

MR. CURRIE: Thank you. In your case I have a third question. These last ones are rather short. I wonder if in commenting upon your first one whether you could give us some idea of why the Japanese appear to be turning their backs on their delightful cultural patterns, giving up the kimono for standard Western dress and their lovely traditional houses for the U. S.-European type houses and apartments.

MR. PEI: I hope my Japanese friends will permit me to answer this question for them. I will probably not do justice to it, but I will try.

First of all, I think the kimono, if you see a Japanese girl walking down a street in a kimono, you will agree with me that it is probably not the most practical dress to wear. In the olden days in Japan the women had an entirely different role to play. Today you find them all over the streets. They are shopping, they are going to offices, they do pretty much the same

thing as the American girls do, or they are beginning to more and more—doing the same sort of thing, so we can imagine that the dress which was once very practical and designed for a special role may today become impractical. So I think that the reason that it is beginning to gradually disappear, is because of modern necessity.

As to architecture, I do not believe the Japanese have abandoned their way of life, as expressed in their houses, as much as we think. We have seen some international style houses coming up in Japan since the '30s but I think they are in the minority. I was in Japan recently, in 1955, and I was surprised to find that outside of Tokyo there is very little Western style architecture.

The initial impact of any ideas such as the ideas of modernism, of industrial technique on Japan, has been very strong. It is only natural, and they will adopt certain new ideas without divesting them. But it is only a question of time, and I think that time is already working in favor of the Japanese.

They are beginning to distinguish between what is appropriate for them and what is not. If you see some of the recent examples coming out of Japan, they are not by any means traditional design as we know it any more. They are as modern as any building you see in the United States or in Bogota. But they are different. The reason for that is because they have at last begun to assimilate the idea and to mold it and develop it in a way to suit their needs and their culture.

MR. CURRIE: Thank you, Ieoh Ming Pei.

Now, our next speaker will be Julio Volante. My question for you, Senor Volante, is as follows: as an Argentinian who was professionally trained in the United States and who is now practicing architecture in Venezuela, you are qualified as an inter-American man, and as such maybe you could tell us something about the reasons why North and South America produced different architectures.

MR. VOLANTE: In the United States the first hut appears solitary on the landscape. There is a concept, in a certain way, of self-sufficiency in front of the physical background. When towns were built, that freedom of lines was maintained, and the towns acquired different characteristics from those of South American cities, and I think that is the basic difference between the different ways of life in both continents, and, in great part, they still remain.

With the years the United States developed a powerful industry—a very important factor in its society, which has reached a very high standard of living. Now we can see very clearly the influence of industry on architectural expression; we can see a pressure, somewhat inhuman, in the design. The innumerable products of industry pile themselves up against the creative drive of the architect, and I think they can restrict his freedom of work. There is good intention among architects to arrive at a better integration of industry and architecture, to arrive at a more human expression.

In South America industry does not have the standard of the North. The architects in most countries use materials which are, we could almost say, handicraft materials. The architect is limited, in most cases, by the impossibility of obtaining materials which will enable him to carry out his conceptions in a modern world. Before this panorama a traditional factor exists which is well known in Latin America. It is reinforced concrete, and it is the product of simple manufacture—it is not necessary to have a complicated industry to produce that concrete. There is something of craftsmanship in its development and it is the most effective tool at the disposal of the Latin American architect to materialize his conceptions. For this an intimate integration between the architect and the builder is required.

The Latin American architect, in the great majority of cases, thinks in terms of reinforced concrete. In highly industrialized countries the approach to architectural conceptions is more rigid, and the strength of the architectural expression in those countries lies in this fact. Both are honest and are determined by unavoidable causes.

This, of course, does not mean that there should be an isolation between both intentions. Today, more than ever, it is necessary to have an interchange of ideas between architects of the various societies, in order to combine their efforts in arriving at a type of architecture which is at once beautiful and human.

MR. CURRIE: Thank you, Mr. Volante. Another question. What do you think we have to do in order to keep the regional character of architecture?

MR. VOLANTE: The existence of regionalism in architecture in different epochs has been evident, but I believe it is necessary to analyze deeply the present conditions in most Latin American countries because, if the idea of regionalism exists as an absolute and decisive factor in the architectural esthetic emotion, there is the serious danger of falling into the romantic sentimentalism of the past. This could give rise to a local style which would not be in accord with contemporary art.

Regionalism, in the formal sense of the word, must not have a place in the expressions of contemporary architecture.

Modern technology imparts to artistic expression a characteristic feature. To ignore the pressing influence of industry would be to ignore the conditions of the modern world. Better and easier communications, larger numbers of publications, exchange of ideas between architects are perhaps factors leading to an international style.

Modern regionalism must be understood in a more spiritual way, more human with respect to the traditions to which people conform, so that architecture is at the service of man. And the local architect will be the best interpreter of his desire because he is the product of his environment. The expression of regionalism must not be appreciated only by forms that can be a tag of the past, but through a harmony between modern life and its traditions.

I think that the best way to maintain regionalism is to avoid the standardization which displaces the human factor. And for this, the architect must integrate himself with local industry in order that both may express a pure and beautiful type of architecture.

MR. CURRIE: I will ask my colleagues to make a brief comment on the different ideas we have just heard—a comment on difference of opinion. Mr. Ortega, have you been agreeing with the points of view expressed by your colleagues, or would you like to make a comment about a difference of opinion?

MR. ORTEGA: In the first place, I am ninety per cent in agreement with the ideas and suggestions we have just heard. I would like to make a short summary of the regional expression and explain that it cannot be improvised, it cannot be forced. It has to come slowly, after an adequate knowledge of all these factors which you have mentioned. Regional expressions change, like the environment, the materials, systems of building, customs, social development. They are not artificial; they are spontaneous. They are expressions and we should clarify that regional expression is a product of many factors which change with the times. These different conditions are not static, any more than we are. Therefore, the final result has to be different from time to time.

Moreover, I would like to express my thinking about art and architecture. I think that before being able to produce a real work of art we must have an adequate knowledge of all those changing conditions and elements and expressions, and only after this knowledge, we may, through effort, be able to create a representative work of art, a genuine regional expression.

MR. CURRIE: Thank you, Mr. Ortega.

Mr. Breuer would you like to make a comment on any of the comments made by the other panel members?

MR. BREUER: Yes, I would like to say something about the explanation of Ming Pei. I think it was most interesting how he divided the complex of architecture into outside appearance and the actual idea behind this experiment. I could not agree more with him than with these statements. I would like to point out, however, one thing, that those ideas are also dependent on either isolation or communications. It refers to the Greek trip we did together last spring, and it is interesting to observe that by the communications which the Mediterranean offered, in all this time, the various races around the Mediterranean have developed a very similar type of architecture. We will find that the Greek islands, the North African coast, the Iberian coast regions, Sicily, the south of Italy, have a very similar type of architecture, obviously, because communications have been quite well developed there in early ages and have influenced the developing of similar ideas. Those ideas behind architecture, of course.

The Japanese idea behind architecture could not have developed to that perfection which we admire if the Japanese islands would not have been isolated for many hundreds of years, from other ideas, except for some early Chinese invasions of ideas. Consequently I think, historically speaking, it is rather difficult to separate the outside appearance from the actual idea which is behind it. So I think he is absolutely right when he says that with the same climate, the same materials, the same skills, probably would have developed in two regions completely different types of architecture.

Now he brought into this picture, which really concerns more the general aspects of our towns, our buildings as a whole, an individual building, the chapel of Corbusier, which is definitely Greek, or may I say Mediterranean in appearance.

Again I think Corbusier would admit himself that the idea he had behind this chapel was again influenced by the actual form of Mediterranean architecture. I know by some conversations with him that he always has been very interested in the Mediterranean kind of architecture. He loves it, he studied it, he traveled around there very much. I remember that in a very early conversation when he learned I am Hungarian, he sketched up the form of the traditional Hungarian peasant house with its whitewashed walls and with its adobe kind of structure, again somewhat influenced by a Mediterranean form.

Consequently, I think while I must agree with his emphasizing the idea behind the form, (I couldn't agree more), at the same time, just theoretically, we have to say that this form is again influenced by the times. And Corbusier's Ronchamps would not look like it does today, if he had not known, by communications, the Mediterranean architecture. Thank you.

MR. CURRIE: Thank you, Marcel Breuer. Now we will have an answer or perhaps a comment on another point by Ieoh Ming Pei. Will you tell us something that occurs to you as a result of hearing your colleagues?

MR. PEI: First of all I would like to say that Miko and I traveled together for two weeks. We had practically no interferences or interruptions and yet we really had discussed architecture very little. This was the first time—we have to do it by telephone three thousand miles away.

I think I certainly am thankful to him for expanding the idea that I put forth earlier. I must say that I am generally in agreement. There is only one point which I would like to put forth, and that is the forms which we see generally in most of the Mediterranean. Was the origin of these forms dictated by necessity, by climate, by materials more than let us say sculptural ideas, whereas in the Ronchamps it becomes more an expression of the intellect? The man who is creating a piece of sculpture—whether the form

necessarily satisfies the external conditions or not is of relatively little interest to him. I think the motivation, the forces behind the Ronchamps on the one hand and the Mediterranean buildings on the other hand, are probably quite different. I don't know, but this is my feeling.

MR. CURRIE: I think that is very interesting, Ieoh Ming Pei. I think the last point about comparing expressions that may have been naive and direct in native architecture and local architecture, and appear in a more sophisticated way in Le Corbusier's Ronchamps—that is very interesting. Now I think we will return to the Bogota end and Pablo Lanzetta.

Mr. Lanzetta, what could you add to these last concepts?

MR. LANZETTA: I think it is a bit complicated to make observations regarding what my distinguished colleagues have said because they require deep meditation and study. However, what I could say is that, for the most part, in our expositions there are many points in which we are substantially in agreement. I have found Mr. Ortega's comparison of technical developments and progress in architecture very interesting. I think that that point as well as the suggestion of having laboratories for testing materials and trying building techniques open a very important field for research, which must be carried out in our architectural faculties and which has been, to a considerable extent, one of our preoccupations. Thank you very much.

MR. CURRIE: Thank you very much for your comments.

We return now to Toledo, and the next speaker on the panel is Carl Koch, and I wonder, Carl, if you would like to make an observation about some point discussed by one of the other speakers.

MR. KOCH: I would like to try to do this, I must say, though, that I am moved by a spirit, a little bit of a spirit of frustration. The efforts are tremendous and I think very successful, if we are fighting sunspots. This meeting has done something for me, and I expect most of the patient and interested architects in this room. The interchange of ideas has been very tantalizing, and I am certainly more curious than ever about Bogota in particular, and South America in general.

I realize strongly that whereas regionalism is breaking down as Mr. Richards here has said, people are still different and will, God willing, remain so, no matter what sort of buildings we shoehorn them into.

I would like to see how bamboo and thatch are used in Bogota, not to mention learning something about using concrete steel and doing city planning. This telephone business is not enough. I'd rather see a few of Mr. Serrano's works and meet him without an interpreter than communicate so incompletely in this way. I do want to thank Owens-Corning and Len Currie for making this possible. I hope that it will stimulate all of us North American architects to communicate better. Let us see more of each other face to face.

MR. CURRIE: Thank you very much, Carl Koch. Now we will hear from Mr. Volante. Mr. Volante, we will call on you for the last word. After listening to all of the ideas expressed at this symposium, do you think we have clarified some of the points that we are dealing with, or do you think we have contributed to the existing confusion?

MR. VOLANTE: You have left me with a great responsibility. I believe, however, that many ideas have been made clearer, and I am, to a certain extent, in agreement with what Mr. Koch has just said. One of the basic concepts that has been clarified—and I have heard this with pleasure—is that regionalism must not be the determining factor in the architecture of the nations.

MR. CURRIE: Thank you, Mr. Volante.

NOTES IN PASSING

(Continued from page 11)

looking for the almost secret truths that are hidden under apparently incontrovertible appearances. Thus, for example, a man who thinks he has an adequate picture of the United States would do well to forget Hollywood for a moment and turn his attention to American poets and American monks; the number of the first as well as the second may seem surprising. From another point of view, an Easterner will doubtless find it profitable to try to find out what romantic German music means to the millions of men and women, from Moscow to Buenos Aires, who listen to it with such tireless fervor.

In the West as in the East, everyone educated enough to measure the extent of his own ignorance ought to be able to replace accepted ideas with the personal study that is in every case deserved

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by other peoples . . . their books, their paintings, their music, their systems of thought, their ways of living. Schools, publishers, and various national and international organizations will doubtless be called on to furnish the means and the opportunity for this study. Naturally, each of us will remember that it is always wise to suspend judgment—on men and on cultures—until one has read, seen, listened and understood.

One final question: If we try to see the nations of the East in their historical reality, and to understand their cultures as broadly as is possible for a non-specialist who is simply curious about the works and the ways of his fellows—if we do this, what will we have achieved? What will be the result of these explorations?

One might solemnly reply that we will have contributed to the coming of a special civilization, global, and fraternal. That is possible, after all. But it is more certain that there are some very simple qualities to be acquired, some virtues which are not so common: modesty, for example, and tolerance. No one is so vain of his national culture as he who knows no other; conversely, it is difficult not to respect a people whose masterpieces one loves, whose joys and sorrows one senses.

To know the literature, the arts, the thought of a nation, to know its traditions, its teaching methods and its social problems, its costumes and its cooking—none of this necessarily brings about any practical consequences. Ordinarily these studies have the effect of refining the intelligence and sensitivity. They teach that men must not remain strangers to men. They lead one to realize that there is a human unity, rich in numerous forms which struggle against monotony. They lead one to perceive this unity in the highest works of peoples, and not only in their elementary needs.

The people of a country, a city and even of a street are extremely varied and unpredictable; we shall never really know them. Yet knowing what they admire, what is recited, read or sung around them, we are not ignorant of them either. Furthermore, we will judge them the less summarily as we know these things a little better. To esteem is not always to judge. The cathedral of Chartres and the tragedies of Corneille, *Hamlet* and the *Novum Organum*, the *Well-Tempered Clavichord* and the *Critique of Pure Reason* do not permit us to judge the French, the English or the Germans of today; and one

would generally be wrong to judge Westerners by their poems or their theologies.

Yet, these works, these monuments, these revelations are the patrimony of Westerners; if not examples and terms of reference for them, at least living and fruitful images. It is worth the trouble to familiarize ourselves with the corresponding images which inspire the peoples of the far-off East, in order to understand them and know what aims these peoples set for themselves. Perhaps we shall then understand that this patrimony belongs to us too, and that these aims are in reality our own.

—UNESCO

MUSIC

(Continued from page 8)

America has at the present time no such composer of a fully established, "timeless" style. If in the future his work may appear old-fashioned, it will be so only as the workmanship of Brahms appeared in some ways old-fashioned among his Wagnerian contemporaries.

If to assert so highly the equality or superiority of American music in comparison with the contemporary European may be called chauvinistic, I am prepared to argue the point. The word "chauvinism" needs to be looked into. No German, no Frenchman, no Italian complains because music of his country predominates in the repertory of the national operas and orchestras. He would think it odd if this were not so. Even in those countries of Europe that have had a broken or uneven musical history, the national music, and numerous works by contemporary composers of the country, are expected to be regularly heard in quantity. We do not think of this as chauvinism but as custom. In America the word "chauvinism" is used by enemies of American music, those who are unaware that America has produced a quantity of important music, and those who by a pretence of higher esthetic loyalty convince themselves that American music should be kept in its low place.

These are like those persons who believe that Americans can never be conductors, because they have not gone through the long German or Italian routining. Such routining could of course be easily provided in this country, if the prejudice did not prevent. What American opera or orchestra would hire an untried boy of 17 to serve as Coach to the singers at an institution like the opera at Cologne? Where in America could such a young fellow become within two years assistant conductor at an opera directed by the equivalent of Mahler—himself then only 34 and already a conductor of fame! In this way began the career of Bruno Walter.

Only very gradually have our orchestras been replacing their imported instrumentalists with native-born musicians. Only recently have our major opera companies recognized that native-born American singers equal any in the world. Does anyone call this too long delayed evolution chauvinism? It has been, instead, the painful consequence of a lack of faith in our own arts and artists—an invidious expression of our curious, not quite conscious national belief that great artists must spring up among us fully armed, undeniable Beethovens. Which has the effect that if a Beethoven did spring up among us, we should reckon with him as discriminately as we have done with Ives. American music is expected to be second-rate, or third-rate or fourth-rate, as you will see every time it is programmed or records of it broadcast. A Copland, a Barber, a Menotti may win transient fame, usually for lesser work and with the comment that it is derivative. The comment may be true enough, but that is the reason of the transient fame.

So long as foreign directors and conductors predominate in charge of our musical institutions, they will continue to prefer their national work to ours and select for their occasionally allowed innovations new works from their own sphere. We expect them to do so; we do not call it in them chauvinism. When an American work is chosen, it will be one that requires no serious preparation. Thus the pattern is set, and our native snobs, having no other conception of music and little or no knowledge of our native music, sanctimoniously follow it. How then is the public itself to make another choice! Even the majority of our composers, when it comes to practice, follow the same line. The one truly gifted conductor of this country in his generation who attempted the contrary practice, Nicholas Slonimsky, was driven out of conducting for that reason. So much for contemptible chauvinism!

One consequence of this national disregard for our own music is the belief of every composer that he has no other choice than to write either a small acceptable work of no consequence or a masterpiece. We are complacent in the same blindness Vienna showed to Schubert and Mozart. No one would take me seriously if I were to say that Harrison may be in our present music what Mozart was to the German music of his lifetime. So I shall say it and let the

claim rest. Who has cared to know enough of his multitude of works to contradict my claim? Or who has heard any of them with the independent seriousness to appreciate the validity of my claim? Chauvinism, bah! It is a national esthetic cowardice. This cowardice will not be overcome until American musicians, led by American composers, insist that the compositions of Ives shall be given equal recognition and performance with the work of any other composer—or at least with Dvorak and the routine Russians. American composers need to commit themselves to American music, not try to create it while they hide from it.

Every claim that can be made for the most experimental workmanship of the young Europeans can be matched or overmatched out of the workmanship of Ives, whose career as a composer ended when he was 40. Of all that has been invented or tried in European music since the start of the century, only the formal method of the tone-row cannot be found fully developed in his work. Stearns tells us: "A West African drummer thinks nothing of matching an already established combination of 6/8, 4/4, and 3/4 rhythms with an additional 5/4 rhythm. Anthropologist Alan Merriam found an Afro-Brazilian song played in 12½/4 time, that is twelve-and-a-half beats to every bar." This is reported for a phenomenon unmatched in Euroamerican music.

Listen to Henry Cowell: "Thinking to find an illustration, I opened the score of the last movement of the Fourth Symphony (by Ives) at random, and I immediately came upon a measure . . . , which, nominally in 3/2 meter, proves to have twenty different simultaneous rhythmic figures, with three, four, five, and six notes of equal value filling the measure in different voices, the rest of the figures being made up of notes of unequal value." And again: "Such signatures as 5/8, 7/8, 10/8, 11/8, 9/8, with irregular groupings of notes within measures, also 5/4, 7/4, 5/2, 7/2, 9/2, and meters with fractional beats such as 6½ . . . are not uncommon, and are to be found in Ives' music beginning in the early 1890's."

"Absolute accuracy," he explains, "would be not only impossible to achieve in performance, but in Ives' view unnecessary, since the complexity arises from a concept of individual freedom. . . . He has accepted the challenge of his involved notation for himself by showing that he can play the rhythms as he has written them, with surprising and meticulous accuracy." Ives' form creates "an underlying symmetry out of a large number of diverse elements, used assymmetrically. . . ." Ives has used divided orchestras playing unrelated parts in contradicting rhythms. Compare the recent multi-orchestral experiments by Stockhausen and Boulez.

"At the point of climax on the word 'whirlwind' (*Lincoln, the Great Commoner*) the first and second violins (each section divided into five parts that play in groups of consecutive seconds) dash about in contrary motion, with cross-rhythms based on fives and sevens—the gruppetti of five often starting in the middle of the other group's seven. At the end the rhythm is unified, with great shouts in the voices and wide leaps to extended ranges, giving the feeling of superhuman energy, to which the orchestra adds huge accented dissonances by way of punctuation."

Yet the symphony by Dvorak still stands for the New World, the nation in which creative feats like this have been accomplished! Time and long past time for us to begin cultivating the music of our Beethoven!

Time and long past time to begin discovering the great literature of American music, to convince our composers of their equality among the great composers of the world, to overcome the technical fearfulness with which one or another assures us that Ives "could not write well for orchestra." How often has this charge been brought against the great composers, against works now standard in the repertory! Cowell dismisses that argument: ". . . When Ives is writing music intended to be heard, the instruments or the voice have good individual parts and are placed where they sound well. . . . On the other hand, Ives is violently contemptuous of passages written simply to sound well for the voice or instrument." We should be as contemptuous of musicians who, instead of tackling the major masterpieces by Charles Ives, turn timorously to Europe for their reassurance. We do Beethoven no disservice when we insist on our own genius.

ART

(Continued from page 10)

cancel out the blunders the co-ops have made previously in their good-willed promiscuity.

The first of these artists, Athos Zacharias, was born in 1927, trained at the Rhode Island School of Design and Cranbrook Academy, and lives now in New York. Zacharias, in a three-man show at

the March Gallery, modestly limited his show to small paintings on paper exhibited under glass.

From deKooning, Zacharias learned to give his paint a viscous malleability. He learned to lay it on in broad sweeps, and to vary the dryness according to his need. He also learned to blur edges, gaining movement, and to pencil a nervous calligraphy into the opaque surface of his paint. These frankly admitted lessons enabled Zacharias to bring forward his own vision. Without extending himself beyond his limits (as so many deKooning beneficiaries do with their large canvases) Zacharias offered a clear, joyous impression of landscape space. Each of his pictures brings into focus some sensation of sea, sky, buildings without ever specifically alluding to them.

Norman Kantor whose first New York show was at the new Area Gallery, studied at UCLA and Berkeley, and is now in New York. His exhibition indicates a narrowing of interests though there are several germinal ideas explored. Perhaps the most interesting paintings were three variations of a composition in orange and blue in which the specific forms made by dividing these two colors are essential. In them, he has tried to invoke enormous space by means of proper scaling. Like Zacharias, Kantor seems to have understood that scale is a matter of composing rather than of format. In other paintings Kantor is drawn to the simplicity of geometric designing, but I think he will move away from it. He does it well, but it cannot support the potential emotion indicated in the other paintings.

Another West Coast artist, Edward Branco Moses, also made his debut here at the Area Gallery. Born in 1926, Moses studied at UCLA and later painted in San Francisco. His exhibition includes paintings done after his recent arrival in New York, and older work. New York has had its impact and the new elements are not really integrated yet. His earlier paintings were more reserved. Toning his canvases with warm, luminous reds or yellow, Moses ranged small elements (sometimes collage fragments) so that they moved in vaporous spaces and were illumined by the tone around them. These squares, boxes and occasional organic shapes reminiscent of Gorky vignettes, shimmered within the whole.

The New York paintings, however, let loose rough streamers of color, bright and impulsive, and rarely rely on the tremulous echoes found in earlier paintings. Moses is a shade more skillful than the other two and might easily drift into fashionable idioms presently on top in New York.

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(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22, New York.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

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(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Laboratories, 1529 North Cahuenga Boulevard, Hollywood 28, California.

SPECIALTIES

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(337a) Contemporary Serving Accessories: A running catalog on a comprehensive collection of dinnerware and serving components which can be combined in unlimited ways. Excellent for designers in working with clients. A continuing creative program within a nucleus of basic vessels in porcelain, ironstone, rockingham, earthenware, etc. Design directed by La Gardo Tackett, Imported by Schmid International, Distributed by Richards Morgenthau, 225 Fifth Avenue, New York, New York.

(300a) Home Furnishings: A series of brochures illustrating its new line of contemporary home furnishings and decorative accessories is now available from Raymor. Clocks, wall decor, Scandinavian and domestic furniture, lighting, occasional furniture and many artware and decorative accents are among the units newly cataloged. All literature is available to the trade upon written request on professional letterhead. Inquiries should be addressed to Raymor, 225 Fifth Avenue, New York 10, New York.

Modern design film strip prepared in color by George Nelson for the Herman Miller Furniture Company is now available to students of design, architects, interior decorators, furniture dealers, and schools. An invaluable teaching aid, this informative film offers a thorough presentation of the uses of new and traditional materials in furniture design. The color photos of design classics alone make this a worthwhile addition to any library. Cost for film strip and script is \$17.50. Order from the Herman Miller Furniture Company, Zeeland, Michigan. Dep't. NFS. Preview prints available.

STRUCTURAL MATERIALS

✓(326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades 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.

(207a) Unusual Masonry Products: Complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

SURFACE TREATMENTS

(324a) Surface Treatments: "Byzantine—by Mosaic." This new illustrated booklet describes the brilliant new ceramic mosaic patterns for floors and walls, indoors and out. Byzantine offers great latitude in color, scale and decorative effect. For full details ask for form #219. For information about the use of Mosaic Ceramic Tile in institutional and commercial buildings write for—"Mosaic Ceramic Tile; basic floor and wall material in buildings of today"—form #208. "The Mosaic Tile Book of Beautiful Homes" (form #195-WCR) is a 16-page booklet especially designed for homemakers. Write to: The Mosaic Tile Company, 829 North Highland, Hollywood 38, California.

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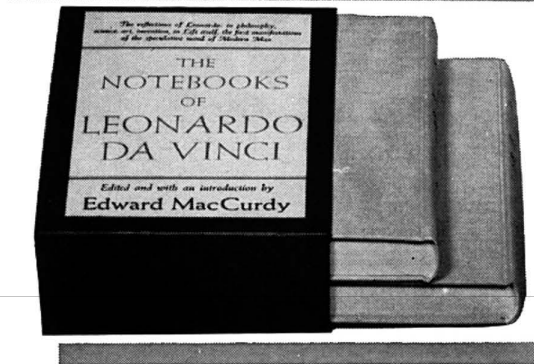
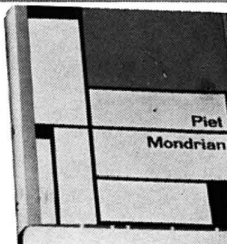
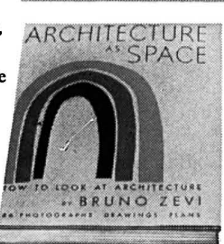
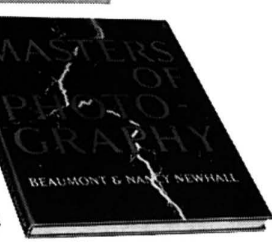
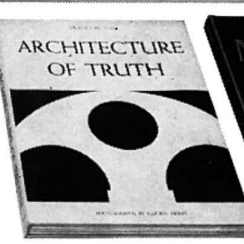
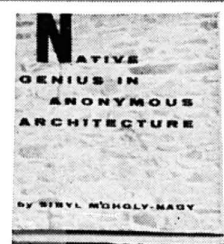
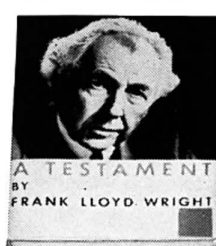
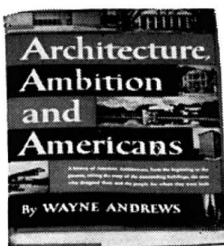
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