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Designed by Clive Kienle, architect
Correction: On page 33 of our November issue the credits for the Shopping Center project should have been: Albert G. Martin & Associates, architects; and Frank L. Hope & Associates, architects.

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(Continued on page 28)
CASE STUDY HOUSE PROJECT AT LA JOLLA

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ART

ADJA YUNKERS

Critics are poor prophets. The history of art criticism in particular scans rather like the history of human error—a fact that scarcely impedes the apparently incurable critical habit of prophecy. Being alive to all this I shall make no claims on futurity: the pastels and wash drawings of Adja Yunkers, recently displayed at the Andre Emmerich Gallery, may not alter the national attitude toward what we have come to regard as minor media. But the point is that they should.

Yunkers’ means are incontrovertible: he has more technique at his command than any man in America—I would except only Hofmann and deKooning. It is not simply coincidence that all three are European by birth and training. While the three are closely—and rightly—identified with American art, all are engaged in the creation of works of art in several media. The notion that the artist may not necessarily be a specialist is a thoroughly European one; in fact, in some circles it is dismissed as merely frivolous, if not downright un-American, to do so. Hence Picasso is condemned for his range.

Pastel in particular has been neglected in our time. What a pity! Its possibilities, when handled by a master, are formidable, and, in the main, untried. Degas me no Degas: his pastels were among the best of his oeuvre. DeKooning, too, has used the medium wonderfully albeit largely as sketches for subsequent oils. There have been few others who approached pastel with the respect it deserves, and of the number only Yunkers is producing major art. Let me amplify this a bit: John Crowe Ransom once described a major poet as one who had produced a sufficient number of ambitious poems, concerned with serious (i.e., what a given culture regards as serious) matter, that function within the limits of the conventions of poetry. In justice to Mr. Ransom, I simplify considerably.

If these qualifications of majority may be transferred to the less verbally accessible terrain of the visual arts Yunkers must certainly be numbered among the elect. His production in several media has...
It is one of the paradoxes that always pursue a man like Dubuffet that the very snobs and aesthete he wished to alienate are now his most ardent admirers. And it is doubtful if the man on the street, the servant girl, or the many proletarian enthusiasts of Maurice Chevalier—who Dubuffet says created a language superior to that of opera singers—have found Dubuffet’s elementary language intelligible.

He has been misread as a satirist, and he recently protested in the “New Images of Man” catalogue: “My position is exclusively that of celebration,” he wrote, taking objection to those who saw in him the sophisticated buffoon. (But even an earnest man can’t help noticing things, and Dubuffet’s total denial of satire and buffoony is not entirely acceptable.) Nevertheless, while Dubuffet is a bristling, peculiar personality whom Andre Piyre de Mandquiages describes as a man “who never leaves his admirers in peace and doesn’t always spare his friends,” there is a thread of desperate, old-fashioned sincerity in his writings and much in his paintings that brings home the irony of his bourgeois acceptance.

Dubuffet’s concern with simplicity, his fundamental back-to-the-earth philosophy, his need to “see” commonplace objects, gestures, human equipment, and above all, his uncanny ability to evoke sources (the “territories of origins”) have placed him in a leading relationship to other post-war artists. He is particularly close to contemporary poets who, like him, have burned their aesthetic bridges. One of his friends is the poet Francis Ponge. With his exciting verbal magnifying glass Ponge has examined elements—earth, vegetable, insect and animal life—with the same pains-taking super-realism Dubuffet uses. Both artists follow the 20th-century line of disruption of previous forms; both deny abstraction, and both paradoxically transform their materials to the point of abstraction.

But Dubuffet’s elliptical language resembles even more the language of Max Jacob. Jacob also took the “embryonic, the imperfect, the rough diamonds” that Dubuffet says he loves best, and made of them the maddening, equivocal poetic style of pre-war Paris. Pun, solecisms, dirt, toads—the stuff of Jacob’s poetry and Dubuffet’s paintings—are tumbled together in what amounts to a way but passionate quest for truth.

Both men strain to “see” the ordinary in a vision that is potentially extraordinary. Jacob did it when he watched the passersby on the rue Ravignan and assigned to them mythic roles—Ulysses, Ajaxian on et al. Dubuffet has consistently tried to duplicate this concentrated staring process—staring until hallucination occurs—in his paintings of people in subways, cows, Arabs and nabobs. Burlesque, which Dubuffet feels has been overstressed in regard to his work, is still one of the elements that cannot be overlooked. Like Jacob, who Marcel Raymond said was in the tradition of the 17th-century masters of travesty, Dubuffet has made fun of the pompiers in painting and of their outmoded clichés. His own relationship to the early French “macaronic” poets can be taken as the same as Jacob’s. In this connection, Raymond cites a non-stop amusing passage from Bernard Fontenelle’s “Dialogue des Morts”: “Oh I see that you have not understood the perfection of jesting.”
A birds-eye view of a multiple seating unit with corner table arrangement, one of the many variations possible with the Multalum structure design. As an extension of the basic seating variations, Multalum offers the lounge and Hi-Bac chairs shown, a bench, coffee and end table, conference table, shoe fitting stools and a host of advantages that may be derived from this easily maintained, brilliantly flexible design. This aluminum and walnut structure, with your choice of upholstery, is the answer to an interior planner's dream. A request on your letterhead (please), is the only step necessary to bring the complete story of Multalum to you. KASPARIANS, 7772 Santa Monica Boulevard, Los Angeles 46, California. You may see Multalum now at any of the wholesale showrooms listed below.
Automation, atomic energy and other technological changes are dominating the labor and social scene in more and more of the older industrial countries and are a key factor in the development of the newly industrializing countries. They pose serious problems of economic and social adjustment for our industrial society and throw down a challenge to our whole civilization. True, many of the problems are not new. They arose in earlier stages of industrialization. Today, however, they seem to take on a more dramatic and a more drastic form.

Today every country is caught up in the relentless wheel of technological change. Each region and each nation is affected, directly and indirectly, and at an ever faster pace. There is no point in discussing here the desirability of this evolution. There is no question of turning back and little possibility even of regulating the speed of development. Our problem is to move forward in the social field fast enough to be able to ensure that technological progress is translated into social progress. We must give practical evidence of social growth if we are to profit from and even to control the mighty technological forces which we have liberated. If we do not grow to the extent required of us, our whole civilization will bend and may even break under the strain of change. If we do grow enough and fast enough, we open the way for creating a higher and richer civilization than man has yet known.

Despite substantial differences of opinion on many aspects of automation and atomic energy, no one would deny that they provide a powerful lever for economic growth. They make possible a vast increase in production and in productivity. They make possible the more rapid development required to keep pace with population growth and to raise living standards. Indeed, these and other forms of technological progress are essential if the world economy is to grow and produce more and better services and if it is to respond successfully to the challenge of rising populations and higher standards of living. This is the true perspective of the future—and one of which we should never lose sight.

Thus, the long-run outlook is good. But in the meantime many short-run problems have to be met with imagination and vigor. Most of these relate to the labor and social aspects of technological change rather than to the technical aspects, and to our ability as a society to absorb change readily to the general benefit of the people.

Employers have continued their search for technical solutions to outstanding problems and have given increasing attention to the social aspects of technological changes. Trade unions have been studying the implications of these changes for workers. In many countries government services have taken steps to strengthen research and other facilities so as to be able to understand and anticipate the problems and to promote smooth adjustment to the accelerating pace of technological change. A great many national and international conferences have been held to discuss the impact of automation and atomic energy and to consider the more general problems of technological change. These questions have also been examined by a very large number of employers’ and workers’ organizations. All these developments are symptomatic of a healthy concern with the problems facing us today and constitute reasonable and essential steps towards their solution.

So far, we have only probed the surface. Much remains to be done to develop a sound basis for absorbing without unnecessary friction the vast changes which are taking place. We must adjust the pace of our social planning and action to the inexorable pace of the technological developments which are transforming the world economy. We have a heavy responsibility to develop and pursue policies which will facilitate the social growth now possible and necessary for world development.

Despite many differences of opinion about automation, and especially about how fast it will come and how far it will go, there is a surprisingly wide area of general agreement about its impact on work and life.

The area of agreement can be summarized this way: Automation is rich with promise of higher productivity, of more goods and services, of higher living standards. It will have a deep impact on wages, hours, and working conditions, on labor-management relations. There is a need to prepare for change in all fields of labor and social policy.

The basic task is to insure that the human problems of automation are not neglected. Put positively, its real job is to make sure that social goals triumph as the new technology makes its way into the world economy.

—UNESCO
SPORTS ARENA

BY WELTON BECKET AND ASSOCIATES, ARCHITECTS AND ENGINEERS

BRANDOW AND JOHNSTON, STRUCTURAL ENGINEERS

PHOTOGRAPHS BY MARVIN RAND
The elliptical shape and relatively flat roof of the structure combine to give an extremely economic and functional solution to the problem of providing maximum seating within a minimum cubic footage. This was accomplished through special design, eliminating interior columns to give each spectator a completely unobstructed view of the floor. The shape required steel 315' long, considered to be the longest such building trusses in use in this country. Intended primarily for sporting events, the arena has a maximum seating capacity of 22,400. It will also be used for trade shows and conventions. There are eight transverse trusses spaced on 50' centers. The 12,000 permanent seats are arranged in 28 rows using concrete treads and risers. All permanent seating is reached from ground level approaches, the arena floor level being some 24' below ground level. A 35'-wide circumferential concourse distributes foot traffic to the permanent seating. The entrances are arranged for a minimum of traffic difficulty for departing crowds. Twelve rows of temporary seating can be installed on the arena level and reached by four separate entrances. The flexible seating pattern of the arena can be adjusted for the accommodation of various categories of events with a maximum of 22,400. The upper level includes, in addition to the seating and concourse, offices, concession areas, and lavatory facilities. The lower level houses mechanical space, storage rooms, locker and shower rooms, and has a truck entrance, 40' wide and 20' high, to accommodate huge displays. The arena-level access includes two 48'-wide moving stairs, one at each end. A press booth is provided on the east side of the arena and radio and television facilities on the west side.
It was desired to have all of the living areas on the same level although the site began its 30 degree slope almost immediately from the street. This then governed the design approach for the project.

To create the desired level living area, it was necessary to extend the 4H13 steel columns as much as 28 ft. down to grade. (The frame space below the living and dining area will be utilized for a future master bedroom suite.)

The framework consists of 4H13 steel columns at 10 ft. O.C. with 8" steel channel fascias at floor, 6" I beams at roof and 6" Jr. I beams at roof fascias. 2" x 8" wood joists at 16" O.C. frame into these members. The seismic V-bracing for the elevated living and dining area is 4" steel tees. (All steel connections were field welded.) All the exposed steel members are painted blue and the exterior wall finishes are natural plaster.

To create a more inviting approach to the house, the carports are separated and placed at each side of the house entrance. It was felt that this was a desirable departure from the usual hillside house carports that overshadow and make secondary the approach to the house.

A T-shaped plan was chosen in order to divide the view benefits in consideration of area. The leg of the T-shape, containing the living and dining area, had a dual purpose in that it provided the most dramatic vantage point for viewing the beach city lights and ocean to the south, as well as establishing the framework for the future master bedroom suite directly below. The arm of the T-shape, containing the bedrooms and the kitchen area, offers a view of the canyon and hills beyond.

The 530 sq. ft. of decks for outdoor living and dining created a more spacious environment to offset the confined usable area. Stairs from the deck lead to a level children's play area below. Steel Jr. channels are set over the decks to allow later installation of a wood slat sunshade to protect the bedrooms from the western sun.

The interior wall finishes are Philippine mahogany plywood and plaster. The floor finishes are 4" x 8" red quarry tile, from Mosaic Tile, in the entry, halls and kitchen; ceramic Mosaic tile floors are in the bathrooms. Living, dining and bedroom #1 are carpeted. The tub room contains a Mosaic tile sunken tub.
This dramatic and beautiful building has been placed on its own great plaza of pink granite, landscaped with pools and planting beds. The tower itself, ninety feet from Park Avenue, with its vertical bronze ribs, rises to an approximate height of five hundred feet. The glass-enclosed lobby seems an integral part of the total environment of the structure with the elevator shafts in walls of travertine. A twenty-four foot ceiling in gray glass mosaic set in black cement subtly reflects the colors of the columns, the floors and the walls. The brown bronze of the mullions, columns, and spandrels will become darker and richer with age.

The great structure is remarkable for its clarity and superb discipline. This building is an enormously important one not only because of the great purity of its architectural approach, but because nothing was incorporated into it that was not first subjected to the most careful scrutiny, and, in many cases, redesigned to better suit its purpose. The entire vocabulary of structure was amplified and re-examined in order to bring about the best possible results in terms of techniques and materials.

It is not unexpected that such a project provokes great controversy and results in critical judgments of both peculiar violence and enthusiastic approbation. Certainly nothing as great as this could be expected to go unchallenged, but that it is a magnificent conception magnificently executed cannot be a matter of specious argument. That the Seagram building is a great architectural statement, probably one of the greatest in our time, has been quite enough to get high winds up in many quarters, but for whatever reasons it might be criticized it most certainly stands as a breathtaking wonder of precision, strength and elegance.
MIES VAN DER ROHE AND PHILIP JOHNSON, ARCHITECTS

ARCHITECTS: MIES VAN DER ROHE AND PHILIP JOHNSON
DIRECTOR OF PLANNING: MRS. PHYLLIS B. LAMBERT
ASSOCIATE ARCHITECTS: KAHN AND JACOBS
CONTRACTOR: GEORGE A. FULLER COMPANY
MECHANICAL ENGINEERS: JAROS, BAUM AND BOLLES
STRUCTURAL ENGINEERS: SEVERUD-ELSTAD KRUEGER
ELECTRICAL ENGINEERS: CLIFTON E. SMITH
LIGHTING CONSULTANT: RICHARD KELLY
LANDSCAPE ARCHITECTURAL CONSULTANTS: CHARLES MIDDELEER AND KARL LINN
ACOUSTICAL CONSULTANTS: BOLT-BERANEK AND NEWMAN
GRAPHIC CONSULTANT: ELAINE LUSTIG

PHOTOGRAPHS BY ALEXANDER GEORGES
ROLLIE MCKENNA
EZRA STOLLER
A GEODESIC DOME THEATER FOR THE SAN DIEGO CHILDREN'S ZOO

DESIGNED, FABRICATED AND ERECTED BY JEFFREY LINDSAY AND ASSOCIATES, WITH ROBERT THORGUSEN AND FLOYD CAMPBELL

COORDINATING ARCHITECTS: RUOCO AND DELAWIE
The construction consists of an 8' triangulated 3" x 6" clear fir frame; joints are chrome-plated cast aluminum; the ½" tie-rods and the five 3' high supporting pylons are of epoxy coated chrome plated steel; the steel reinforced tetrahedron panels are of ¼" marine fir plywood, lacquered on the inside and Fiberglassed on the outside; the panels are screwed to the framework and caulked with thiodol; the entire dome is surfaced with .040" premium grade gold-anodized aluminum triangles individually mounted ½" above the plywood, thereby providing a pleasing, maintenance-free surface, air circulation insulation and protection from actinic degradation; eleven electric fixtures are integrated within the joint configuration and are controlled by variacs; the acoustics are outstanding, and five inconspicuous ventilators are installed at the top of the dome.

The theatre is used for the Zoo lectures, movies and television productions, and during unscheduled periods it becomes a quiet and welcoming refuge for the children.
CONTEMPORARY ART AND EDUCATION BY DR. THEON SPANUDIS

Speaking of education, we usually mean the training of the individual until he adapts himself to the current norms of society and social reality. This is the widespread and practical notion of education.

There exist of course other notions also about education, more heretical when compared to the current ones, and mostly silenced, but after all of no less importance and practical value, since without them there would simply be no change and progress in human and social reality.

We mean that kind of education of which Kierkegaard spoke as the "catching up with one's self," the one that helps the individual develop as free and full as possible; tendencies which mostly lead the individual into a state of conflict with all obsolete and antiquated forms of individual and social life. But without the virulent existence of these new necessities would there ever be a change and progress in social reality?

It is this second kind of education, the apparently more dangerous one, that interests us here, the one that promotes creative conflicts and creative changes, and which of course does not limit itself to a certain age or stage of individual development.

We see the educational value of contemporary art exactly in this relation to the creative impulses of the individual. Contemporary art with the new realities it proclaims, at least on the esthetic level, helps just this kind of education of which we have been speaking above.

Let us try to enumerate at least a few of the traces common in all currents of contemporary art that constitute its character in general, so fundamentally different of traditional art, and testifying to the profound modification of all our existential notions and values going on in its manifestations.

The first is the greater exigency from the artist's side for a creative participation of the public in the constitution of the work of art. Since impressionism we can perceive in a crescent degree the necessity of an active creative participation of the observer for the constitution or realization of the work of art. In extreme cases it is as if the work of art, without this active participation of the observer, can simply not exist as such. We shall call this trace the "socialization of the creative act."

It is as if the so-called class-differences between active-creative artist and passive-receptive public have been abandoned. The creative act turns out to be a communal one, presupposing the same creative abilities of all. Just the initiative of the creative act rests still in the hands of the artist. We could perhaps say that in contemporary art a kind of true socialism takes place, not through force or fear, not abolishing class differences through violence, but surpassing them out of an inner necessity for greater communicability and inter-relational intimacy, transcending, not destroying or suffocating individualism, which since the Renaissance has been the number one objective, aspiration and ideal of our education.

The second common trace of all currents of contemporary art is a profound change of our notion of time.

The educational influence and importance of art has been paramount in all times and cultures. A large number for example of recorded documents attests to it for the Graeco-Roman world. But the educational value of contemporary art is of a very specific nature. Since, according to our opinion, in contemporary art we have the first and anticipated manifestations of future existential realities, its educational importance turns to be unique, as the only way perhaps of education for the realization of these future realities.

But what are these new and future realities that we perceive in the manifestations of contemporary art?
Kirkegaard called once the poets the artists of memory. We can expand this definition to all traditional art, including painting and also music. The traditional artist has always worked with a material that belonged to the "past time" of his personal experiences. Between his creative activity and the material he worked out, there always has existed a temporal distance, a time-gap, a time-hiatus. That's why he could present his worked material in a logical temporal sequence, or in the case of visual arts in a logical space sequence (perspective).

In contemporary art this time-gap, this hiatus does not exist any longer. The material he works on does not belong to the "past time" of his personal experiences, does not belong to his memory department. Between himself and his material there is no temporal distance. His material is always in a time-state which we could best describe with the Latin expression "status-nascendi." A new time notion manifests itself in contemporary art, a time of such perpetual actuality that notions of a "past" or "future" time are inexisten.

Similar changes have been going on with all our traditional space and orientations notions. After the systematic destruction of perspective through cubism and futurism, new space notions emerged, very different from the traditional ones and which we perhaps could also best describe as space in "status-nascendi."

A third characteristic common to all currents of contemporary art is a new type of relation between subject and object.

In every traditional work of art we can feel the existence of the artist's subject as separate and different from his artistic object. The latter is his means of communication with us. But his individual existence as a subject separate and different from his artistic object is always felt and known. Not so in contemporary art. Here we have such a fusion between artist's subject and artistic object that a new, third reality emerges, the "subject-object" where it becomes impossible to differentiate and to separate the subject's from the object's part. This new type of relation between subject and object also points to a surpassing of individualism as was known and cultivated until now.

Other common traces of all currents of contemporary art are: the transrational character of its manifestations.

Contemporary art is not irrational as we usually hear declared. Irrational in its intentions were Dadaism and Surrealism. But the rest of contemporary art is not. Without the intention of destroying in us our confidence in our rationality and sense of reality, contemporary art in its manifestations surpasses and transcends our rational limitations. Another very common accusation against contemporary art, usually raised by communists, is that its manifestations are superindividualistic and supersubjectivistic. This objection is absolutely false. Contemporary art creates, very often through testing, and fixes the new realities, usually with an objectivity and accuracy similar to scientific processes. Now if these new realities compared to the traditional ones to which we still are fixed, seem so very strange and unaccustomed, this has nothing to do with an exaggerated subjective or individualistic attitude. On the contrary, the fusion of subject and object of which we spoke above, as also what we called the "socialization of the creative act," demonstrate that in contemporary art individualism is surpassed; not destroyed through violence or purposely suffocated, which could only lead to pathological states, but transcended and surpassed out of the necessity of a greater intimacy either with the object or with the communal creative act, or most frequently with both.

Here we shall stop this brief and provisory sketch of the characteristics of contemporary art.

Art critics instead of describing to us their sensible reactions to works of modern art (useful of course to help the approximation of the public), instead of writing time and again the history of modern art showing us how this movement developed out of that one (also useful for the public), and instead of turning themselves partisans of this or that current of contemporary art, losing their time and energy with fruitless polemics, should much better work out, still better if with the collaboration of philosophers, sociologists, psychologists, historians and theologians, the character of contemporary art, the common and fundamental traces of this new and international language. Such a work would help very much clarify the educational value of this new "esperanto," and give new and conscious impulses to all educators interested in the working out of the new reality.
On a difficult, steep slope with a fine view over the valley, hills and the chain of the Sierras to the north, this house was planned to perch over the hillside and to expand over the lower carport. In substance, the living quarters, thus expandable, an adjoining kitchen with an unusually long service counter in yellow Formica and a wide pass-through sufficient to serve large student gatherings, a bedroom and a study sharing a bath complete the overall plan.

The landscaping, as planned, will play an important role in the general environment as it is in full view from all parts of the house. A shallow pool and gravel planting bed meander in and out under the glass wall of the living area. The more intimate planting areas relate the home to its hillside location and give it scale in relation to its more distant vistas.

Color is carefully used as an integral factor of the architectural design. The selective use of persimmon, clear yellow and dark brown are played against white plaster areas in a plastic organization of space. Natural redwood and Douglas fir contrast against each other and are used to accent major structural units.
The site of the newly planned Conejo Village is divided by a creek, a natural barrier, with 100 acres to the south and 50 acres to the north in immediate development. The minimum building requirements for the first phase of the project will be a 240-room motel, a restaurant, office buildings for the client and general rental, a bowling alley, gasoline station, community auditorium, apartment houses, and a hospital. The entire scheme is planned for expansion as required to serve an industrial village being developed four miles west of the site.

The shopping center was located on the 50 acres north of the creek in order to avoid traffic congestion with major highways running east and west along the southern edge of the site and to provide convenient shopping for neighboring home areas east and north. The site slopes gently from two peaks, one of 800 feet and the other of 1200 feet; the shopping center is on two levels, one 16 feet below the other. The basic requirement was to design a self-contained downtown center for a developing city with an eventual population of 50,000 people. The design concept of the shopping center was based on the need to expand the development and on the income brackets of potential customers. The result allows great economy of construction.

The materials include a 1,000-foot redwood canopy for decoration and sunshade and as a base for commercial identification. The 700' x

(Continued on page 28)
The site, in Pennsylvania, is a small corner lot bound on two sides by streets and at the rear by a service alley. The house, designed for the architect's own use, has been planned to encroach as little as possible on the natural simplicity of the small land area, keeping earth work, terracing, fencing to a minimum, and to try to reinterpret properly the stone and wood vernacular of the area.

The small size of the lot and restrictive setback requirements suggested a two-level scheme. The lower level contains the more active areas: kitchen, dining with an adjoining covered terrace and the children's bedrooms; the upper level being given over to the parents' bedroom, study alcove and living room, with the entrance at the half level.

The need for privacy from the surrounding streets made it desirable to have a house which in a sense turned in on itself rather than out toward non-existent views. To accomplish this the utilitarian spaces required in the house are pulled out to the building's perimeter where they are encompassed by load-bearing masonry walls. The solidity of these walls screen the larger, living spaces which are thus left free on the interior. The pivot of these spaces is the two-story, top-light space at the core of the house.
Thin-shell concrete gives a classic grace to this basically simple structure for a small embassy. The architect created an insular setting with the building standing within a shallow, rectangular, reflecting pool. The principal design element is a series of gently tapered, arched hoods of thin-shell concrete. Intended as sun shields against the clear glass walls, these units, 12 feet wide and 26 feet high, border the entire building, achieving a rhythmic sculptural quality, opulent, yet quiet. Reflected in the pool, the light tapered forms create the illusion of elevating the building from the water.

Decorative, metal grilles are installed at the 24-foot square front and rear entrances of the building. With doors rolled up, the two-story lobby is open, a practical as well as attractive feature in a tropical setting. Overall dimensions of the two-story building are 48' x 120', with the second floor encircling the skylighted lobby. Separate living quarters, service facilities and a parking area will be on upper level at the rear.
HILLSIDE HOUSE BY BUFF, STRAUB AND HENSMAN, ARCHITECTS

The site is typical of current land developments in the foothills above west Los Angeles. It is a long, but narrow shelf cut from the granite hillside, with an extensive view on one side and a rock cliff on the other. Access is from one end of the shelf. The restricted width results naturally in a lineal plan form with the orientation of all major areas toward the open space and view. The house is approached from an automotive court through a series of garden spaces which finally enter a large entry court near the center of the plan. This is essential to the solution of the problem as the desire of the owner is for complete privacy and separation between the two main private living areas of the house. The family consists of two adults and two college age daughters who are away at school. Their special requirements are for a spacious house with a particular emphasis on entertaining and garden living. The plan is therefore expressed in terms of three elements; a large flexible central social area related to the pool by a covered loggia.

(Continued on page 28)
The problem was to design a house in a treeless built-up area without any view. It was decided that a house on this corner site, in order to provide for any outdoor living had to turn within itself. This was achieved by the construction of a large enclosed courtyard. The site consisted of filled ground, three feet higher than the streets. The main floor level is built above this filled area with the exterior walls and the courtyard privacy screen walls down to street level.

With the absence of vegetation it was decided to choose materials and finishes that result in an architectural appeal depending entirely on sharp contrasts of black shadows on crisp light synthetic finishes. The exterior is of roughcast cement render on brick painted light gray and one main wall of dark green are contrasted by the smooth white render of the concrete access stair and wide fascia. Bright color accents on the entrance and garage doors further the contrast with the gray natural concrete block courtyard walls. A decorative pattern is introduced in the exterior walls which are pierced below floor level to provide under floor ventilation. This pattern is repeated in the bedroom courtyard wall.

The simple rectangular plan has centrally located bathrooms lit by a skylight with a large full height glazed living space sliding doors opening onto the courtyard on one side and bedrooms opening onto another court on the opposite side of the house.
The following are specifications developed by the architects for the three new Case Study Houses and represent a selection of products, on the basis of quality and general usefulness, that have been chosen as being best suited to the purposes of the project and within the meaning of the Case Study House Program, "Merit Specified." As the houses progress, other specifications will be noted.

DOUGLAS FIR PLYWOOD ASSOCIATION

The beams on the exposed framing will be glue laminated. These have been selected so that floor detailing and long spans may be used without the problems of checking and twisting.

MOSAIC TILE COMPANY

This fine, warm textured material is used crossing the reflecting pool, through the entry hall, the loggia, and extending into the two small intimate courtyards.

SIMPSON LOGGING COMPANY

Simpson Ceiling-Height Doors will be specified on all houses. This new concept in doors provides a handsome solution to the normal door problem. 7'-11" doors are stack items. Access is possible to all spaces above 6'-8" and wardrobe and passageway doors are developed in one piece. Simpson Loma Linda California Redwood Paneling is specified for this project. This unusual material is a ¾" thick wood surface with random widths of 4", 6" and 8" redwood highly selected for texture, grading, and uniformity.

TERMINAL INDUSTRIES

Mahogany, Sculptured Redwood by Terminal Industries will be featured on the entry hall-living room wall of House "A." This material has a delicate linear pattern which will be laid vertically, thus providing a foil for the precast concrete slabs and the redwood siding. It will be finished with a deep bitter-brown hand rubbed surface.

DAVIDSON BRICK COMPANY

The paving bricks have been selected for the pavers of the bridge crossing the pool, the entry way, and the garden of the courts of House "C." The warm color and texture of the pavers will contribute much to the friendly garden-like quality of the house.

INTTEGRATED CEILINGS INCORPORATED

Infinite Ceilings will be featured in all baths. This fine delicate luminous material will provide a seamless ceiling of full lighting so necessary in the baths without the usual problems of T-bars and exposed hanging methods.

WASTE KING CORPORATION

Dishwasher-Dryer is specified throughout the project. This new dishwasher-dryer features a super-hush quiet operation with interchangeable fronts, Waste King Imperial Hush Garbage Disposer will be used in all three houses. This disposer is the new model of the already well-known disposer. It features the new concept of liquifying action and a super hush cushion for noise control.

OBSERVATIONS

1. Some of our better performers have learned belatedly the tricks of reputation Oscar Levant knew from the first. That way, as Oscar Levant has discovered, and proclaimed it before the public as a revelation, lies the unqualified statement which is truly mad.

2. The answer to this sort of thing came from the third State Department representative. He had been shocked to discover, by way of...
information polls about America circulated abroad, that while the European public has a high regard for American literature and American painting, it has no regard at all for American music. As a matter of fact, he admitted, the European public has no knowledge of American music. In Europe American music is identified as Rock and Roll, which pours out of the juke-box in every gathering-place.

So to enhance America’s cultural prestige abroad, to counteract the commercial flood of Rock and Roll, and, the State man put in, the effect of our movies, we send expensively abroad a few symphony orchestras to play to the diplomatic set standard European symphonies, and an occasional work by an American composer—of that last we are very, very proud. Fact is, we have no pride, nationally, in our own music. As I have pointed out here and elsewhere, few Americans know what American music is.

I open Harpers accidentally, as I sit here, to another page: “With an advisory board consisting of Willard Thorp, Karl Shapiro, and Philip Rahv, and with William O’Connor, Allen Tate, and Robert Penn Warren as editors, Minnesota Press will present this fall the first three pamphlets in a distinguished series which will provide ‘crucial introductions to American writers.’” Philip Young is doing one on Ernest Hemingway, Lawrence Thompson on Robert Frost, and William Van O’Connor on William Faulkner.”

After the build-up, the roster of big names, the two American Nobel prize winners, and the poet who deserved it more than either of them: “Some people,” the paragraph ends, “are not neglecting the American arts.”

“If he is honest,” this is Frank Yerby, the novelist, in Writing in America out of Harpers, “the novelist will admit that at best he is aiming for a carefully contrived, hypnotic suspension of his reader’s sense of disbelief—not ever for a real slice of life. Because, in life, people think of the proper response two hours, or two days, too late; things go wrong, not upon the respectable scale of tragedy, but on the slow, bumbling, painfully embarrassing, minuscule dimensions of inept, amateur farce. In life, conversation is an endless series of non-sequiturs, of windy nonsense, or of just plain dull nonsense. And no realist would ever dare pinpoint paper the most realistic of all life’s attributes: the thundering, crashing boredom of the life of the average man.”

Only some time after the final crash does the reader start up to know that he has read a sentence written by a man out of damnation, a dramatic speaking that might have flowed out of the mouth of a contemporary Faust.

“Considered coldly,” Frank Yerby asks, “what kind of fiction is not escapist?” He has already called in on his side of the argument a telling aphorism: “The classics of today are very nearly always the best sellers of the past.” He means Dickens, not Lew Wallace. Though he says, “I am cursed with a rather painful sense of hostility,” he does not draw his own conclusion. He knows that it cannot be drawn. In even the very short run humanity is spared the survival of a contemporary Foust.

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Going back to Harpers I read this quotation, by Robert Brustein out of William Gibson (The Seesaw Log). The book records what happened to Mr. Gibson after a play he had written was accepted for performance. “Fifteen years earlier, when my work consisted of unpublished poems and a magazine asked me to change a word, it was a far cry to the present spate of rewriting to please. . . . I felt this in all of us, that in outgrowing our guardian angelship, and becoming reasonable citizens, we had lost some religious component in ourselves and this component was the difference between art and entertainment. . . . The theater, in this country, in this decade, is primarily a place not in which to be serious, but in which to be likable.”

Van Doren was so likable they kept him on. The young university instructor sprouted national celebrity. Why? Because he had caught on and was winning money. “. . . and frankly, I was very much afraid.”

Fear. And to refuse this fear is to hate the attitude which breeds it. That is to be naive. That is why we must fight for the few who have walked out not on this culture but from its values, knowing that their course is inescapable, and that the whole reluctant mob must eventually come after them seeing nothing, hearing nothing, blind in the theater as in the classroom, yet dragged eventually, like illiterate captives, in the triumphant train of the few they didn’t care to see and wouldn’t wish to understand.

(Continued on page 33)
ART  (Continued from page 7)

It contains all wisdom. One can find absurdity in everything... If you stop to think of it, Dubuffet has explored every idiom considered characteristic of the post-war period. He has worked like an "action" painter, standing on his canvases and dallying with Chance as he sprinkles pebbles or throws tar. At the same time, he has shown himself to be a master draftsman with scrawling lines, like graffiti, setting up independent rhythms. He has initiated the realism of "wall" paintings since explored by scores of younger artists, the most prominent being Antonio Tapies.

He has long worked with the shallow "all-over" spatial system.

Nicolas Carone

Photograph Dave Edwards

Courtesy Staempfli Gallery

He has played with "edges," irregular profiles, that read negatively or positively depending on how you look at them. Two paintings in the show for instance are pale figures, about the depth of a piece of slate, in which the compression of features, irregular edges give them a fossil-like reversibility with the background. And so on.

He is uncommonly inventive. He is an artist in spite of himself.

Other exhibitions

Nicolas Carone of the younger painters of the "New York School" still seems to me the most consistently interesting, and most gifted in terms of painterly sensibility. His recent exhibition at the Staempfli Gallery, proved how masterfully he can lay down a plane, how elegantly he treats congruent edges; how satiny his surfaces can be; how refined his sense of tonal relationships.

But it also proved that Carone's masters throw long shadows that he has yet to wrestle with them.

In this, his most resounding exhibition to date, Carone presents confluent spaces—those horizontal juxtapositions of perspective familiar since the war in New York painting—with breathtaking assurance. His adaptation of the idiom cannot be quarreled with. He is good at it, masterful in fact.

But his most ambitious pictures are the least personal. A film lies over them. In working toward mastery, Carone has sacrificed his autographic impulse it seems to me. Perhaps his drive toward perfection is premature. I found the small, casual oil studies with their minor imperfections; their piling up of idiosyncratic forms; their willingness to express directly and without regard for convention more interesting. Strictly speaking, the small paintings are nowhere near as disciplined, as effective as the greater ones. Yet, in them one can read a particular temperament and it is a satisfying reading. Still, it is only a matter of time,

(Continued on page 35)

THE NATURAL HOUSE and THE LIVING CITY. Both by Frank Lloyd Wright - purposeful small house living and corrections for over-centralization. Illustrated. Combined retail price $15.00. Member's price (for both books) $11.00.

PABLO PICASSO. By Wilhelm Boeck and Jaime Sabartes. 606 illus. (44 in color). Retail $17.50. Member's price $13.50.

SPACE, TIME AND ARCHITECTURE. Sigfried Giedion's contemporary classic. 780 pp., 450 illus. Retail $12.50. Member's price $9.50.

ARCHITECTURE AS SPACE. By Bruno Zevi. A high point in art analysis and A HISTORY OF MODERN ARCHITECTURE. By Jürgen Joedicke. A comprehensive survey. Combined retail price $17.50. Member's price (for both books) $13.45.


PIET MONDRIAN. Michel Seuphor's exhaustive study. 444 pp., 600 illus., 54 in color. $35. First 500. Retail $17.50. Member's price $13.50.

*You may choose two books marked "count as one" as your free gift or as your first selection.

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Plates:


- **Plate No. 669**—Bank of America, Sherman Oaks. Architects: Continental Service Co. Tile Contr.: Continental Marble & Tile Co. Special Mosaic Medley Pattern, 1" x 1" size.


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in a fascinating study of what happened to the young pianist, John Browning play. If he continues as he has begun, John Browning

should touch the piano. Didn’t seem so to me. When he let it alone, the piano, at every level, sounded right.

The explanation came a day later from another pianist. “When you play in that auditorium the sound seems to go out from the stage and vanish.” Browning was pushing because he couldn’t hear the sound of his own noise.

Close to the end of the evening, after it seemed the entire program had been irremediably damaged, he began playing four Mazurkas by Chopin. He retired into himself and began playing as if he didn’t care any more whether the music went out to the public.

You could hear the silence settle in across the house. For the first time everyone was listening, not being played at. It was the pianist who had come to hear, at last playing as he plays music for himself. Even the big Scherzo at the end stayed within the scope of the instrument. And for an encore he played the Scarlatti A major Sonata, one of the dozen that everybody knows, so completely that it was, as each performance by such a musician has to be, not a repetition but a unique experience, designed and colored as only he, this time, has made it.

I take this attitude toward performance, that even the best player cannot realize everything he wishes to realize. He is always fighting the impossible, as long as he cares, that is, and when he ceases caring there is no longer the impossible; it makes no difference. You can soon tell when one of our better-known pianists has repetition but a unique experience, designed and colored as only he, this time, has made it.

MUSIC
(Continued from page 29)

My wife and I went to the Pasadena Civic Auditorium to hear John Browning play. If he continues as he has begun, John Browning would learn to play not only the marked embellishments but the unmarked, study when and how to arpeggiate a chord, like the opening chord of the little fantasy that serves here for a slow movement.

The Schubert A minor Sonata, opus 143, was beaten up and down to disaster. The Beethoven Apassionata was swallowed in mechanical noise. I couldn’t figure out what was wrong. My wife, being a pianist, chastened by many recitals, thought it must be the piano. Didn’t seem so to me. When he let it alone, the piano, at every level, sounded right.

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he can rise to it. No one can rise from that Schubert to the Ap­
assionata or from the Apassionata to that Schubert, not if you play
either one all out. They are two creations very much alike, yet
ever distinct in style, the Apassionata more furious but the Schubert
like a pool of sorrow, young and deep. Everything must speak by
the restraint of that last movement—never, never too fast—the first
and last notes of a tragic fugue.

To play that program, instead of the too well known Haydn
sonata, a poor spokesman for Haydn at his best, I'd have gone
after the same effect with a difference, using the little Beethoven
Sonata opus 79. It is more modern, barcarolle in the e·
hide, stolen out of Mendelssohn before Mendelssohn ever thought of
it, and the all-out finale. Then I'd have changed the pace entirely,
putting the true eighteenth century after the nineteenth, with a
larger sonata by Haydn, and after that, to consummate, the
Schubert.

Of course that wouldn't have pleased the pretty young lady piano
student behind me: "So glad he is going to play the Apassionata!"

She really needed to hear the little opus 79, just to know it existed.

While the San Francisco Opera was at the Shrine I went down
to hear Eileen Farrell sing Ariadne auf Naxos. I find Strauss embar­
rasses me more as I get older, especially Strauss in love. The ending
of this opera is imitation sunset, purple booklets. And when you put
together a voice as magnificent as Eileen Farrell's with an adequate
tenor, the proclamation of feeling comes at you like a pair of diesel
locomotives hooting from the yards. Farrell should keep her voice
for a while, to give it a chance to recede to her gift.

The other lesson of the evening was positive. Rita Streich was the
coloratura, with the one aria that can excite the opera. In that
vasty hall she sounded fine and distant as a lovely whisper. She's
on top, however, and she doesn't push. She just kept within the
natural limitations of her voice and didn't push, letting the listeners
stretch out their ears to listen as they wished. I'm sure a good many
present thought she was a poor little thing. I'd like to have gone
home on her a medal of honor for sensible courage. Whoever
put her together with Farrell on that stage was matching
names, not voices.

If we'd all stop shouting about the big things, the false things,
the excitement everybody these days expects of everyone in public
places, and get down to attending to the real things we can accom­
plish, we'd all be better off. In the big hall the sound doesn't really
get out and vanish.

Van Doren got the cash money and the $50,000 a year job. As
much money as they pay a football coach. Do you know what he
did to earn this money? I wonder about the man who hired him and
fired him when he got caught.

In looking around the cultural scene, it's just wonder what we
are all doing to ourselves. Am I being naive?

currently available product literature and information

Editor's Note: This is a classified review of currently available manufacturers’ literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as
rapidly as possible. Items preceded by (50) indicate products which have been mentioned specifically for the Case Study Houses 18, 20, 21, The Trial.

appliances

[127a] Appliances: Thermador presents two new brochures. The
14.2 cubic-foot Refrigerator-Freezer is featured in one brochure. All sec­
tions of the interior are explained in full, choice of colors and colored
details are specified. The second brochure colorfully illustrates The
made-in-Electric Ranges. The special features are described. A single­
lighted with a national firm known for its recognition of talent make this the choice of pro­
cessional lifetime.

Please submit complete re­

list, at least four years

Top salary, financial partici­

ation, advancement, out­

standing employee benefits and excellent working condi­

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* specified for New Case Study House Project: A Triad, by Killingsworth, Brady and Smith, architects.