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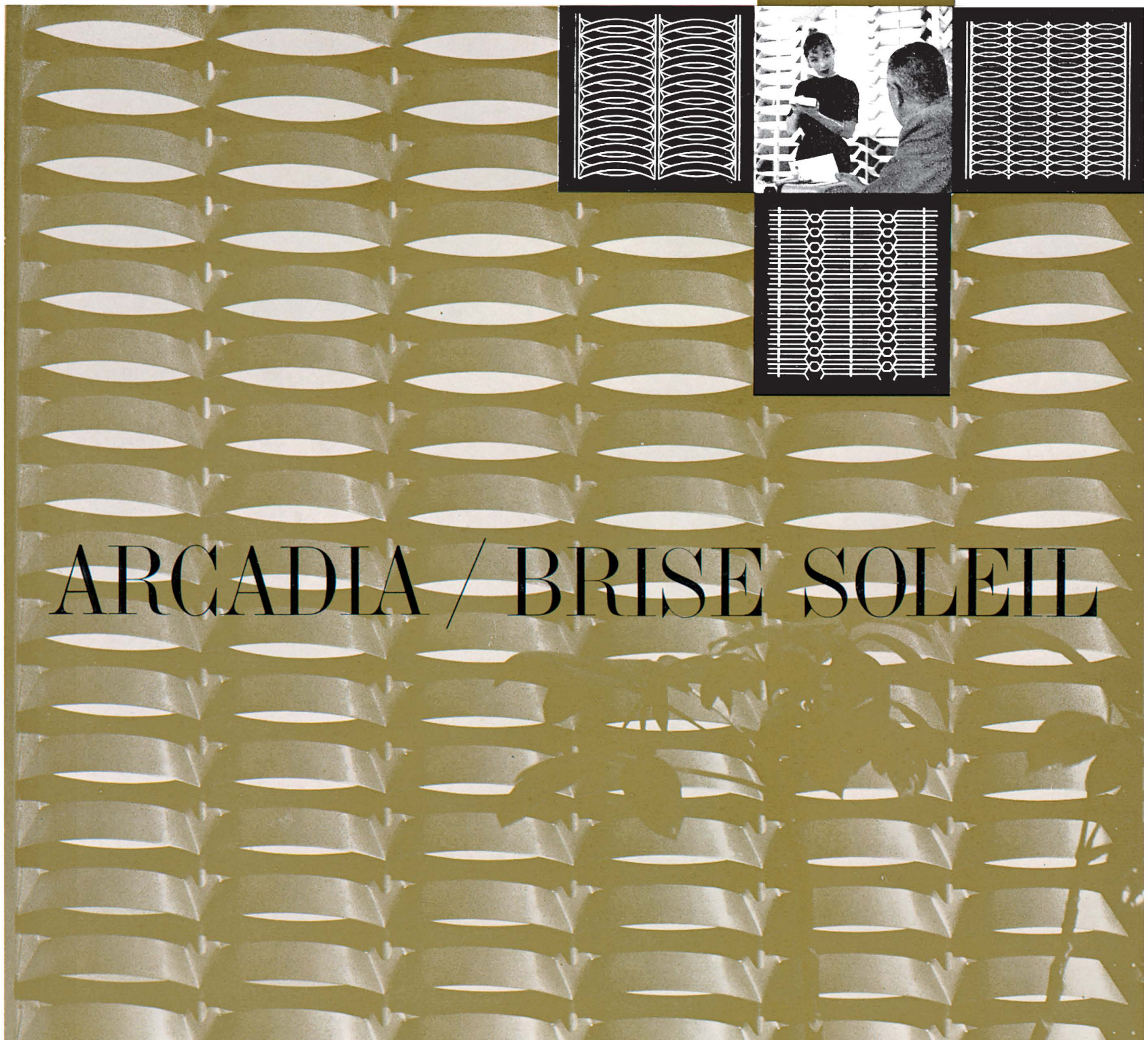
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MUSIC

PETER YATES

SOME MUSIC OF THE PAST SEASON

My dear friends the readers of this column, who have labored through the heavy matter of my last three columns, deserve for an interlude a quiet chat about musical events which will not require them to distress themselves over esthetic philosophy or tuning-temperament.

Some of you may have heard the broadcast concert directed by Leonard Bernstein, the latter half of which was given over to up-to-date novelties. First, there was a piece for divided orchestra by Henry Brant, the sections of the orchestra stationed at various locations in the hall. So much for novelty; what came out of the speaker was of course not divided and scarcely worth the trouble of the wind section in walking upstairs to the highest gallery. I find it more difficult to describe merely acceptable music than to characterize work that tries harder. Here there was nothing which required the orchestra to be divided, no reason why the composite of sounds might not as well have been delivered in the same manner from the stage, saving four extra conductors and the distributed players their walk.

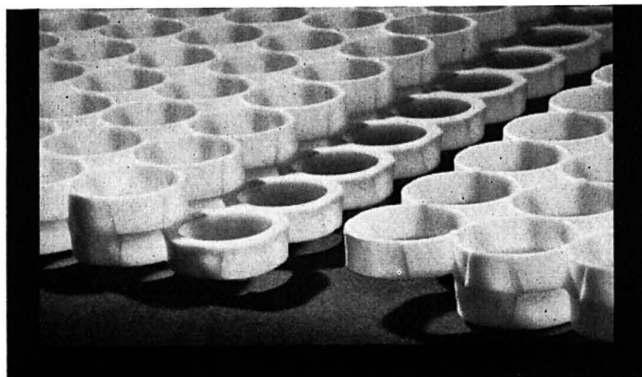
A novelty is seldom original, or it would not be a novelty. What is original must be the very necessity of the composition. The up-to-the-minute authoritarian getting big ideas tries to implement them out of the latest common properties without the effort of inventing anything for himself. Such workmanship will be at first overvalued because it poses no real technical problems but uses methods technically up-to-date. The difficulties of playing it are difficulties a number of musicians are able to solve quite readily, and therefore it is played. Composers of this order oftentimes receive the attention and awards deserved by genius and then dissolve, if they are so fortunate, into the biographical background as contemporaries or footnotes. Never repudiated, deserted only by their technical adequacy, which they cannot keep up to the fashion, they are retired by their art. The subject seems fruitless to discuss, if only because everybody understands it and nobody at any contemporary moment thinks twice about it; the convinced majority shares the same opinions, the same adequacies, and the same inability to go beyond these adequacies. Genius, when they unknowingly encounter it, is the work of some young man who challenges their adequacies. In these days a common advanced education turns out bulk higher opinion, the canned flavor strengthened by a syrup of contemporary scholarship, but a good canned peach will never equal the flavor of a peach ripe from the tree. In spite of so much unchanging resistance, creative genius, by the help of temporal evolution, works its wonders, and that is why we speak of genius. Genius also works with the common stock of ideas but is seldom content to leave the common stock unchanged. Each overturn by invention meets renewed resistance; the generation changes and the invention becomes part of the common stock. Someone else must continue the job and suffer the same penalties. There are rewards also, and a Stravinsky may be so long in this world and so mingle fashion with invention as to receive the rewards denied others equal with himself. Wise in the world, he may be, like Stravinsky, while not ungrateful, neither complacent nor deceived.

These days the inheritors of Schoenberg and Webern are passing around their common properties as original ideas, in much the same manner as during the previous twenty years the same sort of ambitious non-inventors were fattening their talents on borrowings from the neo-Stravinsky, neo-Hindemith neo-classicists. Stravinsky, unlike his followers, did not stop inventing, as he has never ceased borrowing from whatever period, phase, or aspect of music at the time of composition was delighting him.

Henry Brant, being no inventor, brings his musical education to the edge of American experimentalism and stops there. He is a good early example of what is likely to be the next phase of advanced popular serious musicianship, a post-experimentalist who got a good start at the post.

In the same way the works by Otto Luening and Vladimir Ussachevsky for recorded tape, another version of which supplied the third of Mr. Bernstein's novelties, are neither genuinely invented nor in fact the very necessity of the music. Better work of this sort has been available for some time, and the chief virtue

(Continued on page 7)



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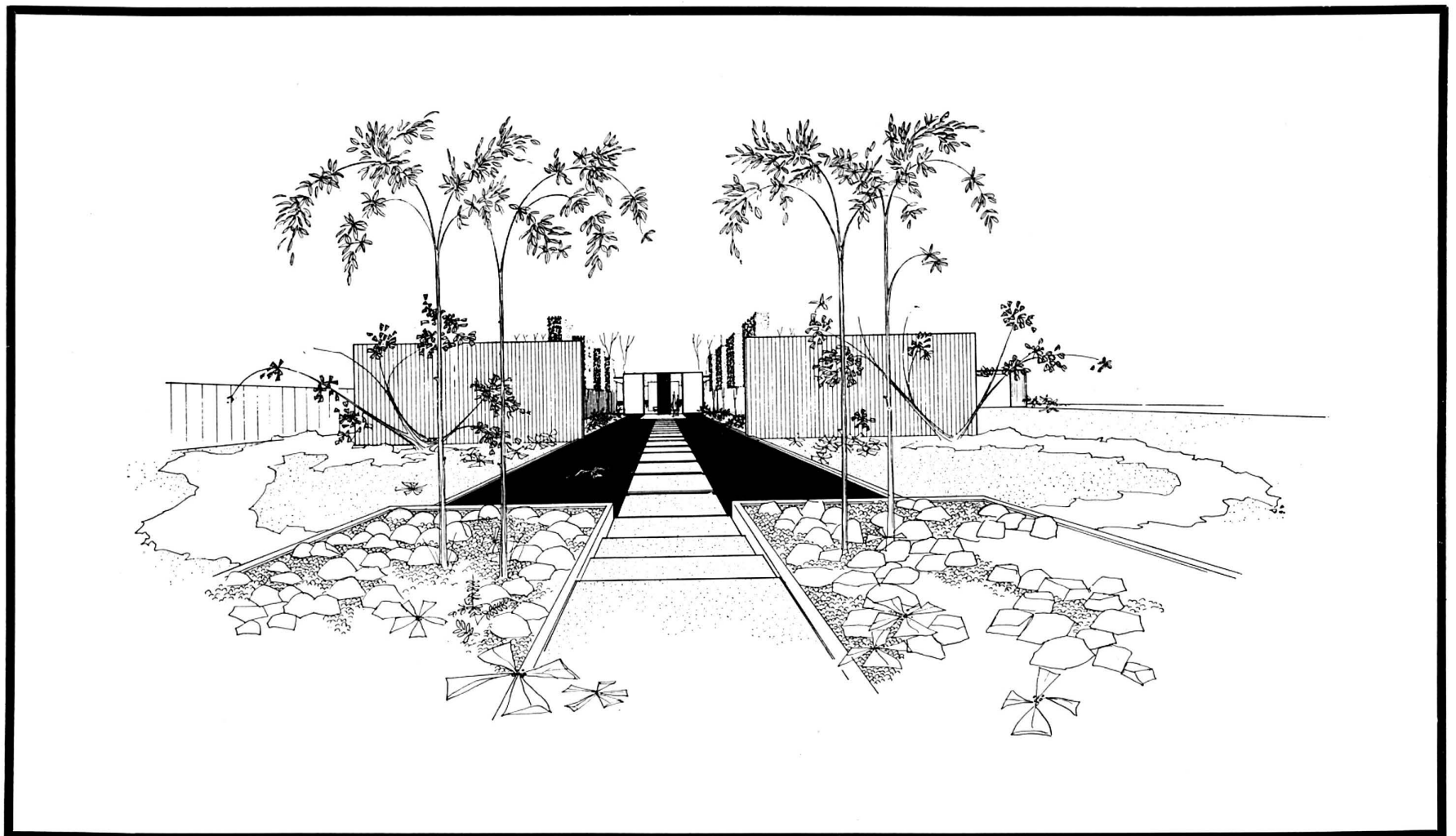
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MUSIC

(Continued from page 4)

of the Luening-Ussachevsky compositions seems to be that they have reduced the common stock of these new possibilities to a condition which makes so little demand on the listener that their product can be listened to and liked or disliked and thereafter disregarded with no appreciable effort. Jim Fasset's experimental tapes played during intermissions of previous New York Philharmonic seasons have been more informative, and his Symphony of tape-distorted birdsongs, for what it is worth, is a more valid composition.

Between the two aforementioned novelties we heard Marni Nixon, brought from Los Angeles for the occasion, sing the first of two *Improvisations on Mallarmé* by Pierre Boulez, accompanied rather vaguely in the background by vibraphone and percussion. When Marni Nixon went to New York several years ago the best work anybody could find for her to do was to sing in a road company of a musical comedy. Sensibly she decided to come home and earn a more comfortable living by doing the same work for motion pictures, for example in *Anna and the King of Siam*. She continued singing for the Monday Evening Concerts and, as an earnest of what she could do, recorded in one session all the solo songs by Anton von Webern for the recorded *Complete Webern*, a feat few other singers even with her examples to guide them could attempt. This is the truly epoch-marking album by which one can date the final acceptance of the work of the 20th century Viennese composers.

She also accomplished the extraordinary feat, for what it may be worth, of singing the *sprechstimme* solo part of Schoenberg's *Pierrot Lunaire* to the exact notated pitches, being encouraged thereto by the conductor Robert Craft, in defiance of Schoenberg's instruction that the speaking-singing part should be delivered only in relative pitches.

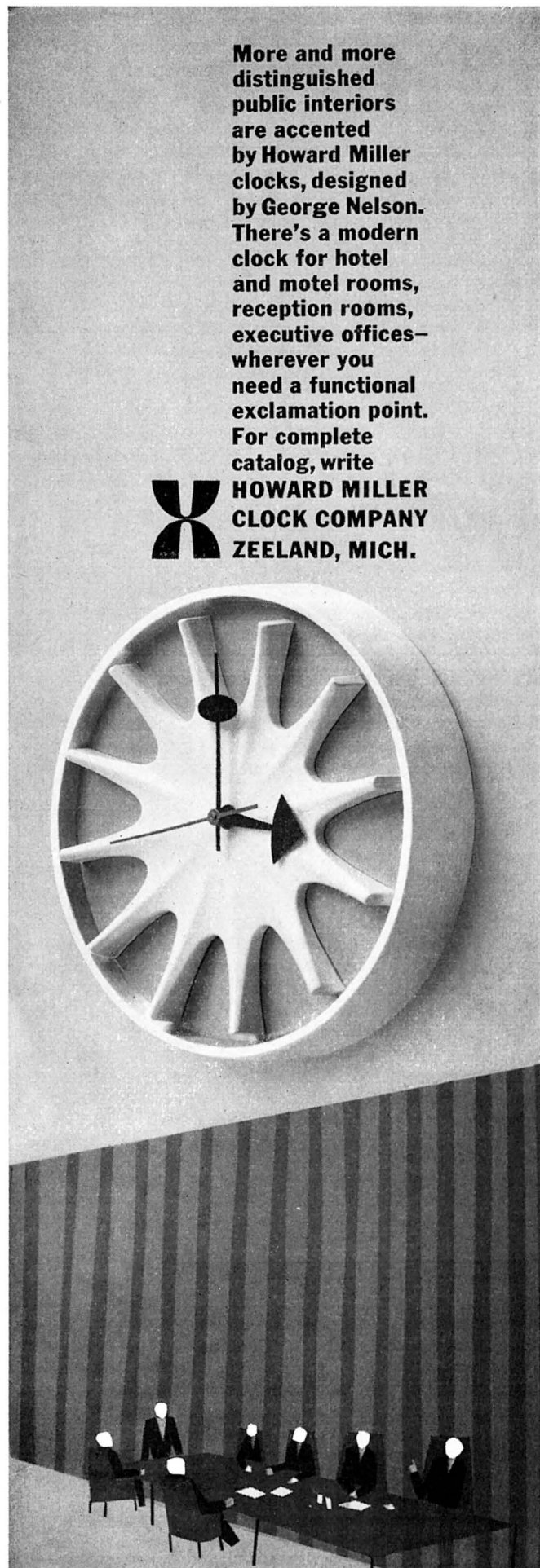
Through our own performances and broadcast tapes of European programs I have been able to keep up with the development of Pierre Boulez. As a whole it has disappointed me. Nobody can deny that Boulez possesses a talent of the first order or that he is determined to be the leader of the contemporary fashion. For this reason his best works, like new gowns, may go rapidly out of date. If he keeps on as he is doing he is likely to be the Hindemith of his generation. Of the admired composers in any generation few will accomplish more than that. Where Hindemith at a moment of decision draws on his immense knowledge for authority, the very moment when Ernest Bloch, equally knowing the authority, turned wayward, Boulez consults the *principe* of his *serie* and commits perhaps an audible but never a canonical mistake.

The *Improvisation on Mallarmé*, a recent work, remains a novelty but a beautiful novelty. Here, as so seldom in compositions by Boulez, the theoretical justification disappears and is not needed. The entire five-minute work is a single glorious embellished song. One senses in this music: here he has listened; as elsewhere, here he has accepted guidance of his *principe*. Marni Nixon sang with that absolute precision for which she has become famous among us. She can sing complex music at sight as accurately as the best instrumentalist can read it. She sang with a delicacy and care for inflection that made the music seem as free as liberated from its difficulties. To liberate a composition from its difficulties and sing it well is admirable art but to sing it making every use of the difficulties requires a natural ease of musicianship with which few singers are gifted. Whether the listeners in that great hall were aware that they were hearing one of the loveliest and one of the most intelligently directed voices of our time I have no way of knowing. If so, New York will call her back. Audiences are more likely to be impressed by the size of a voice, by the display of a voice, by its operatic scale, than by its being absolutely musical. Mr. Bernstein is to be commended for having reached so far for Marni Nixon. The unsureness of his taste was exemplified by his decision to tack on at the end of the program, after the novelties, a performance of Ravel's *La Valse*, and then to announce to the audience that he was doing it as "a sop." Going back in memory a few years I recalled when *La Valse* in its turn was thought of as very modern music, the sort of daring novelty that could be ventured before a crowd.

Everybody I talk with, except a few critical musicians, insists

(Continued on page 30)

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ART

DORE ASHTON

NOTES ON MONET:*

Cézanne was supposed to have said he was "only an eye." Historians tell us that he himself insisted he wanted only to record with the greatest possible accuracy that which he saw. Ergo, say the pragmatic critics, we must not forget Monet's intentions and must not read into his paintings a "modern" tendency to abstraction.

These critics commit the sin of intentional fallacy. They prefer to avert their minds from the imponderabilia that form the core of a work of art. Whatever Monet may have said—and painters are not given to discursive exegeses on the meaning of their work—we must strive to see his work in its imaginative breadth and not in its literal limitation. How can we impoverish that rich passion, spread over so many years and never abating, by insisting on the importance of the mono-syllabic messages Monet left in words?

What Monet had, and what all great artists have had, was the gift of profound attention. At a certain point, attention to detail becomes hallucinating and that is where art begins. Then genius leaps forward, leaving behind the chaos and disparateness of what the eye perceives, reaching for the radiance of a totality.

Monet's profound attention brought him to that final radiance.

What is the quality of attention in an artist? A story told of Marcel Proust by his friend Reynaldo Hahn illustrates it perfectly: One day while Proust and Hahn were strolling they came upon a border of rose bushes. Proust stopped and asked his friend: Would you be annoyed if I stayed here a bit? I want to see these little rose bushes."

Hahn walked ahead, and, returning a long time after, found Proust in the same attitude of contemplation; "head inclined,

*Claude Monet, Seasons and Moments. An exhibition organized by William C. Seitz at the Museum of Modern Art.

face grave he blinked his eyes, his brows lightly frowning, in an effort of passionate attention . . ." The incident of the rose bushes, or rather, of passionate attention appears in Proust's epic novel where his hero contemplates the people passing, "having taken root with these stares that, by their fixity, impossible to distract; and by their application as if to a problem, seem to be conscious that it is a matter of going well beyond that which they see."

Proust not only understood Monet and gave Elstir many of Monet's characteristics, but he was illumined by the painter's acute concentration which, as Proust recognized specifically in his own late work, brought him well beyond that which he saw. Proust knew that Monet's was a cosmic vision.

Let us rescue that term "cosmic" from its vulgarizers. Without it we cannot understand Monet. A cosmos is "a universe conceived as an orderly and harmonious system." But it is the second definition that has its true meaning for art: "Any self-inclusive system characterized by order and harmony and complexity of detail."

If anything distinguishes the artist from other men, it is his struggle to subordinate complexity of detail to a self-inclusive system or vision. He may not know in so many phrases that that is what he is doing. But his life's work reveals him.

How did Monet go about it? First of all, he instinctively answered his temperamental needs by choosing subjects in which he could express longing for harmony. From the very beginning he was attracted by the equivocal relationships between the vastest bodies in nature: sky and water. From his mentor Boudin he had learned to find in nature the correlatives of his temperament. Monet, the poet of water, began early to work with equivalences. His seas—even as a youth when he still separated bodies by sparkling, clear atmosphere—were reflections of his skies, and vice versa. And, the slender strand between these great containers of human life, and on which he himself stood, was often swept away in the magnitude of his concentration.

Water, sky, snow—why did he return to them neglecting still-life and figure painting? (He did these too, but was not comfortable with them. He was a landscapist and even in his youth

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everyone knew it. Didn't Van Gogh ask "who will be to figure painting what Claude Monet is to landscape"?)

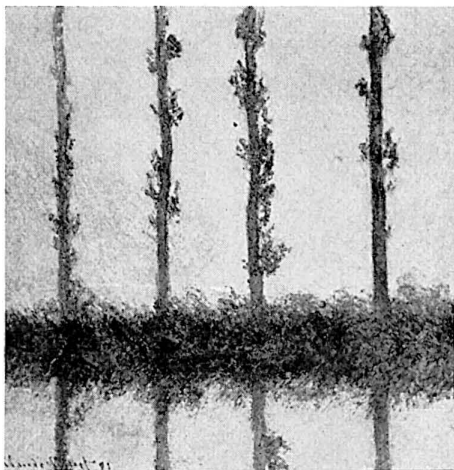
He had inherited from his time the idea that he must fix appearances. But the struggle was in the last analysis congenial to his temperament. Secretly—and certainly he was never conscious of it—Monet's genius knew that the fluid elements of light on water and sky would release him from the mundane bounds of his own convictions, and those of his Impressionist colleagues, and permit him to go beyond to his inevitable cosmic synthesis.

Monet's genius took him to places where it could work. He went to Le Havre for the beaches, to London for the river, to Holland for the skies and canals, to Étretat for the full sea. And he went to Venice, the city where painters and writers alike (Hofmannsthal, Byron, Proust, Mann, Sartre, Whistler and how many others) found in the rioting multiplications of light, shadows, and movement an aphrodisiac for their imagination.

Yes, let us rescue the term cosmic for Monet. Let us even say that it was specifically the ambiguity of his chosen subjects that enthralled him, teased him, brought him to the verge of madness by his own admission, until at last in the great Lily Pond series, he could submit to it. The expression of the sum of ambiguities he had so patiently observed became at the last Monet's very own self-inclusive system.

What separates the ordinary vision from that marvelous network of ambiguities is our habit of standing on a groundline and acknowledging a horizon line. We see the world from the shell on which we stand only to the line which seems to us to be its boundary. Since we have not the gift of attention, it is a revelation to us that beyond our ken there is a cosmos of merging forms.

Monet, like us, began with his horizon and retained it until, toward his final apotheosis, it was no longer possible. He saw too well. (Just as Leonardo, toward the end of his life was obsessed with cosmic landscapes where the swirl of imagined elements sucked the viewer into a vortex.)



Claude Monet

The Four Poplars. 1891

Courtesy The Metropolitan Museum of Art

Well, it is true that Monet described himself as a painter of appearances. And so he was. We can easily see, without going into the classical dialectic of reality and appearance, that Monet was familiar with it. When he worked on his serial paintings, he must have known how little chance he had of truly seizing "instantaneity." And yet he worked on. For it was more than appearance he sought. It was a harmony he could only imagine by participating in the natural process. Each painting of poplars, even the one with no end, where the slender trunks are vertical qualifiers of infinity, augmented his instinct and his knowledge.

On this score remember that Monet *always* began all over again. Each series begins with a relatively naturalistic view, with its proper distance for contemplation, its shadows and lights properly balanced, its technique relatively reserved. And each series terminates with a transcending vision that is an abstraction from appearances. The momentary fixity of details has ceded in each terminal painting, in each series, to a whole that is the imagination triumphant, unhampered by precept, and percept.

Like Cézanne who intuitively sought that which was his (remember how beastly Cézanne's early allegorical figure paintings were) Monet sought equilibrium by repetition, discovering

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each time anew the essential nuances. What great myths can be created by the artist who loses himself in nature in order to find his self. I think of the poet Theodore Roethke (who, by the way, scoffs at critical theses about his work, as did Monet, and yet who, in unmistakable terms has gone "well beyond" like Proust's *Elstir*). Every root and tendril in the universe that is the greenhouse of his childhood is examined a hundred times over. Every warm vapor is known and recorded. Everything is added in, and life itself is enclosed, epitomized in the universe of the greenhouse.

Monet too was a mythmaker, as natural as a minnesinger and as non-intellectual. Every nuance of light, of storm, of morning calm, of opening life and closing life is compounded in his work, but it goes *back*, back to beginnings. To the actual beginning of his insights, which were his first sketches of any given subject,



Claude Monet

The Japanese Footbridge (Pond and Covered Bridge) 1920-22

Courtesy Museum of Modern Art

and to the beginnings of life itself, to the center commemorated in his paintings by the two abiding formal elements: non-naturalistic horizontal-vertical structuring, and non-naturalistic circular enclosure, as in the Japanese Footbridge series.

The earliest of the Japanese Footbridge paintings is characteristically naturalistic, ugly in its sharp blues and greens and its tangle of too explicit forms. As he went deeper and deeper into the subject, or rather, as his attention intensified, the bridge

Claude Monet

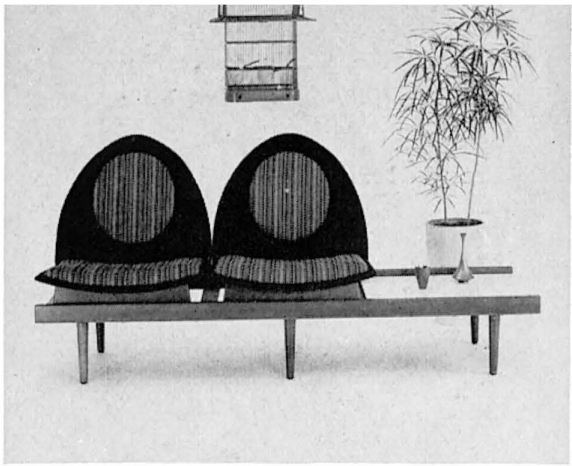
The Japanese Footbridge (Water Lily pond) 1919

Courtesy Sam Salz, New York

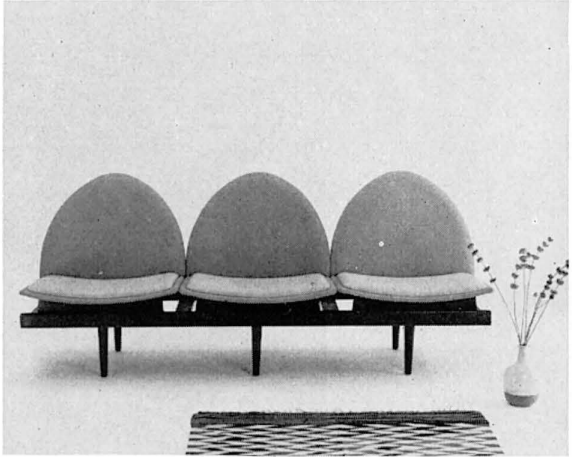


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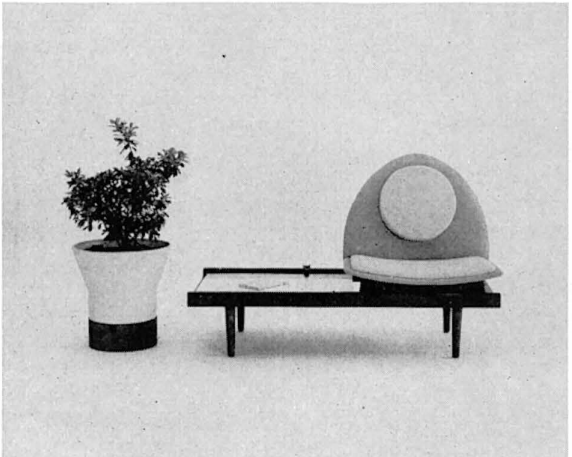
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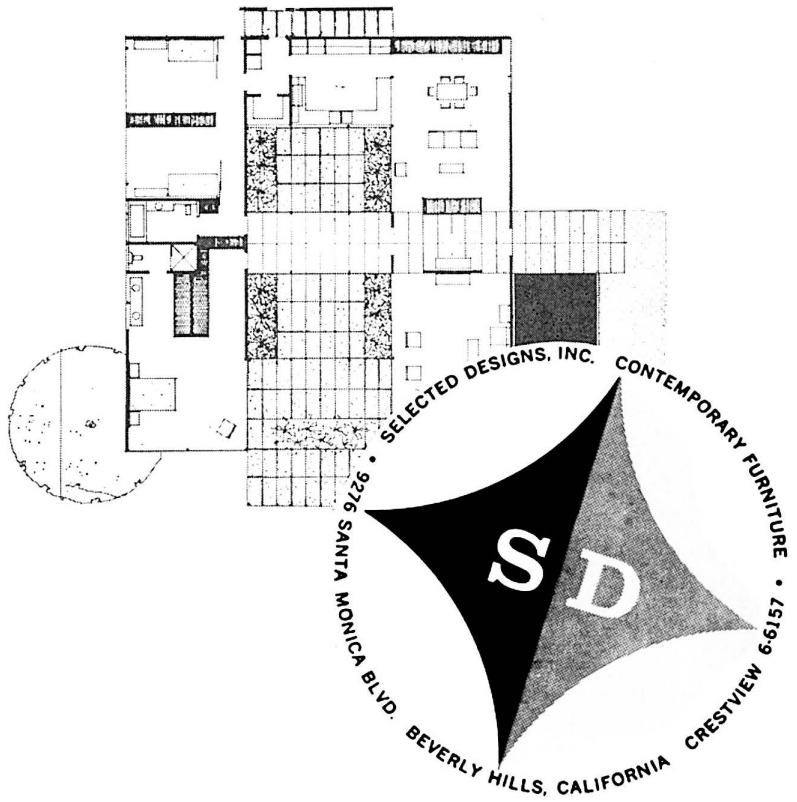
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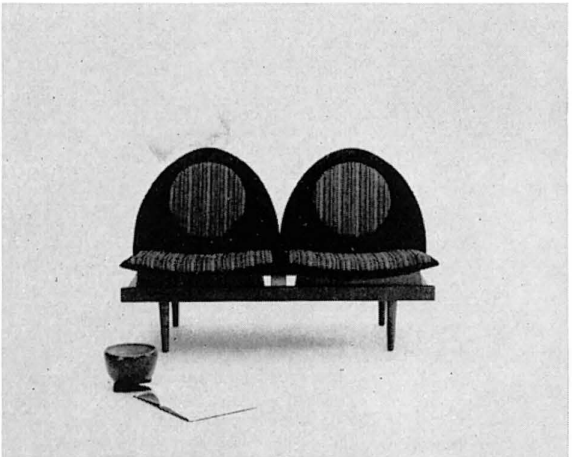
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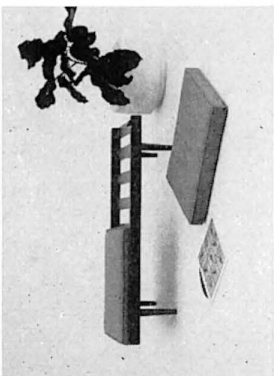
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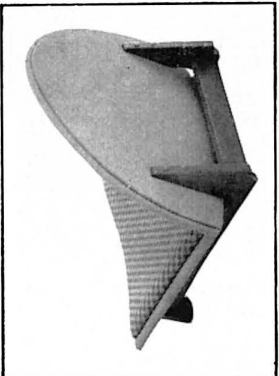
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notes

in passing

What is the impact of technological improvements on employment? The answer depends on how fast and how generally change takes place. Even more, perhaps, it depends on the buoyancy of the economy. So long as improvements are introduced against a background of high levels of economic activity and a continuing rate of economic expansion, the maintenance of the general level of employment is not likely to be a serious problem provided the occupational shifts required to adjust to the changes can be made.

There is reason to think that heavy investment in automation, atomic energy and other technological developments will tend to keep economies buoyant. Past experience shows no reason to believe that technological innovations lead to a decrease in the global volume of employment. On the contrary it suggests that such innovations, while they may cause declines in some areas of employment, lead in the long run to an expansion of employment by creating increases in other areas.

In the United States, for example, the number of employed persons increased by 25 percent between 1940 and 1950—a period of unusually rapid scientific and technological development—and has continued to increase since. Despite all the technical advances to date, the country's employed labor force is at a peak level and unemployment at a very low level.

In past years most of the industries which have gone the furthest with advanced mechanization and automation have been those in which employment has been expanding considerably. To follow along with the United States example, the telephone industry introduced extensive automatic dialing and nearly doubled its employment between 1940 and 1950.

The manufacturing industries which went further with automation or which supplied equipment for automation were also among those in which employment increased considerably. In the communications equipment industry group, total employment rose from a little over 330,000 in 1947 to just over 500,000 in 1955—an increase of about 52 per cent, in comparison with a rise of only 8.2 per cent in all manufacturing industries over the same period.

It is certainly true that science and invention are constantly opening up new areas of industrial and commercial expansion. As the United States Secretary of Labor said at the Congressional hearings on automation: "While older and declining industries may show reducing opportunity, new and vibrant industries are pushing out our frontiers. This is the story of industrial America. . . ."

On the whole the trend of opinion among employers and trade unions as to the employment situation is optimistic but cautious. Nevertheless, and more particularly in trade union circles, there is an evident fear that things will not go on forever as they are, that a saturation point may be reached.

It seems to be the fear of creeping unemployment, developing simultaneously with rising production and productivity and spreading from one industry branch to another, that is at the root of misgivings about the future. It is cold comfort to reiterate that the record of the past belies gloomy predictions. These apprehensions are real and widespread. The only way in which they can be countered is by concentrating on the facts—in each country, in each industry, in each undertaking—by giving sustained attention to the changing employment situation, and by careful planning not only to promote full employment and economic growth but also to foster social policies for such growth.

Whatever may be the trend of total employment—and let us note that the present situation at least gives no cause for alarm—it is recognized that large-scale shifts of workers from one industry, occupation or undertaking to another are an inevitable consequence of technological change and that the necessary adjustments can be made smoothly and easily only in conditions of full employment.

According to many observers, the shortrun impact of automation and analogous developments may be greater on white-collar employment than on manufacturing employment. The displacement of the routine clerical worker by the computer is forecast. It is noted that, outside of certain manufacturing industries, the greatest potential for automation lies in office work and that it is already being introduced rapidly in activities in which data-processing plays a predominant part.

It is likely, however, that increasingly automatic methods of production will change the employment pattern taking shape with industrialization. It is false to assume that the newly industrializing countries will go through the same stages as those experienced by the older industrial countries. A good many problems of adjustment have sprung up with the needs for manpower redistribution arising out of technological advance. A great deal of careful attention is being given to their solution. Further development of automation and atomic energy is regarded as essential to compensate the growing manpower shortage being experienced with the process of economic development and emphasis has been placed on the human adjustments which will be required.—UNESCO



"To receive the Gold Medal of The American Institute of Architects is indeed a great honor.

"It is a sign that my work has been understood and appreciated by my colleagues.

"I am very grateful and very thankful for this distinguished token of esteem.

"May I also express, on this occasion, the deep gratitude I have always felt, and shall always feel, that I could come to this country and have the opportunity to teach and to work here.

"The teaching forced me to clarify my architectural ideas.

"The work made it possible to test their validity.

"Teaching and working have convinced me, above all, of the need for clarity in thought and action.

"Without clarity, there can be no understanding.

"And without understanding, there can be no direction—only confusion.

"Sometimes it is even a confusion of great men, like the time around 1900.

"When Wright, Berlage, Behrens, Olbrich, Loos and Van de Velde were all at work, each taking a different direction.

"I have been asked many times by students, architects, and interested laymen: 'Where do we go from here?'

"Certainly it is not necessary nor possible to invent a new kind of architecture every Monday morning.

"We are not at the end, but at the beginning of an Epoch; an Epoch which will be guided by a new spirit, which will be driven by new forces, new technological, sociological and economic forces, and which will have new tools and new materials. For this reason we will have a new architecture.

"But the future comes not by itself. Only if we do our work in the right way will it make a good foundation for the future. In all these years I have learned more and more that architecture is not a play with forms. I have come to understand the close relationship between architecture and civilization. I have learned that architecture must stem from the sustaining and driving forces of civilization and that it can be, at its best, an expression of the innermost structure of its time.

"The structure of civilization is not simple, being in part the past, in part the present and in part the future. It is difficult to define and to understand. Nothing of the past can be changed by its very nature. The present has to be accepted and should be mastered. But the future is open—open for creative thought and action.

"This is the structure from which architecture emerges. It follows, then, that architecture should be related to only the most significant forces in the civilization. Only a relationship which touches the essence of the time can be real. This relation I like to call a truth relation. Truth in the sense of Thomas Aquinas: as the *Adequatio intellectus et rei*. Or, as a modern philosopher expresses it, in the language of today: *Truth is the significance of facts*.

"Only such a relation is able to embrace the complex nature of civilization. Only so, will architecture be involved in the evolution of civilization. And only so, will it express the slow unfolding of its form.

"This has been, and will be, the task of architecture. A difficult task, to be sure. But Spinoza has taught us that great things are never easy. They are as difficult as they are rare."

CASE STUDY HOUSE NO. 22

BY PIERRE KOENIG, ARCHITECT

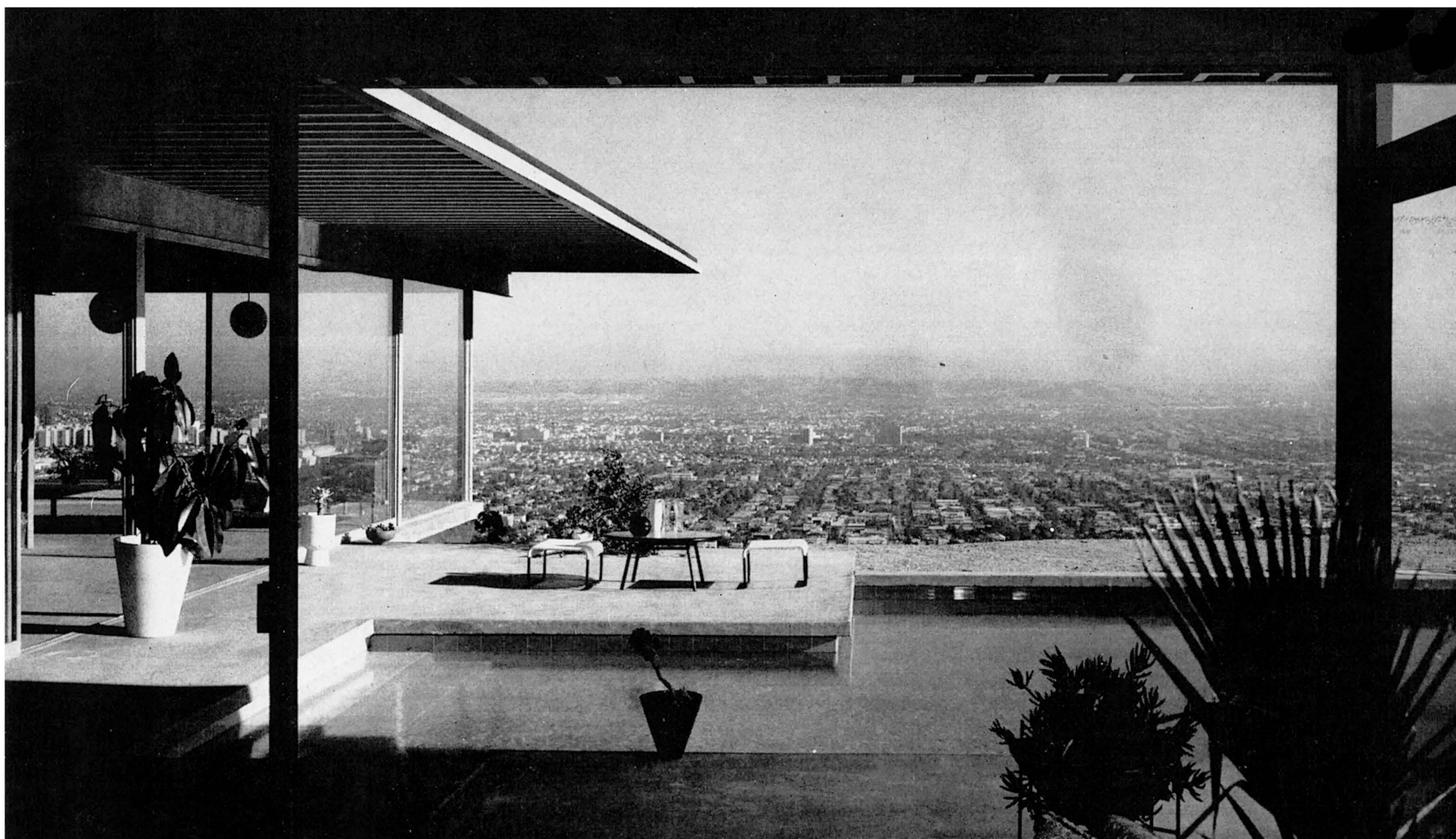
WILLIAM PORUSH, ENGINEER

ROBERT BRADY, CONTRACTOR

INTERIORS BY VAN KEPPEL-GREEN

1





2

We show on this and the following pages ARTS & ARCHITECTURE'S new Case House No. 22, a concept for a pavilion-type house in the most ideal setting. By understating the structure a balanced relationship has been established between house, pool, sky and view. In this project, a happy combination of site, soil, height and location combined to suggest a solution in which it was possible to take advantage of all elements without the necessity of compromising the design.

The house by virtue of its uninterrupted glass walls and an umbrella of steel decked roof, extending beyond the building line, provides a vast expanse of covered area.

Exposed steel wall decking is used to obtain privacy at the street entrance. Otherwise, the plate glass walls continue, except for slender supporting steel columns and sliding door frames, around the perimeter of the house. Major units, such as the fireplace and kitchen cabinets, are disengaged from the exterior walls and are free-standing units.

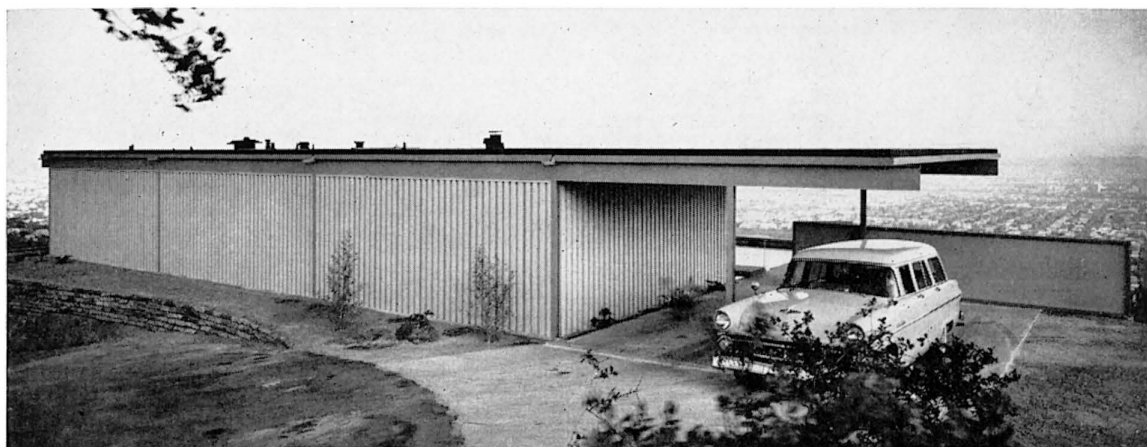
Relationship of house and pool is further established by the concrete entry walk which spans inlets of the pool at two places where the water extends up to the glass. At other points, the terraces extend into and overhang the pool area. The pool, which fills the remainder of the site,
(Continued on page 17)

1. Overall view shows relationship between house, pool and view. The use of Bethlehem structural steel sections for the rigid frame combined with T-Steel roof deck gives a feeling of lightness and continuity.

2. Looking from the master bedroom across pool to panorama below. Each glass wall is a Bellevue sliding door.

3. Unbroken wall of Robertson steel decking gives complete privacy to street side.

4. Swimming pool by Catalina Pool Company is well integrated with the terraces and the house.

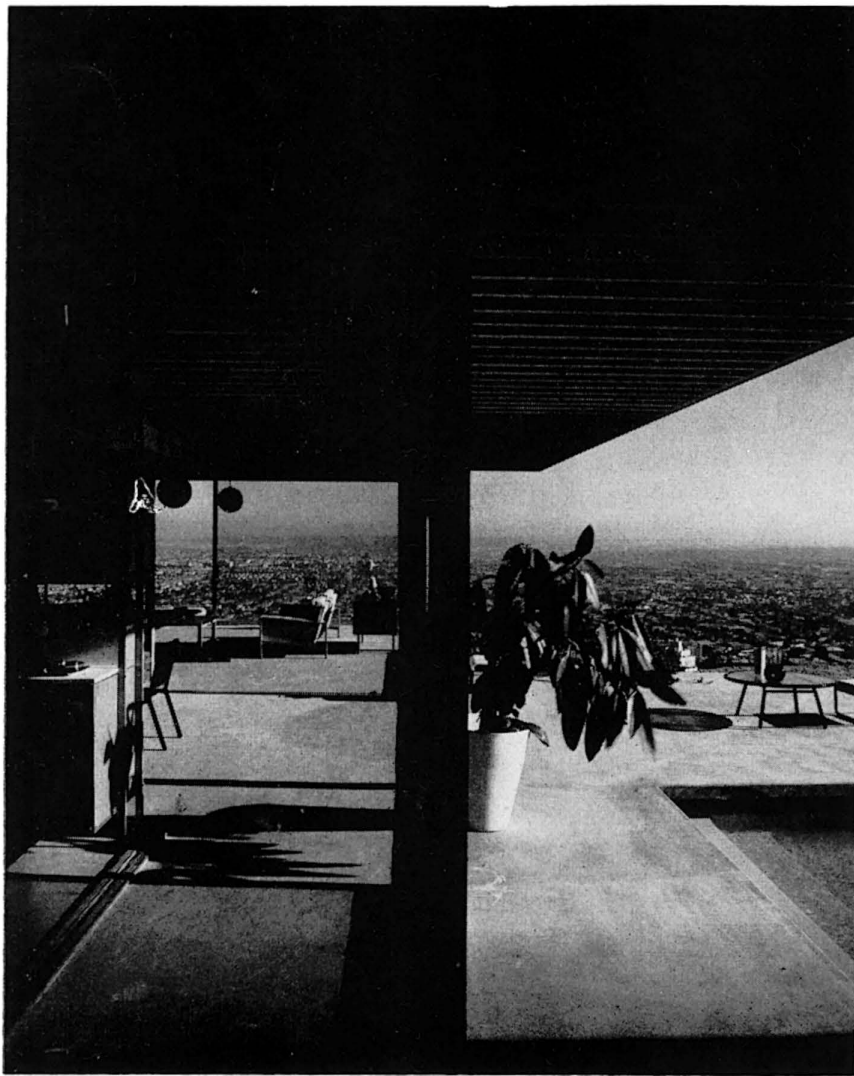


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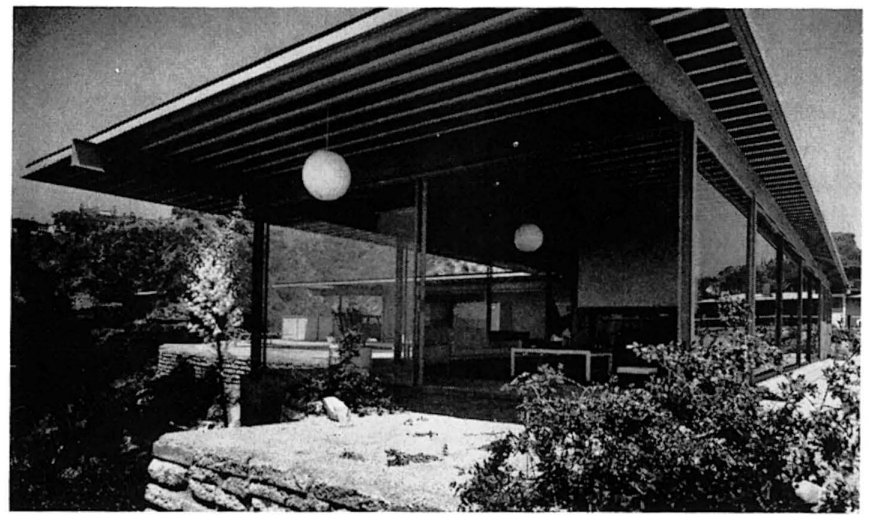


4

PHOTOGRAPHS BY JULIUS SHULMAN



2

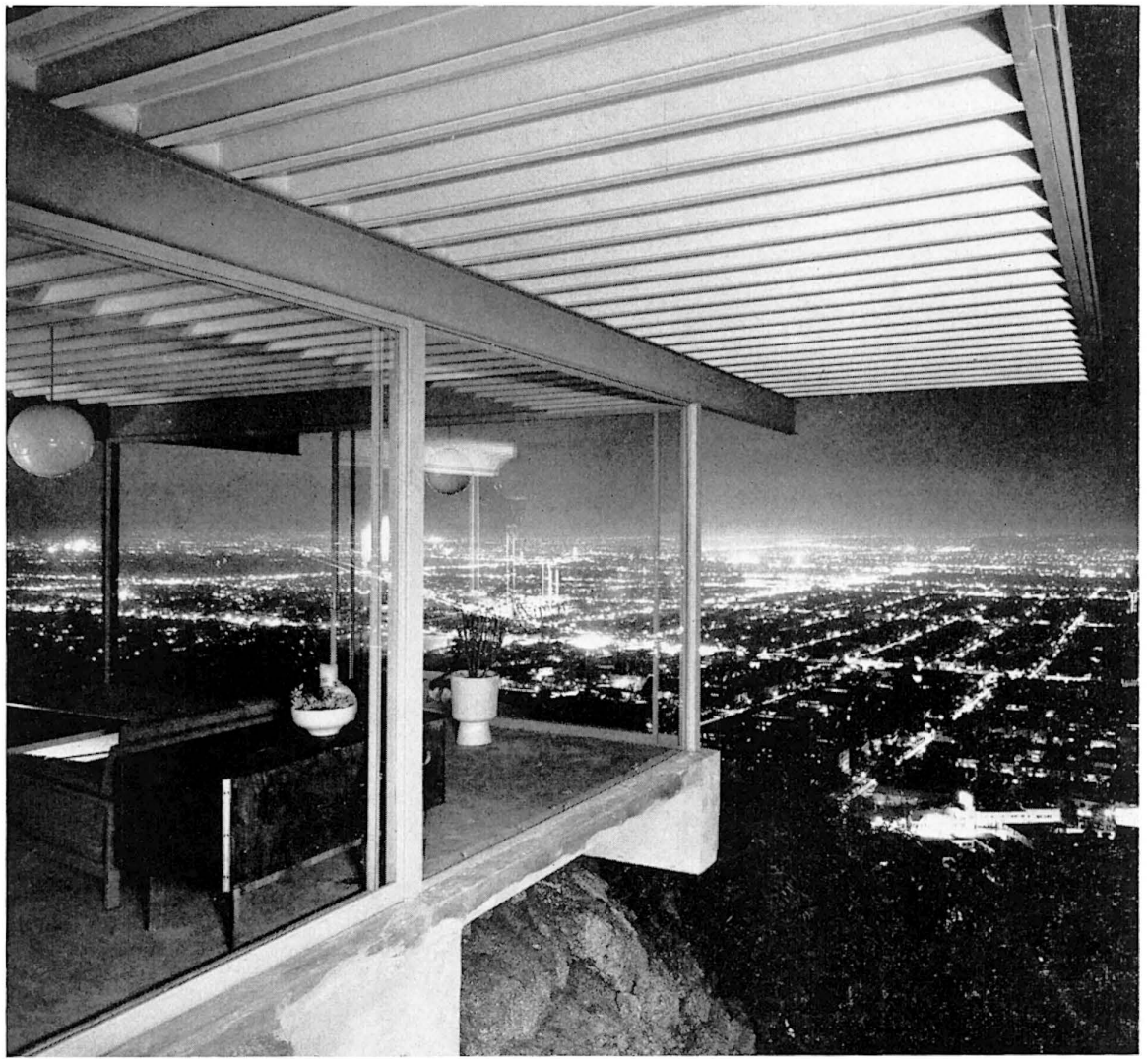


1

1. South elevation of living area.
2. At entry with kitchen at left and living area beyond.
3. City lights help to show the relationship of the living area to the view. Prescolite fixtures seem to hang in space.
4. Dramatic study of cantilevered concrete beams supporting slab and steel frame.



3

CASE STUDY HOUSE NO. 22

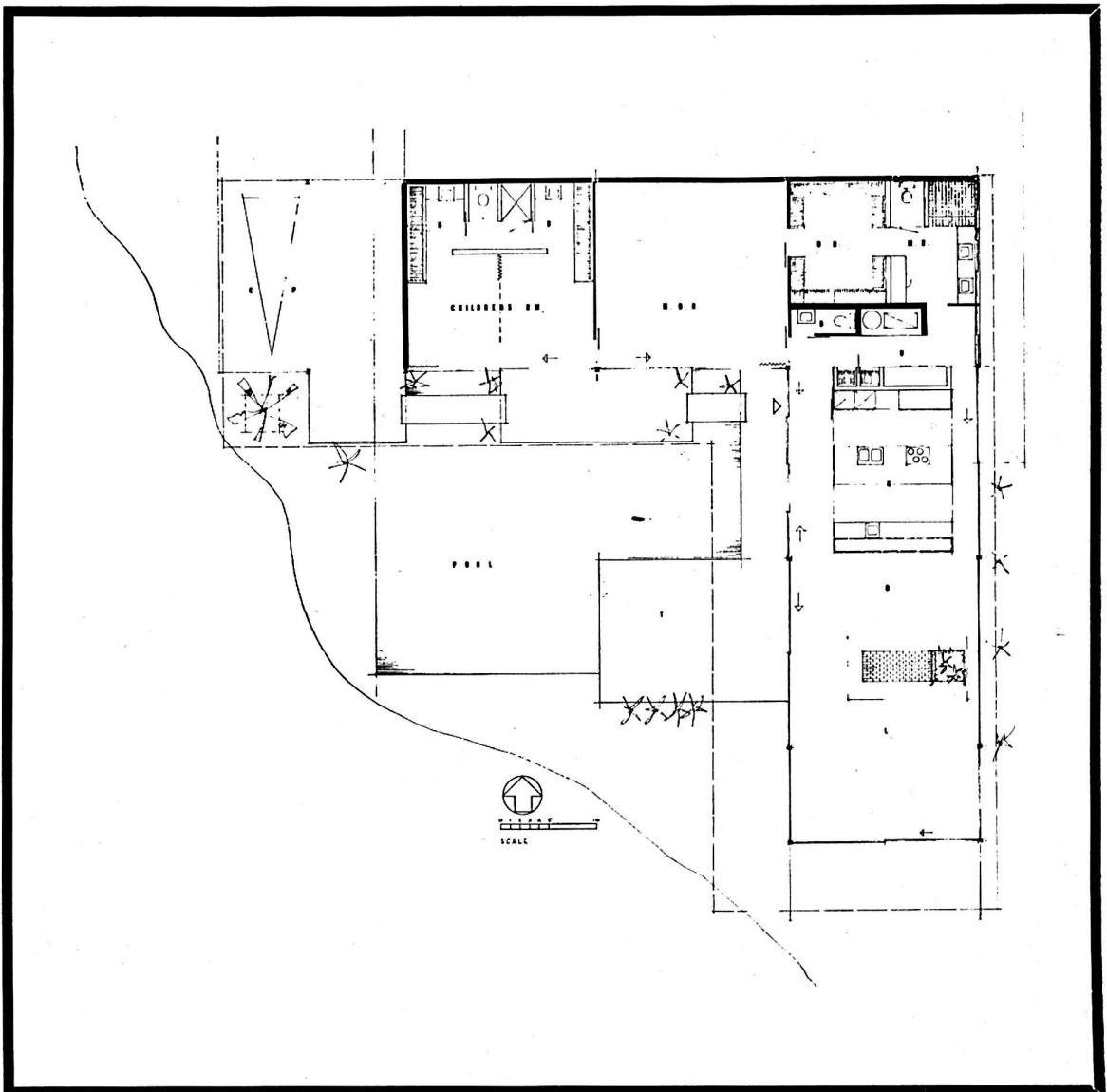
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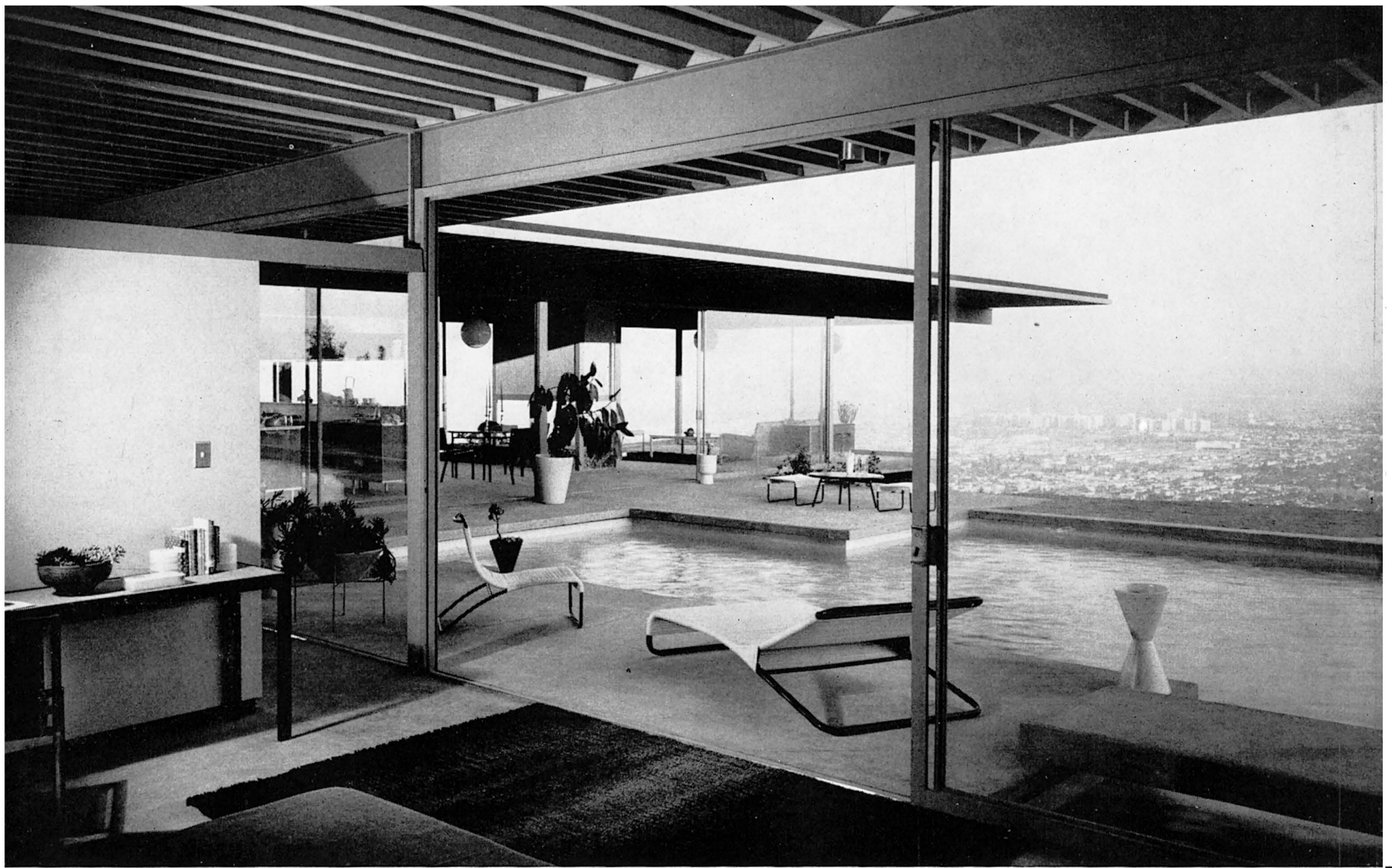
is close to the edge of the cliff, and water and sky blend together when viewed from a low angle.

The interior only of the house contains 2,300 sq. ft. and the entire roof deck area is 4,000 sq. ft. The plan is L-shaped to better fit the outline of the site and still have room for a swimming pool. One wing of the house is the living area and the other contains the sleeping areas, with the juncture of the two containing the master bath, service porch, and adult dressing areas. A separate bathroom is provided for the children and a third bath is near the entry for the use of guests. The children's bedroom divides into two separate sleeping areas when desired and each child has a wash basin and wardrobe. A water closet and shower, both in compartments, divide the two dressing areas. The master bedroom joins the master bath by way of a large double wardrobe and dressing area. Instead of the usual shower compartment, an extra large sunken shower without a door is provided. Double basins and a Formica counter top plus a mirrored make-up table and a private water closet compartment complete the master bath.

The area from utility room to the end of the living room is completely open except for the kitchen cabinets and the fireplace that divides the living and dining areas. The fireplace is framed with 4" steel angles and is open on four sides above a raised stone fire-box. The flue and chimney is steel and the outside panels are gypsum board. The kitchen cabinets are a new pre-fabricated product that comes on the job with welded aluminum top and bottom frames and pre-cut wood panels that all fit together in a very short time. The two kitchen sinks are stainless steel and each has a disposal. The two ovens, range top, refrigerator, automatic washer and dryer are electric.

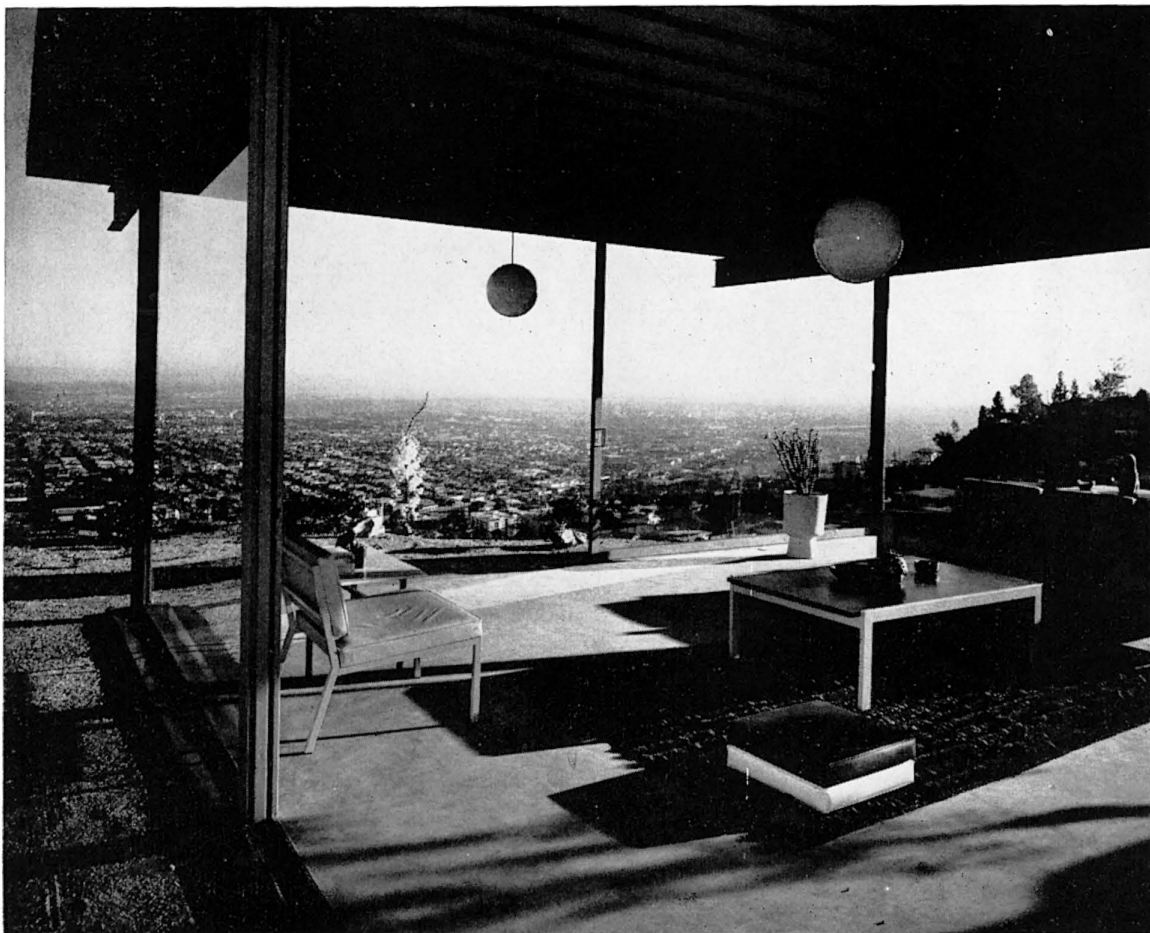
The steel frame is all welded as well as the steel sliding door frames and the steel roof





1

CASE STUDY HOUSE NO. 22



2

deck. The columns are 4" WF set twenty feet apart. They resist seismic loads as well as take direct bearing loads. The continuous beams are 12" WF set twenty feet apart thus creating a 20' x 20' bay of uninterrupted space. The five inch deep steel roof deck spans twenty feet and cantilevers seven feet over the terraces. The frame itself is cantilevered by a series of concrete grade beams tied back into the site away from the edges of the drop-off. Thirty inch deep reinforced concrete beams cantilever as much as ten feet to support the steel columns and concrete slab. In this way the footings are out of line of the natural angle of repose of the soil under the most adverse conditions.

The interior finished solid walls are laminated gypsum board, either solid core or fastened to studs where wall thickness is needed. Some of the interior walls are door height with glass above to give the feeling of uninterrupted space from room to room. Gypsum board on the back of steel decking is fastened to horizontal steel girts that are welded between columns.

A long continuous storage area extends along the back of the front wall. This furs down certain portions of the bedrooms and baths and provides space for mechanical equipment.

Two inches of rigid Fiberglas insulate the roof and Fiberglas batts are in the exterior solid walls. The interior of the house as well as the pool is heated by copper radiant heat coils served by a common furnace. With every glass panel a sliding door, cooling is no problem.

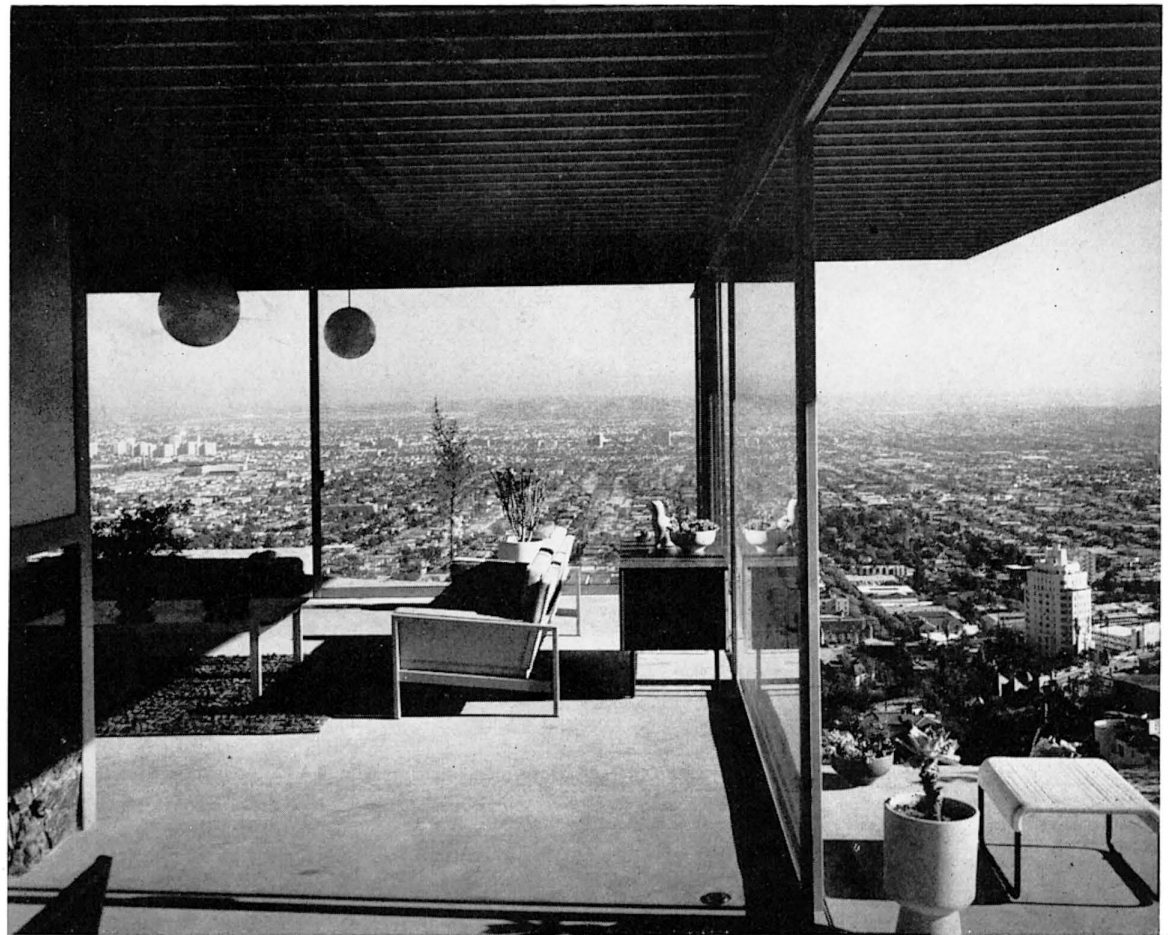
The overall color is light tan and the trim is
(Continued on page 21)

1. Master bedroom terrace with a sitting area adjacent to the pool.

2. Uncluttered furnishings and the high ceiling add to the feeling of uninterrupted space.

3. Wind conditions are controlled by manipulating the sliding doors.

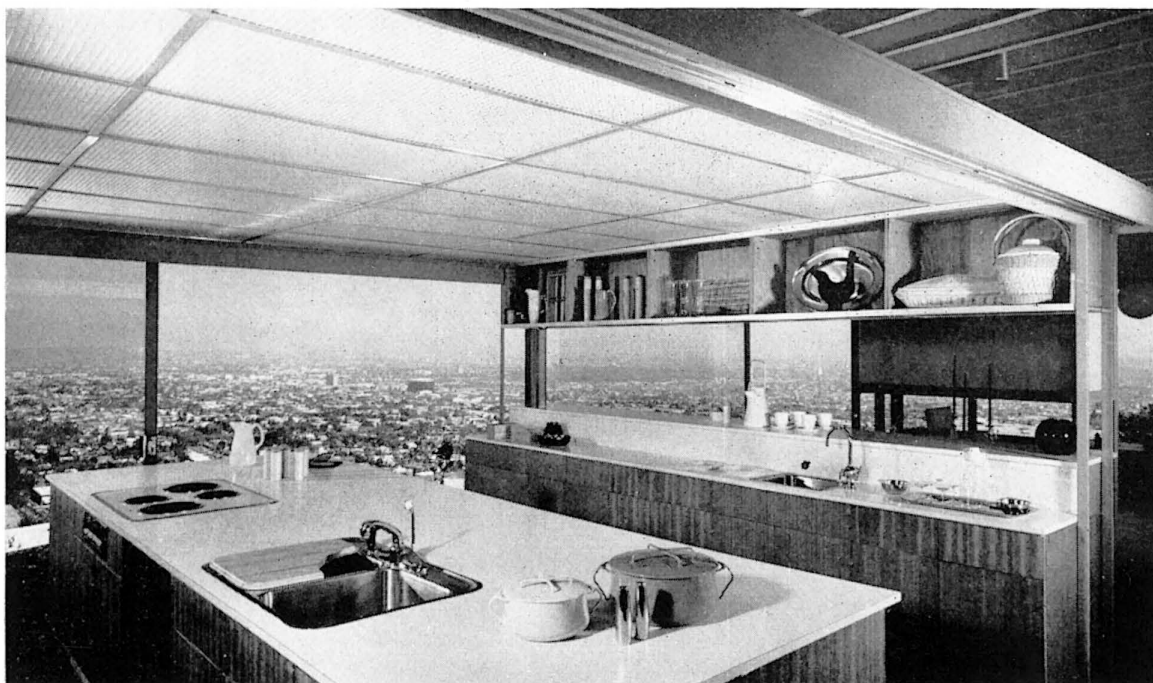
4. Overall view showing the living area, dining area, and the kitchen. All furnishings are by Van Keppel-Green. The Hi-Fi units are by the A & E Furniture Company.



3



4



CASE STUDY HOUSE NO. 22



1. Large expanse of counter space and under-counter storage is achieved by the use of "island" type arrangement. There is a Waste Champ (Harvill Corporation) disposal in each of the two Lyon Craft stainless steel sinks.

2. Hanging plastic illuminated ceiling helps define the kitchen area and hides mechanical equipment. Sliding Glide-All doors can close off the kitchen when desired. The Arcware kitchen cabinets are welded aluminum frames with pre-cut plywood panels simply set in place.

3. Spacious master bath has sunken shower and water closet compartment of 4" x 4" glazed tile from the Mosaic Tile Company. The children's bath (not shown) is also of Mosaic tile. In both bathrooms the floor and one wall are light blue, and the other two walls a granite color.

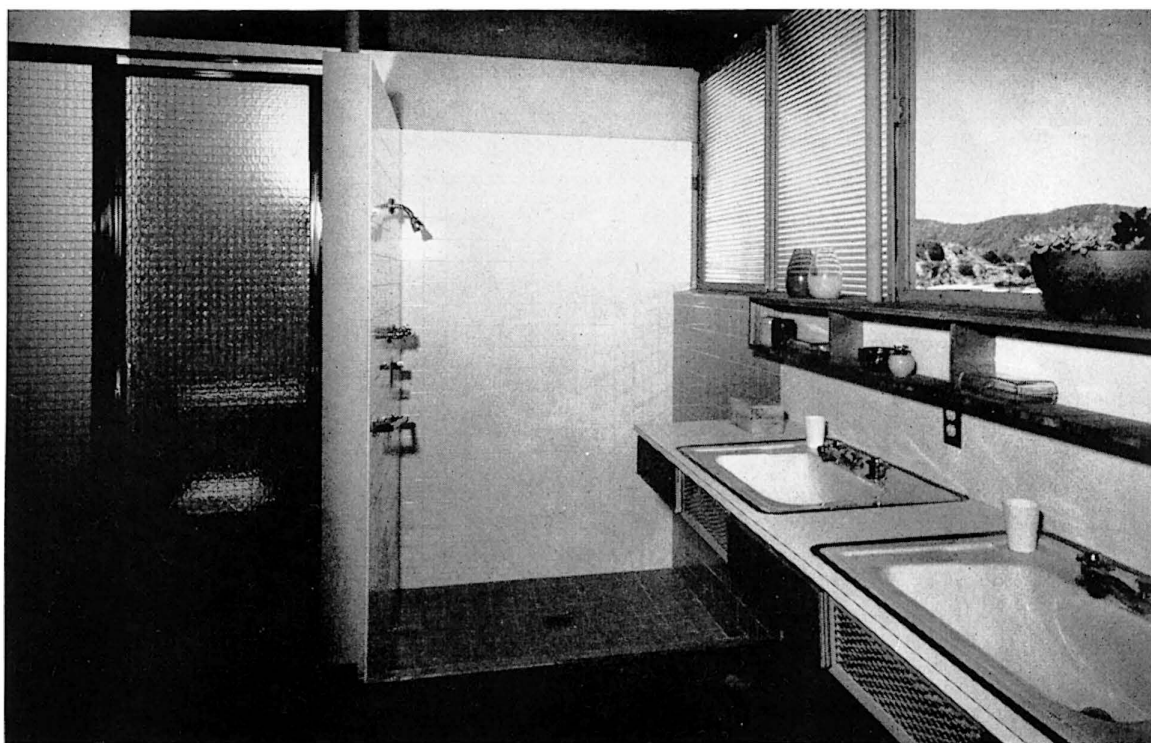
4. Upper storage shown here in the master bedroom extends the whole length of the north wall and provides low ceiling for bed arrangement. Children's rooms are on the other side of the wall. Van Keppel-Green furniture and rugs create a pleasant atmosphere.

dark counterpart. The furnishings by Van Keppel-Green are keyed to the earthy color scheme.

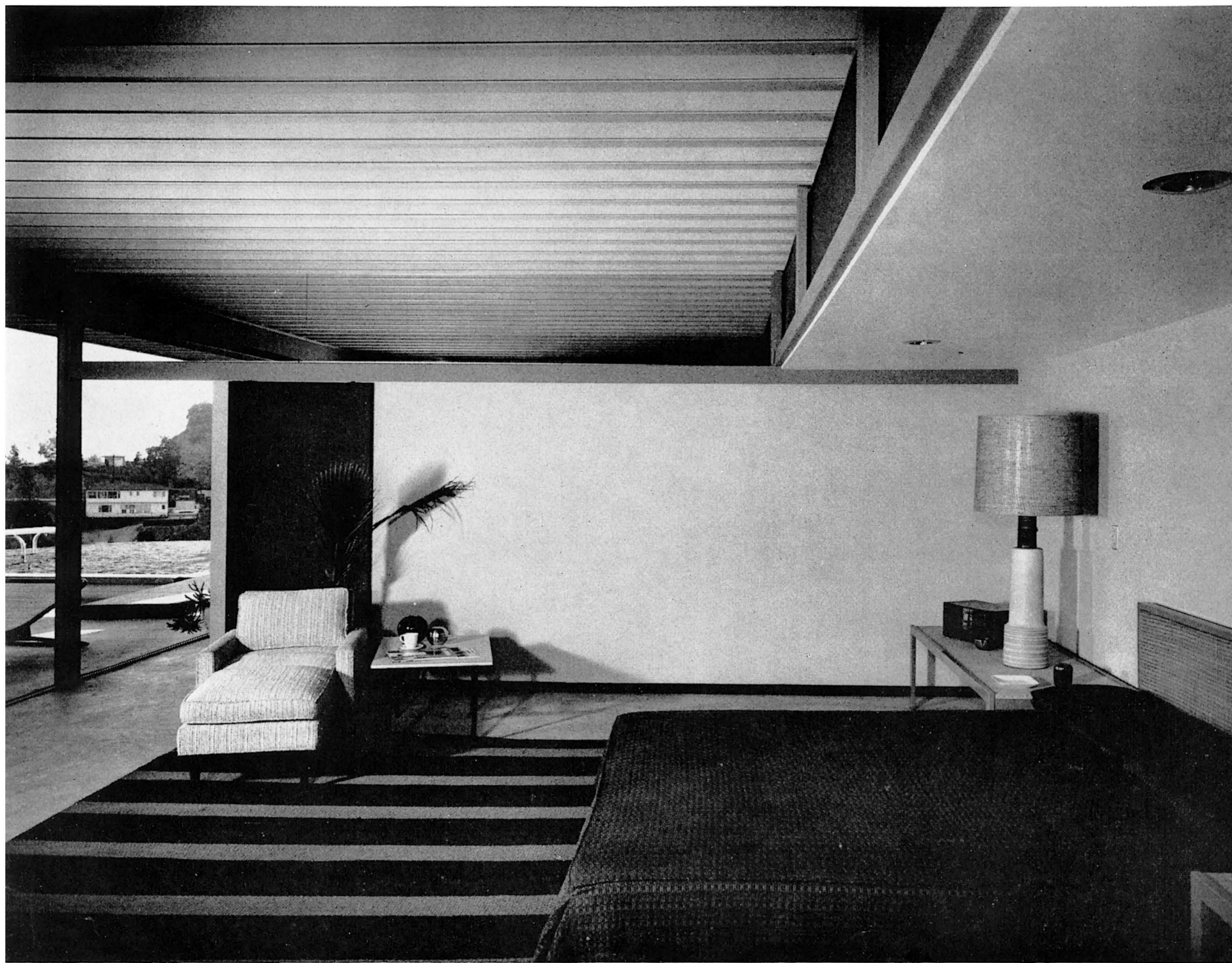
The furniture, constructed of steel, and being made up of design elements that are architectural in scale and proportions, complements the house.

The combination of exciting materials that serve special functions also provides the decorative note of texture and color. The steel frames are finished in lacquer colors such as sage brush, Jamaica brown, white opal, and black.

These frames are ideal in strength and durability and perfect in a scale which imparts a feeling of elegance and lightness in form that can only be achieved in metal.



3



4

"HOUSES OF SCIENCE" BY DR. J. ROBERT OPPENHEIMER

FROM AN ADDRESS GIVEN BY DR. OPPENHEIMER AT THE CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS, APRIL 1960

I want to talk about some of the things that I see in this age of ours, the scientific age, unparalleled in human history. I know that it has thoroughly created quite new problems and quite a few opportunities for the architect. But quite beyond that in our whole culture, in our whole society it has brought traits with which men have never lived in the past, for which our tradition is a guide of strictly limited value. It has brought pressure to our society and I speak to you in appreciation of the role which the architect has always historically had of bringing to these lesions a helpful and healing and creative hand.

My theme is really as old as the hills but in a new context. It is the theme of the one and the many in the second half of the 20th century, or rather what the many aspects of the scientific revolution and scientific age have contributed to this. I will be particularly concerned with the growth of science and here I make a distinction which I will have in mind throughout between two images of the science which intertwine and reinforce each other but which are still the same. Science has increased knowledge, understanding, insight into nature and increasingly slowly into ourselves as a part of that nature. On the other hand is the power, or shall I say the ingenuity, to apply this knowledge to practical ends which is technology which leads to engineering and which is the sound of science that is most visible in our world that creates such obvious physical changes and it provides the architect as it does the engineer with countless new problems and also countless new answers to problems that have not yet been put.

I want to talk of the growth of this double science and its effects on our society and specifically on the contrast between what we as men hold in common, know in common, treasure, believe and love in common and the many things which in this world are in a sense separate—separate not necessarily to the individual, not even to the family, but to communities which may be defined by geography, by special interests, by skill, by special knowledge. The contemporary composers would be a good example, so would the contemporary mathematician or the contemporary microbiologists. This is quite a new situation and I will come to outline some of the things which make it so.

Each civilization has had a high intellectual center, a great tradition. But no civilization has ever put together the Greek notion of proof which makes for large logical structures so that when you find that you are in error you learn a great deal and not just that somewhere in the loose line of reasoning something has gone wrong. Put this together with the experimental techniques which also existed in Greece, were also known in Egypt, the inquiring gadgeteering techniques and with the ideal of human betterment—the notion that we could fix things so that they were a little more agreeable here on earth. And this has produced an interlocking explosion of new knowledge, of new technology, of economic growth, each feeding back to the other, each enriching the other, but sustained by an ever-increasing, expanding fund of insight into the natural world.

Of course, to architects I need not emphasize how many of the

applications of knowledge have been thoughtlessly entered into, how many of the new possibilities which the new knowledge has given ought in fact not to be exploited in their most obvious and immediate way, how many of the new applications of knowledge indeed are deeply frightening and devastating.

It is true that architects are necessarily and rightly in continuous contact with the relevant parts of technology, with engineering, with the applied arts in the old days, the practical arts, with engineering today and technology. But their dual and complex function stretches from this to the various other functions. It is a part of their function to give expression and meaning to human aspiration and human life; to recognize and create order and above all a kind of public order, an order which will not be limited to one community but to all who have converse with their buildings, their structures and their cities.

As I have said, this is a unique time. If I were to try to guess what characterized the takeoff of this modern age compared to all other civilizations I would pick almost a mechanical point and it is important because it will recur in everything that we have to say. It is that early in modern times special attention was given to the integrity, the efficacy, the speed and the unambiguity of communication. The foundation of the Royal Society and the imitative but important foundation of the American Philosophical Society in Philadelphia are only instances of men recognizing that for progress in these subjects and in this world they must be able to talk with one another quickly about what they were doing, to describe what they were doing, to have it checked, to have it brought in connection with the work of others and to found not individual enterprise of whatever brilliance but a collective communal tradition. This is the incredible richness of the mutual enrichment of the two great themes—learning more about nature and applying this knowledge to invention. It is not really possible to imagine that the science of today could have come into existence without the technology which was built on the science of yesterday and even without the enormous economy which has grown up on that basis.

One of the most surprising and terrifying characteristics is the growth itself. For science as a whole we know four times as much as 10 years ago and it is not unlikely in some sciences, notably having to do with molecular microbiology, to hear of the past five years having produced more insight into the nature of life than in all human history before it. This sense of enormous growth of what is known is the most vivid experience of those who are part of it. Travel to all parts of the world has made this not the problem of a hundred million people, but of two and a half billion. It also means that the whole structure of our communities, our industry, our work days, our leisure is altered. But besides this, it means that the very substance of our cognitive growth is being changed many times over in a man's life even though when he went to school he learned well and luckily in some fields most of what there was to know; still 20 years later if he stops learning he will be an ignoramus.

It means also that not only mature men today have to lead a life

of continuing intellectual vigor and remain students if they are in any way to know what is going on in their specialized field. But between the different disciplines full mutual knowledge is essentially hopeless. All of this development in science starts, of course, with common sense and ordinary human curiosity, with the ingenuity to ask a few questions of nature, the imagination to guess how it might be, to prove it just isn't that way and finally see how it is.

But before long, enough has been learned so that a special tradition is developed apart from the general tradition which we all have in common. And these traditions are for the separate sciences, branching from one another, using different techniques, different concepts, different words so that it is a matter of serious educational and conversational difficulty for people in fields that are not the same to tell each other what they have discovered, to explain the new things in a serious way. This specialization is often deplored and it has its deplorable side and it needs every kind of corrective but it is the essential cutting edge of our society that our traditions are specialized, that what the physicist knows or the astronomer or the biologist knows is so much more than one can count on finding in anyone else that he has a special power to discover new proof and to apply it. This is what gives the power to the sciences, just this traditional quality. For tradition today is not only the maintenance of our roots, it is the very instrument by which we render it obsolete. It is the basis on which discovery is made and therefore the basis of all the upsetting of tradition, good and bad, which the sciences have brought.

And this of course means that there are between the sciences, between sciences and the fine arts, between all of these and the general public enormous difficulties of communication. There is plenty of unity in this diversity of the sciences as there is also some unity and some analogy between the sciences and the arts. Perhaps the strongest unity is that all creative work, all creative men recognize a kind of analogy in the human aspects of the creative process, in the terror, in the discipline and the essential loneliness.

Now if it is true that between the sciences and among us communication is difficult and limited, if it is true that re-education is a continuous process or we stop being educated at all, it is clear that the problem of the relation of this vast accumulating and interesting and beautiful knowledge to the people who are other sorts of people—lawyers, farmers, people at large, political leaders, the sources of power—will be very much more difficult. There is a kind of alienation between the world of high intellectual achievement so largely limited to the sciences in their broad sense, in their all-inclusive sense, and the public world, the common discourse in which all men live. And for this reason we have noticed in this century that the greatest discoveries in science have for the most part hardly been understood and hardly seem relevant to the general thinking of men. In physics in this century we think we have found things which shatter our image of human knowledge as profoundly as any discovery ever made, but very few people know about it and our attempts to make this part of the common discourse have not on the

whole been successful. The thinking caps of men change, but today the contribution of the high intellectual enterprise of discovery to this change is not very robust, not very honest and almost non-existent.

For a number of reasons, some of which seem to me the direct result of the scientific age and some the indirect result, that part of our life which we have in common which is public has suffered from the very growth of the sciences which characterize our time.

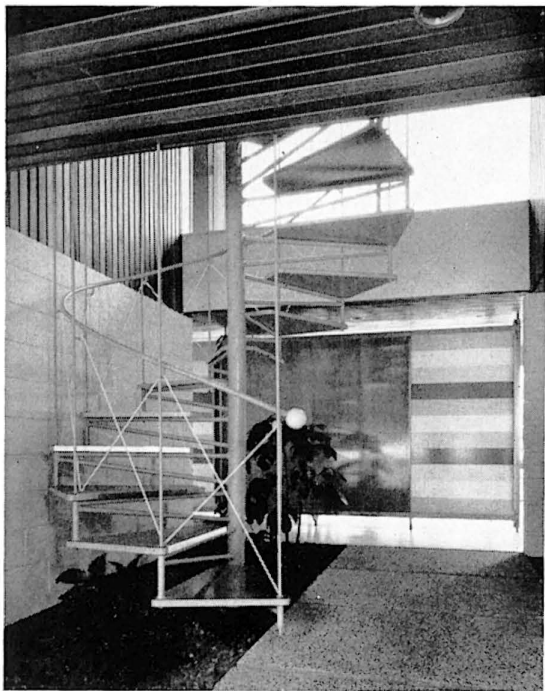
I have in mind the common culture where we can talk to each other, not just about the facts of nature which we can test and verify, disprove and find wrong, correct and refine, but where we can talk to each other about the nature of the human predicament, about the nature of man, about law, about the good and the bad, about morality, about political virtue and politics in the Aristotelian sense, about the high forms of art, the seat of civilization—that which we could take for granted in each other, that of which we could speak, not necessarily or typically in words or terms meaningful to all, in terms relevant to all.

For this public sector and for this common discourse which the arts have characteristically enlivened and which they have made possible and enriched, for this there are many preconditions. One, and it's important, is a common basis of knowledge. And what has happened to that? I think I have indicated. One is a shared tradition and a certain slowness of change so that the past is meaningfully present in the present, and meaningfully relevant to the future.

And one is something which the sciences have tended to drive out, which is the possibility of rational converse about things which in their nature are not verified. Much of what we talk to one another about is not to communicate facts of nature or facts of history, but to commit ourselves, to bind ourselves, to exhort, to encourage, to approve or to recoil. The enormous change in scene, the size and scale of our world, the impoverishment of the common tradition at the expense of the specialized traditions have all weakened this common sector of our lives.

I have a few thoughts not about how to reverse this trend, because in a certain sense we are unable to become like Athens and the scientific age has been responsive to human needs, wants, hopes. It has in this country gone an incredible distance in abolishing poverty. It has made impossible some of the dreadful superstitions and horrors with which mankind has lived throughout the ages. It has provided, even if one cannot say for whom, a kind of virtual, if not actual, enlightenment as the founders of our country hoped it would and the French before them. It has done too many good things for us ever to stuff it back in the box. We cannot become a small society and we cannot regress. But I think we may accept the fact that our culture is not likely to have the architectonic quality that the Europe of the Middle Ages or even the Athens of the 5th century had. It is not likely to be as united, as monistic, as open all to all. It is sure to be pluralistic, it is sure to have parts which are not subsumed by any other parts or any but an imminent whole.

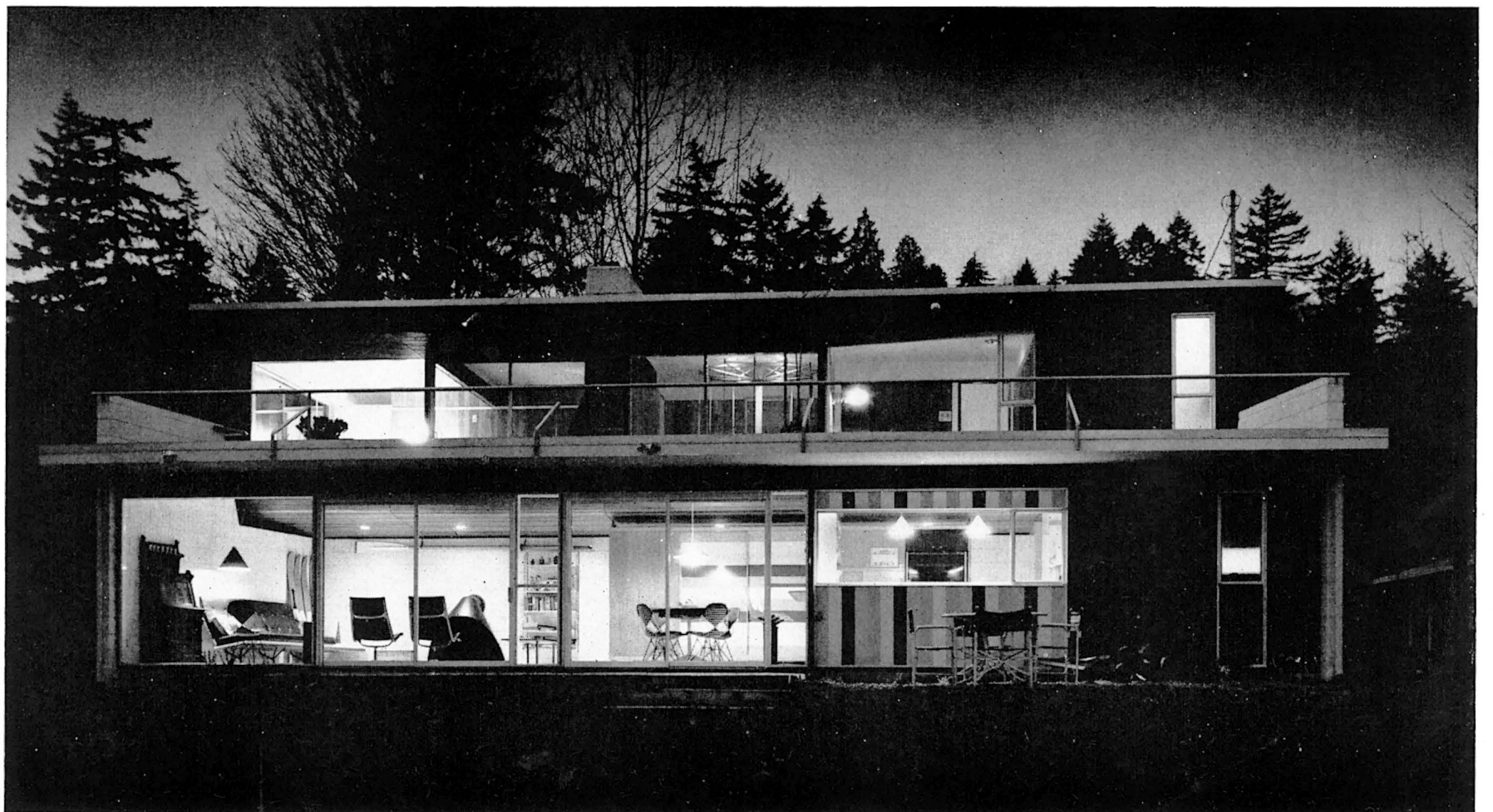
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PHOTOGRAPH BY CHAS. R. PEARSON



HOUSE BY WENDELL H. LOVETT, ARCHITECT

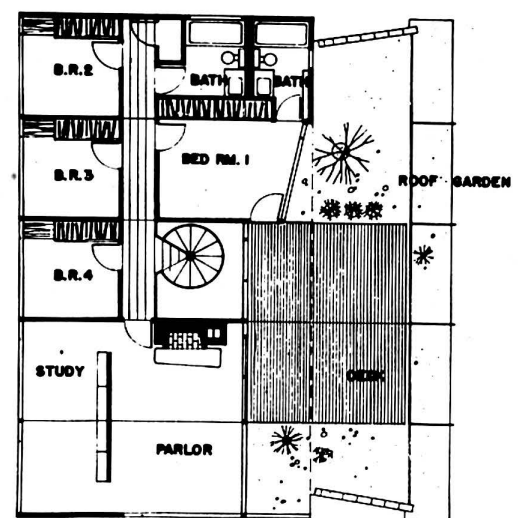
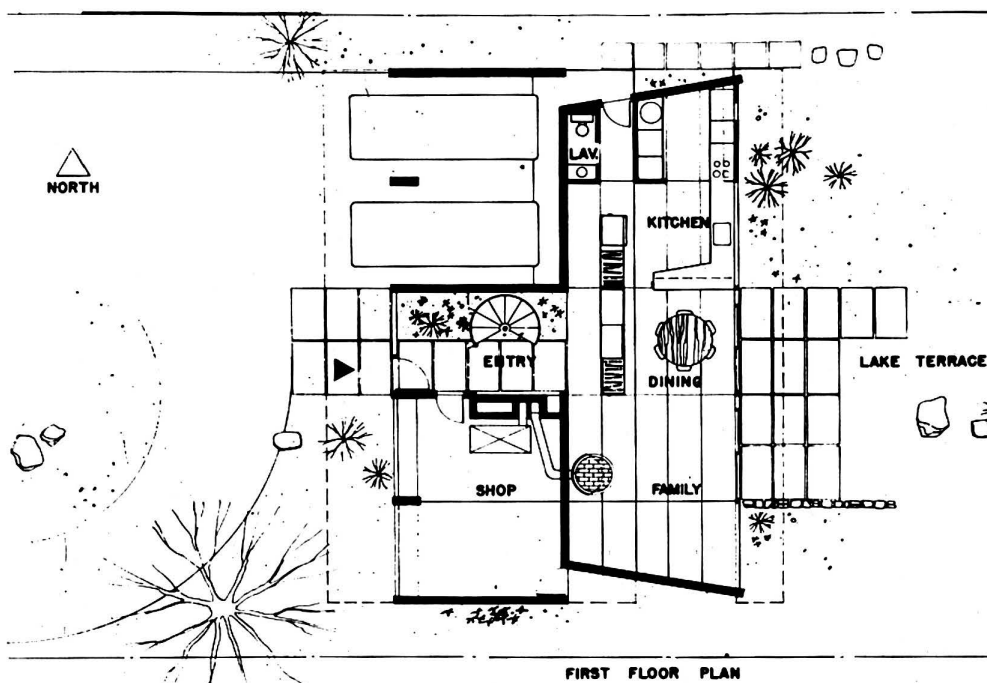
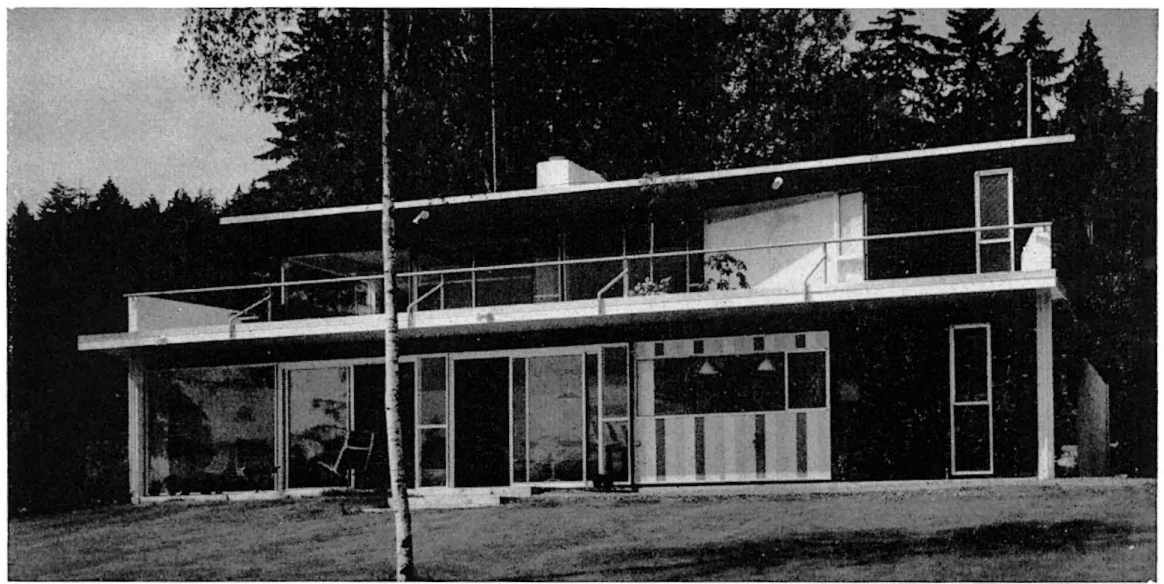
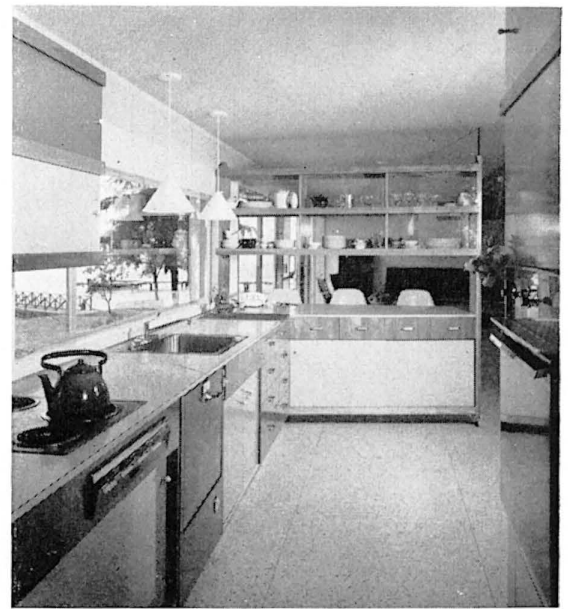


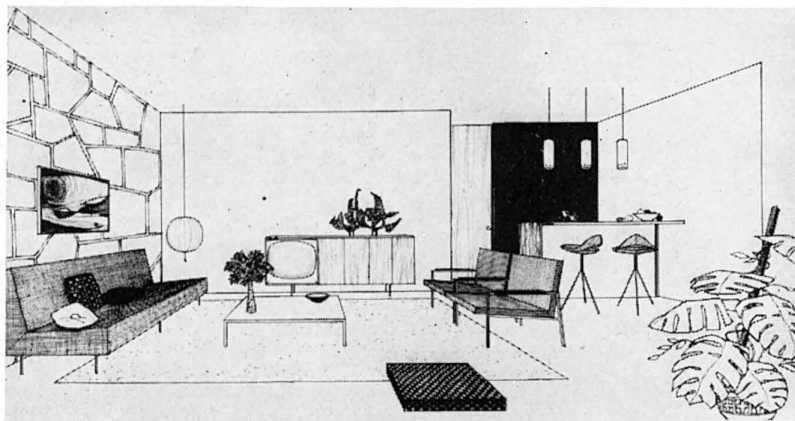
This house, on the shore of Lake Washington near Seattle, was planned for an energetic young family of five. The three children range in age from three to eight years.

The lower level, designed as a family activity center, includes a large family room, dining area, breakfast bar, kitchen with utility corridor, and shop-hobby room, all opening to adjacent outdoor living areas including the shore of the East Channel of Lake Washington.

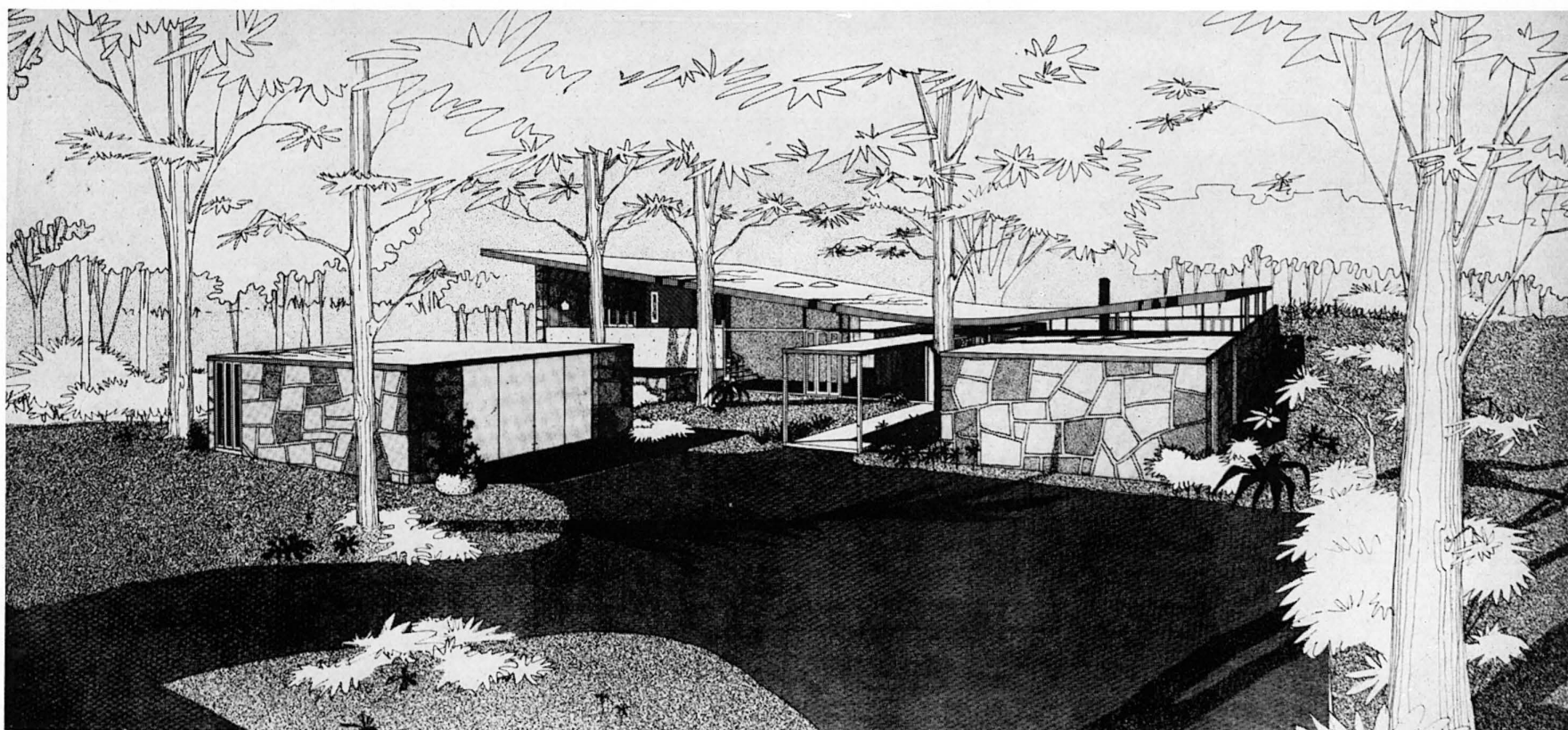
The upper level, designed as the quiet area, offers privacy for each member of the family. It includes a sitting room with connecting study, master bedroom with bath, and three children's bedrooms. The sitting room and master bedroom open on an outdoor roof terrace and garden. Linking the two levels is a spiral stair which springs from the indoor garden at the entrance.

The idea of containment and privacy is deliberately stressed in the structure and exterior finish of the upper level. The horizontal cedar siding of the exterior walls curves under the overhanging floor as one continuous surface. The structural walls of the lower level are of contrasting white pumice block. Non-structural panels repeat the second floor treatment.



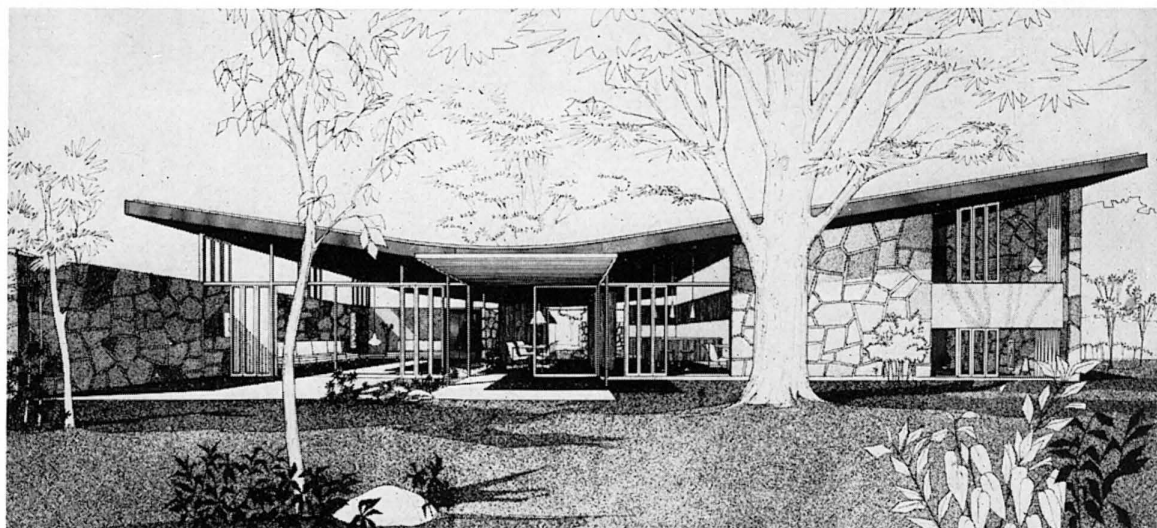


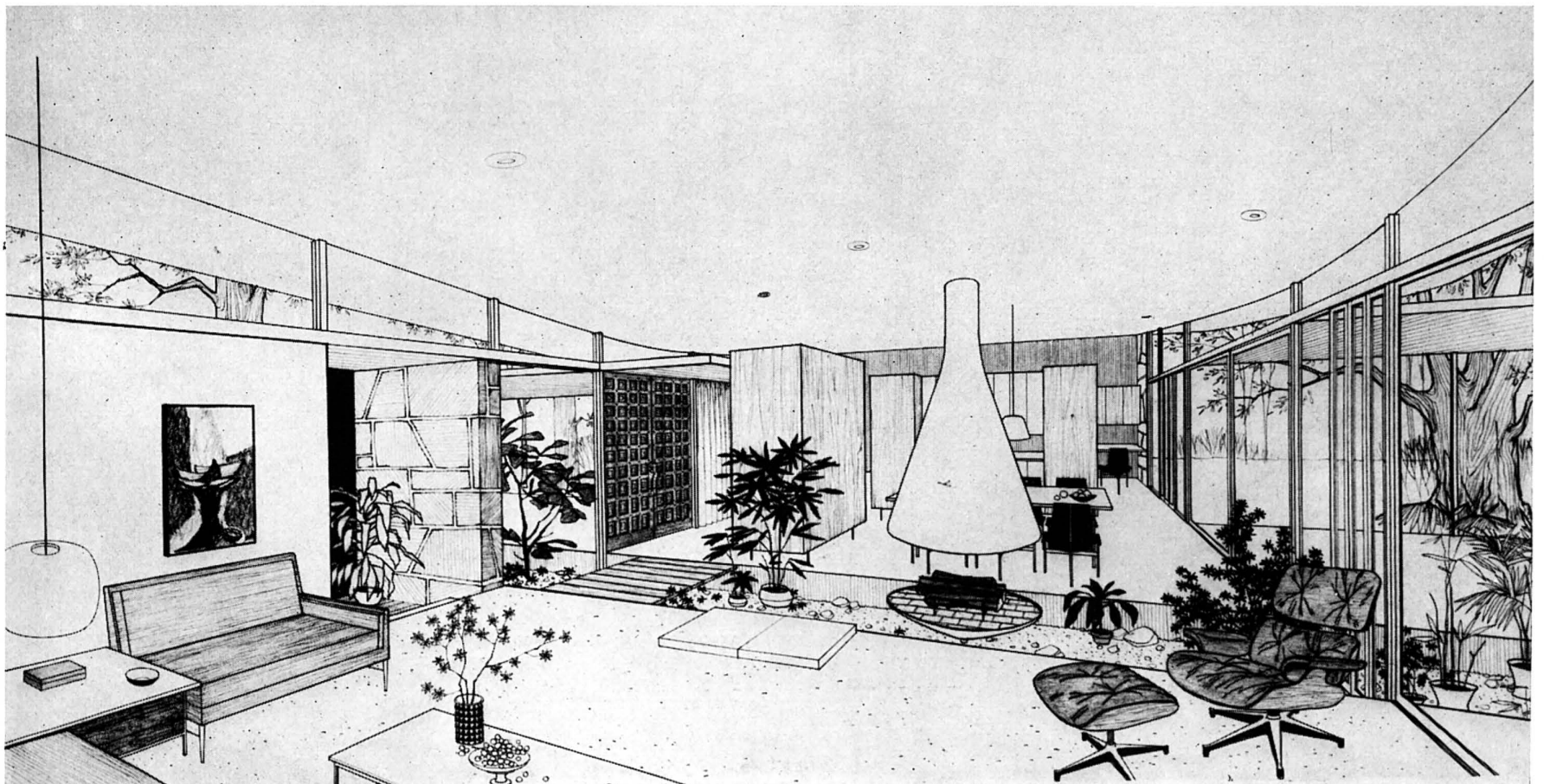
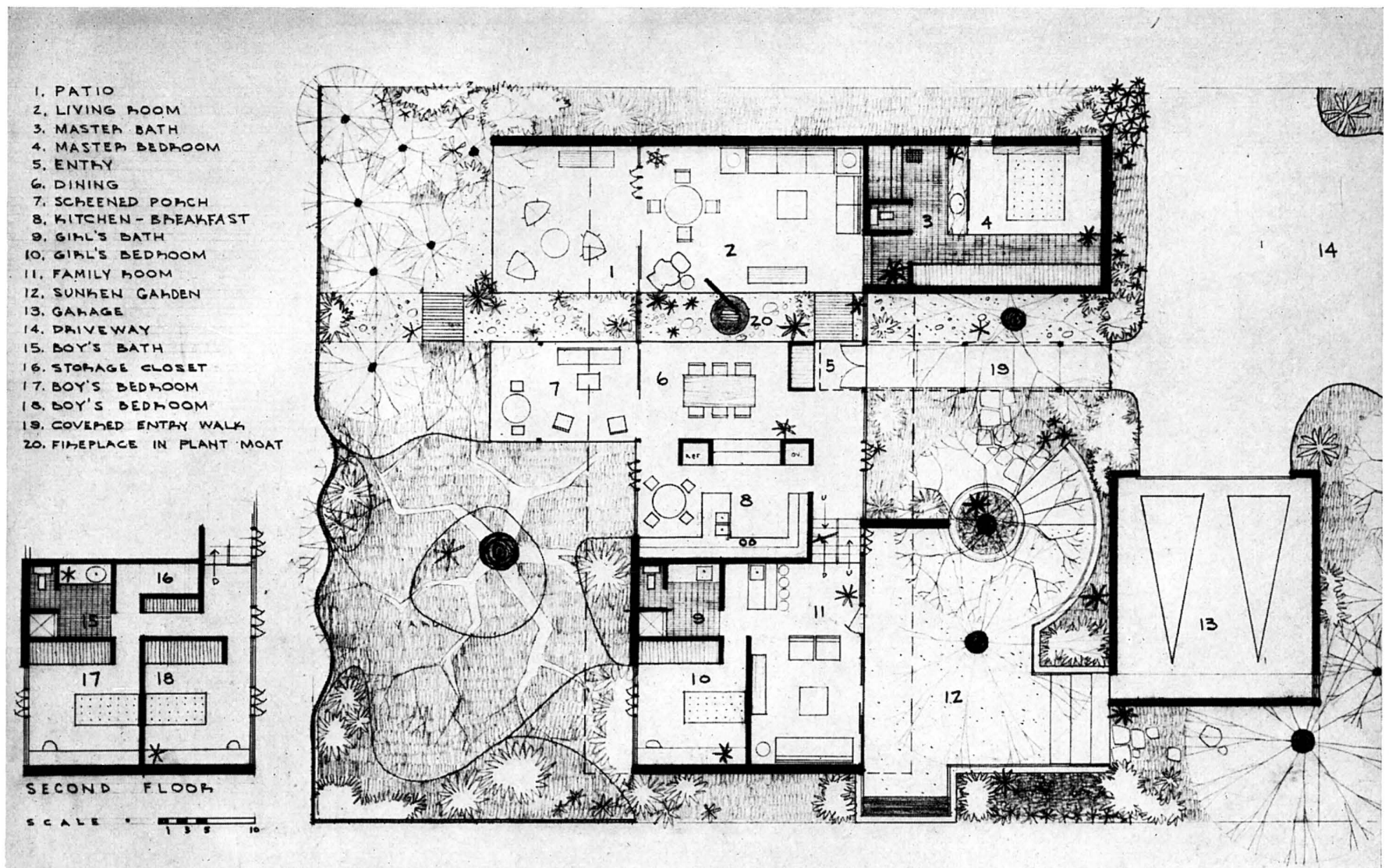
HOUSE BY LOUIS H. HUEBNER, ARCHITECT



This house was planned for a family of five with the children's bedrooms related to the family room and kitchen, and the master bedroom and bath planned in relation to the adult living and dining room. The kitchen is immediately accessible from the front entry, the rear yard, the children's bedrooms, and the dining facilities. It is a basic rectangle containing both a food preparation and an eating area. An acoustical plaster ceiling extends throughout the house.

A feeling of openness has been achieved in the formal living areas by retaining an unbroken ceiling line from the living room through the dining room and over the kitchen cabinets. Although the formal living and dining rooms are visually related they are divided by a sunken, gravel-lined planting area on which has been placed a black metal fireplace. A wood bridge leads from the blue stone front entry hall to the living room. Doors and woodwork throughout the house are walnut; floors are covered with gold beige wool carpet. A built-in vanity in the master bedroom has a black marble top with a round sink. The adjoining bathroom has a black ceramic tile floor with white ceramic tile walls. Plastic skydomes increase the illumination in interior areas. Windows throughout the house are insulating glass. Exterior walls are split field stone. The large glass areas are concentrated on the rear elevation toward the garden.







1



2

BANK INTERIORS BY THE KNOLL PLANNING UNIT

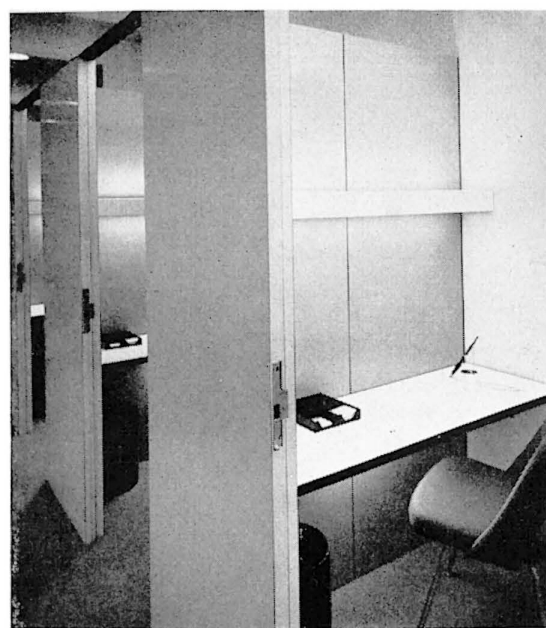
FLORENCE KNOLL, DIRECTOR

LEWIS BUTLER, JOB CAPTAIN





3



4



5



PHOTOGRAPHS BY SCOTT HYDE

For the First National Bank of Miami, Florida, the Knoll Planning Unit has designed and executed a series of interiors which take full advantage of the spaciousness of the building and the natural beauty of its bayfront setting. Virtually all customer services are centered on the main lobby floor which extends a full city block, with entrances at either end. Handsome gold-colored metal "money trees" by Harry Bertoia screen each entrance, providing a dramatic and decorative approach, and serving to divert traffic to the service areas on either side of the floor.

The treatment of the bank's vault reveals an interesting combination of functional and decorative values. It was decided to emphasize it as a symbol of strength and solidity. The sides were painted a strong clear blue, and around the vault is erected a lace-like white screen. Specially designed tellers' cages of matched teak line the front of the vault area.

The color scheme is keyed to the natural properties of the gold Bertoia screens, natural teak woodwork, white vault screen and travertine floors, accented by the intense blue of the vault wall. Seating units, including such Knoll classics as the Mies Barcelona chair and Saarinen's moulded plastic arm and side chairs, are upholstered in tans and blues.

The Knoll Planning Unit also created interiors for the bank's second and third floors and the eighteenth story penthouse. The second floor houses bookkeeping, accounting, auditing and loan departments, as well as an employee cafeteria. Trust offices, board room and important executive offices are located on the third floor. The penthouse includes a lounge and an open terrace overlooking the bay, executive dining room, and two small conference-dining rooms for bank officers. In the lounge, the predominant colors are white, off-white and beige with accents of gold and yellow. The conference dining rooms are identical in plan; one has a wall of blue silk contrasting with burnt orange upholstered chairs; the other has a yellow silk wall with chairs upholstered in black. The executive dining room has a teak paneled end wall and chairs of teak with black leather seats. The deep blue handwoven carpet offers effective contrast with the off-white carpeting used for all other penthouse floor surfaces.

1. *Investment Loan Area of the Main Banking Floor*
The tellers booths are teak panels with marble counters; the desks, designed by Knoll, are teak with brushed chrome bases and marble tops. Lighting is provided by recessed spots in the ceiling; the floor is beige Roman travertine.
2. *Reception area for executive offices*
The walls behind the receptionist are panelled with teak; partition in the background is painted plywood; the rear walls are caned panels; carpeting is beige wool. The receptionists' desks are specially designed by Knoll with built-in telephone equipment. Cables are run up through one leg of the desk, eliminating unsightly telephone boxes which would be visible because of the long approaches.
3. *Loan Booths*
The plaster walls in this area are covered with a vinyl wall covering. The booths are divided by Formica screen partitions in yellow and white held in steel frames. The floors are covered with beige wool carpets.
4. *Coupon Booths*
The wall behind the desk is blue; other walls are white Formica; the floor covering is beige wool carpet.
5. *Board and multi-purpose conference room*
The walls are gray flannel wrapped plywood panels; the carpet is charcoal gray wool; the curtains, white silk. Because this is an interior room, it has received special lighting treatment. General lighting from recessed spots in the ceiling, cove lights, and a luminous curtain can all be controlled by switches hidden in the door jam. All can be used at once or in any combination. The table is a special piece which is actually five tables in a series; each table has a special automatic aligning and locking device and may be combined in many ways.

PRODUCTS



merit specified

For Case Study House No. 22

Designed by Pierre Koenig, architect

For dates of public showing see page 26

The following are specifications developed by the architect for Case Study House No. 22 and represent a selection of products on the basis of quality and general usefulness that have been chosen as being best suited to the purposes of the project and are, within the meaning of the Case Study House Program, "Merit Specified."

STRUCTURAL

Structural Steel—Bethlehem Steel Corporation, 6000 South Boyle Avenue, Los Angeles
Roof Deck—T-Steel Corporation, Kirkland, Washington
Structural-Steel Fabricator—Raymond Equipment & Welding, 6633 San Fernando Road, Glendale, California
Deck Erection—H. H. Robertson Company, 2330 West Third Street, Los Angeles
Waterproofing & Corrosion Preventive Materials—The Lee Potter Company, 915 Los Angeles Street, Glendale, California
Insulation—Owens-Corning Fiberglas Corporation, 3445 West Eighth Street, Los Angeles 5

FINISHES

Bath Ceramic Tile—The Mosaic Tile Company, Zanesville, Ohio; 131 North Robertson Boulevard, Beverly Hills, California
Concrete Finish and Hardner—Watco-Dennis Corporation, 1640 Twentieth Street, Santa Monica, California
Stone—Palos Verdes Stone Corporation

FIXTURES

Plumbing Fixtures—American Standard Company, 1151 South Broadway, Los Angeles
Fans—Emerson-Pryne Company, 526 East Twelfth Street, Los Angeles
Stainless Steel Kitchen Sinks—Lyoncraft, 1052 West Sixth Street, Los Angeles 17

LIGHTING

Flush Lighting—Emerson-Pryne Company
Hanging Lights—Prescolite, 923 East Third Street, Los Angeles
Surface Lights—Litecraft Company, 545 Rodier Street, Glendale, California

APPLIANCES

General Electric Company—2957 East 46th Street, Los Angeles
Waste Disposal—Waste Champ by Harvill Corporation, 6251 West Century Boulevard, Los Angeles

ELECTRICAL

Stainless Steel Cover Plates—Arrow Hart, 120 South Anderson Street, Los Angeles 33
Tap Action Switches—Arrow Hart

DOORS & WINDOWS

Sliding Doors—Bellevue Metal Products, 1314 East First Street, Los Angeles
Sliding Windows—Bellevue Metal Products
Wardrobe Doors—Glide-All Sliding Doors; Woodall Industries, Inc., 801 West Valley Boulevard, El Monte, California

CABINETS

Kitchen Cabinets—Arcware Frames, Architectural Hardware Corporation, 2132 Pacific Avenue, Tacoma 2, Washington

FURNISHINGS

Van Keppel-Green—116 South Lasky Drive, Beverly Hills, California
Carpets—Carpets of Distinction, 8923 Sunset Boulevard, Los Angeles 46

SWIMMING POOL

Catalina Pool Company—18446 Hart Street, Reseda, California

GARDEN POTS

Architectural Pottery—1107 Kings Road, Los Angeles 46

"HOUSES OF SCIENCE"—J. ROBERT OPPENHEIMER

(Continued from page 23)

The image I have is one that is of a structure in which the intimate, deep disciplines, the intimate, deep ways of life are bound together by countless bonds, not all of them active, but many of them there, many of them created by friendship, by common purpose, by accidental communion of interest, by logical or emotional congruence and analogy, by affection, by love.

The world is not incoherent, but its unity is not the kind to which the study of history would accustom us.

I think also that it's obvious that the new society and the problems that it has created—the need for a common understanding, a common world, a human community—is also beginning to provide some hitherto unknown means of actually advancing and achieving these goals. If it is true that technology rests on science and the economy on technology and if it is true that the economy is beginning to make us an affluent society and to promise us leisure, it is then also true that we have a chance for

men at large, not everybody, but many, many people, to accept as one of the glories of life, one of the things for which life was made, a continuing, unrelenting, life-long intellectual vigor—a kind of participation in the life of the mind which the best of us knew in the best time of our student years and which professional people never lose but which has in the past, for practical, economic and even spiritual reasons, been thought to be irrelevant to the life of men at large. But I think we will come to see education not as a way of preparing people to take off and live but as a way of preparing people to take off and live and love and know and continue to learn throughout their lives.

I think that one is called upon to have a rather subtle and difficult attitude which combines an unqualified patriotism and loyalty and love of those things in which one is really engaged, those communities of which one is a member, those parts of life which are one's own; not perhaps even as broad as architecture but the architecture of certain styles and certain functions; not perhaps as broad as physics, certainly not as broad as science, but the physics that I know and live in and work with.

I think one has to combine this loyalty and love and protection of its intimate pure quality with a great sense of how ignorant we are of almost all others of the houses of science, the houses in which men live and with the great talents and the great affection, the great openness with regard to learning all that our poor strength lets us learn of them.

And so we enforce these bonds between the essentially disparate, yet not unrelated parts of human life. None of this can be done without the arts which, apart from keeping their own virtues strong even when there is a limited and specialized audience, have throughout the ages and will always have as part of their aim to enable us to see and see precisely, together and in common, elements of harmony and order in the world while we treasure and do not do violence to the specific nature and the individual structure of the elements that compose our society, our culture and our life. In themselves, the developments of physics, the developments of painting, to a more limited but enormous extent the developments of architecture, are responsive to the inner logic and inner nature of these fields of human life. But they are bound in some larger relations and harmonies and contrasts. They're not entirely free and they're not entirely bound as man himself is in the great humane vision of the nature of man.

I say this with the utmost diffidence. It seems to me that the greatest hope I can express for your profession is that you will find it possible in your work of design and creation to look with very wide angle lenses at the site in which you are working. Ideally, perhaps, the city itself, the megalopolis or the province and perhaps, not necessarily ideally only, perhaps in reality, at the very least in areas physically large enough to encompass what naturally meets the eye, what one sees in one vision. I think that this may promise the possibility of doing justice to the unique and intimate in the structures you design, that which makes them unlike any other, that which makes them works of art fit for their purpose at the same time that it bears a physical mark of the actual multiple relatedness of human institutions and of human lives; and that in recognizing this relatedness one will not lose but enhance the beauty of its inward, inner quality.

MUSIC

(Continued from page 7)

that I am quite wrong about Bernstein, that he is really doing a great work. He is certainly bringing to performance much music that has been long overdue. He does go beyond the ordinary repertoire, and he works at everything he does. In his TV appearances he works as hard at being Leonard Bernstein. I was happy that he chose to perform Ernest Bloch's *Sacred Service* and appreciated the splendid and reverent performance he gave it. I shall never forgive myself for not having been present when Bloch offered this *Sacred Service* for the first time in Los Angeles, singing it himself at the piano.

Suzanne Bloch, his daughter, was visiting us on tour the Sunday morning *Camera Three* broadcast the television program in honor of her father she had helped to make several weeks before. In the program she told about her father and played some of his children's pieces at the piano. The half-hour broadcast ended with a reading of the final movement of Bloch's still unpublished Fifth Quartet, a noble ending of a life devoted to music.

Suzanne Bloch played her one recital here in the auditorium

of the Westside Jewish Center. This great establishment—I had not been there before—has a swimming pool (they call it Natatorium) large enough to relieve congestion at the beaches, a gymnasium that a university could envy, and an auditorium with acoustics suitable for a gymnasium. The acoustical confusion strikes the ear as you enter, warning audibly that this is no place in which to present music. You could hear a pin drop anywhere in that auditorium, if another pin were not dropping more loudly. An architect so deaf to his business should be condemned to wear an ear trumpet for the remainder of his life.

Suzanne talked of her father, saying as she has said so many times that he was a composer, not a "Jewish composer," and played in her quiet lovely unostentatious manner with more flexibility at the keyboard than I have ever heard from her. Another evening she went as guest to hear one of the four concerts of Bloch's music presented by the University of Judaism. Suzanne had been complaining to me that everywhere she went people were playing the same old popular pieces by Bloch, his so-called Jewish music. But here were four programs filled up with his best music, in every medium, ending with his *Sacred Service*, sung by a Methodist choir. That was a true tribute.

Earlier in the season Karl and Margaret Kohn played at a Monday Evening Concert two large movements called *Structures*, by Pierre Boulez. In contrast to the rhapsodic style of Bloch, every note of the *Structures* has been preordained by theoretical considerations and sounds exactly that way. To make sure that my subsequent comments will not be misinterpreted against the two pianists, let me say first how grateful I am to them for preparing this difficult composition so that we might hear it. If I had suffered any doubts about their playing while suffering the music, my opinion would have been corrected by the reading of the Sonata for two pianos and percussion by Bartok that followed the Boulez. Among a small group of aficionados in my neighborhood the opinion was unanimous that this was the best performance of the Bartok Sonata any one of us had heard. The very difficult inflections of the piano were managed in such a way that the continuous scalewise flowing at the keyboard mingled with the rich, unexpected partials of the percussion, instead of—as is usually the case—merely lending a kind of pianistic continuity among explosions. As much credit must go to William Kraft and Forrest Clark for the quite extraordinary finesse of their work with the percussion. Oh well, there was one mistake in the percussion. Afterwards the pianists were offended and did not wish to accept praise. In the context of so extraordinary a performance the mistake could be disregarded.

But all the skill of the two pianists could not give life, continuity, or expressiveness to the Boulez *Structures*. It was the same with the notorious Second Piano Sonata by Boulez, billed as the most difficult keyboard work ever written, which I heard recently, at last complete, from a tape recorded in Warsaw. This violently diagrammatic music violates the piano as an instrument. Somebody will remark: "It's happened before. We get used to it."

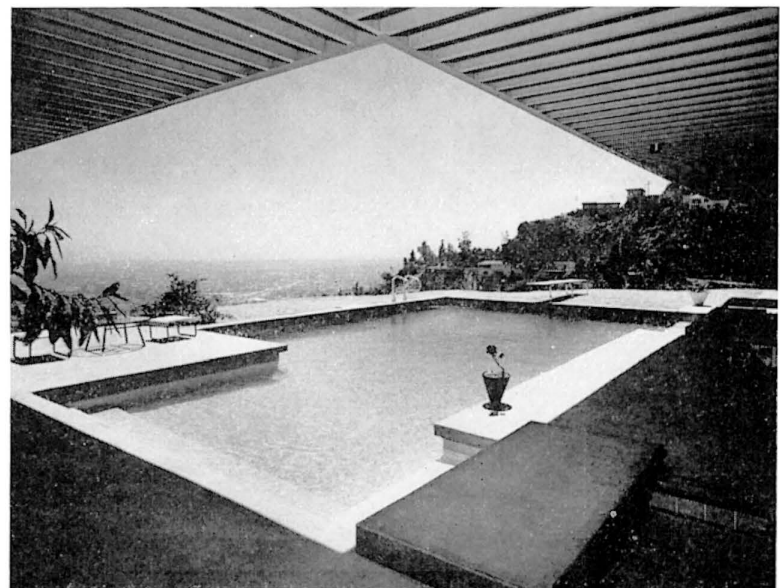
The bare-boned inarticulateness of these so preposterously organized *Structures* fell like a heap of bones, of which the knowing professor might say, out of his previous experience, string them together correctly and they are a dinosaur. I have never heard the piano, or two pianos, reduced to such a frustration of voice. Everything lay there, as in this case one could say truly, decomposed; and all the theoretical junctures intended by the composer hung airily in the silences about them, perceptible to understanding yet unrealized. The infinite variety of the piano, a marvellous creation of esthetic illusion, that one can perceive in any well-played Chopin Nocturne, becomes here no more than a flat possibility of distinction, unresolved and never summarized. A graph is not esthetic. If John Cage were to render the graph of any single version of his Music for Carillon in such a way that one was immediately aware of its graphic origin, the result would be as determinately inarticulate as these *Structures*. And one could hear with some amusement, among the petrified growth-rings of the first *Structure* the same little intervallic arrangements, corpuscular melodies, of which Schoenberg, reducing his scheme to uttermost economy, brought together the smallest and, I am coming to believe, most influential note for note of 20th century masterpieces, the Six Little Piano Pieces, opus 19.

When I was asked to prepare a single program for the past season of Monday Evening Concerts, I chose to devote the entire program to music by Lou Harrison, a composer whose range, experience, practice, and anticipation are active, in an esthetic time-scale, about a generation ahead of Pierre Boulez.

In my opinion the best trial of a composer is made by listening to an entire program of his music. Few composers of any period can survive such a trial without at least partially failing. Work of the best composers gains by it; the integral truths of the style grow more evident in the larger relationship. Many persons argue against this, that a concert should not be thought of as a trial, that music is meant simply to be enjoyed and so on. If you feel that way, you really cannot get much out of Bach, or late Beethoven, or the Serious Songs by Brahms; you cannot appreciate why Debussy rejected German influences or why Satie wrote both *Socrate* and the *Mass of the Poor* as well as deliberately platitudinous nonsense; you are incapable of approaching any work by Charles Ives. In many cultures a composer is supposed to stand trial for his music before a jury of his peers. Our culture assesses such a trial in painting by saying that a painter is ready for his one-man showing.

The composer who deserves a program to himself is one who by his consistent invention has set new standards; and neither his inventions nor the standards he has established can be appreciated, let alone evaluated, by an audience, unless there has been full opportunity to hear a selection of his music undistracted and at length. A single-composer program also tests the program-maker. It is a contest all around, an *Agon*, using the title Stravinsky so happily revived out of the dance-athletics of ancient Greece for his ballet.

The program was in two parts, the first part consisting of works for percussion orchestra, and I asked William Kraft, already mentioned with Forrest Clark for their playing of the Bartok Sonata, to direct it. A percussion orchestra of this sort has little to do with the percussion section of a symphony orchestra, though it may include some of the symphonic instruments and the same men may play in it. We offered two works, Harri-



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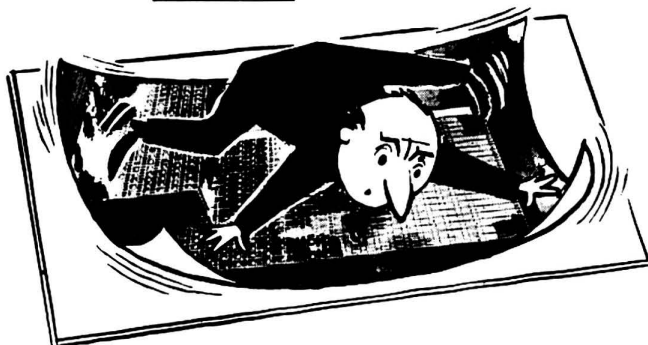
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son's *Song of Quetzalcoatl* and his Concerto for violin and percussion, written last year for Anahid Ajemian. I have written before of the *Quetzalcoatl*; it has been recorded by Paul Price and his ensemble on a *Period* record, *Music for Percussion*. Price plays in New York, and Bill Kraft, a former associate of Price, has formed a similar group here.

The big job was the Concerto for violin and percussion, a major work in either literature. The percussion orchestra, with five players, spread across the entire stage, from the six flowerpots at the left to the recumbent string bass, laid on a table and beaten with small sticks on the strings at each side of the bridge, at the far right. In between were such novelties as a washtub and five one-pound coffee cans, a dozen brake drums, six open, six muted, sistras, dragons' mouths, and a great variety of ancient and modern percussive impedimenta. Why coffee cans? Lou Harrison explained to me that the sound of the beaten coffee cans mingles very effectively with certain upper partials of the violin. Why a washtub? Beaten on centre or rim it mixes metallically well with the bass and kettledrums. As for the dozen

brake drums, these are rich as gongs, more incisive, less broadly resonant. Every mixture had been considered by an expert in the character of sounds, and nothing was there simply to produce a noise. All were used melodically, except the windbells and clock chimes, which marked certain atmospheric points in the dawn to dusk atmosphere of the very lovely slow movement.

The Concerto was brought together of sketches written twenty years ago, at a time when Harrison was composing exclusively percussion music for the percussion concerts organized by John Cage. The entire body of the percussion sound plays obbligato to the continuously flowing violin, the keyless euphonious melodies of the relatively fixed string pitches offset by the same intervallic patterns on the free pitches of the percussion. Such a means eliminates modulation, the weight of the movements being carried entirely by the fixed interval melodies and strong rhythms. The first movement retains much character of the violin writing by Charles Ives; the final movement is rhythmically more elaborate and powerfully incisive. To these most unusual combinations and effects, magnificently played by Eudice Shapiro, violinist, and the percussionists, Forrest Clark, Charles De Lancy, Walter Goodwin, Roland Hallberg, and Robert Winslow, the audience responded with the enthusiastic concentration that delights the maker of programs. I have reason to hope that before the end of this year the same players may record the Concerto.

The second part of the program was given over to Harrison's Mass, a deceptively simple work in scalewise polyphony, for chorus mainly in unison, small orchestra, and solo trumpet. The Mass has been condemned as being all unison chorus, which is not so, though if it were the problem would be only the more interesting. It is a composition of the utmost economy, the devotional work of an artist who will have no part in organized religion, though the principal driving power of his art has been religious. Ingolf Dahl conducted it well, with the Dave Robert Singers, a fine Negro chorus, and Charles Brady played the trumpet solos. I know they did it well because I have the performance on a tape to prove the fact. The tape, unfortunately, heard the Mass better than the audience heard it, for lack of promised risers for the chorus and too closely hung overhead draperies.

I believe that this program demonstrated once again the worth of the single composer program, of giving a composer of the importance of Lou Harrison an entire evening in which to prove himself. The audience appeared to be convinced, and I was. Next season, if all goes well, I shall attempt another program for the Monday Evenings, devoted to the musical inventions by John Cage.

And next month, in this place, I shall try to convey, as much as one can by words, why a composer who might command an orchestra will prefer instead to compose music for coffee cans and beat with drum sticks a string bass lying on its back.

ART

(Continued from page 9)

itself becomes obscured—not by foliage, but by the unifying strokes that become *abstractions* of foliage.

Claude Monet

Wisteria 1918-20

Courtesy Allen Art
Museum, Aberlin
College



These abstractions enabled him to express the "enveloppe," the unifying principle he had been seeking for more than forty years. The long stroke, so accented in these paintings and in his pictures of wisteria blooms, also had its prototype in his earlier watercolors. He had watched and emulated the curiously unorthodox Jongkind, whose system of long strokes was far closer to Oriental calligraphy than to Impressionist techniques.

But in the great reverie that was Monet's at the last, the long stroke came to be more than a "writing" impulse: it was his

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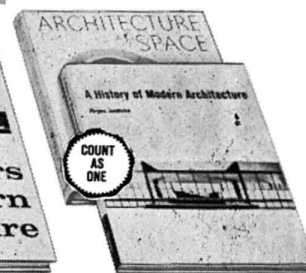
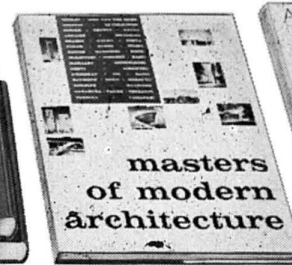
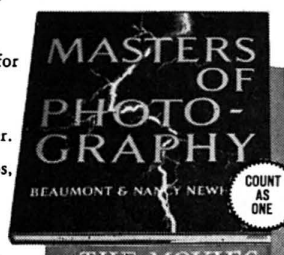
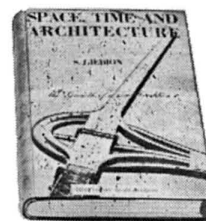
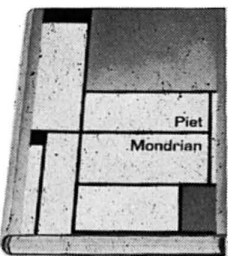
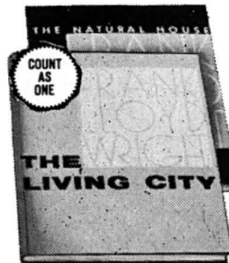
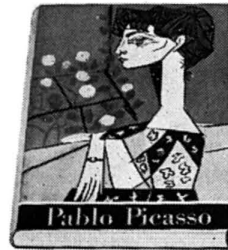
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means of transcending his previous canons. With it, he could forget about the proper distance for "seeing" his painting; he could enclose his circular universe with its curve. The surfaces became abstractions in the highest sense, and the implications for contemporary art must be acknowledged. It is no good calling Monet a 19th-century artist. He was an *artist*, and he succeeded in escaping from historical time.

The exhibition was a work of criticism. Mr. Seitz, whose long study of Monet brought him close to Monet's impetus, understood how a formal analysis should be undertaken. His grouping of the serial pictures, and his choice—as in the Japanese Foot-bridge group—of contrasting pictures I regard as more than just an exhibition arrangement. It is an outstanding critical undertaking, and that is all too rare nowadays.

ANOTHER EXHIBITION

Although most of Eduardo Paolozzi's most recent work was slated for the Biennale, the exhibition at the Betty Parsons Gallery brought us several major pieces.

On the basis of them, anyone can see that Paolozzi is not a "gimmick" sculptor, and that the queer, spindle-shanked figures that fascinated him for so long are far from his last word.

Paolozzi wants to make a genuine brazen image. His need to express collateral details (those industrialized innards) is great, but his need to give us something solid—an unforgettable brazen image—is greater. Nothing proved it better than a superb frog weighing some 800 pounds. The great undulating back was a landscape, scored with tiny symbols of obscure life. The legs were four inverted funnels holding up the non-symmetrical body gingerly, like the mounts of African lake-houses. In front, a huge mouth with teeth, hundreds of them like typewriter keys. And, on one side of the puffed body, a slotted aperture—that opening to mysterious interiors that is consistent in Paolozzi's sculptures.

After seeing the unbelievable number of Paolozzi's imitators, I am tempted to think that his "image" so far has not been rich enough to discourage the free-loaders. But I'll wait and see his latest work before going into that.

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. Listings preceded by a check (✓) include products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.

DECORATIVE ACCESSORIES

(426) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

DOORS AND WINDOWS

✓(244a) Sliding Doors & Windows: The full product line of Arcadia Metal Products entails a standard aluminum door used for residential purposes, heavy duty aluminum door for com-

mercial work and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed for architecturally planned commercial buildings and residences. For a 16-page informative catalog write to: Arcadia Metal Products, Dept. AA, 801 S. Acacia Avenue, Fullerton, California.

FABRICS

(356a) WOOLSUEDE a sumptuous all-wool-woven fabric. A new medium for decorators, interior designers and architects in 35 dimensional colors by Everett Brown. WOOLSUEDE performance includes acoustical and insulating properties, soil and flame resistance, moth proofing, strength and dimensional stability. Catalog and price list available on request by writing to WOOLSUEDE Division, The Felters Company, 350 Fifth Avenue, New York 1, New York. Ask for Sweet's Catalog Insert File No. 13k/WO.

FURNITURE

(358a) Manufacturers of contemporary furniture, featuring the Continental and "Plan" Seating Units, designs by William Paul Taylor and Simon Steiner. Selected Designs, Inc., 9276 Santa Monica Boulevard, Beverly Hills, California.

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NOTE: Literature cannot be forwarded unless occupation is shown.

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PHOTOGRAPHIC REPRODUCTIONS

(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 Corporation, 1529 North Cahuenga Boulevard, Hollywood 28, California.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(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.

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.

STRUCTURAL MATERIALS

✓(349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber — Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

✓(355a) Philippine Mahogany Exterior Siding: Developed, engineered and manufactured by Jones Veneer and Plywood Co., Eugene, Oregon. Write for brochures and literature describing America's newest siding. Easy to handle, labor-saving mahogany plywood panels. Illustrated folder shows five available vertical grooved patterns. Jones also offers a complete line of genuine Philippine mahogany interior pre-finished paneling. Merit specified for Case Study House 1960. Jones Veneer and Plywood Company, Eugene, Oregon.

(146a) Fiberglas (T.M.Reg. U. S. Pat. Off.) Building insulations: Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

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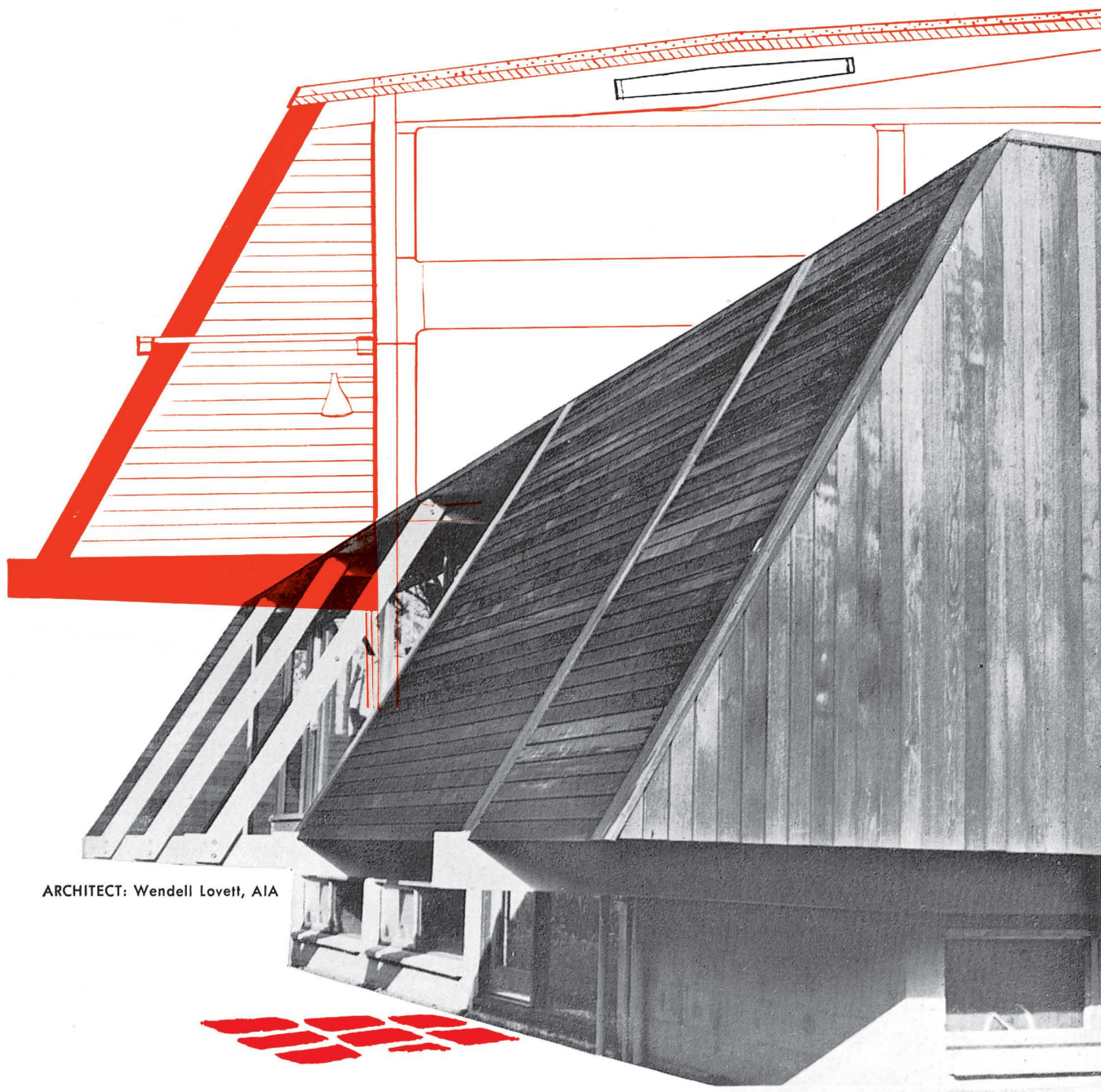
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* specified for New Case Study House Project: A Triad, by Killingsworth, Brady and Smith, architects