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ARTS & ARCHITECTURE

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MONDAY MAD ON TUESDAY

"MONDAY CONCERTS GO MAD ON TUESDAY," that was the headline. Beneath it in the Los Angeles Times their regular music critic developed the subject in a style that delights the common reader. "When Monday Evening Concerts switch to Tuesday, as they did for a post-season program in Plummer Park's Fiesta Hall, you can expect the worst. Tuesday will never be the same again."

"This was a concert mainly devoted to electronic 'music' by Italian composers, plus a thing in similar vein by the American composer John Cage, and it touched new heights—or depths—of madness...."

"Things went into high gear with Cage's 'Aria for Mezzo-soprano and Fontana Mix,' which had Miss Berberian singing 4

"This was a concert mainly devoted to electronic 'music' by Italian composers, plus a thing in similar vein by the American composer John Cage, and it touched new heights—or depths—of madness...."

"Things went into high gear with Cage's 'Aria for Mezzo-soprano and Fontana Mix,' which had Miss Berberian singing.

Farther on—"Miss Berberian made sounds in 11 languages, including chucking, chuckling, snapping her fingers, and sticking her head into the piano and shouting to produce sympathetic vibrations from the strings, while Mr. Stearns clawed and scratched at the piano strings, now and then banged them with a mallet, and occasionally played a note or two on the keyboard in normal manner."

Before the concert ended "we were too stupefied to make any sense of what appeared to be a fairly reasonable piece of music, and too much done in to remain for the final Sonatine by Pierre Boulez."

That's one way to go about reporting a concert, quite amusing I think. My problem is to make some sense of the event.

The young Italian composer, Luciano Berio, is an employee of the Italian radio, an agency sponsored by the Italian government. He began working there in 1952, by 1954 Italian Radio had built for him a special Studio Fonologia Musicale, equipped for the creation of electronically generated and electronically altered compositions on tape. Columbia University is now establishing a similar electronic laboratory for Otto Luening, Vladimir Ussachevsky, and others, which will be at the disposal of visiting technicians like Milton Babbitt of Princeton. I have mentioned before that such an electronic studio has already been equipped by a private company for the American composer Edgard Varese.

We do these things, too, but we come to them a little late.

With all this activity in the field, we may be sure that electronic sound composition, a less controversial term than electronic music, will be offered us for our satisfaction or deprecation for some time to come.

After several years the incidental use of Mr. Berio's studio to furnish background noises and music for other programs of the Italian radio was taking up so much of the time of the sound laboratory that a separate facility was set aside to produce incidental music and noises, and Mr. Berio's laboratory was returned to its original purpose.

Leonard Stein, for the Monday Evening Concerts, was able to engage Luciano Berio to come to Los Angeles with his wife, the mezzo-soprano Cathy Berberian, and offer us a post-season program, scheduled on a Tuesday instead of a Monday evening. With them came the celebrated Italian flutist Severino Gazzelloni, who has made a reputation playing the most difficult contemporary music at European festivals. I might remind doubtful listeners that one of the reasons many American tourists go to Europe is to attend these festivals—or it may be that the festivals are supported only by Europeans, who are therefore so much ahead of us.

Since the 18th century, the solo flute has been treated as, on the whole, a rather backward instrument. As Casals says of 20th century music, it "lacks soul." Cooler and more dispassionate than the clarinet and without the insistent eloquence of the oboe, the flute did not return to prime attention until, as the 20th century moved out of the Wagnerian era, coolness and dispassionateness became popular again among composers.

Severino Gazzelloni began the concert by playing Edgard Varese's Density 21.5 for solo flute. The title refers to the specific gravity of platinum; the piece was composed for a platinum flute. Although nothing in sound can be taken for granted nowadays, I doubt that Mr. Gazzelloni's gold flute was less adequate; certainly his playing was most adequate. And the cool winding distances of the music demonstrate that all Mr. Varese's experimentation with more radical means of sound production has not destroyed his awareness of what a conventional instrument can do when released unconventionally into exploitation of its unique sound idiom. Even more than its direct ancestor, Debussy's lovely gyranx, also for solo flute, which came next, this abstract music brings into western vocabulary the suggestive language of non-western flutes.

Both pieces undermine the standard western conceptions of harmony and melody and their customary resolution in structure.

The third piece for solo flute, Sequenza by Luciano Berio, carries this movement away from western structural tradition into a different dimension. The music is part written and part left to the performer to improvise. I quote from the program notes by Henry Holt: "The title refers to the sequential use of harmonic fields. The composed elements of the piece are the pitches, the attack and dynamics, and the larger time dimensions. The performer supplies the rhythmic details on the basis of the visual patterns suggested by the arrangement of the notes. The performer can also influence the form of the piece depending on which elements and types of details he stresses." Mr. Berio told me in conversation that the tempo likewise depend on the agility of the performer; less agile flutists than Mr. Gazzelloni are within their rights if they play more slowly.

As I have observed of other compositions of this sort—they are becoming a distinct part of contemporary European composing—the trouble seems to lie in a failure of definition. The composed music does not adequately govern the performing situation; the performer is hampered in improvisation by being confined to demonstrative rather than melodic means. Mr. Gazzelloni made a good show, at length, without carrying us beyond a conviction of his ability. That is not enough. I respect Mr. Berio sufficiently to believe that instrumental display was not his first intention.

(Continued on page 5)
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The tendency to avoid depth on a canvas and to work with a space that expands thinly across large surfaces has brought with it an indifference to color. Many artists today work largely in monochrome. Or, if they use color, it is muddied and deliberately made indeterminate. The increasing materialism in painting demands the elimination of illusion, and strong color creates illusion. A brilliant scarlet always comes forward while a cool color recedes. The illusion of depth is immediate. If illusion is to be destroyed, color must go.

By materialism, I mean the strange wish of many painters in the world to make "things," or to preserve the "thingness" of their materials. When soaked rags, plaster, sand, upholsterer's strips and cement are bound to a canvas, inevitably they retain their virtual properties. A cement and plaster painting becomes the wall that it really is. What transformation occurs is on a reduced basis for the artist is imitating the materiality of the world.

The limitations of this mimetic approach are obvious and are seen quickly in the work of younger practitioners. Traditional problems of the painter, trying to transform matter in the oil medium, are avoided in the new materialistic idiom. But they can only be temporarily avoided.

Not all younger artists dodge those problems. Last month two young painters proved their mettle by exhibiting paintings that are new and out of fashion. A dozen paintings indicated his love of Oriental mental impulse at a time when ornament and color are generally out of fashion. A dozen paintings indicated his love of Oriental splendor.

His nearest relative in terms of temperament would be Arshile Gorky, particularly the Gorky who painted layer upon layer of color until his opaque surfaces had a brilliant life of their own. Gorchov is further related to Gorky in his use of definite shapes that are nevertheless ambiguous from the point of view of identification. As shapes they work in a purely plastic sense. As evocations, Gorkov's forms are suggestive rather than explicit. Candelabras, fluted columns, samovar-like urns, diadems and curtains they seem to be, but not necessarily. In any case, their presence conjures an atmosphere of celebration that is at once gay and portentous.

By maintaining ambiguity of subject, Gorchov holds on to the rich possibilities that myth and ritual hold for the painter. It need not be terrifying ritual. Marriages and housewarmings are rituals too. It seems to me that Gorchov has preserved the instinctive joy of making on his canvases the proper environment for celebrative ritual.

Associations with Persian miniatures are inevitable because of Gorkov's use of strong opaque color. He loves red, purple, yellow, aquamarine, rich blue, and he knows how to get their best value by building up deeper colors beneath. He is capable of painterly manue too when he throws a tonal veil over a particularly high-keyed color. Here, illusion is important. While his compositions are abstract and stay close to the picture plane, he doesn't avoid illusion of depth. He uses his color to create it.

The same is true of Miriam Schapiro who exhibited new canvases at the Andre Emmerich Gallery in which color was the agent that expressed a clanging world of splendid vulgarity with its absurd and even tragic undertones.

Her abstractions are really ensembles of bizarre details that she has noticed in picture magazines, in New York's entertainment mecca and in Hollywood itself. Legs, breasts, eccentric hats, filmy chemises, gaudy awnings, mouths and hearts slide in and out of her animated compositions. But there are flowers too, and potted palms and fruit and sunlight. Her spectrum is broad enough to allow for all these epiphenomena of existence.

Her largest canvas, "Orpheum" was packed tight with these forms, yet, it was organized so that a yellow grille with a suggestion of a hatted figure in the rear plane—a relatively small detail—provided the focal note of the sinister that lurks just behind the hurdy-gurdy.

Shades of Hollywood appeared in three vertical panels that formed a triptych. Ribbons of scarlet weave together incongruous details: hearts and flowers and moreque architecture topped with palm palms. The spread of heaving curvilinear shapes in these and the other paintings is tempered by pure rectangles and squares of color. These islands in the midst of the melee of life activity preserve the illusion. They are the...
Frank Lobdell, an authentic representative of the San Francisco spirit in the days when Clyfford Still and Mark Rothko were active there, exhibited recent paintings at the Martha Jackson Gallery. Insofar as Lobdell uses large canvases, thick, dark paint and mythic references, he is a direct descendant of Still.

But Lobdell has done more. From the obscurity of his enormous surfaces emerge symbols that unmistakably suggest the broadest creation and destruction myths. With honored deities, moons, embryonic forms in womblike enclosure and even imitations of Christ, Lobdell declares for symbolic meaning.

February, 1959

Photograph by Oliver Baker

His dense surfaces swarm with incipient symbols. Sometimes a diagonal evenly stressed blanket of brown serves as the matrix within which the mysterious forms act. Sometimes it is a swirling gray, thick like a rhinoceros hide, that is pierced by stretching, hand-like symbols. Lobdell lays on that pastose, impermeable surface as if it were the mud from which first life was spawned.

In this turbid and doleful style he has established a dramatic style. His sculptures are never painted just for the sake of coloration, but always the color further elaborates or enhances some aspect of the piece itself.

Edward Higgins, who made his debut at the Leo Castelli Gallery, is a young sculptor whose means are already so well mastered that he is able to present what amounts to a personal style.

Higgins takes parts of boilers and plumber's pipe, cuts them, burns them, makes them into hollow containers for masses of carved plaster. The combination of the cool, lustrous metal and Higgins leaves usually in dark tones, and the warm, sensuously carved plaster is really striking.

The shells of steel and iron are welded very discreetly. At their joints, Higgins polishes away the traces of seam, and works to achieve a continuity of profile line. He sometimes fills them up with plaster so that a windshield-like effect occurs. But—and this is more interesting to me—he sometimes makes a shelf, or a deep hollow and only partially fills it in with plaster so that the shadows play over the gleaming white, stressing the delicate curve of the plaster form, and making a strange tension between solid and plaster—between that which is unyielding, and that which is fragile. Even though the plaster forms are massed in great volumes, they do keep their fragile character, and it is the contrast that makes Higgins' work so impressive.

MUSIC

(Continued from page 4)

Next Mr. Berio took charge of the electronic controls to play from tapes, over capacious Altec speakers at the four corners of the hall, a "spontaneous, improvised piece" by Bruno Maderna, "in which all of the tone is produced by a white noise generator, a continuous crescendo of density and dynamics." White noise is to sound what white light is to color, the absolute composite, before it has been refracted into the spectrum of color or tone. White noise, those who have heard it tell me, resembles a hum or low buzz. To turn white noise into sound, the composer takes it apart and recombines it in varying densities and quantitative ratios. The dynamics, which, in nearly all electronic music I have heard, seem weak in attack, are imposed by swelling and thinning out, by rising and falling contours, so that the composition flows in waves. As in the other works by Maderna that I have heard, this Continuo lacks directive ideas; the provocations that begin by stirring attention are soon lulling it to receptive vagueness. This wave-like bubbling and spiraling water-music bears an uncomfortable resemblance to that great moment in Strauss' Symphonie Domestica, when the bathtub water, in what used to be thought great orchestral dexterity, drains out of the tub.

When one talks with Luciano Berio, one is aware of a completely serious dedication; and I am sure Maderna believes no less that he is making music. Yet there is in all this music an element of jest—I doubt that one may call it wit or comedy.
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How is it that its potential victim can recognise a buzzard by its shape or shadow, and take evasive action? How can a small boy tell you the name of an aircraft flying high overhead? Or, for that matter, how do we recognise "A" as the first letter of the alphabet? Or how can we distinguish a Southern drawl from a Brooklyn accent, or a word spoken in French from a word spoken in Russian?

It is done by "pattern identification," the recognition of a visual image or the form of a sound. It depends on remembering shapes, or sounds, comparing them with others and associating them with concepts. The alphabet is a visual imprint in our memories. We have stored away in our brains sounds which can cross-reference to other sounds and associate them with accents or languages which we hear.

A meeting of "The Computer People" (as they call themselves) was concerned with the remarkable machines which can do incredible sums at fantastic speeds; have prodigious mechanical "memories" which can store information; can be taught to think; can control other machines; send artificial satellites into orbit, or rockets to the moon; and translate one language into another.

All these things are done by what is called "programming." The experts work out the ways in which information can be stored in the machines and instructions about how that information can be used or recovered. A programme is a numerical code, like a secret service cipher which the electronic brain-cells can unravel. The information and instructions have to be fed into the machines as punch-cards or punch-tapes. This means that while the electronic part of a computer can handle at least 10,000 "bits" of information in a second, a great deal of time has to be spent in working out the programme and punching out the instructions.

If text in (say) French is to be translated into (say) Russian it has to be typed out on a machine which converts it into punched symbols. The machine then analyses this punched information, compares the words it has been given with the comparative dictionaries which have been similarly punch-fed into it. It makes the translation again on to tape which operates an electric typewriter and produces the Russian in readable form.

The ideal, of course, is to confront the machine with the actual written page and have it quickly reproduce the translation as another printed page. It would be even more useful if it could take a voice speaking in French and translate the language either as a Russian text or as an artificial voice speaking in Russian.

In the past twelve years, "The Computer People" have increased in numbers to hundreds of thousands. Their computers have been transformed into thinking machines, with faculties uncannily human. It is only a matter of time before they acquire "pattern identification."

What does it involve? There is no difficulty about electronically seeing and conveying an image: That happens in television. The camera records the image, converts it into electrical signals which are transmitted and re-assembled on the television receiver screen. The human viewer does the "pattern identification." The radio and the telephone converts the spoken word into signals which are reconstituted as the identical voice at the other end. But the human listener does the "pattern identification."

Images and voices can be memorised electronically. The television pictures can be stored, not just as visible film as in the cinema but as the recording, on magnetic tape, of the sounds which, reactivated, will faithfully re-appear as a picture on the television screen. The same, of course, is true of tape recordings of voice "patterns."

Another remarkable advance is a device which takes a voice, analyses its frequencies and expresses them as a code, like sending a telegraph message instead of a telephone voice. This code is then deciphered at the other end and the receiving machine reproduces the code as an artificial voice. It is not the voice of the original speaker but it can be coded even to convey an accent; it can be recognisably Scottish, for instance.

That is another step towards "pattern identification." You say "tomato"; and I say "tomahHo," (In the words of the song) or the French say "formidable" and I say "for-mid’ble." And the voice-coder can tell the difference.

The technical difficulties are, however, formidable (or formid’ble) because for identification purposes the machine has to have a memory which not only stores images but can compare them—associate them with the ideas which they represent. It has not only to recognise the letter "A"; it has to realise that is the first letter of the alphabet. Or "2" is no longer the number with which the digital computer is familiar; it is an image which has to be built up. In arithmetic "2" is 1 plus 1—three "bits" of information but as the Japanese scientists, reporting on their work on "pattern identification" pointed out, the image "2" needs 120 "bits" of information to make it identifiable.

(Continued on page 32)
CHICAGO DESIGNS A NEW GOVERNMENT CENTER

Throughout history, the government building has been an architectural expression of its nation's political and social character.

In the Roman Forum, we see the power, majesty and order of the Empire. St. Mark's Square expresses the love of beauty and the close relationship between the religious and political life of Venetian society. The grandeur, formality and finesse of the Palace of Versailles represent the spirit of seventeenth century France.

These public edifices not only served as centers for directing governmental affairs. They were and still are focal points for all phases of civic life.

Until recently, most local government buildings in America were stepchildren of the architecture of their times. Perhaps a reason was the traditional American distrust of government. Or it might have been that the new nation had not yet acquired a distinctive architectural style of its own.

At any rate, in all too many American cities and towns the least attractive downtown building is the city hall or county court house. And if it is not surrounded by hamburger grills and shoe shine parlors, it is in the midst of a vast open space used almost exclusively by pigeons. Of course, these characteristics do offer the advantage of making the local government center readily identifiable.

Since the end of World War II, rapidly increasing population and pressing problems in urban areas have created a need for expanded government services. Cities in all parts of the United States have produced plans for civic centers to meet this need.

From top to bottom:
CENTRAL AREA MODEL. This scale model (1 inch equals 200 feet) portrays the heart of Chicago in 1980, as developed under proposals of the Central Area Plan. The plan covers the 13 square miles in and adjacent to the downtown area. Its boundaries are North Avenue on the north, Ashland Avenue on the west, Lake Michigan on the east and 26th Street on the south. White buildings are proposed; gray buildings are existing.

New city, county, state and federal facilities were among the plan's major proposals.
CIVIC PLAZA. A two-level plaza adjacent to both new buildings in the Civic Center would provide needed downtown open space. Walkways would lead to shops and exhibits in building arcades and to subway station entrances. Designs for the Federal Center on the south end of the Loop call for a similar plaza.

FEDERAL CENTER. With Court House at the left, Post Office in center foreground, Civil Office Building in center background.

PEDESTRIAN WALKWAYS. Building arcades in the City-County Civic Center will lead to walkways connecting the buildings. Similar facilities are under consideration for the Federal Center.

CIVIC CENTER MODEL. This schematic model illustrates Chicago's new Civic Center, looking south from Randolph and Clark streets. Included are the Civic Courts building (left center), the City-County Office Building (left) and the civic plaza (left foreground). The existing City Hall-County building is shown on the block west of the center.
In many cases, these plans call for immense vistas of formal open space adjoining massive, functional buildings. Considerable criticism has been directed toward the forbidding quality of these centers, and toward their isolation from community life.

New government facilities are one of several urgent needs for downtown Chicago. In August 1958 the Department of City Planning presented the Development Plan for the Central Area of Chicago to Mayor Richard J. Daley.

This plan recommends new government, transportation, institutional, recreational, industrial and residential development over a 22-year period. It includes the 13 square miles in and adjacent to Chicago's central commercial district.

The plan's objectives for the central area are:

— to provide for new facilities necessary in downtown Chicago, in an orderly pattern of development and in the best possible relationship to one another.

—to develop efficient, safe systems of access and circulation.

—to redevelop blighted areas with new residential, institutional and industrial uses, and to prevent the further spread of blight.

—to provide a wide range of near-downtown housing accommodations, with an emphasis on middle-income apartments.

—to retain the compactness of the central commercial district.

—to intensify the interest and diversity of the downtown environment.

Accomplishment of the plan's objectives rests largely upon private initiative. Of the total estimated 1½ billion dollar cost, 80 per cent would be private investment. Government agencies have two principal roles to play within this framework: first, to provide direct public services and facilities; and second, to encourage the type of private activities which will achieve the plan's goals.

Since announcement of the plan, many new developments have indicated a renewed confidence in downtown Chicago. High-rise apartment and office buildings are now under construction, and others are planned. Many will be concentrated along the banks of the Chicago River. Several urban renewal projects will soon offer new middle-income housing.

Construction of government buildings will be one of the first direct steps taken by public agencies in revitalizing the central area. The plan proposes two major complexes, one for city, county and state offices in the north end of the downtown Loop, and one for federal offices in the south end.

Both areas will make use of existing government property. In the north Civic Center, present public buildings will be retained and related to new structures. This pattern will help to maintain the compactness of the central commercial district.

The two complexes will be closely associated with other downtown facilities, rather than being isolated in a single monolithic development. The area covered will be small, not more than six blocks for both, including present buildings. Each center will contain a plaza adjoining the buildings, the first public open space within the Loop. These plazas will also be small and usable. They will connect with rapid transit lines and with other downtown buildings.

Grade separated pedestrian walkways in both developments will provide safe, convenient access to and among buildings. It is anticipated that these facilities will establish a pattern of separated pedestrian and vehicular traffic in later private developments.

The plazas and building arcades will provide facilities for year-round, day-long activities. Civic gatherings, ceremonies, art exhibits, restaurants and concerts in the government centers will add new life and color to the heart of the city.

The Chicago Public Building Commission, County Board and City Council have approved development of a two-building Civic Center for city and county offices. Architects have been selected, and construction is expected to begin in 1961.

Land has been acquired and drawings are being prepared for the federal center. New State of Illinois facilities, near the city-county complex, are in the preliminary planning stage.

During the past half century, the population and economic growth of the Chicago area have increased the need for courts and government offices. Few facilities have been constructed in the central part of the city during this period. As a result, many city and county offices are in cramped, obsolete quarters. Locations are scattered and inconvenient, and court calendars are congested. Inefficient design has increased operating costs.

In 1957, the Mayor directed the Department of City Planning to consider public housing needs in its central area studies. The Central Area Plan, announced in 1958, calls for new government facilities in locations offering maximum convenience to the public. These proposals were based upon space needs studies by the department and by the Real Estate Research Corporation, as consultants.

A later report by the department to the Public Building Commission recommended the development of the first stage of a Civic Center in the block immediately east of the present City Hall-County building. The commission approved this plan on February 10, 1960, and the City Council on April 27.

A Civil Courts building, City-County Office building and two-level civic plaza will occupy the block, bounded by Randolph, Dearborn, Washington and Clark streets.

The 21-story Civil Courts building will rise on the south half of the block. It will contain 600,800 net square feet of floor space, with 145 court room suites on floors 9 through 20. It will house all municipal and county civil courts and related offices.

The City-County Office building, also 21 stories, will rise on the northeast portion of the block. It will provide 279,450 net square feet of floor area. City, county and related municipal agencies will be grouped in the new building on a functional basis.

All courts and some departments in the present City-County building will move to the new center. Vacated space will be remodeled to accommodate other offices now operating at scattered locations. The Civic Center proposal also contemplates exterior redesign of the present City Hall-County building.

A two-level civic plaza will occupy approximately 40 per cent of the land area on the 121,000 square foot block. A below-grade level will adjoin Clark and Randolph on the northwest corner, and a street-level promenade will link the two new buildings on the east side of the block.

Both plaza levels will be landscaped and will connect directly with the buildings. Arcades will house shops, restaurants, and exhibits.

Various levels within the Civic Center will provide access, circulation and services for the buildings. The sub-plaza level will contain utility space, a parking area, and truck loading docks. A passageway will connect the present City-County building.

(Continued on page 30)
LOW-COST HOUSING BLOCK IN SYDNEY, AUSTRALIA

BY HARRY SEIDLER, ARCHITECT

The problem in this project, for the Sydney City Council, was to provide approximately 50% two-bedroom apartments of 630 sq. ft. each, 25% one-bedroom apartments of 455 sq. ft. each, and 25% bachelor apartments of 335 sq. ft. each. A total of 141 apartments were planned in a "skip level" slab block, with an access corridor on every third floor. This arrangement provides the minimum of public circulation space for that number of units considering the by-law requirements of two isolated fire stairs.

All two-bedroom units are reached from the access corridor, one floor up or down, utilizing the required exit stairs as means of access. The elevators are contained in concrete towers outside the main building stop at the landing levels of the open stairs, a flight above and below the corridors so that only a few steps need be walked for most units with a maximum of one and a half flights.

All plumbing is contained in four vertical ducts with adjacent bathrooms and kitchens. Interior bathrooms are mechanically ventilated. The difference in plans of the various apartments of the three floor groups creates lively facade patterns of different size balconies and projecting floors on the ends of the building. Laundries, stores, offices are located on the lower ground floor. Construction is flat slab reinforced concrete floors, exposed "off-the-form" on the exterior at each level. Walls are cavity concrete block with integral lintels. Windows are aluminum.
The 78-acre site in metropolitan Detroit is a short distance from the river. The area of the project provides approximately 4 acres for shopping facilities and 19 acres for parks and a new school. In all there will be six 20-story apartment buildings in the completed project, with low-rise apartment structures completing the plan in a beautifully articulated scheme of open areas. The multiple living structures consist of two-floor town houses, each with three bedrooms, and one-story row houses; all with enclosed garden areas leading to parking facilities and recreation malls.

The project will contain a large neighborhood shopping center with necessary parking areas attached, two large parking structures, a public school, a clubhouse, and a swimming pool. The first 20-story building, the "pavilion apartments," is the first of the six living units to be completed. The structure is identical to those erected in a similar project in Newark where the same structural module and basic computations were used. The building is centrally heated and cooled, therefore, has no air-intake grilles on the facade. The entrance level, under a colonnade, provides an entrance lobby containing the elevator banks, service offices and freight facilities.

LAFAYETTE PARK, DETROIT, MICHIGAN
FRANK KORNACKER, STRUCTURAL ENGINEER
WILLIAM GOODMAN, MECHANICAL ENGINEER
FOR THE ESTATE OF HERBERT GREENWALD AND SAMUEL KATZIN

REDEVELOPMENT PROJECT BY MIES VAN DER ROHE
LAFAYETTE PARK

KEY:
A. TWENTY ONE-STORY APARTMENT BUILDING
B. TWO-STORY TOWNHOUSES
C. ONE-STORY ROWHOUSES
D. PARKING STRUCTURE
E. NEIGHBORHOOD SHOPPING CENTER
F. PUBLIC PARK
G. PUBLIC SCHOOL
H. CLUB HOUSE AND SWIMMING POOL
Two-Story Town House
Second Floor Plan

Photographs by Hedrich-Blessing
Hube Henry
SMALL COUNTRY HOUSE

BY MARCEL BREUER, ARCHITECT

HERBERT BECKHARD, ASSOCIATE

DAN KILEY, LANDSCAPE ARCHITECT

"Transparency through the use of glass is definitely one of our objectives, but transparency needs also solidity. Not for esthetic reasons alone, but because the total glass wall leaves out such considerations as privacy, reflections, transition from disorder to order, furnishings, a background for you, for people. Transparency becomes more crystalline next to solidity—and solidity makes it work." BREUER
This four-bedroom house, on a meadow-like site in Massachusetts, combines metal, glass and stone in a beautiful contrast of textures and surfaces. The entrance, over pebbled risers leads into a stone-walled courtyard. The entire house is brick paved for continuity and easy maintenance.

It is zoned into an adult and a children's area. The long living-dining room, the kitchen, the master bedroom and bath form one section reached from the entry. In the children's area three bedrooms are combined around a large playroom which opens to the entry yard and to a laundry-sewing area. The house has a solidity achieved through the discriminating use of large areas of natural and white-washed field stone.

"When stone is used in a wall, it is no longer some sort of rock formation, but a clear-cut slab—made of stone for the reason that stone is a good and durable and texturally pleasant material."

"Even when a wall is free in shape—so free you might be tempted to call it organic—it is still made clear, crystal clear, that this is a wall built by a mason, and not a grotto or part of a romantic rock"

BREUER

PHOTOGRAPHS BY BEN SCHNALL
HOUSE IN AN ORCHARD

BY MURRAY-JONES-MURRAY, ARCHITECTS
The site, in Oklahoma, is a flat two acres in the midst of a large pecan orchard. The client required provision for both group activities and individual privacy for a family with four children. It was decided to make an extensive use of industrial materials and building techniques.

The entire living room is opened to the south and overlooks a heavily wooded area and is separated from the sleeping zone by the baths, laundry, mechanical equipment and storage. The entrance, under a generous canopy, is between the house and a stone wall. The foyer is walled by unpolished plate glass, and the living room is reached through a short corridor.

The steel structural system is painted white with strong color being used only for accent. A continuous ventilation slot has been provided under the steel deck for the full length of the north and south walls. This, coupled with the protected glass areas and slab on grade construction, results in a 10°-12° F. summer temperature reduction.
HILLSIDE HOUSE BY DONALD OLSEN, ARCHITECT
The site is a small, steep-upgrade, irregular shaped city lot in a well established neighborhood. The numerous surrounding perpetually green bay trees and the difference in elevation of the neighboring houses assure required privacy. Grading was a determining factor. The maximum cut at the rear in coordination with the maximum driveway steepness quite precisely dictated the elevation of the house. Setbacks, easements, differing land slopes, together with the odd shape of the lot established the position of the house. The technical difficulties involved in providing car storage and the entrance under the house proved their worth in the convenience of sheltered access. The ample space under the house is an excellent place for children's play during inclement weather.

The entrance at the center of the house preserves the perimeter, uninterrupted, for the assigned use-spaces. Besides the entrance, the central bay contains two bathroom facilities above and heating, hot water and work room facilities below. The central bay is lighted on all four sides by clerestory windows.

Besides its normal relationship to the dining space, the kitchen, on the west, serves the outdoor hanging deck. The deck overlooks the pleasant creek area, is surrounded by trees and is completely private. An opening sash provides direct counter service to the deck.

The covered deck on the street side provides a nearly perfect control of the south sun. Due to the elevation of the living floor above the street level the deck floor provides absolute privacy from the street. The rear deck provides direct access from the bedrooms to the rear. When the landscaping of the sharply rising rear bank is finished, this will become a pleasant intimate outdoor area.

The entire structure is supported on sixteen 3½" round steel pipe columns, forming a structural system of nine equal bays—eight perimeter bays and one central bay. All horizontal framing is of wood. The walls and partitions are non-structural. All vertical loads and lateral shear loads are taken by the column and beam system. The wood-to-steel bolted moment-connections absorb the lateral stresses. The floor and roof diaphragms distribute the lateral loads equally to the sixteen column points. Thus each column absorbs 1/16th of the total lateral load at floor and roof respectively. As shown in the accompanying photographs, each connection is designed to transfer to the columns the lateral shear loads in both the longitudinal and transverse directions. By means of alternation from one column connection to another, the double-membered beam system allows always one of the beam members to continue in length through two bays. Thus at any column connection in either direction, the member at one side of the column is spliced while the member on the other side is continuous.

The house is erected entirely by carpentry labor and requires no special subcontractors at the site. The advantage and flexibility of a continuous skeleton frame system (non-structural wall) was achieved with great economy.
Construction continues at a rapid pace on all three houses of the Triad. With all the exterior materials in place the houses now express their final form. House "A" appears to be the most handsome and exciting of the three. High resawn redwood walls frame the formal courtyard entrance. This area when completed with the white precast stepping stones in the shallow reflecting pool and the white 10' high entrance door captures a sense of space rarely found in a building of this kind. Surprisingly this same space factor is found in the master bedroom wing of House "A" and in the relationship of the small courtyards of House "B."

The walnut cabinets of House "B" are now being set. These are used as a pilot model for the other houses. The kitchen base cabinets are set 10" above the floor on 5/8" square metal legs. The upper cabinets are hung directly to the walls without furred area above.

Tile selection is now complete and installation will start immediately. House "A" will feature Pomona Tile. All tile will be white with the "Laurel Leaf" pattern set in the rim of the recessed tub. The tile will extend from the bath as a terrace into the secluded bath courtyard. House "B" will feature flooring of Quarry tile in a sand beige color (Hacienda Standard) by Mosaic Tile Co. This will extend from the entry hall through the Loggia and out into the intimate courtyards. Tile in the baths and kitchen will also be by Mosaic Tile Co., and will be white as a foil to the walnut cabinets. The tile in House "C" will be by Gladding McBean and will also be white.

The decorating and furnishings of the three houses will be by Frank Brothers with Stan Young as decorator. The planning is well underway on this phase of the project. House "A" will be furnished in understated elegance with some fine old pieces of sculpture or furniture being featured. House "B" will be furnished in high styled contemporary with the finest of the contemporary lines being featured. House "C" will be furnished in the warm wood finishes of Danish imports or other furniture expressing this mood.

Lanscaping is progressing rapidly in the planning stage. A middle ground has been established between idealistic schemes and necessary budget considerations. The large olive trees will be brought in as planned. Large areas will feature colorful perennials and some specimen plants will be used where needed.
View from the living area of House C, looking toward the ocean view; in the foreground House A sheathed in redwood siding in cooperation with the California Redwood Association.

Entrance to House C showing preparation of the reflecting pool on each side of paved entry. Lauan Philippine Mahogany panels will also be used as exterior siding on this house.

For a list of merit specified products and the companies cooperating in this Case Study House project, please see page 30.
TWO SMALL RELIGIOUS BUILDINGS BY HARRIS ARMSTRONG, ARCHITECT

The Epiphany Episcopal Church, currently under construction near St. Louis, is unusual in its proportion for a center aisle church. The nave is considerably "wider" than it is "long" which was deliberately done in order to bring a larger proportion of the congregation into close relation with the chancel area.

The unusually wide and shallow chancel which resulted from this approach presented some problems which will be properly solved by the brick screens on each side. These screens partially conceal the choir, the organist and a small sacristy. A large skylight over the altar and under the steel fleche will give bright illumination to the altar area while the nave will be day lighted to about one tenth that intensity from roof domes.

Stained glass, which occurs only over doors is to be in deep colors and of flat glass. The interior is to be of pink brick with the area behind screens and in the chancel painted a very warm off-white. Woodwork is to be walnut and ebony. The organ and pipes are located directly above the choir.

The church will seat about two hundred and fifty persons and it has no basement. The church school will continue to be conducted from the present building which is some distance away, until such time as funds are available for the additional facilities, all of which are planned in co-ordination with this building.

(Continued on page 30)
The new building will be combined with an existing one-story structure and developed to cover the entire block. It was necessary to plan the new project without disturbing the present occupants of the existing building during construction. Zoning problems made for difficulties in the design of the project inasmuch as a multi-story building is permitted on the front portion of the property while the rear portion is differently zoned with a maximum of six stories.

The building, as shown, is a 13-story tower. The exterior front facing is a modular grid of aluminum with glass and marble as the in-filling panels. The side walls are of painted masonry, and on the south and west sides an aluminum shade gives protection from the sun. The rear portion has been set above the two-story parking structure which is sloped to allow entrance at both ends to the covered parking area. The tower has been united with the existing structure by repeating the precast concrete panel which was designed for the original building. These panels an additional ground floor facility, a gallery located off the main lobby which forms the connecting link between the two structures. The panels are cast with 6” round transite pipe in 6' panels 17' high in a steel channel frame. The entrance is emphasized by two-story columns providing a large covered entry portico, which has been integrated with a garden courtyard. A second entrance to the project faces another thoroughfare through a group of rental shops and will be landscaped to carry out the garden feeling of the ground floor areas.

OFFICE BUILDING BY RICHARD DORMAN AND ASSOCIATES, ARCHITECT

DEVELOPER: JOHN M. STAHL
The executive desk on the market today is unique. Its design has been studied, solved, re-solved and refined. No single furniture piece other than the chair has had such consideration. Now its design would satisfy the architect whose concern is the desk in relation to the interior space and the interior designer whose concern is the integration of space in terms of beauty and function. Even the furniture designer who is involved with aesthetics, function, production methods, new materials and over all technology finds less to improve. There is endless flexibility in form—table desks, conference desks, desks with and without pedestals, with and without front and side panels. Executive work habits and personal preferences have dictated variety in desk shapes—besides rectangular, there is round, trapezoid, and boomerang. Designers all agree that warmth and individuality are a part of the executive desk and have rendered rich materials with precise delineation of detail. Marble, stainless steel, leather and aluminum, natural finishes on woods are used and juxtaposed. New concepts in structural systems are fewer, but are there. Improvements are found in better leg glides, better balanced drawers and better finishes on wood and metal.
It is no longer necessary to "special" design an executive desk. These desks are virtually custom-made. They are standard items that need only to be specified to be acquired.

1. Paul McCobb takes anodized aluminum with a natural finish to support this executive desk, shown here in L variation. The table surface is walnut (also available in leather), finely edged with aluminum. There is a hanging pencil tray provided. McCobb feels that the executive stores very little in his desk but that what he stores is valuable. He has simplified the locking system, one that performs with equal efficiency for the executive and for the production line. This executive desk is available through H. Sacks & Sons of Brookline, Mass. and Directional showrooms.

2. George Nelson creates formality for Herman Miller. Desk and cabinet are made of rubbed oiled teak. The ebonized frame gives a neat tailored look. Pulls are aluminum in satin charcoal grey finish. Desk proportion is generous 80" x 26" x 29½" high. Total design effect is understatement. The added touch: All desks include three pull outs in the top drawer, a drawer with pencil tray and a slide with a glass top to cover any frequently used reference data. The usual variation in pedestals is available.

3. Ward Bennett designs for Lehigh, a floating desk surface on a merest base. The X column was devised to serve as a structural system for a series of desks, tables and chairs. This work-table desk has a pencil drawer, is available with walnut, teak rosewood or plastic laminate top. The base is cast aluminum alloy with satin polished edges, inside facings in black matt only.

4. Edward Wormley's designs for Dunbar take advantage of the skill of craftsmanship. He has selected steel for the base of what he terms "more of a simple writing table around which meetings can be held." The half moon insert of leather enriches the simplicity of the design.

5. Executive desk and conference table is imported from France by George Tanier. Designed by Alain Richard and Andre Monpois, the base has a chromed steel base with a blue polyester vertical panel. There are two locking drawers with an additional pencil and stamp tray. 78½" x 39½" x 30¼" H. This is one of a series of French contemporary designs recently introduced by George Tanier.

6. Jens Risom designs a warmer, more comfortable and personal executive group to meet the demands of glass and steel simplification in architecture. His attention is given to contrasting live natural materials of wood and leather. The workmanship is precise. For added function, plastic laminate surfaces or vinyl fabric are also available. Bases are walnut or tubular aluminum. As Risom feels that executive desks are used more often for conferences, the desk front has been recessed. This shortens drawer depth, making storage easily accessible. Usual pedestal variations available.

7. Estelle and Erwine Laverne apply the textural quality of travertine marble to an executive desk. The legs are solid bar steel with chrome finish. The two-drawer pedestal is of walnut, as is the panel.


**PRODUCTS**

For Case Study House Triad

**Designed by Killingworth, Brady and Smith, architects**

The following are specifications developed by the architects for the Case Study House Triad 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**

Douglas Fir Framing and Glue-Laminated Beams—West Coast Lumbermen’s Association, 1410 S. W. Morrison Street, Portland 5, Oregon.

Roofing and Insulation—Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

**FINISHES**

Wall Surfaces—

House A: Reasen Redwood 1x4 Butt-Joint, California Redwood Association, 576 Sacramento Street, San Francisco 11, California.

House B: Philippine Lauan Sliding, Jones Veneer and Plywood Company, P.O. Box 222, Eugene, Oregon.

House C: Philippine Lauan Sliding, Jones Veneer and Plywood Company, Eugene, Oregon.

**CERAMIC TILES**

House A: Pomona Tile Manufacturing Company, 621-33 North La Brea Avenue, Los Angeles 36, California.

House B: The Mosaic Tile Company, Zanesville, Ohio.

House C: Glaedding-McBean and Company, 2901 Los Felix Blvd., Los Angeles 39, California.

Acoustical Tile—Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

**DOORS AND WINDOWS**

Sliding Glass—Arcadia Metal Products, 801 South Acacia Avenue, Fullerton, California.

Glise-All Sliding Wardrobe Doors—Woodall, Inc., 801 Valley Blvd., El Monte, California.

Jalousie Windows—Louvre-Leader, Inc., 1045 Richmond Street, Los Angeles 33, California.

**FIXTURES**


Fans and Hoods—Trade-Wind, Division of Robbins & Myers, Inc., 7755 Paramount Place, Pico Rivera, California.

**LIGHTING**

Electric Fixtures—Lightolier, Jersey City 5, New Jersey.

Luminous Ceiling—Integrated Ceilings, Inc., 11760 West Pico Boulevard, Los Angeles, California.


**APPLIANCES**

Ovens, Ranges, Refrigerators—Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California.

Waste Disposals and Dishwashers—Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California.

Electric Can Opener—Trade-Wind, 7755 Paramount Place, Pico Rivera, California.

**CABINETS**

Carrier Cabinet Company, San Diego, California.

**FURNISHINGS**

Frank Brothers, 2400 Long Beach Blvd., Long Beach, California.

**SKYLIGHT**

Construction Plastics, 7926 West 3rd Street, Los Angeles 48, California.

**STEEL COLUMNS**

Custom Bronze and Iron Works, Chula Vista, California.

**PLASTER**

Perma-Wall, Inc., San Diego, California.
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DISTRIBUTORS: Albuquerque, Honolulu.

PLANTS: Corona, El Segundo.

Music

Continued from page 9

The implication lies existentially towards the deliberately absurd. Don’t monkey with that word, “abused”; nothingness lies at one side of it and existentialism at the other side. It is a philosophical attitude, prepared to fight for its own rationale.

After the Continuo, stage assistants began carrying to the front of the stage a number of music stands, first two, and then two more, and then another, and still another, setting them up side by side until there were seven. Mr. Gazzelloni appeared and spreading his manuscript over six and a half of the stands took the place of the stage a number of music stands, first two, and then two more, and then another, and still another, setting them up side by side until there were seven. Mr. Gazzelloni appeared and spreading his manuscript over six and a half of the stands took

The Central Area Plan proposed expansion of State of Illinois facilities near the city-county Civic Center complex. The state now occupies one multi-story structure at Randolph and LaSalle, diagonally across the street from the present City Hall.

Under the development plan, the state would construct new offices and a plaza north of its present building. A later phase would involve additional expansion on the east side of LaSalle Street.

The state’s construction program is still in the preliminary planning stage. Space-need studies indicate, however, that new facilities are required to provide essential state services.

In this day of increasing urbanization, local centers of government are symbolic, as well as functional. The city is rapidly becoming the American way of life, and civic centers must represent this trend.

Chicago’s new government facilities are being designed to express the city’s present character and future aspirations. Site plans have established a close relationship between the public buildings and other activities. The civic and federal centers will create excitement and color in downtown Chicago through their vital role in the life of the community.

Notes in passing

(Continued from page 11)

As scientists working on recognition of speech by machine at the Massachusetts Institute of Technology told the conference, the analysis of speech is like chemical analysis; its substance has to be broken down into its constituent parts. The constituents of the spoken word must be constants in what “formula” or in what language they are assembled. But a voice-prescription is more difficult than the chemist’s formula. A machine to be effective will have to translate not only syllables but the inflection—the sneer, or the good-humoured laugh, which makes all the difference in the intention of the speaker.

Apart from the value of “pattern identification” in the ultimate translation of languages, there is the mathematician’s concern that the computer should be able to cope with geometrical shapes as it has done with arithmetical equations and, preferably, in three-dimensions.

One immediate, and not too difficult possibility in “pattern identification,” is in abstracting. The machine is being taught to express the city’s present character and future aspirations. Site plans have established a close relationship between the public buildings and other activities. The civic and federal centers will create excitement and color in downtown Chicago through their vital role in the life of the community.

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A NEW CASE STUDY HOUSE PROJECT, FOR THE MAGAZINE ARTS & ARCHITECTURE: A TRIAD
BY KILLINGSWORTH, BRADY AND SMITH, ARCHITECTS.
WITH THE AMANTEA COMPANY, DEVELOPERS

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LIGHTING EQUIPMENT

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lens, down light; incorporating coming 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 1050. Harry Coffin, 917 3rd Avenue, New York 2, New York.

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

(170a) Architectural Lighting: Full information new Lightolier Calculite fixtures; provide maximum light output evenly diffused; simple, clean functional form; square, round, or recessed with lens, louvres, pinchbeck, all-alumine or glass envelope; classic "horizonite" spring fastener with no exposed screws, bolts, or hinges; built-in Fiberglas gasket eliminates light leaks; snug self-leveling frame can be pulled down from any side with fingertip pressure, completely renewable for cleaning; definitely worth investigating. — Lightolier, 11 East Thirty-sixth Street, New York, New York.

PAINTS

(353a) Pittsburgh ACRYLIC House Paint—blister and peel resistant, protecting homes for extra years. Pittsburgh FLORIDITE Floor Paint—for exterior and interior concrete surfaces—no acid etching needed. Pittsburgh DURETHANE Enamel — offers maximum toughness and flexibility combined with beautiful gloss. REZ clear sealer and primer for exterior and interior wood surfaces. For free illustrated booklets on any of these or other Pittsburgh Paints, write to Dept. K, Pittsburgh Plate Glass Company, 465 Crenshaw Boulevard, Torrance, California.

SPECIALTIES

(132) Door Chimes: Color folder — No Tone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses—No Tone, Madison and Red Bank Roads, Cincinnati 27, Ohio.

(357a) Decorative Grilles: Sun-control and decorative grilles in all metals and finishes; 12 stock patterns for interior and exterior use. Can be used for ceilings, fluorescent luminous, overhead lattice work. Write for illustrated brochure.

(428) Contemporary Clocks and Accessories. Attractive folder Chropak 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, worthy study—for space—Howard Miller Clock Company, Zeeland, Michigan.

STRUCTURAL MATERIALS

(355a) Construction Plymouth: A new fiberglass plywood for 1955 has been announced by the Douglas Fir Plywood Association. Indexed for blind systems, the three-part, 20-page catalog presents basic information on fine plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained with change from: Douglas Fir Plywood Association, Tacoma 2, Washington.


VENTILATION

(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 finish, joints 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, 131 North Robertson Boulevard, Beverly Hills, California.
"We specify and use UTILITY grade West Coast framing lumber for quality construction. Properly used, it saves $200.00 on every job," report builders Lyons and McDonell.

Here is a building partnership which has discovered a short cut to bigger profit with "Utility" grade West Coast dimension and boards. Lyons and McDonell's solid reputation for quality construction has never varied, yet these progressive builders have achieved lower total job costs regularly by using "Utility" grade lumber in specified applications. *

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Douglas Fir

Size
2x6
2x8
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Spacing
16" o. c.
16" o. c.
16" o. c.

Maximum Span
9'-8"
14'-8"
19'-8"

FLAT ROOF JOISTS supporting finished ceiling 
(Roof slope 3 in 12 or less)

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2x8
2x10
2x12

16" o. c.
16" o. c.
16" o. c.
16" o. c.

Maximum Span
7'-8"
11'-6"
15'-8"
18'-2"

CEILING JOISTS (no attic storage)

2x6
2x8

16" o. c.
16" o. c.

Maximum Span
11'-8"
17'-6"

FLOOR JOISTS

2x6
2x8

16" o. c.
16" o. c.

Maximum Span
7'-2"
10'-8"
14'-8"
17'-0"

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an airy haven screened, fenced, sheltered and
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expanded into grids and woven into grilles...
rolled into panels and formed into fountains...
aluminum as colorful as the blossoms that
bloom around and over and under it. Aluminum
Company of America, Pittsburgh.

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Garrett Eckbo. Photographed by Julius
Shulman. For list of aluminum products in
this garden, write to Aluminum Company
of America, Pittsburgh, Pa.