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Dante's poem is an allegory, and as such, is bound together by complex thematic filaments. He does not represent the circles in the literal way of his predecessors. Yet, there is a rhythm in the suite of 34 illustrations that is decidedly circular. He doesn't make obvious episodic distinctions, although each canto's substance is indicated. Rather, he introduces a modern conception: the whole is like a film montage, with the apparition of Dante as the key image. He studies the text, establishes an iconography, is prepared to acknowledge the importance of the author's schema, and illustrates, canto by canto, his reading of the poem. Like all good illustrators, Rauschenberg has succeeded in making the work his own. Rembrandt's Bible was Rembrandt's Bible, Picasso's Gongora was Picasso's Gongora, and Rauschenberg's Dante is Rauschenberg's Dante.

It is to Rauschenberg's lasting credit that he was able to transport the elements he had already established in his dada works to a different plane. The means remain the same. He uses transfer methods to imprint tiny newspaper clippings, always one of his favored methods. He uses scumbling and scrubbing to suggest the overlap collage usually gives him. He uses bits of type, diagrams, arrows and all the other classical dada means. But they are used now in a scheme. That is, Rauschenberg bears in mind various cantos is often half obscured, as are Vergil, Ugolino, Paolo and Francesca and various other personages.

Meanings in the contemporary sense exist in the contemporary imagery. A crowd of Madison Avenue hatted men, a pair of hyper-creased trousers, wrestlers, boxers, skin divers and space suiters—they are all dimmed and made sinister by Rauschenberg's tendency to veil. The juxtaposition of rocket-firing sites, tumbling radio towers, helmeted military men and business-suited men is effective social commentary in the same sense Dante's encounters with political personages in his journey serve him as opportunities for oblique commentary. Just as Dante used allegory because it enabled him to draw on all history and all time in equal terms, so Rauschenberg has had the wit to extend this technique to his illustrations. I will mention just a few of the images: reproductions from Leonardo's notebooks; a small figure with a tree coming out of his ass, obviously a reference to Bosch; antique skeletal designs for airplanes (or so they appear); serpents and fowl suggesting old symbolic connotations. But, there are also fleets of racing cars that are centaurs; the muscular 'vrestler's' legs to express eternal brutalishness; a devil squad of gas-masked natives; handless clocks from old surrealism; baseball umpires for authority and a host of other contemporary images that can be translated backward and forward in time and space.

Rauschenberg's achievement is that he has taken an orthodox tradition, dada, and extended it in a wholly personal, classic way. He is the Kurt Schwitters of the contemporary dadas.

The next step after old dada was represented in an international surrealist exhibition at the D'Arcy galleries. This was a pointed attempt to make the New York School pay its debts and obeisance to the founding fathers, but alas, nothing has changed. The Surrealist Intrusion in the Enchanter's Domain" was directed by father Breton himself in Europe with father Duchamp himself in New York, and they followed the old formulae as best they could. But you can't put on a shocking performance in a carpeted, chic Madison Avenue gallery where even the live chickens are properly housed in a clean little cockpit with not a trace of caca visible. Those sleek overfed chickens—probably the property of some television animal-supply house—gave the show away.

Then there was a stingy length of brand new garden hose on the carpets, probably fresh from Hammacher-Schlemmer, and a new bicycle hanging upside down, and cozy little alcoves with
displayed are worthy of Saks. How cute, indeed, was the checkerboard arrangement of Kent and Winston cigarettes over the door. But how like all displays of Kent cigarettes we ever saw. Nothing out of context there, and the least one can expect of full-blooded surrealists is to be out of context.

The old masters themselves looked exactly like old masters—Ernst, Miro, Dali (early), Magritte, Tanguy et al. The museum odor could not be effaced, but why should it be? The younger representatives were forced into the scheme despite the obvious non-surrealistic means they were using. This is part of a pathetic attempt to prove that automatism belonged to the surrealists (who ever argued?) and that all these New York painters using it ought to pay their tithes. Surrealists individually live on but the movement qua movement has succumbed. The artificial in- semination of canned shock didn’t take.

Speaking of individual surrealists, Matta made a double appearance at the Bodley and Frumkin Galleries, exhibiting pastels, drawings and paintings. I have always regarded Matta as a graphic artist and both shows bore me out. It is only in the smaller drawings and a few of the larger pastels that Matta’s circular, planetary whirl of space takes on its full proportions. A rain of pencil strokes, a point or line in pale color, a rub with the heel of the hand are Matta’s most effective means for relating his extra-territorial visions.

Not much has altered in Matta’s vocabulary. Flying bones, teeth, eggs, mechanical golems (sometimes salamiing a comic-strip deity), phallic forms and monkey-wrench personages still wheel around the earth-quaking spaces special to Matta. There are legends, often illegible, written nervously in the margins.

Robert Rauschenberg

Photograph by
Rudolph Burckhardt

Canto XVI from Dante’s Inferno

One I caught was “Let me go loose from you all.”

Even though Matta works with a relatively unchanging iconography, the whirring, wheeling action within his compositions changes the forms from composition to composition. That is, the forms accommodate themselves to the motions that haunt Matta. Essentially Matta’s inventiveness can be compared to that of Renaissance draftsmen who found fresh graphic symbols to illuminate each of their conventional themes.

Still another surrealist—but this time a former surrealist who has broken all bonds with the confrérie—had an exhibition of recent paintings at the Betty Parsons Gallery.

For many years Enrico Donati has been developing a technique of cement-like surfaces that, through careful handling, suggest paradoxically velvety surfaces and illusory depth. The peculiar artifice inherent in Donati’s style at first presented arbitrary problems. Texture alone seemed his only objective in earlier work.

But in this exhibition, the grainy textures and glistening blacks, like beds of jet, are harnessed to a compelling image. Each picture has within it a tablet or cocoon-like shape embedded in a symbolic earth-depth. Sometimes the tablet is scratched and worn, like an unearthed Roman household account; sometimes it is more mysterious, like an alchemist’s touchstones, almost hid-


den and inaccessible to man in waking life. Donati’s obsession with things of the earth—stone, clay, mineral, vegetable, fossil—is most apparent in his resounding colors. They resound not chromatically, since he stays close to the terracottas, pale pinks, siennas and blacks of the earth itself, but in the way he is able to charge them with a depth.

It is as if Donati were painting the ambiance within which the subterranean myths and fantasies of the past took place.

Deep romanticism finds its expression in Michael Goldberg’s recent paintings. He has a feeling for dark dramas, hidden places, and the most compelling myth of all: the Fall. In nearly all his recent compositions, Goldberg paints an image of falling away into darkness.

Probably it is not accidental that some of his titles come from the lore of Greek drama. (He even has a “Corinthian” as did Franz Kline a few years ago.) Goldberg is drawn to themes of a closed, fatal nature. His pictures in the last exhibitions, for instances, were representations of a center, sealed off from the world.

This exhibition is far more assured and personal. Goldberg’s dependence on deKooning has diminished, and he shows himself ready to develop his own dark brand of romanticism.

I thought the two largest, vertical paintings were his most important paintings to date. He throws highlighted horizontal bars across upper reaches of the canvases, and from them everything falls. Deep, speckled colors, skillfully built up into a solid netherworld, cascade downward. A suggestion of shelves or recesses behind the hurtling foreplane is kept reticent, so that the eye only discovers the complexities within the structure after the first strong impression is made. In this, Goldberg has made an important stride since his images no longer shout from the surface, but are deeper and slower to reveal themselves.

When someone complimented Fernand Léger on the rigorous structure of one of his compositions, he chuckled happily and

(Continued on page 30)
CHARLES IVES: The Transcendental American Venture—I

The ultimate spokesmen of a period will be not the fashionable leaders, lapped by the public tonguing during their lifetime, but a quota of aberrants, some dissident, a few saintly or prophetic, who speak against or to the disfavor of the time they are compelled to die in. They do not always oppose the time; their radical positive may strike against the time's closed negative. Such was and is the force of the American composer, business-man, philosopher of transcendental activity, Charles Ives.

Our current high intellectual fashion has been Stendhalian, a Bybleful mockery which distorts, drags down or confuses all evidence around us, a subsequent irrationality, a counter-current to the ages of reason and religiosity, that prefers an empty centre, the moral stability of Baudelaire (therefore Rimbaud), the ethic of De Sade (therefore one might say, television). The fixed conservative moralistic culture, fashionably typified by T. S. Eliot, affixes a kind of all-weather sainthood upon Baudelaire, the sentimental liberal-fascist, pseudo-religious literary attitude (Eliot's unfortified character). The attempt to understand today's sluggish intellectuals, fumbles the genital philosophy of De Sade.

In such a snow-blizzard of vision one will read with some doubt this talk about the music of Charles Ives: “Music can only suggest, illumine, invite, inspire. We have to act. But no matter how difficult Ives's music is to perform or to hear—if it is given a chance, it sings a whole complex of these qualities—and many audiences have borne witness to its enlivening contagion. But this force, this sparking, would not be possible without deep religious convictions.”

The quotation is from a talk by the pianist John Kirkpatrick, at Tanglewood, introducing a concert of Ives's music. Most of us most of the time receive such a spiritualized testimonial in convinced distrust. We are convinced that the distrust is genuine and deserved. Against this closed negative Kirkpatrick’s tribut strikes out a radical positive.

We may ask: by what right? For thirty years John Kirkpatrick has devoted a generous share of his free time to studying the musical manuscripts of Ives, with the help of the composer until 1954 and, since the death of the composer in that year, with the help of friends, students, fellow enthusiasts. Out of these studies Kirkpatrick has now produced a large bound volume of 279 mimeographed pages: Ives Mss., A Temporary Mimeographed Catalogue of the Music Manuscripts and related materials of Charles Edward Ives, 1874-1954, given by Mrs. Ives to the library of the Yale School of Music, September 1955. This volume exists in 114 copies. (By a coincidence, the privately printed collection of songs that Ives prepared in 1921 is titled 114 Songs.) My copy, generously inscribed and perhaps undeservedly sent me by Mr. Kirkpatrick, is number 19.

We have not met, though a couple of years ago I went looking for Kirkpatrick at the Yale Music Library. He was not there, and, the day being a Saturday, the Ives Collection was closed. So was the Gertrude Stein Collection, now completely published by Yale University in seven posthumous volumes. These two assemblages of materials once thought fractious and unassimilable may be among the chief glories of future Yale.

In 1939 John Kirkpatrick played complete for the first time, in a New York recital, the Second Piano Sonata, the Concord Sonata, by Ives. The performance was greeted by Lawrence Gilman, music critic of the Herald Tribune, with an outpouring of critical enthusiasm so genuine that it was heard across the continent and has been rumbling ever since. Coming from Gilman, a critic of conservative tastes, not given to enthusiasm about new music, this force, this sparking, indicates the critic endeavors to persuade readers who have not, as well as those who have heard the composition, that the music he writes of satisfies the utmost demands of the human spirit. For there are some among us who do believe that music, as art, as any manner of human expression, can reach the abstract ultimate which is, if we do not believe them, only temporary excitement, only entertainment.

The review stands apart from its kind, because for once, after a single hearing, a critic had completely laid out the boundaries fully occupied by genius; he had given the composer and his work full estimate. All the principal themes of the composer’s legend, in this example the real facts of his life, are here set forth. The review was Lawrence Gilman’s greatest, such a act of faith as a critic seldom risks, and the conviction of his statement sounded across the continent.

In Los Angeles my wife Frances Mullen and I had been given, as a joke, a copy of the Concord Sonata in the edition privately published by Ives, as well as the accompanying book of essays by Ives, Essays Before A Sonata. When Frances read through the concerto the first time, sitting down to it before dinner and telling dinner wait, an angel poised six inches over the threshold could have been no more convincing. That year we began our Evenings on the Roof concerts, including an entire program devoted to the Concord Sonata and to songs by Ives, sung by Radiana Faznor, and I began my long correspondence with the composer. Soon afterwards, being asked to contribute to Arts & Architecture a short note to accompany a portrait of Andre Malraux, I agreed to do so if the magazine would accept for the next issue an article about Ives. Since then I have been writing in this period monthly from Ives to twenty years.

Though our first Ives program did not win the fame of Kirkpatrick's slightly earlier performance, it was, as I have reason to believe, the first complete program of Ives's music ever given, and Otto Klemperer, then conductor of the Los Angeles Philharmonic, came to it.

My first article, sent to Ives, brought an immediately indignant letter. I had written that Ives was a year younger than Arnold Schoenberg. Ives wished me to know that he was only a month younger. In later years Evenings on the Roof celebrated the 70th and 75th birthdays of the two composers by successive monthly programs of their music. It was true at one time, though perhaps no longer, that Evenings on the Roof had given more programs of Ives's music and more performances of his works than any other concert organization. Through the 15 years of Evenings on the Roof, Bartok, Schoenberg, and Ives were the 20th century composers for whom we expended our most sustained efforts. It seemed easier now than it was then.

My long correspondence with Ives was carried on through his wife, Harmony Ives, as intermediary. Ives himself had long been too ill to write a letter, indeed to receive more than a few friends. Yet when he sent us a check for $150, the first contribution made by anyone to the support of Evenings on the Roof, he signed the check himself, with a hand so shaking that the signature was almost illegible. Characteristically he instructed us that no one should be told of the gift and that we would spend it for ourselves or for our concerts as we wished. In this private
way he gave out every year a considerable sum of money set aside for the purpose of helping musicians. An unknown performer whom he had heard to be in trouble was as likely to receive help as any large impersonal project. Ives also contributed every year to the support of the publication, founded by Henry Cowell, *New Music*; without his aid this invaluable publication, entirely given over to printing scores by relatively unknown composers, could not have continued to appear.

Harmony Ives, indelibly named to be the helpmeet of a composer, was the daughter of Mark Twain's close friend, the Rev. Twichell. Her brother read the funeral service for Ives. The devout strain of the Twichells—readers of Mark Twain's autobiographical notes will recall how often Twain mocked his friend's religion and how often returned to him for a spiritual companionship he found nowhere else—joined with Charles Ives's convinced Emersonian Transcendentalism to encourage and sustain that power of the spirit which directed Ives in all his dealings with the world.

Ives was not a worldly man, yet when he graduated from Yale after four years of study under Horatio Parker, the most distinguished musical scholar and, except MacDowell, the most eminent composer in America at that time, Ives chose wisely to enter the insurance business and confine his composing to his free time. Several years later he founded with his friend Julian Myrick the firm of Ives and Myrick, which is still doing business. As a success story he made his fortune at it, but Ives was not the man to believe a fortune should be made. Examining the needs of his family he decided on an annual amount, which with a separate sum that he put aside for giving was all he would take from the company. At a time when the insurance business was clouded with corruption and scandal, culminating in the investigations directed by the future Chief Justice, Charles Evans Hughes, Ives produced several pamphlets setting forth a new communal understanding of the purpose of insurance and new principles of insurance salesmanship.

I remember lying on the beach below Hermosa, looking towards the Palos Verde headland, while Sidney Cowell told Frances and me of her researches into Ives's business career, for which she collected far more material than could be brought together in one brief chapter of the book she and Henry Cowell wrote about the composer (*Oxford*). I recall her telling this story, now a footnote: "In October 1933, one of the authors had an animated neighbor on a bus between Kingston and New York who introduced himself as an insurance lawyer engaged in outlining proper estate insurance for his clients. Estate insurance proved to be something devised ‘by a famous insurance man of a past generation named Ives.’ This gentleman was astonished to hear that Ives wrote music and to be shown the title page of this book and a fragmentary music manuscript. He had some literature with quotations from Ives’s insurance pamphlet in his pocket. The writer was pleased to be assured afresh that the insurance business is ‘a natural form of expression for an idealist.’"

Quoting further, "The success of the system for training insurance sales agents that Ives established grew out of his awareness that the most effective selling technique was to make the prospect come to the agent instead of the other way around. Confident that what his agents had to offer was something the prospect needed and wanted whether he knew it or not, Ives concentrated on making insurance salesmen into educational, not sales agents . . . . Because Ives believed insurance to be ‘an expression of a fundamental human need,’ he never doubted that providing for this need was a contribution to the development of mankind in general and insurance agents in particular. And as a developing, useful man is a happy man, Ives took great satisfaction in thinking that the sale of life insurance on these principles was for the good of the salesmen’s souls as well as their pocketbooks . . . In 1912, two years after the initiation of the Ives & Myrick training school for agents, the firm printed a booklet entitled The Amount to Carry—Measuring the Prospect. This soon became the Bible of insurance agents; its author was Charles Ives.”

Reprinted many times, this little book in no way comes down from the high language of the great essay, Emerson, the first of the *Essays Before A Sonata*. "The instinctive reasoning of the masses has been the impelling influence in social progress . . . But as the truer premises are becoming more widely distributed,
the major intellect grows in power to appreciate them; superstition is giving way to science... Life insurance is doing its part in the progress of the greater life values.

So short-cut, the message of the little book invites scepticism—now it was in its own day a new conception of the possibility of scientific and communal planning in a business relationship of fundamental importance to the ordinary family. After we have smiled, the smile may be withdrawn. It would be hard to imagine, nowadays, the continuity of our family finances unsecured by the multitude of types of insurances, life, endowment, accident, health, liability, fire, automobile, workman’s compensation, social security, unemployment insurance. Ives was visionary only in seeing first, in seeing clearly and at a height of language, what would soon become indeed a ‘scientific’ means of group self-protection against commonplace disasters. In our prevailing scepticism, our disbelief that anything really works to anybody’s good, we see our unwisdom controverted by the creative spiritual practicality of Ives.

"If Emerson must be dubbed an optimist—" Ives wrote in his essay and quoted himself on the page facing the opening of the Emerson movement in his edition of the Concord Sonata, “then an optimist fighting pessimism, but not wallowing in it; an optimist, who does not study pessimism by learning to enjoy it, whose imagination is greater than his curiosity, who seeing the sign-post to Erebus, is strong enough to go the other way. This strength of optimism, indeed the strength we always find underlying his tolerance, his radicalism, his searches, prophecies, and revelations, is heightened and made efficient by ‘imagination-penetrative,’ a thing concerned not with the combining but with the apprehending of things.”

Rather than a sequence of formal essays riding on their style, Essays Before A Sonata must be apprehended as a body of insights, grasped so vigorously and uttered with such energy of idiom that the style rather holds back the reader than seduces him to go forward: he must read and stop and think.

"Another professor, Babbitt by name, links up Romanticism with Rousseau, and charges against it many of man’s troubles. He somehow likes to mix it up with sin. He throws saucers at it, but in a scholarly, interesting, sincere, and accurate way. He uncovers a deformed foot, gives it a name, from which we are allowed to infer that the covered foot is healthy and named classicism. But no Christian Scientist can prove that Christ never had a stomach ache... Let us settle the point for ‘good,’ and say that a thing is classic if it is thought of in terms of the past and romantic if thought of in terms of the future—and a thing thought of in terms of the present is—well, that is impossible... Chopin shows a few things that Bach forgot—but he is not eclectic, they say. Brahms shows many things that Bach did remember, so he is an eclectic, they say. Leoncavallo writes pretty verses and Palestrina is a priest, and Confucius inspires Scriabin. A choice is freedom. Natural selection is but one of Nature’s tunes.”

We think of Ives as the bearded old man of the elderly photographs, remote and gazing apart from the camera—sick, cut off from work and music, and desiring to be photographed. His creative labor for insurance and in music was done by the time he was forty; when he was fifty he had assembled the songs and completed the Essays. He had nothing to do but wait. The man who did these jobs was a young athlete. We can scarcely think of him way back to the time in his business man’s high choker collar of the 1910 portrait. Then he was 36, in maximum fusion. When the first musical enquirers came doubtfully to meet him he was already ten years older, bearded, talking a spate of music but not any more creating it. One part of courage had been burned out of him. He could not any more be sure or content with what he did. But wherever we close with him we find the sage, speaking in gnarled American idiom the language of a prophet. Henry Bellamen and E. Robert Schmitz found him that way when they met him in the later 1920’s. I heard the same voice speaking to me through the half-diction of his letters. In his music it is the same: we shall not find the music under the style but the style in the music, inwards. It is this spiritualized power of the mind that generates within his composites, melting them together, radiating outwards through them as sound in outgrowing forms.

In effect, he was a young composer, like Schubert and Mozart. A heart attack brought him down in 1918. Not long afterwards his work was finished. He waited thirty years hoping to see some part of it accepted. The first the public heard of him was an orchestral performance, two movements of the Fourth Symphony directed by Goossens at Town Hall, New York, in 1927. Artie Mason Carter inspired, at my suggestion, a performance of the Scherzo-fugue on Greenland’s Icy Mountains from this symphony by the Los Angeles WPA Orchestra under Modeste Altschuler in 1941. The Fourth Symphony has never been played completely. I have been told that a performance is at present being arranged. The time-lag in accepting Ives has been longer than the time-lag in accepting Schoenberg. Their lives ran together like the lives of Handel and Bach, and it is hard to know which will be the more influential for the future of music. Around the time of the 70th birthday concerts Evenings on the Roof gave for them in autumn 1944 I talked with Schoenberg about Ives. Schoenberg recalled gratefully that Ives, though already an ill man, came to greet him at a reception when the Schoenbergs, in flight from Nazi Germany, arrived in New York. I doubt that Ives had heard much music by Schoenberg or that, if he did, it spoke his language. It is doubtful that Schoenberg had heard a note of Ives. Yet so great was the attraction of Ives’s personality for Schoenberg that he wrote this tribute, which Mrs. Schoenberg found among his papers after his death. She told me of it and that she had sent it to Mrs. Ives.

"There is a great Man living in this country—a composer. He has solved the problem how to preserve one’s self and to learn.

He responds to negligence by contempt.

He is not forced to accept praise or blame.

His name is Ives.”

The tribute speaks as strongly for Schoenberg. These are some of the things those of us who knew Ives or know his music and his work and writings think and feel about Ives. He was never cold towards anything he met in life, and we can’t be cool thinking of him.
At various times the French, the English and the Germans have all been claimed as "Aryans," and in Nazi Germany the myths of an "Aryan race" and a "Jewish race" were twin strands in an elaborate pattern of prejudice, discrimination, cruelty and finally mass-murder. The teacher who persuades his pupils to use the word "race" exactly, is helping them to see the world about them more clearly. Moreover, an understanding of how loosely and inaccurately the word "race" is often employed may well be the first step to the exertion of some rational control over the emotional feelings which the word so often arouses.

Teachers will often find that their pupils have fixed and oversimplified ideas (stereotypes, as they are called) about race. They may imagine, for example, that all Negroes and only Negroes have "woolly" hair, or that all Chinese and only Chinese have "slanting" eyes or that all Scandinavians are tall and blond and blue-eyed. We need not be surprised that children in ethnically uniform areas hold such ideas, for their personal contacts provide no evident corrective to the verbal and visual oversimplifications which impinge on them from all the media of mass communication. It is, however, a little more surprising that children living in cosmopolitan cities, which count people of all colors and ethnic origins among their citizens, may also have similar false stereotypes.

Evidently, social barriers may be almost as effective obstacles to understanding as those of geography, and the distance from Park Avenue to Harlem may in this sense be as great as that from Berlin to Addis Ababa. Even where children of different colors and different ethnic origins sit in the same classroom, the scales of prejudice may still so obstruct the pupils' vision as to prevent them from recognizing what is plain there for them to see.

It is similarly easy to make false generalizations about "racial character" on the basis of observed or imagined behavior, and we may find many of our pupils with false ideas of this kind. Thus, the European child may believe that Negroes are lazy and violent in nature, the Gentile child may imagine that Jews have natures mercantile and mean, while the Jewish child may take Gentiles to be crude and unimaginative. The child of the colonial settler may assume that the natives are naturally unintelligent and servile, while the child of the native may imagine that the settlers are naturally harsh and overbearing.

Without denying that peoples vary in many ways—and, indeed, while emphasizing that such variation may be a source of great cultural richness—the teacher can do much to make his pupils aware of the unreality of most stereotypes. "Racial character" is a concept which courts confusion; the sooner children can be freed from it, the better.

The idea of "race" is a very complex one, with elements belonging to biology, psychology, sociology, anthropology, geography and history; and it is quite impossible to give any short account of it without running the risk of dangerous over-simplification. However, it is possible to clear away fairly quickly some of the lumber of myth and fallacy which obscures the essential facts. The major fallacy which bedevils any proper understanding of the situation is the simple—but false—idea that mankind can be split into a number of quite distinct divisions characterized by clear-cut biological differences. Naturally, if a school uses atlases which include population maps based on the Blumenbach or similar system of "black, brown, yellow, red and white races," the teacher will need to point out their utter fallaciousness.

In fact, the biological classification of our species is a matter of great complexity. If skin color is taken as a criterion, the natives of Africa and Australia fall in one group and those of Europe in another; but, if hairiness of body be the criterion, the European falls with the aboriginal Australians, while the African must be placed in a group apart. Use cephalic index as a guide, and one finds long-heads and short-heads mixed up together the whole world over; use blood-group distributions, and yet other affiliations are indicated.

A classification of mankind by one biological criterion does not correspond with the classification which results from using another criterion; and it is impossible to say, of any one particular criterion, "This is the right one." Recognizing this, anthropologists take account of all these characteristics in combination; and, even then, it is still very difficult to decide to what ethnic group some individuals belong.

Racial prejudice is not inherent in the nature of humanity but emerges and gathers strength only in certain social conditions. It is, of course, a common observation that members of any "in-group" tend to be prejudiced against the members of an "out-group"—conquerors against conquered, old residents against newcomers, one neighboring tribe against another—but this does not mean that intergroup tensions are unavoidable. It is also a fact that color prejudice may be exhibited by those whose skins are yellow or brown or black, as well as by those whose skins are white; but this does not mean that color prejudice is innate. Indeed, infants of different religions and different colors play unselfconsciously together, only learning prejudice gradually from their elders.

It has been remarked that "every people has a right to have its scoundrels," and this puts the question in its proper perspective.
LAKE MEADOWS, 12-STORY RESIDENTIAL BUILDINGS IN BACKGROUND, PORTION OF 21-STORY BUILDING IN FOREGROUND; SKIDMORE, OWINGS, AND MERRILL, ARCHITECTS.

A PORTION OF THE CENTRAL SOUTH AREA; EXISTING NEW DEVELOPMENTS SHOWN IN THIS VIEW INCLUDE LAKE MEADOWS (CENTER), PRAIRIE SHORES (CENTRAL BACKGROUND) AND MICHAEL REESE HOSPITAL (RIGHT BACKGROUND).

LAKE MEADOWS "600", MOST RECENTLY COMPLETED OF THE TEN APARTMENT BUILDINGS IN THE AREA; SKIDMORE, OWINGS AND MERRILL, ARCHITECTS.

SCALE MODEL OF THE CENTRAL SOUTH AREA PLAN.

CENTRAL SOUTH AREA PLAN; THE PLAN CALLS FOR APPROXIMATELY 3,000 NEW DWELLING UNITS, A SMALL SHOPPING CENTER AND COMMUNITY FACILITIES.
PROPOSAL FOR COMMUNITY REBUILDING

BY IRA J. BACH, COMMISSIONER, DEPARTMENT OF CITY PLANNING, CITY OF CHICAGO

Each year thousands of visitors tour Chicago's Central South Area. When they view the clean, contemporary buildings, surrounded by spacious open areas, they find it difficult to believe that little more than a decade ago this land was occupied by some of the city's worst slums.

But remnants of the area's tragic past still remain. Between the eastern border of the community and the Illinois Institute of Technology on the west is a gap of dilapidated, overcrowded housing. To the north and south are sections of marginal commercial use, lofts, and industry mixed with residential blight. Other portions, recently cleared, will soon be redeveloped.

In November, the Department of City Planning presented to Mayor Richard J. Daley a proposal for completing the job of rebuilding this community. It was the Central South Area Plan, for the area bounded generally by the Southwest Expressway (2400 south) on the north, Lake Michigan on the east, the Chicago Junction Railroad right-of-way (4000 south) on the south, and the New York Central right-of-way (100 west) on the west.

Skidmore, Owings, and Merrill served as consulting architects for the plan. The firm also designed Lake Meadows, the first portion of the area to be rebuilt.

This plan is an integral part of the department's current program for revising the General Plan of Chicago. In 1958, the first step of the revised General Plan was announced—the Development Plan for the Central Area of Chicago. It proposed new housing, transportation facilities, commercial and industrial developments, and institutions in the downtown and near-downtown areas.

Since then, the department has initiated a residential community planning program. First attention is being given to areas where urban renewal projects are under way. The Central South Area Plan is an example of this program. Because this community lies immediately south of the central area, much of the plan represents an extension of the Central Area Plan's philosophy.

The central South area community covers 950 acres. Included are 431 acres (45 per cent) in redeveloped areas, where private and public rebuilding programs are under way; 182 acres (17 per cent) in designated areas, which are scheduled for redevelopment, but which final site plans have not yet been prepared; and 357 acres (38 per cent) in non-designated areas, in need of redevelopment, but not yet scheduled in renewal programs.

The plan makes recommendations for designated and non-designated areas, and relates proposals for these areas to sections now being redeveloped.

There is a growing demand for the existing new housing in the Central South Area. The first purpose of the plan is to extend the pattern of this attractive, varied residential complex, in a community which is integrated both socially and visually.

A second objective is to establish a coherent community design, by relating all portions of the area.

Third, the plan seeks to preserve and extend institutional activities in the community—hospitals, schools, and research facilities.

Basic to the plan is the idea of the total urban community. The Central South Area provides the potential for a living and working complex with opportunities for a full range of activities.

The area also offers convenient access to the heart of a great metropolis. Residents are only minutes away from downtown offices and stores, from outstanding universities, and from internationally known cultural institutions.

A community undergoing total redevelopment faces the danger of oppressive uniformity. To create interest and variety, portions of the community must offer a diversity of visual scenes, through different building heights and settings and changing vistas of open space.

In urban renewal areas it is also important to consider the relationship of each building and each group of buildings to the whole. All elements must express a unified design, for a sense of order and identification.

The Plan provides for both of these essential factors—a coherent over-all design and variety within the community.

A system of landscaped walkways would link all sections. They would lead from parks and schools, through residential areas.

The area between Lake Meadows and the Illinois Institute of Technology, which is in the geographic center of the community, would serve as a major focal point. Here, high-rise apartment buildings would adjoin a park and a small shopping plaza. A wide, landscaped mall would connect with the existing mall in Lake Meadows, providing an unobstructed view eastward to the lake. Pedestrian walkways would extend to the north and south of this community center, establishing a point of identification from all parts of the area.

Under the plan, the Central South Area would be developed in a series of eight neighborhood units. The neighborhood is not intended as a self-contained social unit, but as a service area within which the most convenient locations are provided for the most frequently used facilities.

In each neighborhood the elementary school and nearby park space would provide a visual focal point and a center for activity. Convenience goods shopping centers would also serve each unit.

High-speed through traffic would be routed around the local residential area. Local loop streets would serve the interior.

Neighborhoods would contain a variety of living units, with sub-areas of high-rise, medium-rise and low-rise housing. The design of open space would create varied relationships among buildings, in addition to providing for recreation and landscaping.

A light industrial complex would adjoin the Southwest and South expressways in the northwest corner of the community. Buildings would be developed in a park-like setting. Like the Technical Research Center, this area would increase employment opportunities within the community.

This plan calls for new school buildings to replace outmoded structures and meet growing needs in each neighborhood. Additional park space would adjoin schools. A system of landscaped walkways among parks would connect all sections of the community. Green areas would expand open space in concentrations of high-rise apartment buildings.

An island, constructed on land fill, would extend into Lake Michigan at the northern end of the Central South Area. It would provide space for beaches, recreation, parking and boating.

Three expressways adjoin the Central South Area: the South Route on the west, Lake Shore Drive on the east, and the Southwest Route connection with Lake Shore Drive on the north.

Large volumes of metropolitan area traffic will make use of these roadways. In addition, inter-community traffic will require retention of certain major thoroughfares.

Relocation of families from the units recommended for demolition would proceed in stages, under the city's established relocation policy. This policy, adopted by the City Council in 1959, states that each displaced family will be assisted in obtaining improved housing with a minimum of inconvenience. Many present residents would be able to find housing in redeveloped portions of the community, including existing and proposed Chicago Housing Authority projects.

Densities in sections recommended for additional residential development would provide for approximately 11 families per acre in low-rise areas, 55 families in medium-rise areas, and 74 families in high-rise areas. Even in high-density areas, adequate open space would be provided through careful neighborhood design.

Through these rebuilding efforts the Central South Area has come to symbolize the vitality of Chicago's urban renewal program. Redevelopment of Chicago Land Clearance Commission areas has substantially increased the city's tax revenues.

The Plan calls for an extension of this pattern, to support new developments and to complete the task of establishing an attractive, balanced residential community near the heart of the city.
This is one of six plans submitted by groups of developers from which a decision will be made by the Honolulu Redevelopment Agency in choosing a scheme for the 8.5 acre renewal project in downtown Honolulu.

The plan would provide 596 lanai apartment units grouped in three principal buildings. The design is built around an open site plan placing these structures in separate but integrated relationship to each other, centrally and cross-wise to the axis of the site.

The trade wind orientation of the buildings and the predominance of lanais establishes the makai, or sea orientation, elevations to create a pattern of hanging gardens overlooking the landscaped vista, the harbor and the sea. The mauka, or mountain orientation, elevations are characterized by screens to assist the control of the winds and to provide a sense of security while permitting a view of the beautiful mountains. Corridors on the mauka side are depressed below the floor level to give privacy and add to the liveability of the windward rooms. All buildings are shaped to capture the breezes and to funnel them through the apartments.

Although the project is visualized in reinforced concrete construction with masonry and drywall partitions, further study will be made of the possibilities of steel frame construction and the use of lightweight concrete, particularly in the 28-story building. The natural functional forms of the buildings create such interest that it is felt unnecessary to rely upon heavy textures or violent colors as accents but rather to allow the buildings to merge simply with their spectacular surroundings. In the garden area natural materials native to Hawaii will be utilized to preserve the tropical beauty of the site.

Lanais are generous and are arranged for maximum liveability. All apartments are equipped with ranges, ovens and disposal units. Kitchen cabinets will either be wood or metal as determined by future exploration. Kitchen and bathroom floors will be vinyl-asbestos tile; other interior apartment floors will be asphalt tile. Central hot water systems are provided for the tall buildings. The three-story two-bedroom apartments each have water heaters within the apartment.

Parking levels are graded and landscaped to (Continued on page 28)
THE DANIEL, MANN, JOHNSON AND MENDENHALL PROPOSAL WAS DEVELOPED FOR A GROUP COMPOSED OF ALEXANDER YOUNG, PACIFIC CONSTRUCTION, VON HAMM-YOUNG, AND SEVERAL MAINLAND ASSOCIATES.
A young architect came to ask a question. 'I dream of spaces full of wonder. Spaces that rise and envelop flowingly without beginning, without end, of a jointless material white and gold.

When I place the first line on paper to capture the dream, the dream becomes less.'

This is a good question. I once learned that a good question is greater than the most brilliant answer.

This is a question of the unmeasurable and the measurable.

Nature, physical nature, is measurable. Feeling and dream has no measure, has no language, and everyone's dream is singular.

Everything that is made, however, obeys the laws of nature.

The man is always greater than his works because he can never fully express his aspirations. For to express oneself in music or architecture is by the measurable means of composition or design. The first line on paper is already a measure of what cannot be expressed fully.

The first line on paper is less.

‘Then,’ said the young architect, ‘what should be the discipline, what should be the ritual that brings one closer to the psyche. For in this aura of no material and no language, I feel man truly is.’

Turn to Feeling and away from Thought. In Feeling is the Psyche. Thought is Feeling and presence of Order. Order, the maker of all existence, has no Existence Will.

I choose the word Order instead of knowledge because personal knowledge is too little to express Thought abstractly.

This Will is in the Psyche.

All that we desire to create has its beginning in feeling alone. This is true for the scientist. It is true for the artist.

But I warned that to remain in Feeling away from Thought means to make nothing.

Said the young architect: ‘To live and make nothing is intolerable. The dream has in it already the will to be and the desire to express this will. Thought is inseparable from Feeling. In what way then can Thought enter creation so that this psychic will can be more closely expressed. This is my next question.’

When personal feeling transcends into Religion (not a religion but the essence religion) and Thought leads to Philosophy, the mind opens to realizations—realization of what may be the existence will of let us say particular architectural vision of spaces. Realization is the merging of Feeling and Thought at the closest rapport of the mind with the Psyche, the source of what a thing wants to be.

It is the beginning of Form. Form encompasses a harmony of systems, a sense of Order and that which characterizes one existence from another. Form has no shape or dimension. For example, in the differentiation of a spoon from spoon, spoon characterizes a form having two inseparable parts, the handle and the bowl. A spoon implies a specific design made of silver or wood, big or little, shallow or deep.

Form is what. Design is how. Form is impersonal. Design belongs to the designer. Design is a circumstantial act, how much money there is available, the site, the client, the extent of knowledge. Form has nothing to do with circumstantial conditions. In architecture, it characterizes a harmony of spaces good for a certain activity of man.

Reflect then on what characterizes abstractly House, a house, home. House is the abstract characteristic of spaces good to live in. House is the form in the mind of wonder it should be there without shape or dimension. A house is a conditional interpretation of these spaces.

This is design. In my opinion the greatness of the architect depends on his powers of realization of that which is House, rather than his design of a house which is a circumstantial act. Home is the house and the occupants. Home becomes different with each occupant.

The client for whom a house is designed states the areas he needs. The architect creates spaces out of those required areas. It may also be said that this house created for the particular family must have the character of being good for another. The design in this way reflects its trueness to Form.

I think of school as an environment of spaces where it is good to learn. Schools began with a man under a tree who did not know he was a teacher discussing his realization with a few who did not know they were students. The students reflected on what was exchanged and how good it was to be in the presence of this man. They aspired that their sons also listen to such a man. Soon spaces were erected and the first schools became. The establishment of school was inevitable because it was part of the desires of man. Our vast systems of education, now vested in Institutions, stem from these little schools but the spirit of their beginning is now forgotten. The rooms required by our institutions of learning are stereotype and uninspiring. The Institute's required uniform classrooms, the locker-lined corridors and other so-called functional areas and devices, are certainly arranged in neat compartments, the handle and the bowl.

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That is why it is good for the mind to go back to the beginning because the beginning of any established activity of man is its most wonderful moment. For in it lies all its spirit and resourcefulness and from which we must constantly draw our inspirations of present needs. We can make our institutions great by giving them our sense of this inspiration in the architecture we offer them.

Reflect then on the meaning of School, a school, institution. The institution is the authority from whom we get their requirements of areas. A school or a specific design is what the institution expects from us. But School, the spirit school, the essence of the existence will, is what the architect should convey in his design. And I say he must even if the design does not correspond to the budget.

Thus the architect is distinguished from the mere designer.

In school as a realm of spaces where it is good to learn, the lobby measured by the institute as so many square feet per student would become a generous Pantheon-like space where it is good to enter. The corridors would be transformed into classrooms belonging to the students themselves by making them much wider and provided with alcoves overlooking the gardens. It would become the places where boy meets girl, where the student discusses the work of the professor with his fellow student. By allowing classroom time to these spaces instead of passage time from class to class, it would become a meeting connection and not merely a corridor which means a place of possibilities in self learning. It becomes the classroom belonging to the students. The classrooms should evoke their use by their space variety and not follow the usual soldier-like dimensional similarity because one of the most wonderful spirits of this man under a tree is his recognition of the singularity of every man. A teacher is not the same when he is with a few in an intimate room with a fireplace as in a large high room with many others. And must the cafeteria be in the basement instead of passage time from class to class, it would become a meeting connection and not merely a corridor which means a place of possibilities in self learning. It becomes the classroom belonging to the students. The classrooms should evoke their use by their space variety and not follow the usual soldier-like dimensional similarity because one of the most wonderful spirits of this man under a tree is his recognition of the singularity of every man. A teacher is not the same when he is with a few in an intimate room with a fireplace as in a large high room with many others. And must the cafeteria be in the basement instead of passage time from class to class, it would become a meeting connection and not merely a corridor which means a place of possibilities in self learning.

As I write alone in my room in the office, I feel differently about the very same things that I talked about only a few days ago to many at Yale.

Space has power and gives mode.

This with the singularity of every person suggests a variety of spaces with a variety of the ways of natural light and orientation to compass and garden. Such spaces lend themselves to ideas in the curriculum, to better connection between teacher and student, and to vitality in the development of the institution.

The realization of what particularizes the domain of spaces good for school would lead an institution of learning to challenge the architect to awareness of what School wants to be which is the same as saying what is the form, School.

In the same spirit I should like to talk about a Unitarian Church. The very first day I talked before the congregation using a blackboard. From what I heard the minister speak about with men around, I realized that the form aspect, the form realization of Unitarian activity was bound around that which is Question. Question eternal of why anything. I had to come to the realization of what existence will and what order of spaces were expressive of the question.

I drew a diagram on the blackboard which I believe served as the form drawing of the church and, of course, was not meant to be a suggested design.

I made a square center in which I placed a question mark. Let us say I meant it to be the sanctuary. This I encircled with an ambulatory for those who did not want to go into the sanctuary. Around the ambulatory I drew a corridor which belonged to an outer circle enclosing a space, the school. It was clear that School which gives rise to Question became the wall which surrounds Question.

This was the form expression of the church, not the design.

This puts me in mind of the meaning of Chapel in a university.

Is it the mosaics, stained glass, water effects and other known devices. Is it not the place of inspired ritual which could be expressed by a student who winked at chapel as he passes it after being given a sense of dedication to his work by a great teacher. He did not need to go in.

It may be expressed by a place which for the moment is left undescribed and has an ambulatory for the one who does want to enter it.

The ambulatory is surrounded by an arcade for the one who prefers not to go into the sanctuary. The arcade sits in the garden for the one who prefers not to enter the arcade. The garden has a wall and the student can be outside winking at it. The ritual is inspired and not set and is the basis of the form Chapel.

Back to the Unitarian Church. My original solution which followed was a completely symmetrical square. The building provided for the schoolrooms around the periphery, the corners were punctuated by larger rooms. The space in the center of the square harbored the sanctuary and the ambulatory. This design closely resembled the layout of the blackboard and everyone liked it until the particular interests of every committee member began to eat away at the rigid geometry. But the original premises still held of the school around the sanctuary.

It is the role of design to adjust to the circumstantial.

At one stage of discussion with the members of the church committee a few insisted that the sanctuary be separated entirely from the school. I said fine, let's put it that way and I then put the auditorium in one

(Continued in page 28)
This house on a five-acre site of rolling hillside was designed for a family of six. The object was a small and natural shelter, a kind of permanent tent, and the house was planned for another bedroom to be added in the future. The architects were concerned with providing a variation of spatial experience in a one-room house. From this idea came the hexagonal shape and the slope of the roof.

More than half of the interior space is taken over by the living and dining area where the ceiling rises to full roof height. Back from the central beam is the mezzanine, or the "sleeping shelf." This is the dormitory for the children. Beneath it is the kitchen which opens to the living area, the entry, and an inglenook. A built-in window seat stores extra bedding, and has foam rubber mattresses for sleeping additional guests. A bridge from the mezzanine makes it possible for the children to go out of doors without going through the main room.
This new skyscraper, located in the center of Dusseldorf, appears like an architectural link between the busy shopping and business district and a green, peaceful park.

Because of the high-level water table it was found necessary to float the steel structure on a tub-shaped, waterproof base of reinforced concrete. The central slab is thicker than the two smaller ones whose bays, however, are wider between column centers than those of the central one. The columns themselves are tubular in order to maintain the corporate image of the tubing manufacturing company for which it was built. The facade is aluminum and glass, and all metal parts are fireproof.

A central core contains all ducts, conduits, washrooms and the eight elevators which serve the eighteen floors. The three basement floors are occupied by record and filing offices, and technical installations. All office partitions are movable. A restaurant serving up to 1400 people has also been provided. The building is entirely air conditioned.
GARDEN APARTMENTS BY HARRY SEIDLER, ARCHITECT

THE ARCHITECT'S OWN APARTMENT:

Living-room: The L-shaped living room has a sitting group in its widest part across the view window with full height double doors opening onto the sheltered outdoor terrace. A hanging wall case with satin black sliding glass doors houses a built-in TV set; a sliding plate glass top covers the controls and record player of the stereophonic sound system. The wall unit also contains a bar, record and other storage drawers. Lighting is mainly indirect. The general color scheme throughout the apartment is neutral with single feature wall colors and small bright color accents.

Bedroom: The wall behind the bed is coffee-colored brown illuminated by an indirect light behind a baffle; cushions on the gray nylon fur bedspread have bright covers in orange, black, gray and yellow.

Kitchen: The kitchen is of the parallel counter type. All mechanical equipment is on one side: built-in wall oven, stainless steel cooking top, sink and dishwasher. The opposite side has a working counter and refrigerator. Hanging storage wall cabinets with indirect lighting illuminating the work surfaces are above both counters. All cupboard doors are of different primary colored opaque glass, surfaces are dull white Formica. Walls are tiled with Italian glass mosaic, the floor is gray ceramic tile.

Bathroom: The walls are covered with white Italian glass mosaic; one wall is blue; the floor is gray.
This block of 40 individual ownership ("home unit") apartments is built on a block of land sloping towards Sydney Harbor's Elizabeth Bay.

The site faces its long dimension toward the north-east, coinciding with a panoramic view of the Harbor.

The system of planning adopted faces all apartments to the view and provides direct access in pairs, by means of two elevator and stair enclosures, one in each half of the building.

To comply with regulations which require alternative means of fire exit, the landing levels of the stairs are connected by an outside gallery on every second floor. This gallery being at an intermediate floor level does not interfere with privacy or windows and provides an alternative means of access to either side of the building in the case of elevator maintenance.

All apartments are identical in size (950 sq. ft.) and arrangement. The "L" shaped living-dining space, the recessed terrace and main bedroom face the harbor, with the kitchen, bath and second bedroom on the street side facing a park in the distance.

(Continued on page 28)
The site occupies a commanding location facing the north-south runway of Chicago's Midway airport. The eminence of the site makes it visible from all directions, therefore careful consideration has been given to all elevations. Further, the site borders the northwest area of the Clearing Industrial District, whose area it is intended to service. It will be the only bank site within a four-mile radius.

Circulation is intended to provide access, without losing emphasis on passing traffic. The approach to the building is by two means: the pedestrian's entry via the parking lot on the west, or vehicular service via a ramp to the drive-in windows. It is therefore able to become a truly decentralized operation designed to meet the needs of the automobile age. Employees enter through the parking area to the east via a service entrance. Traffic generally is routed in such a way that customers cannot approach from the wrong direction.

The building is conceived as a two-level unit with the entrance at street grade, approximately four feet above the main banking level and seven feet above the lower level. The main banking floor is designed as a dignified interior space with a high ceiling and exposed columns in the main lobby. The walls will be lighted by an obscure skylight strip that will bathe its surfaces with natural light. Surrounding the main lobby will be low-ceiling work areas. The officers area is adjacent to the street with a broad expanse of seven-foot high glass, opening out toward the airport. The teller area is arranged to permit operation of either the drive-in windows or the counter adjoining the main lobby. The lower level will house the main vault, safety deposit boxes, the bookkeeping department, the employees lunch room and storage areas. The bookkeeping department is also naturally lighted from a landscaped area-way that extends below the street level. Sufficient glass is used on the street elevations to open the interior to the passing pedestrian and motorist, but no more than is necessary.
DESERT HOUSE BY FRANCISCO ARTIGAS, ARCHITECT
Located some 200 feet above the high desert, in Apple Valley, California, on the bouldered pinnacle of a mountain, the building site required not only considerable blasting, but also necessitated the creation of an access road. The contractors blasted room in the boulders for footings to be poured instead of leveling the site completely.

Half, or 70 feet, of the three-bedroom home is the living room—which features a grooved Philippine mahogany ceiling offset by the exposed, 30-foot-long, spanning steel beams which were painted a frosty white. These beams were placed 10 feet on center on one end of this living area; the peak of the mountain juts up through the floor to provide support for a 20-foot-long table.

The steel framework provided a partial solution to the inter-relating problems present in capitalizing on the view and keeping heat transmission to a minimum.

Shade for this large expanse of glass was provided by cantilevering the roof by means of 12-inch "I" 31.8 steel beams 10 feet from wall line on each side of the house and 6 feet on the ends. Besides protecting the glass expanses, this double cantilever provides shade for the 10-foot-wide ramp which encircles the house.

Air conditioning was, of course, necessary; and so a 14-ton unit was installed in the mechanical room on the lower or garage level. Here, again, the architect utilized the same structural steel frame in another role. To provide a return for the warm air back to the cooling equipment, the area, known as the plenum, created between the ceiling and the roof by the unused depth of the 12-inch "I" beam was used as a conduit area.

Warm air is returned through the plenum into the fireplace core where it is drawn into the mechanical equipment below. Leakage was not considered to be great through the built-in hi-fi speakers and ceiling fixtures.

A 10-foot by 30-foot area of the plenum on the west side of the living room was used to provide natural illumination from the sky. A small electric motor was concealed in the sandwiched air space and upon actuation slides any one, or all, of the three panels back into the plenum to open the room to the natural daylight (Continued on page 28)
The house is situated on a high mountain shelf, facing south overlooking the city. The general requirements were: a carport for two cars, an outdoor deck for evening relaxation, entertaining and occasional dinner or other meals, the living area for entertaining small groups, enjoying music, television, reading, intimate conversations, or just the view, and a dining area with a bar enabling the host to mix drinks without interfering with the kitchen activities. All activities revolve about the kitchen which serves the dining area, breakfast bar, outdoor barbecue, and swimming pool area.

The guest bedroom doubles as a studio. The guest bath is also used as a dressing area for the pool. The master bedroom contains built-in bookshelves, desk and vanity, and wardrobe. The master bath is located adjacent to the swimming pool garden and master bedroom. Large areas of glass were used to afford views of the city and adjoining hills.
GARDEN APARTMENTS—HARRY SEIDLER
(Continued from page 21)

The building structure is entirely of reinforced concrete. Columns are 9' wide and of varying length, largely contained within wall thicknesses. Floors are 9 1/2' thick flat-plate design without beams, except for the turn-downs to support the cantilevered connecting galleries.

The flat slab floors project to the edges of the building and are clearly expressed as supporting the 11' cavity cream colored face brick infill walls. All exposed concrete is left off-the-form. The sloped, projecting awning type sunshades and the gallery railing, are of structural aluminum with clear anodized 20-gauge interlocking sheet aluminum infill panels.

The view side terrace rails are of aluminum box section with wired clear plate glass infills. All window frames are aluminum with standard double hung opening sashes.

Plumbing services are contained in four separate stacks located between bath and kitchen. All electric and gas meters are located in an enclosure off the fire stair which also gives access to the incinerator chute.

Two communal laundries are located at roof level equipped with automatic washing and drying machines.

Covered car parking is provided under the building and under a continuous folded concrete slab carport which is cantilevered out of the similar shaped north retaining wall. This form resulted in very economical use of material, (3' thick roof, 6' thick wall).

PROJECT FOR HONOLULU—DANIEL MANN, JOHNSON & MENDENHALL
(Continued from page 12)

relieve monotony and adjoin the major traffic arteries. The terracing of the parking, combined with landscaping and garden walls, isolates the intrusion of automobiles and headlight glare from the social use of the site and from the privacy of the apartments. Parking for each building is closely related to the entry to that building.

Detailed specifications and finish requirements are to be developed and will be materially in excess of FHA requirements. Strict compliance with Board of Health and Building Code regulations will be maintained. The tall buildings are elevated to permit the free flow of space throughout the site, unifying the entrance lobbies and garden levels in a spacious park-like atmosphere.

DESERT HOUSE—FRANCISCO ARTIGAS
(Continued from page 25)

and starlight.

This convertible ceiling is placed directly over the indoor-outdoor swimming pool. As the pool circulates under the edge of one of the 30-foot bays, the floor line was simply terminated at each column on either side of the bay. The window line is terminated just above the water level, and a section of transparent glass descends a short distance into the pool to provide an effective weather barrier. Access to the house from the four-car garage, which is on the lower level with the mechanical room and servants' quarters, is by a curving cement and beach rock stepped ramp which rises to the 10-foot-wide peripheral deck and main entrance.

A fireplace end wall is adjacent to the entrance and concealed from the entrance by a combination television and bookcase.

The master bedroom and bath are off the living room and portions of its roof have glass blocks. The room has its own fireplace, color TV, and specially built bookcase and gun closet. The bath is in Italian marble. There are also two guest bedrooms and baths on the main level. Servants' quarters and bath are downstairs where there are also storage rooms, utility room, and the carport. Glass blocks are set in the kitchen ceiling for natural daylight in daytime. All woodwork in this area is maple.

NOTES IN PASSING
(Continued from page 9)

This circular process of labeling the group with the offenses of a few delinquent members, and then labeling the members of the group with the attached delinquencies, is responsible for the maintenance of much group prejudice; and it is no more honest to seek to parallel the process with the achievements of a few persons of distinction.

A STATEMENT—LOUIS I. KAHN
(Continued from page 13)

place and connected it up with a very neat little connector to the school. Soon everyone realized that the coffee hour after the ceremony brought several related rooms next to the sanctuary, which when alone were too awkwardly self-satisfying and caused the duplication of these rooms in the separated school block. Also, the schoolrooms by separation lost their power to evoke their use for religious and intellectual purposes, and like a stream, they all came back around the sanctuary.

The final design does not correspond to the first design though the form held.

I want to talk more about the difference between form and design, about realization, about the measurable and the unmeasurable aspects of our work and about the limits of our work.

Giottos was a great painter because he painted the skies black for the daytime and he painted birds that couldn't fly and dogs that couldn't run and he made men bigger than doorways because he was a painter. A painter has this prerogative. He doesn't have to answer to the problems of gravity, nor to the images as we know them in real life. As a painter he expresses a reaction to nature and he teaches us through his eyes and his reactions to the nature of man. A sculptor is one who modifies space with the objects expressive again of his reactions to nature. He does not create space. He modifies space. An architect creates space.

Architecture has limits.

When we touch the invisible walls of its limits then we know more about what is contained in them. A painter can paint square wheels on a cannon to express the futility of war. A sculptor can carve the same square wheels. But an architect must use round wheels. Though painting and sculpture play a beautiful role in the realms of nature, architecture plays a beautiful role in the realms of painting and sculpture, one does not have the same discipline as the other. One may say that architecture is the thoughtful making of spaces.

It is the creating of spaces that evoke a feeling of appropriate use.

To the musician a sheet of music is see ing to bear.

A plan of a building should read like a harmony of spaces in light. Each space must be defined by its structure and the character of its natural light. Even a space intended to be dark should have just enough light from some mysterious opening to tell us how dark it really is. Of course I am not speaking about minor areas which serve the major spaces.

An architectural space must reveal the evidence of its making in the space itself. It cannot be a space when carved out of a greater structure meant for a greater space because the choice of a structure is synonymous with the light that gives image to that space. Artificial light is a single tiny static moment in light and is the light of night and never can equal the nuances of mood created by the time of day and the wonder of the seasons.

A great building, in my opinion, must begin with the unmeasurable, go through measurable means when it is being designed and in the end must be unmeasurable. The design, the making of things is a measurable act. In fact at that point, you are like physical nature itself because in physical nature everything is measurable even that which is yet unmeasured, like the most distant stars which we can assume will be eventually measured.

But what is unmeasurable is the psychic spirit. The psyche is expressed by feeling and also thought and I believe always will be unmeasurable. I sense that the psychic existence will call on nature to make what it wants to be. I think a rose wants to be a rose. Existence will, run, becomes existence, through nature's laws and evolution. The results are always less than the spirit of existence.

In the same way a building has to start in the unmeasurable aura and go through the measurable to be accomplished. It is the only way you can build, the only way you can get it into being is through the measurable. You must follow the laws but in the end when the building becomes part of living, it evokes unmeasurable qualities. The design involving quantities of brick, method of construction, engineering is over and the spirit of its existence takes over.
Take the beautiful tower that was erected in New York made of bronze.

It is a bronze lady, incomparable in beauty, but you know she has corsets for fifteen stories because the wind bracing is not seen. That which makes it an object against the wind which can be beautifully expressed, just like nature expresses the difference between moss and reed. The base of this building should be wider than the top, and the columns which are on top dancing like fairies, and the columns below growing like mad, do not have the same dimensions because they are not the same thing. This story if told from realization of form would make a tower more expressive of the forces. Even if it begins in its first attempts in design to be ugly it would be led to beauty by the statement of form.

I am doing a building in Africa, which is very close to the equator. The glare is killing, everybody looks black against the sunlight. Light is a needed thing, but still an enemy. The relentless sun above, the siesta comes over you like thunder.

I saw many huts that the natives made.

There were no architects there.

I came back with multiple impressions of how clever was the man who solved problems of sun, rain and wind.

I came to the realization that every window should have a free wall to face. This wall receiving the light of day would have bold opening to the sky. The glare is modified by the lighted wall and the view is not shut off. In this way the contrast made by separated patterns of glare which stylish grilles close to the window make is avoided. Another realization came from the effectiveness of the use of breeze for insulation by the making of a loose sun roof independently supported, separated from the rain roof by a head room of 6 feet. These designs of the window and wall and of the sun and rain roof would tell the man on the street the way of life in Angola.

I am designing a unique research laboratory in San Diego, California.

This is how the program started.

The director, a famous man heard me speak in Pittsburgh. He came to Philadelphia to see the building I had designed for the University of Pennsylvania. We went out together on a rainy day. He said "how nice, a beautiful building. I didn't know a building that went up in the air could be nice. How many square feet do you have in this building?" I said "one hundred and nine thousand square feet." He said "that's about what we need."

That was the beginning of the program of areas. But there was something else said which became the Key to the entire space environment. Namely that Medical Research does not belong entirely to medicine or the physical sciences. It belongs to Population. He meant that anyone with a mind in the humanities, in science or in art could contribute to the mental environment of research leading to discoveries in science.

Without the restriction of a dictatorial program it became a rewarding experience to participate in the projection of an evolving program of spaces without precedence. This is only possible because the director is a man of unique sense of environment as an inspiring thing, and he could sense the existence will and its realization in form which the spaces I provided had.

The simple beginning requirement of the laboratories and their services expanded to cloistered gardens and studies over arcades and spaces for meeting and relaxation interwoven with unnamed spaces for the glory of the fuller environment.

The laboratories may be characterized as the architecture of air cleanliness and area adjustability. The architecture of the oak table and the rug is that of the studies.

The medical research building at the University of Pennsylvania is conceived in recognition of the realizations that science laboratories are studios and that the air to breathe should be away from the air to throw away.

The normal plan of laboratories places the work areas off one side of a public corridor and the other side provided with the stairs, elevators, animal quarters, ducts and other services. This corridor is the vehicle of the exhaust of dangerous air and also the supply of the air you breathe, all next to each other. The only distinction between one man's spaces of work from the other is the difference of the numbers on the doors.

I designed three studio towers for the University where a man may work in his bailiwick and each studio has its own escape stairway sub tower and exhaust sub tower for isoate air, germ infected air and noxious gas.

A central building to which the three major towers cluster takes the place of the area for services which are on the other side of the normal corridor plan. This central building has nostrils for intake of fresh air far away from exhaust sub towers of vitiated air.

This design, an outcome of the consideration of the unique use of its spaces and how they are served, characterizes what it is for.

One day I visited the site during the erection of the prefabricated frame of the building. The crane's 200' boom picked up 25 ton members and swung them into place like match sticks moved by the hand. I resented the garishly painted crane, this monster which humiliated my building to be out of scale. I watched the crane go through its many movements all the time calculating how many more days this "thing" was to dominate the site and the building before a flattering photograph of the building could be made.

Now I am glad of this experience because it made me aware of the meaning of the crane in design, for it is merely the extension of the arm like a hammer. Now I began to think of members 100 tons in weight lifted by bigger cranes. The great members would be only the parts of a composite column with joints like sculpture in gold and porcelain and harboring rooms on various levels paved in marble.

These would be the stations of the great span and the entire enclosure would be sheathed with glass held in glass mullions with strands of stainless steel interwoven like threads assisting the glass, and the mullions, against the force of wind.

Now the crane was a friend and the stimulus in the realization of a new form.

The institutions of cities can be made greater by the power of architectural spaces. The meeting house in the village green has given way to the city hall which is no more the meeting place. But I sense an existence will for the arcaded city...
place where the fountains play, where again boy meets girl, where the city could entertain and put up our distinguished visitors, where the many societies which upheld our democratic ideals can meet in clusters of auditoria on the city place.

The motor car has completely upset the form of the city. I feel that the time has come to make the distinction between the viaduct architecture of the car and architecture of man's activities. The tendencies of designers to combine the two architectures in a simple design has confused the direction of planning and technology. The viaduct architecture enters the city from outlying areas. At this point it must become more carefully made and even at great expense more strategically placed with respect to the center.

The viaduct architecture includes the street which in the center of the city wants to be a building, a building with rooms below for city piping services to avoid interruption of traffic when services need repair.

The viaduct architecture would encompass an entirely new concept of street movement which distinguishes the stop and go staccato movement of the bus from the "go" movement of the car. The area framing expressways are like rivers. These rivers need harbors. The interim streets are like canals which need docks. The Harbors are the gigantic gateways expressing the architecture of stopping, 76 terminals of the Viaduct Architecture—they are garages in the core, hotels and department stores around the periphery and shopping centers on the street floor.

This strategic positioning around the city center would present a logical image of protection against the destruction of the city by the motor car. In a sense the problems of the car and city is architecture—they are garages in the core, hotels and department stores around the periphery and shopping centers on the street floor.

All his life Léger was concerned with the fitting together of pictures so that no single element was unaccounted for. Nothing pleased him more than to fit together a series of carefully worked out forms in a complex, controlled scheme. The mechanics of making a picture impassioned him, and often bewildered his critics. In his very early days, even Apollinaire was not quite certain what to think and wrote that Léger was a difficult artist. "He creates, if one dares to say it, cylindrical graphics, and hasn't avoided giving his compositions the savage appearance of tires piled up."

Boxing and piling-up was deliberate with Léger, and the essential quality that defines his style. No matter how baroque he became at the end of his life—and some of his last compositions recall the interlacing of Tiepolo figures—he never ceased to weigh his elements as elements, brushing away all concern but that of the pictorial strength of interlocking forms. This was evident in two exhibitions—one at the Janis Gallery, and the other at the Museum of Modern Art.

The museum show—a selection of their holdings—was excellent. I cannot think of a better means to evaluate Léger's life work than in a small, carefully selected exhibition. I hope the Museum will continue to compile these smaller anthologies. They are the ideal critical means of exhibiting and favor reflection far more than enormous, unsalvageable exhibitions which try to show everything.
DOORS AND WINDOWS

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the most exciting ideas take shape in fir plywood
THE NINE SOARING PINNACLES of this church, recalling the boldness of Gothic arches, are a vigorous expression of advancing plywood technology. The roof is a space plane, a step beyond the folded plate with more versatility than any other clear-span technique using wood.

Like all folded plates, the space plane acquires strength and rigidity from interaction of inclined plywood diaphragms. But its components may take shapes other than rectangular, to create more complex designs. Here they are triangular stressed skin panels. Forces are transferred from one to another, and the entire multi-faceted roof becomes a lid-like shell, supported only at edges. Steel buttresses anchored to foundations absorb lateral thrusts. Clear-span area is 32' x 110'.

The absence of framework or posts is only one of several advantages this roof shares with space planes in general. It went up fast (15 days); huge plywood components were precisely fabricated to insure exact fit. Prefabrication also guaranteed close cost control and quality of workmanship and materials. In-place cost compared well with other means of obtaining a similar span.

For basic fir plywood design data, write (USA only) Douglas Fir Plywood Assn., Tacoma 2, Wash.
A sampling of new designs appearing in the second Multalum catalog.

If you haven’t received the first, here is your opportunity to get both for the price of one — free, if you request them on your business letterhead.

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