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NOTES ON THE FUTURIST EXHIBITION AT THE MUSEUM OF MODERN ART

Reverberations of Futurist eloquence, relayed in the form of much quoted manifestos, have never subsided. Polemically speaking, Futurism was a most powerful 20th-Century movement. But artistically speaking, this is our first chance to examine supporting evidence. Happily, this exhibition is so complete and well-documented that at last verbal theory can be measured against aesthetic results.

I hadn’t remembered that Boccioni, Balla and Severini could, on occasion turn out masterworks. On the other hand, taken as a whole, the exhibition confirms the judgment of many critics who have noted the Futurists’ frequent lapses in taste, sophistication and technical achievement. The hectic experimental character of much in the exhibition sends the mind flying back to the vivid theoretical underpinnings. The ideas of the Futurists, often expressed before they were applied to their paintings, remain the most stimulating aspect of their work as a group.

Just as important as Peter Selz’ admirable achievement in assembling and installing the show is the accompanying publication written by Prof. Joshua C. Taylor. To my knowledge he is the first writer on Futurism to renounce the French-influenced clichés that arose immediately at the birth of Futurism and have been faithfully repeated ever since. Taylor wisely concentrates on a thorough examination of the works and minimizes sensational aspects of Futurist history. For example, he makes little of the jingoist articles of Futurist faith, placing the artists in their special historical context and hinting that the public personalities they exhibitionistically cultivated and the work they did in their studios were not always synonymous. Taylor understands the environment in which they erupted (the suffocating hypocrisy of “civilization,” and sought to go back to “beginnings.”)

Taylor’s thesis—to my mind the most acceptable and intelligent yet proposed—is stated at the outset. Critics, he says, have persisted in seeing Futurism as an analytical procedure like early Cubism, differing only in its aim to represent motion. But motion for the Futurist painter was not an objective fact to be analyzed, he points out. “As different as their procedures were, the Futurists came closer in their aims to the Blaue Reiter, or better, to Kandinsky and the Blaue Reiter than to the Cubists.”

Perhaps Taylor’s most pertinent observation is that Futurism was not a style but an impulse, an impulse that was translated into poetry, the visual arts, music and eventually into politics. He quotes Marinetti: “Futurism is only the praise, or if you prefer, the evaluation of originality and of personality, the rest is only argument, trumpeting, and blows of the fist.”

It seems to me that this distinction is important. It could be applied to abstract expressionism which is also more an impulse than a style, and neatly fits Marinetti’s description of Futurism.

Taylor’s idea that the Futurists were more closely related to the German expressionists than the Parisian Cubists is not only correct historically (the Expressionists were far more cordial hosts to the Futurist exhibition in Germany in 1912 than the French had been) but also true in terms of the philosophic tendencies in each movement. The transcendentalism that marks the Northern avant-garde before the First World War, and that is absent in Cubism, exists in equally passionate form in Italy. Kirchner wrote about “Hieroglyphs of Nature” and sought his analogues in figures and landscapes. The Futurists sought theirs in city and industrial motifs, but was the same overpowering idealism that drove them on. Both movements, while bitterly rebellious in their verbal wars with society, harbored idealistic faiths that bordered on mysticism. Even the diction of Futurist statements is comparable to that used by Kandinsky, Marc and Kirchner in theirs. Marinetti: “Analog is nothing more than the immense love that reunites distant things, apparently different and hostile. By means of vast analogies this orchestral style, at the same time polychrome, polyphonic, and polymorphic can embrace the life of matter.” This statement Taylor mentions in relation to one by Severini, even more reminiscent of Kandinsky: “An overpowering need for abstraction has driven me to put to one side all realization of mass and of form in the sense of pictorial relief. Each drawing is an objective study, an effort in the direction of the absolute. I consider the Plastic Absolute to be the communion, the sympathy which exists between ourselves and the center of things themselves.”

This transcendentalism closely resembles that of the abstract expressionist and tachist attitudes after World War II. Like the Futurists, the painters of the new abstraction were impatient with jaded traditional tastes and conventions, with the hypocrisy of “civilization,” and sought to go back to “beginnings.” Taylor quotes one Futurist article that lists the five last types of primary and original man: the savage, the child, the delinquent, the insane, the genius. Compare this with Dubuffet’s definitions of “Tart brut” and the numerous articles that appeared in France and America toward 1950 discussing the work of children, madmen and naïve painters. Another obvious common idea: the Futurists wished to put the spectator in the center of the picture, to make him participate in its organic structure and rhythms, to destroy conventional picture space. This was the stated aim of Jackson Pollock and others interested in “expanding space.”

To me Severini remains the most natural, most sensitive painter in the group. While the French influence is pronounced in his work, and while its congruence with Futurist theory is not as marked as Boccioni’s, Severini is the painter who managed to suggest the “pictorial rhythm of an ideal world” without resorting to obvious devices, without losing clarity of light and color, without spelling his theories to the letter. His orthography is purely painterly, and highly disciplined.

Balla on occasion achieves the same instinctive clarity, particularly in his non-objective studies of “iridescent interpenetrations” with their fresh colors divided to produce an authentic equivalent to vibrations of sunlight.
Boccioni is obviously the most powerful figure in the group—a fertile imagination backed with tremendous energy. His expressionist temperament steels into everything he approaches, even when he is working with controlled experiment as in his States of Mind series. He no more than anyone tried to do everything at once, to pitch the spectator into the center of his world and to pitch his world into the solar-plexus of the spectator simultaneously. He wanted to shock, to break out of remem-

bered conventions and he succeeded half the time brilliantly. The other failures, I suppose, could be considered brilliant failures. But it is Boccioni the sculptor who leaps out of the Futurist and all other movements because of his singularity.

Taylor considers the magnificent Antigrazioso, a portrait of Boccioni's mother, one of the first important Boccioni sculptures. He calls it a "lively image that seems to burst with inner life," and so it does. As a sculpture it is incomparable, with its many views of the head, its shifting emotional expressions (which differentiate it from Matisse's approach), its boldly accented planes. As an illustration of Boccioni's theories, as expressed in his 1912 sculpture manifesto, it has not yet the pronounced iconoclasm of later pieces. The "sculpture of environment" he envisioned (and which is discussed so often today in New York as if it were a novel approach) was yet to be realized.

In Development of a Bottle in Space, Boccioni comes as close to realization as possible. The bottle appears to move in unending sequences of "interpenetrating planes." The ricochet of light is symbolized in architectonic terms. The "structure" of the bottle is analyzed rigorously, with the thoughtful care Juan Gris might have used were he a sculptor.

The masterpiece remains Unique Forms of Continuity in Space, that striding figure of swiftness that contradicts its own metallic mass and lifts into space with paradoxical lightness. "It is muscular without muscles, massive without weight," writes Taylor, and best illustrates Boccioni's principle of "physical transcendentalism."

I think particularly of the "white" pictures, done in the early 1950s. Here, Diller reduced his means, using only a few thin strips of blue, or yellow, or even hairline lead-pencil lines to make the equable divisions of space he sought. The white fields, laid on sometimes in the most delicate of palette-knife strokes, sometimes in thinly brushed areas overpainted to a deep, smooth surface, give a sense of lyrical lightness. They expand in a delicate, highly disciplined movement rarely achieved within the neo-plastic means.

Diller's recent paintings are firm statements, more stunning in their juxtapositions of primary colors with large areas of black, and indicate that his passion for rectilinear composition carries him into always renewed creativeness.

Although Ludwig Sander, whose recent paintings were exhibited at the Castelli Gallery, clings to rectilinear composition too, his spirit is decidedly romantic and his means unorthodox. The tranquility that emanates from Sander's resonant canvases inevitably suggests idyls in nature.

These are modest and consummately painted canvases. Their deep greens posed against blue-greens, or seaweed greens, or purples, are painted for their maximum depth and reverberation, and Sander reaches the maximum. When a large squash field is divided off from a narrower rectangle, Sander sometimes uses a dusky line that swells in places, or even splits revealing an undertone. This line has nothing to do with the rigidly tense line of the neo-plasticist. It is rather the demarcation, with all its ambiguities, that can be imagined within nature, the wavering horizon line over fields or the line of the last reaches of the sea.

Jean Xceron never fails to impress me with his quiet authority. Recently he presented an exhibition of watercolors painted in 1960 at the Rose Fried Gallery. In them, Xceron's years of experience, his mastery of his means were immediately evident. But more important, Xceron shows an informal, joyous side of his nature that had been somewhat sublimated in his more finished paintings.

(Continued on page 29)
MUSIC

PETER YATES

OCCASIONS AND COMMENTS

I don't go to concerts as I used to. When I do go I usually drag myself. The standard repertoire drips from the radio, as from a tap. Comparative performance quality offers no incentive. When the great Amsterdam orchestra comes all the way to Los Angeles to play Brahms' 1st Symphony, I shall not be there. I owe the repertoire no loyalty. But when Marni Nixon announced a song recital, for American Artists, Inc., I was there, eagerly. It was the first time I had been able to hear her sing through an entire evening.

The recital came at a rushed time for her. I switched on the radio one evening, and there came in her unmistakable voice, high up in a new piece by Boulez, with the NY Philharmonic—part of a work called *Pli selon pli*, a title I don't intend to translate. Last year, with a few Philharmonic percussionists, she sang the brief, technically difficult first *Improvisation on Mallarmé*. This time she did the second part, another *Improvisation on Mallarmé*, even more difficult. I am told it is the more interesting; I didn't find it so.

Calvin Harlan, who writes me occasionally from Louisiana, sent on an English review by Peter Heyworth of the entire *Pli selon pli*—he doesn't translate it either. The entire work, a sort of orchestral crescendo by the adding of instruments, begins with a piano prelude, goes on to *Improvisations 1 and 2*, then swells dramatically into *Improvisation 3* and ends, bringing in the remainder of the orchestra, in a *Tombeau*. Heyworth comments that the odd orchestration refers back to Boulez' teacher, Messiaen, to Verdi, Strauss, and in particular to Debussy. He observes that "the glassy timbre of Boulez' combination easily grows monotonous," as it certainly does in the earlier *Le Marteau sans Maitre*. Each whole work by Boulez that I have heard seemed to me sterile, but a very vital style persists in the details.

Anyway, what with being rushed to New York a few weeks later to appear again with Bernstein on one of his TV orchestral potpourris for children, Marni Nixon was busier than she had expected to be when she planned the recital.

I have tried before to categorize her virtues and occasional lapses. She is afraid of nothing and will sing off the top or bottom of her voice or read a cantata at sight, when asked, to get the job done. She sings from the notes as accurately as an instrument, undeflected by whatever may be going on around her from the other instruments. She recorded the 23 solo songs by Webern in a single 3-hour session. She sings as well and easily for fun as in performance. She always sings in the character of the music. She never shows off, no matter how extraordinary the demand made on her skill. Because of her extreme accuracy she is often called on to perform without adequate warm-up, as when she repeated the Boulez *Improvisation 1* for the Monday Evening Concerts; at such times her voice can be brassy and harsh like a high trumpet. At the recital she began in this voice, singing a group of Purcell songs, set by John Edmunds from the original figured bass accompaniment. These are the best Purcell settings I know. By the time she had reached the loveliest of them, *Music for Awhile*, her voice was warming.

In the two following Mozart arias her confidence displaced her judgment. She was not leaving herself enough time to breathe between phrases: I was just murmuring this thought to my companion when she stopped before the high climax of the second aria, apologized graciously, went back a few measures and easily leapt the barrier. At the end of the concert she sang another Mozart aria, breathing the phrases exactly as they should be. She proceeded to sing in most beautiful voice and immaculate diction a group of songs by Schumann and Wolf. Her diction is always immaculate; here she withheld the closing consonant or sibilant of each decisive word so that the tone came through and was closed to the instant by the ending accent. Lieder buffs make a great to-do about pronunciation, but the diction they prefer is more often gemuetlich than precise.

The next group introduced a cycle of five songs by Ernest...
Guld, her husband, now receiving praise for his score to the film Exodus, is not previously been enthusiastic about Ernest Gold's music. He has the right to write it, and I have the right to dislike it. You will understand therefore what a turning around went on inside me when I say that these were superlatively well conceived songs I couldn't help but liking.

The texts include five of A Hand in A Horse He Can Ride, a Shake speare sonnet very well set to its words, My Love Is Like a Red, Red Rose, and a pair of quatrains by Emily Dickinson, these last being in my estimation at least as adequate to the poetry as any of the quite excellent cycle of Dickinson songs by Aaron Copland.

The final group consisted of folksongs in several languages, two in settings by John Edmunds. The loveliness of the voice and the precise diction joined with a musical sense of the character of each song to round out the evening in complete beauty. I don't know when I have more thoroughly enjoyed a song recital. You would not say of Marni Nixon that she is a complete musician but that she is completely musical.

She knows also how to project or withhold her personality as the music demands. The double aspect showed in the charm of her appearance when she stood before us and in the music hall stride and swing of the arm that took her off the stage, the little ornament at the back of her head bobbing like the halo of an hourglass. Like a true actress she throws herself into whatever she is doing, so that one sees it with her and through her. She is never in the way of what she reveals.

A similar gesture of theatrical reality at the right moment made memorable a performance of Handel's Acis and Galatea, a Pastoreale, that is to say an opera in recitative and chorus. Handel was losing money producing full-scale operas, so he wrote this Pastoral to recoup his losses. Henry Lewis organized the performance and conducted. Henry Lewis is a Negro. I mention this not as a curiosity but because, this season, in the absence of a guest conductor, he was invited to come from the bass section of the Los Angeles Philharmonic to conduct the orchestra for several concerts, becoming thus the first Negro to lead a major orchestra in America. Marilyn Horne sang Galatea, John Guarnieri sang Acis, Marni Nixon sang the one highly embellished aria of Damon (I blame the conductor for driving her to sing it too fast: it should be sung only so fast as the embellishment easily permits, the speed coming from the detail instead of from the push). After intermission a large man subsequently identified as Roderick Bistow tramped across the stage, the hint of gawkiness drawing attention to him. The chorus informed us that the wretched lovers had fallen into the power of giant Polyphemus, who was about to propose himself as a substitute for Acis. When the gawky singer rose to begin his recitative he was immediately Polyphemus, every word he emitted increasing the audience's delight in discovering: this is how the giant sings! Then followed the aria, "O ruddier than a cherry . . ." that I heard first from an old Edison record sung by David Bispham. I have wondered all my life in the back attic of my memory what it was about. The two are together a craggy cluster of his own about Walt Whitman.

The group ended with General William Booth Enters Heaven, to the poem by Vachel Lindsay, one of the masterpieces of song in our language. Whenever I write about this song, one of several reset by Ives from an original for chorus, I begin questioning the realms of language to describe it. The music must be sung and played full out, without reserve, yet controlled by an art not to be achieved without long experience in Ives' vocal idiom. I learned this by listening many times to the great Ives soloists and chamber musicians contributed. John and I are, naturally, long time allies.

John Edmunds has been a prolific composer of songs, perhaps the only significant American composer at the present time who confines his talent entirely to song. In the same week Marni Nixon sang his Purcell transcriptions we heard Margery MacKay sing splendidly, for the Monday Evening Concerts, a group of his transcriptions of Alessandro Scarlatti, and a group of his original songs. Of all John Edmund's many songs I have heard only a few short groups, and my opinion must remain provisional. The texts are carefully chosen from a wide knowledge of the possible literature; Edmunds delights especially in the middle-English. The writing is grateful, lies well for the voice and rides on a stout, responsive accompaniment. He is not an effervescent or naturally gifted melodist. Indeed the naturally gifted melodist, who may be otherwise as lacking in musical capacity as Carrie Jacobs Bond, Stephen Foster, or Irving Berlin, has been at all times a rarity. Any songwriter who must compose his songs can take one of two general directions: he fits the music to the words or wretes the words to achieve music. Edmunds takes the first way, the song being a musical enunciation of the text. Singers prefer in general to let the music carry them along, while the words fall as they may. Margery MacKay, who has long appreciated Edmunds' artistry, imparted to each song its peculiar eloquence, each being rewarded by the little appreciative murmur that tells the audience has entered into the spirit of the setting.

She sang, too, a group of songs by Ives, one of the great masters of song-art, who could set tenderly to melody the words of his wife's poem Two Little Flowers or wrench to his intent of declamation a craggy cluster of his own about Walt Whitman.

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singer Radiana Pazmor, and from her example draw any invidiousness of the comparison. Margery MacKay brought out the text with power, though with some lack of assurance in the long phrases and the rhythms. In the vast sweep of the marching line, round and round and round and round and round and round and round . . . " she took the breath too short, breaking the continuity which must seem as if it would not end. She should keep this song in her repertoire and sing it often; she has the voice for it.

In the previous season I organized the one Monday Evening program devoted to the work of American composers. This season there were several, including a program of contemporary music by composers of other American nations, arranged by Aurelio de la Vega. The evening Margery MacKay sang we had a Barber Excursions for piano and the West Coast premiere of Deserts by Edgard Varese. I had already twice broadcast Deserts from a tape of the New York performance sent me by the composer; KPFK also broadcast a tape of the same work from the Stratford Festival in Ontario, Canada.

Robert Craft, who conducted, had given us a memorable performance of Varese works several years ago, subsequently recorded and issued on an excellent Columbia record. He has more recently conducted Deserts and other works by Varese at a New York concert honoring the composer's 75th birthday. Though I have praised Craft amply on other occasions, his performance of Deserts here was ill-prepared and very poorly coordinated between the sections of taped and instrumental sound. Each should flow out of the other, without break. The sound equipment, besides, was inadequate; the taped sound was both overamplified and out of balance with the instrumental sections. The effect was more a travesty than a performance. It was as well that Varese, who was expected at the concert, did not arrive, though many old friends had come to greet him.

My own program was again given over to American composers: Evocations, four chants for piano by Carl Ruggles, the delicately colored Percussion Music for three players written in 1935 by Gerald Strang, one of the first and still one of the best chamber composers for non-orchestral percussion; the Trio No. 2 in D minor for two violins and cello by the American Moravian composer John Antes (1740-1811); the Fifth Symphony, an early work for percussion by Lou Harrison in imitation gamelan style, rather unlike his succeeding polyphonic compositions in the same medium; and the First Sonata for piano (1902-1909) by Charles Ives. I thank the players, Peter Hewitt, pianist, the Los Angeles Percussion Ensemble directed by William Kraft, and the San Fernando Valley College String Trio, for what was to me a happy and satisfying evening.

Don McCorkle, Director of the Moravian Music Foundation, brought the Antes Trio to my attention during a pair of broadcasts of American Moravian music we prepared together last summer. The Moravian Church has been throughout its long history a missionary movement, having its origin among the pre-Lutheran Protestant followers of John Huss. Choral music with instruments was until recent times an integral part of their church service. The Moravian missionaries who came from Germany to America during the 17th and 18th centuries to convert the Indians were often trained musicians in the styles favored by the German Protestant churches. During the last decade a quantity of original Moravian music, written in this country, has been discovered at Winston-Salem and elsewhere. John Antes, born in America, went to Egypt as a missionary at the age of 23; he was imprisoned and tortured; after his liberation he went to England and passed there the remainder of his life. The date and provenance of the three string trios are unknown; they compare more than favorably with the best chamber music written during the last third of the 18th century and are distinguished by unusually independent writing for the cellos. The trios have been published by Boosey & Hawkes, who made the score available to us in advance of publication. I recommend them to lovers of good chamber music.

Though Frances Mullen has played for us often the Second (Concord) Piano Sonata by Charles Ives, we had not previously heard the First Sonata. The relative obscurity is undeserved. The First Sonata is only a little less large and no less demanding than the Second. Unlike the Second, which is orchestral in conception, it was conceived directly from and for the piano. I would say now without hesitation that these are the two principal large keyboard works of the 20th century.
There are very few places, even in lands with a proud history of toleration, where beneath the smooth surface there is not some undercurrent of racial prejudice. The Negro has the same rights of admission to hotels in Britain as any other person, but he may frequently find that all their rooms are "already occupied." The Algerian may be a citizen of France, but his path will be harder than that of a fellow-citizen of lighter hue. The Jew may distinguish himself in an American university, but certain student fraternities will be closed to him. And, contrariwise, the Gentile may be held in low esteem by the Jew, and the European despised by the very African or Asian on whom he himself looks down.

There exists a large body of research on the reasons people give for their dislike of various racial groups. If one asks certain people in the United States, for example, to explain their antagonism to Negroes, the odds are that they will use one or more of the following phrases: they are inferior, they are lower class, they are low in intelligence, they force out the whites, they are lazy, sloppy, dirty, immoral, over-sexed, troublesome, childish, they have a bad smell and carry diseases.

If one inquires why the Jews are disliked, one learns that they have all the money, control business, are capitalists but also communists, are clannish but also intrude on other people's affairs, are smart, intellectuals, think themselves better than others, work too hard but never do manual labor, and are noisy, bad-mannered and emotional.

Racism has been called the social cancer of our time. It gnaws away slowly and insidiously until it invades the whole organism of society and erupts in violence and death.

In the years immediately following the Second World War it may have seemed that it was definitely on the decline. Racial hatred had logically led from discrimination to acts of indescribable horror carried out on an industrial scale. The shock and repulsion that swept the world so discredited the doctrine that it dared not show itself cynically and blatantly as it had done before.

But human memory is short, and the gruesome past slips or is pushed easily into oblivion. The death camps of yesterday have apparently not been sufficient to put an end to the doctrine that one race is superior to another. The older people in many countries have forgotten them; the new generations barely know they existed. Furthermore, ten years of fanatical racism sowed dragon's teeth around the world and one cannot tell when they may germinate and lead to a terrible harvest.

Today, the excesses of racialism are universally decried and condemned, but the racist outlook or attitude which is at the root of these excesses and makes them possible is still with us. It is all the more dangerous since ours is the century of the great awakening and accession to independence of the colored peoples of the world who have long been its victims. Instead of being accepted as normal and foreseeable, the mistakes and hesitations made by the newly-independent peoples as they pass through the trying initial periods of autonomy are interpreted in racist terms by certain people as proof of racial inferiority. In its turn, the racism of the white man has given rise to a reaction among colored people which, rightly or wrongly, is described as "counter-racism."

Many public and private organizations, both national and international, have sensed the danger of latent racism in the world and have taken steps to combat it. Through science and education—the twin means at its disposal—UNESCO has been at grips with the problem since the first years of its creation. Last year and again this year racism became front page news once more. An epidemic of anti-Semitism in many countries and the massacre of negroes in South Africa set off a wave of world protest culminating in the condemnation of such acts by the Human Rights Commission of the United Nations. Feelings ran high and the Executive Board in a special meeting voted a strongly worded resolution denouncing racial discrimination, violence and hatred, and called on governments to campaign against these evils and to propagate "the doctrine of the kinship of all men and women everywhere."

If racism is to be eliminated as an active ideology of our time we must know more of the terrain on which it develops. One thing we do know: the place where preventive measures can be most effective is in the school and in the home. That is why the teacher and the general public must know and understand the basic facts established by modern science.

Neither anthropology, nor biology—nor for that matter any science—offers the slightest justification for racist dogmas, which are based on discredited scientific notions or emotional irrationalism.

—UNESCO
CLOSE-UP OF GROPIUS APARTMENTS SHOWS CURVED, SHEET-METAL PARAPETS ON ALL BALCONIES. THE WALK-UP APARTMENTS BY LUCKHARDT & HOFMANN ARE VISIBLE IN THE DISTANCE.

FOUR 16-STOREY HIGH APARTMENT TOWERS IN A PARK-SETTING. FROM LEFT TO RIGHT: BUILDING BY VAN BROEK & BAKEMA (HOLLAND) DECORATED WITH DE STIJL PATTERNS; A CONCRETE SHAFT WITH CLOSELY SPACED CONCRETE MULLIONS BY GUSTAV HASSENPFLUG (GERMANY); A VERY GLASSY AND VERY SUCCESSFUL POINT-BLOCK BY LOPEZ & BEAUDOUIN (FRANCE); AND A RATHER MASSIVE STRUCTURE OF CONCRETE BEARING WALLS BY HANS SCHWIPPERT (GERMANY).

CLOSE-UP OF AALTO’S BUILDING, SHOWING THE LIVELY PLAY OF LIGHT AND SHADE.

INTERBAU REVISITED

Four years ago, the City of Berlin—that is, West Berlin—opened a remarkable exhibition: on a site measuring about 120 acres, right in the center of the city, there was a full-size demonstration of new techniques in architecture and planning. Its name was Interbau (for Internationale Bauausstellung, or International Building Exposition). It was an impressive demonstration and a realistic one: the apartment towers, row houses and garden apartments constructed in Berlin’s Hansa Sector were designed to be occupied as soon as the exhibition closed down.

Today, these apartments are occupied and the Hansa Sector is a functioning, modern city. Except for one or two examples in England, Holland and Sweden, this district of Berlin is the only large-scale demonstration of what is meant by such concepts as Le Corbusier’s Ville Radieuse. How well does it work?

Two things should be said more in explanation than in defense of the Hansa Sector: first, because this project started as an exhibition, it contains many structures that are suburban rather than urban in character—and some of these seem to strike a false note; and, second, because the Berlin authorities decided to invite a large number of leading architects from all over the world to build in the Hansa Sector, the project is occasionally lacking in unity, and the quality of the buildings varies a good deal: there are good works by Gropius, Aalto and Beaudouin, next to less successful buildings by other participants.

Despite these and one or two other flaws, the Hansa Sector is a remarkably successful and handsome job. Because Europeans are perfectly willing to walk a few steps from their cars to their front doors, the planners of the area were able clearly to separate pedestrian from vehicular traffic, and to introduce large playgrounds and parks between buildings. When Americans learn to walk again, such planning may become possible in the U.S. as well.

Unhappily, Le Corbusier’s contribution to the Interbau exhibition is outside the Hansa Sector, in a suburb of West Berlin. His building is similar to Unité at Nantes, and extremely successful except for a few details which were unceremoniously changed by the German builders. Of all the Interbau structures, Corbu’s is the most handsome.
In left foreground is the blank end wall of the 8-story high apartment building by Oscar Niemeyer (Brazil); at the extreme right is the triangular auditorium of the New Academy of Art by Werner Duttmann (Germany).

End wall of Niemeyer's apartment building is bisected by a narrow, vertical slot of glass. Fire-escape stair tower is triangular in plan, and its stucco surfaces are decorated with a pattern of black polka dots.
This three-story building was designed for the Carson/Roberts Advertising Agency which occupies the complete third floor area and approximately one-third of the second floor. The balance of the second floor is for future expansion. The quarters occupied by the agency prior to construction of the new building were informal and open, with a central court and second floor decks. In establishing the program for the new building, the client requested similar features. Each floor contains a gross area of 9,300 square feet including exterior areas. Decks are located on all west and north glazed walls—cantilevered six feet beyond exterior sliding glass walls. The elevator, stair walls and third floor interior offices open to an 18'x44' open court. Court paving is white terrazzo and the six planter units contain fruit-bearing tangerine trees. Sun and privacy protection is provided with architect-designed laminated panels of glass and plastic. The panel is comprised of two sheets of clear glass with an interior sheet of smoke gray plastic. The interior face of the (Continued on page 28)
The postwar years have brought to the United States a building boom and an architectural ferment unique in our history. The projects of the aesthetic revolution of the 1920s and 1930s are everywhere evident and the three great innovators of modern architecture, Le Corbusier, Mies van der Rohe and Frank Lloyd Wright, are not only universally recognized but have been able to amplify early theoretical studies, and often to build them, either in this country or abroad. A generation of successors and disciples has followed, refining and elaborating these earlier aesthetic innovations. But this generation is more prolific than innovative; the stature of the three giants is at the moment intimidating; by and large the work of the younger generation is dominated by their influence and only restlessly and tentatively explorative.

On this scene Louis Kahn's Richards Medical Research Building has made a dramatically authoritative appearance, and is probably the single most consequential building constructed in the United States since the war. It is simultaneously a building and a manifesto. Its impact is derived from its inventive and rigorous integration of form, function, space and structural technique. More than any other building recently constructed in America it is principled, vigorous, fundamental and exhilarating; it states, teaches and questions.

Kahn is an architect who has come to creative maturity later than many. His executed buildings are few, and the Richards Research Building, the largest and the most fully realized of his works to date, is the most recently completed (actually still unfinished, as two additional towers will soon be added). Much of his life has been spent theorizing and teaching, and it is as a teacher that Kahn has had an influence on students even before he built a work of the first importance. Teaching has also served to develop Kahn himself, providing him with a milieu in which to constantly question his own and others' ideas. He has said that "a good question is always greater than the most brilliant answer" and that "the right thing badly done is always greater than the wrong thing well done."

This conviction made a quick facility impossible for Kahn. Early projects were often characterized by contradictory or overly emphasized architectural ideas. But his work was always distinguished by an obvious refutation of a superficial, momentarily effective solution. At times it seemed as though the crystallizing of an idea was willfully arrested; the need to question again was stronger than the desire to resolve. Resolution might freeze further discovery, or at least the investigation, of, "what a thing wants to be." So, although this commitment may first have tormented, it eventually nurtured and focused Kahn's abilities. Today he is building with an ethical sense of purpose strong enough to control and qualify pure aesthetic invention, and equaled by no other architect in this country.

Kahn is most articulate about his architectural philosophy.

"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. At that point, you are like physical nature itself, because in physical nature everything is measurable—even that which is as yet unmeasured . . . But what is unmeasurable is the psychic spirit. The psyche is expressed by feeling and also thought, and I believe will always be unmeasurable. I sense that the psychic existence-will calls on nature to make it what it wants to be. I think a rose wants to be a rose. Existence-will, man, 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 measur-
able 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 ended and the spirit of its existence takes over."

More specifically Kahn has been preoccupied in recent years with the following convictions in approaching the design of a building. He has said "I believe the architect's first act is to take the program that comes to him and change it. Not to satisfy it, but to put it into the realm of architecture, which is to put it into the realm of spaces." Further, he believes that architecture must make visible the "life of the building." Finally, for many years Kahn has struggled in his work with the expression in buildings of the differentiation between "served" and "servant" spaces. These convictions are architecturally stated in the Richards Medical Research Building.

Given a restricted site, it was mandatory that the building take a vertical form, but the way in which this verticality might be handled arose out of Kahn's particular interpretation of the program. Two observations by him strongly conditioned the final form of the building. First, that
LOUIS KAHN

PHOTOGRAPH BY MALCOLM SMITH

PHOTOGRAPH BY MILSRED SCHMERTZ
the scientist works alone or in a small group, but may require psychological and actual contact with other groups. Second, that the potentially dangerous working operations require that the service facilities must not interfere with the work spaces and that pernicious fumes must be immediately removed. These form the basic rationale from which the form of the building was derived: a cluster of three vertically stacked open “studio” laboratory towers, roughly pinwheeling about a fourth enclosed service tower, housing common utilities such as elevators, stairs, access halls, conditioned air vents, and animal rooms. Abutting the service tower, at the rear of the building, are four monumentally scaled air-intake stacks, with openings or “nostrils” near the base, which carry fresh air to the top of the building where it is conditioned and distributed down through interior stacks and ducts to the separate laboratory spaces. Placed against the perimeter of each laboratory tower are vertical exhaust stacks and exit stair towers. The overall image is of a dense conglomeration of vertically thrusting towers, some enclosed and some tiered and glazed.

Each of these architectural elements appears to be constructed separately and set against or adjacent to each other, their junctures highly articulated. The laboratory towers, approximately 45 feet square, are each supported by eight columns of pre-cast concrete, placed at the third points of each face, leaving the tower corners as free cantilevers. These corners are infilled with a brick spandrel and glass above. Between the columns, but independent of them, are placed the brick-veneered exhaust stacks and exit stairways. The horizontal structure of the laboratory towers is composed of pre-cast concrete two-way trusses, highly articulated not only to demonstrate the reduced cantilever load at the corners of the towers, but also to make visible the open network character of such a structural system. The voids between this horizontal structural network provide at each floor an area for the ducts, pipes and conduits feeding the laboratory work spaces.

The resulting interior spaces reveal the character of this bold and complex structural system, and of the closely adjacent positioning of the separate towers. Each laboratory studio is made aware not only of the activity in an adjoining tower, but also of the constant presence of the architecture. Not to participate in “the life of the building” is impossible.

Economy has dictated leaving these interior spaces bare, and to this has been added the

(Continued on page 28)
CASE STUDY HOUSE NO. 24
THE NEW CASE STUDY PROJECT

This, and subsequent presentations for Arts & Architecture's current Case Study project, will consider the many problems of the residential community, including: 1. the total site plan, 2. the interrelation of contiguous lots, 3. the planning of the individual lot, 4. the house itself.

The property is in the San Fernando Valley and was formerly the Rolling Hills Ranch. The selection of the land, by Eichler Homes, Inc., was made because it can be developed in a manner to provide a truly ideal residential community. Within the heavily tree-covered acreage there will be land set aside to provide such community facilities as swimming, barbecuing, and horseback riding. The site planning has been considered in relation to the existing trees so that the green-belts will permit pedestrian access to the community areas from the homes.

The site plan shown is one of the early studies for the property. Site plans will be presented later in more detail and in final form. Later plans will show, and point up, the importance of the individual lots and the functional relationship with the community facilities, as well as its consideration for immediately adjacent lots.

The house presented is 1736 square feet of enclosed living area with every room related to its own garden. The plan includes four bedrooms, three baths, living and dining room, kitchen, pantry and multi-use room. The design concept included consideration for visual and sound zoning between the sleeping area and living area, the visual expansion of all spaces into garden areas, the maximum insulation from winter cold and summer heat, the control of direct sunlight into the various rooms and the elimination of sky glare.

The basic intention is to excavate (two feet in depth) a 50-foot by 80-foot rectangular space and stockpile the earth around this space. After a retaining wall (7 feet high) is built, the earth from the first excavation will be backfilled against the wall. Within the 50 by 80-foot wall an 18-foot by 50-foot four-bedroom unit is built and separated from this structure by a space of 714 square feet which is built to house the family living and dining activities. The access from the living space to the bedroom structure is by two covered walks.

The construction, within the walled space, will be a conventional post and beam system except that three or four inches of water will always remain on the roof. This water will be supplied through a fine spray lawn-type sprinkler system to augment evaporation and thereby increase the cooling effect of the water on the roof. The combined effect of the cool (earth backfilled) perimeter walls, cool floors and cool water-covered roof will maintain a comfortable living temperature in the hottest of weather. This system of cooling for hot weather will work in reverse during the winter months when heating is required and acts as an insulator, which reduces the usual amount of heat required to maintain a comfortable heating experience. Incidentally, the excess and overflow roof water will be used for irrigation.

The earth banks will not only provide an interesting landscape scheme, but will divert sound so that external noises are minimized and internal sounds are retained and absorbed.

The house is designed so that it can be adapted to a hillside lot with a grade difference (in the length of the house) up to ten feet, or it can be built where no grade difference occurs. The consideration for adaptability to various slope conditions becomes quite important when thinking of the development of a residential community. Yet this concept permits many plan variations within the walled area. It also becomes apparent that the device of integrating land contours with house design will provide a pleasant total community effect. Nature will do much of the work of providing the visual unity from one house to the next.

To provide the best possible uses of currently available building materials and appliances, the house is being done with the cooperation of the Southern California Chapter of the Producers' Council. The house will have concrete footings and retaining walls, post beam and 2" T and G structural frame, metal sliding exterior doors, glass, plywood exterior siding and interior paneling, and electric appliances. The heating will be a system of radiant floor panels.

The enclosed living area (25' x 25') will have three full walls of floor to ceiling glass, which extends the actual living area to the retaining walls. The space for living will then become 50' by 50', and with the use of two fire pits this additional outdoor space will be usable almost year round. The center of the living room will have a space 10 feet by 12 feet, 14 inches below the surrounding floor, providing a conversational center for small groups.

The multi-purpose room is designed with a dressing alcove and bath so that it may be used as a guest room in addition to the usual functions such as games, T. V., library, music, hobbies, etc. A sliding door at each end of the room provides access to the gardens as well as a method of ingress and egress without disturbing other occupants of the house.

The later presentations of this project will show in detail the function of the various parts of the house and its relation to the community plan.
THE FOLLOWING PRODUCTS ARE ALREADY MERIT SPECIFIED BY THE ARCHITECT FOR CASE STUDY HOUSE NO. 24:

SLIDING GLASS DOORS: ARCADIA METAL PRODUCTS
TILE: POMONA TILE MANUFACTURING COMPANY
RADIANT HEATING: RUNNERHEAT
HEADQUARTERS ADMINISTRATION BUILDING  

MIES VAN DER ROHE ARCHITECT 1961

LOWER GROUND FLOOR

GROUND FLOOR
When, in 1960, West Germany's reconstituted Krupp heavy-industrial combine decided to build its headquarters office for top administration at Essen, Mies van der Rohe was selected as architect for the project.

Construction will begin early in 1962 and the building will be Mies' first in Europe in almost thirty years.

The site, a wooded hill on the outskirts of Essen, offers extensive views of the surrounding country and distant hills. Its location and character were essential factors in the development of the project.

Initial studies indicated that a long, low building covering a large area of the site would provide the best solution to the requirements of the program while, also, establishing a strong relationship with the landscape. The natural topology became adjusted by an architectural topology, consisting of terraces and retaining walls, surmounted by a three-story steel skeleton. While the steel superstructure remains comparatively open at entrance level, it is enclosed above by a steel and glass skin. The total enclosed area of the building is 25,497 square meters.

LOWER GROUND FLOOR PLAN
The lower ground floor accommodates dining facilities, executive and employee car parking and building service functions. Direct access is provided from the site roads for cars and delivery vehicles to parking and service areas. The executive dining rooms and the employees' cafeteria open onto a large terrace, for exterior dining, through glass walls which may be lowered into the terrace. All kitchen and building service accommodation is concentrated in mechanically ventilated core units.

GROUND FLOOR
An efficient means of public control is established by planning all the office accommodation on two floors above an open ground floor. A single entrance lobby, here, provides the only public access to the building and contains, in addition to waiting space and informal conference areas, a separate reception area for executives.

FIRST UPPER FLOOR PLAN
Well over half of the general office space is located on the first upper floor. Typical offices, one, two or three modules wide, are planned on either side of a central corridor. A large conference room seating fifty is, also, planned on this floor within easy reach of the ground floor lobby.

SECOND UPPER FLOOR
To take advantage of the magnificent views, all the executive office accommodation is planned on the south side of the second upper floor. Private elevators connect this area with the ground floor executive reception lobby, the lower ground floor executive dining rooms, and the executive parking. The balance of the second floor is given over to general office space, similarly planned to that of the floor below.
A.I.A. AWARDS FOR 1961

MEMBERS OF THE JURY:
Fred Bassetti
Arthur Q. Davis
Richard D. Butterfield
William L. Pereira
Morris Ketchum, Jr., Chairman

Jury Report:
Almost every building type, including residences, apartments, restaurants, recreation buildings, churches, schools, colleges, museums, stores and shopping centers, office buildings, industrial buildings, governmental buildings and large scale urban renewal housing projects, was included in these submissions.

Each of the 270 entries was carefully studied by the individual jurors and given a comparative rating. As a result, 138 entries were selected for final consideration by the entire Jury. From these, the Jury selected seven for Honor Awards and eleven for Awards of Merit.

All the awards were made to projects which, in the Jury's opinion, went far beyond mere competence and achieved true significance. Today's architecture, after a hundred years of progress, is still vigorously explaining new materials, new structural methods and aesthetic solutions in every field of building. The Jury hopes and believes that the projects selected for awards exemplify some of the best results of this imaginative progress towards architectural maturity.
FIRST HONOR AWARDS

1. REACTOR, REHOVOT, ISRAEL. PHILIP JOHNSON, ARCHITECT—A powerful solution which clearly and concisely states the nature of a new building type and the material—reinforced concrete—used in its construction.

2. SHRINE, NEW HARMONY, INDIANA. PHILIP JOHNSON, ARCHITECT—A poetic answer to a very unusual building problem in which great dignity and significance have been warmly achieved.

3. PEPSI-COLA BUILDING, NEW YORK CITY. SKIDMORE, OWINGS AND MERRILL, ARCHITECTS—Seldom have machine age building techniques been so expertly utilized in providing an appropriate urban headquarters for an industrial corporation.

4. FERNANDO RIVERA ELEMENTARY SCHOOL, DALY CITY, CALIFORNIA. MARIO J. CIAMPI, ARCHITECT—A logical structural system and a distinguished handling of architecture and its allied arts have all been utilized to create a delightful environment for school children and those who teach them.

5. SUMNER HOUSE, NORTHVILLE, MICHIGAN. BIRKERTS AND STRAUB, ARCHITECTS—A compact, well organized, fresh and original solution to family living in which bold spatial organization and forceful structural expression are enhanced by the unusual setting.

6. UNITED STATES EMBASSY, NEW DELHI, INDIA. EDWARD D. STONE, ARCHITECT—This building, already a classic statement, exemplifies serenity and power in government—in terms appropriate to the country in which it is a guest.

7. REYNOLDS METALS BUILDING, DETROIT, MICHIGAN. MINORU YAMASAKI AND ASSOCIATES, ARCHITECTS—Here is a suburban answer, in terms which embrace both architecture and landscape design, to the administrative requirements of American industry.

AWARDS OF MERIT

8. DISPLAY PAVILION, SAN RAFAEL, CALIFORNIA. BAY GROUP ASSOCIATES, ARCHITECTS—An adroit handling of form, materials, structure and site has produced an unusually appropriate setting for the activities of a land development corporation.

(Continued on page 2b)
A. I. A. AWARDS

CHAPEL, ILLINOIS, HENRY HILL, ARCHITECT, JOHN W. HEUSE, ASSOCIATE

UNITARIAN CHURCH, NEW HAMPSHIRE, HUGH STUBBINS AND ASSOCIATES, ARCHITECTS

COPPERTONE BUILDING, FLORIDA, WEED-JOHNSON ASSOCIATES, ARCHITECTS

OFFICE BUILDING, CALIFORNIA, KILLINGSWORTH, BRADY, SMITH & ASSOCIATES, ARCHITECTS
The problem was to provide, for a couple with a teen-age daughter, a single-level house making maximum use of the difficult hillside terrain while affording a view of the city of Los Angeles below. The solution was a U-shaped plan enclosing the swimming pool terrace below. The three-bedroom wing was placed on grade parallel to the natural slope of the lot. The living-dining wing was cantilevered perpendicular to the grade to take full advantage of the view. The carport was placed at the rear at a lower elevation as was dictated by the natural contours of the lot. The entire house overlooks the pool terrace which is at a lower elevation and adjacent to the entry terrace.

The hall leading to the bedrooms is cantilevered 4'0" to form a glass line gallery. All glass areas are protected from direct sunlight by broad roof overhangs formed by the cantilevered metal roof deck. The surfaces offered by broad expanses of large glass areas are broken up into geometric patterns to offer protection as well as scale.

The construction is concrete block retaining walls with concrete slab on grade throughout the bedroom wing. The cantilevered floor construction of the living-dining wing is of steel WF framing on four main 5x5 WF steel columns with Fenestra Hololib metal floor deck supporting a reinforced concrete slab. The framing system is of exposed steel tube columns and beams with steel sliding doors and windows throughout.

The roof system is of Fenestra LS long-span metal roof deck. Exterior and interior partitions are of wood frame with buff-colored plaster or natural stained vertical redwood siding. The exposed steel framing and trim is painted a weathered brown with the exposed metal deck painted to match the plaster. Ceramic tile counter tops are used throughout. The baths are grouped around a landscaped exterior court with privacy provided by a redwood and plastic screen. The ceilings are of exposed metal deck with Fiberglas acoustic tile inserts at all interior areas.
An unusual departure in marketing takes place in Manhattan with the opening of Herman Miller’s TEXTILES AND OBJECTS at 8 East 53rd Street. For the first time, a wholesale trade showroom is located in the heart of the retail community.

For the first time, the public is not only invited but also encouraged to visit the display of fabrics which is available principally through trade sources.

TEXTILES AND OBJECTS

A highly diversified collection of crafts objects has been assembled by Alexander Girard, architect-designer, for sale in the fabric shop he designed. The unusual combination of informal art objects and sophisticated contemporary fabrics creates a lively merchandising display with fabrics and art complementing each other. Fabrics are shown in an exhibition rather than in simulated room settings; the exhibition of fabrics and objects becomes an exciting visual experience which demonstrates design in color and texture.

The popular art and craft objects selected from various parts of the world were chosen for their visual, rather than utilitarian, qualities. Though some useful objects—bowls, candelabra, rugs, planters, jars—are included, the objects are primarily decorative, interesting, playful, fantastic and amusing. Freshness and inventiveness characterize these folk crafts. In some, there is an impulse towards the elaboration of form and linear decoration or a taste for brilliant color; others show strong sculptural forms and a more restrained use of color and texture.

The individuality of each piece is evident in the work of the craftsman who, working in the tradition of his region and culture, varies the form and decoration in each of his pieces. This kind of continual inventiveness poses a lively contrast to the standardized machine forms, and, like the art of children and primitive cultures, reveals the spontaneous impulse to create satisfying patterns in form, color and texture.
STOOLS IN A SERIES OF BOTH SQUARE AND ROUND SHAPES BECOME DISPLAY PIECES FOR UPHOLSTERY FABRICS WITH SEVERAL COLORS COMBINED ON THE SAME ITEM. A CONVERSATION PIECE AMONG THESE STOOLS IS A VICTORIAN THREE-SEATER SELECTED AS A FOCAL POINT FOR DISPLAY OF UPHOLSTERY FABRICS IN BRIGHT, SOLID COLORS.

PLAYED AGAINST AN ALL-WHITE BACKGROUND—THE FLOOR, WALLS AND CEILING ARE ALL REFLECTIVE, WHITE SURFACES—COLORFUL FABRIC PANELS HANG FROM THE CEILING TO THE FLOOR TO CREATE PLANES OF SPACES THAT LEAD THE VISITOR FROM ONE DISPLAY TO ANOTHER.

UPHOLSTERY FABRIC COVERS THE DOORS ON STORAGE CUPBOARDS. FABRIC COVER THE SHELVES WHICH PROVIDE STORAGE FOR TEXTILES SAMPLES. FABRIC IS USED FOR THE STORE SIGN AT THE FRONT WINDOW AND FOR THE "EXIT" SIGN AT THE REAR.

PHOTOGRAPHS BY TODD WEBB
These will complete the structure. Kahn’s contribution to the University of Pennsylvania complex is a building of tremendous individuality. The towers and the columns on the perimeter and by the weight of the frame is white. White” Norman brick, actually light beige in color. The structural house laboratories, offices and classrooms for the Biology School. Hovering space frame above. It is one of the most heraldic entrances accomplished in part at least by the continued use of materials already steel was used.

In researching automobile facilities, ground floor parking proved infeasible. As was required by building codes which require 8-foot width for automobile stalls. The problem of giving individual character and human quality to a group of luxury apartments.

According to the wall-to-wall cramping common to city commercial zones. Other property lines front two streets and an alley. Originally, the structure was conceived in pre-cast concrete, preliminary bidding, however, showed savings both in cost and construction time with steel—thus, in consideration of the budget, fire-protected steel was used.

The module of 17 feet in the east-west direction was governed by building codes which require 8-foot width for automobile stalls. The north-south module varies, but is symmetrical: four bays are 16’-9”, the center bay is 24’ as required for driveway access.

In designing automobile facilities, ground floor parking proved to be much less costly than underground parking. The building is thus elevated on “stilts” and ground floor area is not walled or enclosed except as required by building codes. Exterior walls are “Dutch White” Norman brick, actually light beige in color. The structural frame is white.

MEDICAL RESEARCH BUILDINGS—KAHN

(Continued from page 17)

seemingly arbitrary and at least visually confusing division of the laboratory studios, required by the scientist-occupants. It is unfortunate that one of the laboratories could not have been left open to demonstrate clearly Kahn’s conception of the interior spaces. This is achieved not as required by building codes, except as required by building codes. Exterior walls are “Dutch White” Norman brick, actually light beige in color. The structural frame is white.

OFFICE BUILDING—ELLWOOD

(Continued from page 12)

exterior sheet of glass has a vertical linear design of 1/16” thick lines on 1’-6’ centers. These lines are silk-screened to the glass and “read” aluminum-colored from the exterior face and black from the interior face. Panels are attached to deck faces with standard, store front metal.

The client agreed to the placement of the structure 10 feet clear of the building adjacent to the east. This allowed a completeness in design and prevented the walk-to-wall clamping common to city commercial zones. Other property lines front two streets and an alley. Originally, the structure was conceived in pre-cast concrete, preliminary bidding, however, showed savings both in cost and construction time with steel—thus, in consideration of the budget, fire-protected steel was used.

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A.I.A. AWARDS

(Continued from page 23)

9 SIMON HOUSE, NEW ORLEANS, LOUISIANA. CHARLES R. COLBERT, ARCHITECT—PLANNER:—THE LIMITATIONS OF A TIGHT CITY LOT HAVE BEEN OVERCOME BY A TIDY GARDEN PLAN AND THE RESULTING FOUR PATIOS OF THE HOUSE HAVE PRIVACY AND ARCHITECTURAL INTENSITY.

10 LINCOLN COMMUNE BUILDING, LAKE ERIE COLLEGE, PAINESVILLE, OHIO. VICTOR CHRIST-JAER AND ASSOCIATES, ARCHITECTS—SUPERS HANDLING OF THE PROGRAM COMBINED WITH AN INTERESTING AND UNUSUAL EXTERIOR ENVIRONMENT.

11 IVON TOWER RESTAURANT, SAN MONICA, CALIFORNIA. RICHARD DORMAN AND ASSOCIATES, ARCHITECTS—THE ENTRANCE AND STAIRWAY OF THIS RESTAURANT ARE INTERNALLY VISIBLE. THE DINING AREA IS TREATED AS A HIDDEN SOMETHING IN HIDE WITH A SOMBRERO EXTERIOR ENVELOPE.

12 WILLIAM TOWERS, SANTA MONICA, CALIFORNIA. JOHN CARL WARNER AND ASSOCIATES, ARCHITECTS—AN OUTSTANDING ARCHITECTURAL SOLUTION TO THE PROBLEM OF LIVING INDIVIDUAL CHARACTER AND HUMAN La THERAPIE TO A DOMINATING PROMINENT BUILDING.

13 OFFICE BUILDING FOR GROWN-SELLERBACH, SAN FRANCISCO, CALIFORNIA. REPTER, RAPID AND INTERMEDIARY, OWNERS AND ARCHITECTS—A WELL ARTICULATED OFFICE TOWER WITH A CLEAR SPAN IN THE STRUCTURE STANDS IN A SUMMER GARDEN DESIGNED WITH GREAT SCULPTURAL FEELING.

14 CHAPEL, ROLINGS, ILLINOIS. HENRY HILL, ARCHITECT, JOHN W. HOUSE, ASSOCIATE—AN ALMOST IMPOSSIBLY DIFFICULT SITE WELL SOLVED AND A DISTINCTIVE INTERIOR WITH GREAT RELIGIOUS FEELING.

15 UNITARIAN CHURCH, CONCORD, NEW HAMPSHIRE, HUGH STUBBS, ARCHITECT—A CLEAN-CUT VERSION OF A NEW ENGLAND CHURCH AND SPIRE EXPRESSED IN APPROPRIATE MATERIALS.

16 COOPER’S BUILDING, MIAMI, FLORIDA. WOOD-JOHNSON ASSOCIATES, ARCHITECTS—WELL PLANNED SPACE AND STRUCTURE AND APPROPRIATE MATERIALS ARE SKILLFULLY UTILIZED IN THIS HEADQUARTERS FOR AN INDUSTRIAL CORPORATION.

17 JOHN H. HOUSTON HOTEL, DURHAM, COLORADO. J. M. PIG AND ASSOCIATES, ARCHITECTS—AN IMPRESSIVE INTERPRETATION OF THE REQUIREMENTS OF AN URBAN HOTEL, SPECIFICALLY THE INTERIOR ENVELOPE THAT COMPLETE THE PROGRAM.

18 OFFICE BUILDING, SOUTHERN CALIFORNIA, KILLINGWORTH, BRADY, SMITH & ARCHITECTS—A SMALL STRUCTURE HANDLED WITH EXPERT CRAFTSMANSHIP.

MUSIC

(Continued from page 8)

Ives’ powerful sense of structure and his still entirely original idiom seem to have grown out of the need to find musical equivalents for often quite unusual events. John Cage’s Catalogue of Ives’ Manuscripts preserves this memo by Ives from a manuscript of the First Sonata. “What is it all about”—Dan S. asks. “Mostly about the outdoor life in Conn, villages in the 1890 and 90s. Impressions, Remembrances, and Reflections, of Country Farmers in Conn Farmland. On page 14 back Freddy’s Daddy got so excited that he shouted when Fred hit a Home Run and the school won the baseball game but Aunt Sarah was always humming—Where is my wandering Boy—after Fred and John left for a job in Bridgeport was always a sadness—but not at the Barn Dances with its jigs, foot jumping and reels mostly on winter nights. In the Summer times, the Hymns were sung outdoors. Folk songs—as old Black Joe—and the Bethel Band—Quintet and Swing Band, and the people like things as they wanted to say and do things as they wanted in their own way—and many old times . . . there were feelings, and of spiritual Fervency!”

It all comes out of the last broken sentence: and you understand why for Ives the music made the rules, not the rules made the music. Ives did not describe a literary program. He conceived it totally as music, though the image or idea may be there deeply imbedded in the musical conception, on one or many levels. Most of us get our musical ideas from common usage; Ives made his usage without regard to esthetic preconceptions: this cannot be said too often. In the end, the rule-makers who are now translating Schoenberg into formula will have to reckon with Ives as well. Then the old rules will be quite wrecked. One could borrow the term montage to describe Ives’ method; the technique is more like that of a cook who puts together a haphazard of ingredients and makes a dinner.

Two of the five movements show how far quartet can be taken into serious music; one of these converts quartet to per-
ensemble, performed Zyklus by Karlheinz Stockhausen. Ives cooked up his wealth of ideas to make an integrated meal. Zyklus, in a style presently favored by some advanced European composers, supplies the ingredients and a menu: the performer cooks the dinner. Ives leaves one chorus of the First Sonata to be repeated or varied by the performer as he pleases; Stockhausen offers a diagram and a few notated figures to be assembled to taste by the performer according to an indicated succession of events.

Bill Kraft, a rather round young man, has the clown's gift of directing an intense excitement to every movement he makes, quite apart from its necessity or reasonableness. When he squeezed through an aperture in his square laager of percussion, xylophones, drums, marimbas, gongs, blocks, triangle, to speak a few program notes, the audience was already chuckling in anticipation. We shared in his noise-making adventure with a humorous delight the rather arid music itself would not have earned. The red ball off one of his specially designed double-ended beaters rolled into the audience; a second beater shattered unperturbed. He prowled, dashed, reached, spun within his enclosure, steering his course by strategically located scores.

It's hard to decide how much credit should be given the composer. The performance, since it has to be improvised, is the work of the performer. Competent acquaintances who have sat through displays of Zyklus elsewhere agree that it is tedious and arid. Lacking the initiative of the composer, we should not have had the circus. Let me now tempt Bill Kraft, himself a talented composer, to show what he can do without Stockhausen.

The Improvisation Chamber Ensemble, organized and led by Lukas Foss, displayed another sort of what they call improvisation, somewhat after the current habit of jazz. Foss is very serious about this: he has had his group on tour; they play as slickly as if everything had been too well rehearsed; the result does not add more interest than the question. Are they really making it up, or has it all been worked out ahead of time? The group works with charts and signals. Are the themes prefabricated? I can't give the answer, nor do I care to find out. I have heard the thing done at the keyboard that passes for a musicianly realization of the figured bass.

The most recent work by Aaron Copland, Nonet for solo strings, had its West Coast premiere under the direction of Leo Smit. It suggests, without in any way equaling, the earlier string compositions by Carl Ruggles.

The Monday Evening season brought back the piano, after several years of neglect, beginning at the first concert with a masterly performance of Schubert's Grand Duo by Lillian Steuber and Muriel Kerr. Muus for two pianos—hand in hand? I have come to detest, can still be beautiful when it is played as Karl and Margaret Kohl played En blanc et noir by Debussy and the Stravinsky Concerto. And there was the new Sonata Pastorale by Ingolf Dahl, an exciting composition, even though measured out by John Crow, for whom it was written, with more force than justice. The registration of the tone suggests the Piano Sonata by Stravinsky. The style revives the later keyboard style of Ferruccio Busoni, no less deserving revival that it is at present out of fashion. The Sonata Pastorale is a genuinely large and strong work for the keyboard, each movement confirming its well conceived material and workmanship by ending at exactly the right place. The whole is built around a strong and convincing slow movement. The Sonata Pastorale deserves a Busoni to play it.
Currently Available Product Literature and Information

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

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☑ (319a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection process. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California. L'Udow 3-6161.

☑ (392a) Built-in Ranges and Ovens: Latest developments in built-in ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges (4 or 6 burners) ready for smart built-in installation. Available in colors or stainless steel to provide sparkling interest in spacious contemporary kitchens. Send for color brochure, photos, and specifications. Western Holly Appliance Company, 6366 Hays Street, Culver City, California.

(295a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic-foot freeze chest and a 30-inch range. For complete information write Westinghouse Appliance and Sales, a division of Westinghouse Electric Supply Company, Dept. AA, 1461 South Boyle Avenue, Los Angeles 58, California.

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☑ (294a) Architectural Interior Metal Work: Specializing in the design and fabrication of decorative metal work, tureens, Seven major benefits and ten is featured in one brochure. All sections of the interior are explained in full, choice of colors and detailed specifications are given. The second brochure colorfully illustrates Thermador presents two new brochures. The 14.2 cubic-foot Refrigerator-Freezer is featured in one brochure. All sections of the interior are explained in full, choice of colors and detailed specifications are given. The second brochure colorfully illustrates Thermador's Bilt-In Electric Ranges. They feature special features of the Bilt-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, stainless steel designed aluminum Broiler tray, are shown. The Thermador "Master-piece" Bilt-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 2nd Avenue West, Twin Falls, Idaho.

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☑ (300a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashion League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, 2020 South Robertson Boulevard, Los Angeles 34, California.

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DECORATIVE ACCESSORIES

(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Garef, Arno Jacobsen, Hans Wegner, Tony Paul, David Gil, Jack Equiier and others. Included is illustrative descriptive priced materials, an economy dryer, a 12½ cubic-foot freeze chest and a 30-inch range. For complete information write to: Jaylis Sales Corporation, Dept. AA, 1461 South Boyle Avenue, Los Angeles 58, California.

DOORS AND WINDOWS

(293a) Architectural Window Decor—LouverDrape Vertical Blind's colorful new catalog describes Louver-Drape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 3½ inch blade, these vertical blinds fit in any window or skew into any shape and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, 1710 22nd Street, Santa Monica, California.

(302a) Sliding Wardrobe Doors: Dormetro, Manufacturers of Steel Sliding Wardrobe Doors, announces a new type of steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House No. 17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dormetro, 1050 Virginia Avenue, Culver City, California. Phone: VErmont 9-4542.

(305a) Soule Aluminum Windows—Series 900: From West's most modern aluminum sliding window, Soule's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance, tubular ventilator sections for maximum strength, large glass area; snap-on glazing beads for fast, permanent glazing; Soule patio lock for neat, weather-tight and lead-free vents, 90% openings; ⅛ inch masonry anchorage; installed by Soule trained local crews. For complete information write to: George Cobb, Dept. BB, Soule Steel Company, 1750 Army Street, San Francisco, California.

(306a) Folding Doors: New catalog available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swinging area, reduce building costs, Mechanically or electrically operated. Modernfold Inc., 3836 East Foothill Boulevard, Pasadena 8, California.

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(244a) Sliding Doors & Windows: The line of Arcadia Metal Products entails a standard aluminum door used for residential purposes, heavy-duty aluminum door for commercial work and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed for architecturally planned commercial buildings. For a 16-page informative catalog write to: Arcadia Metal Products, Dept. AA, 801 S. Acacia Avenue, Fullerton, California.


(373a) Chairs: Complete line of upholstered furniture and related tables, warehoused in Burlington and New York, for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog. Dux Inc., 1633 Adrian Road, Burlingame, California.

(377a) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in Burlington and New York, for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog. Dux Inc., 1633 Adrian Road, Burlingame, California.


(359a) WOOLSUDE: A sumptuous all-wool-woven fabric. A new medium for decorators, interior designers and architects in 35 dimensions by Everette. WOOLSUDE performance includes acoustical and insulating properties and flame resistance, moth proofing, strength and dimensional stability. Catalog and price list available on request by writing to: WOOLSUDE Division, The Feltex Company, 300 Fifth Avenue, New York 1, New York. Ask for Sweet's Catalog Insert File No. 13k/WO.

(237a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kjaer, Ib Kofod-Larsen, Ene Kristensen, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederick Lunning, Inc., Distributor for Georg Jensen, Inc., 315 Pacific Avenue, San Francisco 11, California.

(322a) Fabrics: Prize-winning design source, Laverne Originals, offers a complete group of architectural and interior drapery fabrics—handprints on cottons, sheers, all synthetic fibers and extra strong Fiberglas in stock and custom colors. Suitable casement cloths for institutional requirements. An individual designing service is offered for special projects. Coordinated wall coverings and surface treatments are available for immediate delivery, moderately priced. Write for complete illustrated brochures and samples. Laverne, 180 East 37th Street, New York 22; Fone Line FL 3-9545.

FURNITURE

(359a) Manufacturers of contemporary furniture, featuring the Continental and "Plan" Seating Units, designed by John Risom, Paul Taylor and Simon Steiner. Selected Designs, Inc., 2115 Colorado Avenue, Santa Monica, California.


(352a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminized stacking chair designed by Hans Corax, "II-P" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

(345a) Office Furniture: New 80-page Dunbar office furniture catalog; fully illustrated in black and white and four colors; complete line designed by Edward Wormley; collection includes executive desks, storage units, conference tables, desks and conference chairs, upholstered seating, occasional tables and chests, and a specially screened series of coordinated lighting and accessories; meticulous detailing, thorough functional flexibility. For free copy write to Dunbar Furniture Corporation of Indiana, Berne, Indiana.

(375a) Contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators. Pacific Overseas, Inc., 475 Jackson Street, San Francisco, California.

(323a) Furniture: Herman Miller, Knoll and Midcentury contemporary furniture for executive and general office areas in steel—all steel equipment (A E S) showroom and display facilities available to architects and their clients. Write to: The Hart-Cobb-Carley Company, 2430 South Yates Avenue, Los Angeles 22, California.

(347a) A new abridged 24-page catalog, containing 95 photos with descriptions of dimensions and woods, is offered by John Stuart Inc. Showing furniture produced from original designs by distinguished international designers, it is a storehouse of inspiration. 320 John Stuart Inc., Dept. DS, Fourth Avenue at 52nd Street, New York 16, N. Y.

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(359a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Doug Fir Plywood - Grades and Uses." This well illustrated catalog includes detailed descriptions of both light duty and heavy-duty Doug Fir grades and uses, as well as the advantages of residential and commercial, exterior and interior uses; tells measures and design features of special interest to architects, contractors and interior decorators. For this informative work-sheet folder write to: General Concrete Products, Inc., 15092 Exon Street, Van Nuys, California (State 5-1326).

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Designers: William Lapham
Decorators: Everett Lloyd, Eden's Interiors
Tile Contractor: Robert F. Davis