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Regrettably, on pages 18, 19 and 20 of the February issue, showing the work of Marcel Breuer, the feature was not properly credited to those who were responsible for bringing the exhibition together. The Breuer exhibition was originated by the Walker Art Center of Minneapolis, under the direction of Martin L. Friedman, and is in the process of being prepared for a national tour. The written material was from a special article prepared by Hamilton Smith for their Design Quarterly issue devoted to the Breuer exhibition. Eric Sutherland was the photographer.

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JOHN CAGE'S WEEKEND IN LOS ANGELES

PETER YATES

It must have been twelve years since we were together, though lately we have been corresponding. That last time I presented John Cage playing for Evenings on the Roof the cycle of his Sonatas and Interludes for prepared piano, the second time he played it. An important part of his most influential work was already behind him. None of us knew that then. Some in the audience gave him full attention, many did not.

Recently, being called on to lecture and write about him, I have described him as I knew him in those earlier years, stiff, soft-spoken, rather humorless, single-minded, coming into the room as if he were a bodhisattva his feet a little off the ground. The mind was like a searchlight, brilliant in its path, indifferent to whatever lay outside its beam. This time he seemed as large as his humor, always and readily at a laugh, his feet solidly on the ground. The mind is still a searchlight; one might better say, a lighthouse beam, sweeping circles of illumination. He has put into effect his belief that one should affirm or say nothing; to this tape-recording in his audiences responded like a dark landscape to a sweeping light. There were those who stayed in the shadow, who could not respond. And beyond the sweeping, illuminating cone much occurs that does not interest him. He did not claim an audience; the audience went out to him affirmatively, it is. He is not one who periodically turned out matched objects; his art is what he does.

To most who read about him his art is a mystery, a progressively negative denial of music. When the recorded album of his 25-Year Retrospective Concert at Town Hall in 1958 came out, many who had known him saw him for the first time as a full-size figure. We can say that his art is like Beethoven's or Schoenberg's a continuous progress of development; he does not stay long to exploit each skill he has won but goes continuously forward. The art objects, his compositions, exteriorize successive stages of growth. He publishes his tree rings. His recent compositions are not objects but procedures. The album Indeterminacy introduced to us his reading voice, his narrative skill, the compositional success of a seemingly arbitrary method. His Arts with Fontana Mix recorded by Cathy Berberian informed us of his comic skill. Where these or some part of them had been heard an audience was ready—as I have learned in lecturing—but it's strange that the influence has spread even among those who haven't heard them. The widest response, he told me, was to the publication of sequence. Item A may fall on the same page as Item B, but of A or B first when the page does turn up can be left to the performer to decide. What he preaches. Someone who encountered him apart from his business study of him: he is himself the work of art he has made. This is a compliment difficult to deserve. His art expounds a way of living, and he lives it.

When the materials to be used are assembled, possibly as more than guidelines to be filled in, the materials or guidelines are related to further indeterminate means of selection. When the selection falls on an item of material or guideline, there will be still other indeterminate factors to decide its length or locate it in the composition. The form of relationship of parts stays indeterminate, but relative location of each part may be the same way decided, not in sequence but within the potentialities of sequence. Item A may fall on the same page as Item B, but the page may be shuffled by further indeterminate arrangements that there is no telling when in the sequence as it occurs in one performance A and B will turn up. The choice of taking A or B first when the page does turn up can be left to the performer or to other indeterminate arrangements.

The selection may fall at any time outside the prepared materials or guidelines, requiring at this point the introduction of material outside the context, an irrelevance. Or the selection may indicate a silence, in one part or in all. Silence is not for Cage the absence of sound; it is a space in which sound outside the framework of relevancies comes in from the floor and the ceiling. Roger Reynolds at the University of Michigan; the reading kept opening out into fresh observations, the observations into questioning, the questions brought forth extensive answers, so that when I at last interrupted to remind him he had better save his voice for the rehearsals he waved me aside. He had told me he doesn't like to improve, but the audience led him on. The talk should have been over their heads but wasn't, that's the sort of place and class it is. You'd have thought watching them he was a teen-age idol but not to hear the talk.

This was the first time any of us had learned in detail about his methods of composition, called at first "chance" methods, then "random operations," and finally, if indeterminacy, lumped together and refined under the heading "indeterminacy." Avoiding the mechanical details of superimposed transparencies, each setting the means of selection a little farther from any possibility of predetermined control, let us see that his methods do provide systems by which among a predetermined group of possibilities any combination of these possibilities is equally likely to be chosen—so that the composer must supply materials that will work together however they combine. Yet the materials may result from no more than patterns seen on the surface of the paper. Cage denies that his method allows for any "purpose," yet if the outcome is to be a lecture the materials for indeterminate selection will be those capable of being used for lecturing, if it is to be music the materials will be sound, if a taped or electronic composition types of sound or noise suitable to the sort of composition he has in mind. "Purpose" is therefore not eliminated, though it is given an entirely different significance than the sort of structural building or deliberative combining we have considered the most fruitful. It is at this point that "indeterminacy" takes on meaning.

If a lecture has been called for, Cage assembles materials related to his subject, the choice of materials ensuring that the "meaning" of the lecture will be as he intends. If he assembled only random materials, the lecture would be nonsense: I have yet to find his work nonsensical, except in the preliminary arrangement with it before one compiles. Though he disclaims philosophy, his esthetic instances ring with an accuracy philosophers might envy. If he assembled materials pro-and-con, he might open new doors in rationality; generally speaking he does not do this. He is an expositor, an artist; he works in the imagination. Though he may seem to be circling his subject, he does not in my experience allow his conclusions to remain indefinite; he is not Socratic, however he does, like Socrates, practice what he preaches. Someone who encountered him apart from his business said of him: he is himself the work of art he has made. This is a compliment difficult to deserve. His art expounds a way of living, and he lives it.
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DeKooning's momentum is still something to marvel at. The Janis Gallery was thronged with marvellers all during his recent show. Taken one by one, paintings provided the normal range of better, best and less good, but you'd never have known it listening to the crowd. They had come to bow before the master and what he had done was relatively unimportant. It was an embarrassing indication of the fatuous way our culture chooses to honor its heroes. The painter is reduced to the blur of a Valentin and his work—the only thing that might have saved him from black-veiled ladies he never knew mourning at his tomb—is uniformly approved: our American way of devastating the meaning of a work of art.

DeKooning deserves better than that.

He deserves to be seen, even if mistakenly, against some hierarchy of values. Surely the "cropped" little paintings—fragments of larger landscape notations I guess—should be considered symbols of a studio process rather than finished paintings. The drawings, with the familiar deKooning rhythm of swooping curves and stern terminating straight lines, are fine as far as they go. But deKooning has been there before. He has also visited the ladies before, and with more passion. The sketchbook specimens in this show, in which he probably moved rapidly from one to another, are interesting as evidence of his process, but they are little more than swift, incomplete jottings of problems left over from his last bout with the ladies.

The larger paintings are important. They continue a dialogue deKooning began before his last show and is still deeply engaged in. They are his argument with Western tradition; his accusation of false elegance; his battle with the void; his perpetuation of braveria is no longer a scandal but that cannot be brooked and at the same time cannot be indulged inconsequentially. In them bravura is no longer a scandal but presented as a value.

Because there is so much conflict and violent feeling implicit in even the most beautifully pink and yellow of his large paintings, the new canvases are exciting. Like it or not, deKooning rushes in where others fear to tread and excites not only the visual nerves but the spirit. The malaise in these deceivingly sweet paintings is authentic, worrying. Every dazzling turn of the brush holds the danger that unfailingly stirs. The excitement is equivalent to that of an audience when the girl on the flying trapeze is tossed from one strong-wristed performer to the other. Between those trapezes is the void. Who has not dreamed and relived great myths. He is stirred by real myths, such as those of

DeKooning's major achievement in these recent paintings is the clear description of his own spaces, the spaces that he knows, has lived and feels most strongly about. A proud landlord, he has succeeded in posting his property. No one else can or should hunt on these grounds.

They are splendid spaces, extending broad and far, dipping back behind the horizon, inviting the eye to wander freely. They are firmly defined on horizontal axes, and several planes exist behind the picture plane.

There are occupants in these spaces, bodies that will not be denied their standing room, apparitions in an otherwise wilderness of openness. They collide in a rocking vertical, or lurk behind a plane of blue, or squat peaceably at the base of the composition. In "A Tree Grows in Naples" they are the half-concealed surprise thrust off to one side and appearing with dramatic suddenness. One has to travel first through the blue void, under the threatening red canopy, and over ambiguous territory before the aperture of breathing space is reached.

Once again in describing these spaces, deKooning summons an orderly tradition of illusion. He is careful about recessions and careful to propose more than a simple surface. He emphasizes depth with light spatters, taking one color rhythmically throughout the painting. There is symmetry in repetition of color; balance in the alignment of verticals and horizontals, depth in the texture and timbre of his colors.

Where his willful temperament appears—in the savage brake on the stroke, or the multicolor effect of a dirty brush, or the wild spray of spattered colors—deKooning still stops short of chaos. There is unity even in anger and haste where deKooning is concerned.

Reuben Nakian's show at the Egan Gallery featured four large sculptures in which, despite the provisory and displeasing nature of his materials, he managed to project the grandeur of his aspiration toward monumentality.

He is a nostalgic baroque artist dreaming of shadows, convoluted draperies and the human figure fantastically transfigured. Nothing, not even the intransigence of chicken-wire and plaster-soaked burlap in which he works, can inhibit Nakian's drive to relive great myths. He is stirred by real myths, such as those of
the Trojan women, and by the myths of art, handed down from Bernini.

In these large sculptures Nakian comes the closest yet to the actualization of his favorite myths. The first Trojan woman is a colossus, nine feet high and poised on her iron armature as if she were crowning the summit of an Aegean island. Her broad figure is modeled with deeply undercut shadows, with large curving walls and a few open spaces leading the eye into an interior cavern. A rapid accumulation of surface detail, as the eye moves up the curving walls, helps to create an illusion that the giantess is leaning back. Her girth is her power, and her head, flung back, vanishes in the clouds. An elaborately composed drapery falls to the ground, a reminder of Nakian's dreaming into the past.

Tibor deNagy Gallery

Nakian loses a great deal in the modeling of surfaces because of his material. There isn't much one can do on this scale with wire and burlap. Even varnish and special lighting help very little. Still, the idea is there, strong and ready to be developed if ever Nakian gets the chance.

Knowing fans like to talk about Robert Goodnough's "quotations." T. S. Eliot used Shakespeare so why can't Goodnough use Picasso?

He can and I'm all for it. The only problem, it seems to me, is to determine where Picasso leaves off and Goodnough begins. It is in the narrow margin between direct mimicry and witty adaptation that Goodnough's strength lies.

Goodnough has taken the space conventions of synthetic cubism and worked them fairly closely. He uses a series of paper-thin planes, overlapping and rippling back to suggest deeper extensions. The regions charted are clearly defined: at the base the recessive planes read in visible progressions. At the top he leaves open sky, moving far back and silhouetting the densely figured middle plane.

The composition of "Abduction," a very large, handsome painting, rings true to the classical tradition. A central shaft provides an axis for the teeming but carefully designed shapes that move in an almost semicircular fashion around it. Vertical lines, often in charcoal, begin and end in crucial spots, providing further subdivisions of the plane.

It is in his use of color that Goodnough moves farthest from Picasso's conventions and makes his own. His tricks with the plane are endless. With fresh primaries he slyly sneaks behind the foreplane, or clamps two unlikely shapes together. Bills of diluted color serve as connective lines in areas where red, orange and blue stalk backward and forward. A judicious line here, a drip there and presto! A Goodnough.

This abduction is strangely urban in reference—a busy hive of not very sinister activity in a modern machine à vivre setting. The homely "quotations" may refer to horses and humans, but they are really very tame, acting out a tableau to amuse the spectator.

Goodnough's fresh, expertly applied color, his discipline and the purely plastic means he uses to describe his motif distinguish his new work at the Tibor deNagy Gallery. This is so even of the abstractions, with overlays of curving strokes in which I can find little sustained interest, but which are cleanly and cleverly done.

Pat Adams' curiosity is of an intimate nature, seeking out the innermost structures of things and linking them in a web of larger relations. In her universe the small is always likened to the great.

Her recent show at the Zabriskie Gallery included small gouaches and oils and a few larger oils which, in their attenuation, dissipate her peculiar gift for the fine, the intimate.

Intense, relatively simple images grace the smaller oils. "The Glass" for instance, is merely a deep red-brown oval, glistening in a high finish and surrounded by ambiguous waves, as though water had been miraculously parted to reveal this strangely glowing mirror. With her peculiar knack for endowing images with mystery, Adams, even in the most simple of compositions, touches depths.

In her gouaches, oval and circular shapes well out in rippling circles into a flowing vision of infinity. She paints convolutions, nodules, bobbles, foam, in diagonally rushing streams, reminding us of natural forms but moving swiftly into fantasy.

Adams uses a large range of sonorous color, always chosen with care and applied delicately. There are hundreds of reds alone, mixed to give light, to give shadow, to contrast with neighboring purples or earth greens, to heighten and bind. Just as there are minute variations in her small forms, there are minute gradations in her color.

Toshio Odate, at the Stephen Radich Gallery, showed a group of wood sculptures hewn with virile, imaginative force. Odate scoops and chisels wood with a zest that is always communicated. His feeling for the weight and volume of the material leads him to concentrate on large curving shapes which he flings into space with the ease of a juggler. He is not fussy, never polishes up his pieces unnecessarily and never plays with the grain to make up in surface what is lost in volume. His whole attitude toward wood is one of love and respect, and his hand can bring out the fullness of form residing in the great blocks. For a first show, this was exceptionally impressive.

Magnification is one of the critical factors in mural execution. If the design is a flight of birds, a series of words, the problem is the same: how to retain spontaneity on a large scale. Brand-Worth and Associates have the intuitive ability, backed by experience and facilities, to do this. Their murals, either dimensional or painted, are really worth seeing!

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Man cannot escape environment, but he can and does fashion it—often in ignorance or short-sighted greed, but sometimes, too, with magnificent vision. In every age there are relatively few who see most clearly the possibilities and need for new order and harmony between man and his environment. Today, man’s complex relationship to his environment and his almost frightening power to alter it (and so himself) calls for a widespread revelation in every area of our lives. We must look to those who are most sensitive and most perceptive to what is happening to every part of our environment. By hearing their voices, not in unrelated isolation but in unison and awareness of the dependence on one another, man can act to conserve all that he has attained and to achieve new and better controls and understanding of himself and his environment.
SHIP OF FOOLS by Katherine Anne Porter (Atlantic-Little, Brown, $6.50)

Among the remarkable attributes of Katherine Anne Porter’s writing, along with its beautiful simplicity and artlessness and just plain magic, is an unusual objectivity; her sights set always on the human condition, the dilemma of life. This objectivity is explained in answer to a questionnaire in an issue of Partisan Review, Summer, 1939: “I find my writing reveals all sorts of sympathies and interests which I had not formulated exactly to myself; the expression of myself as an individual has never been my aim. My whole attempt has been to discover and understand human motives, human feelings, to make a distillation of what human relations and experiences my mind has been able to absorb. I have never known an uninteresting human being, and I have never known any two alike; there are broad classifications and deep similarities, but I am interested in the thumbprint. I am passionately involved with these individuals who populate all these enormous migrations, calamities; who fight wars and furnish life for the future; these beings, without which, one by one, all the ‘broad movements of history’ could never take place. One by one—as they were born.”

SHIP OF FOOLS, the title of which is a translation of a 15th-century moral allegory Das Narrenschiff by Sebastian Brant is “this simple almost universal image of the ship of this world on its voyage to eternity.”

In 1931 a North German Lloyd passenger-freighter leaves from Veracruz, Mexico, to Bremerhaven, Germany, on a voyage taking twenty-seven days. Its passengers are variously German, Spanish, Mexican, Swiss, Cuban and American. In steerage are eight hundred seventy-six Spanish men, women and children, workers in the Cuban sugar fields who are being deported from Cuba to the Canaries and Spain because of the collapse of the sugar market. It is on this ship, the Vera (truth), that Miss Porter weaves a narrative of evil, stupidity, cruelty and despair; and it is woven with the skill of a master-weaver of fine tapestries, mirrored from the back (objectively) the warp and the woof becoming all of a piece. It is a plotless novel in the ordinary sense, but then it is an extraordinary novel.

The characters in this novel are heightened to a degree unusual in her previous books, and major or minor, all are important to the drama. All seem frustrated and all are fools: all are human. . . . Aboard the ship are a group of Germans of the prejudiced, anti-Semitic, chauvinistic variety returning to their homeland; Herr Rieber, a publisher of a ladies garment trade magazine, fat and thwarted, unsuccessful in his affairs of the heart with Lizzi Spockenkicker (also of the ladies garment business)—Lizzi exemplifies the vulgar; Herr Julius Lowenthal, a manufacturer of Catholic religious articles who despised Gentiles already; the Ship’s Captain, Thiele, stiff Junker type who dreamed of horrible murderous authority; La Condessa, a political radical and exile being deported from Cuba to Tenerife. She is an ether addict and is followed about by a group of heckling Cuban medical students; the ship’s doctor, Schumann, weak and filled with guilt—a married man whose love for La Condessa is completely unreturned; a zarzuela company, Spanish gypsy singers and dancers, thieves and prostitutes; William Denny, an American engineer who is interested solely in sex and drinking; Mrs. Treadwell, a middle-aged divorcee aloof of her dancing partner, a young ship’s officer. Mrs. Treadwell gives Denny a slipper who is whacking when he mistakes her for one of the zarzuela group. All these and many more. The passenger list is long. The interplay handled magnificently.

Miss Porter has created two of the most demonic children in all fiction; six-year-old twins, who try unsuccessfully to heave the ship’s cat overboard and later succeed in pitching a seasick old bulldog into the water. A poor soul from steerage drowned in saving the dog’s life, while the children and all aboard merely observe. Here detail becomes symbol. Everybody looks but nobody sees.

When the end of the voyage comes and the passengers all disembark, one is aware of a grisly and enchanting experience. I for one was ready for a return trip. Katherine Anne Porter is the greatest storyteller of them all. And SHIP OF FOOLS yields many stories and many themes all interrelated into a beautiful whole. Along with its magic it seemed to have another quality I had not noticed before: it glowed a little in the dark.

BOOKS RECEIVED (to be reviewed in a future issue):

THE TREASURES OF THE VATICAN by Maurizio Calvesi (A Skira Art Book distributed by World Publishing Company, $27.50)

ANANSE by John Biggers (University of Texas Press, $7.50)

THE BIRTH OF LANDSCAPE PAINTING IN CHINA by Michael Sullivan (University of California Press, $10.00)

CHINESE PAINTING by James Cahill (A Skira Art Book distributed by World Publishing Company, $27.50)

HOUSE & GARDEN BOOK OF SMALL HOUSES edited by R. Harling, J. Lowrie & A. Kroll (St. Martins Press, $12.00)
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As far as I know, there are no child prodigies in the history of architecture. Ackermann, in a brilliant essay, remarked that Renaissance artists, with their rich and versatile plastic experience, turned to architecture after pursuing other activities. Even Brunelleschi began with sculpture: not to mention Palladio, the architectonic personality with the greatest influence over a large part of the world for at least two centuries, who first worked with a chisel. And then there is Le Corbusier, who for many years was only a painter before becoming the greatest contemporary architect.

Architecture is a product of brain, heart, and body; to produce it we have to develop intelligence, sensibility, and the senses. An architecture which is only intelligent runs the risk of becoming arid; if it is only sentimental it will fail in the structure that guarantees its being and consisting in space and time; nor can it be only sensual if it is to avoid degenerating into formalism and sensually indulging in empty appearances.

The discipline to which every single architect must subject himself in considering every single work with respect to its original and distinctive possibilities, makes the utilization of tradition more and more difficult, and arbitrary choices more and more insidious. This is why many artists, incapable of elaborating the experience of the past and thoroughly translating it into contemporary idiom, have been reduced to a noisy show. The unfortunate results of this procedure are to be found not only in the works themselves but in the general confusion of our urban environment and even in the smallest agglomerations of buildings. The methodological work preceding the choice of a style should embrace all the data of the problem, including the relationship with the pre-existent environment.

An architect's culture should be as complex as possible, but cultural contributions have real meaning only if they are translated into architectonic terms, only if architecture breaks down the various laws into its own law. The true architect is of necessity an artist, and his worth relies on the meaning of the forms he can create.

Moral quality is not a given factor but an inherent element of the architectonic phenomenon. So, too, are aesthetics, technology and economy. All these factors are necessary, but none of them considered singly would be enough to qualify a work which is the result of a synthesis as a positive composition.

No work of architecture is valid unless it is situated in a valid town-plan; but no town-plan can be valid unless it is carried out with valid architecture; these two realms of experience have to be blended into a single phenomenon. There are some small villages on the Mediterranean in which this integration has been beautifully carried out and includes the natural environment. In such cases the distinction between architecture, town-planning and nature would become abstract and academic, for if this reality is to be perceived it has to be taken as an indivisible whole.

The main difference between architecture after the Modern Movement and the architecture of traditional styles is that while formerly the notion of style was identical with a lexicon of patterns which were, for all their variety and freedom, preconstituted, now style is only possible if the architect succeeds in bringing unity out of the many problems present in the constitution of every single phenomenon.

The greatest aspiration of an architect is to become a full citizen and to contribute to the formation of a society giving him sound reasons for qualifying the form of his works. And yet there have been few ages in which there was a direct relationship between the political-institutional order and the architectonic activity. The age of Pericles and that of medieval city-states, for all their differences, may be considered among the few in which there existed a profound integration of the various sectors of experience, where experience was rather a totality in fieri represented in every element; every element, in fact, aims at totality, while the latter contains in itself all the constitutive elements. We must restore to architecture its function as a representative of life.

ERNESTO N. ROGERS-CASABELLA
It was the intention of The Architects Collaborative in the words of Walter Gropius "to find the spirit of the Greek approach without imitating any classical means" in undertaking the new American Embassy in Greece. The spirit of the building is typically but not exclusively in the classic tradition but very definite reference points to the podium, the interior patio, the quadrilateral plan, the exterior columns. The entire approach to the project, while thoroughly modern in concept, is beautifully conceived in terms of intimations of the essential simplicity of the classic tradition.

Blue ceramic sun screens at ground level and wide overhangs are the most immediately prominent features. Hot air escapes from under the overhangs, and the roof has been constructed in two layers to further allow a free circulation insomuch as the heat and sun were a major problem. The structure is supported by beams of reinforced concrete carried by 30-foot marble columns. The upper central sections are supported from below, the remaining load is carried by vertical members hung from roof girders.

Unfortunately, the interiors and the furnishings were not under the direction of the architects where the free hand of Walter Gropius would have consummated a desirable totality.
DESIGN: "THE ARCHITECTS COLLABORATIVE"
PARTNER IN CHARGE: WALTER GROPIUS
ASSOCIATE: MORSE PAYNE
STRUCTURAL ENGINEERS: PAUL WEIDLINGER, MARIO SALVADORI
CONSULTANT: PERICLES SAKELLARIOS, ATHENS

PHOTOGRAPHS BY LOUIS REENS
Emil, Athens
HOUSE BY HARRY SEIDLER, ARCHITECT

This house is built at a latitude of about 12 degrees south of the equator, in Darwin, Australia’s northernmost town, on a site overlooking the bay toward the north. The climate is tropical, humid and subject to monsoon rains as well as hurricane force winds. These climatic considerations were paramount in the design of the house. To obtain a good view and to open the house to sea breezes, all living areas are elevated and through-ventilation is made possible by means of louvered windows and doors. The roof forms a deep, hollow, ventilated and insulated space against the intense heat from the sun. A large verandah shades the glass area of every room and sun-protection louvres are designed so that no sunlight can penetrate the house. In this latitude the sun is both on the north and south during some parts of the year and therefore the south facade is also protected by louvres. The east and west end walls are blank against the hot rising and setting sun.

To withstand the gale force winds the house is supported by regularly spaced local hollow concrete brick walls, shaped for greatest wind resisting stability. Non-weight-bearing infill walls and louvres are made of galvanized interlocking sheet steel sections, insulated and painted white for reflection. The timber floors and roof structure are suspended and isolated so as not to be subject to termite attack. The bedrooms are equipped with individually controlled air-conditioning units.
CHURCH BY HELMUT HENTRICH AND HUBERT PETSCHNIGG, ARCHITECTS

HANS KOLLGES, ASSOCIATE ARCHITECT

The church, in a new residential section of Leverkusen-Burriq, in Germany, has been erected on a site surrounded on all sides by three-story high buildings. A covered passage-way links the vestry, the church and its free-standing bell tower with the parish hall. The rectory, auditorium, and nursery school with playground, now in the planning stage, will also be connected to the church by another covered passage way.

Built of reinforced concrete, the church has been designed as a hexagon, with each side 14 meters in length. Six Y-shaped concrete elements support the symmetrical, tubular system ceiling. The walls are faced with glazed brickwork, brown for interior surfaces, blue for the exterior and for the 38-meter-high bell tower which houses four bells. All concrete surfaces have been left rough. The same materials as for the structure itself, primarily concrete and steel tubing, have been used for the altar, the cross, the pulpit and the baptistry. Floor finish is blue basalt. The glass in the triangular windows ranges in color from gray to white.
ADMINISTRATION BUILDING

MIES VAN DER ROHE, ARCHITECT
While the working drawings for the Cuba building for Ron Bacardi were under way, Mies van der Rohe was asked to prepare a scheme for the new administration building of the firm's Mexico City plant. Since the site for this building was overlooked by the central highway, which runs in front of the plant at about two meters above ground level, Mies van der Rohe chose to raise the main volume of the new building to avoid looking down on it from this important vantage point. The office accommodation is planned on this raised level as one continuous space, thereby leaving the ground area for reception and control only. Spatially the two areas are connected by an extensive open stair well. The open planning of the office floor is an arrangement carried over from the Cuba Bacardi Building where the client had asked for an office "with no partitions, where everybody, both officers and employees, see each other."

The building consists of an exposed steel skeleton with a bay size of 9.00 meters x 9.00 meters. The main office floor, which is 4 meters high, is raised 3 meters above the ground and is cantilevered 3.60 meters beyond the end columns. The exterior walls of the main floor consist of ½ inch polished gray tinted plate glass held between steel mullions spaced at 1.80 meter centers. Floor surfacing throughout is of 3 cm. thick travertine slabs. The exterior walls of the ground floor cores are also faced with travertine. The walls of the main floor cores are paneled in mahogany. All the materials, with the exception of the tinted plate glass, were of local (Continued on page 32)
The Upjohn Building was completed in the summer of 1961. The basis of the design was to accommodate varying functions and qualities of space within one rigid structural order. This structure is a 48 square-foot space framing which contains a perimetal ceiling lighted from the apex. From the exterior approaches the building is a simple line on a rolling site in Michigan. The approaches to the structure are from a lower level created by a flat podium approximately 600 feet square and open from both sides of the building into one large central court that is two stories high. The ancillary facilities of the building are located at the lower level—cafeteria, game rooms, library, lobbies, truck loading, service rooms, etc. The main floor contains only office functions. One enters at the center through a pair of escalators. The various functions radiate from this central point, and the architectural scale diminishes from the exterior to the large central court to intermediate lounge areas and large courts until one arrives at a small office next to the intimate quiet courtyard.

It was this attempt at a sequential experience of spaces that led to the present design. The building was detailed with extreme care in order that the bold exterior relate to large as well as intimate scales in a descending progression to the smaller scale of the private office.
The clients wanted a two-bedroom, two-bath house with a minimum of maintenance and limited garden areas. The site, with closely adjoining houses on both sides, is located in a well established area near Phoenix, Arizona. In order to obtain maximum privacy, the house is centered around two interior courtyards on each side of the living area. The bedrooms also relate to these courtyards. The carports are separated by the entry walk and the kitchen and storage area.

The structural system will be of laminated wood post and beams with wood joists on a concrete slab. The masonry walls will be of concrete block; the exterior stud walls, cement plastered and the interior stud walls, gypsum board.
After a month's delay due to heavy rains, construction on the house is moving rapidly. The foundations and concrete slab are in and the shallow reflecting pools are complete. The framing for the first floor of the house is almost finished and the two story walls on the east and north faces of the courtyard have been raised. Now that these are in place it is possible to determine the relationships between the courtyard and the living room. The space in the courtyard is most handsome and seems much wider than its 15'-0". This could be due to the space which is borrowed from the adjoining living room. Its length also appears to be in proportion to its width. The 17'-0" tall opening for the entry door points out the importance of this opening being full height. The scale of the courtyard would be destroyed if the door were cut to a normal size. The framing of the living
room has again shown the importance of locating the olive tree at the canal face of the building. The tree partially screens the neighboring buildings across the canal and completely shelters the bedroom at the second floor. It also provides a fine balance for the canal elevation with the large olive tree on the west and the delicate acacia on the adjoining lot to the east. The stepping stones in the reflecting pool posed somewhat of a problem and the solution provides one of the more interesting features of the project. In the original concept of the design these stepping stones were to have been of white precast concrete. As the plan developed the decision was made to pave the courtyard and a portion of the interior areas with Mosaic Tile's quarry tile. To develop continuity of the floor materials the stepping stones were changed to tile. To achieve this it was necessary to develop a \(1\frac{1}{2}'' \times 2\frac{1}{2}'' \times 3/16''\) angle iron frame to contain the mortar and the quarry tile. To mount this on the concrete base, \(\frac{3}{8}'' \times 1''\) x 6'' straps were welded onto the frame. These were poured into the concrete base thus providing positive anchorage yet allowing the frame to cantilever over the water the necessary 1''. All metal of the frame was hot dipped galvanized since it is to be in constant contact with the water of the pool.

At this point in the construction the total concept appears to be right. The house masses well from across the canal and more important it seems to be a part of the neighborhood rather than dominating it. It is hoped that the dock to be installed in the canal may be kept simple and in character with the house in form and color.
MULTI-AIRLINE TERMINAL BY I. M. PEI & ASSOCIATES, ARCHITECTS

THE WINNING DESIGN CHOSEN BY THE PROFESSIONAL JURY OF AWARD IN THE ARCHITECTURAL COMPETITION SPONSORED BY THE PORT OF NEW YORK AUTHORITY TO SELECT THE ARCHITECT FOR THE MULTI-AIRLINE TERMINAL BUILDING.

The design calls for a striking city-block-long rectangular structure with two-story high all-glass walls on all four sides, giving the building a feeling of complete openness. Flat space frame roof, supported by massive free-standing pylons outside the building walls, projects beyond pylons. Roof is made of pre-assembled steel pipe tetrahedrons, topped by a concrete slab, with tension cables and steel pipe compression members on the under side. Vehicular roadway provides public access to both front and field side of the building. Passenger arcades leading to aircraft are bridged over portion of roadway on field side, which is separated from aircraft apron by fencing. The interior has a two-story-high concourse running the full length of the building with no interior supporting columns. Ticketing and baggage claim counters are on the first floor. Waiting areas and shops are on an island-like mezzanine. The underside of the roof space frame is covered with prefabricated sections of stamped aluminum panels with a reflective surface giving an appearance of greater height.

(Continued on page 30)
HOUSE BY WENDELL H. LOVETT, ARCHITECT

The location of the sloping site, in a conservative neighborhood in northeast Seattle, with houses close on all sides, and the requirements of the owners suggested a solution that would provide a maximum of privacy, yet still maintain pleasant outlooks to the eastern view and the garden area to the south. The house was therefore treated as a solid enclosure with openings cut in, rather than as a more open post and beam solution. The framing is conventional wood stud bearing walls with joist roof.

The house was placed as close as possible to the rock retaining wall on the northwest to better utilize the remainder of the narrow site. The northeast and southwest walls of the house were “bent” in for better orientation of the living space to the view and the dining space to the patio-garden, and an easier flow of space around the three important sides of the house. The resulting non-rectangular interior spaces were justified by improved room acoustics and the enhanced sounds of the built-in hi-fidelity system.

The interior ceilings are Western red cedar paneling milled to emphasize each piece, all in eight foot lengths with staggered joints. Walls are plaster board. Floors are oak with glass mosaic tile in major traffic areas. The bedrooms are carpeted. Cabinets and doors are of selected white birch.
and writing would not have their style; he would seem a dull material were brought together by haphazard, Cage's speech however the materials may have been arranged. Thus inspiration dog or the effect comic by irrelevance, though neither is in itself

It was to be performed through three cartridges. One cartridge was fastened at the end of a table, another on the table, another to the end of an overhead boom. Incuriously we watched the two technicians, carefully attending their parts, each several voice starting or ending in a silence.

If we laughed in spite of ourselves; it made no sense; we waited; the roar and rumbling of the three speakers joined to make an indeterminate sound, or shoving the table for its resonant scrape, while the two speakers, in turn, or together, with him or without him, vocalized their parts, each several voice starting or ending in a silence. Occasionally all became silent together, and silence was felt for the luxurious experience it is, when one has the incentive to attend it, even by being, as some among us saw themselves, a captive audience.

Each of the voices was Cage's speaking out of his own mind, however the materials may have been arranged. Thus inspiration continued, and one idea does propose another, though not as these appear in sequence. If this were not so, if the lecture material were brought together by haphazard, Cage's speech and writing would not have their style; he would seem a dull dog or the effect comic by irrelevance, though neither is in itself
to be despised. Our current Theater of the Absurd thrives on the rudimentary thought-patterns of dull dogs. Or consider a possible lecture made up of random quotations from advertisements breaking in one upon another, second-hand cars shouting down toothpaste, or television wistfulness and mists, or simultaneously read political pronouncements. The possibilities gather momentum. Imagine an indeterminately polyphonized symposium of prepared materials read, according to indeterminate procedures, by a gathering of independent thinkers. I believe, too, that the method of multiple speakers, using one or several voices, without indeterminacy, may be a better means of presenting a complex idea to a class or public audience than by a single-focus lecture. You see to what fruitful possibilities John Cage directs us. As he directs us thoughtfully, with emptied minds, to silence:

**QUIET NOISE OUTSIDE BEYOND**

The effect of the four-part lecture resembled nothing so much as that of a four-part polyphony, once one had ceased straining to follow, to discern and distinguish, for each separate line of meaning, the often simultaneously speaking voices. One could not easily listened to in extension because they lacked the visible and focus of his sculpture may delimit chance.

This effect was not liturgical but experimental. On the page it was words, not music. The heard meaning did not add up or lead anywhere, yet the whole meant and sang more richly than its parts. The meaning is therefore the experience, as it should be, and therefore work of art. No two persons approach a sculpture in precisely the same way or begin by looking at it from the same point, though the artist by placement and focus of his sculpture may delimit chance.

After an intermission filled with excitement, questioning, argument, and some objection, Cage, assisted by his pianist collaborator David Tudor, began performing *Cartridge Music*. This consists of three tapes made up of sounds from the music on four *Time* records (reviewed here last month), reduced to mountain-top rumblings) extremely amplified at very low frequency (.*Cartridge Music* will be issued soon as a *Time* record). The sounds might by themselves excite curiosity, the best that can be said for the greater part of all electronic music, but Cage has already learned by experiment that electronic music requires "theater." I broadcast recently an hour of electronic tapes by Richard Maxfield, thoroughly interesting as compositions but not easily listened to in extension because they lacked the visible ballet and live instruments some of them were meant to accompany.

"Theater" in this instance consisted of John Cage and David Tudor attaching one after another a variety of wires, a pipe cleaner, a slinky, a tiny Japanese parasol, a birthday candle, which was lighted and blown out, to the needle-holder of a record-player cartridge, connected to an amplifier and to the speakers. One cartridge was fastened at the end of a table, another on the table, another to the end of an overhead boom.

Immediately we watched the two technicians, carefully attending to their indeterminately assembled scores, attaching and detaching these objects, agitating each to produce some indeterminate sound, or shoving the table for its resonant scrape, while the third and rumbling of the three speakers joined to make an indeterminate background. We were amused, we were scornful, we laughed in spite of ourselves; it made no sense; we waited; we roared in positive meaningless delight and were released.

"Comedy is a self-gift, inimitable, constantly, rather than ever since the stage has abandoned and the motion picture has lost that most precious of its early skills, now the gag has replaced mime and mimicry, planning has driven out invention, and there is no more circus."
The circus, there, I found what was happening. Do you remember the three rings, the three shows going on at once, the too much of everything that the eye could not take in? Do you remember the clowns? Here before us were the three rings, three speakers, that we could not take in, and at the center, before them, the clowns. We watched them gravelly while they built up their small, precise futilities of action, and when they ended, when the music died out, we fell to on and began again. It wasn’t a joke; it wasn’t funny in that sense; it was nonsense, release, hilarious. I don’t know when I have laughed so freely or so at nothing. At the end one was dragging the table backwards and forwards for its score, the other pursuing to twang the little tail of a pipe cleaner that played a cartridge, back and forth, each watching his score carefully to ensure that no indeterminate thump, or ping, or twang should be omitted.

At supper before the lecture, one of us had pulled out the dining table from the wall, giving off a great resonant scrape, Wolff writes: “Why give the players so much freedom? It isn’t necessary; I mean that freedom is freedom in a group while he went through the scores with them, explaining how each type of notation was to be read and performed. After the evening concert, the three speakers, that we could not take in, and at the center, before them, the clowns. We watched them gravelly while they built up their small, precise futilities of action, and when they ended, when the music died out, we fell to on and began again. It wasn’t a joke; it wasn’t funny in that sense; it was nonsense, release, hilarious. I don’t know when I have laughed so freely or so at nothing. At the end one was dragging the table backwards and forwards for its score, the other pursuing to twang the little tail of a pipe cleaner that played a cartridge, back and forth, each watching his score carefully to ensure that no indeterminate thump, or ping, or twang should be omitted.

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(Continued from page 19)

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(366a) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted, down lights incorporating center wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps: modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified in GSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22, New York.

(380a) Seven entirely new concepts in recessed incandescent lighting are illustrated in full detail in a handsome new catalog just brought out by Marvin Electric Manufacturing Company. Complete specifications are given on the manner in which these seven new concepts are utilized in over 100 new lighting fixtures. For brochure, write Marvin Electric Manufacturing Co., 648 South Santa Fe Avenue, Los Angeles 21, Calif.

(388a) Lighting: Light Fixtures: For home, library, museum there is a small, handsome Art Beam-Lite to provide concentrated lighting on large or small paintings, objets d’art, and sculpture. As a compact light unit, Art Beam-Lite can be used as a dull beam, centered, chandelier, or as a design in itself. For further information write: Damron-Kaufmann Inc., 440 Jackson Square, San Francisco 11, California.

(360a) Target Lighting: For home, library, museum there is a small, handsome Art Beam-Lite to provide concentrated lighting on large or small paintings, objets d’art, and sculpture. This compact light can project a round, rectangular or oblong beam up to 25 feet. Also from France comes the Art Beam-Lite 100, 102 and 105 which have detachable bases and interchangeable lenses. For complete information write to: Morda Distributing Company, P.O. Box 84036, 12041 Wilshire Boulevard, Los Angeles 24, California.

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(403a) Lanterns, a major innovation in lighting designed by George Nelson and manufactured by the Howard Miller Clock Company, are shown in a two-color, four-page brochure just issued. The illustrations show all 21 styles in four models—ceiling, wall, table and floor—and include the large fluorescent wall or ceiling unit designed primarily for contract installations. Each is accompanied by dimensions and price. Distributed by Richards Morgenath, Inc. Write: Howard Miller Clock Company, Zeeland, Michigan.

(389a) Adjustable Hub, a new concept that permits great flexibility in the quantity and intensity of the light flow after installation, has been developed by Marvin Electric Manufacturing Company. Increase or decrease of the dimension and narrowing or widening of light beam is achieved by a mechanism that permits quick change in position of socket and variety of bulb sizes. Write for Catalog No. 131 to Marvin Electric Manufacturing Company, 648 South Santa Fe, Los Angeles 21, California.

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(394a) Please send me a copy of each piece of Manufacturer's Literature listed. Name

NOTE: Literature cannot be forwarded unless occupation is shown. 52

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(383a) A new Proportional System—The Kidjel Cal-Fro is a new instrument created from the discovery of the one universal ratio for all proportions in design, modern and classic, and spatial relations in all types of layout. This new found ratio solves the secret of proportions as achieved by the ancients, now brought up to date in a precision-built, lightweight instrument easy to use. For details write: Maurice Kidjel, Pres.—Kidjel-Young & Associates, 1918 Pilikoi Street, Honolulu 14, Hawaii.

(390a) Ideas from Architects' Own Redwood Homes, a 16-page color brochure, shows how architects in every part of the country used redwood for siding, paneling, beams, etc. From now on builders from California Redwood Association include the newly published "Exterior Finish" booklet illustrating bleaches, stains, and other natural finishes, as well as possibilities of using new and refined redwood with no finish whatever; "Garden Redwood," catalogue of indoor living ideas; "Redwood Goes to School," showing latest ideas in wood school design; "Architect's File" containing the above booklets and a special selection of data sheets; individual data sheets on many popular types of questions about redwood; RED-WORK NEWS, quarterly, discussing practical wall and ceiling treatments for residential and commercial applications; Portfolio of Relatives, four-inch square brochure containing transparencies, custom photomontages, etc. Write Dept. A, California Redwood Association, 576 Sacramento Street, San Francisco, 11, California.

SURFACE TREATMENTS

(291a) Ceramic Tile: Brochures, samples and catalogs of Pomona Tile Manufacturing Co. available upon request from Pomona Tile Co., 4512 Sixth Street, Los Angeles 17, California.

(369a) Contemporary Ceramics: Inclusion primarily for contract installations and price. Distributed by Richard S. Myers, Inc., 7755 Paramount Place, Los Angeles 4, California.

(393a) Remarks from the South Pole.

(394a) Transportation and Manufacturing Development in the Pacific: A summary of research coupled with twenty years of experience in the photographic field has resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Corporation, 1302 North Cahuenga Boulevard, Hollywood 28, California.

(395a) Built-up Roofs: Newest roofing brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglass is a monolithic layer of waterproofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance, fire-resistant and "alligating." The easy application is explained and illustrated with other services. Write: Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

(396a) Structural Materials

(397a) Honeycomb Systems for Panels, beams, columns, walls, canopies, etc. Write for literature from Panalite Corporation, 1100 Flower Street, Los Angeles 17, California.

(398a) "Ideas from Architects' Own Redwood Homes," a 16-page color brochure, shows how architects in every part of the country used redwood for siding, paneling, beams, etc. From now on builders from California Redwood Association include the newly published "Exterior Finish" booklet illustrating bleaches, stains, and other natural finishes, as well as possibilities of using new and refined redwood with no finish whatever; "Garden Redwood," catalogue of indoor living ideas; "Redwood Goes to School," showing latest ideas in wood school design; "Architect's File" containing the above booklets and a special selection of data sheets; individual data sheets on many popular types of questions about redwood; RED-WORK NEWS, quarterly, discussing practical wall and ceiling treatments for residential and commercial applications; Portfolio of Relatives, four-inch square brochure containing transparencies, custom photomontages, etc. Write Dept. A, California Redwood Association, 576 Sacramento Street, San Francisco, 11, California.

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