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Art, said Lady Bird Johnson at the rededication of the Museum of Modern Art, is the window to a man's soul. I fervently hope she is right. Yet, with the expansion of the museum, and the increasing bid for publicity—any kind of publicity—art seems to be becoming a soulless affair.

A combination of circumstances forces the Museum of Modern Art to take certain steps that are calculated to diminish any of the lingering associations of loftiness and soulfulness connected with art. It is only fair to take into account the fact that this museum, certainly the greatest museum of modern art in the world, receives no help from city, state or federal authorities. It is supported entirely on membership fees and the donations of patrons. In this situation, the museum is forced to solicit patrons, small and large, and cater to their various ambitions.

Perhaps it would be charitable, then, to underplay the occasionally egregious lapses of taste and outright errors it commits. Certainly a carnival such as the opening ceremonies last month can be chalked up to necessity. And still, it leaves me with a hollow feeling; a feeling that this is just the beginning of worse things to come.

Given the importance of the occasion, it certainly seems to me that modern art's old inferiority complex was the dominant theme. An address by Mrs. Johnson, with its quaint banalities and its unbelievable diction, did little to honor modern art, but probably did a lot to persuade Mencken's old betes noires to let it live. An address by Dr. Tillich, pleasant and irrelevant, with a lot of talk about "breakthroughs," meant little to history but gave the theological authority that modern art seems to crave. If the ceremonies were seriously intended to give a dimension to the annals of modern art, the museum could surely have invited at least one authority—say Meyer Schapiro—to deliver an address worth printing.

But that was obviously not the need. The need was to flatter the six thousand strong who turned out, and to make them feel that they had placed their money on the right horses. As for the artists—well, they were invited too. Or many of them.

The museum's new facilities are on the whole disappointing. Philip Johnson's new building, with its television-screen windows and its coldly conceived exhibition spaces is neither exceptional nor terrible: it is just adequate. The revision of the old building suggests that the museum is determined to make its premises a public meeting place. The new entrance is a giant hall, much like a hotel lobby, which gives little protection in a psychological sense to the works of art it is decorated with. Everything is open; nothing considered precious enough to provide with its own setting.

Henri Matisse

"The Red Studio" 1911, 7 1/4" x 8 3/4" Courtesy The Museum of Modern Art

This, in fact, is one of my principal objections to the new arrangements, and there seems to be a certain confusion in the museum itself as to the function of the improvements. We were given to understand some months before the opening that the new space would enable the museum to exhibit its permanent collection with special consideration; that at last the great masters of modern art would find a permanent and proper environment. Rene d'Harnoncourt said in February that there is no longer so great a need to close the time gap between the creation of a work of art and its public presentation, and that therefore, "we can best fulfill our purpose in the 60s and 70s by making our great resources—the Collections—available both to the growing general public by providing continuous large-scale exhibitions of our holdings, and to the increasing number of interested specialists by providing facili­ties to study the material not on view."

This would lead us to believe that the museum, cognizant of its unique privilege, intended to stress the great masterpieces in the new installation. In fact, no provision has been made to set them off from the general run of accumulated modern material. Where a room for the contemplation of Matisse is indicated, there is only a confusing open place with too many entries and exits and too little seclusion. Where Picasso merits a closed space in which his diverse paintings can be composed cogently, he is offered only corners, odd walls and spaces like anyone else. There is absolutely no intention to acknowledge hierarchy, or to make it possible to see the oeuvre of a great artist as a vital entity.

The trend in the museum, as in every other aspect of American life, is from selectivity to promiscuity. Equality has saturated even so august an institution and affected its judgment. Surely it is an affront to what d'Harnoncourt called the increasing number of interested specialists (or in other words, those who really care) to be offered room after room of historically significant paintings and then suddenly be confronted with Andy Warhol's Marilyn Monroe on her gold background. (I'm told Alfred Barr talks reverently about this painting in terms of Byzantine icons.) If the museum recognizes that there is no longer the great need to close the time gap between the creation of art and its presentation, why, then, in this initial and most important exhibition, has it thrown itself so eagerly into recent creations as Marisol's family portrait, Indiana's posterish decoration, and George Segal's bus driver while including only one painting by Mark Rothko, Philip Guston and Robert Motherwell, and those shown at great disadvantage since they are closely hung and badly lighted? Why put up a row of meaningless and weak European abstractions by Manessier, Hartung and Bazaine when there are obviously stronger paintings and painters in the collection? The only answer can be that the museum is not really concerned with qualitative selection, but with the old cross-section notion which relieves everyone of the responsibility of choice. Warhol? Well, he's around and this is his year and col­lectors collect him and that's what's going on, and don't worry, next year it will be someone else.

There are certain features of the new installation that are long overdue. For instance, there are spacious and well-appointed gal-

(Continued on page 43)
The issues of today's art are doubtlessly confusing; and it is only out of confusion that such an exhibition as Clement Greenberg's "Post Painterly Abstraction" currently at the Los Angeles County Museum of Art could have been conceived. On its most obvious level, the exhibit is a candid attempt to define one of the allegedly important trends of today's painting, the painting being done after the impact of abstract expressionism. It is an important exhibit, not because of its success, but perversely because of its obvious failures. In many ways, it embodies not just the failure of one stylistic approach, but the disappointing environment of art—its critics, its audience, its "World" to look realistically at the issues our much discussed "cultural explosion" implies. The entire climate of the show is rife with value prejudices and the destructive tendencies of self-conscious taste-forming that so often mold the death-mask of valid esthetic insight. That is to say, exhibits such as this always seem to transfer the emphasis from art to art history. As it is frequently pointed out by artists, they are not the same thing. Innate esthetic perceptions have as little to do with history as history often has to do with reality, although there is no denying the link in attitudes that make the history of art seem like a progression of developments. The question is: does art "progress"? And if so, what is the ultimate goal? a superior "reality" as the surrealists thought? Intuitive response as the abstractionists felt? or perception through absurdity as the Dadaists believed? Or perhaps all of these?

Even the most superficial glance will reveal that current artistic trends involve all of these views. What's more, there is considerable overlapping and interrelationship between them, coupled with a very recent emphasis upon space-time vision stemming from kinetic sculpture, the esthetic film, and the Happening. Moreover, there is even a more complex interrelationship between film, painting, music, dance, acting, literature, and even advertising that has, in fact, already resulted in art that utilizes every possible combination of some or all of these approaches.

These multiplications have become obvious to us already. Even to the general public, art's ability to "shock" has waned considerably during recent years; and although the most avant garde art is still judged offensive as fine art, one is constantly amazed at how quickly commercial and advertising art have assumed and utilized vanguard esthetics. It is as true of the art nouveau of the late 19th century as it is of abstract expression and now of pop art. One has only to thumb through any popular magazine to see it.

Yet most of the nation's leading and established critics have chosen to treat the myriad developments of today's art only perfunctorily. Considering the brilliant contributions of critics like Harold Rosenberg and Clement Greenberg, one wonders why they disregard the breadth and depth of art at this moment. It is as though the critic himself at some point evolves into historian, clinging resolutely to his art.

Alfred Jensen
"Scales Per VI" 1963, 50" x 36"
Courtesy Los Angeles County Museum of Art

Ellsworth Kelly
"Blue-White" 1962

This is the orientation of Greenberg's exhibit. Inconsistencies and excuses in his catalog introduction stem from this one important error. In attempting to display a "reaction" against abstract expression, he has over-emphasized the painterly qualities of the school in order to involve himself historically in the only area of his concern—which is still abstract expressionism, or another branch of it that, for the most part, uses different means to achieve the same thing: to express abstractly. As Greenberg himself suggests, not all abstraction was essentially painterly, but was most painterly in the specific context of its "action" gestures. The exhibit is simply one of more non-action abstraction. Nothing exhibited as "post painterly abstraction" is not part of the entire school of abstraction from Kandinsky to Kelly. However, what is new in post painterly abstraction (or abstract expression) was thoroughly, prejudicially ignored; perhaps because of the all-too-human tendency to produce not art criticism, but art history.

In his concern for latter-day art history, Greenberg makes only the most superficial effort to define, clarify or explain the esthetics of the paintings he chose. Indeed, so strongly emphasized was the historical "post" quality of the works, that his introduction fell into a simple and obvious comparison of opposites—the grammar of painterliness as opposed to the grammar of whatever was the opposite, which left room for considerable imagination.

Specifically, Mr. Greenberg has arranged a set of circumstances wherein he obviously and not very consistently assembled a large group of paintings fitted only to his varied conceptions of abstract expressionism. The flaw in this approach was so apparent that he himself notes that the devices of post painterly abstraction continue a tendency that "began well inside Painterly Abstraction itself, in the works of artists like Still, Newman, Rothko, Motherwell, Gottlieb, the 1950-54 Kline, and even Pollock." This "tendency" seems to have been perfectly concluded before the advent of "post" painterliness—a fact that may well account for the mundane and second-rate look of the bulk of the painting in the exhibit. They are neither new nor post, except in a temporal sense. The paint is fresh, not the painting. There are, however, paintings with a new and important approach to abstract expression; and they do, indeed, encompass many of the technical opposites (hence perceptive opposites) Greenberg cites. These are specifically the works of Ellsworth Kelly, Frank Stella, Thomas Downing, Alfred Jensen, Kenneth Noland, Raymond Parker (and a painter who refused inclusion, Robert Irwin). These works encompass the new approach to abstract expression, and are the only ones that do. They are linked by a quality of intellectual awareness that, coupled with a highly developed emotional control and perceptive rationality, forms an entire re-orientation of traditional concepts of esthetics. Vague and abstract terms, I admit, but the particular sensibility is far too complex to enter into here. In any event, it seems to have been entirely disregarded by Mr. Greenberg.

Considering what Mr. Greenberg did regard, so inconsistent were his tenets, that the written introduction is frequently punctuated by facts directly opposite to his thesis—a fact that made the exhibit fine carrion for a panel discussion held at the Museum, which accurately, deftly, and with astounding ease called Mr. Greenberg's premises to account. They did not hold up; the following is an example of the "trend-making" tendencies that were frequently attacked by the panel:

"These common traits of style," reads the introduction, "go to make a trend, but they definitely do not constitute a school, much

(Continued on page 44)
Harry Seidler is no newcomer to the pages of ARTS & ARCHITECTURE. Readers of this magazine are familiar, at least, with some of his domestic architecture. Of recent years his efforts have been mainly devoted to larger buildings, offices and apartment blocks, all amply illustrated in this new book. “Few architects of Seidler’s generation,” says Dr. Reyner Banham in his introduction, “have shown themselves capable of riding out the translation from single to multiple dwellings, from suburban to down-town sites, and the illustration of these new works of his will be closely studied wherever his fame has spread.”

Seidler’s excellence stems from an acute awareness of the functional and environmental problems of our time coupled with an insistence on a balance between technology and form. His use of low-maintenance materials to produce architecture to satisfy “the needs of fact, the needs of spirit and the senses . . . ” sometimes seems over-austere; yet on a second look, it is a perfectly logical solution to correct a general degeneration of architectural endeavor, the over-engineered, the entertaining. Particularly striking are a house in Port Hacking, NSW (1963); Blues Point Tower in North Sydney and the spectacular Flats at Diamond Bay NSW (1963).

Dr. Banham says further, “Architects are notoriously censorious about one another; trend-spotters and professional gossips will be looking for the slightest sign that Seidler has not passed his high-rise test or failed to show grand-mastery of the urban lot. They will be disappointed. I think—Seidler seems to me as good as ever.” And from picture-experience, we would add, probably better. Recommended.

**Books**


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**ARTS & ARCHITECTURE**

**The Architecture of England** by Doreen Yarwood (B. T. Batsford, Ltd. and G. P. Putnam’s Sons, $20.00)

Mrs. Yarwood’s prodigal effort to cover the field of English Architecture from the Stone Age to the present time results in a volume replete with 1500 drawings, 70 pages of photographs including 5 color plates. It weighs six pounds—exactly the same as Ernest Flammarion’s king-size Art of French Cooking. Despite its heft it is a unique and valuable contribution to the history of English Architecture. Original in its concept, the drawings were made (95% of them) from on-the-spot visits and studies of 5,000 photographs; in the case of buildings no longer in existence, old prints, the architects’ original drawings or models were consulted. The author’s concern with the disappearance of fine old buildings, especially those of the eighteenth and nineteenth centuries, was amplified when she discovered that numerous buildings had been demolished during the seven years required to prepare the book.

All historic styles have been considered and all important architects given their place in a history largely devoted to monumental architecture. At the same time there is a super-abundance of material given to ornament, bridges, the architectural features of all the periods. Along with a wealth of visual information is a very pleasant text, not overly sentimental, but indicating a genuine love of subject. There is an excellent bibliography, a glossary of terms and a good index.

**ALVAR AALTO** (George Wittenborn, $18.75)

The definitive Alvar Aalto is a welcome publication containing the complete collected works to date. Aalto himself chose the material and prepared the book layout, taking ten years to do the job. All his important achievements from 1922 to 1962 are handsomely represented in an attractive album-bound volume. There is a good sampling, too, of lighting fixtures, furniture, exhibitions and architectural accessories. The introductory text by Goran Schildt is all too scanty and uninformative (perhaps this is due to Aalto’s extreme modesty and complete lack of arrogance) and for a better evaluation of the man turn to Frederick Guthelman’s *Alvar Aalto* (George Braziller, Inc., $4.95). Here Aalto is shown in better perspective; as a humanistic architect to whom the Finnish cultural environment has been all-important; an indigenous architect whose works are completely un provincial, displaying a rare universality; an architect who makes the most of space, light, brick, stone and wood—for people.

**Design and Form:** The Basic Course at the Bauhaus by Johannes Itten (Reinhold Publishing Corp., $12.00)

In 1919 Walter Gropius invited Johannes Itten to institute his Basic Course in a trial semester at the Bauhaus in Weimar. The goals of the course were several and were intended to free the creative powers of the students and their art talents, to assist the students in choosing a career and to convey to them the fundamentals of design principles as a basis for future careers in the arts. The Basic Course at the Bauhaus lasted until 1923 when Gropius could no longer justify Itten’s teaching practices to the Government. There was no explanation given. Johannes Itten went on teaching and developing his method in Berlin, Krefeld and Zurich until he retired in 1953.

The foundation of Itten’s teaching is based upon the general theory of contrasts: light and dark; studies of nature, of form and color; of rhythm and expressive textures; of space and mass; of repetition and variety; of relief and flatness; of order and movement; of simplicity and complexity. The first section of the book deals with origins, the effects of color upon man, and his changing preferences. Beginning with Egypt, Greece and Rome, the emphasis was on symbolism and showed little change (Continued on page 42)
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Chicagoans of today would probably be surprised and disbelieving were they told that for most of its history their city was considered a spectacle, a phenomenon, one of the “seven wonders” of the modern world.

In 1870 Bismarck said to General Philip H. Sheridan, a Civil War general who later made his home in Chicago: “I wish I could go to America if only to see that Chicago.” Bismarck never visited Chicago, but many Europeans did, and they carried their opinions back, recording them in letters, articles, and essays.

From almost the very first, Chicago provoked observations that were extreme and contradictory, both highly complimentary and highly critical. “Farewell, ye charming people in that ugly city!” wrote a Swedish visitor in 1853.

To an Englishman visiting in 1896, Chicago was “queen and guttersnipe of cities, cynosure and cesspool of the world. . . the most beautiful and the most squalid.”

The fascination Chicago held for the rest of the world was, I believe, based on two things. First of all, Chicago’s extremely rapid population growth was spectacular even in that period of national expansion. Between 1840 and 1870, Chicago’s population grew from 4,470 to 298,977—that is, its 1840 size was increased by 66 times. In the same period, the population of the United States increased ¼ times.

By 1880, Chicago’s population had jumped to 503,185, and in 1910, it was over two million, having more than quadrupled in three decades.

Chicago’s growth in the period from 1880 to 1910 may be compared with a recent thirty-year period in the life of Los Angeles. In 1920, Los Angeles had a population of 576,673, and in 1950, it was 1,970,358—a little more than trebling in three decades’ time.

Chicago, 1866

The smaller growth in Chicago occurred to a frontier town. It developed when Chicago was rebuilt after the Great Fire of 1871. The larger growth in Chicago occurred to a frontier town. It developed when Chicago was rebuilt after the Great Fire of 1871.

Readers living on the West Coast have some idea of the impact on living conditions and governmental services caused by a population increase of such magnitude and speed. But we should note that the growth in Los Angeles took place during the automobile age, in a territory already well established, and within an area nearly 400 square miles in extent.

The larger growth in Chicago occurred to a frontier town. It coincided with the period of the industrial revolution in the United States, and with the westward expansion of the nation. The land area of the city by 1910 was 189 square miles, representing a population density of 11,502 persons per square mile. By way of contrast, the average population density of Los Angeles in 1950 was 4,350 persons per square mile.

The second reason Chicago captured the imagination of the world was that it seemed to be the personification of America. Over and over again, visitors noted Chicago’s energy. After a visit to Chicago in the fifties, an Englishwoman wrote: “It is a wonderful place, and tells more forcibly of the astonishing energy and progress of the Americans than anything I saw.”

Some forty years later, an Italian in Chicago to attend the Columbian Exposition wrote: “In Chicago, I knew that American life flourished abundantly. . . . I perceived, very soon how, in Chicago, a thing is no sooner said than done. . . . I think that whoever ignores it [Chicago] is not entirely acquainted with our century and of what is the ultimate expression.”

Perhaps the most colorful commentary on Chicago’s strong American flavor came from Rudyard Kipling. In 1889 he traveled through America, finding much to reprove wherever he went. Of Chicago, he said:

“I have struck a city—a real city—and they call it Chicago. The other places do not count. San Francisco was a pleasure-resort as well as a city, and Salt Lake was a phenomenon. This place is the first American city I have encountered. It holds rather more than a million people with bodies, and stands on the same sort of soil as Calcutta. Having seen it, I urgently desire never to see it again.”

Both Chicago’s phenomenal growth and its trenchant American character were due to the peculiar location of the city as a gateway to the Mississippi Valley and points north and west. Its role in the development of the railroads; its pre-eminence as a food producing and distributing center (grain and meat); as a commercial emporium; as the greatest single lumber center of the United States—all these are too well known to need further description. As the expanding manufacturing center of the west, Chicago had a meteoric growth and became the exciting, energetic, bold, and eternally optimistic city that was famous the world over.

I have dwelt on the rise of Chicago because what the city is today is part and parcel of its early history. By the turn of the century Chicago’s physical make-up was well established. The street grid, based on the U.S. Government Rectangular Survey System, had been in existence for forty or fifty years. All the large parks were acquired and developed by 1900. A large part of our present housing stock is inherited from the 19th century: it is estimated that 38 per cent of all housing units in use in 1960 were built prior to 1910.

If Chicago’s present planning problems grow out the 19th century, so do many of its present advantages, and so does the spirit with which the city is tackling its problems. It would be easy to say that Chicagoans are continuing to display their well-known spirit of enterprise. While this trait is still evident to the visitor, I have in mind a somewhat different kind of thing.

Above all, Chicago’s performance has been characterized by innovation. One example is the new type of architecture developed when Chicago was rebuilt after the Great Fire of 1871. Another is the reversal of the current of the Chicago River, begun in 1892, to divert sewage from Lake Michigan, the source of the city’s drinking water.

The present program to renew the city and plan for its future development represent a continuation of Chicago’s historic willingness to try new methods if they seem the most appropriate and the most fruitful. In future articles we shall describe some of these programs.
After 7500 miles of driving I sit down here in our room at the Hostellerie du Café de Genève above the Vevey marketplace, flanked the other side by a chateau and looking out over Lac Leman (Lake Geneva, as we call it) southwards to the mountains of Haute-Savoie in France, where we were yesterday. During the evening we played from tapes a small program of American experimental music for Dr. Paul Gay, his family and friends. The physician of St-Je01re and its environs, Dr. Gay offers each year in his home several programs of his Concerts du Village, played by invited musicians; he also borrows and exhibits paintings and sculpture. After hearing compositions by Charles Ives, Carl Rug­
gles, J oho Cage, Lou Harrison, Harry Partch, he invited us to

passenger cars carry passengers over and through the buildings. One can ride like a child on a toy train. Nothing is large or excessive or monumentally enclosed. Always in view are the great lake and the surrounding mountains, the steep slopes on the Swiss side terraced and planted to vineyards.

We have been told that in Europe everyone speaks or understands English. We have not found this true, perhaps because we have not frequented those places and hotels which cater to tourists. Without Frances's stumbling but useful French we should have been lost in a vacuum of incomprehension. Often to find our way in a city we must stop as many as a half-dozen times to ask direction, and it has been exceptional to encounter anyone who could direct us except in his own language. I must say that in France we were lost the more often, because there we visited more cities and traveled much of the time by country roads. French has served us through Belgium and Luxembourg and down here to the French-speaking part of Switzerland; now we must attempt German.

Music

LETTER FROM VEVEY

PETER YATES

After 7500 miles of driving I sit down here in our room at the Hostellerie du Café de Genève above the Vevey marketplace, flanked the other side by a chateau and looking out over Lac Leman (Lake Geneva, as we call it) southwards to the mountains of Haute-Savoie in France, where we were yesterday. During the evening we played from tapes a small program of American experimental music for Dr. Paul Gay, his family and friends. The physician of St-Je01re and its environs, Dr. Gay offers each year in his home several programs of his Concerts du Village, played by invited musicians; he also borrows and exhibits paintings and sculpture. After hearing compositions by Charles Ives, Carl Rug­ngles, J oho Cage, Lou Harrison, Harry Partch, he invited us to

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It is not that the roads are badly marked throughout these countries. On the contrary, they are far more carefully posted in every way than American roads. But the complication of winding and one-way streets and odd-shaped Places, of fountains and parked vehicles, the location of the signs; once off the route protegee you may be in trouble to get back. Besides, there is the seeking of churches.

Notre-Dame-du-Port in Clermont-Ferrand hid from us as we pursued it through a maze of antic streets, so that we at last abandoned our car and went on foot to seek it out. A traveler in the xviii century wrote of this city: "Il y a peu de villes en France qui en aient d’aussi gauches, d’aussi bizarres que les places; on ne les a jamais vues pour s’en former une idée, et à moins d’imaginer à plaisir des chemins parsemés de saillies, des endroits enfoncés, des embûches, des esprits embêtants et des errements continus, je ne crois pas qu’il soit possible à un architecte de former un pareil chaos." I feel the French too idiomatically delightful to translate.

Wanda Szigeti, who live now at Bougy-sur-Clarens between Vevey and Montreux. The next day we shall drive on to Lake Lucerne and to Zurich and then to Salzburg, where I am to lecture and Frances to play some recitals during the month of June for the Salzburg Seminar in American Studies.

These concerts resemble our own Evenings on the Roof, which we began in the same manner in our own home twenty-five years ago. Dr. Gay has preferred to continue his concerts in their original setting, instead of letting them grow, as we did, into larger halls and complex technical and financial difficulties.

Future plans are for Dr. Gay, his family and friends. The physician of St-Je01re and its environs, Dr. Gay offers each year in his home several programs of his Concerts du Village, played by invited musicians; he also borrows and exhibits paintings and sculpture. After hearing compositions by Charles Ives, Carl Rug­ngles, J oho Cage, Lou Harrison, Harry Partch, he invited us to

passenger cars carry passengers over and through the buildings. One can ride like a child on a toy train. Nothing is large or excessive or monumentally enclosed. Always in view are the great lake and the surrounding mountains, the steep slopes on the Swiss side terraced and planted to vineyards.

We have been told that in Europe everyone speaks or understands English. We have not found this true, perhaps because we have not frequented those places and hotels which cater to tourists. Without Frances’s stumbling but useful French we should have been lost in a vacuum of incomprehension. Often to find our way in a city we must stop as many as a half-dozen times to ask direction, and it has been exceptional to encounter anyone who could direct us except in his own language. I must say that in France we were lost the more often, because there we visited more cities and traveled much of the time by country roads. French has served us through Belgium and Luxembourg and down here to the French-speaking part of Switzerland; now we must attempt German.

It is not that the roads are badly marked throughout these countries. On the contrary, they are far more carefully posted in every way than American roads. But the complication of winding and one-way streets and odd-shaped Places, of fountains and parked vehicles, the location of the signs; once off the route protegee you may be in trouble to get back. Besides, there is the seeking of churches.

Notre-Dame-du-Port in Clermont-Ferrand hid from us as we pursued it through a maze of antic streets, so that we at last abandoned our car and went on foot to seek it out. A traveler in the xviii century wrote of this city: "Il y a peu de villes en France qui en aient d’aussi gauches, d’aussi bizarres que les places; on ne les a jamais vues pour s’en former une idée, et à moins d’imaginer à plaisir des chemins parsemés de saillies, des endroits enfoncés, des embûches, des esprits embêtants et des errements continus, je ne crois pas qu’il soit possible à un architecte de former un pareil chaos." I feel the French too idiomatically delightful to translate.
the majority of French village churches, but into the hillside and is now surrounded. We climbed up past the statue of Pascal, who was born in Clermont-Ferrand, and so to a place and then into a winding lane barred to traffic, and from there looked down into the court of the north portal above the level of the beautiful, battered, ancient tympanum.

For the moment, though it is not the handsomest or the most embellished by history, Notre-Dame-du-Port is my favorite among the French Romanesque churches. Who, among such churches, can have a favorite? I believe it is only that the little book describing Notre-Dame-du-Port is the best that I have looked into or read around the little book clusters all that I have seen of the Auvergne-Roman churches—for the Auvergnese, Roman signifies what we mean by Romanesque.

But of course it was Roman! This was Roman Gaul. However obstinately and reluctantly, cherishing to the present day the memory of Verecingerix who led among these hills that earlier resistance, they had been Romans. After that, for the first time, the fury of the Germans swept over them, to be followed by Norman raids. On these sites stood the earlier churches, dating from the Roman era, which were destroyed, replaced, swept away, again replaced. Their centuries-old Roman culture was rooted out, succeeded by a universal illiteracy. Charlemagne, who reconquered these districts for France, could neither read nor write; he imported the renewal of their culture with Alcuin from Ireland.

After Charlemagne the permanent rebuilding commenced, of which these ancient village churches are the stubborn survivors, in part renovated to Gothic or to Renaissance taste but all without exception damaged or again devastated during the Revolution. We have read appalled about the Reign of Terror in Paris, but visit Cluny and see the great Abbey church reduced to a vestige of its choir. See how all through Burgundy and Auvergne the church towers were thrown down and have had to be restored. Observe the headless, the smashed, the almost obliterated images—not conceived according to our esthetic or destroyed by any reference to our good taste, nor preserved, as they were in part, by such loyalties as we now feel for them. “This is not a museum but a place of worship,” one reads at the church entrance, and one is begged to be silent during the rites.

don’t know how it may be for the villagers, for whom the church is as much a part of the landscape as the other ancient stone houses which are not of God; or for the devout, whose piety justifies the intrusion of sweet, characterless paint and plaster—in the face of ancient carved capitals whose spiritual psychology challenges the act of art—or for the free-thinkers who understand the real worth of the building while rejecting its content: for us, the majority of French village churches are the remnants of a Roman shrine.
where during the fairs the market encroached into the portal and the nave—just as this evening we have been instructed to move our parked cars into one portion of the Place, to make way for the Saturday market. There is not so much difference between then and now, except illiteracy and barbarity—and for the outsider his first glimpse of the enclosed passages inside a French village seems a plunge backwards through centuries.

Illiteracy? But the folk of the xi and xii centuries could read the plain meaning of the stories carved on tympanum and capitals, and we cannot. Barbarity? After the two World Wars of our century?! When we had parked the car on 108th Street outside the fancy entrance, with doorman, of the Riverside Drive apartment in New York where we were to stay for the night, a stranger left his wife's side to come over and warn us: “If you leave your car unwatched here for ten minutes, you will find it broken into and stripped when you return.” We asked the doorman if this were true, and he confirmed it. Could the dark alleys of any European city during what we call the Dark Ages have been at any time more threatening?

Could dungeon and torture before and during the Crusades, or the repression of Cathars and Albigensians or the many sects of spirituals who asserted the message of the New Testament against the political grasp of the church, have been more cruel than the concentration camps and prisons in many countries of which some survivors are still living? I am told that men were fastened to the stones which project above and below high windows at the great Auvergnese castle of Meauzun and left there to wither, but what was done then to individuals and dozens we have done in our time, no less wilfully, to thousands and millions.

It is now Saturday afternoon; the market under our windows has ended, and workmen are sweeping the Place with long brooms of twigs tied to a pole—witches’ brooms as we think them. Properly used, with wide sweeps, they are efficient. I wonder whether in those days the market place before and beside the church was so quickly cleared of debris after the fair. Merchants brought their goods by packsaddle with safe-conduct along roads which were forest tracks; though we read of robbers and robber barons, commerce must have been not unsafe and not unprofitable, or these fairs could not have been held so regularly three or four times a year.

At Paris we joined our friend, the sculptor Ralph Stackpole, who had come there to exhibit at the Salon de Mai. I thought his work, an evaluation of rock forms, neither representation nor abstraction, the best on the floor. We returned with him to his village of Chauriat in the high Auvergne.

Follow the lane before his house as it winds out and up the hill; then look back. The maze of passages, alleys, enclosed courts, scarcely anywhere a straight vertical or square corner, defined only by the bounding street that was the circuit of the walls, becomes from this brief height and distance a Cezanne landscape, one of the many we have seen thrusting yellow walls and orange tiles above the green on hilltops and at angles of valleys during our drive through France. How did the French see their villages before Cezanne painted them? Esthetically, did they see them at all? I ask myself this question repeatedly, and I can recall no place before that time in French art when such a thing has been done. Cezanne did not create the French village: it is not possible! Corot, Millet, Pissaro went out to the landscape, saw trees, buildings, streams, bringing down to ordinary sentiment the high formal classicism of Poussin. Dutchmen looked at buildings and landscapes with the profile of a town spread in the distance. Nobody before Cezanne had discovered and recorded the intensity and intense raw color of the French village. The discovery created cubism and a new art epoch: or one might say, another flight from vision as imaginatively idealistic and unreal as that salon vision of idealized landscape Cezanne destroyed. So much for all that has been written about Picasso and “les Fauves”. They are the inheritors of Cezanne’s discovery of the French village.

Hollander saw their landscape, no doubt of it. It is still there, as they saw it, lit like a show-window of brightly-colored toys, all luminous and distinct but not a composition. Time and dust have dimmed the painted replicas; the galleries of Dutch painting at the Rijksmuseum are sterile as old colored postcards. One hurries back outdoors to the undimmed landscape.

There is another landscape, and this I discovered while looking out with my glasses from the tower of the cathedral at Autun. It is the Burgundian, patterns of green fields on sloping hillsides defined by darker outlines of green hedges. You will see it through the gothic traceries of the windows in paintings of the period of the Van Eycks and Rogier van der Weyden; it alternates with majestic heights and outcrops of rocks. The peculiarity of this landscape is its lack of perspective—or, alternatively, that the shapes are so sharply defined that they are all perspective. They do not dwindle or fade in distance but enforce themselves equally from every distance. Mile after mile of driving through such intense landscape exhausts the eye by the totality of looking: not the unfocussed miniatures and flat linear spreading towards the horizon of Holland, not the total focus of the eye upon essential shape of the French village as Cezanne discovered it, but a design complete and equally compelling at each extremity of vision. No wonder that these painters preferred to cut up this landscape and set it in lovely detail through a distance of windows.

That is Burgundy. Going into the Auvergne the villages are the same but the landscape fortified, portentous. The country seems older. You see at the center of each village its church, so often dating in essential shape from the xi and xii centuries, a basilica and choir rounded at the ambulatory by three or more chapels, the square formed by the crossing at the transepts carried upward to a square tower. Nave and choir are ancient, restored according to the necessities of accident. The tower has been restored since it was thrown down after the Revolution. Exterior and interior are simple, a stone enclosure of space, highest and noblest expression of the neolithic cave, ornamented by a checkerboard of dark fieldstones split across set in white concrete and by carved capitals on the columns. The older capitals are story-telling; the restorations foliate and impersonal. In some churches you will find a few of the early story-telling capitals preserved as exhibits. Do not look at them as art, or representation, or by any other “standards” in our terms. Look at them as story-telling stones, and you can learn to read them. Then you will see them.

At Chauriat the local church, though much restored, keeps its same but the landscape fortified, portentous. The country seems older. You see at the center of each village its church, so often dating in essential shape from the xi and xii centuries, a basilica and choir rounded at the ambulatory by three or more chapels, the square formed by the crossing at the transepts carried upward to a square tower. Nave and choir are ancient, restored according to the necessities of accident. The tower has been restored since it was thrown down after the Revolution. Exterior and interior are simple, a stone enclosure of space, highest and noblest expression of the neolithic cave, ornamented by a checkerboard pattern of dark fieldstones split across set in white concrete and by carved capitals on the columns. The older capitals are story-telling; the restorations foliate and impersonal. In some churches you will find a few of the early story-telling capitals preserved as exhibits. Do not look at them as art, or representation, or by any other “standards” in our terms. Look at them as story-telling stones, and you can learn to read them. Then you will see them.
In the March issue we published on this page a discussion by architect-author Paul F. Damaz of the need for collaboration between artist and architect, an integration of the arts in contemporary architecture. Mr. Damaz complains, with some justification, that too many murals, mosaics, pieces of sculpture have been placed in schools and public buildings without regard for suitability. He believes the reason is lack of understanding on the part of artist of the problems and functions of architecture, and an equal ignorance on the architect's side of the plastic arts.

"The vast majority of (architects), particularly in the U.S., are disinterested and almost totally ignorant of the activities of the contemporary art world ..."

True collaboration between artist and architect, resulting in a successful integration of their separate compositions, can be achieved if artist and architect come to understand and respect one another, believes Mr. Damaz.

We received the following and apparently contrary view of the subject from painter Nicholas Orsini of Hacketstown, N. J. Just how divergent the two are in theory and in fact, we leave to the reader to decide.

"Any real interrelation between the arts of Painting, Sculpture, and Architecture seems to me to be an ideal hardly capable of fulfillment in our time. As a painter, having taught in an architectural school's Basic Design program (at Auburn University), I passed many thoroughly enjoyable hours in the discussion of this topic, and related ones, with architects.

"These pleasant memories notwithstanding, the idea of a communion of the arts, retaining to a satisfactory degree the meaningfulness of each, seems highly unlikely to me.

"The contemporary painter or sculptor finds himself existing in a void with no consistent framework upon which to attach his interpretive mind. Values are vague, and there is no common purpose, as Dean Burchard phrased it. This situation leaves the individual artist with the necessity of creating his own values and purpose. In accordance with the affinities of his personality, he will derive from sources in the past attitudes and approaches that seem sympathetic to him. None the less, his major preoccupation must be the search for significant form; that is, those configurations, colorations, that express the meaningfulness of life and experience for him. It is difficult to comprehend what this means, for the architect has always function and social responsibility upon which to hinge his fantasy, and while the Renaissance can be likened to our time in many ways, here too, there existed always a tradition of narrative material available, if only ostensibly used by those artists.

"Today, the artist must find his own way, his own form, esoteric as it may be. If he seeks to make it known to a wider audience, to test its validity as he must, he finds himself confronted with a business mechanism that puts to shame, in its boldness, the sales campaigns of large corporations. It is one gigantic accident of promotion, where novelty is value, and quick turnover the key to success. It is an 'anything goes' economy, and points out again the folly of laying everything at the omnipervious head of the private enterprise system.

"In creating his own value, the artist creates his own form of narrative and mythology. Of necessity, without a 'common purpose' this mythology will be personal and at least, in the beginning, occult and unacceptable to the general public. 'The artist creates his private mythology, but his greatness depends on the degree to which he succeeds in imposing this private mythology on the sceptical minds of the public,' in the words of Herbert Read. All great art possesses the seeds of universal value that becomes recognizable and communicable in time.

"Up to this point, and for the purposes of understanding the nature of the artist's task, we have brought him to the pursuit of a personal mythology, which may possess the universal truths that will ensure it eventual permanence in man's history. We now ask this artist to contribute to an integrated concept, bring his evolved personal vocabulary within an architectural framework. He can do this only by working outside of those values and forms he has laboriously sought to their marrow, or by adapting an already existing form of his to a specific architectural condition. In either case the expressiveness of his work, created from disinterestedness, must be damaged in its intensity and altered in its character. This must be so; either the artist works in application as a decorator, covering interior and exterior surfaces, or he proceeds from inner drives and evolves his own meaningfulness, in his own context. It matters little when he arrives on the scene as collaborator, the fact and its nature remain the same.

"It does not seem possible to me, as Mr. Damaz maintains, that the painter and the plastic forms of the sculptor may become an integral part of the architectural composition, while retaining their independent and extrinsic value.

(Continued on page 45)
This megalithic-like structure is a monumental sculpture rising 45 feet above the surrounding New Mexico landscape. More than 100 feet long and extending underground, it contains a labyrinth of passageways, galleries, spiralling staircases, and caverns. The immense interlocking members are themselves hollow recesses, constructed on the ground of Gunnite concrete sprayed over welded steel pipe frames and hoisted into place by crane.

The hillock on which it stands is an integrated part of the sculpture, a barrow piled around and against the vertical monoliths and penetrating the clefts and spaces between them.

The clients, an engineer and his family, have yet to exhaust the structure’s possibilities, using the various interior spaces for a retreat, art gallery, study and as play area for the children limited only by their imaginations.
York Castle, a fortress built by the Portuguese in 1580, stands next to the Casbah in Tangier, Morocco, and looks across the Straits of Gibraltar to Spain. In the nature of things, the fortress (and Morocco) changed hands many times and by the beginning of this century it was in ruins. The present owner, Yves Vidal, president of Knoll International France, bought it in 1961 and restored it with the help of Charles Sevigny, an American designer-decorator, and Belgian architect Robert Gerofi.

Roofs and walls were rebuilt, terraces created and the entire interior recreated using Moorish models for all architectural details. The core of the castle is an octagonal patio surrounded by arcaded galleries. The owner installed the pool here, facing it with reproductions of 17th-century Moorish zelijes. Walls are whitewashed, ceilings of terra cotta red and doors are red and green, a color scheme borrowed from a neighboring palace.

The contemporary Knoll furniture is blended with antique, modern and native furnishings collected by Vidal from all over the world. The pedestal tables and chairs were designed for Knoll Associates by Eero Saarinen; Florence Knoll, architect and design director of Knoll Associates, designed the sofas, settees and most of the chairs in the main seating areas of the living room. Wire chairs in the patio are by Harry Bertoia. Richard Schultz of Knoll Associates designed the petal tables.
In an age of neo-classicism which moves toward imperialism there are few men who have continued for so many years to create in a style that is both human and timely. William Wilson Wurster, F.A.I.A., of Wurster, Bernardi and Emmons of San Francisco is one.

He is an experimenter only in the subtlest ways. Just after the end of the last war when efforts were being made to industrialize the last of the great handcraft enterprises — home building — he came out in favor of 2" by 4"s 16" on center with the excuse that other systems of construction might be more interesting but not as economical. But at the same time he continued to struggle with such old intangibles as an environment that appealed to all the senses.

Structure is largely an intellectual delight, and once curiosity concerning it is satisfied it offers less rewards than subtleties of planning and sensitivity to site.

The fame of the pioneers of modern architecture usually rested on residential work, and this is true as well of the second generation pioneers who developed between the two world wars. In this group is Wurster. In his small San Francisco office as a young man he carried on the tradition of disobedience established by Maybeck and others in the Bay Region. Outposts of the Beaux Arts system had been set up across the nation before the First World War so that any young architect lacking the means for travel need not spend his architectural career in limbo through ignorance of official eclecticism. San Francisco was not exactly a hardship post but progress was sometimes slowed because of the bona fide Beaux Arts men who strayed in spirit and deed. Bernard Maybeck remembered well enough the lessons learned at the Ecole, but they were his servant rather than his master; Julia Morgan, his protégé who studied at the Ecole, left behind numerous redwood houses which were elegant examples of the vernacular; John Galen Howard, first dean of the School of Architecture of the University of California, also designed some redwood houses, the best known being the lovely Gregory house now owned for many years by the Wursters.

The residential work of these three, plus the carpenters' houses, constituted a large part of the buildings that came to be known as the Bay Region style. It was regional in that it used the materials at hand, carried forward an indigenous usage and took advantage of the mild climate.

(Continued on page 36)
Clark House, Aptos Beach, 1937

Valencia Gardens Public Housing Project, San Francisco, 1941 (with Horry Thomsen)

Yerba Buena Club, Golden Gate International Exposition, San Francisco, 1939

Harley Stevens House, San Francisco, 1941

Reynolds House, Gilroy, 1940

WURSTER, BERNARDI AND EMMONS, ARCHITECTS

Theodore C. Bernardi, F.A.I.A.
Donn Emmons, F.A.I.A.
Jomes D. Wickenden
Albert Aronson, A.I.A.
Willard D. Rand, Jr., A.I.A.
George R. Kennodny, A.I.A.
Dan E. Stiver, A.I.A.
Ralph O. Butterfield
On Maintenance

"Alvar Aalto, the great Finnish architect, designed a residence hall at MIT in the latter nineteen forties. He was deeply troubled about many things, but particularly about the decision of material. 'Tell me,' he said, 'is all your design in America controlled by the maintenance people? In Finland, I do believe they have a higher regard for the human spirit of man.'"

Frankly, I think that buildings exist for people and that all architects, business officers and maintenance people should remember this. To point up the whole question, let me give you a quote from a landscape architect which was made when the query came suggesting the use of fake plants in the dining commons in Berkeley. It runs as follows: "Gentlemen: I really think the idea about the artificial plants is an excellent one, for it is true these require no maintenance whatever, and I heartily concur with such desire. I think, however, that this doesn't go far enough, I think if one really wants to reduce maintenance one should put artificial people in the chairs. They would look extremely well in this area; they would have certain other advantages as well — they would not have to be fed, they would not contribute to high humidity or produce cigarette smoke, and thus a unified, non-maintenance effect would be properly achieved. Yours very truly..."

—WILLIAM WILSON WURSTER

On University Housing

"Residence halls for students and married students' apartments come high on any list of land needs. And this is proper, but not in great Hilton Hotel gulps. Our newer housing, so much admired by the business end, is often brutal and inhuman in scale, and there will be a great revulsion against it in a later day. I contend that to base all concepts on mass feeding gives a mass mind, which we are trying so hard to correct in our large institutions. We speak of faculty advisors, small groups, music listening groups and the like — and yet our buildings, if carried in their present directions, will tend toward iron conformity."

—WILLIAM WILSON WURSTER
Monterey Public Library, 1952

Center for Advanced Study in the Behavioral Sciences, Palo Alto, 1954

Pope Ranch House, Madera, 1958

Walter House, San Francisco, 1951

U.S. Consulate Office Building, Hong Kong, 1957
On Open Spaces

“We need to treasure our open spaces, for ours is a compact and densely populated city. The great open space of the Presidio is one that comes to us as a great gift. Let us not lose it.

Paris is a city where there is still some open space left from the belt of fortifications that existed in earlier years. In some sections they gave this up to make way for apartment buildings, a mistake which they have rued ever since.

Vienna has the great Ringstrasse and parks which replaced the old fortifications, and the beauty of this feature is known to all who have been there. Think of the dullness which would have followed had this been carved into building lots.

Of all the great cities, London has remained human in scale because of its squares and parks. I have but to name Hyde Park, Regents Park and St. James Park to conjure up real beauty for those who know London through visits or literature.

New York has its water belt much like our own, but I would hardly call it a blue belt. Central Park corresponds to our Golden Gate Park. Central Park has been threatened many times. I recall a cartoon in the New York Times which shows what would have happened had all the buildings been allowed which had been requested within the area of the park itself. There wouldn't be room for a blade of grass. Think of the pressures which must have come to divide and occupy this land. And think too of what this would have done to the value of the land surrounding the former park! And think of the disastrous result if Central Park had been lost as a green strip..."

Los Angeles, alas, did not reserve the land between its early settlements, and now these spaces are filled with buildings, and you have the drab beat of houses, mile upon mile. A great opportunity was lost. Such a process as has happened in Los Angeles breeds blight and boredom. This is followed by need of limitless funds for urban redevelopment and new parks — sums which might never have been needed had there been planning which included adequate open space. These very green belts would have made some of the flight to the periphery unnecessary.”

——WILLIAM WILSON WURSTER
Ghiradelli Square, San Francisco. Renovation of old brick buildings into a complex of shops and restaurants around a great central plaza. Work on the underground garage has begun.

Cowell College, University of California, Santa Cruz. The first of twenty residential buildings for this new campus. In working drawings.

Bank of America, A. P. Giannini Branch, San Mateo (with Miller and Steiner) 1963

Golden Gateway Redevelopment Project, San Francisco (with Demers & Reay). First phase under construction.
HUMAN NEEDS IN HOUSING: A CONFERENCE RE-OPENED

By Elaine K. Sewell Jones

(Continued on page 41)
HIDEO SASAKI, Landscape Architect, of Sasaki, Walker and Associates, Watertown, Massachusetts: As we view the living environment we have created, we know that, despite our dissatisfaction, the results are in large part because of our public and social policies. We have encouraged the suburban development by subsidies of highways, high taxation of urban lands, favorable governmental insurances and programs of mortgage moneys for new developments in the suburbs, tax exemption for interests and taxes on single family houses, etc. We have discouraged balanced inner city growth by our restrictive racial attitudes, by the lack of new and more equitable taxation systems of land and properties, by the inad­equate provision of community facilities, and the almost complete neglect of good municipal housekeeping.

Cities are no longer “centers of culture,” places of stimulation and sociability. Today only the very poor and very rich are able to live in cities. The “middle class” has only the suburbs in which to live.

We need to have the social scientists appraise the situation we have created. We need to have them state new goals. We have the technologi­cal and design know-how, managerial abilities, financing genius to do almost anything we want. But without any other guidance than expedi­ency and the market place, we continue to divert our energies and fail to capitalize on our real potentialities.

I know it is really too much to expect social scientists to speak as reformers for they are much too bent on being objective, impartial and detached analysts and recorders of human behavior. But despite this understandable desire of the behaviorists to be scientists, the question remains, if they do not speak up, who will or who should?

It is not enough to say that human beings are complex and no pat answer can be found to what they need or desire. We know that the physical environment we have created to date in the United States is far from satisfactory. We know, too, that the problem is urgent and that we cannot wait much longer for “scientific” answers. The “market place” alone is hardly an adequate measuring stick for our values.

In terms of human needs in housing, I would suspect that two general categories of needs could be articulated. One would be all those needs related to intra-family relationships, and the other would be all those of inter-family or community orientation. A “house” (a dwelling unit), should be able to provide for all the necessary ranges of needs—from privacy to sociability, from creativity to rest, from purpose to recreation. The community should provide for all a range of needs. We need not, however, mix all these things into one neighborhood, or indeed one region! Heterogeneity for its own sake is a mess. But true differences, and representative types of needs could be articulated. One would be

GEORGE KASSABAUM, A.I.A., of Hellmuth, Obata and Kassabaum, St. Louis, Missouri: My feeling about the conference in Topeka is that we talked about the wrong things. Since the conference was called, I assume that there exists a certain feeling that today’s housing is not what it should be, or, at least, is not what it might be. But surely today’s failure is not that there is a lack of enough types of housing being offered, or that there are not enough gadgets to help make life lazier, or that they are too noisy, or many of the other things that were covered. The disappointment that many of us felt was due to this feeling that the things talked about were the surface problems and not the more basic consider­ations that should have been explored in depth by such a distinguished group.

Maybe this was not so much a failure on the part of the conference as it is a reflection of the values our world pursues. It seems to me that what was said again and again was that the “people” want only to buy, the lenders will only recognize and the builders should only build those things into a house which can be counted, measured by a ruler or a meter or described cleverly in the Sunday supplement. It almost seems that Topeka said that all anyone should ask of a house is usefulness, convenience and shelter from the elements. Perhaps this is all the buying public asks. If so, there is little hope for better living tomorrow.

A house should be a symbol—not just shelter. By stressing usefulness, and convenience, it seems that the experts were agreeing that the physical side of man is all that needs be considered when designing a place for him to live. This denies the importance of the emotional and intellectual satisfactions that have been so necessary to people of other times, and I suspect that this lack at least partially explains today’s tendency to look at the house as merely a resting place between trips in the automobile. We do not respect our houses and they give us no feeling of self-respect. And without this feeling of self-respect, this feeling of being “me”, who can really be satisfied with where he lives?

There is also seemingly no demand for a sense of adventure in our houses . . . no excitement . . . no fun. I am not sure that this is inevitable just because the economies of our times might occasionally seem to say that the best house is that which is the smallest rectangle. Because this is an easy rule to use, our houses are immediately comprehended, and there are no surprises, no change of pace from room to room, no variety, no nooks, no crannies, no contrast of light and shade, no interest. It is no wonder that the fun has gone out of living in one of today’s houses.

I know it is almost impossible to communicate intangibles. It is easy to say that this house is a better one than that one because it has a dishwasher and the other one doesn’t, or it has insulation in the partitions, or bigger closets. It is difficult to defend saying that one house is better than another because it is more beautiful, in better taste, has a better relationship to the site, or uses materials more sensitively. And it is even more difficult when you want to borrow $100 more because your house has all these things but the lender doesn’t even know what you are talking about. It is easy to know that one house is five square feet larger than another one, but it is not so easy to feel that one room of 200 square feet is a better proportion than another room of the same area. What separates architecture from building are these intangibles. This is what architecture is all about. Unfortunately, at Topeka there seemed to be a feeling that tomorrow’s happiness depends more on the manufacturer than it does on the architect.

ROBERT L. WILLIAMS, City Planner, Executive Director, American (Continued on page 38)
This project in Gardena, Calif., containing 14 two-bedroom studio apartments had as its objective the achievement of maximum individual identity and privacy for each apartment while maintaining a strong visual and structural unity for the whole. This was achieved to a great extent by treating the private outdoor areas as an integral part of each unit, rather than as additive elements.

As studio apartments they all have the advantage of ground floor living areas, inside and out. Considerable attention was given to the quality of the two public spaces from which the apartments are entered. The landscaping which is new now, should play a large part in this.

The apartments are clustered around two public courtyards and in addition each has an integral and private outdoor living area. The units contain 1120 square feet exclusive of patios and terraces.
LANDSCAPE ARCHITECT, EMMET WEMPLE

PHOTOS BY JULIUS SHULMAN
PROBLEMS OF TOWNPLANNING

PART I: AN IDEAL INFRASTRUCTURE

We are facing a constantly changing world. These changes are difficult to foresee; their intensity as well as their direction is unpredictable. As townplanning must include at least some foresight, it is especially affected by this situation. How should one plan, when he doesn't know the way of life, the techniques, etc. a few years ahead?

The only way that is open for such a pre-vision would be to reduce planning criteria to a few, obviously unchanging facts; in other words, to fix the axioms of town living. Axioms of systems should be complete, coherent and not contradictory. They have to follow a mathematical model, called commutative group. There must be (if the system should be used for technical operations) at least three axioms.

I am now trying to define such axioms utilisable for urban planning. These axioms have to deal with the content of towns: urban society. By these axioms we can proceed to the physical planning of towns, respectively. In order to make these axioms universally acceptable, I shall define the system as dealing with biologically determined human behavior in normal physical space.

In accordance with this definition, the axioms might be:

1. A man occupies a certain conventionally fixed space, necessary for his activities. He can leave this space, and occupy another one.
2. Man lives in groups. These groups are defined by communication (means and frequency) between their numbers.
3. Man needs to maintain his equilibrium between his external and internal environment (homeostatic equilibrium). As the means to maintain this equilibrium are often rare (food, weather, protection, etc.), a rational distribution becomes necessary.

We can easily realize that this system of axioms completely covers any human activity, or any human behavior pattern can be explained by it. Also, these axioms are interrelated. Further, we can postulate that there are two organization types (extremes) possible in the field of any of these axioms. (See Fig. 1.)

(Continued on page 38)
Figure 4.
The spatial town, as an "ideal" infrastructure:

1. Individual utilization in the voids.
2. Piles containing vertical communication and supply mains.
3. a. Meeting places, theater, etc.  
   b. Gardens, parks  
   c. Circulation, parking  
   d. Department stores, etc.
4. Pedestrian walks, public and semi-public activities (cafes, bars, clubs, gossiping places).

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Figure 3.
Transition of Biological Group Clusters, on basis of determinants.
For something over a year now residents of the San Francisco Bay region have been treated to strange, ephemeral but continuing manifestations of the creative urge. Hundreds of diverting forms, ranging from the whimsical and playful to the evocative and absorbing, have appeared on the fragrant tidal flats bordering the East Shore Freeway at Berkeley. Constructed between flood tides out of tin cans, tires, driftwood, whatever mournful flotsam the day offers, structures that outlast the next high tide are rare. But like a frequent and aquatic phoenix a new sculpture soon appears where the old has fallen.
The origins of the spirited undertaking are veiled in the San Francisco fog, but it has since been pursued by a variety of eager volunteers, industrious zealots who believe that art is long no matter how short-lived its creations. Among those observed by Photographer William Jackson creating the evanescent and derelict assemblages have been high school students, housewives, and artists, commercial and otherwise.

A complete collection of color photographs of the sculptures is now on display at the Lytton Center of the Visual Arts, 8150 Sunset Blvd., Hollywood, weekdays from 10 a.m. to 5 p.m. Admission free.
ENVIRONMENT U. S. A.

An Exhibit Prepared by the Architectural Panel — Photos by Julius Shulman

This small but representative sampling of the 250 or so photographs on display July 14 to August 4 at the California Museum of Science and Industry in Los Angeles indicates the quiet, pleasing and — to the real, case-hardened optimist — reassuring nature of the exhibition. It is in refreshing contrast to the usual commentaries on our environment, the warnings and admonitions shouted at us, with more than a little justification, that we are standing idle while Beauty is being raped and destroyed before our eyes.

However different the exhibit may appear from, say, Peter Blake’s book, God’s Own Junkyard, its purpose is the same. Blake’s bitter polemic — intemperate, biased, distorted, inflammatory and a blow between the eyes which should be required reading to qualify for the vote — is an angry, eloquent exhortation in the Tom Paine tradition, an appeal not so much to our common sense as to our sense of outrage. It is an attempt to stir the public to action based on the principle that people are indifferent to outrage only so long as it doesn’t affect them, or are unaware that it affects them. Blake wants people to do something. This exhibit by the Architectural Panel of Los Angeles has taken a different road to express a similar desire. The handsome photographs demonstrate that thoughtful and pleasing environments are being created, even though in insignificant numbers, and the visitor should leave with a new or renewed sense of the importance of architecture and planning. (Peter Blake has shown us what results where there is a lack of it.) The exhibit makes the point that if quiet, enjoyable, successful environments can be achieved in the face of public indifference, how much more would be possible if the public would demand it.

The exhibit will be open daily from 10 a.m. to 5 p.m. July 14 through August 4 at the California Museum of Science and Industry in Exposition Park. There will be speakers’ programs on the three Fridays of the exhibit at 8:15 p.m. in the museum. On July 17 Richard J. Neutra will discuss “The Man in the Street — Where is He Going?”; July 24, Sam T. Hurst, Dean of the U.S.C. School of Architecture and Fine Arts, will speak on “Urban Ulcers, Treatment or Surgery?”; the final program on July 31, will present a panel discussion, “What Can We Do?”, with Architect A. Quincy Jones; Philip Brown, chairman of the graduate program of City and Regional Planning at U.S.C.; Landscape Architect Garrett Eckbo; Valley Knudsen, chairman of Los Angeles Beautiful; and Art Seidenbaum, Los Angeles Times staff writer.
Sponsored by
The Architectural Panel of Los Angeles; ABLE - Action for a Better Los Angeles Environment; Architectural Fiberglass; Architectural Pottery; Arts & Architecture; Richard Bradshaw, Inc.; Structural Engineer; Collaborative for Environmental Design; Eckbo, Dean, Austin & Williams, Landscape Architects; Norman Epstein, Structural Engineer; Gladding, McBean Building Products; A. Quincy Jones, F.A.I.A.; Charles Luckman & Associates; Mayor of Los Angeles, Office of Urban Renewal Coordination; Richard J. Neutra Institute, Inc.; William Pereira & Associates; Producers Council Inc. of Southern California; Pulliam, Zimmerman & Matthews, Architects and Planners.
THE FOLLOWING LIST OF SPECIFICATIONS REPRESENTS THOSE PRODUCTS CONSIDERED BY THE ARCHITECTS ON THE BASIS OF QUALITY AND UTILITY AS BEING MOST SUITABLE TO CASE STUDY APARTMENTS NO. 2 AND HAVE THEREFORE EARNED THE RIGHT TO BE "MERIT SPECIFIED" WITHIN THE MEANING OF THE CASE STUDY HOUSE PROGRAM. ADDITIONAL PRODUCTS WILL BE ADDED TO THE LIST WHEN SPECIFIED BY THE ARCHITECTS.

STRUCTURAL
- Cement: Portland Cement Association, 816 West Fifth Street, Los Angeles, California.
- Steel Columns: Bethlehem Steel Company, 6000 South Boyle Street, Vernon, California.
- Roofing: Owens-Corning Fiberglas Corp., 5933 Telegraph Road, Los Angeles 22.

DOORS AND WINDOWS
- Slab and Wardrobe Doors: General Veneer Manufacturing Company, 8652 Olis Street, South Gate, California.
- Sliding Door Closers: The Kelly Klozer Company, 20367 Gault Street, Canoga Park, California.

FURNISHINGS
- Furniture: Crossroads Manufacturing, Inc., 13250 East Whittier Boulevard, Whittier, California.
- Painting: Orlando Galliera, 17037 Ventura Boulevard, Encino, California.

FIRESIDES
- Masonry: Pacific Clay Products, Los Angeles Brick Division, 1255 West 4th Street, Los Angeles.

ELECTRICAL
- Kitchen Lighting: Globe Illumination Company, 1515 West 178th Street, Gardena, California.
- Electrical Supplies: Consolidated Electrical Distributors, 1700 17th Street, San Francisco, California.

FINISHES
- Ceramic Tile: International Pipe & Ceramics Corporation, 2901 Los Feliz Avenue, Los Angeles.

PLUMBING
- Kitchen and Bathroom Sinks: Graning Company, 4100 North Arden Drive, El Monte, California.
- Water Heaters: Day & Night Manufacturing Company, 855 South Anaheim-Puente Road, City of Industry, California.

CABINETS
- Kitchen: St. Charles Custom Kitchens, 8660 Sunset Boulevard, Los Angeles.

GARDEN
- Concrete Staining: Kemiko, Balhoff & Company, 918 North Western Avenue, Los Angeles 29.
- Pool and Spa Equipment: Fiesta Pools, 9830 Atlantic Blvd., South Gate, California.

So, for that matter did the Roman atrium house, perhaps even the Egyptian house sculptured of earth. But McKim, Mead and White’s shingle house for W. G. Low was never called regional, nor was Philip Johnson’s shingled beach house which paid it a nice tribute some three-quarters of a century later.

If regional is determined by numbers, there are far more earth- form houses around San Diego than examples of the Bay Region style. Both were in the vernacular, the San Diego houses based on the adobe houses and the pioneering work of Irving Gill. But Gill was never called a regionalist.

Regionalism cannot mean simply the handmade house, for all houses are handmade and will remain so until the struggle of the building trades on house construction is broken. Even steel-framed houses are half handmade. The factorymade frame can be erected in a matter of hours, as proved in 1929 in Neutra’s Lovell house, and all of Soriano’s and Koenig’s buildings, but the craftsman takes over when the frame is in place.

It appears that what makes the Bay Region house regional is the material: wood. Even when wood is plentiful, and the nature of the material dictates its use, the user is apt to be called a romantic and the material archaic.

By this reasoning Wurster should be a regionalist and a romanticist, yet the work of his office is in the mainstream of American architecture. Certainly he is a conservator, but never in a narrow sense, for what he conserves is at home in Hong Kong as in California. The open galleries of the U.S. Consulate Building in Hong Kong and the Pope ranch house are both buffers against weather and a place from which to view the surroundings; in the Consulate Building it is also a substitute for a long interior hall.

The Pope house is American rather than Californian. It reminds one of the wide-porched slender columned domiciliaries at Veterans Administration in West Los Angeles, most of which have now been destroyed. The first one, built around 1890, was designed by a Dayton, Ohio architect who at the time had never seen the west. And some of the early Wurster houses are in the spirit of the early 19th century Sam Houston house in Fort Gibson, Oklahoma.

Of far more importance than sources—or labels—is what Wurster’s office is able to do in the way of creating an unembarrassed gemutlich when something over-regulated might have resulted in the name of the budget. Wurster achieves it in the same way recommended by the authors of books on how to travel in Europe on $5 a day: save for the memorable splurge. Wurster followed this principle in all his public housing, university dormitories, redevelopment projects and, most notably, in his Center for Advanced Study in the Behavioral Sciences and his projected Cowell College in Santa Cruz.

Wurster was born in Stockton, California in 1895, the jumping off place for the Mother Lode country, an inland port city with two rivers and two canals navigable by ocean-going vessels carrying produce from the San Joaquin Valley to market. Beside the usual Mexican population in California cities, there were also colonies of Basque shepherders and Hindus. (The city had a Sikh temple where purity and tolerance were taught.) One of the wealthy pioneers was of Turkish descent. It was a city of adobe and brick when San Francisco was still built of wood. (San Francisco’s first “fireproof” building was the three-story Parrott Block built of granite and prefabricated. The blocks were cut and fitted in China, marked with Chinese characters and shipped to California to be erected by Chinese labor in 1852.)

Wurster took his year of travel in Europe after receiving his
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degree in architecture from the University of California at Berkeley. Of this he said, "I recall so well I went forth equipped with guide books when I went to Europe in 1922, and how these were pushed into the background by the history books which told the why of what I was seeing."

He was not noticeably "enriched" by travel; from the first his buildings had directness and simplicity. He calls it plainness: "I have the plainness, my partner Theodore Bernardi has the richness." Simplicity, like scale, are the last things the young architect learns. What is simple on paper, such as the wartime and post-war buildings when priorities were in effect, were nearly always impoverished when translated into three dimensions. They had economy only, no simplicity. The most traveled route to simplicity is by way of elimination of ornament, but since in Wurster's case there was no ornament to discard it was ideas that were eliminated — ideas, the expendables in all the arts. Ideas have importance to the historian but are not what give the life to a building; yesterday's ideas are naive today.

Wurster established his own office in San Francisco in 1926, and although he left in 1943 to take up post-graduate study at Harvard's School of Design, and ended by becoming dean of the School of Architecture at Massachusetts Institute of Technology, his office continued open in California. The thread of his particular talent was unbroken. By the time he returned in 1950 to act as dean of the College of Architecture at the University of California at Berkeley the eloquent plainness of his buildings had become imprinted upon the eye of a generation. What architect or student cannot summon up the image of the Schuck! Building in an instant? — and this applies to students in Italy, India and Turkey.

We talked last month in one of the offices in the little Architects' and Engineers' Building on the university campus, and when I got out the tape recorder and placed the microphone on the desk in front of him, he cupped it gently between large hands covered with pale hair, as if it were a live bird. Although he spoke freely, and although he left in 1943 to take up post-graduate study at Harvard's School of Design, and ended by becoming dean of the School of Architecture at Massachusetts Institute of Technology, his office continued open in California. The thread of his particular talent was unbroken. By the time he returned in 1950 to act as dean of the College of Architecture at the University of California at Berkeley the eloquent plainness of his buildings had become imprinted upon the eye of a generation. What architect or student cannot summon up the image of the Schuck! Building in an instant? — and this applies to students in Italy, India and Turkey.

I soon became aware of a very personal way in which he uses the English language. He prefers common Anglo-Saxon words and can at times imbue them with surprising freshness. I was impressed with the beautiful possibilities of an ordinary word, as he used it, as I have always been impressed by the freshness he brings to common materials and known forms.

PROBLEMS OF TOWNPLANNING—YONA FRIEDMAN
(Continued from page 30)

For the axiom of space occupation
a. spaces can be organized in a continuous way
b. or in a discontinuous way.

Groups can be formed
a. on a biological base (family)
b. or on the base of any social determinant (same age, interest, religion, etc.).

With reference to distribution
a. it can be centralized (you have to go to a defined place for a commodity, for example "theater")
b. or homogenized (you can get the commodity at any place you are, for example "television"). (See Fig. 1A.)

Now, one of the two techniques applied for every field of the three axioms gives us 8 combinations. These 8 combinations present all possible organization (i.e. town) patterns. (Obviously, as an organization type cannot be exclusive, except in a totalitarian state, I am considering in every case a predominant pattern.) This establishes for us, that even in a changing world, no development can introduce a pattern outside of the system of these 8 combinations. We also know the characteristics of every pattern; this permits us to try to comprehend intuitively any possible town type fitting into one of the patterns.

The 8 patterns (combinations) are as follows:

- AAA continuous space family group centralized distribution
- ABA continuous space determinant group centralized distribution
- ABB continuous space determinant group homogenized distribution
- AAB continuous space family group homogenized distribution
- BAA discontinuous space family group centralized distribution
- BBA discontinuous space determinant group centralized distribution
- BBB discontinuous space determinant group homogenized distribution
- BAB discontinuous space family group homogenized distribution

I will try to give below some of these town types possible, interpreted intuitively:

a. Existing occidental towns belong to the type BAA, characterized by discontinuity in space organization, family groups and centralized distribution (you have to go to the department store, to your working place, to the central town, etc.). As the family group becomes more and more transformed into groups on a basis of determinants (See Fig. 2), the town faces more and more of a crisis, if its physical planning is not being adapted to the new trend.

b. Some oriental towns often belong to the type ABA: continuous space organization, grouped in a determinant basis (clans), centralized distribution.

c. The "superhotel-town" (ville-khan) is another type, BBB. In this town there would be no fixed domiciles, but every room in the town would be completely equipped (like a motel room), and people could choose another unoccupied room every night, as you choose a locker in an airline or railroad terminal. Obviously, such an arrangement would reduce traffic congestion, as usually traffic gets heavy, when you are going home and other people have the same idea at the same time.

d. A new type of town could be done (as the Russians have done it) on the basis of shifting working days and weekends for different professional categories (ABB). In this town the office employees would have (for example) their free days Sunday and Monday, the shop employees Monday and Tuesday, factory workers and staff Tuesday and Wednesday, and so on. Obviously, this organization would decongest traffic, but it would be difficult if the family group remains the same (does not change).

(See Fig. 3.)

These few examples are some (intuitive) illustrations of possible town organizations. Obviously, one of these organizations can be transformed into another one under the effect of some technical, political or cultural change.

Now, the physical shape of towns often becomes an obstacle for these transformations. They cannot really keep out changes, but life becomes very uncomfortable in a changing town with rigid physical shape. So we need to find a way of physical planning, that yields to transformations if necessary. I will describe such a model of physical planning. I call this model the "spatial town". It is contained by a many-level space-frame grid. This grid is high up over earth level, posed on piles 200-250 feet distant from each other. These piles contain vertical circulation; staircases, elevators, main ducts, etc. The apartments (or dwellings) fill in about 50% of the voids between the bars of the space-frame grid. These voids are rectangular ones (about 300
to 400 square feet). Walls, curtain-walls, partitions, floor-slabs, etc. (used for apartments installed in these voids) are independent of the containing space-frame structure, and so they are mobiles. (See Fig. 4.)

This infrastructure (technical basis of town, in this case the space-frame grid) permits

1. the mobility of apartments (as you can place your walls, floor slabs, bathrooms, etc. in any place or in any configuration you want);
2. it permits the possibility of any regrouping of apartments (for example, to change from a continuous arrangement to a discontinuous one and vice-versa);
3. the free utilization of earth level and the space under the structure for heavy-weight use (such as car circulation, parking, theaters, meeting places, etc.).

Obviously, in this infrastructure any of the town patterns described above is possible, so any transformation does not find physical obstacles. This is an example of an "ideal" physical infrastructure. This example makes clear the principal propriety of an "ideal" infrastructure, the possibility of transition of any town pattern in any other town pattern (any of the 8 combinations treated before).

There might be a great number of such ideal infrastructures, the spatial town was presented here only as an example, realizable technically NOW and HERE.

NB: Part I of this article is a summary of a lecture delivered at Harvard University and Carnegie Institute of Technology, March 1964.

PART II: THE IMPLICATIONS OF AN IDEAL INFRASTRUCTURE

We will now try to recapitulate the conclusions resulting from the first part of this study:

1. there is a possibility to have an objective system as a basis of town organization as a basis for any planning;
2. the archetypes of town organization (patterns) are of a limited number;
3. any transformation is but a shifting of one pattern to another one;
4. there are some "ideal" infrastructures permitting this shifting with a maximum efficiency.

The "ideal" infrastructure we presented, the spatial town, is an effort to fix and organize the objective (technical) elements of a town. It assures static security, space organization, supply of energy, water and circulation. Now, such "objective" elements have to be organized in a neutral way, i.e. in a way that does not create obstacles for any intuitive "filling out". As an example, we can imagine on the same given electricity - distribution plan cities as different in their artistic and intuitive context as Rome, New York or Peking. As this above mentioned electricity network is neutral and objective, so should be, essentially, an ideal infrastructure. Its basic effect consists in separating, fixing and neutralizing the objective functional elements of a town from the intuitive ones, as we saw above.

Obviously enough, these objective elements (the infrastructure) don't decide the character of the town. The character of a town should be decided in an intuitive way, by the inhabitants themselves (as it happened in the historical past) or by their trustees. Now, this intuitive decision is as unstable and temporary as a political decision (e.g. election of the President). But, as the constitution of the state does not change by an election, so the infrastructure can stay fixed even in the case of changing intuitive or artistic physical planning of the city.

To conclude, it seems to me, that the separation between objective and "intuitive" elements in the physical objects forming a town, the fixation of the former ones and the "mobilization" of the latter ones is the only way to come up to the needs of our "intérimaires" period.

CONFERENCE REMARKS

Institute of Planners, Washington, D. C.: One of the overriding questions I wish I had placed before the conference dealt with the question of technological change and the implications of technology on how and where we will live in the next few decades.

One of the things that has city planners deeply concerned is the implication of several technical breakthroughs, for example, power units, water repurification, waste disposal techniques and improved individual and mass transportation.

Collectively, many of these technological changes could revolutionize the way in which housing is developed and the relationships of housing to places of employment, economic and commercial activities, and cultural activities. Such breakthroughs could cut the umbilical cord of conventional utility services by making housing semi-independent in its location and relationship to other housing. Historical land-use relationships would be subject to considerable variation.

The second point I had hoped to make was that the New Town concept, so ably described by James Rouse, presents an urban form that lends itself to many of these technological advances. It certainly is more adaptable to technological change than our present suburban growth patterns.

I suppose what all this adds up to is that technological improvements will provide a range of free choice in housing location and self-contained facilities that we have never seen before.

Burnham Kelly, A.I.A., Dean, College of Architecture, Cornell University, Ithaca, New York: As for my contribution, it is the same point I have made before: far too much attention is paid to the concrete needs and provable desires of the people and far too little to the equally important environmental factors that are not easily measured. Indeed, it sometimes seems as though the priority in attacking problems is established by the ease of finding answers.

I am certain that our greatest resource is not the physical comfort and social ease of our people but their development as creative individuals. Indeed, studies of the so-called perfect physical environment (that is, with all sources of irritation and stimulus removed) indicate that, far from being good for the individual, this tends to drive him mad.

The main question on which I wanted specific information from the Menninger group related to the personality development aspects of the educational process, about which we know far too little. It has always been assumed that every individual school district should have its say about the quality and character of the education in the schools, and the result is that some wealthy suburban school systems offer a program of education substantially superior to those in metropolitan centers. The legal, not to say ethical, defensibility of this contrast has been challenged in the courts of metropolitan New York, and the assumption now is that ways must be found to equalize these educational opportunities.

This means a reconsideration of a basic physical planning rule of thumb of both subdivision developers and community planners: the layout of residential areas by reference to walk-to-school principles. If the present system is to be changed in the next decade, what should replace it? Unfortunately, we have little knowledge of the means we should be seeking. Should the small world of a
physical design of residential areas are vast. It must be attempted, for it is clear that the behavioral scientist and the community planner one fundamental criterion. This is the universal desire of the human being to discover and sense in his living places a logical organic unity. What does this mean? It means simply that the family wants and needs more than a dwelling, more than an address along a public street. It needs rather a total living environment which accommodates and expresses a complete and orderly life for each member of the family. Such order is seldom if ever accidental. It can only be thoughtfully and empathetically planned.

There must be an order of arrival and departure, an order of inter- and intra-community movement, an order of going to school, of going to swim, of going to worship, of going to shop. Each experience for each member of the family must be considered in the planning process and designed as an efficient and rewarding aspect of community life. If the community plan, in diagram and detail, accommodates and expresses on a high level the full range of human experience as related to community living, it then, and only then, can be considered to achieve organic unity. This same organic unity we will find to be the mark of all superior human habitations, from East to West, from then to now, and on through history.

JOHN ORMSBEE SIMMONS, Landscape Architect, President, American Society of Landscape Architects, Pittsburgh, Pennsylvania:

Is it asking too much that our American communities have as much of order as a hill of ants or a hive of wild honey bees?

The human needs and tastes in housing are diverse beyond our comprehension. To categorize and define them for any locale, era, age level, ethnic group or economic bracket is at best an enlightened generalization. Yet it must be attempted, for it is clearly essential to the developer or physical planner who would strive to create a more salubrious housing community that he understand the needs and aspirations of his clients. Yet even as we search for the elusive specifics, it may be possible to determine as a broadscale common denominator that essential quality which all Americans desire in their home and their community. There seems to be in the experience of both the behavioral scientist and the community planner one fundamental criterion. This is the universal desire of the human being to discover and sense in his living places a logical organic unity.

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GLENN H. BEYER, Director, Center for Housing and Environmental Studies, Cornell University, Ithaca, New York: Houses and apartments are built for people. Implied into this simple but factual remark is the requirement that architects, builders, city planners, housing market analysts and other practitioners must know as much as possible about people.

Knowing about people is the task of sociologists, psychologists, psychiatrists, anthropologists. The behavioral sciences still are not very "scientific" if measured in terms of the physical sciences. Yet, specialists in these disciplines have much knowledge—frequently not confirmable in empirical terms—which would be useful to the practitioners if proper and adequate communication could be established.

Communication between the practitioners and the behavioral scientists will be most profitable if the behavioral scientists concentrate on basic human needs and the practitioners decide, in cooperation with the behavioral scientists, how those needs can best be satisfied with brick and mortar. Let me cite one example. In a recent study we began with three basic assumptions: (a) people are different from each other but (b) that they can be grouped in certain kinds of classes and (c) when those "classes" are identified, houses can be better planned and designed for them. We attempted to identify the "groups" or "classes" on the basis of "personal values" (for example, dominant orientations toward such values as family centrism, economics, aesthetics, leisure, status or prestige, etc.). After individuals falling in these groups were identified, we then developed some examples of housing design and planning criteria that might best satisfy the particular needs of each group. The study obviously required the greatest skills on the part of the behavioral scientists, on the one hand, and architects, on the other.

The time is ripe for improving communication between the practitioners and the behavioral scientists; communication is essential to any understanding of the human needs of housing and of what can be done about better satisfying those needs. We need more research, to be sure. But much can also be accomplished while we are waiting for more research, simply by getting the groups together and having them gain the most from consideration and discussion of each other's roles and from their existing knowledges.

A. QUINCY JONES, F.A.I.A., of A. Quincy Jones and Frederick E. Emmons, A.I.A., Los Angeles, California: As architects we have a lot to accomplish if we are going to provide adequate housing during the next years. It is good that someone is trying to get together the behavioral scientists and architects but it also is good that mortgage lenders and government housing agencies were represented at the round table. I am sorry we spent so much time talking about the house itself in terms of physical dimensions and plans or about any one special group such as the elderly when we need to explore the real causes of our problems. Maybe we have problems that various people do not want to talk about but...
if we have them, and if failure to solve these problems is keeping us from getting the kind of housing we need, we are in serious trouble.

Our problems are deep-set. We cannot talk intelligently about what the house should be like until we solve the problems which govern where it can be built, how it is financed and, many times, if it can be built at all.

Today we are governed by out-of-date codes, zoning restrictions and financing methods. Most codes were written during the time when building was comprised largely of placing single buildings on single lots. Today we are building communities instead of individual buildings. Land-use practices stem from days of land abundance. Today, the land famine is causing the price of housing to eliminate a number of eligible buyers who can afford the house but not the land underneath (housing costs have risen with other costs of living but land costs have spiralled out of proportion).

We have seen in our cities what happens when housing needs increase drastically within a short time. Now that we know what can happen with these explosions, we should plan to do better in the future. We need to change our ways of doing things. At the Topeka conference we were fortunate to have the people necessary to make these changes. We have an obligation to our children as well as the present generation. Our chaos today results from practices that are antiquated. To design better housing, to plan better communities, to establish new towns, to provide for the elderly and to consider the relationship of the individual’s development to the space of the house itself are all logical, honest and important parts of the total problem. Another part is that of providing the means which permit accomplishment of the goals, and the determination to face the problem with vigor and conviction. When the mortgage lenders and the political leaders, as well as government representatives, find ways to improve the rules we live by now, and develop the kind of regulations compatible with the society in which we live today, we can move ahead with surprisingly large steps in the direction toward solving some of the human needs of housing.

### CONFERENCE REPORT—ELAINE JONES

(Continued from page 26)

places to go on a rainy day. The architect and planner have difficulties illustrating concepts and three-dimensional uses of spaces in words when the discussion attention focuses on the builder who had a “successful” year because he built what the “public” wanted.

A developer whose firm builds retirement communities extolled the virtues of his housing by stating that some of the elderly home owners had thrown away their crutches, literally. (As one observer said later, the developer didn't say whether the older person threw away his crutches because he had to move around in a wheelchair.)

This developer of the retirement communities let it be assumed that his interests were solely in providing places for elderly persons to live and the functions of such communities derived from a study of the market needs of these individuals. It went unmentioned that the government, in recognizing the need for housing for the elderly, unwittingly permitted some very bad housing as well as good to result, and that a number of the large “successful” retirement communities started on the basis of building for the elderly because government financial insurance provided the means for the builder to obtain funds easily and at a lower rate of interest than for other types of construction.

Many of the behavioral scientists seemed unaware of studies of creative individuals and of factors which reportedly encourage the development of what is usually called creativity. Whether the lack of comment reflects lack of interest in the field cannot be assumed but the unfortunate omission of these avenues for discussion may explain some of the general character of their comments. The insistence upon continuity, for instance, assumes that continuity of experience is good in itself, that children growing up in stable homes, in stable communities develop into the kinds of persons the researchers want people to become.

Findings in some studies of creativity do not support these assumptions and, indeed, show that a number of creative personalities developed from what behaviorists often count in empirical studies as broken families, discontinuity in housing, mobility from one place to another during childhood. The architect wants to know about this kind of thing: What scientific knowledge exists that would provide the architect with an analysis of information about the development of individuals in relation to housing? He wants to know about living patterns and the effects on people. How did the house, the neighborhood, the city, the school, the church, the store, and the human experiences both inside and outside these spaces, help shape the individual?

Inevitably, the round table brought out the fact that the work week is reducing in number of hours and, as a result, the number of leisure hours is growing. The data mentioned related to number of leisure hours and not to the kind of person who gains from leisure time nor to another trend accompanying the shorter work week: the increased number of persons taking on a second job.

Information about this trend is important to the planners, architects and landscape architects. The professional person continues to work about sixty hours a week, if not more. The executive in charge of a department of a large concern and the man responsible for a professional service must spend more and more hours to make his practice or company live up to the high standards he wants to achieve. He finds it increasingly difficult to obtain the kind of person who can make decisions that depend upon relating pieces of information to the whole or who take pride in doing the best job possible in preparation of drawings, written documents and other products of the firm or practice.

The fact that the head of the family wants to provide more amenities for his family, and that it costs more to do so than he thought it would, has been put before the labor unions now as a vital issue. For some time the ambitious salaried head of the family has been taking on the second job, sometimes to enable him to become a boat owner or a vacation-house owner but quite often to provide a college education for his children. The labor unions are pleading against the second job because they want to save the jobs for someone not employed.

The second job is part of the living pattern, as is the wife who works. Today, in the United States, more women who work are married than single. The environment in the city, church, school, house and other buildings becomes a part of the climate which is characterized in part by the fact that a large number of married women work in addition to maintaining their home.

The important point to the practitioner is not whether these things happen, because he knows they do. Just as he knows he cannot pretend there is an absence of automobiles, the practitioner cannot close his eyes to the facts that characterize families today, including the statistics which reveal the number of working mothers and two-job fathers.

The architect and the planner want to know the scientist’s analysis of these conditions in terms of housing.

During the past twenty years the practitioner has sought the help of the social scientists. Those who are conceptual-minded in the one field should work with those who are conceptual-minded in the other. By working together closely, perhaps the behavioral scientists will understand better the needs of the architect and will supply better information for him to use as a basis for arriving...
at solutions. Research effort today which merely refines demographic information and builds up a redundancy in this area may have value when used with other research underway, but in itself does little to further the work of the architect in terms of fulfilling human needs in housing.

The fact that mortgage lenders co-sponsored the Topeka conference is significant. They are among the resonators who can make it possible to bring about the changes necessary if the housing of tomorrow is to serve the needs of human beings better than it does today.

The very recognition of the problem may point the way to its solution. And the Topeka conference pointed to the need for communication and interchange of ideas among the creative minds in those fields represented there. By developing an awareness of the need for bringing the behavioral sciences and those in the housing industry closer together, the conference achieved one thing absolutely indispensable to any accomplishment—the first step. The next step might well be taken by the architects and planners in the form of an invitation to the behaviorists to meet and discuss the problem areas discovered but unexplored at Topeka.

BOOKS
(Continued from page 8)
for several centuries until the Renaissance. The author then shows the choices made and directions taken through all the periods in relation to architecture and decorative styles. The second section is concerned with the functional use of color in industry, the home, hospitals and schools.

The best of the book are the sixteen color charts comprising about 238 authentic paint samples all carefully compiled by Mr. Birren. For the architect, designer or decorator, a flip of the page will show the changes from period to period reflecting man's life in color through the ages.

Two very attractive exhibition catalogs have come our way recently and deserve attention. One, dealing with the work of Juan O'Gorman, text by Esther McCoy, photographs by Marvin Rand, designed by Hardy Hansen with handsome blind-embossed cover featuring an Aztec motif, is available at the San Fernando Valley State College Art Gallery for $1.00.

The other is the Pasadena Art Museum's Alexie Jawlansky catalog for a Centennial Exhibition, with text by James Demetrion, designed by Robert M. Ellis, which contains 15 color plates and numerous black-and-white illustrations of good quality. It is inexpensive. For price and availability contact the museum desk.

The Architectural Index, 1963 Edition, edited by Ervin J. Bell, architect; $5.00. The 1963 edition of The Architectural Index, with a brand new cover design follows the same format that, since its first publication in 1950, has made it a convenient and handy reference for architects' offices and libraries. As in previous editions, it indexes all articles that appeared during the past year in the seven major American architectural publications: Arts & Architecture, Architectural Record, House and Home, Interiors, Journal of the American Institute of Architects and Progressive Architecture.

In One Nation Indivisible by Paul C. Nagel, (Oxford University Press, $7.00) the author refers to a Rhode Island minister's assertion that Providence withheld the American continent until men were ready for it. In the early years (1776-1861) which this book examines the Union was a tenet of national faith, it was part of the American mission, it was a symbol of our might and growth, and was, often as not, used by Fourth of July orators and Senators as our secret weapon against adversaries, real or imagined. As Mr. Nagel points out, now is the time to re-study the meaning of Union, of national interest and states' rights. –R.J.
ART-EAST
(Continued from page 6)

eries for the exhibition of drawings and prints. The museum has a large print collection, but curiously, it owns only 700 drawings which, considering the opportunities to acquire drawings, is very meagre indeed. Let's hope that this modest branch of art will be better cared for in the near future. The other addition is an area permanently designated as photography exhibition space, which this time around is adorned with an excellent selection ranging from the early days of photography to the present.

Finally, there is the enlarged garden with a handsome raised terrace from which spectators can gaze down on Rodin’s Balzac and see him as never before. The great wall and graded staircase of the terrace are graceful and large, giving the kind of grandeur that alas cannot be found within.

Now, despite the disappointing character of the installation, no one can fail to be impressed with the extraordinary richness of the museum's permanent collection; with the foresight and insight it represents (Miros, Picassos and Matisses acquired almost at the beginning of the museum’s career when few would have understood the necessity of having them) and with the unmistakable continuity in the history of modern art.

It is possible, in moving from one room to the next, to experience the flow of modern art, the communion of sensibilities which pondered similar problems, worked with certain basic assumptions, and carried the standards of the 20th-century revolution in visual art whether consciously or not.

The surprising number of relationships apparent in the museum’s collections make it obvious that the old confusion concerning the variety of styles in the 20th century can begin to be dispelled. It is clear that far from being a chaos of disparate styles, 20th-century art is a system of cogently related members all of whom play their part in the general movement forward. (By this I don’t mean that modern art progresses, but that artists are inevitably oriented toward a future and that their silent conversations with their past and present invariably lend them strength for the forward thrust.)

One aspect, then, of the superb collection viewed as an ensemble is its historical continuity. But there is the other aspect just as sharply revealed: genius springs out of community, and nothing that has gone before can possibly prepare us for its shock. Studying the signal paintings in the collection, it is not difficult to recognize that it is the unique rather than the typical that reverberates.

Perhaps the most satisfying body of work demonstrating my point is the group of Matisse’s. In one sense, the group represents the fulfillment of certain 19th-century aspirations. In another, it represents genius as it isolates itself and flares up, unforeseen, unprepared and ultimately, un-analyzable.

The early masterpiece, “Dance,” dated 1909 still offers an immense, joyous shock. It dominates the entrance hall, commanding attention through its still-amazing audacity: only three colors, really, and five figures which become one in an elliptical garland. A green hiloek for a groundline and infinitely blue, flat skylike background, presss its garland of figures forward, and that is all.

That is all, I mean, in its plastic sense, for Matisse arrived at this composition only after a number of prior experiments, and it certainly has a history. Yet, what leaps forward—and Matisse himself somewhere described how surprised he was when he finally painted it as it is, much as Kandinsky described his process when he discovered his own painting as abstract—is the unique, and in the deepest sense, original sense of life.

From the historical point of view, this vital painting can be seen as the epitome of a theory of art formulated in the 19th century. In its emphasis on rhythm, both of the main line which forms the tilted ellipse in a narrow midplane and of the intervals between the figures, the painting amplifies the notion once stated by Delacroix and quoted by Baudelaire that musicality, or rhythm, is an essential part of painting. Matisse also seems to have received the prophetic message implicit in Delacroix’s statement that “the right way to know if a picture is melodious is to look at it from far enough away to make it impossible to understand its subject or to distinguish its lines.” A year before he painted “Dance,” he had written: “A work of art must carry in itself its complete significance and impose it upon the beholder even before he can identify the subject matter.”

In simplifying his colors and eliminating all distracting detail, Matisse obeyed an injunction implicit in the theories of the late 19th-century symbolists, more especially Gauguin in whom he was known to be interested. Gauguin; “Why embellish things gratuitously and of set purpose? By this means the true flavor of each person, flower, man or tree disappears.” Matisse: “I do not insist upon the details of a face... Though I happen to have an Italian model whose appearance at first suggests nothing but a purely animal existence, yet I succeed in picking out among the lines of his face those which suggest that deep gravity which persist in every human being.”

Matisse was in the line of the idealists certainly, and his conception of painting was in harmony with the symbolists rather than the impressionists. He greatly admired Cezanne whom he set apart from the impressionists by remarking that “a Cezanne is a moment of the artist, while a Sisley is a moment of nature.” Throughout his life he adhered to the individualist point of view, never for a moment doubting that a moment of the artist well-realized was the highest attainment.

The revolutionary character of “Dance,” and its significance for later painting, lies certainly in its radical conception of space—this floating ellipse that circulates within an autonomous and greatly expansive world. And even this has a certain historical background, for Matisse instinctively selected those traditions that could enable him to discover Matisse. His interest in Renaissance masters such as Giotto and Piero was largely in terms of their broad, harmonious use of lateral spaces, and in their “radiating sentiment,” all of which were transformed for Matisse’s 20th-century purposes. He was interested in Near Eastern art, and certainly took note of the azure grounds in miniatures, and their pure lyricism of color. He assimilated the lessons of Gauguin in color,
and above all, the lessons of Cezanne in composition. For he owned a small "Bathers" by Cezanne, cherished it, and obviously was interested in the way Cezanne composed his group and its environment, close to the picture plane, and reading as a continuing, intricately articulated fusion of figure and ground.

Matisse's radical new conception of picture space is just as provocative in the remarkable "Red Studio" of 1911. This picture, which I believe has played a tremendous part in the evolution of modern painting, was first exhibited in the United States in the Armory Show. It was widely reproduced then and for years after and though only purchased by the museum in the late 1940s, was familiar to most American painters.

In painting a space which, because it is entirely in a single hue, seems unpainterly complete, Matisse sometimes the idea broached of a Rothko, or in permitting the abstract expressionist conception of a space within which the painter navigates, to come to fruition. Matisses definitely had a spatial idea in mind that was a prototype for later work by other artists. Georges Duthuit has quoted him as saying, for instance, "Often I put myself in my picture and I am aware of that which exists behind me. I express the objects and space that are situated there as naturally as if I had before me only the sea and the sky, that is to say, that which is most simple in the world." There are numerous statements by Tobey, Pollock, Rothko and certain Europeans that echo this statement of Matisse.

The conjunctions and disjunctions visible in the museum's exhibition provide the basis for a circular history of modern art. One can see Leger and understand what Greenberg has called "post painterly abstraction" and see early Matisse, and Masson and understand Pollock and Gorky. One can see Miro and understand Motherwell. But one can see, conversely, that each painter has used the _lingua franca_ of his epoch only as far as it was congenial and yielding to his temperament, and that the true history can be nothing other than a side-by-side circle of unique biographies. One painter, one inflection, one painting, one origin that can be no other.

ART-WEST

(Continued from page 7)

less a fashion. That may come yet, but it hasn't so far. Otherwise many of the painters in this show would be better known than they are right now. Right now it's Pop art, which is the other side of the reaction against Abstract Expressionism, that constitutes a school and a fashion. There is much in Pop art that partakes of the trend to openness and clarity as against the turgidities of second-generation Abstract Expressionism, and there are one or two of the Pop artists—Robert Indiana and the 'earlier' James Dine—who could fit into this show. But as diverting as Pop art is, I happen not to find it really fresh. Nor does it really challenge taste on more than a superficial level. So far (aside, perhaps, from Jasper Johns) it amounts to a new episode in the history of taste, but not to an authentically new episode in the evolution of contemporary art. A new episode in that evolution is what I have tried to document here."

In an environment currently attacking traditional Western aesthetics, one may have serious reservations that Greenberg's tenets of post painterly abstraction are even at issue. Reservations reinforced by the fact that one of the finest artists in the exhibit, Ellsworth Kelly, worked with total independence from painterly abstraction during its most active years seem to indicate that the principles of this new abstraction which Greenberg defines through its lack of painterliness, have far deeper meaning than a superficial "reaction" to gestural painterliness, or even the emotional non-painterliness of Rothko or Still—and this does not even begin to consider the inexplicable inclusion of two outright painterly abstractionists in the purest, most conclusive sense. They are Sam Francis and Emerson Woelffer. Moreover, Woelffer's paintings contain clearly defined images of quite painterly handprints, which one has to assume places emblematic art perfectly within the "trend." Why then the exclusion of such outstanding painters as Billy Al Bengston or Craig Kaufman? Bengston was rejected on the ground that he is not a color-field painter, whereas, he is, Kaufman, who seems not even to have been considered, is an almost perfect example of the principles Greenberg expounds. This painter has carried abstraction, unpainterliness and new materials to an extreme and mature expression, and has produced a body of work of unparalleled clarity and openness—two of Greenberg's rigid requirements for the new abstraction. The issue of who was excluded and why, also brings up the question that, if such painters with the reputations of Dine and Indiana could have been included, why weren't they? This is especially meaningful when we consider that the vast majority of those painters chosen are so obviously second-rate, that Greenberg himself says, "It includes a number of artists who I do think are among the best new painters, but it does not include all of these. Even if it did, it still would not be a show of the 'best new painters.' Thirty-one is simply too large a number for that. . . ."

Of course one does not question the Museum's premise in asking one of the nation's most astute critics to arrange an exhibit, but one can certainly condemn Mr. Greenberg for not attempting to give the "best." He has only pointed out that a bad painter can use the same devices as a fine one, yet he totally avoids the question of why. And although the exhibit is revealing, it is an episode of failures, and lessens the meaning of those few fine works he did include.

Perhaps this is what Robert Irwin meant when, stating his general objections to exhibits of this kind, he said, "Greenberg attempts to join the similarities, while it is the differences of art works that are important."

The critics, and many of the historians, have become ridiculous in the light of the increased diversity and aggressive activity on the part of the new American artist. The stagnancy of critical explanation has required the artist to undertake it himself—enough at least to prevent poets like Selden Rodman from making the confused mystery, the interpretive mess, out of the new art that he attempted to make out of earlier abstract expression. Fortunately, only the most naive ever took Rodman seriously anyway. But one shudders at the inconsequential confusions being perpetrated by the naive. Indeed, the entire Museum seems to be dedicated to confusion. Now Greenberg has thoroughly confused the major issues in this exhibit, as Rosenberg has done in encouraging the joke-myth that destroys an understanding of the few important Pop artists. And Greenberg and Rosenberg are taken seriously.

In fact the most profound critical literature produced in recent years has come, not from the most prominent critics, but from those who seem to have abandoned criticism as such and who have involved themselves with the _facts_ of the new issues of the new art. Specifically we refer to such as Henry Getzeller, Lawrence Alloway, Max Kozloff and, on the West Coast, Phil Leider, Walter Hopps, and John Coplans. They make no superficial judgments of what is art or what is anti-art, and seem essentially unconcerned with trends, taste and "evolution" as such. They prefer to involve themselves with the essential realities of seeing without the vagaries and inhibitions of judging the present solely through the eyes of the past—no matter how recent that past may be.

Certainly there is a development to art, but it is not the sort that implies an improved "progression" toward anything that it is not in the first place. Esthetic progression is nothing more than the freedom from preconceived, prejudicial value judgments that blind the eye, the mind, and that perceptive reality that exists between the inner man and the outer world—the intuition that transcends even paradox.
MUSIC
(Continued from page 14)

church, bare as if never completed, has been a wine cellar since the xviii century.

Any hint of Gothic is a restoration, perhaps of the xiii or xiv century or perhaps put there by the xix century antiquarians, whose veneration of the Gothic created pretty anachronisms in these much older churches. If you wish to compare, go to the village church at Ennezat, the Grande Eglise St-Victor et Ste-Couronne, the nave and transept Roman; the choir destroyed during the xii century and reconstructed in pure Gothic. So that when you are in the grey Gothic choir butts against the brown and dun "coupole sur trompes," the square bastion of verticals held separate by high circular arches supporting the restored tower which is the trunk and center of the Auvergne Roman church.

Written at Vevey, typed at Zurich. More will follow in the next months.

NOTES IN PASSING
(Continued from page 15)

An understanding of the nature of the artist's work would mean that its nature and value are in direct opposition to its inclusion in an integrated architectural structure. The general difficulty of architects to sustain a high degree of esthetic merit in museum architecture is probably due to the conflict of interests in this area.

"I conceive of painting or sculpture as self-enclosed worlds, 'virtual objects'; they create, obey and express their own values and purposes, those of their creator. If these art-forms have any value, they must be held inviolate in their nature. Perhaps the solution lies in a new concept of the architect and of total architecture, that includes his becoming painter and sculptor as well. Le Corbusier is conspicuous in this respect, and in his endeavor and concern with total art. After all, color or sculptural form are materials of equally valid concern to the architect. In this way, the architect's total expression will include the possibilities of these other arts, which can then be truly considered integral, and applied. A beginning can only be effected by understanding the true nature of painting and sculpture today, as separate entities of vital importance, and it is not within their natures to become assimilated.

"I would further maintain that any possibility of successful integration of these arts can only come from their being considered as one totality. I mean by this, that painting, sculpture, and architecture as we know them, become transformed in unity and become a new art-form, a new unity of expression. Something in the manner of theater or more approximately, Opera, wherein theater is not theater, or orchestral and vocal music are not simply what they would be in concert or song, but take on new identity, are transformed in this process into a unique form.

"It is not painting or the many manifestations of sculptural activity, from relief to figures in the round that we shall have then, not these forms as we know them in isolation, but a new form as the result of the considerations of the arrangement. Opera, after all, is not simply words and music, and staged movement brought together; each is different because of association.

"If this analogy be at all acceptable, we can further press it to a study of the roles played by librettist and composer, in opera. The librettist is not novelist; his writing is naturally conditioned to the form of his collaborator. It is not within the general limitations of the novel form, and as a result is quite a different matter. I would suggest the same difference to exist between the artist engaged in disinterested work and that same individual working in collaboration. Ingmar Bergman speaks of the same differences between the screen-play, and the novel, in form, and the unsuitability of translating from one source to another.

"Many of our most successful operas are the result of one person assuming both of these roles; regardless of whether the libretto is an original work of the composer, it is in the final analysis his own adapted material. Witness Verdi's Othello; it is not the Shakespeare tragedy; not only is the content selected, abridged and otherwise distorted, but it has actually another form.

"This is not to say that there are no exceptions to this, but where exceptions occur, in opera or in architecture, it is the result of the submission of one personality to another, or the unique harmony of two or more apparently complementary individuals, a rare thing indeed.

"I know of very little work expressive of the highest intent of its creator that is specifically related to architecture, contemporary to our time. It is interesting that while Henry Moore has worked in collaboration with architecture, his most significant work has been done rather in the stream of his personal evolution; in several actual collaborations (the Unesco figure) versions of work evolved inside his development have been placed into architectural settings (hardly integration, except by happy accident). Even his Northampton Madonna, perhaps most successful, is within a more or less traditional form, and away from the mainstream of his development.

"I do think we must accept realistically the unique separateness of the arts we are considering; though they may possess overlapping common boundaries. We must demand that their integrity be respected and preserved, and that the search for expressiveness significant to our point in time, be allowed to continue and deepen, and find once again permanent and lasting truths. We must understand how all togetherness of the arts requires alteration of each and involves a new creation.

"Perhaps we need men, artists who can once again bring about this new creation. Or is it nostalgia to expect in our technically complex society, the re-emergence of such sensibility. For whatever of these sensibilities can be nourished, I would agree that architects and artists should know each other, the nature of their respective work; bend to each other, and perhaps produce, if not that one unique being, then that other equally wondrous beauty, the complementarity of expression, where two souls in genuine communication share some interpretation of existence, together."
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(294) A new and revolutionary collection of Sheets heavy duty for use in residences, hotels, hospitals, country clubs, etc., to meet I.E.S. Standards, and to improve health and relax nerves. Electric units heat the redwalled room to 75° or more in 15 minutes and keep humidity below 65% for ease of breathing. Thermally insulated, it is inexpen-
sive to operate, and are available in sizes from 4' x 3' to the 1 large 20' x 30', heated by two or more units in connecting series. Viking Sauna Corporation.

(295) Mo-Sai exposed aggregate precast facing. Also have Granox, a polished facing of reconstituted granite, and are custom fabricators of all types of precast concrete products— decorative, architectural and structural. Wall Precast Concrete Corp.

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sive to operate, and are available in sizes from 4' x 3' to the 1 large 20' x 30', heated by two or more units in connecting series. Viking Sauna Corporation.
1. Circle number on coupon corresponding to the number preceding the listing.

2. Print name and address and occupation.

3. Remove and mail prepaid, addressed card.

(1) A complete package of information literature on new Armstrong Ventilating Acoustical Ceiling systems has been compiled for architects and engineers by the Building Products Division of the Armstrong Cork Company. Fully illustrated brochure gives complete details on basic operation of the new ceiling system, shows how it reduces air conditioning costs through elimination of air diffusers and a large amount of supply duct work; case histories of actual installations are available at no extra cost. Armstrong Cork Company.

(2) An attractive, 32-page booklet describing a number of steel-framed homes is available from Bethlehem Steel Company. Write for Booklet 1802. Color and black and white photographs describe outstanding steel-framed houses in many areas in the United States. Floor plans, construction information, and costs are described. Examples of mountain cabins, apartments, and steep hillside site solutions are shown. Bethlehem Steel Company.

(3) New informative brochure available from Cervitor Kitchens gives all important specifications, details and features of their space-saving kitchen units; undercounter, built-in, free-standing units are covered in limitless sizes, with or without range, oven, sink; carefully crafted in walnut, lami-date for offices, homes, apartments, patios. Cervitor Kitchens Incorporated.

(4) Handsome illustrated folder describes and gives complete details on the Container Corporation of America Color Harmony Manual based on the Osmal system, and designed to improve the planning and use of color by artists, manufacturers and consumers. Folder includes sample color chip. Container Corporation of America.

(5) Interior Design: Crossroads have all the components necessary for the elegant contemporary interior. Available are the finest designed products of contemporary styling in: furniture, carpets, draperies, upholstered chairs, wall coverings, lights, accessories, oil paintings, china, crystal and flatware. Booklet available. Crossroads Mfg., Inc.


(7) Plywood For Today's Construction, a new catalog with basic information about fir plywood properties, grades, types and uses has been published by Douglas Fir Plywood Association. The 30-page booklet, indexed for A.L.A. filing systems, also contains information about special products and about plywood floor, wall and roof construction systems. A special new section discusses plywood component construction. Single copies of the booklet S62 are free. American Plywood Association.

(8) Two new pamphlets on folded plate roofs and stressed skin panels are available from the Douglas Fir Plywood Association. Each brochure contains structural details, illustrations and descriptive text; valuable addition to any collection of data on components; updates previously available information; other booklets in the components series describe curved panels, trusses and pallets. Available free to architects, fabricators, and builders. American Plywood Association.

(9) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in Burlingame and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use. Dux Inc.

(10) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses, recessed semi-recessed mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSU House 1950. Harry Gitlin.

(11) A new, 12-page executive furniture catalog has just been completed by Hiebert, Inc., manufacturers of a complete line of executive office furniture. New catalog contains detailed illustrations of the line, including executive desks, secretarial desks, side storage units, corner tables, conference table, executive chairs, and side chairs. The center spread features a full-color photograph showing the various Hiebert furniture pieces. Copies of the catalog may be obtained free of charge. Hiebert, Inc.

(12) The 36-page Hotpoint Profit Builders catalog for architects and builders contains specifics on Hotpoint's full line of products, including built-in ovens, dishwashers, disposers, heating devices, refrigerators, ranges, air conditioners, laundry equipment. Also included are diagrams of twenty model Hotpoint kitchens with complete specifications for each. Hotpoint.

(13) Lietzye Porcelains announces the addition of two new shapes to their line of porcelain cabinet pulls bringing the line, designed for the use of architects and interior designers, to a total of eight designs. All pulls available in four colors delivered from stock: white, black, cerneline and amber. On custom order pulls can be produced in ten additional colored glazes. Lietzye.

(14) Interpace has published a 6-page brochure on the new Contours CV, a lightweight ceramic architectural facing for exterior and interior use. The brochure features photographs of 12 standard designs in a wide pattern variety ranging from those achieving medallion effect to ones which vary the play of light. The brochure also details dimensions for individual custom designs which can be designed up to 11% x 11%. International Pipe and Ceramics Corp.

(15) Catalogs and brochures available on Multalam and X-Alum series of contemporary furniture designed by George Kasparian. Experienced contract dept., working with leading architectural and interior design firms. Kasparians, Inc.

(16) Complete line of furniture designed by Florence Knoll, Harry Bertoia, Eero Sarinen, Richard Shultz, Mies van der Rohe and Lew Butler as well as a wide range of upholstery and drapery fabrics of infinite variety with color, weave and design utilizing both natural and man-made materials. Available to the architect is the Knoll planning unit to function as a design consultant. Knoll Associates.

(17) Lietzye Porcelains announces the addition of two new shapes to their line of porcelain cabinet pulls bringing the line, designed for the use of architects and interior designers, to a total of eight designs. All pulls available in four colors delivered from stock: white, black, cerneline, and amber. On custom order pulls can be produced in ten additional colored glazes. Lietzye.
show the versatility and wide
usual uses of tile and presents a va-
Ribbonwal. All information neces-
quest. The brochure covers clocks
fied decorative accessory collec-
ment in lighting designed by George

tility and wide
color choices as well as low main-
company are presented in a new il-
for immediate de-
sources, supplies and apparatus for

(21) Lanterns, a major innova-
and distributed throughout the

ted fireplaces, kitchens, bath-
tations designed by George Nelson

(20) Contemporary Clocks and

(18) Lighting: A completely new

(17) 4-page brochure of pop-

ture, free upon request, contains
Sample board with the eight sha-
the four stock colors can be had for

(16) Mosaic Tile Co.

(15) Owing the pleasure of planning

(14) Lighting brochure, offered by

(13) Full color illustrated bro-

(12) The system is available either wall

(11) Costa and Michel Lumber Com-

(10) Brochure-catalog containing

(9) (49) Lighting brochure, offered by

(8) (48) Complete information con-

(7) (47) Ogden water purifier con-

(6) (46) Orlando Galleria has contin-

(5) (45) Aluminum Railings: Post-

(4) (44) Executive Desks: New collec-

(3) (43) Scandiline Pega Wall System

(2) (42) Scandiline Furniture offers

(1) (41) A free 28-page catalog by

(40) Wood/Line. Globe's newest

(39) Facebrick residential, office and

(38) Ogden water purifier containing

(37) Fiesta Pools offers technical

(36) Douglas Fir Roof Decking, an

(35) (39) Ogden Filter Company, Inc.

(34) (38) Key to Elevator Planning. A

(33) Retail stores: A complete line of

(32) Retail stores: A complete line of

(31) Ogden Filter Company, Inc.

(30) Ogden Filter Company, Inc.

(29) Steelcraft offers a 4-

(28) quality decking in random and

(27) Scandiline offers a 4-

(26) (38) Black-Saltman offers a 4-

(25) (37) Fiblon Corporation offers a 4-

(24) "The pleasure of planning

(23) (36) woodsawing is a common prac-

(22) Selections from the diversi-

(21) (35) Full color illustrated bro-

(20) (34) Full color illustrated bro-

(19) Clay Products, Los Angeles Brick

(18) (33) Hemphill-O'Neill Lumber Com-

(17) (32) Douglas Fir Roof Decking, an

(16) (31) Mastery of Life, a free book-

(15) (30) Ogden Filter Company, Inc.

(14) (29) Steelcraft offers a 4-

(13) (28) quality decking in random and

(12) (27) Scandiline offers a 4-

(11) (26) Steelcraft offers a 4-

(10) (25) Fiblon Corporation offers a 4-

(9) (24) "The pleasure of planning

(8) (23) Retail stores: A complete line of

(7) (22) Ribbons and other designs

(6) (21) Lanterns, a major innova-

(5) (20) Contemporary Clocks and

(4) (19) Clay Products, Los Angeles Brick

(3) (18) Lighting: A completely new

(2) (17) 4-page brochure of pop-

(1) (16) Mosaic Tile Co.

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