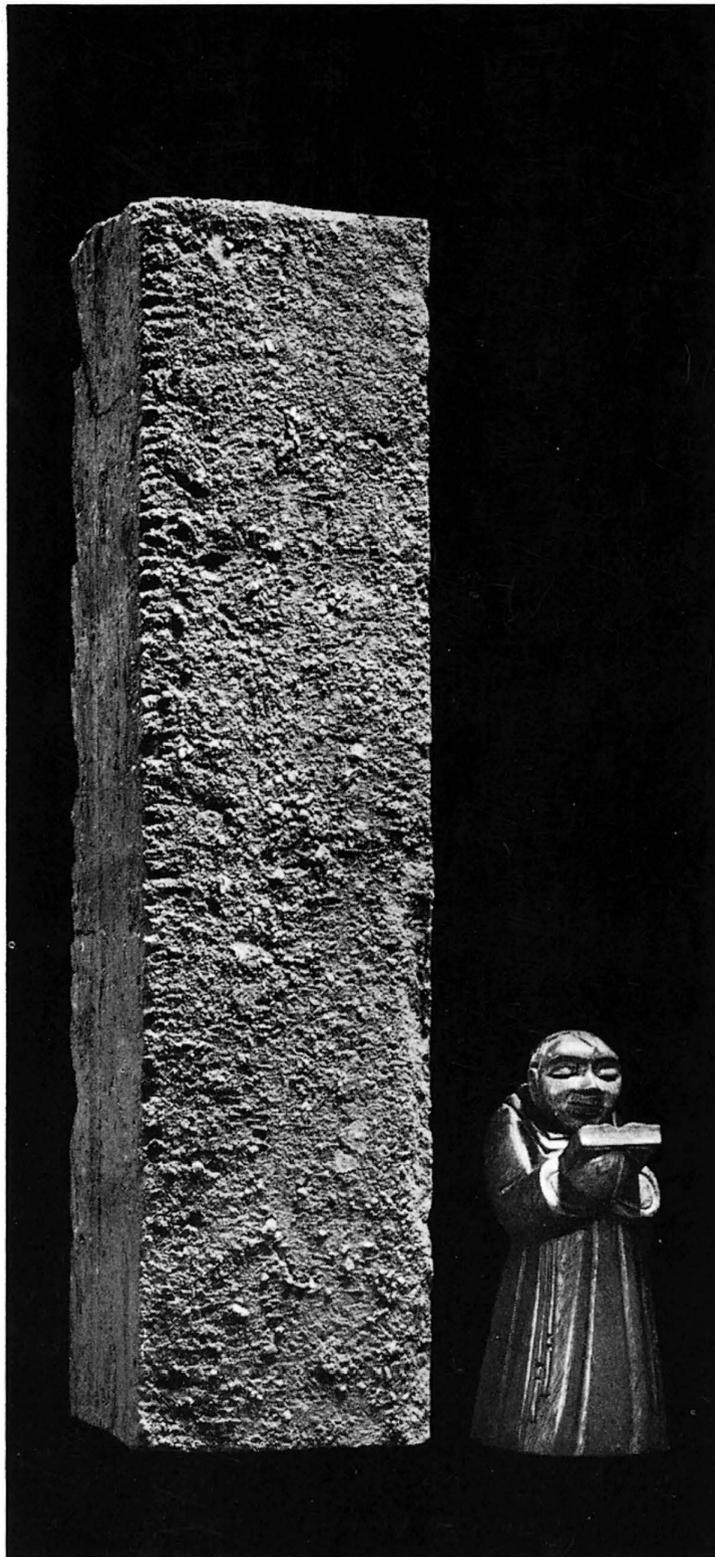


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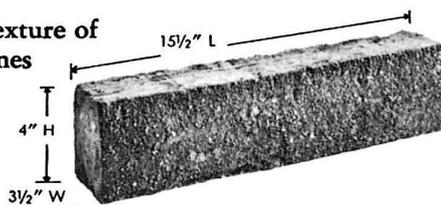


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art

DORE ASHTON

Paroxysms of asperity in the popular press greeted Robert Motherwell's exhibition at the Museum of Modern Art. As Motherwell is the youngest of his generation—the generation which has come to be called abstract expressionist—and the last to be honored with a sizeable museum exhibition, the squeals of outrage are understandable: They thought they had done with that story, and there they are, confronted yet again with something they never understood and never wanted to understand.

The general unwillingness to cope with the scores of paintings in this retrospective was evident even in those reviews which were not unsympathetic. The vulgarians in the press concentrated on their hatred for Motherwell's personality and his prominence as a man of culture. His intellectualism alone condemns him for these Galahads of the culture industry. The others, who acknowledge his position, and who have made extensive use of his more or less scholarly adventures as an editor and writer, were loathe to criticize him in detail and contented themselves with empty generalizations about the abstract expressionist movement.

But Motherwell is not a movement, and his work, with all its lacunae, is not typical of anything except himself. Despite what I thought of as a rather lopsided selection in the exhibition, Motherwell's authority is firmly impressed.

Not in everything he does, of course, but in enough major paintings exhibited to dispel the clouds of dumb disapproval or approval. The fact is that Motherwell has nurtured and developed to a high degree several viewpoints within his work. He is a painter of several voices, of varying impulses, and it is to his everlasting credit that he has kept alive this heterogeneous tendency in his work.

One of Motherwell's impulses runs throughout his career in fairly consistent terms: it is the need to establish a formal vocabulary which can yet encompass a broad range of emotional color. It is seen in the early 1940s, in so moving a painting as "Little Spanish Prison," in which yellow and white stripes arrayed at regular intervals are interrupted by a single black rectangle. Here Motherwell copes with a formal situation (the use of intervals in an almost musical context) without sacrificing his real need to express a specific response to a specific theme. On the other hand, "Wall Painting With Stripes" using the same system of vertical intervals broken by an oval in one area and a curvilinear shape in another, tends toward hollow rhetoric. The emotional undercurrent has been damned by the concentration on stylistic emphasis.

It becomes obvious, in a painting such as the "Voyage" of 1949, that Motherwell struggled with a conflict. This voyage is formalized, flat, even ornamental in its composition. The conflict is partly plastic: how to suggest movement and feeling in two-dimensional, rigorous terms, and partly psychological. The very title implies that the painting is a synopsis of feelings and changes, but the method falls short.

Later, the conflict is stated again, this time in the evolution of the Spanish Elegy paintings. In certain canvases, Motherwell wills severity. He uses stressed intervals of black and white in a grand rhetorical manner. In others, tense, overflowing emotion complicates his compositions, re-stating his need to be as explicit as possible about generally fugitive and almost undefinable emotions.

Certainly in the recent versions of the Elegies, there is no evidence of conflicting modes. Motherwell synchronizes the various elements—seen and unseen—making grand statements of unrivalled breadth. A 1965 Elegy is an imposing, monumental statement in monolithic black and carved white, reading as a firmly stated unit. Yet within the unit, the black forms plunge down like pendulums, recalling his preoccupation with time, and the white spaces are mitigated by a judicious small touch of green. Another space is adumbrated subtly when an ocher line rides over the black and a black line invades the ocher. Here, all the formal and emotional concerns apparent in earlier work are kept within a vast but closed universe. For this painting alone, Motherwell must be deemed important.

There is another aspect too often passed over: Motherwell's lyricism. I don't mean the gay, effusive color sketches, or even the improvisation in his collages, but rather a fully developed lyricism prominent in several major paintings. First the intensely moving "Chi Ama Crede" in which the spiritual voyage motif is expressed with impressive clarity. Then "Summertime in Italy," a stirring golden ocher phantom landscape with its mystifying open triangle astride an ambiguous terrain. Here ocher moves from light to dark in myriad modulations, while a fiery orange, mostly concealed, nimbuses the triangular sign. A spot of sky blue, a dash of pure orange, accent the unity of the ocherous atmosphere. The sense of mystery, underlined by the equivocal triangle, is inviolate.

In his recent gigantic horizontal canvases, Motherwell moves between the formal and lyrical poles with varying degrees of success. I found "Green and Ultramarine" with its lawn-green palimpsest traversed by umber calligraphy and its impermeable blue ground, a stirring essay in linguistic contrasts. The language of saturated color and unfurled space is crossed by the language of organism. On the other hand, "Dublin, 1916" is like a great standard, flat and regimented in its design and strangely muffled in intensity. Part of the reason might be the acrylic colors which are lifeless, particularly on large surfaces and

Left to right:

Robert Motherwell

"Chi Ama Crede" 1962, 84" x 141"  
 Courtesy The Museum of Modern Art  
 Photo by Peter A. Juley & Son

George Segal

"The Butcher Shop" (detail), 1965  
 "Girl in a Doorway II" 1965  
 Courtesy Sidney Janis Gallery  
 Photos by Geoffrey Clements

Robert Motherwell

"Elegy to the Spanish Republic LVIII" 1957-61  
 Oil on Canvas, 84" x 108¾"  
 Courtesy The Museum of Modern Art



in museum light.

The cogent developments within Motherwell's work can be traced only with great attention in the exhibition, due to an essential imbalance in the choice. Yet, I think he emerges incontestably as a superior, vastly intelligent painter whose work deserves long and serious consideration.

\* \* \*

Not quite as large, not quite as vital as life, the effigies by George Segal at the Janis Gallery nevertheless touch many susceptible viewers with a sense of melancholy. There is something wanly affecting in the plaster-white verisimilitude of posture, gesture, dress and setting. There is also something sentimental, naively ambitious and monotonous about Segal's endeavor. I'm afraid that I fall among the unfaithful who found this reiteration of Segal's original premise a tedious repetition. There is no room for development when the system is set: First Segal makes his stage setting (this time there is a Kosher butcher shop, an attic with a Hi-Fi set and a woman sprawled on a bed, a hotel bedroom, and a hamburger joint, among others). Then he makes his plaster effigies to suit the setting. Then he blurs a little here, softens a little there on the original cast, much as a stage director and makeup man might. The resulting tableaux seem to tickle the uninitiated because they are so "real" and the initiated because they are *nearly* real.

It is in this "nearly" that the possibility of profound expression lies, but Segal does not appear up to it.

The problem of appearance and reality emerges here in a crude, rudimentary form. Everything is too obvious. The absence of any tension between formal situations and the informal chaos of reality blunts the edge of his manifesto.

Schopenhauer, in his discussion of the metaphysics of fine art, offers a cogent argument against absolute verisimilitude. Arguing that form must be detached from the "once only" aspect of reality, he says that wax figures produce no esthetic impression. If they are well made, he argues, they produce an illusion a hundred times greater than the best picture or statue "so that if deceptive imitation of reality were the object of art, they would have to take first place."

The wax figure of a man appears to give not only the mere form, but with it the matter as well, so that it produces the illusion that the man is standing before you. But since, in Schopenhauer's idealistic vision of the purpose of art, deceptive reality has no place, "the true work of art should lead us from the individual fact, in other words, that which exists once only and then is gone forever, to the mere form, or Idea—in other words, that which always exists an infinite number of times in an infinite number of ways."

The wax figure, on the contrary, appears to present us with the indi-

vidual himself. Yet, at the same time, it fails to represent the life which gives such a fleeting existence its value. This is why the wax figure is "repulsive, stiff and stark" and reminds us of a corpse.

Now, it is apparent that Segal's esthetic point of view is far from Schopenhauer's idealistic theory. For Segal, there is no predetermined purpose for art, and there is no reason to eliminate anything, even real objects, from his general proposals. To the charge that he makes mere tableaux which are static, he answers, through his works, Why not? It can be argued that Segal's casts from life are worked over, their imperfections left as a testimony to the sources in artifice, and their surfaces left bone white, unlike the waxworks dummy. This then, is a sufficient separation from reality.

But the separation is not well enough defined to contest Schopenhauer's observation that they fail to represent the life which gives a fleeting existence its value. The enactments within Segal's tableaux are always predictable.

While I would agree that there is no logical reason why Segal should not remember his mother in the butcher shop, and while I am not afraid of literature in art, I must account for the singular lack of impact of the total of his work in terms of its absence of decision. Nostalgia, pity, alienation and all those other familiar ingredients are not sufficiently articulated in the works themselves. The atmosphere Segal creates is not genuine atmosphere, but only make-believe. The fables implicit in each setting are not rich enough to resist charges of sentimentality. His literature is simply not well enough styled.

The literature present in the work of Robert Hudson, on the other hand, is dadaist, anarchic and full of conceits. His steel sculptures bristle with extrusions that have little formal necessity, but in his quasi-illusionist idiom, that doesn't matter.

Hudson is one of the many younger artists particularly from the West Coast, who challenge the definitions of sculpture. In his view, a sculpture can be whatever the artist wishes it to be. If, as Hudson clearly does, he wishes it to be a conglomeration of half-defined allusions to painting, there is no formal reason for denying himself his impulse. Thus, Hudson offers polychrome effusions in which painted symbols, signs, and surrealist fragments are rendered in perspective. The play between the three dimensions of sculpture and two-dimensional illusion intrigues him and he often paints recessive signs on the surface of a sculptured shape that work to negate the shape.

His show is nothing if not lively with its bright toy colors and its youthful preoccupation with sex. But here, as with Segal, a sacrifice of formal concern results in a weakening of image. After looking at two or three pieces, with their fragments of comic-strip imagery, map-like landscapes, dotted-line puzzles, the viewer knows what to expect. There is too much surface reading required.



# books

**CONSTANTINOPLE—From Byzantium To Istanbul** by David Talbot Rice (Stein and Day, \$12.50 pre-Christmas, \$15.00 thereafter)

Constantinople—From Byzantium To Istanbul captures the fascination of the city of Istanbul through the ages. The volume is a complete record of the city's history—from the time of the early Greeks who founded it, through its period as Constantine's capital, to present Istanbul. The large format book is richly illustrated with 80 especially-taken photographs (36 of them in full color) of Constantinople's art and architecture.

**BREAK-UP: The Core of Modern Art** by Katharine Kuh (New York Graphic Society, \$7.95)

In her lively book on modern art, Mrs. Kuh finds its most constant characteristic to be break-up—of light, form, chronology, space, surface. Break-up does not mean lack of discipline nor is it always a symbol of destruction: it is rather that artists are developing a new art for a new age. Except for a brief introduction, the book is built around 95 plates, each discussed separately, insightfully and often brilliantly. The comments are usually brief, but the vastly broadened scope of modern art, with its power, vigor, wit and despair, is impressively conveyed. Break-up is not a sufficiently complex idea to explain all recent art, but within its limitations we are led to look at it anew—and at our culture as well. On the process of *break-up* the author says: "If break-up has been a vital part of their (modern artists) expression, it has not always been a symbol of destruction. Quite the contrary: it has been used to examine more fully, to penetrate more deeply, to analyze more thoroughly; to enlarge, isolate and make more familiar certain aspects of life that earlier we were apt to neglect. In addition, it sometimes provides rich multiple experiences so organized as not merely to reflect our world, but also to interpret it."

**CANVASES AND CAREERS: Institutional Change in the French Painting World** by Harrison White and Cynthia White (John Wiley & Sons, \$5.50)

Academic art, the highly institutionalized business of court painters and court painting reached its zenith in the middle of the 19th century in France, gradually giving way to the freer and more liberal way of the Impressionists. The point of *Canvases and Careers*, a study in the rise and fall of the French Academy, is not that the technique or the spirit of Impressionism caused the fall, but rather that the Academy had created a system which slowly strangled itself into vapidness and idleness. This is not only a study of the trends of art in Paris, the center of 19th century art, but the relationships between society, the economy and esthetic expression, a new and interesting way of telling history. Painting, in fact, had become along with the clergy and the army, a suitable career if confined to the strictures of the Academic system. It was eventually the Impressionists who lured the salons away from the formalists and breathed new life and fresh air into French art.

**TWO WORLDS OF AMERICAN ART: The Private and the Popular** by Barry Ulanov (The Macmillan Company, \$7.50)

It is the author's contention that we live in a world of two arts: the sheltered, restricted world of the private artist who works and creates for the individual viewer; and the popular artist who aims at the mass and must keep "box office" and "demand" in mind. Wisely the author does not make a qualitative judgment as to the value of either, but simply suggests that this is the price art has had to pay for liberty. His essays cover the entire field of creativity from painting to television.

**THE NATIONAL GALLERY, LONDON**, edited by Marco Valsecchi (Appleton Century, Channel Press, \$8.95)

A handsomely mounted collection of some of the outstanding works now currently on view in the National Gallery in London. The Masterpieces are accompanied by tersely-written but fact-filled text which enhances the value of this outstanding book.

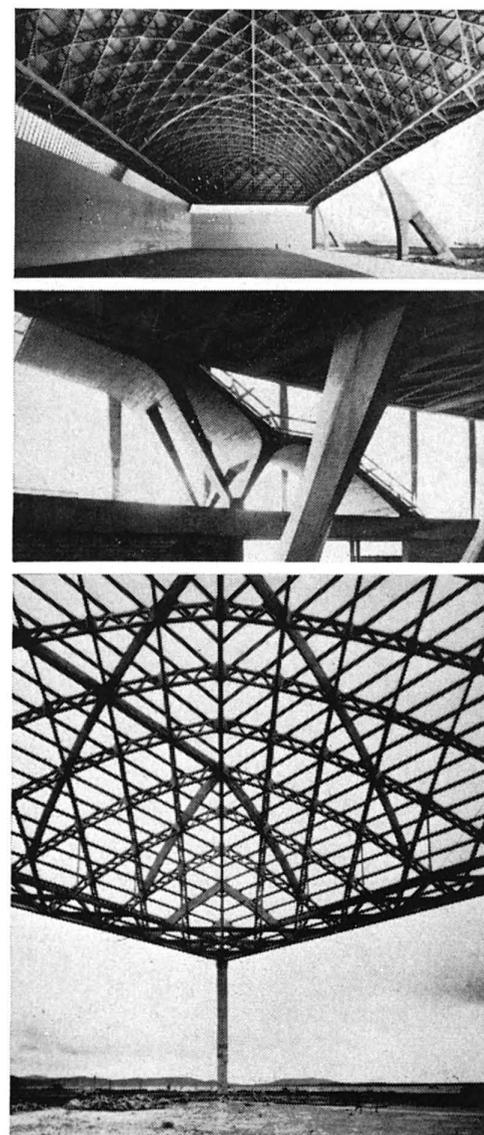
**PAINTING IN ISLAM: A Study of the Place of Pictorial Art in Muslim Culture** by Sir Thomas W. Arnold (Dover, \$2.50)

In this interesting history of Muslim art, the author traces the reasons for the "hidden arts" of the Mohammedan world. The re-creation of the human likeness was forbidden in the Koran (as it is, indeed, in the Old Testament in the Commandment which forbids the making of graven images). The rulers of Islam encouraged the arts in secret and hid their possessions from lowlier subjects. More than a recitation of art forms in the Muslim World, this is also a history of Mohammedan politics and an analysis of the religion itself as it impinges on art. Sixty-five plates help make this an important addition to the art collector's library.

**DECORATION—U. S. A.** by Jose Wilson and Arthur Leaman (Macmillan \$12.95)

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—ROBERT JOSEPH



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*AU SECOURS! AU SECOURS! LES CONS NOUS CERNENT*

—Anonymous

The resignation of Richard Brown as director of the Los Angeles County Museum of Art is a body blow to Southern California's efforts to become a community of significant artistic vitality. What's worse, the reasons behind his resignation, the rumors about who is to succeed him (a retired general) and the arrogant statements issued by the trustees in announcing and defending their actions strike at the hope that Los Angeles will ever be more than a cultural minim between Hollywood and Disneyland.

Even the Los Angeles Times, a staunch defender of the rights of the rich and itself no slouch when it comes to arrogance, felt the need to administer a mild editorial ticking off to the trustees. The response was a heated retort that the trustees "are among the most experienced and successful managers of both profit and non-profit enterprises in the west," really a "quite sophisticated group of corporate managers."

The statement, like the board's demand of Brown's resignation on grounds that he is inadequate to administer a major museum, is swarming with fallacies. It's a ragout of confusions and self-deceit about the natures and relationship of art and business and the general infallibility of the one-dimensional specialist.

Though we live in a multi-valued world of increasingly interrelated entities, these entities are not as yet interchangeable. The difference between art and business is not a matter of subtle philosophical distinctions; it's absolute and essential. Red ink, death to business, is the life blood of art. Implicit in the museum trustees' obsessive reliance on the managerial expertise of some of its board members is the belief that because art is good for business, business is therefore good for art. Nothing could be farther from the truth. If art and business touch it is only tangentially and at the most insignificant level of art activity. They are profoundly opposite and become deeply antagonistic if they touch anywhere but at this superficial level. The level of art activity at the museum is far above that where the two can mix without antagonism.

There are other activities which thrive on red ink. Education is one and there is a significant parallel between the museum's troubles and recent events at the University of California where president Clark Kerr tendered his resignation because of problems with the Board of Regents. Two of the three controlling members of the County Museum's trustees are also U.C. regents; the same man is president of both boards.

The regents in their actions at Berkeley showed only a superficial understanding of or commitment to education. Similarly, only one of three controlling members of the museum's trustees is involved in art—primarily as a collector. But all three are highly skilled and successful money-makers; they have supreme confidence in their

own ability and usually involve themselves only in those affairs they can control and make profitable. However, the midas touch is of no value to a school or museum where the aim is an entirely different kind of profit. The sophisticated millionaire corporate managers on the board should ask themselves what their reaction would be if the roles were reversed and Brown, knowing and caring as little about their business as they about his, were to maneuver himself into control of one of their companies.

Certainly Brown is as trained and successful in his work as they in theirs and should not have been interfered with. It is no coincidence that art truly came to life in Los Angeles after his appointment in 1954 as chief curator of the Museum of Science and History—not even an art museum in name. Its collection and facilities were abysmal. People visiting the art areas were more often than not strays from other sections of the museum.

With Brown as an indefatigable propelling force, art activity burgeoned. From rigor to vigor in a few short years. Commercial galleries which had been few and deserted, multiplied and thrived. First-rate exhibitions which used to give Los Angeles the go by began to arrive with regularity. Local painters and sculptors were roused from lethargy and began to produce enthusiastically and prolifically, their enthusiasm due in no small measure to sales of their work through the rental gallery initiated by Brown in the old museum (sales so brisk that some galleries have been willing to close their doors and let the museum sell for them).

All the ingredients for an animated and dynamic art life existed already, of course, but it was Brown and his energetic staff who infused spirit into the dormant elements. Brown raised the money for a new facility which was to have encouraged donations of art collections and be a fitting architectural statement of his goal: a first-rate art museum and a central focus for all art activity in Southern California. (The trustees overruled his request for Mies van der Rohe or Le Corbusier).

It remains only to say that in the first seven months at the new museum in Hancock Park there have been upwards of a dozen first-class exhibits and a reported 1,600,000 visitors. The only complaints heard, far from reflecting on Brown's abilities, have concerned those failures directly attributable to the trustees interference: the architecture of the new museum (*A & A*, May 1965) and the quality of the additions to the permanent collection.

It is unhappy that Brown has refused to take advantage of his rights under the Civil Service Act to stay on. He said that to fight the trustees would be harmful to the museum, but permitting the trustees to force his resignation, to leave them in absolute control is likely to work the greater harm.

—D. T.



**FACTORY**  
**BY MARCEL BREUER**  
**AND HAMILTON SMITH,**  
**ARCHITECTS**

*André and Jean Polak, Associated Local Architects*

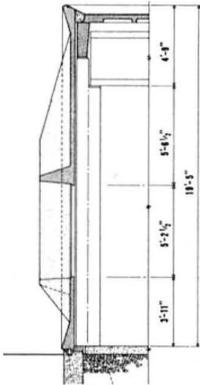
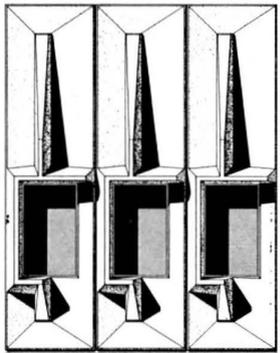
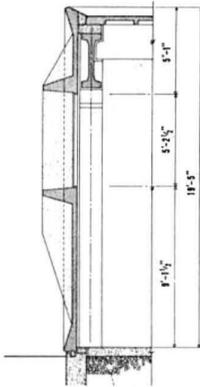
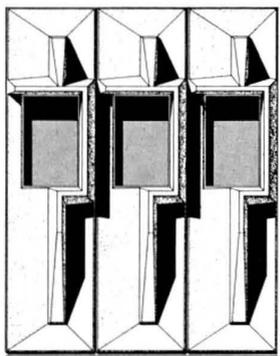
This building at Nivelles, Belgium, is composed of structural elements (posts, beams and roof slab) and enclosing panels prefabricated by the Schokbeton process. Girders in the manufacturing area are prestressed and span 40 feet.

The building is sheathed in precast concrete exterior wall panels of three types: a window panel with hood for sun control and vertical spine above which stiffens the panel structurally; the second type is almost identical to the first but turned over so the spine points downwards; the third panel type is without window. High windows and blind panels mark the manufacturing zone; low window panels enclose the office zone.

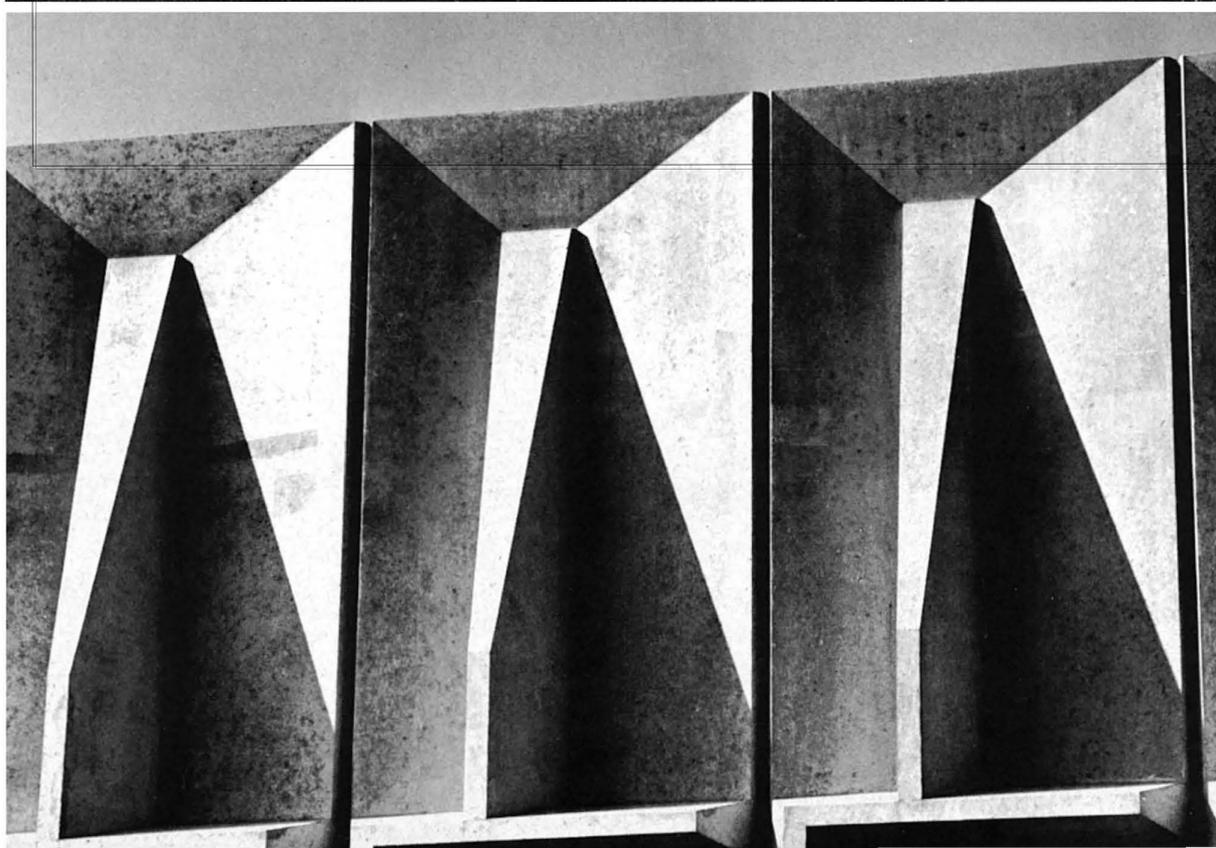
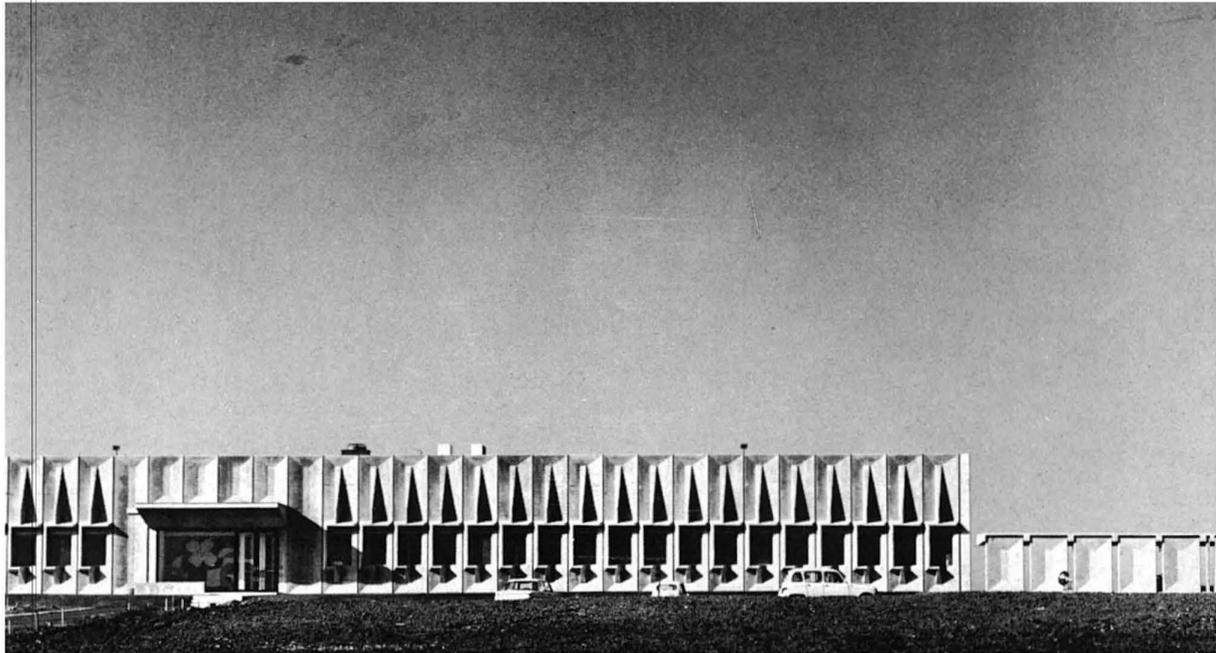
The existing structure is the first of three which will house Torrington's European division. The complex with future buildings to the east and west of the present one will house laboratories, a cafeteria, infirmary and additional offices.



*Photos by Yves Guillemaut*



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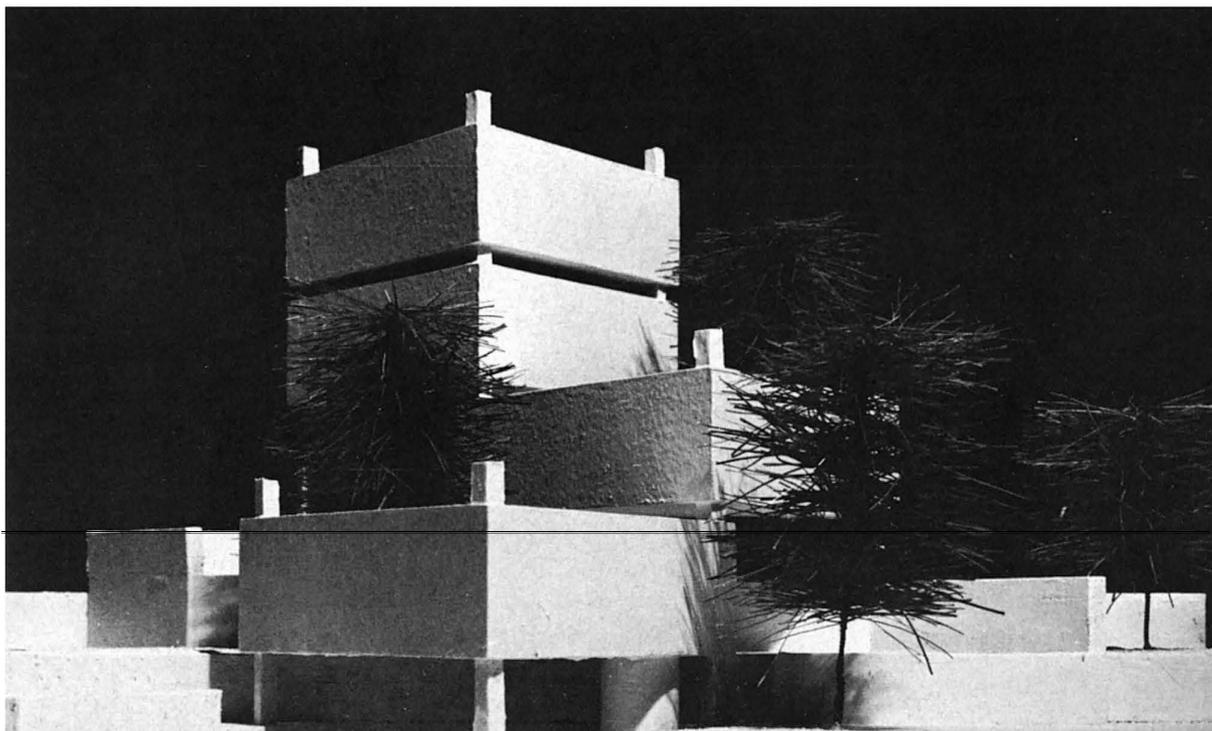
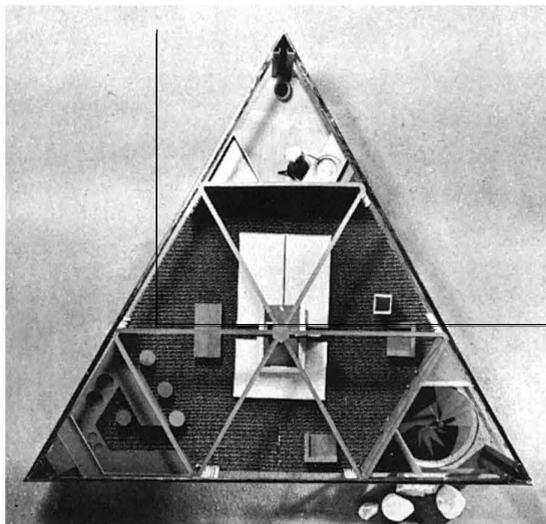
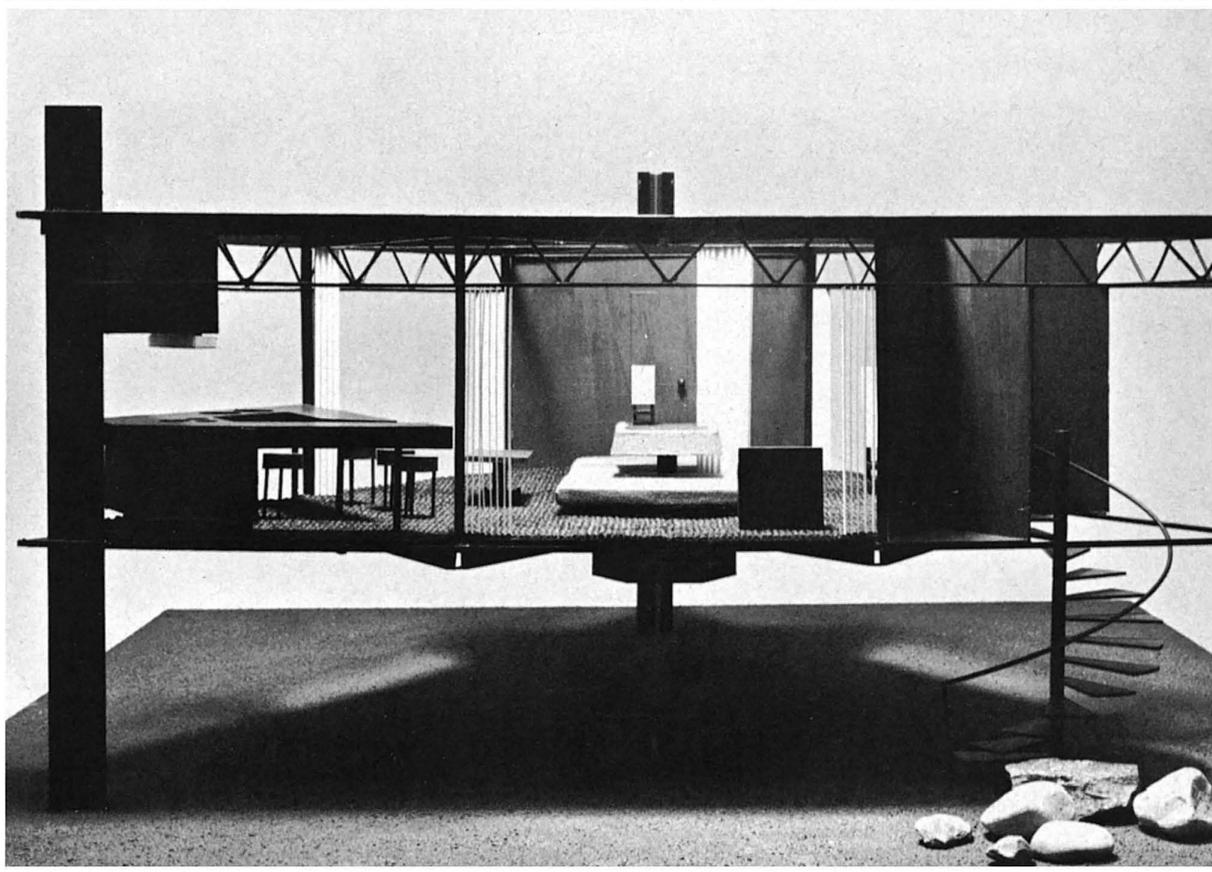
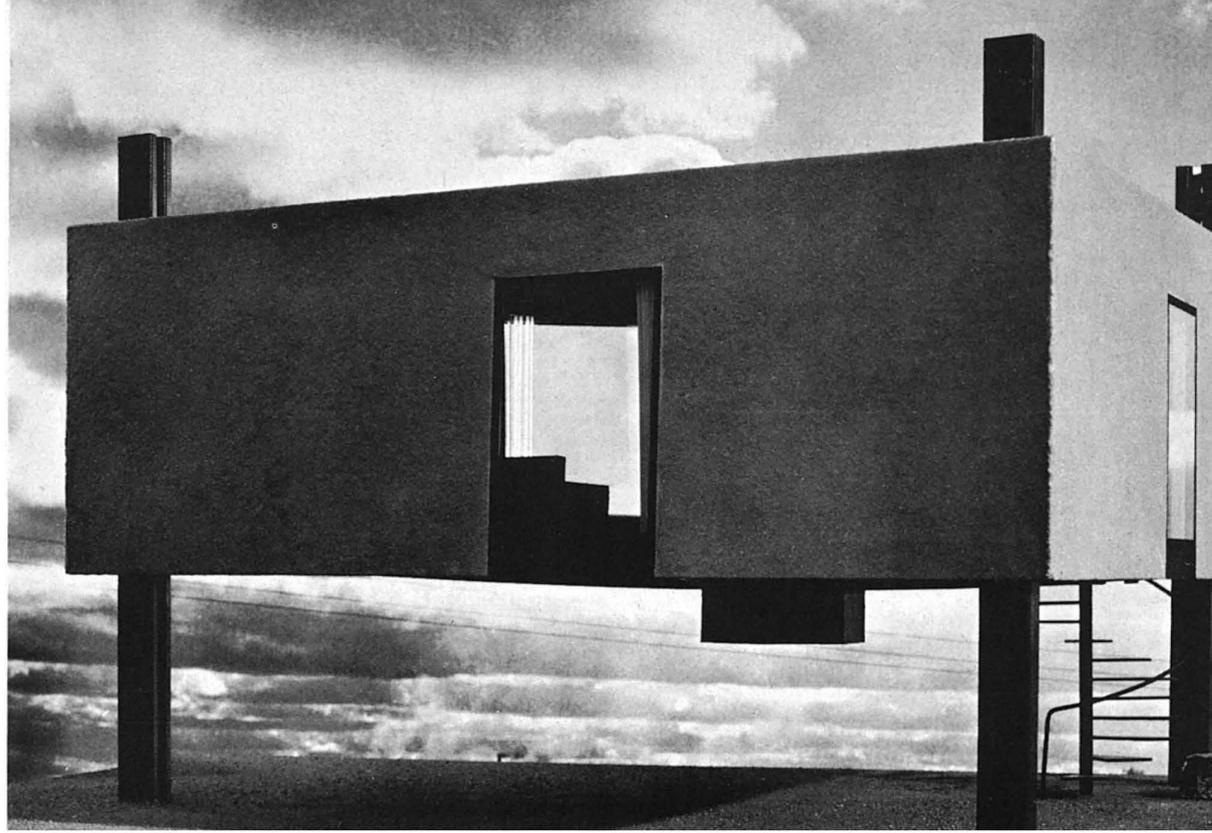


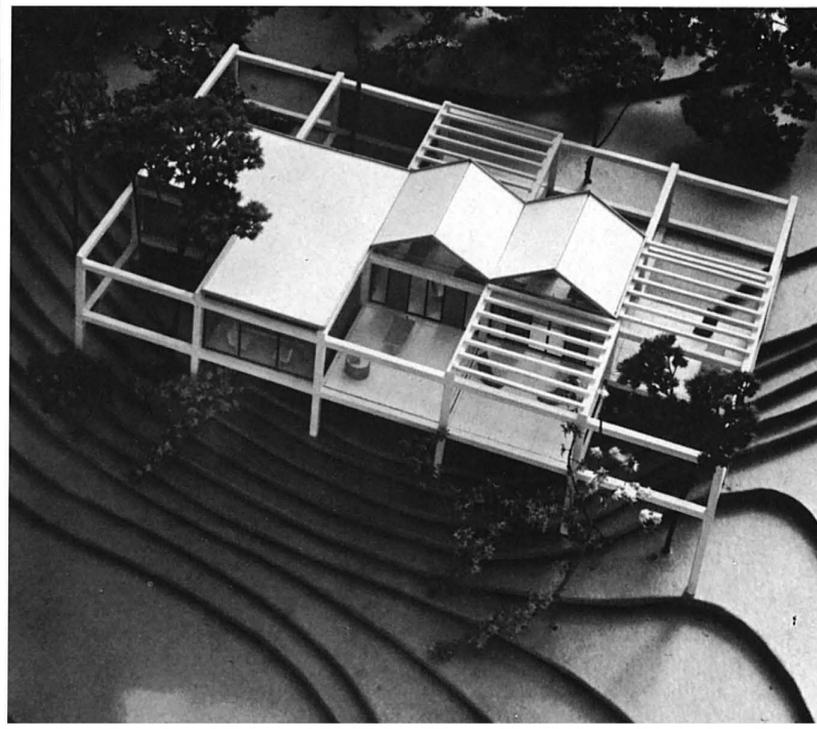
**TRIGON**  
BY JUSTUS DAHINDEN,  
ARCHITECT

The Trigon is a house-building unit large enough (538 sq. ft.) to be used as a small three-room house, vacation cottage or hotel bungalow. Yet in multiples, linked together horizontally or piled one on top of another, the units offer interesting possibilities in the context of city planning and large-scale housing developments.

Prepared slits allow interior partitioning without further adaption, and built-in wardrobes fill the awkward corners of the basic triangular units. Electricity, feed pipes, drains and other service elements are carried in the hollow support columns, which hold the unit high enough for parking underneath.

The Trigon comes in either wood or steel frame with a plastic shell. Sandwich plates at floors and walls provide insulation and require a minimum of maintenance. The weight of the unit is 6½ tons, permitting it to be brought to the site pre-assembled where it can be fastened to a prepared concrete foundation.



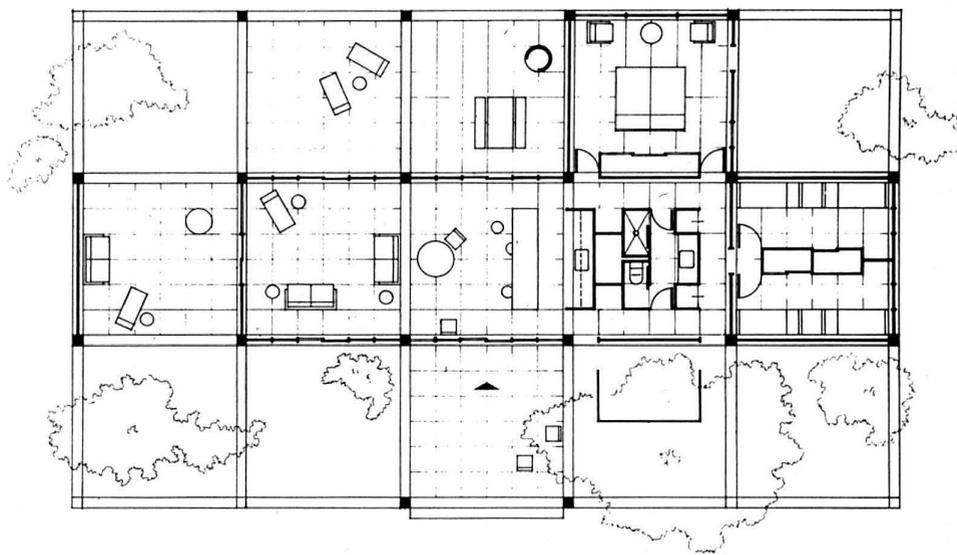
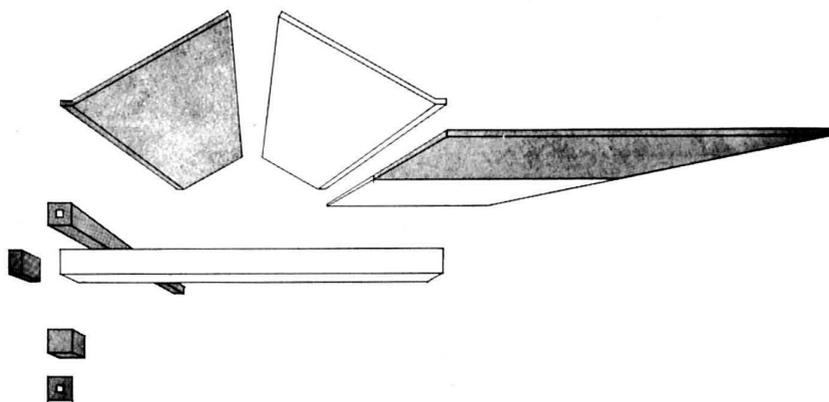


## PREFABRICATED HOUSE BY ROBERT DAMORA, ARCHITECT

This \$20,000 house in New Seabury, Mass., was designed as the pilot model for a projected 1,000-house community on Cape Cod. The developer asked for a house that offered the cost-efficiency and flexibility of mass-produced components, allowing the assembly of the parts into a practically unlimited variety of plans to suit individual needs, and siting and topographic requirements.

The solution is a rigid frame system made of six different pre-cast, post-tension concrete components assembled on site into 16' x 16' units. The interlocking frame allows the addition of walls, floors and roofs to achieve any desired pattern of rooms, courts, terraces and gardens. Enclosure walls for interior and exterior use are aluminum frame with glass or Transitop insulated panels. Roofs and floors are pre-cast and pre-stressed insulated concrete panels. The utility core is incorporated in one of the grid units. The structural system has hollow centers which act as a continuous mechanical-chase system.

The house won a 1965 AIA Award of Merit as being "Ingenuous and imaginative with a sensitive feeling for the scale of a small house." Structural engineer was Sepp Firnkas; landscape architect, Suzanne Sissen; interiors are by the architect and Melanie Kahane.



*Photos by Robert Damora*



## BRANDEIS UNIVERSITY: A PLANNED CAMPUS

By Fran P. Hosken

We live in a changing society. One of the most visible of these changes is the rapid urbanization which is taking place not only in the U.S. but all over the world. With increased urbanization the need for civic participation arises and with it responsibility for our environment.

Educational institutions and universities are growing even faster than their urban or metropolitan environment. By 1970 the Department of Health, Education and Welfare expects an enrollment of over 6,000,000 students (from a 1961 enrollment of 3,891,000). This has often given rise to much friction between the institutions and their environment. Besides the differences in values, the universities' expansion programs have resulted in hard feelings over the loss of taxes to the communities.

A university in the spreading megalopolis must act as a center: a rallying point in physical planning and a viable focus in the intellectual development of the community as well as the country. Hopefully, education institutions will give form, character, direction and content to our increasingly urbanized future.

Educational institutions have special responsibilities to society through the education of the young people. In a time of vast social changes they stand for continuity and direction, what permanence there is in our time of mobility (both physical and social). Institutions stand for quality in intellectual pursuits, research and learning, and this must be expressed in physical design, both planning and architecture.

The quality of the environment is of special importance to students: during their most formative years they not only study and work on the university's campus, but frequently they also live in an environment provided by the institution. It is not by teachers and books alone that their futures, their aspirations and lives are formed: the environment plays a very real part.

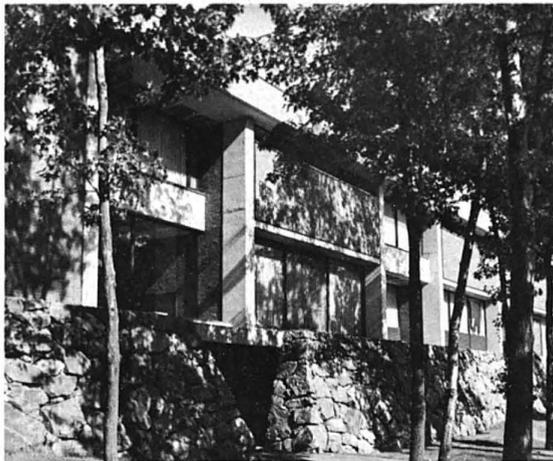
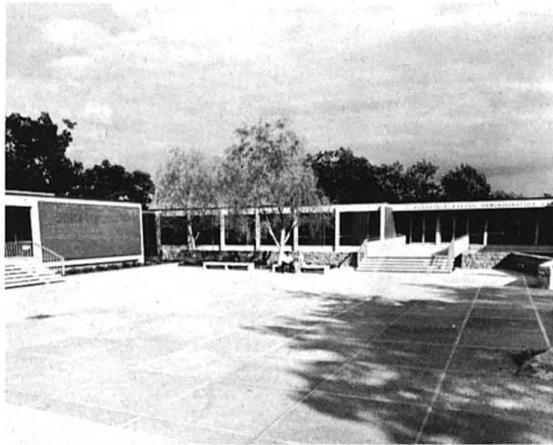
Therefore quality and excellence in design and planning, so frequently absent from the commercially dominated environment, have become a real contribution of the tax-free institutions. More and more universities, also in an urban environment, house more and more of the students: they provide not only the intellectual climate but also the living environment which will mold the students' lives.

### The Goals of Brandeis University

It has been the university's goal to favor *quality* over *quantity*, hence enrollment limitations were determined from the start. (During 1964-65, 2064 students were enrolled.) Besides of course there were the physical limitations of being able to build only so much at one time, both dormitories and university buildings; this limited the educational expansion.

Brandeis University has no equal on the Eastern Seaboard: it is the only university built since the war entirely by private initiative and funds, planned and built by leading nationally known architects. Its stated premise also makes Brandeis unusual:

*"The University will not give priority to the molding of vocational skills, not to developing specialized interests at the expense of a solid general background. This does not mean that what is termed practical or useful is to be ignored; Brandeis merely seeks to avoid specialization unrelated*



From top  
"Castle" dormitory.  
Administration Center by Hugh Stubbins Associates.  
Humanities Center by TAC  
Humanities Center



*to our basic heritage—its humanities, its social sciences, its sciences and its creative arts. For otherwise, fragmented men, with the compartmentalized point of view that has been the bane of contemporary life, are created."*

The academic programs are limited in size to encourage quality and integrity of intellectual achievement. There is constant interaction between college, graduate, and professional schools. The faculty was chosen on the basis of capacity and creativity, the students according to the criteria of academic merit and promise. The intellectual standards are very high, and thanks to this the university was almost immediately accepted at the highest levels in academic circles.

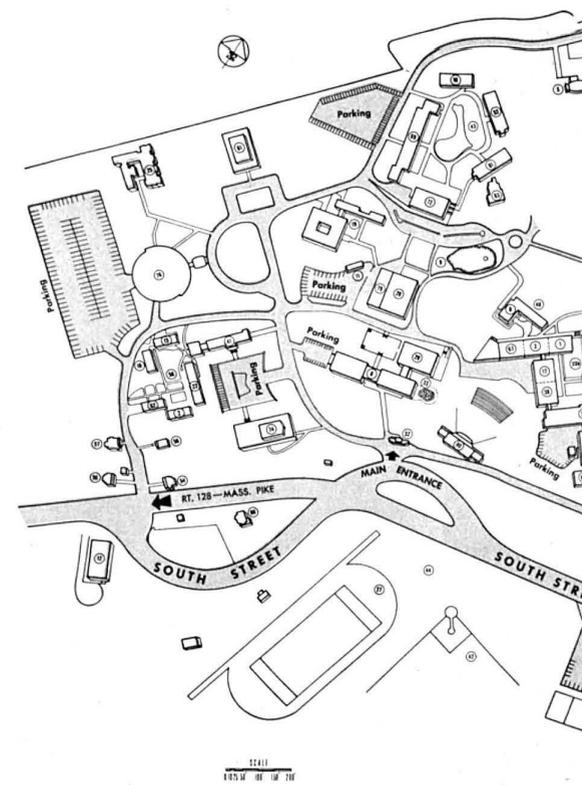
Very recently the Ford Foundation granted the university \$6 million, which Brandeis intends to use on a 3:1 matching basis entirely for the endowment of professorships, fellowships and student aid (rather than for more buildings).

Brandeis University started by converting the existing buildings of the Waltham campus of Middlesex University for the use of a liberal arts college, including several pseudo-gothic "castle" structures. Eero Saarinen was called to make a campus plan, and he designed the Ridgewood Dormitories and the adjoining Student Union Building. In the early 1950s, Harrison and Abramovitz, the New York architectural firm, took over the design and planning of the campus and have been in charge ever since. The master plan of the 1950s had to provide the plant to accommodate the basic academic program which since has rapidly expanded and continues to do so.

### The Campus Plan and Architecture

According to Max Abramovitz, partner in charge of the Brandeis Campus plan and its architecture, there is no fixed master plan but rather an organically growing program. While certain areas were set aside years ago for certain types of buildings, no definite plans were drawn ahead of time; buildings could only be planned as funds were available.

The individual buildings are either designed by the same firm (Harrison and Abramovitz) or by architectural firms selected jointly by the univer-



sity and Max Abramovitz as planner. The selection is made by the building committee upon suggestion of the master planner and approved by the Board of Trustees and President Sachar. The following architectural offices have contributed major buildings: Hugh Stubbins & Associates, The Architects Collaborative, Shepley, Bulfinch, Richardson & Abbott, and of course Harrison and Abramovitz.

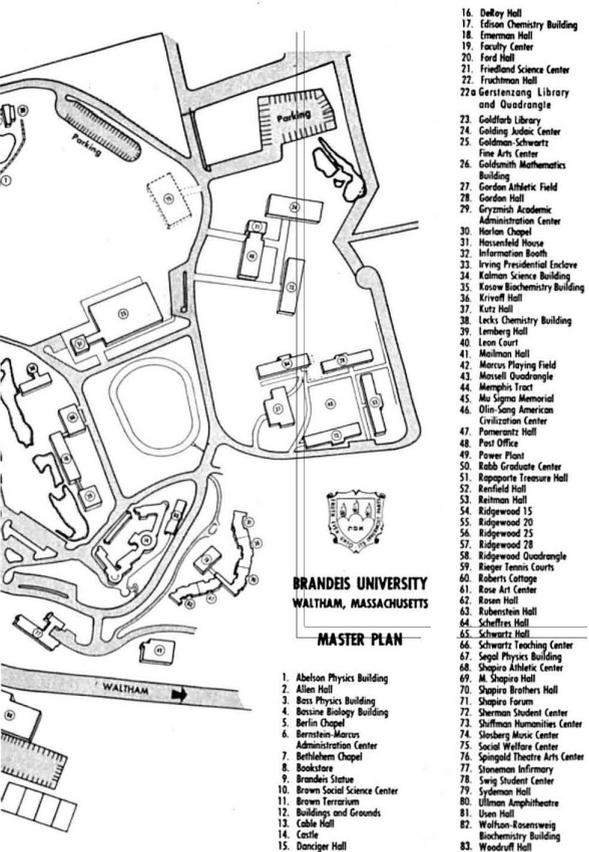
At present the basic building needs of the university are taken care of by the buildings under construction and planned according to the original master plan. Expansion envisioned in the 1962-1972 program includes: a student union, more dormitories, a swimming pool, a new building for the Heller School of Social Welfare, and an enlarged graduate center.

Regarding the master plan, we quote Max Abramovitz:

*"Our aim was to preserve the natural qualities of the site—rolling land, rock outcroppings, numerous old trees, and a general elevation higher than surrounding areas—while avoiding any appearance of formality or the rigid, monumental groupings of large buildings one so often sees on college campuses. Our plan thus developed into a series of intricate clusters of medium sized and smaller structures designed to function with and complement the trees and hills. A looping road pattern along natural contours links the clusters and unites together. Outcroppings remain, and sometimes become elements in the 'landscaping'."*

In fact, a circumferential road circles the academic area of the campus: from this, side roads branch off leading to specific building groups and parking areas. The dormitories and the museum and art studios, as well as the theater currently under construction, are on the outside of the loop-road. In the middle of the quasi-circle is a large natural bowl, and this large open area will be preserved. The major building clusters, such as the library and the science group encircle and overlook the bowl.

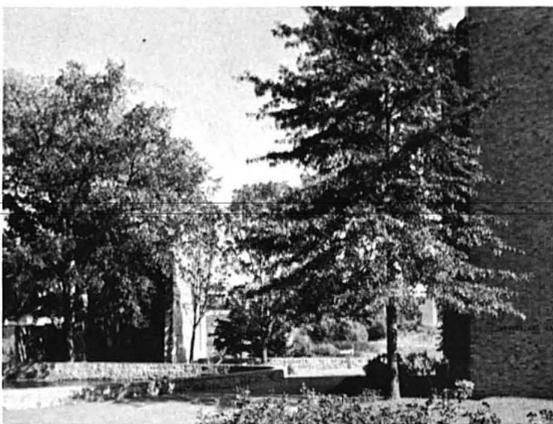
The university was financed by small gifts and thus the building had to proceed by planning relatively small buildings arranged in clusters. The clusters in turn are related to each other and to the site.



Photos by Ezra Stoller

From top  
Interiors of Social Science Center by TAC.  
Science Center by Max Abramovitz viewed from chapel.  
Landscaping at chapel complex.

Photos by Fran P. Hosken



The circulation net is still incomplete, and the university is not only continuously building but also adding and buying land. There is no development plan available for publication as land acquisitions are "under wraps"\* until negotiations are completed.

**Critique**

How does the campus fulfill the previously set postulates of its relationship to the larger community, its relationship to the students, and as an expression of the academic goals? And finally, how does the campus plan fulfill the physical requirements in terms of quality, and circulation and use? Now, 17 years after its inauguration, the university is still planning and building, which, as in the case of cities, is a continuous process. However, it is possible to draw some conclusions and hopefully uncover new directions for the future.

**Brandeis and the Community**

Brandeis' relationship to the immediate community, that is Waltham, is rather tenuous due to the character of this small town, where industrial and small manufacturing businesses predominate. Also the Brandeis campus, located about two miles from the business center of Waltham, is not in any way physically related to the town. Therefore it cannot be said that Waltham is a university town. Brandeis rather relates its goals and life to the cultural and intellectual metropolitan area of Boston and its many famous institutions.

The cultural events of the university, lectures by outstanding personalities, exhibits and other events are usually available free or for a small charge to all in the area who care to come. In that connection, the new theater will be a great contribution to the community.

As far as greater Boston is concerned, Brandeis, Harvard, and M.I.T. permit cross-registration in certain study areas. Transportation into Boston and Cambridge is well organized, and students can purchase train tickets at half price from the university; this has changed much of the former quality of isolation of the campus, and it has enabled the students to participate in the cultural life of greater Boston.

Summer 1964, the university participated in a Boston community program by running a special summer course for boys from under-privileged areas. There also is a summer program to train Peace Corps members before they are sent overseas. The Brandeis summer theater has become a regional attraction.

**Brandeis and its Students**

As far as the influence of the physical environment on the students is concerned, Brandeis, due to the fact that it is still "out in the country" has probably a better chance than most universities. The quality and variety of the architecture, the great advantage to the student of having the use of the newest and best facilities from laboratories to library, is indisputable. The dormitories, however, are too austere. By comparison with older universities, the approach to housing by Brandeis is almost spartan; in some cases this is due to the architecture of the dormitories and not just to the stringent requirements for economy. Also it is a pity that there is no faculty housing on the campus in order to foster informal student-professor interchange often planned for by other institutions.

\* A malignant factor which works to the detriment of much of today's planning: secrecy rules out the possibility of appraisal and constructive criticism in an area where no one profession let alone one firm knows all the answers.

Compared with the disorder, noise and confusion of an urban campus or the haphazard growth of most older institutions, Brandeis offers advantages to students that most universities can't. A combination of beautiful landscape with a rational approach to planning and building, an organized environment needed in our technological age. Yet compared with other recently planned universities, the campus falls short of what might have been achieved. For this, in part, the painstaking method by which funds had to be raised can be blamed. The contributions determined the size and shape of buildings, which could not be planned until funds were available. Add to this the fact that no really new ideas either in planning or architecture were explored—and the opportunity for real innovation was missed.

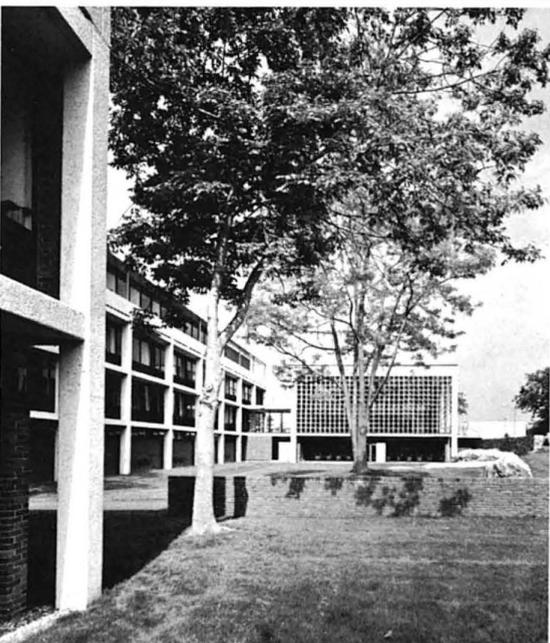
#### Design as Expression of Goals

The initial academic goals of Brandeis University certainly will have been realized with the completion of the Theater Arts Center and the additional science buildings to be completed in the fall. Though the 1962/72 development plan has already been initiated (a university, much like a city, can't stand still), nevertheless the achievement of this campus is quite remarkable since it has depended from the start on private initiative and private funds.

But this question must be asked: *Does the physical design of the campus and its buildings match the outstanding intellectual goals and achievements, which are very real and truly unusual?* Unfortunately the answer must be: No. The central open space, dictated by the natural terrain, is just that: an empty open space which offers at present very little in terms of a focus or symbol of any unifying idea. The central bowl is not landscaped, nor are there any walks connecting the clusters through this center. Nor are the campus buildings organized in any discernible order around this middle. No apparent attempt has been made to take advantage of the fact that the different building groups naturally relate to this space.

Quite aside from the absence of any organizing center, the quality of most of the architecture is very pedestrian in comparison with the university's lofty intellectual goals. Though the financial situation was of course a limiting factor, imagination in design can express intellectual superiority, and new construction ideas stand for intellectual search. It is to be regretted that these are missing here. From the initial dormitory group designed by Eero Saarinen (including the Sherman Student Center) which is depressingly austere, valid architectural and technological innovations are the ingredients most lacking on this campus. Only the group of chapels provides a special expression; however, this is an emotional rather than intellectual one.

While Brandeis' educational goals are directed towards the whole man and trying to avoid early specialization and with it "fragmentized man," the school itself is fragmented. The criticism has been raised that there is not enough interchange between different departments and faculty members, that the physical plan is such that there is no chance to meet "accidentally." The Faculty Center, which should make easy intellectual exchange possible, is off to one side of the campus, the opposite side from the library and quite a distance from the Humanities cluster. Thus it misses being a real physical as well as intellectual center. The lack of intramural communication is one criticism only too frequently levelled at most educational centers—however, it is something that can and should be dealt with by proper planning.



#### Visual Quality

The unevenness of the visual quality of the campus and its architecture is disturbing despite the beautiful rolling site and the distance between the separate clusters. Though the use of red brick and fieldstone recurs as a unifying factor, it still seems at times that this is not a planned campus of related functions, but a collection of contemporary building clusters, each cluster functioning by itself. The cluster approach is a valid one, but it requires visual and spatial relationships not only within each group but also between groups. Here the only connection between them is a road. Perhaps more unity will be achieved in future since the campus is constantly adding more buildings, but to date each new building just adds another architectural departure. What might possibly be considered a gain in variety of design of each group is in reality a loss to the whole. This diversified architectural expression is perhaps the result of an overall plan which seems far from clear, an almost haphazard addition of buildings resulting in a lack of a coordinated quality of the whole campus.

#### Circulation and Use

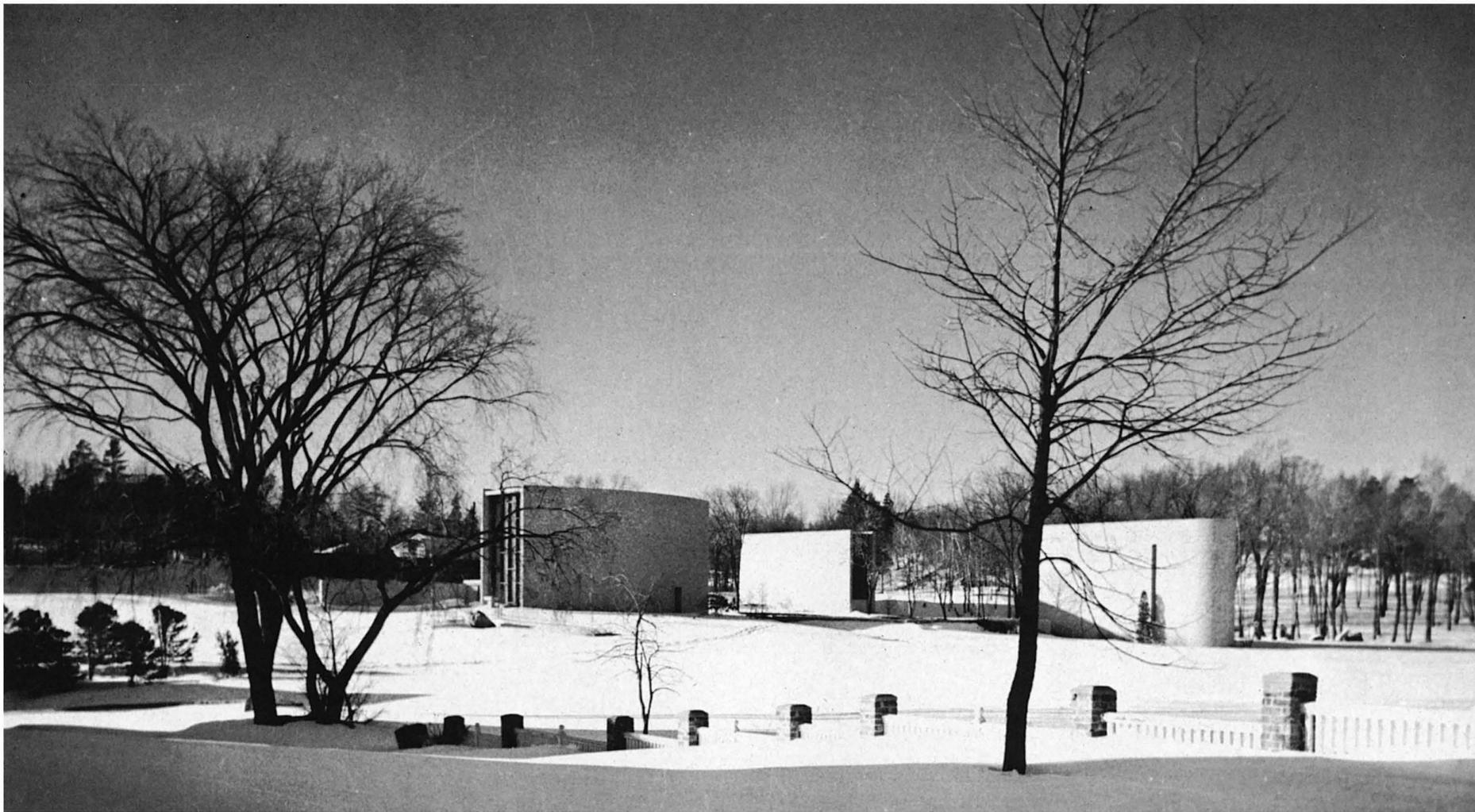
Theoretically, the circular road provides a viable approach to traffic and building organization. In practice, circulation is confused and confusing. There are no paths or sidewalks, forcing pedestrians to share streets with autos. There are too many branch roads and dead ends at present for the planning scheme to be easily understood without a map.

And parking is, once more, a destructive unsolved problem. First of all, it is inadequate; even though students must park their cars off the main campus (which is wholly commendable), there is still not enough parking for faculty and visitors, and delivery trucks are a menace to all.

The parking lots, besides being insufficient to handle the cars, are in some cases altogether too conspicuous; instead of being screened by planting, they often dominate the situation. Also the narrow roads are used for parking, which not only makes it difficult to drive and a hazard to walk, but destroys the many buildings that must be viewed over, around and through rows of cars. A garage is planned as part of a student union complex on the site of a former reservoir which recently was acquired by Brandeis; experience tells us, however, that the problem will grow with the campus. Another parking lot adjoining the campus is planned and hopefully may eliminate some of the more conspicuous parking on campus.

As far as students' circulation is concerned, it seems a pity that they are largely relegated to the roads where they compete with cars. The natural assets of the campus would make a series of landscaped paths and walks quite separate from the roads most desirable and delightful considering the quality of the environment and the whole tenor of the university. Some of the building groups, especially the three chapels, have their own sense of place, but other than that there is little incentive or provision for walking, talking and reflection in this beautiful New England setting.

Creation of a consistent landscape design policy would contribute greatly towards achieving some unity in design. The neglect of the large outdoor spaces (with a few exceptions) and landscaping near the buildings, both from a planning and a maintenance point of view can easily be corrected. The University states that it hopes to start on a landscaping program which also will bring more unity to the campus. "There just has been no time



*Three chapels by Harrison and Abramovitz*

for it—the building had to come first.”

#### What Can We Learn From This?

It is difficult to compare the Brandeis campus and its achievements with any of the other new and planned universities presently under construction. Such state-supported schools as California's Irvine campus or Santa Cruz or the beautiful, recently completed Foothill College are the result of totally different premises and goals. They do not depend on private donations and are planned as a whole from the start. On the other hand, it is even harder to compare Brandeis with any of the older universities. The older schools had decades or even centuries to develop, whereas Brandeis had months or years. Brandeis grew in a hurry.

It is a pity that its refreshing spirit of inquiry in learning and its positive attitude towards new intellectual ideas is not more visibly reflected in its campus. What are the reasons?

We suggest that the absence of a resident planner or physical planning office on campus, considering the size of the institution, certainly must be expected to raise considerable difficulties. To pursue any consistent planning policy, even if its overall direction is given from a distance (in this case New York City), a planner familiar with all the day-to-day problems and details must be right there. Since physical planning is the visible result of countless decisions in all different areas, a planner must be there at all times, watchful that the decisions are carried out according to the best design standards and in keeping with the overall planning policies.

Another, perhaps more fundamental, reason is the lack of a strong physical central planning idea or focus. The central open space or bowl—provided by the natural setting—could be made into such a focus. Until now the whole landscaping program has not been tackled in a coordinated way. Nor

has circulation. Both should have been an integral part of the building program.

The absence of a published plan may be necessary from a land acquisition point of view, but this does not require an absence of a design policy and direction. Because of the methods by which funds had to be raised first and buildings designed afterwards, there should have been an effort to state design ideals and directions unequivocally in order to avoid confusion. While a design plan is rigid, a direction can be flexible.

Campus planning and architecture has become a proving ground for new ideas. Hopefully some of the lessons learned will not only influence the planning of other universities—and there are new universities on the drawing boards all over the country—but some of the ideas may influence city planning in general. And in this sense, universities can make a real contribution by pioneering new ideas in planning and architecture. Some of the large eastern universities have become veritable laboratories of architectural expression, but rarely have they been able to pioneer any planning ideas because their campuses were largely fixed. In this context Brandeis could have made a major contribution; but, perhaps primarily because of the need to raise funds privately and simultaneously for both a new educational idea and a total building program, the approach to planning and architecture has been far too timid and conservative.

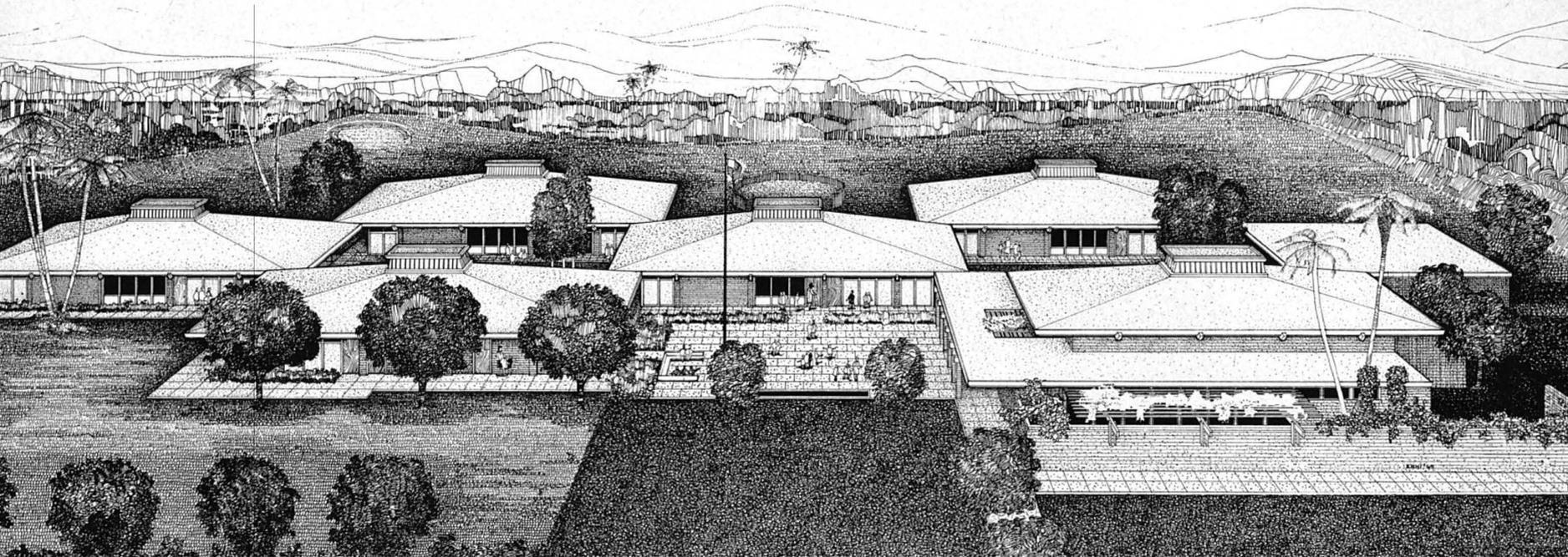
In the final analysis the Brandeis campus quite possibly exposes the true state of planning, which is one of hesitant goals, conflicting values, and uncertain aims. From the gradual disillusionment with past ideas, from the symmetrical formalism and the City Beautiful, to the Garden City and “make no little plans,” we have arrived at problem analysis (and perhaps design) by computers and statistics. Or have we?

Certainly one thing seems to emerge in practice: planning is a painstaking, unglamorous day-by-day process which requires the constant attention of thoughtful, dedicated people who must truly know every aspect and corner of their campus or city or region and its people. They cannot draw a master plan and go on to the next job; they must, as an architect does, see their plan through to realization. They must be there to deal with the consequences of their decisions. Planning takes time; it is a step by step process, and as Ed Bacon stressed again at the Urban Design Conference at Harvard last spring, the practice of moving from city to city by young planners is detrimental to all.

In the absence of firm direction from the professions involved (planning, architecture, urban design), trained to “give shape to life,” the intricate and politically involved planning problems, especially of the urban centers, are decided by those unconcerned with problems of form. Today more than ever we need planners willing to become committed at the decision-making level and to fight for their ideas in the political arena and, finally, to make of urban development, not the contest between special interests that it is today, but a force for communal good.

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*Mrs. Hoskens, a graduate of Smith College (Art History) and the Harvard Graduate School of Design (architecture), has worked as an architectural designer for SOM, Chicago, and Leland and Larson, Boston. In 1963 and 1964 she was a research assistant in City Planning at Harvard and is currently engaged in special studies in City Planning at MIT. Her library of more than 8,000 color slides of U.S. and European buildings is used for teaching purposes by Harvard, MIT, The Museum of Modern Art, and many other universities and museums throughout the world.*



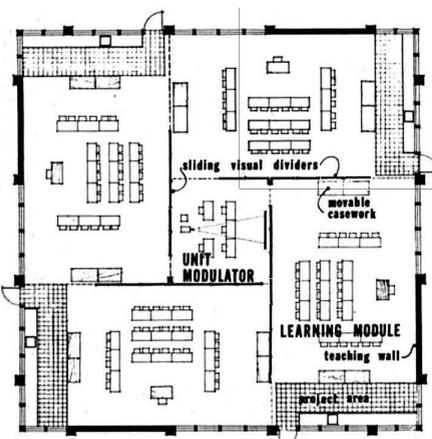
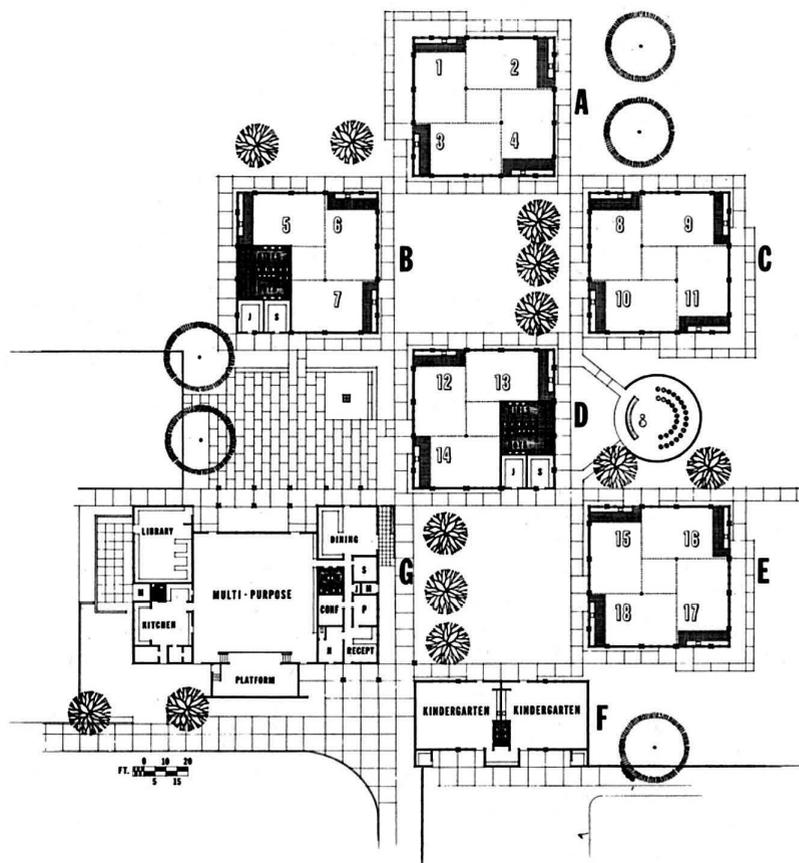
## ELEMENTARY SCHOOL BY ARENDT/MOSHER/GRANT, ARCHITECTS

Exceptional child programs and other innovations in elementary education are requiring more efficient and creative design concepts. Most important and challenging is the need for classroom spaces which can be expanded or contracted to accommodate larger and smaller groupings than the state (California) standard classroom of 33 pupils.

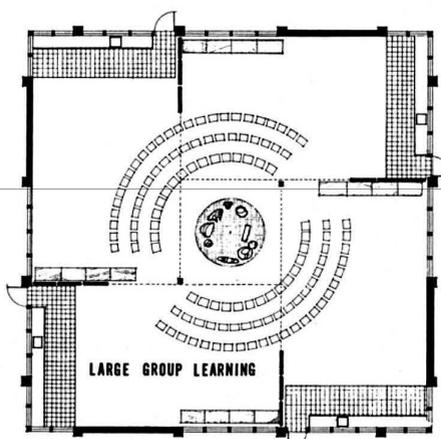
Many solutions to the "flexible" space problem have been proposed in recent years, ranging from the simple expedient of combining two rooms by sliding back a wall to the completely open plan devoid of strong definition of areas within the plan. All were found lacking for one or more reasons by the architects of this school in Newbury Park, Calif.

Side-by-side classrooms with a movable common wall, although economical, became awkward in proportions for most large groups when opened up. And they offer only the two options—two single conventional rooms or one double. The more flexible circular or polygonal school buildings with central common space or activity cores for team teaching have proved efficient but must house six to eight normal classrooms to contain any sizeable common space. This central core then tends to become overworked. In addition, the architects felt that buildings large enough for six or eight rooms would not be in pleasant scale with the surrounding residential area.

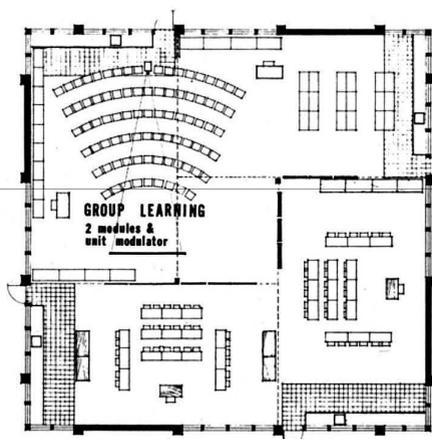
Here the typical individual building contains four classrooms grouped about a 16-foot-square central space. The solid-wall, self-contained classroom concept was abandoned in favor of sliding visual dividers. The dividers will screen about half the inside perimeter and the remaining space of each room will be closed by casework on castors.



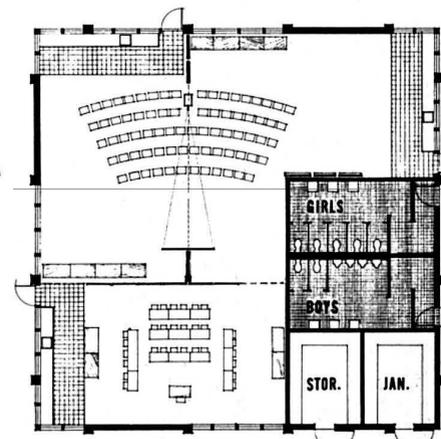
4 visually contained learning modules



4 learning modules and unit modulator



2 learning modules and unit modulator

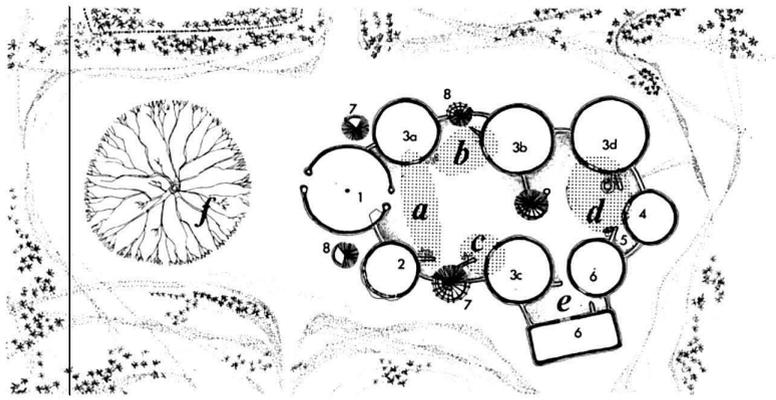


3 learning modules and utility module

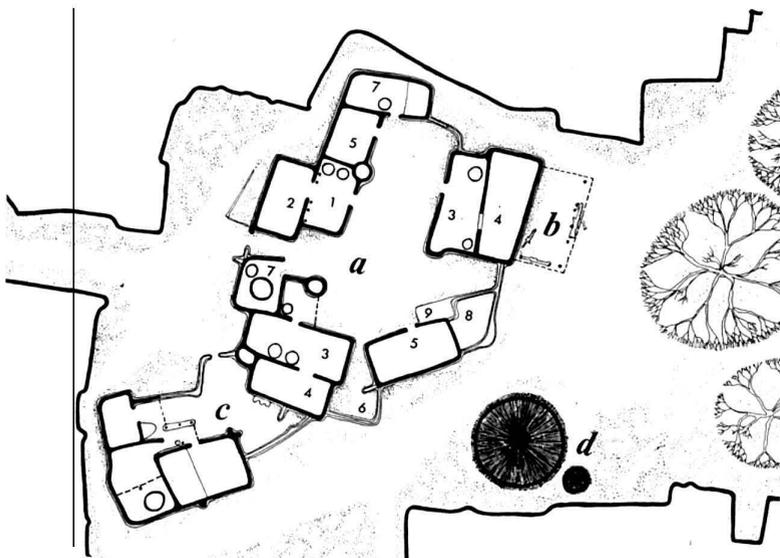
# INDIGENOUS ARCHITECTURE IN GHANA

By LaBelle Prussin, Architect

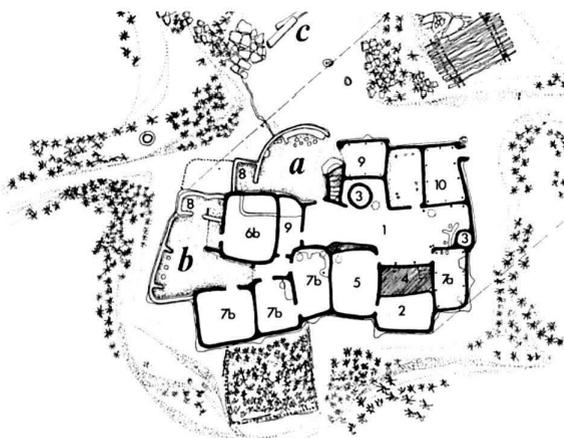
The building forms which characterize modern Ghana can be grouped under three basic headings:



1) a circular, loadbearing wall pattern roofed with a conical system of rafters and thatch;



2) a rectilinear loadbearing wall pattern supporting flat mud roofs built up over a wooden "beam" system and secondary cross rafters;



3) a rectilinear wooden post and beam system supporting flat mud roofs where the enclosing mud walls are non-loadbearing.

In all three systems, walls are built up of mud balls laid in tiers with no internal reinforcement. Where rectilinear load bearing walls are characteristic, a haphazard buttressing system has been evolved to resist horizontal thrust. The previous nature of mud as a building material is ameliorated to some extent by the use of an indigenous "cement" made of a combination of cow dung, locust and hemp juices and mud and applied to the wall surfaces. The finish may then also serve as a surface for decorative wall treatment.

Over the centuries, man has tried to define a set of criteria for evaluating architecture. These criteria are based on considerations of how well physical form expresses and accommodates the function it is meant to serve, and to what extent a unity is achieved between the two. Also considered are the degree to which an integral relationship between a building and its natural setting is achieved, the fluidity of spacial movement and the presence of a flexibility which can accommodate functional change. These value judgments are used to define organic architecture.

The deep emotional attachment which characterizes a man's relationship to the earth in northern Ghana, the position of his homestead as the stage of his life's drama and around which his whole scheme of values and his whole range of daily activity revolves, and a world outlook which views the earth as the source of procreation and fertility, have created a singular intimacy with nature. This intimacy has, in turn, expressed itself in a unity between the form he has molded and the earth from which he has molded it. It has enabled him to sculpt from the earth the shapes and forms which meet both his physical and spiritual needs, and as these needs change in time, to fashion additional elements, allowing those which no longer serve a function to crumble back into the earth.

The limitations of building materials available to him have forced him to perfect their use, so that the maximum in structural strength might be gained from the meager resources at hand.

Herein lies the esthetic of architectural form and settlement pattern in northern Ghana—an esthetic which, if assessed by our contemporary criteria for its evaluation, is worthy of admiration and theoretical emulation.

However, as the impact of modern technology begins to effect basic changes in the prevailing ecological patterns, the indigenous physical forms which have been studied will themselves, in turn, change. The extent to which radical changes can be integrated with existing patterns will determine whether that esthetic can be maintained or will be gradually lost . . .

The nature of indigenous architectural form and settlement pattern in northern Ghana can only be fully comprehended and appreciated by an understanding of the wide range of physical, economic, historical and social determinants which condition its physical form.

Lying in the savannah belt between the fertile, prolific growth of the rain forest and the arid Sahelian semi-desert which extends down from the Sahara, northern Ghana's physical environment is characterized by a lack of water, a paucity of wooded growth and poor soil fertility.

Modern technology has made few inroads into the traditional patterns of farming which are still on a bare subsistence level.

Beyond the reaches of Euro-Christian penetration from the coast until the beginning of this century, and lying on the periphery of the extensive commercial activity which the gold trade of the caravans from North Africa generated over many centuries, it has remained essentially pagan, manifesting overtones of superficial Islamic material culture.

The mosaic of tribal patterns which covers this area nevertheless evidences much similarity in social structure—a social structure based on a network of relationships determined by kinship and by the patrilineal, polygynous, joint family.

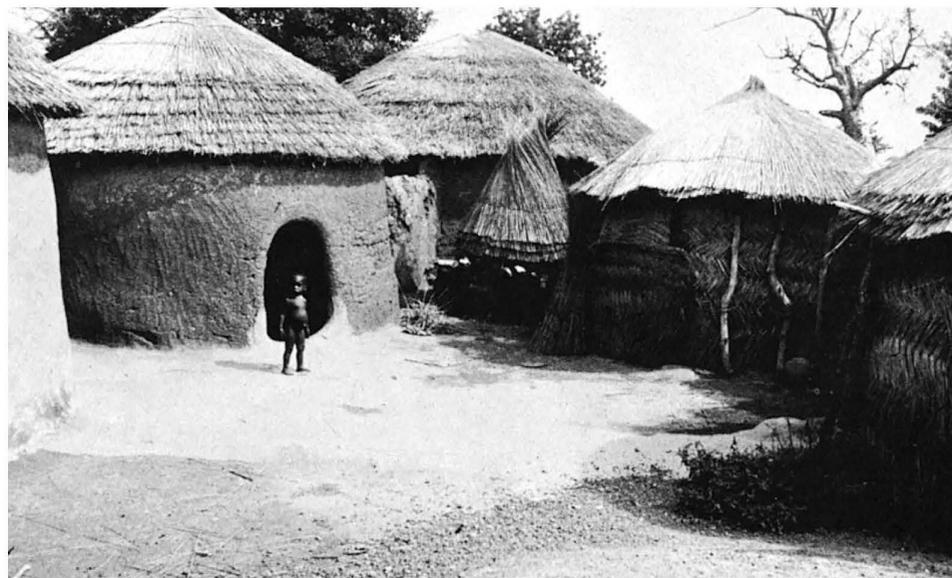
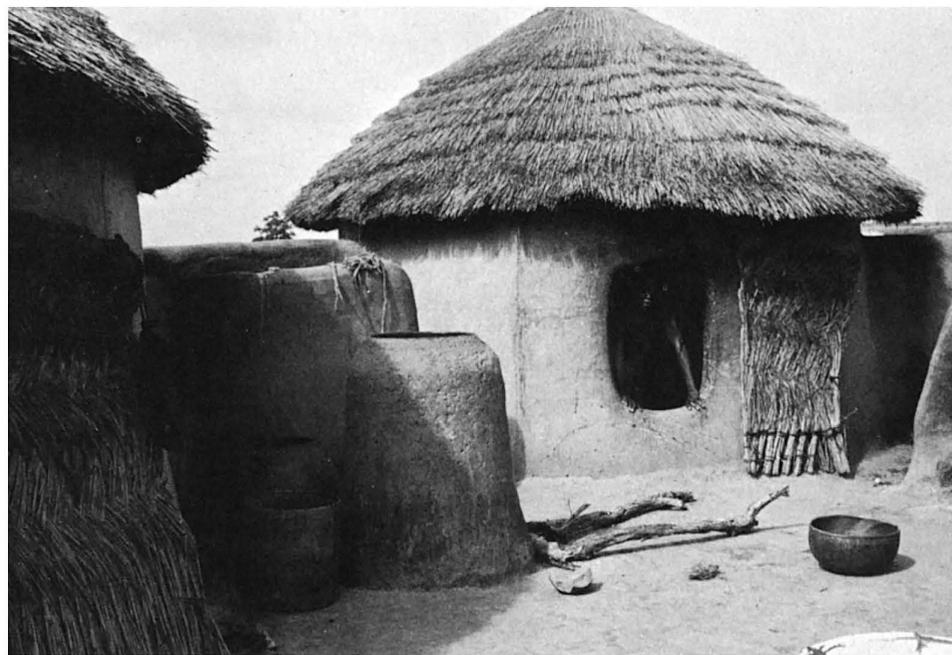
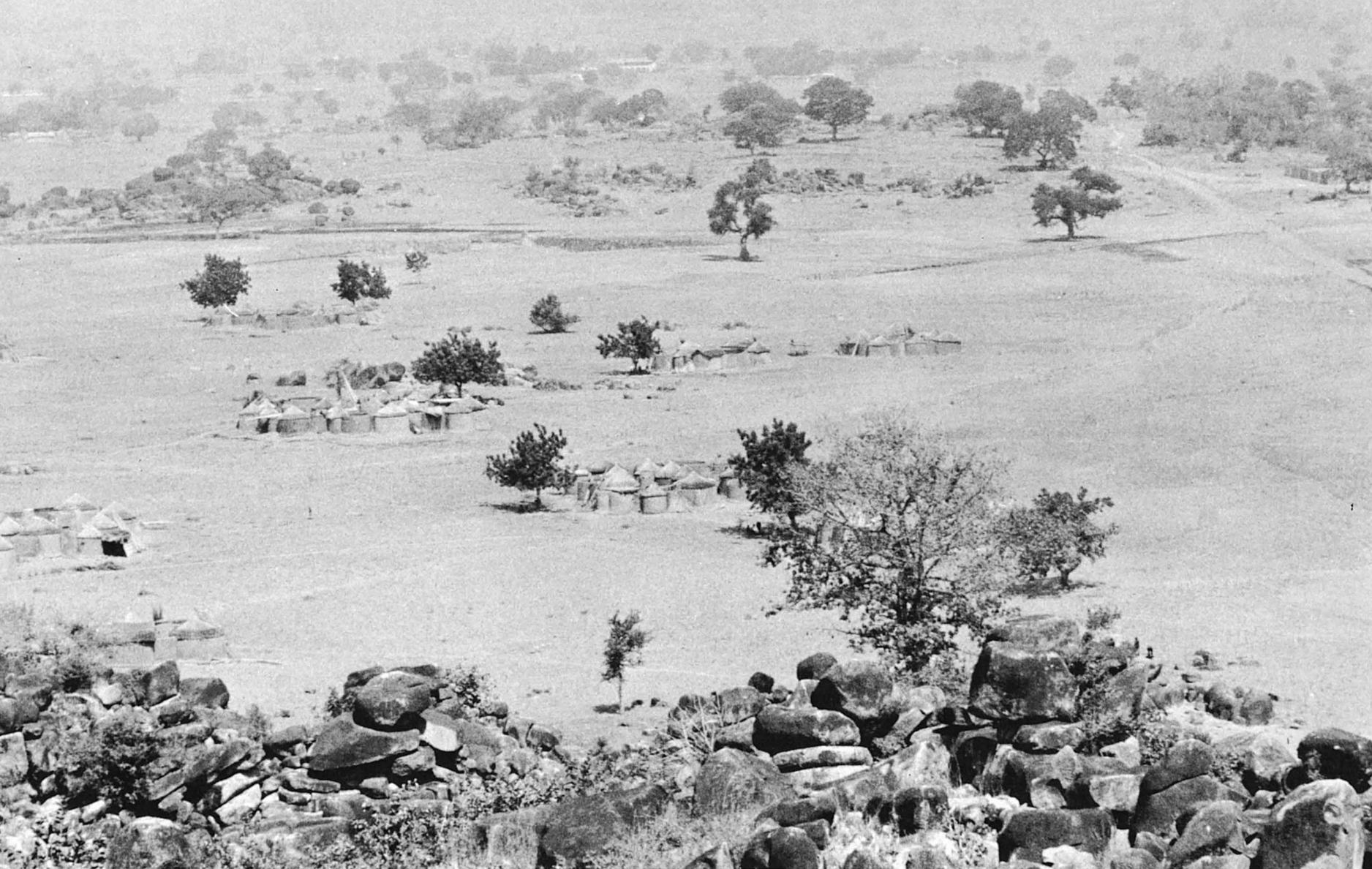
Because a family unit is an integral element within the totality of a kinship group, it is necessary to examine the architecture of a residential unit within the context of its extended form—the settlement grouping.

To the casual observer, a visual uniformity seems to characterize the whole of northern Ghana. However, upon closer scrutiny, it can be seen that the relative importance of the determinants which have conditioned physical form has created great diversity.

Despite its size and nucleated form, Kasuliyili, a typical Dagomba village, remains rural in all respects. Containing none of the service functions which might normally evolve in a settlement of this size, the physical form reflects only the remnants of an earlier structure where the original chief's compound acted as a focal point of congregation and as an axis dividing the pagan and Muslim sectors. However, the growth and affluence of the Muslim community is tending to create the beginnings of a new social core around the mosque and the cornmill.

The informally clustered groupings of family compounds present a constantly changing visual pattern of spacial enclosure as one wanders along the serpentine paths, avoiding the goats, chickens and patches of tobacco.

Larabanga, a Gonja village, was traditionally of great importance as a center of Islam. It still evidences the characteristic Sudanese form, with its large, ill-defined and interpenetrating compounds, its rectilinear arrangement creating



straight alleys, and its flat-roofed mud houses with waterspouts and an infrequent pinnacle.

The highly dense pattern is in sharp contrast to the vast expanse of virtually uninhabited desolate land which surrounds it.

The mosques, resembling their sometimes close neighbors, the giant termite hills, and whose maintenance and appearance are in sharp contrast to the deteriorating walls around it, are typical of the stylized architectural form which has evolved over the centuries in the western Sudan.

The Tonga landscape presents a picture of scattered homesteads interspersed with isolated towering baobab trees and rock outcroppings against the backdrop of the Tong Hills. This landscape is, in fact, a physical map of the social relations of the Tallensi people, and its anatomy comes into full relief during the dry season, when paths and rocks which mark homestead boundaries are visible against the bare, dry, denuded earth.

The dispersed settlement pattern, which stretches for miles, results from the agricultural pattern of compound farming. It is punctuated at intervals by clustered groupings, indicating the core of a kinship group and its ancestral shrines. Neither visually nor physically unified, it nevertheless forms a cohesive social entity, ascribing its origin to the earth from which it rises.

Yankezia and family compounds in it, are typical of the small semi-dispersed Konkomba hamlets scattered throughout the area of northeast Ghana bordering the Oti River. The circular room units and their connecting walls are built of mud, rendered with a durable surfacing of local vegetable materials and roofed in thatch over a radiating system of rafters.

The organic growth of the compound structure can be traced by the physical use-patterns which have evolved in the internal courtyard and which reflect the growth of the family unit through the acquisition of new wives. The life span of the compound structure is dependent on the maintenance of the family as a viable economic unit and the plasticity of its form is an expression of the functional changes taking place in time.

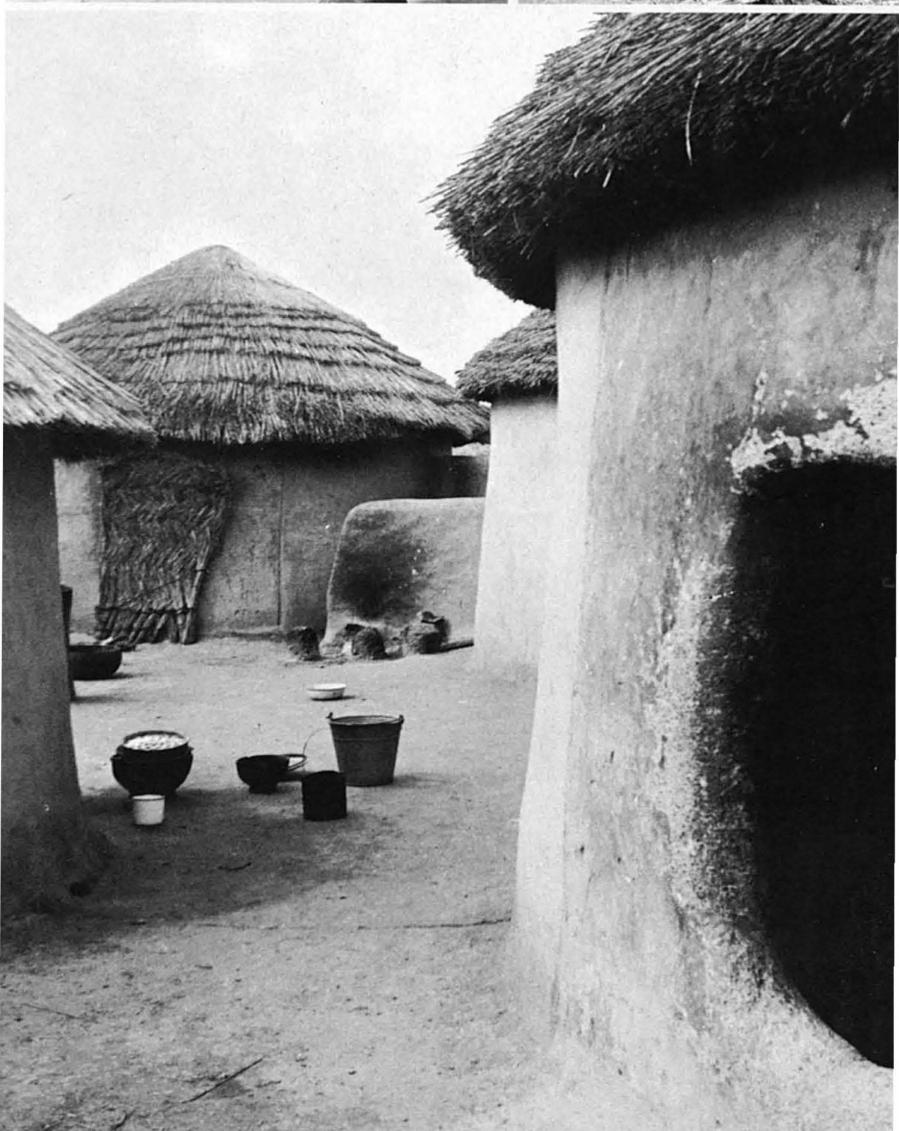
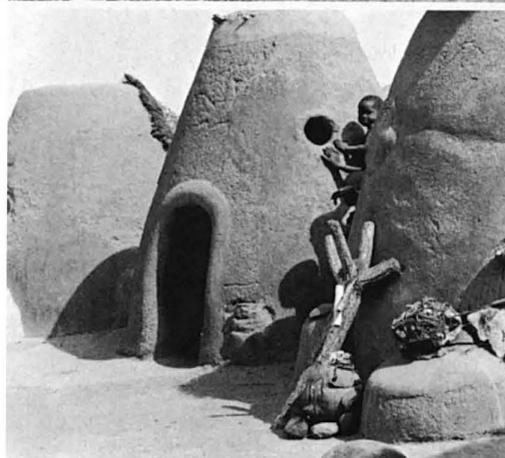
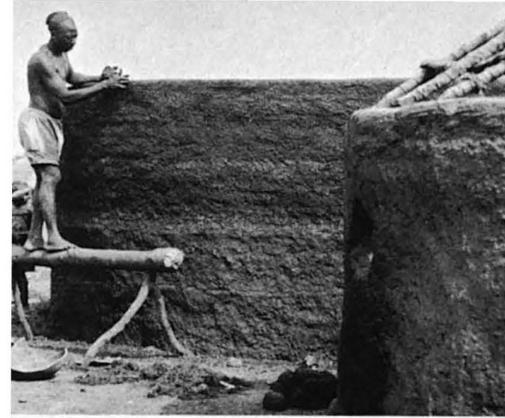
The Isala people, subject to heavy raiding by their northern neighbors, developed a village form resembling the fortified villages of medieval Europe. Sekai represents a form which is a synthesis of the need for tight-knit defensible groupings with a characteristic West African social structure and the adaptation of Islam.

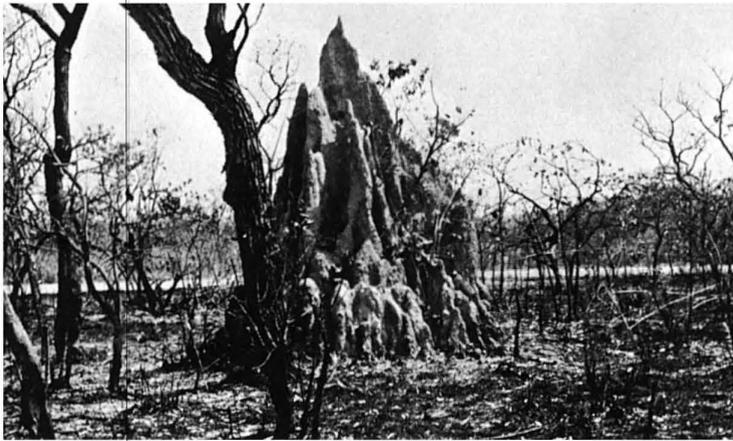
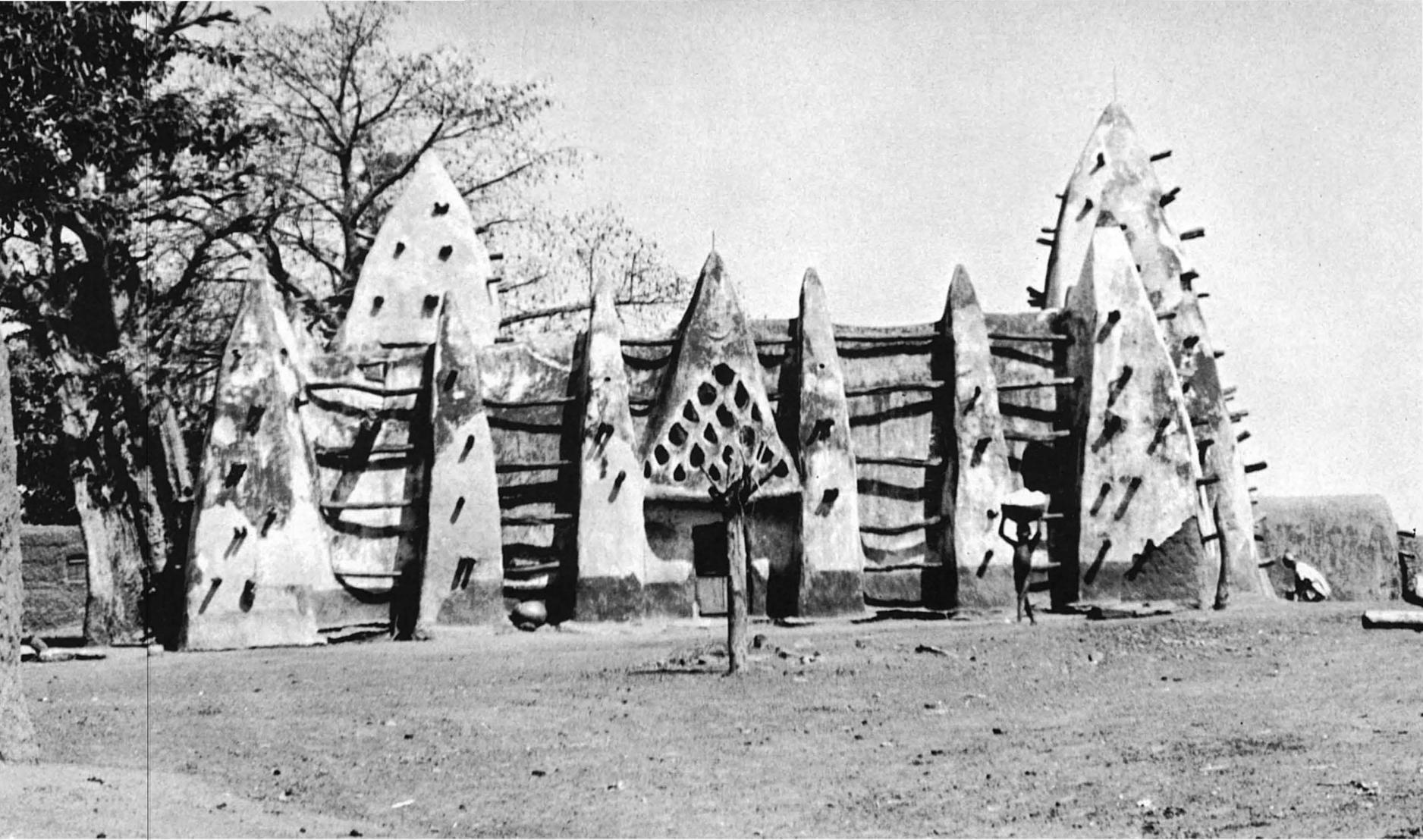
The spaces of one compound flow indistinguishably into the spaces of another, with narrow alleyways occasionally helping to visually define family relationships. The typical flat mud-roofed construction is built up by a primary beam system and a secondary rafter system both supported on mud loadbearing walls haphazardly braced by the addition of mud buttresses.

In contrast to the linked cellular compound structures which are formed by the grouping of individual circular units around an internal open courtyard, the Dagaba peoples build a compact rectilinear structure grouped around a longroom—the symbolic core of the household. The courtyard extensions radiate from it, and the flat roofs provide the open living space for a wide range of daytime activity.

The pattern of low parapets on the roof defines and demarcates the spacial arrangement below it, and the roof becomes a visual extension of the ground-level courtyard as activities flow easily and naturally from one level to the other.

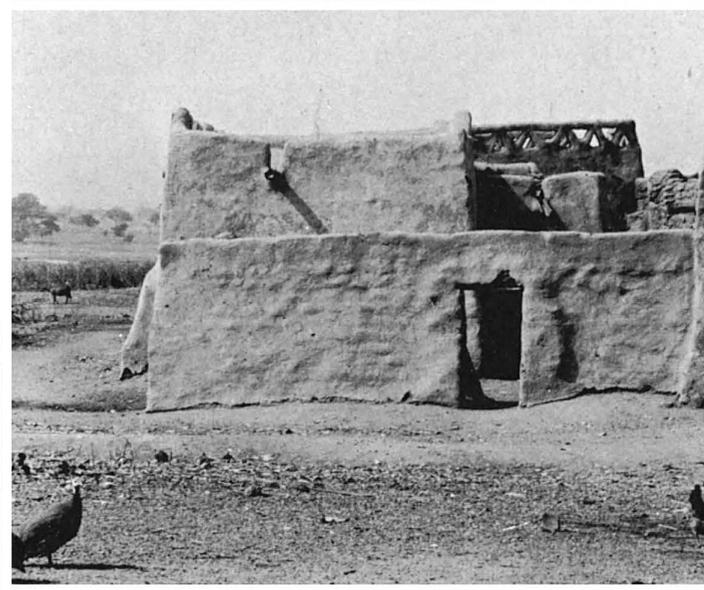
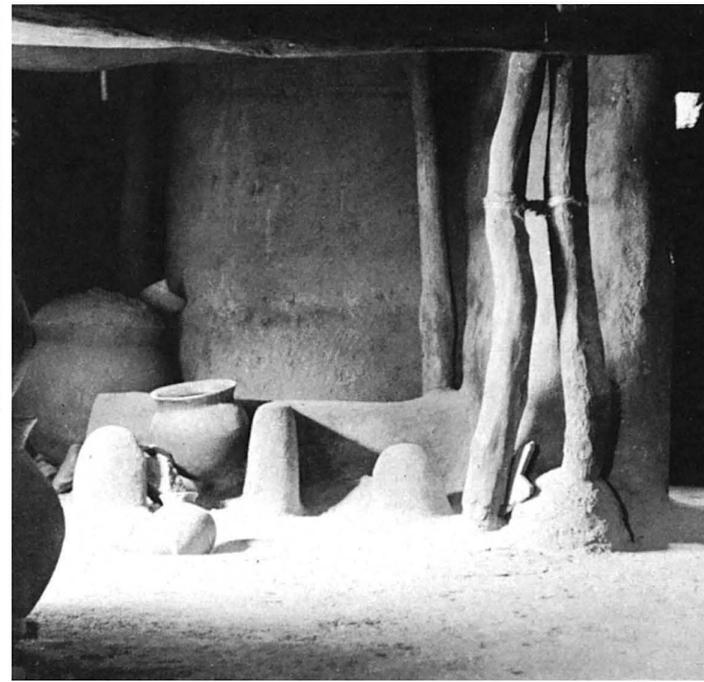
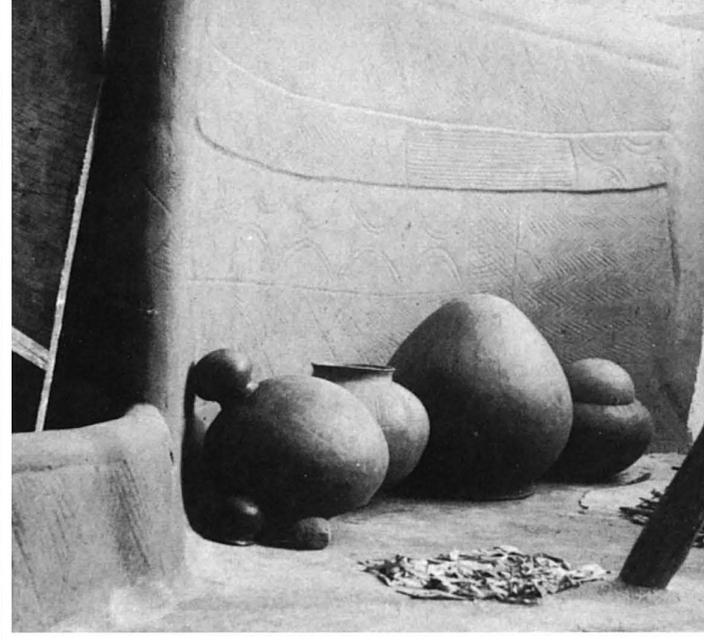
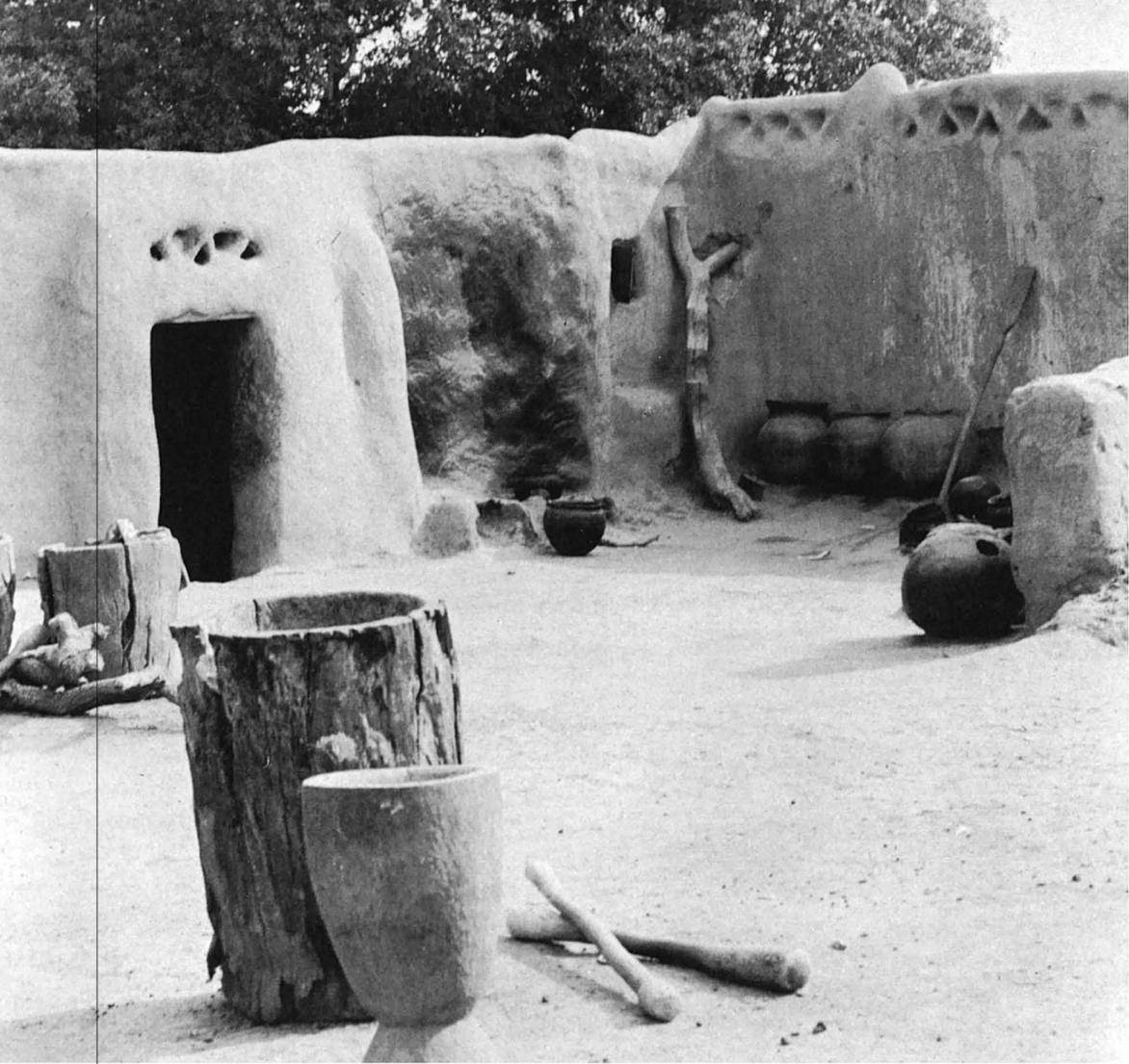
*The preceding material was drawn from a larger, more detailed study, Villages in Northern Ghana (Universe Books, New York), written by Miss Prussin under an appointment as a Research Fellow, Faculty of Architecture, K.N.U. S.T., Kumasi, Ghana.*





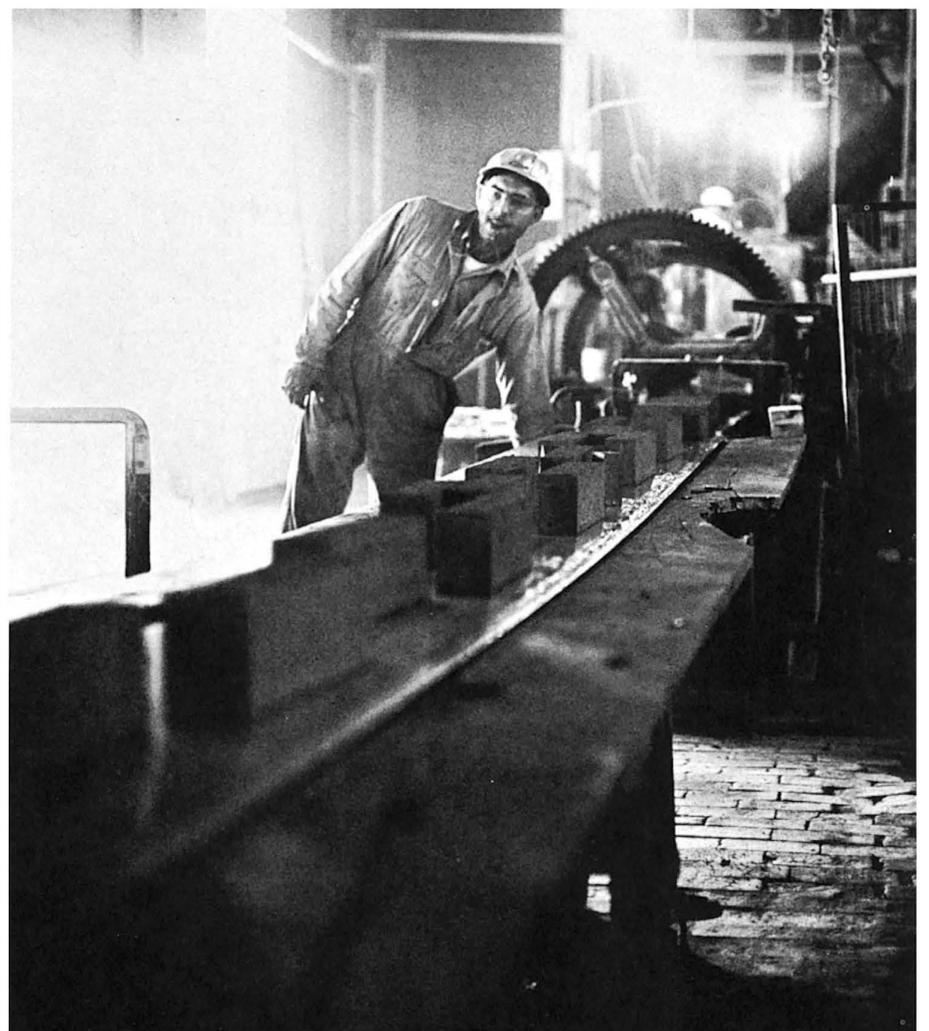
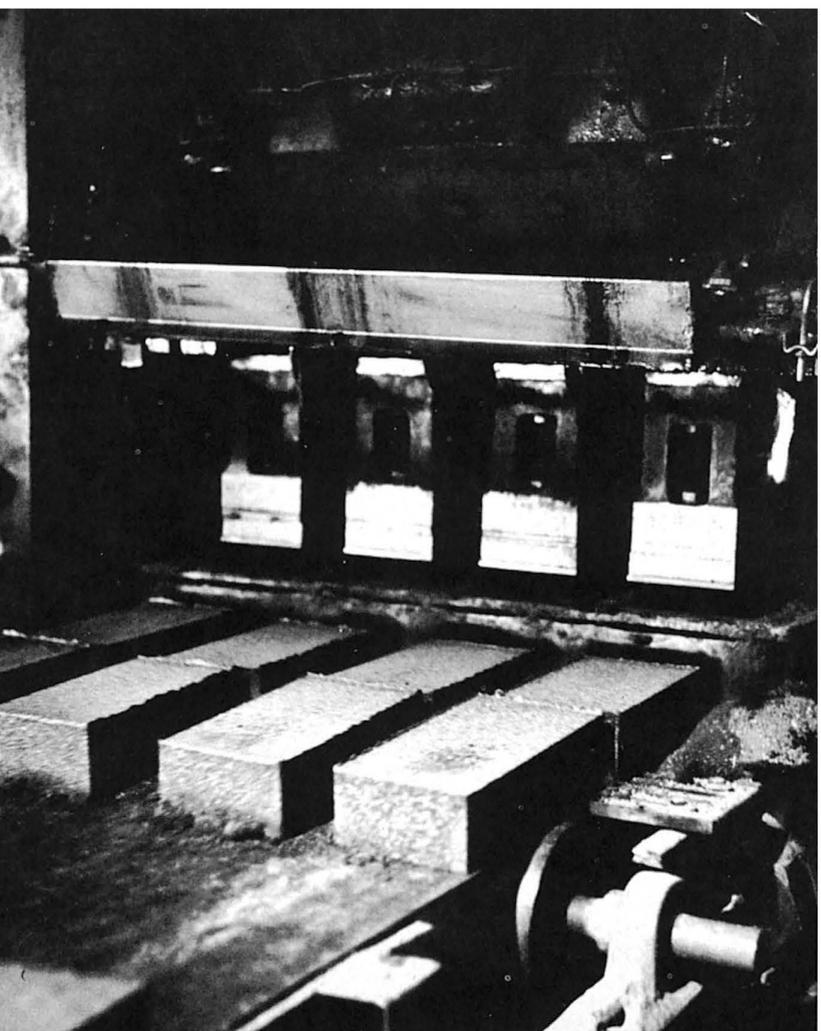
*Giant termite hill.*





*Photos by Lynden Herbert*





## CASE STUDY HOUSE #28 BY BUFF, HENSMAN & ASSOCIATES, ARCHITECTS

*For the Magazine Arts & Architecture in association with Janss Corporation and Pacific Clay Products*

Construction is well underway on the new Case Study House in Conejo Valley near Thousand Oaks, Calif. The foundation is in, the steel columns for the twin glass galleries are up and laying of the face brick, which will be the principal structural and finish material in the house, has begun. The swimming pool, by Polynesian Pools, has been completed in the central court.

To date no problems requiring changes in structure or plan have been encountered, although the house is to be Balanced Power, gas and electric, rather than all electric as initially planned.

It has been decided that brick will be the unifying material throughout the entire Janss Corporation development in Conejo. Street gutters will be of brick, and a low brick wall will separate the project from Moorpark Road, its northern boundary.

A current list of Merit Specified materials suppliers to the Case Study House will be found elsewhere in this issue. (See page 36)

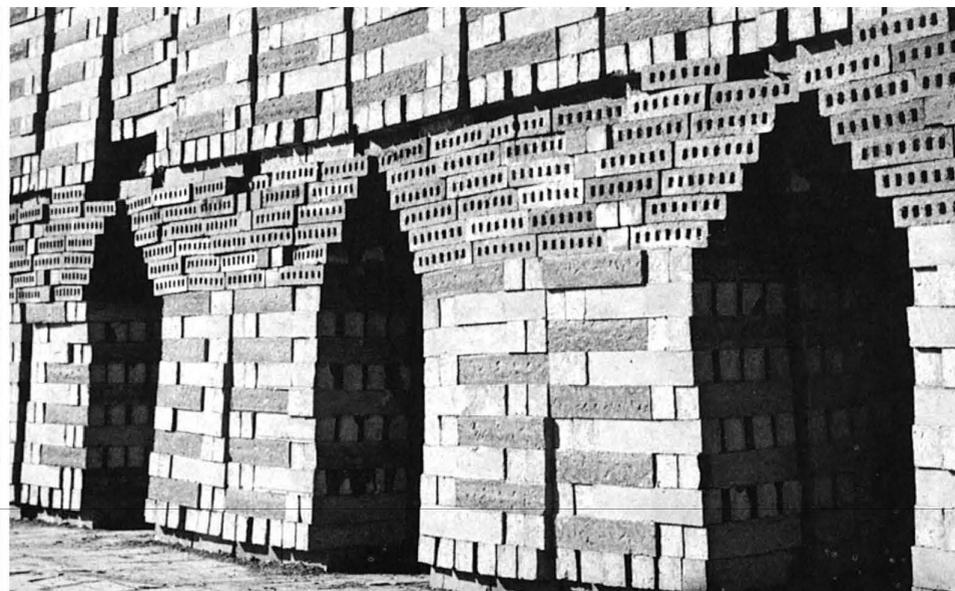
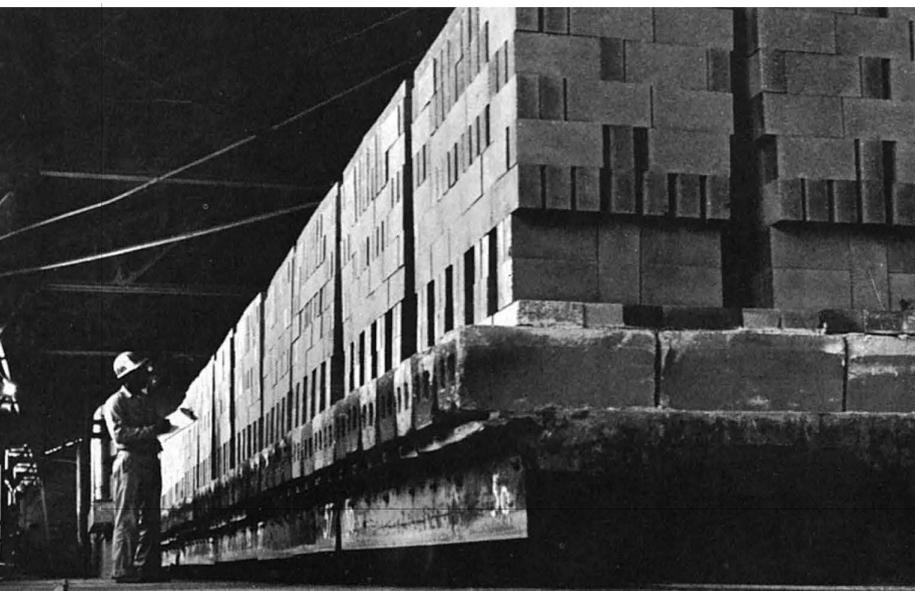
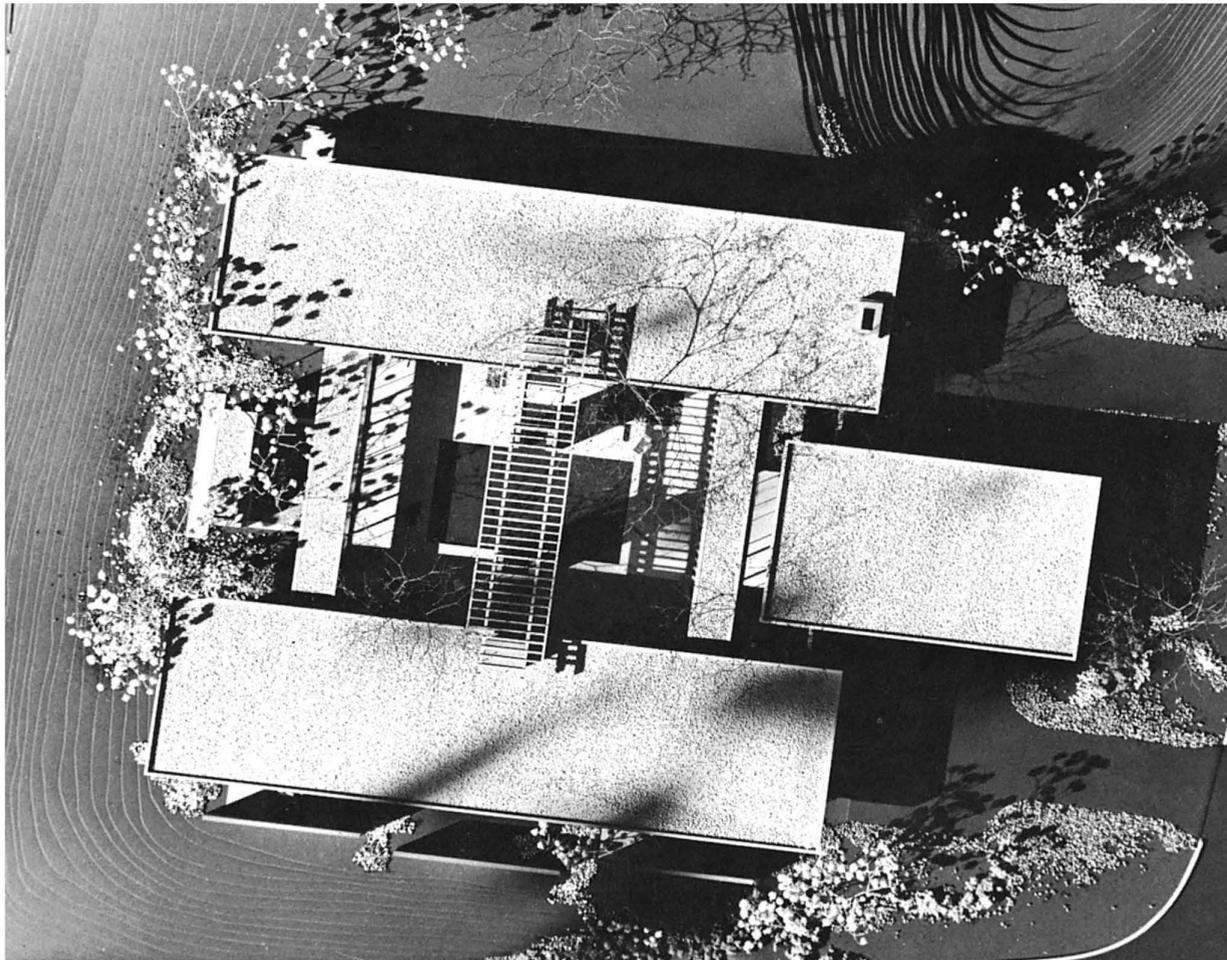
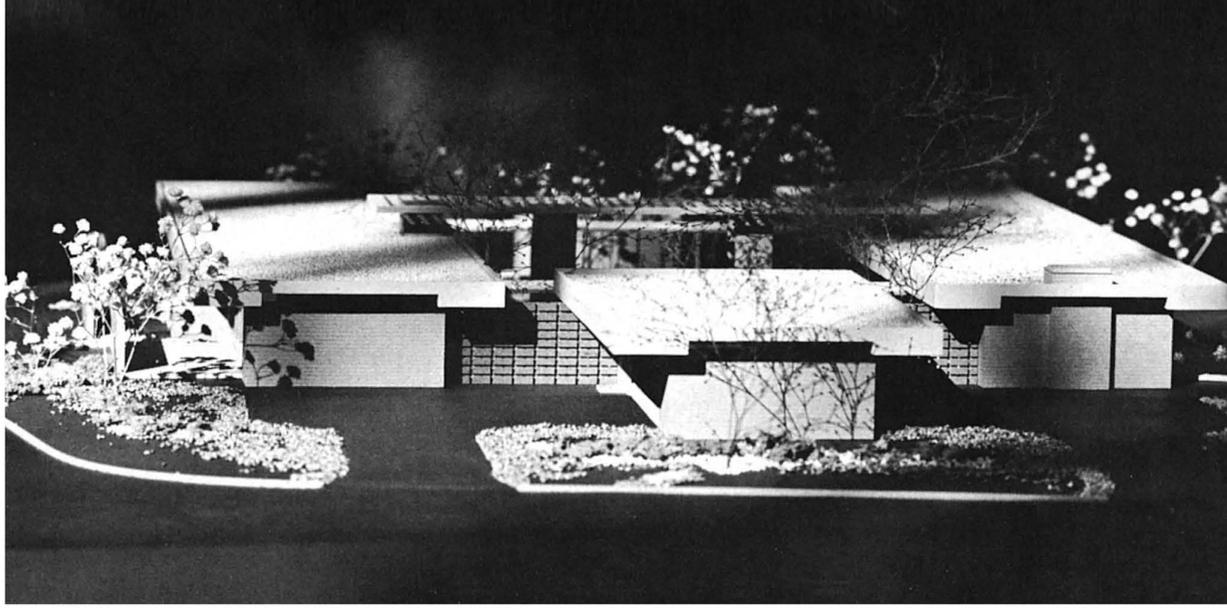
### FACEBRICK

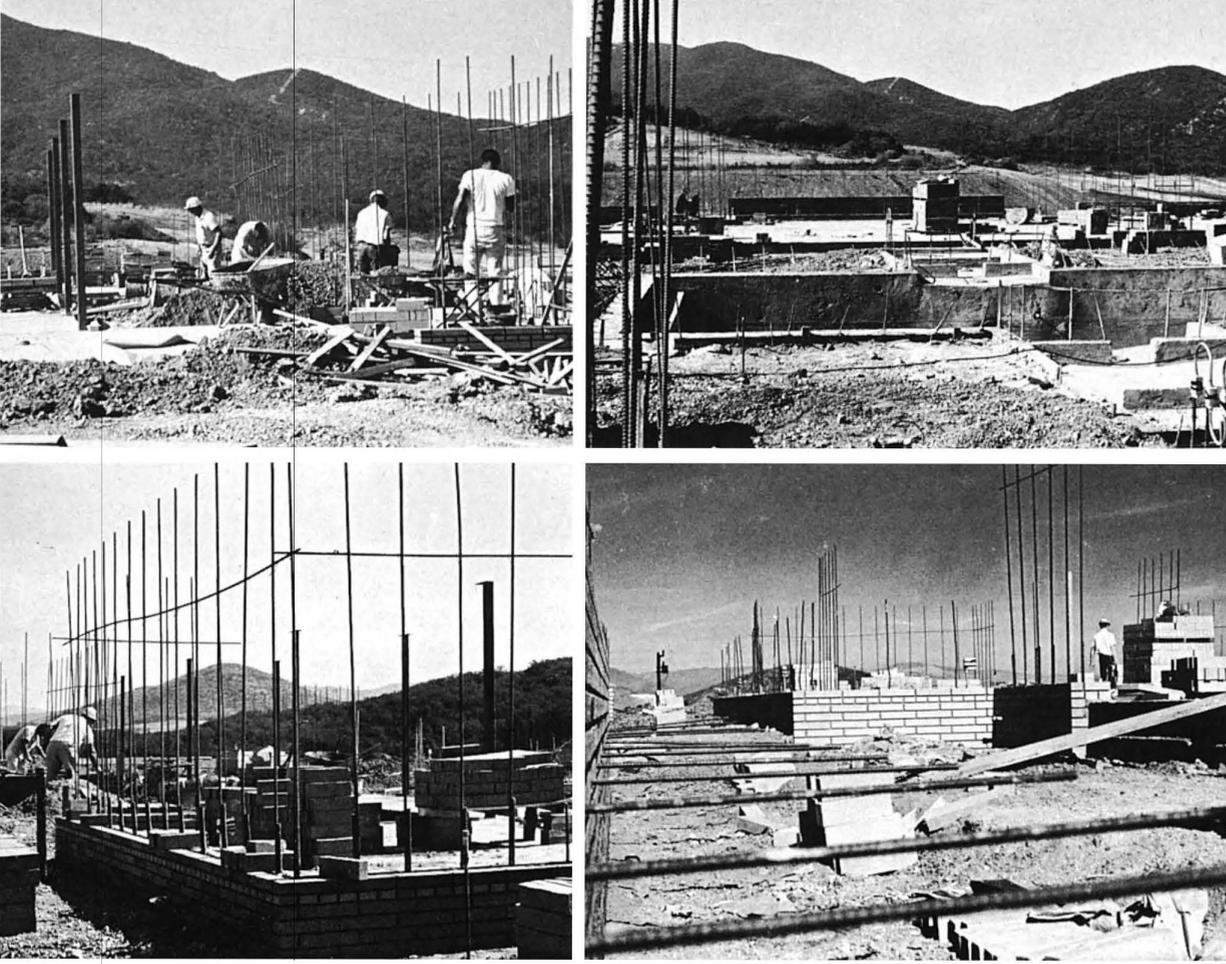
Alberhill, Calif., 60 miles east of Los Angeles, sits astride one of the richest clay deposits in the West. Twelve varieties of clay are extracted from the 3,000 acres of hills, then ground, blended and fired into more than a dozen distinctive colors of face brick ranging from off white through varying shades of buff to iridescent, purplish red.

The name "face brick" is a misleading one. Face brick is not a veneer but a structural material—tempered to a hardness that makes it the granite of clay products. To achieve loadbearing hardness requires a week of drying, another week of exposure to 120° heat and then 2½ days of firing. The bricks are exposed in kilns to continually higher temperatures as they progress on flatcars towards the center where heat is the greatest—about 2000° depending on the color of brick desired.

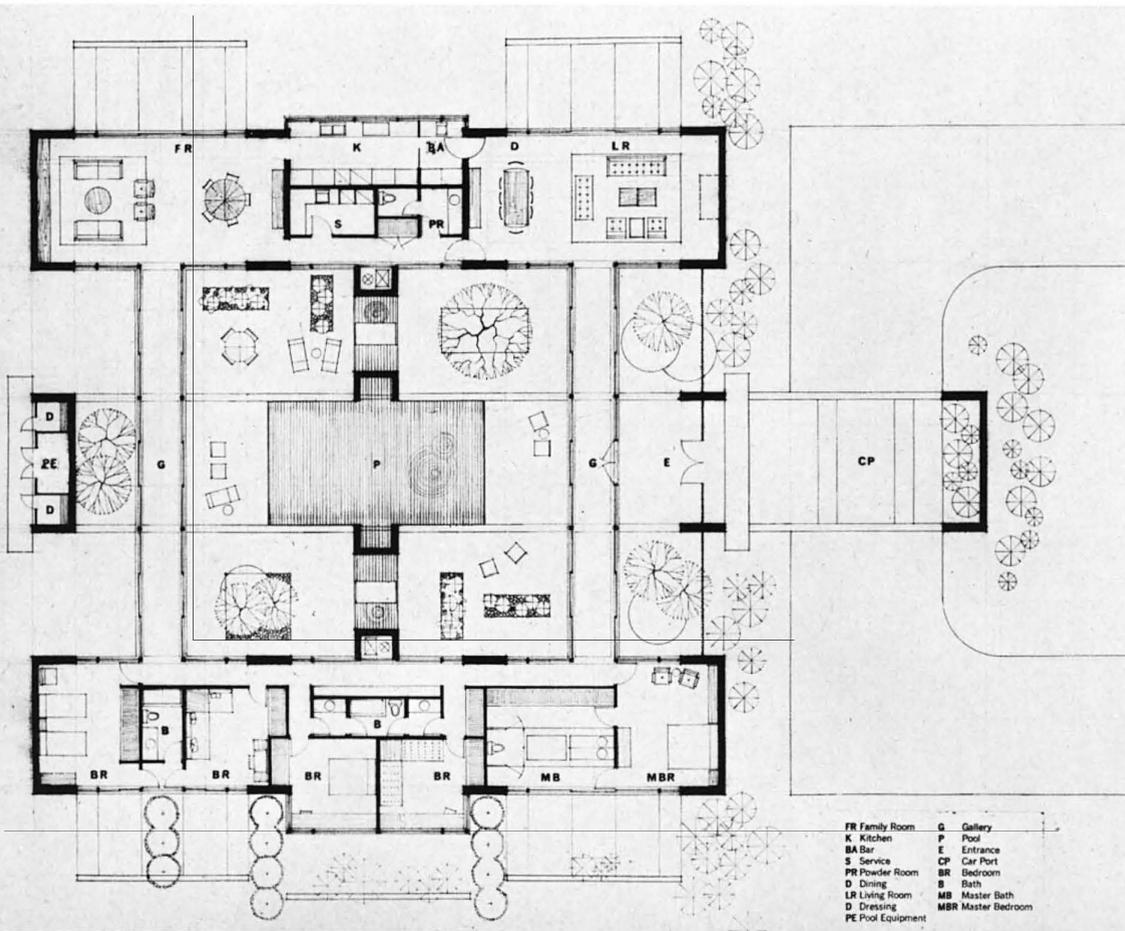
A barium compound has been added to the clay before baking to prevent the sulphates from bleaching out and a consequent discoloration of the exposed faces; after baking, as a second precaution against discoloration, the bricks are dipped in a chemical mix.

The Los Angeles Brick Division of Pacific Clay Products, whose plant is shown here, produces some 40,000 face bricks a day.





**CASE STUDY HOUSE (continued)**



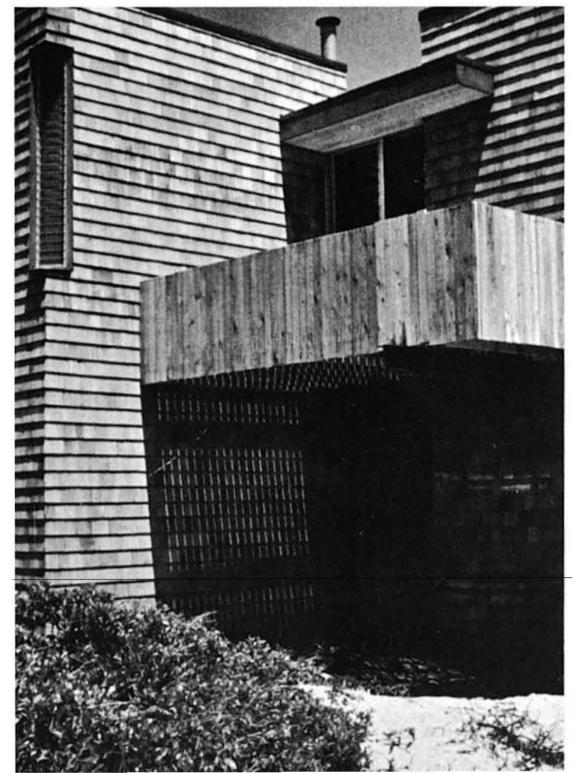
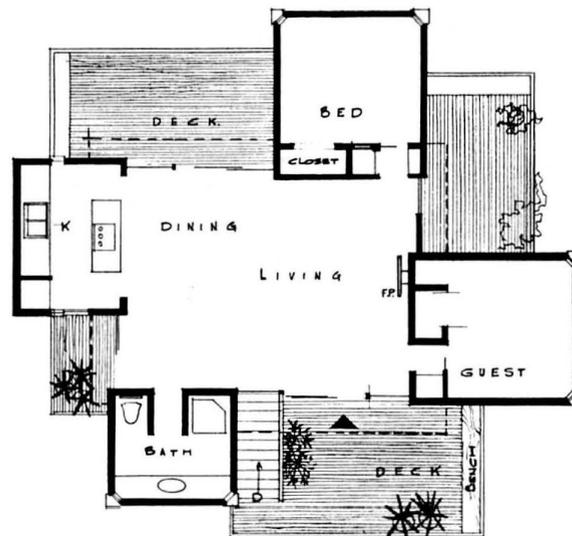


## HORACE GIFFORD, ARCHITECT

Primary design problems in this beach house at Fire Island Pines, New York, were presented by the site. It is a low, sandy lot, inundated by as much as 18" of water during hurricane tides. In addition, closely neighboring houses and a nearby dirt road carrying commercial traffic create unattractive views in most directions. Privacy at the ground level was impossible to obtain without utilizing the atrium approach.

The solution stacks the smaller service elements vertically, bridging them with the larger served area. The downstairs entrance level is an enclosed space which will be used later for the addition of two more bedrooms and a bath to the present plan. Solid elements block out the most objectionable views, and, because of known setback restrictions on surrounding unimproved lots, a judicious placement of vertical corner windows to channel views between other existing and future houses was possible.

Construction is standard stud on a foundation of unsightly Locust posts, which have been hidden by Western Red Cedar shingles used as wall finish on interior and exterior. Decks are cedar cantilevered on steel beams. Interior floors are oak.



# PROFESSIONAL RESPONSIBILITY OF THE PLANNER

By Charles Abrams

A Talk Delivered at the 1965 Conference of the American Institute of Planners.

(One of the most interesting aspects of this year's AIP Conference held at St. Louis in October, was the revelation of a dichotomy within the profession as to the extent of the planner's responsibility. On the one hand, Professor Rexford Tugwell of the Southern Illinois Univ. Department of Government expressed the view that "*A planner who has worked with his colleagues to create the best possible master plan for a city—or for an industrial concern—has fulfilled his professional responsibility. He may be annoyed or disgusted with the use made of it. It may be cut up, partly disregarded, or distorted; (plans) usually are. But he may not regard himself as other than a citizen, with a citizen's prerogatives when it comes to punishing or rewarding the politicians who may have degraded his creation.*"

The following talk by Charles Abrams, chairman of the Division of Urban Planning of Columbia University, represents the better and, fortunately, the majority view of those who spoke.)

The broad nature of this session's topic highlights the broadening responsibilities that confront today's planner. Up to the 1930's, city planning was mostly a local regulatory process, sustained now and then by the beautification urge, the desire to maintain real estate values or preserve neighborhood prestige. Zoning, parks, and street design were its principal devices. While city planning manifested occasional concern for salvaging the central city, it also manifested an anti-city, pro-suburban bias which was given its logic by an image of new towns, immunized against the slum, slime and slovenliness of the older settlements. The lack of a police power kept the Federal Government aloof of any planning involvement; as for the state, except for some park programs, the state simply delegated its planning responsibilities to the cities.

The New Deal enlarged the planner's horizons, his functions and his responsibilities. The planning tools under the regularity process expanded with roads and works programs, while more extensive eminent domain, tax and spending powers were simultaneously added to the planning toolkit.

As power expanded, however, so did the potentials for perversion. In fact, no power is as susceptible to perversion as the planning power; it was accented because of two peculiarities in the American scene: (1) the reverence for local autonomy, home rule, and states rights, and (2) the burgeoning Negro problem.

The proneness to oppressive perversion by the majority of the planning power is illustrated in a long line of examples going back to its earliest exercises as a restrictive power. The licensing power to regulate substandard buildings in California, for example, was employed to oppress Chinese. When zoning was introduced into American cities, it was not long before private interests and municipal officials forged it into an instrument for restricting the movements of unwelcome minorities. The victims of compulsory acquisition for expanding park programs were often minorities. The introduction of the cul-de-sac saw it turned into a device for keeping the dark-skinned neighbors from edging out of their moorings; the dead-end street became a method for keeping out dead-end kids; the greenbelt became the medium for separating the black belt from the white belt; the "neighborhood unit" concept followed the same course. Rejection of subdivision plans and harsh interpretations of building plans became part of the administrative perversions. The restrictive covenant designed to preserve beauty soon became the racial restrictive covenant. Slum clearance and urban renewal were often employed to uproot Negro settlements and institutions and while slums and Negro settlements are often one and the same, I suspect more than a coincidence in the fact that a race composing only 11 per cent of the nation's population accounted for more than 70 per cent of renewal's displacees.

All this confronts the planner with an issue which didn't exist in the dear dead days of *laissez faire*. Two distinct levels of ethics then governed social conduct. The private entrepreneur functioned under the ethic of caveat emptor, "I am not my brother's keeper," and "Let the Devil take the hindmost," while the government's ethic was the ethic of the guardian against immoral conduct and defender of the weak against the strong. The higher ethic of government stood over the lower one of private enterprise, interceding when the latter moved beyond the bounds of morality. Although the system was far from

perfect, the ethical concepts of both government and enterprise improved. When, however, the government identified its own interest with that of the entrepreneur, there was a merger of interest and a reduction of the higher governmental level of ethics to the lower one of the entrepreneur. FHA, for example, from 1935 onward, not only ratified racial discrimination by buildings but exhorted it. So did the Home Loan Bank Board. And it was not until 1950, after the Supreme Court had ruled against the covenant, that FHA grudgingly removed its discriminatory policy from its manual.

As we stand today, we are functioning in an emerging welfare society, the main thrust of which is in housing with honorable mention being given to the enhancement of beauty and the reduction of poverty. But the Federal Government will not move without the authorization of the states. It respects the police power in the states and localities, and if the power is abused at the local level, i.e., the suburb, it all but closes its eyes to the abuses in deference to local autonomy, home rule and states rights. Whatever restrictions against oppression it puts on the use of its funds is no more than a gesture.

As for the state, in which the plenary police power is vested, it takes very little interest in planning. It delegates the planning function to the localities, even where the problem is regional. State planning laws today are mostly dead letters—promising in preamble, but palsied in power and poor in purse. Fifteen states in 1961 had no planning laws at all and in most others, they are advisory or exhortatory. Like the Federal Government, they may sometimes persuade, plead, and press, but they will never compel. When urged to act for regional cooperation, state governors are still ready to preach the gospel of *interstate* cooperation — the achievement of which is difficult and, therefore, politically palatable — while ignoring almost completely the job of *intrastate* cooperation which is legally enforceable and, therefore, politically embarrassing. The main embarrassment stems from the social, racial and financial problems of the city with which the suburbs do not want to become involved. As the states have become dominated by suburban and rural interests, they continue to rest on the home rule and local autonomy principles as their reasons for not interfering in the interrelated problems of the region. Local autonomy and home rule have thus been woven into a screen for justifying state withdrawal from responsibility for the growing intercommunity concerns.

This resistance to regionalization runs contrary to the trend in other parts of the democratic world. There, artificial barriers that obstruct regional rationalization of the epicentric city and the satellite suburbs are being removed. The Toronto example is less significant than the unpublicized consolidation of 13 communities on Ile-Jesu into a single municipality by the Province of Quebec. Another example is the voluntary consolidation of five cities into a single major municipality in the Osaka region of Japan. There is, however, no evidence that either the states or the United States are prepared to move in a similar direction. It is in fact odd that the most constructive statement on the subject was made by the President in a speech on March 2, 1965, and was relegated to an unpublicized footnote in which the President defined a city as "the entire urban area—the central city and its suburbs." If this, however, is to take on any meaning, the whole structure of local autonomy, states rights and home rule requires a radical re-assessment.

Sixteen states and 40 localities have nevertheless assumed the responsibility of protecting the individual against oppression by the majority through anti-discrimination laws in housing. But enforcement of the laws is generally mild. Nor can such commissions ease the minority's shelter problem unless decent shelter is made available at costs it can afford. This is possible only in public housing which in the 27 years of its existence had produced fewer units than private enterprise produces in five months of a single year.

The central city, once a dominant force in American life, is at bay. The poverty of people and the poverty of cities have become part of the same problem. The plight of the city people can only be dealt with if the cities are financially able to deal with them. But the cities have been given only the crippled public housing program, the groping urban renewal program, and the recently much publicized poverty program, which is less a war on poverty than a series of well-inten-

tioned skirmishes. Unlike the Peace Corps program, it is not designed to supplement, finance, expand, and improve existing programs but to innovate demonstration and pilot efforts. What the cities need are not more pilot efforts but more federal funds to improve their existing school systems as well as more federal help in meeting their policing, relief, and other commitments. These cities are performing their historical function as haven for the poor and the oppressed. They are the cores of widening urban areas but 41 out of 65 northeastern central cities lost population between 1950 and 1960, with 14 of them losing more than 10 percent. Moreover, the people they have gained are the underprivileged minorities and elderly. In 1960, less than a third of the urban-suburban white population lived in cities, while 78 per cent of all non-whites lived in cities. Since the end of World War II, moreover, local governments have increased their debts more than five-fold while the federal debt per capita has actually declined. Although population migrations and racial problems, poverty, ignorance, and urban environment are the concerns of a federal government with a welfare power, federal assistance to cities which have been bearing the main weight of these problems has remained nominal.

The judicial power, which speaks the constitutional ethic and has always stood as the protector of the minority against the majority, is valiantly trying to enforce school desegregation but is no longer able to protect the individual against the local majority in most fields. While courts occasionally strike down zoning ordinance or school segregation or compel a reapportionment based upon population shifts, the judicial power is no longer set to review all the intricate issues or check all the constitutional infringements in our growingly complex society. The rising flood of administrative agencies now represent the new judicial power and our courts are simply unequipped to review their findings. Only where there is patent abuse will the courts now intervene, and most abuses are becoming increasingly undiscoverable.

Minority groups as well as liberal thinkers are meanwhile caught in the grip of their own labels and shibboleths. The racial issue is snarled in conflicts between one right and another. The right to dwell where one chooses is pitted against the right to dwell with whom one chooses. Equality under law is confronted by the claims that the long subordination of the Negro's rights demands preferential treatment, which in turn is attacked as "discrimination in reverse." The right of a Negro child to attend an integrated school is confronted by the right of a white child to attend a school in his own neighborhood. Meanwhile, the racial issue has become complicated by a jungle of verbal abstractions such as "discrimination," "segregation," "integration," "open occupancy," "deliberate speed," "ghettoization," and "color blindness," none of which terms has been clearly defined. Similarly, the term "quota system" has become one of the most contentious terms in the civil rights dialectic, and has also divided the ranks on the civil rights front. Yet, while there is much froth in the racial cauldron, the specific utensils for enforcing individual rights and bringing about individual protections through well considered programs are yet to be devised.

In this drama, on the political scene, the planner's role as an actor has been spotlighted. But what is the plot and what are to be his lines? Is he simply the agent of his public or private employer, conforming to the employer's whims while suppressing his own scruples? Or is he to go out on every limb all at once, spanning the gaps between beauty and freedom, environmental decency and moral decency, the demands of the suburb and the needs of the urb, the press of vested interest to exclude and the press of his conscience to assure free movement?

It is not easy to answer these questions—for the planner, like a number of other professions, is caught in the maelstrom of change and in the conflicts the new welfare society is posing.

There is a tendency among intellectuals to shift the responsibility for answering all these questions to the city planner. And, indeed, the planner has a responsibility to grapple with them. But the issues involved entail more than city planning — they also touch upon the whole gamut of ethical, political and philosophical issues which have arisen but which have not been faced since the ascent of the planning power and the rise of the welfare state. At stake is the sovereignty of the states and the rise of a dynamic federal sovereignty; the rights of

the individual and of the local majorities; the issue of localism vs. centralism; the race question in housing and schools, the poverty issue and the many other issues that will determine whether we will have a great society or a middling one.

The planner has a multiple role—much as any other profession has. He must answer to his client and to his soul. But he can accept a retainer or refuse it when it offends his principles. Planning is not only design, politics, beauty, housing, urban renewal, zoning, land use, abuse, misuse, disuse, non-use and re-use; it is also ethics. A planner is a citizen as well as servant and my main complaint about him, much as I respect him and pity his plight, is that I find him rarely on the hustings. Most of the programs which give him his bread have come from the housing lobbyists.

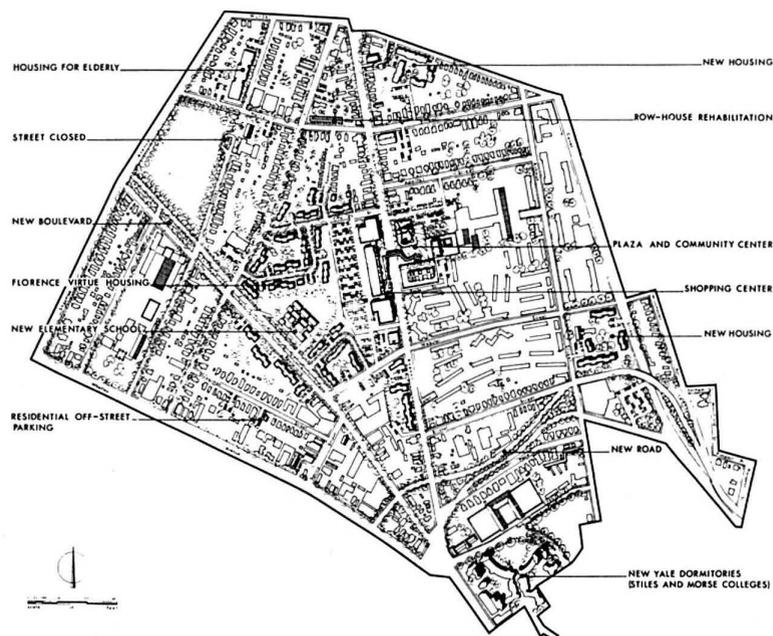
If, therefore, there were a political pressure group in the planning profession, the planner could more easily satisfy his need to make a living while simultaneously having a vehicle through which to express his principles. The National Housing Conference, composed of citizens as well as officials, is a good prototype of what I refer to.

Our generation is privileged to live in a revolutionary period, with all its problems and its excitements and challenges. It is a period in which overspecialization of disciplines has highlighted the planner's function as an integrator, demanding all the talents of the Renaissance man and the Chef de cuisine, the mastermind and the savant, and the oracle and the Admirable Crichton. There are no such men now and we can't produce them in a two-year graduate course or even in three. But the planner is blessed in being faced with the challenge. There may be a few who might yet rise to the occasion.

#### FOURTH ANNUAL AIP AWARDS

Below is a neighborhood (Dixwell) plan of New Haven, Connecticut, one of the two winners of this year's AIP Honor Awards for comprehensive planning. The other winner was Rockville, Maryland. Awards are given for best "total relationship of progress to an area's whole development and master plan. Political support for the plan and a comprehensive plan in effect are eligibility requirements."

New Haven's planning and development were judged "comprehensive" for the following reasons: 1) Specific development proposals have been planned in the context of general analyses of the city's needs; 2) the development planning has been unified administratively through the office of the Development Administrator; 3) The planning has covered the full range of the city's physical needs and has related the needs to one another; 4) social planning has been tied in with physical planning; 5) an overall structure of land uses and traffic arteries has been planned, and specific improvements have been planned on the basis of that structure.



# music

PETER YATES

## REVIEWS

The Nineteenth Ojai Festival, May 21-23, 1965. Ojai (pronounced o-hi) is a valley surrounded by low but steep coastal mountains inland from the city of Ventura, below Santa Barbara, in Southern California. Unlike other parts of Southern California, it has changed little in character and appearance during the thirty years that I have known it. The town has as its commercial center a single street, arcaded and with shops on one side facing a park on the other side. In the early years of the century national tennis championships were played on the park courts. More recently, a stage and later a shed over it were placed at the far end of the park, where it slopes down; benches were installed for seats beside the giant sycamore which bends and reaches and over-arches stage and a portion of the seating area—a tree one does not forget. One attends in this setting the outdoor concerts of the Ojai Festival, the music often accompanied by birds.

Ojai is a valley-wide community, cultivated in the arts, which has never become an art-center like Carmel. At the end of this year's festival, one of the principal hotels was about to close for lack of tourist business. The music festival, with musicians principally from Los Angeles, has been in existence nineteen years. The programs have maintained a choice of unusual contemporary and preclassic music. Each season influential members of the audience have complained of the unaccustomed music, yet the next season it continues, except one disastrous year when the impulse to enlarge the audience and reduce the deficit by introducing more popular music and entertainers was realized and at once abandoned.

The Ojai Festival is a perfect demonstration of the statement in the Rockefeller Brothers Fund *Report on the Performing Arts*: "As a general principle, the nonprofit performing arts organizations should not be expected to pay their way at the box office. Indeed, they cannot do so and still fulfill their true cultural mission."

The present Musical Director-Conductor of the Ojai Festival is Ingolf Dahl, composer, a longtime member of the University of Southern California music faculty. Thor Johnson, Robert Craft, and Lukas Foss each conducted the festival programs for several seasons. In former years some of the artists were imported from the east or from Europe; the soloists this year were entirely of the west coast.

For the opening program the handsome and experienced husband and wife team of Patricia and Donald King Smith performed the *Concerto for Two Solo Pianos* by Stravinsky and the *Concerto for Two Pianos and Wind Octet* by the late Colin McPhee; and Lawrence Lesser played the *Concerto for Cello and Winds* by Jacques Ibert, accompanied by the Los Angeles Woodwinds directed by Mr. Dahl. The McPhee is a substantial work, the Ibert a charming, popular diversion.

The next evening Ingolf Dahl led a string orchestra in the first performance of two movements of the *Serenade in D* (1945) by Harold Shapero, professor of composition at Brandeis University, the larghetto an exquisitely extended movement, luscious but not lush. Eudice Shapiro played the first performance of a thoroughly gratifying *Concerto for Violin and Strings* by Ramiro Cortes, the first Avnet commission for the Ojai Festivals. The music is conservative but idiomatically individual, particularly the quiet openings of the first two movements. The program ended with a superb display of *Psalm 110: Dixit Dominus*, composed at Rome in 1707 by the 22-year-old Handel. The eight sections contain vocal writing that anticipates last-period Beethoven, with compact polyphony and fugal chorales which Handel seldom afterwards surpassed. The University of Southern California Concert Choir, with soloists Delcina Stevenson, soprano, and Nina Hanson, alto, sang the big work superbly.

At the final concert Ingolf Dahl conducted the Festival Orchestra in the Mozart aria *Bella mia fiamma* and *The Nightingale* by Ernest Krenek, with soprano Grace-Lynne Martin, and the short, powerful, symphonic *Men and Mountains* by Carl Ruggles, a work which, as one knowing musician remarked, solved in 1924 most of the problems

which composers have been struggling with since that time. Ruggles, now 89, is America's most nearly forgotten living master. Like his contemporary, Anton Webern, he wrote only a few short compositions, each decisive of its kind. The performance was exemplary, the orchestral sound and detail fully realized—one of the two high points of the festival. It is time that Ruggles' work should be entirely recorded; the whole of it would fill probably no more than four record sides. *Men and Mountains* can be described as a polyphonic *klangfarbenmelodie*, a tight-woven melodic strand, each step of the melody vertically inflected as a unique harmonic event.

The three orchestral concerts also included the first performance of a *Fantasia after 17th Century Dances* by Donal Michalsky, other works by Mozart, Mendelssohn's *Overture to The Fair Melusina*, and Schumann's Second Symphony.

There were also three indoor chamber music programs. Karl Kohn of Pomona College directed a program of 12th to 15th century medieval music, with singers and players on ancient instruments performing plainsong, troubador songs and dances, lauds, Italian part-song of the *Ars Nova*, German music from the *Glogauer Liederbuch*, and French and English song. Sol Babitz played on the rebec in fine style dances from the *Lamento di Tristano* and two early English dances. The chief event was the 12th century organum quadruplum: *Sederunt principes* by Perotinus, for soloists, chorus, and instruments, over dramatically long, sustained organ pedal points.

Alice Ehlers and Malcolm Hamilton, harpsichordists, assisted by the Trojan String Quartet, gave a program of harpsichord music, including the five pieces for two clavecins by Francois Couperin and the *Concerto in C* for two harpsichords and strings by J. S. Bach.

The third indoor concert was devoted to "American Pioneers of 20th Century Music," with the Los Angeles String Quartet, Phyllis Althoff Brill, soprano, George Gibson, baritone, and Michael Tilson Thomas, pianist. It began with the astonishing *String Quartet* (1931) by Ruth Crawford, the slow movement an experiment in dynamic counterpoint anticipating some of the advanced music of the present day. The vocal works with string accompaniment were the eloquent *Stabat Mater* (1931) by Virgil Thomson and *Seven Songs on Poems by Emily Dickinson* composed in 1932 by Adolph Weiss, who now lives in Ojai. Young Michael Thomas swept the audience to enthusiasm with brilliant performances of three *Sonatas for Prepared Piano* by John Cage, followed by three of Henry Cowell's exciting teen-age assaults on the piano, a splendid reading of Aaron Copland's *Piano Variations* (1930), and the powerful *Prelude and Dance* (1935) by George Tremblay. He then joined George Gibson to perform with authority five songs by Charles Ives. The most recent work was the *Variations for Violin and Viola* (1960) by the late Wallingford Riegger. The program was a triumphant demonstration of American music.

Ojai citizens may continue quarreling with the content of their festival programs, but they should be proud of them. The concentration and high performance quality of these festivals during the years I have attended them since their beginning present a real challenge to the slack programming and routine concert readings which are generally thought good enough for the American public. Programs like this create the future; casualties of attendance do not measure their influence. These concerts are fulfilling their "true cultural mission."

The Marin Summer Festival of the Arts, sponsored by the Atheneum arts foundation, was presented during July and August in the magnificent amphitheater near the top of Mt. Tamalpais. The seats are semi-circles of flat stones assembled in WPA days around a naturally curving, steep slope overlooking part of Marin County and the northern end of San Francisco Bay, across a strip of fog blowing in from the Golden Gate, as far as Mt. Diablo behind Berkeley. There were ten programs; we flew up to attend the Composers Showcase, when Robert Hughes conducted an orchestra and chorus performing recent works by Ernst Bacon, John Edmunds, and Lou Harrison.

Ernst Bacon spoke to everybody's satisfaction the text of his *Fables for Narrator and Orchestrator*, seven short admonitory narratives simply and expressively elaborated by musical illustration. Such a composition is one of the most difficult of art-forms to bring off successfully, because of the disparity between means and ends. Bacon's texts are self-sufficient, the musical illustration is not. But the audience enjoyed it.

John Edmunds' *The Urban Muse* for chorus and orchestra is a sequence of ten hymns, eight of the texts chosen from hymnals, two written by Beatrice Quickenden (Mrs. Edmunds), set to such tunes as *Lovely Joan*, *In praise of claret*, *Robin Hood and the Pedlar*, and *L'homme armé*. In recent years Edmunds has given much time, thought, and effort to enlivening the hymnal by replacing many of the drab tunes and flabby texts which accumulated during the pious 19th century. *The Urban Muse*, a by-product of these labors, brings together his interest in hymns with the collection of old songs he edited for the *Williamsburg Songbook*, published in 1964. Lou Harrison orchestrated Edmunds' piano accompaniment, developing ostinatos which go their own way against the choral singing. One thinks in part of a less foursquare and more technically cunning Vaughn Williams. Composer and orchestrator have done a good job of overcoming the blocklike material, exploiting every chance of dramatic or instrumental variety. *The Urban Muse* should be a grateful work for community orchestra and chorus, but it will improve with cutting.

The third major work was Harrison's *Pacifika Rondo* for Oriental and Western instruments, with the visiting Korean virtuoso Hwang Byong-ki playing *kyageum* (the Korean psaltery), Margaret Fabrizio the Chinese *cheng* (a smaller psaltery), and Harrison the Korean oboe (*piri*). Several of the other parts originally scored for Oriental instruments had been rescored for Western instruments. The play of resonances was rewarding, but the mixtures and compositional detail are too complex to be heard adequately in outdoor performance.

The concert began and ended with Harrison's *Solemn Procession* and *Joyous Procession*, composed in excitement all through a Saturday night and Sunday after he had visited with me, at Immaculate Heart College in Los Angeles, Sister Magdalene Mary's fabulous and unfathomable collection of folk art, automata, music boxes and musical dolls, toys of several centuries, and the art products of her famous school, with Sister Mary Corita Kent. In the collection is a set of 18th century English handbells. Harrison scored the two Processions for voices singing around the pitch, handbells, two trombones, and a Percussion Tree hung with chiming objects, which was shaken also during the interludes between Edmunds' hymn settings. Harrison illustrated his music with drawings of an imaginary procession, and the whole is published by C. F. Peters as a continuous strip the length of a piano keyboard.

\* \* \*

Al Huang and Dance Company, Suzanne Pierce, Pamela James, and Santo Giglio dashed about the stage of Royce Hall at UCLA last July at such unceasing pace they committed the esthetic fault of straining the audience by excess of action. An artist need not try to convey total emotion, like Judith Anderson in *Medea*—once perhaps but not night after night—seeking rather the sufficient gesture which enables the audience to share in discovering the emotion. Watching and listening I heard by contrast the voice of Nazimova in *Ghosts*, the unemphatic line of vocal beauty enabling us to feel and to perceive.

Jean Erdman also appeared at UCLA in a recital of solo dances, some of them composed during the 1940s, and seeing these reminiscent yet detached gestures of a different period I realized that she has always held herself apart from fashion, transmitting an individual attitude, a point of view, a grasp of poetry and music, and abundant wit. During the last years she has been touring America, Europe, and Japan with a small troupe in *The Coach with the Six Insides*, a spoken, danced, acted drama with music arranged from James Joyce's *Finnegans Wake*. This source of material seems less unlikely when one learns that her husband, Joseph Campbell, is a co-author of *A Skeleton Key to Finnegans Wake*. From her early speaking role with Martha Graham, reading poems of Emily Dickinson as alter ego of the dancer in *Letter to the World*, through collaboration with composers John Cage, Lou Harrison, Morton Feldman, Alan Hovhaness, Henry Cowell, Daniel Pinkham, and others, Jean Erdman has been a creative intelligence in the arts far beyond the reach of her visible technique and her humor. I welcomed the chance to see her at last and talk with her.

\* \* \*

Ingolf Dahl took my place to visit the Cabrillo Festival at Aptos, California; this is his report.

At the third Cabrillo Music Festival the forceful musical personality of

Gerhard Samuel was again the dominating factor in programming and performance. If it is one of the functions of a music festival to present a repertoire which is special and choice, an addition to, rather than a repetition of the fare of the regular winter seasons, then the Cabrillo Festival filled its function very well indeed. Out of the rich variety of works heard during the second week-end of the Festival, only a few can be singled out here: Haydn's London opera, *Orfeo ed Euridice* received its West Coast premiere in a concert performance. It is a little gem of neo-Neapolitan sweetness and charm, in which the tone of lyric abandon is only rarely deepened by dramatic intensity. The taut, well-paced performance realized its lyric qualities elegantly. Among the singers, Walter Carringer, tenor, and Carole Bogard, soprano, in the two title roles, made the strongest impression. The important choruses in this opera, as well as those in Mozart's *Vespers*, were beautifully sung under the direction of Robert Commanday.

The modern repertoire ranged from the pleasantly restful charm of two of Milhaud's chamber concertos (for viola and trombone, respectively—both magnificently performed by Rolf Persinger and Stuart Dempster respectively) to the all too predictably academic avant-garde gestures of the Florentine Bartolozzi's *Imagine*, a setting of intensively distorted Rilke poems. In between these extremes there was the strangely brooding and quite attractive *Small Concerto with Piano* by Charles Shere, and Lou Harrison's *Koncerto por la Violino kun Perkuta Orkestra* (title in Esperanto). The latter was one of the big successes of the Festival, performed with beauty and brilliance by the young violinist Austin Reller, and a percussion orchestra that produced magic sounds on every conceivable sound source, including the kitchen sink.

There was cause to be grateful to Gerhard Samuel and his indefatigable orchestra for the performance of Harold Shapero's unjustly neglected *Symphony for Classical Orchestra*. The formal and expressive mastery of this work of 1948 is still astonishing. Its adagio is certainly one of the most moving slow movements of any contemporary symphony and its individual use of classical formalisms is a strong reminder that there are many ways in which an artist of our day can be daring.

A small exhibit of Contemporary California Artists rounded out the Cabrillo Festival.

A musical event which took place a little farther south deserves more than local recognition: Carmel Valley's White Oaks Theater production of Britten's *Rape of Lucretia* under the direction of Chris Nance. This opera has lost none of its impact and strength, and the production in the interestingly designed new theater was on a high level of imaginativeness and staging, costuming, and musical projection.

*Ojai Festivals Bowl, Civic Center Park*



# theater

BYRON PUMPHREY

In the late summer and early fall of this year I saw two programs offering original plays that bring up some vital issues with regard to the support of artistic talent in the theater, especially the playwright.

The first program was a University of California theater research project which presented two "experimental" one-act plays by Jascha Kessler, a professor of English at UCLA. These plays, *Perfect Days* and *The Dummy*, were staged in the Macgowan Hall Little Theater and they had the advantage of a professional cast in addition to the superb technical resources that can be afforded by a great university. The plays, themselves, unfortunately, constituted a weak academic attempt to imitate Ray Bradbury, along with Eugene Ionesco, Max Frisch, Albert Camus, Sartre, and just about every other influence in contemporary drama. Professor Kessler did not provide footnotes, but I have no doubt whatever that he researched his "experimental" creations thoroughly.

The second program was given in the dumpy, barn-like hall of the Actor's Theater, located on the second story of a building at 1089 North Oxford Avenue. These were workshop productions of students receiving instruction from Rudy Solari and Corey Allen, both of whom produce and direct plays for Actor's Theater. In this instance, Allen was supervising the over-all production. The first play on the program, *I Love Janie* by John Kafkaloff, is stiff competition for Professor Kessler's two one-acters, but the second, *Working Girl*, by Kenneth Hartman, is a wonderfully fresh piece of writing in the naturalistic vein. The young author—he is only twenty—has united situation, character, and dialogue into a comedy that is a revealing, heart-wrenching study of a college girl who has temporarily, perhaps permanently, lost her way.

The setting is a highway diner several miles from New York. June

is sitting there drinking her eighth cup of coffee, the only customer in the place. Andy, the young guy who runs the joint, is behind the counter. It is 2:00 a.m. and June seems mildly curious about the truck drivers who occasionally stop in. Andy asks why:

June: Oh, nothing in particular. I was just curious I mean, this place sort of looks like a whistle stop, you know, like some 1943 Ida Lupino movie or something. You see them all the time on the late show. About stick-ups. And there are always these truck drivers who come through the whistle stop just when Richard Widmark's making his getaway. I was curious.

Andy: Oh. I thought you were scared. You know how truck drivers are supposed to be. Big and mean and everything.

June: Yeah, like Ernest Borgnine.

Andy: Right, yeah.

June: No, that's not why I asked. As a matter of fact I stopped in here because it looked like the kind of place truck drivers *would* come to. I'm waiting for truck drivers.

Andy: (Not sure he's heard right) You're waiting for truck drivers?

The conversation soon veers away to records, Barbra Streisand and Lenny Bruce. Andy has never heard of Lenny Bruce, nor of J. D. Salinger's *Franny and Zooey*, nor of *Sundays and Cybele*, all of which June mentions along with *Lolita* and other cultural items of which Andy is totally unaware. Andy, who is a very nice, considerate fellow now and then shows his concern for the girl. Finally, he asks:

Andy: Don't you have a home to go to?

June: Of course I've got a home to go to. Everyone's got a home to go to. Well, not everyone, but almost everyone. That's not what I meant. What I meant was . . . I don't want to walk the streets. I'd be embarrassed.

Andy: Wait a minute.

June: Somebody might see me.

Andy: You don't want to walk the streets.

June: Of course I want some people to see me. That's the whole idea.

Andy: And you're waiting here for truck drivers.

June: But I'm afraid my mother or someone might see me.

Andy: You're a hooker.

June: (smiling) Tonight's my first night. (Her smile fading as she realizes that Andy isn't smiling back) You aren't going to throw me out, are you?

June, it develops, is a co-ed from CCNY. She has quit school after her first class the day before, moved into a cheap room, and written her mother that she has gone to California.

In dialogue that is always alive and revealing, the playwright leads one further into the background of June and Andy. We learn that June has had a disappointing love affair with a Jewish boy who decided to become a rabbi instead of a dentist and that she doesn't get along well with her mother. Her father, now dead, was an intellectual and an atheist. Her stepfather is an accountant. Andy is a Catholic of Italian-Greek extraction, happily married, but not adverse to making it with June if he can. But why does this vibrant, restless girl want to be a whore? By this time the author really has one hooked on that question. The answers come one at a time, beautifully spaced out with dialogue that never for a moment hits a false note. As for her answers, here is one:

June: . . . Life should be more than mere words, pages, books! Do you know that last week I figured I spent forty-seven point six percent of my waking time reading, studying, borrowing and carrying books. My whole life was academic. Exams, assignments, research papers . . .

This may be classed as Rationalization No. 1. When Andy suggests that maybe she won't like working the trucks, June gets to Rationalization No. 2.

June: . . . I might as well be useful in whatever way I can. I can't sing. I can't dance. I'm not witty. So I just may as well be basic and give somebody something. At least there's no pretense in being a whore—it's just what it is. There's no mendacity. That's from Tennessee Williams, that word.

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Andy: Did he make it up or something.

June: No, he just used it a lot. He used it all over *Cat on a Hot Tin Roof*. It means untruth.

Andy: Oh.

June: I wish those truck drivers would get here.

June is beginning to feel the strain of waiting now, as in this passage, which occurs a few moments later:

June: I know I'm muddled. My God, sane people just don't quit CCNY and become a whore. Sane people write poems for the college literary magazine and get jobs teaching Freshman English at Flushing High School. They marry P. E. instructors from Bronx Tech and support the librarians' fight against *Catcher in the Rye* . . . They become Broadway stars. That's what sane, normal, sensible people do . . .

They chat on, June probing into Andy's home life and Andy curious about how she will go about getting her first client. When June casually mentions her shock treatments Andy is startled. Her explanation does nothing to lessen his anxiety, which continues from then on, but in it is the basic reason for June's being adrift:

June: Oh, you don't have to worry. I'm not going to run amuck or anything. It was a long time ago. I was sixteen, when I was in high school . . . I was an alcoholic. I went to this private school, and I used to get drunk all the time. I think my mother was upset because I was a wino, and that was unfashionable. Of course, I didn't drink cheap wine. I drank imported Liebfraumilch. But still, it's a wine drunk. So they locked me up and I screamed and carried on, and my mother had them give me those shock treatments. I haven't been the same since. Really, I just don't care anymore. Nothing matters. I mean, I used to be a very diligent person, when I wasn't drunk. But now I can't get interested in anything anymore. You probably think I really am nuts. Well, don't worry. I'm just a little screwy, like everybody else, but nothing more than that. My mother's the one who's really off her rocker . . . (Taking a sudden deep breath) I wish those truck drivers would get here.

A truck driver finally does come in, a big, burly, middle-aged man in a black leather jacket. He orders coffee and a sweet roll. June goes to the counter, sits, observes him briefly, then timidly offers him some sugar. The truck driver, immune to this symbolic proffer, glances at her, says, "No, thanks," finishes his coffee and leaves. End of play.

In the résumé and brief quotations given here, one notices the search for values, the rejection of phoniness, and the tremendous impact films, music, novels, and plays have had upon the mind of this sensitive, intelligent girl, her mind now scrambled by shock treatments. That fine mind, still open to all the various cultural forces at play in our society, has been grievously damaged and her capacity to find her way correspondingly impaired. In fitting contrast is Andy, whose ignorance provides him with immunity to all that the aware, knowledgeable college student must learn to master as he orients himself to life. This is a play for and about youth in our complex culture. It is no less a play for the older generation who wants to understand. And Kenneth Hartman, a sophomore of 20 at San Fernando Valley State College has brought it off with humor, compassion, and a very deep understanding of what goes on.

Let me now add that the cast, drama students of Corey Allen, was fully equal to the play itself. Dona La Mana's June was completely right and so, too, was Bob Apollo's Andy. Miss La Mana and Mr. Apollo co-directed the play. Alfred Shore appeared in the short part of the truck driver.

The third play of the evening, Curtis Zahn's *An Albino Kind of Logic*, has been seen around town before. It was first produced by Casey Bishop last fall at the Century City Playhouse with Norman Gerard directing. In view of the fact that I was instrumental in getting it produced and am a close friend of the writer, I forbear making any comments of my own with respect to it, but Dale Olson of *Variety* remarked that "in off-Broadway production it might be the kind of material to gain world-wide attention." Olson called it an audacious satire upon the banal attitudes of society. Edward Ludlum produced

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Q: Where can I get information on corrosion-resistant lining for chemical storage tanks?

A: At the Building Center. A new display has been completed that illustrates the most recent concepts in the fields of low temperature insulation, corrosion proofing, tank lining and monolithic flooring systems. The firm exhibiting these is engaged in the installation of polyurethane materials for low temperature insulation of commercial and industrial buildings, pipes and cold storage facilities, and also in the installation of epoxy, polyester and other elastomeric coating materials for floors, roof decks and tank linings. The firm is able to furnish technical advice and specifications to fill special requirements in problem areas where conventional coatings and insulating systems are inadequate.

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and directed *Albino* in his theater last spring and it has now been published in the Summer-Fall issue of First Stage Magazine, the drama quarterly of original plays published by Purdue University.

I have passed over such important theatrical events as the reopening of the Pasadena Playhouse under the direction of C. Lowell Lees, a big name in educational theater; the importation of the off-Broadway production of Euripides' *The Trojan Women* by the UCLA Committee on Fine Arts Productions, and the UCLA Theater Group's presentation of the Yeats' program in celebration of the Yeats' centennial because it has seemed to me that those theater establishments best equipped to discover and encourage the writer, director, and actor of talent are either indifferent to this obligation or else seek to fulfill it by playing extremely safe. The Theater Group, for instance, has produced only one original play by a new author in its six years of operation. This was *Ladies of Hanover Tower* by Carroll O'Conner, but O'Conner already had had his play tested in the workshop production given it by Theater West. He is, moreover, a well-known actor with direct access to those directing the Theater Group.

*Spoon River Anthology*? A very interesting adaptation by Charles Aidman of Edgar Lee Master's work, but not a play. It, too, was previously tested out by Theater West. It is evident that a very close liaison exists between Theater Group and Theater West, but why not other groups as well?

As for the professors of theater arts (the staff at UCLA at my last count numbered 23 holding the rank of professors or assistant professors along with 18 lecturers) why can they not occasionally find an original play worth doing? Why cannot the Fine Arts departments of the University and the state colleges occasionally book in their theaters one of the good productions of the professional little theaters of Hollywood? I'm getting more than a little tired of all this homage

paid to name, position, and the fully accredited success. The commercial theater of New York, Broadway and off-Broadway, bad as it has grown, still retains some capacity to make discoveries and far more of the courage to accept risks than is manifested in our town. When a new play by a previously unproduced playwright is risked at all here, it is generally by an individual producer rather than by one of our cultural institutions.

I deal primarily with the universities and the arts centers because theater today is undergoing a period of transition that ultimately may place it mainly in their hands. One notes, however, that at Lincoln Center this year the program is wholly devoted to old or modern classics. Not one American playwright, living or dead, much less a new playwright, is represented. At the Pasadena Playhouse virtually the same situation obtains except for the last of the six plays on the program. The sixth is *Dark of the Moon*, of which there have been revivals aplenty.

The Actor's Workshop in San Francisco, now reconstituted after the departure of Herbert Blau and Jules Irving for the headier climate of New York, is doing a little better in this respect. They are offering Saul Bellow's *The Last Analysis* currently and they have given Bertold Brecht's *Edward II* its first American production. Moliere's *Don Juan* and Strindberg's *The Father*, two plays that are seldom seen, also are scheduled.

At Stanford, which is inaugurating its own professional theater group this year, the opening play was Moliere's *That Scoundrel Scapin*. Thornton Wilder's *The Skin of Our Teeth* opened the first of this month. These two plays will be followed by Aeschylus' *Prometheus Bound*, Brecht's *The Good Woman of Setzuan*, and Shakespeare's *All's Well That Ends Well*. Let's hope it does, but again one notes the absence of any original play, whether by a new or newly established playwright.

My misgivings in this uniting of the professional and the academic in theater is not that the programming will be rigidly classical, or that the contemporary playwright who has arrived will not find his work produced, but that the new voice will seldom be heard on these stages. Certainly everything thus far points to this conclusion.

Returning, by this circuitous route, to Professor Kessler's "experimental" pieces, what bearing has all this on the staging of his plays with a professional cast at the Macgowan Hall Little Theater? They were original plays and Kessler, I presume, is a new playwright. My fundamental objection is to the idea that playwriting is, to quote the UCLA publicity release announcing the plays, similar to "the experimentation that goes on as a matter of course in the University's other laboratories." This is surely an over-identification of art with science.

In Orwell's world of 1984 popular songs were composed without any human intervention whatever on an instrument known as the versificator. Kessler's plays gave the impression of having been composed by a computer into which had been poured data obtained from Bradbury, Ionesco, et al. If the plays proved anything at all, it was that there is a pronounced similarity between computers and the professional mind.

In a piece which appeared in the Spring, 1965 issue of the Dramatists Guild Quarterly, Robert Anderson remarks: "In most every other mid-twentieth century endeavor, a given set of circumstances will lead to a more or less predictable conclusion. But in theater,  $A + B + C = ?$  There is something maddening and yet marvelous about this. You can package a play expensively, set it aglitter with stars, surround it with endorsements and still have it add up to nothing. I hope it always remains this way . . . The situation in our theater is, of course, deplorable, but I doubt that we can legislate talent or impose culture or really in any way lure the private demons of genius from their hiding places. We are a diligent, practical people. And we hate to think that anything is beyond our control."

It is most certainly not within our control to the extent assumed by the University's Institute of Creative Arts in the area of playwriting; but with a higher degree of alertness, awareness, sensitivity, and the curiosity that leads to discovery on the part of those who manage and teach in our cultural institutions, it would be possible to find those playwrights who have something to say and know how to say it.

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(114) 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.

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(121) Lighting: A completely new 12-page, 3-color brochure of popular items in their line of recessed and wall mounted residential lighting fixtures is now available from Marco. The literature includes typical installation photos as well as complete specifications on all items. Marvin Electric Manufacturing Company.

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(129) Fountains — A 70-page catalog-brochure is available from Roman Fountains, Inc. More than one hundred fountain ideas are illustrated. Physical characteristics, applications, plans and complete

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(132) Scandiline Furniture offers for \$1.00 a 36-page catalog "Scandinavian at its Best". Many new items in the residential line are pictured as are those in the new office furniture division. The design-awarded, hand-printed Swedish lampshades for ceiling and wall hanging lamps are detailed. Price lists available. Scandiline Furniture, Inc.

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(136) Unique high fidelity loudspeaker systems in the form of elegant lamps and end tables are described in brochures available free from Acoustica Associates, Inc. Fully illustrated literature gives technical specifications, dimensions, prices, etc. on these decorator-designed lamp-speakers which are now available in 16 different colors and styles. The attractive lamps come in table and hanging models and feature a cylindrical electrostatic loudspeaker which is also the translucent lampshade. Unlike conventional directional speakers, the lamp-speakers and table-speakers both radiate full frequency sound in a true 360° pattern throughout the room. Acoustica Associates, Inc.

(137) New Dimension In Ceramic Tiles. Brochure available to architects, explaining a new tile in the form of the Crown and Coronet which multiplies the possibilities for treatment of flat wall surfaces is announced by Redondo "Tru-size" Tile of Los Angeles. In this their Royal Line they present a flat tile but of such distinctive shape that it imparts the appearance of depth and contour to any wall—interior or exterior. Made in 4¼x 8½ inch size the Crown and Coronet blends with the standard 4¼ square tiles to help architects and designers to create patterns of continuing attractiveness. For instance laid horizontally or vertically this tile imparts a convex or concave impression—and tends to accentuate or diminish the height of wall areas. Redondo Tile Co.

(139) A new four-page color-illustrated brochure on Baxco fire-retardant lumber and plywood. Photographs, drawings and text define the nature and uses of Baxco-Pyresote treated wood products for framing, roof decking and decorative panels. Acceptance by building codes is detailed. Specifications are also given for lumber (Douglas fir, West Coast hemlock, white fir and redwood); plywood (Douglas fir, lauan and mahogany faced); and interior decorative panels (fire-retardant cores with untreated faces.) J. H. Baxter & Co.

(140) Architectural Fiberglass announces publication of a new 18-page catalog, covering its expanding line of benches, trash receptacles, planter-benches, planters and other street furniture. The present line, consisting of 25 essentials in a wide range of sizes for malls . . . roof decks . . . city streets . . . large indoor areas, is shown as available in a choice of 11 standard colors and a variety of smooth and textured aggregates. When requests are made on professional letterheads, catalogs will be available, at no charge, from the manufacturer: Architectural Fiberglass, Division of Architectural Pottery.

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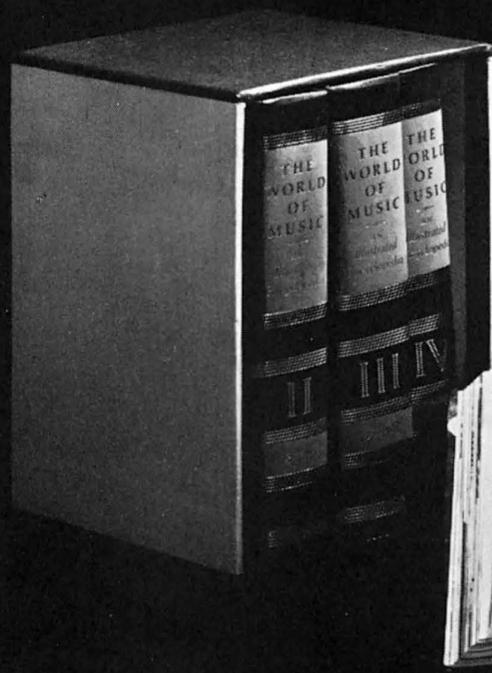
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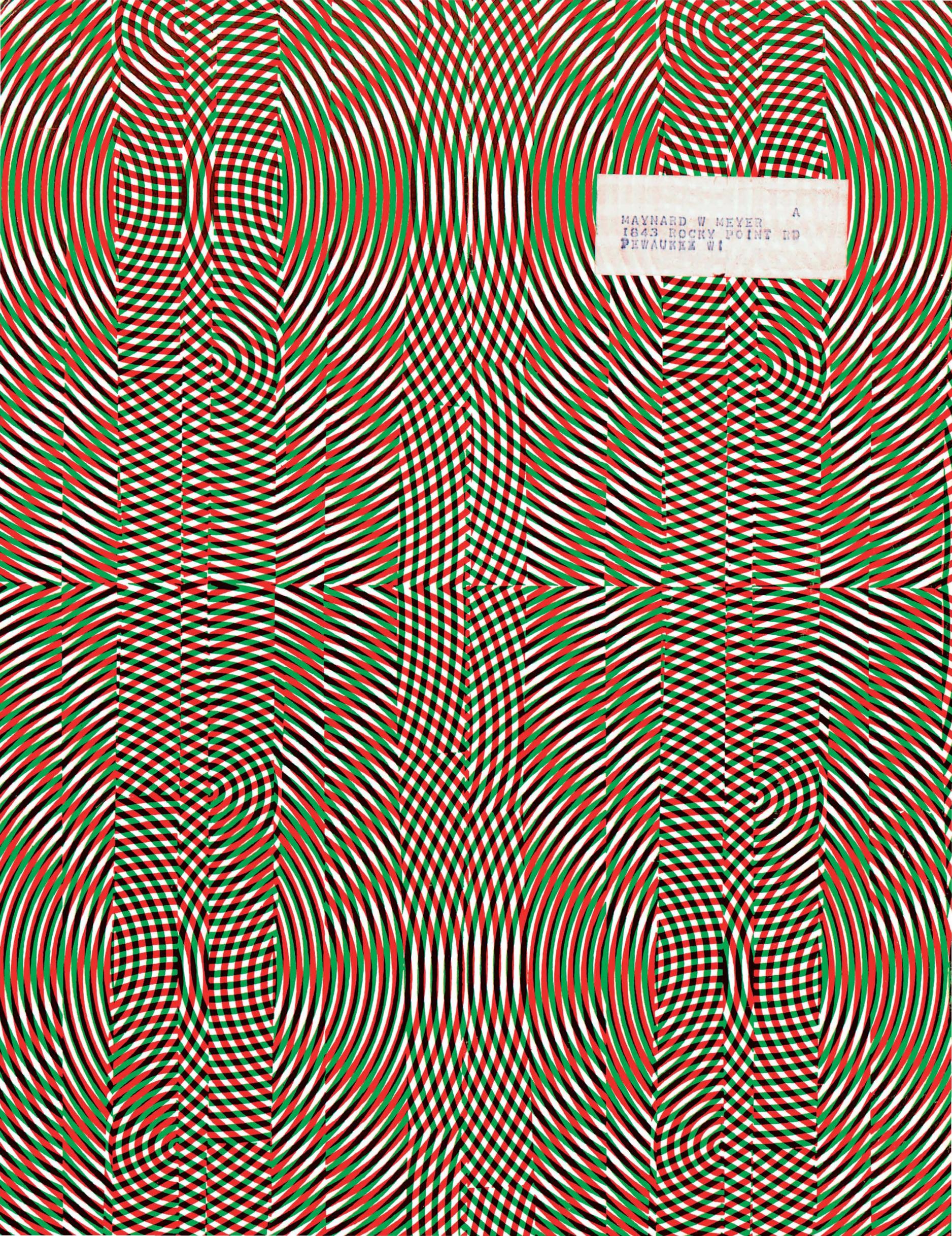
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