Acknowledges the generous support of

**Patrons**

Bissell Associates, Newport Beach  
David & Mary Robinson, Sausalito  
Clement Ziroli, West Covina  

**Sponsors**

Bobrow Thomas Associates, Los Angeles  
Tishman West Management Corp., Los Angeles  

**Donors**

Barasch Architects & Associates, Inc., Pasadena  
William H. Bigelow, Irvine  
Fred M. Briggs, Inc., Architects, Laguna Beach  
Daniel, Mann, Johnson, & Mendenhall, Los Angeles  
Kermit Dorius, FAIA, Architects & Associates, Corona del Mar  
Diana & Marc Goldstein, San Francisco  
The Jerde Partnership, Los Angeles  
Kaufman and Broad, Inc., Los Angeles  
Richard Keating, Houston  
The Landau Partnership, Inc., Santa Monica  
Leason Pomeroy Associates, Inc., Orange  
Maguire Partners, Santa Monica  
Murphy/Jahn, Chicago  
I. M. Pei & Partners, New York  
R&B Construction, Los Angeles  
C. J. Segerstrom & Sons, Costa Mesa  
Skidmore, Owings & Merrill, Los Angeles  
Smith Locke Asakura, Houston  
Zimmer Gunsul Frasca Partnership, Portland  

**Corporate In Kind Contributors**

Atlantic Richfield Company, Los Angeles  
Business Volunteers for the Arts, Los Angeles  
Citicorp, Los Angeles  
Leo A. Daly, Los Angeles  
Getty Oil Company, Los Angeles  

**University Contributors**

California Polytechnic State University, San Luis Obispo  
University of California, Los Angeles  
University of Southern California, Los Angeles  

Arts and Architecture invites you to become part of our group of benefactors. Your support at this time will assure the continued growth of our program through the first years of public presentation and allow us to maintain the highest standards of quality.
Artemide invites you to visit our showroom designed by Vignelli Associates and see our full line of lighting, furniture and accessories. Shown: Pausania by Ettore Sottsass. Artemide, Inc. Space 266 The Pacific Design Center Los Angeles California
SPECIALIZES IN ARCHITECTURAL EXTERIOR AND INTERIOR DESIGN PHOTOGRAPHY. REPRESENTED BY MARIA PISCOPO (714) 556-8056

MICHAEL DUNSFORD GALLERY
828 "G" Street, San Diego, CA 92101
Thursday - Friday - Saturday 11-5
or by appointment 619 232-5880

Decorative Arts of the Modern Period

Charles Eames Desk, D-20, c. 1952. Walnut desk top with a chromed steel frame.

malibu, CA
Katz House, Carl Day, A.I.A. 1972. A home at one with its coastal setting. Craftsman era building materials are artfully worked into a contemporary design for today's lifestyles. Country & ocean vistas from every room. Walk to the beach. 3 bedrooms, 3 baths & service. $565,000. (213) 275-2222 Office located in L Wright Studio, 858 North Doheny Drive, Los Angeles, CA 90024

Contempo Westwood
THE CONTEMPO GALLERY OF DESIGN

Exhibitors:
Poul Henningsen
Arne Jacobsen
Borge Mogensen
Hans Wegner

Contempo Westwood is a store of fine Scandinavian furniture, home accessories, and art objects. Westwood is a store of fine Scandinavian craftsmanship, beauty and simplicity.

The Swan Chair
Arne Jacobsen

Circle Number 2 On Reader Enquiry Card
Circle Number 3 On Reader Enquiry Card
Circle Number 4 On Reader Enquiry Card
Circle Number 5 On Reader Enquiry Card
IRIS photograph by DOMINIC MARSDEN
David Reed
and
Richard DeVore

Max Protetch
37 West 57th Street
New York 10019
212 838-7436

Andrea Blum

Protetch McNeil
214 Lafayette Street
New York 10012
212 226-8957

Publisher/Editor-in-Chief
Barbara Goldstein
Managing Editor
Leslie Plummer Clagett
Associate Editor
Bruno Giberti
Senior Editor
John Pastier
Art Director
Rip Georges
Associate Designer
Fred Fehlau

Contributing Editors: Esther M
Michael Sorkin, Michael Webb; Ed
Assistants: Bruce Bibby, Lisa Robert

Board of Directors
Barbara Goldstein, President
John Entenza, Michael Bobrow,
Bekavac, Murray Feldman, David O'F
David Robinson, Clement Zirou

Editorial Advisory Board
William H. Bigelow, Ruth Bowman, K
Brecher, Peter Calthorpe, Roland
Jr., Ray Eames, John Follis, Helene
Philip Garner, Frank Gehry, Elyse
stein, Fred Hoffman, Susan Hoffman,
Ianco-Starrels, Sheila Levant de I
ville, Doug Michels, Paul Palmer,
Pelli, Monica Pidgeon, Joan Quinn, E
cha, Elaine Sewell Jones, Deborah Su
Allan Temko, Richard Saul Wurman

Photographers Advisory Board
Henry Bowles, Joshua Friewald, T
Rand, Julius Shulman, Tim Street-1
Raúl Vega.

Advertising Sales
General information: (213) 651-3112
Galleries, Consumer Services:
Susan Pearlstein (213) 394-5866
Bay Area: Linda Crawford (415) 254

Publisher
Arts and Architecture Magazine, Inc.
profit corporation, The Schindler
835 N. Kings Road, Los Angeles, Cali
90069. (213) 631-3112.

Printer
Anderson Lithograph
1101 East 18th Street
Los Angeles, California 90021
Telephone 213-749-4383

Subscription Rates/Annual
$21.00, individual, including postage and handi
Canada, and Mexico.
$30.00, institutional, including postage and 1
U.S., Canada, and Mexico.
Outside U.S., Canada, and Mexico, please add 1
air-mail postage.
All subscriptions shall begin with the next issue.

© 1983 Arts and Architecture Magazine,
and Architecture Magazine is published quart
Los Angeles, California. The content of this m
copyrighted. All rights reserved. Reproduc
material herein is strictly forbidden without advan
permission from the Publisher. The Publisher as
responsibility for unsolicited material unless
panied by a stamped, self-addressed envelope.

ISSN #0730-9481

Circle Number 7 On Reader Enquiry Card
Duggie Fields uses irony in his point-propriating familiar icons from modern paint his surrealistic landscapes.

Simon furniture is distributed entry by Collezione Simon, Allendale, etc.

House(s) consultant for architecture materials, is credited for knowledge of finishes and furnishings.

Male, Broken Dreams and This Little were all selected from "The Chair exhibition of chairs by artists curated Tomlinson for the James M. Hansen June 29-30, and on view Septem-

Corner Cupboard and Tête-à-tête won entries in Formica Corporation's and Ornament" design competition. it was second-prize winner in part one petition for the design of a conceptual surface and Ornament" is promoting Calacrete, Formica's new, solid-color material.

2, #1, artist David Scherr's name was 1. In Volume 2, #2, photographer key's name was misspelled.

Jeffery in Los Angeles was not credit in loan of the Charles Eames chair in use.
NOTES IN PASSING

Breaking the Rules

The complexities and absurdities of modern existence have become the raw materials for creativity. Artists have responded to the 20th century with works which provoke the viewer and create a sense of discontinuity. This tendency to “break the rules” is embodied in the work of Duggie Fields. He is an artist whose main conceptual tool is irony, and his paintings are a commentary on culture and society.

Fields’ paintings are basically traditional, representational compositions which juxtapose foreground figures against background landscape. However, their traditional qualities end with their form; the figures in Fields’ landscapes are both surreal and disturbing.

Recognizing how the media have trivialized modern art, Fields appropriates signature elements from the work of artists such as Pollock, Miro and Mondrian, and transforms them into objects in the landscape. He populates his paintings with figures extracted from magazines or books, anonymous or well-known people, often depicted as nudes or mutilated as if to suggest the deterioration of contemporary ideals. The use of such imagery creates a discomfiting feeling that the artist may be mocking the viewer or—more unthinkable—satirizing art.

Traditionalists, especially the sort who consider themselves to be modern, may find this rule-breaking to be offensive and lacking in sincerity or seriousness—far from it. The work presented here is an attempt to come to terms with the realities of 20th century life. It addresses the issues of impermanence and the trivialization of human experience.

A kind of rebellion underlies much of the other work presented in this issue. Sometimes it is expressed in the artist’s choice of media. Architects Eric Moss and William Coburn, for example, manipulate banal materials and the techniques of vernacular construction in an ambiguous response to the mundane context of their buildings. Bruce Goff used odd or unexpected materials to create fantasy worlds for his clients.

At other times, artists instill a sense of discomfort in the viewer, as in the plays of Alfred Jarry or Guy de Cointet. Jarry upset his audiences by sheer, undisguised verbal provocation; Cain patiently explained the rules at the outset of his dramas then proceeded to transform them.

Artists working in the desert have broken rules by shunning conventional media in favor of more ephemeral forms of expression; their work is often transitory, and the viewer must make a committed effort to see it. Dada and surrealism were among the earliest examples of art flaunting convention; a look back at surrealism in film and a discussion of its ongoing evolution in contemporary furniture design both explore the use of psychologically meaningful symbols in the present environment.

This is not to say that the works presented here are completely resolved. They are attempts at a difficult form of expression, and are aimed at provoking questions rather than answering them. We cannot be sure where this work leads, but we do know that it grows out of the reality of present experience.

BARBARA GOLDSMITH
Objective reality is a synthetic construct dealing with a hypothetical universalization of a multitude of subjective realities. (Very Red Square), 1977, housepaint on canvas, 70'x55'.

Fields,
MUSEUM CALENDAR

ARIZONA

The Heard Museum of Anthropology and Primitive Art
22 East Monte Vista Road
Phoenix, AZ 85004
(602) 252-8840
Through May 1, 1984

Houser and Haozous:
A Sculptural Retrospective
Themes of Native-American life dominate the sculptures of Allan Houser and his son Robert Haozous. Human dignity is a central topic in Houser’s work, while Haozous comments on contemporary social issues. Both artists show a sensitivity for their Indian heritage, in wood, steel, bronze and stone.

Phoenix Art Museum
1625 North Central Avenue
Phoenix, AZ 85004
(602) 257-1222
Through December 15, 1983

Chinese Calligraphy:
The Elliott Collection
Ranging from the seal script, with its pictographic form and archaic flavor, to the cursive script, with its bold, expressive strokes, 37 examples of Chinese calligraphy are on exhibit. The works in this respected, traditional art trace the evolution of Chinese aesthetics from the 15th to the 16th centuries.

CALIFORNIA

J. Paul Getty Museum
17985 Pacific Coast Highway
Malibu, CA 90265
Through January 8, 1984

Renaissance Manuscript Painting
From the British Library
The great collection of the British Library is the source of 45 examples of Renaissance manuscript illumination. The last great period of such work was dominated by French, Italian and Flemish masters, and this exhibition includes by leading artists such as Jean Fouquet, Simon Gening and the Master of Mary Burgundy.

Laguna Beach Museum of Art
307 Cliff Drive
Laguna Beach, CA 92651
(714) 494-6531
Through December 30, 1983

Selected Works of Stanton McDonald Wright
A dedication to color, rather than to mechanical elements such as line and texture, is evident in Wright’s early 20th century paintings. An annotated retrospective of 50 works, these paintings exhibit Wright’s synchronist effect of visual tones created by fields of color. Organized by the Art Museum Association.

La Jolla Museum of Contemporary Art
700 Prospect Street
La Jolla, CA 92037
(619) 454-3541
December 3, 1983 - January 15, 1984

Joel Shapiro

Oakland Museum
1000 Oak Street
Oakland, CA 94607
(415) 273-3401
Through December 18, 1983

Site Strategies
On exhibit are installations representing the unique contemporary visions of Terry Allen, Chris Burden and Terry Fox. Allen’s “Orinthopera” is a cage environment about birds; Burden’s “Speed of Light Machine” recreates a 19th-century experiment; Fox’s “Triplex (Cradle)” is an installation using tape recorders, unifying elements in this wide-ranging collection of 100 watercolors and drawings. Of the artists represented, the early ernst artists of the 1920s and 1930s, especially pioneers Arthur Doan and Charles Sheeler — find particular emphasis. Organized by the W. H. Lane Foundation and Boston Museum of Fine Arts.

Through December 18, 1983

World Prints ‘83
Two companions, “World Four: An International Survey of Contemporary Masters: The Print Award,” comprise this exhibition. These two sections of contemporary printmaking show the various media and materials used to create diverse subject matter.

Susan Rothenberg, Overcoat, 1982-83, San Francisco Museum of Art

San Francisco Museum of Modern Art
Van Ness at McAllister
San Francisco, CA 94102
(415) 863-8800
Through December 4, 1983

Gallery 6: Susan Rothenberg
Rothenberg’s abstract compositions evoke allusive images. This exhibition includes new paintings, sculpture, and sculpture survery. The New York, new-group show Rothenberg was recently featured surveys at the Whitney Museum of American Art, and at Zeitgeist, organized by the Los Angeles County Museum of Art.
ORNIA COUNTERPOINT: WEST COAST ARCHITECTURE

Elected group of ten Californian architects represents the state's most vative designs. The architects, on various cultures, including European, Hispanic, Asian, and expressive movements, such as Con-tivism, Dadaism and environ-

T A B A B A R A R E N S E S OF ART

State Street Santa Barbara, CA 93101 963-4364 Through October 14

Woodworks '83

The showing of 250 prints the renaissance of German art; however, each architect has to be labeled according to re- or style. 40 models and 70 draw- ur included in this exhibition of arily built projects. Ororganized by the Institute for Architecture and in Studies and San Francisco Institute.

MUSEUM OF NEW MEXICO

116 Lincoln Avenue Santa Fe, NM 87503
(505) 827-6460
November 18, 1983 - April 1984

Carpinteros and Carpenters: New Mexico Furniture, 1600-1900
Through the years, early European settlers, Pueblo Indians, and Anglo-Americans have combined their furniture-making skills to create a unique New Mexican tradition. Cabin- etmaking was brought by the Spanish, woodworking was establi- shed by the Indians, and sophisticated tools were introduced by the Americans. Each object in the exhibition is arranged with tools and photographs providing a cultural and industrial context.

NEW MEXICO

ALBUQUERQUE UNITED ARTISTS

216 Central Avenue Southwest Albuquerque, NM 87102
(505) 243-0531
November 25, 1983 - December 18, 1983

Woodworks '83
An emphasis on theme, rather than technique, is the objective of Woodworks '83. 20 artists are represented in furniture, jewelry and sculpture.

TEXAS

ABILENE FINE ARTS MUSEUM
801 South Mockingbird Abilene, TX 79605
(915) 673-4587
Through April 13, 1984

THE HISTORY OF AMERICAN AVANT-GARDE FILMS

This monthlong film series charts the development of radical American cinema. Seven 90-minute programs include the best of this country's ex-

Sheeler, Lunenburg,
The Lane Collection
perimental films produced between 1943 and 1972, and introductory lectures explain the significance of each film to the medium. Organized by the American Federation of Art.

**Amarillo Art Center**

2200 Van Buren
Amarillo, TX 79178
(806) 372-8356

*December 7, 1983 - February 12, 1984*

1983 Amarillo Competition

Two-dimensional work in any medium, by artists from Texas, Teens of Stieglitz’ photo-sece group, Struss also worked in the 20s as a cinematographer in Hollywood. He was an innovator of personal expression, establishing a photographic portraiture as an art form.

Through January 8, 1984

**American Drawings and Watercolors from the Amon Carter Museum Collection**

John Abbott’s 1791 technicalse image of a Carolina parrot Reginald Marsh’s 1944 burl scene represent the range in and age of this exhibition’s 45 w

**Amarillo Art Center**

2200 Van Buren
Amarillo, TX 79178
(806) 372-8356

*December 7, 1983 - February 12, 1984*

1983 Amarillo Competition

Two-dimensional work in any medium, by artists from Texas,

Beginning at Monroes and Art Museum

**Amon Carter Museum**

3501 Camp Bowie Boulevard
Fort Worth, TX 76113
(817) 738-1933

*Through December 31, 1983*

**Selections from the Struss Estate**

An exhibition of photographs from the Karl Struss estate, purchased by the museum, represents Struss’ fame as a leading pre-World-War-One photographer. A member during the

Both major and little-known artists are included in this examination of American graphic art.

**Contemporary Arts Museum**

5216 Montrose Boulevard
Houston, TX 77006
(713) 526-3129

*Through January 8, 1984*

**Scott Burton Chairs**

Both sculpture and furniture Burton’s works combine an eclecticism of materials and a vocabulary with fully functional design. The exhibition includes a tables, chairs, benches and facades all fashioned from an eclectic

**Amon Carter Museum**

3501 Camp Bowie Boulevard
Fort Worth, TX 76113
(817) 738-1933

*Through December 31, 1983*

**Selections from the Struss Estate**

An exhibition of photographs from the Karl Struss estate, purchased by the museum, represents Struss’ fame as a leading pre-World-War-One photographer. A member during the

Both major and little-known artists are included in this examination of American graphic art.

**Contemporary Arts Museum**

5216 Montrose Boulevard
Houston, TX 77006
(713) 526-3129

*Through January 8, 1984*

**Scott Burton Chairs**

Both sculpture and furniture Burton’s works combine an eclecticism of materials and a vocabulary with fully functional design. The exhibition includes a tables, chairs, benches and facades all fashioned from an eclectic
material—lava rock, acrylic, size and aluminum. Organized the Cincinnati Contemporary Center.

**Antonio Art Institute**
North New Braunfels
Antonio, TX 78209
1-821-0531
December 17, 1983 - December 22, 1983

Art on the Wall
Wax work by 15 Texas artists is on exhibit. Laura Russell, Dalton money and Michael Tracy are

Seattle Art Museum
Seattle Center Pavilion
1661 East Olive Way
Seattle, WA 98102
(206) 447-4729
December 8, 1983 - January 8, 1984

Bob Helm: The PONCHO Series
Elaborate box constructions with obscure narratives are created by sculptor Helm, sculpture instructor at Washington State University. This exhibition is the second in a series representing artists in the Pacific Northwest.

**Tacoma Art Museum**
12th and Pacific
Tacoma, WA 98402
(206) 272-4258
Through December 4, 1984

The Frozen Image: Historical Scandinavian Photography
Organized with an emphasis on aesthetic merit rather than nationality, this exhibition of contemporary and historic photography is nonetheless a faithful depiction of pan-Scandinavian life. Images reflect themes and styles characteristic during the past century of Denmark, Finland, Iceland, Norway and Sweden. Organized by the Walker Art Center.

**ARTISAN SAMPLER**

**Tacoma Art Museum**

**THE FROZEN IMAGE: HISTORICAL SCANDINAVIAN PHOTOGRAPHY**

**Are You Moving?**

You can let Arts and Architecture move with you! Please notify the magazine eight weeks before you move. Place your Arts and Architecture address label in the space provided, and print your new address below.

![Address Label Template](image)

Name ____________________________
New Address _______________________
City/State/Zip _____________________
Moving Date _______________________

Mail to:
Arts and Architecture
The Schindler House
835 North Kings Road
Los Angeles, CA 90069
We too shall become solemn, fat and Ubu-like, and shall publish extremely classical books which will probably lead to our becoming mayors of small towns where, when we become academicians, the blockheads constituting the local intelligentsia will present us with Sèvres vases ... And another bunch of young people will appear, and find us very old-fashioned, and they will write ballads denouncing us, and there is no reason why they shouldn't.

— Alfred Jarry (1873-1907)

When I look back on the smog-ridden ennui of my suburban high school years, one surreal scene especially stands out: the vision of myself slumping in the bleachers on the football field during an obligatory pep rally, perusing The Selected Works of Alfred Jarry with oblivious bliss even though I happened to be surrounded by several thousand adolescent Neanderthals involved in the quaint (and deafening) ritual of sacrificing their larynxes to the god of “school spirit.”

I had stumbled across the book quite by accident, gathering dust in the literature section of a local bookstore. I don’t know what I was expecting when I began reading Jarry’s selected works, but I soon made a fascinating discovery: Jarry had originally written the play “Ubu Roi,” his best-known work, when he was a brilliant but mentally unstable mother in the medieval hamlet of Laval, France, Jarry’s childhood was characterized by academic excellence and personal eccentricity. After an intellectually distinguished but socially troubled high school career, he was sent to Paris, where he attended the Lycée Henri IV, hoping eventually to gain entrance into the prestigious École Normale Supérieure. However, he was immediately drawn into the literary, artistic and philosophical ferment of fin-de-siècle Paris, becoming a fixture in literary salons and an increasingly regular contributor of prose and verse to forward-looking publications. His play “Ubu Roi” (King Ubu) was first performed in 1896, when Jarry was only 23, and it caused the audience to riot and the Parisian drama critics to divide sharply into two camps—one faction damning Ubu’s ferocious nihilism and stream-of-consciousness structure, and the other, admittedly smaller, group praising the play as a welcome annihilation of what were seen as increasingly vapid dramatic conventions.

Jarry rapidly became a cause célèbre as much for his idiosyncratic lifestory for his innovations in drama and literature. He spoke like a robot, with medical, uninflected syllables, lives delineating flat that was squeeze between the second and third floor dreary apartment (he was five feet tall, which made it possible for him to walk around without bumping his head on the ceiling), consumed on quantities of absinthe, cheap win, and never went anywhere with a brace of loaded pistols and a she. The message behind this seeming comprehensible behavior was the message conveyed in “Ubu Roi,” alienation from, and rejection of bourgeois society which had profited him. In a larger sense, he mirrored world around him; by the late 19th century, French society was disintegrating a rapid rate, socially and politically as well as economically, and Paris was the most decadent spot in France, perhaps all of Europe. Although many of his fellow Parisian bohemians made a of displaying outrageous behavior and mockery of the bourgeoisie, Jarry far more thorough in his play and chose to make his rebellion an art in its own right, transforming his presence into a gross caricature of loathed. As a result, the literati of were soon aping his strange lingo (as le parler Ubu, or Upuspeak) baring to copy his style of dress (on one mat) occasion he sported bed slippers, an ancient overcoat that more holes than cloth, and a fur along with the usual firearms), at counting his exploits over cafe au la croissants. But no one could ever him at his own game, perhaps because absurd act was a desperate attempt to laugh at a soul in constant torment between belief and cynicism, loneliness, life and death. As he himself wrote, “The soul is a tigre.” He was a sardonic, existentialist with a top P.T. Barnum thrown in.

Jarry’s cartoon of a life was not his work of art. Despite grueling poverty, he produced a steady stream of poetry, essays, novels and Ubu plays, many which were published during his lifetime by the important periodicals and publishers of the period. Unfortunately, Jarry’s chronic abuse of alcohol, ether (both used as skeleton keys into infinity of imagination), along wi...
diet (often consisting solely of the e was able to catch in the Seine) sev undermined his health, and his last stars were marked by physical dete. He died in 1907 at the age of 34, ize to fight off a case of meningitis. nam was for a toothpick. It was acoal conclusion to an irrational ne.

ring his brief lifetime, he made an important friends among artists, p and musicians. If nothing else, ay will remember that he was the ha of the paintings of Henri au at a time when all of Paris d to be laughing at "the Donjouier." ho Rousseau when he both living in neighboring buildings on oulevard Saint-Germain. Discovered ousseau was a fellow Lavalois, ed in on the Donjouier when he ed being able to pay the rent on his artment. He helped Rousseau get ntions into the juryless exhibition alondes Independants, and wrote ive reviews about him whenever ple.

other important friend in the arts able Picasso. As a wide-eyed youth mist of Parisian artistic life, Pi encountered Jarry and was so im by him that he began carrying d pistols around in admiring imitation later life he acquired a valuablion of original Jarry manuscripts, prevented them from vanishing oblivion the way their author had

Picasso's early art, including his cubic style, shows unmistak rakes of Jarry's chaotic influence. e poet and critic Guillaume Apire remained close to Jarry until 's death, writing a long and perceptive article about him in 1909 which at partly ensured that the creator of shouldn't be too quickly forgotten. orse of that article he described as "the last sublime daubechee of renaissance" — a man who found his ation in many places, from the sub o the utterly daubeche. When the als, supported by Apollinaire and -Andre Breton, set up shop in Paris, ed as Jarry's real predecessor for his previous exstents with the dream state in litera as well as for his steadfast refusal to ss personally disturbing or disguis stances from his work. These were to portant elements of the surrealist and the founders of the movement correct in crediting Jarry with dis ing its basic principles.

Jarry's influence on the arts in general continued to be felt after World War I cast its shadow on the new century and Jarry's ideas began to seem less extreme. In 1927, Antonin Artaud founded the Théâtre Alfred Jarry in Paris, vowing to "contribute by strictly theatrical means to the ruin of the theatre as it exists today in France" and citing the absurdist humor of "Ubu Roi" as its guide in such matters. Artaud's theatrical concepts included the use of film, then a fairly new medium and one which Jarry, with his mechanistic tendencies, would probably have appreciated.

After World War II. English translations of Jarry's writing began slowly to appear; perhaps the figure of Hitler had lent a new and infinitely more disturbing meaning to the fundamentally mediocre viciousness of Ubu. In 1949, Jarry's memory received a tribute of sorts when the Collège de Pataphysique was formed in Paris ("Pataphysics" being an imaginary epiphenomenological system invented by Jarry to make sense of the senseless, and vice versa). The College has issued two series of publications by and about Jarry, the Cahiers (Notebooks) and Dossiers (Files). These remain the most valuable Jarry publications available in French, although the College tends to look down its nose on correspondents, no matter how serious they might happen to be.

A spate of American "Ubu" productions appeared during the rugged-individualist 1950s, followed by a series of articles on Jarry and some of his contemporaries in the Evergreen Review. Existential philosophy was very much in vogue, and many existentialists found that Jarry's philosophy was not at all incompatible with theirs — although his humor may have been a little disconcerting, since life is not supposed to be funny.

Roger Shattuck's book The Banquet Years came along in 1953, and was a landmark in that it introduced Jarry as a persona to the general reading public. Finally, The Selected Works arrived in 1965, enabling the non-French-speaking curious to see for themselves just who the writer behind Jarry's absurd and outre disguise really was.

Both The Selected Works and The Banquet Years provided a whole new generation of future artists and writers with exposure to Jarry. Growing up in the 60s, cowering under the shadow of Vietnam and faced with increasing meaninglessness in daily life as a result of rapidly-changing social patterns, this group, like myself, has found Jarry to be a forerunner of the present age: the patron saint of modern irrationality. His influence is clearly visible in a great deal of the writing, music and art we encounter today, as the 60s generation gives way to the 80s.

For example, a Jarryesque flavor often permeates the work of cartoonist Bill Griffith, whose best-known character is Zippy the Pinhead. Griffith was an art student during the 60s, innocently planning a future career as an appropriately poverty-stricken abstract expressionist, when he encountered Jarry in the pages of The Banquet Years. He became an underground cartoonist and began to focus exclusively on depicting the baffling irrationality that characterizes and defines modern life. He has used Jarry as a recurring character in his various strips, has done missionary work for Jarry's questionable cause in the form of a pictoral Jarry "biography" in Raw magazine, and illustrations for a forthcoming Jarry biography.

The punk and post-punk gang seem rather Jarryoid with their scorn for the suburban (neo-bourgeois) ethic and their defiant disregard for sartorial convention (Jarry might have appreciated some of the niceties of punk garb), although one
suspects that they lack their forefather’s all-encompassing intellect; Jarry was fluent in classic Latin and Greek, whereas the average punk tends to relate to life on a far less cerebral plane. As a writer of poems which were frequently satires on the popular ditties of his day, Jarry could, I suppose, be considered a sort of early punk, although I can only surmise what his reaction would be to the music of the present-day band which presumes to call itself Pére Ubu. Jarry was, after all, a master of vitriol, and rather indifferent to where he happened to fling it.

Today, as our lives become increasingly mechanized and irrational, Jarry’s absurdist spirit can be sensed in the very fabric of existence. Not surprisingly, “Ubu” performances are legion; one production ran in Los Angeles for more than six months last year, playing to capacity crowds, and other productions crop up with regularity, sometimes in highly unlikely places (Bill Griffith recently saw an announcement for a limited run of “Ubu” in a neighborhood Catholic church in San Francisco). There is even an FM station in Santa Cruz, California, which calls itself KUSP—“Pataphysical Radio.”

Assessing Jarry’s impact on m and the lives of many others, I would say that Apollinaire got it all wards. Alfred Jarry was not “the la lime debauchee of the Renaissance” considering what went before him what is coming after him, he was the sublime humorist of the Apocalypse.

Nigey Lennon is the author of Jarry: The Man with the Axe, a biography of Alfred Jarry (Panjandrum) with illustrations by Bill Griffith.
A face is like a work of art. It deserves a great frame.

Designers and collectors of limited edition frames for sunglasses and prescription eyewear.

l.a. Eyeworks
4047 Melrose, Los Angeles, CA 90010
Available in New York at Harlem New York.
WHY THE MOST INTELLIGENT PEOPLE IN PALO ALTO LIVE IN THE TREES.

The trees are the Palo Alto Redwoods. A condominium development without peer. And it is the fastest selling. For a lot of reasons. We built it smart. With quality, and without cutting corners. All of our dramatic floorplans offer solar-assisted energy, sound-resistant walls, microwave ovens, and an extensive security system. We even have a spectacular split-level lounge and recreational complex for the ultimate in entertaining. All for only $125,000 to

$235,000. And we have the best financing packages on the market today, so we can personally work out a finance plan, with the aid of our computer, that will fit your needs.

We're located at 4250 El Camino Real, Palo Alto. (415) 326-5457. We're open every day from noon-6 pm.

No condominium in Palo Alto can give you the unparalleled style, features and value we can. So stop by and see why so many intelligent people want to live in the trees.

Palo Alto Redwoods
Living at the top without living over your head.
In architecture, regionalism is an idea whose time has come. And none too soon, given the present frenzy to name a successor to the dethroned Modern Movement. Among the tendencies (historicism, rationalism, contextualism, etc.) flooding into the conceptual vacuum left by modernism, regionalism is certainly one of the more appealing. The term has a pleasingly homegrown, non-ideological ring to it, and socially reassuring associations with tradition and the soil. In this country, California makes a prominent claim to regional status, with a landscape and culture notoriously its own, and a population of young architects ambitious to make the most of them.

The new faith in regionalism is no doubt behind the show of recent California architecture that opened this summer at the National Academy of Design in New York and moved to the San Francisco Museum of Modern Art in November. However, “California Counterpoint” does more to contradict the notion of regionalism than to illustrate it.

To begin with, the main catalogue essay is a torturously argued disclaimer to the very idea of a regional identity in architecture. “No shared ideology,” “intentional political association,” or “received stylistic labels” link the ten architects assembled here, critic Nory Miller warns us in her introduction. Nor can they be identified as “classicist, rationalist, high-tech, or historicist.” Nor does a “revival of historical regional style,” or “the same local conditions” provide impetus for a California architecture.

Thus cautioned, we proceed to the architects: from Los Angeles, Frederick Fisher, Coy Howard, Morphosis (Thom Mayne and Michael Rotondi), Studio Works (Robert Mangurian and Craig Hodgetts), Frank Gehry; from northern California, Stanley Saitowitz, Mark Mack and Andrew Bayley. This is not intended as an inclusive sampling, omitting such established figures as Charles Moore and William Turnbull as well as visible newcomers like the historicist Thomas Gordon Smith. Although Frank Gehry stands out as the big-name talent in a line-up of aspiring youngsters, only a few of the latter, such as his former employee Frederick Fisher, could be called his disciples.

What ties the exhibit together, it seems, is not so much what these particular architects have done as what they are not doing. They do not take their inspiration from architecture, but from elsewhere: the art world, rural culture, the movies.

Call it process art (in the rough, collage effects of LA practitioners Fisher, Howard, or Gehry). Call it contextualism (in self-conscious use of rural building traditions in the Calistoga Storybook Winery design by Stanley Saitowitz, or Bayley and Mack in their Napa Valley houses). Call it sceneography (in the shifting, viewer-oriented interiors of Gehry or Studio Works’ Gagosian residence or their model for the Venice Interarts Center). These architects are guided neither by modernist formulas nor, more to the point, by the historical styles favored by their “postmodern” contemporaries elsewhere.

In California, the non-architectural sources of architectural fashion can be various and bizarre. In a witty and literate catalogue essay, Michael Sorkin identifies them: the weather, Disneyland urbanism, the car culture, the movies, the cult of madness, the fear of the earthquake, drugs, Zen and the future. So there are some heavy presences weighing on the collective psyche of the architectural avant-garde. Spotting these big cultural ideas among the modest offerings of “California Counterpoint” is part of the fun of this show. But it is a game best played by a professional in-group familiar with the works. And where does that leave the lay museum-goer who wanders in out of naive curiosity about what is being built in California? The show raises without solution the question of how architecture should be displayed in the museum and gallery setting where it is increasingly found.

The curators of the show, Helene Fried and Lindsay Shapiro, had a bold idea in choosing architects so far outside the mainstream, but the show does little to enhance its potential themes. One problem is simply that these architects are too young to have built very much. Two or three projects are already classics: Studio Works’ 1979 Southside Settlement house, which has already inspired imitators, and Bayley and Mack’s 1982 Holt residence in Corpus Christi. But the show is mostly sketches, plans, working drawings and models, with some elaborate color graphics. These range from highly finished objects that aspire to the status of art (such as Coy Howard’s sculptural “drawls”) to models that pretend to be no more than the casual leavings of the design process. Presumably, all of these efforts are meant to huddle together under the rubric of “process.” But the level of intention and craft among the pieces is so uneven, and their number so few, that they fail to communicate what the individual architects are thinking (a problem the installation exacerbates by not adequately marking whose work is whose.)

In the New York installation, the exception was the separate Frank Gehry room, a tribute to him as the father of what Stanley Tigerman has dubbed the Funk/Punk school of California architecture. A long narrow anteroom, occupied by Coy Howard’s ominous collapsed house sculptures, led to the dark paneled sanctum devoted to Gehry. Only here, in such large scale models as Gehry’s Smith house and the California Aerospace Museum, did the disposition of the pieces say anything about the architect’s aesthetic and way of working (as they do to those familiar with Gehry’s work, at least). The situation of the models of the Smith house against a simulated hillside, for example, communicated at a glance the spectrum of Gehry’s concerns: with large scale spatial effects, with volumes in collision with each other and in precarious balance with the setting, and with the expressive potential of raw structure. The models were not elaborately crafted, just complete enough to do their part in making the design

Continues on page 67
surrealism in film

A Historical Survey

The death of Luis Buñuel on July 29 of this year was a tragic loss to the international film community. But even more than that, it meant the severing of one of the last remaining links to the original surrealist movement. In 1924, André Breton's first manifesto of Surrealism stated, "What is admirable in the fantastic is that there is no more fantastic, there is only the real." Henceforth, reality was to be turned upside down, and only the dream, the poetic state and the beautiful logic of the illogical would replace the mundane. Throughout his filmmaking career, Buñuel was faithful (except for a few commercial lapses) to Breton's principles of the subconscious as man's guiding spirit, of the importance of the erotic in one's life, and of the overwhelming power of dreams and the dream state. Applying these basic tenents to film, combi them with his extraordinary imagin and visual sense, Luis Buñuel ren one of the most profound practitioners the surrealist movement. His lands Un Chien Andalou, made with Salva Dali in 1928, is perhaps the most fa of the first wave of surrealist films although Buñuel's work constitu thread running all through the cen there are many other variations o surreal that need examination, w which at first glance do not seem to fit the surrealist category, but, as wi seen, often wander off into areas th lie their creator's intentions. No ar medium has been untouched by the realist movement, and its greatest e outside of painting has probably be the cinema.

Beginnings

In the 1920s, when the world seemed at play, Man Ray's three minute fil Retour A La Raison (1923) set the for what was to come with its seem random images of a field of daisies, tating egg crate and a nude torso. (Key films of that era were Germain lac's La Coquille et le Clergyman (based on a screenplay by Antonin Arl and considered by some film historians be the first surrealist film, and Clair's Entr'Acte (1924), a prologue Entr'Acte for the Francois Picabia l Relâche. Entr'Acte's prologue consi a number of disparate visual elel that have no connection in terms of The images include a chess game bet Man Ray and Marcel Duchamp, 21 p on their backs showing the soles of feet and a ballerina on glass, tographed from below. The cutti rapid, but not at all in the spirit of Ei etin since the idea was to create a se random images that did not flow i narrative. The second half of the abandons the stacatto editing of the logue and the absurdities now c within the frame; a hearse being drag a camera. It is more René Clair than bia, and Clair was to later apply so the surrealist techniques to his unique brand of whimsy, such as the ing flowers in A Nous la Liberté (19

Un Chien Andalou, 1928 by Luis Buñuel
course, the most well-known film of early surrealist movement was *Un Chien Andalou* (1928), a collaboration between Salvador Dali and Luis Buñuel. They were living in Paris and were deeply involved in the surrealist movement. For a three day session of telling their dreams to each other, the two men came up with the scenario of *Un Chien Andalou*. Dali has said that he and Buñuel treated as irrelevant any idea which did not need to be explained rationally and technically. Critics have tried for years to interpret the images in the film, but it was received as an unsolvable puzzle and attempts to analyze its structure (or lack of it) often fail to see the underlying satire.

The film consists of a series of loosely connected scenes showing the interaction between a man and a woman, and contains unforgettable images as a razor slice an eyeball and the white teeth of a donkey that visually echo the white of a piano. Both Buñuel and Dali intended to jar the sensibility of the French avant-garde, whom they felt were too ready to respond to formulas. In fact, at film’s 1929 opening in Paris, the director had stones in their pockets, ready to their detractors. But the opening audiences applauded vigorously, and the film has remained a surrealist icon.

By the end of the decade, the surrealist element in film was in full flower. With coming of sound, the technical possibilities were much enlarged, and the 1930s proved a fruitful decade, with the surrealist movement crossing the Atlantic and alighting, of all places, in the Hollywood studios.

The first decade of talking pictures featured many classics of the surrealist cinema. Alfred Hitchcock’s *Blackmail* (1929) is a fine example of surrealism transferred to the commercial cinema. In film about a young woman who becomes a killer, Hitchcock reflects his hero’s inner terror by her response to death around her. In her mind, an advertent containing a mallet becomes a dart; a derecit takes on the features of nan she has just killed. Experience is eyeled not by what is directly seen, but response to a visual image. Her disordered state of mind makes her react to the world around her in a dream-like ion, a direct look to the surrealists’ mind with obsession. In his use of images, Hitchcock also proved himself a master of the surreal. At breakfast, the slicing of the killer’s family is inherent to her except when they mention their knife, which becomes magnified in her mind like bells ringing in a tower. Hitchcock was to employ these methods throughout his career, and his deliberate use of images in bold relief as symbols of the unconscious puts him squarely in the surrealist camp.

Across the Atlantic, perhaps the first film to be made in the United States that the surrealists claim as their own was the Marx Brothers’ comically anarchistic *Animal Crackers* (1930). Antonin Artaud, in his important study *Théâtre et son Double* (1938) wrote that *Animal Crackers* exemplified the liberation through the medium of the screen of a particular magic which the customary relation of words and images does not ordinaril, reveal. If there is a definite characteristic, a distinct state of mind that can be called surrealism, *Animal Crackers* shows it to the full.

Artaud characterizes the Marx Brothers’ brand of humor as the “destruction of all reality of the mind.” Indeed, the jokes and sketches of the Marx Brothers do not make sense in the world as we know it: Harpo, blowing smoke rings which turn brown when Groucho asks for chocolate, a character yelling “three cheers for Captain Spaulding!” and Harpo bringing three chairs.

Also working out of the Hollywood studios, Busby Berkeley’s elaborate dance numbers included many elements implicit in surrealism. Although the revolutionary spirit and the desire to shock the middle class was absent in his films, the worlds of fantasy, eroticism and irrationality so precious to the surrealists were controlling factors in Berkeley’s work. His dance numbers are full of symbolism, erotic and otherwise, perhaps culminating with the classic “Lullaby of...
Broadway” number from Goldiggers of 1935 where a beautiful young woman is punished for her fast life by a dramatic fall from a nightclub penthouse window. Berkeley’s dark side often surfaced in his numbers with hundreds of chorus girls in strict military formation, or a dance ending in a stabbing or a shooting. In “I Only Have Eyes For You,” from Dames (1935), he pulls out all the stops by having Ruby Keeler’s face fragment and appear in multiples. Both examples of Hollywood surrealism, the Marx Brothers and Berkeley could be called unintentional examples of the art form. They certainly produced surrealist films, but without any conscious desire to do so.

The 40s and 50s: A World More Sober

Over the next two decades, the world went through many cataclysmic changes which made surrealism seem less pertinent. The grim aftermath of World War II, the cold war, and the rise of Communism shook the filmmaking plus to its foundation. Films about and post-war disillusionment gave rise to the grim world of film noir, a realm was based in cold reality and despair. Surrealism was not dead, however, there are some prime examples of the art form.

Dreams That Money Can Buy (1946) was deliberately conceived as a surrealist film and was a collaboration by such artists of the form as Hans Richter, Ernst, Fernand Léger, Man Ray, M. Duchamp and Alexander Calder. It brilliantly imaginative film about a poet down on his luck who becomes a dream merchant. The dreams he form the seven episodes in the film, directed by one of the contributing artists. All of the sequences are vivid and haunting, and are accompanied by musical works by John Cage, Paul Bowles, John Latouche and Darius Milhaud among others.

In 1945, Hitchcock made Spellbound which marked Salvador Dalí’s return to the screen. The story of a woman psychiatrist (Ingrid Bergman) who unravels the secrets of her amnesiac lover’s (Greg Peck) past, the film contained an elaborate dream sequence designed by Producer David Selznick and Hitchcock. With Dalí on the conception of the sequence, and the result was an ambiguous journey through a man’s subconscious with the dream-like symbols and metaphors that corresponded to the real events. Psychoanalysis is a natural theme to employ the elements of surrealism—Dalí’s images were, in fact, based on ideas by Dr. May E. Romm, the psychiatrist advisor to the film. The Dalí Chien Andalou was still very much in use, as proven by one of the images in the film, such as huge scissors cutting through an eye which are painted enormous eye on Dalí’s head.

In 1950, an unusual film was released that no one quite knew how to approach. This was Pandora and the Flying Dutchman, produced and directed by A. Lewin and starring Ava Gardner and James Mason. Set on the coast of Spain, Pandora is a spoiled, American woman surrounded by a group of idle friends and weak lovers; she changes radically when she meets the spirit of the legendary sea captain. The look of the film is bizarre—Dali’s statues adorn the seacoast, and Gardner wears toga-like costumes. The Dutchman has a dream that is fraught with sorts of...
ending with his awakening with a dagger beside him. In addition to obvious visual connections to surreal-one of the surrealists' favorite sub-
the redemptive power of love, forms backbone of the story. Influenced by works of painter Giorgio de Chirico, torm and the Flying Dutchman is a
idled example of romantic surrealism.

**torn Manifestations of Surrealism**

In the late 1950s, Roman Polanski burst the surrealist scene with his amaz-short *Two Men and a Wardrobe* (1959). This 15 minute film tells of two who emerge from the sea carrying a e mirrored wardrobe, and drag it ugh a series of adventures before return to the sea. Polanski's career is a natural bridge into a study of surrealism, for his Kafkaesque abilities and his penchant for visual une have produced some stunning surreal moments in his films. *Repulsion* (1964), features many disconcerting vents, such as hostile hands gripping a around the neck as they break ugh cracks in a wall.

Orsos Franju, a French director who master of horror effects, is one of the important recent European surrealists. Two of his most famous films, *Les : Sans Visage* (Eyes Without a Face) and *Judex* (1963), have images that are disturbing as any in film history, and Roud, in *Cinema: A Critical Dictionary*, says of the director Franju uses cinema as a window pening onto a vision of magic here the natural world lies at the service of the innocent in their quest to wrench themselves away from intolerable reality into a realm of freedom.

mention should also be made of Carlos a, one of Spain's leading directors, has made a series of lovely dream-films such as *Anna and the Wolves* and *Cria* (1974) which contain sur-

Coming full circle, this study ends e it began, with the greatest Spanish-king director of all—Luis Buñuel. In decades since Buñuel astounded the d with *Un Chien Andalou*, he has e a collection of films which have, if hing, increased his distinction as the er of the surrealist film. Buñuel's last e films, *Le Charme Discret de la Bourgeoise* (1972), *Le Fantôme de la Libe*- (1974), and *Cet Obscur Objet du Désir* (1977) are among his best. Taking only

his last film, with his casting of two actresses for the same part, its punctuation throughout of bombings and random acts of violence and its neurotic hero who is very possibly the victim of a surrealist anxiety dream, it is evident that Buñuel never backtracked. He never lost his view of the world as an essentially illogical place where love, belief in God and country will not necessarily make man a better person. He was, perhaps, the last of the formalistic surrealist filmmakers. His fidelity to surrealist principles stayed with him until the end of his life and he created a body of work that, from 1928 to 1977, forms a virtual treasury of the surrealist philosophy.

**Joan Cohen** is a Programming Assistant for the Film Department of the Los Angeles County Museum of Art.
During the past decade, Issey Miyake has achieved a synthesis of East and West, past and future, stark and sensual; a marriage of craftsman ship and technology. His clothes celebrate the form of the human body as well as the properties of traditional and man-made fabrics.

His touring exhibition, “Issey Miyake: Body-works,” created for Tokyo’s new Laforet Museum, is a multimedia event, in which music and lighting play a key role and banks of video screens suggest the changing seasons. The clothes are modeled by lifelike, silicone-skinned mannequins and illuminated “cyborgs.” The entire show is computer-programmed to achieve as dramatic a sense of theater as Miyake’s live shows. The gallery setting allows him to present each garment in an idealized configuration, or mannequins that were designed by Miyake’s studio to express his ideal of female beauty. He values this element of control, and the visitor can enjoy the exhibit in a spirit of contemplation.

Joan Quinn brought the show to Los Angeles where it played at the Otis-Parrons Gallery in the summer, and to San Francisco’s Museum of Modern Art in September and October. Miyake insisted that local designers be involved in adapting the show to the special character of each environment. In San Francisco, it was housed in a lofty rotunda with natural light; at Otis-Parrons, the viewer was drawn into intimate communion with isolated figures and groups as they emerged from darkness, spotlit or glowing from within.

A row of samurai-like figures, ascending through space, demonstrated Miyake’s genius for invention, adaptation and theater. The mannequins, suspended on invisible wires, were sharply silhouetted and cast giant shadows across the room. Each wore a body cage of ratan and stiffly-pleated skirts. The cage was inspired by the undulations of ocean waves, and echoed the flared shoulders of a warrior’s traditional costume and was handcrafted by a basket maker. The skirts were as soft as glow
Issey Miyake

leather, yet as sculptural in form as armor. The imagery of this homage to Japan's feudal past was also present in a neoprene wet suit that combined the comic strip sexiness of a space bunny with the stiff, parti-colored geometry of a Renaissance doublet.

Miyake freely adapts the rich heritage of Japan's costume, and is highly influenced by the kimono, one of the world's simplest, yet most versatile garments. Western clothes are cut to fit the body in an infinity of variations that are dictated by figure and fashion. By contrast, the kimono is as formalized as a tatami mat floor, an assembly of unchanging geometric shapes. It drapes the body and, through movement, fabric and body become as one. Loose and cool for informal wear, it can be layered for warmth and aesthetic effect. The quilted jacket is the most common addition; Heian-era court ladies wore 12 layers, each visible and color-coordinated to evoke mood or season. The obi, as tight as a Victorian corset, gives structure for formal wear.

In "Bodyworks," Miyake alludes to these variations; the show included a robe and cape printed sheer silk that fluttered in a current of air, and a flared black jersey dress that was dramatically bisected by a broad scarlet sash. He builds his effects with color and texture, wrapping and tying layers of wool-edged paper, fur-trimmed wool knits, and ruffled synthetics; juxtaposing hard and soft materials, body bracelet of steel coil, encircled a feather-trimmed dress. Other exhibits included sequined skin mailots and a molded plastic bustier.

Miyake's clothes exploit the striped and quilted cottons and tubular forms that were once everyday wear for millions of his countrymen. In "Bodyworks," there is a hint of the earthy simplicity, but even more evident is another tradition: the expressive robes and headdress of actors and priests; clothes that once signified high office and have now been simplified and made accessible to all.

Issey Miyake is an iconoclast with a profound appreciation of history and other cultures. His
spent three formative years in Paris, designing for Hubert de Givenchy and Guy Laroche. Architect Arata Isozaki suggests that Miyake reacted to the rebellious spirit of Paris in 1968 by rejecting tradition, questioning authority and returning to original principles. Isozaki declares, “Miyake smashed the image of haute couture as the standard-bearer of fashion, as well as the idea that clothes transform those who wear them.”

In 1969, Miyake moved to New York and designed sportswear for Geoffrey Beene. Back in Japan, he was inspired by the originality of Rudy Gerreinreich, whom he met at Expo 70, and established his Design Studio in Tokyo as a laboratory for new ideas. Within a few years, he had begun to present his collections in Tokyo, New York and Paris. He inspired other innovative designers, much as Isozaki was godfather to a new generation of Japanese architects. Even as he broke the rules, he attracted commissions from Japan’s largest corporations to design uniforms for sales clerks, bank employees, flight attendants and municipal workers.

An illustrated survey of Miyake’s first ten years, published in 1980 as East Meets West, reveals an even greater diversity of ideas than “Bodyworks”: “There are dresses inspired by spinning tops and whirling dervishes, by flying squirrels and bats. He took the drab Prussian uniform of the Japanese schoolboy and transformed it into a crisp, high-collared pants suit. He adapted the rear-tied doctor’s smock and the body painting of a Sudanese tribe as photographed by Loni Riefenstahl.

In Japan’s schizophrenic culture, torn between a longing for old certainties and an exaggerated adulation of the West, Miyake achieves a creative balance—bridging the gulf between T-shirts and kimonos, jump suits and classical robes, nature and technology. “Issey Miyake: Bodyworks” is a landmark exhibition in content and presentation.”

Michael Webb
In the untiring search for meaning in architecture, Eric Moss has designed a house which literally unfolds to reveal its secrets. More like a complicated diagram than a simple work of architecture, its many articulated parts clearly tell a story, but the viewer must fill in the blanks. An addition to an ordinary suburban house, it appears to be a small village in the process of constructing itself, a kinetic composition of ever-changing architectural events.

If all this sounds overly serious, it is because its architect, Eric Moss, has strong intellectual pretenses. Like many avant-garde designers, he explains his architectural ideas by tying them to a philosophical premise, in this case Nietzsche's propositions about chaos and the end of values in civilization. While detractors may see this building as clear proof of this unsettling philosophy, the Petal House, Moss's most sophisticated built work to date, seems to be more of a commentary on existing values than a challenge to them; and it's a humorous commentary at that.

If the Petal House is connected with anything, it is the philosophy of Rube Goldberg, for the house in its cartoon-like constructivist demeanor seems to be an ironic explanation of its own construction process and suburban, tract-house context. It is an unexpected addition to its neighborhood, a new house growing from the top of an older, more familiar one.

The house is situated in an area which could be compared to the Bermuda Triangle; trapped between the San Diego and Santa Monica freeways, West Los Angeles is one of the most featureless landscapes in the city and one where visitors often get lost. Populated by block after block of small, suburban houses, its most important landmarks are the freeways themselves, the Mormon Temple and the distant towers of Century City, all temples to American values.
The client for the project is a young family, Brad Culbertson, a businessman, his wife Maritza, a former architecture student, and their two-year-old son. They wanted Moss to renovate their house by enlarging the living room and kitchen, adding a master bedroom suite, spa, guest house and pool. Actively encouraging him to exercise his architectural license, they even decided to exceed their original budget by a substantial amount once the building had begun.

Making the most of a site overlooked by the freeway, Moss built an extra story for the master bedroom on the back of the ordinary yellow stucco house. This is crowned by a pyramidal roof which was popped open to accommodate a spa with a view of all of the local monuments. It is probably the only place in the city where one can simultaneously bathe and look at Century City and the Mormon Temple while reading an electronic freeway sign spouting doggerel about the local traffic conditions. The addition is visible from the freeway, and attentive westbound drivers can see its distinctive roof just before the San Diego freeway interchange when driving toward Santa Monica.

The opened roof is the most distinctive part of the renovation, and its explosive appearance is part of what Moss means when he describes his preoccupation with chaos. At the same time, the space on the roof deck is profoundly peaceful; like a treehouse or a tower, it affords an isolated overview of the world below.

Down on the ground, the house looks like a miniature estate. It is almost entirely surrounded by a high, concrete-block wall, broken only at the entry to the backyard, where a homey, white picket fence and see-through rebar gate take over. Along the front facade, there is an orderly procession of three house-like profiles: the old house, a rebar-enclosed porch, and a concrete block wall built
THE PETAL HOUSE

up in the shape of a house with a stepped roof and a symmetrical pair of windows set into its face. Above the main house is the new story, hanging precipitously over the side yard, propped up by an awkward wooden buttress, and clad with rolled, gray-asbestos roofing. Behind this addition is yet another small building, a formal-looking pool house which sits atop the garage. The entire group of structures and enclosing walls embraces a triangular swimming pool.

The house is an agglomeration of notes and symbols, gestures which Moss has been saving in notebooks, inventions which respond to the clients' specific requests, and graphic representations of their personal preoccupations. There is the staircase up to the master bedroom suite, for example, carpeted in the pattern of a piano keyboard, a reference to Brad's piano playing. There is a special window in the living room, carved out of the corner and inserted to preserve a view of a favorite tree. Then there are Moss's preoccupations, recurring patterns of faces, stepped, castle-like shapes, the buttress holding up a cantilevered volume, the roof bursting open—graphic devices which demonstrate an anthropomorphic view of architecture.

The house is also a calculated response to many ideas which are current in avant-garde California architecture. It is a collage; it is contextual, is hand-crafted, uses "ordinary materials" and demonstrates its history in its method of construction. Frank Gehry's own house is its most obvious precursor, because it is an ordinary suburban house surrounded with a foreign collection of constructivist forms. The Gehry house is a collage in which the relationship between the old building and the new is expressed in its renovation; plaster was removed from many of the walls exposing the interior structure, leaving the

Continues on page 68
arts + architecture is watching

The new year has gotten an awful lot of bad press. Some publications are predicting the worst, but not arts + architecture. And we're out to prove the others wrong on four counts.

1.

WINTER
Utopian Settlements and the History of the Future.

2.

SPRING
After Industry—Computers, Technology and Transportation.

3.

SUMMER
The World Watches Los Angeles—The Summer Olympics.

4.

FALL
Housing and Alternative Lifestyles.

Four full issues on new towns; new technology; new records in art, architecture and design; new ways of living. This is what arts + architecture sees.

Enjoy our view of 1984.

subscribe now to arts + architecture.
What Good Is Architecture If We’ve Blown Up the Planet?

BY EMILY HICKS

Just as being told that “pergola” is Italian for “arbor” will not explain to the residents of Pacific Palisades why this postmodernist signifier has suddenly been built at the entrance of the driveway next door, when playwright Guy de Cointet’s characters explain the entire set of a play, it may not give the audience the assurance that they fully understand it yet. Like a murderer being interrogated, Cointet insists that he has an alibi that will account for every detail of his actions, and that there is no cause for alarm. Of course, there has been a “murder” despite his protestations. In Cointet’s work, we are brought to the scene of the crime: the demise of logic, conventional narrative, unified characters and easily understood symbols. All that remains is a heap of signifiers of private languages that refer only to other private languages. For Cointet, it has been a somewhat tiresome task to explain himself, but after he found that his audience was confused by his books (with such titles as TSXNXC24VA7ME) he obliged them by turning to theater, where he hoped his work would be more easily understood and in turn appreciated.

Once, at the artist’s studio in Venice, I found him watching his favorite soap opera. It occurred to me that Cointet’s plays resemble soap operas in their lack of main hero or plot; rather, they consist of many interwoven and overlapping sub-plots, whose resolutions are constantly deferred. Dialogue is central, and concerns everyday life, food, love, illness and so on. As incomprehensible as one episode of a soap opera may seem by itself, any fan of the program will quickly explain that it all makes sense, you just have to know.... In other words, one must know the code in order to decipher what appears to be nothing more than an endless procession of characters and problems. Similarly, without breaking Cointet’s code, his work will remain obscure.

Why would this French artist, who came to Los Angeles in 1970, devote himself to works about codes? His mother is a linguist and the family estate is named “Polygone,” a reference to the shape of the garden. Necessary but not sufficient bits of explanation for his work. Why can’t Cointet’s characters tell a simple story without breaking into a phonetic discourse? Why can’t family members recognize one another? Why has Cointet taken the absurd world of Kafka and changed the setting to a suburban home in Tustin, California? The viewer is often confused.

Cointet’s works are more closely connected to the international phenomenon of post/modernism than to most painting, performance art or theater in Los Angeles. However, Los Angeles is a perfect place to write and produce these plays because of its cultural diversity, Hollywood, and its reputation as an intellectual wasteland. Cointet takes what others would consider worthless—ordinary conversations in a soap opera format—and uncovers an unexpected wealth of complexity.

Postmodernism has arisen, in art and architecture, out of an exhaustion with the rationality of modern architecture, modern
literature (Faulkner as opposed to Borges), and contemporary art (minimal and conceptual art). Cointet’s influences, particularly Andre Breton and Raymond Roussel, converge with the postmodernists’ recycling of older styles. The notion of the found text recalls the found objects of surrealism. Cointet culls his lines from literature, philosophy, women’s magazines, newspapers, television, and overheard conversations. In the French works, such as “Des toutes les couleurs” (1982), the audience can identify the styles of Le Monde, Liberation, Elle and Diderot. In the English plays, we can discern fragments from television advertising, literature, fashion magazines and conversations about diet. The point is not to condemn or praise either culture, but to reveal that both are corrupted by Western culture and logic, and that they merely perpetrate the problems of international importance, from “meaning” to planetary survival. Our smug pride in logic, high art, progress and humanism must be taken apart to show its contradictions.

Cointet is sneaky. Instead of attacking political positions, writing philosophical treatises or engaging in outrageous performance art, his strategy is one of the back door. Who would ever suspect the subversive nature of a conversation about a haircut? If he can show that within the most mundane everyday discussions, there exists rupture, bizarre bits of unconscious material and complete breakdowns of logic, then what kind of irrationality must inform our important activities, the serious discourse of great human events and history?

The study of signs and codes — semiotics — has been
used in France to analyze the media, whose doublethink often paralyzes our critical capabilities, and also in the political statements of the Left. Ferdinand de Saussure, a linguist, first articulated the idea that there was an arbitrary, not rational, link between the signifier (that which we call something) and the signified (the concept to which we refer). Worse, these signifiers and signifieds were linked to reality in a tenuous way. Viewed from this perspective, the meaning of language is constantly shifting.

Cointet deconstructs everyday reality by heightening our perception of its irrationality. He does this by calling our attention to structure. His characters continually switch codes when they speak, and yet are not disturbed by this. Because they all know each other very well, they are able to fill in the (il)logical gaps. Just as Freud found substitution and displacement to occur in dreams—the language of the unconscious—so Cointet finds substitution to occur in everyday conversations. The parallel here is that if we accept the switch “Marlboro” for “scotch”—both oral compulsions for which we reach mindlessly during a conversation with a friend—then why not “nuclear submarine” for “democracy?” There is no longer any semblance of logic once the switch has been made, and yet it is accepted and unquestioned.

Cointet’s plays differ from traditional theater and the 19th century novel in that the objects in the set determine what the characters do and the text speaks for the characters. To understand how this reversal can occur, it is useful to turn to another French writer who has influenced

Continues on page 68
Lita Albuquerque
Man and the Mountain
Mojave Desert, 1978
Lita Albuquerque
Rock and Pigment Installation
Mojave Desert, 1978

Lita Albuquerque
Spine of the Earth
El Mirage Dry Lake
November 1980
Everyone occasionally feels the existential conflict: the struggle between the sensitive self and the brutal world. In the 20th century, man is often in an alienated state; caught within a society where the conditions of life are ruled by economic structures and other artificial mechanisms. The insecurity and isolation resulting from these cold conditions have, to a certain extent, perpetuated investigations of deeper levels of existence, new modes of thinking, alternative life-styles, and ultimately, the essence of being.

The critical consciousness of artists takes on a particular weight, many directing themselves towards an examination of the self in relation to the surrounding reality. Many of their works aspire to recover man's bond with the earth. Here nature represents the divine, the unstrained; indeed, it is the only realm in which man can realize himself.

In the latter half of the 60s, Michael Heizer, Robert Smithson, Walter de Maria and Nancy Holt ventured into the Nevada and Utah deserts, engaging the land itself and natural phenomena as the artwork. “Land Art” and “Earthworks” not only introduced new materials, forms and concepts of place, time and time to sculpture, but, in adopting nature's laws as their own, fostered a new awareness of the natural environment. Michael Heizer: “In the desert, I can find that kind of unraped, peaceful, and religious space artists have always tried to put in their work.” The desert's powerful attraction may lie in its impenetrability, its secretive quality.

During the 70s, natural settings were often creatively used for sculpture projects in an attempt to bridge the gap between man and the environment. By working with nature, the artist must confront and resolve the clash between forces both primal and personal. The objective is to enlarge man's awareness of nature within himself through art, and thus come to a more complete understanding of the self and the world.

The desert areas around Los Angeles make their existence known subtly, breathing upon the city continuously, tempting western artists to explore their unique potential. In the Mojave Desert, during 1969 and 1970, Michael Brewster constructed nine light installations called "Configurations" which developed out of his fascination with the perception of light in relation to space and time. Small, unconnected flashing lights were placed on the desert floor in various arrangements based on a grid. The flashes occurred every second and generated unpredictable patterns of light which appeared to move across the desert. The interaction with the environment was an equally important element of the "Configuration." The installations were activated by the sunsets and moonrises as well as the circumstances of the site.

"Configuration 006" took place near Baker, California on November 26, 1969 from 4:30 PM until 8:30 PM—the time between sunset and moonrise. During the first three hours, viewers experienced a continuously changing view of the site. As twilight descended, one began to discern the lights flickering in slow interaction with each other. During the 80 minutes of complete darkness, the flashes seemed to last longer, their intervals diminished and the space defined by the lights appeared to enlarge. With the appearance of the moon, the activity seemed to slow down and the space to contract again. These Mojave pieces were shaped by the dynamic effects of coincidence and circumstance which Brewster continues to investigate in terms of phrasing and congruence of sound.

James Turrell developed the idea for a "sky piece" in 1972. He spent many hours flying over the country looking for a suitable location for the work. Finally, he decided upon the Roden Crater in northern Arizona. Turrell has since been working with astronomers and astrophysicists to obtain information about the atmosphere and the physiography of the landscape that is pertinent to his project. A tunnel will be constructed across the crater the viewer walking through it will see skylight. The artist says, "I am totally involved in the sky, I am interested in physicality of light itself and the space fills." The "Roden Crater Project," Turrell's first permanent outdoor piece, tempts to sensitize the visitor to light being the essence of life, the unifying force between man and nature.

Sculptror George Geyer is intrigued by the power of water; specifically, erosion as process. Geyer's "White Water Descent" (San Gregorio Mountains, El Mirage Project) consists of four jetties in part of a river where the stream was divided into three and narrow sections by a sandbar. With rocks from the surroundings, the jetties were placed equidistant from each other and successively diminished in length, creating a distinctly man-made geometric structure. The stream was essentially diverted. Later, after the sploods, the force of the current eroded the jetties and in due time they disappeared completely, the river resuming its original course.

Pat Patterson's work examines shifting of shadows as a method of keeping and defining space. His first complete piece, "East-West," was executed at El Mirage Dry Lake on the day of the easterly easterly wind in September, 1976. Thirteen reflectors were placed consecutively at the end of their shadows. Starting at sunrise, by the end of the day a line of shadows had created the shape of a horseshoe, indicative of the Earth's movement around the sun.

Lita Albuquerque searches for forms in the desert, the mountains, the ocean that might reestablish man's relationship with the earth. "I try to spool directly to the quality of each piece. I am not to change it wholesale in a new idea or environment, but to arrive directly to the nature of how it already was. The figures in the 'Man and Mountain Piece II' (El Mirage, 1979) d
h feeling the right placement and align-
at and then making a connection to-
rd the mountain. I went into the
ert, I looked for a spot that would talk
out the mountain. I felt those figures to
it there, and all I did was bring them
'. The work consisted of a line of
nan figures in blue, black, white and
low pigments which were blown into in-
distinguishable configurations by the
winds, ultimately to be invisible again.
urquerque uses materials derived
m the earth—pigments, rocks, sand—
en in geometric formations. In "Spine
he Earth" (El Mirage, 1980), for exa-
, she created an intricate network of
ns, circles and squares which was best
wed from above, in its total relation-
ship with the earth.
My work," says Kathleen Bonner, ex-
lores the specific character and
ilities intrinsic to certain locations and
ks to expose their function as funda-
nental determinants of human response.
work is an expression of the experi-
ce of a place, of my perception of its
‘ticular presence, its drama, and
times, its magic.” Bonner studied
rican Indian culture and discovered
the Renegade Canyon in the Coso
untains still contained petroglyphs
ence decided upon the site for a
ject. The area, however, was closed to
ublic because of military activities, and
, the artist had to go through many bu-
ocratic channels to receive permission
ter the canyon even for one day. “It
my intent to evoke the hunting expe-
ence of these people who, perhaps
00 years ago, hid in the rocks of the
yon waiting for their game to come to
atering holes in the sandy riverbed,
even today wild horses and mules dig
water to survive in the desert environ-
ment.” The sight lines extending from the
ious hunting spots toward the water-
holes are "as if paths of weapons:" She
rounded the rims of the holes with sand
olor of fungi growing on the rocks.
Alburquerque's and Bonner’s
works result from their intuitive re-
ponses to characteristics inherent in the
site, and strive to revive a lost closeness
with the earth.
In John Gordon’s “El Mirage Project”
the viewer/participant was asked to draw
a circle around himself; to create, as it
were, a closed, personal space for medita-
tion and rest that was in opposition to the
surrounding environment. The project,
started at El Mirage Dry Lake in 1978,
contrasts the non-cultivated desert land-
scape with the urban environment. Gor-
don installed perforated walls and a
blown-up television image in the desert.
“The installation was intended to visually
challenge certainty and solidity in the ap-
pearance-like setting of the desert . . . The
photo blow-up from commercial TV of a
hand pouring a capful of liquid into a
basin was an ironic juxtaposition to the
dry lake bed, a reference to the viewer’s
everyday ‘dry’ contest. The piece
‘worked’ by a viewer locating the yellow
cushion within the corner of the territory
established by the perforated walls and the
photo . . . the viewer was instructed to
mark that location by spraying a hemi-
spheric arc on the desert floor with a
spray can.”
Recently, there has been a renewed
interest in primitive cultures: their archi-
tecture, their rituals and other cultural
practices. Marsia Alexander and Michael
Davis examine these cultures in an at-
tem-to-connect the past and the present.
Michael Davis places structures in the
desert to age and weather, eventually as-
suming the appearance of abandoned
ruins. “Monty’s HQ” (Yucca Valley,
1979) was a small house-like construc-
tion made of steel, wood and cloth. The visitor
guesses about its history: who built it, and
when? For what purpose? And under
what circumstances did it decay? Davis is
concerned with the effects of time in the
material world, and in turn its effect on
our perceptions.
Marsia Alexander’s fragile, skeletal
sculptures recall nomadic, primitive
structures. Developed within the confines
of the studio, they exist in a dormant state
until they are brought outdoors “to acti-
vate and interact with the space.” The two
forms parallel the mental functions of
(passive) memory and (active) observa-
tion. “The Desert Piece” (Palmdale,
1980), a walk-through environment, con-
sisted of reflectors, T-boxes, earthdoors
and gateways. “The reflectors were a way
of picking up information about the en-
vironment ... it was more the idea of ref-
lection rather than actual reflection. The
earthdoors dealt with the possibility of
reading down into the earth, into the un-
derworld, so to speak.” Alexander invited
12 participants for a daylong ritualistic
experience of the desert, the environ-
ment, the earth and the self. She hoped
that the people involved would transcend
the physicality of the event and achieve a
new psychological point of view which em-
phasized the role of memory.
In all these artworks, there is a unique
spirituality generated by the juxtaposed
elements of artificiality and naturalness;
a feeling of haunted tranquility, a quiet
forboding, that compels the viewer to re-
fect not just on the obvious issues of the
concrete, but on the more subtle concerns
of the soul, as well.
The desert—not so hostile as the snowy
peaks, nor so broad and bland as the
ocean’s surface, it lies open—given ade-
quate preparation—to leisurely explora-
tion, to extended periods of habitation.
Yet it can hardly be called a human en-
vironment: what little human life there is
will be clustered around the oases, natu-
ral or man-made, the desert waits out-
side, desolate, still and strange.
Edward Abbey,
Desert Solitaire

Marga Bijvoet is in Los Angeles working
on her thesis on environmental art for the
State University at Groningen, the
Netherlands.
Bruce Goff was a modest man. He spoke up for Frank Lloyd Wright rather than himself when the Price building was proposed for Bartlesville.

FLW never returned the favor. Wright built a tower in the most unlikely place, a town with a population of 20,000 and plenty of land and enough oil under the red clay to make it the eighth richest place in the United States. In the beginning Goff was considered a lesser Frank Lloyd Wright, then the Europeans discovered him and, grudgingly, America followed. Domus editor Lisa Ponti once asked me from where Goff’s clients came. I have always thought that oil had a lot to do with that. New money gambled in architecture. Risk had become a way of life, and it made gamblers of everyone. Sometimes a Goff client got a roof covered with orange Astroturf, a wall covered with ceramic roofing tile, or goose feathers on a ceiling. An underground Goff movement grew steadily. In May, less than a year after his death, 402 invitations went out for a celebration of his 80th birthday, and there were 420 responses. Over 500 turned up for the three-day meeting in Bartlesville, Tulsa and Norman, Oklahoma. They came from Japan, Belgium, Israel, and 29 states of the Union, plus a busload of students from North Carolina, to celebrate a purely American architecture. Many had years as head of the architecture department or had worked in his office. He had taught pulses, he introduced them to the do-it-yourself school if no contractor would touch the plans, and he demonstrated thought — things made for one purpose will picked up as a Seabee in the Aleutians when been Goff’s students during his at the University of Oklahoma, to trust their creative im- served another — which he had building an officers’ club. He
had cut up a warehouse full of base moldings and painted them gold and silver to change the shape of the posts. His favorite stockpile was war surplus, but in 1952 he framed a small church with a waste material found in great supply in Oklahoma—used oil pipes. Even when the budget was ample, as in the Joe Price house (1957-66), chunks of wasted aquamarine glass were inserted among the local stone of the chimney and in a wall built up of courses of coal.

Goff's own earth (as the Mexicans say) was the black soil of northern Kansas, From Alton (pop. 500), where he was born in 1904, his father, a watch repairman often out of work, moved the family from place to place, finally settling in Tulsa. The town had been part of "The black soil of northern Kansas. Several Indian nations were moved west from place to place, finally settling in the harshest of soil covering the richest known reservoir of oil. Before Oklahoma was admitted to the Union in 1907, the black gold rush had brought in Theodore Barnsdall (father of Aline, FLW's client for the Hollywood House) and J. Paul Getty, whose fortune built the Getty Museum. It was Boom Town.

Goff was in the right place at the right time. With his talent for drawing he got a part-time job at age 12 in the architectural firm of Rush, Endacott and Rush. It was Endacott the engineer that Goff pestered. Noting that engineers took the easy route, Goff challenged him with complex problems—"You can't build that!" In keeping up with Endacott, he passed his engineering exams for his license at age 18, the year he joined the firm full time and took over most of the design.

Design came naturally to him. He was aware not only of Wright but of the currents in Europe by the time he was 16, and he adapted some of the new ideas. But he predicted as much as he followed. His dwindling tower for the 1926-27 Boston Avenue Methodist Church, in the Art Deco style, predated that of Los Angeles' Bullock's Wilshire. There was no slow evolution of styles in Tulsa. The transformation of the Methodist church moved swiftly in three decades from open air meeting place to carpentered Gothic to neo-classical temple to Art Deco cathedral.

Goff also explored the flatroofed box in the 1927 Page Warehouse, with continuous fluting in high relief, and in two Dios done on his own. In these features which persisted in his style double-height room with balcony 1923 artist's studio, and the rando pierced wall in the Riverside Music died of 1927. A recessed bull's-eye window and diagonal rows of windows with tangles of black onyx between pilasters with the scale as does the checkerboard of windows in the Struckus house.

In art, he was drawn to the Secessionist painter Gustav Klimt, whose rich reflective surfaces in color and gold and silver was an element in his style. He was Klimt’s headlike, dripping effect walls and hangings: bunches of chunking cellophane strips suspended from the ceiling of the Price house. Also, the budget for the 1952 church in the fields was used up before opening, and several shining fluted tube pans by gold cords from the peak.

He was taken into the Rush firm in 1922, and, in 1929, just before the market crash, the firm became Endacott and Goff. But during the Depression office closed for lack of work, and in 1940 he went to Chicago where he did pro design for Libby-Owens-Ford and taught a class at the Chicago Art Institute.

The small houses of wood sidings built around Chicago between 1935 the outbreak of the War worked in scale, and reached for form within surface geometry of the square angle. This continued until the war induced a new shape, the barrel vault Quonset hut, put to imaginative use Seabee chapel. From that time on the curvilinear was strongly present, combined the curve with the square what he called a "squirele" plan, often more than a segment of an arc in circulation was along the inside of a curve.

War surplus materials became a source after the war ended. But the panel supports punched with light holes, which he used in the Seabee ch were reproduced in wood, with five glass ashtrays in the square b. This was for the postwar Ledbroke house, his first in Norman after beco Dean of the department of architecture 1947. More important was this early exploration of stayed roofs, previously used only in unbuilt projects. Five later the principle was developed for toughest of all his buildings; tough with the tenderest of undertones. It
...well Baptist Church in the oil fields.

Edmund. The teepee-shaped structure is framed on the exterior with open-tapering trusses composed of hollow steel, the trusses meeting at the apex in a compression ring. Floating above the stone is an elaborate mast-like splayed arrangement. The ork of vertical and horizontal ribs on the interior is of exposed pipes.

Buildings honor so tenderly a lot that the church might even be called ingenious as it was built of materials at hand. The technology is that of oil derrick traction, the location is near the oil fields from which the livelihood of the nuns comes, and there is the reference to the Indians in the teepee shape, a mark for many of the early Indians of the plains.

The best known of his suspended roofs is the 1950 Bavinger house near Norman, built for an artist and his family. Shell of local stone is a pure spiral of timbers, with the entrance through a laced open end of the spiral. Extend above the stone is an elaborate mast, supports the stainless steel cables (surplus), from which hang the roofs, arches and closets projecting from the roof, and the interior living pods. Latching comes from the cables to a lantern, reached by a bridge. The climbing is a little like Michelucci's bird's-eye of his autostrada church, in which reevey appears to continue as a road to the sky.

Round and oval cylinders of many sizes and in his work, but there is a cycloid hypocycloid. Roofs are often red planes with two vanishing points. Ikes a triangular floor plan, but the Schiele's anti-friction curve, and five-pointed overlapping stars, and a ded round plan.

Sloping diagonal walls meet outslopes on the second floor level, two sead are joined at the center in a red chevron plan, a pumpkin-shaped e has a downturned saucer roof over part and upturned saucer above. Entrance to the 1958 Pollack house is a 16-foot high space frame of steel walls and plastic roofs, a spinoff of the Schiele's anti-friction curve, and five-pointed overlapping stars, and a ded round plan.

At the time of the celebration, Price's oriental art collection had already been shipped to the Los Angeles County Museum, where the small museum to house them was designed by Goff. (Associate architect is Bart Price.) It is also a stayed structure, the site at the northeast corner of the museum. The form is roughly two connecting structure with points rounded like an orbiculate leaf. Covering these squashed cylinders are rhomboid roofs with transparent domes, and piercing the roofs are pylons joined by a cross piece. The cables holding up the roofs run from the cross pieces to the edge of the eaves. There is something of Japan in the extension of framing members—like the rafters of the Ise shrines which push above the ridge beam into the sky; a little like Candel's hyperbolic paraboloidic leaf roof on the Chapel of Our Lady. By the end, Goff was often on a collision course with Japan.

His last house, for Al Struckus, is now going up on a 50' x 150' site in Woodland Hills. Frank Purcell is the associate architect. The form is a plywood-sheathed cylinder 24' in diameter, overcut by five smaller cylinders, the largest the 12' stairwell, the smaller ones for revolving bookshelves, closets, etc. The plywood will be covered with random length square sticks of salvage wood. The 1500-square foot space is on four levels, garage and entrance at ground level, dining and sitting on the first floor; off the dining area is a balcony extending over the drive. There are two magnificent vertical spaces, one the open stairwell from ground level to the top, the other the enormous opening along the checkerboard of windows, from the dining level to the transparent dome of the living room at the top, with the roof rafters radiating out from the dome. By lifting the living quarters above ground level, the houses in the foreground are blocked out, and the view is in glimpses through the pattern of alternating solid and transparent wall, toward a golf course and the mountains.

Esther McCoy
architects have long plundered ideas and forms from the vernacular landscape. The European Modern Movement is a prime example, quarrying its vocabulary — machine-like boxes, strip windows, plastic concrete shapes, exposed structures — from industrial and folk vernacular buildings. Mies van der Rohe and Le Corbusier saw in these common forms the framework on which to hang the rhetorical imagery of their technological biases. But they hardly began to explore ideas present in the vernacular landscape.

Berkeley architect William Pierce Coburn's work delves into a wider lode than did the early modernists. Rational machine-made forms are not the only ones that interest him. Vernacular buildings and gardens also reflect the hopes of the human imagination, the insight of chance, and the functions of sentiment. They display man's temporary truces with nature, the blind choices of bureaucracy, the patterns of commerce. They embody implicit concepts of space, activity and structure. For Coburn, they are catalysts. Like the early modernists, he manipulates them for his own uses, to convey the architecture of a diverse culture. But his respect for his sources remains.

Coburn is both an architect and a landscape designer. He gives equal importance to the building and its setting. He defies neither the existing physical nor cultural contexts of his buildings but incorporates them in his work. The units they suggest are too interesting; deliberate and random elements are given equal weight.

A garden he designed for a brown shingle house in Berkeley blurs the usually decipherable line between designed and undesigned pieces. Down the side yard, between houses, floats an arbor, a part of any proper garden in Coburn's native New England. Its dark paint matches the trim on the house itself. But the cross pieces overhead are a cloud of broken angles and jutting ticks without apparent order or propriety. Rose vines, jasmine and passion lower further entangle it.

The arbor stretches into the backyard, where long, checkerboard tile planters, flush with the ground, are scattered through the lawn. They collide and veer, their placement ignoring any ordering grid.

A wooden stair leads down from the rear of the house; its spindly wood structure is more orderly than the arbor. A stack of fireplace wood lies to the side. A fence circles the yard; beyond it neighboring sheds and roofs repeat the casual appearance of the pieces within the fence. Seats appear poised in mid-disintegration, with armrests and slatted backs mismatched or slipping out of place. Some sticks are finished molding; some retain their bark.

When mature, the profuse piercing will be luxuriant, even overgrown, in the style of turn-of-the-century California Tourist Board aesthetics of lush overbushes overrunning small cottages. Near the rear of the lot, the plants have a gray cast, the color of desert floors in the Southwest.

At first the garden is puzzling. Either nothing is designed, or everything is. Is it that the trellis is a decrepit relic, or is it that the woodpile is designed? They speak the same language. Coburn has mastered the vocabulary of the neglected garden, the storm-damaged shed, so convincingly that at first glance his inserted pieces are at one with the neighbor's aging asbestos shingle roof and the telephone lines overhead. The designed and undesigned landscapes are unified.
Under scrutiny, the pieces sort themselves out, for the most part. The jumbled sticks of the trellis are carefully misorganized. Patterned against the sky, they suggest the graphic and spatial qualities of both a deciduous forest in winter and a moldering lath greenhouse. The effect of these evocative references is not nostalgic, though it plays on a regard for precedents.

The checkerboard tile of the planters is a man-made pattern, but they adapt themselves to the natural scene by their casual placement. The design decision to place them on a rational grid or to allow them to float and shift is arbitrary; functional either way, Coburn chooses to exploit a new set of lines and sets the planters loose. The resulting pattern is added to the abundance.

The outdoor furniture, also by the architect, introduces the symbols of culture into the garden, though in the same ragged vocabulary as the arbor and planters. Here Coburn evokes a self-conscious 19th century rustic tradition of resort furniture. Their ancestors might originally have been noticed on the veranda of Yellowstone Lodge, or in a lakeside gazebo. They were meant to recall in the vacationing city dweller a genially crude naturalism. Coburn's benches maintain those references to nature but they also refer to the long-gone style itself as an artifact of culture. The armrests and backs float like fragments of memory.

The California garden in its many guises has intrigued Coburn since he first arrived in the West. Touring the San Joaquin Valley, he discovered the counterparts of the homesteads, barns and rural industrial buildings which had always attracted him in New England. But the diversity and the freedom of opportunity of the California landscape were new. Like the best non-native Californian architects, he was open to the implications of the new surroundings for his architecture.

The image of California as an exotic garden has attracted many designers over the years. In high art landscape design, the unique climate, plants and possibilities encouraged Thomas Church, Garrett Eckbo and others to abstract nature according to modern artistic notions. Their work represented this abundant landscape under control.

Coburn is influenced by these designers, but he also looks at the uncontrolled, rough edges of culture and nature's encroachment on man's structures. Here it is the intensely delineated, personal landscapes of Tressa Prisbrey, Simon Rodia, and dozens of unsung frontyard gardeners who use colored gravel and amateur topiary which offer the appropriate imagery for his work. They deal with man's uneasy truces with nature, his accommodation of change by time and weather, an unabashed use of symbolism from a multiplicity of cultures, and idealized worlds in cheap materials.

Coburn uses ragged, aggressively irrational lines frequently. They are, on one level, a rejection of neat and tidy right angle architecture as he was taught it at the Graduate School of Design at Harvard. But they are more directly an acknowledgement and an appreciation for the way lines actually are in the world around us, subject to conventional contractor construction techniques, weathering, repairs and the passage of time—the lines of the vernacular landscape. They are all around us. They look accidental, but they aren't. Neither are Coburn's lines.
Coburn’s own house, a remodeled stucco craftsman tract bungalow, is a mixture of Eastern memory and Western marvel. Remodeled with the casual detailing of aging barns, Grandma Prisbrey’s Bottle Garden, and William Wurster, the public area has two distinct characters in one flowing space.

With interior shutters and slanting built-in bookshelves of randomly sized pieces, the living room is a memory of a New England homestead—dark, snug, centered on the hearth. The wall between the living room and the adjacent dining room/kitchen has been replaced with green window sash and a white picket fence. The ceiling also has been removed, exposing the rafters. Large skylights flood the room with light. Accumulations of sticks, like those in the garden arbor, float in the exposed rafters, casting branchlike shadows on the floor and walls.

White picket fences of various heights and scales congregate in the room, serving as space dividers, screens, cabinet doors and furniture. White, the slick color of modernism, is tempered by green trim to recall traditional exterior colors. The room throws together folksy emblems of traditional outdoor spaces with uncovered samples of tract bungalow carpentry to bring the outside garden inside. The unruly lines of weathering materials are mixed with orderly white picket fences to depict the standoff of culture and nature.

Coburn has chosen some challenging qualities of high art and vernacular gardens to model these interior and exterior spaces. They embrace personal, natural and cultural symbols seen through traditional and idiosyncratic building methods. The details and construction are as obsessively intricate or as pragmatically unkempt as the volatile personal visions of vernacular remodelers and landscapers.

Coburn’s work subverts our assumptions about what is designed and what is not. Once having seen his exposition on the aesthetics of the vernacular world, it is difficult not to see that world with new eyes. Broken sidewalk slabs and unrepaired metal siding begin to seem as artfully considered as anything an architect designs. His work treats the crude, the misorganized, the popular, the incomplete, the transitional actualities of the given landscape as symbols of man’s imagination and artifice coping with nature’s presence. The offhand processes of accident, weather, sloppy construction or untrained designers invest constructions with sufficient richness, ambiguities, patterns and symbols to reward an inquiring eye.

Vernacular buildings are often mundane, but Coburn demands that even these common things be treated with tolerance and respect. They are more than curiosities. That vernacular forms were rich enough to inspire and perform for the early modernists testifies to their value. Coburn’s use of them reveals more of their worth. In so doing he unifies the entire landscape in a more unpretentious and successful manner than architects who attempt unity through personal notions of total design. The casual order he draws from the vernacular is so clearly conceived that once seen it is apparent everywhere in the vernacular landscape. He shows how the vernacular is still a storehouse of architectural ideas.

Alan Hess is an architect living in the San Francisco area.
The Dream House

BY BRUNO GIBERTI
Pattern language, Christopher Alexander wrote in a preface to new researchers proposed on the way that men construct their buildings and towns. The last and most eloquent chapter of this book, "The image of your life," described the most intimate devices of space. "Lastly," they wrote, "you go into your life as you have lived it, and at every point in the process you have helped to define the kind of living that the world will permit for you. As it turns out, the right kinds are personal things."

Out that it is natural for people to embellish completed lives with habits of personal dignity, the authors observed. "A hunting glove, a watchman's cane, the colors of a cemetery flag, or panel of paneling, bequeareth from the time when we were children to surround ourselves with meaningful cloths that tell a story."

Undoubtedly, the author's concern is with something larger and in the part, their own, of the language of meaning. They are signs, said the authors, which they are "assimilated to a language which is not led by the standards of their time and place..."

The authors also show the story of another language, "the collected meanings of a stone's mind, of a stone's mind..."

As Jung explained our dreams of overflow with meaning, the authors showed us the dream of meaning, in which the author's collected mind, in his wall paintings, shows the boundaries of meaning in a visual manner, untold space embellished with things, not in order, but in a certain manner, "the stones which make up the following dream." This image, to "take back the night." Many of the stones which make up the following dream have been printed in this image, to take back the night."
sense, more affecting than mere signs because they have meanings beyond the commonplace objects with which they are associated, meanings which can have roots in the unconscious. A large pair of lipstick-red, foam-filled lips makes a comfortable sofa in which to sit, but it simultaneously supports and snaps the user’s mind, with associations as diverse as mother and Marilyn.

Whether the work of an artist or the product of a manufacturer, these combinations should indicate the ability of designed objects and spaces to be more. Object and space can both be reinvested by the designer with psychic meaning and sent spinning out on some borderline between art and design, between sleeping and waking.

On that borderline, a chair can be allusive, having meanings beyond a seat with four legs and a back; a room can represent another kind of interior, referring to the landscape of the mind; a house can serve a surrealist function. It can be a machine for dreaming in.

1. Average Male by John Lindsay Young, 1970, aluminum tube, gator foam, lacquer, metal filament and paper. Photograph by Baldwin
2. La Terrain by Man Ray, for Simon, in foam, leather and wood
3. Magritte chair by Sebastian Matta, for Sime fabric, foam and plastic
4. Door by SITE for Formica, in Colorcore surfacing material
5. The Venus de Milo of the Drawers, Salvador Dali, 1936, in painted bronze
6. Gif, Man Ray, 1921, fluorescent with metal
7. Marilyn sofa by Studio 65 for Stendig, in urethane and stretch-nylon, after a design by Bonnie Cashin
8. Têtes-a-têtes chair by Stanley Tigerman for mica, in Colorcore surfacing material
9. Les Grands Trans-Parents mirror by Man Simon, polished glass with serigraph
10. Broken Dreams by Steven D. Sianey, in safety glass and resin tube. Photograph by Baldwin
Post-Modern Malpractice

by Forrest Wilson, Ph.D., F.R.S.A.

Forrest Wilson, professor of architecture at Catholic University of America in Washington, D.C., and former editor of Progressive Architecture, launches a serio-comic attack on the Post-Modern movement and architectural "entertainers" and gurus who set trends and set back architecture. Some 180 of Wilson's acerbic and (in Charles Jencks' language) multivalent and doubly-coded drawings present a long-overdue satiric view of Post-Modern. Post-Modern will survive but it will never look the same again.

1983-136 pp.-243 illus.-$7.50

"In an hour or so of good laughs, Forrest Wilson's latest book of drawings unlocks the secrets of Post-Modernism... Wilson has long been a Jonathan Swift of our architecture. His deadpan, satirical, rapier-sharp cartoons demolish pretensions and dismantle pomposity."

-Wolfgang Von Eckardt, *Time* magazine design critic

by Esther McCoy and Barbara Goldstein

A traveler's field guide to the outstanding buildings designed and constructed in the U.S. since 1940. The introductory text is in French and Japanese as well as English. Designed for the traveler, the guide is also a handy desk reference to architects and buildings in the United States and a brief history of U.S. architecture in the middle years of the 20th century. Listings are organized geographically and indexed by state, city, and architect. Photographs of projects accompany the listings, especially prepared street maps of major cities locate the projects.

1982-172 pp.-500 illus.-$9.95

"Expert Selection"
-Los Angeles Times

"Next time you go touring in the USA, take this book with you... Both authors are well qualified to guide our travels."
-Monica Pidgeon, *Royal Institute of British Architects Journal*

Vienna to Los Angeles: Two Journeys
by Esther McCoy

Esther McCoy documents the early careers and personalities of Southern California's foremost practitioners of modern architecture. Publication of many heretofore unpublished photographs and documents gives the reader a fascinating look at the private and professional lives of Schindler, Neutra, Frank Lloyd Wright, their clients and the avant garde of Los Angeles in the 20s. 1979-155 pp.-93 illus. Cloth $17.50-Paper $10.95

"This very important book is a treasure of insights into the drives and personalities that make architects and architecture."
-Cesar Pelli, Dean, Yale University School of Architecture

"Marvellously precise and alive...the best piece of architectural history I can remember reading."
-Robin Middleton, architect and critic, Faculty of Architecture, University of Cambridge, England

Fan Vaulting: A Study of Form, Technology and Meaning
by Walter C. Leedy, Jr.

Professor Leedy documents and analyzes the emergence of a new mode of building in medieval England, tracing the origins of fan vaulting back to certain essential characteristics of the English interpretation of Gothic. The book contains a complete catalog of known fan vaults with a description and technical analysis of each.

1980-250 pp.-243 illus.-$16.95

"Outstandingly good. Excellent scholarship. Professor Leedy has broken new ground in his interpretation of vaults."
-Sir Nikolaus Pevsner

"Fan Vaulting is a major contribution to the field of studies of medieval architecture... It presents material which is otherwise inaccessible."
-Professor Stephen Murray, Indiana University

"Leedy has illuminated a whole period of English Architecture."
-Society of Architectural Historians Journal

by David Travers
Second Edition

A down-to-earth manual which removes the uncertainties and clarifies the process of producing top-notch, effective general brochures. It takes the reader confidently through each step-planning, budgeting, scheduling, organizing, designing and producing a brochure.

1982-125 pp.-60 illus.-$10.95

"Excellent manual."
-Journal of the American Institute of Architects

"Any design firm contemplating the preparation of a brochure should have this book. A thorough and very useful guide."
-Interiors

"Everything you ever wanted to know about architectural office brochures."
-L.A. Architect, Journal of the Los Angeles Chapter, AIA

Order by mail or phone:

Arts + Architecture Press
1137 2nd St., Suite 200, Santa Monica, California 90403 (213) 395-0732
New music in California is staggering both in variety and quantity, and in the past couple of decades, it has become a conspicuous “export item.” One could easily choose from among two dozen resident composers who are making a mark both at home and away; here are four who are contributing to the new music scene in particularly lively ways.

Ernst Krenek, among the leading composers in Europe before World War II, came to this country in 1938, finally setting down a few years later in southern California. When not quietly at work in his Palm Springs studio, he is apt to be found in far away concert halls for performances of his music. During his eightieth year, he was fitted all the way from Santa Barbara, with its all-Krenek festival, to Vienna, where he was born in 1900. Recent years have been particularly rich for Krenek, a time when many of the directions he has explored in six decades of music making have flowed together in a steady stream of new works.

Spätlese (1973) is a major cycle of six songs on texts by the composer. Clever word plays—“Spätlese” refers to late-harvested grapes as well as to “late reading”—are matched by dramatic, adroit musical settings. The lyrical gestures of this work come out of a more than 150 year tradition of Viennese song writing. This late opus also has its roots in O Lacrymosa (1926) and Three Songs (1927), works showing Krenek’s fascination with the great Schubert songs of the early 19th century. These two cycles are remarkable for the way Krenek plays with musical styles of previous periods; the music is tonal and colored by the composer’s neo-romantic inclinations of the mid-20s.

Though Joan La Barbara is both a video artist and music critic, she is best known as a composer and singer of the most demanding new scores. Her pioneering work in “extended vocal techniques” has put her at the leading edge of new music performance and it is for the human voice that she has written almost all her music. She has discovered new ways of using the voice—“the original instrument,” as she calls it—and has even added non-European techniques to her already vast vocal resources.

Shadow Song (1979) is a multi-layered tape piece with non-sung materials (whispers, sighs, breaths) that seem about to break into verbal communication, but resist, remaining abstract and without specific meaning; a prime characteristic of music, after all. These are juxtaposed with sung, “choral” blocks, produced by recorded overlays of the composer’s voice and slightly modified. One technique here involves the production of sound by inhaling, characteristic of some music from the Arab world, as well as that produced by exhaling, normal in speaking and western singing.

Klee Alee (1979), inspired by a Paul Klee painting, was made at RIAS Radio in West Berlin, where La Barbara was a composer-in-residence for a year. (Clay Allee also just happens to be the name of a street in that same city!) Here there is a sound continuum of lines sung by the composer and assembled through multi-track recording. The resulting harmonies seem to expand and contract in slow motion, not unlike the effect of slow breathing through a harmonica. Indeed, the piece has the feeling of a long period of just breathing, albeit a sort of sung-breathing, punctuated by little snatches of ululation (another non-western technique) and other non-sung vocal sounds.

Richard Felciano is a San Francisco composer whose ideas of vocal and instrumental writing are constantly being challenged through his contact with electronic media. For him, electronic music is a chance to get his hands on the stuff composers work with, to deal with physical sound just as a potter works with clay. He has no desire to bypass performers, but he thinks of the new media as ear and mind stretchers as much as anything else.

Among Felciano’s major works is Galactic Rounds (1972), for large orchestra. One of the unique aspects of this work is the placement of four trumpets and four trombones; instead of their usual places, they are placed in a broad, lateral configuration among or behind the rest of the orchestra. Near the end of the work, they stand up on cue and spin around in 360° area, their instruments held high. The visual and aural effects are spectacular, a striking climax to the work. The so-called Doppler effect in the sound, produced by this spinning around, is more familiarly exemplified by the sound of a train whistle which changes pitch as it passes.

Another piece, In Celebration of Golden Rain (1977), shows the composer’s considerable interest in the Orient. It is written for the unlikely combination of an Eastern instrument (Javanese gamelan) and one from the west (organ), each maintaining its traditional tuning and character. Felciano sees the American west coast as a place where such diverse cultures can interact creatively, and In Celebration as a distillation of what it means to him to be alive in this particular place and time.

Both The Angels of Turtle Island (1972) and CHOD call for live instrumental sound plus these same sounds slightly delayed by mechanical means. Through this system, the music is fed back upon itself, getting softer and softer with each repetition. Thus, the sounds from the loudspeakers provide a counterpoint to the original music of the players. Further, the delayed sounds in Angels are randomly moved by mini-computer among four loudspeakers. In these two pieces, the players and the delayed/modified sounds they hear interact in ways that would not have been possible before our time, when electronic tools became commonplace among musicians.

Gordon Mumma has been in California since 1975, living in Santa Cruz. Significantly, though he is principally known as a user of electronic media, his main concern is with music as something to be performed. He has created a number of works in which he himself plays a variety of unusual instruments, almost always with live electronic modification, and other works which are “influenced” by the listeners. Mumma also designs and

Continues on page 67
### Gallery Hours

Mon-Fri 9am-5:30pm

### Artworks

<table>
<thead>
<tr>
<th>Artist</th>
<th>Artworks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Josef Albers</td>
<td></td>
</tr>
<tr>
<td>Jonathan Borofsky</td>
<td></td>
</tr>
<tr>
<td>Ronald Davis</td>
<td></td>
</tr>
<tr>
<td>Mark di Suvero</td>
<td></td>
</tr>
<tr>
<td>Sam Francis</td>
<td></td>
</tr>
<tr>
<td>Joe Goode</td>
<td></td>
</tr>
<tr>
<td>Robert Graham</td>
<td></td>
</tr>
<tr>
<td>Philip Guston</td>
<td></td>
</tr>
<tr>
<td>Michael Heizer</td>
<td></td>
</tr>
<tr>
<td>David Hockney</td>
<td></td>
</tr>
<tr>
<td>Jasper Johns</td>
<td></td>
</tr>
<tr>
<td>Ellsworth Kelly</td>
<td></td>
</tr>
<tr>
<td>Edward Kienholz</td>
<td></td>
</tr>
<tr>
<td>Roy Lichtenstein</td>
<td></td>
</tr>
<tr>
<td>Robert Motherwell</td>
<td></td>
</tr>
<tr>
<td>Bruce Nauman</td>
<td></td>
</tr>
<tr>
<td>Isamu Noguchi</td>
<td></td>
</tr>
<tr>
<td>Claes Oldenburg</td>
<td></td>
</tr>
<tr>
<td>Kenneth Price</td>
<td></td>
</tr>
<tr>
<td>Robert Rauschenberg</td>
<td></td>
</tr>
<tr>
<td>James Rosenquist</td>
<td></td>
</tr>
<tr>
<td>Edward Ruscha</td>
<td></td>
</tr>
<tr>
<td>Richard Serra</td>
<td></td>
</tr>
<tr>
<td>Keith Sonnier</td>
<td></td>
</tr>
<tr>
<td>Frank Stella</td>
<td></td>
</tr>
<tr>
<td>Michael Heizer</td>
<td></td>
</tr>
<tr>
<td>David Hockney</td>
<td></td>
</tr>
<tr>
<td>Jasper Johns</td>
<td></td>
</tr>
<tr>
<td>Ellsworth Kelly</td>
<td></td>
</tr>
<tr>
<td>Edward Kienholz</td>
<td></td>
</tr>
</tbody>
</table>

Architect & Interior Designer Inquiries Invited

---

**GEMINI G.E.L.**

8365 MELROSE AVE., LOS ANGELES, CA 90069 213 651-0513

---

**Screwball**

Screwball has won many awards in the U.S. and is a selection of the Design Council of Great Britain. It can be seen at the Victoria and Albert Museum, Age of Plastics Gallery, Lon.
The Transfiguration of the Commonplace

by Arthur C. Danto
212 pages, $19.00, cloth, $6.95, paper.

Arthur Danto has written a rare and remarkable book. The Transfiguration of the Commonplace is a rarity in analytic philosophy for its imagination and original insight and for its degree of intimacy with both philosophy and the arts. It is remarkable for the multitude of philosophical issues it encounters along its own deliberate route, and for the elegance with which it engages, provokes and intrigues. It is, at the same time, good philosophy.

Most significant philosophies of art, while eventually about art in general, are usually ignited by particular artworld events. On Danto's starting line we find the contributions of Duchamp. In particular, it is Duchamp's ready-mades (e.g., his In Advance of a Broken Arm, an ordinary snowshovel, his Fountain, a nearly untouched urinal) that raise questions of how a commonplace object can become a work of art. And it was the readymade, later to be incorporated in the artworks of Picasso, Rauschenberg and Segal among others, and directly tied to those of Johns and Warhol, that helped clarify the downfall of the aesthetic in the visual arts: that helped underline the significance of the eye's impotence in contemporary art and, retroactively, for the art that came before.

So it is that Danto approaches the problem of how artworks are to be distinguished from mere real things. It is a problem of no small importance since, after all, artworks (seem) to be real things as well: so much paint on canvas and frame, so much stone or steel. And better, Danto asks, how can one thing, perceptually indiscernible from another, be an artwork, while the second like a snowshovel ignored by Duchamp, be just a commonplace object?

With a fascinating set of examples, Danto paves his way by showing how things can have multiple identities, how objects indistinguishable to the eye can belong to radically different ontological orders and hence how radically different descriptions are warranted by each, something like how talk about us as persons differs from talk about our bodies.

Danto's answer lies in the notion of aboutness: artworks are, while most ordinary objects are not, about something. (How art is about the world is a well entrenched problem, and solutions since Platonic times have centered around the concept of imitation. It is a solution that Danto, following Nelson Goodman, rejects in favor of the concept of representation, one to which I will return later.) Aboutness is a characteristic that art has in common with language. It is as if each, though part of the world, is also plucked from it, looking back upon a reality from which each is removed. Indeed, it is by playing foil to the concept of reality that art, like philosophy itself, first came to be. That is how art arose, according to Danto, together with philosophy.

The distinction between appearance and reality, the earliest of philosophical distinctions, leads Danto to an absorbing suggestion. "It is a curious fact that though there has been no culture without some kind of science, philosophy has arisen only twice in the world, once in India and once in Greece, civilizations both obsessed with a contrast between appearance and reality." That art too should owe its origins to that contrast helps yield an explanation of how it is possible that there is a philosophy of art at all.

The difference between art and reality is something the eye alone cannot descry. If something is an artwork it must be seen in a non-neutral way: it must be subject to interpretation. And, "To interpret a work is to offer a theory as to what the work is about, what its subject is." Seeing an artwork without interpretation, Danto says, is like seeing a page of print before we've learned to read.

The term 'artworld' is a term that Danto launched upon rough philosophical seas back in 1964. An artworld is, in part, a world of interpreted things. The detachment of art from the world, its acquisition of a second citizenship, depends essentially upon theories of art and hence a knowledge of art history. (Titles, which only certain things have, are directions for interpretations.) For without theory, paint, for example, is simply paint and nothing more. Not all things are possible at all times, medieval flight insurance, Danto has said, or Etruscan typewriters. And so too, an object at one time can gain artworld admission when at another it would remain only its physical embodiment. Many significant artworks submitted today would not even have been candidates for artworks a short forty or fifty years ago.

If it is art theory that makes a work what it is, identifies it as an artwork, what it is determines our aesthetic responses to a work. By aesthetic responses Danto tends to mean how we feel about the work, our range of emotions, our sensual reactions. But our aesthetic responses, no less than those of an orthodox Jew to the eating of pork or a lover to a sexual experience, are determined by our knowledge of that to which we respond.

But there are still further problems. If art represents, how do we distinguish artworks from other representations, e.g., maps, diagrams, charts. Part of Danto's answer is the following: "The thesis is that works of art, in categorical contrast with mere representations, use the means of representation in a way that is not exhaustively specified when one has exhaustively specified what is being represented." What is left over is, "a subtle piece of self-reference." Works of art are about themselves. For artworks are not merely transparent, cannot be only about their content, they are about the way they are about the world as well, raising what they exemplify to a new level of self-consciousness. In art we see the artist's way of seeing, the artist's coloring of reality. Artworks, whatever else they are about, are about art themselves.
In the final chapter, Danto considers a slew of concepts that have frequently recent literature, e.g., expression, style, metaphor, and it is there that we learn about the title-term 'transfiguration.' (The title, by the way, is one Danto acknowledges taking from the Muriel Sparks novel, _The Prime of Miss Jean Brodie_ in which a character writes a book of that name.) Artworks transfigure, not transform, what they constitute. They are metaphors that do not become the metaphor they make, but rather bear the attributes of it. As metaphors, artworks resist substitution by equivalences and understanding each is to take part in a complexity far greater than when one is in the presence of commonplace things.

Danto points out that artworks and metaphors have strong structural similarities, not the least of which is their non-explicitness. For both, like rhetoric, leave deliberate gaps that can only be filled by audience involvement. Thus what an artwork or metaphor does not say, renders them with power — the power to involve and hence create an attitude toward them. In metaphor as in artworks, it is up to the auditor to complete the picture, to say what’s going on, to become caught up in the way the artist understands the world.

In its breadth and sense of discovery, in its ability to make significant and seemingly alien connections, _The Transfiguration of the Commonplace_ is often startling. It is, however, not a perfect book. One has to wish that Danto were less leisurely with his opening chapters and less frantic with the closing ones, where, in my view, too much was suddenly taken on. One has to flinch at bits of carelessness (an attribution of a quote to Goodman when Goodman attributes it to Virginia Woolf, an incorrect title from Borges, the wrong name of a song from Sartre’s _La Nausée_, a misquotation from Bob Dylan). And there are times when even key conclusions seem unconvincingly drawn.

But Danto fascinates on nearly every page with visitations to philosophical and artistic points of interest from almost every period. This book is certainly a landmark in the literature of philosophy of the arts. But I am also of the belief that whatever state of immersion one happens to be at, Danto’s book will give the arts in a different and, as if his book transfigured artworld itself into a single art.

_**David Goldblatt** is a writing Professor of Philosophy at the University._

**Trompe-l’œil Painting: The Illusion of Reality**

by Miriam Milman

Skira/Rizzoli, New York, 1983 pp., 105 color illustrations $27.50.

From its outward, pictorial appearance, _Trompe-l’œil P._ _The Illusions of Reality_ by Milman looks like easy reading, notion of an armchair tour of trompe-l’œil (in French “to fool the eye”) art ever in the foward. With her foreword and a quotation from Diderot on fancy vocabulary, Milman’s academic, intellectual tone is quite different from the anecdotes and humor which Danto advocates in his book. Here Milman is concerned with trompe-l’œil, trompe-l’œil as a kind of illusion.

From its outward, pictorial appearance, _Trompe-l’œil P._ _The Illusions of Reality_ by Milman looks like easy reading, notion of an armchair tour of trompe-l’œil (in French “to fool the eye”) art ever in the foward. With her foreword and a quotation from Diderot on fancy vocabulary, Milman’s academic, intellectual tone is quite different from the anecdotes and humor which Danto advocates in his book. Here Milman is concerned with trompe-l’œil, trompe-l’œil as a kind of illusion.

But Danto fascinates on nearly every page with visitations to philosophical and artistic points of interest from almost every period. This book is certainly a landmark in the literature of philosophy of the arts. But I am also of the belief that whatever state of immersion one happens to be at, Danto’s book will give the arts in a different and, as if his book transfigured artworld itself into a single art.

_**David Goldblatt** is a writing Professor of Philosophy at the University._

**Trompe-l’œil Painting: The Illusion of Reality**

by Miriam Milman

Skira/Rizzoli, New York, 1983 pp., 105 color illustrations $27.50.

From its outward, pictorial appearance, _Trompe-l’œil P._ _The Illusions of Reality_ by Milman looks like easy reading, notion of an armchair tour of trompe-l’œil (in French “to fool the eye”) art ever in the foward. With her foreword and a quotation from Diderot on fancy vocabulary, Milman’s academic, intellectual tone is quite different from the anecdotes and humor which Danto advocates in his book. Here Milman is concerned with trompe-l’œil, trompe-l’œil as a kind of illusion.

But Danto fascinates on nearly every page with visitations to philosophical and artistic points of interest from almost every period. This book is certainly a landmark in the literature of philosophy of the arts. But I am also of the belief that whatever state of immersion one happens to be at, Danto’s book will give the arts in a different and, as if his book transfigured artworld itself into a single art.

_**David Goldblatt** is a writing Professor of Philosophy at the University._

**Trompe-l’œil Painting: The Illusion of Reality**

by Miriam Milman

Skira/Rizzoli, New York, 1983 pp., 105 color illustrations $27.50.
ian spends the main body of the book explaining the techniques in detail, with pertinent examples outnumbering sporadic ones. She has an intimate command of the technicalology. By remarking where the text becomes


turing the reader to a pertinent example, the author shows a keen awareness of the reader's needs.

Codex Seraphinianus

by Luigi Serafini

Abbeville Press, New York, 1983. 392 pp., 1,100 color illus., $75.

Populated by creatures and mechanisms that would delight both Hieronymous Bosch and Rube Goldberg, Codex Seraphinianus is a compendium of geometric forms and pseudoscientific illustrations. It is this capacity for variety and potential that makes it more than a mere collection of images. It is a universe of possibilities. It is this capacity for variety and potential that makes it more than a mere collection of images. It is a universe of possibilities.

-- Mary E. Weber

American Cars

Photographs by

Baron Wolman & Lucinda Lewis

The most comprehensive history of the American automobile ever to appear in a single volume, illustrated with over 450 full-color photographs of Harrah's internationally famous automobile collection.

• 448 pages, 9½" x 11½"
• Bibliography, Index
• An authoritative history of the automobile industry in the U.S. from 1893 to the present
• Descriptions of the finest classic cars built in America
• Firsthand evaluations of the handling characteristics of many classic cars

Stewart, Tabori & Chang, Publishers

300 Park Avenue South
New York, NY 10010

Please send me copies of American Cars at a cost of $65 each. New York State residents please add 8¼% sales tax. My check for $ _ is enclosed.

NAME

ADDRESS

CITY/STATE/ZIP

H.C. Daniels Co.

LOS ANGELES AND SAN DIEGO

SINCE 1941 . . . The most complete stock of domestic and imported equipment and supplies for the artist, architect, designer, engineer. Featuring Italian tables by Bieffe, Neolt. Mayline's latest designs, including the new natural oak file and table. A complete fine pen department. Mutoh and Venco drafting machines; colorful contemporary lamps and accessories for the studio.

BOOK DEPARTMENT

Specializing in titles on art, architecture and applied arts from international publishers. Periodicals include Domus, Arbitare, Novum and Graphis.

IN LOS ANGELES:

2543 W. Sixth Street. (213) 387-1211

IN SAN DIEGO:

1644 India Street. (619) 232-6601

OPEN 9-5 SATURDAYS 9-5:30 WEEKDAYS VISA, MASTERCARD AMPLE FREE PARKING

IN SAN DIEGO:

AND SAN

CIRCUIT NUMBER 18 ON READER ENQUIRY CARD

IN SAN DIEGO:

CIRCUIT NUMBER 19 ON READER ENQUIRY CARD
Modern Architecture and Design: An Alternative History

by Bill Riseboro
256 pages, illustrated, $17.50.

As the building industry developed in 19th century Britain, the competitive bidding system became institutionalized in their growing capitalist economy. It was advantageous, in fact, necessary, to avoid mechanization and to keep wages low in order to tender competitive bids. Nonetheless, the industry remained at the periphery of the economy because construction depended upon surplus capital. In times of recession, that surplus dried up and the building industry was among the most affected. “Totally at the mercy of the marker,” Riseboro writes, “building firms could slip into bankruptcy... governments tended to use the fluidity of the industry as an economic regulator.” Recent history seems to indicate that the situation has not changed.

Modern Architecture and Design, An Alternative History looks at the changes in architecture and design in the 19th and 20th centuries in the context of the developing industrial economies of Europe, Great Britain and North America. The author sums up his premise: “Material conditions—that is, social systems, political institutions and culture in general, including art and architecture—are dependent ultimately on the way a society earns its living.” Architecture can be better understood and solutions to design problems more fully realized if they are placed in an economic context.

The book is a narrative and descriptive history rather than an analytical one. Although Karl Marx is quoted and often mentioned, the dialectics of Marxism are not used. This is not a revisionist history of modern architecture; the focus is simply broader. The book is comprehensive, but at the expense of providing details which could reinforce the ideas of the author. It reads as an outline: an introductory reading which is to be followed by a detailed lecture at the next hour of class.

This is not to suggest that the author does not have a point of view and is simply listing events. The alternative history has a strong bias.

In discussing potential solutions contemporary design proponent Riseboro says, “Morrison, like saw a vital need to break do elitist state apparatus in order to store the autonomy and create the individual; the Construct worked to this end...to treatings as needs rather than modities, to put the real needs people first.” The growth of eism in the 19th century resu the growing regimentation of so When the emperor Franz Jo built Vienna in 1858, the pub government buildings were rounded by broad avenues an spaces: the Ringstrasse prov boundary between the ceter spaces of the government a residential city of the bo The working class lived farther from the center of the city, sep by another ring road. Bill Ri sees such physical stratification being symbolic of the regimes of the individual and his grow olitician by the developing trial economic system. The arc by becoming more aware of th of the people and their real pin a dynamic dialectical soci be able to contribute to the e of a better physical envir The solutions will meet “nc functional needs but also eva ary ones by helping all pe develop their inherent spirituality.”

Although Modern Architect and Design is amply illustrate drawings by the author, the tribute little to the text. The has provided a selected bibli which is listed both by chap for general background inf tion; there is a complete inde.

Charles Wheatley is a de working in a Los Angeles ar tural firm.

Unbuilt America
A SITE book by Alison Sky & Michelle Stone
Abbeville Press, New York, 1 320 pp., 472 illus, $24.95.

Alison Sky’s and Michelle S Unbuilt America is a far cry fr written; comprised of 300 p proposals for two centuries o alized architectural proje
Lack of funds was just one of the reasons these proposals remained proposals. George Collins’ introductory essay identifies several others: lack of patronage; unfeasibility of scale, complexity or cost; client dissatisfaction and those purely visionary works never really intended for construction. Within this last category fall the projects of many conceptual artists—Claes Oldenburg, Charles Simonds and Isamu Noguchi, to name but a few.

As much as evident, much valuable social history is encapsulated within Unbuilt America, despite its basically non-ideological, ahistorical approach. This is, nonetheless, a

raphical vitae and statements either the architects themselves or critics, are arranged thematically by architect. The exons to this arrangement are devoted to competitions (the Palazzo, Chicago Tribune Bicentennial competitions among them) and fairs (including the Philadelphia Centennial, the World’s Fair and the Century of Progress Expositions). An elongated horizontal format allows for a luxuriant number of illustrations making Unbuilt America a satisfying compendium of American architecture.

Actually every American architect’s note is represented here. So rich and famous who often as patrons. One of the juiciest recounted is that of Julia Jordan’s work on William Ransome’s northern California Mansion. An entire 13th-century Cistercian monastery was to be porated within the 8-story cas- tile its chapel transformed into swimming pool! The $50 million tag was too steep, even for St. and today the remains recognizable in Golden Gate P.

Robert Atkins is a New York-based critic.

Russel Wright: American Designer

by William Hennessey

The MIT Press, Cambridge, 1983. 96 pp., illus., $15.00.

The expensive imports of Le Corbusier, Mies van der Rohe and Marcel Breuer were once accessible only to the American elite, but in the 1940s middle class consumers were able to afford objects no less sophisticated in the designs of Russel Wright.
Wright. One of the most well-known designers of his time, Wright is portrayed in William Hennessey’s book as the harbinger of a populist style, which, while aligned closely to the concepts promulgated by the Bauhaus, bears an inherently American accent. Wright maintained that not only were Americans “suspicious” of all things European, but that they suffered a “cultural inferiority complex.” He believed that the unique informality of modern American life demanded new insights into the design of household objects. With this intention, he strove to provide designs that not only would be tailored to the particular needs of average Americans, and expressive of their taste, but which would provide them access to the aesthetic possibilities of everyday life.

Russel Wright’s early line of spun aluminum accessories received enthusiastic press coverage which focused on the new philosophy of informal entertaining, an idea opposed vigorously by Emily Post. Wright’s success was immediate and his work was associated everywhere with new trends in modern American life.

His new celebrity prompted the Heywood-Wakefield company in 1934 to commission an entire line of modern furniture, the centerpiece of which was the first sectional sofa. If much of the furniture itself was rather undistinguished, the concept of offering for retail sale a coordinated line of furniture and accessories by one designer, and which could be arranged according to individual taste and need, differed sharply from the traditional “suites” of over-stuffed sofas and chairs which previously had crowded American living rooms.

The following year saw the advent of another new line of Wright’s furniture aptly named “Modern Living.” This solid maple line, designed for Macys in New York, suggested modernity and was marketed by stressing the revered American values of practicality and respect for tradition.

“Modern Living” demonstrates Wright’s grasp of a distinctive aesthetic vision, but the true scope of genius as an industrial designer realized with the creation of “American Modern” dinners. Introduced in 1939, the line’s personality would encourage American public over the next decades to make it the most popular mass-produced pattern ever. “American Modern” was witty, stylistic, and reflective of the design of dinnerware in subsequent years cannot be minimised.

This single pattern, with its crossed shape plates, its soft organic forms and its arresting palette of warm colors while firmly endorsing Wright’s art nouveau on the informal tenor of American life, changed the entire concept and design of American dinnerware.

Mr. Hennessey’s book is at once discursive and informative, proving not just a catalogue of Wright design achievements, but a personal biography of a man who “grew” as a designer by constantly with and in his work. His profuse involvement in the author’s contention Wright’s response to the challenge was intuitive rather than intellectual is his belief that under his role as industrial designer of the artist, and it is this dual temperament which the reader can understand the lack of direction in the disinterest in Wright felt by his later years. That the man who designed “American Modern”, should, in his Guilt Easier Living (1950) advocate the use of paper plates to facilitate clearing the table after dinner, flatters Wright’s final willingness to accommodate popular taste rather than to shape it. The reader of Hennessey’s book is assured, ever, that in spite of any inconsistencies which seem to characterize later work, the profound influence Russel Wright exerted on the aesthetic of modern American clearly grants him tenure in the theon of the important industrial designers of this century.

Buddy Wilson has been colle and trading California pottery the 1970s.
<table>
<thead>
<tr>
<th>Subscription</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1 year</strong></td>
<td><strong>2 years</strong></td>
</tr>
<tr>
<td>(four issues):</td>
<td>(eight issues):</td>
</tr>
<tr>
<td>$21 individuals</td>
<td>$36 individuals</td>
</tr>
<tr>
<td>$30 institutions</td>
<td>$55 institutions</td>
</tr>
</tbody>
</table>

Outside U.S. please add $15 air mail. Single copy price: $8

Subscriptions begin with next published issue. Please enclose check or money order payable to Arts and Architecture. We do not bill.

Charge my □ Visa □ MasterCard
Card Number
Expiration Date
Signature

Name
Address
City/State/Zip

May we know your profession?

---

**Subscription**

Arts and Architecture
The Schindler House
835 North Kings Road
Los Angeles, CA 90069
(213) 651-3112
A nonprofit corporation

---

**Reader Inquiry**

Volume 2 Number 3 Circle numbers to request reader service information:

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
</tr>
</tbody>
</table>

Name
Address
City/State/Zip

---

**Arts and Architecture**

The Schindler House
835 North Kings Road
Los Angeles, CA 90069
(213) 651-3112
A nonprofit corporation
Music
Continued from page 57

builds his own electronic circuitry, an activity as important to him as is the making of the music itself.

Cybersonic Cantilevers (1973), a work Mumma considers more process than composition, is conceived for an open, public space such as an art gallery, rather than a concert hall. The public is invited to produce sounds which are then transformed by Mumma’s electronic circuitry and played back to the participants, who are encouraged to involve themselves with the transformation process itself. For Telepos (1972), a piece used in Merce Cunningham’s dance TV Rerun, Mumma designed and built special belts carrying tiny electronic instruments, which were worn by the dancers. These devices, affected by the dancers’ movements, transmitted radio signals to loudspeakers in the hall, thus making the dancers participants not only in the stage action, but also in the making of the accompanying sounds. Masa (1966) is a live performance work for bandonéon, a sort of Argentine accordion. It features the long, sustained sounds associated with that instrument, which are electronically modified on the spot. Mostly, what one hears during this work are not the live sounds of the instrument, but rather the altered sounds from loudspeakers. Masa has a grating, aggressive presence, but in its effect, is both strong and beautiful, one of the composer’s most effective pieces.

Discography

Ernst Krenek (b. 1900)
Spätlese, Three Songs Orion 78298
Quintina Orion 80380
Joan La Barbara (b. 1947)
Tapesongs Chiaroscura CR-196
Reluctant Gypsy
Wizard Records RVW-2279
Richard Felciano (b. 1930)
Music of Richard Felciano CRI 349
In Celebration of Golden Rain Cambridge CRS-2560
The Angels of Turtle Island Grenadilla GS-1063
Gordon Mumma (b. 1936)
Mesa, Pontpoint
Lovely Music VR-1092
Cybersonic Cantilevers
Folkways FTS-33904
Megaton for Wm. Burroughs
Lovely Music VR-1091

Charles Boone is a composer living in San Francisco.

Regionalism Redux
Continued from page 19

intelligible. Resting models on plain cardboard and mounting drawings on plywood were those that alluded to Gehry’s accomplishments as an innovator with materials such as unfinished plywood, chain link and corrugated metal.

Elsewhere in the show, the choice to emphasize one or another of the architects’ pieces seemed arbitrary. Why did Morphosis, for instance, devote the space to nine painstakingly rendered drawings of the not so very interesting Lawrence residence instead of the provocative 2-4-6-8 House or Sedlak addition? What do Stanley Saitowitz’s visions of San Francisco and LA, with their clever imagery and careful execution, say about the direction of this promising talent? Some of the most finished pieces, such as Fisher’s haunting Solar Crematory, have the air of student work, trotted out at last for their moment on exhibit, but unrelated to the architect’s future.

The contrast with Gehry is germane here. After beginning his career as a practitioner in the Viennese Modern mode, in the 60s Gehry associated with a group of LA painters, including Chuck Arnoldi, Ed Ruscha and Ron Davis, for whom he designed a house imitating the illusionistic effects of his client’s painting. Despite his acknowledged debt to painting, Gehry’s work is less self-consciouslyarty than his young co-exhibitors, who have taken in a century of art world influences (from Constructivism and Dada to Conceptualism and Pop) but not had time to digest them.

The other happy anomaly in the show is the work of Andrew Batey and Mark Mack. It stands out for the coherence of the installation, the relatively large amount of built work, and clear sense of process from drawings to models to plans to buildings. Typically, the San Francisco partnership favors raw construction materials, but uses them with a rigor and finesse at odds with the funk gesturalism of their LA contemporaries. Their Napa Valley houses and the facade for the San Francisco showing of the Venice Biennale are elegant exercises in concrete block and corrugated metal, justified by an appeal to the simplified forms of ancient building types and the “indigenous materials” (i.e., concrete block and aluminum siding) of the agricultural Napa Valley. Batey and Mack’s case for the contextual appropriateness of their work benefits from their association with the romantic Napa Valley. But their appeal to context is typical of the show, and no more or less convincing than Frederick Fisher’s appeal to the “natural” collage of the Venice streetscape in designing his facades.

One is tempted to say that the show needs more written text to explain the architects’ intentions. But with the exception of Batey and Mack’s clear writing, most of what the exhibitors say in print obscures rather than clarifies their thinking. When Frederick Fisher writes, “In lieu of the actual building, there is a series of metaphors—from symbol to icon to index,” one wonders if someone who does not know the difference between a symbol and a metaphor should be so eager to engage in a symbolic architecture. There is a great deal of very inventive play with decorative and structural elements that the architects hope will carry symbolic meaning. Many of these intended symbols come out of the architects’ personal repertoire of associations, rooted in the movies and the youth culture of the 60s. As such, they tend to be either too personal or too arcane (as the solar imagery in Saitowitz’s Sundial house) to communicate further than the architect’s own peer group. In some of its most imaginative works, the show raises the problem of intelligibility that nags all art that attempts to be both personal and symbolic.

Another perplexing question raised here has to do with the emotional ambitions of today’s architecture. Criticizing modernist architecture for its negative emotional effects (the notorious feelings of alienation and powerlessness inspired by tower-in-the-park housing developments, for example), the postmodernist new wave has demanded an architecture of playfulness, engagement and exuberance. It is worth observing, then, how much of the work of the California avant-garde shown here seems bent on expressing a new range of negative emotions. The ominous mood of Frederick Fisher’s haunting Solar Crematory is not unique here. There is the past example of Gehry, with his colliding volumes and sense of structures in unfriendly relation to their setting, as well as his recent Loyola Law School with its borrowings from Aldo Rossi in its fenestration. Not to mention Fisher’s mock ruin, the Jorgensen residence, with what he calls “disorderly ma­sonry, a precipitous site, and a hostile terrain.” Sorkin suggests that earthquake consciousness has infected these architects’ sensibilities. As with much in this open-ended gathering of work, one can only wonder where this tendency can go.

Diana Ketcham is a staff critic for the Oakland Tribune.
Eric Moss

Continued from page 35

Moss describes the new structure added to the yellow house as a non-sequitur, and he uses a "transitional zone" of exposed studs and structural plywood to call attention to the junction between the original building and the addition. Inside, he calls out the shear walls by adding a layer of finished plywood on all the inside walls where shear reinforcement was necessary; this device graphically illustrates the areas of new construction. All these gestures, while basically academic rhetoric, add to the visual excitement of the composition.

Part of the irony of the Petal House is the extreme care lavished on its construction. Although made from inexpensive materials such as lapped siding and rolled roofing, the house was built with an extraordinarily high level of craftsmanship. Moss worked with a team who collaborated in the development of the project; his assistant Nick Seirup, who translated his diagrams into working drawings, and contractor Howard Newhouse, who worked out many of the construction details. It is this kind of careful collaboration which elevates the house from a satirical sketch to a serious architectural proposition.

Guy de Cointet

Continued from page 39

Cointet, Roland Barthes. Barthes, in his analysis of a short story by Balzac, was able to distinguish five separate voices or codes which co-existed within the speech of the characters. These codes—plot, suspense, character, culture and symbol—have existed in some form since Aristotle. What Barthes found, however, was that in the work of Balzac, the dominance of plot, suspense and character was already beginning to break down. In television today, plot and suspense remain dominant. The work of postmodern video artists and filmmakers focuses on the cultural and symbolic codes.

Within the context of the postmodernist critique of Western culture, Cointet's plays are more comprehensible. In "Five Sisters" (1972), the characters do not have the clearly-defined boundaries of those in traditional theater. Actually, there may only be four sisters, as the dialogue indicates confusion over whether or not one sister is indeed present. Instead of plot and suspense, there is dialogue between the sisters, who are visiting the home of their deceased parents. Even the lighting in the play, designed by Eric Orr, represents a reversal. Rather than expressing the mood of a scene, the light is an element to which the characters respond. There are no props, except for a bench. The styles of language spoken by the sisters are ready-made, drawn from the mass media and literature.

"Tell Me" (1979) is Cointet's clearest statement against plot, replaced here by casual conversation. Mary, Michael (a woman) and Olive are waiting for the arrival of Mark, Olive's boyfriend, so they can have dinner together. He never arrives. The characters attempt to tell stories, but there are no logical progressions in the stories because the storytellers keep switching codes. For example, Michael begins in English and ends up in a phonetic language: "I'll tell you what I saw... Tootootoc... tootoc..." The set is explained by the characters. Michael "reads" a story from a "map" (a rectangle with the letters A, T, S, D, M that hangs on the wall). While pointing at the letters, she recites a story whose characters and events correspond to the letters. At the end of the play, the friends give up on the dinner guest and go off together.

The anthropologist Claud Strauss found that in every culture art could be understood as an apotheosis of complex social contradictions. Cointet's plays may be seen as a rescue of somatic memory from the jaws of fragmentation to give everyday coherence among Cointet's characters nothing more than a fashion and the problems of romantic love—the main themes of Cointet's century novel—then how ironic that on the edge of the nuclear apocalypse he would look backwaards in a closed cultural form—the mass media—and rewrite its themes in a new open form—a new use of past forms is clear.

Cointet has exploded the modernist critique of Western culture and the clear delineation between self and object. Nothingcluding language, exists apart from the interaction with it. Cointet's books, texts, events and codes around us. There are no given real and clear reality appears to be impossible like Cointet's books, it is or course we ourselves exist only in relation to the books, texts, events and codes around us. There are no given real and clear reality appears to be impossible like Cointet's books, it is or course we ourselves exist only in relation to the books, texts, events and codes around us. There are no given real and clear reality appears to be impossible like Cointet's books, it is or course we ourselves exist only in relation to the books, texts, events and codes around us. There are no given real and clear reality appears to be impossible like Cointet's books, it is or course we ourselves exist only in relation to the books, texts, events and codes around us. There are no given real and clear reality appears to be impossible like Cointet's books, it is or course we ourselves exist only in relation to the books, texts, events and codes around us. There are no given real and clear reality appears to be impossible like Cointet's books, it is or course we ourselves exist only in relation to the books, texts, events and codes around us. There are no given real and clear reality appears to be impossible like Cointet's books, it is or course we ourselves exist only in relation to the books, texts, events and codes around us. There are no given real and clear reality appears to be impossible like Cointet's books, it is or course we ourselves exist only in relation to the books, texts, events and codes around us. There are no given real and clear reality appears to be impossible like Cointet's books, it is or course we ourselves exist only in relation to the books, texts, events and codes around us. There are no given real and clear reality appears to be impossible like Cointet's books, it is or course we ourselves exist only in relation to the books, texts, events and codes around us. There are no given real and clear reality appears to be impossible like Cointet's books, it is or course we ourselves exist only in relation to the books, texts, events and codes around us. There are no given real and cl.
Progressive Architecture announces the fourth annual competition recognizing outstanding furniture and lighting design proposals, not yet being marketed by any manufacturer as of entry deadline, January 26, 1984. The competition is intended to give the design professions a forum to express ideas about the next generation of furniture design, at a time when architects and designers are increasingly custom-designing furniture for their projects and manufacturers are increasingly open to fresh ideas. The competition is specifically aimed at furniture intended for use, but the design need not be constrained by existing production or marketing practices. Entries may be based on either fabricated pieces or project drawings. Designers are encouraged to consider the aesthetic and ideological implications for furniture design implied by the current concerns within architecture and other design disciplines.

Winning projects will be published in the May 1984 P/A and they will be displayed at major industry events during the year. Winners will be honored in New York City at an awards dinner in early March attended by press, designers, and industry manufacturers.

In addition to the exposure afforded the submissions, the competition will encourage further discourse between the entrants and respected furniture producers. Any ongoing discussions will, of course, be up to the individual designers and manufacturers, but benefit to both is anticipated.

The jury for this competition:  
Andrew Batey, partner, Batey & Mack, San Francisco, architect and furniture designer.  
Cini Boeri, architect, interior designer and furniture designer, Milan, Italy.  
Charles Gwathmey, partner, Gwathmey Siegel & Associates, New York, architect and furniture designer.  
Michael McCoy, co-chairman, Design Department, Cranbrook Academy of Art, Bloomfield Hills, MI; partner in graphic, furniture, exhibition and interior design firm of McCoy & McCoy.  
David Rowland, industrial designer, New York; winner of the Gran Prix Triennale de Milano.

Submissions are invited in all categories including chairs, seating systems, sofas, tables, desks, work stations, storage systems, lighting, beds, and miscellaneous furniture pieces.

Judging will take place in New York City during the month of February. Designations of first award, award, and citation may be made by the invited jury, based on overall excellence and advances in the art.

Eligibility  
1 Architects, interior designers, industrial designers, and design students from all
countries may enter one or more submissions.
2 Design must be original. If found to be substantially identical to any existing product design, entry will receive no recognition.
3 Designer may be under contract to or in negotiation with a manufacturer for this design, but design must not be available in the marketplace as of entry deadline.

**Publication agreement**
4 If the submission should win, the entrant agrees to make available further information, original drawings or model photographs as necessary, for publication in the May 1984 P/A and exhibition at major industry events.
5 P/A retains the rights to first publication of winning designs and exhibition of all entries. Designer retains rights to design.

**Submission requirements**
7 SUBMISSIONS WILL NOT BE RETURNED UNDER ANY CIRCUMSTANCES. Do not use original drawings or transparencies unless they are sent with the understanding that they will not be returned. P/A will not accept submissions with outstanding custom duties or postal charges.
8 Drawing(s) and/or model photo(s) of the design should be mounted on one side only of one 20" x 30" foamcore board presented horizontally. ANY ENTRY NOT FOLLOWING THIS FORMAT WILL BE DISQUALIFIED.
9 There are no limits to the number of illustrations mounted on the board, but all must be visible at once (no overlays to fold back). No actual models will be accepted. Only one design per board.
10 Each submission must include a 5" x 7" index card mounted on the front side of the board with the following information typed on it: intended dimensions of the piece of furniture, color(s), materials, components, brief description of important features, design assumptions, and intentions. This information is to be presented in English.
11 Each submission must be accompanied by an entry form, to be found on this page. Reproductions of this form are acceptable.
12 For purposes of jury procedures only, projects are to be assigned by the entrant to a category on the entry form. Please identify each entry as one of the following: Chair, Seating System, Sofa, Table, Desk, Work Station, Storage System, Lighting, Bed. If necessary, the category "Miscellaneous" may be designated.
13 Entry fee of $35 must accompany each submission, inserted into unsealed envelope containing entry form (see 11 above). Make check or money order (no cash) payable to Progressive Architecture.
14 To maintain anonymity, no identification of the entrant may appear on any part of the submission, except on entry form. Designer should attach list of collaborators to be credited if necessary.
15 Packages can contain more than one entry; total number of boards must be indicated on front of package.
16 Deadline for sending entries is January 26, 1984. First class mail or other prompt methods of delivery are acceptable. Entries must show postmark or other evidence of being en route by midnight, January 26. Hand-delivered entries must be received at street address shown here by 5 p.m., January 26.

**Address entries:**
International Furniture Competition
Progressive Architecture
600 Summer Street
P.O. Box 1361
Stamford, CT 06904

**Entry form: International Furniture Competition**
Please fill out all parts and submit, intact, with each entry (see paragraph 11 of instructions). Use typewriter, please. Copies of this form may be used.

<table>
<thead>
<tr>
<th>Entrant:</th>
<th>Address:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ent. phone number (day):</td>
<td>Ent. phone number (evening):</td>
</tr>
<tr>
<td>Category:</td>
<td></td>
</tr>
</tbody>
</table>

| Designer(s) responsible for this submission (identify individual roles if appropriate): |

I confirm that the attached entry meets eligibility requirements (paragraph 1-3) and that stipulations of publication agreement (paragraphs 1-6) will be met. I verify that the submission is entirely the work of those listed on this form (or an attached list as necessary).

Signature ____________________________

Name (typed) ____________________________

---

**Furniture Competition**
Progressive Architecture
P.O. Box 1361, 600 Summer Street,
Stamford, CT 06904

(Receipt)
Your submission has been received and assigned number:

<table>
<thead>
<tr>
<th>Entrant:</th>
<th>Address:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Address:</td>
<td>Address:</td>
</tr>
</tbody>
</table>
We still have a limited number of copies of the first six issues of Arts and Architecture.

**Number one** featured contemporary California architecture, furniture by artists, art by Jay DeFeo, Charles Garabedian, Tom Holland and Michael C. McMillen, and a downtown Los Angeles guidemap.

**Number two** contained an overview of contemporary art and architecture in Texas, and a guidemap to Houston's Montrose-South Main District.

**Number three** included articles on recent work by David Hockney, Ed Rusha and Ed Moses, contemporary California houses, and Juan O'Gorman.

**Number four**, entitled "The Perception of Landscape," featured articles on Isamu Noguchi, Grand Hotels in National Parks, the changing American landscape by J. B. Jackson, and included a guidemap to Bisbee, Arizona.

**Number five**, The Elusive Muse, looked at several new art museums in the Western U.S.

**Number six** was a survey of the architecture and design of the 1950's.

**Los Angeles Guidemap:** a guide to the architecture, landscape and cultural and urban amenities of downtown Los Angeles. **$1.50**

**Houston Guidemap:** a guide to the architecture, landscape, and cultural and urban amenities of Houston's Montrose-South Main District. **$1.50.**

**Bisbee Guidemap:** a guide to the architectural, topographical and cultural features of this historic mining town.

<table>
<thead>
<tr>
<th>Issue</th>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>one</td>
<td>x</td>
<td>$10.00</td>
</tr>
<tr>
<td>two</td>
<td>x</td>
<td>$10.00</td>
</tr>
<tr>
<td>three</td>
<td>x</td>
<td>$10.00</td>
</tr>
<tr>
<td>four</td>
<td>x</td>
<td>$10.00</td>
</tr>
<tr>
<td>five</td>
<td>x</td>
<td>$10.00</td>
</tr>
<tr>
<td>six</td>
<td>x</td>
<td>$10.00</td>
</tr>
<tr>
<td>Los Angeles Guidemap</td>
<td>x</td>
<td>$1.50</td>
</tr>
<tr>
<td>Houston Guidemap</td>
<td>x</td>
<td>$1.50</td>
</tr>
<tr>
<td>Bisbee Guidemap</td>
<td>x</td>
<td>$1.50</td>
</tr>
</tbody>
</table>

Name ____________________________
Address ____________________________
City/State/Zip _______________________
Total amount enclosed ___________________

Please make checks payable to Arts and Architecture, The Shindler House, 835 North Kings Road, Los Angeles, California 90069.
A New Beginning, Not the End.

An exhibition marking Los Angeles’ art-furniture statement.

Exhibitors include artists, architects and designers such as:


Exhibition: January 6 - February 10

WHITELEY GALLERY

Architecturally Inspired Design.
Specializing in vintage furniture, lighting and design objects by architects.