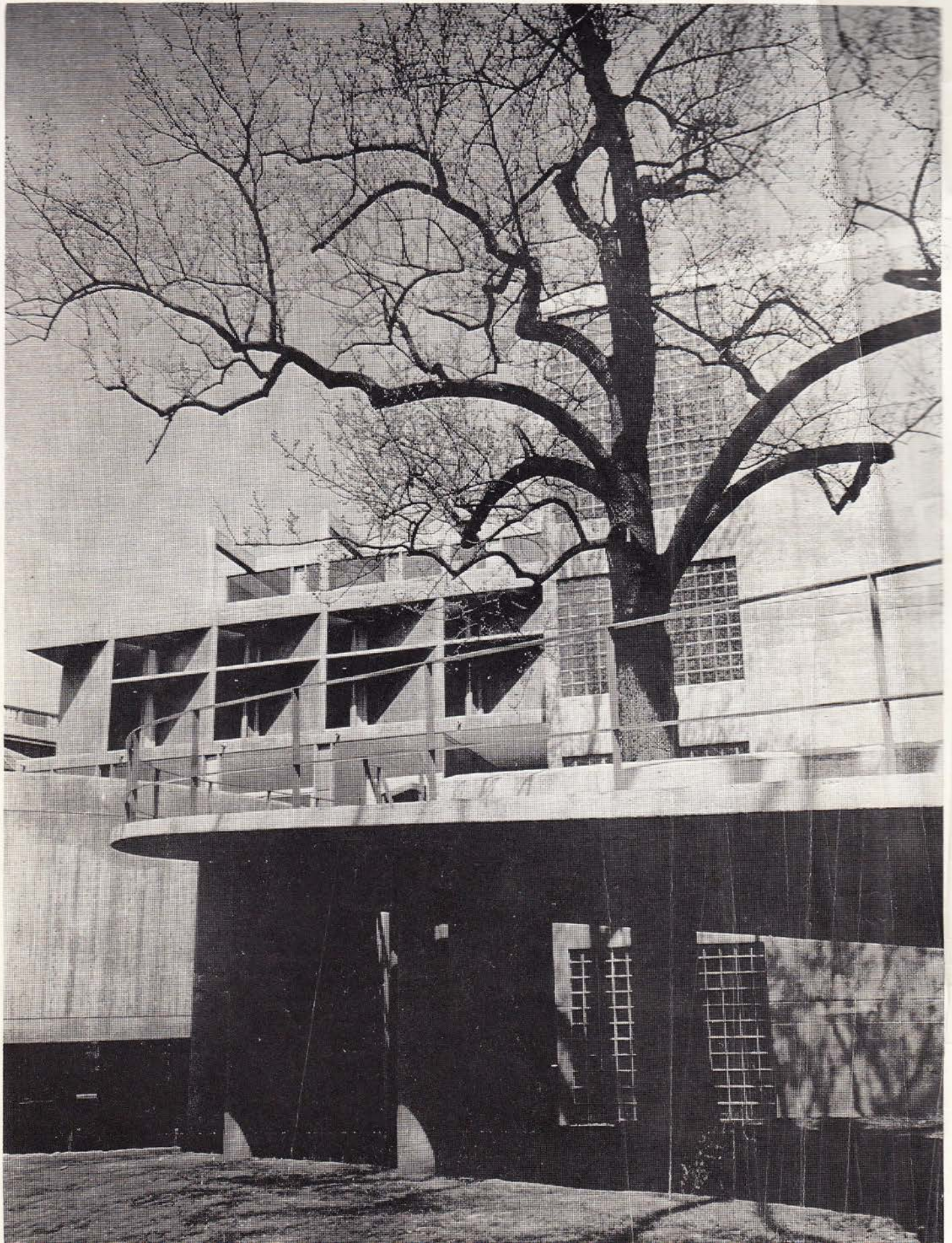


THE HARVARD CRIMSON

CAMBRIDGE, MASS., MAY, 1963



The Harvard Crimson

Visual Arts Center Supplement

May, 1963



CONTENTS

Visual Arts and the University: The Case for Creativity By Joseph M. Russin	2
A Center in Search of a Program By Michael S. Gruen	3
The Architectural Harvard By Russell B. Roberts	6
Le Corbusier: A Sketch The Concept of the Architect	9
Frontiers of Film Making: Visual Studies at the VAC By Paul W. Williams	10
VAC—A Photo Essay by Donald F. Holway and Albert B. Crenshaw	12
The Architectural Origins of the Carpenter Center	19



The *Visual Arts Center Supplement* to *The Harvard CRIMSON* is published by *The Harvard CRIMSON*, 14 Plympton Street, Cambridge 38, Mass. Telephones: KI 7-2811-2. Joseph M. Russin '64, *President*; Ronald I. Cohen '64, *Business Manager*; Lawrence W. Feinberg '64, *Executive Editor*.

EDITOR FOR THIS ISSUE: Lawrence W. Feinberg '64

BUSINESS EDITOR FOR THIS ISSUE:

Herbert H. Denton, Jr., '65

PRODUCTION MANAGER: Patricia W. McCulloch '65

Available at
**SCHOENHOF'S FOREIGN
BOOKS, INC.**

The Works of Le Corbusier

Oeuvre complete

Tome I	(1910-1929)	\$10.45
Tome II	(1929-1934)	\$10.45
Tome III	(1934-1938)	\$10.45
Tome IV	(1938-1946)	out of print
Tome V	(1946-1952)	\$13.25
Tome VI	(1952-1957)	\$13.25

Le Corbusier: 1910 1960 \$16.00

Le Corbusier:
Towards a new architecture \$4.75
and many other titles.

Color
Reproductions
of
World Famous
Paintings

Paper @ . . . \$1.00

Mounted @ . . . \$1.98

We also carry a large selection of attractive but inexpensive frames as low as \$2.49.



Visit the

HARVARD BOOK STORE

1248 MASS. AVE.

Open Till 10 P.M. Daily

Visual Arts and the University:

The Case for Creativity

By Joseph M. Russin



Student works on project in Arc Sci 31, Design Fundamentals.

A RECENT visitor to Harvard observed that the new Carpenter Center for the Visual Arts "looked out of place." Uncomfortably squeezed between the stately Fogg Museum and the Faculty Club, the Le Corbusier building does seem to be fighting for room and a place in the University.

The two buildings that flank the VAC clash with its architecture, but more important, they represent institutions that have long been antithetical to the purposes of the new structure. To the traditionalists of the Fine Arts Department in the Fogg, the Carpenter center is a dangerous innovation which encroaches on the supremacy of the study of art history. For some scholars in the Faculty, creative activity is incompatible with the academic concerns of a liberal arts college.

The VAC was not located between these two antagonistic elements by accident. It was meant to be a challenge to them, and an invitation to the University to advance beyond 19th century concepts of what comprises the liberal arts. Unfortunately, this invitation has been only partially and in some ways reluctantly accepted; the challenge remains.

Soon after his appointment to the presidency, Mr. Pusey recognized that Harvard painfully lacked creative activity. Three years later an Overseers Committee chaired by John Nicholas Brown '22, articulated this view and strongly urged the University to provide both intellectual and financial encouragement for the creative arts. Partially as a result of this report, and of Mr. Pusey's insistence, the Loeb Drama Center and the Carpenter Center were commissioned. But while

(Continued on Page 15)

A Center in Search of a Program

By Michael S. Gruen

THE Carpenter Center for the Visual Arts offers very little novelty in its program—only two unprecedented new courses. Yet, in its concept, it is revolutionary and may well be revolutionary in its effect. According to its coordinator of studies, Edward F. Sekler, the center is intended to overcome “visual illiteracy” at Harvard, to make “visual experience, visual exploration, and visual creation share in education a relevant place with verbal experience, investigation, and creation.”

Because of its central position in the University and because of its physical impressiveness, the Center promises to focus considerable attention on the importance of visual communications. But finding out how this attention will be used—how the Visual Arts Center will operate—is about as difficult as finding out last spring, when the Center was still a hole in the ground, what it would look like. At that time, representatives from most College publications ran through the usual gamut of Administration and School of Design sources and, receiving no concrete information, gave up.

The editor of one journal, however, decided as a last hope to ask the foreman of the work crew how the building would look. The foreman just shrugged and answered, “Damned if I know. First time I ever built a building with no plans.”

Today, if one asks those involved with the Center what the approach of the Center is and what kind of courses will be taught there, one comes away with a composite response which, when shorn of the verbal ornamentation, virtually duplicates the foreman’s reply. The fact is that no one knows where the Visual Arts Center is headed. There are still no clear plans and it seems unlikely that there will be any for a long time.

The concentrated thought over the last nine years on the subject of the visual arts at Harvard has prompted a sometimes rather bitter controversy in the University. One cannot simply point out two sides to this dispute

since opinions cover a broad spectrum. At the extremes, though, one finds those who believe that Harvard is a purely academic institution where studies of visual matters should extend only to art history and the scientific investigation of the cognitive process, opposed by those who believe that the University gains a great deal by having a number of people around who are interested almost exclusively in artistic creation.

President Pusey opened the issue shortly after his arrival at the University by appointing a committee headed by John Nicholas Brown ’22, a former Overseer, to study the current situation in the visual arts and recommend changes. The committee’s report, returned in 1956, expressed the conviction that although the study of visual communications was of the utmost importance, Harvard was severely deficient in the area.

IT went on to make some specific proposals that must have brought about a severe case of shudders in any number of Faculty members. Its primary administrative recommendation was that the Fine Arts Department (to be called History of Art), the Department of Design, and the Harvard theatre, should be subordinated to a Division of the Visual Arts. As Sidney Freedberg, current chairman of the Fine Arts Department, has expressed it, the Faculty “brayed this suggestion.” The committee also recommended that students in the History of Art be required to take at least one course in the history of design and participate in “labs” appended to History of Art courses in which, à la Wellesley, students would experiment in various media to learn the problems faced by artists they were studying. Perhaps the most revolutionary suggestion however mildly and equivocally expressed was that the University might play some role in turning out an occasional professional artist.

It is the committee’s basic assumption, though, that bears greatest relevance to the Visual Arts Center as it now stands. The goal of study in the

visual arts is appreciation, “the ultimate perception of quality,” the Brown committee wrote. “To this end there are many avenues of approach. For some, history of art is the way. Others find their solutions in the theory of art, in the analysis of color and the formulae of design. Still others need the practice of art, the actual manual process of painting and drawing, of making sculpture and of constructing model buildings and fashioning decors for the theatre.

“It is the conclusion of the committee, after hearing many points of view and giving many hours to discussion, that all three methods of approach are valid, and that for most people no one method is enough.”

The curriculum for next year will include courses that exemplify each of these methods and combine them to various extents. In addition, it will include at least one course in a fourth category, to be called visual communications, which will concentrate primarily on the visual aspects of learning.

Only three of these methods will be followed in the VAC itself—visual communications, design theory, and creative activity. These three approaches will go by the general name, visual studies, and will merge to some unascertainable extent. Dean Arthur D. Trottenberg, chairman of the Executive Committee of the larger Committee on the Practice of Visual Arts, (C.P.V.A.), goes so far as to say that the three cannot be separated.

The history of art (exclusive of architecture) continues to be taught by the Fine Arts Department which, as Freedberg emphasizes, is entirely distinct from the Visual Arts Center and has no direct liaison with it. This insistence on the separation of the Fine Arts Department from the Center can be explained by what Freedberg considers to be a consensus of opinion in the Fine Arts Department that “courses in practice or involving theoretical considerations of design are not actually necessary to the full understanding of the history of art or indeed

the nature of artistic design. They may be a help but they are not a necessity. Our attitude is that of European universities, that the history of art is an intellectual discipline." The Fine Arts Department, therefore, will not in any way encourage its concentrators to take courses offered in the VAC, but will consider them "an option that is always open for the student."

If Prof. Freedberg's statements express the opinion of a majority of the Fine Arts Department, they by no means represent the opinion of all the Department's members. Three members, in fact, belong to the C.P.V.A. (Professors Coolidge, Ackerman and Slive) and one (Prof. Slive) is a member of its Executive Committee.

The Faculty will meet to approve new courses on May 27, but there is little doubt that courses in drawing, graphics, filming, still photography, and individual supervised studies will go through. In the individual studies course—"Vis Stud's" equivalent to tutorial—the student might conceivably work in anything from pure theory to creative activity as much divorced from theory as possible without completely eliminating the mind.

The core course will be the already existing Arch. Sci. 124, a half course on design in the visual arts which includes study of design theory, some study of the cognitive process as it applies to vision, and development of students' aesthetic sensitivity. Taught by Sekler, and guest lecturers, it may be supplemented next year by a complementary half course, Arch. Sci. 125.

The other existing theoretical course, Prof. I. A. Richards' Vis. Com. 105, taught for the first time this semester, places somewhat greater emphasis on variations in perception than on aesthetics. As Richards describes it, the course considers "illusion, individual differences in visual imagery, apprehension and interpretation; relative legibility and intelligibility of visual presentations; cultural differences in conventions of representation and decoration, and in the articulation of space; structural analysis of signfields; codification; the dimensions of meaning; visual analogues to logic, grammar and rhetoric; visual metonymy and metaphor; symbolization and iconography; valuation; tradition; distinctive characters of mass media (magazine, radio, film, TV); the roles of visual

presentation in the design of instruction."

In addition to the proposed workshop courses already mentioned, the Arch. Sci. Department's five courses in studio practice (Arch. Sci. 20, 21, 30, 31, and 40) will be taught from now on in the Visual Arts Center. These courses teach such things as texture, color, form, and manual dexterity, through practice and experiment.

According to Dean Trottenberg, the program as outlined above is only a beginning. "We aren't springing into existence full-blown," says Trottenberg. "We expect to grow into many areas." Just where this growth will occur is anyone's guess. It may come about in the form of links with other departments.

Dean Franklin L. Ford considers it "possible" that visual studies courses may eventually count for concentration in Fine Arts, thus encouraging Fine Arts concentrators to take courses at the VAC. Dean Trottenberg expresses enthusiasm about the possibility of using the facilities of the VAC for scenery and lighting design for the Loeb Theater.

have an obvious interest in the new venture." Mention has been made even of the possibility of working with television channel 2, Boston's educational TV station.

The growth of the VAC will undoubtedly involve new courses and new activities. There is no way of knowing what future courses may form or whether any particular approach to visual studies may come to receive greater emphasis. The future activities that are spoken of include fairly definite plans for an extensive program of exhibitions in the third floor exhibit room and strong hopes for a series of visiting artists who might use the fifth-floor studio. The visiting artists would normally remain at the Center for six months to a year, and would quite likely be permitted to arrange courses and activities largely at their own discretion. As envisioned by Ford, the program for visiting artists might include artists from a wide variety of areas from painting to filming and television.

The Committee on the Practice of the Visual Arts has agreed that extra-curricular work should generally be



Sculptor Mirko Basadella, Director of the Design Workshop, teaches design courses at the Center and has a studio on the fifth level.

And Sekler states that, in view of the VAC's interest in furthering the visual arts as a means of communication, "the departments of anthropology, government, psychology, social relations, the graduate school of education, and the centers for urban and cognitive studies may be expected to

discouraged at the Center, yet it is possible that some supervised individuals and groups may work at the VAC. Several people, particularly Dean Trottenberg, Sekler, and Robert G. Gardner, Coordinator of the Light and Communications Center, are anxious to start a collection of historically im-

portant photographs and exhibit them regularly.

Growth could conceivably even come in the form of the establishment of a concentration in visual arts. According to Dean Ford, this suggestion "has come up but is not being pushed strongly." He notes, however, that it "will no doubt come up more often in the future."

Perhaps an ever bigger question than the direction in which the VAC will grow is the question of how much the artist, as opposed to the person taking creative courses for the sake of improving his understanding of visual experiences, will be encouraged. Here, statements by people involved with the Center have not been altogether consistent.

Peter D. Schultz, executive secretary of the Center, emphasizes the intellectual content of the courses, which he feels are primarily concerned with the "analysis of elements of visual or artistic experience." The program, he says, should "teach students to learn to see rather than to become great artists."

Sekler, on the other hand, suggests that one aspect of the program will be "creative activity" for its own sake. In his statement on the Program of Visual Studies, he writes: "Naturally the same search for quality applies in visual studies that prevails in scholarly and scientific fields throughout the University. On their highest levels these studies may reach the domain of art, but it seems a wise humility not to set out on a program that is restricted to the highest possible achievement only. Instead creative activity will be encouraged in the manipulation of forms to an end without aspiring to the production of works of art—though hopefully not excluding that possibility."

Dean Ford seems to have rather strong hopes that particularly talented student artists will work directly with the artists in residence. He also states that the studio courses will not be primarily service courses for academic fields, though this may be of "incidental value." They will be courses for people "interested in the creative arts." An indication of this policy is the fact that the man nominated for appointment to teach drawing and graphics is not just a teacher but an active artist. It seems likely that the degree of emphasis on creativity may depend not

so much on policy (apparently rather flexible) as on the number of especially creative students who work at the Center and on how much time they can spend at their art.

Clarity of purpose is obviously not one of the centers hallmarks. Some degree of uncertainty in a new program of such broad scope as the Visual Arts Center is, of course, inevitable. But that this uncertainty might grow into complete aimlessness represents a danger which, hopefully, the C.P.V.A. will carefully guard against.

The building itself was designed to accommodate the uncertain intentions as to how it would be used. In fact, says Sekler, "the program for the Visual



Eduard Sekler

Arts Center rests partly on the inspiration aroused by the building. Le Corbusier's commission was to create an inspirational building." The University made very few precise requirements. Among them were that studio space be flexible so that it could be used for other purposes or partitioned off into smaller areas, that there be a minimum of offices in order, as Sekler says, to avoid the atmosphere of a "bureaucratic hydrocephalus," and that there be a multipurpose large lecture hall adjoining the light and communications area.

Other facilities that have been included in the Center include, in addition to three large studios for architectural courses, a room on the second floor containing kilns, molds, etc., for experimental use, and half of the fourth floor whose use has not been designated.

In designing the building, a major effort was made both to bring students from various courses within the building into contact with each other, and to draw people from other parts of the University into contact with the activity of the VAC.

To those ends, Corbusier made the building singularly inviting from the outside by establishing a close interrelationship between inside and out: the ramp, for example, arrives at the top of a platform which seems to be inside but is actually unenclosed; the outdoor patio on the ground level gives the impression of being enclosed; and the bay windows give those inside a close connection with the outside. He also created a large lobby and patio on the ground level with benches where people can meet.

Whatever its architectural advantages, the building unquestionably also has several drawbacks. The fact that the University was unwilling to spend \$10,000 or so for heating coils underneath the ramp, makes the ramp useless for some four months of winter each year. The colors on many of the *brise-soleil*, however attractive, modify the light in several areas of the studios making working in color extremely difficult. And, for those who find the building intriguing in such respects as its constantly changing appearance as one walks past it, there are probably as many who feel that its style fits poorly with the buildings around it, that the third floor studio looks from Oxford St. like a hunchback on stilts, or that the large lecture room resembles a multi-colored gas chamber.

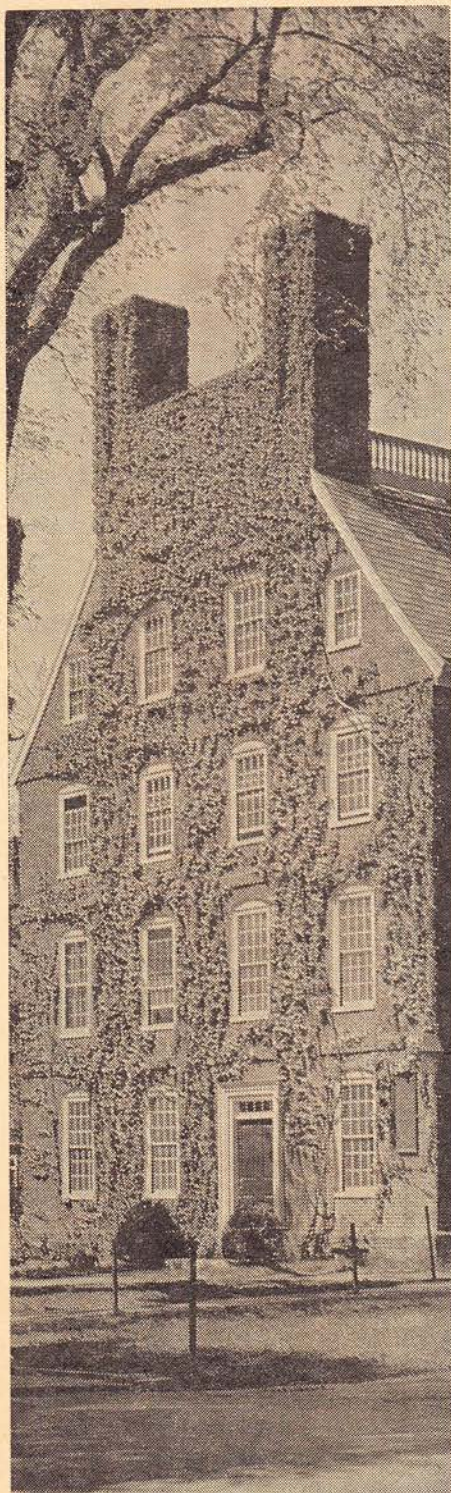
If the aesthetic complaints are signs of poor taste, perhaps the activities of the Center will educate their adherents out of their current views. As to the complaints regarding usefulness, Sekler's replies are the price you pay for saying quite simply that "certain impracticability is the work of a genius."

Gropius Exhibition

An exhibition honoring architect Walter Gropius on his 80th birthday will be on display at the Loeb Drama Center until June 15. The exhibition was organized by the Bauhaus Archive, Darmstadt, and was brought to the United States by the West German Consul in Boston.

The Architectural Harvard

By Russell B. Roberts



Massachusetts Hall

ONE of Harvard's finest collections, its most often seen but most frequently overlooked, is the body of artifacts in which the University lives — its museum of architecture. Le Corbusier should be pleased that his newest construction is also the latest entry in a fairly distinguished lot of buildings.

Extant Harvard structures cover a time of 243 years and include at least one piece from virtually every important period of American architecture. In this respect the University is very fortunate: there are remarkably few communities in the United States with architectural quality and diversity matching Harvard's.

The best and most nearly complete set in the Harvard architecture collection is the earliest, that of the colonial period. The University owns eight 18th century structures, half of them built especially for academic duties and half of them acquired after long service as private Cambridge residences.

Of these earliest buildings, the real masterpieces are Massachusetts Hall, Holden Chapel, and Apthorp House. Massachusetts Hall, one of Harvard's truly prize possessions, is the oldest College building, constructed in 1720. Few University buildings of equal merit have been erected since. The classic simplicity of its Georgian lines, the excellence of its brickwork, and its immaculate proportions are impossible to better. Holden Chapel, designed by an unknown Englishman, is a very beautiful little building, which manages to look modest and aristocratic at the same time. Its symmetrical simplicity is much like that of Massachusetts Hall, the only flourish being its ornately carved pediments which bear the arms of Samuel Holden, a London merchant and donor of the chapel. The interior of the building has undergone several thorough remodelings and lacks the elegance of the original plan but the Georgian proportions of the Chapel are still noticeable and still attractive.

The first bit of marked domestic af-

fluence to appear in colonial Cambridge was Apthorp House, a grand scale dwelling of 1760. It was built as a home for East Apthorp, an Anglican missionary, and its haughty grandeur infuriated the Congregationalists who then populated most of Cambridge and all of Harvard. They had worried for some time about the prospects of an Anglican bishopric being established in their midst and concluded that Apthorp's mansion was to be the "Bishop's Palace" and Apthorp the first bishop.

The house was easily imposing enough to induce such speculation. It stood at the top of a crest overlooking the Charles River with a large expanse of ground stretching before it and somehow had a way of appearing inordinately pompous whenever a Congregationalist should happen by. The neat rows of Ionic pilasters and windows, the classical doorway and the stately scale of the house, contributed to its attractiveness. Now the Master's Residence at Adams House, the building has lost its view of the river and most of its ground but its handsome interior and facade remain intact.

The design of Apthorp House was probably the work of Charles Ward Apthorp, the minister's brother and a relatively competent gentleman builder. Like most educated men of his time, Apthorp considered a knowledge of the orders of architecture an essential part of learning and had mastered the subject well. He was part of the tradition of gentleman architects, who provided Harvard with the schemes for all its earliest buildings.

Elmwood, a majestic wooden house which is now the official home of the Dean of the Faculty, is an achievement of another good but unknown 18th century amateur and it is almost as fine a place as Apthorp House. Harvard Hall was built in 1766 after plans sketched by Sir Francis Bernard, the colonial governor of Massachusetts who fancied himself a most proper builder. He was rather successful with his Har-

vard construction which, until it was badly altered in the 19th century, had been a pleasantly attractive edifice; it could be attractive again, and ought to be restored.

Wadsworth House and Hicks House, the other two colonial domestic structures belonging to the University, are typical works of gentlemen designers and are very representative of the 18th century. Only one Harvard building of this period, Hollis Hall, has been attributed to a professional builder and even that is uncertain. Hollis was designed with polish and excellently constructed but still might be the handiwork of a well-versed amateur.

Charles Bulfinch, eventually to become one of America's most honored architects, was a gentleman builder before he was a professional. He came from a respectable Boston family which had cultivated in him an interest in all the proper disciplines and especially in architecture. He attended to this interest as an undergraduate at Harvard, Class of 1781, and on a trip to Europe after leaving college. His eminence as an architect came surprisingly early in his career, due mostly to the greatness of his design for the Massachusetts State House, one of his first commissions.

Bulfinch's work for Harvard included the original plan for arrangement of buildings in the Yard, Stoughton Hall which he designed as a mate for Hollis, and University Hall, one of Bulfinch's best and one of Harvard's best. This is a building which commands the Yard with authority and flair, is dignified and also very handsome.

When University Hall was first erected, a large and ungainly portico was constructed across the front, apparently Harvard's addition to Bulfinch's original plan, but this was later removed and the exterior elevations seem to be now as the architect intended. Gone also is "University Minor," a row of out houses which stood behind the main structure for many years.

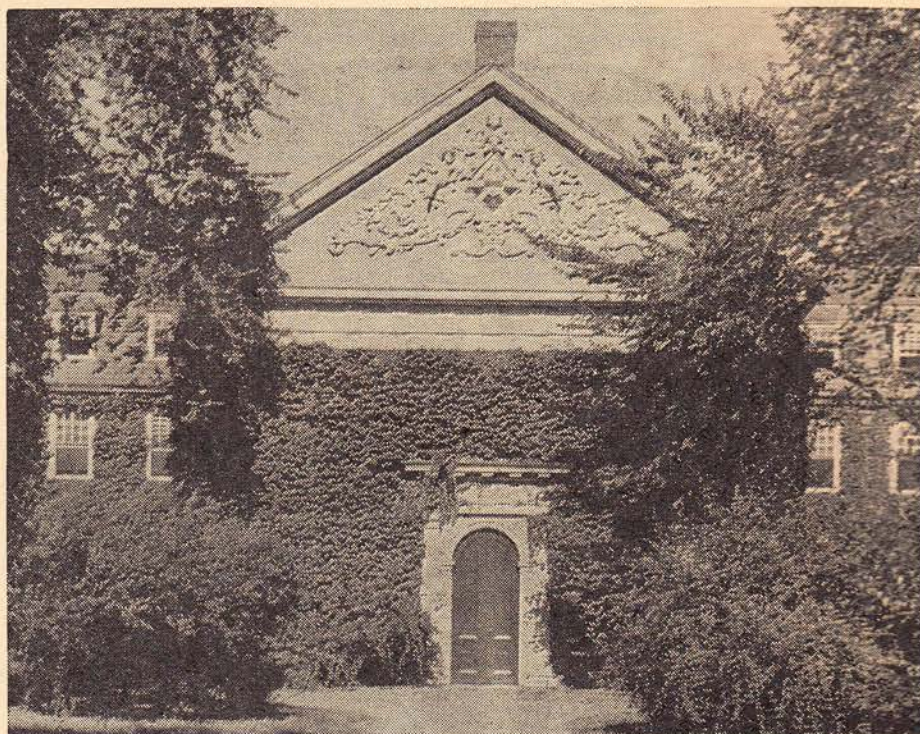
The inside of the Chelmsford granite building has been drastically rebuilt on several occasions and only a small part of the original finish remains. The dining rooms and two kitchens included at the start are gone, leaving only the circular ports through which food was once passed from room to room. The one place in the building which still retains a solid Bulfinch flavor is the old second floor chapel, probably Har-

vard's most impressive room, now the setting for meetings of the Faculty and the Board of Overseers.

It is possible that the University owns a third and "lost" Bulfinch, one of the large number of buildings which were designed by the architect but never credited to him. Fay House at Radcliffe, built during the time when

this period who designed for Harvard a building which can justly be considered among the most important in the United States.

Henry Hobson Richardson's Sever Hall, finished in 1880, was a great influence on the changing styles of the time and eventually became a major step toward the 20th century and mod-



Holden Chapel

Bulfinch was particularly interested in houses, possesses the characteristics of Bulfinch's style but unfortunately has lost the credentials of its origin.

After Bulfinch, Harvard erected no important buildings until the late 19th century, a time of professional architects and gaudy edifices. Among the most prominent extravaganzas of this time were Matthews, Weld, and Grays in the Yard and Claverly and Randolph on the Gold Coast. The excesses of these combinations of Gothic and Jacobean design, if unpleasant to see, are reminiscent of the age.

Only Memorial Hall *surpasses* the standard garishness of Victorian taste. Guides on one of the sight-seeing tours now conducted through Cambridge claim that Harvard wanted so much to erect a great and lasting tribute to its Civil War dead that University officials asked every leading architect in America to contribute one detail to such a monument, put them all together and erected Memorial Hall.

But there was one great architect of

ern architecture. This was the building in which Richardson reached the ultimate maturity of his art, in general design, in construction, and in the minute details of ornamentation. Preserving the massive boldness which was characteristic of Richardson and his Romanesque school, Sever achieved a new simplicity which was to be widely copied. The deep Syrian archway of the front side gave the building a remarkable sense of security; the brick carving in the cornices, the chimneys, and the friezes, is some of the best ever done in this country; and the inclination of the building to harmonize with the older works in the Yard without sacrificing a distinct style of its own, is something few architects of the late 19th century ever understood.

Richardson also designed Austin Hall, a building more characteristic of his work but neither as important nor as good as Sever.

In the 19th century, Harvard builders had followed contemporary trends on some occasions and completely re-

shaped them on others. In the first major period of construction in the 20th century, both of these practices were abandoned in favor of an outright return to classical forms. This apparently was done chiefly to suit the wishes of President A. Lawrence Lowell, a man of reactionary tastes, who selected a Georgian style for the buildings of his House System in the 1930's. In making such a choice, Lowell was following the theories of gentleman architect, Thomas Jefferson, who had advocated the use of classic styles for the official buildings of the new American republic, to give the government a look of stability and purpose, a transfer of aged nobility to the institutions of a young nation. Lowell wanted that same established look for his new Houses and it was natural that he and the University's architects selected a sturdy New England design.

The pseudo-Georgian look, however, was not restricted to the Houses. Virtually everything built in the Lowell years, including the Indoor Athletic Building, surely the world's largest Georgian cube, was designed in this style. Coolidge, Shepley, Bulfinch, and Abbott, then the regular University architects, pandered to their ancestors more than to art; but if not creative, at least their buildings are comfortable and outwardly attractive.

The 20th century is leaving the University another legacy which is neither comfortable nor attractive. Leverett Towers, the still growing Holyoke Center, and the projected married students housing complex are part of this legacy; they may be personally hideous but in the future they will be an important part of Harvard's architectural museum. They represent the New Victoriana, a school based on bald gimmickry, loud primary colors, starkness and bigness, which is responsible for a good measure of contemporary American building.

Fortunately, Harvard also has some highly original pieces of sensible modern design. Walter Gropius' Harkness Commons (1950) is regarded as one of his best works. In it his design gained a more fluid appearance than ever before and it became a great influence on the building of its decade. The new Geology Laboratory, designed by Gropius' firm, the Architects Collaborative, is another splendid, original building and Hugh Stubbins' Loeb Drama Center is a third.

The Visual Arts Center, a good work

by a great artist, brings to Harvard and to the United States the results of some of the best experimentation in the history of architecture. A living dramatization of the creative arts, for all its functional flaws, it is a good and suitable home for the study of vision and creation. There are quirks of design which are nervous and unappealing, of course, and there are people who don't like it — for example, the classics professor who compared it to two grand pianos copulating. But there is no bolder building at Harvard; no other can grab a man's attention and hold it for so long a time as the Arts Center does. It serves its special purpose as few other buildings can: it excites a new interest in the creative arts.

Sometimes the University builders have been more concerned with the accumulation of indoor space than with

the creation of beauty and too often economics or tastelessness have blotched the landscape with ugly piles; but the University has been generally fortunate in its assemblage of edifices. A path extended in an easterly direction from Johnston Gate, passes Massachusetts Hall, University Hall, Sever Hall, and the Visual Arts Center, Harvard's best buildings representing the most interesting periods in American architecture. Such a path wanders through the middle of a huge and amusing collection of buildings.

Besides architectural quality and diversity, those buildings have places in history and personalities of their own. The people who lived in them and the character the buildings managed to develop for themselves add a great deal to Harvard architecture. The community of buildings at Harvard have always meant more to the community of men than mere roofs and walls.

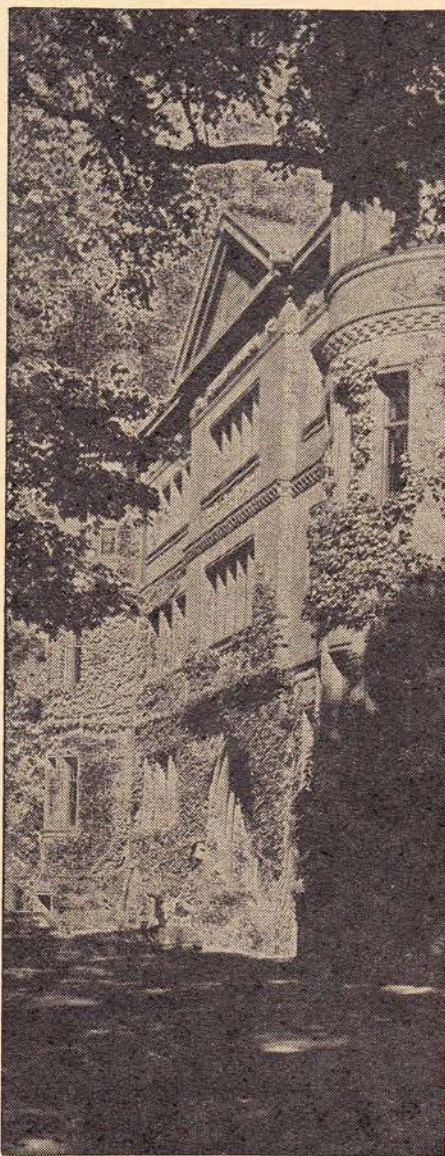
Le Corbusier

Paintings at VAC

An extensive collection of Le Corbusier's paintings, drawings, and prints will be exhibited in the Carpenter Center for the Visual Arts from June 1 to August 15. The exhibition, showing Le Corbusier as a painter and graphic artist, will include ten paintings, 12 watercolors and drawings, 55 prints, one tapestry, and a selection of books.

Authorized by Le Corbusier and assembled exclusively from U. S. collections, the exhibition is presented in conjunction with a selection of photographic panels designed by the architect and executed at the Colegio Oficial de Arquitectos, Barcelona, Spain.

The scope of the exhibition is defined by an early "Still Life," signed "Jeanneret" and dated 1920, eight years before the pseudonym of Le Corbusier appeared. Reflecting the Cubists' carefully controlled forms, precise edges and muted palette, this and other early works contrast markedly with the linear, brilliantly colored "Taureaux" paintings of the 1950's. The most recent work displayed is an Aubusson tapestry "La licorne passe sur la mer" completed in 1962.



Sever Hall



Le Corbusier: A Sketch

THE Visual Arts Center, financed by a \$1.5 million gift to the Program for Harvard College by Alfred St. Vrain Carpenter '05 and the late Mrs. Carpenter, of Medford, Ore., is the first Le Corbusier building in North America.

It follows a series of buildings to house educational and religious activities which the French architect, now 76, has designed elsewhere in the world during the last few years.

These include dormitories for Brazilian and Swiss students in University City outside Paris, a new museum of modern French art in Tokyo, the pilgrimage church of Notre Dame de Ronchamp, and a convent for the Dominican Order at La Tourette, near Lyon.

During the last ten years Le Corbusier has also designed Chandigarh, the new capital city of India's Punjab province, and large superblock apartment houses in Marseilles and Nantes; these three projects embody the radical concepts of city planning which Le Corbusier first developed in the 1920s.

In brief, Le Corbusier advocated "cities of tomorrow" composed of immense, largely self-contained apartment blocks, widely spaced in open parks. Bands of superhighways would weave about these superblocks, while a network of smaller roads and pedestrian walks would connect individual units.

This outline took form in Chandigarh in the early 1950s, which the Indian government commissioned Le Corbusier to design as a state capital replacing Lahore which India lost to Pakistan in the division of the Punjab in 1947. The new city already has 150,000 residents, and will expand later to a half million.

Its central units are residential sectors of approximately 240 acres, designed to house 15,000 people. Each is an inward-looking, self-contained neighborhood, with its own business center. The city can be expanded almost indefinitely by adding new sectors; yet, growth will not lead to depersonalization, Le Corbusier believes, for each sector forms a coherent community.

The same concept of a self-contained community is displayed in Unite d'Habitation, the Marseilles apartment block completed in 1952. At the opening ceremony in October of that year Le Corbusier described the superblock as "the first manifestation of an environment suited to modern life."

Marseilles's Unite d'Habitation is a massive structure of reinforced concrete, 450 feet long, 70 feet deep, and 180 feet high, containing 337 apartments for a population of 1,600. Designed as a piece of gigantic sculpture, it stands apart in an 11½-acre park. Its seventh and eighth floors form an interior street flanked by small shops. On the roof is a garden with a playground for children and a wandering track for running.

Despite Le Corbusier's grand conception, the Unite d'Habitation has been only a partial success. The apartments, arranged as duplexes, have 15-foot-high living rooms opening on four-foot-deep balconies. But, the bedrooms are very narrow—only 13-feet for the master bedroom and a scant six-feet for children's rooms and both kitchens and

(Continued on Page 24)

Concepts of the Architect

BETWEEN 1902 and 1917 Le Corbusier was, in his native country closely involved in the birth and organization of a special educational section for architectural evolution. Thanks to an exceptional teacher, young and full of initiatives (L'Eplattenier), an educational center limited to 20 students, men and women, existed during 15 years exciting the interest and hostility of people. In one single place were taught drawing or color, volume, modeling, etc. . . , construction (furniture, etc.), jewellery, embroidery, etc, etc. . . . Le Corbusier began with a burin in his hand and the goldsmith's hammer and chisel, realizing, though very young, excellent works. He made his first house when he was seventeen and a half without ever having studied architecture. This house subjected to the influence of that time and of his teacher L'Eplattenier, gave an opening to architectural decorations: "sgraffiti," mural painting, furniture, wrought iron, embossing, etc. . . . During the following years this school undertook building works (decorative, of course, since it was the fashion at that time): metal, stone, mosaic, stained-glass window (concert-room, church, fragment of a public edifice, etc. . .). One day everything collapsed before the rivalry and the hatred which had roused the old school against this New Section. The evolution of men, the manifestation of individualities, the divergences, finally overcame the enthusiasm.

And the whole concern collapsed!

From this first experience Le Corbusier has kept the instinct of the fatidical, indispensable, practical, and beneficent relations between the hand and the head. The rupture of this collaboration of the hand and the head brought by the mechanism and the bureaucracy has fomented little by little a monstrous society which would be on the decline if no reaction interfered.

Harvard University's initiative has therefore found in Le Corbusier a ground which is naturally favorable to the implantation of the ideas which constitute the present program of this University.

Paris, June 8, 1960

LE CORBUSIER

Frontiers of Film Making

—Visual Studies at the VAC

By Paul W. Williams



ROBERT GARDNER: Program Coordinator

ROBERT G. GARDNER '48, coordinator of the Visual Studies program in photography, is one of the nation's most important makers of anthropological films. With the backing of the Peabody Museum's Film Study Center, Gardner assisted John Marshall who directed "The Hunters," a now-classic study of bushmen in Southwest Africa.

The film, which shows bushmen hunting a giraffe, was praised by the late Harvard anthropologist Clyde Kluckhohn, as "the most remarkable anthropological film I have ever seen. It takes the viewer as close as he can ever hope to get to the life of the Stone Age."

In 1961 Gardner led an expedition to New Guinea to study and photograph the Willigiman-Wallalua natives. It was after this expedition that Michael Rockefeller '60 lost his life while collecting art for the Museum of Primitive Art.

The expedition produced material for two books, one by Peter Matthiessen and another — soon to be pub-

lished — by Gardner. But the major product of the expedition is a two-hour documentary of tribal warfare and revenge entitled *Dead Birds*. Gardner is now completing the editing and sound track.

Gardner entered anthropological film making in 1949. After reading Ruth Benedict's *Patterns of Culture*, he made "an honest little documentary" on Benedicts's Kwakiutl Indians.

Trying to earn a living as a film maker, Gardner produced one highly successful short on the artist Mark Tobey, but he was unsatisfied with his work. Returning to Harvard, he received a master's degree in anthropology in 1953. Two years later he joined Brew and Marshall in founding the Peabody Film Study Center. Soon afterwards he assisted with "The Hunters" and initiated a graduate seminar on anthropological film making.

Throughout his work Gardner has given attention to artistic flair as well as to technical competence. He is applying this approach to the Visual Studies program.

IN the basement of the Carpenter Center for the Visual Arts, the University will soon launch a unique program on the frontiers of cinematography. Robert G. Gardner '48, the anthropologist-film maker who is coordinator of the project, believes it will fill the void in experimentation left by a commercial industry that fears the untried. For, while it develops the visual "literacy" of its students, the Light and Communications program hopes to advance the film making art.

For example, Visual Studies 146, a half-course to be offered next spring, will undertake pioneering work in animated films of a distinctly non-Walt Disney type. In the course, Donald, Huey, and the others will be replaced by stick figures and geometric forms, historical busts and mushroom cloud silhouettes. The basic tool for making the films will be the animation machine which relates standard two-dimensional figures to each other through motion.

Disney themes will be replaced by education in Visual Studies 146 with simple cartoons teaching geometry or successions of still photographs and documents teaching history. Gardner believes that the possibilities of this sort of educational film making, which so far has been tried only occasionally as in Bell Telephone's "Our Mr. Sun," are extremely important.

The animation work of Vis Stud 146 will be the more advanced complement of a fall course, Vis Stud 145, that will teach the fundamental techniques of movie making. However, while teaching the basic roles of light, motion, time, space, and form, the course will also give a history of the movies which, says Gardner, will "put the study in its proper humanitarian context." In addition, Gardner hopes to bring outstanding professional film makers as guest lecturers in the course.

The emphasis on the "humanitarian context" of the movies reflects Gard-



Synchronizing sound track and film.

ner's own approach to cinema and education. Leader of an expedition to the New Guinea hinterlands last year, Gardner has been interested in movies as a means of recording and interpreting life, especially in primitive cultures. A quasi-anthropological documentary approach to reality will be basic to his undergraduate courses.

Drama and screen play, strictly speaking, will not be studied in Visual Studies 145. Rather, students will produce short subjects of about five minutes in length. Assignments early in the term will be on very general themes. Equipped with camera and recorder, students will be asked to portray, for instance, "whiteness," "wetness," or "circularity." Gardner hopes students will use their equipment creatively while learning the basic techniques of the craft. Although longer films are largely out of the question, the mastery students will gain of the sequence should equip them to produce longer works outside the course.

Although plans are not definite, students in Visual Studies 145 will probably be provided with eight millimeter cameras and necessary lenses. More advanced courses will work with 16 and 35 millimeter film. All processing over 30 frames (which is about two seconds viewing time) will be done commercially. However, the cost of the course probably will not exceed that of most laboratory courses.

Classes will be four hours long and will meet early in the week. This arrangement will provide time for extended instruction and full discussion, while giving students the rest of the week to plan and execute their own film projects. In class, students will screen and evaluate their own films along with those from the Center's film library. There will be no final examination.

In addition to the cinema courses, the program in visual studies plans to offer two half courses in still photography, Visual Studies 140 and 141. Taught by professional photographer, Len Gittleman, these courses, like the cinema courses, will stress the fundamentals of photography and "opening students eyes to the use of the medium."

The mechanics of the still photography courses parallel those of the cinema courses. Vis Stud 140, the fall course, will supply four by five cameras and black and white film while Vis Stud 141 will also utilize miniature (35mm) cameras and color film. Students will be permitted to use their own equipment if suitable. A freshman seminar in still photography is also planned.

All the photographic courses will be taught in the Carpenter Center's superb basement complex of editing rooms, dark rooms, viewing rooms, animation studios, and sound synchronization closets. The Center also has a film library and small movie studio.

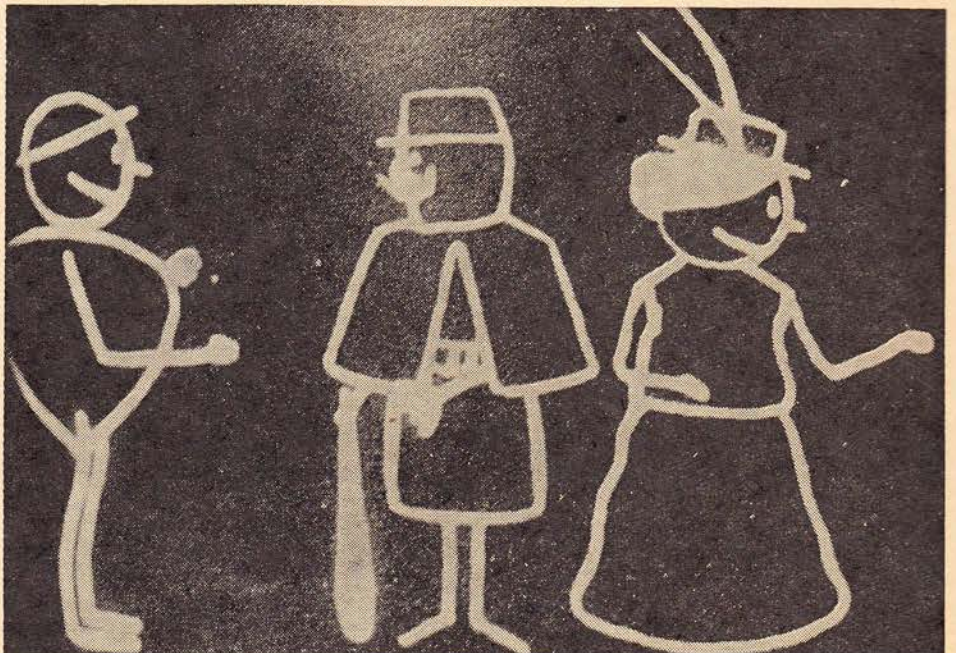
Of course, the prospect of experimental photography courses — without finals and given in the Le Corbusier building — will probably bring a deluge of applicants to Visual Studies. Yet, Gardner insists that the program will be no gut. It "will permit no dodging," he declares, "nor will it depart from the high performance standards of the University." Still, the number of applicants will probably exceed that which can be accommodated by the Center's limited space and materials.

In over-subscribed courses priority for enrollment will probably be given to sophomores and juniors; seniors will not be able to develop any of the skills learned in the basic course and freshmen can wait. Those who have shown some previous interest in the field without gaining expertise will also get priority. Overnight aficionados will be suspect.

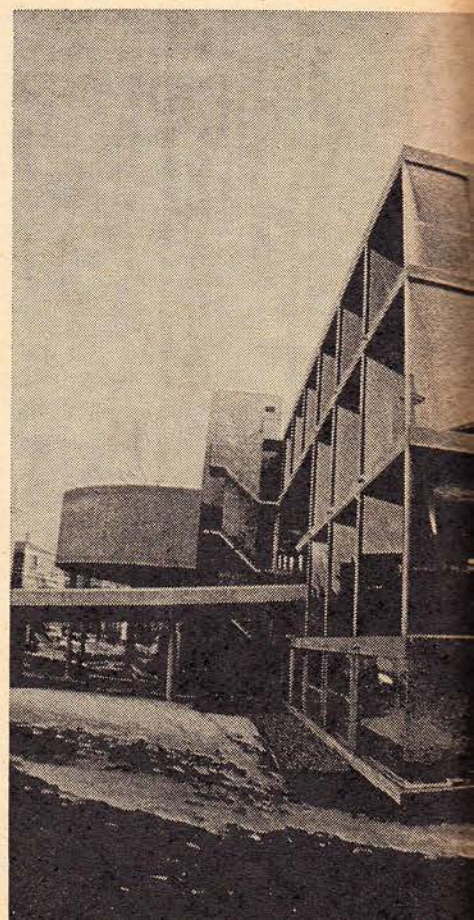
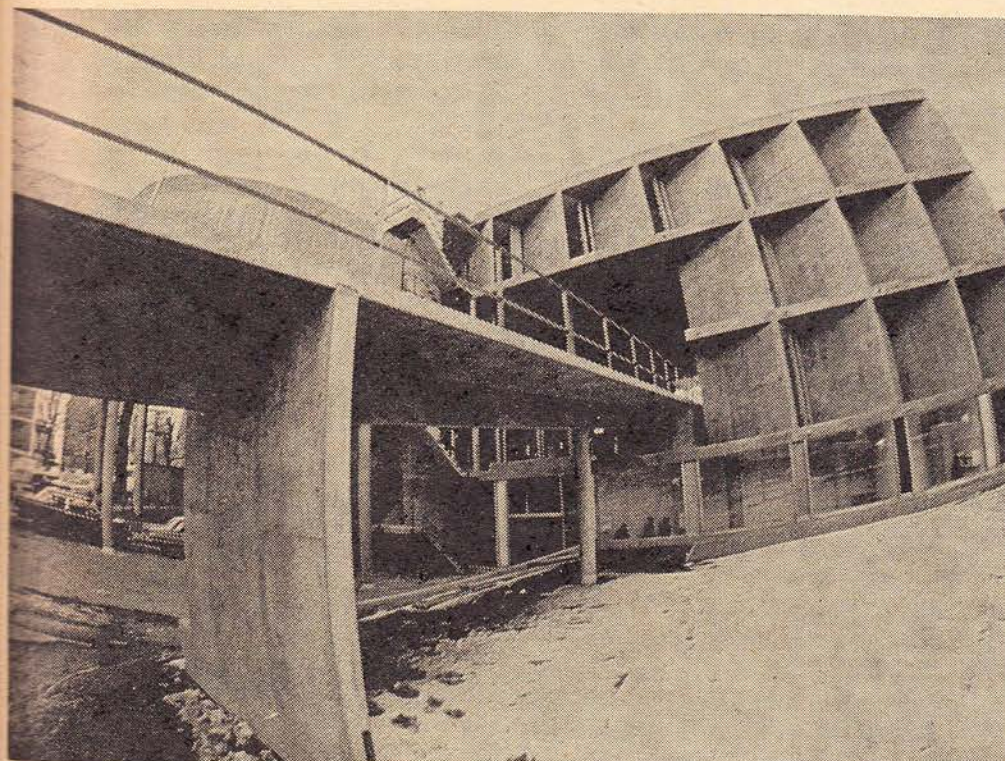
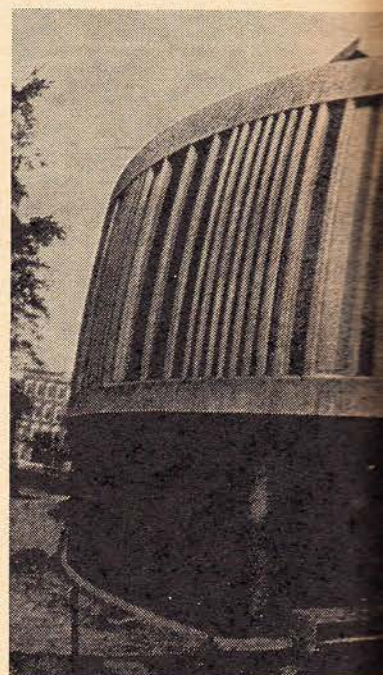
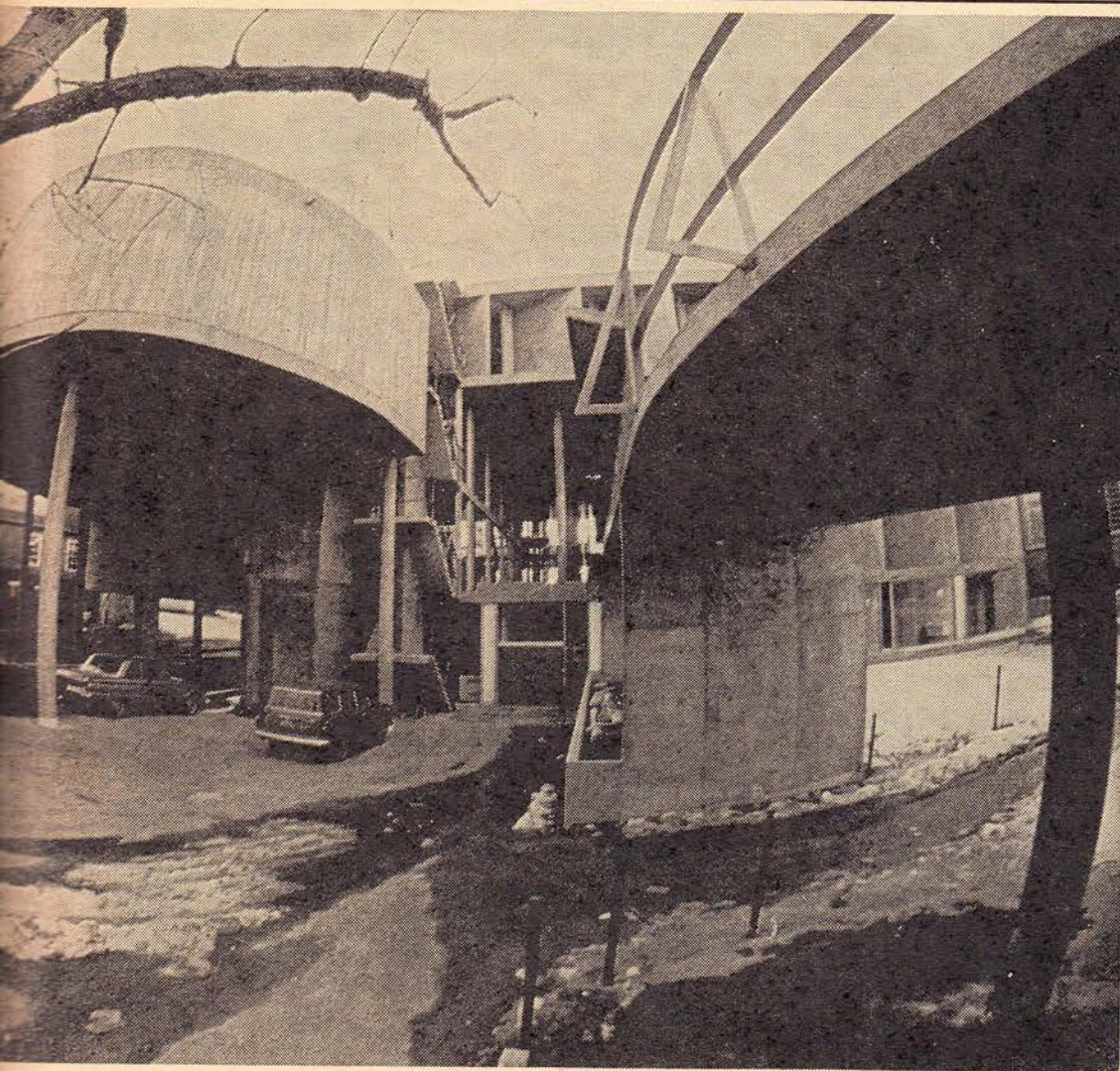
It seems certain that extra-curricular photographic activities will not take place in the Carpenter Center. There are not enough facilities to accommodate anything besides course work. Gardner says, however, that he would like to develop a photographic program in the Houses — which already have good darkrooms — with guidance and instruction from the Visual Studies staff. But there is no source yet to supply students with movie-making equipment, and little work seems to have been done so far on developing the extra-curricular program.

(Continued on Page 14)

Stick figure animation.

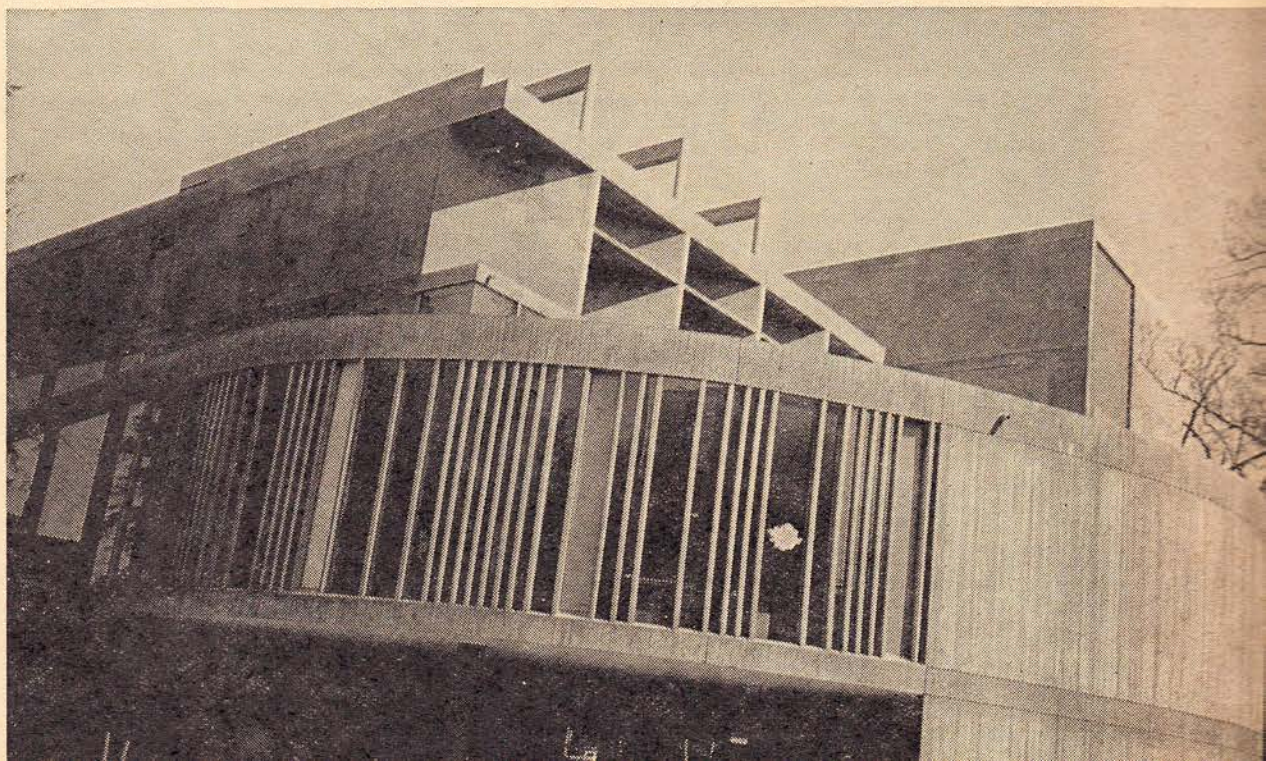
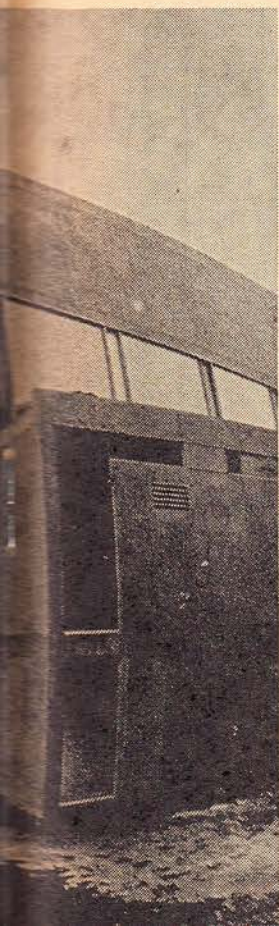
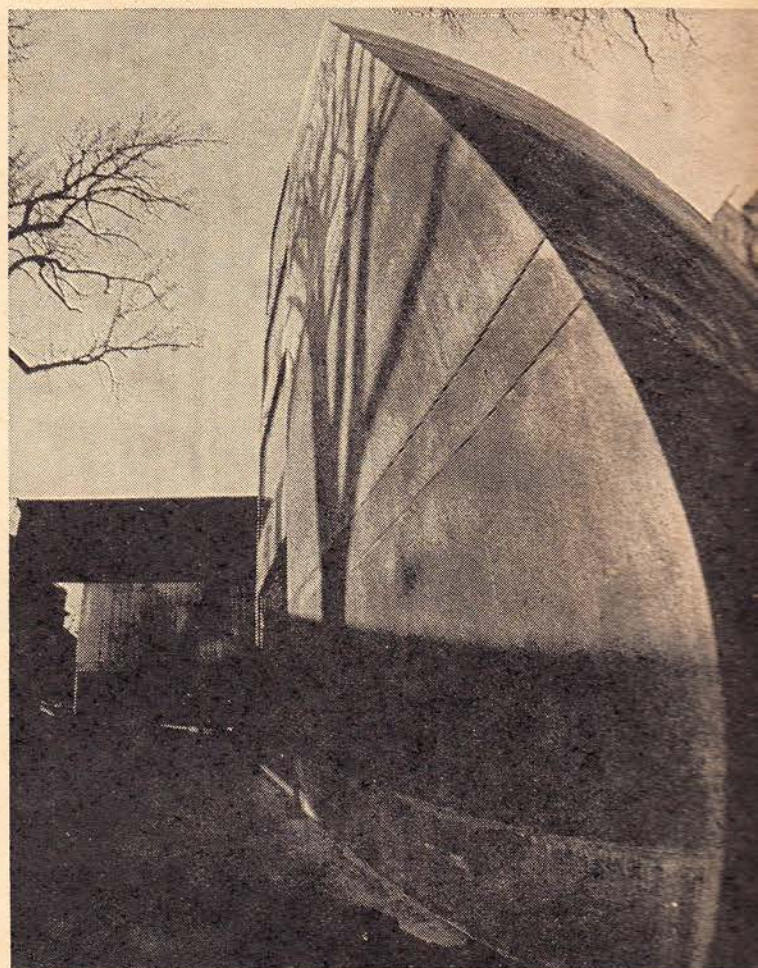


VA



Photographs by Donal F. Holway and Albert B. Crenshaw

C



Compliments of

THE WATERPROOFING COMPANY

119 CHANDLER STREET
BOSTON, MASS.



*Serving Harvard's Building
Program for over
50 years*

Compliments of

Warren Brothers Roads Company



**33 Cambridge Parkway
Cambridge, Massachusetts**

CAMBRIDGE CEMENT STONE COMPANY INCORPORATED



**MO-SAI ARCHITECTURAL SLABS
PRECAST CONCRETE UNITS**



156 LINCOLN ST.

ALLSTON 34, MASS.

PHOTOGRAPHY

(Continued from Page 11)

Although the Visual Arts Center has made possible Harvard's first large-scale program in photography, Gardner and J. O. Brew, Director of the Peabody Museum, have been conducting a smaller such program on the graduate level for the last few years. Next spring it will be given as Anthropology 214, "Representational Methods in Anthropology." Although the Visual Studies courses will depart from the strictly anthropological concerns of Anthro 214, the graduate seminar has already served as a prototype for them.

Composed mainly of design and anthropology students, the seminar attempts, in the words of the catalogue, "to apprise students of the value and use of pictures and sound in anthropological research and teaching and to provide them with a substantial technical grounding in the use of cameras and recorders." In practical terms, this means making film shorts, one of which "Orange and Blue" is being shown across the country with Ingmar Bergman's "Through a Glass Darkly." Visual Studies 145 will use many of the same techniques of filming and recording.

The approach of Gardner and Brew in their graduate seminar has been to improve film making while teaching their students. This will carry over to the Visual Studies program.

"We want to find out more about the medium while teaching it," Gardner emphasizes. "All our films will be made for this purpose—we want to open a new window on reality."

Neuman Named Art Instructor

Robert S. Neuman, a painter and draughtsman now teaching at Brown University, has been named Instructor in Drawing for the Carpenter Center. He will give an undergraduate course in descriptive drawing and will help coordinate extra-curricular activities in the Houses with work in the Center.

Neuman's paintings are in the collections of the Boston Museum of Fine Arts, the Carnegie Institute, and the San Francisco Museum of Art. He has studied in California, and at Stuttgart and Barcelona.

The Case for Creativity

(Continued from Page 2)

Harvard was willing to spend the money to construct these buildings, it has so far been singularly stubborn about deciding realistically what is to be done with them.

As with the Loeb, the future of the VAC is much in doubt. It is not inconceivable that the Center could become a glamorous and powerful monument to an idea frozen to death by a chilly Harvard atmosphere. The building did not appear overnight, but during the long period of its construction and planning few conclusions were reached on a program for the Center. Only a handful of courses in the visual arts will be offered next Fall, and even these seem to be largely experimental ventures, without a coherent program to guide them or indicate further classes.

Harvard apparently is still uneasy about admitting creative artists to its community; the dramatic statement of purpose in the Le Corbusier building almost seems to frighten it. The VAC and the men who may instill it with life are treated as dangerous intruders in the sacred halls of the Academy. The lack of definite plans for future courses, and even the present classes, are indicative of this uncertainty. Before any meaningful use can be made of the center, the University must carefully evaluate its own aims, and clearly determine where the creative artist stands in relation to those aims.

George Wald, professor of Biology, wrote in the report on the Visual Arts at Harvard (the Brown Report of 1956), that "what divides man from the beast is knowing and creating." He pointed out that "it is man in his aspect of knowing that we find enshrined in the university."

Medieval traditions upon which universities are built stressed "talking about knowing" as the business of a college. The university is delighted to ennoble the men in the past who have added to knowledge (both through scholarship and creativity), but it has long been suspicious of the contemporary innovator. Experimental science fought a long, difficult struggle for acceptance and did not win it until inter-

national pressures emphasized the need for its achievements.

Today it would be ridiculous to propose that only the history of science belong in the university. Science is learned not only through reading of past experiments, but by conducting laboratory work as well. It is usually the case that a man actively at work in scientific research is a better teacher and makes a greater contribution to the community than a person who is merely steeped in the knowledge of previous scientists. A chemistry course without labs would be miserably inadequate. In the same way, a historian who is practicing his profession is apt to be more stimulating than a man who only reads the texts of others.

The laboratory is the workshop of the scientist, and meters, test-tubes and other apparatus are his tools. He cannot do research without them. The historian's workshop is the library; he can neither teach nor do research without one. Similarly, the artist works in a studio. He may study color, design, and the works of other artists, but to do his own work—and to encourage creativity in his students—he needs a studio. If it is accepted that artistic creativity is a proper use for man's intellectual powers, then the artist—and his studio—belong in the university. But is it accepted?

While Wald pointed out important similarities between artistic and scientific investigation he also noted a major difference: "Science is organized knowledge. Art, whatever its intrinsic ends, express the beliefs, aspirations, and emotions of the whole culture. The one is a severely limited, the other an unlimited, enterprise. From this point of view, the artist in the university takes on something of the position of the philosopher. His is the voice through which all of us must speak."

The artist then, with his forms and color, not only reflects his culture, but speaks to it. His message is as important as that of the philosopher who uses words. The creation of visual art is as legitimate a use of the mind as the study of history, English, economics, or physics. In its fundamentals

it is no more "professional" than those subjects, and no more vocational than a science course with labs.

Although the interest of the university in creative arts may be evident to some, the desire of the creative artist to be in a university has raised problems. Many art instructors claim they teach only to support their families, that their art is adversely affected by loss of creative time. And for the art student, the conflict of time between his art work and academic pursuits is sometimes irritating.

But these two problems are often more rhetorical than substantive. As for the second, A. Whitney Griswold, who as president of Yale was a strong champion of creative arts in the university, wrote that the "creative artist is a human being, and what improves him as a human being will improve him as an artist." While technical art schools may be more effective than university art departments in imparting technique, a liberal education can give the potential artist a breadth of experience to draw on for his work.

The teachers, also, can benefit from the milieu of the university. In colleges such as Yale, where art is taught, the faculty members of the art department enter into the intellectual life of the community: they can provide important humanistic influence and learn from contact with faculty of other disciplines. Scholars in the social sciences find it useful to mix with men from other fields; the artist and his students are no different in this respect.

Griswold found another reason for artists' interest in the liberal arts college: "the enlightenment of his audience." He wrote that "great art depends on great patronage of art . . . it depends on high standards measured against universals, upon good taste and informed criticism." The liberal arts college, which attempts to set standards of excellence in scholarship, should also wish to instruct its students in what Harvard's Eduard Seklar calls "visual literacy."

If the university is fully to benefit by the presence of creative arts, however, and if the artist is to be comfortable in the university, the university must not treat the arts as a peripheral concern. An artist-in-residence now and then, and a few course offerings, do not constitute a meaningful or even useful creative arts program. Yet that

(Continued on Next Page)

CASE FOR CREATIVITY

(Continued from Preceding Page)

is all Harvard has at present. Undoubtedly some of the reluctance to move more quickly has come from a fear of setting up an alien colony of professional art students within the University.

Another reason given for the tardiness is a feeling that establishing a creative arts program is a new and experimental venture, with little precedent. This second excuse is lame. Harvard is one of the few universities in the country which does not offer creative arts instruction; the Brown committee seven years ago investigated art departments in 43 major colleges and found a vast amount of experience to draw on.

The Yale Precedent

Perhaps the most useful precedent is Yale. With an approach to undergraduate education very similar to Harvard's, Yale has found its School of Art and Architecture to be not only compatible with the rest of the university, but a strong asset as well. Undergraduates may elect to take a B.A. in sculpture and painting, but few do: most undergraduates take creative arts courses for credit in general education. Thus, while the Yale School plays an active part in undergraduate education, it is primarily for graduates. A creative arts department at Harvard could have a similar function.

The few undergraduate concentrators in art at Yale do not find themselves lost in an alien sea. They contend that the stimulus of academic work helps their art; it broadens their perspective far more than formal training in a professional art school would allow.

The School of Art at Yale has not hindered or interfered with extra-curricular programs in the Colleges, which operate like Harvard's Houses. But the School does set a standard of what is good student art, and its faculty is available for both technical and critical advice.

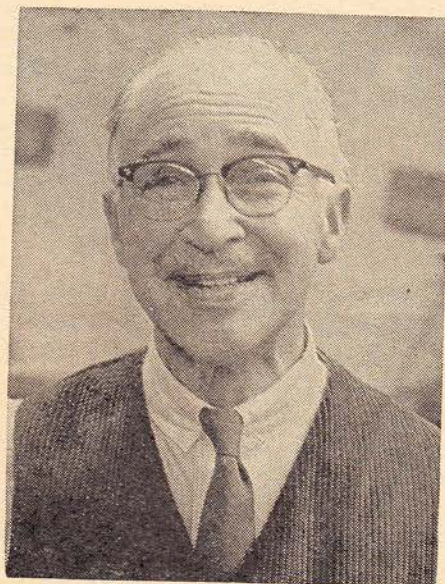
Further, Yale's extensive work in graphics has been especially useful to a more traditional college activity—publications. Many undergraduates in-

volved with student publications enroll in graphics, and the results are evident in the high visual (if not literary) quality of Yale magazines. Skills and attitudes learned in these courses often are extremely useful to students planning careers in publishing either as writers or editors.

There is nothing heretical about allowing an undergraduate to take drawing, for instance, instead of Fine Arts 13, for general education. In Renaissance times drawing was considered an essential skill of all educated men, and even today, as Gibson A. Danes, Dean of the Yale School of Art, points out, "drawing or painting is a tool that becomes an extension to living."

The distribution requirement at Harvard is supposed to awaken students to important activities of the mind outside their own field. Certainly awareness of the creative process is just as worthwhile as knowledge of Romantic Poetry or the Art of the Book in Medieval Europe.

Art historians (who themselves had to struggle to gain admittance to the university) often claim that the non-artist can learn all he needs to know



George Wald

for the purpose of general education about art and creativity through the history of art. To many scholars, the history of art seems more respectable than studio work.

But art history, like other history, is an assimilation and interpretation of the past. It is scholarly and verbal.

By emphasizing the intellectual skills of cataloguing, analysis, memory, and verbalizing, it often obscures the creative process. The most perceptive art historians, like the most articulate non-technical writers on science, have a thorough understanding of the thinking of the men whose work they describe. Some persons may gain this purely through art history courses; many can benefit from personal creative experience.

For these reasons, the student who does not intend to be an artist or a historian of art, but wants only to stimulate his own creativity, may find a creative arts course more valuable than an historical one.

If Yale's experience demonstrates that arts can be at home in the university, it also points to another important conclusion. To teach creative art well and constructively, the university's commitment to it must be substantial. Dean Danes said "you are kidding yourself" if a university does not provide for both graduate and undergraduate instruction. For without the standards and inspiration provided by graduate students already advanced in their work, the undergraduates have little perspective for judging their own performance.

Danes explained that graduate students "do a lot of the teaching" at Yale, both through direct criticism of undergraduate work and by example. Further, the existence of graduate students committed to art professionally makes teaching at the School more attractive to practicing artists.

Undergraduates at Yale do not consider the creative arts courses to be guts. The grading curve is strict, and considerable work is required. Nor is the student allowed to dabble around with any whim that happens to enter his head. The courses carefully provide a coherent series of problems to be solved; students are expected to develop ingenuity, "but only within the limitations imposed." According to Dane, "art courses are frivolous only if offered in a frivolous manner." Good courses are disciplined; the important element is the instructor.

One frequent complaint about creative arts departments is that a great artist is not made — he is born. While no art department would claim the ability to produce great artists, a

staff of sensitive instructors can encourage and develop those with extraordinary talent. And the non-artists can be stimulated as well, if not to the same degree, to realize more fully their own imaginative capacities. To rule out the possibility of training potential professional artists would limit an art program to a self-imposed level of mediocrity.

At present, by not providing a faculty of men competent in many fields of art and by offering only a few scattered subjects, Harvard limits the effectiveness of its program. Dean Ford is aware of this deficiency, but powerful groups in the Faculty do not share his vision of a first-rate visual arts department at Harvard. Within the visual arts faculty itself there is also dissension about the future of the VAC. Mirko Basaldella, Lecturer in Design who teaches the advanced design courses, is opposed to teaching painting and sculpture at the Center. "Students cannot create art," he states flatly, and therefore should not play with conventional art forms. He prefers to teach just design, using many two and three dimensional approaches. "I don't want to do the conventional thing—what we are doing is more interesting."

Certainly the work Mirko's students produce is not art, and one wonders if his "experimental" approach will ever prepare them for anything more than design. There is a self-fulfilling prophecy in Mirko's assumption that students cannot be artists, particularly when students are denied the normal tools of the studio. Unfortunately the other courses contemplated for the Center also have little artistic potential.

Until Harvard finds a place for the creative arts in its curriculum, and provides a high quality faculty and concentration opportunities for both undergraduates and graduates, even Mirko's experimental design classes will suffer from isolation. The University should accept the eloquent challenge Le Corbusier has offered, and develop a faculty and a concentration in the creative arts. The program should certainly include the courses Mirko has developed, but it would be short-sighted and unreasonable to exclude traditional arts and artists.

— NEW LOCATION —
UNIVERSITY
TYPEWRITER CO., INC.
SALES — RENTALS
REPAIRS
 89-91 Mt. Auburn St.
 Harvard Square
 KI 7-2720
 Olivetti — Smith-Corona Electric
 Hermes — Olympia
 Portable and Standard Typewriters

FERRANTI-DEGE, INC.

*Industrial and Retail
Supplies*



1252 MASS. AVE.
 KI 7-8600

Great Draughtsmen from Pisanello to Picasso

By JAKOB ROSENBERG

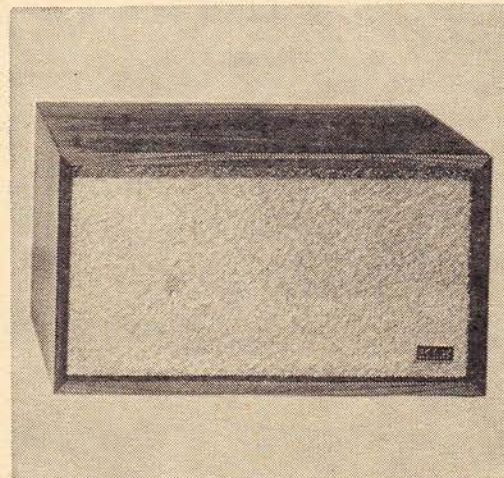
There are some books which may be enjoyed again and again through many years of ownership. Such a book is GREAT DRAUGHTSMEN FROM PISANELLO TO PICASSO. It is first of all a book no person even remotely interested in art can resist browsing through—for here are over 300 magnificent drawings, superbly reproduced. It is also a thought-provoking survey of the eight titans of artistic draughtsmanship: Pisanello, Leonardo, Raphael, Durer, Rembrandt, Watteau, Degas, and Picasso. And, through the lucid and informative text, it relates the drawings of each man to his lifework—and to the artistic spirit of his time. \$12.50

and watch for

Andrea Del Sarto by Sydney J. Freedberg
The Classical Tradition in Western Art
 by Benjamin Rowland, Jr.

HARVARD UNIVERSITY PRESS

*Now you can enjoy quality music
from your own system . . .*



Recent technical advances have made it possible for you to have professional audio components in your living room without rearranging furniture. Huge equipment cabinets are no longer necessary.

Witness the KLH Model Four loud-speaker system pictured above—a perfect example of quality in a small package.

AUDIO LAB, a small business that specializes in professional sound equipment can help you select your system from the finest components available. Their listening rooms (located just across from Kirkland House) are open from 9 A.M. to 7 P.M.

All systems purchased from AUDIO LAB are delivered, installed, and guaranteed for one full year at no extra charge.

audio lab, inc.

SIXTEEN ELIOT STREET, CAMBRIDGE 38, MASSACHUSETTS

S. H. McCartney



COMPLETE
AUTOMOTIVE
SERVICE



976 MASS. AVENUE
KI 7-7330

STANHOPE BINDERY



Edition Bookbinders



155 Columbus Avenue

Boston

HA 6-2690

The Architectural Origins Of the Carpenter Center

LE CORBUSIER has vigorously expressed his theory of design in the Carpenter Center for the Visual Arts. However hostile or friendly its reception here may be, it is one of the most important buildings ever constructed at Harvard.

The harsh, raw severity of Le Corbusier jars a world conditioned to softer, more comfortable art forms, but it also establishes a conspicuous point of evolution in modern architecture. Into the Visual Arts Center Le Corbusier has brought all the major tenets of this evolution.

Since World War II, the integral parts of Le Corbusier design have consisted of pillar foundations, glass walls, sun breaks, roof terraces, and schemes free from orthodox, exterior influences. The Visual Arts Center unites all of these basic factors.

The Carpenter Center, Le Corbusier's first building in North America, derives its character from some of the most important of Le Corbusier's designs. The glass walls of the upper levels of the Center evidently appear originally in the Refuge City of the Salvation Army, built in Paris in 1920. The glass blocks which line one wall of the front elevation were used similarly in the Swiss Pavilion of Paris's University City in 1930. And the austere interior, though noticeable in virtually every Le Corbusier work, especially resembles that of the Villa Sarabhai which was erected in 1955.

The studios of the center are shielded from direct sunlight by concrete breakers. The exact positioning of these visors is not duplicated in any previous Le Corbusier work but is vaguely similar to those used in the government buildings of Chandigarh, India, and in designs for a proposed construction in Algiers which was never realized.

The pedestrian ramp which passes through the center of the building ap-

pears in the designs which Le Corbusier submitted for the Palace of the Soviets in 1931, and was previously included in the Savoye Villa of Poissy, France. The interplay of levels which has come to characterize many of Le Corbusier's recent buildings is largely missing from the Visual Arts Center. The sculptured gracefulness of the Chapel of Ronchamp and the Phillips Pavilion of the Brussels World's Fair finds itself in an abbreviated form in the circular wings of the center and in a distant sort of way in the sweeping slant of its ramp.

Le Corbusier is, in outlook, a logician — his thinking appears in patterns of severe, and consequently cold, equations. And his theories of design follow these patterns of thought. He places emphasis on industrial functionalism in his art and he pleads with architecture to keep pace with a changing industrial society. He describes the need for a technology which will serve vast populations and communities of people with due equality. The solution he finds for that need is in the rawness and the flexibility of concrete and the other austere materials which he seems to believe constitute an absolute return to nature.

—R. B. R.

PHOTO CREDITS

Cover — Albert B. Crenshaw

Page 2 — Paul W. Williams

Page 4 — Harvard Yearbook
Publications

Page 8 — Harvard University Archives

Page 9 — John Nickols

Pages 10 and 11 — Paul W. Williams

LE CORBUSIER

(Continued from Page 9)

bathrooms are windowless. The arrangement has brought criticism on the grounds that it is cramped and lacks privacy.

The fulfillment of Le Corbusier's plans at Chandigarh, Marseilles, and Nantes, followed two decades in which investors and public authorities spurned his plans although his ideas had a wide impact on architects and professional planners. His vast plans for the reconstruction of Paris as a city of widely spaced, 60-story skyscrapers never neared adoption. And a similar fate met schemes for Stockholm, Antwerp, and Algiers.

Yet, the impact of these imaginings was widespread. In Rio de Janeiro, a group of architects, including Oscar Niemeyer, designed the Brazilian ministry of Education and Health (1939-1943), incorporating Le Corbusier's ideas — stilts, sun-breakers, roof-garden, cubist design of windows and balconies. Niemeyer's plans for Brasilia also show the impact of Le Corbusier.

In the late 1940's Le Corbusier as a member of an international group of architects, developed the master plan for the United Nations Secretariat and Assembly. Yet, until the completion of Unite d'Habitation and the stream of commissions which followed it, Le Corbusier was primarily important as an architectural theorist rather than a producing architect.

Some of his later work, including the Carpenter Center, seems to be at some odds with his early theorizing. In his very influential *Towards a New Architecture* of 1923, Le Corbusier wrote: "We must create the mass-production spirit. The spirit of constructing mass-production houses. The spirit of living in mass-production houses. The spirit of conceiving mass-production houses." Earlier, he had said: "The house is a machine to live in."

The Carpenter Center at Harvard, as well as the principle government buildings in Chandigarh and the chapel of Ronchamp, show an attention to sculptural form, which clashes with strictly utilitarian considerations. This view of buildings as sculpture, though, is a development of another consistent strain in Le Corbusier's thought: architecture as the "masterly, correct and magnificent play" of primary forms — spheres, cylinders, cones, cubes, and

pyramids. This attention to form is evident even in his very first work, a house designed for his art teacher at age 17.

Then Le Corbusier, using his given name, Charles-Edouard Jeanneret, was still studying in his home town in the French-speaking area of Switzerland. Soon he went to Paris as an apprentice architect. After several years travel, he settled permanently in Paris in 1917. Five years later he set up his headquarters on the Left Bank in a former Jesuit monastery at 35 Rue de Sevres which he still occupies.

During those five years he had done

Cubist paintings (under the name Jeanneret which he still uses for his painting and sculpture), and developed his fundamental ideas. He had written *Towards a New Architecture* with its conclusion that "the old architectural code, with its mass of rules and regulations evolved during 4,000 years, is no longer of any interest . . . all its values have been revised."

"Architecture or Revolution," he declared in the book's closing paragraph. "Revolution can be avoided." But by then Le Corbusier was well along on his own revolution.

THE GREAT AGES OF WORLD ARCHITECTURE

MASTERS OF WORLD ARCHITECTURE

MASTERS OF CONTEMPORARY ARCHITECTURE

PELICAN HISTORY OF ART

THE TASTE OF OUR TIME

*And Many Other Series And
Titles On Art And
Architecture*

Browse The Coop Book Depts.

The COOP

Babcock-Davis Associates Incorporated

Established 1909

474 DORCHESTER AVENUE
BOSTON, MASSACHUSETTS

Phone: AN 8-2241

•
**STRUCTURAL STEEL
ORNAMENTAL IRON WORK**
FURNISHED AND INSTALLED
FOR THE
VISUAL ARTS CENTER
•

Babcock - Davis Associates

Also Manufacture

STEEL AND ALUMINUM
FLAG POLES

TILTING ALUMINUM FLAGPOLES

EASY ACCESS ROOF HATCHES

FLOOR AND SIDEWALK HATCHES