

Towards the end of World War II, when *Interiors*' pages were smaller a typical January *Interior to Come* occupied only half a page or at most, one. Today, though the format is back to more generous dimensions, a single project may fill six pages, and never less than two. That is why the current collection is restricted to five projects, and why many excellent contributions must run in later issues.

This enormous difference in space allotment was not brought about by any change in policy. The 1944 *Interior to Come*, done by a designer who had more time on his hands than he has today, could accurately be described as a dream project. The *Interior to Come* of 1954, whether conceived as a speculative idea or about to go into execution, is a tangible plan of action—meticulously studied, beautifully drawn, and worked out to the last detail. As a group the *Interiors to Come* of 1954 are not only more daring than those before them, but spring from a deeper re-study of how to plan, how to construct, and how to live in an interior.

Two out of five of our projects, by Felix Augenfeld and Pierre Kleykamp respectively, are minimal vacation lodges aimed at cutting costs by using space more efficiently. What is interesting, in view of

the general similarities of the two problems, is that the two solutions—ingenious, extremely effective in achieving their purpose—are completely different from each other. Augenfeld found his answer by analyzing the placement of partitions, traffic and use areas, and above all sleeping facilities. Kleykamp instead directed his research towards discovering the most expansive geometric enclosure for a given cubic volume.

Leaping from the miniscule to the gargantuan, we find two projects, one for Florida and one for Italy, which may be taken as symbols of the life, the landscape, and the building methods of our two vital, mutually influential countries. Paul Rudolph's is a rural center—a huge motor tourist attraction and stopping place embracing landscape design, architecture, and sculpture in a commercial project of grandiose sweep. It is also an advanced expression of the use of plywood in lightweight vaulted structures. Ico Parisi's is an urban center—a single building boldly engineered of reinforced concrete. This engineering, as successful practically as it is fantastic in conception, proves the degree to which Pier Luigi Nervi, Italy's master of reinforced concrete, has captured the imagination of Italy's architects.

But it is also interesting in terms of functional ideal—of sheltering the different functions of civic or commercial bureaus, private offices, and residences, in one building. Parisi is not alone in this idea; we have seen a projected Milan skyscraper by the firm of Belgioioso, Peressutti, and Rogers which tops a tower-like block of offices with a flaring bulb of apartments. Parisi's method of placing the parts in recognizably differentiated and asymmetrically articulated masses is still another way of expressing the different functions of a great city building. The handling of traffic and the varied interiors is a beautifully worked out part of a remarkable total, and worth study despite the fact that the intricate reinforced concrete construction, would be prohibitively expensive.

Our medium-sized project is a lake-side house by Canfield and Wells. It is planned as two units for ideal zoning and orientation to the view and weather. Its original structural system is not only economical in terms of the frame but offers nearly automatic modular anchorage for the meticulously planned built-in facilities of the interior. It is a work of dedicated art and an admirable home, about to be built by a relatively unknown team for a not-too-unusual American family.—O. C.

Interiors  
to  
come

Vienna-born and trained, Felix Augenfeld there began the independent practice in architecture, interior, furniture design he continued in London and since 1939 in New York. (Pages 80-81)

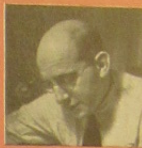
Frederick M. Wells, Cornell '27 and Thomas H. Canfield, Ohio State '39 are both Professors of Architecture at Cornell, practiced elsewhere before joining to build around Ithaca. (Pages 66-69)

Brussels-born Pierre Kleykamp was trained in the Hague, came to the United States in 1949, teaches architecture at Cooper Union, designs fabrics, furniture, interiors. (Pages 82-83.)

This is the first time Ico Parisi of Como appears in *Interiors* with other collaborators than his architect wife Luisa, though the work we have shown is varied, of all scales. (Pages 70-73)

After Harvard and Gropius, Paul Rudolph began to build Florida houses of wood modules, to prove himself our most gifted young architect, a teacher, an ineffable draftsman. (Pages 74-79)

Felix Augenfeld



Wells and Canfield



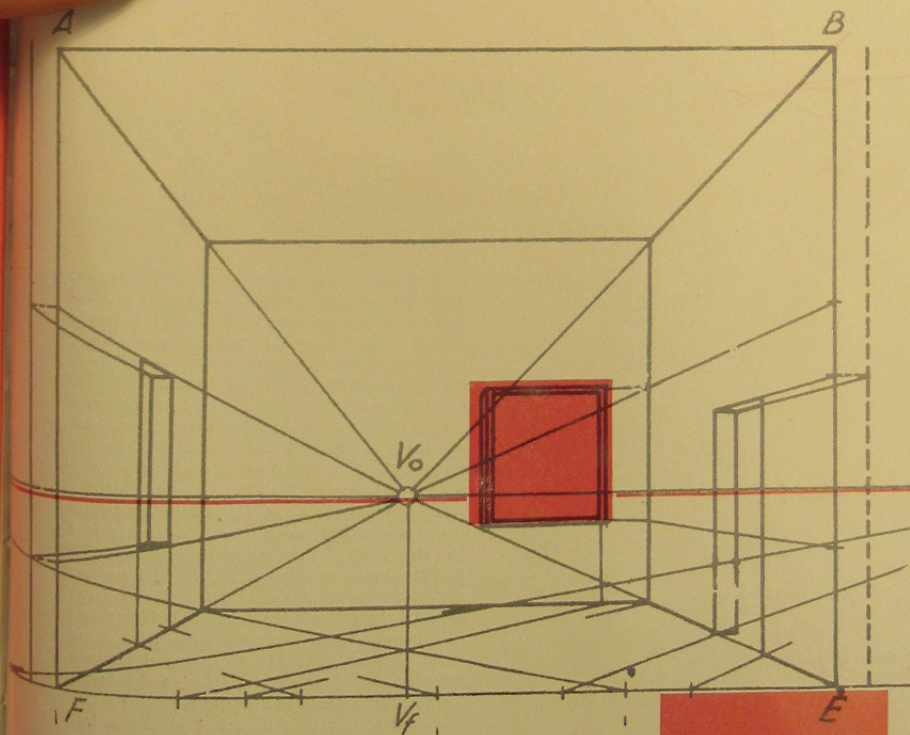
Pierre Kleykamp



Ico Parisi



Paul Rudolph



14th annual collection