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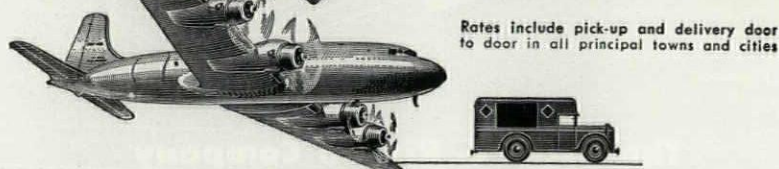
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## Reviews

(Continued from page 132)

ties. The author recommends planning for not more than a five-year program—an organizational caution, but also a safeguard generally against the dilapidation and obsolescence all too common in mountain and shore camp spots.

C.M.

## GREAT PIONEERS

Architects of the Modern Movement. Nos. 1, 2, and 3 of a series\* of critical essays with condensed biographies of leaders of the contemporary development in architectural design, written by Italian professionals. William Morris by Giancarlo De Carlo. Giuseppe Terragni by Mario Labò. Frank Lloyd Wright by Bruno Zevi. *Il Balcone, Via Sandri 2, Milano, Italy. Each 4 3/4" x 6 3/4". No. 1—90 pp., illus., 400 lire (75c); No. 2—129 pp., illus., 500 lire (90c); No. 3—134 pp., illus., 500 lire (90c).*

A short history of Europe of the 18th century, of the Age of Rationalism, and of the early 19th century is offered by De Carlo in his *William Morris*, in addition to biographical notes, a bibliography, and a criticism of Morris' work. Thus is given a picture of the attitude of artists of that time and in particular the attitude of the architects, living in a world of their own completely outside the social and technical changes of the period.

Morris, born in 1843 of rich parents, had a varied career as architect, painter, writer, and political reformer. He was one of the first to go against the traditionalists.

"To create an art which is alive," he wrote, "one has first of all to interest the people in art. Art must become a part of their lives as much as water and light. I can't conceive of art as a privilege of a few, as I can't conceive of education for a few or liberty for a few."

So instead of creating furniture for the nobility he started a school for artisans. He designed and constructed every kind of object for the house, doing much manual labor himself among his workmen. Morris studied and experimented on everything, explored all civilizations without prejudice, to get ideas to propose to his contemporary artists. His teachings were followed and propagated by many young architects of the time. These architects dedicated themselves

\* In preparation: "Auguste Perret" by Ernesto N. Rogers; "Eric Mendelsohn" by Gillo Dorfless; "Alvar Aalto" by Giorgio Labò; "Tony Garnier" by Giulia Veronesi; "Henry Van De Velde" by Ernesto N. Rogers; "Mies van der Rohe" by Max Bill.

(Continued on page 136)



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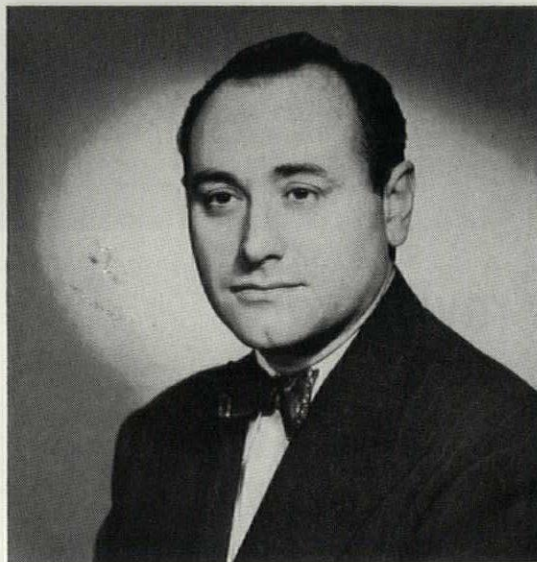
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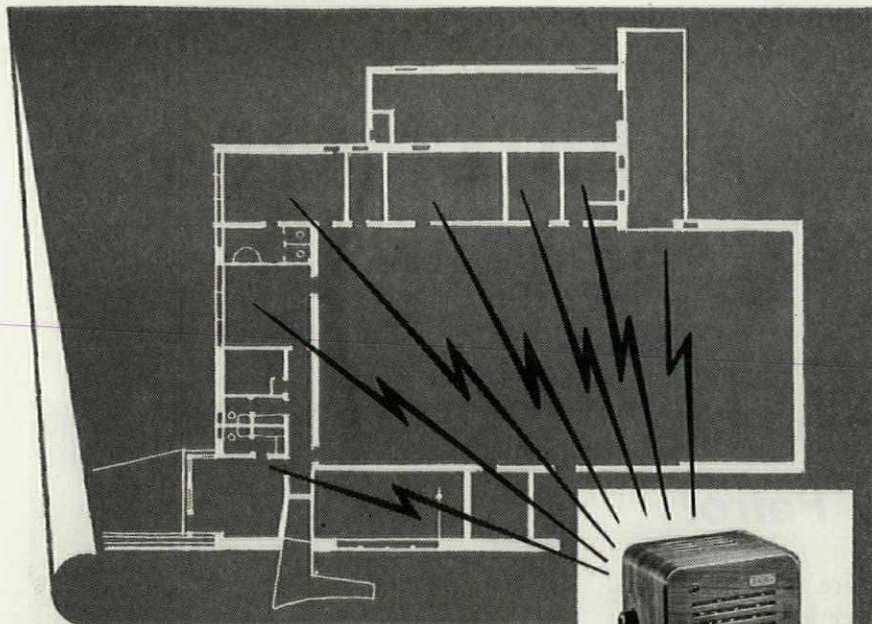
Morris Lapidus of New York has designed well-known chain and department store buildings as far west as California and Texas. He is a specialist in the functional planning of store interiors, as well as in the design of exteriors and complete buildings. Experience like his make these observations particularly valuable to architects and engineers who are currently designing tomorrow's stores. Mr. Lapidus writes:

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## Reviews

(Continued from page 134)

mostly to the applied arts, which had up to then been considered an unworthy occupation for an artist. In the work and doctrine of Morris is the fundamental premise for all the modern movement.

One of his pupils, W. R. Lethaby, in a lecture on arts and crafts, was the first to express the elements of the new and quite revolutionary ideas. He said, "We must begin humbly by cleaning our roads and whitewashing our houses. We must be careful that in making a railing we make a beautiful railing, in making a lamp post, a beautiful one."

By connecting the architecture of a city with the things in common use, the movement of arts and crafts opened the way to future urban activities. By enlarging the problem from a house to a city, the dream of a promised land described by Morris in his *News from Nowhere* seemed to become a reality which gave the people a new hope. The theories of Ebenezer Howard in *Garden Cities of Tomorrow* and their realization at Letchworth and Golders Green, showed how well founded these hopes were.

It is easy to see that the contribution of Morris to the development of the modern movement is of the greatest importance. But there is one part of his teachings which is, even today, the most alive and up to date—the part that deals with architects. With his work he showed that whoever wants to build for the people must be close to them, participating with them in their sorrows and problems, and fighting with them to get satisfactory results for their moral and material needs. To achieve his ends he took an active part in various political parties and intervened in many of their fights.

The teachings of Morris constitute the foundation of the modern ethical movement and give modern architecture its place in the fight for human liberties.

o

Giuseppe Terragni was born in Como in 1904 and died there, after returning from fighting on the Russian front, in 1943. Mario Labò, in writing about Terragni, gives major emphasis to his two principal works, "Casa del Fascio" and "Asilo Infantile," and to his many projects designed for competitions.

In 1926 Terragni was one of the "group of seven" who wrote articles on architecture. The group had learned about the artistic movement in Europe only from books and reviews, but had studied them with great intelligence. It was unfortunate that they were in complete ignorance of the puritanical negations of Loos and, worse still, of the articulate plans of Wright.

(Continued on page 138)



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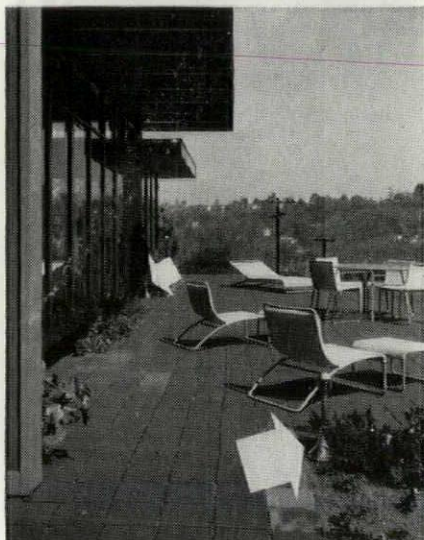
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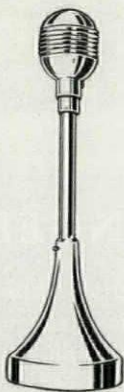
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## Reviews

(Continued from page 136)

Terragni was often criticized for being too international-minded (in the days when this was considered a crime in Italy). He also was accused of plagiarism from Rietveld, Raymond, and Mossowjet. This, in reality, was all to his advantage because it showed that, while architecture all over the world had at last found a common analogy it left room for individual expression. But his critics would not recognize this, either because they were insensible to it or were in bad faith.

From the characteristics shown by Terragni, without looking for any nationalistic purpose, in fact by refusing to do so, one can't but recognize him as an Italian architect. Terragni has his place among those who contributed to the renovation of a civilization by means of a new language, simple, realistic, and free of emphasis, but rich in ideas... inexhaustible in dialectics of construction.

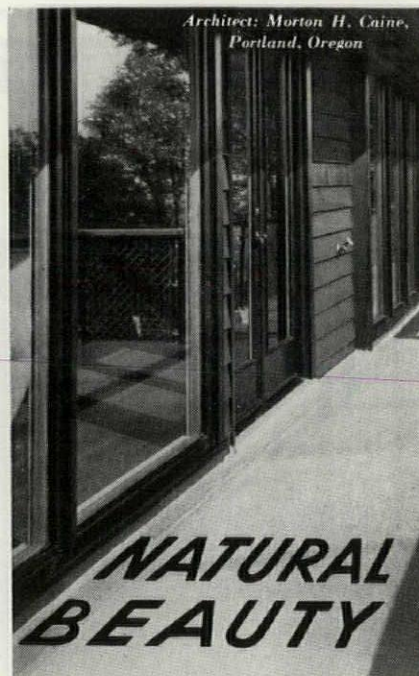
Bruno Zevi, who is responsible for the modern movement in Italy, is also responsible for the diffusion of the ideas and works of Frank Lloyd Wright in that country, where not many have understood the American master. He has been badly copied and there has been much foolish criticism of him.

Therefore, in this essay, Bruno Zevi gives an outline of Wright's work and stresses the importance of his organic architecture. Zevi writes, "Beyond the artistic judgment on his edifices, we all have to be in accord that the exceptional merit of Wright is that he sees the problem of space as the fundamental one for his work."

To bring to the medium-sized house, the workman's and the farmer's, the feeling of space, of dignity, and of freedom from copybook architecture is the intention of all the modern movement, functional and organic. Wright is historically at the point of departure and at the point of arrival of this social research. The Prairie Houses and the Usonian are the proof. Considered from the outside, as a phenomenon, it looks as if only an hallucinated maniac could, in one lifetime, create the Prairie Houses, Falling Water, and the Guggenheim Museum. Instead they are the coherent results of a method to apply spatial creations for different purposes, with differing (technical) construction, and for differing needs. When we understand completely the architectural interpretation of space, we will discover that there is more coherence in Wright's architecture, apparently so arbitrary and so different in form, than exists in some functional architects who betray the true problem of architecture for a coherence which is purely formal and exterior.

(Continued on page 140)

Architect: Morton H. Caine,  
Portland, Oregon



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