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*
Doug and I were primary
*(re: Doug's letter in support of
HOUSTON an architectural guide)*

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7	Forewords		
11	An Interview	Robert Theobald	Robert Theobald, an economist, wrote <i>Free Money and Free Markets</i> in 1963 and recently edited <i>The Guaranteed Income: Next Step in Economic Evolution?</i> His interview with the editors was taped in New York, April 1966.
21	Now and Then	Peter Millard	Peter Millard, formerly the designing partner in the office of Earl P. Carlin, Architect, teaches at Yale.
23	Monumentality	Neil Welliver	Neil Welliver, a painter, taught at Yale for seven years and is now an Associate Professor in the Graduate School of Fine Arts at the University of Pennsylvania. His talk was given as part of a program on the same topic at the 1963 Annual Spring Convocation of the Yale Arts Association.
33	Plug It in, Rameses, and See if It Lights up	Charles W. Moore	Charles Moore is Chairman of the Department of Architecture at Yale University, and a practicing architect.
44	Portfolio: 4 Sculptors	The Editors	Recent works and statements by four young Americans. Robert Morris's remarks are excerpted from an article that originally appeared in <i>Artforum</i> . Don Flavin's are adapted from a statement he made for the catalog of a show in Eindhoven, The Netherlands. Claes Oldenburg's and Donald Judd's remarks were written for <i>Perspecta</i> .
55	Conversation on Urbanism	Shadrach Woods Roger Vailland	Shadrach Woods, an American architect, practices in Germany and France. Roger Vailland, a French novelist, died shortly before this conversation was first published, in May 1965, in the French weekly <i>Le Nouvel Observateur</i> .
59	Vision '65 Summary Lecture	R. Buckminster Fuller	R. Buckminster Fuller is Research Professor at Southern Illinois University. His lecture, presented here in a shortened version, was given at the Vision '65 conference in Carbondale, October 1965.
65	Questions	John Cage	John Cage, a composer, has written a book called <i>Silence</i> . He gave a lecture at the Yale School of Art and Architecture on 5 December 1965, of which the question period is presented here.
73	Sixties Art: Some Philosophical Perspectives	Sheldon Nodelman	Sheldon Nodelman, an art historian, teaches at Yale. This article is part of a projected book on the structural development and cultural significance of Western art since the Renaissance.

91	Conversation with Students	James Stirling	James Stirling, an English architect, is a Visiting Professor at Yale. The discussion presented is adapted from a conversation with five students (de Bretteville, Golding, Hodgetts, Knox, Michels) recorded in March 1966.
94	Portfolio: Complex Form	Matt Sharp	Matt Sharp is a close observer of the New York art scene. He has chosen for Perspecta a portfolio of recent American painting and written an introductory statement.
103	3 Projects	Robert Venturi	Robert Venturi, an architect who practices in Philadelphia, is a Visiting Professor at Yale.
113	Re:Vision	Stan Vanderbeek	Stan Vanderbeek is a filmmaker. His article is excerpted from a talk given at the Vision '65 conference in Carbondale, October 1965.
121	World Dwelling	John McHale	John McHale is Executive Director of the World Resources Inventory at Southern Illinois University and the author of the book Buckminster Fuller . The article presented has been compiled by the editors of Perspecta from manuscripts of Mr. McHale, and from World Resources Inventory publications issued under his direction.
131	Amazing Archigram	A Supplement	Archigram is a magazine published in London by a group of young architects. Peter Cook has provided a description of the Archigram group: Warren Chalk's article, written in 1965 appeared in Arena , the Architectural Association Journal, March 1966.
157	Democratic Planning	Paul Davidoff	Paul Davidoff, a planner, is Director of the Urban Planning Program recently begun in the Graduate Division of Hunter College, City University of New York.
163	The Invisible Environment: Marshall McLuhan The Future of an Erosion	Marshall McLuhan	Marshall McLuhan is Director of the Centre for Culture and Technology at the University of Toronto and the author of Understanding Media . His article is an edited version of a talk given at the Vision '65 conference in Carbondale, October 1965.
169	On Art and Architecture	Al Held	Al Held, a painter, has been conducting a seminar at Yale in Arts in the Environment.
171	Obsolescence	George Nelson	George Nelson, an architect and industrial designer, practices in New York. His article appeared in 1957 in his book Problems of Design .
178	Portfolio: Architecture	The Editors	A group of 29 projects by various architects and designers.

The origin of this journal is not far to seek. It is my custom to listen to the complaints of my students and discuss with them the problems of the contemporary architect beyond the limits of the drafting room.

When I returned from a weekend in the summer of 1950 I reported to them that Mies van der Rohe had said to me "We know what design is." When I returned from a New Year's excursion in 1951 I reported to them that Frank Lloyd Wright had said to me "I am the background." While expressing their admiration of these two eminent architects the students refused to accept their judgments as final.

Yet, inexperienced as they are in life and even in their trade, they were unable to offer alternatives to these expressions of personal satisfaction. So we came to the conclusion that they should create a medium of expression for themselves through which the potentialities of contemporary expression in architecture might be explored without programmatic implications.

This first number of *Perspecta* is but a beginning. It proposes to establish the arguments that revolve around the axis of contemporary architecture on a broader turntable, encompassing the past as well as the present and extendable to the future. To all architects, teachers, students *Perspecta* offers a place on the merry-go-round.

George Howe

We began *Perspecta 11* in 1965 by asking: Where are we now in architecture? What constitutes the present for us? In terms of history the answer is clear enough. At the beginning of the twentieth century the first generation of modern architects shared the belief that a new epoch was beginning and that in response a radically new architecture must be shaped. Both the vitality and the excesses of the period that ended with the Depression can be understood in terms of this awareness. After World War II, the continuing process of vast and rapid change came to be seen, usually, as the disintegration of Western civilization, chaos, the death of humanistic values, etc. Accordingly, the second generation of modern architects sought stability in their images of the environment. They instituted a program of refinement and of rediscovery of history. The leaders of this second generation are now, in their middle years, primarily concerned with the elaboration of personal idioms rather than with innovation. A third generation of modern architects has developed its ideas in the sixties and is now seeing them realized. In their new ironic and sometimes revolutionary output these men question the direction of this historical pattern.

Children rebelling against their fathers often find themselves close in spirit to their grandfathers; perhaps this explains the present growing interest in the architectural ideas of 1914 as well as those of 1948. The situation has not changed so much in fifteen years; rather the way it is seen is different. There is now a feeling of great potentiality. This is not simply optimism; it is an awareness of what is dying and what is beginning, of possibility and of risk.

At first we expected that our editorial task would be simply to find people who were doing new work. In this way, a dynamic idea of the present might evolve. We found that most of the people we saw while developing this issue were engaged in a process of reappraisal and spoke more in terms of where we are going than of where we are. We became interested less in buildings in which the third generation is now developing its ideas, and more in the ideas themselves, their limits and the directions implied in them.

One of the most pervasive of these is the evolving idea of a new relationship between art and society: the conviction that art is coming to play a more diffused and direct role in the environment and that the artist as hero is becoming less important. There is a new concern with the whole synthetic and natural environment in terms of the interconnected processes that shape it and result from it. Another important direction is toward inclusive, both/and ways of thinking rather than categorical, either/or ways of thinking. Younger people, bound to the first generation of modern architects by a sense of potential and to the second by a sense of crisis, are separated from both by this feeling for complexity.

These themes are developed in several ways in *Perspecta 11*. Some of the articles were chosen to define issues, others as responses to a new understanding of the present.

Peter de Bretteville Arthur Golding

*
the optimistic statement seemed, for us, contrary to the material included

**The perfect Analogy for the intentions of PERSPECTA 11:
perforated holes in the title page (through which text can be read)
like punch-cards in early computing, new in 1968.**

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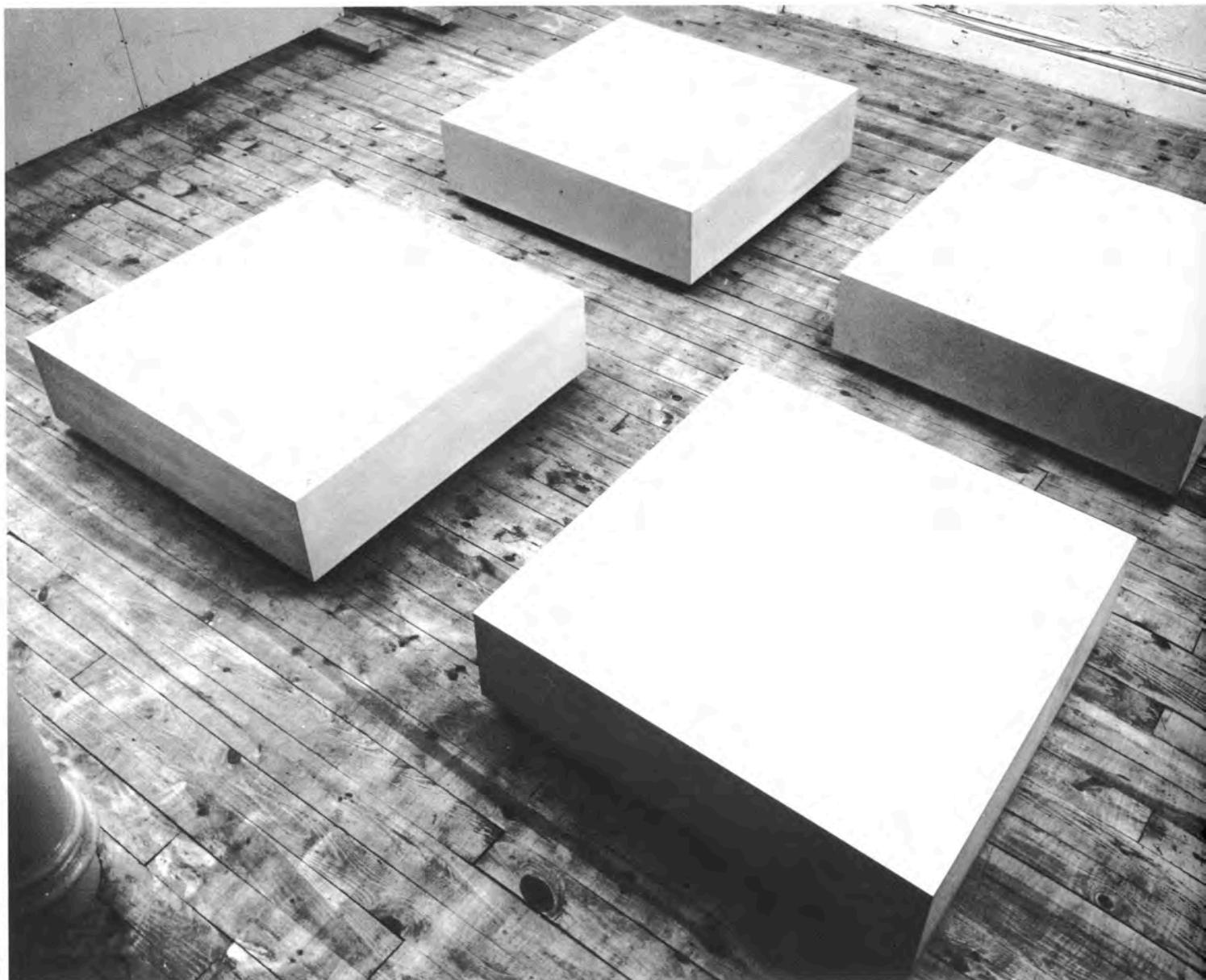
beautiful abstractions, minimalist portfolio of works as overlay sheets in this Section

1 **Don Judd** untitled 1966
galvanized boxes 40 in.
in. or 25 ft. 4 in. long.
Installation view of Dwan
exhibition 10×10 October
Courtesy Leo Castelli G

Eight boxes were made
shown here. They can be
in different ways dependent
space in which they are

2 **Don Judd** untitled 1966
Perforated steel 8 in. x 1
Courtesy Leo Castelli G

10

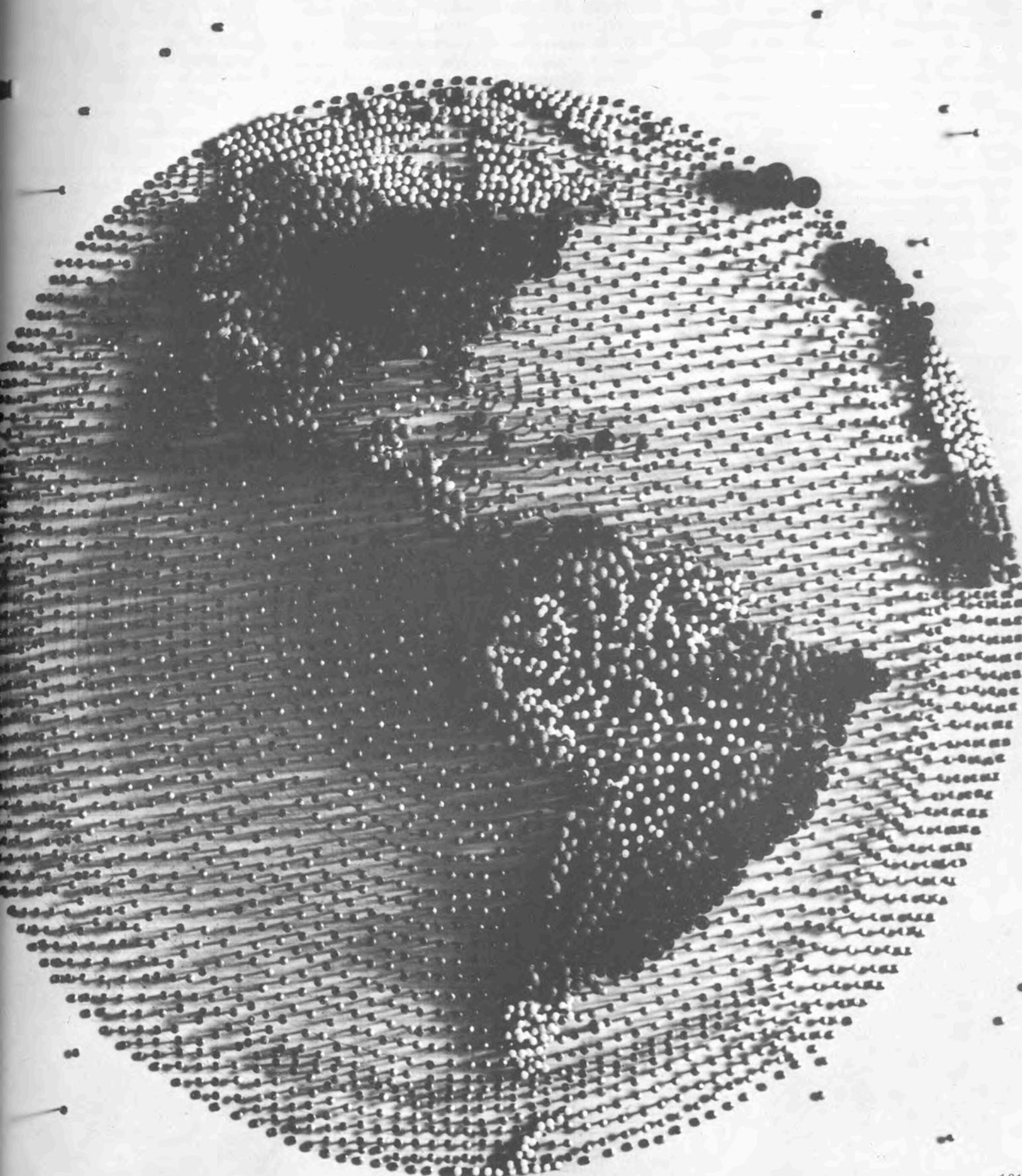


Rudolph Burckhardt

**Stirling in his “middle period” as described by Ken Frampton
The paper is Silver Foil, “high-tech” in effect**

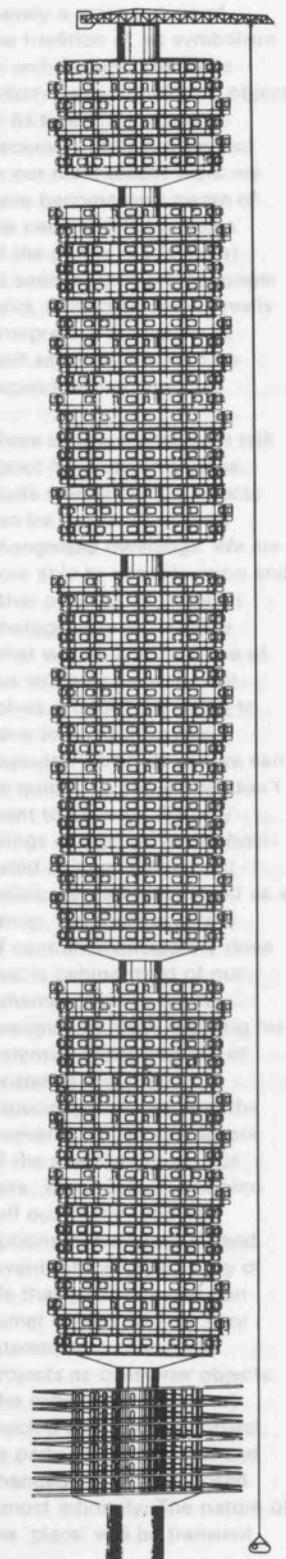
L

McHale: a good one, along with Bucky Fuller, converned with the 'Big Picture' of world resources.



A Supplement

With ARCHIGRAM, Technology as Optimism is given a big spread.



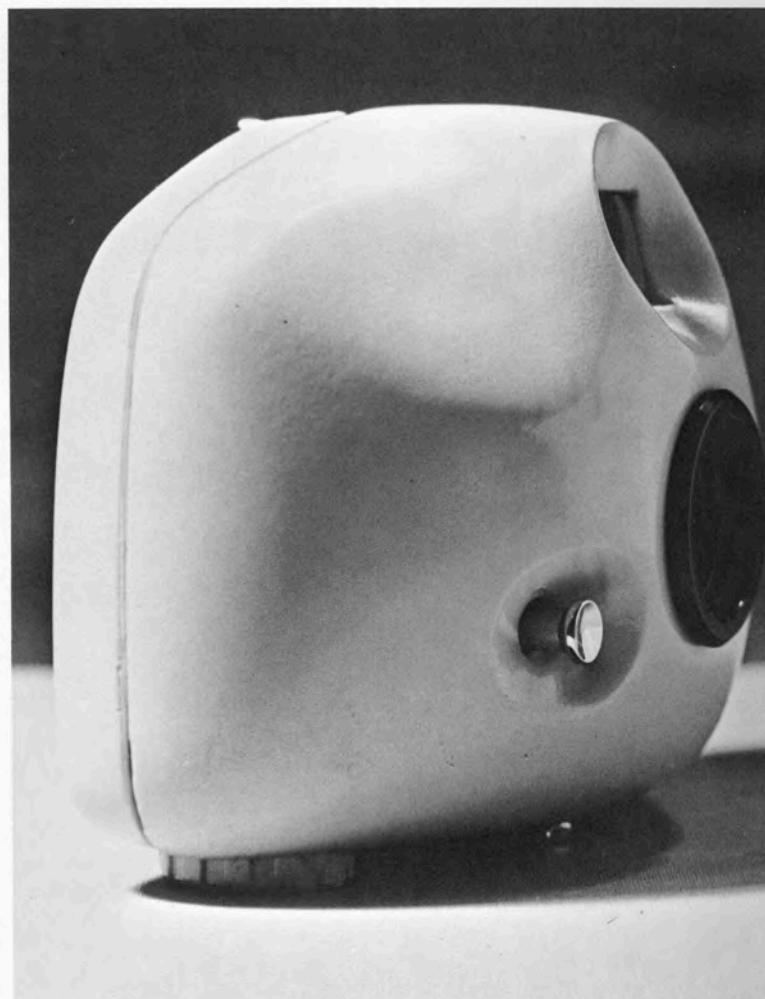
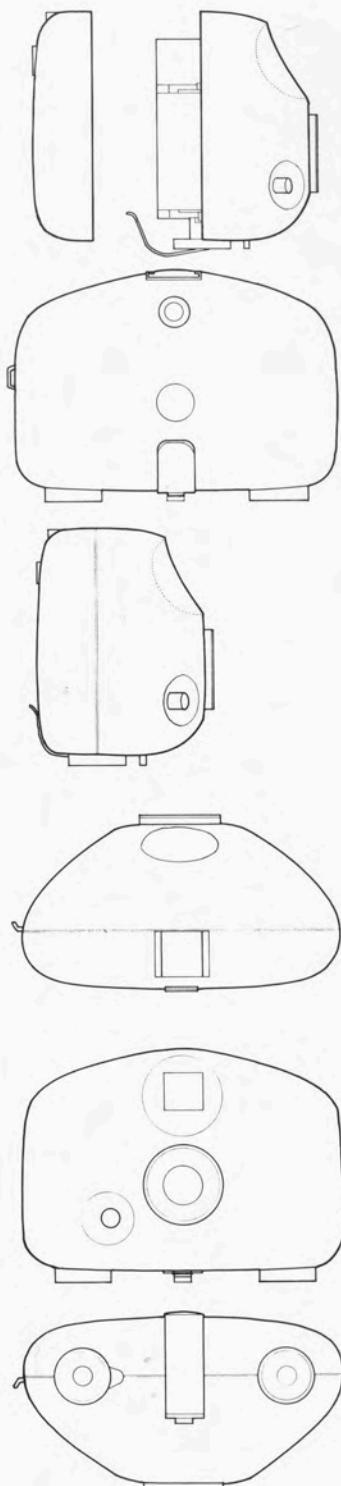
A Supplement

Children's Camera

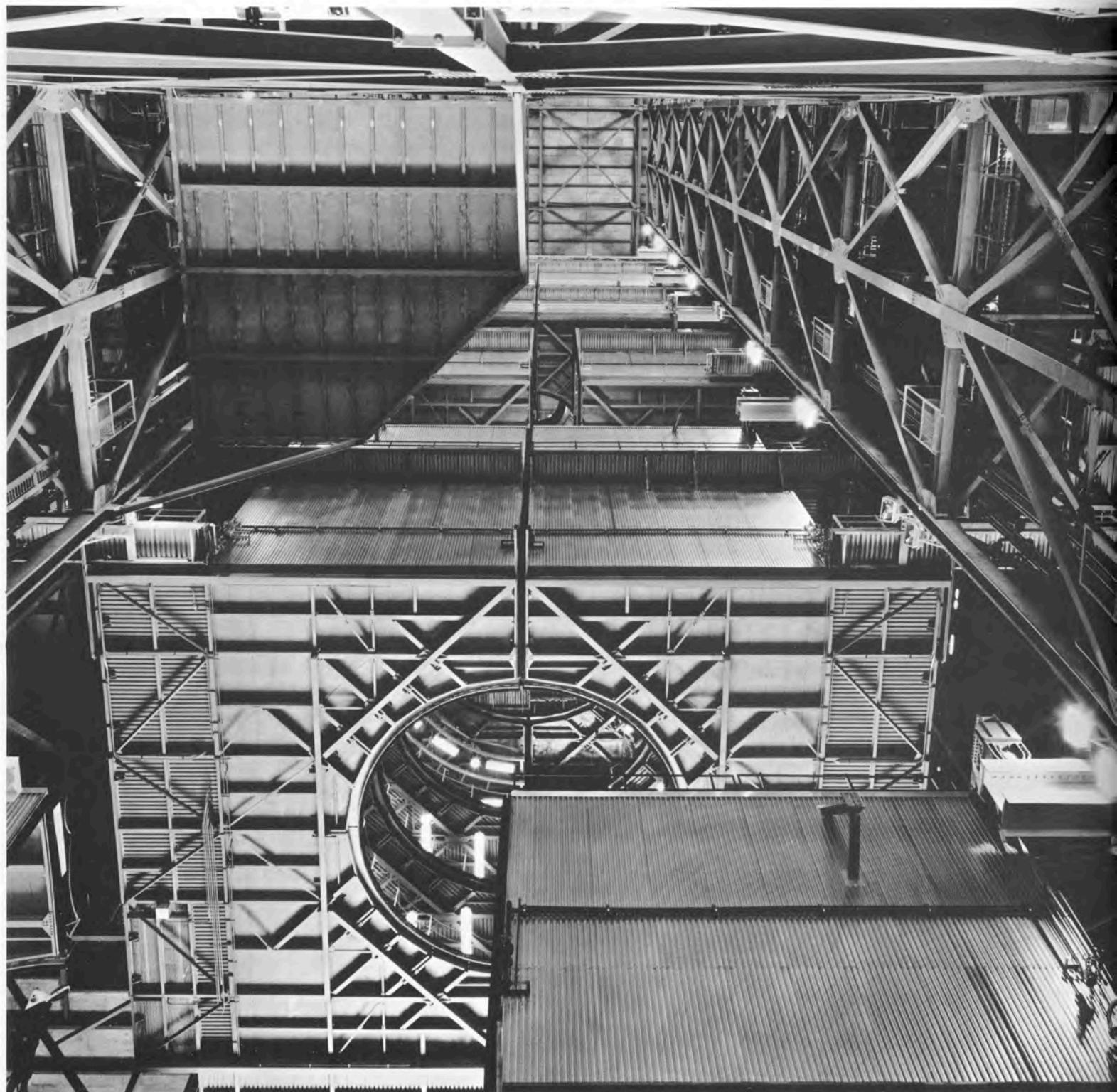
Designers: A. and P. G. Castiglioni

The low cost, mass-produced camera proposed by the designers is of two molded plastic parts.

I drew these illustrations: smooth, abstract, "seamless" object.



**Cape Kennedy: the epitome of Technological potential . . .
and the USA didn't achieve a Moon landing until mid-1969**





Expendible, Throw-Away, Consumption . . . the 1960s

A Kleenex Culture

We live in a period which tends to reject old things and to get bored with new ones. This is not entirely bad. In part, at least, it is a logical consequence of the fantastic increase in knowledge and expansion of productivity, both of which generate new and exciting opportunities. And in part it reflects an apparently irresistible move toward what might be described as a "Kleenex culture," in which more and more

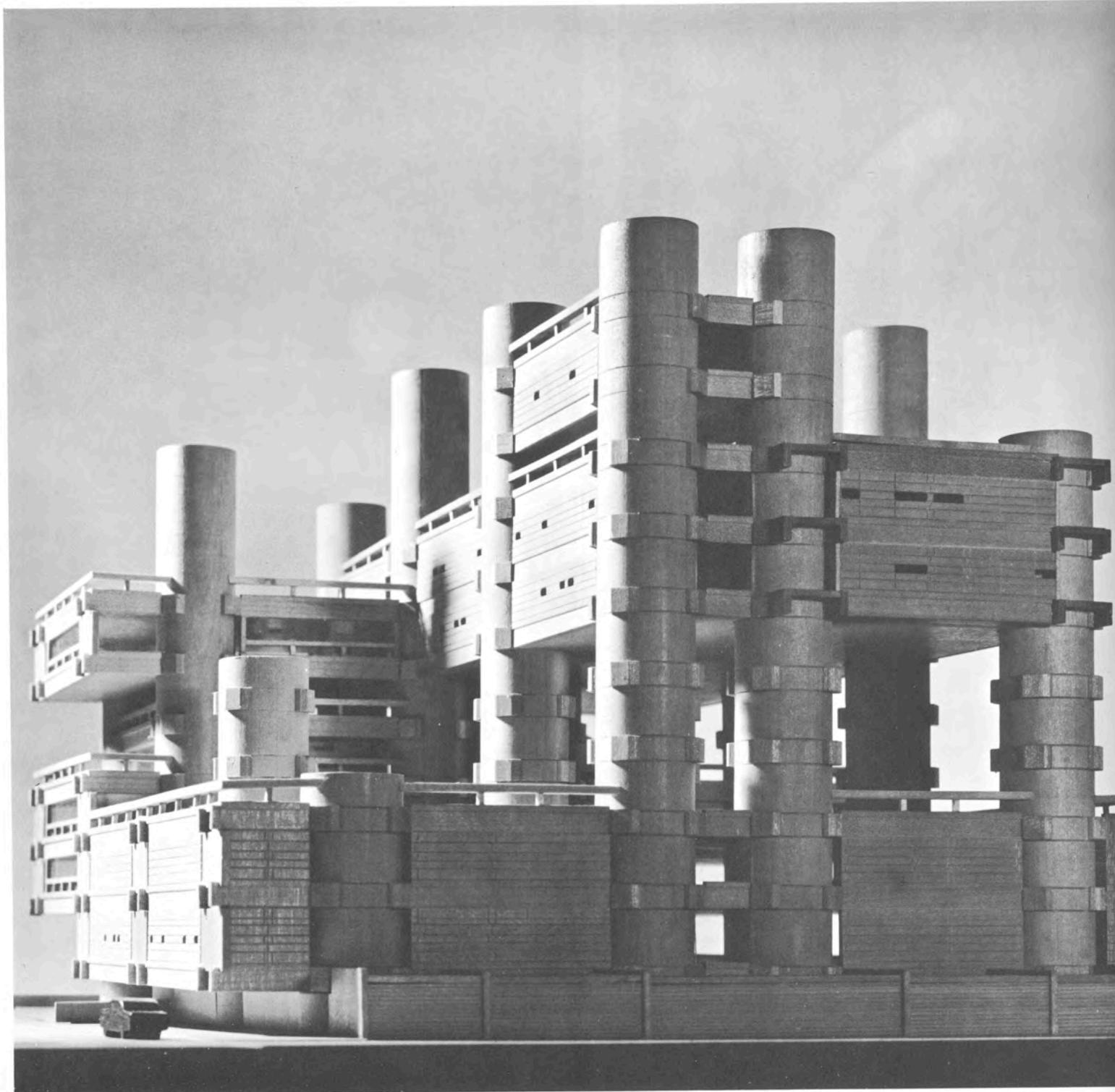
consumer products shift from a semi-permanent to a disposal basis. To the extent that this shift reduces interest in possessions I suspect that it is all to the good. But the concomitant emphasis on novelty as the desirable quality tends to obscure the facts of design development and the understanding of superior performance in this area. New designs, like biological mutations, may represent a better adaptation to changing conditions, and they may not.

George Nelson, PROBLEMS OF DESIGN, 1957 Designed by Jack Weiss

**Yamanashi Broadcasting
Company, Tokyo**
Architect: Kenzo Tange

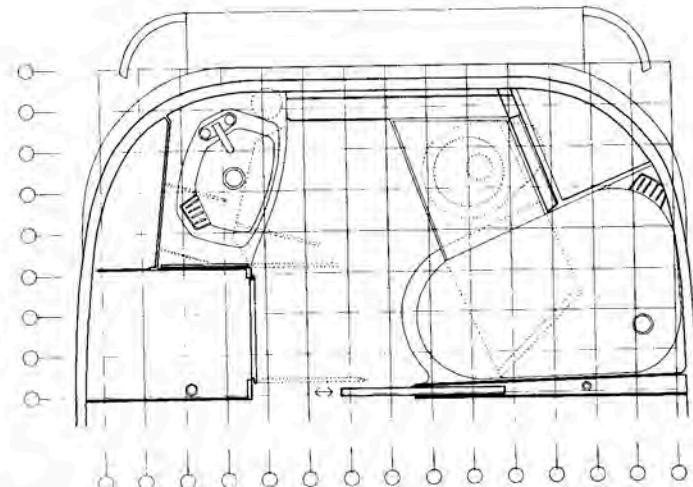
Different spaces, designed and arranged according to their specific requirements, are supported within a system of cylindrical structural service cores.

Kenzo Tange's building was among the examples of Indeterminacy and change through Technology.

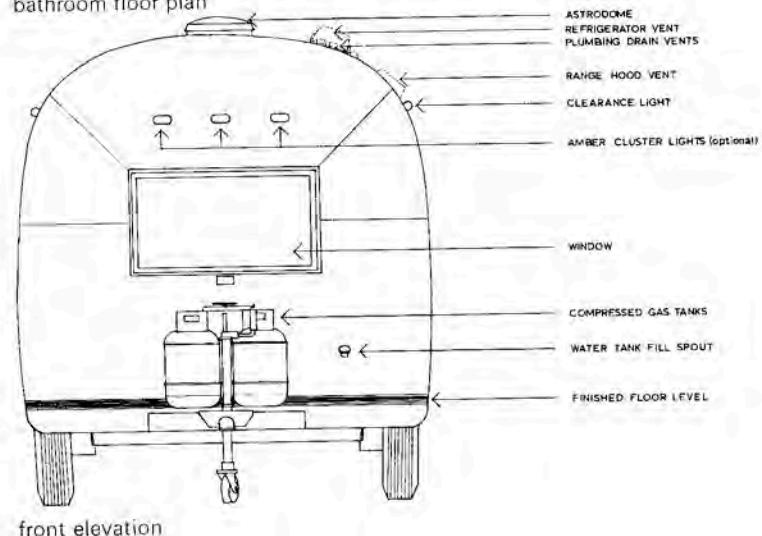


Airstream Trailer
Designer: Product Planning
Department, Airstream, Inc.

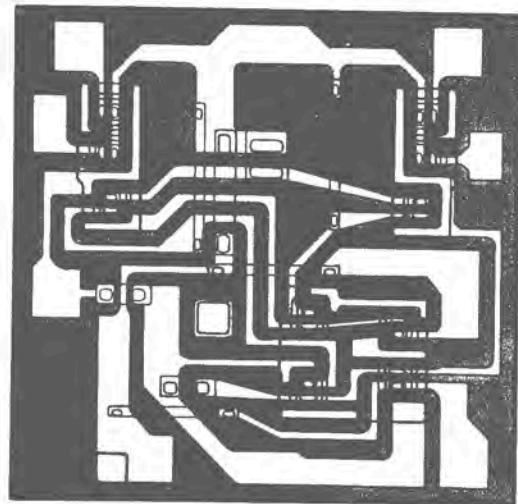
Another of my drawings: Airstream as the ultimate environmental package, free to roam as a 'capsule'.



bathroom floor plan



front elevation



The final image of PERSPECTA 11, “says it all”: a circuit board.