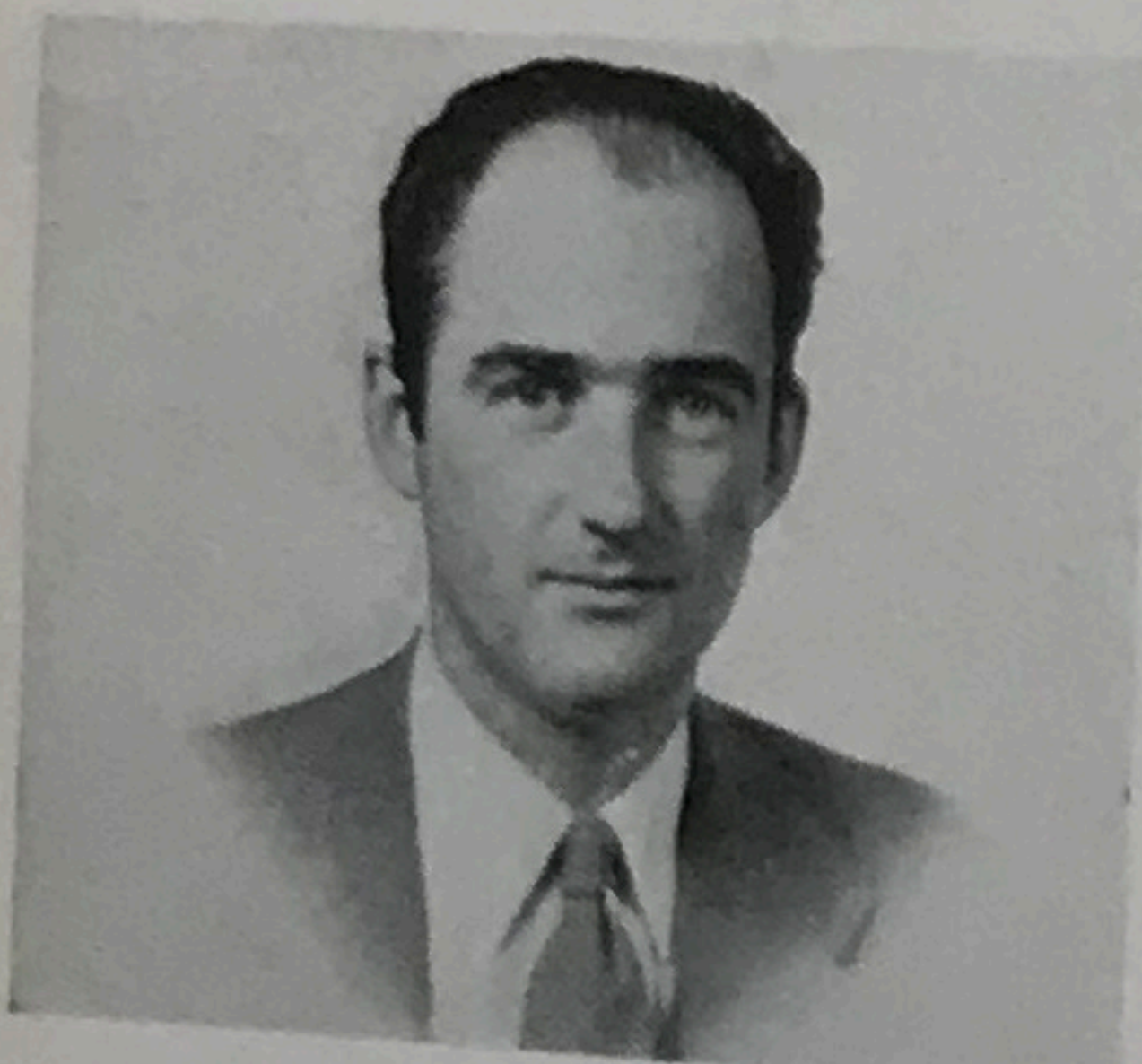


Our current collection consists of a row housing system devised by an American for a typical U.S. suburb; a middle-sized house going up on a country road near Philadelphia; a small but fabulous crypt-like museum under the courtyard of the Genoa Cathedral; a Danish cinema. Obviously this is not a selection on which one can base general conclusions on future trends in this field. But none of the *Interiors to Come* published each January since 1941 was chosen in order to prove anything. This is our yearly opportunity to present a few interesting ideas that can't be seen in the flesh yet. They are necessarily of the future but don't need to represent the whole of it. In fact, we believe that international cross-fertilization occurs rather in small objects and details than in large works, and that national as well as individual differences are going strong for the present at least.

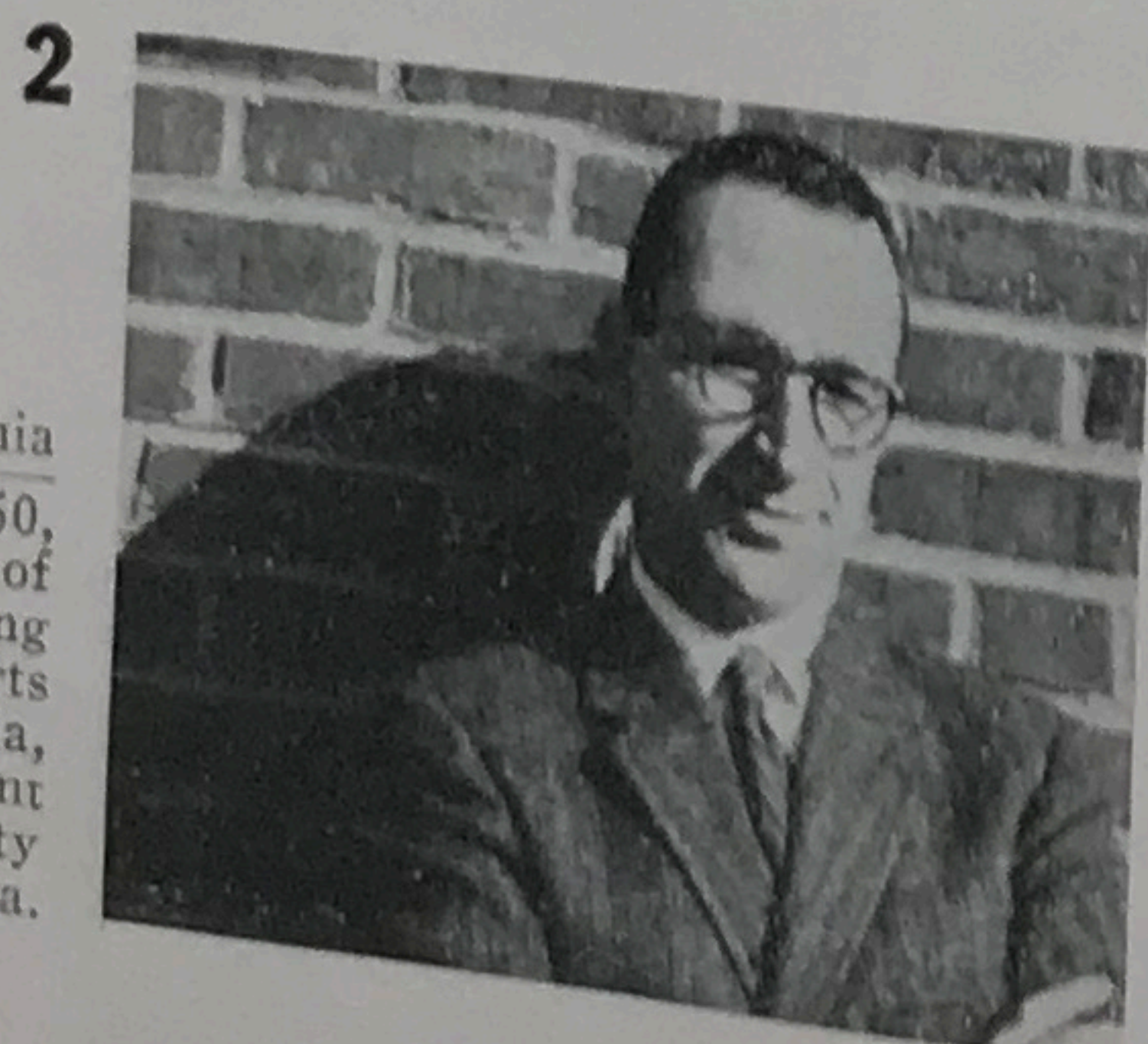
We have, as a matter of routine, tacked the designer's city after his name among the headlines for each project. But if we had omitted them, who of our readers would fail to know the powerful circular hollows or resourceful aplomb of the cellar exhibition for the Italian's? Or miss the Scandinavian handwriting in the suavely integrated space of the Danish theater, so rhythmically entwined with screens and panels, warm colors, warmly sculpted wood? Or mistake the Yankee ingenuity or comfortable family life of the American houses? *Vivent les differences!* We hope you enjoy them.—O. G.

# Interiors to come



1

H. Morse Payne, Brookline, Mass.  
M.I.T. graduate with graduate study at Fontainebleau, Payne is a member of The Architects Collaborative, has won prizes in several city-planning competitions.



2

Robert Geddes, Philadelphia  
Harvard Architectural graduate, 1950, now practicing in the firm of Geddes & Brecher and teaching architecture at the School of Fine Arts in the University of Pennsylvania, designed playgrounds as consultant to the Redevelopment Authority of Philadelphia.

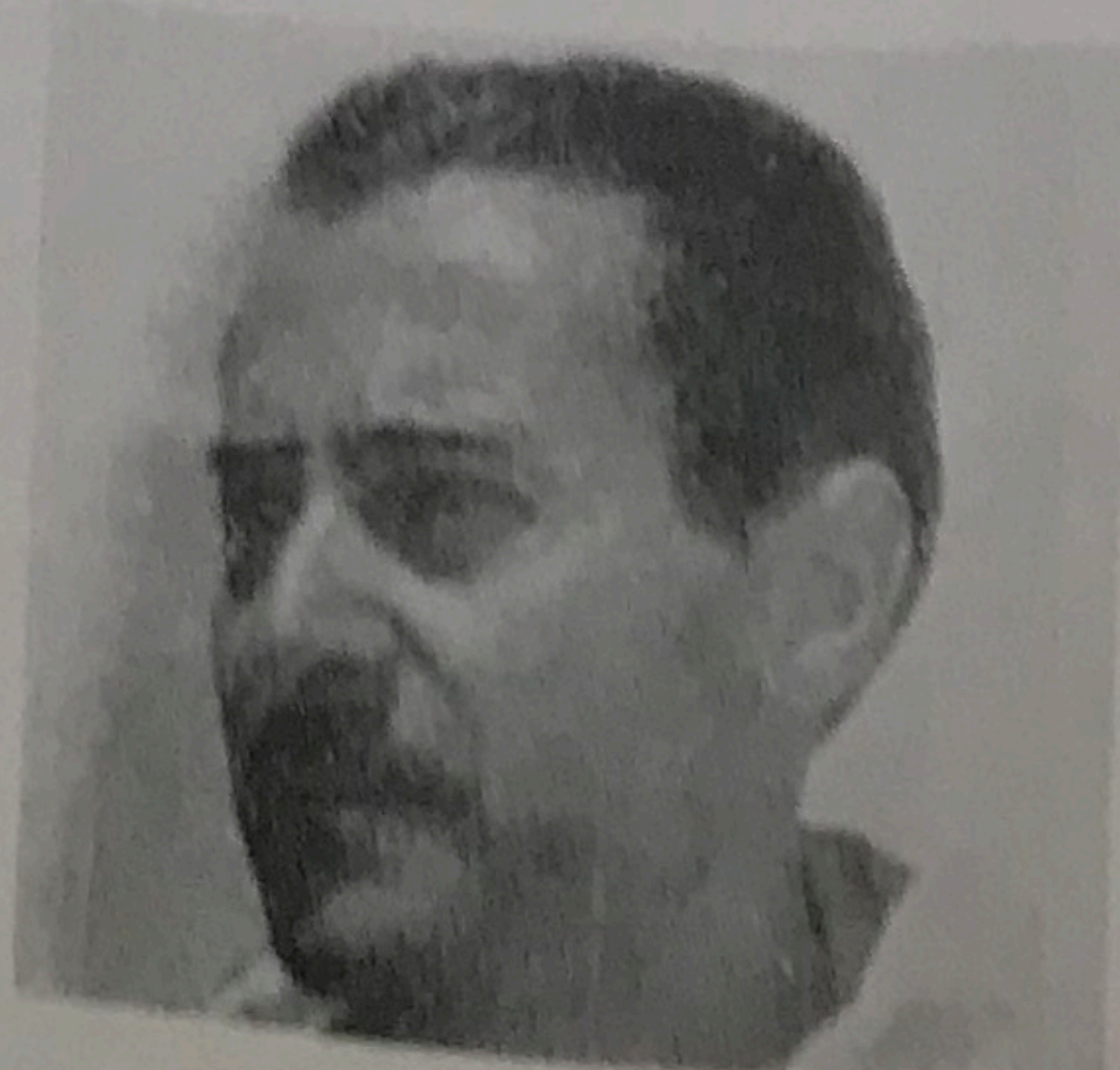
## 16th annual collection

4



Finn Juhl, Copenhagen, Denmark  
A graduate of the Royal Academy of Fine Arts, Copenhagen, Juhl worked under the architect Wilhelm Lauritzens while developing his now famous furniture style, continues to combine the design of furniture (e.g. a group for Baker) with large interiors (U.N. Trusteeship Council chambers) and architecture.

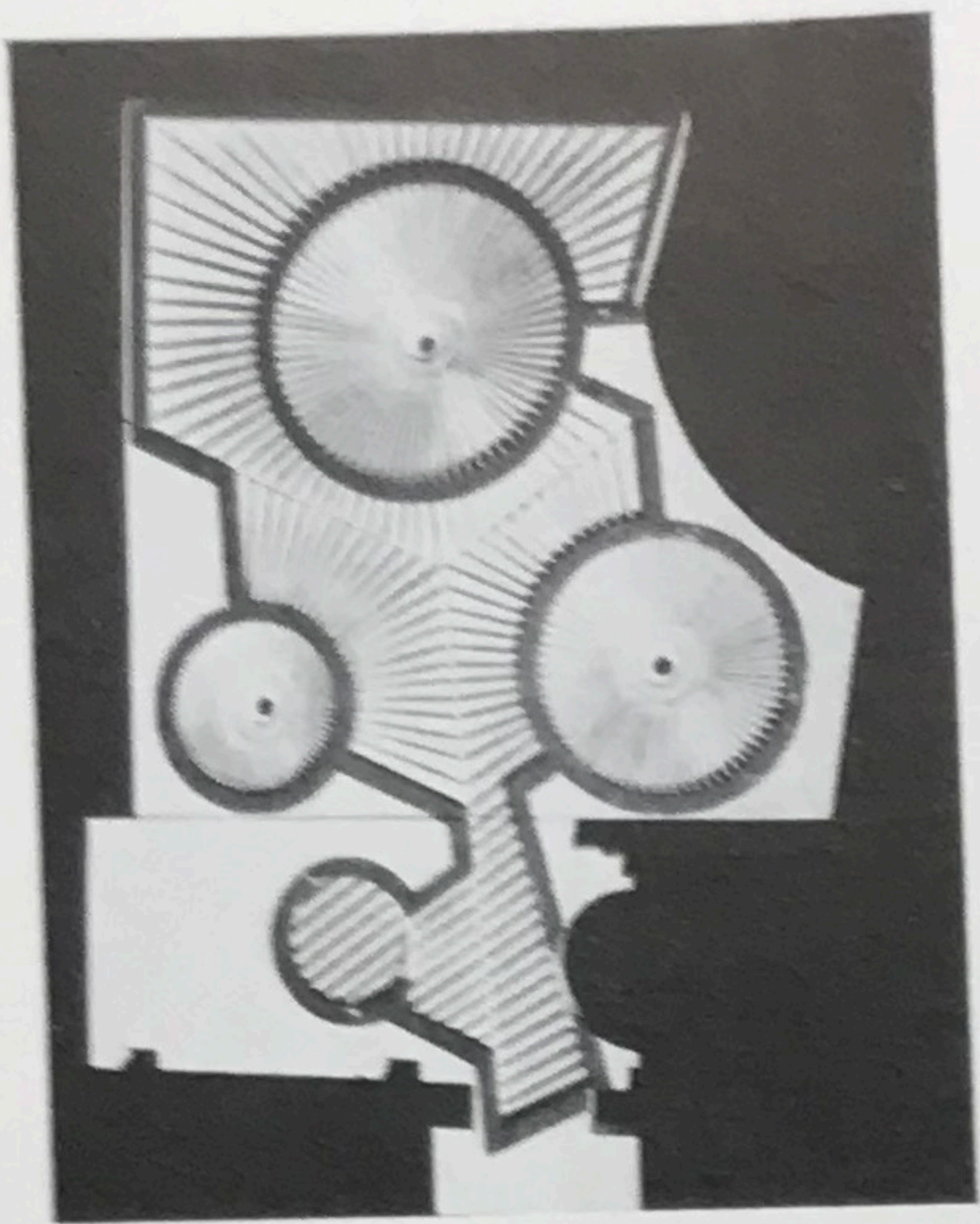
3



Franco Albini, Milan  
Perhaps the most respected member of the scintillating roster of Milan architects who design museums and large private residences as well as displays and individual furniture items.

Morse Payne, one of the most laborative, is deeply interested in city and neighborhood planning. On the Boston Center (1953), won first prize in the Town Planning Association competition, also honored in the Chicago City Plan (1954). In this project he sought the economies of row housing structure—with such privacy, flexibility, and an integration of interior space that is loaded with possibilities. His supposition is that it is possible to live pleasantly on narrow lots, and need not be an area of belligerent architecture. Colonialism. Pitched roofs can be seen from the street, but do not suspect the modernist walls. The long party walls are alternately as garden structures, depending on each domicile are placed since each "room" is a structure under its own roof. Each room has its own areas. While the side walls are solid as they are high, the back walls opening to the garden areas would be predominantly glazed. This would in other words be a level of visual continuity between interior and outdoor areas. An exceptional degree of continuity, that is, one that is not broken in them in all but the weather, since they would be sun traps. In hot weather, on the other hand, extra protection could be achieved with shielded glass. Checkerboarding of the block would help secure the units. Units could be at ground level, midway on wall, or high.



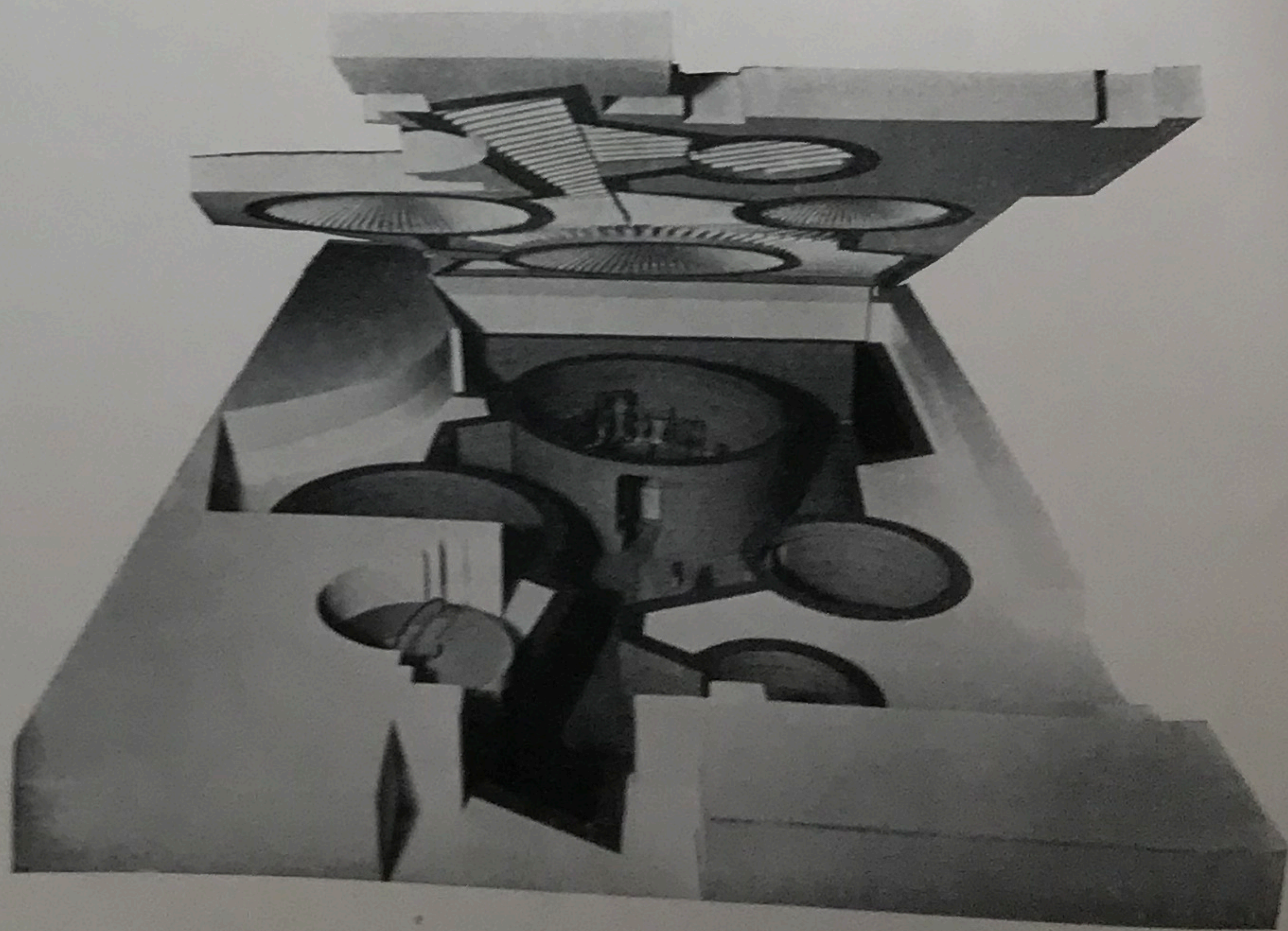


**3** interiors to come  
**Franco Albini, Milan**

Franco Albini, whom Kidder Smith has called "the most elegant architect in Italy," suggests his range in the contrast between the spiritedly gay red felt suspended theater of the Tenth Triennale (November 1954 *Interiors*) and the massive power of this underground museum for the treasure of the ancient Duomo of San Lorenzo in the center of Genoa. Designed in 1952, it is now in early stages of construction.

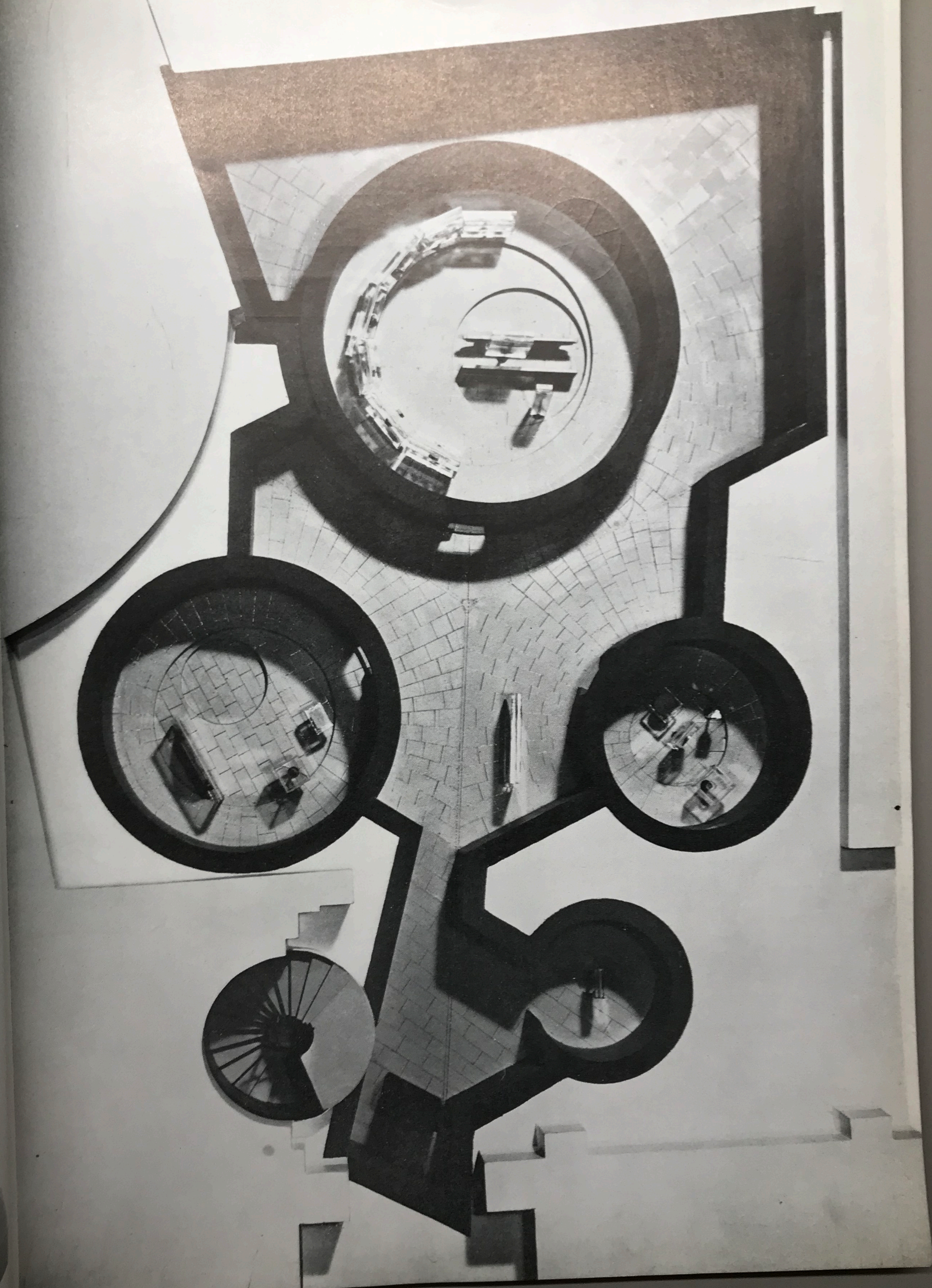
In order for its priceless vessels to be used frequently in sacred services, it is located in an excavation under the courtyard behind the Archbishop's altar, the Sacristy of which is accessible close by on the side of the courtyard. The public enters from the altar room into the masonry-paved subterranean stronghold by a winding stair only four feet wide, entering again three additional round vaults (the largest of which is about thirty feet in diameter), each of which has only a single door cut into its thick masonry wall. Here security is fact and drama both.

In contrast to the medieval massiveness of the walls and floor, the pleated concrete ceiling brings the modernity of meticulous techniques and materials—a juxtaposition no one exploits as effectively as the Italians. In each vault the pleats turn into a circular fan culminating in a blind glassblock eye. The pleats enfold the ventilating ducts. The floors of the vaults fall away in shallow, asymmetrical concentric circles, giving the spectator views from more than one eye level. Lighting is entirely artificial, concentrating on the rich, centuries-old objects in their twentieth-century glass prisms. On model below ceiling is raised.





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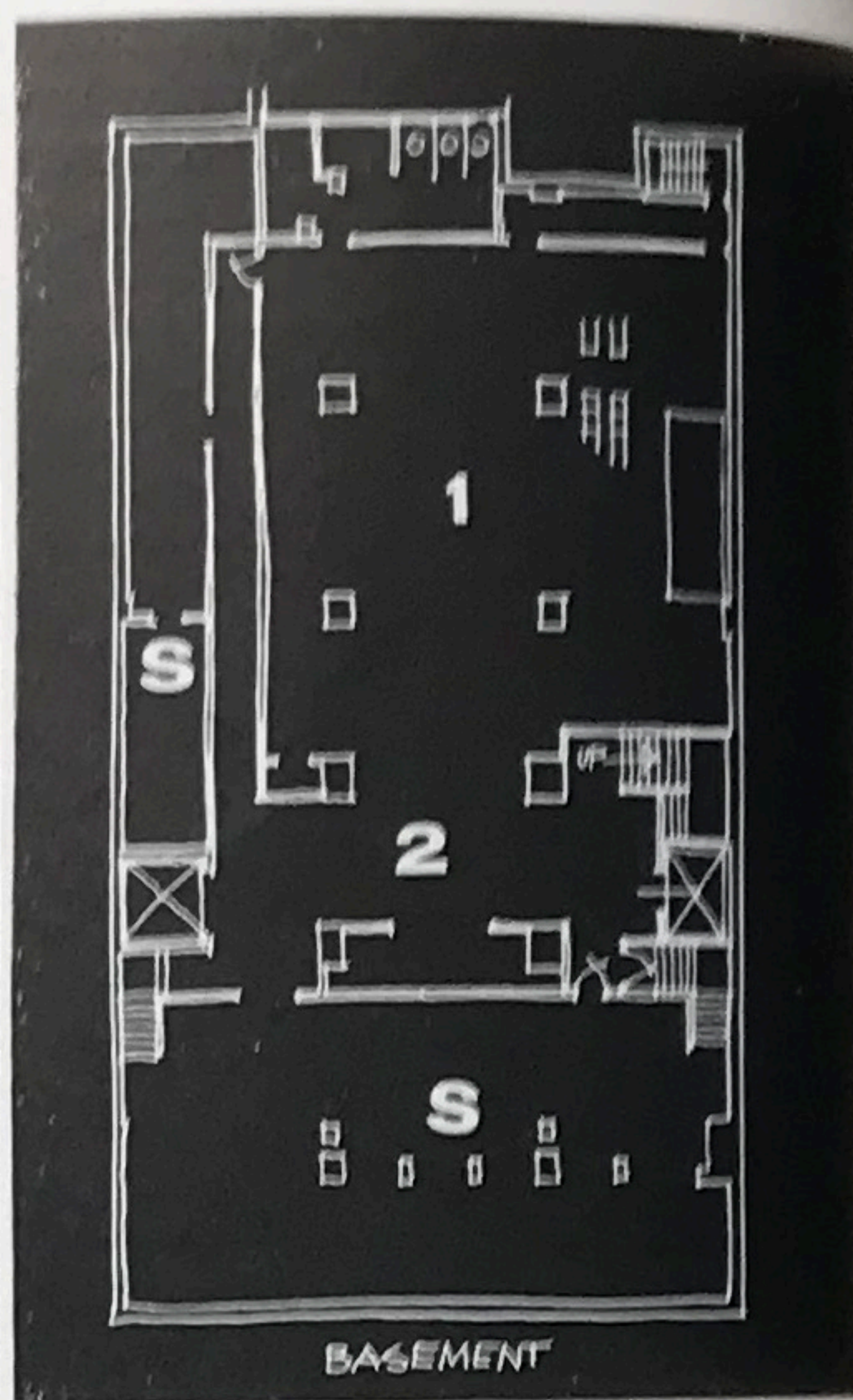




*Interiors contract series '56*  
**OFFICES**



photographs by Lionel Freedman

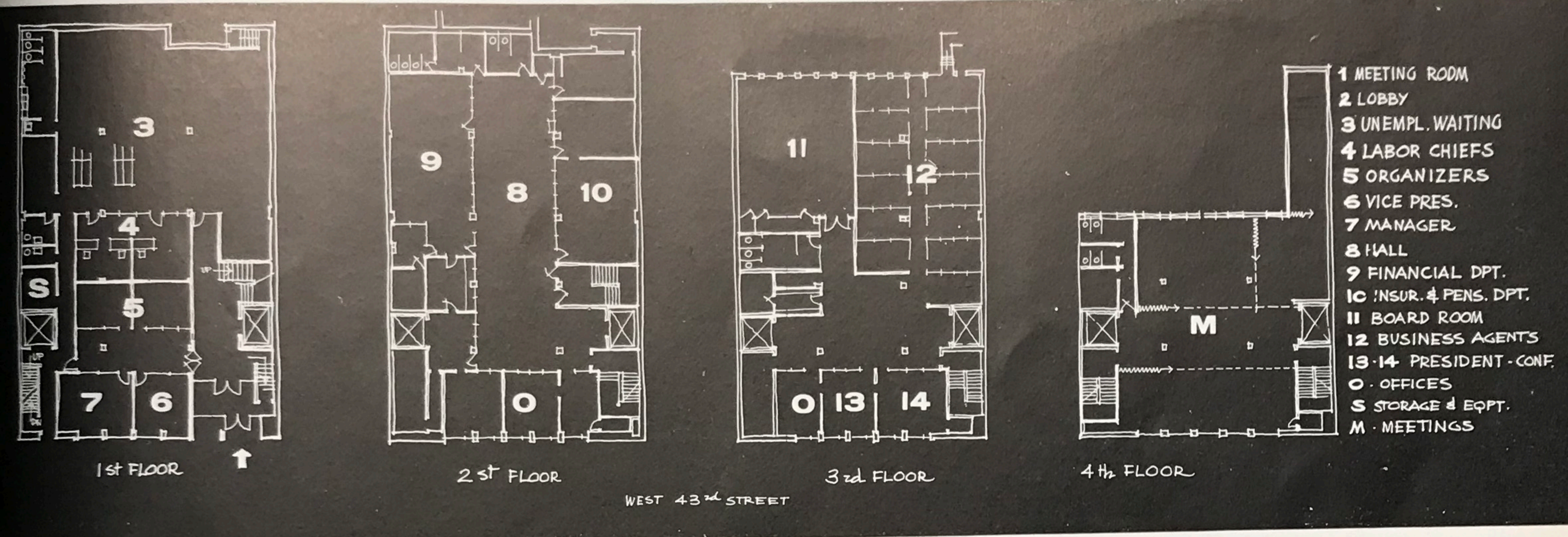


**Building for a union: interiors and facade by Giorgio Cavaglieri**

This west 43rd street building, now 30 years old, originally belonged to Schrafft's, changed hands several times, and now provides headquarters for A. F. of L. Dining Room Employees Union Local 1, which has 13,000 members. Architect Cavaglieri retained only the original skeletal frame and masonry in remodeling the building, which he designed and furnished, inside and out. Cavaglieri achieved not only practical functioning with durable materials but an extremely handsome, albeit timeless appearance by his care in designing both large and detailed elements, starting on the exterior with neat, original facade of gray and black granite with aluminum spandrels, to the interiors where lines of light, acoustical and wall surfaces, and furniture, are pleasantly apportioned. Terrazzo floor and mosaic ceiling in lobby are from Foscatto; granite from Marblecraft, Inc.; all lighting fixtures from Gotham Lighting Company; doors: U. S. Plywood; plywood partitions: unit-panel flush "Birch-face" partitions from White Manufacturing Co.; flooring: Matico asphalt tile; custom-built benches from Ganger, Inc.; furniture: Herman Miller Furniture Company, All Steel Equipment Company, and Brunswick-Balke-Collender Co.







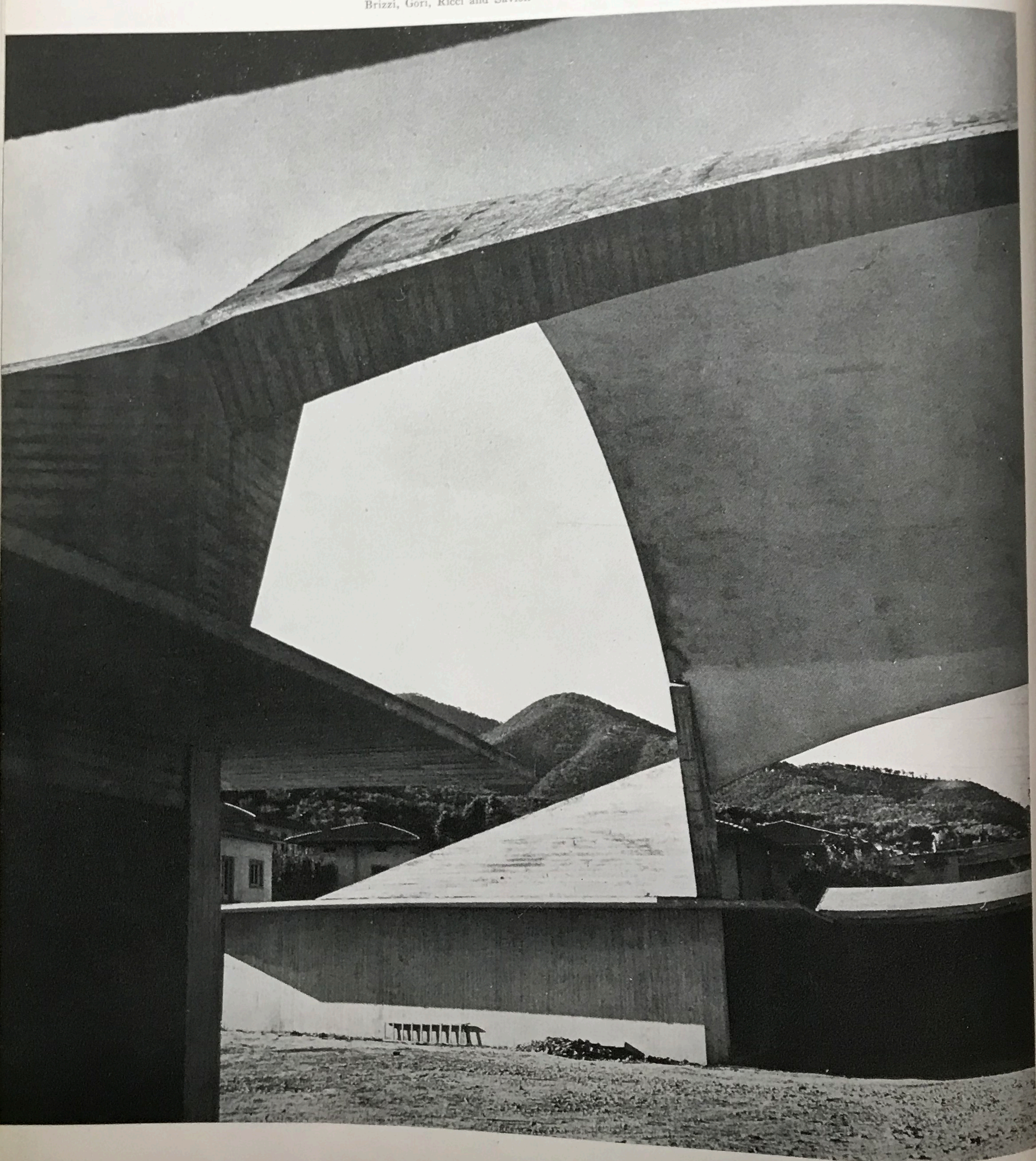


World War I Memorial, Redipuglia  
Giovanni Greppi

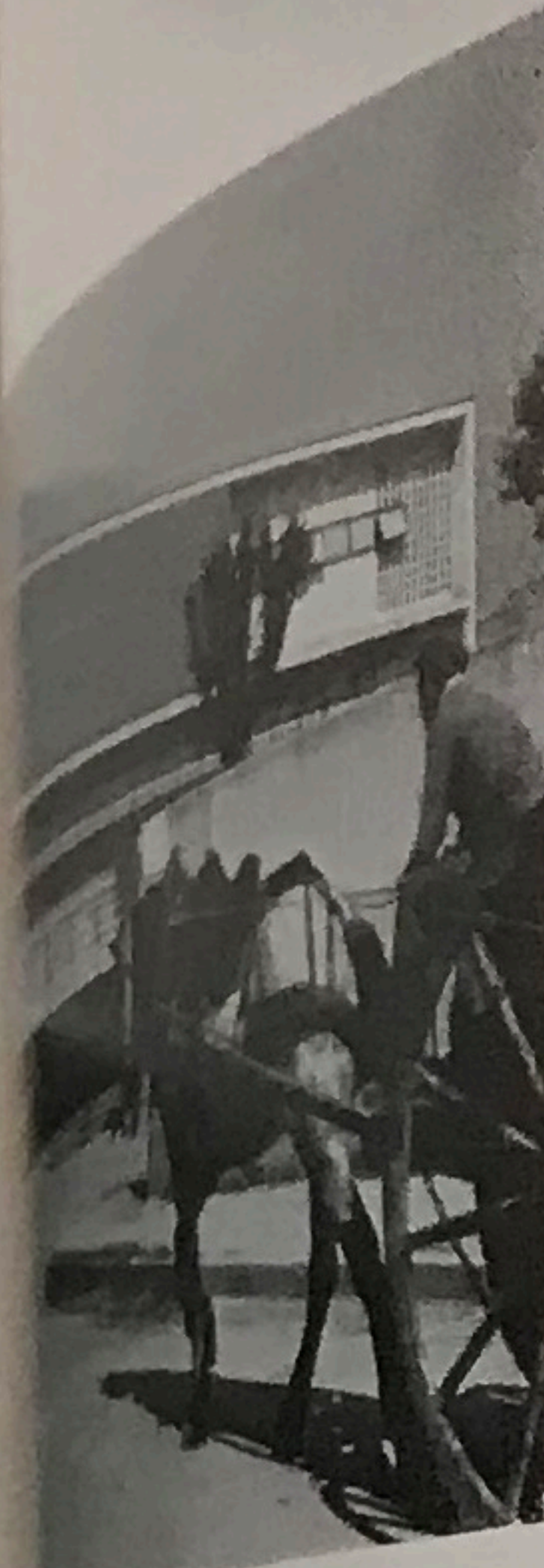
"an impressive if dry restraint that leaves one saddened by the enormity of the sacrifice that it represents . . . in an impressive sweep of twenty-two enormous steps . . . the bodies of 40,000 known dead."



Covered Market, Pescia  
Brizzi, Gori, Ricci and Savioli



G. E. Kidder Smith



... the Italian architects perceive—  
... of the native  
... the open brick grille . . .  
... the solid masonry walls."