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100% RAG: Syracuse School of Architecture, Student Newspaper, Volume 2, Number 2

Syracuse School of Architecture

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100% RAG

NOVEMBER 1976

VOLUME 2 NUMBER 2

FIFTH YEAR DESIGN

In the midst of all that was "new" in Syracuse University's School of Architecture this fall, one phenomenon went virtually unnoticed; twenty-eight persons elected to take an optional fifth year design program. The actions of these students are representative of the present fifth year class' desire to learn. Their voluntary investment of those long, hard design hours is indicative of a desire to work, a desire unheard of in the recent history of this School of Architecture. This display of scholarly aspiration was thwarted by the cancellation of the scheduled visiting critic over the summer, leaving twenty-eight prospective designers and the Graduate School crew in the hands of Kermit Lee. Alas, this proved to be too much, even for the youthful and vital Mr. Lee. The ensuing lottery sent eighteen or so "left over" students scrambling for a design project and a critic.

The wisdom of the School of Architecture Administration's policy of concentrating effort and energy on the "untarnished" lower levels of the design program is evident. An administrator must invest his/her tightly budgeted dollars where they will do the most good in the long run. Such wisdom is, however, inconsistent with the apparent "throw-away" attitude towards the present fifth year level. Our class has weathered some generally directionless years in the School and has tried to organize and fortify ourselves and our school. We have worked diligently on the student/faculty board and its committees. We helped bring you the ill-fated People's Parti, Friday Beer and Movies, and the infamous Tower of Slocum. We worked to help establish the School of Architecture Soccer Team, the White vs. Gray Basketball and Volleyball teams, and 100% RAG as traditions to be carried on through the years ahead. Although our grades may not always show it, we have

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RAG ON

This editorial is aimed at clearing up some nasty rumors that are presently floating aimlessly around Slocum Hall. Firstly, no, the RAG is not the product of a select little clique whose major goal in life is to see their names in print. Secondly, no, we do not print the RAG for our health; we print the RAG because we happen to think the end product and the function it serves are worth the long hours, headaches, and three lousey credits. Thirdly, no, we do not write all of the articles ourselves and print them under pseudonyms such as "Herman Van Fleet"; we rely entirely on the voluntary submission of articles by students and faculty which we, as a staff must often extract from the authors like so many impacted wisdom teeth, edit, type, reduce, and turn into printable copy. Fourthly, no, the RAG does not have a Fairy Godperson or patron Saint who loans us their Mastercharge card whenever we need funds; we exist on a shoe string budget that will run out after our December issue. If the RAG is to continue at all we must change either its financing or its format or both.

In an effort to finance the second semester's 100% RAG we will be selling the right to have our now famous logo emblazoned on your favorite tee-shirt, blouse, or leisure suit. This attractive, larger than life sized image will be silk screened on your wearing apparel, while you wait, by our competent staff of designers. For a mere \$1.50 you can be the envy of your peers, the pride of your family, and the life of the parti. Watch your mail box for the dates and colours of the screenings. Your support is necessary for the RAG'S survival.

In an effort to alleviate some of the financial and organizational problems associated with the RAG'S present monthly news/magazine format, some changes in that format have been suggested. It

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DESIGN OVERKILL

This is neither an indictment against the administration nor the faculty. It is merely a statement of fact. The Syracuse University School of Architecture places heavy emphasis on Design (as it should), while it greatly lessens the importance of other components of an architectural education. Those sequences such as Structures, History, and Technology become merely filler in most students' schedules. This is not because students necessarily want it this way; it is because the Design curriculum necessitates it.

Design undeniably takes up most of our time. If a student is in a demanding section, he might easily find himself spending between 50-90% of all his time (including weekends) on his design work. This is a fact most students are aware of. No surprise. Yet there is a strange contradiction in a program which pretends to be multi-disciplinary, yet rams so much design work down our throats that courses such as those outlined above are made to suffer.

We receive 6 credit hours for design, while we are attending 12 hours of design weekly. And it is implied (if not directed) that we must spend at least that number of hours on projects out of class time. I realize none of this is new. And I'm not complaining about the Design department because, in many ways, it is excellent. After all, I am here and not at some technical school because I specifically desire a design education and not merely being versed in nuts-and-bolts technology.

But when it gets to the point that Design so heavily dominates a program, this is no longer a School of Architecture which produces potential architects. It is instead a School of Design which produces potential designers.

As mentioned previously, courses dealing with structures, technology, and history are not an integral part of our

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(The following is a clipping from a future issue of 100% RAG dated in the early 2000s, mysteriously found in our mailbox in the Rotunda. -ed.)

Amidst the rubble during the recent demolition of Slocum Hall, an audio cassette-tape of a special TV quiz show was discovered along with a pile of an old issue of 100% RAG containing a review of the show. An intriguing group of six notable architects of the time had accepted invitations to be the contestants of this special program, called "New Directions in American Architecture," taped on location at Cornell University. (the video-tape was unfortunately stolen and held for ransom, but the idea of paying anything for it was decidedly laughed off, and thus has never been aired nor seen since) The contents of the tape reveals the 1970s as a rather fuzzy period in terms of architecture, experiencing the transition between the Old Modern Movements and the New Modern Movements. Behind the wildfire speculation and keen competition amongst the proliferation of color-coded groups in defining the new direction in American Architecture, however, was some very serious thinking and "soul-searching" which made possible the new heights reached in modern architecture in the last quarter of the twentieth century.

The article in the old RAG provides a sketch of what happened at the Cornell quiz show, which took place October 19, 1976:

...Following an embarrassing introduction by the Architecture School's ineffectual dean Parsons and a word from the sponsor of the show, the host, Colin Rowe, grasped the microphone and quickly dismissed the validity of this type of gathering and the relevance of even discussing the topic at hand, and then proceeded to allot five minutes to each contestant to "Name the Latest Issue"...

The ensuing hour-and-a-half seems to have been, from listening to the tape, a somewhat amusing contest of wits, anecdotes, insults, and one-liners with a bit of seriousness thrown in for laughs. The "generation gap" between the old-timers and the "young turks"; Ed Bacon², Serge Chermayeff³, and Nat Owings⁴ of the former, and George Baird⁵, Michael Graves⁶, and Robert Stern⁷ of the latter, was heavily relied upon to lend interest to the debate, threatening to further confuse the supposed intent of the show.

...Chermayeff looked and talked like some old crow, kawking away with cynical sarcasm at what the young "whippersnappers" were doing to his profession and art...Bacon was your basic boot camp non-com officer, asserting his inconsequential statements with shouting, exaggeration, and banging to his fist on the table... "I'm going to tell you what the future is going to be!" he blared at Stern and to the delighted audience, "the future is going to be what you make it!"...and then there was

Owings, not much but a soggy bag of nostalgia, patriotism, and paternalistic advice...

...of the younger set, Stern was by far the most involved and vocal of the three, pushing his Post-Modernist Upper-Middle to Upper Class Suburbanism as just what "America" needs...Baird wore a thick crust of protective historian's lingo, and wasn't in a chatty mood anyway... not one word nor gesture was uttered throughout by Graves until one member of the audience finally appealed to him to say something, anything... an attentive listener was all that one could expect from a poet...

The issue of exactly what new direction(s) American Architecture was heading in was left unclear at best as the show ran out of time, and if this mixed bag of egos came to an agreement on any issue at all, it would have had to be that there was no one predominant issue being dealt with, but several major ones working at comparatively the same level of importance. Of these, the issues that were brought up for discussion included: the question of what will replace the "now-defunct Modern Movement;" the shifting role of the architect in relation to the new computer technologies and the new humanism; the place of the "suburb" in the American Experience; and "fashionable/chic" architecture vs. "timeless/rational" architecture. The issue of "White" vs. "Gray" architecture was whispered under their breath.

The ironic aspect of the quiz show concerns the latter issue. The "Whites"⁸ and the "Grays"⁹ were East Coast groups which actually predate the Silvers. They were the originals of the color-coded groups, and in fact, it was in reference to these two groups of the late sixties/seventies that the very name "Silvers" was coined¹⁰.

It is very odd indeed that with a title such as it was labeled, the quiz show did not star anyone from the Silvers, who were even then recognized within the profession as falling much more within the mainstream than either the "Whites" or the "Grays," both of which were represented. It would have been more aptly titled, "A Small Segment of the New Directions in American Architecture." As early as in 1976, Cesar Pelli, a leading exponent of the Silvers at the time, is quoted, "...we don't build for eternity, we build for today. The last vestiges of the temple and the monument have wasted away. We understand change as being the natural condition of things and permanence as the exception...we can claim that almost anything that an architect is interested in doing is architecture..." Another Silver, Paul Kennon, advocated "a positive attitude toward indeterminacy...(we) are concerned about a building as a changing, growing process rather than as an object..."

Thus what the Silvers had to offer then was not necessarily high quality building designs, as yet, but more importantly, a new liberating attitude toward architecture and its various contexts, the germination of which Robert Venturi had included in his early polemics.

However, despite this importance of the Silvers, which was perhaps not yet recognized, or more likely just not admitted to by the participants of the quiz show, they were not even mentioned. The elderly trio, who had already made their marks, took their refuge in painting a picture of "doom and gloom," anticipating the conclusion of the book of Modern Architecture, while those of younger blood did see at least one more exciting chapter on its way:

...at one point (of the quiz show) Owings mocked his younger cohorts, analogizing the Modern Movement with the Titanic, for "re-arranging the furniture on a sinking ship," to which Stern shot back, "I'd rather be re-arranging the furniture...than sit there watching it sink!"...but why stop there? If the Titanic is indeed sinking, it is surely a cause for a high-spirited farewell celebration, a grand finale, in the meantime taking precautionary measures to abandon ship at the right moment. Those who want to re-arrange the furniture, please re-arrange them so that we can all have a big ball! Everyone will be invited, whether you are White, Gray, Silver, or whatever. And everybody will have their turn under the spot-light; as Andy Warhol put it, everyone will be famous for fifteen minutes!...The already established Whites, Grays, and Silvers are undoubtedly making significant, often magnificent contributions toward shaping the American Architecture of today, but the real issue of the architecture of the closing decades of the twentieth century will lie in its plurality (as concept), its polychromatic richness in diversity, complexity, and intensity, developing into a generally high level of design quality across the board among all of the various movements...Simultaneous Movements (Ed Bacon almost had it right)!

And thus, with a fresh outlook and a new confidence, the greatest period yet in the history of modern architecture began to unfold itself. -Kishimoto

(The cassette-tape of the show, mentioned above, has not been misplaced yet and is available in the reading room for those that might be interested. -ed.)

1. Architectural Historian, reputed to be son of Skid. Comparatively well known skeptic about the need for "crisis" in architecture, proclaimed the millennium, placed the blame for the failure of the Modern Movement entirely on LeCorbusier.
2. Architect, city planner. Author of the influential book, *Design of Cities* which attempted to reverse the degeneration of city centers.
3. Architect. Led an attack on the Silvers during the late '70s rejecting them on the basis that they were not responding to the crisis.
4. Architect, present at symposium.
5. Canadian architectural historian, supposedly clarified Venturi's architecture at lecture prior to symposium.
6. Architect, one of the "New York Five," i.e. the Whites.
7. Architect, leading spokesman for the Grays.
8. Movement of the late sixties/seventies, devoted itself to a reinterpretation of an earlier style known as the International Style.
9. Emerging soon after the Whites, this group also attempted to define a post Modern movement. Some historians believe the Grays were born out of the contradictions revealed by the Revolutionary Sixties.
10. By the students of UCLA Architecture, at symposium, "Four Days in May," 1974.
11. *Progressive Architecture*, October, 1976.

SNYDER REMARKS

As far back as I can remember, in one way or another, I have found myself out of step. The other day, at the faculty meeting, I almost went on record suggesting that to be really with-it we ought to call our chairPERSON by his or her proper title as contemporary good taste NOW affirmatively dictates. But, slowly becoming mature, I restrained myself.

Be this as it may, my mental gymnastics brought back memories of 1969 when all this started. Remember Student activism? The days when the Student-Faculty Board and Environmental Design were born? The SF Board is still with us; it is therefore easy to remember. This also seems to prove that political/bureaucratic structures tend to outlive mere ideas.

Yet, in the aftermath of our last gigantic uninformed national opinion poll which gave us a new set of teeth, I feel compelled to look once more at the Spirit of '69 which still roams Slocum's nooks and crannies, so to

speak.

In 1969 we suddenly discovered environment, i.e. the world which surrounds us and its quality of life. This realization even caused talk about renaming the school of architecture as school of environmental design. A few years later, John Fisher the activist, tried to revive the idea. It died of its own weight and perhaps our own realization that our crowded, cluttered, and ugly studios made us look like hypocrites.. So we kept on dreaming of better worlds while we meekly succumbed to the morality of expediency.

Meanwhile, countless hours were spent on Student-Faculty Board business.

And, if I recall correctly, some important and intelligent decisions were made in mutual respect and good faith before this revolutionary institution became just another extension of the hallowed high school student government tradition which provides "laundry list" entries for its members and "cre-

sibility" for the administration.

Recent events at our school are encouraging. But, alas, they are the outcome neither of our collective environmental "awareness", nor of our SF Board democracy games.

Our studios are becoming inhabitable. Even the lowly freshmen have their own corners of tables they can work on now rather than the traditional "hot desks". The Student-Faculty Board is being re-evaluated. There are less of the endless committee meetings with their equally endless, circular, redundant arguments.

Perhaps, with intelligent leadership and intelligent support by the University Administration we may yet reach a reality between cruddy studios and Playboy style cookie in the sky utopias: Perhaps we can yet find a balance between autocratic management and a phoney democracy which fosters the illusion that students, faculty, and administrators are equal.

siegfried snyder

FIVE EASY PIECES or THE FRENCH CONNECTION

Due to the efforts of Professor Robert Haley, a member of the School of Architecture Faculty is now able to accompany students on route to the London Program for five days on Paris. Therefore this part of the trip has been given the opportunity to grow from a tourist stop into a compact learning experience in French architecture and culture.

After arriving in Paris one is likely to be housed at any of the rather blown out hotels on the "Left Bank"-adequate, but certainly not elegant. From here one can easily rub elbows with the life of Boulevard Saint Germain, enjoy a good meal, browse in a book store, or sit at a sidewalk café.

There is much to be seen and by day the schedule was packed. The itinerary was and might be as follows:

The Roman and Gothic roots of the city: Cluny Notre Dame, La Sainte-Chapelle, Saint Denis, and Senus.

The French garden of the 17th century as a criticism of Medieval Paris:Vaux Le Vicomte, Versailles, Sceaux,Chantilly,

and Le Jardin Du Luxembourg.

Paris in response to the critique of the garden: Le Louvre, Place Des Voges, Le Palais-Royal, Place Vendôme, and La Rue De Rivoli.

L' Ecole Des Beaux Arts vs. a 19th century ferro-vitrious aesthetic or the train to the library: C. Garnier, H. La Brouste, V. Baltard, F. Jourdain, G. Eiffel-L' Opéra, Bibliothèque Sainte Geneviève and Nationale, Les Halles and their modern partial replacement-Centre Pompidu, Samaritaine, the train stations, and of course La Tour Eiffel.

For the finale, those unmentionable, heroic guys like A.Perret, R.Maillet-Stevens, J.Prouvé, P.Chareau, and Le Corbusier.

We wore out more than one pair of shoes. The pace at times was exhausting. The time was short and of course much was missed. The experience, though, was intense and I think worthwhile. Thanks, Bob, for deciding not to go.

Joel Bostick
Chris Gray

FAREWELL MARTHA GURWITZ

Marty, our patient and delightful office manager of two years has left to complete her Masters degree in Social Work. She first joined the school almost four years ago as Dean Fisher's personal secretary.

Martha discharged her work with complete disregard for personal safety and with the cold steel courage that would have made lesser men heroes. Buffeted by the Winds of Emergency she sailed the troubled seas of Unilateral Decisions, typing Accrediting Reports and Academic Plans alike with steady hand and smiling face.

Your twinkling eyes will never leave our memories. Our warmest thanks for all your kindness and for the work you did, our fondness and our gratitude.

Julia San Jose
Associate Dean
School of Architecture

GERHARD KALLMAN

The masters are all gone. With the recent deaths of Alvar Aalto and Louis Kahn, the present architectural world seems to be circling around a set of "young turks" who fall into categories of mono-chromatic colors. Today's architectural scene is barely surviving on this montage of post-modernists, neo-rationalists and post-functionalists. It is a rarity in this reliving of the past that one finds a man with a special passion for architecture which declares his own individuality. Such a man is architect Gerhard Kallman.

In Kallman's recent lecture at the Syracuse University School of Architecture, he showed most of his built work, some of the most influential and controversial pieces of architecture to come out of the last decade. More importantly, he revealed to us (as students), a state of mind in dealing with architecture, a certain sensitivity about our built environment, which creates wonderful architecture. Early in his talk, Kallman quoted two great architects. These quotes begin to express this beautiful, almost poetic sensitivity. One was James Sterling, who said, "Today we have to, in low cunning, smuggle in the architecture," and the other, Buckminster Fuller, "When the north wind blows, we must tack against the north wind." These two quotes show Professor Kallman's deep concern and hope that great architecture does not die, that it tacks against the wind. Perhaps in understanding the work of Gerhard Kallman, it is beneficial to examine his unique attitude toward architecture as well as the plans, elevations and sections of his work.

Professor Kallman states two "passions" which are inherent in his architecture. The first is a search for an urban language; a development of linkages, in time and space with the city fabric. This does not involve the one-off, specific or expressionistic form, but rather, an attempt toward urban structure. This game of the modern movement thirty years ago is certainly not Professor Kallman's approach today.

Professor Kallman's second "passion" is to, in some way, declare the human presence. This is a very strong direct statement, involving the uncomplex icons of shelter but taking into account the problems of scale, sense of place, and quality of space. Professor Kallman's character, his half-joking, half-serious references to today's young architects,

"Las Vegas is not on our mind nor are the hermetic forms of the New York six or seven or however many there are, which you can only decode if you haven't lost your 1929 Corbu volume," may seem to be facetious, but it shows a strong concern for the direction in which architecture is headed today. These attitudes re-establish architecture as a noble profession, something which now seems to be a joke to so many in our school.

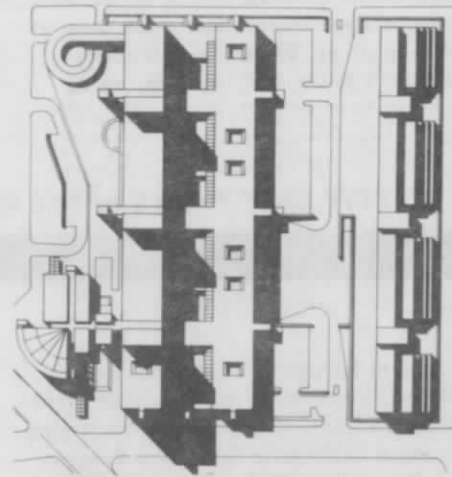
There are four buildings which seem to express the nature and quality of Kallman's work most consistently: the Woodhill Medical and Mental Health Center, Five Cent Savings Bank, Philips Exeter Academy Athletics Facility, and the Boston City Hall.

The strongest element of the Five Cent Savings Bank in Boston is its siting. The building is an important piece of urban structure, making a place out of an historic intersection, which Kallman calls "celebrating the turn of an ancient road and the establishment of a reinforced corner in the fabric of the city, like a leather patch on an old tweed jacket." The irregular corner site clearly helped shape the building—a 25 ft. tall banking hall at street level, plus offices in three upper floors. The structure is poured-in-place concrete, post-tensioned, with double columns holding the beams that radiate outward from the building core. The columns stand outside the building, pulling the beams (some of which are as long as 90 ft.) outward and across the glass facade, making a declaration of movement. This arrangement creates a loggia, and also continues the depth of the zone of enclosure outside the skin of the building, showing human occupied space as a protected element.

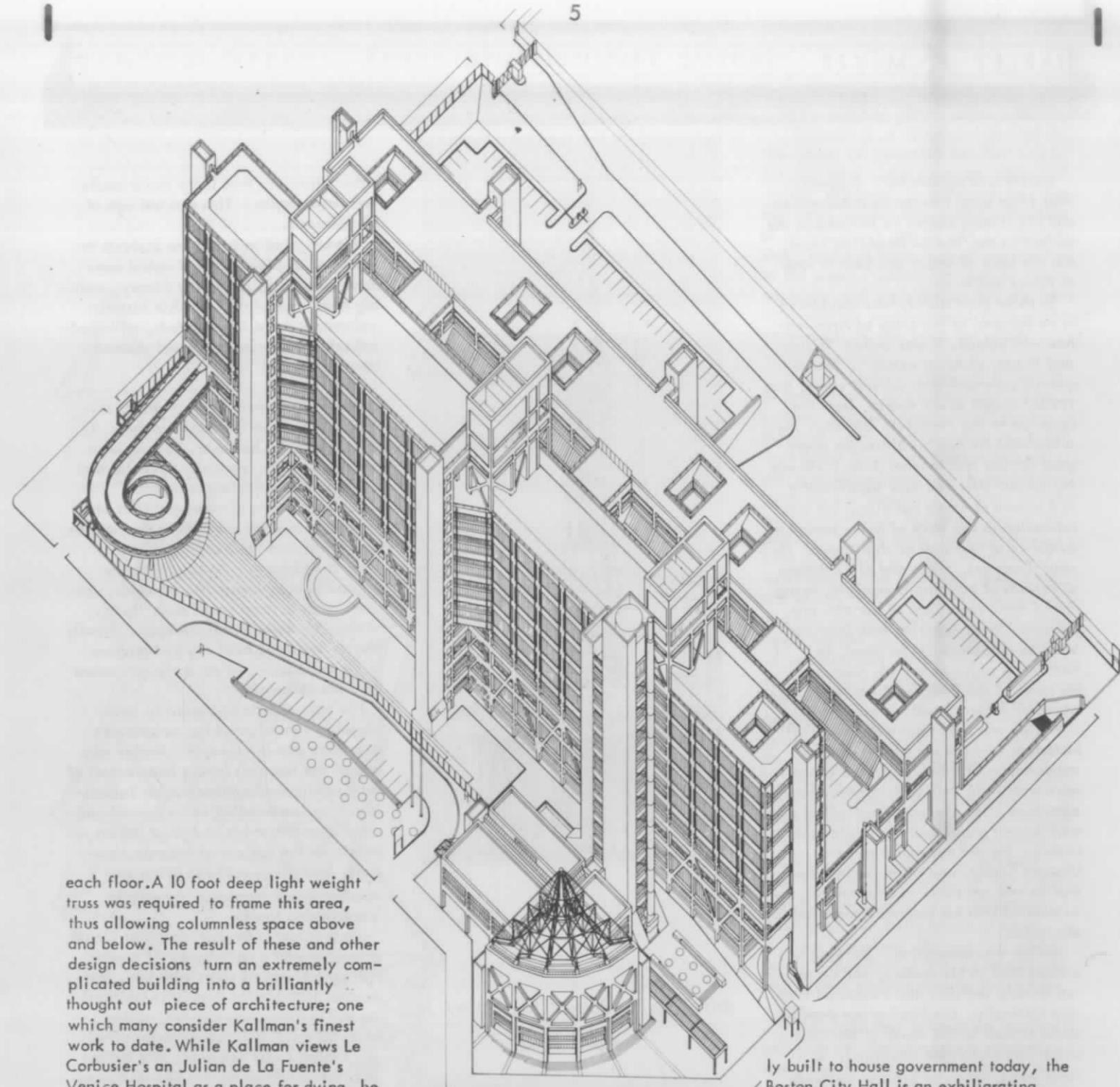
The Philips Exeter Academy Athletics Facility is in the good company of Louis Kahn and Charles Bullfinch, which Kallman light-heartedly sees as "the sacred" and his building as "the profane". The design strategy of this wonderfully active building is one in which the spaces are supported by an armature of the movement system. A dialogue exists between this interior ordering system and the system or non-system of the existing surroundings. The two main movement systems have flexible use spaces arranged around them (pool, 3 basketball courts, 2 hockey rinks, and squash courts), establishing themselves as the more permanent elements in the building organization.

This armature then takes the other elements of permanence—columns, piers, etc. and in this way relieves the served spaces from the intrusion of fixed structural supports. The spines of movement thus become intensified which heightens their image quality and increases the memorability of the spine as place, introducing natural light along the way. Kallman states "The identification of such routes with a view of the sky and an awareness of time and weather establishes the movement system as a link with the outside world."

An exterior tubular truss system acts as a mega-device and maintains columnless space throughout the active programmed zones. The overall oneness of form, the visual structural members, the vertebrae of movement (like the end of an elementary canal which holds everything together) all add up to the image of an inhabitable human space.



The Woodhill Medical and Mental Health Center, situated in a low-income section of Brooklyn, is a corner articulated scheme, responding to the urban variable of corner access. The linear tracks of space severed by glass roofed indoor movement systems suggest an affinity to the street patterns of the neighborhood. The hospital's program of 850,000 square feet is accommodated in three lower levels of service, ambulatory care and treatment. Above them is a parking level, a level for mental health care, and over the eastern track, five levels of in-patient care. Light plays an important role throughout the building, as does a sense of climate, which can be seen by looking at the building sections. Its size and scope, plus the need for flexibility caused the design of a mechanical level between



each floor. A 10 foot deep light weight truss was required to frame this area, thus allowing columnless space above and below. The result of these and other design decisions turn an extremely complicated building into a brilliantly thought out piece of architecture; one which many consider Kallman's finest work to date. While Kallman views Le Corbusier's an Julian de La Fuente's Venice Hospital as a place for dying, he sees his hospital as a repair shop.

The Boston City Hall, by far Kallman's most controversial building and his earliest major work, shows his early tendencies toward brutalism and compositional rigor. Brutalism's strongest influence has been Le Corbusier while Louis Kahn has led the Rigorists; the partially contradictory yet overlapping approaches provide a major conceptual framework for the Boston City Hall. Kallman seems to lean toward the structural, mechanical coherence and the organic spatial sequence of the compositional rigorist

which lends such power to the spaces of the City Hall. The site is an apex of Boston's urban hierarchy. There is a collective open-air life of the city in the building, making it a truly historic place. The paths of movement across the great square and through the astonishing interior spaces make the building seem aerated, acting as a magnet. The intensified spatial experiences have been created by the fractioning of static, contained architectural form, shattering the contained classical volume. Unlike the scaleless indistinguishable boxes typical-

ly built to house government today, the Boston City Hall is an exhilarating multi-level, random-focus stage for crowd scenes, whatever the intent or performance of the crowd.

Again the importance of this exhilarating architecture is not so much the understanding of the actual built forms, but more the comprehension of the spirit which creates such work. I would like to take this opportunity to thank Professor Gerhard Kallman for strengthening my own understanding of architecture and hope he continues to instill a similar passion in other students. Architecture is a state of mind.

HARLEY J. McKEE

Harley was my teacher. I suppose that I had some interest in Architecture and its History before he introduced the subject to me, but he taught me much, not the least of which was how to look at things and to see.

In those days History was considered to be integral to the study of Architecture — indeed, it was called "History and Theory of Architecture". The sequence extended over several years, and Harley taught every course, from the Egyptian to the Twentieth Century. As a historian he had his biases (as every good scholar and teacher does.) He saw his subject first and most significantly as a record of man's building. He was interested in the work of every period as evidence of response to challenges. He read structures, cities and civilizations as records of building campaigns, recognizing that, regardless of our own preferences, in each period man produced what he considered to be good, as a fulfillment of his potential, expressing his sense of the beautiful, his technical accomplishments, and his way of life.

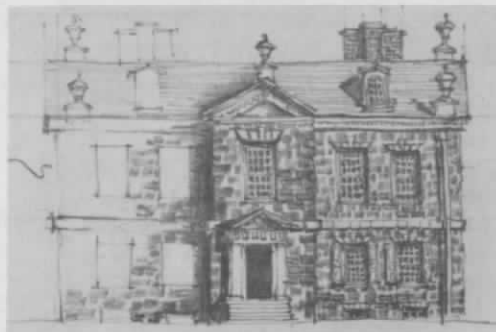
Harley was impatient with some "art" historians who did not see beyond the appearances of things and were concerned more with style than with constructional substance. He also was skeptical of some well-known popularizers of architectural history. He did not aspire to be a Vincent Scully, and often reminded us that he was not there to entertain us, but to demand that we acquire some scholarly discipline.

Harley was demanding. Drawing was a basic tool in his courses, and he required weekly sketches and evaluated them very critically, considering our drawing skills as well as the worth of the ideas which (hopefully) we conveyed. In later years, when he became seriously concerned with declining visual awareness among students, he would devote whole periods regularly to drawing in class from slide projections.

Second only to his interest in construction, was his view of history as social phenomena. Characteristically, he presented the Middle Ages primarily as an adventurous campaign of vaulting experiments; secondarily he saw it in terms of its institutions. The monastery and medieval city were discussed at length. Only much did I learn from



drawings by Robert M. Haley Jr.
April 1963



other historians that there was a medieval iconography. This was not one of his interests.

Harley tried to introduce students to values of scholarship, and would conduct honors sections in the library, working with some of the valuable historic volumes and, in later periods, with periodicals. To lesser interested students, however, he

odicals. For genuinely interested students, he was an inspiring teacher. To lesser students, however, he may have appeared as dry, pedantic, peevish and overbearing in his requirements.

Harley became discouraged with his teaching, as more students in the 'sixties seemed to find "relevant" concerns other than history. As he stubbornly refused to compromise his standards, students became more vocal and, finally, vicious in opposing his demands. Finally Harley insisted, over many objections of his colleagues, in an early retirement from the University.

The past decade was spent in occasional advanced teaching assignments elsewhere and in research. Harley was one of the founders (and a benefactor) of the Association for Preservation Technology, and contributed to its journal and other symposia many technical papers, mostly on the subject of masonry materials, quarrying, manufacturing and constructional processes, especially emphasizing tools.

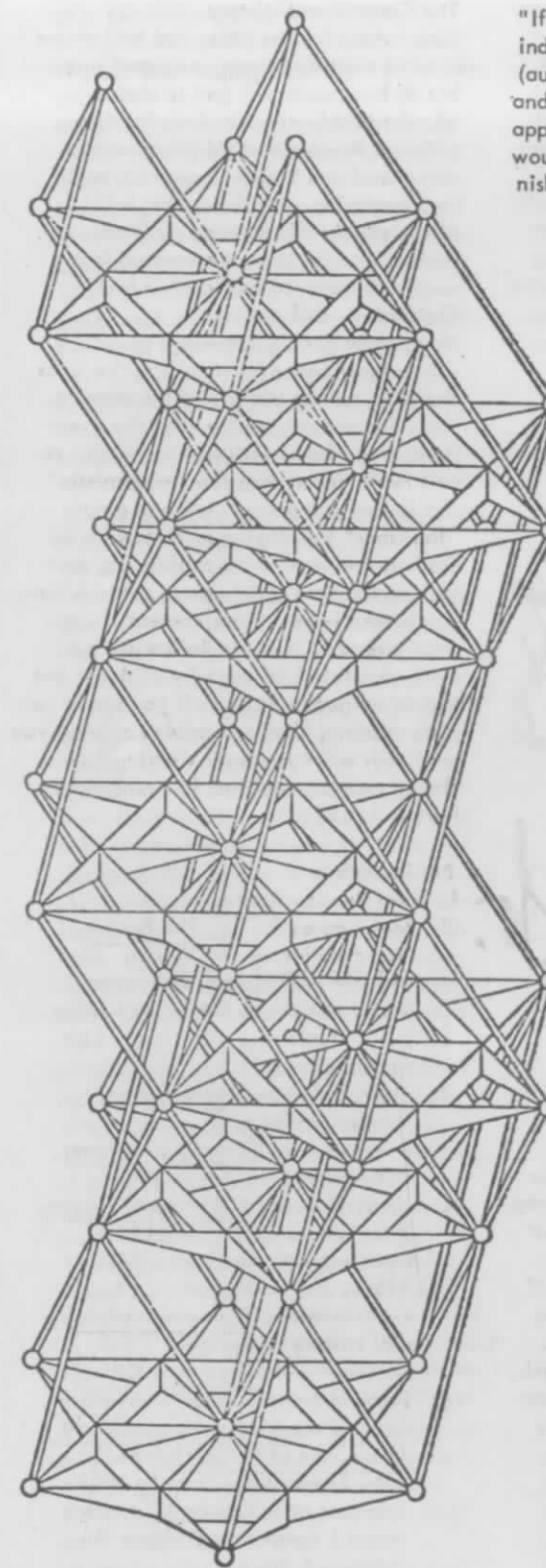
Only a few of us now remember him as a teacher and a colleague. (I taught History for several years with him, and worked with him on Architecture Worth Saving in Onondaga County, among other things.) If I can speak for all of us, I think I may fairly say that we not only are saddened by the loss of a genuine scholar, but especially regret that he was treated so badly by us — or by unappreciative students, particularly. Harley was really our only distinguished academician that I can recall, looking back over my twenty-five years here. Perhaps we can remember him in some way more appropriate than was the little honor which we gave him when he was with us.

Professor Paul Malo

FRANCOIS GABRIEL: THREE DIMENSIONAL SUBURBS

"If houses were constructed by industrial mass-production, like (automobile) chassis, unexpected and defensible forms would soon appear, and a new aesthetic would be formulated with astonishing precision."

Le Corbusier 1927



Professor J. F. Gabriel's lecture on the paper he presented for the International Conference on Lightweight Structures in Montreal last summer gave insight into a new dimension of architectural design that Le Corbusier predicted more than a decade ago. In his paper, Gabriel attempted to investigate and explore the age old idea of exploiting standardized, mass-produced components as the basis for a new building system.

In Prof. Gabriel's case, it is the use of space frames as a possible building system. Compared with conventional building types, its advantages are obvious: space frames are lightweight and can span large distances; its structural members are modular, therefore suitable for prefabrication and easy on-site assembly. In the past, space frames have only been utilized in architectural designs for spanning large areas; but unlike domes of tensile structures, the twelve-connected network of space frame systems have the inherent nature of an extremely stable and strong structural make-up. Thus Professor Gabriel makes use of this network to design three-dimensional, habitable spaces as an alternative to conventional highrise building type designs.

Due to fact that space frames can span large areas, Professor Gabriel maintained that they could be erected over existing structures in the urban context, which may be a valuable tool for the conservation of say historical buildings in the city. Communities could be built above ground without disturbing the existing urban fabric. Because of the modularity of the system cities could be built over cities.

This idea may have been inconceivable for the nineteenth century man, but in this day and age of new building needs, changing social structures, energy shortage, and breakdown of our urban systems, an alternative is badly needed for the twentieth century man. Future architects must play a responsible role in shaping man's environment — the need for a better way to live is our motive. Why not a space city? With our present technological capabilities, it can be done! Professor Gabriel has only paved the way for a new vocabulary in architectural design. The rest is up to us, and the sky's the limit!

Anthony Lo

KERMIT J. LEE, JR.

History at the Roots: A Tale in One
Brushstroke That Reads Like DeJa-VuConversations With The Faculty: No.1

"I told my class that if they were going to learn anything at all it would be "the context of architecture." This is simultaneously elusive and conclusive, and demands that one has one's wits attuned at all times. As I mentioned to a few people in the last twenty-five years, context was why I became an Architect. The immediate rejoinder was, "what?" or "explain" -- and I usually began a monologue that reminded me of myself growing up, of me as I was before, which is, I think, the same as I am now.

"I can't say there was inspiration at the heart of it, and of course, in 1950 there were fewer black Architects than there were black neuro-surgeons, so there were no role models...

"Ezra Pound built structures of sound, of space, and of hidden meaning, but he was clear when he told Steve Natelson and me to "read history", more a demand out of frustration, and he scuttled away like a three-legged crab, away from the waterfront at Portofino, but that was 1958...

"Earlier I had heard my Grandfather as he talked about his past which was also mine...and he moved through space/time in a most unusual way. He knew Major Taylor, the fastest bicycle rider in the world, who was also moving through space/time, though very, very rapidly; and the pastiche of those early times, all the record, the greening, History -- reading like a sort of Doctorow/Ragtime rather than J.D. Salinger...although we had grown up with Holden Caulfield and Franny and Zoosy...1950

"Growing up in the industrial north-east, particularly before the war, the Second World War, was a good thing, depending on sunshine in Summer, snow in Winter, but how can we find out about Europe? Dad, we're not Europeans...but it's our story, too. Conjugating verbs in French isn't history, but it is...there is a structure, a series of icons; Fales Neuhal and Howard Mitchell wrote College texts in German and Spanish; describing the history of a whole culture through the actions of their language, to us, in High School...Ted Chase did the same things in Advanced Mathematics...late 40's, 50

"I heard, once, that certain people had had prenatal memory and Nancy Mitford (or was it Jessica) spoke of her pregnant mother crawling under a Conestoga wagon to escape the Indians, but no matter; what was your earliest memory of buildings that were orange-steel against the sky? DeBarry School, 1950... (Henri Pirenne is advanced for you, young man, do you really want to read him...Early 50's, City Library, Springfield)
"The World War (2) was over and Brandel had written his momentous thesis...you have to read it first when you're young because you want to; and later, if you're a professional, because you have to... Mid 50's

"The context of Architecture has to be in history. There is no way to celebrate the existence of icons, of artifacts, or even cities outside of observing the change in state of the phenomenon. If a structure or a space is built, is even imagined, it is so only because of the frame, the support, the matrix, the web, the time, in exorable, inseparable from the event of its origin, Llaeggub "To begin at the beginning"
"Harley McKee motivated us to read Dante, Sophocles, Aeschylus, Henry Adams, and for an encore we made a study of a stained glass window and

suddenly I knew that as architects we had as much power as a great author, that the forms we created could be as strong, as sensitive, and as provocative, but the questions still nagged... The Context and History, 1957...

"Somewhat like the "Rise and Fall of the West" I went to Europe, no grand tour, but to live, to work, and to study. Mumford made room for Ludwig Wittgenstein, Pevsner and Giedion became dog-eared and Braudel became traveling companion with the pocket edition of Notebooks of Leonardo da Vinci, curious enough to be resurrected in a new hard-covered edition just last Christmas...full circle

Now, some people remember events of great significance by recalling the dress, the date, or the activity of the moment; i.e., its context, rather than the event itself. The framework within which I recall Pearl Harbor was the "modernistic" rug in the living room that had great "lag lines" for playing marbles with my brother; and now, I am marking my own progression into architecture through some momentous books whose contents I constantly recall. The list following is a more complete bibliography of them, but it does no good whatever if you spend your time reading, then remember not what you read, but what you were wearing... This is some of why I am in Architecture. Kermit J. Lee, Jr.

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SIEGFRIED SNYDER

Speaking of design process: for wanting to become a professor at the Syracuse University School of Architecture it all began with a pretty poor choice: I was born into a one room, cold-water flat of a German working class family in 1930. If this era is remote and obscure to you, this was 3 years before an important election. I did not vote. Obviously this immediately qualified me for "collective guilt", the secular equivalent of "original sin". We lived in a mixed neighborhood. This works very well in a society where everyone knows his place. My father was a private chauffeur who took on extra work after I was born so he could buy a tin bathtub and other luxuries. This was in the days when poverty was not officially established and independent of governmental regulations and restrictions. I never found out that we were poor until much later.

Knowing one's place in those days pretty well established one's life style. My parents owned three books. One of these I read voraciously once I had begun to learn how to read. Its subject was the "Conquest of the Globe", or a history of the spread of (Western) Civilization throughout the world from the exploits of Columbus to those of Dr. Livingston (I presume). The other two books my parents owned were their wedding Bible, a book I was not supposed to read because it was not designed for reading or so I was told, and an organizational manual and short history of the German National Socialist Labor Party. The latter was profusely illustrated with a plethora of uniforms and insignia of rank. These, I learned, identified the people who reveled in intellectual activities. Their achievements could thus be appreciated at a glance rather than having to wait for their obituary. Thus a teacher could be clearly distinguished from, let's say, a shoemaker. Only the important people wore uniforms, medals, and badges. In a large, socially integrated public school I learned about the virtues of government and socialism of the national kind. After school I often hung around the shop of a neighbor. He was a shoemaker and he taught me about politics. He did not like Hitler. This opened my mind to the fact that people can have and express unconventional opinions even if this qualifies them as nuts and/or as volunteers for labor camps. In public school I also learned to read.



The relatively unsophisticated National Socialists had not discovered that reading as well as writing has an immensely subversive potential. I still have a school book, about the only souvenir of those days, which went as far as to give an account of the Boston Teaparty (with illustration). This was to help us to learn English. It was explained in the introduction to this book that content was irrelevant. And I suppose that even some of our teachers believed that.

It is, of course, impossible to use the printed word in a neutral fashion. It has a way of getting around and making trouble. Complete censorship only becomes possible when no one can read

and everyone has to rely on the convenience of the 'big' media of radio and television with their fleeting messages which cannot be pinned down and scrutinized as I can still scrutinize a German schoolbook which was printed in 1941. My schooling came to an end when I was invited to volunteer for a labor camp on the Eastern Front where I contributed my talents to the construction of an abbreviated, simplified, and immediately unsuccessful version of the Siegfried Line which, incidentally, was not named after me. Here, at the age of 14, I was thoroughly familiarized with the blessings of National Socialism. We

worked 10 hours a day for 6 days a week. For entertainment we did kitchen duty on the seventh. In between we had time to see 3 of our co-workers slowly and methodically beaten to death for fraternizing with the indigenous populace.

Another one was "treated" for trying to smuggle out a message under a postage stamp on one of the postcards which contained cheerful messages which were dictated to us for the benefit of the morale of the folks back home. But he survived, more or less.

After 6 weeks we were sent home when our one set of underwear was thoroughly depleted and when the Soviet Army was breathing down our necks whatever was more important. We dreamt of eating real food when we rolled into the smoldering railroad station of what was once our home town. Our authorities had neglected to tell us about the air raid which had destroyed our city. That was for our own good. It might have demoralized us. Well, chipping mortar off bricks and searching for corpses at home was better than digging trenches in Poland.

After the vicissitudes of war I finally found myself in the US occupation zone of Germany. To continue school would have been presumptuous considering our station in life. So I claimed my birthright: I became a member of the working class. In those days there was no TV to watch, neither could we afford a radio. And after a day's work in the brickyard I was tired. There was no place to go. I was still making the bricks to build it. So I read for relaxation. Most books those days were political. Our liberators wanted to educate us for democracy. The least expensive books were those published in Moscow. So what else? I became a student of Lenin whose style I liked a lot better than that of Marx. I have never lost my respect for that man. He was probably one of the world's greatest opportunists. For mental balance I read the New Testament. The official US Army edition. I found it on a trash pile. Who needs a thing like that once the shootin's over. This book also helped to improve my English, a fact which comes in handy now.

Unfortunately, I had to leave my library behind when I decided to come to this country. There was some question about subversive material. But

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GARDEN WALLS

A review of a lecture by
Michael Gold

Two years ago one of my students proposed an urban high school enclosed within a glass pyramid, inclined elevators and stairs rising at the corners. Probably this student was unaware of the Northampton County Hall, designed a few years earlier, just as Dean Seligmann was unaware of the 1968 Runcorn competition proposal by the London Five, remarkably similar in "typewriter" parti to Seligmann's Ithaca housing project. These were just ideas "in the air" everywhere, Michael Gold suggested. His work, together with that of his associates comprising the London Five, has been keenly attuned to intellectual vibrations "in the air". Does the latest thinking of this group portend tomorrow's architecture, or does it simply represent today's fashionable "concepts"? Rather than being oriented primarily to the future or present, I think Gold's work really continues the past.

The image of the mechanical man on a 'sixties journal cover was intended to characterize the "rationalist" attitude (as opposed, Gold noted, to sentimental nostalgia for rural villages). Runcorn, like the other early projects, might be viewed as an objective construction (as opposed to a subjective response), as an intellectual diagram, with rigid, repetitive geometry ordering the lives of 1000 persons in the "typewriter" parti, a "skyscraper in the ground", as Gold put it. But in retrospect, in the context of his work, we will see that Runcorn was to be a garden.

He had the "most fun" working on a ten foot high scale model recreating the lost 1924 Pravda exhibition pavilion. Does this not suggest a different sort of nostalgic affliction? Even the newspaper posters mounted on this ungainly constructivist tower were lovingly reproduced. This is "sentiment", it is not for rural villages.

But Michael Gold is no mechanical man. His talk was a personal and engaging confession of a young man "on the way to a nervous breakdown". He finds it "shocking" that new town notions of a few designers get built without anybody looking at the proposals. But maybe "there is nothing wrong with this". Gold seems uncertain. He tells of one design idea left on the table "which he discovered had been taken up and done". He admits mistakes with candor, being "so horrified" at what was wrought

at Milton Keynes, where the "spaces are staggering". Yet, on the other hand, the "tenants like it".

At one point Gold thought aloud that perhaps he was being a bit too "throw away" about it all. Was the talk a great put-on, or was it the honest, self-searching reappraisal of a man "on the way to a nervous breakdown"?

I believe that the work which we saw shows continuity and growth, based upon some basic principles which have become more clearly recognized over the years. Despite initial infatuation with objective planning of machines, the work is permeated with characteristic English sentiment for nature. The Runcorn proposal derived from a desire to reduce the visual bulk of building by terraced set-backs, integrating planting so that one would "not see the buildings" from the lower approach. Another, the first of his projects, although urban in situation, density and bulk, avoided any architectonic forces or entry or other major-minor distinctions of form. It was an endless container for an interior garden court, which became figure to the ground of the built frame.

Most controversial, perhaps, are the vast housing slabs at Milton Keynes, which Gold characterized as "more than frightening". I think, however, that this project is very significant, and in time may be recognized as a historical landmark of architecture. Despite the more particular (and more architectural) design decisions (e.g. corrugated metal siding and painted colors) this monumental concept ought to be understood in meta-architectonic terms. It is landscape, not buildings. The man-made elements become non-objects, continuous linear edges to exterior spaces which recede into the distance beyond perceptual comprehension. Appreciation of this super-architectural conception requires understanding of figure-ground reversal: the intent here is to see exterior space as object, and buildings as containment of space.

Although not "organic" in shape or material, the built walls of the space are intended to point up the natural variation of the site. A dead-level skyline is counterpoint to the undulating ground, so that walls vary in height up to four stories. To fairly evaluate this organization scheme one must realize that varying land forms are further intended to be diversified with landscape development, so that

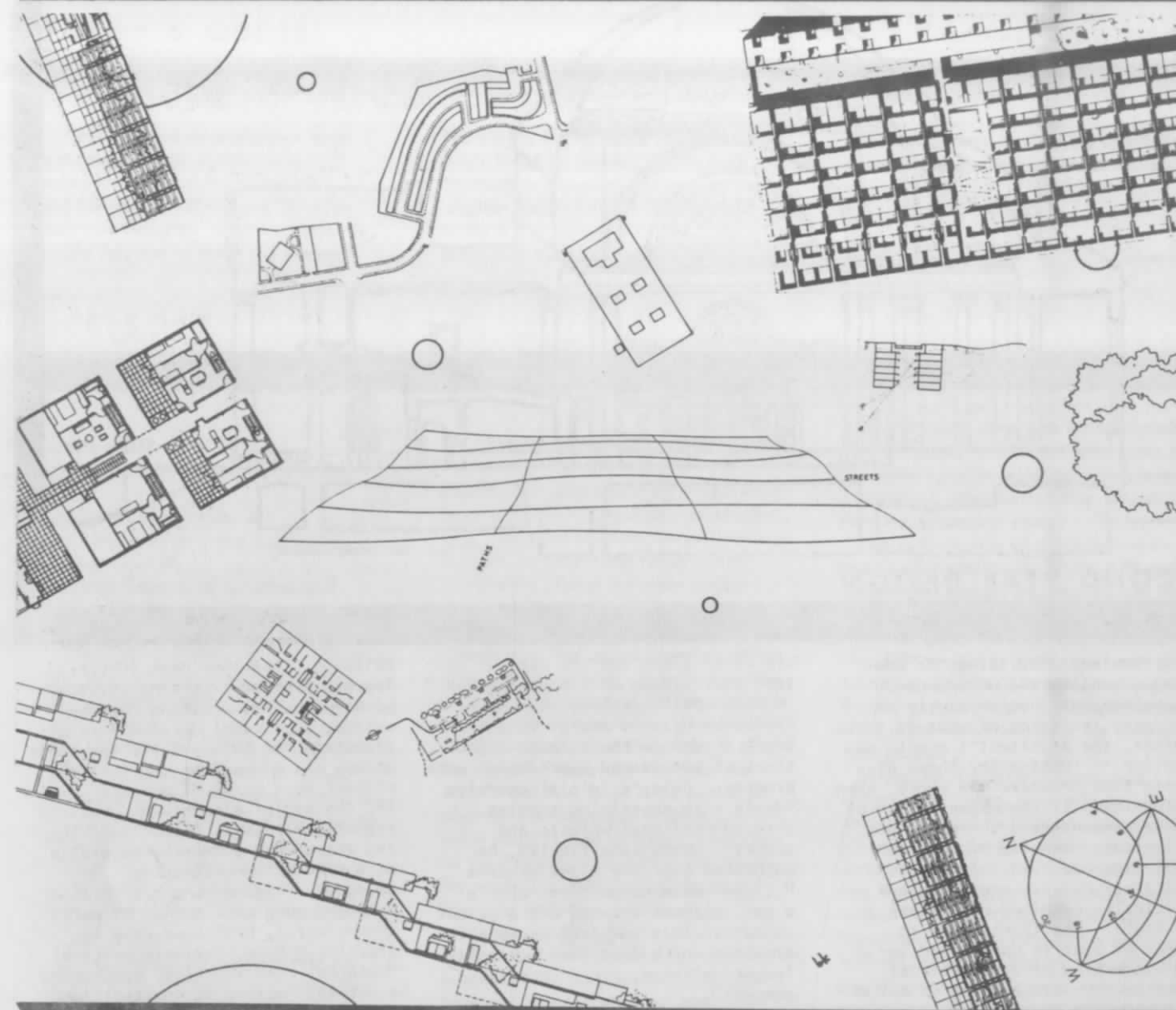
the walls may become simply backdrops to the events within the space. The "staggering" spaces would be individuated into smaller, identifiable local places by groves of trees, hedgerows, varying ground surfaces and other sequential landscape happenings. Gold now even considers, the attempt to individuate buildings with different colors a mistake. I agree. The concept might better have been served by scaleless walls of glass block or mirror glass.

Certainly this is a bold and challenging architectural (or, more probably, "landscape") experiment. Most reaction heard following the presentation suggested the "shock", "fright" and "horror" predicted by Gold, for this is not "Architecture", as we hold it valid in our tradition. But despite Gold's "throw away" manner of presentation, he does admit that the users in fact do like living there.

Gold's consistent interest in the land and its natural quality was evidence by projects continuing the English prototypes of greenhouses, especially as used for more general purposes, such as the Crystal Palace. The glass house studies proposed shops and work spaces in living gardens, enclosed by light, ephemeral structures which could be "lifted up and taken away", leaving no imprint upon the natural land.

His interest then turned to conservation of older built environments and, not surprisingly, his ideas entailed gardens, contained again by architectural walls, to be constructed atop the roofs of old buildings. The tree on top of the Covent Garden structure housing his office was "essential". Referring to the question of whether such old and perhaps undistinguished structures are worth saving and adapting, he observed that, "It is the amount of attention given to any part of the environment that makes it beautiful." This is no strange notion to an Englishman, particularly to the characteristic English gardens.

Michael Gold's latest topped off a brilliant and entertaining evening. Was he serious? Little Venice in Dublin, really? I hope that no one left suspecting that this romantic proposal was a joke. Gold's wit, combining audacity with self-effacement, is a comic mask. The Venetian arcades ("not really very good", to be sure) are not consequential to the principles which Gold demon-



strates in the design, anyone than the turbaned figures in his drawings represent Irishmen. The Venetian detail is as irrelevant as the machine look of the earlier work, Gold is a conceptualist rather than a stylist. The Dublin proposal is a stylistic travesty, certainly, and no doubt it is intentionally so, for Gold is concerned less with the appearance of things than with substance. Beneath the Venetian frosting are solid ideas of form which have been developing throughout Gold's work, giving it consistency and direction.

The building is container for space, not object in space. The facade is a two-dimensional wall, without architectonic organization into hierarchies of major and minor elements. The composition has no focal point architecturally, as focus is upon the space, the

contained garden. What is placed within is more consequential than the sides of the container.

The walls of the garden, not surprisingly, have become serpentine—more organic and more endless than conventional rectilinear enclosure, as without internal corners the space is without discrete sides. Gold's lessons from history have been learned more during a lifetime at home than during a holiday in Venice, for one is reminded of eighteenth century Bath in particular, but more generally of British urban tradition. Small souvenirs of green countryside contained within walls of understated, repetitive facade are found not only in urban London, but in Edinburgh and Dublin as well, recalling older traditions of university and monastic quadrangles. Between the cloister of Salis-

bury Cathedral, with its noble tree contained by modular arcades, and Gold's work there is an unbroken lineage and a genuine, generic tradition. Whether medieval, georgian, international or neo-Venetian, style is less relevant than the attitude of man towards nature and the built environment. Unlike continental modern masters, who saw the building as an object in space, dominating its situation as man-made figure on natural framed by man-made ground—the "essential" tree is the object of foreground interest against an unassertive architectural background. For all his audacity, he is a very traditional English architect—not stylistically, but in the sense that he has found principles in historic tradition which he values and perpetuates in his work.

Professor Paul Malo

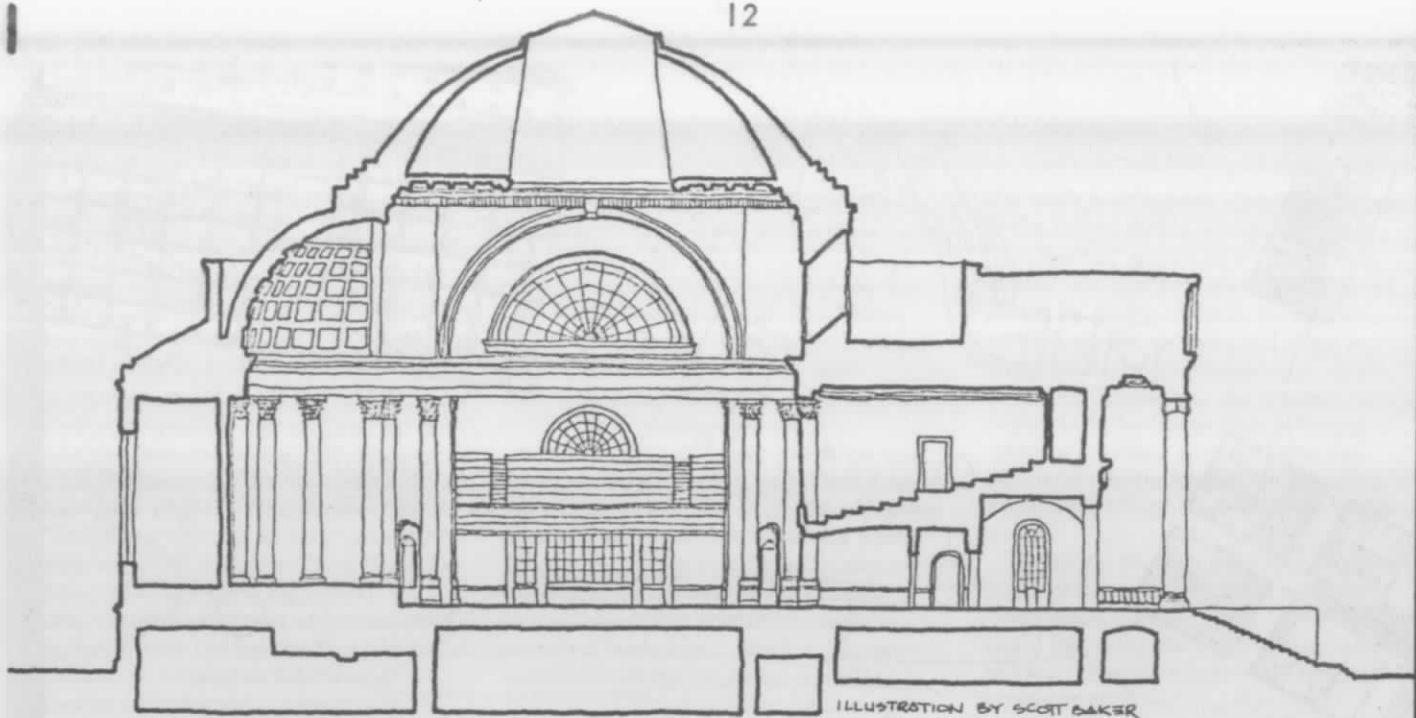


ILLUSTRATION BY SCOT BAKER

SECOND YEAR DESIGN

"Seeing a building, or analyzing a constructed or proposed work does not involve simply an accurate recording of what is there. Rather, the Architect's eye is selective -- looking for those elements that organize the whole, then determining if the organization of those elements and the whole are a logical extension of contextual elements. In this light, buildings may be understood and critically examined regardless of style. The translation to paper of what is understood involves a kind of architectural shorthand -- diagramming -- but absolutely not diagramming an abstraction with imaginary lines or as Le Corbusier stated in his *Towards a New Architecture*, 'illusions of plans'. The diagrams illustrated are profile diagrams of plan, section, and axonometric projection of what is actual. This is the common language of architectural drawing." This paragraph introduces the original "statement of exercise" written by Professor Scarbrough for his second year design class.

Professor Slivers suggests that the purpose of his first project was "to introduce you as students of Architecture to the need to constantly observe and comprehend basic environmental phenomena and to assist you in developing methods of generalizing and recording such observations. Architecture is more than an organization of programmed areas in a logical order in answer to functional needs. It also deals with the formation of a spatial environment in which this functional

use takes place and the various systems that aid in it's organization."

These philosophies, coupled with Professor Haley's design intentions, begin to define the primary objectives of the second year design core program. Haley's initial exercise "dealt with describing complex, three-dimensional objects and spaces". More specifically, he suggested that the class observe "...the human compartment within a car, without drawing any physical objects. This required innovative drawings which described a complex 'negative' space...in a 'positive' context".

For the first time in the design sequence, these students are being introduced to architecture; an architecture as space, a three-dimensional complexity. To initiate this education, what could be more logical than to observe the built environment? The primary emphasis is to achieve this ability of perceiving spatial organization, to recognize a solid-void relationship as an extension of "basic design's" figure-ground and to complete this transition from a two-dimensional implication to a three-dimensional reality.

As many observed last month, Professor Levy's second year class has been working with a variety of technically constructed span-support systems. Their design education is taking a somewhat different course than the one taught by the other four design critics (Haley, Scarbrough, Slivers Zissovici). Rather than perceiving space as the generated form of the finished

building, Professor Levy is starting his students with the physical structure, thus creating for themselves, the actual determinants of architectural form. While the other groups are dissecting the finished product as a means of understanding the use of elements as spatial organizers, Levy's class is designing these very elements, to arrive at a similar understanding. In using the "idea of the kit" with a building seen as a series of parts (components), Professor Levy is creating a more intrinsic order of "material relationships" generating a natural "method of construction" which in turn will dictate an "architectural form". Ultimately, each group is trying to determine for themselves "what constitutes space". This notion of structure as being an intersection of points in space can be used as a positive form in Levy's "study" or conversely, as an abstraction that allows one to delineate existing masses.

The general intention for the second year design sequence is to create a base for further investigations. It is hoped that through these studies a strong foundation will be established enabling each student to successfully handle the wide range of architectural issues which they'll encounter in the future.

N.L.

Editor's Note: This article represents an interpreted synthesis of written and verbal information supplied by the second year professors.

G.G.

TODAY'S QUOTE

"In advanced education we have systematically denigrated sensory, sensual, and muscular perception, and fostered the dichotomy between body and thought. A reintegration is called for, not to make the student

"healthy", but to equip him with the basic faculties needed for his work. Training in muscular and sensory perception should be part of every architectural and planning school. I believe that everyone intending to prac-

tice architecture or planning should be able to run up three flights of stairs without noticeable loss of breath and take joy in doing it." (Bacon, *Design of Cities*, p.48), submitted to the RAG by Dave Solomon

NCARB/IDP

Update - IDP
Intern - Architect Development Program
Charles A. Blondheim, Jr.
First Vice President and President-elect of NCARB
National Council of Architectural Registration Boards

The ultimate purpose of the comprehensive Pilot Internship Program that has now been launched by our profession is nothing less than the development of better architects: Young men and women who will provide this society with better professional services in the course of creating a superior environment.

As we know, three essential elements go into the making of an architect. They are education, experience, and examination.

We recognize that education, the first of these elements, is by and large a known quantity. A person may acquire architectural knowledge and skills by going to a school of architecture. Or, alternately, by a combination of schooling, work experience and self-study. But regardless of how an architectural education is gained, it is accepted as an identifiable, understandable process.

The examination is also a known quantity. We may differ in particular details of exam philosophy and content, but most architects accept it - as they do education - as a formalized and largely valid procedure.

What about the third essential element - experience?

Most young people, when they finish school, simply vanish from the profession's view for three, four or more years. What happens to them? We know they are out there, somewhere. But except for their current employer (and possibly their mother and father), no one has much of an idea of what they are doing.

We have no information of them: whether they are sharpening their skills and gaining the judgment they should have to qualify for registration - or whether, as a friend put it, they are just putting in their time detailing toilet stalls!

Actually, there is a more serious worry than our not knowing where these young people are. It's the worry these persons must feel in not knowing where they are themselves! They have little relevant knowledge of the complexities of professional practice. They may realize vaguely that they'll have to buckle down some day and take the exam. But they have little notion of what will be expected of them. It is quite possible that nothing a candidate for the Profession may do in his day-to-day work life is equipping him to perform as a proficient architect.

The root problem lies with what has been called our present internship non-program. We have learned from Professional Exam candidates' questionnaires that almost none of them have taken part in an internship experience that could be considered purposeful and organized. Yet we also know from studying another set of questionnaires - from NCARB Certificate Holders - that a majority of principals in firms would gladly participate in an organized training program. So it is easy to conclude that our new, profession-wide Intern-Architect Development Program (IDP) is an idea whose time has not only come but is, in fact, long overdue.

We speak of the need for meaningful experience as a prelude to examination and registration. Technically, that is reason enough. But those of us close to the IDP's development perceive a higher purpose. We believe a sound internship is necessary in order for the registered architect to acquire, at the development stage of his career, the habits and the judgment and the inte-

grity that must serve him for a lifetime. For if a person is ever going to learn to understand and to practice professional excellence, what better time to start than the internship years?

The IDP requires an all-out commitment by the profession; by NCARB and its Member Boards, by the AIA and its components, by the architectural firms - both large and small, in great population centers and in small towns - by the schools of architecture. But most of all, the IDP requires the all-out commitment of its prime beneficiaries - the Intern-Architects.

When the IDP Pilot Program now underway in Texas, Colorado and New Jersey has operated long enough to prove its strength and overcome its yet-to-surface problems, it will go nationwide. And the many thousands of young men and women (we aren't sure exactly how many thousands) who are now in the training will all benefit. They will benefit from a professionwide process of orderly and comprehensive enrichment of work experience.

Criteria for the IDP requires an Intern-Architect to become exposed to all of the fundamental skills and responsibilities necessary to practice architecture. These criteria will be mandatory. Their satisfactory completion will be verified, recorded and evaluated. Thus the Intern-Architect, his/her Professional Sponsor, his/her Professional Advisor, and all supporting elements of the profession will be not only honor bound to assure the IDP's success - they will be mandated to do so.

Therein, we believe, lies the great promise of closing the historic gap between the young architect's education and registration, but also of elevating the profession to a new level of accountability and a new standard of excellence.

Who will benefit from the IDP? To be sure, the Intern-Architect. But also the profession of architecture.

FIFTH YEAR DESIGN

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learned, both inside the classroom and outside of its narrow boundaries, we have learned.

In light of the present overcrowding in the School, especially in some design sections, the fifth year class could be quite an asset. Why not let fifth year students assist overloaded design critics? These supportive positions could be filled in any or all of the following methods: as a work/study job, as a teaching assistantship for remitted

tuition, or simply for academic credit as an invaluable learning experience. As some of my friends in this School already know I am quite fond of exchanging architectural ideas with fellow students. I enjoy giving "crits" to those who ask and I personally find the experience challenging, rewarding, and highly educational. I may well be the exception to the rule, but I am not alone in this fifth year class. I think we have something to offer.

As fifth year students during this, the first year under Dean Seligmann's direction, we will not have the opportunity to benefit from the impending changes. Our ability to contribute to some of these changes during our last year in Slocum, however, should not be overlooked.

pdg

RAG ON

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has been proposed that the RAG become a vehicle for the publication of outstanding student and faculty work and writing. In this form the RAG might be published once per semester or once per year. Another proposal is to increase the RAG'S frequency while decreasing its length. In this form the RAG would

probably be more news oriented. Its actual size might also change to that of a larger single sheet, printed on both sides. Perhaps both of these suggestions might take place, giving the school two different types of publications. The 100% Staff would like as much student/faculty input as possible before making any de-

isions on such matters. If you have an opinion on these proposals, or a proposal of your own, we would like to hear from you. If you could jot down your feelings on this matter and slip them under the door of the 100% RAG office (308 Slocum Hall) we would be most appreciative.

pdg

DESIGN OVERKILL

continued from page 1

program. The catalogue may say that they are. The program sequence may show them as such. They may even be required. There is not time to absorb the material in these courses. One can study and do well on the exams, but this does not indicate one has grasped the concepts of the course. He has merely satisfied a time and grade constraint.

If we could only strive for the type of deep understanding and commitment, which is expected of us in design, in these other courses. What is particularly ironic is a point often made by non-design professors and that is that 95% of us will not find jobs doing design work. We will instead find ourselves looking for jobs in fields where knowledge in these other courses could have been of real help.

What is needed is some kind of acknowledgement on the part of the faculty and the administration that these

courses are more important and deserve a higher ranking in importance than they now enjoy. This could be done in several ways. Possibly, the Design Course could be raised to a 12 credit hour course which more closely defines what now exists. That way, fewer other courses would be taken to arrive at a full load and the amount of design work would be the same as it is now. However, something like this seems rather unrealistic in light of University requirements for graduation.

More realistically, constraints could be developed for design assignments so that some time could be freed up for other academic pursuits. "Letting us out" two days before a concrete exam so that we can cram the three weeks of homework and lectures we missed (on account of design work) is obviously not the answer.

It may have always been the way it is now, but that certainly does not make

it right. The School of Architecture must reassess its attitudes on what comprises an architectural education. Many of us feel that design is and should be the main thrust of the School. Granted. But these other courses deserve more of our time than is now available. If this is a school with a "pluralistic outlook" (as our latest catalogue proudly proclaims) then a few changes ought to be made. If things are to stay the way they are several things should be done. Prospective students should be forewarned of the situation (as I was not). The catalogue should indicate what the policies are (something like, "Little emphasis is placed on the Structures, Technology or History sequences, but we do have to satisfy NCARB requirements so..."). One last thing. Why not change our name to The School of Design?

Richard E. Becker

Kermit J. Lee Jr.

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7. "Llareggub: 'To begin at the beginning...' from Dylan Thomas, "Llareggub, a piece for Radio Perhaps"; Botteghe Oscure; Quaderno IX; (ed) Marguerite Caetani, (Rowe, 1952). See also: T.S. Eliot "The Waste Land", and other poems (as in Harvest Books) - particularly A Game of Chess, Stanza 76-110.

8. Dante, Inferno.

9. Seven Greed Tradegies; Viking Library Edition

10. Adams, Mount St. Michel and Chartres; Houghton Mifflin

11. Mumford, The Culture of Cities
-----, The Brown Decades
-----, The Golden Age
-----, (ed) Roots of Contemporary Architecture
-----, Many others

12. Wittgenstein, Remarks on the Foundation of Mathematics (recent reprint in PB, MIT Press)

13. Pevsner, N., Outline of European Architecture; Penguin

14. Giedion, Space Time and Architecture; 17 ed. Harvard

15. Richter, Selections the Notebooks of Leonardo da Vinci; pocket edition; Oxford Press, 1952 (The World Library)

"The Twelve Books"
Theory in Practice:
Bibliography No. 1
K.J.Lee, Jr.

Should be read together!

1. Scope of Total Architecture, Gropius; Collier P.B., others
2. Towards a New Architecture, Le Corbusier; Arch. Press
3. Experiencing Architecture, Rasmussen; MIT Press

Basic design principles

4. "Theory in Practice", by William La Riche, - Robert Geddes, Architectural Forum, September, 1972

5. (Pedagogical Sketchbook) Pedagogisches Skizzenbuch, Paul Klee, Praeger paperback

6. Architectural Principles in the Age of Humanism, Rudolf Wittkower; Norton Library PB

History and Meaning

7. Meaning in Western Architecture, C. Norberg - Schulz, Praeger PB

8. Architecture as Space; Zevi

Analytic Tools

9. Transparenz (Transparency), Slutzky, Hoesli, Rowe; GTA/ETH, Birkhauser Verlag, Zurich...others

10. Palladio's Erstling (Villa Godi Valmarana), Paul Hoper, GTA/ETH, Birkhauser Verlag, Zurich

Technique

11. Various Dwellings Described in a Comparative Manner, Wurman, The Falcon Press

12. The Notebooks & Sketchbooks of Louis Kahn, Wurman MIT Press reprint

Siegfried Snyder

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more important, there was no room in my one suitcase. I had graduated to 3 sets of underwear, some socks, an extra pair of pants and an extra pair of shoes. The necessities of life. The following years taught me to better myself in the systematic, how-to-do-it American way. When I became a legal bureaucrat in the US Army the Uniform Code of Military Justice was "it". When an industrial designer, it was books on

art and design. Etc. Etc. It was not until the age of 30, as a college freshman, when Miss Bowers, an English professor at RISD, suggested to me that I might read (ugh) fiction. But as you can tell by now, I am vacillating and impressionable. So I read fiction. Kafka, Dostoyevsky, Joyce, Steinbeck, Rand, O'Neill, and what fun was Chandler in the original... Fun? Perhaps my lowly origins came

through. Perhaps Culture ought to be taken more seriously. The moral? If you want to know your place and have peace of mind, beware of English professors and shoemakers and not necessarily in that order. And never (well, hardly ever), listen to those who suggest that you think for yourself without telling you WHAT. siegfried snyder

DEPARTMENT OF REDUNDANCY DEPARTMENT

Pre-registration time is here again, being given added impetus this semester by the shorter official registration period and the complete disappearance from the University calendar of the already crowded "advising day" of past years. The two weeks following the Thanksgiving holiday and preceeding the last week of classes, November 29 through December 10, will be the period during which:

Dean's Office Schedule (DOS) cards will be available from your faculty advisor. (The advisor's signature is not required, but you must meet at least briefly, to request the card bearing your name.)

The S.U. Time Schedule of Classes for the spring semester will be available. (For the first time in the memory of anyone in the Dean's Office, we believe the information

for the School of Architecture will not require corrections, additions or deletions!) There will be no special Architecture Class Schedule.

Advisor assignments, office, office hours and locations will be posted again, and advisors will be in their offices at the designated hours.

Architecture elective course descriptions will be posted.

A list of suggestions for acceptable non-Architecture Professional Electives will be posted. Permission may be requested from Julio San Jose for any non-Architecture Professional not included in the posted list.

4th year Design Studio Options will be posted and preference ballots will be made available.

"Permission only" course registration may be negotiated.

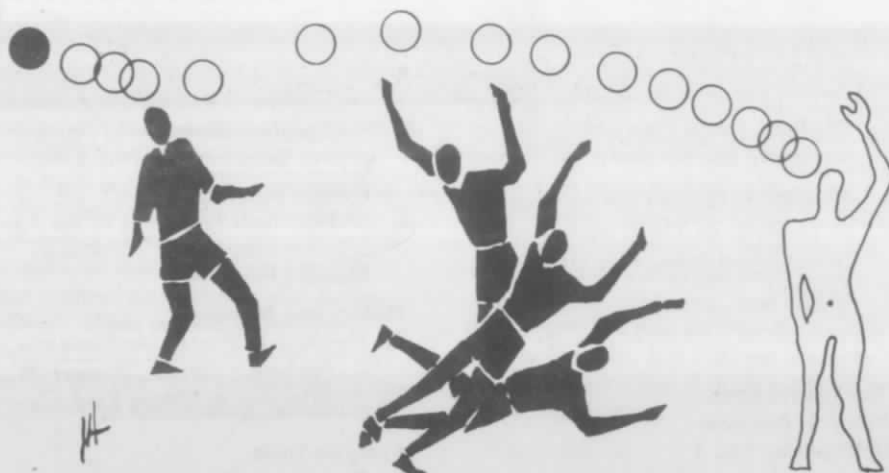
Credit checks should be scheduled if you harbor any doubts in that area, and promptly, if you plan to graduate in May or August of 1977.

Taking advantage of all these "goodies", you should return a completed and legible DOS card to Marcia by December 10. A copy of the card, with spring design studio assignments filled in, will be given to you with your registration packet on the day of the marathon at the Men's Gym.

It all sounds too simple. However, if everyone goes along with the plans as outlined, we'll be able to locate the flaws in time to retrench before the eleventh hour.

Barbara Bennett

100% MYTH



The story of a flying architect is handed down by Ibn al-Faqih, an Arabic geographer, who lived in the tenth century. He erected in Hamadan, Persia, a huge tower for King Shapur I, son of the founder of the Sasanian dynasty of Persia. The jealous king decided to leave the master-builder on the top of the tower, as he did not want any one else to profit by his genius. The architect consented, but asked one favor of the king; he was permitted to erect a wooden hut on the tower to protect his corpse from the attack of vultures. The king granted the request and ordered to supply him with as much timber as he needed. When the architect was abandoned to his fate. He took up his tools, made a pair of wings from the wood left with him, and fastened them to his body. Driven by the wind he rose into the air and landed unscathed at a safe place, where he kept in hiding. This tradition exhibits a striking affinity with the Daedalus story. The same Arabic author, in describing the scenes represented in the chamber of Perwiz near Behistun, mentions the figure of Fattus, a celebrated Arabic architect, outfitted with the wings of a bird, presumably an emblem of architecture and sculpture. From: Prehistory of Aviation by Berthold Lantier for the Anthropological Series, Field Museum of Natural History, Vol. XVIII 1928-1931, Studies in Cultural History.

submitted by Jeff Elghanayan

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IN FORM

On Sunday, October 17 the soccer rematch between the representatives of the Cornell and Syracuse University Architecture Schools took place on Hookway Field.

The self-proclaimed "Modular Men" arrived on time without their powerhouse halfback who has been dubbed "Popeye Greenberg", but seemingly prepared to take on the very confident home team.

Rain threatened and so did a rather flimsy cross member of the goal post on the west end of the field. When things go well they really go well and such was the case for the home team. The day turned out to be "long underwear cold" but it did not rain, miraculously enough the cross bar still stands and the Syracuse Architecture Squad ran away with a 3-1 VICTORY!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! Picking up the action...

Dave Schell opened up the scoring with a feed from the wing for the first tally. John Zissovici angled another shot into the net only minutes before the first half.

Captain Architecture made a startling appearance during halftime-- stately positioned in the field of brush with his mystical "T" SQUARE raised to the Heavens. Although he always remains impartial (the great sportsman that he is) he forwarned the Syracuse squad not to become overconfident even with a two goal margin. With play already underway in the second half it was obvious that the admonishments of the om-

niscient Father of Architecture were not heeded as the Cornell squad beat the goalie on an open field angle-shot leaving the score 2-1.

Minutes after this play a goal was saved by the seasoned fullback Randy Crawford. He headed a high trajectory shot bound for the goal outside the nets out of bounds. The momentum now shifted in favor of the Syracuse Architecture squad and it was only a matter of time until Dave Schell ended all the hopes of Cornell by lofting a chip-shot over the outstretched arms of the goalie.

The cast of players:

*the fleetfooted forwards:
Joe Lamonoca, Dave Schell and George Whang

*the wayward wings:
Charles Bourmazos, Bruce Lonnan, Werner Seligmann, and John Zissovici

*the menacing midfield:
Doug Disbrow, Bonnie Hagemeister, Bob Pulito, and Mike Wozny

*the furious fullbacks:
Ken Allen, Randy Crawford, Jim Panagos and William Schwartz

*the goalie (who had half his shots deflected by the fullbacks but still wanted a shut-out)
Jay Michael Haverson