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Fall 10-1976

## 100% RAG: Syracuse School of Architecture, Student Newspaper, Volume 2, Number 1

Kermit J. Lee Jr.

Herman Van Fleet

Richard E. Becker

Siegfreid Snyder

Bruce Forbes

*See next page for additional authors*

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**Author(s)/Creator(s)**

Kermit J. Lee Jr., Herman Van Fleet, Richard E. Becker, Siegfried Snyder, Bruce Forbes, Robert Haley, and Bruce Lonman



# 100% RAG

OCTOBER 1976

VOLUME 2 NUMBER 1

## 100% EDITORIAL

This (beyond any reasonable doubt) is the "RAG". The 100% RAG to be exact. To those transfer students and freshmen new to the school, the RAG is now in its second year.

Established last year as an attempt towards mending frazzled lines of communication, the RAG hoped to pump some life back into what was felt to be a stagnant environment. In a year of reflection, as the school searched for a new dean, the RAG struggled through its infancy stage.

With the arrival of the new dean this fall, the school's outlook on the future is broadening as it develops and implements plans for change. The RAG, similarly, sees its role growing and is presently developing and implementing its own changes.

As an immediate measure, the 1976-77 RAG is seeking to broaden its representation of the student body. Freshmen, sophomores and transfers, specifically, need to **MAKE THEMSELVES KNOWN** and get involved with the paper. Yes, **SENIORS DO GRADUATE**, and with that, people are needed to continue working on the RAG.

For work on the RAG, incentives were and still are needed. As an outgrowth of some study last year a limited amount of course credit was gained for RAG production work. It is hoped that in the future more credits will be available for a larger staff.

The RAG hopes to become a forum for quality architectural expression through mutual interaction with professors teaching graphic and paper-oriented courses. It is felt that a writer's work should be rewarded by more than an "A" in a single course and that a paper's affective range should be more than one individual (a professor). At the same time this source of writers would

help the RAG develop a catalogue of articles that would reduce some of the 'mad-writing' at RAG deadline time and de-centralize some of the paper's contributors.

As a final note, the RAG is still in a process of constant change and development. Increased involvement by the student body as a whole is extremely important. In this -the growing stage of the RAG, it is the sophomores and freshmen that can most seriously affect this paper's future potential.

### GET INVOLVED.

If you have any experience or interest in working on the RAG, contact anyone listed in this issue for information.

GG



R. S. VANKEUREN

Bob VanKeuren moved quickly and decisively among us. He was an academician, a professional architect, a consummate pilot, a sportsman, an endearing family man. For some of us as students, he was stern and demanding: driven by the obligations of a discipline which depends on knowledge

and precision: for some of us, as faculty, he was bold and symbolic of tenacity and tenacity: for all of us, as friend, he was the rare sum of his many and complex parts: indefatigable, predictable, and wholly responsive...

The significance of Prof. VanKeuren and what he gave us came not in knowing him, for that is what acquaintances do but, rather in understanding him, for that is what friends must do. The facts and the systems that he held onto and reported were as much of the discipline of learning as they were of the nature of "what"...

His faith in the strength of Man and God, perhaps the conflict between tasks of building and Nature, is best seen in the long and uphill battle to bring the Winter Games back to Lake Placid, a battle he joined and lavished in, nearly as long as I knew him, only to win, too late...

We fought on many fields, Van and I, and what I learned from him is the need for principle, for tenacity, and the discipline of freedom, the soundness of knowing and caring about more than just architecture: the spirit in us...

"Willingly I impart my things, not not unwillingly I accept better ones"  
Thomas More, Utopia

Kermit J. Lee, Jr.



## 100% OUT OF CONTEXT

"...In winter we keep the windows closed to keep out the cold and in summer we open them to let the heat out, so, consequently; my theory is: If in winter we open the windows we'll have summer and in summer if we close the windows we'll have winter..."  
Prof. William Scarbrough





## Julian de la Fuente

From the address 35 Rue de Sevres, the modestly equipped atelier that stood witness to the gestation and realization of perhaps some of the most powerful architectural accomplishments of the 20 Century, is born Jullian de la Fuente, Le Corbusier's former apprentice, collage maker, and paper maché magician. After the thorough dunking of an eight year exposure to the methods of Le Corbusier, Jullian emerges today from a struggle for his own identity as an architect.

His completion of the Venice hospital project, the re-design of the French Embassy in Washington, among others, submits itself to a recapitulation of the matrix approach to design. Theories involving the additive module, cellular systems, infinite growth patterns, and collage-type superimpositions involving color and function become apparent here. The idea of that Cartesian delight, mat-texture, can be easily detected and seen as important concept in the late works of Corbusier and subsequent follow-up by Jullian.

As one dusts off the theme of mat-texture, the attitude displayed in Piet Mondrian's compositions of the early 1920's and later in his painting "Broadway Boogie-Woogie" is brought to the surface. Also, Le Corbusier's infatuation with monk cells is recalled in his Pessic housing scheme (1925): a uniform texture in plan with interlocking L's consisting of garden and house. Standardization and prefabrication of elements enabled endless combinations from the base "cellule" which was cleverly arranged so as not to become dull or predictable. Here, the cellule becomes Corb's laboratory for mass production. Forty years later, this same additive approach provides his rationale for the organization of the patients rooms in the Venice hospital from single bed to groups to clusters. When integrated with the hospitals circulation scheme, his approach becomes a logical duplication of the pedestrian street conditions found in the city of Venice. The establishment of the grid and the concept of the horizontal matrix is carried out by the use of piers, columns, and concrete modules with steel infill.

About this time Team X also began to explore similar solutions. Although ori-

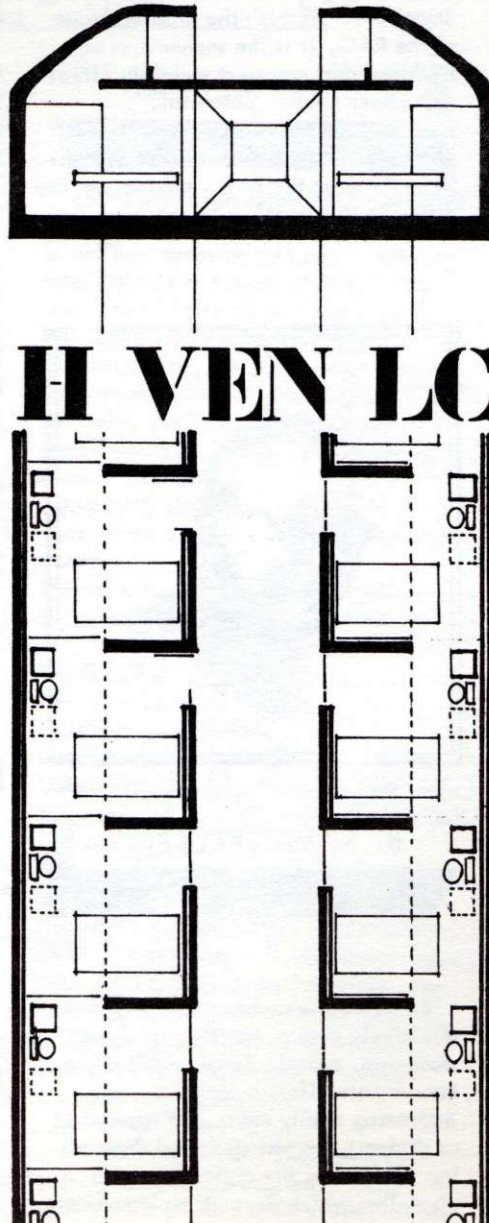
ginally restrained by Le Corbusier's insistence that he was the innovator of these ideas, Jullian was sent to their convention. Through this controversy and subsequent developments, one can see the interest in mat-texture as a building-type growing rapidly.

Other endeavors involving the mono-grid since 1965 come from all over the world: In Europe, Aldo van Eyke's orphanage in Amsterdam; in Japan, Kunibiko Hayakawa's project for the re-

organization of Tokyo where communal activities took precedence over housing that provided the minimal human functions of "sleep, body development, evacuation, and procreation"; and in Lima Peru, James Stirling's mass housing involving government built core with expandable development by the occupant. Perhaps the closest American example is Gwathmey's mat-housing in Rochester, New York. The success or failure of these types is determined largely by locals, function, budget, and sociometric interrelationships. In as much as this strategy works for the Venice hospital and possibly for Jullian's market place in Spain where dense active zones are desired and his "yellow peripheral distinctions" clear the problem of movement; the same approach holds distinct dangers in its application to housing in the U.S.

Mat-texture's attractive devices for the ease of organization, orderly execution, and pressuring of zones make it seem a viable design method for housing. Its use as an alternative to the suburban "ranch burgers" may possibly be an attempt to correct the problems of suburban sprawl; however, some basic truths about housing have been overlooked, and in so doing, new and more serious problems have been created. The bland horizontal matrix does not account for the unpredictable differences basic to human nature and reduces the dwelling to a consumer article and the dweller to a consumer. This degradation represents an assault to the user's identity. The concept of individuality in connection with the idea of community becomes blurred. The freedom of one's humanity is threatened in the process of making ones habitat "uniform". This Orwellian "uniformity" is a literal interpretation of mat-texture housing and has awesome if not frightening implications. The fact that Architects would comply with such a perverse attitude makes possible the reality. If a degree of social consciousness could be realized in dealing with housing problems, and the rejection of handling people as objects to be pigeon-holed into some type of barracks, then more realistic solutions could become possible. Until then, the fissure between man and method will continue to grow unchecked.

Herman Van Fleet



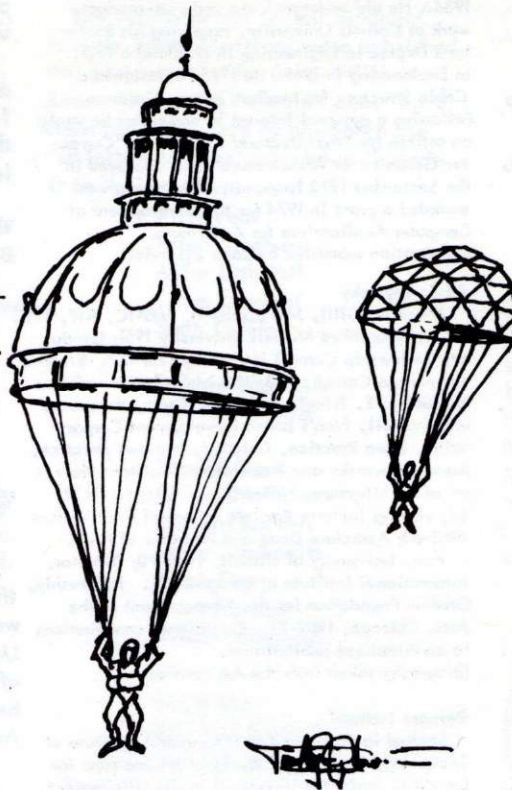


## WHAT GOES UP.....

Under the watchful wing of Captain Architecture six "artichokes" heroically took their lives in hand and leaped thousands of feet plummeting down to earth. This was not a mission of suicide but, rather, the exhilarating experience of space. It would be an oversight not to mention the parachutes that went right along with these same architecture students on their most memorable day of sky-diving.

Upon descent, the fabric of the landscape revealed itself in the most recognizable form--"the Plan". Looking down at this magnificent quilted pattern one could only perceive tone which then developed into a grain. Specks grew out of this grain and as the altitude decreased the specks became dots and the dots comprised something more than just pure geometry. They seemed to take on a hue of brown and a biomorphic shape.

One could now detect subtle movement in this repetitive scheme of de-



tached units. Along with this subtle motion a bucolic sound emanating from these rather questionable objets d'arts brought to mind the "renaissance" of the real machine aesthetic.

At this point the individual objects could be seen as separate from the overall scheme. An organizing spine could be read from the less than pure form and the structure, a rectilinear column grid became clearer. A double cantilever supported from either side of the rectangular bay was another distinctive feature.

The four column grid and matching vertical shafts stacked at one end were strong enough clues to indicate the generic building type--sometimes referred to as "milk factories". If they didn't have outstanding architectural features, however, one might mistakenly think they were cows.

MOOOOOOOOOOOOOOOOOOOOO!

Haverson

## FOREIGN AFFAIRS : AMSTERDAM

Summer 76: Amsterdam

The ten person delegation to Amsterdam returned to the United States in mid-August having concluded an exciting two-month foray into European Architecture. Amsterdam served as the home base for the six-week program which was conducted under the discriminating direction of Professor Kermit Lee (Thanks Kermit!). Classes met daily at Jacob Obrechtstraat, a two-block walk from the hotel Van Kasteelen where we lived.

In addition to classes and lectures, the program featured a number of day field trips to Rotterdam, The Hague, Delft, Utrecht and Hilversum. One highpoint of the program was the visit to Jacob Bakema's office in Rotterdam. Bakema, one of the top names in European Architecture today, discussed contemporary trends in the field and

at the same time enlightened us on his personal philosophical views.

Amsterdam was an enjoyable city, both for living in, as well as studying architecture, excellent museums, English spoken practically everywhere, friendly people, etc.

In terms of the program, Amsterdam is recognized as a city with an impressive architectural history. Not only is it the home of the De Stijl movement and the Amsterdam School, but famous architecture is also found here and nearby. We visited such landmarks as Berlage's Stock Exchange, Van Eyck's Children's House (Utrecht), Oud's Town Hall (Hilversum), and Bakema's Lijnbaan (Rotterdam) to name but a few.

Non-architecturally speaking, Amsterdam is a fun, uninhibited city, known for its wild night life, as well as its tolerant attitude towards drugs,

youth, sex, etc. (not to imply that this attitude influenced the actions of the group in any way).

During the program, several of us took the opportunity to visit other countries over a few free weekends. Combined, we journeyed to London, Antwerp, Ghent, Copenhagen, Amersfort, and a few places in between.

The final two weeks were spent touring Europe in small groups or individually. The author took the "Hennings-Gendreau-Becker 15 Day Special" which took in such sights as Basel, Lucerne, Zurich, Munich, Salzburg, Venice, Florence, Nice and finally Paris, from where the return flight left. It was a most memorable summer for all of us (If I may speak for everyone) and besides a few pieces of lost luggage, everything went smoothly.

Richard E. Becker



## LECTURE/FILMS SCHEDULE

Following our first two Wednesday Night Lectures, the first given by Julian de la Fuente, the former Chef d'Etudes Atelier Le Corbusier, Sept. 29, and the second by Francois Gabriel, a professor of architecture at SU, Oct. 6, eight lectures remain for this semester.

## LECTURE SERIES

## GERHARD KALLMANN

Wednesday, October 13, Link Auditorium, 7:45 pm.

## STUART E. COHEN

Wednesday, October 20, 117 Lyman Hall, 7:45 pm.

## DR. DONALD GREENBERG

Wednesday, October 27, 117 Lyman Hall, 7:45 pm.

## ALVIN BOYARSKY

Wednesday, November 3, 117 Lyman Hall, 7:45 pm.

## BERNARD TSCHUMI

Wednesday, November 10, 117 Lyman Hall, 7:45 pm.

## Gerhard Michael Kallman VAIA RIBA

Gerhard Kallman was born in Berlin, Germany in 1915. He received his diploma from the Architectural Association - School of Architecture in London, England (1941). He is presently a principal of the architecture firm Kallman & McKinnell and is registered in Connecticut, Massachusetts, New Hampshire, New York and Pennsylvania. In the last fifteen years Mr. Kallman has entered and won many competitions, the most significant are listed here: Broome County Cultural Center, for Binghamton, New York (1967); Boston City Hall\* (1968); Parliament Offices for London (1973, A Commonwealth Competition); and Northampton County Hall (1973). Other projects of significance that Mr. Kallman has produced include: Physical Education Facilities\* (1971); Phillips Exeter Academy, N.H.; Master Plan for Harvard University Athletic Facilities (1972), Boston; Woodhill Medical & Mental Health Center\*, Brooklyn, NY; University of Minnesota Student Union (1973); Five Cents Savings Bank, Boston\* (1973). His article, "Movement systems as generators of built forms", was published in Architectural Review in November 1975. Mr. Kallman is currently a member of the faculty at Harvard's GSD. (\* These projects have been built).

## Stuart E. Cohen

Stuart E. Cohen was born in Chicago in 1942. He has Bachelors and Masters degrees in Architecture from Cornell University. While working in New York his design for a low-income housing project won the firm he was with a P/A design citation. Mr. Cohen has been a visiting critic at Columbia University. He currently has his own architectural practice in Chicago and is a lecturer in architecture at the University of Illinois at the Chicago Circle. He is an author of many articles for "Progressive Architecture". Recently, his article "Physical Context/Cultural Context: Including It All" was published in "Oppositions 2". This summer he organized the exhibition in Chicago on "Chicago Architecture".

(The substance of this biography was taken from "Oppositions 2".)

## Dr. Donald Greenberg

Dr. Greenberg was born in New York City in 1934. He did undergraduate and post-graduate work at Cornell University, receiving his Bachelor's Degree in Engineering in 1958 and a Ph.D. in Engineering in 1968. In 1965 he designed a Cable Structure for Madison Square Gardens. Following a personal interest in computers he wrote an article for "Architectural Record" on "Computer Graphics for Architecture" that appeared in the September 1973 issue. Dr. Greenberg was awarded a grant in 1974 for the development of Computer Applications for Architects. (Information submitted by John Zissovici)

## Alvin Boyarsky

BArch(McGill), MRP(Cornell), MRAIC, AIP, TPIC, TPIC. Qualified McGill University 1951; Graduate Fellowship Cornell University 1957-59. Worked for various Canadian, British and American offices including: T. Pringle and Sons, Yorke, Rosenberg and Mardell, Nun's Island Development Corporation, Town Practice, Chicago, and own practice, Adams, Boyarsky and Associates. Assistant Professor of Architecture, University of Oregon, 1959-62; visiting lecturer Bartlett School of Architecture 1962-63; Associate Dean and Professor of Architecture, University of Illinois, 1965-70; Director, International Institute of Design 1970. Fellowship, Graham Foundation for the Advancement of the Arts, Chicago, 1969-71. Occasional contributions to architectural publications. (Biography taken from the AA catalogue)

## Bernard Tschumi

Studied in Paris, and at the Federal Institute of Technology in Zurich. Worked for some time for Candilis, Josic and Woods, in Paris. His project for "Do it Yourself City" was awarded a prize in the Cannes Urbanism Competition, which enabled him to develop it further. Worked on this for two years in Paris and in London. Commuters partnership with Chilean architect. Taught at Portsmouth Polytechnic. Has contributed to Architectural Design (Paris issue and others). Professor at the Architectural Association in London. (Biography was taken from an AA catalogue)

## LECTURE TAPES

Have you noticed that the Wednesday Night Lecture Series is being recorded on video tape? Since it seems desirable to record these lectures and possibly other events occurring throughout the year (guest lecturer seminars, juries, etc.), some people are now experimenting with the various mediums available for this purpose.

Video tape might be the most convenient means of documentation. The equipment is usually available through the university audio/visual service and the completed tapes are easily stored in the Synapse Tape Library, available on request and viewed at any university closed circuit cable monitor. Hopefully, the tape library will grow and will include tapes on loan from

other architecture schools. This type of exchange opens up several possibilities such as the idea of two or more schools engaged in the same design problem viewing each other's solutions via taped juries.

In addition to video tape, Wednesday night lectures are recorded on Audio Tape Cassettes which are available in the reading room. All of last years lectures were recorded.

If you are interested in assisting with the video taping of lectures, contact Ben Kishimoto or Bruce Lonman.  
Bruce Lonman



## RECORD REPRINTS

In the September 23, 1976 Edition of the SU Record, two in-house professors were brought to the attention of the University community. The substance of those two notices have been reprinted here for closer perusal by the entire Architecture School.

## GG

"Habitalite dans les Structures Spatiales a l'Echelle Urbaine," a paper by Associate Prof. J. Francois Gabriel, architecture, appeared in the May issue of Techniques of Architecture, a tri-lingual magazine published in Paris. The issue was devoted to the latest architectural developments in the field of space structures, and was an outcome of the international conference on space structures in September 1975 at the University of Surrey, England, at which Gabriel gave a paper, "Living in a Space-Frame." He presented a third paper, "Three-Dimensional Suburbs," at the World Congress on Space Enclosures at Place Bonaventure, Montreal, July 4 to 9, organized by the International Association of Shells and Space Structures, and the Building Research Centre at Concordia University, Montreal.



Energy is signified in at least two ways by the logo he designed for SU's institute for energy research, according to Associate Prof. William H. Scarborough, architecture. The circle superimposed on the square sets up tension - which equals energy. The diagonal suggests rotational movement - which also equals energy. The institute was formed in February with Associate Dean Volker Weiss, engineering, as director. An interdisciplinary faculty of about 40 was appointed in March. Seven active contracts have been awarded under institute auspices, Weiss reported last week, and 17 research proposals are pending with governmental and private organizations.



## DEPARTMENT OF REDUNDANCY DEPT.

Effective only for those students, freshman and transfers, who entered the School of Architecture in September 1976 and after, the curriculum category of Professional Requirements no longer exists. A 21 credit hour Professional Elective may be fulfilled by any elective/optional courses offered within the School of Architecture as well as courses given elsewhere on campus which are deemed appropriate to the individual student's academic experience and goals. Each course taken outside the School (other than LSA 310 and 311) should be checked specifically with Assoc. Dean Julio SanJose as to acceptability.

For students who entered the School before this fall, the B. Arch. degree program still includes:

Professional Requirements (13-14 credit hours as indicated)

- 1) Arc 103 (3) Env. Percept. & Commun.
- 2) 5 options from among these specific courses:

Arc 145 (3) Soc., Econ. & Pol. Factors in Design

Arc 254, 255 (2 each) Problem Solving  
Arc 256 (2) Computer Application in Arch.

Arc 281 (2) Rendering

Arc 282 (2) Office Graphics

Arc 283 (2) Drawing

LSA 310 (2) Landscape Arch.

311 (2) " "

Arc 345 (2) Community Development

Arc 346 (2) Environment & Behavior

Arc 355 (2) Theory & Anal. of Urban Form I

Arc 455 (2) Theory & Anal. of Urban Form II

Plus:

Professional Electives (12 credit hours from the following areas)

- 1) All Architectural History courses beyond the 12 c.h. History requirement.
- 2) Fifth year Architectural Design.
- 3) All other elective/optional courses offered within the School of Arch.
- 4) Experience credit up to 12 c.h.
- 5) Appropriate courses outside the School, verified with Assoc. Dean SanJose as to acceptability for each individual student.

B. Bennett

## STUDENT BOARD

The results of the recent Student/Faculty Board Elections were published this past week by Professor William Scarbrough. The "elected ones" have been reprinted here to enlighten the "unfortunate ones" who haven't made it to their mailboxes yet.

### First Year

Brian Stephens  
Mike Calafati  
Dave Leonard  
Sean Guhin

Debbie Padwater  
Anthony Totilo

### Second Year

Robert Pfaffmann  
Richard Roberts  
Stacy Strulowitz  
Ralph Fey  
Gary Szrama  
Alison Sheppard

### Third Year

Bill Vandersteel  
Bruce Forbes  
Mark Tarnowski  
Cathy Knight  
Richard Becker

### Fourth Year

Jay Haverson  
B. Hagemeyer  
Adam Gross  
Joe Buchek  
Mark Job

### Fifth Year

Jim Stannard  
Jay Leistner  
Robert Stern

At their first meeting several committees were formulated. People should take note of their representatives on the committees.

### Curriculum Committee

Bill Vandersteel 3yr Orkin  
Joe Buchek 4yr Pollak  
Jim Stannard 5yr Haggard

### Faculty Search Committee

Stacy Strulowitz 2yr Malo  
Bruce Forbes 3yr Smith  
Jay Haverson 4yr Orkin  
Robert Stern 5yr C. Lee  
Sichta  
Schueller  
Skoler

### Promotion, Reappointment and Tenure

Richard Roberts	2yr	Levy
Richard Becker	3yr	Malo
Mark Job	4yr	Scarbrough
Jeff Elghanayan	5yr	Verley
Adam Gross	4yr	K. Lee
		Orkin
		Sichta
		Reckmeyer
		Skoler
		Smith

Professor Scarbrough, this year's Student/Faculty Board Chairman, has said that each board member will be assigned a studio section. It will then be the responsibility of the representatives to communicate their view on S/F Board issues to their studio. Scarbrough has indicated that on an informal and personal basis the representatives will be made accountable for keeping their students abreast of pending S/F events.

GG



## 100% RUMOR

Amidst rumors that the Slocum Hall elevator will be replaced by a university-run suicide jump, the Rag has learned that a vertical transportation mishap has fallen prey to Big-Money politics.

Well-placed administration sources tell us that the estate of a wealthy alumna has left the university five million dollars on the condition that it display on campus a certain fifty foot erotic sculpture from her art collection.

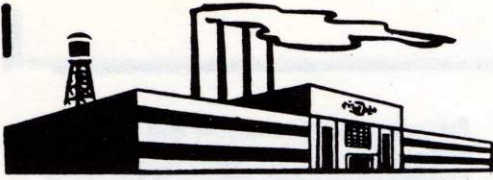
"The Administration needed the money badly," said our source, "but couldn't bring itself to place the statue near Hendricks Chapel, so they decided to stick it in Slocum."

Most of the money will go towards walnut "insulation board" for the Administration Building offices and also towards "compensation" for the handicapped that might bring suit."

When asked how the sculpture would be installed in the shaft, our source said, "where there's a will, there's a way," and left grinning.

Anonymous





# BAUHAUS

Bauhaus hours for the fall semester '76 are: Tuesdays 0800-1100 and 1300-1700  
Thursdays 1300-1700  
Saturdays 0800-1700

For special appointments call 3-4615 or contact John Hathaway. Keys will be available to those who wish to sign them out in teams of two. They will be available during regular office hours at 417 Slocum.

STRICTLY OBSERVE ALL POSTED bauhaus RULES FOR YOUR OWN SAKE AND FOR THE SAFETY AND THE CONVENIENCE OF OTHERS. ALSO BIG BROTHER (OSHA) is watching you!!! UNDER NO CIRCUMSTANCES IS OSHA MANDATED SAFETY EQUIPMENT TO BE REMOVED FROM ANY OF THE TOOLS. THE INSPECTORS ARE EMPOWERED TO IMPOSE FINES ON THE SCHOOL IF THEY DISCOVER IRREGULARITIES. REMEMBER: YOUR BODY BELONGS TO THE GOVERNMENT! DO NOT SABOTAGE IT THROUGH CARELESSNESS AND/OR THE TRANSGRESSION OF GOVERNMENT RULES!

Some general comments;

We have now a number of new tools at the bauhaus which raise our status to

that of a pretty decent model shop, even if we cannot dream to compete with the average industrial arts shop in a junior high school where bored students learn how to make ash trays, magazine racks, and table legs according to school approved patterns.

No tools should be taken out of the shop. This rule is for your convenience. If you want to use a tool and you can't find it where it is supposed to be, you are certain to be disappointed. Your purloined utensil, on the other hand, is most likely to gather dust in some corner because you lack the time and energy to return it once your emergency has passed.

If you have borrowed any of the following tools last year, please dust them off and return them: arbor wrench for radial saw; 1" adjustable wrench; claw hammer; bench plane; 2 furniture clamps; a drill vise. Most of these were privately owned.

More tools have been promised to us. This makes the job of our graduate assistant more difficult since each tool requires a certain amount of maintenance even if it is handled with care. Be understanding!

Power tools require careful handling. If you are not sure that you understand the tool, we will gladly give you instructions. Even an experienced machinist re-reads the instructions from time to time. Skills and knowledge need refreshing if you are not in constant practice.

We will not routinely provide small hand tools for your use. A hammer, pliers, a knife should "fit" you, they should be an extension of your hands and your mind. You should OWN them. We will provide locked space for these tools as well as for projects and materials. HOWEVER, unless you have special permission, everything left at the bauhaus will be disposed of at our discretion at the end of the school year.

AND REMEMBER: TOOLS, MATERIALS AND YOU, STILL BY AND LARGE CONFORM TO KNOWN LAWS OF PHYSICS. DO NOT TRY TO DEFY THEM. NO AMOUNT OF SWEARING WILL SUBSTITUTE FOR A LACK OF SENSITIVITY AND SKILL.

siegfried snyder

## AIA/ASC

The Association of Student Chapters of the AIA has been established at most Universities and colleges offering degrees in architecture (the 80 accredited schools inclusive). As a present body of 24,000 members, its general aims are to facilitate the transition between student and the profession's life and work.

Through the many programs ASC has created, its goals are exhibited. These are to:

- provide a service to architecture students
- represent student views/needs and provide an opportunity for student input into future directions for our profession.
- act as a clearing house for information and a communication channel for students
- serve as a liaison between the students and the profession

-provide the profession with a broad insight into the existing changing attitudes about architecture in schools of architecture today

The ASC is growing quickly; as momentum builds students begin to realize the potential ASC has in their educational process. If you wish to join the ASC/AIA Chapter at SU or have any questions about this organization contact:

Henry Abderhalden, SU Student Rep  
Kermit Lee's Studio  
Box#2

Bruce Forbes, New York Regional Director  
Peter Olney's Studio  
Box#133

The American Institute of Architects (AIA) is the National Professional Society of the Architectural Profession in the United States. It has more than 25,000 licensed members. The AIA's national headquarters and staff are

located in Washington, D.C.

The professional Society has three major intents:

-to maintain and improve the competence of today's practitioners

-to create a sufficient supply of well-trained practitioners for tomorrow  
-to represent the Institute before professional and industry groups, government, and the public so that

good design is encouraged by law and demanded by the community  
Institute programs are financed through member's dues and include a continuing concern with architectural design, structure and materials; business and production aspects of architectural practice; architectural education and research; urban design; public affairs; and other subjects of interest and importance to the AIA's membership and to the public.

Bruce Forbes





## FOREIGN AFFAIRS: LONDON

The 1975-76 London Program underwent a few changes this past year that has added a new dimension to our architectural year abroad option.

The first major change, which has already become an annual event, was the introduction of a 4-5 day stay in Paris. Touring Paris and its environs before establishing residency in London, gave our students an opportunity to experience a unique city of major architectural importance before getting involved with their program studies. Through an opening in his class schedule (and partially at his own expense), Professor Gabriel was able to join us. Being a resident and perpetual student of Paris, Francois used his architectural insight to provide the program with quite an auspicious beginning. Due to the success of the Paris trip, we will now be able to provide an architectural escort on the N.Y.C. to Paris flight, thus providing two faculty members for the Paris stay. This will enable our staff, over the forthcoming years, an opportunity to expand their expertise concerning Paris with 'on the spot' research. It will also provide our school with a sizable addition to its slide library. This fall, Professor Bostick and our students joined Professor Gray in Paris for a five day tour. A few hundred slides are now being processed for the school as a result of the short excursion.

The most obvious changes occurred as a result of an increased commitment to the architecture students by the managers of the program; the Department of International Programs Abroad (D.I.P.A.). In the past, architecture students were not scheduled for S.U. field trips since, being in London schools, they were not taking Syracuse controlled courses. Last year, due to our student's enthusiastic determination, we were able to schedule trips to Cambridge and Oxford, as well as place our students on virtually every Friday field trip scheduled through D.I.P.A.

The placement of students in the London schools is still critical in determining the potential success of the academic context, a common ground is crucial to a student--teacher exchange. Unfortunately, we ran into a few personality conflicts within certain departments which caused a great deal of concern to the students involved. We have already modified our placement procedures to prevent this from occurring again. All in all, however, these same students, as well as the others, benefited from a truly meaningful year.

In my visits to the schools of Architecture in London, I was impressed by a school in which we currently were not placing students. This was the Polytechnic of Central London (P.C.L.). This school has undergone administrative and faculty changes over the past few years, and is just now emerging as a top school in light of their strong architectural program. Through my efforts and recommendations and a personal visit over the summer by Deans Seligmann and San Jose, we are now able to offer study positions there to a number of highly qualified students.

The quality of different schools strengthens and fades over the years. The Bartlett school has lost one of its strongest faculty, Reyner Banham, to Buffalo. There are still a few other faculty at the Bartlett school with whom we will be placing students but, as at Thames Polytechnic, the accurate placement of our students with the right course and professor remains crucial to a fulfilling program of study. The Architectural Association (A.A.) and P.C.L. are two schools that represent, through their faculty, a major influence on international theory and professional practice. Obviously, an affiliation with these schools will prove an enlightening experience.

An essential factor to a profitable year in London is the completion of what is becoming known as the "core program". The course of studies in London seems to indicate that the program should be an option for fourth and

fifth year students only. Besides which, all structures and technologies will have to be completed at Syracuse. It is important that a student has a firm, if not flawless, record in the core program before embarking on a professional undergraduate degree program. It will be the purpose of the selection process to only enable those students exhibiting outstanding qualifications, both in work and dedication, for study abroad. Furthermore, our school is investigating the possibility of offering scholarships to those students who are worthy and in need of financial support.

Last year in London, we were able to maintain a certain degree of communication among ourselves. We produced a weekly letter informing each member of upcoming events, met at various times during the fall term for slide seminars and spent the entire year attending the weekly field trips en masse. Our students eventually traveled all over Europe and Northern Africa. At the end of each term, the students had a review of their portfolio. Recommendations were then made concerning their areas of weakness.

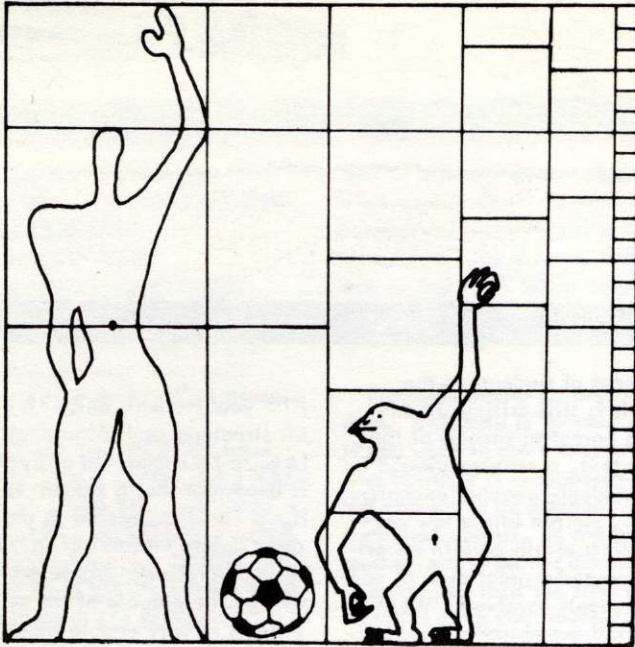
The students were responsible for a research topic, one to be investigated, as a yearly project. These will help to stock a resource center for future students on the program. This year Prof. Gray is directing an investigation project; London Public Housing of the Greater London Council.

Last year's students worked hard. Faculty from each of the three schools commented throughout the year that our students were doing the best work in their studios. We are indebted to them for the positive growth of our school's reputation and we owe the success of the program to their dedication.

I enjoyed working with these people and will continue to support, what I firmly believe, to be an excellent opportunity within our school.

Robert Haley, London Faculty





## IN FORM

Over at the Atelier Rue de Sevres, word has it that Le Corbusier required his pupils to exercise regularly. He would go around saying "...keep the muscles as well tuned as the mind" or something like that.

Here at Atelier Slocum Hall a number of architecture people take his advice and meet about twice weekly at Hookway Field to play soccer (usually Thursday at 3pm. and Saturday at 11am.) After a few bruising practice sessions (We hope two of our injured comrades will mend quickly and soon rejoin us.), the group decided to go on the road in search of a contest. Arriving in Ithaca one wet Sunday, Sept. 26, the soccer players found the Cornell Architects, who fashion themselves as 'Modular Men', ready to compete. The ensuing game turned out to be a very close contest throughout and the 'Modular Men' used their numbers to best advantage in the final moments to overpower the smaller Syracuse squad. One of the more difficult tasks for the Syracuse people seemed to be keeping the ball away from Don Greenberg's forehead. John Zissovici made a strong debut in the goal, deflecting for Syracuse. Game score was 2-0.

A rematch is tentatively arranged for Sunday, Oct. 17, here in Syracuse. Expect a tremendous victory celebration in the rotunda after this one.

Bruce Lonman

## TEAM TRIVIA

Good afternoon sports fans. The 100% staff would like to draw your attention to the new faces on this season's Syracuse University School of Architecture team. In addition to new head coach W. Seligmann, Professors Coleman, Gordon, Olney, and Zissovici have been aquired for the coaching staff. The following statistics have been reprinted for all you S.U. School of Architecture team trivia buffs:

**Bruce M. Coleman**  
Learned at: B. Arch. 1967 Cornell University

Played with: 1969 to present Werner Seligmann Assoc. Cortland, New York. 1967 to 1969 Joseph Cerviti and Assoc. 1965 Little and Dalton and Associates.  
Can play in: New York

**Jeffrey N. Gordon**  
Learned at: M. Arch. 1970 Columbia University, M. City Planning 1966 Yale University, B.A. ( Philosophy ) Grinnell College.

Played with: 1976 Gordon and Spencer Architects, 1975 Welton- Beckett Assoc. 1972-1974 Stephen Lepp and Associates. 1970-1972 Giovanni Pasanella and Assoc. 1969-1970 Office of Midtown Planning and Development, New York City  
Coached at: Fall 1971 Pratt Institute, Instructor, School of City Planning.  
Can play in: New York.

**Peter B. Olney**  
Learned at: M. Arch. 1969 M.I.T. B.A. ( History of Architecture and German Literature ) 1965 Wesleyan Uni-

versity.

Played with: 1974- present Woodman Associates, Newburyport, Mass. 1972-1973 Seapines Company, Hilton Head Island, South Carolina. 1969-1972 Design and Build Associates, Inc. Harvard, Mass. 1969 Moore, Lyndon, Turnbull, Whittaker, Architects.

Coached at: 1968-1969 M.I.T. teaching assistant.

Can play in: Mass., New Hampshire, Maine, N.C.A.R.B.

**John E. Zissovici**

Learned at: B.Arch. 1974 Cornell M. Arch. due 12/76 Cornell.

Played with: Spring 1976 Levatich, Miller and Hoffman Architects, Ithaca, New York. Roosevelt Island Competition. Fall 1975 Anton J. Eggner, Architect, Ithaca, New York. Ithaca Planning Dept. Photo Survey and Sign Study for State Street Mall Project. Summer 1970 Visser and Elling Architects, Amsterdam, Holland.  
Coached at: Teaching Assistant, Cornell University 1972-1976.

The 100% staff extends a hardy welcome to these new crew members and reminds them that in this land of adjustable triangles and all-nighters, you can mean the difference between five years and an education.

pdg

## TODAY'S QUOTE

"...If Peter Keating designed this I'll eat every one of today's Banner."  
-Gail Wynand

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