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Spring 3-1976

# 100% RAG: Syracuse School of Architecture, Student Newspaper, Volume 1, Number 3

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Paul Malo

Kermit J. Lee

Robert M. Haley

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# 100%RAG

**MARCH 1976** 

# RAG-ON



RAG OF THE MONTH AWARD

The dreaded "Rag of the Month" dishonorable mention goes this month to Carl Myrus, design professor, for his unspectacular disrespect for educational ethics.

Professor Myrus has, in an apparently desperate move, seen it fit to grant every one of his design students, deserving or not, an "A" letter grade (with the exception of one "B").

It is not exactly clear to most of us who the targets of this vengeful act are. However, regardless of the motives behind such irresponsible behavior, the issue at hand is the serious injury being inflicted upon the quality standards of our school. It is DISTRESSING to find that a so-called professor of a major educational institution such as ours is capable of making a total FARCE out of all our supposedly serious reasons for being here in the first place.

In all seriousness, the staff of 100% RAG introduces this particular feature with acute reluctance, just as anyone would do almost anything to keep from vomiting in public. Besides the embarrassment involved, the spilling of not-so-nice words does leave a very bitter taste in one's mouth, and may seem like questionable journalism to some. But the intention is to prevent illness or death by poisoning. To paraphrase Kurt Vonnegut...some shit we will not eat!

#### **AMSTERDAM**

In case the wave of hysteria with reference to the Summer Amsterdam program has failed to reach you (where-ever you may be), the lonely staff of the 100% RAG takes heart in its description.

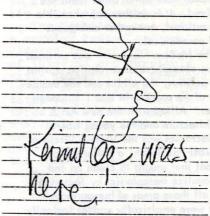
In mid-June, while Syracuse is being rained on, twenty artichokes and their most admired skeptic (Prof. Kermit J. Lee) will be soaring over the Atlantic and subsequently never losing altitude during their six week stay in the Netherlands. One might question the credibility of this seemingly outlandish observation, but, as we all know, architecture does strange things to people (let alone architecture students)————and so will Amsterdam.

The city will coincidentally celebrate its 700th Anniversary during the Syracuse architecture session. With exception of the commercialization, it will be not unlike the bicentennial festivities in the states. In addition. the Netherlands represents a phenomenal achievement in the Arts for a period dating back to the eleventh century. The Dutch Masters-Steen, Bosch, de Hooch, Hals, Vermeer, Reuben, Rembrandt et al line the galleries with their contributions. The townplanning of Amsterdam, Naarden, and Rotterdam are marvels in themselves. The architecture includes that of the Romanesque, Gothic and Renaissance periods while culminating in the works of the pioneers of the Modern Movement. The seeds and the impact of de Still (Oud, van Doesburg and Rietveld), the Amsterdam School (Berlage), and the Expressionism in the work of Kramer and de Klerk are seen and felt throughout the Netherlands.

Excursions into this rich lineage of history will be made through six credit hours of independent or semi-structured inquiry and by an extensive series of field trips to such places as the Hague, Hilversum and Naarden, Groningen and the Hook of Holland and a four

#### **VOLUME I NUMBER 3**

day venture down the Rhine to Rotterdam and Rhinefelden, Switzerland. Visitations will be made to the offices of Jacob Bakema, Aldo Van Eyck, G. Rietveld, and Herman Herschberger. A tentative "weekend spree with K. Lee" is planned for Copenhagen (don't tell his wife).



# THE PEOPLE'S PARTI

The long awaited results of the twice postponed Catalog Cover Competition are as follows:

Ist prize William Scarbrough 2nd prize Scott Baker 3rd prize Jeffrey Zanni

The \$50.00, \$25.00, \$10.00 prizes have been graciously provided from the Arthur B. Moore Graphics Fund.

The PEOPLE'S PARTI and the Media Committee wish to thank all of the participants and faculty for their support. It is the hope of everyone involved that the encourageing turnout is indicative of future events.

## ROBERT STERN: AIN'T MIES-BEHAVIN'

The essential difference Professor Stern sees between Modern & Post-Modern "Inclusive" Architecture perhaps lies in the fine distinction between "Archetype" & "Prototype". As modern industry uses the word, a protoype is the first model of an item after which the rest of the species is patterned. It is a physical reality: tangible, rationalized, willful. It presents an ineradicable image of an idea made concrete. An archetype, on the other hand, has come to mean an ideal from which other ideas are derived. It is neither apprehensible nor rational, but rather ambiguous and paradoxical.

The Modern Movement was spawned in an atmosphere of revolution against the politics, the ethics and the aesthetics of the pre-World War I European order. Allied with the new Art & Architecture and the young liberal democracies was the Vienna Circle of Logical Positivism, a philosophical school that sought to clean up and rationalize metaphysics by factoring out all those areas of human thought that were empirically and/or logically unverifiable. Religion and, to an extent, aesthetics were regarded as irrelevant due to their inherent sentimentality and linguistic ambiguity.

Similarly, the Modernists strove for clarity of structure and form and exhibited a grand loathing for cluttered 19th-Century sensibilities. Their visual imagery came from objects of sufficient novelty to Europeans as to have no meaning beyond the considerable impact of their elemental forms: grain elevators, ocean liners, automobiles, etc. both their writing and architecture were cool, devoid of positive historical reference and, in the concentration on efficacity of construction and use, obviously intended as protoypes for mass production.

The problem with this is that prototypes encourage liberal interore ation: if a Palladio or a Le Corbusier is savvy enough to break his own rules, his followers are generally too dazzled by the splendor even to bend them. The result, especially as transplanted to American soil, has been an architecture that compensates for its general literal-mindedness by beating the environment into prototypical submission. And, despite the fact of the Vienna Circle's long since being discredited, the positivist urge in city planning to collect and sift data aimlessly in hopes that the data will somehow of themselves provide the proper solution has led to urban areas that are great on maps but simply make no sense as cities. Combined with second-hand La Ville Radieuse imagery, these areas are profoundly inhuman.

Stern's rhetorical guns are 'rained mainly on this misguided, literal interpretation of Modernist polemic. His demolition of Mies at 'he lecture was a debator's device to get a small fry, like Harrison-Abramovitz or Arch-enemy Gordon Bunshaft, who are still alive and perpetuating. Antipodally, he places himself and the inclusivist camp, who work from archetypal, complex notions of image and space.

While such architecture is difficult to define, to practice it requires a precise, up-dated image of the cultural milieu. To pass this off as superficial is to ignore the broad front presented by likes of James Joyce, Charles Ives, Thomas Pynchon and the Pop Movement, wherein meaning is communicated not by clarity of statement but by artful stitching of trivial, routine pieces of reality into a conceptual crazy quilt in whose complexities one may wander as in a dream. The archetype in architecture refers not so much to physical structure or replication as it does to the shifting relationships between concept and percept and a zen-like juxtaposition of contradictions. Its visceral appeal derives not from overwhelming or rational image, but rather its power comes from tapping the collective consciousness of a culture for 3000 years worth of images, with no judgement made on ultimate aesthetic value.

One need only look at Stern s
Roosevelt Island Competition entry to
understand the dichotomy. Its apparent jumbled, routine quality bombards
the observer with a wealth of easily
assimilable, intentionally delightful,
deliberately syncopated architectural
minutiae. Ordinary elements like
casement widows or brownstone stoops
transcend their cliche status through a

surprise relation to another element or to the whole composition, or through an internal transformation. There is no pretense towards a literal prototypicality in urban design, for in no sense is inclusivism now seen as anything but responses to specific situations involving the interface of a program, a location and a culture.

Inclusivist Architecture is fraught with danger. It is a funky, chunky style with a stratospheric intellectual base. Its practitioners on the whole are probably not as good as those of the early Modern Movement. It certainly stands in danger of believing absolutely in its rhetoric, as did the later Modern Movement in its own way. In its antithesis towards still-prevalent Western attitudes towards thought, culture and personality, it may seem deceptively simple to convert when it is actually much harder to do (though easier to parody) than "classical" Modernism, if only that its aesthetic goals are much more elusive, the results so low-key and the failures comprehensurately more disastrous.

-Phil Persinger

# SCHINKEL AND MIES VAN DER ROHE

A lecture by Dr. Jacques Paul Réviewed by Prof. Paul Malo

Now that the Modern Movement itself has receded into historical perspective, the study of History seems to be less antithetical to the making of architecture than once supposed in many progressive schools. Much design today, in fact, evidences conscious historicism, as illustrated by several of our recent lecturers. though some current buildings appear in nostalgic dress from a particular period of recent history, other new work is more eclectic, freely synthesizing formal ideas drawn from all of architectural history.

Dr. Jacques Paul's recent talk centered on his contention that even the "Pioneers of Modern Design" were historical in design orientation, despite much propaganda of the Movement and the efforts of many a designer to be considered absolutely original. The indebtedness of L. Mies van der Rohe to K. F. von Schinkel was the more particular subject of the lecture, illustrated by examples such as the former's 1942 project for the Galerie des 20. Jahrhunderts and the latter's 1824-28 Altes Museum, both planned for Berlin.

Dr. Paul treated us to an exemplary evening of scholar-ship and critical perception, befitting such a student of Pevsner and Fanham. Erudition, moreover, was supplemented by a practicing architect's appreciation of how architectural history is made, of the psychology of architectural design. than categorizing artifacts according to individuating characteristics, his critical method sought formal principles common to disparate examples, suggesting that Architectural History may reconstruct and convey the design process.

The potential of this approach did not seem to be fully realized, however. The impression may not have been intended, for example, that Mies a priori selected the plan of the Erechtheum for the Earcelona Favilion; it did not seem to be made clear how designers recognize such analogies when they appear, consciously utilizing the poetry of metaphor and association. Instead, Dr. Paul's analysis seemed often content with scholarly wit, delighting in recognition of formal similarities, but not always convincing us that these were substantial rather than accidental.

Dr. Paul made convincing. however, his thesis that Mies did not disemtark from Venus' half shell onto the beach of the Modern Movement. The Barcelona Pavilion was more than abstract composition in planes: it incorporated recollections and allusions of architecture previously experienced. most lasting lesson left from Dr. Paul's extended visit may be this demonstration that History and Design are the same subject, in different tenses. -Paul Malo

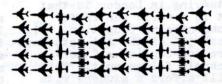
STUDENT BOARD

Through discussion of student input concerning the last Promotions & Tenure Committee meeting, it became apparent that there was a need for a comprehensive course and faculty evaluation within the School of Architecture. The last student meeting revealed that such an evaluation could serve as general information of course content, quality, work load, professor's ability and delivery of material, etc.

For the tenefit of toth faculty and students it was thought that two such surveys would be useful; one issued and tatulated at the end of each semester for general course and professor analysis; another to le distributed prior to each Promotions & Tenure meeting for specific professor re-The intention of such action being a constructive, informative device. as well as, a cohesive input into the Promotion & Tenure & Curriculum Committees.

The best known survey, Oregon State, was solicited, received, reviewed and questions are being compiled for use here. With respect to any suggestions or questions see: Marilyn Kaplan, Tony Lambe, Molly Lee or James Lesser.

-Report of the Student Board



STANLEY SAYS:

"The essence of dramatic form is to let an idea come over people without its being plainly stated. When you say something directly, it is simply not as potent as it is when you allow people to discover it for themselves."

-Stanley Kubrick

# school committees

#### THE DEAN SEARCH

The Dean Search Committee would like to present a status report of its activities to date. Any remarks must be prefaced with a serious explanation of reasons why names and personalized information cannot be divulged. Confidentiality, discretion, and privacy must be maintained to protect the candidates whose position in their present locations might be fragile or otherwise jeopardized by such disclosure. Selected names. who allow such permission to disclose would not qualify under Affirmative Action.

The Committee has met, on a regular tasis, and considered the replies, letters of interest and curricula vitae forwarded in response to ads and inquiries. This total response has row entered the Second Phase, where nineteen (19) of the most promising candidates have been requested to supply the Committee with:

 a. Supportive materials including brochures, portfolios, manuscripts, etc.

b. A brief statement of intentions and aspirations that each would entertain as Dean of a School of Architecture

This material will be received the week of March 8, 1976. Immediately thereafter, the Committee will begin the task of reducing this number to a final group of 6-8 persons of outstanding quality. These persons will be invited to campus, for Phase Three, commencing approx. March 21, 1976... for presentations, jury, and interview sessions that will include Faculty, Students, and Administration.

The Committee would like to be able to present a statement regarding three (3) of the six to eight (6-8) finalists to Central Administration for further consideration no later than mid-May.

-Kermit J. Lee, Chairman

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#### LONDON FEEDBACK

The entire success of our school's London Program lies in finding the right student for the right place. Over the past five years, London has been an excellent academic option for most and. conversely, a rather unproductive, unmeaningful, year for a few. Even with all its European amenities, this year must be seen as an option within an undergraduate professional degree education. A student must be precise in matching his or her interests and ability with the appropriate program intention and faculty resource in London. Each of our present three schools in London has slightly different, if not at times quite different, academic intentions. One should consider a year in London as being in sequence from past course and studio experiences, and usually followed by fourth and fifth year of work back in Syracuse.

The English school structure takes some getting used to. First it is divided into two parts; the first three years being the "intermediate school" and then a compulsory year out of school while obtaining practical experience in an office. This has some definite advantages. primarily in providing for a mid-degree practical encounter with the chosen profession; something which would improve the American professional schools. Secondly, it does provide a relative break in the academic paperchase. In some cases, however, the critish version of the paperchase seems more like an English country walk.

After the year of office experience (year 4 of 6), students return to the "diploma school", years 5 and 6. This is a two-year package culminating in a comprehensive "thesis" and "dissertation". It is the student's responsibility to organize both of these major submissions. They select the topic and the tutors, and work independently.

Syracuse students are placed primarily in years

3 and 5. This gives students the test combination of the two systems. Students in both of these years usually have a "dissertation" or major research paper. They also have a series of usually three to four sustantial design projects, with the last being of a more comprehensive scale.

In their appropriate year. students will also take both general studies" courses and "technical studies" courses General studies include history, theory and socially related topics. Technical studies include structures and technology, but they are presented somewhat differently than in the States. Both are taught through building type studies and proposals. This usually provides a proficiency in one type of structure or mechanical system at the predictable cost of a lesser knowledge of the possible range of systems. The technical studies does, however, include more comprehensive courses in costing, tudgeting, job management and program writing (known in England as the "brief"). London schools offer excellent courses on 20th century architectural theory. Also offered are seminars and wokshops in alternative energy sources and other popular current topics.

A distinct advantage of studying in London is that it is a world centre for Commonwealth education. Almost 50% of the A.A. students are non-English. Cther schools follow suit. This will afford a student with the best personal experience of different values and urgencies as held by a variety of different cultures.

Here are a few short ideas about our London Program:

London and England may be the test place for studies of the effect of the industrial revolution on our modern world.

The works of Frunell and

The works of Frunell and Paxton are abundant with the cast-iron structures of the mid-eighteen hundreds.

English history surrounds you, making the history texts seem mere superficial descriptions. The English countryside allows you to be in the midst of industrial urbanism one moment and in 11th century villages and gothic cathedrals in the next.

Contemporary British architecture draws from 1000 years of urbanism and technology (obviously to different degrees of emphasis).

The English Arts and Crafts Movement of the turn of the century is easily studied in the works of Morris, Lutyens, Voysev, Baillie-Scott, Mackintosh, etc.

Pre-history monolithic sites and towns are atundant in Southern England.

Most American students find the English very class conscious. The English Welfare State is not what Americans would expect. Women and non-white causes are 10-15 years behind their developing equality in the States. Putlic Health services are great, but the class system in English life takes months to comprehend, and then work around.

High density urtan housing means something quite different in form and social organization in London than in any city in North America. London provides an excellent range of study in urtan housing.

English students tend to talk even more than their American counterpart.

These are obviously only a few of the many particulars in London. Lut again, it takes a very determined student effort to make the most of this seemingly long, but actually short, study time in London. A student must really be enthusiastic to what London has to offer. One must get quickly into projects and be agressive to the organization and completion of each project. This is not the place for someone who waits for assignments to be handed out.

Students who are not really committed to the study of architecture should not put themselves into the context where this is expected of them.

Our Syracuse students make a very good showing in

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our London schools. Many times they are the most en-thusiastic and hardest working students in the studio, if not the school. We have had students producing the best work in both studios and lecture courses. This year in London can be not only personally rewarding in architectural terms, as a good year at Syracuse might be, but it also provides a current basis for a worldview of values and urgencies in our chosen and related professions.

For the right students, its the right place.

-Robert M. Haley London Faculty 1975/76

#### LETTER FROM LONDON

(Editor's note: So as not to be confusing the following letter has been reprinted exactly as written in the original text. All errors and corrections on the writer's part have been included in this reprinting.)

To the Staff of 1007 RAGI All of us here in London we're pleased to see the first issue of the RAG. Concidering none of our friends tack home will communicate with us, weve taken the iniative to produce a series of articles concerning our day to day survival in cerning our cay to cay survival in the streets of London. The first article in the series intitled, "Good Show Old Loy", depictings the average Syracuse student entering

his first jury at the A.A.

This exciting account of the facts as they happened will be followed by our second article, "Reality Control\*". That is, providing our first article is published. For the time being we've decided to remain anonomous though not because we doubt the quality of our work. \*Smashing - Exposee\*

-Today we focus on our Syracuse conrad facing a distinguished array of jury members. Life is not easy mon; even here life is damr tricky. The culture shock of having wandered away from the intellectually secure and morally stabilizing Slocum Hall is overtearing. As you people wallow in the comfort of home, we over here are experiencing the confusing aspects of Communism, Socialism, Markism, Cookism and (Architecture?).

The program as stated is to design a pool as a "social condenser". It must be stated that the theme of the pool as an urban typology is not a limitation. It is interded that the pool project is without a form as against a form without a program, which is its counterpart.

The questioning has tegun...
-"Are you one of us?"
-"No, I'm from New York." L.K. S.U. -"Ah, New York, a smashing L.K. city.

S.U. -Well, I'm actually ... " -"Vaaaaaaaaaa iaby

His sentence is interrupted, Sheila's taby has wet again. S.U. - "Well, I actually attend Syracuse University School of Architecture." -"What are you doing here?" L.K. S.II. -"Presenting my design project it's right here in my pocket." -"No. I mean in Londor." -"I'm here to broaden my views and experience the English Tradition." s.u. -"You've certainly come to L.K.

the right place. Ly the way, you appear a bit run down old boy." S.U.

-"I'v teen up for 2 days come half-three." -"Leen kicked out of your squat have you?" -"Forget it." L.K. S.U.

Theres a pause as our student pulls his project from his tack pocket. The poor chap, medium height, light hair hanging on his height, light hair hanging on his collar, mustache, crumpled clothes and glasses really looks a mess!!

S.U. -"Well, my swimming pool," a pause as he checks his list. "has it's ##### major space here.

Oriented in such a way as

to provide maximum solar penetration. The pedes-trians slide along here. ext pinched here and explode into the picturesque here. The structural system is that well-known. all adaptable, fair to everyone, <u>grid</u>. The cir-culation traffic is neither horizontal or verticle with vechicular traffic confined to the tasement. The public, semi-public and private happen here, here and there.

Question from the back, "Where, where and where?"
-"I just showed you, there
there and here." S.U.

Question-"Yes, your plan appears or-ganized around a central theme. Could you elaborate

on that for us. S.U. -"Well"..."ah"...pause... sweat

The room is pierced by the loud cry of a child, apperently Sheila's returned with child, obviously still

Question-"In reference to my last statement, I meant to imply something slong theoritical lines."

S.U. -"Yes, could you repeat both question. (Foy I wish Colin was here.)

Question-A large boisterous man arises in the back to speak. "What he means is, speak. "What he means is upon what have you based

upon what have you tased your Urban Theories?"
-"My Urban Theories are"...
pause...("this guy must be communist")...pause...("why dont they just sleep in the back, like at home") S.U.

Luckily for our student his confusion is troken, it's half-three, time for tea. As we return toxthe the jury is cuzzing and the room humming. The questioning has become intense digging doep into our stu-dents shell. He's actually doing quite well now under the pressure; he's really laying it on the table.

Let's get back to the action. "In the thirties, the Sur-realists invented a game which they called "le cadaure exquis "(the Terri-ble Corpse)". Does this apply to your project?"
"Well, yes it does actually. S.U.

In Syracuse, when a swimming pool, such as mine reaches a certain critical mass, a spontaneous archi-tectural version of the same Surrealist recipe is inevitable. By the way Mr Jencks, could you autograph my copy of "Modern Movements."

C.J. -"Sure, but could you ela-

- Sure, cut could you ela-borate on what youve said first."
-"Yes, the Surrealist used this device to produce S.U. poetic sentences and stories, whose unpredictable points and unexpected juxtapositions were valued. And accordingly, my swim-ming pool is so girantic that at any one time scveral architects may be planning conversions, int-eriors, facilities decorations and other architectural gestures without any awareness of the simultaneous activity of thier colleagues

in the same pool."
(Oh, come on Wild | ill) -"I'm having trouble sorting P.C. out your unpublic, semipublic and unprivate relms. Do you have any three-dimensional aids to held me visualize its aesthetic impact?"

S.U. "I have a model, tut it's tehind the radiator." P.C. -"Ch, warming up."

Question-":our facade appears very eclectic." -"Thank you" S.II.

Question-"Earlier you mentioned fingeurs. fingers. What is this fingers?"

S.U. - "Ch, well thier one of the three laws of Architecture"

Question-"And what might I ask may these laws be are?"

-"The law of Fingers, The law of Square Trees, and

Jaw of Square Trees, and the law of Foof Jardens."

Jencks -"I must write that down."

Ending on a triumphfuli note our local hero is relieved as his unit master rises to summerize his work. He still can't believe why no one asked about his service sys-

Unit Master-"Our friend from Syracuse has many fire qualities. His functional approach to architectual problem solving and technical knowlege of building chemistry are without questions. We handles certain problems well, yet I can't help feel worrying about something. Mr. Syracuse has a welloiled-machine, although I question wether it's in gear.

-The End

#### SUMMER STEW

University of California Perkeley Perkeley, California 94720

28June- 20August Limited Financial Aid Open Admission for Summer Term Architectural course offerings are

California Folytechnic State Uriv. San Luis Chisko, California 93407

The School of Architecture and Environmental Design can not accept out-of-state applicants

University of Kansas Lawrence, Kansas 66044

Dates not available at this time. Architectural course offerings are limited. One technology course; two in urtan planning, and three design studios.

University of Kentucky Lexington, Kentucky

The only Summer course offerings in this school of architecture is a European Studies Program for students presently enrolled in that college

Massachusetts Institute of Technology Cambridge, Massachusetts 02135

No Summer session in this Dept. of Architecture

University of Paryland College Park, Maryland 20742

Dates not available at this time. Architectural course offerings are limited.

-Computer Applications in Architecture -Studies in Visual Design

-Theories and Literature in Arch. -Selected Topics in Architectural History

For more information: Summer Programs U. of Maryland, Room 200, Turner Lat

College Park, Maryland 20742

University of New Mexico Albuquerque, New Mexico 87131

No Summer admission to this School of Architecture. Fall admission deadline is 1March, 1976.

University of Creson Eugene, Oregon 97403

22June- 13August Limited Financial Aid Registration: Monday 21June, 1976 Admission is granted by filing a Registration Request with the Registran's Office or the Summer Session Office by 1June, 1976

Princeton University Frinceton, New Jersey 08540

No Summer sessions in any of this University's departments.

University of Virginia Charlottesville, Virginia 22903

14June- 12August Most courses offered in this School of Architecture require written permission of the Dear of the school to be admitted. For information:

Dean Joseph N. osserman School Of Architecture Campbell Hall, Univ. of Virginia Charlottesville, Virgina 22903

irginia Polytechnic Institue and State University

No dates available at this time. Two Summer terms will te offered. Must apply to the University for admission as a Special Student. Applications are processed by the Director of Admissions.

Washington University St. Iouis, Missouri 63130

31May- 25July: Summer Design Studio in Suanojivato, Mexico 14June- 24July: Summer Design Studio in Copenhagen, Dermark

Yale University New Haver, Connecticut 06520

No Summer Session in this School of Architecture

# LECTURE/FILMS SCHEDULE

Wednesdays 8:15 p.m. Link Auditorium

Feb. 4 Robert A. Stern- architect "Post-Modern Architecture"

Feb. 11 Jacques Paul - Head, School of Architecture; Thames Polytechnic Institute "Schinkel and Mies van der Rohe"

Feb. 25 Film; Columbia University Urban: Focus' film series "Cities for People"

Mar. 17 Malcolm Holzman- of Hardy, Holzman Pfeiffer Associates, architects

Mar. 24 siegfried snyder- professor, s.u. school of architecture "From Martisson to Pigage"

Mar. 31 Peter Eisenman- architect

# IN FORM

The E.C.A.C. Intra-Studio Games

Rasketball-White Division 18February Results:

37 McDonald (O.T.) 35 Skoler

33 Scarbrough (2 O.T.) 31 Bostick

25February Results:

36 McDonald 15 Bostick

45 Sichta 25 Scarbrough

Standinas:

McDonald (2-0) 1.000 Sichta (1-0) 1.000 (I-I) .500 (0-I) .000 Scarbough(I-I) Skoler (0-2) .000 Bostick

Basketball- Gray Division 18February Results:

32 C. Lee

30 Pollak

24 K. Lee

24 Dwyer

58 Orkin

22 Gray

25February Results:

C. Lee by default over Gray (Lost exhibition 32-30)

Standings:

C.Lee (2-0) 1.000 Orkin (1-0)1.000 1.000 Pollak (1-0)(0-1).000 Dwyer Gray (0-2).000

Volleyball Results:

Gabriel/Vonscheven/Malo over Nishi (2-0) ---- 15-6, 15-8 C.Lee over Skoler (2-1) ---- 3-15, 15-12, 16-14 Orkin over Levy (2-0) ---- 15-4, 15-9 Sichta by forfeit over Scarbrough

# THE RED TAPE DISPENSER

Graduation Requirements consist of:

2.0 cumulative average over-all
2.0 cumulative average in all courses taken in the School of Architecture.

2.0 cumulative average in design (including basic). The two architecture averages will be applied beginning with May 1976 graduates and will include only grades earned since September 1974.

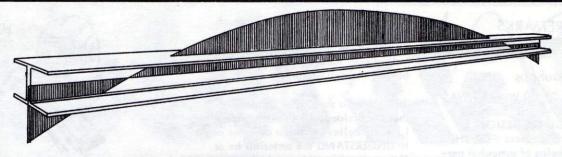
Gym Credits do NOT count toward total hours required for graduation.

Pass/Fail Grades are acceptable for non-architecture courses only, to the S.U. limit of 24 credit hours.

Repeat of Course for a higher grade must be done the NEXT time the course if scheduled (excluding summer sessions).

Academic Standards Actions were formalized for the School by its
Faculty last year, and became effective for the Spring
1975 semester. In essence, four semesters of unsatisfactory
academic performance will result in a student being ineligible to re-register in the School. Each such semester will bring a letter from the Dean's office to the student spelling out requirements and the individual's situation.

Barbara Bennett



### THE BENDING MOMENT IN PERSPECTIVE

Without question, the bending moment continues to be the singly most feared, ill-understood, and lampooned element of the complete architectural education offered here at the School of Architecture. By virtue of its constant though unwelcome presence throughout the study of Structural Design and Analysis (here, that unbearable and seemingly unending force-fed four course sequence) it has become the object of contempt and ridicule on the part of students seeking some scapegoat on which to vent their outrage and frustration at the idea that architects should have some knowledge of structural besavior.

To single out the innocent and unsuspecting bending moment as the protagonist of that notorious band of concepts which collectively derive from Newton's Laws to form a knowledge of physical behavior known as Statics is tantamount to blaming Mrs. O'Leary's cow for the Chicago Fire. This is an injustice with which we may perhaps learn to live.

But isn't it neat what they teach us in Technology! Designers armed and dangerous with piles, waffles, tees and panels moulded (slip-forms of course) of highearly-strength, air-entrained, exposed aggregate concrete. Also, gusset plates, double-L's, compression rings and plate girders all assembled of 100 KSI quenched and tempered alloy steel with high-strength bolts. We have established a vocabulary. How Teutonic.

To build seems simply a matter of collage: to assemble these diverse elements in new and tasteful ways. Anything is possible. Don't worry about this span or that one. It's all on a grid. Let the engineer worry about it. High-rise is just the same, only stacked higher. Support? Enclosure? What's the difference? The vocabulary needs articulation.

The Gothic is the epitome of style. The cathedrals are masterpleces of form, elegantly conceived and richly embellished with ornament and color. Pinnacles seem exquisitely decorative sculptural elements. But we now know better than that. We now know that Gothic builders understood more than form and composition. We now know that without weighty pinnacles to impart sufficient compressive stresses on masonry buttresses these buttresses would collapse.

The Rennaissance is the epitome of refinement, at least.. Brunelleschi inherited the task of completing the Cathedral of Florence, the Duomo. He was the last of a long line who had been charged with that same task. He alone succeeded. Each before had balked at undertaking the design and construction of the dome. You know he did it. You know he was inventive. It's the same with Michelangelo at St. Peter's.

In Technology we learn of the Vierendeel truss. In Design we perhaps propose to use this truss. The long span required, besides the Technology text, seems to indicate its use. The regular orthogonal geometry of such a truss facilitates pure architectural expression. The student of Structure should know that such a truss is a sham. Such a truss should vary in its bay size or, the vertical members should vary in their cross sectional areas. The chord members should vary likewise in any case. In this way, the truss would conform to the mechanics of its internal behavior. That is, if it must be orthogonal to begin with.

And so we continue to poke fun at Structures, Bending moments are calculated and forgotten. We are missing the point. The point is that structural behavior is a qualitative and deterministic a priori reality and not a quantitative problem of a posteriori plug -in (sic) provision.

Material buildings should be conceived in terms of material behavior. It's no joke, Hands off the bending moment.

-David Wildnauer

#### ARREPORT

The spring report from the reading room is not nearly as optimistic or cheerful as the coming season demands. In fact, I have found the uncaring and selfish attitudes of the users, in their inabilities to see past their own short range needs, to be rather frustrating and depressing. In short it boils down to forgetting about other persons who may need the same information and/or materials, and yet can't find it because of its mysterious disappearance. If you ever wonder where things are when they're not there, they're probably sitting in someone's personal collection of loose materials under 2' of other miscellaneous garbage, only to be discarded when that person has

time to sort through the pile and donate parts of it to their own circular file, the wastebasket. I'm alluding here to the most prevalent problem of pilferage, or for those of you who do not deserve my politeness, stealing.

I'm sorry to have to rearticulate on the benefits and luxuries involved in having much of our architectural information so readily available. Obviously, it would be nicer to have all of it here, but we can't even be responsible for what we have. Most of the acquisition money spent replaces stolen books, or is spent searching for periodicals from different publishers in order to bind together a years' volume. I assume the longer this con-

tinues, the less happy Bird will be, and soon they'll tell us to give it all back.

Perhaps a little more cooperation (if you won't put things back where they belong, please don't bother), and consideration of the position of the reading room, existing totally under the good will of the main library, would help to alleviate this problem. It seems we could all benefit from more books, more magazines, and more of the workers' time spent, instead of looking for things in the most obscure locations, organizing materials so that they would be easier for all of us to find.

Marilyn Kaplan

# SNYDER REMARKS

#### bauhaus

AT THE AGE OF 30 WHEN I WAS A FRESHMAN AT THE RHODE IS-LAND SCHOOL OF DESIGN I HEARD OF THE bauhaus FOR THE FIRST TIME. being of somewhat german origin, this impressed me so much that when i took over the old sculpture studio for the school of architecture i promptly named it in honor of this famous teutonic edifice which for 30 years of my life had escaped my attention. this, i hoped, might atone for my previous dire ignorance while, at the same time, educate others who come along, see our sign and ask me: "what is a bauhaus?"

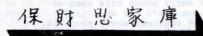
"the bauhaus (syracuse) is the shop of the school of architecture located in parking lot có, after subsisting on a mini-minimal budget and mostly borrowed implements for four years, we have finally acquired a number of new tools with a university grant. (only last year mark de shong had to take up a collection to buy a band saw) this has made us so respectable that even the US of A government has recognized us through the medium of OSHA agents (for our own good, of course). So: BIG BROTHER IS WATCHING YOU! time to be watched is as follows: M 9-12am, T 2-6pm, Th 2-6pm, F 9-12am, S by appointment and Sunday 1-6pm. bring your own hammers and small hand tools however. lee harris, the foreman (sorry NOW, foreperson) is building some lockers where you can leave your stuff if you provide a lock."

"two bauhaus keys are available to any two of you who want to work during off hours and sign for them at 417 slocum. and watch your bulletin boards for further anouncements."

"we also have a welding shop. but this, alas, is an elitist enterprise only accessible to the elect (who take or have taken the course or can prove that they know how to weld ). this venture is financed largely by the AISC and local fabricators from whom we also mooch steel."

DREAMS: a vacuum forming machine, a 220 V power line for our arc welders, and people who don't claim to know how to use a tool when they really don't. the shop has been largely a labor of love, and thanks to bill, tom, mark, mark and lee the assistants who have helped over the past years and often beyond the call of duty.

do we need a shop? the opinions on that are divided. like the "bauhaeusler" if or one believe that the designer ought to UNDERSTAND the materials he or SHE works with. this cannot be done by philosophizing alone, plato notwithstanding. hands and mind should be able to work together. separated they are often the cause of arrogance and destructiveness.



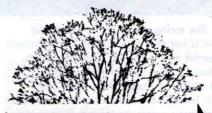
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The whereabouts of our prototypical hero Capt. Arky has been the subject of many letters received by our 100% RAG staff. Writers were horrified by recent rumors that the Captain has abandoned the moon-light designers of Slocum Hall and has transferred to a better university.

The only information available to 100% RAG at the present time is that Capt. Arky is on sabbatical in the Far East. After receiving clearance for his bi-plane at Hancock International he was heard exclaiming these words, "Antiquity my ass! We should design for eternity!!!"

CAPT. WHERE ARE YOU?



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