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100% RAG: Architectural Education | Historians and Critics, Volume 2, Number 6

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Architectural Education:

HISTORIANS AND

CRITICS

100% RAG

STUDENT JOURNAL SCHOOL OF ARCHITECTURE SYRACUSE UNIVERSITY

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The theme for 100% RAG's third issue in a series on Architectural Education is concerned with Historians and Critics. This semester a number of renown historians and critics have visited Syracuse to speak to the School of Architecture. Each of these men represents ideas which have gained him a certain notoriety in the field of architecture. Their books, lectures and proteges (some of them famous in their own right) have acted to disseminate the man's thoughts; through chain reaction, their ideas have filtered down and touched a number of people. Laymen. Students. Educators. We have all been influenced to some degree.

Feature articles this month deal with three of the most influential historians that have lectured here recently. Professor Joel Bostick, who makes required reading of Reyner Banham's Theory and Design in the First Machine Age for his Advanced Building Systems course, looks at the man and presents evidence; evidence which would indicate that there may be ambiguity in Banham's theses vis a vis history, theory, and industrialization. Professor Arthur McDonald, at one time a student of Colin Rowe's at Cornell University, traces Rowe's career and the development of several of his most significant theories: transparency, Collage City, contextualism and others. While a student at Yale University, Phil Persinger came under Vincent Scully's sphere of influence; in his article, Persinger details Scully's development as a historian from the writing of The Shingle Style to his most recent book, Pueblo.

In counterpart to these three articles, Fourth-year student Paul Rogers examines alternative lifestyles which gained interest in the late sixties; he also discusses the men associated with the movements, men who are historians in their own right.

In response to recent student sentiment, RAG Editor Gerry Gendreau investigates Tenure, its precepts and implications. Staff writer Diana Chen-See views poetry as an alternative means of expression in architecture, too often ignored.

The winning entries of the "...Why... Architecture..." essay writing contest are also to be found herein. Taking first place is first-year student Doug Ulwick in this tribute to Captain Archy; in another article in this issue third-year student Ann Whitman takes second prize for her satiric look at "Twas the night before the final jury..."

Finally, this last issue of the school year signals the completion of the first semester in which 100% RAG functioned as a credit-granting course. The evolving organization with over thirty people involved, encountered a number of difficulties: managerial, financial, academic, theoretical, etc. etc. By next fall, certain changes will inevitably occur as our membership is altered. Editors, staff writers, typists, graphic artists, photographers and business managers are urgently needed to assume active roles in the organization.

As always, 100% RAG cannot exist without your support. Contributions, either written or graphic, financial or emotional are encouraged and appreciated.

We look forward to next semester and our increased involvement with the architectural life in Slocum Hall.

RICHARD E. BECKER ●

The opinions expressed are solely those of the authors and do not necessarily reflect the views of the editors and staff members. 100% RAG is published three times per semester by the students of Syracuse University School of Architecture. Requests for subscription information and all other correspondence should be forwarded to: 100% RAG, c/o School of Architecture, Syracuse University, Syracuse, New York 13210.
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'MODERN ARCHITECTURE,' BOAT BUILDING, AND REYNER BANHAM

JOEL BOSTICK

PROFESSOR OF ARCHITECTURE

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Banham is without doubt a showman. No one is disappointed there. This has been a mark of every public presentation of his that I have witnessed since a first encounter at Aspen, Colorado in 1968. Beyond the show though, I believe there are some serious issues that the delivery and entertainment all but obscure. This is an inseparable part of Banham's style (Peter Plagens has referred to it as an "airy frappe of light architectural history, generalized architectural description and fly-by-night sociology") and part of his style for good reason; because if one were to scratch the surface of this light journalistic approach more deeply, one might find a Pandora's box of issues dealing with fundamental concerns of modern architectural history; issues, difficult perhaps, to be seriously encountered by the "hip" style of Banham.

What lies within the notion of attempting to make a place for Charles and Henry Green's Gamble (Procter and Gamble) House, within the "Pevsnerian apostolic succession of modern architecture from William Morris to Walter Gropius", and finally within Reyner Banham himself? Banham is obviously interested in fabrication and technology -- the pieces, the parts, the details and that which makes them work. These interests are possibly related to an airplane engineering background and an education in architectural history via Nicholas Pevsner. His two more important books (I believe) Theory and Design in the First Machine Age and The Architecture of the Well-Tempered Environment, although dealing in somewhat different architec-

tural areas, one of theory and style, the other of science, exhibit an underlying Pevsnerian concept of "modern architecture". Each book begins with a condition of crisis, the evolution of the theory and aesthetics of the International Style between Futurism and Academicism, the technological and environmental problems created by the invention of the thin-walled building and ends with a vision of possible impending doom.

"It may well be that what we have hitherto understood as architecture, and what we are beginning to understand of technology are incompatible disciplines. The architect who proposes to run with technology knows now that he will be in fast company, and that, in order to keep up, he may have to emulate the Futurists and discard his whole cultural load, including the professional garments by which he is recognized as an architect. If, on the other hand, he decides not to do this, he may find that a technological culture has decided to go on without him. It is a choice that the masters of the Twenties failed to observe until they had made it by accident, but it is this kind of accident that architecture may not survive a second time - we may believe that the architects of the First Machine Age were wrong, but we in the Second Machine Age have no reason yet to be superior about them." (Theory and Design in the First Machine Age)

Added to the above threat of extinction are problems of environmental compatibility.

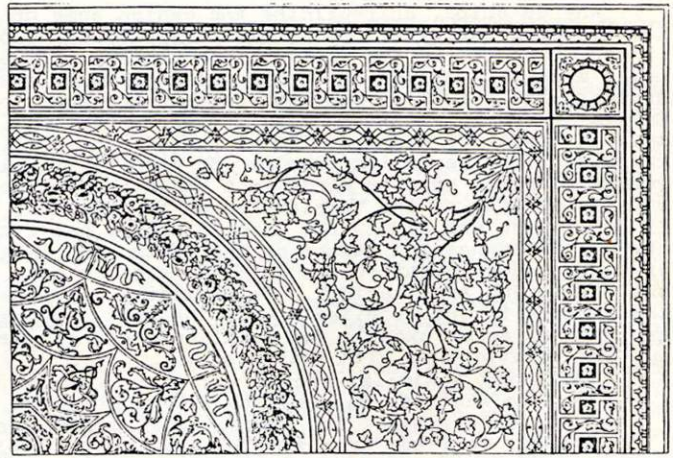


"The unprecedented history which has been sketched in the previous chapters, can be summed up in two ways: either as the final liberation of architecture from the ballast of structure, or its total subservience to the goals of mechanical service." (The Architecture of the Well-Tempered Environment)

If doom is upon us (and we are told there appear good reasons to believe that it is), maybe "modern architecture" is in fact dead, due to its inability to encompass the developments of Twentieth Century society with an appropriate technology. With "modern architecture's" institutionalization after WWII and its general acceptance by the public (an acceptance that had little to do with its initial theory and aesthetics), the cutting edge of an "avant garde" condition was gone and along with it the threat of extinction. The virile image seems no longer that of the engineer's rationale, but that of the sociologist and for him, anything goes if it feels good. If in fact, though, the fast company is that of the technologist of the Post-Futurist world, then Banham's love affair with Post-Futurist Los Angeles is certainly an outgrowth of this connection.

Proponents of the Pevsnerian apostolic succession seem to have great difficulty in dealing with architecture after the late 1930's. Where does it fit and what is to be said? As a partial solution Banham seems to have chosen a line of Techno-Futurist descent. This apostolic succession or the Futurist connection has never been able to adequately deal with a large segment of modern architecture that does not support the argument. The French scene, The Beaux Arts Academy and Le Corbusier, have been an impediment to this approach from the beginning and the fascist relation to futurism and Terragni have been avoided whenever possible. Notions that Modern Architecture may have, not only "formal but classical ancestry", as suggested by Colin Rowe in "Mathematics of the Ideal Villa" Architectural Review, 1947, give rise to connections and inferences that cannot be easily accommodated. In fact, this relationship all but undermines Pevsner's hypothesis and much of Banham's line. In order to explore this problem more fully a comparison is offered between the Fagus Factory at Alfeld and any reasonable Beaux Arts building of the same period. Where one must take issue is with the relative sophistication of the plan in its ability to comfortably relate interior conception with exterior expression. All these issues are easily accommodated within the French Beaux Arts tradition, but are definite problems with Eehrens and Gropius. This tradition and the significance of the plan in French architectural education is outside the range of Pevsner's argument. Le Corbusier, although certainly not part of a Beaux Arts education, is part of this tradition, from words in Vers Une Architecture, "the plan is the generator". He is most probably the first modern architect to deal simultaneously in quilt fact with the issues of the free plan and the free facade.

Banham, in his lecture, presented us with two alternative conditions of architectural endeavor. He offered, on the one hand, a rather simplistic version of the "formal and classical ancestry", stating that certain significant buildings are reducible and ex-



plainable in terms of "tartan plaids", while skirting the issue of the plan as a caricature of the general intent or concept of the architectural piece. On the other hand, one was presented with an alternative. Since buildings with "tartan plaids", or at least those examples offered, supposedly appear incapable of simultaneously embodying intellectual content and tactile hand crafted qualities, a place is made for the Greens in the succession of the Modern Movement from the Arts and Crafts Movement and William Morris to the equivalent component of the Bauhaus and Walter Gropius. This was made possible by way of an explanation that the Greens' house is no worse than other slightly eclectic pieces of the period done by people of the modern tradition (Mies van der Rohe and Muthesius). The Greens' own influence from the east (Japan) is somehow more acceptable and of course played down.

Banham's desire to provide a place for the Gamble house in an historical sequence of modern architecture as fabrication, has value if one assumes that the chapter is not closed. However, what if in fact it is? Then the comparison the Greens must withstand is not to that of their contemporaries but of history in general. If this is the case, they may not fare so well. Certainly, in addition to Wright and European practitioners of the same period, they bear comparison to their earlier East Coast counterparts, H.H. Richardson and Stanford White.

The standard Victorian house plan (an area not terribly influenced by 19th century invention) is not the important issue here. In the area of wood detailing, the interiors of Richardson and White are every bit as tactile and sensuous as those of the Greens. However, the certain influence of Yankee shipbuilding in the wood techniques of White (the library of the Watts Sherman house) dealt, not with an articulation of each piece and part, of each pin or joint (detailing as expressed in the Gamble house), but a mode of using wood in the expedience of achieving other ends; those of surface and continuity in fabric. Ships and boats of this period, although built of many relatively small pieces, subjected the notion of detailing to the production and continuity of the greater whole.

Why do ships, shipbuilding and design come up when the issues of architecture become peevish? The quoting of people on ships, the nobility and honesty of the naval architect arrive, yes in Pevsner himself, when dealing with the split apparent between the words of Ruskin and Pugin and those 19th century inventions, that at least for Ruskins of that period were outside the possibilities of Art, Beauty and even Practicality. One could refer here to words from Hogarth and Lodoli on shipbuilding or the Venetian gondola. The ship, if not in the era of sail but that of steam, had its obvious influence and impact on the theory and imagery of early modern architecture - "Eyes which do not see", *Vers Une Architecture*. Shipbuilding comes to the surface in *The Architecture of the Well-Tempered Environment* as an example for architecture's alleged curious relationship with technology.

"Applying a similar comparison as an historical test to what has happened to shipbuilding and architecture since the emergence of modern technology, we find: from the "Pyroscaphe" of 1783 to the developed hovercraft of today, a process of continuous innovation and broadening choice of methods, compared with which the architec-

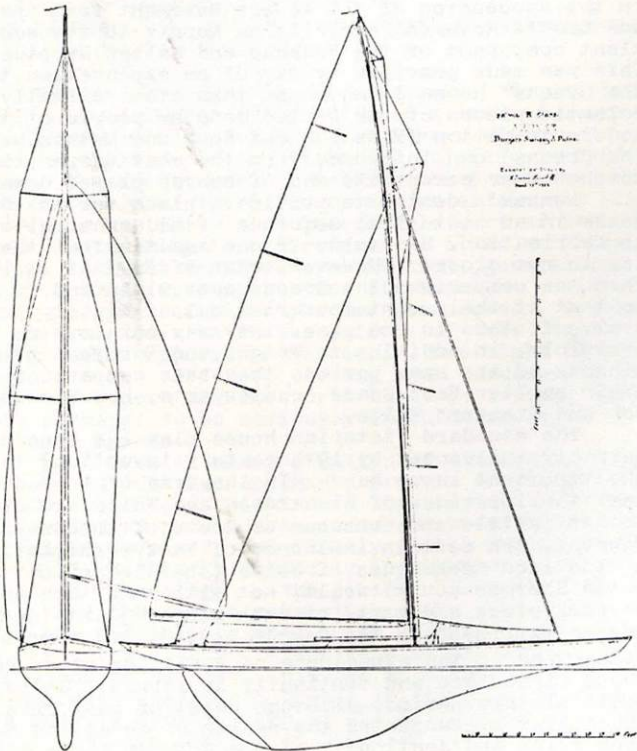
ture taught in schools has reached a condition analagous to that of a sophisticated yacht with glass-fiber hull and aluminum mast and other improvements to structural materials and an out-board motor to be used (under conditions of great embarrassment) in emergencies."

The painterly qualities of Michael Graves find an adversary in the quotes presented by Professor Malo in the recent issue of this publication (100% RAG). "Ships are as constant as the sea...elegant doing as much as possible. They are natural, having evolved in response to nature. "Right and Easy Way".

The sandbagger as a type or the Susie S. specifically, is a curious example for these ideas. Specious is the notion of Howard Chapelle in this area, romantic notions of relative 19th century superiority and accomplishment in ship design. Although the sandbagger developed from the small half-decked commercial boats of New York waterman, they belong, not as much to early measurement rules for racing craft around the N.Y.C. area in the mid 19th century, as to the observations of nature. The Susie S. is the result of development under rules that allowed for the exaggeration of characteristics solely for obtaining maximum speed. She carried an enormous amount of sail by means of a shifting ballast and great beam. In contrast to the uniformed crews of the 19th century, the sandbaggers were manned by as many as 17 waterfront toughs. The humble beginnings of the crew had little to do with the simplicity or practicality that might be associated with such status. This crew was engaged primarily in moving the 25 to 28 forty-five pound sandbags from one side to the other each time the 28 foot boat tacked. In contrast with this type, developed for racing in relatively light winds and the smooth waters of the sheltered areas around the eastern sea coast between N.Y.C. and Boston, is the modern ocean racing craft (also the result of measurement rules) of the same size (at full racing potential manned by only 4 to 5 men and capable of racing off shore in any weather). This is not to suggest that one is better than the other or that one is more beautiful, but that the "right and easy way" may be a relative proposition. They both are the product, not of natural selection but of superimposed criteria for the purposes of equality in a competitive situation. They both attempt maximum speed under a given set of legal criteria. They both are experiments within the parameters of a specific type. These rules, probably more than anything else, are responsible for the exaggeration of certain qualities that are the basis for the individual characteristic beauty of each type. One is related to the vernacular traditions of 19th century N.Y.C. boat construction, but is as impractical, limited and frivolous as it is beautiful. The other, practical, simple and as efficient as possible, is but the result of an international rule having no allegiance to any particular style of a provincial area.

Architecture is certainly more than picture making. I would hope that it is more than mere detail and tactile qualities. Beauty and practicality can be more than an evolved response to nature. In Banham's case, it seems architecture has become, unfortunately, little more than journalistic entertainment.

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A CITIZEN OF BRICOLAGE

ARTHUR McDONALD

PROFESSOR OF ARCHITECTURE

"... Rowe's article 'Mannerism and Modern Architecture' was to give the younger generation of architects the metaphor of the past, of history, of references, as a viable generator of present form."

Charles Jencks, Modern Movements in Architecture

Architectural thought has been influenced by both theory and buildings. Through criticism of the built form, theory and ideas about built form become crystallized or cause shift, modification and change. Many people produce buildings, but few produce criticism which has as a basis a broad knowledge and perspective of architecture, art and intellectual history to provide a sound reflection of theory.

Colin Rowe is one of the few critics and theoreticians whose criticism, attitudes, and ideas concerning architecture provide a basis for reflection in the current architectural scene. Through his teaching and writing, Professor Rowe has influenced many leading practitioners and much of the intellectual thought regarding the history and theory of modern architecture on both sides of the Atlantic.

Colin Rowe was educated as an architect at Liverpool University, England, at the same time that this school was "hot-housing" James Stirling. Later, both Rowe and Stirling were identified with the "New Brutalist" movement of the 1950's in England. Although the Smithsons' Hunstanton School, with its exposed systems of construction and service, is the usually cited example of this period, the buildings

of this movement can also be characterized by their deep-walled "rough-tough" brick or "beton brut" aesthetic.

The brick industrial buildings for the seaport of Liverpool and buildings by Mies probably had an influence on this movement as well as the work of Le Corbusier during the early 1950's. Rowe's article "The Mathematics of the Ideal Villa" has also made its contribution. This classic article was published in 1947 after his studies with Rudolph Wittkower at the Warburg Institute in London. It was important because it provided a connection for "modern" architecture to the past and illustrated similarities in the work of a "modern" master and a Renaissance architect, namely Le Corbusier and Palladio. Briefly, the essay illustrated the eclectic nature of formal analysis of the organizational geometry of these two architects; despite 400 years and the advertised revolutionary nature of the work of the 20th century architect (fig.1). This provided an intellectual base for the "formalist" movement which perhaps concerned itself more with materials and methods of construction than with geometric organizational diagrams. However, it was the idea of historical continuum and abstract architectural principles and techniques that could transcend time and cultural differences that was his intellectual contribution to this movement.

After studying and teaching with Henry Russell Hitchcock at Yale University, Colin Rowe joined the faculty at the University of Texas. For a few short years an outstanding group of architectural educators from the U. S. and Europe gathered at Austin, Texas (among them a 26 year old Werner Seligmann). These "Texas Rangers" were to have a great deal of influence on each other and on architectural education for the next 20 years. During these Texas days Rowe and Robert Slutzky (a painter) wrote the article "Transparency: Literal and Phenomenal" which was published in "Perspecta 8", illustrating the relationship of ideas in painting and architecture. In par-

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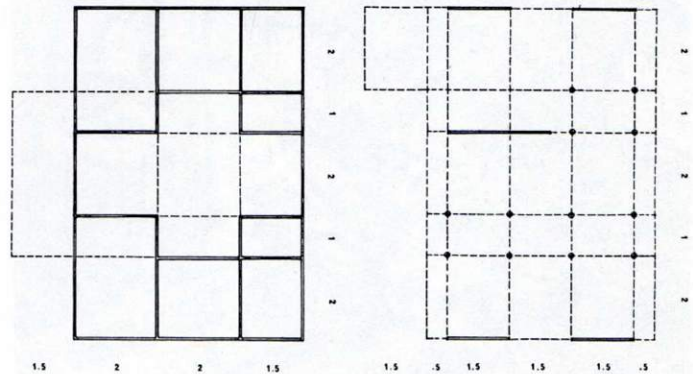


Fig.1 Malcontenta and Garches. Analytical diagrams.

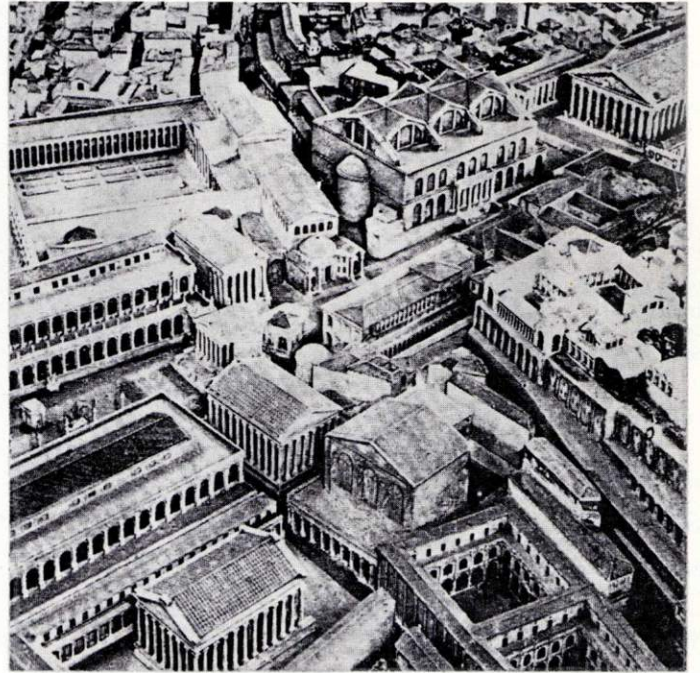
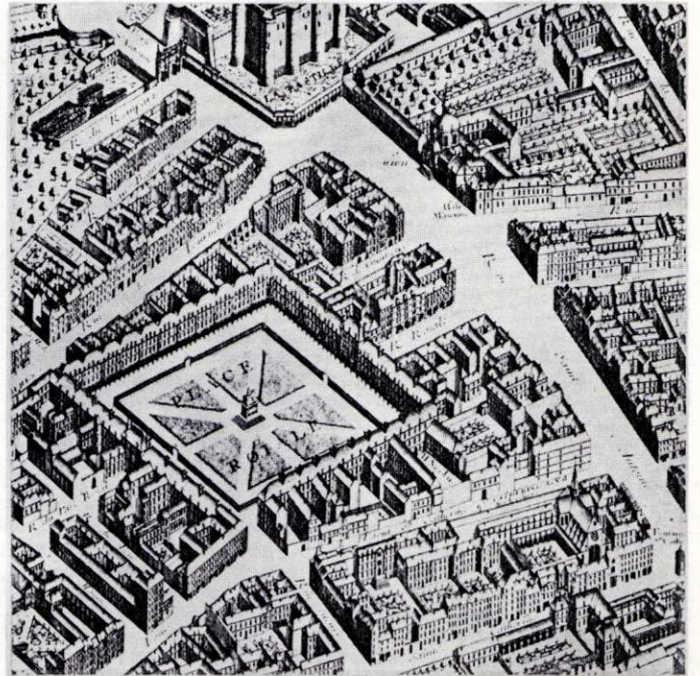
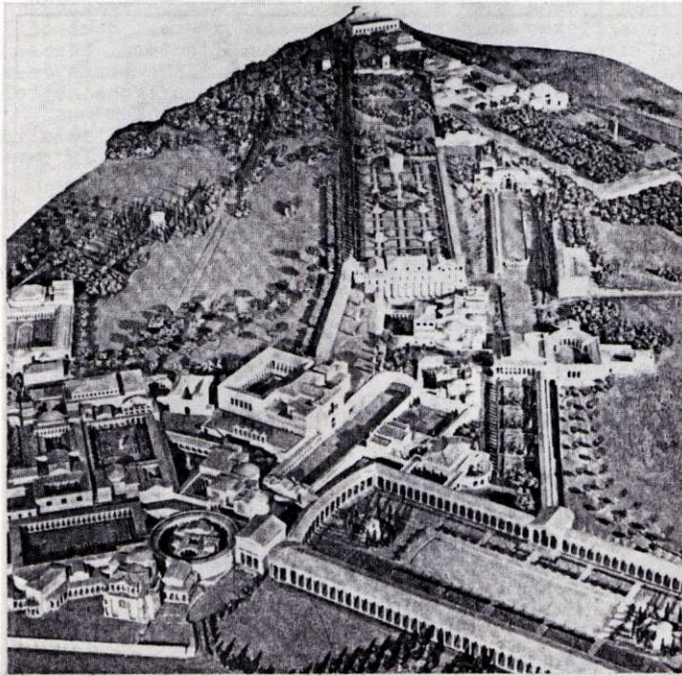


Fig. 2

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ticular, the essay articulates the complex organizational theories of space in both cubist paintings and the architecture of Le Corbusier. This article was no doubt of significant importance to the work of the "third" generation of architects and probably has been evidenced in no greater place than in the work found in Five Architects, the introduction for which was written by Colin Rowe. Although this introduction does not specifically justify the work of these architects, it does explain the position of experimentation in the course of "modern" architecture. This is particularly so, as Rowe discusses them in light of architectural revolution in the United States.

After Texas and a brief tenure at Cambridge University in England, Rowe returned to the United States and to Cornell University where he has been Professor of Architecture and directed the graduate urban studies since 1963. It is here that Rowe develops and teaches the concepts of "contextualism" and the idea of "collage" in the physical planning of buildings and space in the city.

The ideas of "contextualism" are mostly concerned with a reconciliation of the traditional city and the modern city; of space city vs. object-city. The premise that modern ideals of the urban fabric are expressed in the separated, isolated object building in open space with little regard for its existing context is not an all together successful view of reality (i.e. an imperfect condition). Nor is it representative of humanistic values seen in historical and intellectual continuity despite revolutions in technology and social structure. The concepts of Rowe's teachings encourage the view that architecture in the urban context is representative of ideals, but it is the deformation of these ideals (physically) that allows for solutions to adapt to existing context. Likewise, the resource for inspiration need not only occur in the canons of post-1923 Revolutionary Architecture, but in the analysis of built form, be it a 19th century plan of Dresden or the gardens of Le Notre.

It is in the nature of a non-total design that "Collage City" is proposed.

"Collage City" is concerned with the aesthetic problems of city planning. During the last 30 years or so we have been living under the shadow of the notion of "total planning"; of the city conceived as a single planned design. Though there has never been the opportunity of carrying out this notion in all its fullness, there have been many partial opportunities and the notion has provided the excuse for an immense amount of city destruction. Colin Rowe takes the view that the Western city is above all a compact of small realizations and uncompleted purposes. Though there are self-contained architectural set pieces, like the plums in a pudding, which create small homogeneous environments, the overall picture is one in which architectural intentions constantly "collide"; and he suggests that we should learn to take more pleasure in this wholesome fact of architectural experience than as yet we do." (Colin Rowe, "Cities of the Wind," Architectural Review, August 1975)

Images of Villa Adriana at Tivoli, Imperial Rome and pieces of today's Rome and Paris quickly come to mind (fig.2). Although these images sound unlikely in our democratic society, the lack of required duration of a central government at every level of governance, makes the idea of total design an unworkable formula in this country. Perhaps the attitude of the 75% solution or a disparity of complete pieces not in a fixed relationship (i.e. close "fit") makes for a more implementable strategy. Rowe also advocates that this strategy more easily allows for the inclusion of growth and change; unlike total design.

In all, Colin Rowe's influence as critic, author, theoretician, and professor, has been one of an attitude towards architecture and urban design; in that it is not only a social art but is also a representation of cultural meaning which operates at a variety of levels of perception and appreciation. But this attitude is not only one of pictorial imagery but one which also involves the intellectual consistency of idea and structured analysis. Perhaps more importantly, Professor Rowe has contributed much to the view of "modern" architecture within an historical perspective; maintaining that the modern movement cannot be rendered as an isolated utopia of utilitarian aestheticism. Modern Architecture must include traditional aspects and premises of architecture; thereby making history a reference of relevant examples while rendering the credibility of a "revolutionary modernity" suspect.



DANCE AND DITHYRAMB: Vincent Scully Rides Again

PHIL PERSINGER

CLASS OF 1978

"Only dare to be tragic men; for you are to be redeemed."

Friedrich Nietzsche

Just as knowing the name of an evil spirit neutralizes it for a savage, the act of pigeon-holing architecture historians calms the overwrought scholar. Reyner Banham and Colin Rowe, the first two of the three lecturers featured in this issue, fit rather neatly into the conceptual cubby-holes of technology and form, respectively. Vincent Scully, however, retains his power to terrify because he does not fit well into our taxonomy. And that, I suspect, is because we are not far enough removed from him -- that is, he is one of Us.

His deep involvement with America and the Angst of its present situation makes the detachment traditional to historians impossible and has led him to a "hot" oratorical style of writing that seems entirely derivative of his presence as a lecturer. The fire and immediacy of his prose have made him the most accessible, because the most quotable, of the major architectural critics to the American public. His modern architecture course at Yale is vastly popular beyond his department. In the tumultuous '60's, he was the darling of Time-Life (and once shared the cover on *Time*). He has been the rabble-rouser, the snake-oil salesman, the crazy Irishman who paces the stage celebrating the winners, mourning the losers and castigating the unjust. Like no other

critic, he has climbed into the American psyche and brought out the emotional and cultural imperatives behind our architecture. No other historian would, or could, have written a book entitled Modern Architecture: The Architecture of Democracy.

Scully is fifty-six years old and was born, bred and educated in New Haven and at Yale (BA '43, MA '47, PhD '49). He confesses to having been under the thrall of Sigfried Giedion as a student, only to have a painful parting of ways with the latter's historical determinism. His doctoral thesis, later refined and published as The Shingle Style, was a careful study of pre-Wrightian domestic architecture without the unrelenting post hoc argument that usually accompanies histories of that period. The willfulness of these buildings and those of Wright, designed in something of a cultural vacuum as the country expanded westward, were to preoccupy him through much of the 50's.

The impact of the book's publication in 1955 was considerable, and its influence may be seen on the renaissance of the shed roof and blown-out space by Venturi and Iarnes towards the end of the decade. But to the students at Yale at the time, Scully is remembered much more for the force of his personality than by his writings.

After receiving his doctorate, Scully not only won a position on the art history faculty at Yale, but also was brought into the architecture school as a critic by Louis Kahn. Under the direction of Kahn and George Howe, Yale was gradually establishing itself as the pluralist alternative to the neo-Fauhaus at Harvard. The faculty was a motley, contentious bunch, but evenly enough matched so that no school "aesthetic" could emerge. And while criticism and debate were intense and at times pyrotechnic, there seems to have been a distinctly anti-intellectual attitude that translated into a school feeling.

Scully's presence on both the art history and architecture faculties seems to have put him in a distinctly influential position in such an atmosphere. To the studios, he brought a mode of criticism that emphasized environmental and cultural concerns (as was discussed in The Shingle Style) and a mindbending, gnomic existentialism (often quoting Camus: "Act, love, or die"). To the lecture, he employed a lyrical, flowing rhetoric that could suddenly erupt into a firestorm of dithyramb or invective. His fierce delivery was perfectly matched by his increasingly sweeping view of architecture, and, on the otherwise neutral intellectual landscape presented the student, his presence was indelibly etched into the mind.

By the end of the 50's, Scully was writing his monograph on Wright (published in 1960), but the gradual emergence of Kahn (a profoundly willful and mystical man of the same heroic tradition) allowed Scully an intimate look at an unfolding genius, which illuminated Wright's work as never before and, beneath that, the terror of creation. Kahn's view of architecture as an act of will (stated as the ambiguous "What does a building want to be?") struck at an issue more basic than one of formal or functional fitness - the struggle to help an idea reach realization as a cultural object, thereby transcending the architect.

It is this fitness to a building's time that has increasingly absorbed Scully. Giedion had unashamedly judged architectural history unsympathetically, as though he could not wait for the Werkbund. He thus falls into what Scully calls the "intentional fallacy" and ascribes to an architect thoughts and sins unimaginable for the time. Scully's own imagery avoids this by describing buildings in terms of concomitant phenomena: a Furness building is all collision and red-hot pistons, the Fauhaus a turbine and Habitat a pueblo.

Scully did the research for The Earth, The Temple and The Gods in 1957-58, just as Rudolph arrived at Yale and Kahn was leaving. Kahn's influence, his awkwardly classic buildings and brooding renderings can be felt in this book, the publication of which coincided with Scully's monograph on Kahn and Kahn's own Salk Laboratories. The classical Greek temple, as Scully describes it, is not so much a shrine to a god, but the god itself - the imposition of the collective will of the city upon the landscape and of fact upon natural phenomena. In a powerful prose that invokes the likes of Melville and Sophocles, he describes dozens of sites and meticulously catalogs the ties of temple to horizon. In the final chapter, he covers the transformation of the Greek to the Hellenistic-- a more visually ordered, less heroic, more accommodating style.

His comments on the Hellenistic sensibility pre-saged his own ideological shift from the "idealistic existentialism" of the second generation of the Mo-

dern Movement (including Rudolph and Pei) to the "empiricism" of a third generation which he and Kahn had to a large extent trained (Gwathmey, Giurgola, Stern), influenced from afar (Moore) or taught with (Millard, Venturi), and which has Americanized the Modern Movement and transformed it not a more complex less overtly Utopian aesthetic.

It is unclear whether Scully was the leader in this direction. Perhaps that is an irrelevant issue: the mood of the entire country was shifting in unforeseen ways. The new age that was to accompany Kennedy did not appear (at least in its expected form); what arrived instead were Jane Jacobs, Rachel Carson, Dr. Strangelove and Lee Harvey Oswald. The new school with which Scully was aligning himself saw Rudolph's virtuoso structures as so much braggadocio and Kahn's prolonged struggles with his designs as existential overkill. The spell had been broken; our limits had been established; accommodation replaced confrontation; slyness replaced defiance. To that extent, these people were ten years ahead of their time.

It is unclear from available literature exactly when Scully first struck acquaintance with Robert Venturi, although, through their respective close associations with Kahn and during Venturi's occasional stints as a critic at Yale, their paths were certain to have crossed often in the late 50's. In any case, by the early 60's they were working closely as comrades-in-arms, and, in influencing each other, began to pull themselves away from Kahn towards their own odd double manifesto of 1966, Complexity and Contradiction in Architecture.

In many ways they were a perfect match - complementary personalities with common interests. As undergraduates, both had been trained in art history (Venturi: AB, Princeton '47); both were extremely well-read and prone to sprinkling literary quotes through their writings; and both had a need for the other's expertise in his own work.

The intermixture of Scully's heat and Venturi's "cool" pushed Complexity and Contradiction to heights that neither writer might reach again. This had to do partially with the mystery Venturi (whose actual production to that time had been minimal) presented to the profession and partially to the pre-publication hoopla, allegedly propagated by Scully himself, that made the mere appearance of the book a major event. Few reviewers knew quite what to make of it, and, maybe because of that fact, the thrust of their criticism was as often aimed at Scully as it was Venturi.

Indeed, Scully had been inspired to his most astonishing prose. After having claimed the book is "perhaps the most important writing on the making of architecture since... Vers une Architecture...," he further contrasted the two architects:

"It is appropriate that LeCorbusier and Venturi should come together on the question of Michelangelo, in whose work heroic action and complex qualification found special union. Venturi fixes less than LeCorbusier upon the unified assertion of Michelangelo's conception of St. Peter's, but, like LeCorbusier, he sees and, as the fenestration of his [Guild House] shows, can build in accordance



with the other: the sad and mighty discordances of the apses, that music drear and grand of dying civilizations and the fate of mankind on a cooling star."

Scully strikes a note in this passage (for which the gods should take Venturi and clasp him to their blinding bosom) upon which his subsequent writing seems to be an extension - that of the tragic nature of American life and the reflection of that kind of existence in our architecture.

The "tragic stature" of the bloodline represented by Furness, Sullivan, Wright, Kahn and, tentatively, Venturi is discussed with great import in the following paragraph. While the history of each of these men might lead one to think of them as tragic in the common sense, I suspect Scully is reaching for a deeper meaning.

In *The Birth of Tragedy*, Friedrich Nietzsche outlined two sensibilities he saw running through the life of the Classical Greeks: the Apollonian (individuating, ego-shielding, perceptual) and the Dionysian (unifying, ego-dispersing, conceptual). The perfect life as he saw it, balanced the two harmoniously. One method of maintaining this equilibrium was the communal appreciation of the tragic drama - the steady build-up of the sufferings of an individual to a climactic release into a transcendent state of being wherein both the Dionysian and the Apollonian were experienced simultaneously.

It is the painful dual vision of life, the balance of the general and the particular, that Scully celebrates. In this way, Scully can pay homage to his teacher, Kahn, while embracing the radically different architecture of his contemporary, Venturi. For Kahn, whose tendencies were to particularize the general, the psychological suffering was considerable. Venturi's conceptual architecture, on the other hand, generalizes through ambiguous and ironic treatment of the particular; the struggle is against external forces.

The tragic architect is so detached or alienated from his culture that any Apollonian/Dionysian continuum would be merely one dimension of his multivalent commentary on it. Venturi's is the very embodiment of this kind of criticism to Scully, and it is possible that Venturi's fame is due more to Scully's constant and faithful championing of his architecture than to any direct theoretical influence Scully might exert on the quality of his design.

By now it should be clear that Scully's arguments, unlike Rowe's, are made at an emotional level; he employs animistic and anthropomorphic, not abstractive, imagery. Indeed, in *American Architecture and Urbanism* (1969), he cites approvingly Leopold Eidlitz's theory of empathy in architecture, which has perhaps its closest, most concise analog in Sullivan's dictum that a building should "stand up like a man." Scully is famous for using active verbs to describe buildings, which in book and lecture variously hump, squat, such, spew, or, by way of urban renewal, "bay at each other like brontosaurus across the gulf."

American Architecture and Urbanism is Scully's first foray into the field of urban design, and with it he reassesses building in the United States from his new "empiricist" viewpoint and elaborates on the Venturi's theories on street and strip. His mastery of American myth is now so complete that he no longer worries about



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strict geographical or chronological linearity in his exposition. As it absorbs pueblo, skyscraper and neon sign into its purvey, the book roams the continent like a time-machine on combat-alert. Its tone varies from gentle praise to furious counterattack, with often jarring suddenness. It is the most sprawling of all his books and most reflective of his lecture style.

The themes of tragedy and irony run through to his most recent works. *The Shingle Style Today* is an update on his research in the 50's to include the developments subsequent to the early work of Venturi, Moore, et al. He paints a brawling, wild West picture of rebellion and rejection, as successive generations of architects seek

*Scully never says what he means by "empiricism." As he obviously intends it to be the opposite of "existentialism," we may hazard a definition in negative terms: not plastically assertive, not self-referential, and not linearly evolutionary.

to prove themselves by redesigning the youthful work of the previous bunch in such a way as to supplant those designs in the cultural iconography. As a coup de gras, he postulates that Venturi took on LeCorbusier's Schwob Villa and Scala Theater way back when with the Guild House, thereby beating the Five to the punch. Their problem, as Scully sees it, lies in their tackling LeCorbusier's mature work:

"How upsetting for LeCorbusier's self-appointed heirs to discover that the hoodlum from Philadelphia had met their daddy at the crossroads long before, and might even - an old American fantasy - turn out to be the Dauphin after all."

His most recent book, Pueblo: Mountain, Dance, Village, Scully writes, is the necessary complement to his earlier work on Greek temples and begins where The Earth, the Temple and the Gods left off - with a low-energy, self-effacing architecture that sits in harmony with, rather than standing in defiance of, the surrounding mountain forms.

Characteristically, he begins with a study of not only Pueblo history but also Pueblo attitudes towards building as mirrored in language and ritual. To European eyes, the pueblo is an abstract, isolated, terrifically compact urban form, yet Scully agrees that their intention lies on a different level. He understands that many "primitive" cultures do not differentiate themselves (or their products and rituals) from the environment. Pueblo architecture is highly inflected to both dance plaza on the horizontal and sacred mountain on the vertical. The pueblo itself is a dance in the minds of the inhabitants. The parallels between this and the McLuhanesque environment of the Strip beg to be explored.

Pueblo architecture, like the Venturis' own, defies adequate description in normal critical terms. This people is a truly tragic one, whose shattered civilization now rises, flows and dissolves upon the sandy landscape. It is a subject after Scully's own heart and is not only an outgrowth of his Greek studies but his American studies as well.

With this compassionate and puzzling book, however, he has produced something that librarians and booksellers apparently do not consider architectural criticism. They have instead shelved it alongside the alternately hip or dry-as-dust books on American culture. It is an ironic attestation to transcendence that Scully must relish hugely.

If Pueblo is any guide to his present attitudes, it would seem that Scully has come to the conclusion that architecture and its criticism are in danger of becoming closed systems and that the cutting edge of his profession must be in the study of the primitive or vernacular, where cultural intentions lie closer to the surface (or at least are more forthrightly stated).

Nietzsche found in the aesthetic experience the only justification for existence. Scully must long for the unity of life and art he has found in the Pueblo dance but has seen so rarely in our fragmented culture. It is, in fact, those very positivistic and organizational tendencies to discount anything "unscientific" that have left him open to charges of triviality and demagoguery, for which crimes both proof and defense are logically impossible.

But the prevailing order is slowly crumbling, and soon the axonometric may be as indicative a tool as the Ptolemaic chart of planetary epicycles. Against that day, Vincent Scully has been communing with the gods in Greece and the tragic men in Philadelphia and Taos and hoping to learn to recognize the new dance of civilization.

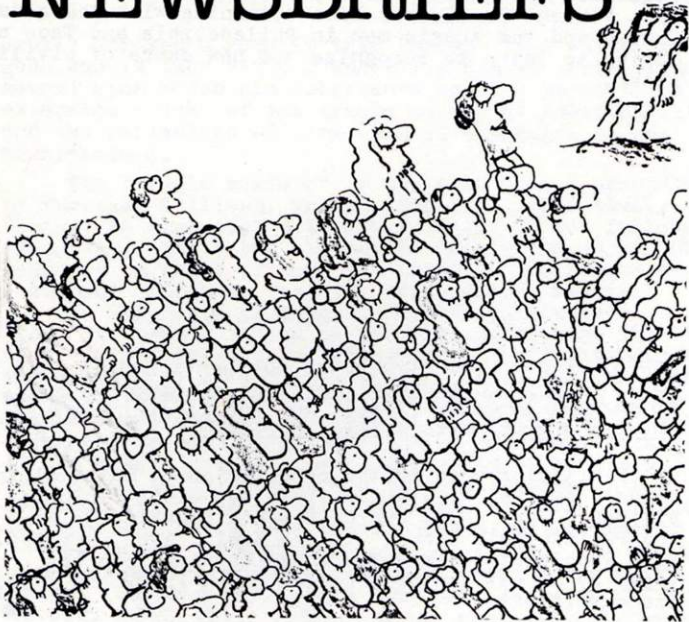
Scully has written two books not mentioned in this article: The Architectural Heritage of Newport, R.I., with Antoinette Downing (1952), and Pueblo Architecture of the Southwest, with William Current.

Other articles used in the compilation of material include Robert A. M. Stern's "Yale 1950-1965" in Oppositions 4 Jan. 1976, Jan C. Rowan's "Wanting to Be: the Philadelphia School" in the April, 1961, Progressive Architecture; and the book Learning from Las Vegas by Robert Venturi, Denise Scott Brown and Steven Izenour (1972).

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NEWSBRIEFS



FORBES, recently published Computer Applications in Architecture. This is the profession's first survey of computer applications in architectural practice; it includes a listing of people, firms, and organizations developing architecturally-applied programs. A reference bibliography is also included.

DR. PATRICIA WADDY, of Carnegie-Mellon University, has been offered a faculty position here in the History Department, effective Fall 1977. Waddy, whose specialty is Baroque architecture, will be filling the vacancy left by JOHN HAGGARD...As determined by the Faculty, a \$100 Scholarship for Design Excellence has been awarded to DIANA CHEN-SEE, a fifth-year student...THE PLURALIST BALL (an updated version of the long dead Beaux-Art Ball), initiated by the Class of 1977, happened April 15 at Slocum Hall. With music by "Out of the Blue," an open bar, and throngs of architecture students, it turned out to be the social event of the year.

100% RAG is now available by mail subscription. See page one for information...The RAG would like to thank all contributors who took the time to make submissions to it this year. Unfortunately, not everything could be printed, but your efforts are much appreciated...Thanks also to our advisors, PETE OLNEY, BOB HALEY, ED SICHTA, and JULIO SAN JOSE and all our staff members who worked with us to put

kishimoto

The LONDON program will be held under the auspices of LOUIS SKOLER for Fall 1977 and ROGER ORKIN for Spring 1978. Skoler is planning to tour southern France and Italy before going to London in September. ...JOHN ZISSOVICI expects to visit England, Turkey, and Iran this summer...PAUL MALO assumed duties as President of the Preservation League of New York State at their annual conference held at Saratoga Springs last month... "The Legacy of Art Nouveau Architecture" was the subject of the March 9 lecture given by FRANCOIS GAERIEL.

On March 30, EDWARD STEINFELD spoke on, "Learning from Bedlam: Order and Disorder in Architecture".... ROBERT HALEY has delivered a series of "Wednesday" slide-lectures this year which have been responsible for enticing a number of students out of design and down to Room 104. The lectures have dealt primarily with topics that Haley researched and photographed while in London last year with the Program: Celestial Architecture, Prehistory and Medieval Architecture, and The Middle Years and the 19th Century.

Reappointments for the 1978-1979 school year: JOEL BOSTICK, CHRIS GRAY, ARTHUR McDONALD, MICHAEL POLLAK, MARY ANN SMITH, and EDWARD STEINFELD...CHUNG-NUNG LEE gave a piano recital at Crouse Auditorium on April 10. Selections included: Bach, Haydn, Chopin, Beethoven, and Prokofiev...Third-year student, BRUCE





see



see

TO HAVE AND TO HOLD: An Editorial

GERALD GENDREAU

CLASS OF 1978

out this semester's three issues....Goodbye to graduating RAG editor, PETER GREAVES. We know Greaves, a cornerstone in the RAG foundation, will be missed by all. Good luck.

THE SCHOOL OF ARCHITECTURE now holds the University record in the GREAT BED RACE run April 3 to benefit Muscular Dystrophy. The ARCHITRACTURE entry was skillfully maneuvered by drivers JUDY POLITZER and MICHAEL WINITSKY and pushed by members of the Track Team along with a host of architecture students. The car/bed, designed and built by the firm of ELGHANAYAN, HATHAWAY, HARRIS, GARRISON, BOURNAZOS and Associates, ran the course in 5:31. Thanks to the many who were involved in this worthwhile effort.

A word of appreciation to SPECTRUM SUNDRIES, THE ORANGE BOOKSTORE, and SYRACUSE BLUEPRINT for their help in sponsoring the "...Why Architecture..." essay contest (winning entries to be found in this issue). ...100% RAG will be back next Fall as a credit-granting course. Those with an interest in writing, graphics, or layout are encouraged to see one of our staff for information. Details will be available in Sept.

Editor's Note: NEWSBRIEFS, March 1977 and May 1977 were compiled by RAG staffwriters, KRISTA WILLETT and DOUG WHITNEY, respectively. REB ●

Tenure, as it exists today in this School of Architecture, simply does not work. Tradition has made a strong case for maintaining tenure. Our present difficulties with the system, however, would seem to indicate its obsolescence and that change is necessary.

The procedure of tenure has its origins in English Common Law and was seen as a means of providing fair and equitable treatment of an individual.¹ The procedure gained popularity in the United States after World War I when many U.S. professors were fired for failure to support American patriotism.² Later, during the McCarthy era, tenure became even more widely employed as it served to protect many from malicious and arbitrary dismissals.³

In a landmark statement of principles in 1940, the American Association of University Professors stated that:

"Tenure is a means to certain ends; specifically: (1) freedom of teaching and research and of extramural (outside) activities and (2) a sufficient degree of economic security to make the profession attractive to men and women of ability."⁴

One need not argue with these precepts. Tenure as an administrative tool has proven to be effective at various institutions. Tenure is viable at a school that has an existing faculty of extraordinary merit, a tradition of faculty achievement, substantial endowment funding and tremendous local resources. These factors effectively incorporate Tenure into the entire flow of quality professors within the extramural network of the particular field and prevents the stasis of tenured professors.

The Chancellor of the University of Denver, Maurice B. Mitchell, in 1972, discussed tenure in this manner:

"Tenure guarantees the right to teach, to advise and write without interference. Once an individual has tenure he cannot be penalized for holding or expressing unpopular views, for poor teaching, for failure to contribute to the intellectual life of the university, or even for a lack of ordinary intelligence or moral responsibility that may be inferred from ... views or actions."⁵

Mr. Mitchell's comments have a great deal of significance when viewed in the context of Syracuse University and its School of Architecture. In a school where relatively little research on the part of tenured faculty is the norm, there exists no positive mechanism for making tenured faculty accountable or for maintaining the standards for which tenure was originally awarded. The security of tenure, be it academic, financial or personal, permits faculty to become so settled and self-confident that they are beyond reproach. An atmosphere of complacency and lethargy is transmitted not only to other faculty but to students as well.

"Unfortunately, the very rules that protect a professor's freedom to stagnate - thereby diminishing the academic freedom of his students - are also the rules that safeguard professors who advocate unpopular ideas, or pursue controversial research." (Time Magazine, 1972)⁶

A system of periodic review of all faculty could be seen as a means of refreshing the environment,

stimulating professors to communicate their intentions and beliefs and instigating growth and achievement.

The means of awarding tenure within this school has had as much to do with the system's failure as have the results. Here, tenure is quickly decided. Within one week a candidate's work is reviewed by a relatively small committee of in-house faculty and students. Often times the constituency is such that a great many may or may not have previous or appropriate knowledge of the candidate's work. Experts within the applicant's field are not sought to evaluate the professor's contribution or ability. It is too easy for student or faculty personalities and preferences to become involved with the award decision. It is also not valid for committee members to admit that they have no expertise in the candidate's field and still feel justified in voting on tenure. Tenure is serious business. The future of an individual's life and a school's academic life is at stake. So serious is tenure, that it should not remain the whimsy of a personally affected committee. Qualified and impartial input from the outside is essential. This link to the international pool of high quality talent would not only serve to assure the impartiality of tenure decision-making, but also serve as a public relations service. To know and be known is important for attracting new talent to this school. "Talent" to be defined as new, young, inexpensive and high quality.

Syracuse University's policy regarding its faculty (employees) and tenure is that upon successful completion of a six-year probationary or apprenticeship

period a professor must be reviewed for tenure. In that sixth year he/she is either awarded a life-time contract (up to sixty-five years of age) or he/she is terminated as a University employee. Six years is an incredibly short period of time in which a candidate can prove his/her worthiness for a tenure contract.

In the case of faculty that began teaching at twenty-five years of age, they are "up" for tenure at age thirty-one and upon receiving tenure are set for the remaining thirty-five years of their employable or "pre-retirement" lifetimes. The commitment by the University in such situations is for monies in excess of a half-million dollars. In all cases, however, the candidate is either hired for life or fired which, by its lack of flexibility, adds tension to one's teaching effectiveness and complexity to the already serious tenure review. A viable alternative to the current tenure procedure would be to award contracts of a progressive nature, starting with a series of three to five year assignments. As part of a rolling tenure process the lengths of these contracts could increase as warranted by the faculty member. Within the contract arrangement, a regular review (perhaps bi-yearly) would serve to insure faculty accountability.

The conclusions to be drawn from these comments are of an historical nature: tenure has not been working in this school. The statements are not intended as an indictment of any particular member of our school's tenured faculty, recent candidates for tenure, tenure committee members or dean. A summary

of the arguments over tenure is important.

It has been stated that the matrix necessary for tenure doesn't exist here; that we lack the required funding, the tradition of faculty achievement, the local resources and the links to the network of quality professors. It has been asserted that even the means of appropriating tenure is somewhat suspect for its provision of local personalities and individual preferences. Further, it has been argued that tenure as a life-time commitment is questionable, citing the relatively short apprenticeship period, the considerable commitment of monies by the University and the inflexibility of the system as drawbacks. The School has two possible courses to follow upon reviewing its tenure process, and neither of those is to maintain the present system. Many future conflicts are foreseeable if the present system is endured. The School can either elect to throw out tenure entirely or work to effectively revise its present structure. Both proposals are practicable.

FOOTNOTES:

- 1 "Due Process and Tenure", Today's Education·NEA Journal, February 1973, page 60
- 2 "Faculty Featherbedding", Time Magazine, May 10, 1971, page 62
- 3 Ibid, page 62
- 4 "Professors' Tenure - What It Is", U.S. News & World Report, December 11, 1972, page 56
- 5 Ibid, page 56
- 6 Time Magazine, May 10, 1971, page 62

SCHOOL OF THOUGHT

In trying to learn about these aspects of architecture, why should we limit our reading to prose essays only? Poetry is emotionally charged, imagistic writing; and poets are perceptive observers par excellence. A part of their talent is their ability to communicate their perceptions via the written word, and we should make more of the fact that writing may have emotional impact as well as, or instead of, intellectual appeal.

"Drive me into the girders that hold a skyscraper together.
Take red-hot rivets and fasten me into the central guides.
Let me be the great nail holding a skyscraper through blue nights into white stars."

Carl Sandburg, "Prayers of Steel"
(a fragment)

Poetry is "packaged experience" in a way, and it is readily available and easily reproduced. A poem, like a sketch, is a means by which we may gain non-intellectual knowledge; and in a service profession, a wide range of emotional as well as intellectual understanding should be acquired, because psychological as much as practical needs have to be served.

DIANA CHEN-SEE

CLASS OF 1977

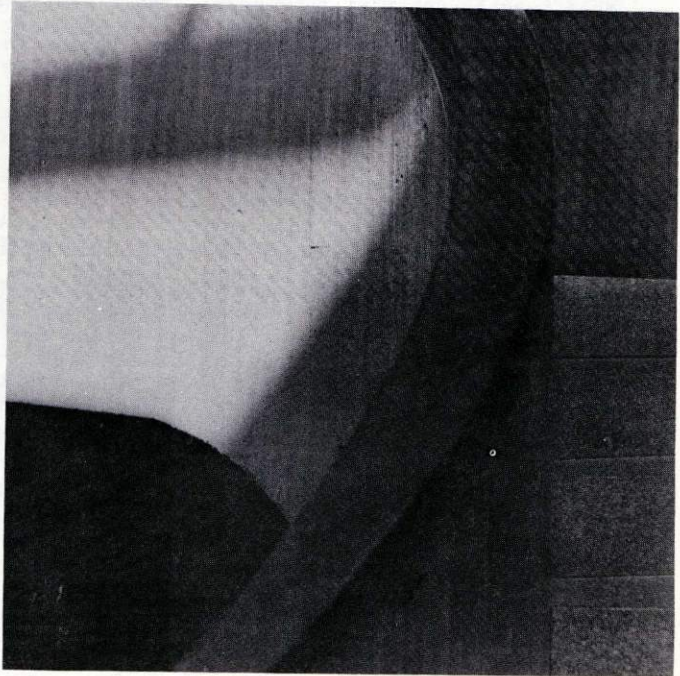
"Disciplines are distinguished partly for historical reasons and reasons of administrative convenience (such as the organization of teaching and of appointments), and partly because the theories which we construct to solve our problems have a tendency to grow into unified systems. But all this classification and distinction is a comparatively unimportant and superficial affair. We are not students of some subject matter but students of problems. And problems may cut right across the borders of any subject matter or discipline."

Karl Popper, Conjectures and Refutations. Basic Books. N.Y. 1962.
page 67

The problems we deal with in architecture are not just intellectual problems. We have to concern ourselves with emotional experiences; we have to be sensitive to intangibles like the ambience of a street, and the drama of a space.

"The morning comes to consciousness
Of faint stale smells of beer
From the sawdust-trampled street
With all its muddy feet that press
To early coffee stands..."

T.S. Eliot, "Preludes", beginning
of number two



"Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.
Something there is that doesn't love a wall,
That wants it down ! "

Robert Frost, "Mending Wall"
(a fragment)

Archibald MacLeish, in the poem "Ars Poetica", said that

"A poem should not mean
But be."

I do not think that poems can be taught, or that one should try to explain their meaning. But through the richness of poetic experiences it is possible to appreciate the feeling of a place, experience a walk, get into another person's mind, see with another's eyes: that is, to educate the spirit as well as the mind, something not possible in a critical analysis or an expository essay or a manifesto.

"What thoughts I have of you tonight, Walt
Whitman, for I walked down the side-
streets under the trees with a head-
ache, self-conscious and looking at
the full moon.

In my hungry fatigue, and shopping for images,
I went into the neon fruit supermarket,
dreaming of your enumerations !

What peaches and what penumbras! Whole families
shopping at night! Aisles full of hus-
bands! Wives in the avocados, babies in
the tomatoes! -- and you, Garcia Lorca,
what were you doing down by the water-
melons ?"

Allen Ginsberg, "A Supermarket
in California",
(a fragment)

There are other ways, of course, to educate the spirit. I use poetry as an example only. I would like to argue for a greater awareness of supposedly "extra-architectural" disciplines. As Popper points out so clearly, "we are not students of subject matter but students of problems", and specialization is less a matter of choosing an "area of knowledge" on which to concentrate attention, than it is a matter of adopting a "point of view" by which we may interpret any information received, with the intent of solving certain kinds of problems. Whether we are most aware of the form of a mountain, or the variety of its vegetation, or its geological strata, or the effect of sunset on the mood it creates, or the symbolic aspect of its rising above us, is a function of how we are accustomed to interpreting the world. We train ourselves into particular viewpoints out of choice. But we should look at everything and learn from everything. Mark Twain never let his schooling interfere with his education. Nor should we.

WHY ARCHITECTURE ?

First Place:

DOUG ULWICK

CLASS OF 1980

It was the end of a magically rare day not long after the spring equinox. The sun had warmed the usually-frigid Syracuse campus to an incredible seventy-plus degrees, and was only now setting in a fiery blaze of orange and yellow below the tower of Crouse as I entered the rotunda in the hallowed halls of Slocum. I was alone, or so I thought. The studios seemed strangely vacant, so a wave of panic swept over me as a bloodchilling scream, followed closely by a soulful moan, shattered the stifflingly-still air.

I ran quickly and silently to the source of the sound, and there, standing atop a drafting table on the mezzanine stood Captain Archy, clutching his T-square to his chest, his head thrown back, looking imploringly beyond the roof, beyond the sky, to the ethereal continuum. His whole body trembled as he addressed the unseen wisdom of the ages.

"Why Architecture, oh Mighty Master of All Arts, why won't they listen to me?"

With that he jumped from the table, and leaped down the flight of stairs back to the fourth level. I followed as closely as I dared as he made his way to the center of the rotunda. He raised his T-square on high and repeated his plea to the ethereal continuum. Suddenly darkness came. The gentle breeze instantly metamorphosed into a fierce power, whistling its way up the stairwells, carrying students' tissue

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Your only hope for the future lies in the new generation. Cultivate in them a greater understanding and trust."

"Yes, that's it!" Archy screamed jubilantly as the wind slowly died away. "The younger kids, they are my salvation!" he cried. Suddenly he turned and faced me, and like a man driven by new fire and new life said, "You there in the corner, young man, do you believe?"

It took me a few seconds to recover from the "young man" title, because my 23rd birthday was only hours away, but I took a deep breath and replied, "Yes, Captain, I believe."

With that, he approached me, and with a tap on my shoulder from his now-golden T-square, disappeared into the still night air.

Second Place:

A. WHITMAN

CLASS OF 1979

Tw'as the night before the final jury, when all through
the 4th floor,
Every student was frantically hurrying more and more.
Plans, sections and elevations were being inked with
care,
While all of their hope slowly turned to despair.

The arts and science students were nestled all snug in
their beds,
While visions of frisbee on the quad danced in their
heads.
And the class in a cold sweat and I going berserk
Had just settled our brains for a long night's work.

When out from the rotunda there arose such a clatter
I sprang from my desk to see what was the matter.
Away to the reading room I flew in a dash,
Tore open the door and was blinded by a flash.

When what to my wondering eyes should appear? But
A world-war-one bomber with a propeller in the rear.
With a little ole pilot so lively and sparky
I knew in a moment it must be Captain Archy.

Carefully maneuvering without a doubt
He flew over to the roof of Link and stepped out.
Holding a triangle and a T-square in his right hand
And in the other The Fountainhead by Ayn Rand.

A wink of his eye and a twist of his head
Soon gave me to know I had nothing to dread.
He spoke but hardly a word, stopping only to declare,
"Why Architecture? Because it is there."

As we stood cheering for more
He turned quickly and went out the door,
Eut I heard him exclaim as he flew out in a flurry
"Good luck to all and to all a good jury."

paper creations in a growing, swirling eddy. Out of the sky came a single bolt of lightning, shattering the skylight and charging the upheld T-square, making it glow a blinding unearthly red. I clung to the bank of mail boxes for support as the wind increased, but Captain Archy held his ground, his white scarf flowing in the fierce wind, the now-glowing T-square still held high. A piercing whistle filled the air, and I thought my temples would burst from the pain. Suddenly a sub-bass voice shook the very columns of the seemingly sturdy building. The voice announced,

"Noah, I want you to build an Ark and...Oh shit, wrong century. Excuse me Archy, but we've been having some problems with the thermostatic resistor transducer chip. Now, what seems to be the trouble?"

"They just won't listen," Archy whined. "I even made a special public appearance at convocation to give this new guy a special red phone so that he could reach me in times of trouble. Do you think he's ever used it? Well, he hasn't. Wouldn't you think that he would consult me just once? Who does he think he is to change the very structure of this school, hire and fire, and make major decisions without me? Why, he's even moving his offices from this hallowed spot," Archy fumed, gesturing beyond me to the locked office door.

"Well, my son," the voice boomed, "I warned you of the potential for problems. It's that generation of wartime architects. Those trained under the clouds of war have difficulty in handling the present social scene. They are wary of others, and tend to live in constant fear that their power might be undermined.

NEW SCALES FOR THE COMPOSER'S PALETTE

PAUL ROGERS

CLASS OF 1977

18

International Bandstand presents its 1977 selections for the category New Planetary Culture (NPC) and the Architectural Dilemma of Future History (or where do we go from here and does appropriate technology have anything to do with architecture?). The entrants are a wide-ranging cast of internationals with varying styles and rhythms but a similar message, and they usually work in the same scale (intermediate). For your consideration, we present:

Bucky Fuller and the Domes. This group is chosen for their pioneer role in the music of the NPC. Bucky introduced us to the notion that no, our electricity didn't magically emerge from a socket in the wall. One of Bucky's eccentric tunes which was laughed at not so long ago is receiving an increasing amount of airplay. "We better start questioning some of the assumptions we've been making about what we have to work with." Old hat for veterans of the sixties but it was innovation in the thirties and forties when the Great Pirates whisked our communications into vast networks of electronic impulses. Bucky's message, ... "Sing harmony with the hums of the spaceship earth or you may be out on your ear."

John Todd and the New Alchemists. To be found resting gently on the earth near Woods Hole, Massachusetts. Alternative lifestyles and alternative technology (catchwords to describe the works of this group) are easy to come by and easy to dismiss as futuristic or apocalyptic. But it's nice to know someone is writing symphonies we can all listen to if the plug gets

pulled on our indus-trio-technical repertoire. Todd and his atelier took on the tasty tilapia fish and applied a set of food chain principles long-used by the Chinese. The tilapia (from Africa) tastes good, eats home-grown algae, reproduces and grows fast, fertilizes the vegetable garden, and can be bred in small indoor tanks. What if people could breed fish in tanks in their living rooms, heated by solar radiation, with water circulated by wind power? A perpetual food/energy chain? Not quite, but certainly food for thought as we contemplate our shortage-oriented future.

The New Alchemists are building (for those readers interested in Architecture) an ark on Prince Edward Island, Canada which will collect solar radiation to heat water, breed fish, grow a variety of vegetables and tree seedlings, and house a family of four in a practically self-sufficient manner. All the systems will be monitored by a mini-computer. The ark represents some of the "alternative" concepts of the sixties coming to fruition in built form, by the application of soft technology: a brand of Architectural problem-solving you aren't likely to experience in the studios of Slocum here at S.U.

Paolo Soleri and the Biomorphs. These people are marching to the beat of a different drummer in the Arizona desert. That's okay, people laughed at Columbus too, but five centuries later, we're hearing a new kind of new world music called Arcosanti, complete with ceramic bells. Soleri's contribution has been in the area of living centers for the future. He took a few riffs from Gaudi and a baseline from F.L. Wright and added his own melody. Earth formwork, ceramic tiles, intensive labor, and no government money combine to give Soleri's magnum opus a unique place in the history of urban environments. And architectural education? People pay to work for him.

Peter and Eileen Caddy and the Garden Spirit. Relax your mind and let your imagination strain a bit. Ever since they started conferring with the Devas (one for each vegetable), they have been growing gargantuan vegetables on the otherwise rocky, barren coast of Scotland. Nobody can figure out quite what's going on, but this development has led to new experiments in community and human/earth relationships. Perhaps there are some supernatural forces which could help us manage our resources. The name of the community is Findhorn, and it's as real as you want to believe.

E. F. Schumacher and the Intermediate Technologists. Schumacher's concerto Small is Beautiful is written with a careful analysis of the effect of scale. He sees scale as a device which has grown unchecked when it should have been manipulated consciously. He has attacked several discordant notions which many of us take for granted, such as the bigger the better (as it relates to economic systems, political units, or technological innovations), or the idea that economic growth is a straight line which will continue uninterrupted. The Intermediate Technologists are working in a host of third world countries to scale down available technology so it is more suited to local solutions. They cover everything; from a plow

without tractors or animals to haul it, to a small machine for making crepe egg-flats to carry eggs to a protein-short African country.

When you judge E. F. Schumacher from that lofty perch behind your drafting table, remember that he takes both sides of the issue. Yes, he says that Technology is important in relieving humankind from its burdensome toil, and yes, it is important that people work with their hands and derive a sense of satisfaction from their work. Unparalyzed by the apparent paradox represented by these two statements, Schumacher has found a middle ground for what he calls Appropriate Technology. It's all a matter of Scale.

William Irwin Thompson and Lindisfarne (Thompson is an historian, hence the connection with the theme of this 100% Rag issue). Thompson has described Soleri's architecture as post-apocalyptic and talks about these decades as the "cheap-fuel, high mobility" era, indicating that it's a foregone conclusion that someday soon, the cars will stop and the world will have passed one more milestone. From Greece to Rome to the Renaissance, to the Automotive Americans; it will all be history one day. Lindisfarne is an association of "free thinkers" which is concerned with communication of ideas and images for culture on a global scale. Thompson (who once taught at Syracuse University) wrote a book called At the Edge of History. The title suggests a feeling many of us may have experienced. What's beyond the edge is anybody's guess. What's yours?

Yes, ladies and gentlemen, we ask you for your judgements. Rate each group according to whatever aesthetic criteria you care to apply, and then decide whether you could dance to any of their tunes. What about architecture?... the seventies, a concatenation of styles; white, grey, eclectic, rigid ordering systems, free flowing form, futurism, reinterpretation of medieval cities, Bacon, Archigram, Eisenman. Where do we turn? History, Technology, Structures, Design; so much to learn. What plateau will we have reached when we graduate; or will we have just begun to find out how little we know? How much will things have changed while we toiled into the night at Slocum? It's all in the attitude.

Perhaps you are wondering what all this New Planetary Culture stuff has to do with you. First, this is the geodesic dome movement of the sixties in a new above-ground form. It is physical form given to a lot of ideas which are hardly new but which haven't been receiving much attention in what we might call an academic/institutional backlash of conservatism. Second, remember that architects are purveyors and synthesizers of technology. Of all the professions and trades related to the building industry, architects are in the unique position to make judgements which aren't guided by time-tested efficiency. Putting these two together, architects are situated in such a way that by the strength of the principles that guide them, they can manipulate the final position of the built environment vis a vis a complex network of social, economic, historical, and ecological determinants. This syllogism

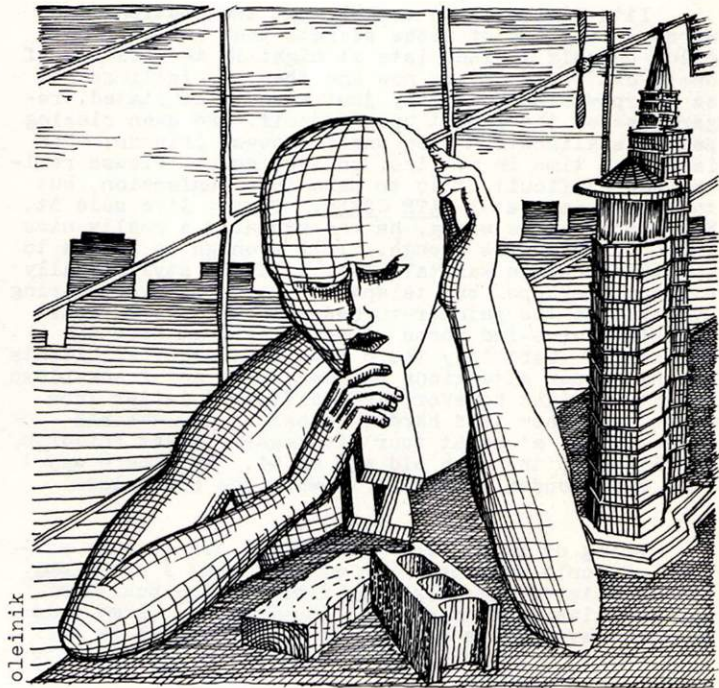
can only lead to the conclusion that architects are obliged to know as much as possible about all these determinants as well as about the notions which are now so prevalent about efficiency; and by extension, architects can never know enough to build a building. Appropriate technology is just one more thing to have to know about.

Or, think of it this way;

"the sins of the fathers will be visited upon the children unto the third and fourth generation, because that normally is the time it takes for the birth of an idea to its maturity when it fills the minds of a new generation and makes them think by it."

E.F. Schumacher

We're all on the history bandwagon. We can be dragged along or we can put up resistance. We can ignore movements like the New Planetary Culture, or we can put our two cents in. It's a personal affair. What generation of ideas is affecting you? ●



COMING OUT

aesthetic value judgements and intangibles, the "pros" become more solidly "pro", and the "cons" become equally more "con". Or, to reduce it to a gut level analogy, if my favorite color is green, there is no way that you can make me believe that I should prefer blue.

Perhaps what I would prefer is a little more variety. I didn't come to Syracuse University School of Architecture to become a Corby Junior, or lay laurels at his graveside. I have no desire to be labelled, catalogued, classified, or cross-referenced at this point. I would like to be exposed to as many schools of thought as possible in my 3 or 4 remaining years at Syracuse, with a healthy interaction between "opposing factions". This, in my opinion, is the only way that true creativity can be nurtured. Maybe it is a matter of "plurality vs. excellence". Maybe we need the spirit of the Student Educational Environment Development (SEED) group resurrected from the strike of 1966. Call the problem what you want. Consider the question as you will, but I truly feel it's a matter of simple overkill.

DOUG ULWICK

CLASS OF 1980

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It's difficult to finally put the emotions into words. It's one of those secrets that one will only allow oneself to face late at night in the privacy of one's own room. Every now and then the feelings get so overpowering that they just have to be stated, regardless of the impact upon oneself, and even risking possible alienation from one's closest friends. Now is such a time in my life, so here goes. Please realize how difficult it is to make this confession, but the truth is that I HATE CORBU. There, I've said it. Now don't get me wrong, he was probably a really nice guy, but enough is enough. I'll even go as far as to say that the man was talented, a little stylistically stagnant perhaps, but talented. Maybe my overpowering aversion to the painter-turned-architect is a result of being force-fed Corbu since my arrival here in September. Certainly there have been other architects worthy of our attentions besides Corbu and Frank Lloyd Wright. Wright however, is a different matter from Corbu. Somehow it's harder to hate a guy who had three wives, at least four mistresses, eight children, and lived to the ripe old age of 91. Now there was a real red-blooded architect to whom one can relate.

Being of sound mind and a first year design student, I won't even begin to pretend that I am in any way capable of intelligently debating the positive and negative aspects of Le Corbusier. It is my opinion that even those capable of participating in such an esoteric discussion would fail to create a devotee from a nonbeliever. As in most discussions concerning

