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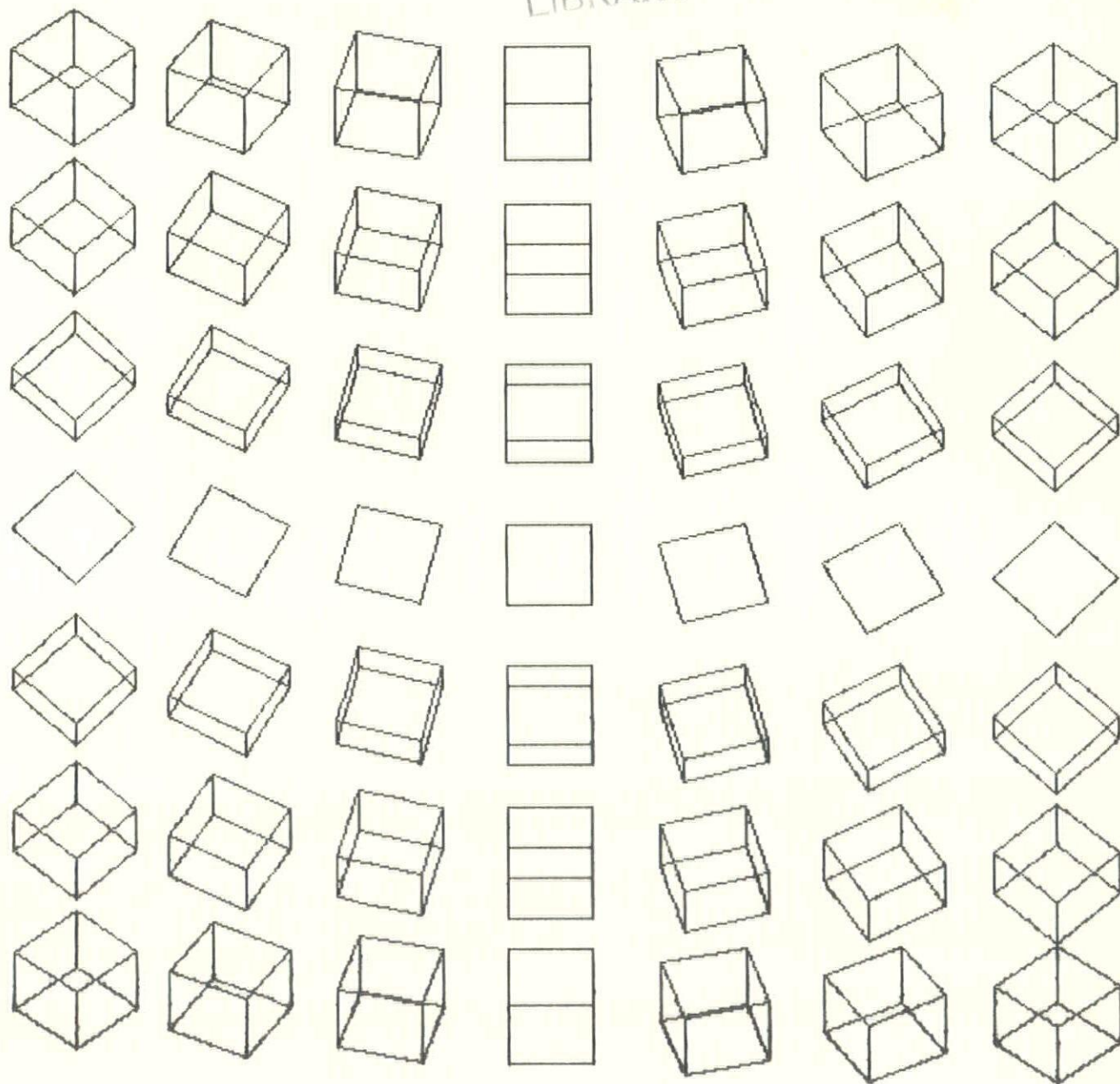


# IOWA ARCHITECT

January / February

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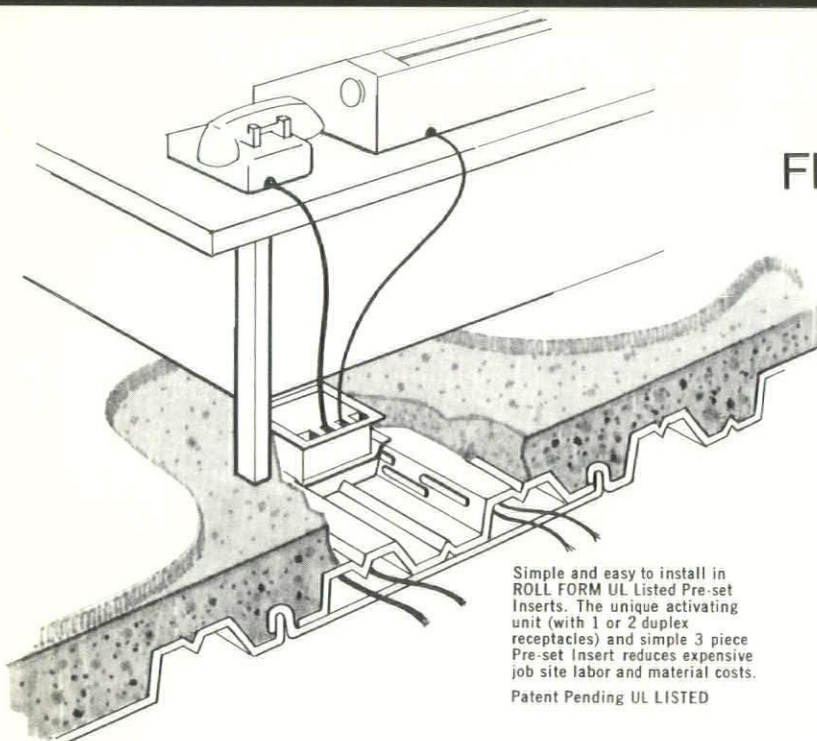




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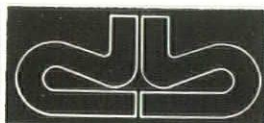
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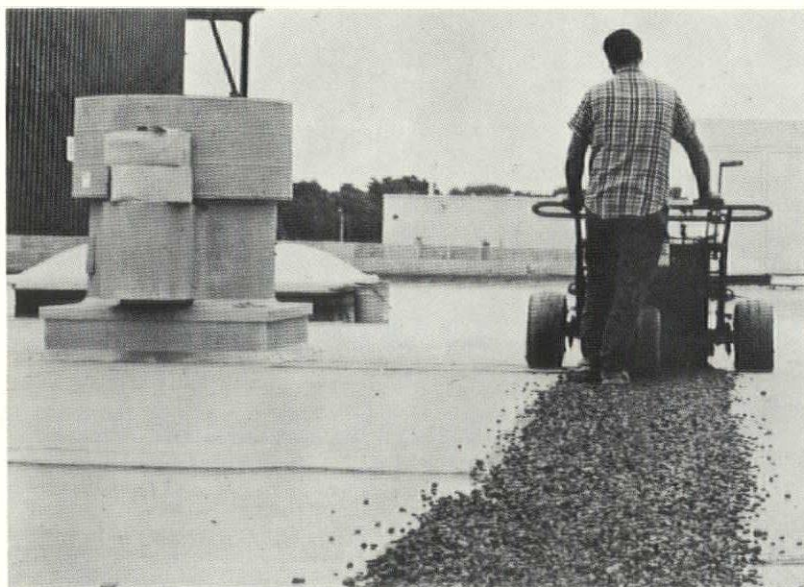
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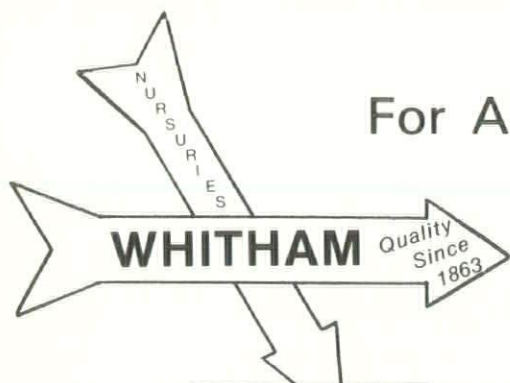
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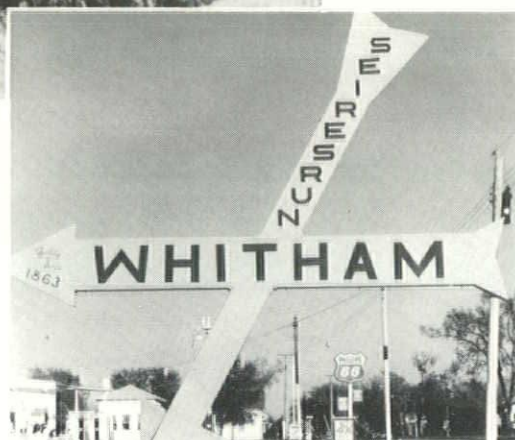
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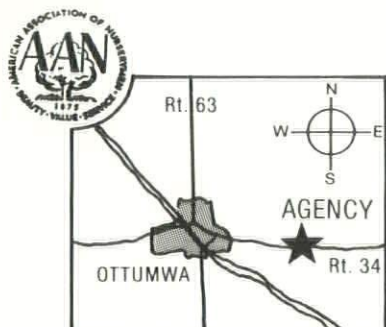
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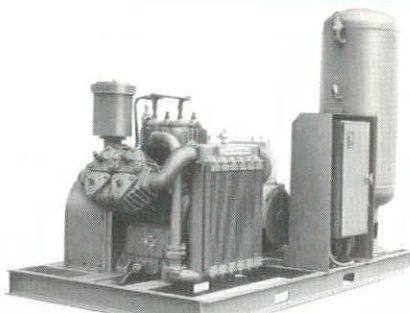
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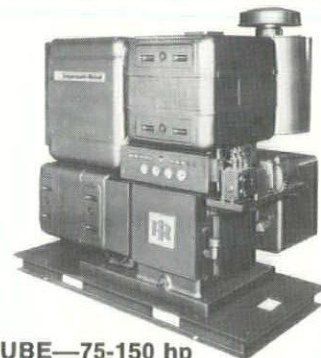
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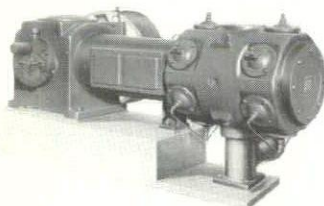
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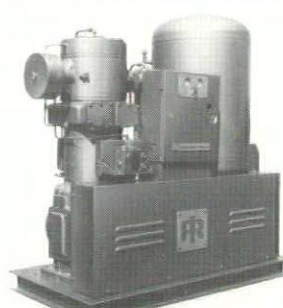
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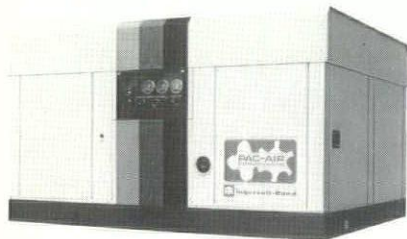
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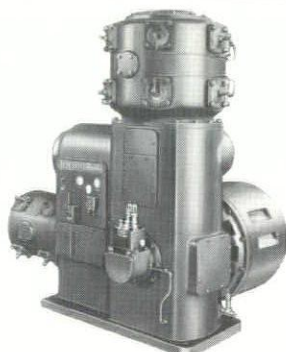
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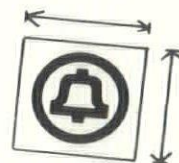
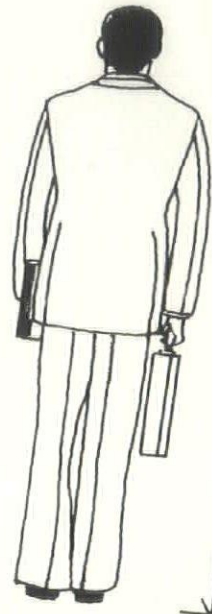
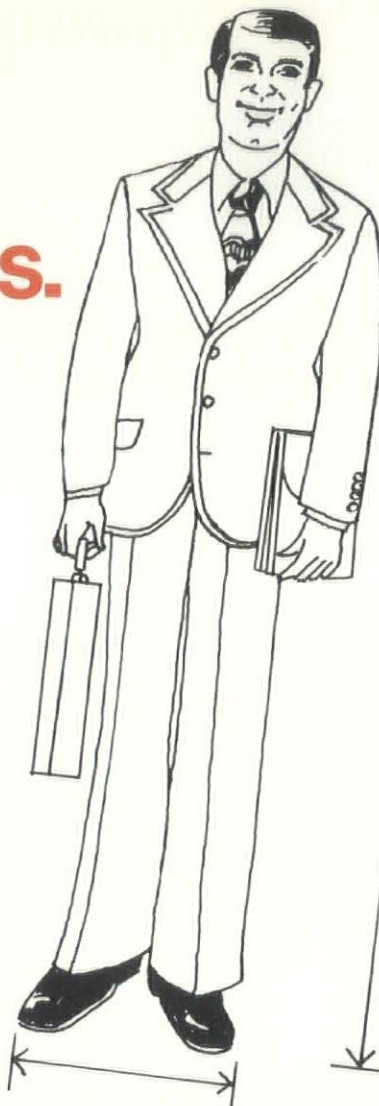
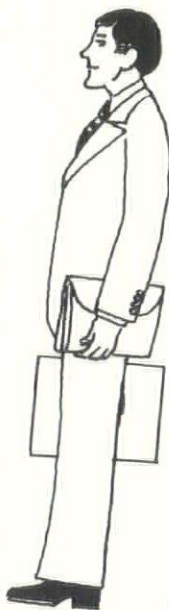
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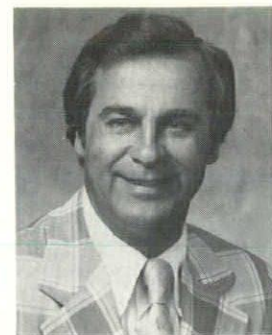


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# The President's Message

By Wayne J. Snyder A.I.A.



The practice of Architecture is becoming more regulated each year by various agencies and bodies. As Architects we are told what we can do, how we must do it and why we must do it. Today there is a minimum of a dozen codes and regulatory agencies which govern even the smallest project from conception to occupancy. We are rapidly becoming an over-regulated society.

Last year over 1000 bills were introduced in the State Legislature. Of these 166 passed both houses. The Iowa Administrative Code in 1974 was 1-½ inches thick — today it is 22" thick.

The Occupational Safety and Health Act of 1970 requires over 58 lineal feet of shelf space to store.

The paper flow to Washington, D.C. in 1952 was some 17 tons — in 1976 over 270 tons.

In our own offices the thickness of specifications has doubled.

The list could go on and on—of course this is changing how we practice. There is an old saying, "We work the first two hours of each day for the Government, the next five to keep the doors open, and the last one for ourselves".

My interest this year is to see if the Iowa Chapter/AIA can't have some impact on the first seven hours we work each day.

Beginning January 1st of this year, each registered architect practicing in the State will be required by state law to maintain minimum standards of Continuing Education. Additionally, later this year the AIA will embark on a program that will require Continuing Education as a requisite for membership. The program, entitled "Professional Development Measuring System (PDMS) will be similar in nature to that of our State Continuing Education mandate. The National Council of Architectural Registration Board is also working on a system of Continuing Education which is somewhat more prescriptive than the state law and the AIA/PDMS program. Our efforts as a chapter will be to assist by providing programs that are responsive to this requirement.

Under the auspices of Ken Bussard, the IDP (Intern Development Program) will be launched. This program is designed to assist the recent graduate/young practitioner in evaluating the experience he is receiving prior to registration. The practitioner will be involved at two levels - as sponsor and advisor. We have the obligation and respon-

sibility to see that our recent graduate/young practitioners receive the best background and experience available.

As individuals we each need to become more involved politically. It's not good enough today to write a check every year to the political party of our choice and say that we're politically involved. Each of us must **personally** know our State Representative and Senator and communicate our feelings about specific issues that affect or shape our practice. I would challenge you to call or meet personally with your legislators prior to the commencement of this year's session, and drop me a postcard stating that you have. As a profession we are small in number and we must make our feelings known. We must continue to press for Statute of Limitations legislation and tightening of the Practice Act.

Over the past few years the Iowa Chapter has shortened the list of standing committees, and in their place have tackled specific problem areas by task force committees. This year I would like to see major emphasis placed on evaluation and recommendation for changes in Building Codes at the State level. Since January 1, 1977, there is a new Safety Glazing Code, Minimum Handicap Requirement Code, and soon the new Iowa Energy Code. The State adopted the 1973 Uniform Building Code which has provisions for each of the above areas, however, codes differing from the UBC version have been implemented. At the State level we also have separate Plumbing, Electrical and Elevator Codes. I've spoken to Don Appell, the State Building Code Administrator, and he has expressed an interest in our involvement in this area. We have the expertise, and should have the motivation to undertake this assignment. The objective is to condense and eliminate the overlap in our building code structure. If you're interested and would like to work in this area, drop Julian Serrill, our Executive Director, or me a note.

There are several other areas of involvement which we need to address. Next October 8, 9, and 10th the Iowa Chapter will be hosting the Central States Regional Conference in Ames. Plans and arrangements are progressing. Business sessions and product displays will be held in Scheman Center, housing will be arranged in the soon to be com-

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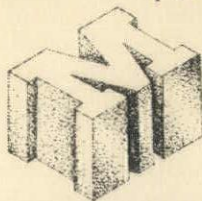
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# Goldberg And Weese Elitism Versus Pluralism

By Stanley Tigerman

When a lecture series is entitled "The American Architectural Establishment" it is implicit that there is, in fact, an establishment that has, like all establishments, codified the methods by which it has come to be known. When I found that the persons presumably representing such an establishment and their work were being criticized by those a generation or so younger, I could only note that as in baseball "Everyone gets their innings". Now while I suppose it is my turn to come to bat and take a few swings at my elders, I do so a bit reluctantly, realizing that at a point in time, perhaps even before another generation has passed, someone else will come up to the plate and take a swat at me.

Now, when you have an architect like Bertrand Goldberg who works with a singleness of socio-structural purpose, presumably to the exclusion of other values, he appears to be an elitist. But is he? It is equally reasonable that in the case of Harry Weese, obviously involved in contextural overviews as well as supporting details, we are very possibly in the presence of a pluralist. Or are we? Both men have spent their sixty or so years at work in what some have thought of as an architectural mecca - Chicago, the land of prairie school freedom: the home of the GREAT AMERICAN ARCHITECTURAL TRADITION. Of course, it is also the home of Mies, and for that matter residual, vestigial "Miesianism" - the very embodiment of the GREAT TWENTIETH CENTURY ARCHITECTURAL REVOLUTION - as built!

Now, the elitist-pluralist dichotomy is most interesting when pursued. Each man, when asked for selected bibliography seemed to reinforce his presumed sub-title position: Goldberg by recommending but two documents, each a piece done at great length on his theories and buildings; Weese, by submitting a bibliography of some 15 pages with an average of 20 references per page, varying from but a single quote to articles of a few pages long. Now that seemed strange until I discovered the even stranger circumstance of the depth and breadth of each of their work as documented in the slide library of the University of Illinois' architectural school at the Circle Campus. Goldberg's entire body of work was represented by dozens of slides of but two projects, while Weese was recorded as having

dozens of buildings with no more than two or three slides of each. Was this an additional coincidence of the ever-more curious sub-title? Did it mean that Goldberg's "scattershot" approach could not bear serious scrutiny? When Goldberg, who was quoted as saying: "The revolution included a search for universal concepts and modules of almost everything, whatever it was. And these things have remained the tools of the architect" did he mean that "Universality" that amazing, reductive abstraction, was the goal of a directed point of view? Is Weese, who quotes Dan Burnham's "Make no little plans" with obvious relish, and who supports the broad notion of "Architect serving society" by having himself served on no less than thirty boards, panels and the like suggesting a far-reaching professional advocacy? But wait - aren't Goldberg's apparently repetitive forms suggestive of a larger - albeit Orwellian order? Conversely, isn't there an inversion in the fact that while Weese, who mostly speaks of cities, regions and large scale planning, tends to the business of continuing a reputation of well-detailed buildings that don't leak? Has the influence of a Chicago grown ever more schizophrenic from its historic duality so influenced these two "Second Generation Revolutionaries Gone Gray" that they, in turn, have become a latter day anachronism? Perhaps the first clue can be found by turning the calendar back just over one hundred years.

When, in 1871, Chicago expired in flame, the first hint of schizophrenia appeared which was to sow the seeds of confusion a century long and 180 degrees wide. There was, in the one hand, the overwhelmingly immediate need to rebuild, which, by the coincidence of an American Industrial Revolution of cast iron, parts and pieces all, created a "Chicago School" of structural expression, transparency and the two dimensional grid of Burnham's plan flung into space as a matrix with the skeleton frame of Jenny, Holabird, Roche, Root and finally, Sullivan, who was to be the first link to another emerging tradition, in a sense another "Chicago School". That "Alternative" Chicago School was based on romanticism, in a sense rejecting urbanization and found roots in the emergence of psychoanalysis through which such painters as George Ensor and Edvard Munch who, while depicting the symptoms of "Loneliness in



a Crowd", implied a retreat to nature which was desired precisely because of urbanization. The first Chicago school grew out of a need to urbanize and because the need was so great the movement was not overly burdened by ideological jargon - it was not, in any sense didactic - but rather it was revolutionary, if narrow in its solution to the rebuilding of a great American city. On the other hand, the "Alternative" Chicago School grew out of an evolutionary reaction to the first, it reveled in an open America on the prairie through an open plan, purportedly an open mind that began with Sullivan and grew with Wright. While of the frontier, it nonetheless presented a civilized philosophy. The first Chicago School was direct, obvious and forward-looking, if repetitive, shallow and exclusivist. The "Alternative" Chicago School was individual, constitutionally American and free, if self-conscious, non-directive and backward looking.

Now both Chicago schools were embraced by an early twentieth century Europe ready for both sides of a coin to pitch pennies at a powerful Beaux Arts tradition grown stale with bad taste. A short course in "hands across the sea" linkages, might sequentially begin with the 1910 Wasmuth portfolio by Wright, spread to De Stijl and the Bauhaus, only to come back to America via Adolph Hitler. Now, both Weese and Goldberg were born in Chicago just as that first great war was to begin, and just, for that matter, as Wright's portfolio was thoroughly digested on Continental Europe. Both began their architectural education in the East, Goldberg at Harvard, Weese at MIT. Goldberg was to go on to the Bauhaus under Mies van der Rohe and back to Armour Institute in Chicago (now IIT). Weese transferred to Yale just as Ero Saarinen was finishing up there.

Even as Goldberg and Weese were in their early years, the GREAT TWENTIETH CENTURY ARCHITECTURAL REVOLUTION was being waged almost single-handedly in America by Wright, and in Europe at once by LeCorbusier and Mies van der Rohe. Though an international depression and a second great war were to retard its advances in a kind of "slow motion" they **were**, nonetheless, gains. The new architecture, which bore more immediate fruit in a European milieu already flexing for

another holocaust, would, by 1938 provide Chicago with an end to the 50 year hiatus so prophetically predicted by Louis Sullivan: Mies van de Rohe was to begin the final cohesiveness that would, through both his practice and teaching at IIT by his death 31 years later in 1969 classify, classicize and codify one of the most major, real, not imagined, architectural establishments ever known in modern times. It was this emerging classicism that both Weese, fresh from the war as a Naval Officer and Goldberg, whose war work included attempts at both industrialization and town planning were thrust.

Even by 1946 it was still unclear that Chicago was really evolving a major international architectural movement. Mies had built very few buildings at IIT, "Promontory" was still three years away; George Fred Keck was producing Wrightian houses on the lake shore, which with the addition of Robert Bruce Tague was to be modified into a kind of latter 30's Chermeyeff-like cross-wall construction. Schweiker, with Elting and Ted Bennett were building over Wrightian permutations, while yet another Bennett recently returned from Yale was producing two flush masonry towers on the Gold Coast that even now are only beginning to be seen as a part of what might be called the "Inclusivist" side of another Chicago School. Meanwhile, Nat Owings, whose 13 year old Chicago office of SOM was still relatively small, realized that post-WWII was in many ways not unlike the Chicago immediately after the 1871 fire; i.e., a great need for expanded urbanism with suburban extensions existed because of the almost twenty year near-standstill forced upon society by both depression and war. It was, in some measure, Owings' capitalizing upon those needs based upon a kind of sweeping neo-Miesianism that, along with Mies himself, formed the structure of what came to be known as the second "Chicago School".

Goldberg, his own structural expressionism aside, has never felt himself to be a part of that movement. He is quoted in "CONVERSATIONS WITH ARCHITECTS" as saying: "I have to wonder about being placed in the Chicago School, because my general relationship to it has been one of reaction against its present development". Weese, on the other hand, while reflecting on his Carcassonne-like First Baptist

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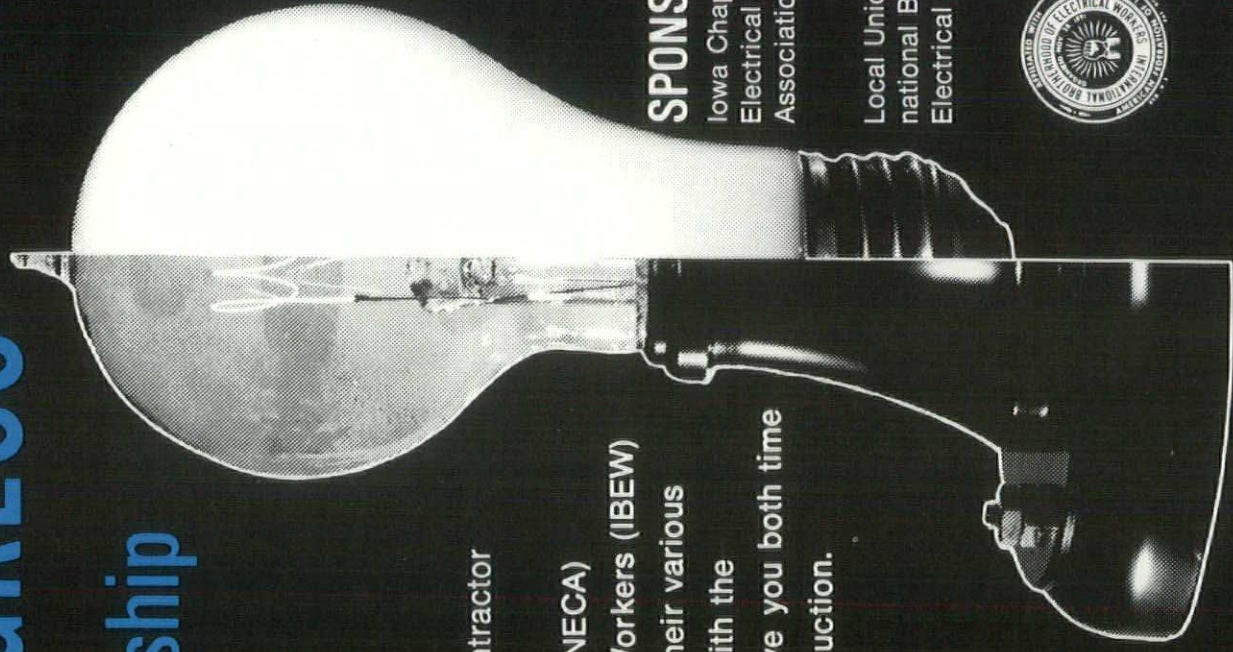


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Church of Columbus, Indiana, is quoted as saying: "If present day architecture is ever to mature, it needs to eschew the fashion of the hour and consider the realities of decades...the art of buildings is not relearned every generation; it is an ongoing thing...the joy and stimulus in architecture is the discovery of fresh combinations of old ingredients appropriate to present problems. Faced with the choice, I would rather be right than contemporary." Interesting comments by both men when seen in the context of the growing, powerful re-emergence of the Chicago School. Their work, when studied, exposes a very real, if sometimes uneven, struggle to come to grips with that second Chicago School of structural expressionism.

Harry Weese's Walton Street apartment tower of 1956, to be later permuted in his teacher's union apartment block and most recently by brother Ben's masonry perimeter adventures, reflects, on the one hand an on-going fascination with the Chicago Bay Window which ultimately leads to his romanticizing the French Balcony, both of which are reflections of his concerns about the urban impact on life. This concern about urban living reappears at the reduced scale of the Eugenie Street Maisonettes of '58 which in turn, predate by some 12 years similar low-rise urban multi-family efforts of Booth and Nagle, both of whom are clearly influenced by the well-detailed masonry residential efforts of both the Weeses. Now the Eugenie Maisonettes have an unnecessary romantic indulgence, a vestigial mansart topping, an unhappy softening of an otherwise clear urban residential form. Angular roofs, sheds, mansards all seem to be fair game in a kind of Aalto-inspired mid-western residential eclecticism which is at the small scale of the offering. The Weese summer house in Barrington, vintage '59 is consistent with the interior detailing, all in all not an unpleasant suggestion of exurbia. Now these "residential" roof forms and excessively detailed stairs when seen in the context of self-imposed suburban exile is one thing; but the scale change filled with latter day Federalist overtones in the American Embassy project in Ghana of 1957, is quite another. The strange concern with re-translating residential roof forms is again evident in the '61 Washington D.C. Arena Stage theatre, only now made ever more curious by stair detailing that somehow becomes mechanistic. Glass bays scaled to the Chicago Window in the Walton Street apartments give way to brick bays applied on the concrete frame of Arena Stage leading to the inevitable assumption that, with exception of course, much of the Weese expressionism is historical in nature (his preservational work with Chicago's Orchestra Hall, Sullivan's Auditorium Theatre and many Americana-like courthouses, all lovingly done is well document-

ed) as well as geometric in context (at varieties of scales too numerous to mention, and well before it became a fashionable vernacular, he employed, for better or worse, diagonal forms).

The Chicago bay windows of the bearing wall, Monadnock Block, given crowded metropolitan streets, at once seeks the light and the view as well as effectively reducing mid-span perimeter compressive loads. Now Weese, in his 1960 University of Chicago student residences uses the bay more as a facade-organizing device than anything else. The building clearly is free-standing in space, not really requiring the lateral view-finding aspect of the bay. Moreover, the superstructure sits upon piloti supporting concrete flat plates, thus the masonry envelop is really a "skin" removing any further recall of early "Chicago School" prototypes. The concept of fenestration acting as a regulating device continues in his Columbus, Indiana, Jr. High School of '61 where masonry arches are infilled with a curtain-wall-like composite of glass and lightweight opaque panel. And yet, when the program requires opacity, brick itself, rather than panel infills the masonry arched opening. Here is another one of those cases in the modern movement where the use of a device meant to structure form appears to be at odds with the building function. In the same year, in the same Columbus, Indiana, Weese does the Irwin Union Branch Bank which is the very same year of Bud Goldberg's "Marina City". Weese, who as we shall see a bit later is to continue his broad search for form, much in the way his friend Ero Saarinen did, appears to be at the opposite end of the spectrum from Goldberg, who, beginning with Marina City is to concentrate his efforts in a kind of single-minded frontal attack on the orthogonal structural expressionism of the quickly-growing "Second Chicago School".

Beginning with its slip-formed concrete core, Marina City immediately drew an interested audience. I clearly recall Paul Rudolph's fascination on seeing for the first time the great shafts emerging, much the same fascination he expressed on seeing the exact inversion of those shafts many years later - the cylindrically vertical void of John Hejduk's Cooper Union under construction. And as those shafts grew to accept the saucer-like trays of first parking, then apartments, even those most removed from the constructional aspects of architecture became aware of how those towers grew. Now Goldberg himself describes "Marina City" as being functional in many ways. He says it is structurally rational, has minimum perimeter, resists lateral forces by inducing extreme fiber-bending at the periphery of the building form itself. Like Corbusier's "Unite" it elongates habitable space. And yet, in plan, its centrifugal organization is the very thing that pushes

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# HAYDITE



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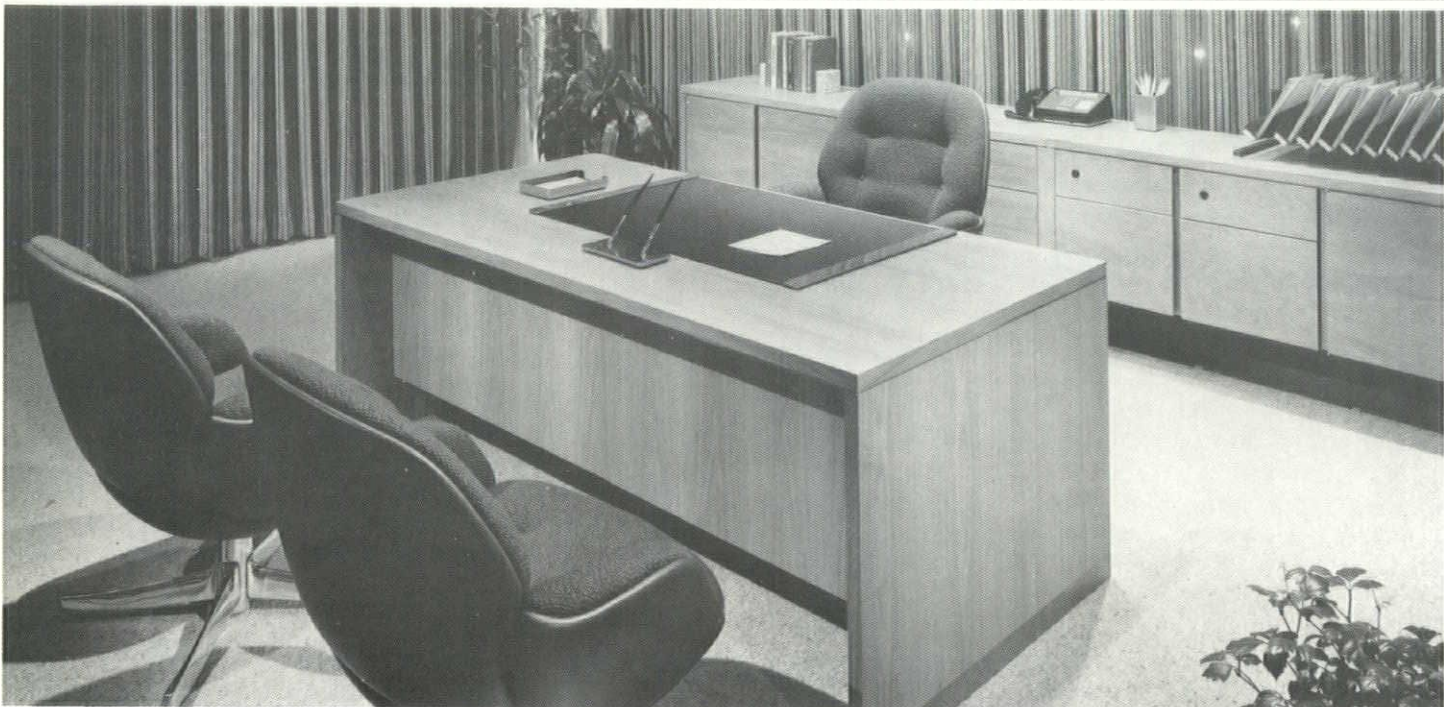
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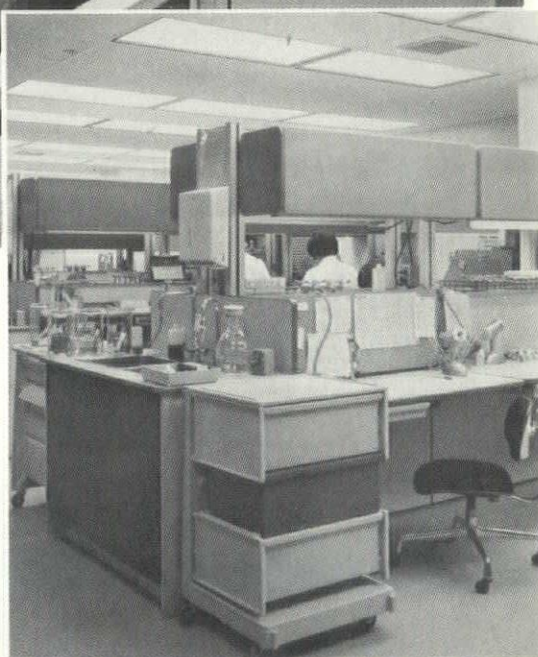
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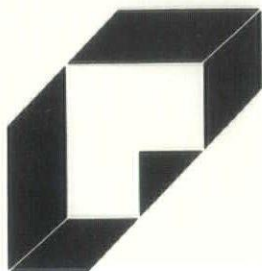


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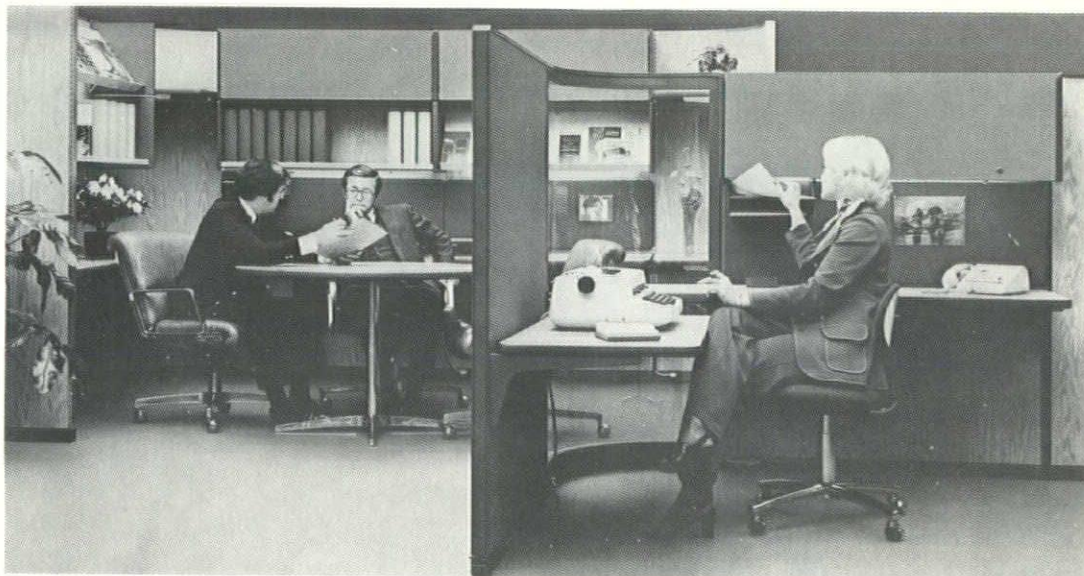
one to the perimeter with just the slightest psychological implication of potentially being thrust from the balcony into space. Now the plan is most satisfying when, somehow, the entirety of a given space, an efficiency apartment, for example, is reinforced at once by structure and the completeness of it all including the very balcony itself. When, however, in the one and two bedroom apartments, spaces abruptly terminate, including, most prominently an unresolved balcony solution, the "Universality" implicit in those towers becomes something less than all-embracing. And yet, there is something very satisfying about those towers, at a peculiar junction of the Chicago River that, for one moment at least, relieves the insistent rectangularity of the Burnham grid. Unfortunately, the supporting office building and theatre add little particularly compelling to the otherwise fresh, clear, urban statement of the towers themselves.

Goldberg's keen concern about the relationship between architectural spaces and structural forms is continued with his public housing project of 1966. His interest in social forces is clear as he says: "Housing for elderly and families should be mixed...both are part of the same society." And in his

Raymond Hilliard Center project on Chicago's unhappy public housing row, each are sheltered in very different structures; the elderly in what Goldberg calls a "Geocentric shell without a core" and the families in cupped slab-blocks. Nine years ago John Dixon noted in his review of the project the technical symbolism of the wall panels, curved to ease the flow of forces in the continuous structural membrane, while Heinrich Klotz, in his interview of March 27 of this very year hypothesizes that "...with Goldberg form and function complement each other". And yet, there is always the curious inversion of Goldberg's admitted interest in the decorative aspects of 14th Century French stained glass tracery. Combine this with serious study in human interaction, which, to the degree Goldberg has been influenced by his good friend, the spatial anthropologist, Dr. Edward Hall, one is faced with a complex personality, such that Heinrich Klotz recently said: "What Goldberg is doing as an architect is actually the work of a sociologist".

Complexity aside, the apparent constructional duality in the Hilliard family slab-blocks is difficult to reconcile. The membrane shell of the elderly towers is repeated on the curved slabs' outer surface, the fenestration supporting the idea of in-

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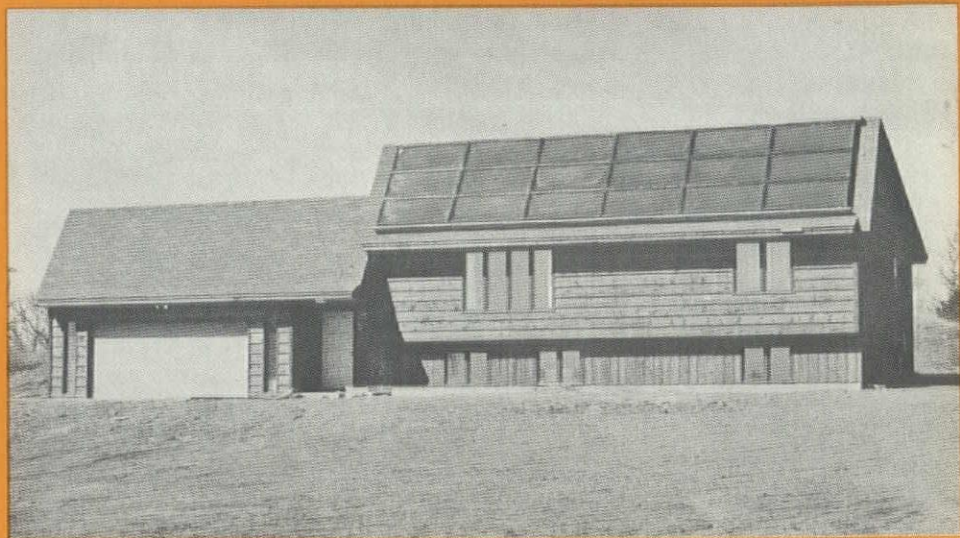
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dividual cells beyond - in this case bedrooms. The opposite side is the circulating, single-loaded exterior gallery, which, while it has the advantage of conveniently overlooking the tot-lots below, has the neutralizing disadvantage of forcing public circulation directly outside and thus, in view of the apartments primary space. Technically, at least, there is a typical bit of Goldberg ingenuity in the merging of planar windows with convex, even serpentine walls in low-cost housing - indeed, much of Goldberg's work, amazingly is within very constrained economic frameworks, precisely because of his particular technical capabilities.

Unique, strange plan configurations are the hallmark of much of Goldberg's work, but more recently, his studies of cored and coreless "Geocentric shells" as he calls them, have undergone a great deal of development both structurally and socially. He now feels that "large" space is not really needed that much anymore, using the example of clustered hospital food preparation centers replacing central facilities, the results of which he feels amplifies social relationships. His recently completed St. Joseph's Hospital in Tacoma, Washington, was a first effort in the use of shell forms for health care facilities, followed by the now-complete can-

tilevered shell of Chicago's Prentice Maternity Center, with his ten year Harvard Medical School project the most advanced undulating shell structure to date.

Three years after the Hillard project of Goldberg's, and coincidentally directly across the Chicago River from Marina City, we find Harry Weese's Christian Science Church, completed in 1969, the same year he completes two other, similar-scaled institutional buildings, a performing arts center in Milwaukee and a private school in Chicago. The Christian Science Church, having but one primary function expressed in a single, major space is mostly the result of urban contextural concerns of Weese, much effort having been expended in solving the way the building, sited almost as the prow of a ship, responds to a Chicago grid run amok. The radial roof structure loses much of its vitality when it meets the travertine-clad wall such that a certain scalelessness results. The amorphousness of scale is nowhere more evident in Weese's work than at the Milwaukee Performing Arts Center. But also, in 1969 he does the Chicago Latin School, built impeccably in familiar masonry, and whether through his affection for the school as an alumni, whether by his intuitive feel for masonry, or whether his responding to a key site located at the edge of Lincoln Park, in many ways at last, his feeling for the intimate, in combination with an acceptance

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of the programmatic produces a first rate work, to be followed one year later by the equally excellent Time-Life Tower. Now I have repeatedly chided him that at last he was able to produce a mansard on every floor through the sectional device performing comfort-conditioning duties. Facetiousness aside, Time-Life in Corten and mirror glass carries on a necessary Chicago dialogue with the Mies towers perhaps begun with Saarinen's John Deere Headquarters in Moline, a dialogue that has unfortunately few respondents among those who might face up to the challenge to the clad, modulated, skeleton frame. It is interesting to note that with the Time-Life exposed structure and glass infill solution of 1970, Mies himself in his Federal Center complex, designed well before his death, but just recently completed, returns to the infill mullionization method as opposed to the cladding of the frame. Time-Life's split-level lobby, double-decked elevators, unique graphics and too many other amenities to note are a part of the complete environmental statement Weese, and for that matter, Saarinen believed in. Unlike those representing the Mies orthodoxy in Chicago who, more often than not, clad the frame, Weese, in both his downtown office building of '72 and his Lincoln Park apartment towers of '73 exposed the structure, infills it with glass, and accommodates pedestrian interaction with the frame

at the ground plane. Thus, with these towers, Weese, returns to the Chicago grid, ready at last to operate on its terms as well as his own.

And so, here are Bertrand Goldberg and Harry Weese in Chicago today. Are they really of an American architectural establishment or are they both still rebels in mufti, just possibly without a cause, and most certainly without sycophants? The confusion and isolation of being outside the overwhelming mainstream of Miesian orthodoxy is little known beyond that inland lake. Sandburg's tough thesis of "hog butcher to the world" still prevails on the prairie where an unthinking "non-speak" is reinforced by the famous Mies quote "build don't talk." Somehow, intellectual insecurities disappear with a grand statement like that, and since, after all, a building must finally prosper or perish on its own terms, the varieties and kinds of interchange that, among other things, produce a richness that might just spark a new movement, meets, in Chicago a very silent "still-birth". For, in a very real establishment sense, there is nowhere in the world where the GREAT TWENTIETH CENTURY ARCHITECTURAL REVOLUTION was more completely won than in Chicago, where, after all there are 45 buildings by Mies, scores by Wright, dozens of major Chicago School turn-of-the-century residuals, to say nothing

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## Interior & Exterior Landscaping



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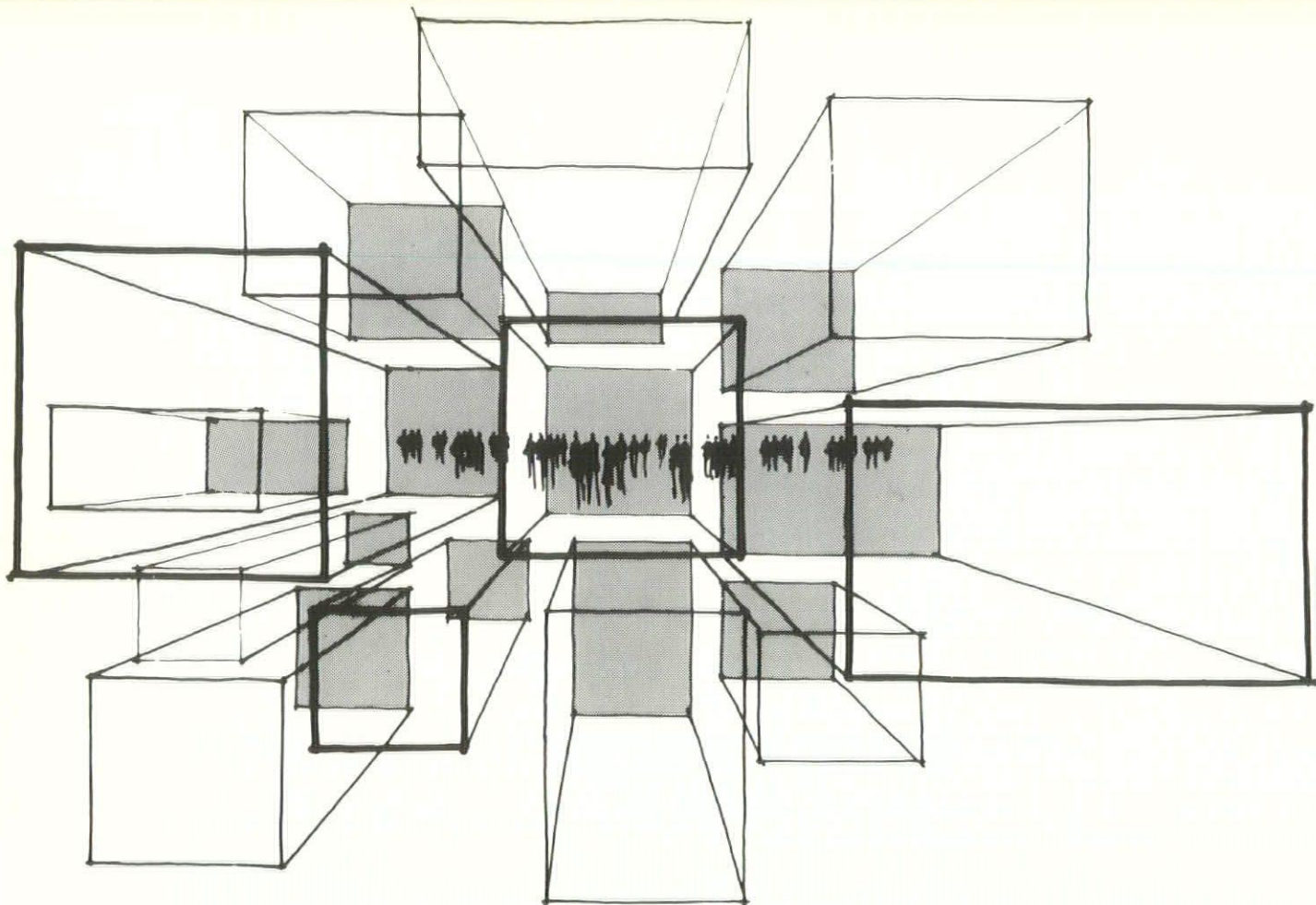
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director, mltw/turnbull associates, san francisco, california  
 member, faculty, department of architecture, stanford university  
 author, "sea ranch volumes," global architecture series  
 chairman, 1977 aia national honor awards jury

stanley tigerman faia

principal, stanley tigerman and associates, chicago, illinois  
 member, advisory committee of the school of architecture, yale university  
 past chairman, aia committee on design  
 chairman, 1977 aia institute honors jury

herb baldwin asla

principal, herb baldwin/landscape architect, minneapolis, minnesota  
 assistant professor, school of architecture and landscape architecture  
 university of minnesota

peter seitz

graphic designer and principal, inter design group, minneapolis, minnesota  
 associate professor, minneapolis college of art and design  
 former design curator, the walker art center, minneapolis

richard van iten phd

chairman, department of philosophy, iowa state university, ames, iowa  
 associate dean of the college of science and humanities, isu  
 "professor of the year" [1974], isu  
 past president, iowa philosophical society

sid robinson aia

design center, iowa state university, ames, iowa  
 co-author, *the prairie school in iowa*

jane vallier

department of english, iowa state university, ames, iowa  
 chairperson of the university humanities symposium



we return to the olmsted center at drake university for an expanded convention program to begin with a luncheon sponsored by the producers council on thursday/january 26. an exceptional and diverse group of speakers will address the convention, confronting from many perspectives, the complexity of design considerations. design awards program entries will be judged and critiqued during the convention and winners will be announced at the banquet on friday evening. an array of special events, product exhibits, and program options, including a luncheon and special tour for wives is scheduled. convention hotel this year is the new "executive inn" at the 35th street exit in west des moines. the inn offers special convention rates, dining, and the newest night spot in the des moines area.

#### **thursday/january 26/olmsted center**

- 10:30 a.m. registration/exhibitors/coffee
- 11:30 luncheon/sponsored by the producers council
- 1:00 p.m. address/william turnbull jr. faia/san francisco, california
- 2:00 break/exhibitors/coffee
- 2:30 visual values/an examination of the influence of our historic sensitivities on perception  
sid robinson aia/jane vallier
- 3:30 break/exhibitors/coffee
- 4:00 program options/computer graphics demonstration @ cpmi  
intern development program/isu student program  
exhibitors/booths/beer
- 6:00 cocktail party/entertainment/snacks/beverages
- 8:00 dinner/choose from des moines' newest and/or favorite dining establishments [check your map or ask]
- 9:00 open house/metropolitan art authority/112 5th, west des moines  
[optional \$5 contribution to the unesco "save the acropolis" fund drive offers you a chance to win a unique work of art]
- 11:00 night owl special/disco/dancing at the newest spot in town  
"35th west" at the executive inn

#### **friday/january 27/olmsted center**

- 8:30 a.m. continental breakfast/exhibitors
- 9:00 address/herb baldwin asla/minneapolis, minnesota
- 10:00 break/exhibitors/coffee
- 10:30 address/stanley tigerman faia/chicago, illinois
- 11:30 break/lunch/exhibitors
- 12:30 p.m. wives' luncheon at the embassy club and special tour [bus transportation provided from the executive inn]
- 1:15 address/peter seitz/minneapolis, minnesota
- 2:15 break/exhibitors/coffee
- 2:30 jury critique/william turnbull jr. faia/stanley tigerman faia  
herb baldwin asla/peter seitz/richard van iten phd
- 6:30 cocktail party/sponsored by neca/mcai [register for door prize from percival galleries]
- 7:30 design awards banquet/address by dr. richard van iten/presentation of design awards
- 9:00 party/live music/dancing/cash bar

#### **saturday/january 28/executive inn**

- 8:30 a.m. continental breakfast
- 9:00 aia business meeting

# perspectives



# Development And Design Of Kresge College

By William Turnbull Jr.

## Background

The origins of Kresge College date back to the early nineteen sixties with the decision by the Regents of the University of California to open a new campus at Santa Cruz to meet the needs of an ever expanding enrollment. The site selected was an old ranch donated to the University by the Cowell Family Foundation and comprised of a thousand acres of grazing land, redwood forests and old limestone quarries. This idyllic setting lay adjacent to the historic town of Santa Cruz and rose, above the town, in a series of terraces overlooking Monterey Bay to the south. The land was still agriculturally operative when obtained by the University and the task fell to the Warnecke office to plan its development for a campus of twenty seven thousand students while preserving its unique landscape character.

A comparable opportunity provided itself from the academic planning side as well. President Clark Kerr appointed Dean McHenry as Chancellor of the new campus and together they explored ways in which this newest of the nine University of California campuses might take on a specific and vibrant character. McHenry's experience had previously included Dartmouth College and he had been impressed with the spirit and quality of education provided by an institution of small size. Based on this, and coupled with the English models of Oxford and Cambridge, the academic plan for "U.C. Santa Cruz" evolved as a collection of residential "colleges", each with its own specialty, providing a total environment for the students. Their identity was to be first with the College and second with the Santa Cruz campus as a whole. Special facilities that were too large, or had wider application than to just one college, were to be given a centralized location. In this fashion the original master plan was laid out at the juncture between forest and meadow with colleges grouped in pairs around central kitchens. The campus library and large physical science laboratories anchored the middle ground while athletic fields spread out across the frontal slopes.

By 1966 two colleges, #1 and 2, Cowell and Stevenson, had been constructed and two more, #3 and 4, Crown and Merrill, were in the course of construction. The library and central administration building (later to burn) had been finished and development was shortly to commence on the western side of the site.

Each University campus is a self-contained unit reporting directly through its Chancellor to the president of the University and the Board of Regents. Each Campus has its own professionals to guide its

physical development and its own Office of Physical Planning to implement it. U.C. Santa Cruz, from its initiation, had Ernest J. Kump as its consulting campus architect, Jack Wagstaff as its Director of Physical Planning. The consulting architects role is to select the architects for its buildings and to review and critique their proposals. Assigned to each job is a project architect from the Office of Physical Planning who is the day-to-day liaison with the University and in effect a surrogate client. Along with the professionals, the University utilized a Campus Planning Committee comprised of administrators and teachers providing their insights and experiences to assist the architects in the formulation of new facilities. Once accord is reached at the campus level on the proposed structures, the Consulting Campus Architect, in this case Kump and the Director of Physical Planning, Wagstaff, formally present the proposed project to the Board of Regents for approval and funding.

The process, with its staged approvals, can take anywhere from eighteen months to several years to accomplish a construction start depending on the magnitude and difficulty of the project and funding available within the University system. Architectural funding is released at proscribed stages; planning, design development, construction documents and construction, and any one of which represented a potential stopping point in the logical development process.

We were first approached in the late summer of 1965 to see if we were interested in associating with Hugh Stubbins as resident architects for College 5. These discussions led to our becoming selected as the architects for College 6 in the late fall and assisting with the site selection process for the first of the new colleges on the western side of the campus. College 5 was funded in advance of College 6 and, while the Stubbins office was involved in its architectural design, we assisted Richard Peterson and the planning staff by providing a master plan for the physical development the West Campus area as well as guidelines for the placement of buildings in relationship to each other and to forest edge. From this study the Kresge (College 6) site was selected and preliminary design work was begun in 1966.

The college was to be located in the forest at the northern end of a grassy bowl whose pasture land spills off toward Monterey Bay on the south. The bowl slopes gently upward within the forest as a triangular panel whose sides fall away perceptibly



to the tree filled canyons on the east and west. At the apex of the triangle the site runs northward as a narrow ridge back covered with redwoods, oaks and madrones, providing a magnificent but very difficult terrain for construction.

### The Process

Our task was to design a physical community for six hundred and fifty students and faculty, 200 of whom were to be commuters and the balance residents, along with their attendant classroom, recreational, office, dining and library facilities. Our program information was organized by the project architect into a statistical document containing room spaces and the gross and net square footages to be allocated within the structures. This traditional program was augmented by Bill Kinst, our original Project Architect, with a descriptive statement outlining his insights and observations concerning student needs and their requirements in a facility of this type. Based upon his four years of work in starting the new campus, these comments proved to be very helpful in coming to understand the particular needs and idiosyncracies that would make Kresge College into its own special place with its special character and individual identity.

Our initial response to the variety of programmatic needs, images of a non-institutional place, and the severity of terrain with its density of vegetation, was to organize the college as a "street" both conceptually and physically. Such a metaphor allowed the diversity of specific problematic responses to occur with a generally organized and recognizable framework.

The initial design response was to combine the resolution of the college as a "street" with the need to relate it to the other facilities of the U. C. campus. A deep gulley separated College 6 from the pedestrian pathways and internal access roads leading to the center of the campus. We attempted to overcome this barrier by making our "street" into a "bridge" and, in the time honored imagery of the Ponte Vecchio accomplish both goals memorably at once. Initial studies proved that such a concept, although undeniably dramatic, was too elaborate and expensive for the budget which was more closely aligned with funds normally provided for low cost housing projects.

A second attempt moved the street to the south facing slope and attempted to link the meadow to the ridge back. These studies were barely underway when the University stopped work on the project to let College 5 accelerate ahead. When we returned to

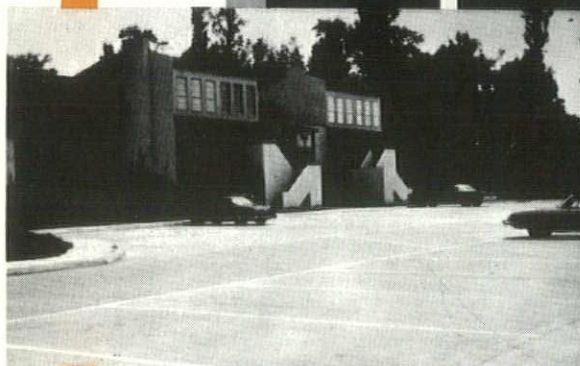
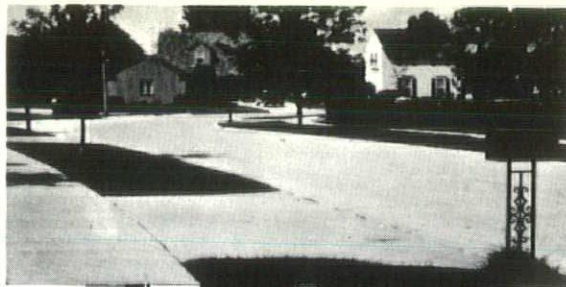
work almost a year later slight changes in overall circulation requirements pushed the College facilities back up the hill and away from the meadow.

The third attempt, which ultimately crystallized in working drawings, brought together in detail numbers of ideas we had been working with throughout the preceding schemes. The essential idea of a "street" was preserved, but now the College 6 buildings were brought closer together because of the limited amount of buildable site area. Its buildings crowd a tight street; the dining room and student lounge, which collect crowds, are located (as in a shopping center) at the ends of the street so that there is maximum opportunity for students and teachers to interact. Facing the street are dormitories that provide, at street level, living rooms for men and women and suites for faculty members that offer views of the forest. A flexible arrangement of dorm space allowed anything from single spaces to doubles to triples to communal study, social, or sleeping spaces. Complementing this space, a smaller number of dormitory rooms were arranged as one and two bedroom apartments. These allowed the University the opportunity to house married graduate students in the future. The majority of rooms look out to the redwood forest while those facing the interior street have their privacy assured by the sloping roofs of classroom buildings in the foreground. The commuter student, whose car is his home at college, is brought directly up into the street from underground parking which helps conserve the qualities of the site while providing an important amenity to one-third of the college population.

The ideas developed by the College 6 design were reviewed in the course of their generation with both the Campus Planning Committee and Theresa Yuen, the new Project Architect. Design adjustments were made to incorporate their insights and ideas as well as to keep the project within the budget. It wasn't until the working drawings were three-quarters of the way completed in the office of our associated architects, Elston & Cranston, that the actual birth of the college took place with the appointment of Robert Edgar as Provost. One of his first faculty appointments was Michael Kahn, A Yale psychologist who assisted him in setting up the format of the new college. The social organization selected was one of small groupings of students with a faculty leader that became known as "kin groups". These groups were to operate as surrogate families reinforcing

continued on page 28





Concrete street (Duluth, Minnesota) built in 1910.  
Photo taken in 1975.



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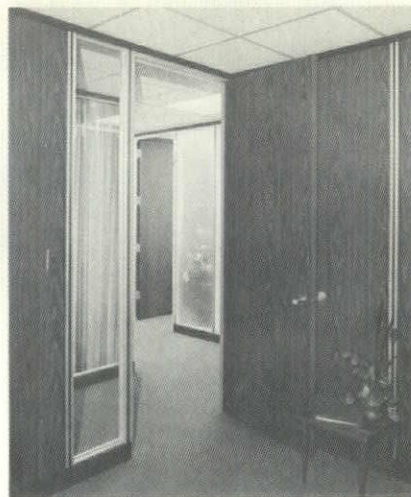
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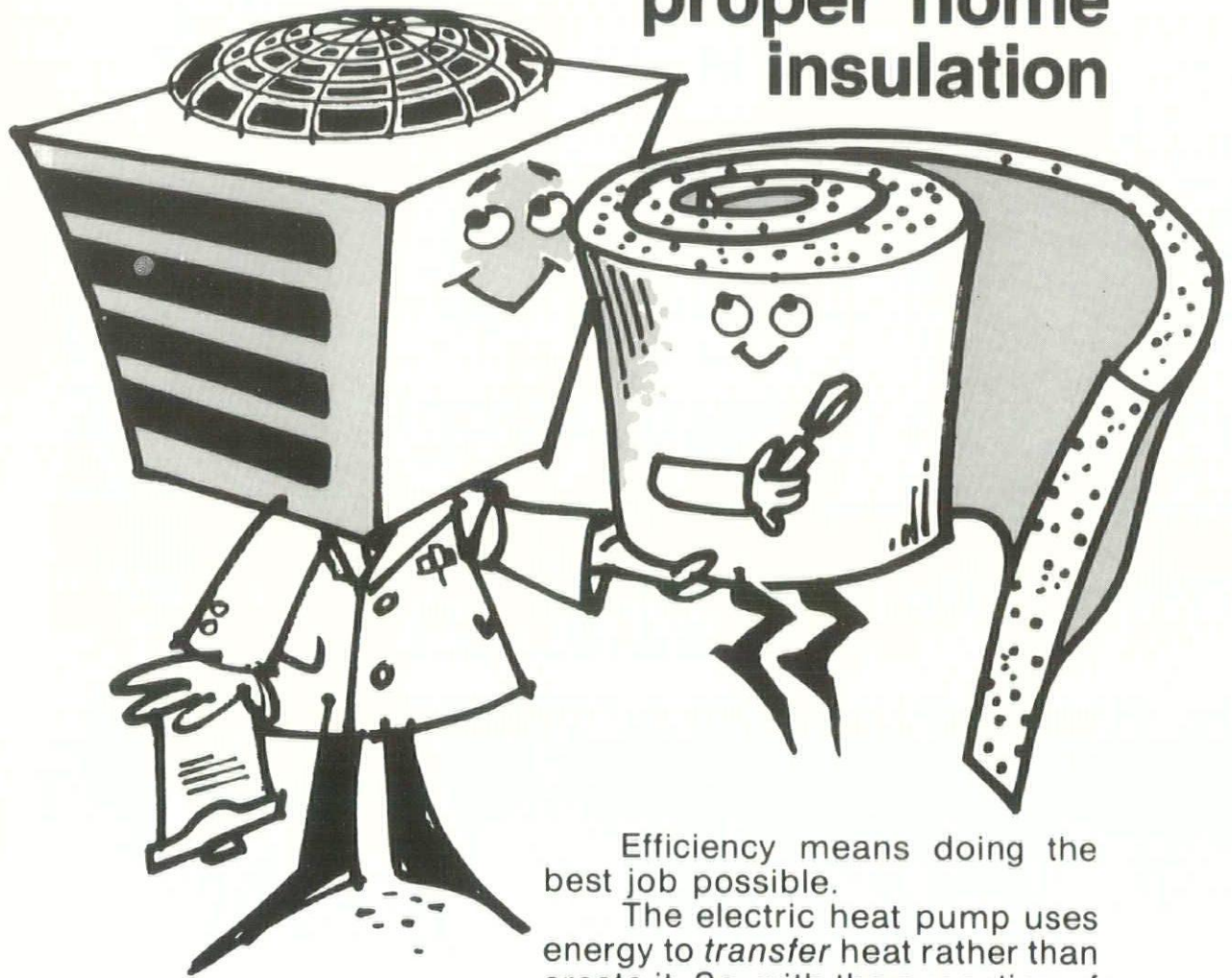


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## Kresge College continued from page 23

each other and assisting in the process (and problems) of University life. Such patterns and life styles blended well with the generic kinds of living accommodations we had proposed in our scheme. Some detail changes based now on the comments of the actual users were able to be included into the working drawings but on the whole major revisions, even if desired, would have been impossible to incorporate at that late stage in the process.

Thus the situation stood at the end of the summer of 1969. Working drawings for the project were completed and the job was ready to go out for public bidding on the construction phase. At this point work was again stopped by the State of California inasmuch as State funds could not be made available for their portion of the construction.

Projects such as College 6 are funded from three sources, each of which has its own particular requirements; the State of California for the instructional facilities, the Federal government for the residential component, and gift funds, when they can be solicited, for special functions such as the library or faculty residences. One of the problems associated with such an arrangement, however, is when one of the governmental agencies fails to produce its share, the project comes to an abrupt halt. This was indeed the case in the fall of 1969 and

the project lay dormant until a bond issue passed in the spring of 1970 allowing the State of California to raise its interest level on State bonds and sell an additional subscription to finance State University construction work.

By the time the bond issue had passed, new developments had taken place within the overall University system which required changes to the design of College 6, now known, because of gift funding, as Kresge College. The University housing system, of which our dormitories were a part, is organized on a statewide basis. Student and rental fees help maintain and pay for all the University residential structures. At this point the statewide student occupancy rate had dropped below acceptable statistical levels for maintenance or construction of new facilities. Therefore in the summer of 1970 when we were allowed once more to reconstitute work on the college; we were also requested to make changes to reduce the number of resident students from 425 to 325 and simplify the design and, in a time of escalating inflation, to reduce construction costs still further. A careful review of the proposed College 6 scheme indicated that here was no simple way to accomplish these goals without entirely redoing the project. Thus in the fall of 1970 we once again set about to rework the design of the College.

continued on page 30



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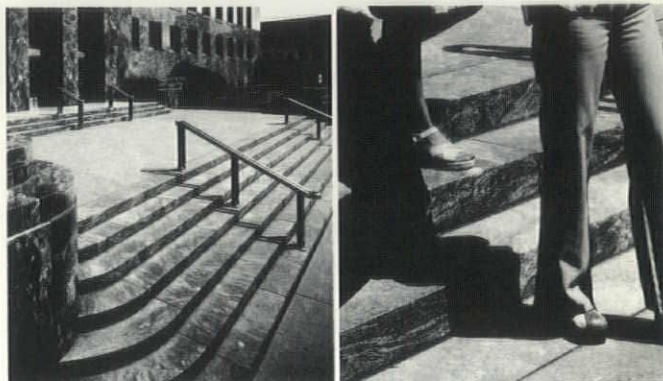
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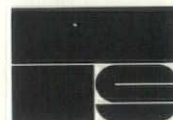
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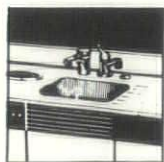
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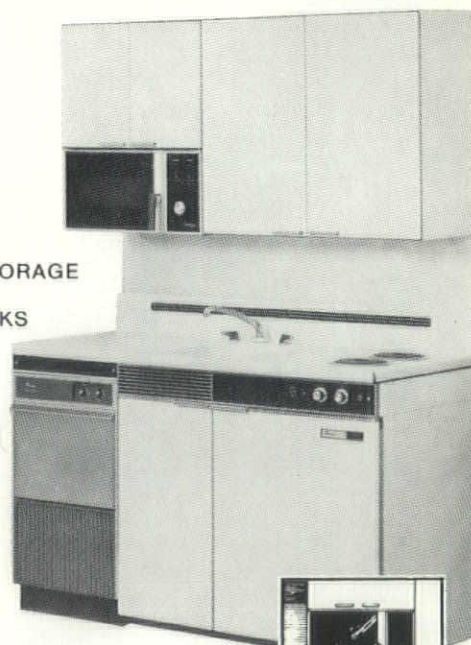
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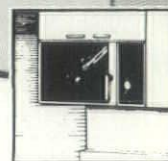
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By this time Kresge College had a nucleus of students who were in residence in what had previously been constructed as married student housing. A student committee was formed to facilitate the discussion of the design ideas with the architects. Members from the growing faculty staff were also committee members and together, students and faculty became our "user" clients, working in cooperation with the "institutional" client, the Office of Physical Planning represented by the Project Architect, Theresa Yuen. The redesign now proceeded working in close harmony with two different clients representing divergent points of view. The University (institution) was concerned with the pragmatic and repetitive solutions which built closely on their previous experience and would create the minimal problems of maintenance and specialty care over the life of the structures. The College people were concerned that the facility be "anti-institutional" and be a residential, informal and variety filled as possible, within the limitations of budget.

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The answer to this dual set of rigorous requirements lay in designing small, two-story buildings along the pedestrian pathway located with

judicious care to respect the trees and terrain. The street creates a center for the college; a place where people meet, and establishes a unique character and identity, setting the place apart from its traditional quadrangle inspired neighbors.

Residential accommodations themselves further reflect a concern with the problems of student living. Instead of double-loaded corridor dormitories (institutional imagery), we provided private rooms along open galleries with shared living spaces and kitchens. Provisions were made for an equal number of four-person apartments each with living room, two bedrooms, bath and kitchen. Other more adventuresome students are given a "do-it-yourself" situation in eight-person groups. Walls, roofs, and basic plumbing and cooking facilities were provided but the students built intermediate floors and walls into their own designs.

Structures for special functions act as markers in strategic positions along the street. The octagonal court at the upper end provided an entry to the town hall space and restaurant. The library is denoted by a two story gateway. The laundry, a symbolic town watering hole, is emphasized by a rather large triumphal arch (cleanliness is next to godliness). It is echoed across the space of the middle plaza by a raised bandstand situated to conceal the "dempster

continued on page 32

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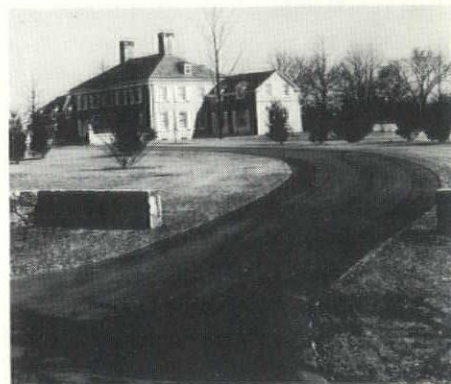
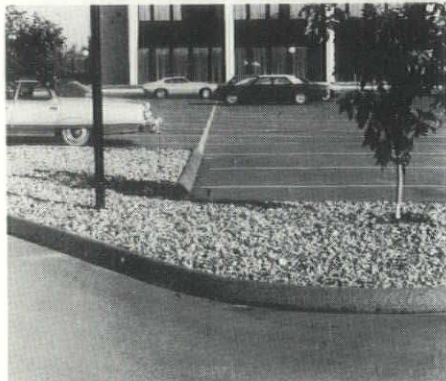
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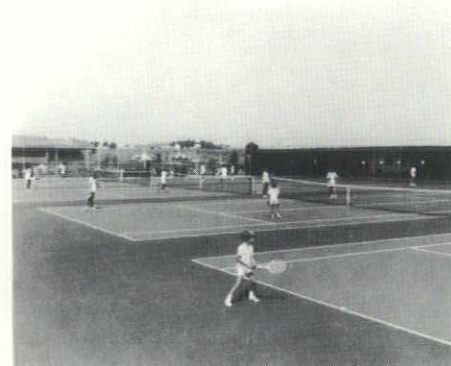
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dumpster" trash box. Other importances, such as telephone booths, are enlarged as street markers to serve as commentary on the importance of communications in student and faculty life.

The college is intended as a mixture of the serious and playful; a place where the educational process can occur in both the traditional and untraditional manner. These ideas are reflected in the furnishings as well. Traditionally, students receive a bed, bureau, desk, chair, lamp and waste-basket. These fittings contribute much to the anti-personal and institutional character of dormitory life. After extensive discussions with the students, we concluded that an interchangeable furniture system was the best way to provide a chance for personalized rooms within the mass purchasing program required by the University. We selected a Finnish plastic cube system called Palaset, designed by Ristomatti Ratia, which gave maximum flexibility as well as the highest quality construction. The cubes are 13½" on a side and come with or without insert drawers. Five colors were available for inserts and three colors for the basic cubes.

Based on prototypical furniture arrangements, we provided each student with a building block set of 16 cubes plus inserts, a desk top, a bed board (solid core door), foam mattress and a canvas director's

chair. Rooms were curtained for privacy and floors carpeted for sound. The creation of one's own domain and its quality was up to the resources of the individual student. Variations of success were directly proportional to the imagination and interest of the students.

Classroom furnishing ranges from the traditional, the large lecture hall with tablet arm chairs, to beach chairs on the floor or pillows on raised platforms. The student common became a "crash pad" for commuters and the faculty common turned into a small formal living room for the entire college community. The library was looked upon as a space where one could quietly read or work either at a desk or sprawled out on the floor. A fireplace provided an intimate focus and a large sunken bay floats the inhabitant out into the redwoods.

The effect of the college is one of an outdoor living room (the street) with the personal domains (student rooms) opening onto it. Semi-public spaces, classrooms, laundry, craft space, library, etc. are extensions of the public street and are informal places for the exchange of ideas. Kresge's notion was that education takes place on all levels at all times and that stimulating environments are an asset to the process.

For the street metaphor to work effectively it must be reinforced at all levels of design decisions. Mun-

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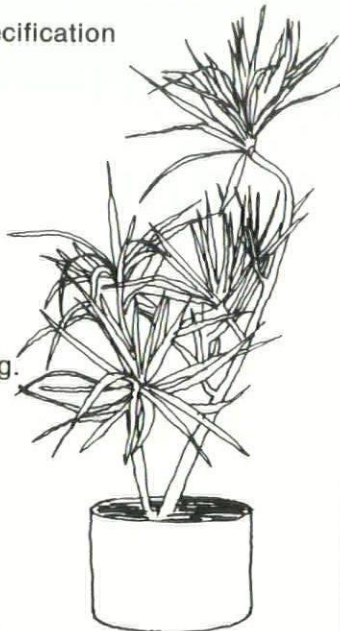
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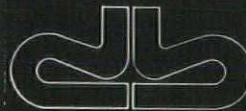
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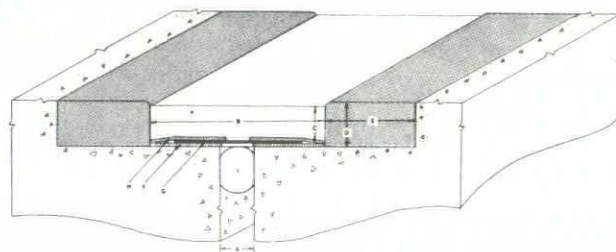


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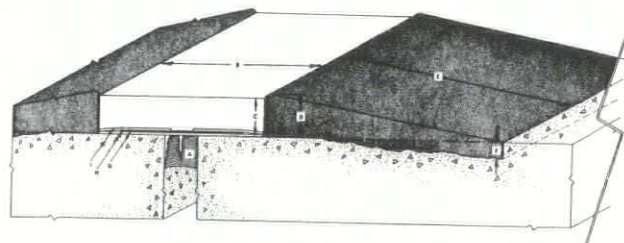
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dane matters, such as identification numbering of all spaces for University maintenance purposes, was seized upon as a chance for street "address". All rooms are consecutively numbered along our street in a manner similar to any urban setting.

A color system also supports the imagery. On the outside of the street (forest edges) the structures are painted a deep red brown to blend in with the red-wood trees. The inside walls are in two shades of white with the inside surfaces of the outer wall (that surface first seen from looking out of the rooms) painted in a progressive color series from red on the lower street through orange to yellow in the upper street. Various markers for special events receive highly decorative and multi-hued graphics. Students and faculty response to this give and take process of design worked well.

### **The Product In Process**

As with any project, unforeseen and unexpected problems arise after construction is completed. The difference with Kresge was that the students felt the place was theirs because of the previous participatory activities. When problems arose they took charge and proceeded to install their own alterations and additions to resolve the offending situations.

The upper street holds the longest of the dormitory units and its lower floor closely adjoins the public thoroughfare without an elevation difference. We felt during design we were providing selective options within the residential units for both the introvert and extrovert. The extrovert had his chance to live adjacent to the busy street with all its activity and bustle while the introvert could select to live on the secluded forest side. (Introverted extroverts always had the second floor options.) However, there were not as many extroverts as we had allowed for and the students have now erected a lattice-work to further filter and separate the public and the private spaces along this upper unit.

A second situation existed with the problem of dining accommodations. Kitchenette units in half the dormitory living rooms proved to be terribly popular and attractive as an alternative to institutional food catering services proposed for the central dining room. As a result other living rooms have been retrofitted with kitchenettes and the big communal dining room facility has given way to a coffee house cafe. A portion of the old dining area has been cut off and remodelled into a natural food store dispensing groceries for student purchasers.

The stepped concrete fountain in the center of the upper courtyard we had seen as a public place denoting the terminus of the "street." This has now been sur-

faced over with a wood deck to provide outdoor eating adjacent to the coffee house.

We had seen this as an area as too shadow-filled to be popular but experience has proven otherwise. In the middle of the central plaza, the asphalt turning area, mandated and stridently demanded by the fire chief, has been attacked by the ecology minded students and grass and planting areas inserted, to our relief. Students who love plant materials have added flowers and vegetables in the planting areas adjacent to their units so a diversity of plants are now enjoying a position adjacent to the hard-edged thoroughfare.

If a low cost project is to live its hypothetical mortgage life of 40 years, it must enjoy the love and respect of the inhabitants. By taking possession of the public and private realms, students at Kresge are demonstrating an interest in their environment and a willingness to be identified with it, respect it and preserve it. Due to this energetic attitude, we feel that Kresge College will be a successful long term addition to the University community life.

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### **President's Message** continued from page 8

pleted Gateway Center, and at least one event will be held in the new Design Center. When you are called upon to assist, please respond positively. This year's budget is based upon a successful Regional....Let's make it that way.

The Iowa Chapter, AIA, is composed of 65.6% of all registered architects in Iowa. There's room for growth and I would hope that we could reach 75% or an increase of 28 regular members by year's end. With the change in the national dues structure and with the new Continuing Education requirements, we have reason to promote growth in membership. Membership recruitment is best handled by personal contact with the prospective member. If each of us would select one non-member and recruit him we would easily reach our goal. I also hope that Julian Serrill will visit each and every office in the state during the year to discuss membership and acquaint each firm with what AIA in each section, at the state level and national level is doing.

We are the American Institute of Architects. It is up to us to make it what we want it to be. I believe, as Theodore Roosevelt said: "Every man owes a part of his time and money to the profession or business in which he is engaged. No man has a moral right to withhold his support from an organization that is striving to improve conditions within his sphere".



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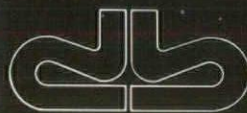
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**Correction:** We wish to extend an apology to Jack E. Olds, Executive Director of the Iowa Arts Council, Richard Gardner, and Rosehill Nurseries for misplacing their photographs. The photograph above is the Waterloo Recreation and Arts Center showing Richard Hunt's drawings and sculpture.

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of the latter-day pilot-fish second and third generation Mies classicists efforts. Little wonder that Bertrand Goldberg is introvertedly reflective about work that is at once reminiscent of Gaudi and Mendelsohn, but has futuristic overtones of megastructures as well. And Weese, groping, searching, changing, whose work product always respects the contextual, meets, as all inclusivists in Chicago do, an elitist silence from the **real** establishment of the classicists.

For in the end, both Goldberg and Weese are pluralists in the context of Miesian elitism, that peculiarly silent "holier than thou" self-righteousness of those who feel they have inherited the twentieth century architectural truths. And even though the "Modern Movement", in the context of the work of Mies himself was clearly Utopian, in a sense, a promise unfulfilled, that Mies himself was a revolutionary is absolutely without question. It seems to me that a revolution, must, by definition, be "exclusivist" to succeed, and Mies, once in the United States, certainly grasped, indeed utilized the offered technology, to the immediately realized end now only too well known. On the other hand, an

evolutionary position, once taken, is almost automatically "inclusivist", if it is to be pursued. On the surface of it, Goldberg appears to fulfill the revolutionary, "Exclusivist" position, while Weese rather obviously, fits the evolutionary "inclusivist" label. All that would be supportable if they operated in a vacuum, or at the very least, a community very much open to the necessary interchange required not wholly unlike, say, the variety of "salon-like" atmospheres that the Institute and the League, for instance, offer. But rather, in Chicago, Weese and Goldberg both become candidates for a "Salon de Refusees", which in the end may be the only option left to them to finally confront the famed "Legitimacy" of the "Second Chicago School".

In conclusion then, with Goldberg and Weese, we have two architects, who at home are very much out of the "Mainstream". Mies, of course, exploded the dam that created the great flow of water in the first place, which, when ridden center stream, tends to add nothing to the first, great explosion. That others, in the face of that great rush, pursue careers in rather shallow sidestreams, some more turgid than others, is nonetheless vital, if only to add a bit more water to the "mainstream" itself, as it heads to the sea.

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