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

Syracuse School of Architecture

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Recommended Citation

Syracuse School of Architecture; Arky, Captain; Artaiz, Ignacio; Buchek, Joe; Ching, Peter; Cohen, Steve; Crosskey, Bill; Gendreau, Gerry; Goldstein, Eric; Grace, Quoc; Greaves, Peter; Hagemeister, Bonnie; Haverson, Jay; Hillengas, Carl; Hughes, Cindy; Job, Mark; Kaplan, Marilyn; Kishimoto, Ben; Less, Morris; The Media Committee; Minster, Buck; Persinger, Phil; Roos, Peter; Scarbrough, Bill; Snow, Perry; Snyder, Siegfried; Sonski, Paul; Stauffer, Mike; Stiefel, Margaret; Vandersteel, William; Van Fleet, Herman; Weissman, Simone; and Wake, Warren, *100% RAG: Syracuse School of Architecture, Student Newspaper, Volume 1, Number 2* (1975). Full list of publications from School of Architecture. 183. https://surface.syr.edu/arc/183

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This newsletter is available at SURFACE: https://surface.syr.edu/arc/183
DECEMBER 10, 1975

RAG-ON

GRIPE SESSIONS

On Nov. 17, a group of 28 interested students met to discuss their gripes about the School of Architecture. Among the topics discussed were elective courses, phone extensions for Slocum 3rd and 4th floors, a vending machine for Slocum 4 and expansion of and security in the reading room.

These types of informal meetings serve as a positive impetus to the successful workings of the School of Architecture. They also give students a chance to deal with real matters which can be brought up in upcoming Student/Faculty Board meetings. In an organized fashion, seeing to it that all students can now have their demands met through the aid of a viable student-faculty power base.

All of us who were at the meeting strongly recommend that all students in the School of Architecture take part in these informal sessions. Meetings are held at 1 p.m. every other Wednesday alternating with the formal Student/Faculty Board meetings.

-Jonathan Perlstein

THE PEOPLE’S PARTY

the PEOPLE’S PARTY would like to draw your attention to the revised due date of the school of architecture bulletin cover design competition. Entries are due 4:00 p.m. on Jan 19, all entries to be placed in the office on the small table, jury to be held Wed Jan 21 6:00 p.m. We look forward to your entries, the CASH prizes of $50.00, $25.00 and $10.00 are still applicable.

LONDON RESPONDS:

A copy of the first issue of the Rag managed to find its way across the Atlantic into the hands of one of our colleagues on stay in London. Prof. R.M. Hailey, the man in charge over there this year, responded with the following item in issue no. 10 of the "Freight Letter" newsletter of the S.U. London Centre:

"100% RAG! The students back in Syracuse have finally accomplished a monumental task, which has been churning in committee action quite unsuccessfully for some three or four years, i.e. a student newspaper for our School of Architecture. This sole student voice is critical to the development of a school. Students for too many years have waited for faculty to help them open their mouths, when in fact the faculty are often times unable to open their own mouths. Courage and strength to this student effort."

The RAG staff was elated at reading such a great write-up, and we in turn encourage submissions from our London peers for publication, on any of the many powerful issues at hand.

VITRUVIUS SAYS:

The architecture student should be educated, skillful with a pencil, instructed in geometry, well educated in history, have followed philosophies with attention, understand music, have some knowledge of medicine, knowledge of jurists and be acquainted with astronomy and the theory of the heavens.

--Vitruvius
FOUNTAINHEAD

Armed with T-squares, adjustable triangles and architectonic chants, a mob of devout all-night designers stormed the entryway of Grant Hall with cries of "FREE THE GROUND PLANE!" on the night of Oct. 17th. Proclaiming "LESS IS MORE!", they rushed into the theater without paying. What followed turned out to be a major uplifting of group unity and spirit among our architects, of the sort that had previously been lacking this academic year.

The occasion, of course, was the annual presentation of "The Fountainhead," a melodrama about the hero-architect Howard Roark and his various pursuits. The real performance of the night, however, was clearly the flamboyant display of total insanity by the residents of Slocum Hall, which was highlighted by a surprise appearance of the mysterious Captain Arky, savior of many a frustrated designer's soul.

As the crowd went into an uproar, clutching and waving their drafting tools, standing on their seats and kneeling at his feet in blind devotion, the Captain strode onto the stage, urged his following to enjoy the show, and reminded them to "design for antiquity", then made a quick exit, leaving behind a state of euphoria as the reels began to roll.

again as Howard Roark continually displayed infinite cool in dealing with his antagonists.

The whole phenomenon was a shot in the morale-arm for those fortunate architects in attendance, providing us with another reason to be here in school and reminding us of the potential future which lies ahead for us all when the old all-nighter days are nostalgically looked back upon.

Ben Kishimoto

IN FORM

FUTURE GAMES

The 100% RAG will enthusiastically sponsor an intramural sports program for students within the architectural discipline (artichokes).

The vivacious response to the soccer club has spurred competitive, athletic spirit between design studio sections. Subsequently, such energy has to be released in some manner, and sports is the one thing that the RAG can morally sustain (besides architecture). Signup sheets for volleyball and basketball squads will be distributed during registration week in the Rotunda. A schedule will be formulated following the response.

It has been suggested that the winner of the semester tournament should play Cornell and possibly other institutions for the E.C.A.C. (Eastern Conference Architectural Cup). Any suggestions concerning the operation of the leagues are quite welcome. They may be submitted in the mailbox of "100% RAG".

-Jock Jay.

This adaptation of Ayn Rand's famous book stars Gary Cooper as Howard Roark, the American model of the ideal architect: individual, stubborn as hell, genius, romantic, never wrong; in other words, Frank Lloyd Wright.

Roark lives up to this ideal to the very end by overcoming all evil forces. The story begins with his expulsion from architecture school for his ridiculous designs, and ends up with him standing triumphantly atop the tallest skyscraper in the world which he just designed, arms folded and hair billowing against the sky, while his long-sought bride Dominique, played by Patricia Neal, ascends in the construction elevator to join him in his double conquest.

During the intermediate struggle, the audience went wild with their adjustables clapping time and time
ELEVATIONS

With the adjournment of the latest Promotion, Tenure and Reappointment Committee meeting came the committee's decision evaluating the competency of several members of our illustrious faculty. Up for promotion were W. Scarbrough and A. McDonald. They stood the line, withstood their ground and were promoted for so doing, both from assistant to associate professors. The committee also did not see it fit to deny reappointment to J. Bosstick, C. Gray and H.A. Smith. All three will again find their mailboxes in the Dean's Office in 417 Slocum next year. A big hip, hip hurrah and a la-de-da is in order for the committee's findings.

The committee will continue its deliberations Dec. 8, when G. Von Scheven and E. Sichte face their promotion decisions.

STUDENT-FACULTY BOARD MEETINGS

WEDNESDAY, NOVEMBER 19:

Another episode in the continuing comedy-drama of the S.U. School of Architecture Student/Faculty Board. The prologue was to approve the minutes of the previous show. Approved they were.

In Act One, the star of the show, Julio San Jose presented the Dean's report. Apparently there were no minority group members on the Appointments and Faculty Search Committee, so Dean San Jose proposed a motion that he appoint new student members to fill the minority cast: 1 female, 1 black, and 1 oriental. It was amended to specify 1 student member and 1 faculty member. An open vote carried the motion 28-7.

In Scene two, Prof. Skoler announced that the Promotion and Tenure Committee was now going to have regular meetings on Monday nights. Next, Kermit Lee restated that we were still advertising in the New York Times for a Dean and the deadline date for an application is Dec. 19th.

In the following scene, there was a review of the student membership of committees and a motion was put to the stage floor to accept the new membership as stated. It was passed unanimously.

In Act Two, "New Business", James Lesser proposed a motion that the Board was to expel a student member if he misses three meetings per semester. An amendment revising the limit to two meetings was defeated. A house vote on the original motion rendered it defeated.

In Scene two, Mr. Lesser appeared again to move that the architecture library be centralized. This idea had been brought up in previous performances and the problem arose that the architecture school would have to pay for a librarian that we couldn't afford. Undiscouraged, the board created an ad hoc committee comprised of 3 students and one faculty member (Paul Halo) to research the problem. A vote determined that the faculty supported the library centralization. The finale was a motion to adjourn as usual it received the most positive and enthusiastic response and passed unanimously.

-William Vandersteel

Capt. Arky-
You can pick up your Christmas present at 175 Lombreth Lane...

WEDNESDAY, DECEMBER 3:

Student-Faculty Board Meeting Wednesday, December 3, 1975

The only matter of business on the agenda for this meeting was the election of a new representative to the S.U. Senate. The vacancy of the Senate seat resulted when Prof. Michael Pollack resigned from the position. Nominations for candidates were held and Prof. Verley, being the only person nominated, was elected to the position.

Student Warren Wake brought up the matter of the formation of a facilities committee, whose purpose would be to attempt to remedy our lack of needed facilities. Following a discussion on the matter, nominations and then an election were held. Members of this new committee include:

Bob Levy
Geoff Nishi
Joe Buchek
Jeff Elghanayan
Warren Wake

Prof. Siegfried Snyder moved to adjourn the meeting. His motion was seconded and passed unanimously by the board.

-Joe Buchek and Gerry Gendreau
Wednesday, December 10
- Jury:
  - C. Gray's section (ARC 207)
    - 2:00 pm
- Project Due:
  - Scarbrough's section (ARC 207)
- Friday, December 12
- Individual Jury:
  - Snyder's Section (ARC 107)
- FINAL EXAMS:
  - 10:00am-12:30pm ARC 355
  - 1:00-3:30pm ARC 422
  - 3:30-6:30pm ARC 222
  - 7:00-9:00pm ARC 223
  - 10:00am ARC 323
  - 7:00-9:00pm ARC 423
- Saturday, December 13
- Jury:
  - Silver's section (ARC 207)
    - 2:00pm
- Monday, December 15
- Jury:
  - C. N. Lee's section (ARC 307)
- Individual Jury:
  - Varley's section (ARC 107)
- FINAL EXAMS:
  - 10:00am-12:30pm ARC 132
  - 1:00-3:00pm ARC 231
  - 7:00-9:00pm ARC 133
  - 7:00-9:00pm ARC 337

Tuesday, December 16
- On Stage/Premier
  - 9:00, 10:00, 11:00 am
    - at Newhouse, on site
  - 1st year Arch, Professors and selected students.
- FINAL EXAMS:
  - 3:30-5:30pm ARC 101
  - 3:30-5:30pm ARC 322
  - 3:30-5:30pm ARC 336
  - 7:00-9:00pm ARC 211
  - 7:00-9:00pm ARC 311

Wednesday, December 17
- Jury:
  - Rosther's section (ARC 307)
    - 1:30 pm in Rosther
  - Okhla's section (ARC 407, 207)
    - 2:30-7:30 pm in section
- Thursday, December 18
- Jury:
  - Levy's section (ARC 207)
    - 1:00-6:00 pm in studio.
- FINAL EXAMS:
  - 10:30-12:30pm ARC 259
  - 10:30-12:30pm ARC 623
- Friday, December 19
- Last day of pre-registration,
  - School of Architecture.
- Jury:
  - Mako's section (ARC 207, 407, 507)
    - 12:30 pm in Rosther
  - Reckmann's section (ARC 407, 507)
    - 10:00 am
- McDonald's section (ARC 407)
- Monday, December 29
- Happy Birthday, Peggy!

FINAL EXAM SCHEDULE

| Arc 132 | Huggard | Monday, December 15 |
| Arc 212 | Rosther | Tuesday, December 16 |
| Arc 223 | Scarbrough | Friday, December 16 |
| Arc 251 | Rosther | Monday, December 16 |
| Arc 221 | Scarbrough | Monday, December 16 |
| Arc 222 | Richards | Friday, December 16 |
| Arc 223 | Richards | Friday, December 16 |
| Arc 333 | Schachter | Tuesday, December 16 |
| Arc 322 | Jarmel | Tuesday, December 16 |
| Arc 323 | Okhla | Friday, December 16 |
| Arc 320 | Huggard | Monday, December 16 |
| Arc 355 | McDonald | Friday, December 16 |
| Arc 362 | McDonald | Friday, December 16 |
| Arc 362 | McDonald | Friday, December 16 |

WELDING FOR CREDIT

There will be an opportunity to have a welding course next semester. Those who are interested in it, please contact me before the end of the Fall semester. People taking the course, (basic and advanced) will have priority in the use of the equipment. Instructers will be present on Tuesdays and Thursday afternoons from 2:00-5:30. This course will be open to all students who have completed either the Basic or Advanced course.

- Eilefried Snyder

TGIF BEER BLOOD

Beer Blasts will be continuing next semester beginning on Friday, January 23rd at 4:30 pm. Among the films to be featured will be:

"The Golden Section" - "Genius Man!" - "Experiments in Motion Graphics!"

"Incident at Hatton Graphics!" - "Night That Jack Built" (adult version)

If you have any questions or suggestions concerning film selection or any other aspect of this event, please contact any of the following people:

Warren Wake
Mike Stauffer
Perry Snow
Peter Ching
Joe Buchek.

THE PIGHT OF ARCHITECTURE STUDENTS

puzzle: 3 x 3

"I have a 3x3 grid. I need a 3x3 block."

Day 2 - "friends" Day 3 - "heart" Day 4 - "social"

Day 5 - "friends" Day 6 - "heart" Day 7 - "social"
INFL\t

THE ANTELL HOUSE

Fittsford, N.Y.
Architect: James Johnson

Do you like mushrooms? Would you like to live in a mushroom? Exciting as eating them stuff!

Robert Antell and family have lived in such environs for at least six years now. The dwelling is the epitome of "organic" architecture as delineated in the work of Sauter, Soleri, and Goff.

James Johnson's work is situated on a sloping corner site in a residential district not unlike those found anywhere in suburbia. The house is a union of five mushroom rooms made of reinforcing steel, molded mud and spray form concrete. The structural system is that of a tapered concrete column with articulated fingers that support floor and roof slabs. The amazing simplicity of the structural configuration is literally carried over into the mechanical system as well. The structure carries utilities and sewage reinforcing the mushroom metaphor with a concrete core and the steel ducts and waste products conducted through the stems.

The entry is made from a curved driveway that leads into a garage that is set into the site utilizing the same materials as the house. A ramp pierces the roof through a pair of high relief metal doors into a foyer that creates a point to view all segments of the whole. The driveway, as attributed to the overhanging of the spaces which widen simultaneously builds a light estate that funnels suspensefully into the living areas and potter rooms. Adjacent to the living room is the sole open pole which contains a variety of ceramic furniture. It is both a point to view the semi-open setting and the house itself.

The coves, dry interior is contrasted by the slightly glazed floor tiles all molded and fired by an owner over an extended period of time prior to construction.

The Antell House was quite a creative endeavor and the spaces are very well suited to the private nature of a residence, but the metaphor is a bit overstated when such details such as doors, windows and air intakes are added to the façade. Have you ever seen a mushroom with a dishwasher?

-Jay Harrison

SPACE FRAME OF MIND

While reading in a Space Frame, the subject of Prof. Gabrielle's lecture on December 3rd, Gabrielle's presentation was based on the lecture he gave at the Second International Conference on Space Structures held in September, 1975 at the University of Surrey in Guildford, England. All the papers presented at the Conference, by selected Individuals, were published and bound with a cover designed by John Bock. Gabrielle, a former architecture student of Prof. Gabrielle. In his lecture, as in his paper, Prof. Gabrielle stressed the need for space structures. Space frame design, being the main focus of the lecture and Prof. Gabrielle's work, are just one form of space structures. The demand for more and more of them isn't coming in just yet.

SOMETHING OLD, SOMETHING NEW

For those of you who will be traveling down to New York City, an exhibit that should be on your checklist of things to do (second only to drinking egg nog) is to see "The Architecture of the Ecole des Beaux-Arts," exhibit, it will be shown at the Museum of Modern Art (MOMA) until January 4th, 1976.

The Ecole Royale des Beaux-Arts was founded in 1820, although the traditions and teachings that followed were based on the French traditions of academic architecture, established a century earlier. In 1790 the annual competition known as the "Grand Prix" was started. It was between this time and the beginning of the Ecole des Beaux-Arts that its importance and intentions moved the way for its 19th century form. During these formative years, composition became a major subject by which the success of the student was judged. "Composition denoted the bringing together of a number of parts into a unified whole. In this case exterior elements and contours, interior spaces, and as the idea developed, it meant the conception of the building as a follower entity through which one mentally 'walked' as one designed." ("The Architecture of the Ecole des Beaux Arts," MOMA, p.9.) The learning process emulated a series of monthly competitions which were to be examples of the student's ability to sketch or fully render a project. Its learning process was carried out with little alteration until the end of the 19th century. The founding of the IAU in 1822, the delight of Napoleon, and the new teaching methods, replacing the 200 year evolution of the French tradition of academic architecture.

-SOMETHING OLD, SOMETHING NEW

For housing great numbers of people, for saving energy and resources, and for providing a building system which is adaptable to ever changing functions and architectural problems that can be dealt with, in using space frames...

Prof. Gabrielle feels that space frames are a valid answer to the present and future building demands. The properties, the lightness, and the modularity of the structure and its flexibility to changing needs were some of the reasons cited. It was also pointed out that space frames can be incorporated into existing architectural systems without destroying them. An example of a student project was shown, in which a space frame was produced on an urban site, destroying neither the natural or urban context.

In his paper, Prof. Gabrielle stated that "It is possible to live in a space frame, that is, to perform all human activities ordinarily performed in conventional structural buildings and to perform them as conveniently." This facet of space frames has been generally overlooked. He demonstrated several systems of organization for space frames. In the structural matrix to create living in space frames, the pattern of horizontal and vertical circulation and the relations between spaces within these systems were shown to be numerous.

The philosophy was based on an optimistic note, with Prof. Gabrielle stating that all live in space frames, happily ever after.

-Perry Snow and Bonnie Hagemester

SNYDER REMARKS

In our world of the forever NEW the Richard Meier visit is now a thing of the remote past. The issues that were raised, however, are still with us despite our valiant efforts to incorporate them into our daily lives. We hesitate to keep them alive for a number of reasons, not the least of them being an undefined fear of committing the sin against the secular version of the Holy Ghost, the offense against good taste established by those who have found the truth, the taste-makers.

What is truth? Some of us still do not know and are foolish enough to admit it even if we are teachers and are thus supposed to know all. It may therefore be reassuring and interesting for those of us who continue to follow ignoble taste that still have company, leaving the question of quality aside for a moment. I am thinking, to return to the Meier controversy, of architecture-related research that has been done at the Sigmund Freud Institute in Frankfurt, Germany within the last 10 years or so. Significantly, few of these writings have been translated into English and published in this country. Why? Certainly the title of the most significant work may provide an answer. One, which by some is considered a classic similar to "Areopagitica" Death and Life of Great Cities, is Alexander Mitscherlich's Die Unwirksamkeit der Analyse, Ascifination zum Unfrieden (obviously, since you do not understand this, a ridiculous title). Another little much easier to translate is Beudt, Lorenzer and Ham's Architektur als Ideologie where the first page of the book states "This book has two titles. Both titles have something in common. As Mitscherlich's subtitle indicates, they have a strong tendency to "generate discord" by questioning the truth of the Gospel according to the Bible.

Corb's Bastard Son:
At last I made it!
A Cornell Architectural Degree is the latest Style! Now I can design just like DEAR OLD DAD.

-George Corb

"How can I run the office?"

-N. A. B.
THE DEAN
Leaps tall buildings in a single bound
Is more powerful than a locomotive
Is faster than a speeding bullet
Walks on water
Gives policy to God

THE DEPARTMENT HEAD
Leaps short buildings in a single bound
Is more powerful than a switch engine
Is just as fast as a speeding bullet
Talks with God

PROFESSOR
Leaps short buildings with a running start and favorable winds
Is almost as powerful as a switch engine
Is faster than a speeding bullet
Talks on water on an indoor swimming pool
Talks with God. (=request is approved)

ASSOCIATE PROFESSOR
Barely clears a quonset hut
Loses tug of war with locomotive
Can fire a speeding bullet
Swims well
Is occasionally addressed by God

ASSISTANT PROFESSOR
Makes high marks on the walls when trying to leap tall buildings
Is run over by locomotive
Can sometimes handle a gun without inflicting self-injury
Treads water
Talks to animals

INSTRUCTOR
Climbs the walls continually
Rides the rails
Plays Russian Roulette
Walks on thin ice
Plays a lot

GRADUATE STUDENT
Runs into buildings
Recognizes locomotives two out of three times
Is not issued ammunition
Can stay afloat with a life jacket
Talks to walls

UNDERGRADUATE STUDENT
Falls over doorstep when trying to enter buildings
Says "Look at the Choo-choo"
Wets himself with a water pistol
Plays in mud puddles
Mumbles to himself

DEPARTMENT SECRETARY
Kicks buildings and walks under them
Kicks locomotives off the tracks
Catches speeding bullets in her teeth and eats them
Freezes water with a single glance
She IS God

CAPT ARKY
Inspires God

Q. What brand of T-Square do you use?
A. This is a question I often encounter (mostly from manufacturers). I use the most precise one ever made. It is the only one of its kind and the oldest T-Square in existence — my own. However, I don't use it during my visits. Too many architects and students desire to touch it for inspiration, which creates extensive wear.

Q. Do you ever sleep?
A. Sleep is a mortal function.

As long as there are architects my eyes will remain open.

-CAPT ARKY

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THE CLASSICAL COLUMN
Q. Why do you maintain the appearance of a WWI pilot?
A. That era was the last great frontier man has conquered. It was when man exchanged myths and superstitions for science and reality. It was the birth and inspiration of today's advancement which are far from complete. The first steps into the unknown were taken then, we are now merely widening and improving the trail our forefathers made. Innovation, daring and excitement were unsurpassed at that time, architecture and engineering were making new and great advances; men like William LeBaron Jenney, whose work with the steel frame helped make skyscrapers possible, Eli Whitney, who fathered mass production before anyone imagined it could be used for building other than material-wise, and John Roebling whose engineering feats were astonishing for the time. There are many other who you may be more familiar with that are equally impressive.

Courage and risk went hand-in-hand with technology as did trial and error, as in areas such as flying. A physical relationship was still possible with the new and unknown. The time had come that the dreams I helped instill in these men and the likes of Leonardo De Vinci saw the reality technology had prevented previous to that time.

The era was quite extensive making it difficult to date as you see time. In my eyes it was brief and intense, reaching its zenith shortly after WWI. During this climactic time I adopted the image I now maintain. I had always enjoyed flying since the beginning, but I waited for its development before I included it in my image. This was one thrill I felt man must seek on his own. As for choosing the biplane, it is my favorite due to the memories of a time and people meaningful to us all.