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

Syracuse School of Architecture

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100% RAG

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 1p.m. every other Wednesday alternating with the formal Student/Faculty Board meetings.

-Jonathan Perlstein

THE PEOPLE'S PARTI

the PEOPLE'S PARTI 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. mon jan 19. all entries to be placed in the office on the small table. jury to be held wed jan 21 @2:00 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. Haley, the man in charge over there this year, responded with the following item in issue no. 10 of the "Friday 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 solely 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.

dear Sir,
I am pleased to hear of the success of the Rag.

VOLUME 1 NUMBER 2

SOLAR COMPETITION

A design competition involving building energy systems, will be conducted by the School of Architecture and the College of Engineering (Department of Mechanical and Aerospace) during the spring semester. The project is to be co-sponsored by the local chapters of the American Institute of Architects and the American Society of Heating, Refrigeration and Air-Conditioning Engineers.

The competition is open to 3rd, 4th and 5th year design students. Second year design students may enroll with the permission of Prof. W. Scarbrough. The course, ARC 400 ("special topics: Alternative Energy Design Project") will meet 3 C.H. of degree requirements under the category of professional electives or general requirements.

Entry teams for the project must be formed. It is mandatory that a team consist of one architectural student and one engineering student. Considering the scope of the project it is recommended that several architectural students form a team with an engineering student. Up to four architectural students are permitted to constitute one team with one engineering student. A meeting of all interested architect/engineering students will be held the first day of registration; time and place are to be announced.

cont'd on page 2

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



cont'd from page 1

The program, which will be issued to all registered students at the start of the spring semester, is for the design of a residential complex on a site in the southern tier area of New York State. The broad objective of the program is a design for a building or group of buildings with very low requirements for fossil fuel or electricity.

Three preliminary reviews with Engineering and Architecture Faculty members will be scheduled. The final jury will be held at the close of the spring semester. This jury will be composed of Faculty, practicing architects, and engineers. A monetary award will be made to the authors of the outstanding design. The AIA and ASHRAE societies will exhibit the winning entry and other selected designs publicly. It is also anticipated that publication in professional journals will be forthcoming.

Participation offers an opportunity for professional development, as well as for performing a service to the community by contributing to the resolution of the energy problem.

Additional information may be obtained from:

Prof. W. Scarbrough, School of Architecture

Prof. E. Drucker, College of Engineering



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 was, of course, 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.

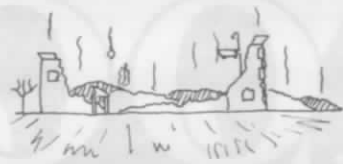
As the crowd went into an uproar, clutching and waving their drafting tools, standing on their seats and kneeling at his feet in blind devotion, the Captain strode onto the stage, urged his following to enjoy the show, and reminded them to "design for antiquity", then made a quick exit, leaving behind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



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 adjustable clapping time and time



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 by design section will be posted 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.

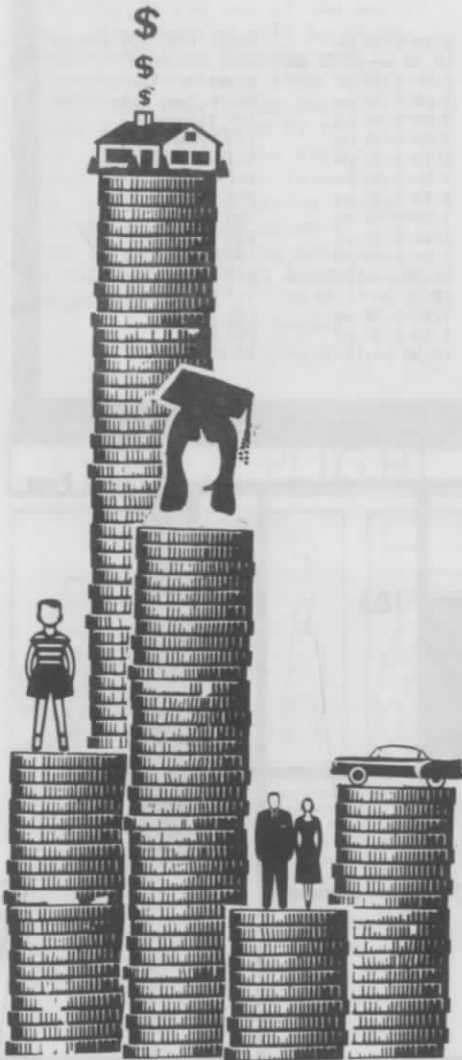


school committees

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 toed the line, withstood their ground and were promoted for so doing, both from assistant to associate professors. The committee also did not see fit to deny reappointment to J. Bosstick, C. Gray and M.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-do-da is in order for the committee's findings.

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



STUDENT FACULTY BOARD MEETINGS

WEDNESDAY, NOVEMBER 19: WEDNESDAY, DECEMBER 3:

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 Malo) 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-passed unanimously.

-William Vandersteel

Capt. Arky-

You can pick up your Christmas present at 175 Lambreth Lane...

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



CALENDAR

Wednesday, December 10

-Jury:
C. Gray's section (ARC 207)
2:00 pm
VonScheven's section (ARC 307, 407, 507)
2:00-4:15pm and 8:00pm-

-Preliminary Review:
Myrus' section (ARC 307)

Thursday, December 11

-Jury:
VonScheven's section (ARC 307, 407, 507)
2:00-6:00pm

-Project Due:
Scarborough's section (ARC 207)

Friday, December 12

-Individual Jury:
Snyder's Section (ARC 107)

-FINAL EXAMS:
10:30am-12:30pm ARC 355
3:30-5:30pm ARC 422
7:00-9:00pm ARC 222
7:00-9:00pm ARC 223
7:00-9:00pm ARC 323
7:00-9:00pm ARC 423

Saturday, December 13

-Jury:
Sliver's section (ARC 207)
2:00pm

Monday, December 15

-Jury:
C.N. Lee's section (ARC 307)

-Individual Jury:
Verley's section (ARC 107)

-FINAL EXAMS:
10:30am-12:30pm ARC 132
3:30-5:30pm ARC 231
7:00-9:00pm ARC 133
7:00-9:00pm ARC 337

Tuesday, December 16

-On SYNAPSE:
9:00, 10:00, 11:00 am
at Newhouse, on air:
1st year Arch. Professors
and selected students.

-FINAL EXAMS:
3:30-5:30pm ARC 103
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

-Juries:
Bostick's section (ARC 307)
1:30pm in Rotunda
Orkin's section (ARC 407, 507)
2:30-7:30pm in section

Thursday, December 18

-Juries:
Levy's section (ARC 207)
1:00-6:00pm in studio.
Orkin's section (ARC 407, 507)
2:30-7:30pm in section.

-FINAL EXAMS:
10:30am-12:30pm ARC 359
10:30am-12:30pm ARC 623

Friday, December 19

-Last day of Pre-registration,
School of Architecture.

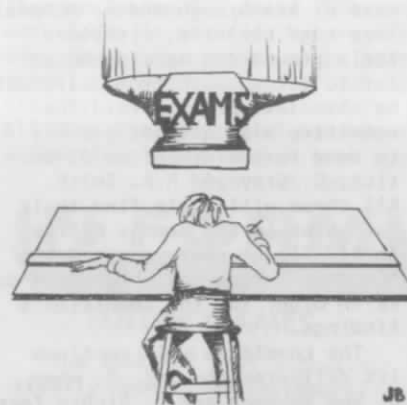
-Juries:
Malo's section (ARC 307, 407, 507)
12:30pm in Rotunda.
Reckmeyer's section (ARC 407, 507)
10:00am.
McDonald's section (ARC 407).

Monday, December 29

-Happy Birthday, Peggy!

FINAL EXAM SCHEDULE

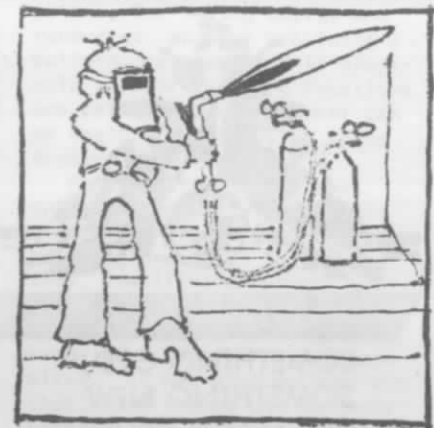
Arc 103	Pollack	Tuesday	December 16	3:30-5:30 pm	102b, 109, 202 Slocum
Arc 132	Haggard	Monday	December 15	10:30 am-12:30 pm	102b Slocum
Arc 133	Smith	Monday	December 15	7:00-9:00 pm	Grant Auditorium
Arc 211	Li	Tuesday	December 16	7:00-9:00 pm	Men's Gym, Main Floor
Arc 222	Scarborough	Friday	December 12	7:00-9:00 pm	104 Slocum
Arc 223	Richards	Friday	December 12	7:00-9:00 pm	117 Lyman
Arc 231	Smith	Monday	December 15	3:30-5:30 pm	407 H.L. (?)
Arc 311	Schueler	Tuesday	December 16	7:00-9:00 pm	307 H.L.
Arc 322	Jarmul	Tuesday	December 16	3:30-5:30 pm	207 H.L.
Arc 323	Orkin	Friday	December 12	7:00-9:00 pm	225 Sims
Arc 336	Haggard	Tuesday	December 16	3:30-5:30 pm	225 Sims
Arc 337	Haggard	Monday	December 15	7:00-9:00 pm	104 Slocum
Arc 355	McDonald	Friday	December 12	10:30 am-12:30 pm	117 Lyman
Arc 359	Watts	Thursday	December 18	10:30 am-12:30 pm	117 Lyman
Arc 422	Jarmul	Friday	December 12	3:30-5:30 pm	104 Slocum
Arc 423	Bostick	Friday	December 12	3:30-5:30 pm	207 H.L.
Arc 623	Watts	Thursday	December 18	10:30 am-12:30 pm	10 Slocum



JB

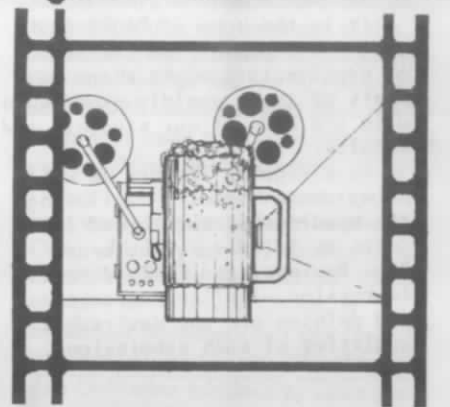
MERRY TRUSSMAS AND HAPPY NO-SHEAR!

NOTE:



WELDING FOR CREDIT

There will be the 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. Instruction will be given individually on Tuesday and Thursday afternoons from 2:00-5:30. This course has once again been sponsored by the AISC. It's aim is the exploration of steel in an inventive way. Some time in spring there will be an exhibit of work done at participating schools in this region which includes us, RPI, and Cornell.
- Siegfried Snyder



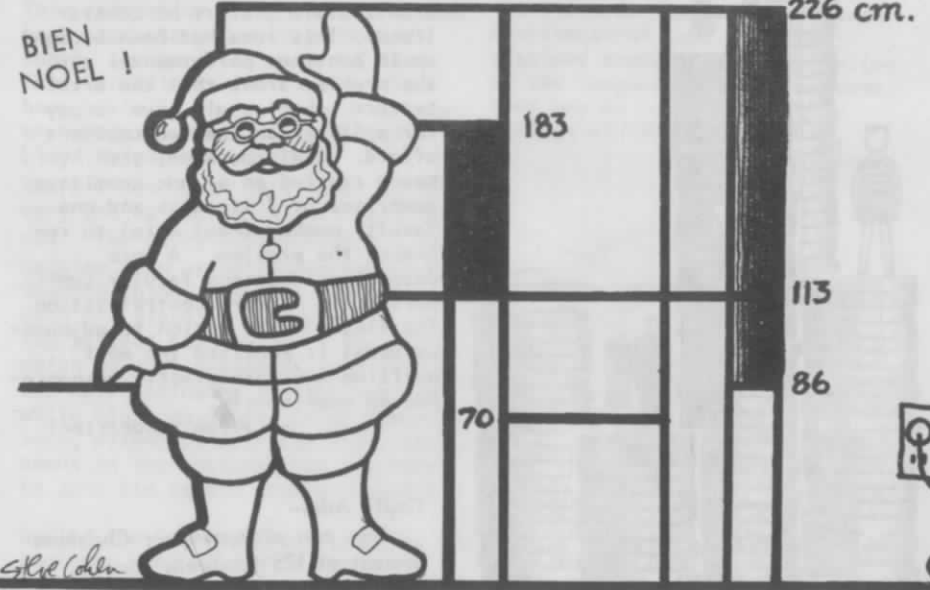
TGIF BEER BLASTS

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

- "The Golden Section"
- "Genius Man"
- "Experiments in Motion Graphics"
- "The House 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:

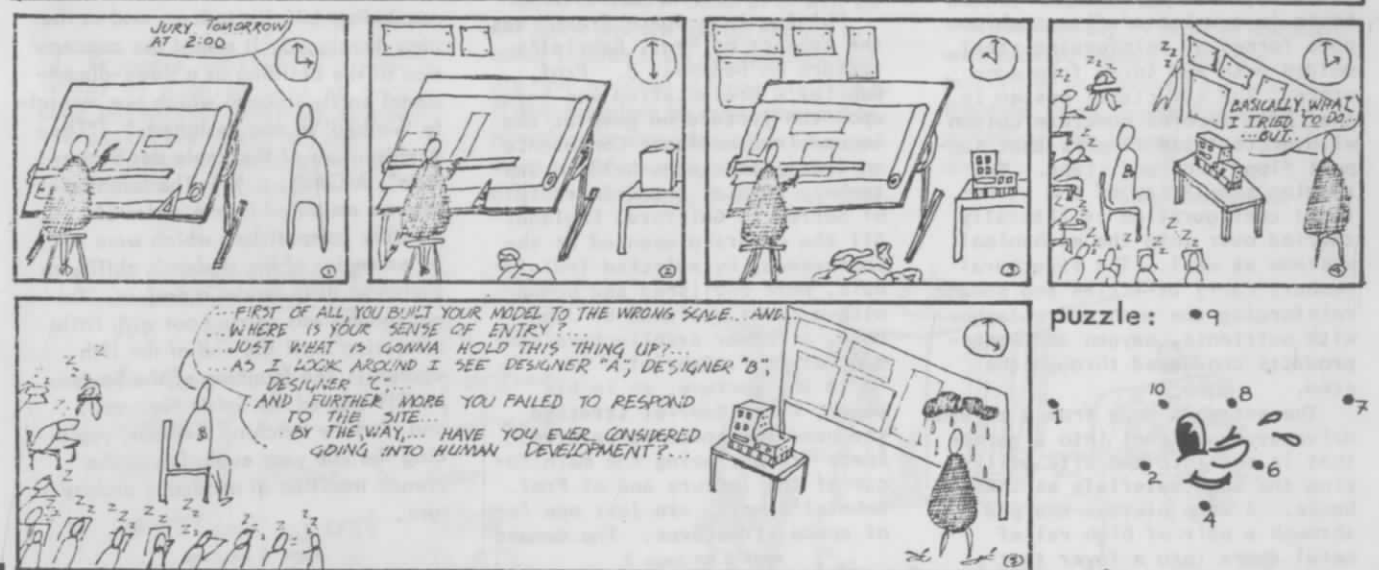
- Warren Wake
- Mike Stauffer
- Perry Snow
- Peter Ching
- Joe Buchek



BIEN NOEL!

226 cm.

THE PLIGHT OF ARCHITECTURE STUDENTS



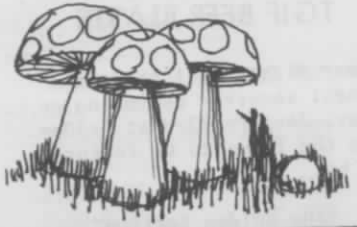
puzzle: 09



INFILL

It is the hope of "100% RAG" that individuals from the school of architecture might share moments of their worldly experience with the body of our students and faculty.

As a regular feature we will print these "memoirs" following the headings of such broad subjects as Buildings, Lectures, Book Reviews, and Exhibitions. Impression, feeling, perception and opinion are the desirable qualities of such submissions.



THE ANTELL HOUSE

Pittsford, N.Y.

Architect: James Johnson

Do you like mushrooms? Would living in a grove of them be as exciting as eating them stuffed?

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

James Johnson's work is sited on a sloping corner site in a residential district not unlike those found anywhere in suburbia. The house is a union of five mushroom pods formed of reinforcing steel, molded mesh 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 systems as well. The structural members carry utilities and sewage reinforcing the mushroom metaphor with nutrients, oxygen and waste-products conducted through the stem.

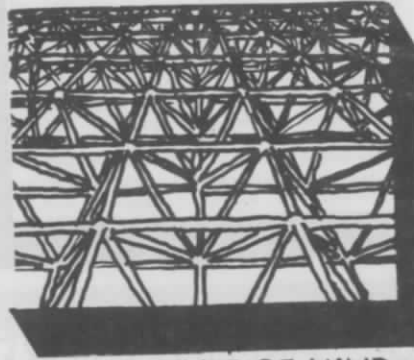
The entry is made from a curved driveway that leads into a garage that is set into the site utilizing the same materials as the house. A ramp pierces the pod through a pair of high relief metal doors into a foyer that

creates a point to view all segments of the whole. The drama though, is attributed to the overlapping of the spaces which welds the building into a continuous entity and simultaneously builds a tight vestibule that funnels suspensefully into the living areas and pottery studio. Adjacent to the living room is the sole open pod which contains a variety of ceramic furniture. It is both a point to view the semi-rural setting and the building itself.

The cavernous, dry interior is contrasted by the slick glazed floor tile all molded and fired by the 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 facade. Have you ever seen a mushroom with a dishwasher?

-Jay Haverson



SPACEY FRAME OF MIND

"Living in a Space Frame" was the subject of Prof. Gabriel's lecture on December 3. Prof. Gabriel's presentation was based upon the lecture he gave at the Second International Conference on Space Structures held in September, 1975 at the University of Surrey in Guilford, England. All the papers presented at the Conference, by selected individuals, were published and bound with a cover designed by John Hoke, a former architecture student of Prof. Gabriel.

In the lecture, as in his paper, Prof. Gabriel stressed the need for space structures. Space frames, being the main focus of the lecture and of Prof. Gabriel's work, are just one form of space structures. The demand

cont'd on page 7



SOMETHING OLD, SOMETHING NEW

For those of you who will be traveling down to New York City, an exhibition 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 showing at the Museum of Modern Art (MOMA) until January 4, 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 1720 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 paved the way for its 19th century form. During these formative years, composition became the mandatory subject by which the progress of the student was judged. "Composition denoted the bringing together of a number of parts into a unified whole. In this case exterior volumes and corresponding interior spaces, and as the idea developed, it meant the conception of the building as a three-dimensional entity through which one mentally 'walked' as one designed." ("The Architecture of the Ecole des Beaux-Arts", MOMA, p.9.) The learning process emulated from a series of monthly competitions which were to be examples of the student's ability to sketch or fully render a project. Its philosophy was carried out with little alteration until the end of the 19th century. The founding of the Bauhaus in 1919 started the Spirit Nouveau, and the new teaching methods, replacing the 200 year evolution of the French tradition of academic architecture.

cont'd on page 7

SPACEY FRAME OF MIND

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

Prof. Gabriel feels that space frames are a valid answer to the present and future building demands. The properties, the lightness and 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 structure was introduced on an urban site, destroying neither the natural or urban context.

In his paper, Prof. Gabriel stated that "it is possible to live in a space frame, that is, to perform all human activities ordinarily performed in conventional structures, and to perform them as conveniently." This facet of space frames has been generally overlooked. He demonstrated several systems of organization which work within the structural matrix to create livable spaces. The variations of horizontal and vertical circulation, room sizes, and shapes within these systems were shown to be numerous.

The lecture ended on an optimistic note, with Prof. Gabriel's statement, "I hope we all live in space frames, happily ever after."

-Perry Snow and Bonnie Hagemelster

J. Francois Gabriel is a professor of architecture at Syracuse University, having devoted his past five years to the teaching and investigation of space frame structures.

SOMETHING OLD, SOMETHING NEW

cont'd from page 6

The history of the Ecole des Beaux-Arts is infrequently taught in most architecture schools, and has virtually become a forgotten era. This show offers a concise view of the teaching methods and influences this school had. The exhibit at MOMA is comprised of 200 drawings for architectural projects. It also includes photographs of built examples of this movement, demonstrating its effect on American architects such as Henry Hobson Richardson and Louis Sullivan.

Arthur Drexler, co-ordinator of this exhibit, suggests "Now that modern experience so often contradicts modern faith, we could be well advised to re-examine our architectural dieties."

--Ferguson Roos

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 inconspicuously sweep them under the rug or to relegate them to our collective subconscious. We hesitate to keep them alive for a number of reasons, not the least of them being an ill-defined 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 everything. It may therefore be reassuring and interesting for those few of us who continue to wallow in ignorance that we still have company, leaving the ques-

tion of quality aside for a moment. I am thinking, to return to the Meier controversy, of architecture-related research which has come out of 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? Perhaps the title of the more significant works may provide an answer. One, which by some is considered a classic similar to Jane Jacobs' *Death and Life of American Cities*, is Alexander Mitscherlich's *Die Unwirtlichkeit unserer Staedte, Anstiftung zum Unfrieden* (obviously, since you do not understand this, a ridiculous title). Another title much easier to translate is Berndt, Lorenzer and Horn's *Architektur als Ideologie* where (tsk, tsk) even "CoRB" is questioned. 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 Liberal Establishment. And this is bad for business because it tends to stain the image of the healthy, clean, antiseptic and odorless unchangeable chrome and white utopia which flows by our faces on the screens of our TV sets and makes us forever desire and buy the new and shiny and discard the stuff that has acquired dust, stains, dents and fingerprints.

Only oddballs and heretics can possibly argue with this cult of youth, health, cleanliness and chic--didn't Thomas Aquinas tell us that "Beauty is the Reflection of Truth?" Everyone knows, of course, what beauty is. Our TV tells us so, "commercial" as well as "educational."

What does our TV have in common with Richard Meier? Both are authorities on approved and saleable lifestyle. And discounting minor variations, the images are strikingly similar.

--Siegfried Snyder

Corb's Bastard Son:

At last I made it!
A Cornell Architecture
Degree in the latest
Style! Now I can
design just like
DEAR OLD DAD.



SUPERSTRUCTURE★★★★

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 BB
Walks on water on an indoor swimming pool
Talks with God if special 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

Lifts 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



Capt. Arky

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 skyscraper 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.

Q. What brand of T-Square do you use?

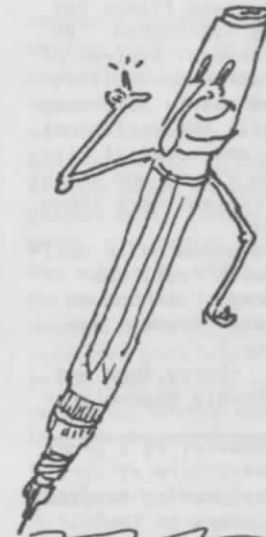
A. This is a question I often encounter (mostly from manufacturers). I use the most precise one ever made. It is the only one of its kind and the oldest T-Square in existence — my own. However, I don't use it during my visits. Too many architects and students desire to touch it for inspiration, which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