SPRING 1969

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MAGAZINE OF ALPHA RHO CHI

THE Archi
FRATERNITY FOR ARCHITECTURE
AND THE ALLIED PROFESSIONS

Alpha Rho Chi is a national professional fraternity limiting its membership to students of architecture and the allied arts. It was founded at the Universities of Illinois and Michigan on April 11, 1914 to organize and unite in fellowship the architectural students in the universities and colleges of America and to combine their efforts so as to promote the artistic, scientific and practical efficiency of the younger members of the profession. Alpha Rho Chi is one of five fraternities which founded the Professional Interfraternity Conference in Washington, D.C. in 1928.

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why are these people smiling?
December 28th, 29th, and 30th were the dates of the 31st National Convention of Alpha Rho Chi Fraternity held at Columbus, Ohio. The Demetrios Chapter was host for the gathering and welcomed all of the Delegates and Alumni to Ohio State University. The Convention theme “German Village: Private Urban Renewal in Action” related to the site of the business meetings held in the Lindenhof Restaurant in German Village. W.G.E. Richard Murray welcomed all of the Delegates to the Convention on behalf of the members of the Grand Council. The Convention elected Brothers Brian Horne and David Dahnke of the Demetrios Chapter as President and Secretary of the Convention. During the first Afternoon Session, Chapter Reports were given and discussion on the problems of the National Fraternity led to general clarification of the work to be done.

Saturday evening the Delegates were the guests of Trott and Bean Associates in their new office on the 43rd Floor of the Leveque-Lincoln Tower. The firm calls itself the “highest firm in Ohio” and the view of Columbus at night from their office windows was convincing proof. The office staff proved to be quite congenial hosts and gave everyone a memorable evening, especially Brother Joe Burton of the Dinocrates Chapter.

Sunday was not quite the day of rest it is meant to be. The official Convention Tour began with a trip around the campus Oval and a stop at the School of Architecture building where Prof. George Tilley, a Faculty Member of Demetrios, explained the new curriculum at Ohio State and gave a tour of Brown Hall. After driving past the two towering River Dorms we stopped to see the new Ohio Historical Museum still in the construction stage. From there we returned to the Lindenhof for a slide lecture given by Bill Scheurer of the German Village Society. The before and after slides demonstrated the tremendous amount of work being done in this historical area by private owners. We then visited two home in the area and walked through The Old World Bazaar. Sunday evening we returned to the real work of the Convention with committee meetings at the Chapter House.

Monday was a very eventful day for Alpha Rho Chi. The Delegates unanimously accepted a petition presented by Troy A. Watson and Mark Kavanaugh to establish a new Chapter of Alpha Rho Chi at the Virginia Polytechnic Institute in Blacksburg, Virginia. The petition contained a letter from Dean Charles Burchard giving full support of the School of Architecture for establishing the Chapter. As a final gesture of confidence, Brothers Watson and Kavanaugh were initiated by the Convention.

A proposal submitted by the Chapter Operations Committee established Regional Conferences to be held during the years between the Conventions. The emphasis at these meetings is to be on expansion and communication between Chapters. The Rushing Committee recommended that each Chapter write to all other Chapters discussing the methods and objectives of their Rushing and Pledging programs.

The Convention elected Brother John Filip, an Alumnus of the Vitruvius Chapter as the new Worthy Grand Architect. John previously was the W.G.S.

Brother Fred Williams of the Dinocrates Chapter was elected Worthy Grand Scribe to fill the un-
completed term. Brother Williams lives in Austin, Texas and was instrumental in reactivating the Chapter at the University of Texas. The new W.G.A. appointed Brother Des Marais as a National Deputy to distribute the Alpha Rho Chi Medal. He also appointed Brother Ed Rhodes of the Demetrios Chapter as National Inspector.

The Convention approved a motion, sponsored by the Demetrios Chapter, to establish the Dwight Palmer “Pop” Ely Memorial Award as a National Award given to an Active or an Alumnus who has given distinguished and unselfish service to the Fraternity. Brother Ely served as Worthy Grand Architect of the Fraternity for over thirty years and formulated many of the traditions and goals that the Fraternity has today.

The Convention Banquet was held at the Kahiki Polynesian Restaurant to complete the international flavor of the Convention. Brother W. Byron Ireland who was initiated as an Honorary Member of Alpha Rho Chi during the Convention entertained the Delegates and Alumni of the Demetrios Chapter with a slide talk on his recent trip to the Soviet Union. After the Convention formally adjourned, everyone wandered upstairs to the tropical rooms of the Kahiki to enjoy the spirits and the lovely “Mystery Girls.”

The Convention will never really seem to end. Everyone will have memories of people, great times, and a true Brotherhood that is Alpha Rho Chi.

Charles L. Nickel

DELEGATES TO THE
31st NATIONAL CONVENTION

ANTHEMOS:
Tom Hoffman
Charles Kress, Jr.
George Fritzinger - Alumni

IKTINOS:
Robert Kael

MNESICLES:
Thomas Stopci
Don King

SATYROS:
Steve Isaacs
Don Sherbondy

VITRUVIUS:
Charles Weaver
William Reehl
M. Robert Des Marais - Alumni

DEMECRATES:
Mike Munnsinger
Joe Burton

VII:
Mark Kavanaugh
T. A. Watson

The Business Meetings At The Lindenhof

Dick Makes A Point

Lunch at the Chapter House
Attractive gardens dot the Village. Even small areas have been utilized aesthetically as evidenced by the pleasant and private walled garden at the Robert Schmitz home.

GERMAN VILLAGE

At a time when urban renewal problems are being hashed over in Washington, the people of Columbus are proving that urban problems can be handled locally with outstanding success.

German Village is proof that a near-downtown area can be rebuilt and restored creatively with private resources and without Federal aid. This is no "anti-Washington" feeling on the part of those concerned with the German Village area. It is simply that civic-minded Columbus people recognized that the problem of a local restoration should be solved by the people of the community. It is not just a matter of putting up or tearing down, or restoring structures. It is also people and their heritage and it is much too individually distinct to be directed through the Federal government.

It was the vision and judgment of a group of concerned citizens that saved this heritage from our past. Thanks to comparatively recent legislation, German Village now is well protected by zoning and building regulations. Restored homes are taking on their old-world charm, and business enterprises in the area also are conforming to the pattern of restoration and renovation.

Every city, every community needs new structures to house new businesses and the personnel who operate them. This requires land. A community can expand its boundaries only so far. So the problem becomes one of land use. When the land is only minutes away from the teeming center of the city, as is the German Village area, it becomes a very real problem of community concern whether a developer acquires the land for new uses, or whether an historical section is preserved. To have character, a community needs to keep some of the old as well as it needs to build anew. There must be consideration for permanence and beauty. There must be an obligation to future generations. This was the thinking which led to the formation of the German Village Society almost ten years ago.

The German Village Society, a non-profit incorporation, was formed for the purpose of aiding in the restoration of a particular area in Columbus' near south side. The Society now has over 400 civic-minded members, only a few of whom own property in the area.

A German Village Commission was created by authority of the Columbus City Council. The Commission members, who donate their services, work with the city in restoration and preservation of the area. A manual covering the architectural control ordinance for the area has been published by authority of City Council. The Ohio State University School of Architecture through its assembled technical data on this area was an invaluable aid to the Commission in the preparation of the manual.

Before restoring, renovating or demolishing in any manner an exterior
Restoration of German Village involves initiative, imagination, and people working together in a common effort. Here is a "before" and "after" of the property located at 621-23 South Lazelle Street.

urban renewal through private enterprise

feature of a German Village property, the property owner must present plans, apply for and be granted a certificate of approval from the Commission. This certificate must be granted before the City of Columbus will issue a building permit. The architectural code and the close working relationship between the Commission and the City government ensures that homes will be in keeping with the character of the area.

Nine years ago, many of the properties were degenerating into rundown rooming houses inhabited by transients. Property values were endangered. At that time, it was relatively easy to buy property. In fact, many of the old-time residents of the German community were glad to sell as they no longer considered the area a desirable one in which to live. Now the picture is changing. It is no longer easy to acquire German Village property. Many former residents or their children are moving back . . . not by necessity, but by choice. Here in German Village, people may live among the handsome tall trees, the brick streets, the sturdy brick houses, the quiet gardens, and be only minutes from Broad and High Streets.

German Village is no longer considered a blighted, deteriorating neighborhood. Restoration and revitalization are now as rapid-spreading as was once deterioration. It is a challenge not only of houses, but of people, and problems are being solved with local effort and local resources.

Probably the most important thing about the German Village program is that there are no Federal funds involved. Private enterprise in cooperation with local government, without the use of Federal funds, is making remarkable progress in the restoration of a near downtown area. Local financial institutions have developed considerable faith in the restoration and property values have risen.

In this version of urban renewal, there is no waste of time, money or effort, and all the while, full taxes are being paid. Property in the area has never left private ownership or the tax rolls.

What of the future of German Village? Much progress has been made, yet there is a long way to go. It will take another ten to fifteen years of planning and hard work. As in other areas, there are those individuals who want to own property merely for rental received, and who are uninterested in property improvements or historical value. The German Village Commission does not have the power of condemnation as a governmental body—thus, in some instances, property restoration and upgrading of the neighborhood will be slow to come about. The Commission can only advise and regulate according to the Code set up for the Village.

It must be the citizens themselves who seek improvement and upgrading of the area. And they are there and working!

Reprinted from Columbus Business Forum, June 1965
Ohio Historical Society Museum —
To Be Completed By Autumn 1970
In receiving W. Byron Ireland as an Honorary Member, Alpha Rho Chi has gained a man uniquely relevant to the society of today and deeply committed to the world of tomorrow. We can only expect as conscientious a commitment to the future of Alpha Rho Chi.

W. BYRON IRELAND

The initiation of W. Byron Ireland at the 1968 Convention was the culmination of a long association with the Fraternity, which began with his receipt of the Alpha Rho Chi Medal at Harvard Graduate School of Design in 1958. During this association Mr. Ireland has been a frequent guest at the Chapter House as well as prominent in attendance at Fraternity-sponsored programs and lectures at the School of Architecture. At the same time, Ireland has continued to enhance his reputation professionally as an Architect and designer to be reckoned with.

Indications of Ireland's propensity for success came early, when in 1958 he won the Rotch Travelling Scholarship for Advanced Architectural Studies (by competition) thereby attending an Advanced Structural Seminar at the University of Rome. Following this, he became a Partner in the firm of John Andrews and Associates, Boston, Massachusetts; later, he was Senior Project Designer with the late Eero Saarinen. During these years, Ireland entered many Architectural Competitions including the Toronto City Hall and Square Competition with John Andrews and the Seattle Civic Center Fountain Competition with George Spacek; both entries were First State winners against a large field of National and International competitors. Between 1965 and 1968 he was a Visiting Critic at the Ohio State University School of Architecture.

Presently, Mr. Ireland is Principal of the firm Ireland and Associates in Columbus, Ohio—a firm that has been acclaimed both locally and Nationally. In 1965, his Colony at Towson Cluster Housing received the AIA National Homes For Better Living First Honor Award. In addition, he has received numerous state Architects Society of Ohio and local PLAN Awards for his work on various projects including a prodigious amount of housing. Cleveland Architect William Morris said of Ireland in an article on housing in the Ohio Architect, “Byron is pushing the importance of great design, and unfortunately he's one of the few. Perhaps if he had been around in 1945 the situation as we find it today in residential Architecture would be decidedly different. We need more men like him—men willing to get inside and fight for great design with people who ordinarily wouldn't approach an Architect.”

Although it has been primarily in housing that Ireland has distinguished himself, his current major project, the Ohio Historical Society Museum promises to elevate him to national prominence. In this inventive and purposeful design of a monumental building, Ireland will have achieved both uncompromising statement and a rich environmental experience—the end result an exciting prototype for the museum of the future.

Gerald Tschabold
ANTHEMios

Since our last convention, many things have happened at the Chapter House here at Illinois. The University is also making changes and has added a new program for students in Architecture.

The University of Illinois is now sponsoring a European study program at La Napoule, France for fourth year students. The program includes study, and travel in Europe for thirty students each semester. The instructors in France are chosen from the faculty here at Illinois and spend one year abroad. Twenty-one brothers, have taken part in the program since its beginning five semesters ago.

The Fall semester of 1969 will begin the phasing out of the five year program for Architecture students. A new six year program, which includes four years of undergraduate study, and two years of graduate study for a Masters Degree, will be implemented.

Due to a change in University policy, we no longer have a house mother. The house has progressed very well, with our cook taking the responsibility of planning meals, and the house officers acting as hosts on special occasions.

During the Spring Semester of 1967 we cosponsored a CRIA Dance, with seven other fraternities and sororities. The purpose of the dance was to raise money for the restoration of Italian art due to the damage of the flood in Florence and Piza. The Buckinghams and The Regiment, a local band, furnished the music.

Within the last two years, we have had the esteemed honor and privilege of entertaining as dinner guests, Buckminster Fuller and Cerge Cherryff.

The Little Sisters of Anthemios, an organization formed about two years ago, is for girls in Fine and Applied Arts. The organization began with a nucleus of five girls and has grown to a total of twenty-four. The girls have helped with house projects, and have added a little spirit with a few original "stunts."

Since our house membership has been increasing steadily, we found it necessary to purchase the house next door as an annex. The annex located at 1106 has a capacity of thirteen men with basement space that has been turned into a work area. At present our membership stands at thirty-three actives in the house, eight actives living on campus, and six in Europe. We also have four pledges, which makes a total of fifty-one.

Since the purchase of the annex, we have many improvements in our back yard, and have also acquired a small parking lot. We have also refinished the stairs in the chapter house, and installed carpeting in the second and third floor halls. Presently we are in the process of purchasing a new stereo for the house.

With the activities, and improvements that are still in the planning stages, we are looking forward to a most successful future here at Anthemios.

IKTIinos

Iktinos has gone through many trials during the past years, mainly focusing on the financial burden placed on actives and alumni by operating our present house at 640 Oxford. With only ten actives living in this facility that has a capacity of 26, the difficulty became a crisis that forced our alumni to take drastic action and sell the property.

The loss of our beautiful two acre plot was deeply felt by both actives and alumni, but our chapter will gain much more in the sale than what was lost. First, we will relieve ourselves of an old house that is too large for the present chapter and that is in need of major repairs and improvements. Second, with the large financial gain from the sale, we can investigate and study construction of a new house or housing complex, possibly near the new A&D school, which moves to the North Campus in 1972. Also, this money can be used to supply a continuing subsidy of members by the alumni. This subsidy can take the form of rent reduction, scholarship, direct payment, or several other alternatives. It will also make for a stronger active-alumni association and a stronger chapter. Iktinos is looking forward to a better, stronger future.
Perhaps the most important occurrence of the year at the Ohio State "do nothing" School of Architecture was the implementation of the '4 plus 2' program or the Four Year Program. The shortened period of Undergraduate study will lead to a Bachelor of Science in Architecture. This program combines a general Undergraduate education with introductory studies in Architecture. Obviously the intent of the program is not to produce Architects per se. Rather, its intent seems to be to create an awareness of design and a basic grasp of design techniques. Graduates of the Four-year program may seek (1) employment in an Architect's office; (2) employment in the building industry; (3) graduate study in any of several design-related professions; or (4) graduate study leading to a Master's Degree in Architecture or City Planning. The Master of Architecture Degree is intended for those students whose aim is subsequently, professional registration as an Architect.

The present Five-year program leading to a Bachelor of Architecture Degree will continue until those now enrolled in it complete the course of study. However, many have chosen to transfer into the new program.

The change in the School's program occurred concurrently with the University's establishment of "University College". Here, in a new campus across the river, each incoming Freshman will take the same courses as every other. No one will elect a specific College until his Sophomore year. Thus, the period in which one will study Architecture is cut from five years in the 67-68 school year to three years in the 68-69.

Such changes, quite obviously have had ramifications for Demetrios Chapter. We have had to stand back, re-group and reorganize. However, we feel the reorganization has been and will be a boost to the chapter. The new ideas, generated by necessity, have been exciting as well as stimulating. Attitudes, such as procedures and objectives of Rush have altered, as have many meaningless "traditions" which until now have been followed more out of indolence and a lack of imagination rather than sound principles or firm bases. Uppermost in our minds, therefore is the promise the future holds for increased growth and greater relevance. We are determined, through our efforts, to make these goals a reality.
VITRUVIUS

In April of 1968, The Department of Architecture at the Pennsylvania State University acquired a new department head, Prof. Raniero Corbelletti. Coming to us from Pratt Institute where he was a Professor for seventeen years, Assistant Dean and Head of the Mid-East Climatological studies program, Professor Corbelletti has brought with him sweeping reforms and new programs.

In one short year, the students have acquired a voice in policy, curriculum, etc., and the existing programs have been expanded to include urban workshops throughout the state of Pennsylvania. The next step is a six year Masters degree program to replace the existing one and to commence with the 1960-70 academic year. Hidden in this is the fact that the first two years of General Education will take place at any of the thirteen campuses of Penn State and the last two years are flexible enough to allow for functioning virtually anywhere.

Where does Vitruvius fit in this picture? To quote Prof. Corbelletti, “Wherever, however and whenever we desire, as long as we work together. . . . .”

It, therefore, is a unique challenge to Alpha Rho Chi at Penn State. It’s up to us to create programs as we see fit and fit as we see.

ANDRONICUS

We regret to announce the death of Brother Frederick P. Weaver, alumnus of the University of Southern California 1936, Andronicus Chapter, who passed away in June, 1968 in Phoenix, Arizona.

Mr. Weaver, a partner in the firm of Weaver and Drover, noted Phoenix Architects was instrumental in the colonization of Satyros Chapter at Arizona State University and active in local civic groups as well as being a national advisor to Alpha Rho Chi.

DINOCRATES

SATYROS
Cass Gilbert designed the mall, giving it the extreme formal treatment which originated with the Fifteenth Century Grand Plan of Paris. The symmetrical quadrangles were the height of style at that time.

At the University of Minnesota where Mnesicles is located, expansion is the word of the present and the future. The University as a whole is expanding in size and services. The curriculums offered within the University are becoming more numerous; existing curriculums are being revised and new ones prepared. The active chapter has expanded with the addition of ten new initiates. The future of Minnesota and Mnesicles is a progressive and optimistic one.

The University of Minnesota, founded in 1851, was once housed in Old Main, a wood and brick structure that later burned to the ground. Since that time, the University that was located only in Southeast Minneapolis, has expanded to include the Agricultural School in Saint Paul and many branches throughout Minnesota. The total enrollment of the University has grown from a small handful to an amazing 60,000 students.

The main campus is divided into East and West Banks by the Mississippi River. The East Bank makes up most of the campus facilities, but the West Bank is where the future lies. All buildings on the West Bank are accessible through an underground mall and covered bridge across the river. The University is also planning expansion to the northeast of the present campus. This is where the new living complex is to be.

The University is expanding its academic size too. In the past year a new course of study was offered in space science and at the present time an Afro-American Studies program is under consideration. In our field of Architecture, Minnesota offers five programs of study. These are:

1. Four years—two years of design leading to a B. A. degree with a major in Architecture.
2. Five years—four years of design leading to a B. Arch degree.
3. Six years—four years of design leading to a double degree, B. A. and B. Arch.
4. Five years—four years of landscape design leading to a B. L. A.
5. Masters program leading to a M. Arch degree.

There is a new curriculum proposal which would lead to a Masters of Architecture degree in six years with five years of design.

The School of Architecture at Minnesota allows the student complete freedom of design. No limits are put on costs or maximum size of a project. The students are encouraged to do more than what is asked, and to speculate what might be the ideal situation, then design for it. The Architecture building is built around a roofed court and often during all-nighters a frisbee match or football game is started. This relaxes everyone and perhaps wakes someone up. Brother A. John Olson of our chapter has shown proficiency with the frisbee placing it in level flight across the court, a distance of some 100 feet.

Expansion has become a part of Mnesicles also. The active chapter was expanded from fifteen to twenty-five with the initiation of ten new members on January 18, 1969. We have now become a young chapter with the majority of members in design grades one and two. The chapter breaks down as follows: 4 grade four students, 7 grade three students, 5 grade two students, and 9 grade one students. We are all hoping for an expansion of the physical facilities as well, to accommodate this increased membership. We have also rushed two more grade one students as pledges for spring quarter initiates.

The University of Minnesota and the School of Architecture are expanding. We of Mnesicles will try our best to expand with them and promote Alpha Rho Chi to students of Architecture at Minnesota. We feel it is in Alpha Rho Chi that true brotherhood and social awareness promotes constructive growth for the betterment of the student and the profession.
ALPHA RHO CHI FRATERNITY
welcomes
THE CHARTER MEMBERS OF
METAGENES
virginia polytechnic institute
BLACKSBURG, VA.

CHARTER MEMBERS OF METAGENES:
Troy A. Watson, Jr.
Mark David Kavanaugh
Hunter C. Bristow
John A. Kudravy
Robert C. Nichols
Chet Crowly
G. Craig Frazier
Richard W. Heald
David H. Hicks
Dennis L. Richardson
Billy E. Upton
R. Wayne Burford
H. Nick Prillaman, Jr.
Michael J. Winfield
Kenneth R. Perlowski
Joseph A. Boggs
James W. Hopkins (Fac)
Warren Kark (Fac)

METAGENES: THE FRIENDSHIPS GAINED THROUGH THESE ASSOCIATIONS . . . .

An eventful and long to be remembered weekend, March 21, 22, 23, 1969 climaxd a long but fruitful series of events; the establishment of a new Chapter of Alpha Rho Chi at Virginia Polytechnic Institute, to be known as Metagenes, was realized. The Vitruvius Chapter at Pennsylvania State University and the Demetrios Chapter at Ohio State University were co-sponsors of the Initiation and Installation with Charlie Weaver of Vitruvius and Chuck Nickel of Demetrios in charge of the prior and theretofore arrangements and correspondence. Acknowledgement must also be given to the men of Metagenes for the arrangements made on their end—

With particular thanks to Brother T. A. Watson and Mark Kavanaugh whose efforts were an inspiration to all the Brothers.

Not a few distinguished Brothers of Alpha Rho Chi were in attendance throughout the proceedings. Their presence was profoundly appreciated and they are truly representative of our Alumni; their contributions and diligent work are an example to all of us—Brothers, both old and new should always keep this in mind.

Among those participating were John Filip (WGA), Dick Murray (WGE), Al Carney (Kallikrates), and Professor Albright (Vitruvius). Special thanks to the Grand Council of Alpha Rho Chi.

Despite the very tight schedule, the Initiation and Installation of the new Brothers and the Metagenes Chapter respectively, was considered by many to be the best effort of its kind. Invaluable experiences were to be shared by all who participated; to be sure, unfound strength and renewed dedication is evoked from those who participate. Unfortunately, the Banquet played into the hands of the time element and the trip back home. Consequently, there was not a great deal of time to become genuinely acquainted with our new Brothers or each other. To this end, Brothers of Metagenes, you are always welcome at Vitruvius and Demetrios, and wherever Alpha Rho Chi manifests itself. Foster new friendships and strengthen old ones. Welcome.

Bill Mann
Chicago's Double Feature Show

Mies Drawings at Art Institute, His Buildings on Skyline

By Ada Louise Huxtable, Chicago

THE EXHIBITION of the work of Mies van der Rohe that showed in Chicago last year had the singular advantage of being held in two places: at the Art Institute and on the city's skyline.

Mies has lived and worked in Chicago since 1938. Except for a brief stopover at Harvard after leaving Germany, Chicago is the city that he has made his own. He has built here a significant handful of handsome apartment houses, the start of a campus for the Illinois Institute of Technology, an impressive Federal court and office building that is one of the city's show pieces.

Two more buildings are in construction in the Federal Center now. The first structure for the huge Illinois Central air rights tract is on his boards, and what may well be the most important skyscraper in the country is about to go ahead—an immense 50-story I.B.M. building on the river, adjacent to those other slow-stopping structures, Bertrand Goldberg's circular Marina City towers.

There are at least half a dozen very large, new, excellent buildings in Chicago influenced and executed by a second generation trained by Mies until the late 50's, during the period when he headed the I.I.T. School of Architecture. The outstanding example is the monumentally successful Civic Center with its Picasso-adorned plaza, its dramatic 87-foot spans faced with rusting steel designed by a combination of talents from three local offices: C. F. Murphy, Skidmore, Owings and Merrill, and Loeb, Schlossman and Bennett.

THE MOST RADICAL designs of the Chicago branch of the top big business firm of Skidmore, Owings and Merrill, long firmly rooted in the Miesian esthetic, are here. The 100-story, tapered, diagonally trussed John Hancock Building, still in construction, as already a distinctive, looming obelisk against Chicago's windy skies. Architecturally, this is not the Second City anymore.

In the 30 years since Mies's arrival in Chicago the world has caught up with him, but it still does not understand his work. His art is subtle, structural, professional. His remarkable refinements escape the casual observer. His buildings do not provide the cheap, easy effects of fake elegance with which the public gulls itself as a substitute for the real thing.

The world knows now, as the profession knew even 40 years ago, that this quiet man of serenity and strength whose art distills the deceptively simple essence of complete sensuous sophistication, is one of the great men and great artists of our age.

Even without real understanding, it brings to him in his 80's the major commissions that were denied to his talents when he was younger: the almost completed Berlin Museum (called by James Speyer, the Art Institute's curator of twentieth century art, director of the exhibition and author of its catalogue, "The most beautiful buildings of our time"), the I.B.M. Building, a Lloyd's Bank Building in London, the multi-structure Dominion Center in Toronto.

IT IS NOW POSSIBLE to live in Mies apartment houses in Chicago, Detroit, Newark, Montreal and Baltimore. It is not possible to do so in New York. (It remains a mystery how New York's status symbol-conscious rich can continue to accept, at the nation's highest prices, residential architectural trash.)

Today, Frank Lloyd Wright and Le Corbusier are gone; Mies is the last of the triumvirate that has given the modern world its fantastic physical form.

What may well rank Mies as the most important of the three, in the final analysis, is the fact that he did
so much more than bring the highest art to architecture. He took the basic tools of the structural revolution that changed the world irrevocably and magnificently in the twentieth century—steel and glass—and turned them into a system of structural esthetics with subtle variations that belie any literal interpretation of his methods. He handles this system with such logic and beauty that he has transformed both the building and the vision of our time.

Can anyone stand, unmoved, at the top of a steel-framed skyscraper today, looking out across a city's glittering twentieth century towers, glass walls reflecting clouds, sky and structures in a massed, changing pattern of light and color? This architecture is not static, any more than life is static. Can anyone fail to recognize and react to this miracle of our time? Mies is basic to the miracle.

What is displayed, extremely handsomely, in the 160 photographic blow-ups, original drawings, models and furnishings in the Art Institute exhibition is the refinement, over a lifetime, of a revolution.

THESE ARE NOT the sketches made on the backs of envelopes on high-flying jet planes between international construction sites that have become part of popular twentieth century hard-sell architectural mythology. The 36 pivotal skyscrapers, houses, museums, schools and office buildings shown in the exhibition in sketch, model or completed photograph form cover a half century in one of the most important periods of the building art. They are the end product of pain-staking study and restudy of a theme that was explosively radical after the first World War and has been fully realized in 1968. If city streets are lined with ordinary offspring, this is common to every creative age. They are preferable to the petty, picturesque vanities that pass for innovation today.

The Art Institute exhibition, which will run for 2 months was assisted by a grant from the Chicago-based Graham Foundation for Advanced Studies in the Fine Arts. It is a curiously, even tragically, timely show. Since the last Mies retrospective was held at the Museum of Modern Art in New York in 1947, a whole generation, except for professionals and historians, has not seen this work. A whole generation does not really know or comprehend the legacy that it will leave behind.

IN THE NATURAL PENDULUM swing of revolution and reaction, of stimulus and rejection—and 20 years is just par time for the course—an entire generation of architects has turned its back on Mies. Twenty years have inevitably revealed the deficiencies of the First International Style; the limitations of a rigid functional esthetic applied to the complexity of later twentieth century architectural needs, from planning to urban sociology, are clear. As always, the pendulum swings too far.

Only in Chicago has the Miesian lesson been properly learned. This city is proving that while Mies's personal brand of consummate elegance cannot be copied—the massive, subtle rhythms of the facade of the Federal Building are breath-taking—his basic philosophy can and does lead to significant further developments of structure and style.

At the entrance to the Art Institute's exhibition were room-high enlargements of two of the most important buildings in architectural history: the prismatic and curved glass skyscraper projects (unbuilt) of 1919 and 1920-21. Outside, on the Chicago horizon, there is a new curved glass building, Lake Point Tower, by second generation architects Schipporeit and Heinrich, close to completion. It is, almost, the dream realized. It is still considerably less than the dream. And that is probably just as it should be, since perfection, the quality for which Mies stands above all, is the incentive of art and life.
Mr. Kruse is a partner in the firm of Watson, Deutschman & Kruse, Architects and Engineers, Miami, Florida and is Director, Florida Region, AA.

As a member of the jury that met in New York to select AISC Architectural Awards of Excellence 1968, I was given an opportunity to see how architects from all the nation use steel in the design of their projects. The practitioner, such as I am, is exposed rarely to so broad a representation of the buildings by other designers employing steel construction—or any other construction as a matter of fact. I found the experience personally rewarding and particularly satisfying, for I believe architects are well on the way to developing an exceptionally fine vernacular in steel.

It took architects thousands of years of innovation, experimentation and refinement before the higher order of architectural expression unique to stone technology was achieved. Yet this was a comparatively simple technology, easily adaptable to a variety of expressions through honest statements of structure.

It is surprising that our more complex technology, involving the balance of tensile and compressive forces and the use of manmade materials in new and provocative ways, should find sophisticated architectural expression in such a short time. The entries for the AISC Architectural Award attested to the mature skill and attention to detail exercised by designers today. There was evidence of consensus. The vocabulary was the same for similar functions, but the statements were varied and crystal clear. The vernacular was that used for steel columns, steel beams, and trusses; the statements were the creations of conscientious designers giving quality, honesty and beauty to the words.

Most of the buildings submitted for judgment were of the exposed steel variety. Some that received awards concealed their steel construction, but did not conceal the fact that they had steel bones covered with flesh. The Minges Coliseum was one such building, showing clearly the two-way truss system and framing for a large clear span sports arena.

But the majority of the designers preferred the expression provided by a simple framing system of unadorned steel, meticulously detailed. It was this expression which seemed to excite the jury most, and for good reasons. There seemed to be no limit to its application to large and small projects. A variety of forms and details adaptable to many building uses articulate sophistication all too rare during our era. In this respect, one was reminded of the common red-brick, white-trim vernacular of late eighteenth century Georgian architecture that provided aesthetic satisfaction by the designers' skillful articulation of a vocabulary universally understood.

Some of the architects preferred to use the patina of oxidation as the finish of the exposed steel members, exploiting a recently developed metallurgy. Generally, the finish was painted steel using a variety of coatings. Both finishes seemed appropriate for the broad spectrum of building types for which the exposed steel system of construction was chosen.

The quality of the work for AISC Architectural Awards of Excellence indicated the high level of design competence in the general practice of architecture today. Few of the submissions were the designs of award-winning architects, but the greater number were those unsung architects, who in their day-to-day practice do a commendable job of combining aesthetic sensitivity with technical competence to create satisfying designs of commodity, utility and delight.
IT IS HIGH TIME FOR ACTION

From Building Construction

That the need for cleaning up our ghettos is increasing in urgency every day that goes by is a fact that has been clearly established and accepted by those who are concerned with the welfare of our society.

In addition, demographers tell us that by 1977 our population is expected to grow to over 227 million—an increase of about 27 million over today's figures.

HUMAN FACTORS IN URBAN DESIGN

From Consulting Engineer

Systems engineering involves the use of multidiscipline teams to construct mathematical models, which are then tested by computer to arrive at an optimum solution. The construction of the mathematical models, and their testing in computers, while somewhat sophisticated, are not serious problems for good mathematicians and trained programmers, if all of the factors involved in constructing the models are provided in compatible numerical form. To provide numerical criteria is relatively simple if the problem in the design of a structural member or even a fairly complex manufacturing process. All important design data and goals can be expressed by the design engineer in numbers, and the optimum design can be determined.

The design of major urban projects—hospitals, schools, transportation systems, or cultural centers—is by no means so simple. This involves much more than engineering design in its narrow sense. Obviously architecture, planning, and landscape architecture have their part in the design. It is now being recognized that other disciplines must be included. Lawyers, politicians, psychologists, biologists, law enforcement officers, anthropologists, and many others in the behavioral sciences feel that they have much of importance to contribute to the optimum design of urban areas. There are some engineers, architects, and planners who agree with them. This is where we get into the human aspects of project design, and while the last few years have seen considerable progress made toward the development of methods by which some human factors can be given values in mathematical terms, we are still a long way from fitting them generally into factorable formulas.

There can be no doubt, however, that the rather well defined basics of human factors engineering, as now applied to instrument and control design, can and should be extended to the design of complex projects. Our lack of understanding of just how the concepts derived from the behavioral sciences can be numerically weighted by the design team in building mathematical models does not mean that this is a subject to be ignored. Rather, it is most vital that this whole field be intensively explored, for until we do find acceptable methods, systems engineering cannot be expected to produce the solutions that truly reflect the requirements of an urban society.

Even more this year than last, we are dealing with a topic that is considerably outside the usual design considerations of the average engineering firm, but it is rewarding to find that there are some leaders who are aware of the need for full consideration of human factors.

TRUE?

An Engineer is said to be a man who knows a great deal about very little and who goes along knowing more and more about less and less until finally he knows practically everything about nothing, whereas . . .

A Salesman on the other hand knows very little about a great deal and keeps knowing less and less about more and more until he knows practically nothing about everything.

An Architect starts out knowing practically everything about anything, but ends up knowing nothing about anything due to his association with engineers and salesmen.

The Boston Parameter, April, 1968
The Objective of Architecture
From Building Construction

"The objective of architecture is to solve problems concerning the space needs of people. The solution must not only meet all the sophisticated functional needs of the users, but must go beyond pure function and provide spaces that will enhance the lives of the occupants . . .

. . . We have hardly touched the potential of creating functional and meaningful spaces for we have not really delved deeply enough into the aspects of any particular space problem. Many new tools are available for translating the state of need to goals. New problem solving techniques are appearing on the horizon: system analysis, simulation techniques, modular design, and industrialized component design. These tools will allow new freedom of design and new solutions.

"The designer must work not only with the technical consultants in the fields of structural, mechanical and electrical engineering, acoustical and food service, but also must work more closely with such special consultants as social scientists, economists and psychologists. He must understand better what the spaces created will do for the inhabitants. Contractors must also be made part of the team early to help determine the cost implications of a project.

"I see a whole new method of organizing complicated building projects through the study of movement of the people, materials, vehicles and utilities within them. There will be more careful studies of creating building blocks of spaces based on functional uses that are similar. These building blocks, in turn, will be plugged into the movement matrix. They will be made into industrialized parts based on modular planning and will be designed to be replaced when they become obsolete.

"The whole team of people working in our field must really understand what the problems are, and solve them in a most logical fashion and with full respect to human values."

By GYO OBATA
The Alpha Rho Chi Medal was established by the Fraternity in 1931 to “encourage professional leadership by rewarding student accomplishment; promote the ideals of professional service by acknowledging distinctive individual contributions to school life; stimulate professional merit by commending qualities in the student not necessarily pertaining to scholarship.” The medal is cast in bronze from an original design by Merrell Gage, sculptor, and is offered to each accredited school for award to a graduating senior. Recipients are named by the architecture faculty at each school.

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