Reflections on the Founding: Wurster Hall and The College of Environmental Design

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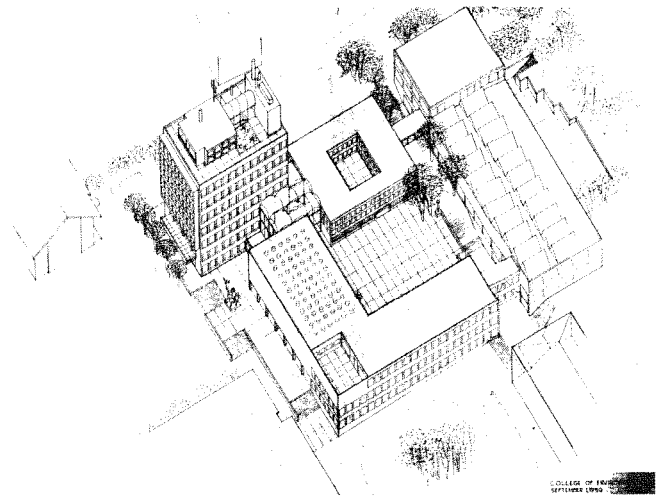
"I wanted it to look like a ruin that no regent would like. . . . It's absolutely unfinished, uncouth, and brilliantly strong. . . . The Ark, for instance, is a ripe building; it has been lived in; it's been used, it's been beaten up and everything else. It's arrived. Our building will take twenty years to arrive." William Wilson Wurster, 1964, Oral History in the Bancroft Library

William Wilson and Catherine Bauer Wurster Hall is now twenty years old. The College of Environmental Design, for which Wurster Hall was built, is five years older. Yet, the question of the building's arrival in William Wurster's sense of being seasoned, of achieving an old-shoe fitness, remains open and is a subject of debate in this anniversary year. Why was the college conceived? Why the name? How was the building programmed and designed? These questions are worth pondering because this was not just another college on the University of California, Berkeley, campus, but the world's first educational institution to be dedicated to the study of "environmental design."

The vision that prompted the college took shape during the closing years of the 1930s and the early 1940s. This crisis period brought professionals together in unaccustomed ways to consider new strategies for the future. One example of this kind of collaboration was the Farm Security Administration, a Depression-born federal agency with a regional office in San Francisco where young architects, landscape architects, and engineers collaborated to design new communities for California's migrant farm workers. Among the architects was Vernon DeMars, who later participated in the design of Wurster Hall.



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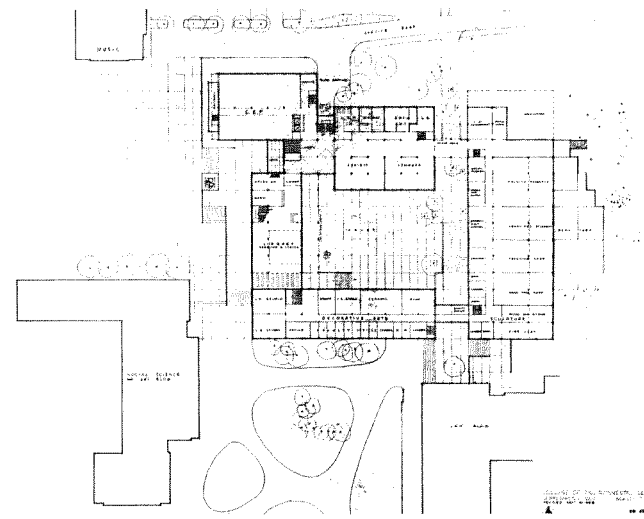

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1 An early scheme of September 1959.

2 Ground floor plan of September 1959 scheme.

All photographs by Rondal Partridge are courtesy of Donald Olsen.

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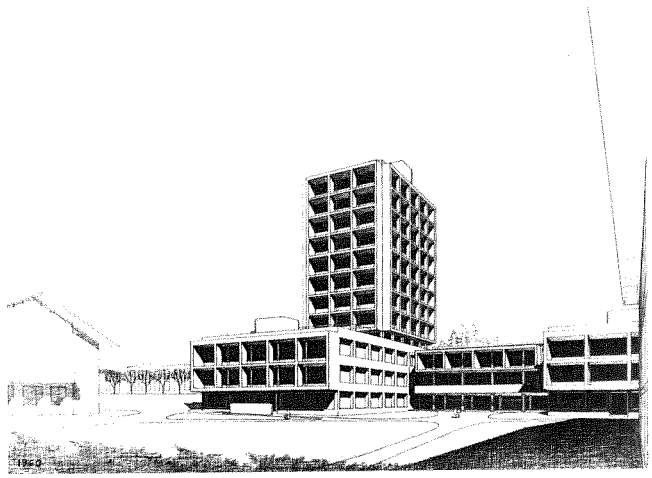

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3 Perspective of the scheme developed by Donald Olsen, May 27, 1960.

In the fall of 1939, a group of San Francisco architects, landscape architects, and city planners formed Telesis.[1] According to Francis Violich, a founding member who later had the first joint appointment on the faculty of landscape architecture and city and regional planning in the College of Environmental Design, Telesis members believed in "the use of a comprehensive and planned approach to environmental development, the application of social criteria to solve physical problems, and the team efforts of all professions that have a bearing on the total environment." The organization expanded to include lawyers, artists, photographers, civic leaders, and other concerned citizens; it also inspired a similar organization in Los Angeles, which used the same name. Through the 14 years of Telesis' formal existence, the membership actively applied its philosophy to planning and development issues confronting the metropolitan area around San Francisco Bay. Following World War II, the group's members were absorbed into the mainstream of professional practice. Several of them joined faculties within the University of California system.

If the concept of environmental design took shape collectively over a period of time, the idea of a college dedicated to the concept belonged chiefly to William Wurster. By his own account, he had this idea in mind well before coming to Berkeley, as Dean of the School of Architecture, in 1950. The idea of one administrative entity for professional fields that dealt with the physical environment made good sense to Wurster whose professional and personal life had been laced with close associations with landscape architects and city planners as well as with members of his own profession, architecture. Though Wurster had not been an active participant in Telesis, he took what its members were doing very seriously. He also began to take seriously Catherine Bauer, a housing expert of national reputation, who was a visiting lecturer in the University of California's School of Social Welfare from 1938–1939. In 1940 they were married and moved to Cambridge, MA, where Wurster spent 1942–1943 as a fellow in Harvard's Graduate School of Design. From 1944–1949 he served as Dean of the School of Architecture at MIT where he persuaded the members of the architecture faculty and the Institute's administration to recognize the School's city planning division as a full-fledged, coequal department. Its name was then changed to the School of Architecture and Planning.

Meanwhile, back in Berkeley, the studies carried out in the 1930s and 1940s toward establishing a Department of City Planning finally bore

fruit. The Department, established in 1948 with T. J. Kent as Chairman, was housed in a temporary building. A year later, when Warren Perry resigned as Dean of the School of Architecture, Wurster succeeded him. Kent and Wurster were good friends who shared an interest in the mutuality of their respective fields. Their close collaboration was crucial to the founding of the College of Environmental Design.

Wurster's first thoughts about the college are not part of the College's records. By the time he wrote the following statement in a booklet announcing the College of Environmental Design's first programs for the fall and spring semesters of 1960–1961, he had had more than a decade to compose his thoughts. "Each of these departments (City and Regional Planning, Landscape Architecture, and Architecture) developed independently [on the Berkeley campus]. But all three of them, with their many distinguished graduates now scattered all over the world, have played important roles in one of the great revolutions of our time, the effort to integrate practical needs with science, technology, and art in the design and organization of the man-made environment, an international movement to which California has made important contributions in all three realms. . . ." For Wurster the movement was ongoing, its force unifying. "As the responsibilities in each professional field have been broadened and deepened, the need for mutual contact and understanding has become more apparent."

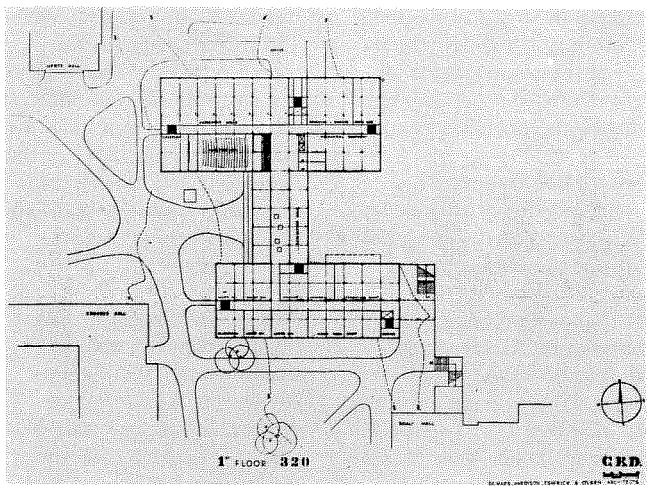
Though the concept of the college implied an interdisciplinary structure, there was no intention of training an all-purpose professional who would address the environment as a whole. The task was more to strengthen the departments and the liaisons between them through joint appointments and interdisciplinary courses. The students would, thus, have the opportunity to mix and match studies in their chosen areas while, as Wurster hoped, being part of the whole picture in the natural way that physical proximity implied.

The picture took a while to compose. Jack Kent recalled that after William and Catherine Wurster returned to Berkeley in 1950—she as a lecturer in the City and Regional Planning Department—a luncheon group was formed to discuss issues of the built environment. The group met once a week and also went on field trips led by members from the different fields. Kent observed: "We got together in the best of all possible ways because no one was pushing a special point of view." Some members of this informal group also belonged to the Faculty Group in City and Regional Planning, which had been given the responsibility of governing that department during its formative years.

Soon after assuming his academic duties at Berkeley, Wurster wrote to President Sproul suggesting that Architecture, City and Regional Planning, and Landscape Architecture should be linked together. Sproul responded by writing to Jack Kent: ". . . wondering if we really wanted to do this thing since everything was going so well." But since Kent thought the idea warranted discussion, he suggested the formation of a committee that would be composed of members of the three departments and designated by the acronym, ACPLA. The committee met regularly for four years, but in spite of considerable interest in grouping the departments in a new college, no one took responsibility for any definite proposal. Finding that nothing had changed when he returned from his first sabbatical in 1955, Kent agreed to put together background reports from the different departments, to crystallize the proposal, and to write the necessary legislation for consideration by the departments and by the Academic Senate. In 1956–1957, Kent's chairmanship of ACPLA resulted in "A Proposal to Establish a College of Environmental Design," which was submitted to the Chancellor's Review Committee in April 1957. The proposal contained reports from the three departments that, in addition to presenting histories of the fields and descriptions of the University's work therein, evaluated the advantages and disadvantages of the proposed college.

Architecture was the only department that noted "no disadvantage of collaboration serious enough to warrant its inclusion in this report." Architecture, the oldest department—it had been in existence since 1906 and was designated a college in 1957—had by far the largest number of students and faculty. As Dean, Wurster had first joined the undergraduate department with the graduate School of Architecture to create a college. To combine City and Regional Planning and Landscape Architecture with Architecture in some mutually acceptable manner was a reasonable strategy for gaining University recognition for the design professions as a whole. However, the other departments were wary of being subsumed, of having their own distinctive professional fields subordinated to the older and larger field of architecture.

Also, all three departments had ties to other disciplines in the university. Landscape Architecture, which was housed in Agriculture, was related to that field as well as to Forestry and to Conserva-



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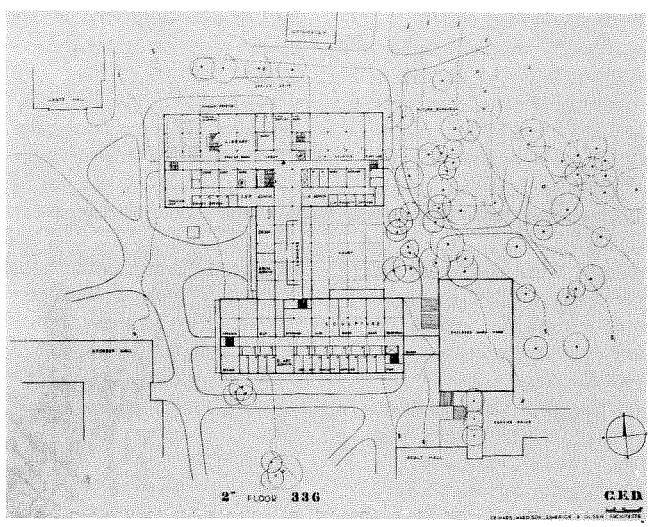

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4 First floor plan of May 27, 1960, scheme.

5 Second floor plan of the May 27, 1960, scheme.

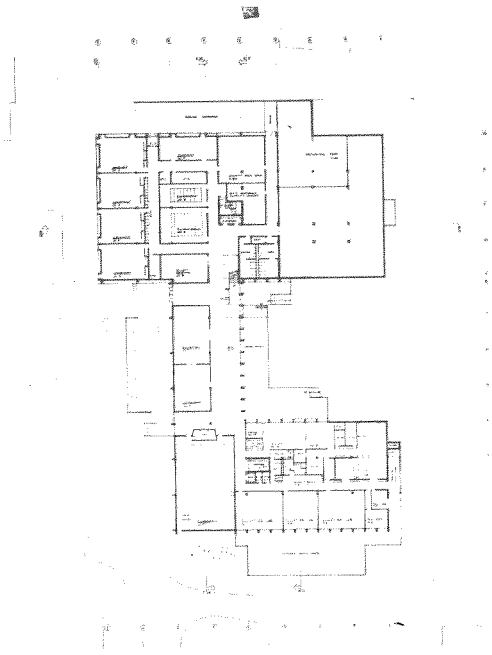
tion in somewhat the same way that Architecture was related to Structural Engineering. City Planning had an even more ramified nature beyond its two main branches of Physical Planning and Public Administration. Research and development in the social science fields were of critical importance. At the time, more than half of the eight faculty members came from academic backgrounds without design orientation; some were especially concerned that joining up with the design fields would be misunderstood as a move away from their fields of interest. Thus, though the name of the new college was important, the perception of this issue was different from what we might suppose today. Although Architecture's report does not mention the name, the reports of both Landscape Architecture and City and Regional Planning make a special point of it. The former proposed: "That a name for the new college be chosen which is indicative of the common goal and function of the three departments rather than of the departments themselves." The latter stated in a lengthy paragraph the hope that "Our new building will be designated from the outset as the Environmental Design Building rather than by the name of the department that happens to have the largest faculty and student body. We are aware of the fact that this may not be considered by some to be a matter of major importance, but we think that it is essential that the equal status of the three professional fields be clearly expressed."

Actually, Jack Kent had proposed the name for the College; it had often been used by the Telesis group and was descriptive to its former members. However, it held no historically accrued values for the majority. Within the College of Architecture, the mere mention of the term "environmental design" was greeted with hoots and snickers. Professionals in the outside world were aroused to such indignation at the thought of leaving "Architecture" out of the name that Wurster felt constrained to set up what he called a Professional Committee to meet with him and with the faculty about matters of mutual concern. When it turned out that what the committee considered to be of mutual concern was principally the organization of the new college, Wurster disbanded the committee. But before he could do this an historic confrontation took place at the Claremont Hotel in Berkeley during which members of the profession voiced their disapproval of the name and of other aspects of the college.

This uproar had the effect of reversing William Wurster's previous opposition to the term "environmental design," which both he and Catherine

thought pretentious. Finally, when no one suggested another name, it stood by default. This hurdle out of the way, the legislation worked its way through the various committees in 1956–1957 and came to the floor of the Academic Senate in 1959 where it was approved. The issue of the name surfaced for the last time with proposals for the new building. A memo to the faculty from Wurster, dated October 12, 1961, had as its subject: "Name, if any, for the Environmental Design Building." In the memo Wurster discussed two possible names that had been suggested to him, John Galen Howard and Bernard Maybeck. No names relating to the other disciplines were mentioned. The memo closed by stating: "This action should never be a hasty one and the proposal is to let the matter go now as it is with no man's name, but these words might start the thinking and discussion." In hindsight, Wurster's failure to muster another name for the new building seems prophetic. Upon his retirement in 1963 the building was named for him and for Catherine.

To design an educational environment for the professions whose work concerned the design of the physical environment was no ordinary architectural challenge. Wurster approached it with a zeal that came not only from the opportunity at hand but from the memory of a building project that he had orchestrated during his deanship at MIT. Student research directed by Lawrence Anderson and Vernon DeMars, then a visiting professor, led to a faculty housing project sponsored by the New England Life Insurance Company. When the University and the Company asked Wurster for advice on architects for this important project, he replied that he had hired the brightest and most capable architects for his faculty at MIT. As a result, Vernon DeMars, Robert Kennedy, Carl Koch, Ralph Rapson, and William Brown, Jr., were made architects for the project, now called 100 Memorial Drive, which was to be a 12-story apartment building for MIT faculty. Wurster then left his brightest and best alone to produce the design. But, as DeMars recalled, because no one was put in charge of the project, no one took the lead for fear of being judged a prima donna. After some thundering on Wurster's part, the team finally got to work—but not in a wholly collaborative way. When a consensus was reached, Rapson was delegated to draw up the final scheme, which eventually produced a building that has been written about extensively and has won several awards. The painful beginnings were forgotten; the results persuaded Wurster that a team of unlike-minded architects could produce a brilliant scheme.



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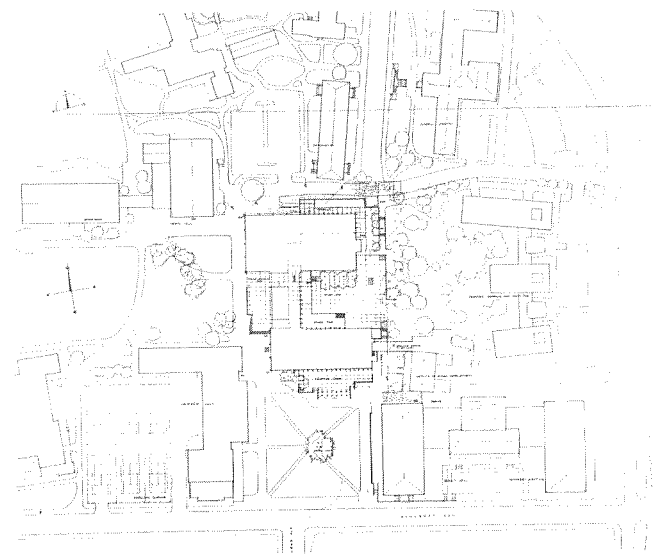

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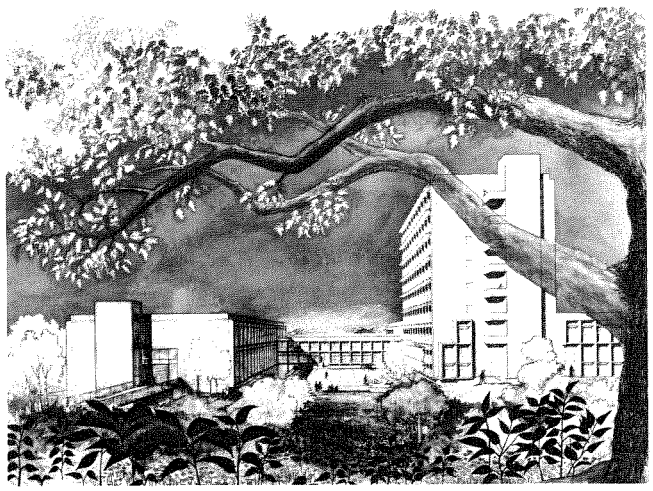
6 Ground floor plan of the November 1, 1960, scheme.

7 Site plan for the September 1960 scheme.



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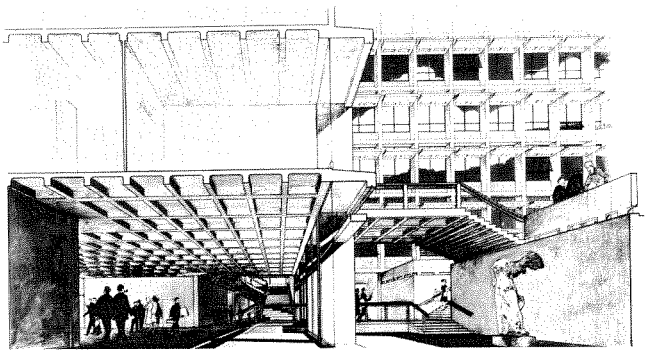

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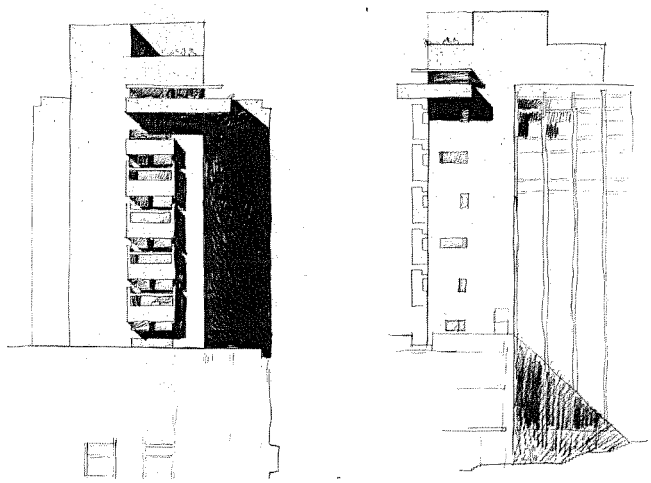

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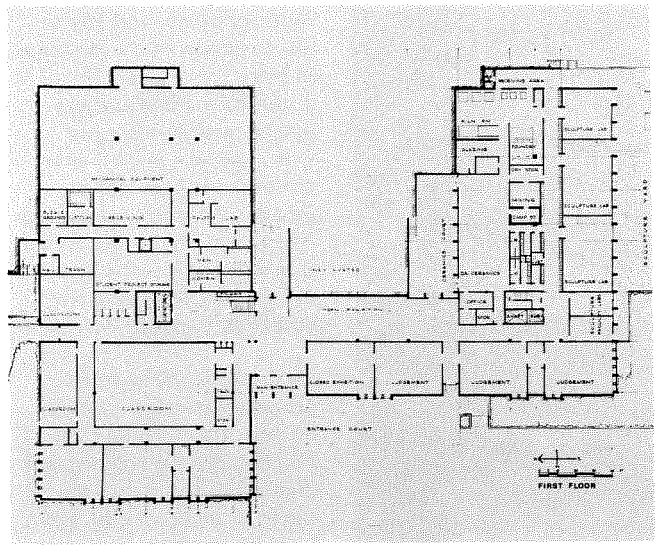
In the late 1950s the question of architects for the new college building arose. By then DeMars had become Chairman of the Architecture Department and had an office with Donald Reay in Berkeley. With Donald Hardison they had won the competition for the University's new student union complex. DeMars was an obvious choice for the team of architects Wurster was assembling for the Environmental Design Building. Two other strong design talents on the faculty were Donald Olsen and Joseph Esherick. Both men had small offices; Esherick's was slightly bigger. From Wurster's point of view it was important that the three had totally different points of view. He distrusted unanimity and constantly stressed variety within the architecture facility. He wanted "strong people, each with a different slant . . . the school should present a rough place with many cracks in it." DeMars conjectured that he and Esherick were chosen for different degrees of humanistic leanings; Olsen represented the formalist perspective that would correct any overly romantic tendencies. In the beginning Donald Hardison was on the team because, as Esherick put it, "Bill didn't think any of us was competent to do the construction drawings." In respect to this judgment, Wurster had cause for caution. The project description, at an estimated cost of $7,077,000, contained an assignable area of 137,972 square feet.

According to the first Chancellor of the University, Clark Kerr, who became President in 1958, the administration was reluctant to approve the appointment of three faculty members for the design of a major building. Design by committee had inherent difficulties in achieving consensus, which could be compounded because the architects would not have the useful immunity to inside pressures that nonresidents enjoyed. Wurster argued successfully that not to hire the faculty team would represent a no-confidence vote in the skills of the department at the moment when they could be used most appropriately—and, besides, it was a unique opportunity.

The Chancellor appointed a Faculty Building Program Committee to advise the architects on departmental needs. The members of the committee were Francis Violich (City and Regional Planning), George Simonds (Architecture), H. L. Vaughan and Robert Tetlow (Landscape Architecture), Lucretia Nelson (Decorative Arts), and Helen Worden (the University's library system). Louis DeMonte, the campus architect, served as the liaison between the faculty committee, the team of architects, and the University's Vice President of Business Affairs, Elmo Morgan, who was the official

client for the building. Serving as both an administrator and an architect, DeMonte ran what he recalled as pretty much a three-ring circus.

The 137,972 square feet allocated for the building was apportioned to the departments according to the needs stated in their programs. These programs resulted from intense bargaining that went on both within the departments and among the faculty representatives. Issues of location and space had to be resolved within a context of decisions that included the site of the building and its place in the overall campus planning process. In the 1956 Long Range Development Plan, major new campus developments such as the student center, the art museum, and dormitory complexes were located on the south side of the campus, which contained few buildings of large scale or importance and more open space than the north side. A priority was to encourage the consolidation of campus precincts devoted to related disciplines. Music, Art, and Anthropology had found homes in the southeast corner of the campus. A nearby site was under consideration for the art museum. While a member of the Campus Planning Committee, Wurster had come to believe that the new college would benefit from physical proximity to the humanistic disciplines of Art,



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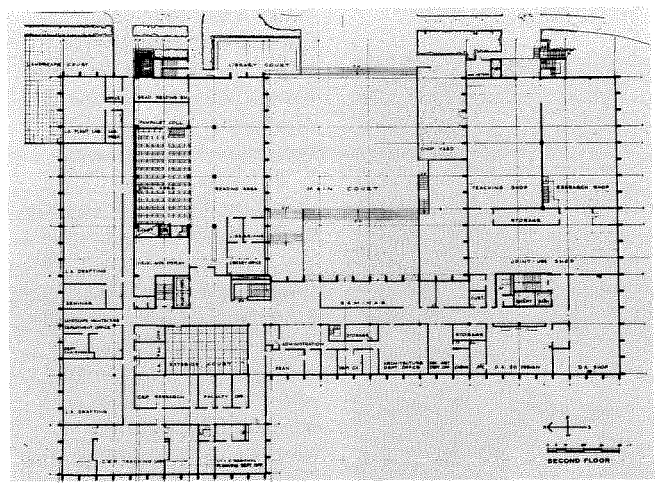

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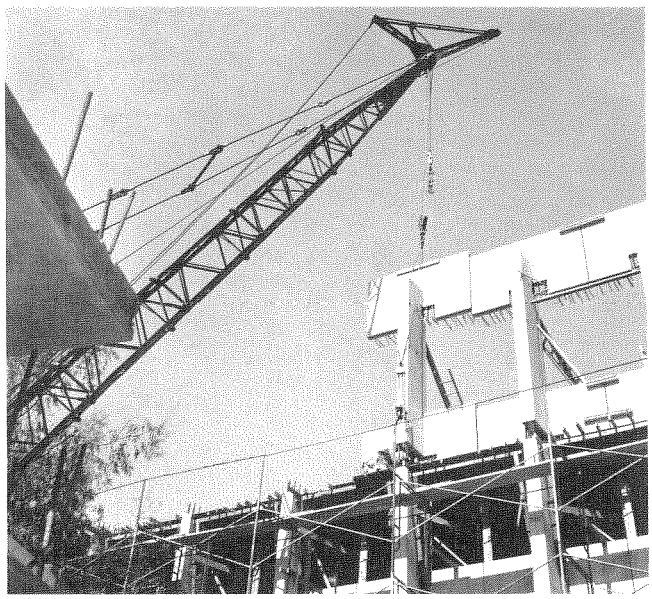
8 Rendering by Dimitri Vedensky of the September 1960 scheme, view from the east.

9 Entrance lobby of the September 1960 scheme. Rendering by Dimitri Vedensky, showing also an exterior ground level court, omitted later.

10 Studies for the tower element with balconies at each level.

11, 12 First and second floor plans of building as built.



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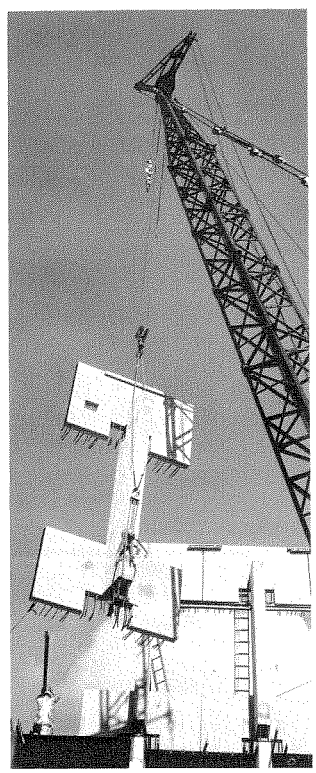


13, 14 Construction photos, 1964, showing precast units lifted in place. (Photographed by Don Aron)

Anthropology, and Music. More important, a site large enough for the new building could be made if College Avenue, which then ran through the campus, were closed and some miscellaneous structures and tennis courts were removed. By the time the architects were chosen, the southeast site had been decided.

To preserve the open space necessary to the park-like setting of the campus, the Long Range Plan also stated that buildings should only cover 25 percent of the land. Because this decision made tall buildings inevitable, the campus skyline became an issue. Locating high-rise buildings or tower elements became a new concern. The southeast precinct of the campus was a logical location for a tall building that would mark the gateway to this newly important area.

Wurster strongly favored the tower element. He and others also considered a courtyard imperative. One of the most cherished parts of the old Architecture building, called the Ark, was the brick-paved court where social and ceremonial occasions took place. The new court was intended to express continuity with the old setting, to be the symbolic heart of the new college building.

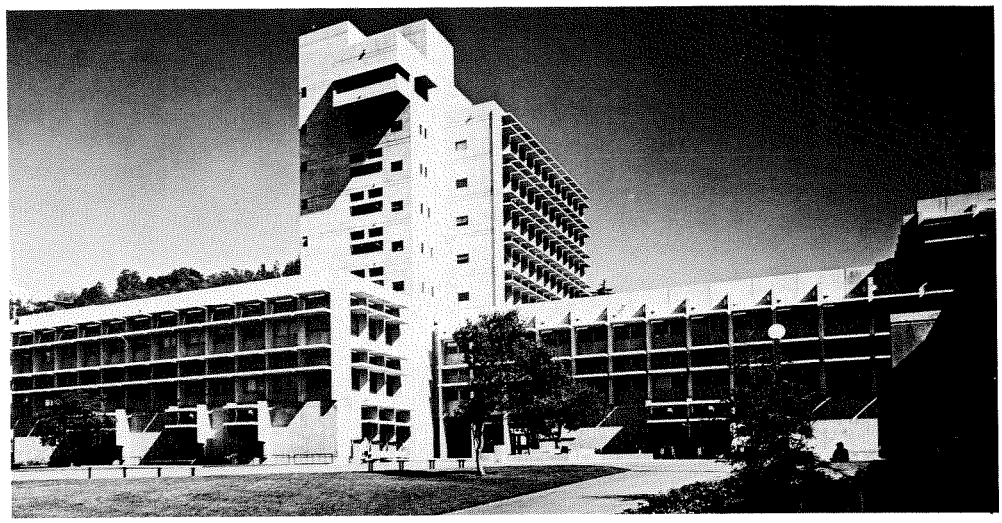
The team of architects and the faculty building committee went to work in the fall of 1958. Judging by the recollections of those who were involved, the two years of biweekly meetings resembled the deliberations of the representatives of clans that had agreed to occupy the same turf but wanted the internal boundaries made clear. At first, the architects and committee wrestled with the problems of how and where to allocate space for the departmental components. Both Architecture and the Library wanted locations on the north side of the building, the former because of the desirable exposure for the studios, the latter to avoid the damaging effects of sunlight on the books. The Department of Landscape Architecture also favored the north side because of the adjacent open space that could be laid out in demonstration gardens. (This idea had to be abandoned because of the siting of the Melvin Calvin Building in the area.) One of the paramount issues was the location of department offices. While grouping the offices together expressed the spirit of the college, the departments also wanted their faculty offices and support spaces close by. The discrepancies in size between departments resulted in a plan that, even if it had worked in other ways, was unacceptable to the smaller departments because they would all have been lined up facing Architecture.

Gradually, in the course of protracted committee

discussions, the plan took shape. The most articulate committee members, Lucretia Nelson and Helen Worden, won acceptance for their plans while others were never as clearly formulated. Issues of department identity came up so often that Esherick suggested that the college issue departmental tee shirts.

Among the architects consensus was equally elusive. As with the project at MIT, DeMars recalled that it was not clear whether any one member of the team should take the initiative in the design process or whether they should all participate equally. Although Wurster was aware that the three architects had very different perspectives, he did not see this as an impediment to production. "At least," he said with inscrutable satisfaction, "they can work at cross-purposes together." Though Wurster did not participate formally in the design deliberations, he was the *éminence grise* whose wishes were taken seriously.

The two years of meetings to determine the building program produced a number of schemes—Esherick estimated about 20. Not all were developed in any detail. An early scheme in September of 1959, drawn up by DeMars, shows the building as a set of differently scaled and articulated blocks around a generous court. However, this one and others



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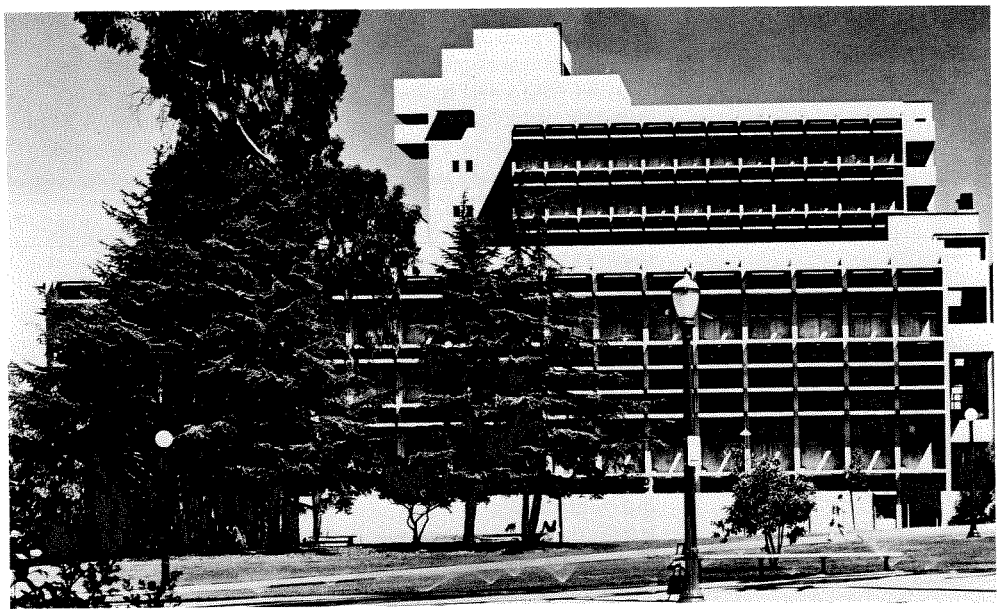

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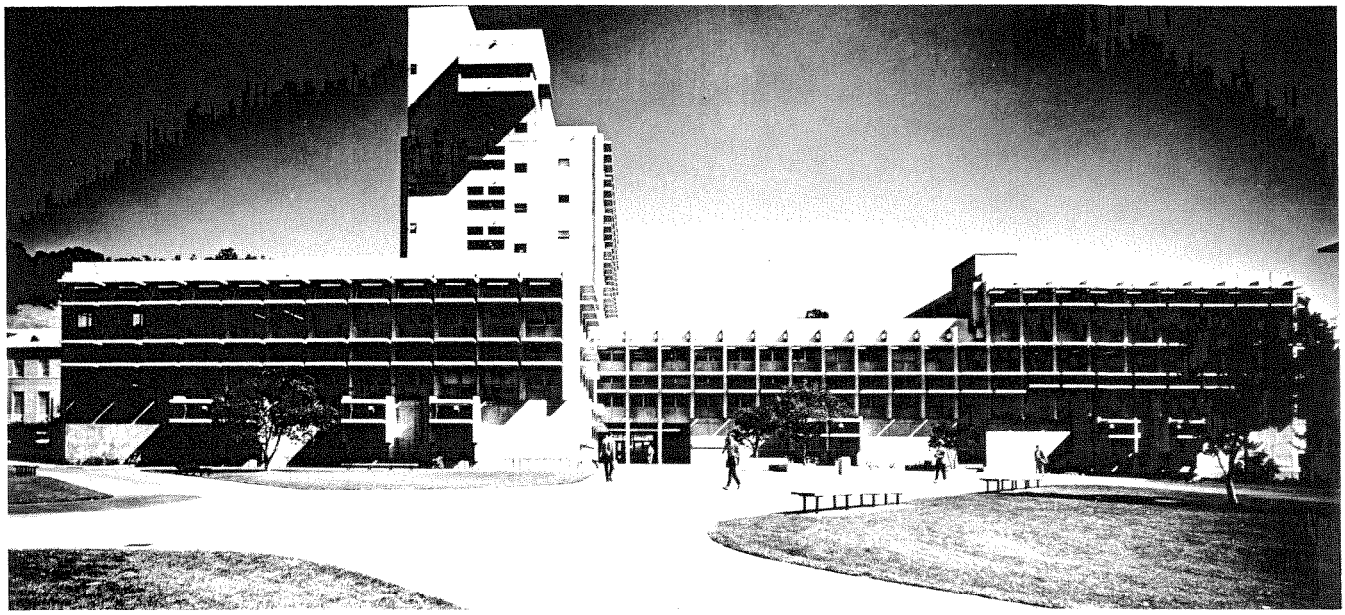
15 View of Wurster Hall from the southwest. (Photograph by Rondal Partridge)

16 Wurster Hall 1965, from the south. (Photograph by Rondal Partridge)



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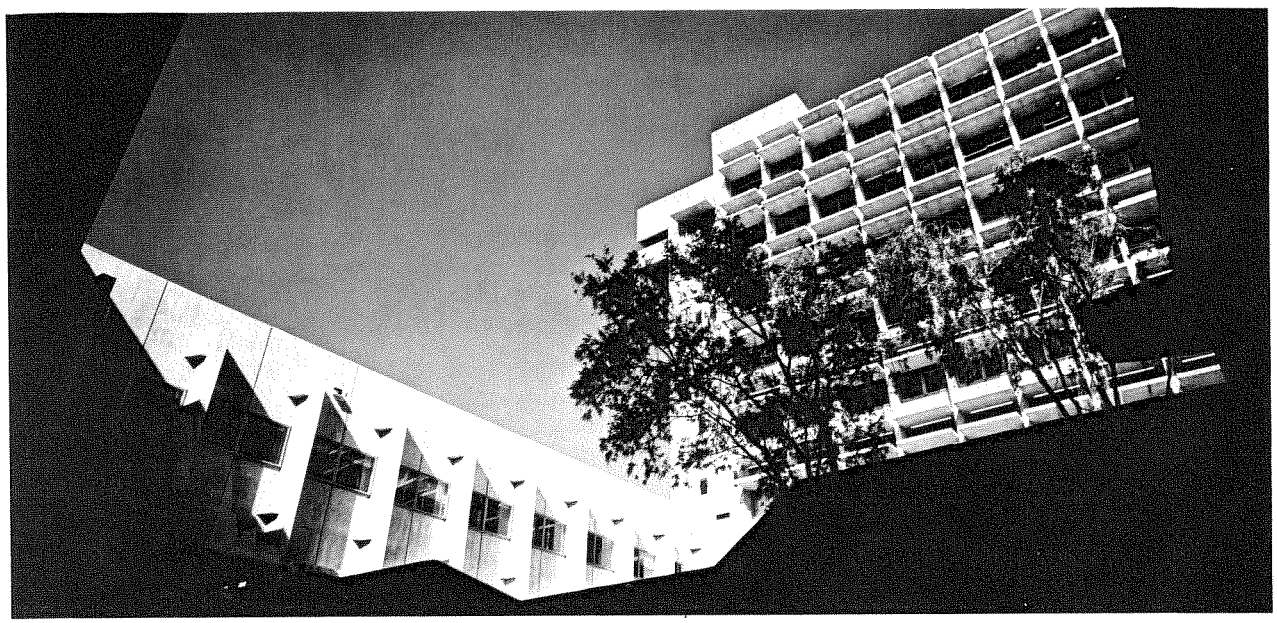
proposed by DeMars failed to find favor because they exceeded the site boundaries. About this time because DeMars' duties as Chairman of the Architecture Department were consuming most of his time, the task of creating a plan to express the program was given to Donald Olsen and to Joe Esherick. As Esherick recalled, the committee meetings over how to mesh the parts of the program together had produced mostly frustration for the architects. "The way I saw it was that everyone was using words very differently; that is, we each had different perceptions and our means of expressing them were so different that we ended up talking about entirely different things. . . . So I tried to develop a common language with Don Olsen so that he and I would know what we were talking about. Don and I saw the planning issues as fairly concrete in terms of getting people through the campus and of the proper orientation of the elements of the building. Vernon, I think, tended to take a more formal or picturesque view."

In the next series of schematic plans, Olsen and Esherick focused on the issues of circulation and orientation. One scheme, which had the studios, shops, and service areas in a big square-tower element, worked well because it had a core for the elevator and stairs with considerable space around them. A large seminar room with a balcony occupied the top floor. This arrangement was especially dear to Francis Violich who thought that designers and planners should have access to a lofty view of the environment both near and far. "But," Esherick commented, "in addition to not working in other ways, it was a kind of dumb, square tower. Bill said square towers were ugly so that was the end of that." Though progress was slow, major pieces of the plan were falling into place. The department office locations on the second floor were settled. City and Regional Planning, Landscape Architecture, and the Library were on the north side. The Dean's office had a central location immediately accessible to the stairway and to the entrance from the court; Architecture was next door in the next most obvious location; and Decorative Arts was down the hall to the south. Classrooms and studios were near department offices except for the Architecture studios, which were stacked up in a tower on the north side to get the proper exposure. The sculpture studios, which along with the Decorative Arts Department were part of the new building, occupied the south side of the building. The last major space, an auditorium to seat about 200, had still not been firmly anchored. Wrestling with pieces of the puzzle, Don Olsen finally settled on a schematic plan that was acceptable to everyone involved.

Missing from this solution were two elements that DeMars had tried to incorporate in the beginning. The first was a grand stair hall, a two-story space that, he felt, would be conducive to sociability. He also pressed for a landscaped atrium near the stairhall to enhance this meeting place. In retrospect, DeMars

17 Wurster Hall 1965, from the west. (Photograph by Rondal Partridge)



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supposed that these ideas were too romantic for the times; his colleagues were not sympathetic. "In fact," he recalled, "the more I tried to push the ideas, the meaner and meaner the stairhall and atrium got." Then there was the issue of brick paving for the court. "We could have afforded brick, but, beside being sentimental—the court of the old Ark had been paved with brick—it was judged incompatible with concrete. So we have honest asphalt."

With approval of a final plan in 1960, design development could proceed. But because Donald Hardison had resigned from the team by this time, the question of finding an office to produce the working drawings arose. Although the University had previously questioned the capability of a small office, the advantages—in terms of continuity and rapid progress—of having the work done in the office of one of the principals were conclusive. Esherick took charge and organized a staff consisting of Richard Peters, Chester Bowles, D'mitri Vedensky, and Victor Torres, with George Homsey as the project manager. Weekly meetings were held with all the architects, but the design process proceeded largely under Esherick's direction.

The building began to take shape. The decision to construct it of concrete inside and out reflected both economic considerations and the aesthetic of the times. As often happens within the subculture of architecture, the architects were reacting to another building, the Yale School of Architecture, which had been designed by Paul Rudolph. This building had prompted the comment, according to Esherick, that "you couldn't even go to the men's room without having a spatial experience." For Wurster such prescriptive design was anathema; he made his point loud and clear. "I want you to design a ruin," he would say, pounding the table for emphasis. Wurster's idea of a "ruin" was a building that achieved timelessness through freedom from stylistic quirks. While Wurster Hall has been categorized generally as a Brutalist design, the architects protest that the Brutalist aesthetic did not cause their preoccupation with consistency in the use of materials and forms. Their rigorous approach was more in sympathy with Louis Kahn's ideas of how a building might "become what it wanted to be." Unfortunately, as Esherick recalled, "We didn't have the money, as Kahn did at the Salk Center in La Jolla, to do fantastically controlled concrete work. Also, the technology of color control in concrete was not what it is today. We were dealing with an unprecedented amount of concrete. We had to have all the cement as well as all the aggregates come from one place; it's just not good for the integrity of the structure to change."

In designing the building's structural system, the architects relied on the advice of their structural engineer, Isadore Thompson. Both precast and poured concrete were used. The precast, which contains some lightweight aggregate, was used in the sunshades and the main exterior walls. Two-story, precast sections

18 Wurster Hall, courtyard looking northwest. (Photograph by Rondal Partridge)

were lifted into place while concrete was poured for the floors, the roof, the elevator enclosure, both ends of the tower, and the east end of the south wing. The poured elevator and stair towers became the shear elements used for seismic bracing. Because a building of this size had never been constructed, using precast elements, dimensional control above three stories was problematic. Yet, this aspect of the structure succeeded, while another, steam-curing the concrete to save time and to reduce the number and expense of the forms, resulted in a crazed surface that is unattractive when wet.

As for the interior, Esherick acknowledged that "Of course we were thinking, probably unfairly, of a building for architects and forgetting there were a lot of other people in it. We also assumed that it was inappropriate to design something with a number of specialized environments because people's attitudes and ideas change. So we tried to deal with such facts as the sun and wind. I regret that we didn't have the money to make the library more special and that, at the last minute, we had to make the auditorium a deduct-alternate, which meant that it was never scheduled to be built."

One aspect of the design that has been generally misinterpreted is the exposure of the ductwork and of the other mechanical equipment. Far from being an expression of style, the exposure was a means of avoiding the tunnel-like corridors that a dropped ceiling could produce and to obtain the effect of a high ceiling in the rooms. Esherick designed parts of the system. "Getting the duct work neat and orderly was something I did because the mechanical engineers didn't have any spatial sense about it. With the ducts down the corridors, we could just put the stringy stuff in the rooms. In the studios the main distribution is in the center so that you have the feeling of a higher space around the periphery." Having the mechanical equipment exposed also made maintenance easier, and was useful, to some extent, in teaching.

When new, the mountain of concrete was crisp and, in the main, well-received as uncontestably contemporary. Wurster got his wish—no regent liked it. In fact, Donald McLaughlin, who had served on the Campus Planning Committee with Wurster, remarked—apropos of the elegant renderings D'mitri Vedensky had made: "They should not have disguised that building with trees." Clark Kerr, then President, recalled being shocked by the relentless, stark repetition of concrete forms. Much earlier, during the design development phase, Louis DeMonte recalled teasing Esherick by asking whether it took that much concrete in the sunshades to cast a shadow. At first DeMars also questioned the unremitting use of one material, but later concluded that the concrete horizontals gave the building a sculptural unity consistent with its character. Esherick chiefly regrets the University's judgment that the building was free of maintenance. Such weak points as the caulking were never checked or repaired.

If, as many think, the building has not aged gracefully, there is no single cause. Certainly, its capacity to withstand neglect and intensive use is appreciated. Though it has been beaten up, it has kept the uncouth quality that Wurster so admired; it has not become comfy like the lovable old Ark. As for fashion, the pendulum has now swung to the other side. Nostalgia for the palmy days of rich materials and ornament now prevails.

If Wurster Hall has weathered but not mellowed, it still reflects, perhaps all the more so, William Wurster's prescription: "A school should present a rough place with many cracks in it." Perpetually unfinished, Wurster Hall is an open-ended and provocative environment for teaching and questioning. J. B. Jackson put it well:

> Where beauty has to be sought out and extracted from a reluctant environment, the arts often seems to flourish best; wherever it exists in profusion and variety it is likely to be accepted as a condition of daily existence, a kind of birthright calling for no special acknowledgment. American Space, 1972.

Extracting beauty from the environment is what the College of Environmental Design is all about.