

# THE LIFE OF A CAMPUS

*9 Essays on  
Clark Buildings  
Past and Present*





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COVER  
Rendering of Goddard  
Library, R. Furno, artist,  
c.1964, CUA.

# THE LIFE OF A CAMPUS

9 Essays on  
Clark Buildings  
Past and Present

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Atrium, Peggy Baim,  
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INTRODUCTION

Kristina Wilson,  
Associate Professor  
of Art History,  
Department of Visual  
and Performing Arts

*I am delighted to present this volume documenting the history of Clark University’s campus. It is the product of a very intensive semester of work by a group of dedicated students who enrolled in my special topics seminar, Architecture at Clark, in Fall 2011.*

The students dove into the history of the campus through research in university and departmental archives, through interviews and oral histories, and through detailed examination of the buildings we know and live in today. Their effort, presented here in a series of essays that discuss the campus from chronological and thematic perspectives, has yielded exciting new information about our institution’s history. It is a testimony to the skills of our undergraduates, and to the important role that the undergraduate research experience has played at Clark from its earliest days. Not only is the work of these students exciting, but I am also profoundly energized by the prospect of future projects that might grow from their work: the students have uncovered much, and have discovered that there is still more that can be learned about our campus.

This project coincides with two exciting anniversaries in the history of the Clark campus. My original wish was that this research seminar and exhibition would celebrate a major event relating to the campus architecture: the university’s receipt, in 1967, of an Honor Award from the American Institute of Architects for the Fuller Quadrangle (originally Little Commons, Sanford Hall, and Johnson Hall), built by The Architects’ Collaborative (TAC). The exhibition opens, and this book is published, on the 45th anniversary of that notable honor. In addition, during 2012, we are celebrating the 125th anniversary of our founding. It seems appropriate to offer this campus history in this milestone year. It helps us to better understand where we, as an institution,

have come from, and gives us many reasons to be optimistic about where we are going.

I would like to offer my own quick overview of the major historical arc of Clark’s campus development. The campus history can be easily divided into three chapters (which guide the organization of the exhibition that accompanies this publication). The first chapter, covering the chronological period from the university’s founding in 1887 to World War II, includes the heart of the original campus: Jonas Clark Hall; and the variety of collegiate Gothic buildings that were erected around JC in the hopes of ultimately forming an enclosed Gothic quadrangle. The second chapter encompasses the decades after World War II, and represents the golden age of modern architecture at Clark: during the important decade of the 1960s, Clark built two large residential quadrangles designed by TAC and John M. Johansen’s Goddard Library. In this period, Clark expanded dramatically and became the residential school we now know. The final chapter encompasses the last thirty years, when postmodern architecture and green design came to campus. In this period, the construction of Sackler Science Center and the Higgins University Center helped to give final shape to the central green space on campus (which we now, ironically, call “Red Square”). The two major environmentally-conscious buildings—Lasry Center for Bioscience and Blackstone Hall—represent the university’s twenty-first century commitment to responsible global stewardship. The essays collected in this volume trace this arc: some focus on selected chapters (as in Casey Harrington’s study of the Gothic moment on campus, or Madeleine Rozanski’s examination of Goddard Library), and others follow a specific campus concern over time (as in Jared Packard-Winkler’s study of student centers, Paul Puia’s history of the arts at Clark, or Bridgette Farrell’s discussion of science buildings).

There are a few surprising features about our campus history that we discovered over the course of the semester, and I would like to foreground them here because they help to sketch the contours of our history. The first would be to point out that Clark University has never had a dedicated religious building on campus. Almost every college or university founded in the U.S. had a chapel among its earliest structures, and not only has there never been one at Clark, but proposals

for one appear very infrequently over the course of our history. This reflects Jonas Clark’s adamant wish that education be offered at Clark without the prejudices that he felt typically accompanied religious practice. It also indicates the university’s commitment, over the past century-and-a-quarter, to maintaining key elements of his historical legacy. A second historical point that may surprise many is this: there is no evidence that we have found to corroborate the famous campus myth that Jonas Clark Hall was intended to be retrofitted as a shoe factory if the university was not a success. Jonas Clark was nothing if not deeply inspired by the vision of his new university, and the name and date of the school, emblazoned in a curiously modern, bold form on the granite panels even before the building was completed, illustrates that pride. Moreover, in the larger view of academic architecture in the third quarter of the nineteenth century, Jonas Clark Hall fits in all too well: its tall windows, assorted historical ornament, and long, imposing façade can be found in many collegiate buildings constructed across the country in the 1860s and 1870s.

A final historical point that will become obvious to careful readers, but bears highlighting here: Clark University’s campus is dominated by red brick, but in many ways we did not become a red brick campus until the mid-twentieth century. Before the arrival of modernism on campus, we had many brick buildings in assorted historical styles. With the work of TAC and Johansen, our campus suddenly became a show piece of sorts for the use of brick: brick could be historical and Gothic, or it could be a shape of the modern and the new. It is not until red brick took on so many different aesthetics that our campus acquired the distinctive character that we love today (and which leads us to call our green, “Red Square”). This point unfolds over the course of the essays by Casey Harrington, Patrick Greer, and Madeleine Rozanski.

The history presented in this book is written by the students, and is inescapably shaped by their perspective. Thus, readers will learn a lot about what the campus community has needed from its architecture, and how it lives with its architecture today. But, the boundaries of the community do not end at the curb on Florence Street or Charlotte Street, and Clark students do not live their lives within those lines. The history of Clark’s campus architecture, as my students have written



it, demonstrates the many ways the university has related to its non-academy neighbors. In particular, the essays by Chloe Garcia, Casey Harrington, Chantha Son, and Harrison Bass examine how the school is embedded in the neighborhood; after all, the students in my course are residents of Worcester because they attend Clark.

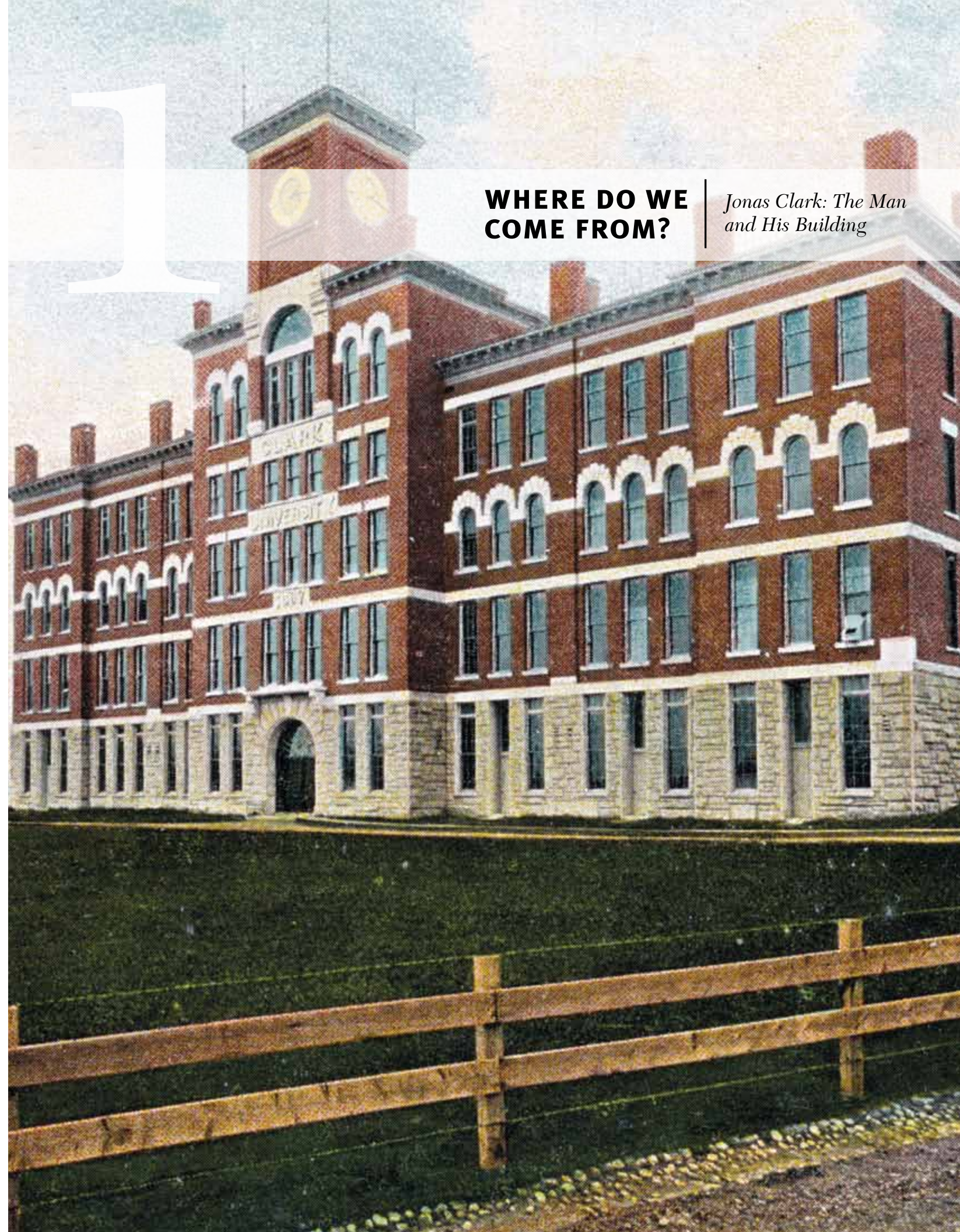
There are a great many people who have helped out with this project, and I fear that my published thank yous will be incomplete. First, I'd like to thank Sarah Buie, who first alerted me to the AIA award that Fuller Quadrangle won in 1967, and helped me to see the wealth of the architectural riches on this campus. She has provided intellectual, moral, and financial support through the Higgins School of Humanities, without which the project could not have come to fruition. In addition, I want to thank Fordyce Williams, Coordinator of Archives and Special Collections, for her unfailing good cheer and deep knowledge of the university's archival holdings. My students relied on her help, as have I, and the many wonderful photographs and drawings that fill the exhibition and this book could not have been found (and scanned!) without her enormous energy. Davis Baird, Provost; C. Andrew McGadney, Vice President for University Advancement; and Walter Wright, Dean of the College, generously provided funds to support this project. Pauline Metcalf of the Felicia Fund generously donated funds to cover the printing of this book. Jane Androski and Emily Sara Wilson have given this publication and the accompanying exhibition the aesthetic grace that the topic deserves. Over the course of researching this project, I had the good fortune to interview many different people who have played a part in the story that is presented here. It was a great honor especially to speak with John M. Johansen, architect of Goddard Library, Robert M. Hyde, Executive Vice President of the university in the 1960s, and Thomas M. Payette, architect of the Sackler Science Center and the Higgins University Center. Many others gave their time to me and my students in interviews about various aspects of the campus history: Jim Collins, Jack Foley, Denise Darrigrand, Susan Foster, Deborah Robertson, Fred Greenaway, Dave Thurlow, Chris Landee, Rhys Townsend, Sarah Buie, Greg Downes, and Ethan Anthony. I am fortunate to have an amazing cohort of colleagues here in the Visual & Performing Arts Department, and more

broadly across the university, and I would like to thank them for help with everything from editing and scanning to fielding architecture-related assignments to their students: Amy Richter, John Garton, Jon Blumhofer, Toby Sisson, Frank Armstrong, Stephen DiRado, Elli Crocker, Hugh Manon, Chris Markman. The community effort that supported the creation of this project, and the superlative student work on display, are a brilliant testimony to the fact that Jonas Clark's vision is alive and well.

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*A note on the sources used in the essays that follow: all archival sources are designated by "CUA" for Clark University Archives, and contain a box number and folder to identify the location of the document. Many of the early publications by the university defy standardization by even the most creative librarian, and we have endeavored to provide all relevant publication information.*

## WHERE DO WE COME FROM?

*Jonas Clark: The Man  
and His Building*





*Few college students take the time to consider the history of their university's founding. Schools are viewed based on their current offerings such as scholarships, athletics, and alumni donations. However, the founder and initial purpose of a school often shape the experiences of today's students. This is especially true at Clark. The unique personality of our university has developed over the past one hundred and twenty-five years, but key features of our institutional identity originated with one man, Jonas Clark (fig. 1).*

#### CHLOE GARCIA '13

His vision is what we make come true every day. The school's first building, originally known as the "Main Building" but today called Jonas Clark Hall or JC, represents Clark's vision for the institution: its utilitarian appearance and design symbolizes serious learning and dedication to the study of science, without ostentation. Furthermore, the fact that JC has remained the heart of the university reflects the enduring presence of his vision in our community.

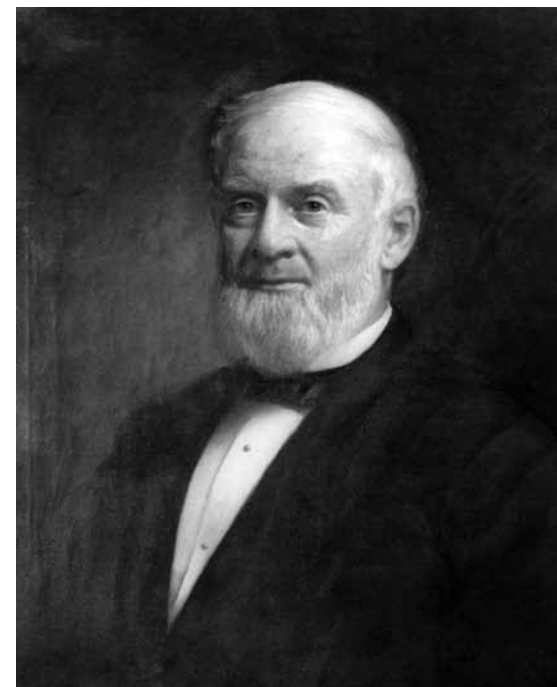
#### JONAS CLARK: THE MAN

Jonas Gilman Clark, the son of a farmer, was born on February 1, 1815 in Hubbardston, Massachusetts. His family's lifestyle was generally modest with few luxuries. His mother nurtured in him a love of books and his primary source of education was through the common schools (common schools were the original public schools, meant to educate all regardless of social class).<sup>1</sup> Clark eventually became an extremely successful entrepreneur. At sixteen he apprenticed himself to a carriage-maker and a few years later opened his own shop where he expanded to making chairs and then eventually tin ware. In the 1850s he went to California where he made his fortune in the import of miners' supplies.

In the 1860s and '70s Clark made four trips to Europe. He had developed an interest in higher education and visited a number of European universities in order to gather information that gave insight into their development

and function. In addition, he began to interview college graduates about their experiences at university. According to Clark's first address to the Board of Trustees, he analyzed universities in France, Prussia, and England. He felt the schools in England were too closely linked with religion, which was not a good fit for America or its students. In France, he felt the success of the instruction was obvious, with "so many distinguished and accomplished scholars as that country has [produced] in the last and present centuries." He felt that Prussian higher education was the most successful because "its effects are clearly perceptible upon the growth and prosperity of the nation."<sup>2</sup> It is notable that he evaluated the success of a university in two ways: first, the experiences of the students and their individual successes; and second, the impact their education had on furthering the nation as a whole. These insights ultimately influenced his vision for the university he founded.

In 1881, he moved to Worcester and began investing in the city's real estate. Slowly, but consistently, he began to buy land where Clark University currently stands. In late 1886 he had enough land and money set aside to ask influential men of Worcester to be on the Board of Trustees of his new university. By 1887 Clark University was founded and the construction of what we know as Jonas Clark Hall commenced.<sup>3</sup>



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**LEFT: FIG. 1**  
*Portrait of Jonas Clark, Edwin Billings, artist, 1890, CUA.*

—  
**RIGHT: FIG. 2**  
*Jonas Clark Hall under construction, Fall-Winter 1888, CUA.*



**CLARK UNIVERSITY: THE FOUNDING AND VISION**  
With the love of education that his mother had instilled in him, Clark felt that teaching and especially a university should be a tool in passing the knowledge of one generation on to the next. Clark's own lack of formal higher education made him aware of the value of such an experience, but his life experiences encouraged invention, research, and self-discovery. These ideas, fueled with what he saw on his travels in Europe, sparked the idea of a unique university.

Clark University was founded on a complex dichotomy. Clark envisioned a school of serious learning and research that would serve the local community. These dual goals—a rigorous institution of higher learning and a school for the community—were not necessarily in conflict, although they were difficult to reconcile in the university's early years. Clark's wish was to make available the resources of higher education to those who otherwise might not have had the opportunity. He wanted to create a demanding, accomplished school without the pretensions found in well-established universities across the country. Clark wanted to make this goal clear and did so on May 4, 1887 at his first meeting with the Board of Trustees. In his address, he revealed both his educational and financial plans for the university. After describing his research on European universities, he also discussed two new American institutions, Cornell and Johns Hopkins, expressing that they, "are evidently doing good work, and to [their] general scope,

purpose and method ... I would especially invite your attention."<sup>4</sup> Cornell and Johns Hopkins possessed the qualities Clark sought: Cornell promoted a down-to-earth approach to education with no favoritism, while Johns Hopkins emphasized intensive research at the undergraduate level.<sup>5</sup> William A. Koelsch, the major historian of the university, describes how Clark wished to apply these models of higher education to the local community: "Clark University was to incorporate the best features of American and Continental European universities, which were to be examined as offering possibilities to be adapted to the needs of the community and region rather than as models to be imported or slavishly imitated."<sup>6</sup>

At the laying of the cornerstone of Jonas Clark Hall, Clark emphasized its Worcester location: the university's home "is a well earned tribute to the public spirit, diligence and care manifested by its citizens in the maintenance of the excellent system of educational facilities and which have in great measure prepared the way for the one which we are planting within your borders."<sup>7</sup> President G. Stanley Hall later reiterated these sentiments at the university's opening by describing Worcester as "a city whose culture ensures that enlightened public sentiment so needful in maintaining the highest possible academic standards...in a city central among the best colleges of the East whose work we wish not only to supplement but to stimulate."<sup>8</sup> Worcester's history as a city that encouraged high

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**PREVIOUS: FIG. 3**  
*Postcard of Jonas Clark Hall, c.1890, CUA (detail).*





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LEFT: FIG. 3  
*Postcard of Jonas  
Clark Hall, c.1890,  
CUA.*

—  
RIGHT: FIG. 4  
*Jonas Clark Hall,  
2009, CUA.*



standards of education is perhaps overlooked in the twenty-first century, but in the late nineteenth century, it had a prized school system: “Worcester has ever been prominent in maintaining public schools for the education of her own children... the excellence of the public schools of Worcester has always been a barrier to the success of private schools to any great extent...the school system of Worcester was represented at the world’s fair held in Vienna in 1872.”<sup>9</sup> Worcester was a city that valued, promoted, and stimulated educational growth and Clark wanted his university to be part of such a city.<sup>10</sup>

Clark made it clear that he wanted his institution to be both ambitious and committed to the community. He described the university: “Broad in its scope, liberal in its methods and comprehensive in its teaching, it must of necessity prove a powerful instrument in promoting the higher education and the fuller development of the intellectual faculties of our people.”<sup>11</sup> For Clark, “our people” meant the Worcester community who would eventually become students. At the university’s opening exercises, he further explained his goals:

to pursue the study of science in its purity; and to engage in scientific research and investigation ... [These experiences] are offered as far as possible free from all trammels and hindrances. ...

In the government of the university it is our aim and fixed purpose that

nothing like favoritism in any form shall be allowed; that everything approaching religious, political, or social bias shall be excluded...The moment these influences gain a hold in the councils of a university the effectiveness of its work will be seriously impaired and its influence for good weakened or altogether gone.<sup>12</sup>

Clark was to be an institution where learning, research, and investigation would be encouraged through the pure study of science. Students would not have to deal with typical formalities that became roadblocks to their education. In a way Clark was going back to his common school days by offering an education to those who wanted one regardless of who they were to society.

#### JONAS CLARK HALL: THE BUILDING

Many look at Jonas Clark Hall today and see only an old building with the name Clark University and date 1887 inscribed beneath the clock tower (*fig. 2*). However, the first building on campus is a symbolic manifestation of Jonas Clark and his dreams for the university. The building was, in the words of the university’s first historian, Amy Tanner, “to be of purpose and institution.”<sup>13</sup> Her unusual turn of phrase highlights the building’s functionality and the fact that it literally embodied the entirety of the university.

Clark apparently designed the building himself, although Worcester’s Stephen C. Earle is often described as the building’s architect.

When Clark addressed the Board he said he had “prepared a plan or design” for the necessary buildings on campus.<sup>14</sup> Earle had designed many buildings in Worcester, including the Worcester Art Museum, the Pratt Building, the Carroll Building, and major structures at Worcester Polytechnic Institute. Earle had even designed the Jonas G. Clark Building on Main Street, where Clark kept his office for many years.<sup>15</sup> Earle’s prior association and business with Clark suggests that for the campus buildings he perhaps did more than merely put Clark’s ideas on paper. However, for Tanner’s 1908 university history, Earle expressly declared that he had nothing to do with the design of Jonas Clark Hall, and that Clark only used him as a draughtsman.<sup>16</sup> This mystery is one that will continue to confound scholars without the discovery of further documentation.<sup>17</sup>

Jonas Clark Hall is made of red brick with granite ornament and accents (*fig. 3*). The red brick complements the nineteenth century factory architecture of Worcester, and since its use on JC, has become the dominant building material throughout the Clark campus. The basement is entirely above ground due to the slope of the land and is faced with rough-hewn granite. The main entrance is under a round, granite archway. (The use of granite may suggest Clark’s design authorship, because his mansion on Elm Street was completely made of granite and he clearly favored the material.) The exterior of the building is symmetrical with a central, protruding bay—featuring the arched entrance, university name, and clock tower—and two identical wings extending to the left and right. The first, second, and fourth floors have a straight band of granite with rectangular windows that wrap around the front and sides of the building, while the third floor has round, granite-arched windows. Each of the two hundred and fifty windows was made with large-paned, high quality German sheet glass. The exterior suggests a simple yet functional building. There is nothing elaborate about its design, but the building instantly suggests a powerful practicality with its vast rows of windows that allow direct sunlight to fill the classrooms.

Several features of the building’s interior are intended to provide functional support to the study of the sciences. The interior partition walls contain an air chamber between them for sound-proofing. The floors also have two thickness of deafening paper and fourteen inches of air space

between the ceiling and floor above it. All of this restricts outside noise and thus limits distractions within the classrooms. The interior walls are made of pressed brick; the doors, casings, and wainscoting are of Indian white oak; and the floors are of rock maple and black birch.<sup>18</sup> The brick skeleton makes the building fire resistant, an important quality as it originally housed laboratories. Because each room was equipped with maximum light, minimum sound interference, and fire resistance, the building truly enabled the intense, serious studying and investigation that Clark envisioned as the university’s calling. The modest exterior appropriately reflected the activities of the interior, and the interior supported the functions of the university.

Based on Earle’s 1908 comments about the building, Jonas Clark Hall seems to have always been the object of aesthetic criticism. Recurring complaints focus on its practical nature and little, if any, decorative or attractive qualities. According to architectural historian Paul Venable Turner, Jonas Clark Hall represents the architecture found at a particular kind of German-inspired, urban, graduate institution that appeared in the later nineteenth century. At these schools, the campus often consisted of “one large structure to house most of their facilities, but these buildings usually had a plain and utilitarian character that reflected a scientific, down-to-earth reaction against the collegiate tradition.”<sup>19</sup> Considering that the university was a specialized science institution at the time and that Clark worked hard to make sure it was unlike other American undergraduate institutions, Turner’s description is a fair evaluation of what the building reflected of the university. However, Jonas Clark Hall’s existence as a solitary building was temporary, as the administration’s goal was to expand the university over time into additional structures.

Jonas Clark Hall did originally house the entire university, and therefore was used in myriad ways in its early years. The building originally contained the library and offices for the President and university administration. In addition, there were offices, laboratories, and classrooms for anthropology, mathematics, biology, morphology, anatomy, meteorology, psychology, physics, and neurology. As the university grew and additional structures were built, Jonas Clark Hall’s function changed; some departments and offices moved elsewhere, and





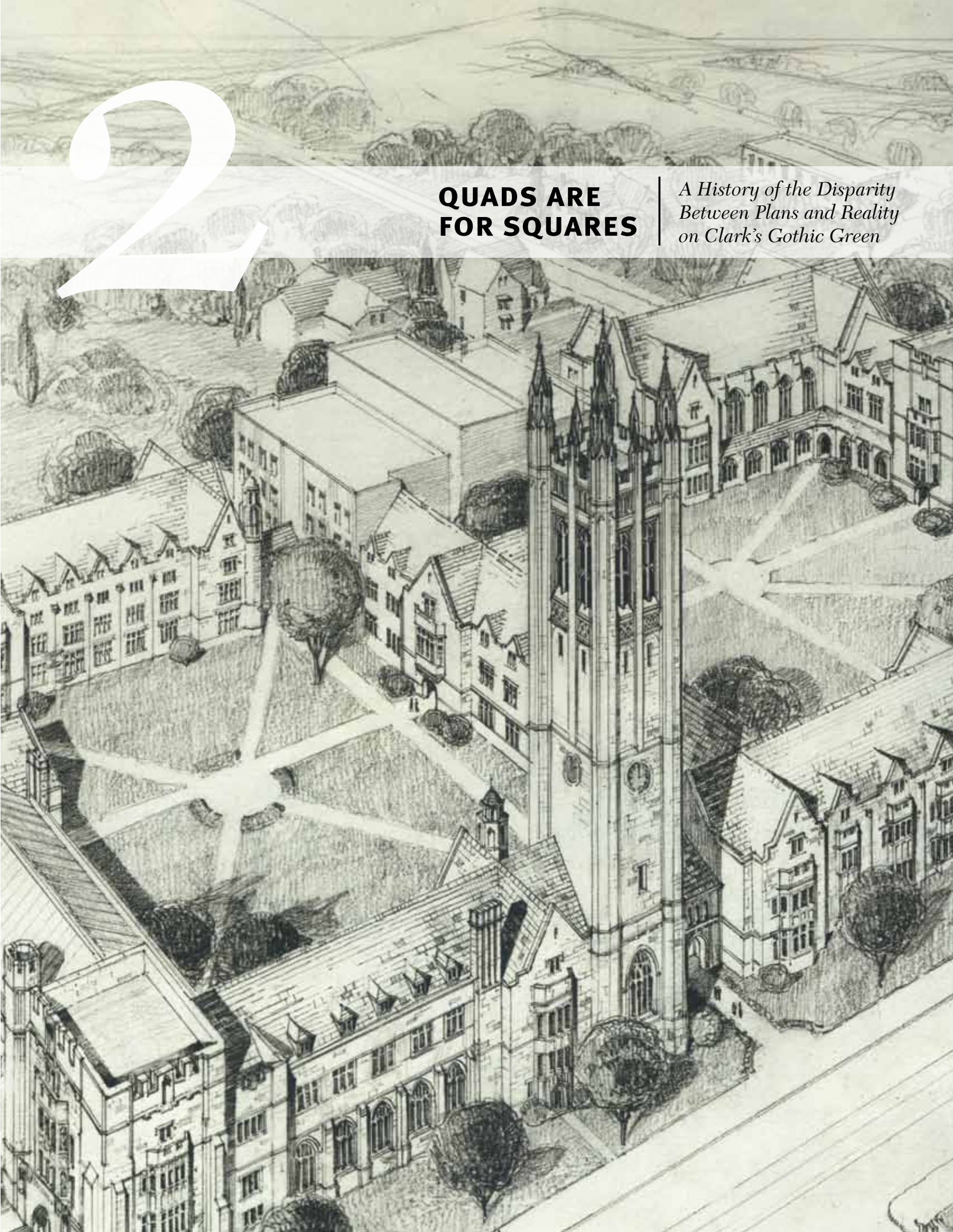
ABOVE: FIG. 5  
Jonas Clark Hall  
from South High  
School, c.1915, CUA.

new departments and functions took up residence in the building. Over the course of Clark’s history, Jonas Clark Hall seems to have housed every function of the university, ranging from the bookstore, mailroom, and a food co-op to the home for departments such as Education and Communication and Culture (fig. 4).

Jonas Clark Hall is not merely the constant heart of the Clark campus. It is also a staple structure in the surrounding community. According to one early description, “The location of the building is high and commands an extensive view over the city and surrounding hills” (fig. 5).<sup>20</sup> Jonas Clark Hall’s height and size make a statement about the importance of the university within Worcester, but the use of red brick relates it back to many factory buildings elsewhere in the city. Although large and impressive enough to project a statement of permanence and influence, the building is not so extravagant or ornate that it becomes intimidating and out of place in the community. In its form, Jonas Clark Hall symbolizes both the aspirations of our founder, Jonas Clark, and the city our school was meant to serve.

NOTES

1. William A. Koelsch, *Clark University 1887-1987: A Narrative History* (Worcester, Mass.: Clark Univeristy Press, 1987), 1-5.
2. “To the members of the Corporation of Clark University,” handwritten ms, 1887, Jonas G. and Susan Wright Clark Papers, A10-4, folder: Jonas Clark Statement to Trustees-First Meeting 1887, CUA.
3. Koelsch, 5-10.
4. “To the members of the Corporation of Clark University,” CUA.
5. Laurence R. Veysey, *The Emergence of the American University* (Chicago and London: The University of Chicago Press, 1965), 81-98, 158-164, 165.
6. Koelsch, 9.
7. “We have assimilated at this time...” handwritten ms, 1887, Jonas G. and Susan Wright Clark Papers, A10-4, folder: Main Building—Speech of Jonas Clark at Cornerstone Laying, 1887, CUA. In an autobiographical sketch, Clark later explained again that he had chosen Worcester not only because it was his home city, but also because it was “centrally located among the best college of the East[,] and he believed the culture of its citizens would create public opinion in support of the maintenance of educational standards at the highest.” Handwritten ms, Jonas G. and Susan Wright Clark Papers, A10-1, folder: Jonas G. Clark Autobiographical Sketch 1890s, CUA.
8. G. Stanley Hall, “Address,” in “Opening Exercises of Clark University,” Worcester, Mass., Oct 2, 1889, 1, reprinted in Vol. 3, in Hall, *Collected Papers*, vol. 3 (1886-1890), 45, CUA.
9. History of Worcester County, Massachusetts, vol. 2 (Boston: C.F. Jewett and Company, 1879), 606, 613-614.
10. Information is missing that would give us more insight into Clark’s choice of Worcester as the site for his university. This has to do with Jonas Clark’s character and behavior. “Jonas Clark is a shadowy figure to nearly everybody associated with Clark University...Part of the obscurity may be attributed to Mrs. Clark herself who, evidently acting on Mr. Clark’s instructions, ordered that his private papers should be destroyed after his death. Most of them were.” William A. Koelsch, “A Portrait of Jonas Clark,” *Clark NOW* (Fall 1977): 22-23, in Vertical Files: Clark, Jonas Gilman, CUA.
11. “We have assimilated at this time...”
12. Jonas Clark, “Address,” in “Opening Exercises of Clark University,” Worcester, Mass., Oct 2, 1889, 7. This entire pamphlet is pasted into page 42 of: “History of Clark University,” typed ms by Amy Tanner, 1908, G. Stanley Hall Papers, B1-2-3, folder: History of Clark University by Amy Tanner, CUA.
13. “History of Clark University,” typed ms by Amy Tanner, 1908.
14. *Ibid.*, 21a.
15. Charles Nutt, *History of Worcester and Its People* (New York: Lewis Historical Publishing Company, 1919), 89-90, in Vertical File: Stephen Earle, CUA.
16. “History of Clark University,” typed ms by Amy Tanner, 1908, 30.
17. For more information on Stephen Earle, see Curtis Dahl, *Stephen C. Earle, Architect: Shaping Worcester’s Image* (Worcester, Mass.: Worcester Historical Museum, 1987); and Curtis Dahl, typed ms on Stephen C. Earle, located at Preservation Worcester library.
18. “Register and Second Official Announcement, Clark University,” Worcester, Mass., May 1890, 81. This page of the pamphlet is pasted into page 31 of: “History of Clark University,” typed ms by Amy Tanner, 1908. See also Koelsch, 23.
19. Paul Venable Turner, *Campus: An American Planning Tradition* (Cambridge, MA: MIT Press, 1984), 164. A contemporary source also described the graduate focus of Clark as Germanic in origin: “Clark represents a portion of what in Germany is called the philosophic faculty which is above the general collegiate training, and which is not devoted to the education for law, medicine, theology, or technology- the four great professions.” “Clark University,” *Worcester Magazine* 2, no. 1 (July 1901): 3-9, University History, U1-1, Series 1: Histories and Memoirs, folder: Histories, 1901, CUA.
20. “Register and Second Official Announcement, Clark University,” 81.



QUADS ARE  
FOR SQUARES

*A History of the Disparity  
Between Plans and Reality  
on Clark’s Gothic Green*



*Throughout the first half of the twentieth century, the development of Clark’s campus followed the American collegiate Gothic style. Dr. Louis N. Wilson, G. Stanley Hall, and Wallace W. Atwood, the steersmen of this period in university history, wanted the design of the school to symbolize academic sanctity and elitism, manifested by the cloistered Gothic architecture popularly used on the campuses of established universities. However, the entirety of these plans was left unexecuted.*

CASEY  
HARRINGTON ’13

The realized Gothic buildings on campus, all dressed in red brick, now unify and mark spaces for Clarkies to enjoy. Representing this early period in university history, the majority of the Gothic buildings cluster around the quad, dubbed “the Green” by most members of the school.<sup>1</sup> The first Gothic construction, the Library, now known as Jefferson Academic Center, was built in 1902 and was followed by the Library Addition, now known as the Geography Building, in 1909. In 1908, the first dining hall was built, later to be enlarged in 1924 to form Estabrook Hall. The Alumni Gym, now known as the Higgins Cafeteria, and Atwood Hall (which included the Stack Tower that joined it to the Library) were built in 1937 and 1938 respectively.

This Gothic campus is only a mere fraction of what was intended to be a fully enclosed, double-quadrangle as proposed by President Atwood (*fig. 6*). The limited funds that ultimately dashed Atwood’s dreams of a fairytale university were partially a result of Clark’s historic inability to raise funds from the Worcester community and to deal with difficult economic times.<sup>2</sup> The original trustees were not philanthropic to their own institution—Stephen Salisbury III left none of his fortune to Clark after years as one of the school’s original trustees—nor were the budding “business and manufacturing leaders” of turn-of-the-century Worcester interested in donating to the new university.<sup>3</sup> G. Stanley Hall, Clark’s first President, could not understand the importance of “local financial support” and doomed his successors with poor community relations.<sup>4</sup>

Community disengagement ultimately prevented the university from creating the inward-looking Gothic fortress of academia that it craved. However, at the tail end of this Age of Isolation, President Atwood finally engaged the Worcester community with support for a building program that would modestly construct individual buildings. Accordingly, Clark’s shift from an inward looking institution to an open, welcoming university, concerned with the greater community and world, is embodied in the development and presentation of the red-brick architecture of the Clark’s Gothic Green.

CLARK IN THE LIBRARY AGE: THE COLLEGIATE  
GOTHIC STYLE

Ornately styled with details such as pointed arches and roofs, stone and brick walls, crenellations, corbels, and lancet arched windows, Gothic buildings sprung up on American campuses from the 1830s onward. Primarily, the style signaled universities’ associations with religious denominations, but was also employed to “project an image of age and respectability.”<sup>5</sup> By the early twentieth century, the Gothic quadrangle had become the ideal form to represent tradition and permanence.<sup>6</sup> With a return to an intimacy in scholarship, concerned with character development and cultural enrichment, the Gothic quadrangles of Princeton and Yale universities epitomized the American residential college while also recalling traditions of the medieval English schools.<sup>7</sup> Achieving a similar Gothic quad emerged as an element of Clark’s early mission.

At the official public opening of the Library on January 4, 1904, two years after its construction was completed, G. Stanley Hall announced, “We live in what might be called a library age.”<sup>8</sup> Hall’s words illustrated the university’s need to establish a legitimate foundation for its programs.<sup>9</sup> Designed by Frost, Briggs, and Chamberlain and funded by a provision in Jonas Clark’s will, the Library opened in 1902, occupying the first corner of what was intended to become Clark’s quadrangle.<sup>10</sup> The construction was inspiring; the librarian of the Worcester Public Library claimed that Clark’s library achieved “the fundamental aim of the University—to extend the boundaries of knowledge” in such a way that awakened “instantly, and (held) continuously, the enthusiastic sympathy of every educated man and all intelligent thinkers.”<sup>11</sup>

Dr. Louis N. Wilson was elected University Librarian in 1902 after serving as University Clerk for over a decade. Hall reported that no one could have served the university more “generously, with greater self-sacrifice, and more extra hours as responsibilities accumulated upon his too willing shoulders.” In fact, among his many duties was the selection of an architect for the library in 1901.<sup>12</sup> As reported by Dr. Wilson, Clark’s original library was primarily planned to be a graduate library, although secondary space was delegated to the newly accepted undergraduates so that “quiet and ideal conditions for research” for the grad students would be maintained.<sup>13</sup> The original building lacked seminar rooms because Dr. Wilson believed that “the greatest enemy of a library is dust.” He felt it would be inappropriate for students to bring books anywhere beyond the walls of the main reading room, where he thought they might be exposed to outside, unknown elements.<sup>14</sup>

The building was considered a “modern adaptation of the Gothic style, suggestive of many of the old English university buildings.”<sup>15</sup> The main reading room, on the second floor, was modeled after Trinity College library at Cambridge, England and was designed to provide sufficient light and openness without excessive divisions into smaller spaces (*fig. 7*).<sup>16</sup> The second floor also maintained several administrative offices including that of the president and librarian, as well as the periodical, reading, and reference rooms. The entrance, special collections, stacks, bathrooms, janitor’s room, and space for receiving

books existed on the first floor. The space overlooking Main Street on the third floor housed the art gallery where Jonas Clark’s painting collection was hung.<sup>17</sup>

In 1909, the trustees voted to build an addition to the library.<sup>18</sup> The undergraduate population was growing and sufficient room had not been provided for it in the initial building.<sup>19</sup> However, this growth had been anticipated by the university, and when the library was first built, Dr. Wilson had devised a plan to build an additional wing along Downing Street, equal in size to the original building. A tower, featuring an arched entrance through which students could enter the quadrangle from the street, would connect the addition to the original library (*fig. 8*). Administrators hoped that someday a generous donor would make this wing possible. Unfortunately, in 1909, several houses stood in the way, too expensive to move or destroy. Building the new addition along Main Street, resulting in the first enclosed corner of the quadrangle, was simply cheaper.<sup>20</sup>

The university again sought out Frost, Briggs, and Chamberlain as architects. Described at the time as a structure in the “Tudor, or the so-called collegiate Gothic style,” the new wing was built in “Harvard brick with Indiana limestone trimmings, surmounted by a green-slated roof.” The undergraduate library was placed on the first floor, administrative offices on the second, and Hall’s pedagogical museum on the third.<sup>21</sup> This unusual collection included toys, school furniture, apparatus for education, and literature regarding education, and was the site of occasional lectures.<sup>22</sup>

ATWOOD’S FORTRESS: THE HEIGHT OF CLARK’S  
GOTHIC MOMENT

Wallace W. Atwood was inaugurated as the first president of both the university and college in 1920 and held the position until 1946.<sup>23</sup> At his inaugural address, he urged that “we must develop in the American people an international point of view.” According to Atwood, a worldly perspective could be achieved by the greater development and fostering of the study of geography, particularly at Clark.<sup>24</sup> However, it became apparent throughout his presidency that he conceived of additional visions for university improvement. Of most significance to our study, he hoped to completely alter the shape and structure of the physical campus. The totality of

PREVIOUS: FIG. 6  
Clark University  
Proposed Scheme  
for Future Build-  
ings, Eric Kebbon,  
architect, 1927, CUA  
(detail).



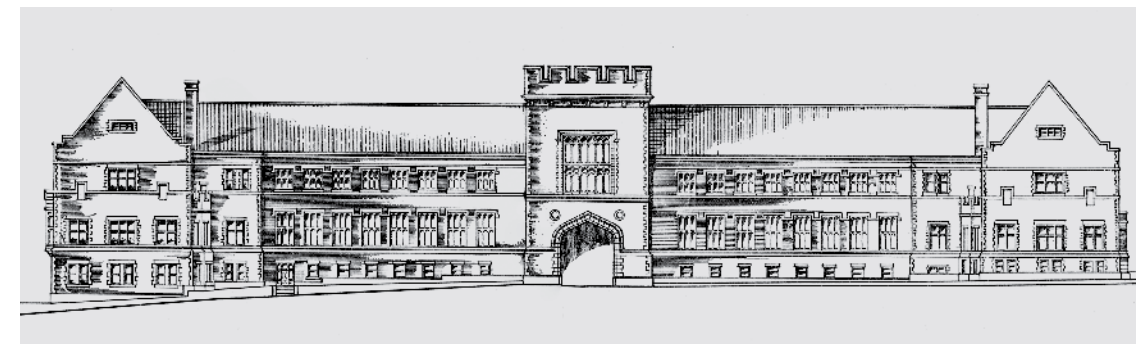


—  
**RIGHT: FIG. 8**  
*Proposed library addition along Downing Street, Frost, Briggs, and Chamberlain, architects, 1902, CUA.*



—  
**TOP: FIG. 6**  
*Clark University Proposed Scheme for Future Buildings, Eric Kebbon, architect, 1927, CUA.*

—  
**BOTTOM: FIG. 7**  
*Second floor of Old Library looking toward Main Street, Charles L. Blair, photographer, c.1912, CUA.*



his grandiose Gothic plans never came to fruition, but Clark would continue to use the collegiate Gothic style in its more modest, piece-by-piece campaigns throughout this period.

Among all of the impossible architectural plans Atwood dreamt for the campus, one remained practical—Estabrook Hall, designed by Frost, Briggs, and Edwards. First erected in 1908 as a single story dining hall, the building was enlarged in 1924 (forming the building we see today, called out by the Gothic lettering above its main door) to provide living space for fifty-two students and one proctor. The construction's feasibility resulted from a bequest made to the university in the will of Arthur F. Estabrook, a former trustee.<sup>25</sup> Through the creation of dormitory space for freshman students living away from home, the building succeeded in fashioning Clark into a residential college, typical of an established collegiate Gothic campus.<sup>26</sup>

Although Estabrook Hall was enlarged during Atwood's leadership, it was not part of Atwood's collegiate Gothic master plans. These plans, instead, initially called for a complete relocation of the university. This would have included "the purchase of one to two hundred acres on one of the attractive hill lands on the outskirts of Worcester, and the erection there of an entirely new plant. A site could be selected today that should never, in the future development of this city, come to be in a congested district" and would maintain "for all time a park-like environment for the university...the chapel, the buildings for academic work, the gymnasium, athletic fields, faculty homes, and homes for student organizations could be grouped [so] that a university community could be conveniently and efficiently cared for."<sup>27</sup> If that plan could not be executed, he offered this proposal:

If the university must remain in its present location it would seem most desirable to follow a plan similar to that of many European universities that are similarly located in the midst of large cities, and erect around the margin of the main campus a nearly continuous line of buildings...[A] solid phalanx of buildings erected on Main Street would help prevent the noise of the passing cars and motor vehicles from disturbing the classroom and lab work, as well as the public meetings carried on in the other portions of the quadrangle. The buildings which should be placed on Main Street, should, of course, be those in which the work would be least disturbed by the noise associated with the thoroughfare.<sup>28</sup>

President Atwood chose architect Eric Kebbon to bring his abstract ideas to a more concrete life. New York-based Kebbon had received his degree in architecture from the Massachusetts Institute of Technology and served as resident associate architect at the Cambridge school for several years.<sup>29</sup> Correspondence between the two appears in Atwood's papers as early as 1926 and continues for an entire decade.<sup>30</sup> Atwood published some rough plans in the Worcester *Telegram* explaining how he wished to add buildings to Clark's campus, after which Kebbon offered to prepare a "bird's-eye-view of the complete scheme."<sup>31</sup> Expressing great determination about the manifestation of the project, Atwood wrote to Kebbon, "...the idea came vividly into my mind that perhaps the greatest thing I can do during my next few years of my life will be to build here in Worcester a model, high grade, small university, and one of the essentials, of course, is a model plant for such a university."<sup>32</sup>



By mid-1927, Atwood had received the completed scheme of the entire quadrangle from Kebbon (*see fig. 6*). Atwood promptly showed the drawings, including some of a detailed gymnasium, to students at an assembly.<sup>33</sup> Only after the students had given their applause did Atwood show plans to the trustees. The trustees, however, could not accept the cost of the entire building project.<sup>34</sup> The gym, which included the pool, would have cost an estimated \$450,000, while the entire scheme was estimated at \$3.5 million (approximately \$5.5 and \$44 million, respectively, in 2010 dollars).<sup>35</sup> Atwood remained a hopeless romantic; he admitted to Kebbon that the costs were staggering for the trustees and himself, yet he hung the drawings in frames in his office as reminders and inspirations for the future.<sup>36</sup>

After a drought in correspondence from the fall of 1927 until the winter of 1928, the president and architect pushed forward to build, at a minimum, a gymnasium.<sup>37</sup> For another eight years, through the worst trough of the Great Depression, the architect persisted with suggestions for government loans and ways to minimize the cost of the building. In fact, Kebbon proposed ways to cut costs of the entire initial quadrangle scheme so that he might see his plans for other buildings, including a new assembly hall, also built (*fig. 9*).<sup>38</sup> However, in August of 1936, he was informed by the Clark building committee that they would be selecting a local architect to complete the gymnasium instead. Kebbon wrote to Atwood, “I cannot believe that my work for you and for Clark University should count for so little in your consideration as to the architect.”<sup>39</sup> Ever so characteristically, he pressured for a sliver of associate inclusion on the project. Atwood replied, “I doubt whether we can reopen the question.”<sup>40</sup>

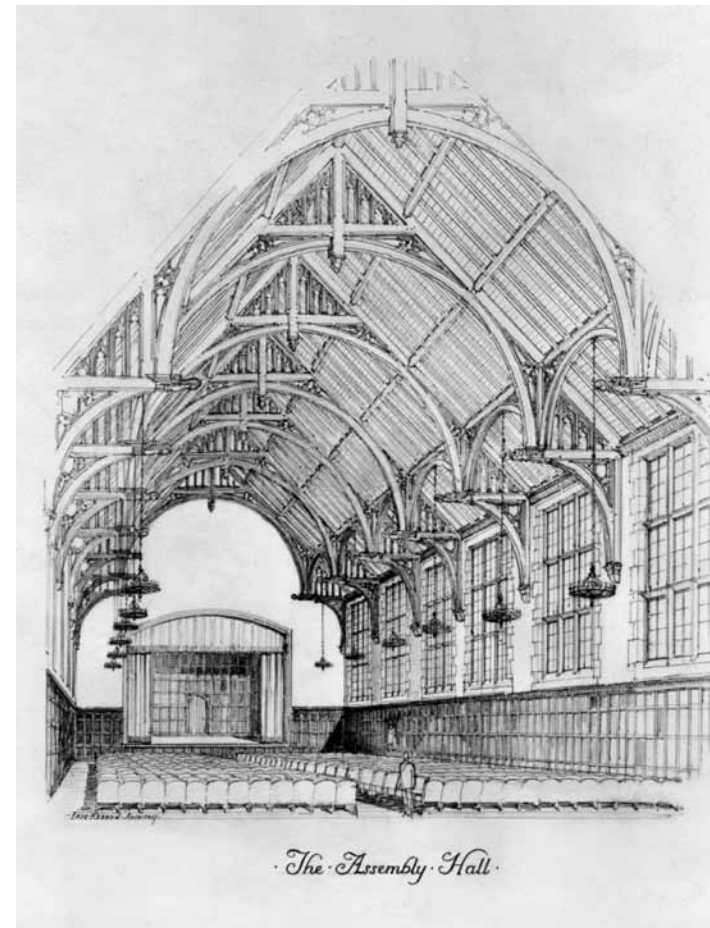
#### BEHIND KEBBON’S BACK: THE BARGAIN BUILDING CAMPAIGN

The entirety of Atwood’s original plans never materialized. While the campus we see today is a remnant of his idealized campus quad, drawn from Dr. Wilson’s initial plan to build along Downing Street, economic and bureaucratic circumstances ultimately altered the original scheme. Even though Atwood maintained correspondence with Kebbon, he slowly realized that the trustees never saw any potential for his Gothic fortress. In fact, since 1931, perhaps as a response to the national

economic climate, the trustees had been working to find a different “architect to draft plans, contracts, and specifications” for various individual buildings on campus, including a gym and an auditorium.<sup>41</sup> By 1935, plans had crystallized.

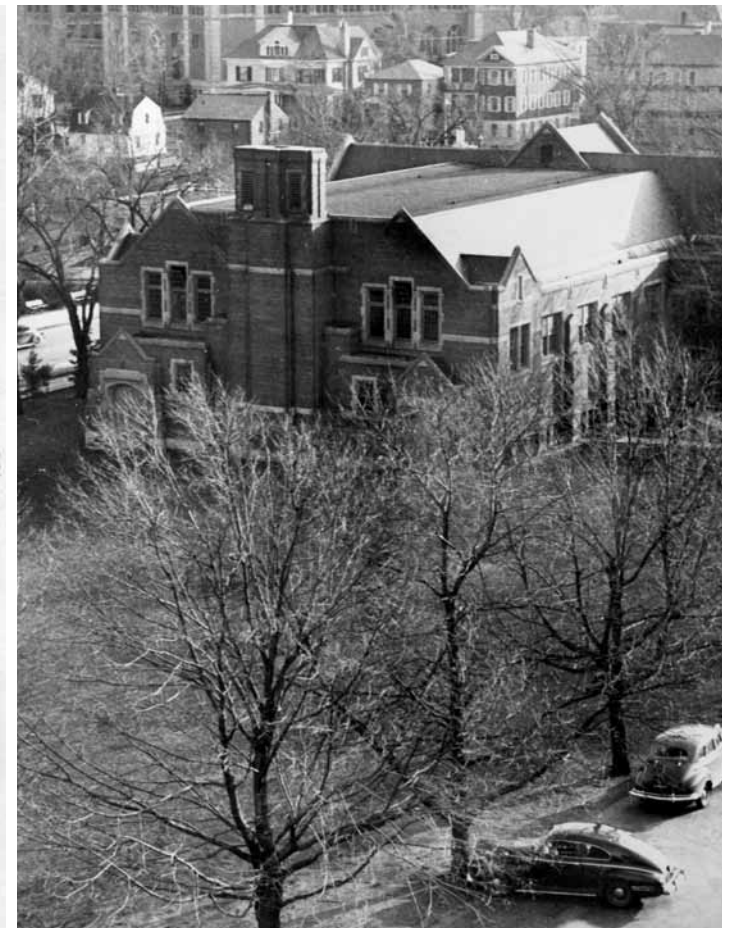
The gymnasium construction would be financed through a fundraising campaign directed solely at alumni because the “solicitation of other donors (was deemed) inexpedient.”<sup>42</sup> In addition, because the five-hundred-and-fifty-person assembly room on the top floor of Jonas Clark Hall was no longer sufficient, the administration decided to build a new auditorium for the school.<sup>43</sup> For this structure, donations were sought from Worcester citizens, with the remaining funding to be “raised through the arrangement of the trustees.”<sup>44</sup> The “Worcester Civic Drive” marked the solicitation of funds for the Auditorium, while the “Gym Fund” dealt with the funds for the completion of Alumni Gym.<sup>45</sup> In July, 1937, a year after Kebbon was informed he would not be Clark’s new architect, G. Adolph Johnson, a Worcester local, was selected as the architect for both projects.<sup>46</sup> By the end of the year, the Gym Fund solicitation to alumni proved successful and the Alumni Gym was completed (*fig. 10*).<sup>47</sup>

For the Worcester Civic Drive, Clark would be tested in its ability to fundraise from sources beyond its own trustees and friends. A good argument had to be made. Numerous articles were written in both the *Telegram* and *Gazette* about the progress of the building campaign. Perhaps President Atwood’s plea to the public rallied Worcester donors most when he stated, “Graduates of Clark prepare themselves for and enter professional service occupations instead of business. Compensations in such service occupations provide comparatively small incomes and materially restrict opportunities for capital accumulation. For this reason, Clark cannot obtain alumni gifts on the basis comparable with other colleges.” He further argued that Clark would continue to provide financial aid to many men of Worcester and Worcester County who did not have “an easy road to education.” He said, “They and their families struggle and save even for the comparatively small amount that is needed for Clark. Here are boys that deserve help and encouragement.”<sup>48</sup> In this moment, Atwood shed his naïve desires for an inward looking campus, admitted the true nature of Clark’s students who were not privileged nor



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LEFT: FIG. 9  
Proposed assembly hall, Eric Kebbon, architect, 1927, CUA.

—  
RIGHT: FIG. 10  
Alumni Gym, viewed from top of Jonas Clark Hall, c.1940, CUA.



social elites, and reached out to neighbors in a return to Clark’s roots as an university committed to the Worcester community.

Throughout 1938, anticipation mounted regarding the new auditorium that would be named after President Atwood.<sup>49</sup> The Worcester Civic Drive was successful and by the end of the year, Atwood Hall opened. The main entrance looked onto Woodland Street and the sloped floor inside seated eight hundred people; an additional two hundred could sit in the gallery above. Additional rooms above the main entrance were intended for graduate school seminars, faculty meetings, music appreciation, and the Fine Arts Course.<sup>50</sup> Ultimately, the complete building campaign, which included a new gymnasium, auditorium, and stack tower for more library and office space, was a more cost-efficient and pragmatic option than Kebbon’s plan, even if the buildings lacked the grandeur of his designs.<sup>51</sup> With the completion of Atwood Hall, Clark’s sloping Gothic Green began to take the form we see today.<sup>52</sup>

#### CLARK’S ANTI-QUAD

The development of Clark University’s early-twentieth-century campus resulted from a desire to “go Gothic” and the administration’s manipulation of architecture to serve its needs. Dr. Wilson designed the library he would work in, while G. Stanley Hall’s interests largely shaped the library addition in which a whole floor was devoted to his professional interest in developmental psychology. Perhaps personal concern was most powerful when President Atwood aspired to completely change the entire campus. Although his monastic quad has yet to be constructed, his general plans were followed as the campus developed. Even in the final days of his term in 1945, Atwood nursed his ambitions, hoping to build a new science hall and women’s dormitory inspired by Kebbon’s original plan, but designed by Johnson.<sup>53</sup>

Clark’s financial story during those years of the Great Depression may not be much different from any small, liberal arts university today in the middle of a recession. The struggle to acquire funds is often characterized by personal interests, large fundraising campaigns to alumni and communities, and outreach to wealthy business leaders and social elites. The narrative of Clark’s

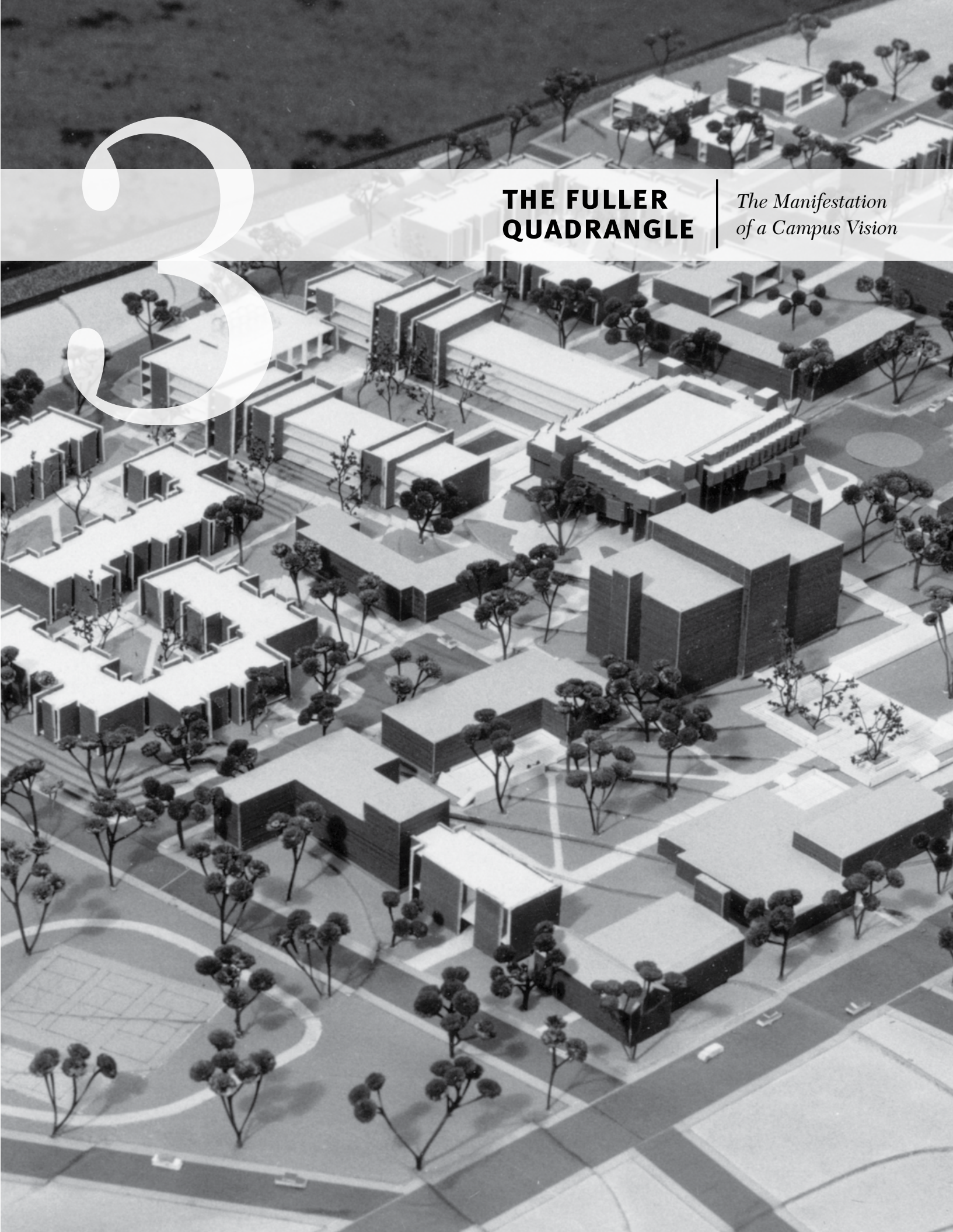


red-brick Green, a product of such financial circumstances, maintains its rich interest not only through the story of the buildings, but also through the multi-layered plot of characters who shaped the experiences of Clarkies then and today. Our unintentional anti-quad effectively produced, and now embodies, Clark’s mission to bridge gaps between the university and the community. Indeed, every member of Clark’s community is precious—a treasure worthy of protection and cultivation—but an isolated fortress of heavy stone and creeping ivy is no longer paramount to university mantra.

NOTES

1. The origins of the phenomenon of calling the Clark quad “the Green” is unknown at present. The connotations and ideas derived from the word “green” involve myriad concepts: traditional New England town greens are places for the entire community to use, the word implies a sense of environmental friendliness, it is a color that contrasts the red brick campus, etc. However, the point made in this study deals most emphatically with why it is not called a “quad,” and the connotations of that.
2. William A. Koelsch, *Clark University, 1887-1987: A Narrative History* (Worcester, Mass.: Clark University Press, 1987), 42-45.
3. *Ibid.*, 45.
4. *Ibid.*, 48.
5. Paul Venable Turner, *Campus: An American Planning Tradition* (Cambridge, Mass.: MIT Press, 1987), 110.
6. *Ibid.*, 116, 215.
7. *Ibid.*, 215-216.
8. “Proceedings and Addresses at the Public Opening of the Library Building of Clark University, Jan. 14, 1904,” 46, collected in *Publications of the Clark University Library*, vol. 1, 1903-05 (Worcester, Mass.: Clark University Press), CUA.
9. Koelsch, 106. The Library construction also opened up space in the Main Building (now Jonas Clark Hall) that had been used as a library.
10. *Ibid.*, 75, 106.
11. “Proceedings and Addresses at the Public Opening of the Library Building of Clark University, Jan. 14, 1904,” 47.
12. “Report of the President to the Board of Trustees,” October, 1902, 17-18, collected in *Clark University: Report of the President, 1890-1916* (Worcester, Mass.: Clark University Press), CUA.
13. Louis N. Wilson, “The Clark University Library,” *Worcester Magazine* 14, no.2 (Feb. 1911): 384, 386, in Vertical File: Buildings, Old Library/Geo Building, Stack Tower, CUA. Undergraduates were accepted at Clark in 1902. Koelsch, 91.
14. Wilson, “The Clark University Library,” 384-385.
15. “Proceedings and Addresses at the Public Opening of the Library Building of Clark University, Jan. 14, 1904,” 79.
16. Wilson, “The Clark University Library,” 384-385.
17. For further discussion of Jonas Clark’s art collection, see Puia’s essay in this volume.
18. “New Library to be Built at Clark,” *Worcester Gazette*, May 10, 1909, in Vertical File: Buildings, Old Library/Geo Building, Stack Tower, CUA.
19. Koelsch, 106.
20. “Buildings and Grounds,” *Clark Record* 4, no. 4 (Oct 1909): 179, in Vertical File: Buildings, Old Library/Geo Building, Stack Tower, CUA.
21. “Fine Frieze for Library,” *Worcester Telegram*, Sept. 19, 1911, in Vertical File: Buildings, Old Library/Geo Building, Stack Tower, CUA.
22. Koelsch, 60.
23. *Ibid.*, 258.
24. “Inauguration of Wallace Walter Atwood,” February 1921, 30-31, collected in *Publications of the Clark University Library*, vol. 6, 1918-1922 (Worcester, Mass.: Clark University Library), CUA.
25. “Scenes on the Campus,” *Clark University Alumni Bulletin* 15, no. 5 (May, 1952): 1-2, in Vertical File: Buildings, Estabrook Hall, CUA.
26. “Estabrook Hall,” *Administrative Report of the President, 1920-25* (Clark University, April Bulletin, 1926), 45, CUA.; and *Clark University Bulletin* no. 31 (May 1924): 4, in Vertical File: Buildings, Estabrook Hall, CUA.
27. This plan interestingly involves the inclusion of a chapel. Traditionally a school free from religious affiliation, this would have been a significant change to Clark’s mission on Atwood’s part. At present, the religious denomination of both the chapel and Atwood are unknown.
28. “The University Plant,” *Administrative Report of the President, 1920-25* (Clark University, April Bulletin, 1926), 37-38, CUA.
29. David Bernard Dearing, *Painting and Sculpture in the Collection of the National Academy of Design: 1826- 1925* (Hudson Hills: National Academy of Design, 2004), 320.
30. In the earliest correspondence that appears in Atwood’s papers on Feb. 19, 1926, Kebbon says, “I will trust you will let me help you again.” It remains enigmatic at this point what exactly Kebbon had previously done for Atwood

- before preparing the campus schemes in this study. How the two were acquainted is also a mystery. It is plausible that Kebbon and Atwood had mutual friends in the elite circles of New York. Atwood to Kebbon, Feb. 19, 1926, Atwood Papers, B4-3-3, folder: Kebbon, Eric, 1926, CUA.
31. Kebbon to Atwood, April 21, 1926, Atwood Papers, B4-3-3, folder: Kebbon, Eric, 1926, CUA.
  32. Kebbon to Atwood, March 14, 1927, Atwood Papers, B4-4-3, folder: Kebbon, Eric 1926-27, CUA.
  33. Letters between Kebbon and Atwood from May 1927, Atwood Papers, B4-4-3, folder: Kebbon, Eric 1926-27, CUA.
  34. Atwood to Kebbon, May 27, 1927, Atwood Papers, B4-4-3, folder: Kebbon, Eric 1926-27, CUA.
  35. Kebbon to Atwood, May 25, 1927, Atwood Papers, B4-4-3, folder: Kebbon, Eric 1926-27, CUA.
  36. Atwood to Kebbon, Nov. 28 and Dec. 17, 1927, Atwood Papers, B4-5-2, folder: Kebbon, Mr. Eric 1927-1928, CUA.
  37. Kebbon to Atwood, Sept. 26, 1928, Atwood Papers, B4-5-2, folder: Kebbon, Mr. Eric 1927-1928, CUA.
  38. Letters between Kebbon and Atwood, March 1932-April 1934, Atwood Papers, B4-9-9, folder: Kebbon, Eric 1932-33; and B4-10-3, folder: Kebbon, Eric 1934, CUA.
  39. Kebbon to Atwood, Aug. 24, 1936, Atwood Papers, B4-11-5, folder: Kebbon, Eric 1936, CUA.
  40. Letter from Atwood to Kebbon, Sept. 1, 1936, Atwood Papers, B4-11-5, folder: Kebbon, Eric 1936, CUA.
  41. *Trustee Minutes*, vol. 4 (April 29, 1921-March 18, 1933), 259, 262, CUA.
  42. *Trustee Minutes*, vol. 5 (May 13, 1933-April 27, 1946), March 17, 1934, 19, CUA.
  43. “Atwood: Past, Present, and Promise,” *Clark Now* 8, no. 4 (Fall 1979): 11-12, in Vertical File: Buildings, Atwood Hall, CUA.
  44. *Trustee Minutes*, vol. 5 (May 13, 1933-April 27, 1946), April 2, 1936, 45-46, CUA.
  45. “Gym Fund Nears Completion,” *Clark News* 11, no. 25 (May 21, 1937): 1, collected in *Clark News 1936-38*, CUA.
  46. *Trustee Minutes*, 1933-1947, July 20, 1937, 68, CUA.
  47. “President Atwood to set stone of new gym,” *Clark News* 12, no. 3 (Oct. 8, 1937): 1, 4, collected in *Clark News 1936-38*, CUA.
  48. “Clark begins 150,000 drive for Buildings,” *Worcester Telegram*, April 8, 1937, CUA. Atwood’s reference to “boys” reflects the fact that Clark was a men’s university at the time.
  49. *Trustee Minutes*, vol. 5 (May 13, 1933-April 27, 1946), May 13, 1938, 78, CUA.
  50. “Proposed Clark Auditorium Would be New Home of Fine Arts Course,” *Worcester Telegram*, April 18, 1937, in Vertical File: Buildings, Atwood Hall, CUA.
  51. Kebbon to Atwood, May 25, 1927, Atwood Papers, B4-4-3, folder: Kebbon, Eric 1926-27, CUA.
  52. The green finally assumed its current shape with the building of the Sackler Science Center and Higgins University Center in the 1980s and 1990s. See essays by Farrell and Packard-Winkler in this volume.
  53. “A General Plan for the Main Campus,” *Administrative Report, 1920-45, Prepared by Wallace W. Atwood* (Worcester, Mass.: Clark University Library, 1945), 24-25. CUA. Women had been accepted into the University through a separate Women’s College established in 1942. Koelsch, 157.



THE FULLER QUADRANGLE | *The Manifestation of a Campus Vision*



*This essay seeks to show how the family of buildings now known as the Fuller Quadrangle was the paramount physical addition to the university in the post-World War II period, and argues that it was responsible for unifying the Clark community and appearance. As President Howard B. Jefferson recollected in 1967, the decade of the 1950s had been a period of turmoil, “gloom and discouragement,” when he feared that the university might be forced to close.<sup>1</sup>*

#### PATRICK GREER '11

This fear led the school to conduct a thorough Master Plan Study, beginning in 1958 and lasting about two and a half years. The Master Plan Committee consisted of several subcommittees, which analyzed every facet of Clark and critiqued the institution with unbiased eyes. Their study spawned The Clark Program, a ten-year effort to raise \$21.8 million. This ambitious program was responsible for reshaping Clark's campus, in both physical and intangible ways. The Fuller Quadrangle is notable because it was “the first physical addition to the Clark campus to be erected under The Clark Program.”<sup>2</sup>

Prior to the 1960s, Clark was seen as predominantly a regional university with a large population of commuter students. Its campus was dismissed by one architectural critic as an assortment of “ark-like Victorian buildings at the outskirts of an un-photogenic Worcester, MA, [which] could hardly be compared with the dreaming spires of the ideal college campus.”<sup>3</sup> With roughly three hundred and fifty resident students Clark did not have much of a campus per se, and even less of a community, as housing options were very limited.<sup>4</sup> Students in the 1950s either lived in Estabrook Hall (which underwent several renovations in its history), or in apartments around campus. The issues of Clark's academic reputation, its aesthetic image, and its ability to foster lively student community are deeply connected, and were acknowledged in the Master Plan Studies. The Fuller Quadrangle was the first project to attempt to remedy all of these issues.

Between 1956 and 1965 the total undergraduate population increased so rapidly that

Clark's physical plant had difficulties keeping up. In 1958 plans were made to construct two dormitories, one for men and one for women (today known as Bullock and Wright Halls). They opened in 1959 and functioned as an ad hoc solution to the population growth. But the population of students—especially the number of students wishing to live on campus—did not stop rising, and Wright and Bullock were swiftly rendered insufficient.<sup>5</sup> By 1961, Vice President Robert Hyde was already communicating with The Architects' Collaborative (TAC) about designing more dormitories for the campus.

The decision to use TAC as the designers of the new dormitories is significant. Cram and Ferguson of Boston, working with G. Adolph Johnson of Worcester, were the architects responsible for designing and constructing Wright and Bullock.<sup>6</sup> Johnson had designed two of the 1930s Gothic revival buildings on campus, and was considered by some to be “the architect of the university.”<sup>7</sup> The decision to use his dormitory designs in 1958 was quick and easy, and the designs reflect the decision process. Wright and Bullock are simple, barracks-style dormitories made from concrete and brick. Both buildings are clear examples of function over form, perhaps all that Clark had time for in 1958. The Fuller Quadrangle, however, was not treated in such a manner, and its construction was preceded by three years of planning. Although Clark needed the buildings right away, as emphasized by the physical plant committee—“the need for new dorms for men and women [is] real and urgent”—the university agreed to have TAC carefully study the campus.<sup>8</sup> The deci-



—  
LEFT: FIG. 11  
*Little Commons,*  
Ezra Stoller, photographer, 1964, CUA.  
©Esto



—  
RIGHT: FIG. 12  
*Dormitory room in*  
*Johnson Hall, Ezra*  
*Stoller, photographer,*  
1964, CUA. ©Esto

sion to use TAC instead of Johnson was surprising: Johnson was the known, local architect, while TAC was a firm based in Cambridge, Massachusetts, and led by the famous founder of the German Bauhaus, Walter Gropius. However, the decision was important because it shows that the university was concerned with something other than another “thrown up” set of dormitories to help with the strain of the growing student body.<sup>9</sup> This alternative concern was with the public image of the university and the strength of the community that might be created on the campus.

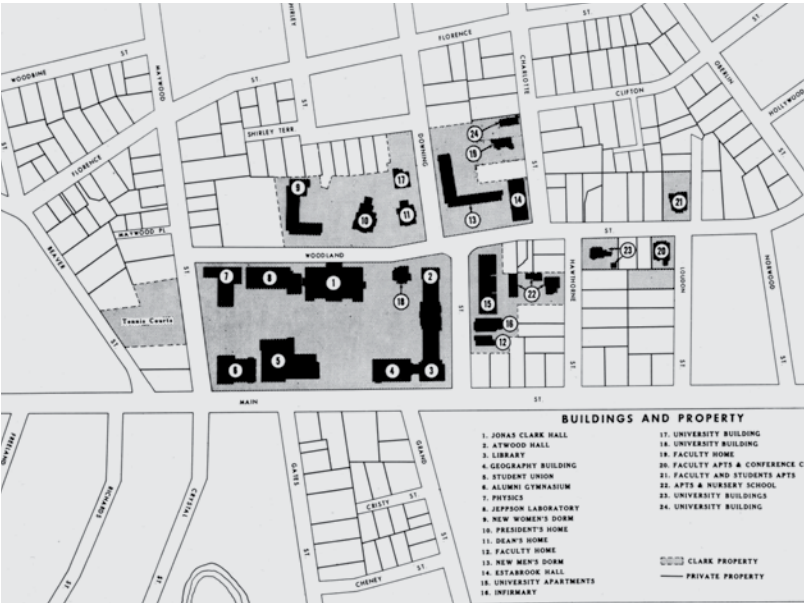
While TAC was perhaps a more prestigious firm than Adolph Johnson, it was also more expensive. Clark was able to afford to hire TAC because of the federal College Facilities Loan Program. This program gave long-term loans to schools in order to construct buildings that would generate revenue. The university had used this program to build Wright and Bullock, and it again took advantage of the loan program in 1960: “Through this program the University can borrow nearly all of the full cost of the new dormitories... and retire its indebtedness over a forty year period out of the income which the buildings produce.”<sup>10</sup> The administration may have hoped that a more prestigious campus architecture would draw additional applicants to the school. If so, this plan seemed to work. According to a 1964 article in the *Scarlet*, two hundred and eight-five freshmen entered Clark, making it “[t]he largest freshman class in the history of Clark University.”<sup>11</sup> And the numbers kept climbing: an article from April 1965 announced “Freshman Applications up 57%. Nearly 300 expected to enter in September.”<sup>12</sup>

The campus's appearance was also improved. Visually, TAC's two new residential halls, Sanford and Johnson, and Little Commons unite themselves with the rest of Clark's buildings through their two-toned red brick and concrete, which echoes the brick and granite used on the older campus structures. By adding more red brick buildings, TAC enforced the brick theme on the campus, and also pushed it toward a modernist aesthetic. (This theme would later continue with their design of a second, nearly identical, residential quadrangle.) More specifically, TAC's modernism might be classified as brutalism, a mid-century architectural style emphasizing blunt geometries and raw construction techniques. This is why the solid mass of load-bearing red bricks are occasionally interrupted by gray concrete, unabashedly displaying the marks of the molds into which the concrete was poured (*fig. 11*). However, on the interior, they diverge significantly from the brutalist aesthetic.

The interior spaces of the new dormitories were outfitted with different materials than Wright and Bullock. Wright and Bullock have concrete floors and walls, whereas Sanford and Johnson have bluestone floors, brick walls, and oak paneling on the closets (*fig. 12*). The concrete walls in the earlier dorms have a visually barren presence and recall the interiors of correctional facilities or hospitals. In contrast, the red brick and dark brown wood of TAC's interiors create a warmer, more organic atmosphere. This atmosphere is not typical of brutalist architecture, which is usually characterized by cold, raw spaces.<sup>13</sup>

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PREVIOUS: FIG. 15  
*Campus master plan*  
*for Clark University,*  
*The Architects'*  
*Collaborative,*  
*architects, Michael J.*  
*Novia, photographer,*  
1961, CUA (*detail*).





The other important difference between these dormitory interiors can be seen in the layout of the floors. Instead of the barracks-style corridor used in the designs for Wright and Bullock, Sanford and Johnson are divided vertically into thirds. Each third has its own staircase climbing up from the basement to the third floor, around which are clustered shared living spaces, such as lounges and study areas. The idea behind these divisions was to create a smaller, more intimate vertical community rather than the vast, horizontal community of the barracks-style hallway. The debate about ideal housing methods first arose in the mid-nineteenth century when Frederick Law Olmsted advocated what he named “the cottage system” on college campuses. This system called for dormitories to have “the general appearance of large domestic houses, and containing a respectably furnished drawing-room and dining-room for the common use of the students, together with a sufficient number of private rooms to accommodate from twenty to forty lodgers.”<sup>14</sup> TAC did not, of course, follow this system at Clark, but one can think of each dormitory as three houses in one building, with each vertical community lodging approximately fifty students. TAC’s dormitories, in their original configuration, created the illusion of walking into a house, where one is greeted by a common space and a staircase up to bedrooms, rather than a dizzyingly long corridor. On the exterior of the buildings, these “houses” are distinguished by a pattern of protruding and recessed rectangles, which creates a rhythmic ebb and flow. The pattern produces an undulating unity in the quadrangle, since where one building ends another one relays the flow. Olmsted’s goal was to develop a community which began by giving the students more domestic living spaces, and this goal was realized in TAC’s quadrangle, literally and visually.<sup>15</sup> Students were not far from one other, and without the long, barracks-style hallways, students did not *feel* far from one another, either.

Olmsted’s “cottage system” also drove the design of the Little Commons, which housed functions complementary to the dormitories. Rather than designing kitchens and dining rooms in each entryway of Johnson and Sanford, TAC designated the second floor of the Commons as a large, group dining area. The first floor featured a central lounge space with a large fireplace and conversation pit, and smaller game rooms and

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**TOP: FIG. 13**  
*Sunken conversation pit in Little Commons, Ezra Stoller, photographer, 1964, CUA. ©Esto*

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**MIDDLE: FIG. 14**  
*Campus map, 1959, CUA.*

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**BOTTOM: FIG. 15**  
*Campus master plan for Clark University, The Architects’ Collaborative, architects, Michael J. Novia, photographer, 1961, CUA.*

a snack bar on the periphery (*fig. 13*). While each section of the dormitories had a communal lounge, TAC used the first floor of the Commons to emphasize community across the entire quadrangle. TAC’s concern for creating a comfortable community resonated deeply with the goals of the university, and enabled Clark to provide the residential college atmosphere it needed. Its success resonated beyond the campus, and in 1967 the Quadrangle won the American Institute of Architects (AIA) Honor Award for architectural excellence.<sup>16</sup> AIA judges praised the project, describing the quadrangle thus: “Humble and respectful of its site, the project utilizes a limited pallet of materials well. It is beautifully planned, thoughtfully detailed and well executed.”<sup>17</sup>

When the new residential center was completed, Clark’s community, along with its image, changed significantly. Prior to 1964 Clark’s campus was scattered loosely around the central point of Jonas Clark Hall; the campus was criss-crossed by several city streets, detracting even further from any idea of unity (*fig. 14*). The members of the 1958-60 Physical Plant Subcommittee debated two strategies for expanding the campus. In the first option, the university would build multiple quadrangles, creating a collection of small, satellite communities. A second option was to replicate the ideals of a quadrangle on a macroscopic level, forming a centrally-planned campus. The former option seemed more appealing at the time, and the university hired TAC to initiate the transformation by constructing the Fuller Quadrangle.<sup>18</sup>

Prior to the influx of residential students, Clark had no need for a luxurious, accommodating campus. Commuters tended to be on campus primarily for classes and the occasional meal; lounges and large dining halls were simply not necessary. These were exactly the types of facilities TAC used to shape the new campus. By adding a satellite dining commons to the Fuller Quadrangle, TAC drew a portion of the campus together to form an isolated sector, an atom. When TAC was later commissioned to build the Dana Quadrangle in 1967, they created yet another atom with dormitories adjacent to another satellite dining commons. Their long-term master plan for Clark contained several additional quadrangles with similar designs (*fig. 15*). But several shortcomings surfaced when planning out these additional satellites. One such

concern was trying to evenly distribute students amongst the different dining locations. A 1965 article in the *Scarlet* revealed that of a poll of two hundred and ten students, one hundred and sixty-one preferred to eat in the new commons, and fifty-four selected the main cafeteria, Jefferson Hall.<sup>19</sup> The other major concern was the longevity of a satellite layout. According to the projected numbers for the growing population, the satellite dining system (as opposed to the centralized system already in place in Jefferson Hall) would only suffice “until the enrollment reaches 1200 from the present 916 [in 1961].”<sup>20</sup> It was estimated that the university would reach 1200 undergraduate students by 1972.<sup>21</sup> These two concerns were enough to convince Hyde and others in the administration that satellites must simply serve as a temporary solution to the university’s dining needs until a larger facility could be established: “I favor the satellite system as an interim measure, with another major food service facility planned for the next phase beyond 1000 or 1200 students, followed by elimination of the satellites.”<sup>22</sup>

The debate between satellites and a central dining facility was ultimately a contest between two different models of a collegiate community. By compartmentalizing the campus into a series of atoms, TAC would inadvertently compartmentalize the community; a student from the Fuller Quadrangle would be apt to socialize primarily with other students living and dining in the Fuller Quadrangle. This type of community is not necessarily undesirable, nor even less desirable than a centralized campus; it simply did not mesh with the goals of the university, and does not work well on a small scale. Larger universities can handle such a community because each atom has a large enough population to foster social variance and growth. With a small university such as Clark, the satellite communities would not expose students to enough peers; one is more likely to find acceptance in larger populations because one has more choices.

Despite the initial interest in dividing the campus into smaller communities, by 1965 Clark’s administration was unambiguously trying to unify the campus: in President Jefferson’s words, “In announcing in 1962 plans for the expansion of the campus boundaries we stated that we would seek to create for Clark a unified, attractive campus which would be the pride of our students, our alumni and our neighbors.”<sup>23</sup> The Fuller Quad-



range, rather than becoming a stepping stone toward a segmented campus, actually became a major statement of a progressively more unified campus. The Quad, although originally designed with three dorms, was left open to Downing Street, and thus it became an open “corner” of campus as opposed to a miniature campus unto itself. Dana Quadrangle would later become another corner. These two quadrangles formed the boundaries of an oblique, square campus with Jonas Clark Hall and Goddard Library at its center. Thus, President Jefferson could claim, the Fuller Quadrangle “symbolizes our dream of Clark’s campus of tomorrow”—a unified campus.<sup>24</sup>

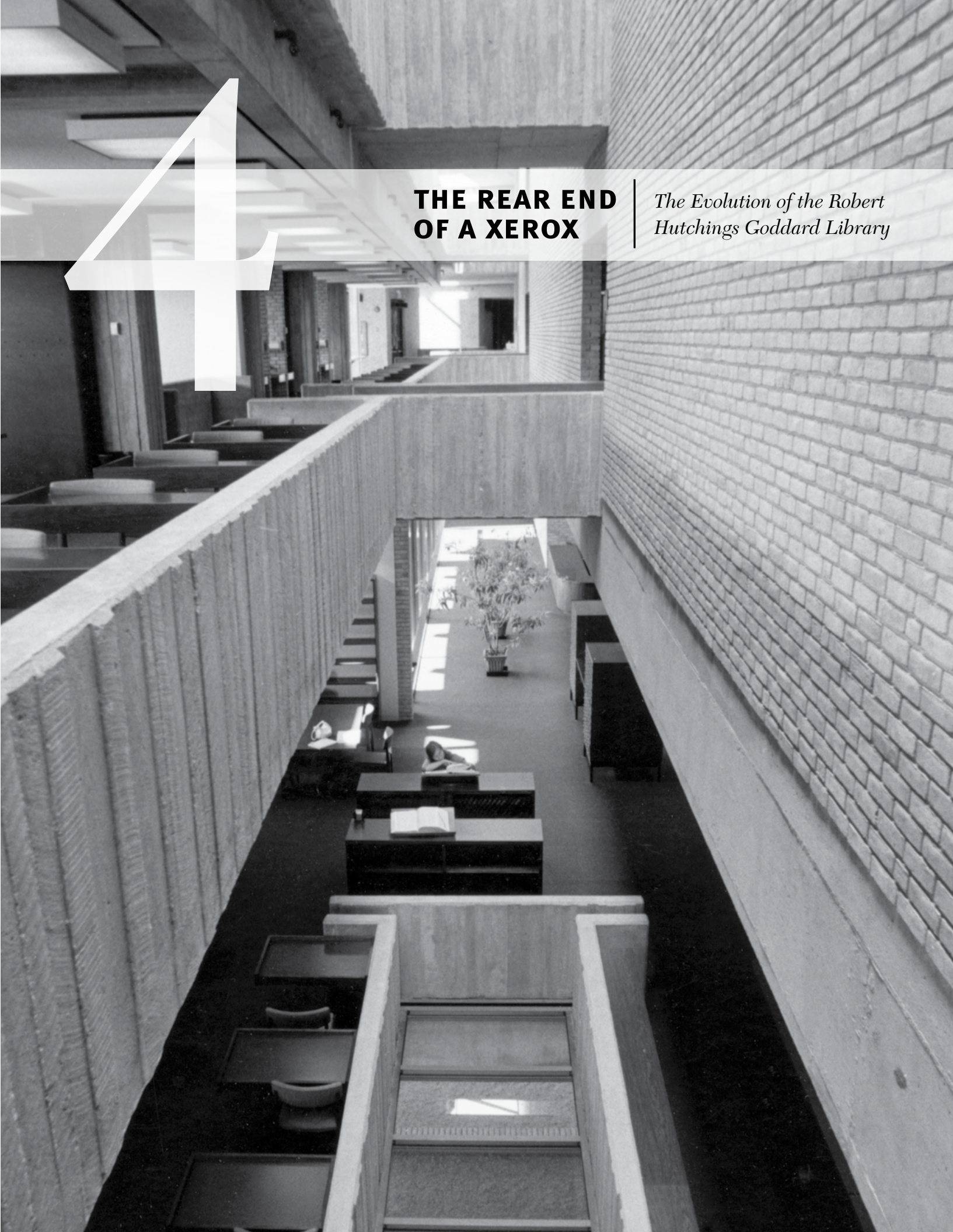
The ideal of unification was not merely a spatial matter, but also a social one. The United States in the 1960s saw a selection of universities experimenting with coeducation. It was traditional not only to separate the dormitories by gender, but also to separate the buildings geographically from one another. Wright and Bullock Halls are no exceptions to this tradition, and are spaced apart as far as Clark’s campus boundaries at the time allowed. TAC’s quadrangle design was not only progressive in its aesthetics, but also in how it fostered student interactions. Johnson and Sanford Halls, while still segregated by gender, are adjacent to one another, rather than on opposite ends of campus. Co-residency was something suggested by TAC in their own master plan for Clark, and the idea intrigued the Board of Trustees.<sup>25</sup> Both parties agreed that the halls themselves should remain segregated, but the quadrangle should not; indeed, the Board “felt emphatically that this kind of ‘segregation’ would be most undesirable.”<sup>26</sup> As the board looked to other schools as examples and models, and they noted that “a number of other institutions are now constructing co-ed dorms.”<sup>27</sup> Taking other schools as models shows the university’s concern for its own public image, and by imitating them, it reshaped its own community around a new social ideal of a unified, co-ed campus.

By recognizing the weaknesses in Clark’s campus aesthetics and community experience, the administration, spearheaded by Vice President Robert Hyde, was able to use architecture to reshape the university. TAC changed the campus aesthetic with a push toward modernism, yet preserved the dominant voice of red brick. This unification bolstered Clark’s public image, and the buildings enabled the university to supply

its newly acquired resident students with the facilities necessary to foster a community. Importantly, the quadrangle further closed the gap between gender segregation. Finally, earning the AIA award for architectural excellence was the kind of publicity the university sought. With these improvements, and a plethora of others to result from the Clark Program, students perhaps began to feel as though their campus was transforming into the “dreaming spires” associated with the modern university.

NOTES

1. Howard B. Jefferson, “Reflections: 1946-1966,” March 18, 1967, Jefferson Papers, B5-6-1, folder: Clark University Club of New York, CUA.
2. Press Release, Sept. 30, 1964, Communications Papers, H1-1-4, folder: Press Releases 1964-1965, CUA.
3. “Architecture That Transforms a Campus,” *Architectural Record* 137, no. 5 (May 1965): 159.
4. “President’s Report, 1961,” 3, Jefferson Papers, Box B5-5-1, folder: President’s Report 1961, CUA.
5. “During the 1959-1960 year the new buildings were adequate to house all resident students... In the fall of 1960, however... the University has once again outstripped the capacity of its regular dormitories.” Clark University Development Council, “Master Plan Study, Physical Plant Subcommittee, Report of Studies and Recommendations, November 1, 1960,” 8, University Reports, S1-20, folder: Master Plan Study, 1960, Physical Plant Subcommittee, CUA. By 1961 the undergraduate population had increased dramatically (914 , up from ca. 700 in 1956), but the number of commuters stayed roughly the same (369, up from ca. 350 in 1956). *Trustee Minutes*, vol. 7 (Jan. 28, 1955 — Sept. 28, 1962), Nov. 9, 1961, CUA.
6. “Work to Begin in Spring on Four New Buildings,” *Scarlet*, Dec. 14, 1956.
7. For Johnson’s Gothic revival work, see Harrington’s essay in this volume. Robert Hyde, interview with Kristina Wilson, Oct. 2011.
8. “Board of Trustees minutes: Committee on Physical Plant,” Nov. 9, 1961, Board of Trustees Papers, A1-2, folder: 1961-1965, Physical Plant Committee, CUA.
9. Hyde interview, Oct. 2011.
10. Clark University Development Council, “Master Plan Study, Physical Plant Subcommittee, Report of Studies,” 9.
11. “285 Freshmen Enter Clark,” *Scarlet*, Sept. 15, 1964, 1.
12. “Freshman Applicants Up 57%. Nearly 300 Expected to Enter in September,” *Scarlet*, Apr. 15, 1965, 3. See also: Press Release, Oct. 21, 1965, Communications Papers, H1-1-4, folder: Press Releases 1964-1965, CUA.
13. See essay by Rozanski in this volume for more information on brutalism and Clark’s campus.
14. Paul Venable Turner, *Campus: An American Planning Tradition* (Cambridge, Mass.: MIT Press, 1987), 141.
15. Ibid.
16. Press Release, May 15, 1967, Communications Papers, H1-1-4, folder: Press Releases 1966-1967, CUA.
17. Ibid.
18. It was originally planned to be, in effect, a closed quad with buildings on all four sides, but “unit A” along Downing Street was removed from the plan. TAC and Hyde decided that the student population did not necessitate a third additional dormitory. Dodd Hall was built on this site in 1971.
19. “Center Board Considers Dining Locations,” *Scarlet*, Mar. 11, 1965, 3.
20. “Report on Food Service System for Master campus Plan for Clark University, Nov. 21, 1961,” 4, Job #6513, Reel 136, The Architects’ Collaborative Archives, Rotch Library, Massachusetts Institute of Technology (hereafter TAC Archives).
21. “Board of Trustees Physical Plant Committee,” Aug. 6, 1962, Board of Trustees Papers, A1-2, folder: 1961-1965, Physical Plant Committee, CUA.
22. Letter from Robert Hyde to TAC, Dec. 12, 1961, Job #6513, Reel 136, TAC Archives.
23. “President’s Report, 1964-1965,” 6, Jefferson Papers, B5-5-1, folder: President’s Report 1964-1965, CUA.
24. Ibid., 10.
25. The Architects’ Collaborative, “Master Plan Report, March 30, 1962,” 3, University Reports, S1-20, folder: Master Plan Study 1962 The Architects’ Collaborative, CUA.
26. “Board of Trustees Committee on Physical Plant, Dec. 13, 1961,” Board of Trustees Papers, A1-2, folder: 1961-1965 Physical Plant Committee, CUA.
27. Ibid.





*Although buildings appear stagnant, they are, in fact, living beings. Buildings thrive and communicate, as well as age and decay; much like humans, they are at the mercy of time. But buildings can also survive and adapt to our constantly evolving society. As people change, our buildings should change along with us. When Clark University's Robert Hutchings Goddard Library was first built in the 1960s, the building acted as a progressive visual expression of Clark's new direction as a higher learning institution.*

**MADELEINE  
ROZANSKI '12**

And yet, the form and function of Goddard Library did not withstand the passage of time, so structural changes became necessary. The recent renovations ushered the Goddard Library into a new millennium by breathing new life into the building's original design.

#### CLARK UNIVERSITY ENTERS A NEW ERA

In 1959, the Clark University Development Council began a series of studies collectively called "The Master Plan" in order "to construct a comprehensive long range plan for Clark's development during the next ten years."<sup>1</sup> Of the many things that were addressed, the distressing state of the current library (referred to as the Old Library) became the number one concern and the Library Subcommittee was formed to address this problem. In their 1960 study, the Library Subcommittee wrote, "Any library building must have space for readers and be designed for the service it is expected to provide. A serious deficiency in any or all of these requirements will necessarily limit the educational effectiveness of the academic library. At Clark, [the Old Library] cannot house a better collection of books, cannot provide study space for an enlarged and growing student body, and cannot use a staff efficiently to give the service necessary to quality graduate and undergraduate education. Therefore, the problem of the physical plant must be faced."<sup>2</sup> In other words, an improved and expanded library would not only address a glaring inadequacy, it would aid various academic goals of Clark University.

Clark's academic future depended on new library space. The Development Council believed that Clark could become a more cohesive institution by allowing the graduate school and liberal arts college equal opportunity for excellent academics. The Old Library was not conducive to these goals. The Old Library was "materially influenced by the fact that there is a Graduate School at Clark... [This] has had its disadvantages because the collections in some non-graduate departments are below standard even for undergraduate work."<sup>3</sup> Clark needed a library that could support its graduate school, its growing undergraduate program, and the growing collection. As the Library Subcommittee wrote, "Clark's educational excellence will not—indeed, cannot—be maintained without a strong library at the core of the institution."<sup>4</sup> Though a costly endeavor, after considering the pros and cons of either expanding the Old Library or building a new structure, the subcommittee deemed it necessary to build a new library as long as a suitable location could be found.

#### AN IDEA BECOMES A REALITY

In 1961, The Architects' Collaborative (TAC) was commissioned to create a physical plant master plan for Clark, in addition to the one the university had already written. TAC suggested that Clark's new library stand at the current site of the President's and Dean's houses, at the corner of Woodland and Downing Street, across from Wright Hall. TAC argued, "This site... provides a dominant position between what might be called the



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**ABOVE: FIG. 16**  
John M. Johansen  
presenting plans for  
Goddard Library to  
the Board of Trustees,  
Michael J. Novia,  
photographer, c.1964,  
CUA.

old and the new campuses."<sup>5</sup> This location would place the library in the center of campus, bringing together what was already there with new buildings to come. Clark's own Physical Plant Subcommittee had proposed a location for the new library, enclosed within a quadrangle campus plan. The Old Library and its surrounding buildings were built in the Gothic revival style, and the Physical Plant Subcommittee wanted to build two academic quads around a new neo-Gothic library.<sup>6</sup> This plan closed off Clark's campus to the surrounding neighborhood and did not support future architectural expansion as well as the TAC plan.

The Development Council chose TAC's library location and looked to expand the campus outward, encompassing all distinct architectural styles on campus. At the time, the Development council wrote, "If Clark is to remain an uncommonly small university, its problems and opportunities are likely to require uncommon solutions... The committee... urges that the possibility of experimentation and innovation be carefully considered."<sup>7</sup> It is clear that Clark was motivated to embrace new, experimental designs for the library and the rest of campus. Choosing TAC's proposal was the start of many innovative architectural choices Clark would make—decisions that determined the campus we see today.<sup>8</sup>

#### PIVOTAL DECISIONS

Based on Clark's list of potential architects, the university wanted a library that was modern and inventive. In a document titled "Architects To Be Considered" from April 2, 1963, some of the architects listed were Louis I. Kahn, I.M. Pei, Paul Rudolph, and John M. Johansen. These architects were leading the way in their field during the 1960s and have since become famous names in the history of twentieth-century architecture. Clark was not afraid of cutting-edge style and these architects were consistent with Clark's pursuit of "experimentation and innovation."

By the fall of 1963, the Library Planning Subcommittee had narrowed down their list to four possibilities: TAC, Shepley Bulfinch, O'Connor & Kilham, and John M. Johansen. Johansen was the frontrunner for the position. The subcommittee was not deterred by the fact that Johansen had designed only one library to date; rather, they were impressed by the material he sent them and they knew Johansen was the most eager for the commission (*fig. 16*).<sup>9</sup> On September 26, 1963, after a unanimous vote, the Library Planning Subcommittee officially commissioned Johansen to design the new library.<sup>10</sup>





— TOP: FIG. 18

*Robert Hutchings Goddard Library, Michael J. Novia, photographer, ca. 1969, CUA.*



— BOTTOM: FIG. 19

*Goddard Library during construction, Michael J. Novia, photographer, September 1967, CUA.*

In June of 1964, Clark announced that the new library would be dedicated to Robert Hutchings Goddard, a Clark alumnus, professor, and scientific pioneer. In a booklet for the official announcement of the dedication, the university declared that as “a warm, dignified structure devoted to learning and scholarship, the library will invoke a feeling of intellectual strength and a firm sense of mission, perhaps Dr. Goddard’s most outstanding personal characteristics.”<sup>11</sup> The association of a name, a face, and admirable characteristics with this new structure—which had not even been built yet—allowed for an immediate personal connection between the students, faculty, Worcester residents, and this new library.

In addition to bringing an emotional connection to the building, Robert Goddard is considered a father of modern rocketry. During the time period in which the Goddard Library was planned and constructed, America was captivated with the so-called “Space Age.” The association of Robert Goddard with modern space exploration was an undeniable factor in choosing Goddard as the figurehead of Clark’s library. Not only did the library attract attention on a national level, but this connection allowed for many fund-raising opportunities with various aerospace and electronic corporations.<sup>12</sup>

#### THE MAN AND HIS DESIGN

As a man, John M. Johansen is as brilliant, ground-breaking, and confusing as the buildings he created. As an architect, Johansen is generally considered a brutalist because of the way he used raw materials to create new forms.<sup>13</sup> Just as Clark was interested in pursuing a new identity as an academic institution, Johansen was interested in producing a new style of architecture. Johansen wrote later in his life, “The 1960s was a period of chancy experimentation from the new lifestyle of the counter culture to the technological explosion in space exploration, aeronautics, industrial development, and electronics... All of these advances were set against a backdrop of a search for new identity, new ways of self-expression.”<sup>14</sup> Indeed, many of these theories and processes were manifested in the creation of Goddard Library. Johansen was the type of innovative thinker who could design a library that would solve Clark’s problems with respect to the Old Library while offering the experimental style that the university was then seeking.

The process of planning Goddard Library was lengthy and required much communication between Johansen and the Library Planning Subcommittee. Tilton M. Barron, the head librarian and a member of the subcommittee, was particularly involved in revisions to the original plans. Barron was focused on functionality while Johansen was attached to his particular aesthetic vision, and he was reluctant to change his designs. Johansen focused on injecting unique forms into the plans, such as the skylights and the light shafts that leave each library level open to one another. In a letter that Barron wrote to Johansen, he asked an important question in reference to the light shafts: “Do the architectural and esthetic effects offset the inconvenience and loss of usable space?”<sup>15</sup> Despite Barron’s apprehension, the light shafts remained in the plans (*fig. 17, see page 29*).

Construction began after the groundbreaking ceremony took place on June 4, 1966. Still, the subcommittee continued to voice their concerns about particular design details—for instance, the “snorkels.” These were the metal shafts that would adorn the top of the building and would connect to the heating and cooling system in the building. The Library Subcommittee felt the snorkels were unsightly and should be hidden, but the concept of exposed materials was consistent with Johansen’s brutalist aesthetics. The snorkels remained in the plans and still are on the building to this day. While the subcommittee was often perplexed with Johansen’s unique aesthetic decisions, his vision usually won the day. Johansen’s brutalist style was the reason why the building was ultimately such a critical success. But unfortunately, the brutalist design was also the main reason why the building’s form would not endure.

#### AND SO IT BEGINS...

The nearly ten-year journey of planning and building Goddard Library came to an end in the spring of 1969, and Clark revealed the building to the public. On May 19, 1969 the Clark community and several national figures, such as astronaut Buzz Aldrin and Senator Edward M. Kennedy, gathered for the dedication ceremony. The new Goddard Library received an impressive amount of attention from critics and the press. In 1966, it was one of twenty merit award winners for achievement in architecture presented jointly by the US Office of Education, the American Institute of Architects, and Educational Facili-





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ABOVE: FIG. 20  
Plaza entry on  
the east façade of  
Goddard Library,  
Michael J. Novia,  
photographer,  
ca. 1969, CUA.

ties Laboratories. In 1969, it was the November Building of the Month in *College and University Business* and one of the twelve “favorite” buildings chosen by a panel of Central Massachusetts Architects.<sup>16</sup> In the architectural world, the building was generally deemed a success because it was creative and innovative, while still performing the functions required of a library.

The building has an undeniably commanding presence (*fig. 18*). The building’s core is a three-story book stack, but the outer portion of each floor assumes various shapes and angles to accommodate other functions (*fig. 19*). In Johansen’s words, “The building itself expresses the process of assembly or attachment. One might describe this assembly as an accretion of spaces, enclosures or recesses serving the main organism.”<sup>17</sup> It is not every day when a library is referred to as an “organism.” To think of Goddard as an organism allows the viewer to see the building as more than a library. It is a unique, expanding, shifting arrangement of space. Depending on where the viewer is standing, the building can look different at almost any angle, revealing parts of itself that were not visible before.

In its design, the library referenced the burgeoning technology of the 1960s. Johansen likened the overall elevation of the building to “the rear... of a Xerox copier with the components and their connections rigged on a structural chassis and exposed.”<sup>18</sup> At first glance, the arrangement of space and material might appear chaotic, but in fact each element has a purpose, allowing

for cohesiveness. For example, the south side of the building features windows angled down, protecting the inside room from direct sunlight, which allowed for a softly lit microfilm room. In terms of providing the much needed space for students, faculty, and books, Goddard Library was a sufficient replacement for the Old Library. Time would tell if the brutalist design of the building would be well-suited for a university library.

It is fair to say there were mixed reactions among the first Clark University students to use Goddard. To quote one alumna, “[The Goddard Library] dwarfed any other campus building and really looked like a sea of concrete as it arose... It was neither easy to use or navigate. In fact it was the opposite.”<sup>19</sup> Alumnus Larry Hershoff had a similar experience, “For me, it was a building you navigated around, not through.”<sup>20</sup> Not all reactions were negative; in an article from the *Scarlet*, students were asked for their opinion about the library; “tremendous,” “quite nice,” “I like the colors of the chairs,” were some vaguely positive observations. The first generation of Clark students to use Goddard were not architectural critics, nor Clark administrators looking for national attention. The students of the late 1960s were young people with more important things on their minds than a new library. When asked about the general student response to the library, Hershoff replied, “I don’t think we were too impressed—we were all worried about getting drafted.”<sup>21</sup>



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ABOVE: FIG. 21  
Interior of  
Academic Commons,  
Rick Segal ’12,  
photographer, 2012.

#### THE GODDARD LIBRARY TRAVELS THROUGH TIME

As years passed, the Goddard Library became integrated into Clark campus life, but eventually revealed many substantial structural issues. In the annual reports of the library from late 1980s, librarians expressed dissatisfaction with the HVAC system and available space for storage. In September 1986, not even a full twenty years after the opening of Goddard, Clark University librarian Susan Baughman wrote, “Goddard worked well within the conceptual framework of the 1960s, but has adapted poorly to the introduction of additional staff, new services, programs and technologies.”<sup>22</sup> The various structural issues were exacerbated by the building’s unforgivingly cold, concrete atmosphere. The building was originally elevated, which created an open pedestrian plaza on its ground floor.<sup>23</sup> This space, with a concrete ramp leading into the library, was particularly underused by the campus as it was essentially an uninviting wind-tunnel (*fig. 20*). As Clark alum Donni Rodman explained, “The large open spaces underneath were wind tunnels from the beginning. Not an appealing spot to sit or meet outside.”<sup>24</sup>

It was not until the early 2000s that serious discussions of renovations took place. In the spring of 2004 the Goddard Library Task Force developed three overarching goals for renovations: first, to create a more “attractive” space and enhance ambience; second, to reduce temperature variance and enhance energy efficiency; and

third, to accommodate anticipated collection growth.<sup>25</sup> In addition, the task force believed there was a need for more open learning spaces that allowed students to gather in groups. They imagined this space to have a sense of informality, or a “living room” quality.<sup>26</sup>

When Clark decided on the changes to the library, Steven Foote from the architectural firm Perry Dean Rogers was hired. The centerpiece of the renovations was the creation of the informal, living space area the task force had envisioned. The Academic Commons (or AC, as it is more commonly called) was created by enclosing the plaza level of the library, which added 11,000 square feet to the building (*fig. 21*). The AC, and the rest of the renovations, are now deemed a huge success.<sup>27</sup> Referring to Goddard when it was first built in 1969, alumna Mary Ellen Krober wrote, “The Goddard Library moved the epicenter up toward its location without assuming the role of epicenter itself.”<sup>28</sup> By giving the community an inviting space to gather, the AC fulfills the original goal of Goddard as the centerpiece of an expanding campus. As a consequence, the Clark community can appreciate Goddard Library in a new way.

It is true that while the design of the original Goddard Library was cutting-edge, it did not prove to be fully functional. But the recent renovations transformed Goddard Library into a more appealing, functional building. Coincidentally, no one seemed to understand the effects time had on buildings more than Johansen himself. He once

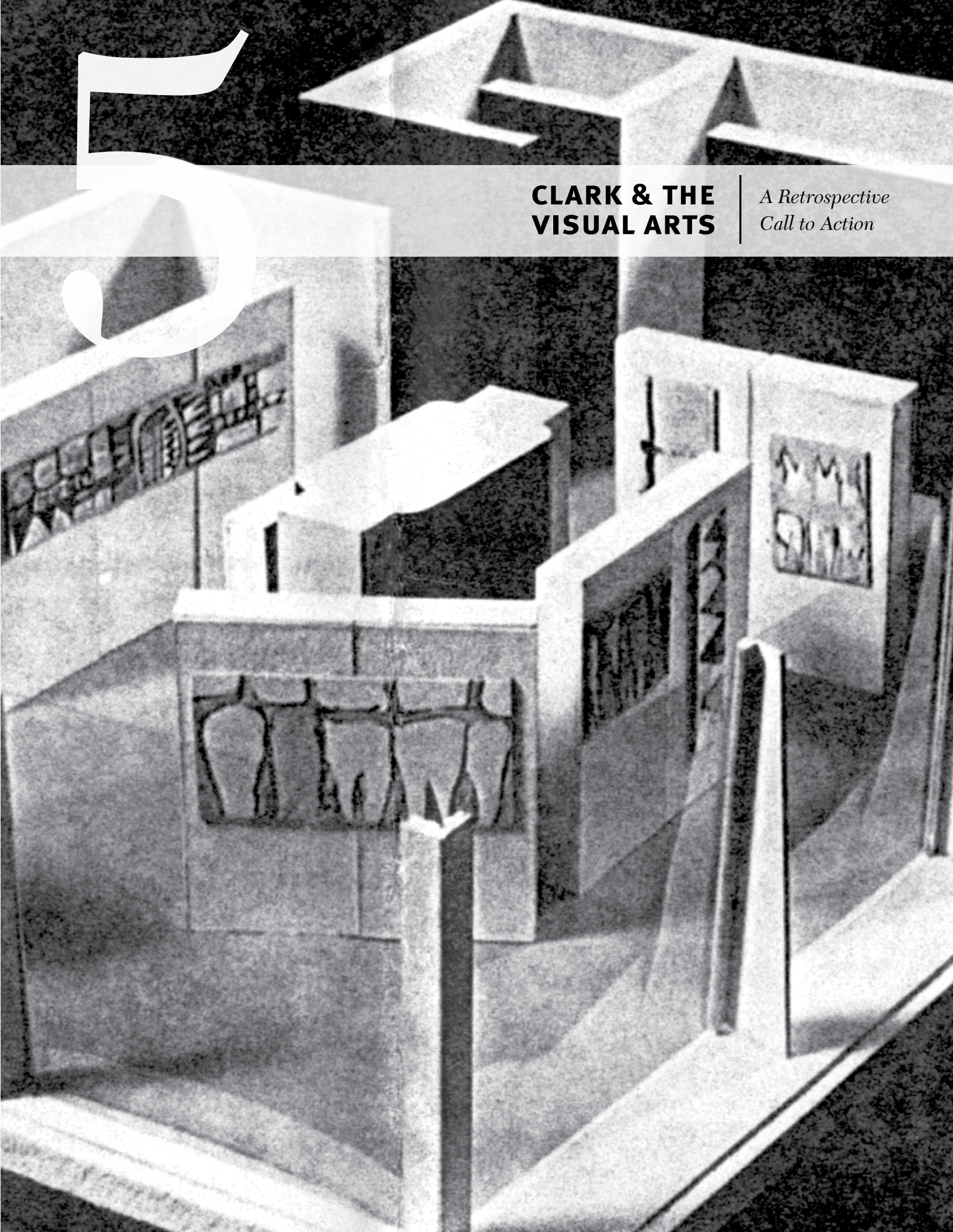


stated, “It should not be a matter of difficulty or embarrassment when an architect is asked to design a building which must expand, or asked to add to a building which is there; for the growth process should be a part of the design concept of the building, or of the city. Growth is a process for all, both for architect and layman alike to understand - to anticipate, and to delight in as an aspect of life.”<sup>29</sup> The building revealed its true potential after the renovations and it speaks to the strengths of the original building that it could change so seamlessly.

I think many would agree that the Robert Hutchings Goddard Library is ultimately a successful work of architecture. To attempt to explain Johansen’s design using only words is a pointless exercise as one needs to observe the building to understand it. As Johansen said, “The form is evolving and alive, not fully at rest.”<sup>30</sup> Just looking would not truly be giving this building the credit it deserves. I encourage everyone to walk around it, walk through it, get lost in it, see it at different times of day. The more familiar I become with the building, the more I learn to love it and the more comfortable I become with the things that I dislike about it. The Goddard Library could be considered a fickle friend, but it is a friend nonetheless.

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NOTES

1. Clark University Development Council, “Master Plan Study,” April 24, 1961, 1, Library Papers, D5-7, folder: Central Planning Committee Master Plan 1961, CUA.
2. Library Subcommittee, “Master Plan Study 1960,” 15, University Reports, S1-20, folder: Library Subcommittee Master Plan Study, 1960, CUA.
3. Clark University Development Council, “Master Plan Study [1958], Exhibits A, B, C and D,” B12, University Reports Papers, S1-20, folder: Master Plan Study [1958], CUA.
4. Library Subcommittee, “Master Plan Study 1960,” 20.
5. The Architects’ Collaborative, “Master Plan Study, March 30, 1962,” 1-2, University Reports, S1-20, folder: Master Plan Study 1962 TAC, CUA.
6. In the tradition of many New England institutions, Clark had previously built academic buildings in the Gothic revival style; see Harrington’s essay in this volume. In addition to building a new library in this Gothic style, the Physical Plant Subcommittee planned to tear down Jonas Clark in the future. For more information, see Clark University Development Council, “Master Plan Study, Physical Plant Subcommittee, Report of Studies and Recommendations, November 1, 1960,” 17, University Reports, S1-20, folder: Master Plan Study, 1960, Physical Plant Subcommittee, CUA.
7. Clark University Development Council, “Final Report of the Central Planning Committee, April 24, 1961,” 8, Library Papers, D5-7, folder: Central Planning Committee Master Plan 1961, CUA.
8. For a discussion of TAC’s other buildings on campus, see Greer’s essay in this volume.
9. “Library Planning Subcommittee minutes, May 20, 1963,” Alice C. Higgins Papers on Goddard Library, A11-2-1, folder: Library Planning Subcommittee minutes 1963, CUA.
10. “Library Planning Subcommittee minutes, September 26, 1963,” Alice C. Higgins Papers on Goddard Library, A11-2-1, folder: Library Planning Subcommittee minutes 1963, CUA.
11. Announcement of Dedication booklet, June 4th, 1964, in Vertical Files: Buildings: Goddard Library, CUA.
12. For example, by January 1967, the majority of fundraising for the library had come from aerospace and electronic corporations. Library Papers, D5-7, folder: Library Subcommittee, 1967-68, CUA.
13. Brutalism was a architectural style that originated in England and had a few followers in America, such as John M. Johansen and Paul Rudolph. It focused on the use of raw materials, mostly concrete, and the idea that the viewer could see how the building was made just by looking at it. Because of this, it is often thought of a cold or harsh style.
14. John M. Johansen, *John M. Johansen: A Life in the Continuum of Modern Architecture* (Italy: l’Arca Edizioni, 1995), 63.
15. Barron to Johansen, “A second look at the plans,” Dec. 16, 1964, Alice C. Higgins Papers on Goddard Library, A11-2-1, folder: John M. Johansen, CUA.
16. Letter from Arnold C. Bailey to President Howard B. Jefferson listing architectural awards given to Goddard Library, Oct. 26, 1970, in Vertical Files: Buildings: Goddard Library, CUA.
17. John M. Johansen, “Architect’s Statement,” *1966 Design Award Program*, in Vertical Files, Buildings: Goddard Library, CUA.
18. John M. Johansen, “John M. Johansen declares himself,” *Architectural Forum* 124, no.1 (Jan/Feb 1966): 66, in Vertical Files: Buildings: Goddard Library, CUA.
19. Email from Donni Rodman to author, Dec. 5, 2011.
20. Email from Larry Hershoff to author, Dec. 2, 2011.
21. Ibid.
22. Susan Baughman, “Five year plan,” Sept. 1986, Library Papers, D4-2-1, folder: Five year plan, Clark University Libraries 1986-1991, CUA.
23. One of the reasons Johansen designed the open plaza path was to honor the Mohawk trail, which was thought to pass directly through that location. John M. Johansen, interview with Kristina Wilson, July 2011.
24. Donni Rodman, Dec. 5, 2011.
25. Letter to faculty members explaining Goddard Library Task Force, Apr. 22, 2004, Library Papers, D4-2-1, folder: Goddard Library Task Force on Renovation, 2004, CUA.
26. Ibid.
27. Jim Collins, interview with ARTH 249, Nov. 2011.
28. Email from Mary Ellen Kruber to author, Dec. 5, 2011.
29. John M. Johansen, “Architecture: The Environmental Art,” speech given at Clark University on January 8, 1965, 9-10, in Vertical Files: Buildings: Goddard Library, CUA.
30. Johansen, “John M. Johansen declares himself,” 66.



CLARK & THE  
VISUAL ARTS

A Retrospective  
Call to Action



*Over the course of its history, Clark University has tended to be distinguished by its Geography and Psychology departments, and less frequently has been known for its visual arts program. As a result, buildings dedicated to the visual arts have been scattered across campus—pushed into the nooks, crannies, and deserted areas that were left behind by other departments. Although the program of visual arts has been marginalized, the struggle for locations that serve the needs of the program has, ironically, bred a strong and prolific culture of art-making at Clark.*

#### PAUL PUJIA '14

This essay focuses on the history of the visual arts on campus; while the visual arts have often shared spaces with the performing arts, this narrative focuses on the development of spaces used for studio art and art galleries. The history of the university's architecture dedicated to the visual arts is not clear-cut. It is convoluted at times, messy, and difficult to organize. Let this account remind us that, although the artistic culture on Clark's campus has come far since the founding of the university in 1887, it has been a struggle to establish a place for the visual arts within the campus. Through this history, we can celebrate and commemorate the resilient artistic ethos that has led to our current campus landscape.

#### THE LIBRARY BUILDING GALLERY

On January 14, 1904 Clark's first president, G. Stanley Hall, spoke to an audience in what might be called the university's first art gallery (*fig. 22*). The large room occupied space on the third floor of the new, state-of-the-art Gothic revival library (this building is now known as Jefferson Academic Center, and the art gallery room is now the lecture hall Jefferson 320). Hall addressed the crowd, discussing with pride the new building that would serve as a central structure to the campus and was symbolic of a "library age."<sup>1</sup> Notably, the gallery itself was not only a space for art, but was also used as a function hall. It displayed the "Jonas Clark Memorial Collection," a collection of art and books bequeathed by Jonas Clark featuring seventy-three full-sized paintings, sixteen minia-

ture paintings, and several small sculptures. In addition, Clark's collection of beautifully bound books was presented on shelves beneath the paintings.<sup>2</sup> However, the room also contained a platform suitable for elevating a speaker in front of a large group, and the room, which could seat 500 people, was frequently used for large gatherings.

As the space requirements for the library expanded in the ensuing years, the gallery was eventually closed.<sup>3</sup> Until the opening of the next gallery in the late 1970s, no known space existed on the campus where the visual arts were regularly displayed.<sup>4</sup>

#### THE LITTLE CENTER & 10 CHARLOTTE STREET

In 1976, Little Commons, a social center for the Fuller Quadrangle, was converted into the Little Center, an arts building that housed a theater, several art studios, and a darkroom for photography work.<sup>5</sup> A small space on the first floor was established as the university's first dedicated gallery. It presented five shows per year, four professional shows and one student show. Faculty ran the gallery with student assistance, providing experience to students in a gallery setting.<sup>6</sup>

During the late 1970s and early 1980s, Clark's studio art program offered painting studios at the Worcester Art Museum rather than on campus. In a 1986 article in the *Scarlet*, undergraduate reporter Laura Judge wrote about the problems of off-campus workspaces: "Students were required to commute at inconvenient times that interfered with class schedules, allowed to work only until



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ABOVE: FIG. 22  
*View of the Library  
Building Art Room  
and the Jonas Clark  
Memorial Collection,  
c.1904, CUA.*

5pm, carry cumbersome canvases on consortium vans, and were not permitted to leave canvases overnight at the museum."<sup>7</sup> There was clearly a need for on-campus studios, but such spaces were not readily available.

In an effort to capture more space for art studios, the Little Center Gallery was removed in the mid-1980s and a graphic design classroom took its place.<sup>8</sup> Consequently, Clark's campus was left without a gallery space. "The Little Center Gallery was a great contact with the art world and now we have nothing," criticized Lynne Adams, the head of the Art Students Organization at the time of the closing of the gallery.<sup>9</sup> As Clark continued to search for space to house its studio art program, a small building at 10 Charlotte Street was appropriated for space as studios in the late 1980s.<sup>10</sup> Clark had acquired the old, two-story house several years previously.<sup>11</sup> Don Krueger, the head of the Department of Visual and Performing Arts at the time, suggested using the space to accommodate senior painting studios. The second floor, where the senior studios were placed, had six to eight small rooms that were used as studios. Although the building was rundown, the seniors enjoyed having a space of their own; the other primary tenants in the building were the printing studios located on the first floor. After four years of use by the art department, the building was condemned for fire safety reasons in 1993.<sup>12</sup> The recycled apartments were no more, and the senior painting studios moved to the basement of Estabrook Hall, where they remain to this day.

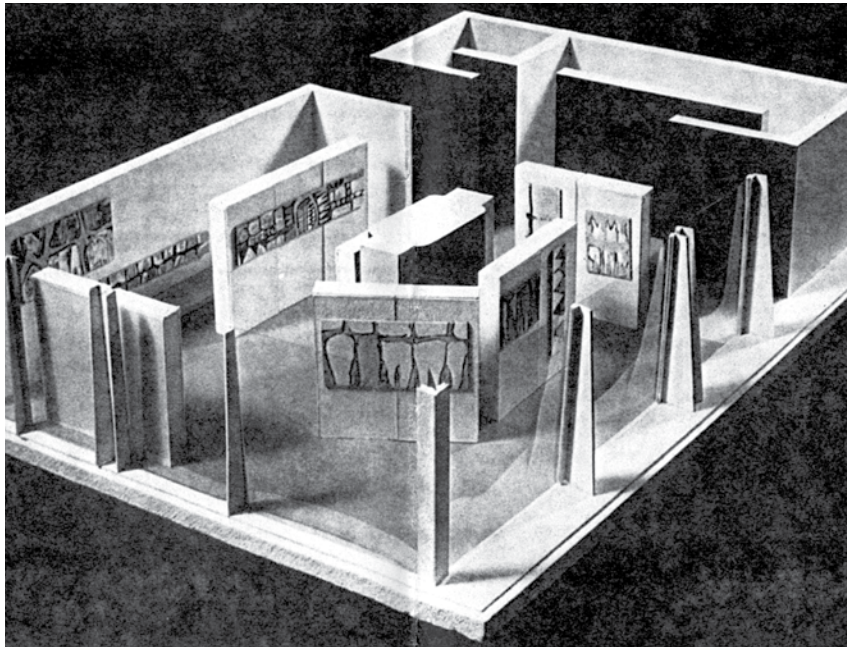
#### THE GODDARD ART GALLERY

In response to the closing of the Little Center Gallery, an art gallery was established in 1986 on the first floor of Goddard Library (*fig. 23*).<sup>13</sup> Before being converted into a gallery, the room had been an infrequently-used twenty-four-hour reading room. College Dean Douglas Astolfi described the reading room in 1986: "On ... average, all night long, only five to ten students [made] use of this space." Other reports mentioned that the room was often closed down around midnight. On September 14, 1986 the Student Council voted in favor of shifting control of the reading room to the art department.<sup>14</sup> The new space was well suited as a gallery. Professor Sarah Buie, who has designed exhibitions for museums across the country, ran the Goddard Gallery. She explains the advantages of the Goddard Gallery over the Little Center Gallery in this way: "The Goddard space was by far the better space. It was bigger. It was more interesting architecturally. It had higher ceilings. It was better located. It was far more successful and interesting. There's just really no comparison."<sup>15</sup>

The gallery was located at the geographic center of campus. This attracted an audience larger than that of the Little Center, bringing nationally and internationally significant artists to the heart of the university's campus. The space itself was well suited for gallery showings as it had two large glass walls that brought in natural sunlight. There was also a terrace outside where food could be served during openings. In 1987,

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PREVIOUS: FIG. 23  
*Model of the art  
gallery in Goddard  
Library, c.1986,  
CUA.*





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**TOP: FIG. 23**  
*Model of the art gallery in Goddard Library, c.1986, CUA.*

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**MIDDLE: FIG. 24**  
*Traina Center for the Arts, Edward Jacoby, photographer, courtesy Ellenzweig, 2002.*

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**BOTTOM: FIG. 25**  
*Downing Street School, c.1891, CUA.*

the centennial class gave a gift of \$10,000 to renovate the space.<sup>16</sup> With the money raised, the university installed a tile floor, created signage for the outside of the gallery, and completed other renovations that made the space more suitable as a gallery.<sup>17</sup> “We did everything at a very high level,” Professor Buie elaborates. The gallery showed photography exhibits, paintings, and group showings. It also exhibited one show per year that involved faculty and staff from Clark, as well as experimental shows that incorporated themes from the various departments at the university. It had adaptable walls that could be moved or turned on their sides to suit the needs of different displays.<sup>18</sup>

Ultimately, the gallery was successful in building connections across the university and legitimizing the visual arts program. With little funding and a large amount of volunteer work, the gallery became one of the most significant spaces devoted to the display of art in Clark’s history. It returned to its function as a reading room again in the mid-2000s, after the Traina Center opened.<sup>19</sup>

#### THE OLIN BUILDING AND THE TRAINA CENTER

As this history makes clear, until the creation of the Traina Center in 2002, the visual arts at Clark resided primarily in repurposed facilities that did not always suit their needs. “We were making do with what we had,” states Professor Rhys Townsend, the chair of the Department of Visual and Performing Arts from 2000 to 2003. “I always argued from the very beginning that if we had a consolidated center it would serve us well... we would be more visible and more of a presence on campus.”<sup>20</sup>

In the early 1990s, such a building was proposed. It would have served as a consolidated space for both the visual and the performing arts on campus, including theatre, music, studio arts, and art history. Among other features, the building would have contained a humidity- and security-controlled gallery space. Several architects, including Mack Scogin, Centerbrook, and Billie Tsein Todd Williams, submitted proposals for the building.<sup>21</sup> Clark applied for a grant from the Olin foundation to fund the construction, but was ultimately unsuccessful, and plans for the building did not proceed.<sup>22</sup> Despite this frustration, the university was now aware of the need for a significant architectural home for the arts, and this ultimately provided the impetus to develop the Traina Center.

The Traina Center for the Arts is Clark’s most recent arts building (*fig. 24*). It has had a greater effect on both the visual and the performing arts than any other building in the university’s history, successfully consolidating many studios and classrooms, as well as providing a gallery space for exhibitions and a music recital hall. Before its transformation into the Traina Center, the building was the Downing Street School, a Romanesque revival structure built in 1891 that served as an elementary school for the city (*fig. 25*).<sup>23</sup> Clark University purchased the Downing Street School in 1994, and in 1995, the Board of Trustees designated the building a future “visual and performing arts center.”<sup>24</sup>

The Traina Center’s retrofitted facilities serve the many needs of the various arts programs that utilize it. Its remodeling was designed by Michael Lauber of the architectural firm Ellenzweig.<sup>25</sup> The basement of the Traina Center includes a darkroom, a digital photography studio, printing studios, and a critique area. The ground floor contains classrooms—used by arts programs as well as other departments in the university—and a painting studio. The majority of the space on the ground floor is a dedicated art gallery, the Jacob and Alida Hoven Schiltkamp Gallery. The Schiltkamp Gallery helps to marry the classroom activities of the Traina Center with art exhibits and student shows.<sup>26</sup> Foot traffic through the gallery is high, as one must walk through the gallery to reach most areas of the Traina Center. It promotes an active, constantly engaged community. “[The Traina Center] is not just an empty classroom building,” notes Professor Townsend. “The gallery adds a sense that things are always happening... of vivaciousness.”<sup>27</sup>

The second floor contains an extension of the downstairs gallery as well as a lounge that can be enjoyed by students and faculty. The second floor also features a media resource library that supports all of the programs within the Department of Visual and Performing Arts. The third floor is made up of faculty offices, a seminar room, as well as the Fuller Multimedia Center, providing computers and software for those studying film, graphic design, and music.

When the Downing Street School was converted into the Traina Center, the university built an additional wing to house the Jennie and Anthony Razzo Hall. Razzo Hall is a recital hall that seats nearly two hundred people and is used



for professional and student musical performances, lectures, speeches, and film screenings. Razzo’s interior is beautifully modern, with geometric wood paneling and walls that cascade light towards the stage. The hall’s acoustics are rich, even, and clear. The Melville lobby joins Razzo Hall to the old Downing Street School building in the form of a large, modern, steel-and-glass atrium outfitted with comfortable metal tables and chairs.

Although the Traina Center has been a great success for Clark’s Department of Visual and Performing Arts, some drawbacks to the facility do exist. The Schiltkamp Gallery is not only an art gallery, but is also an entryway serving as a path to other areas of the building. This both benefits the gallery and prevents it from truly existing as a space dedicated to displaying art. Professor Buie explains, “One thing that’s an advantage... is that you’re constantly engaged with the work when you use the building. It’s like having your own personal museum that’s in your living room... but you can’t really establish the kind of experience of art that you can in a controlled space in which you’re creating an unfolding involvement with the ideas and with the work.”<sup>28</sup> Other aspects of the Traina Center represent compromises, too. As Professor Townsend comments, “[The Traina Center] still is a case of making do with something that is less than ideal.”<sup>29</sup> The building cannot accommodate all of the studios required for the art curriculum, so a sculpture studio is located in the space that housed the Little Center Gallery, and the senior painting studios remain in the basement of Estabrook. Perhaps the Traina Center’s greatest limitation is its geographic location in relation to the rest of the university. Because it is one half-block from the main section of campus, and not on a path to other Clark buildings, it runs the risk of being disengaged from other activities at the school.

Although the Traina Center has constraints that are inherent in its retrofitting, it is important to acknowledge the thriving arts culture that the building has enabled. Clark’s visual arts program has reached its apex, with several major exhibitions each academic year and countless student shows that fill the gallery spaces of the Traina Center. Likewise, musical performances of all aesthetic stripes fill Razzo Hall. The Traina Center for the Arts has proved itself to be a wonderfully functional space.

FORWARD / A CALL TO ACTION

The visual arts at Clark have occupied a range of creative but not always ideal spaces. They endured the cramped corners of the Little Center; the rickety studios of 10 Charlotte St.; and the windy ground floor of the Goddard Library. However, what emerges from this history is a sense of Clark’s strong artistic culture. The thriving community that today occupies the Traina Center is the legacy of our predecessors’ artistic enthusiasm. Let this culture endure—let this story inspire the continual growth of Clark’s creative culture.

NOTES

1. “Proceedings and Addresses at the Public Opening of the Library Building of Clark University, Jan. 14, 1904,” 46, collected in *Publications of the Clark University Library*, vol. 1, 1903-1905 (Worcester, Mass.: Clark University Press), CUA. For further discussion of the Library structure, see Harrington’s essay in this volume.
2. These books can be seen today in the rare books room of the Clark University Archives in Goddard Library.
3. The precise date of its closing has not yet been determined. The topic of how the library ultimately used this space merits further study.
4. This topic merits further study. Many events in Loring Holmes Dodd’s “Fine Arts Course” were held in Atwood Hall, but these were not presentations of visual art. See William A. Koelsch, *Clark University, 1887-1987: A Narrative History* (Worcester, Mass.: Clark University Press, 1987), 154.
5. For a discussion of Little Commons, see Greer’s essay in this volume.
6. Sarah Buie, interview with Kristina Wilson and Paul Puiia, Nov. 2011.
7. Laura Judge, “Art Dilemma Not a Pretty Picture,” *Scarlet*, Sept. 18, 1986, 2.
8. Sarah Buie, interview with Paul Puiia, Dec. 2011.
9. Judge, 2.
10. Richard E. Deal, “Clark Campus Map: 1988,” in Vertical Files: Buildings: Maps Clark Campus 1889-1993, CUA.
11. Jim Collins, Interview with ARTH 249, Nov. 2011; Deal, “Clark Campus Map: 1988.” In general, information on the 10 Charlotte St. Building is limited, and its place in the university as an example of neighborhood stewardship merits further research.
12. Richard E. Deal, “Clark Campus Map: 1993,” in Vertical Files: Buildings: Maps Clark Campus 1889-1993, CUA.
13. Judge, 2.
14. Ibid.
15. Buie, interview, Nov. 2011.
16. Judge, 2.
17. Ibid.
18. Buie, interview, Nov. 2011.
19. Buie spoke about the value of the gallery to the campus: “Even though I never felt that it was fully as appreciated as it should have been for what it was doing and what it was offering, because I think that Clark has always had problems in that regard, of fully appreciating the arts and fully owning them... We’ve always been somewhat marginal but I think it was better when we were in the middle of campus in terms of our... connectedness to people.” Buie, interview, Nov. 2011.
20. Rhys Townsend, interview with Paul Puiia, Nov. 2011.
21. Buie, interview, Nov. 2011.
22. Jim Collins, interview with Kristina Wilson, Oct., 2011. More information on the Olin foundation can be found at their website: [http://www.olin.edu/about\\_olin/olin\\_foundation.aspx](http://www.olin.edu/about_olin/olin_foundation.aspx)
23. The architect was William Forbush. It served as a grammar school from its construction until it was shut down over fifty years later due to student overflow. See Elliot Knowlton, ed. *Worcester’s Best* (Worcester, Mass.: Preservation Worcester, 1984), 57; and *Report of the Survey of the Facilities of the Public Schools of Worcester, Massachusetts* (New York: Teachers’ College, 1949), 151, both in Vertical Files: Buildings: Downing Street Schoolhouse, CUA.
24. “Board of Trustee’s Minutes, May 7, 1994,” Board of Trustees Papers, A1-16, folder: 1994, May 6-7, BoT Minutes, CUA; “Board of Trustee’s Minutes, April 18, 1995,” Board of Trustees Papers, A1-16, folder: 1995 March 3-4 BoT Minutes, CUA.
25. Townsend, interview, Nov. 2011.
26. In addition to the Schiltkamp Gallery, there are currently two other spaces on campus for art exhibits: the Higgins School of Humanities Gallery and the Siff exhibition space at the Strassler Center for Holocaust and Genocide Studies.
27. Ibid.
28. Buie, interview, Nov. 2011.
29. Townsend, interview, Nov. 2011.



FROM STATIC  
TO DYNAMIC

*The Evolution of the Science  
Buildings at Clark University*



*From the founding of Clark University until the present day, the sciences have had a strong influence academically as well as aesthetically on campus. In 1887, the university opened its doors as a graduate institution with programs in five departments: Math, Physics, Chemistry, Biology, and Psychology. It was “unique in its day in devoting virtually all of its institutional resources and energies to the advancement of pure science.”<sup>1</sup>*

BRIDGETTE  
FARRELL '11

Despite the sciences' commitment to advancing new theories to gain a greater understanding of the universe, the science buildings at Clark University did not initially reflect the cutting-edge nature of the field. Instead the architectural history of the science buildings reveals a shift from, on the one hand, static structures that merely housed innovation to, on the other hand, dynamic buildings that expressed innovation through external architectural form.

The sciences at Clark have been housed in four buildings; the Chemistry Building (1889), Jeppson Laboratory (1959), the Sackler Science Center (1985), and the Lasry Bioscience Center (2002). The first two science buildings represent static utilitarian structures. The Chemistry Building was designed to meet the functional need of providing laboratory space on campus and made little architectural impact, and Jeppson Laboratory was conceptualized as a modern building but its final design fell short. The Sackler Science Center and the Lasry Bioscience Center, by contrast, meet the functional demands of a science building while at the same time communicate innovation through their design.

#### CHEMISTRY BUILDING

The Chemistry Building is the second oldest building on campus, constructed in 1889, shortly after the opening of the Main Building (today called Jonas Clark Hall).<sup>2</sup> Built as a supplemental structure, it was about half the size of the Main Building.<sup>3</sup> It was designed as a space in which chemical experiments could be conducted without any risk of damage to the Main Building should an accident occur. Its placement conveys its secondary status. It stands to the left of the Main Building and the entrance is oriented to the side of the Main Building rather than facing Main Street.

The lack of an architect associated with the building also indicates that it was an auxiliary structure, built with little concern for architectural expression. Jonas Clark was probably responsible for the design. Clark had employed Stephen C. Earle, an architect from Worcester, to design the Main Building on campus. However, there is considerable debate about Earle's involvement and some sources argue that Clark was the architect with little help from Earle. The first president of the university, G. Stanley Hall, suggested that the Chemistry Building was “still more Mr. Clark's ideas” than the Main Building.<sup>4</sup> He claimed the building was “constructed mainly by himself [Jonas Clark] as a synthesis of many plans of such buildings which I had sent him from Europe.”<sup>5</sup> Therefore, the Chemistry Building is best analyzed as the product of a man with no formal architectural training.

From the exterior, the Chemistry Building appears segmented, disjointed, and makes little visual impact (fig. 26). The rooflines of the red brick structure delineate three parts of the building: the three-story central block, the four-story block, and the two-story block.<sup>6</sup> The central block contains the entrance, faces the Main Building, and runs parallel to Maywood Street. The four-story block frames the edge of the building on the Main Street side and the two-story block runs perpendicular to the three-story central block, parallel to Woodland Street.<sup>7</sup>

The interior layout of the building helps to explain the seemingly careless exterior appearance. The form of the building follows the function of the laboratories it housed. The three-story central block contained offices and small technical spaces such as the crystallography room. The four-story block, which was separated from



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TOP: FIG. 26  
Chemistry Building  
during construction,  
1889, CUA.

—  
BOTTOM: FIG. 27  
Proposed renovation  
to Chemistry  
Building, 1955, CUA.

the central block by a stairwell, accommodated a lecture hall and a large chemical laboratory on the fourth floor. The two-story block was similarly composed of laboratory space.<sup>8</sup> While the exterior was confusing, the interior layout was simplistic. The building had two hallways that form a T; the first ran from the main entrance parallel to Woodland Street and the second hallway ran parallel to Maywood Street. The hallways were central and lined on each side with rooms. The risk of damage from experiments was decreased by sequestering the potentially dangerous laboratories at the end of each hallway, in the second and third blocks, away from the central block. The use of brick throughout was a preventative measure. The outer walls were two feet thick and the walls dividing the interior spaces were about fourteen inches thick, rendering the Chemistry Building a “nearly fire-proof” structure.<sup>9</sup>

Although the building had some architectural detail, such as the decorative brick near the roof and above the windows, it was more utilitarian and had less architectural ornament than the Main Building. In the words of Hall, “[The Chemistry Building] was designed for use and made no architectural pretensions.”<sup>10</sup>

#### JEPPSON LABORATORY

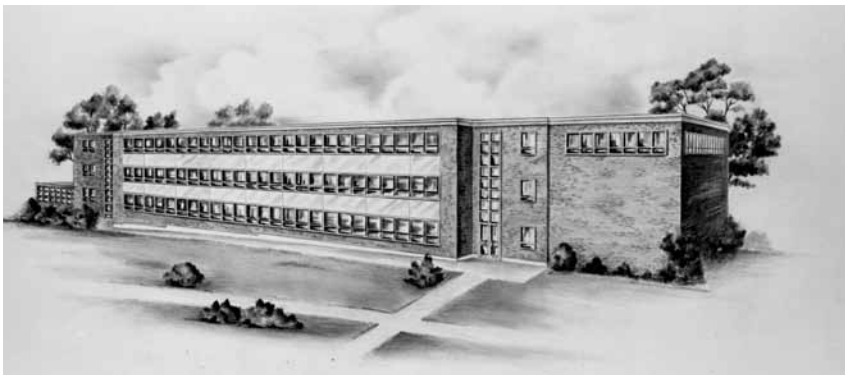
Nearly seventy years passed between the construction of the Chemistry Building and the

next science structure, Jeppson Laboratory in 1958-59.<sup>11</sup> Over those years, the campus had grown with a collection of predominantly Gothic revival buildings.<sup>12</sup> The character of the university had undergone some changes as well. After the death of Jonas Clark, the undergraduate college was opened in 1902. The aftermath of World War II saw an increased emphasis on undergraduate education, as a great number of students used the GI Bill to finance their educations. This new focus on the undergraduate experience was reflected in the 1950s building campaign that included not only the Jefferson Hall student center and the Bullock and Wright Hall dormitories, but also Jeppson Laboratory.

During the seventy year period between the design and construction of the first and second science buildings, the reputation of sciences at the university had fluctuated. The chemistry program, for example, was suspended in 1895 and the laboratories closed. World War I revived the sciences on campus in the form of ballistics research, but when the war ended, the program declined.<sup>13</sup> However, in the 1950s the university developed a Science Expansion Program to capitalize on renewed interest in strengthening and enlarging the sciences. Under President Howard B. Jefferson, “Clark had . . . brilliant researchers and teachers in chemistry whose work attracted both research grants and talented graduate students and post-doctoral fellows.”<sup>14</sup> It was at this time that the need for a new science building for the Chemistry Department became apparent. Clark's Science Expansion program put the university ahead of the curve in higher education, as it would be two more years before Sputnik inspired other universities to invest more resources in the sciences.<sup>15</sup>

In 1955 a donation from the George I. Alden Trust for the purpose of improving the science facilities on campus made the construction of a new building possible.<sup>16</sup> The money donated was to be matched in university fundraising and was originally intended to renovate the Chemistry Building.<sup>17</sup> A drawing depicting the first scheme for the new structure shows that the old Chemistry Building would have been updated by adding a fourth floor and relocating the entrance to a more prominent position (fig. 27). In addition, the building would have been stripped of its little ornamentation; the brickwork near the roof would be lost to a fourth story and the curved windows





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**TOP: FIG. 28**  
*Architect's proposal for Chemistry Building, C. Howard, artist, 1955, CUA.*

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**BOTTOM: FIG. 29**  
*Jeppson Laboratory, Cram and Ferguson, G. Adolph Johnson, associated architects, 1956, CUA.*

replaced with rectilinear ones. However, after some investigation President Jefferson announced that a new, modern chemistry building would be erected instead, as the renovations “did not meet Clark’s present needs, and certainly could not meet those of the future.”<sup>18</sup>

President Jefferson’s announcement was accompanied by an architectural rendering for the new building, a second scheme, published in the *Scarlet* as well as in a fundraising booklet called “Scientists for Tomorrow” (*fig. 28*). The new building was to be placed between the Main Building and the Chemistry Building with its entrance facing Main Street. Unhindered by the constraints of renovating a nineteenth-century building, the new design incorporated modern design and a vision of the future. The drawing depicts a long, three-story brick building. The form is simple. Three continuous, horizontal ribbons of windows span the length of the building and are separated by two bands of industrial material, possibly chrome or stucco.<sup>19</sup> The design is streamlined and futuristic, underscoring the connection between innovation and the scientist—an idea also expressed in the “Scientists for Tomorrow” booklet.<sup>20</sup>

Unfortunately, the second scheme that was used to raise money for the new science building was not the structure eventually built. A third scheme from the architects G. Adolph Johnson and Cram and Ferguson most closely resembles

the final built structure (*fig. 29*).<sup>21</sup> The drawing depicts a simple, three-story, rectilinear, brick building. While the third scheme is overall similar to the second scheme, it lacks the same strong horizontality. Rather than continuous ribbons of windows stretching the length of the building, windows are placed at regular intervals and interspersed by brick. In addition, the two bands of industrial material that separate the ribbons are missing. Overall the façade of the third scheme lacks the unity of the second scheme.<sup>22</sup>

Without the sleek, modern aesthetic of the second scheme, the resulting structure more closely resembles the utilitarian functionality of the old Chemistry Building. In fact, Jeppson Laboratory looks like a simplified version of the Chemistry Building. Both buildings are brick, with poorly emphasized, off-center entrances. Neither has architectural details that draw the eye or elements that create movement. They are static structures with little visual impact.

Their motionless exteriors are mimicked by similarly passive interiors. The entrance of Jeppson Laboratories opens to a lobby that contains a staircase to the upper floors. To the right of the lobby, near the Main Building, is a two-story lecture hall and to the left is a central corridor, lined on both sides by offices, labs, and classrooms. The singular hallway of Jeppson and the two hallways of the Chemistry Building offer little excitement or diversity in movement. The Chemistry Building and Jeppson Laboratories reflect their functions, providing adequate space and accommodations for the sciences, but do not translate those functions into a stimulating architectural or aesthetic vocabulary.

**SACKLER SCIENCE CENTER**

By the early 1980s, Jeppson Laboratory was too small to serve the growing student body and the need again arose for a new science facility on campus. The science departments were suffering from lack of space, inadequate resources, and diminished reputation as their academic needs had been largely ignored since the completion of Jeppson.<sup>23</sup> The student body had more than doubled in size from 1959 and more than half of all students on campus were enrolled in lab courses; however, the lab facilities and equipment on campus were substandard compared to the high schools the students had graduated from.<sup>24</sup> The university needed to update its existing build-

ings and build new ones to attract students and maintain relevancy in the sciences.

The Sackler Science Center was designed to integrate the sciences into one central facility that could be shared by the departments of Chemistry, Biology, and Physics. A building connecting the existing and new structures would allow for interdisciplinary work, shared resources, and more space to satisfy the needs of the science departments.<sup>25</sup> The university hired Payette Associates to design such a structure. The architects wanted the building to create a strong, unified sense of identity for the sciences and also to “create a memorable sense of place on the campus.”<sup>26</sup> They also sought to divide “the large amorphous space that had comprised the front campus” into two smaller, well defined quadrangles.<sup>27</sup>

The Sackler Science Center is an L-shaped structure: the first part is a glass and concrete façade that faces Main Street and the second part is a red brick wing placed perpendicular to the façade, extending towards Main Street (this wing originally connected directly to the old Jefferson Hall, and now connects to the Higgins University Center) (*fig. 30, see page 4*).<sup>28</sup> The façade is composed of three floors of glass, separated by horizontal bands of concrete. The upper floors connect to the old Chemistry Building, but the ground floor does not, creating a walkway underneath. Viewed from the central green, Sackler continues the brick wall of Jeppson, with a small glass atrium separating the two structures, and forms a façade that is harmonious with the red brick of the surrounding structures.

The façade of Jeppson that faced Main Street was covered over as part of the Sackler construction, and the size of the interior was nearly doubled.<sup>29</sup> In addition, the hallways of the older buildings were altered slightly so that they could connect to one another. They now form a loop passing through the three structures, providing easy access to every part of the complex and creating more movement than the static, dead-end hallways of the old Chemistry Building and Jeppson Laboratory.

The Sackler Science Center is more than a functional addition to the university’s science infrastructure; it expresses the innovation and dynamic nature of the sciences through its architecture and layout. The use of glass and concrete depart from the traditional red brick of campus, emphasizing its newness. The horizontality of the

glass and concrete façade creates movement of the eye, while making visible the movement of people in the hallway. The Sackler Science Center embodies the dynamic nature of sciences as departments collaborate, sparking new ideas that lead to discovery and innovation.

**LASRY BIOSCIENCE CENTER**

The Sackler Science Center successfully integrated departments, created useful space, and conveyed the dynamic nature of the sciences. As the sciences continued to change and grow at Clark, the Biology Department required more space suitable to its needs. Biology had some space in the old Chemistry Building and its faculty was dispersed throughout the Sackler complex. There was no sense of community within the department, the spaces shared with other departments were crowded, and the facilities were inadequate. In the late 1990s, the university reevaluated Biology’s doctoral program and decided to increase its size. The older facilities would be insufficient to achieve this goal.<sup>30</sup>

The Clark faculty and administration worked closely with the architects Tsoi/Kobus Associates of Cambridge to develop a design that would meet varied needs. At the department level the new building would house the Biology Department, and provide the space lacking in the old science buildings while allowing for the program’s expansion.<sup>31</sup> At the university level, the building would serve to recruit more students to the sciences, encouraging a greater balance with social science majors at the undergraduate level.<sup>32</sup>

As part of the planning process, the university debated whether to build an addition to the old science complex or construct a new free-standing structure across Maywood Street. An addition would keep the sciences integrated but would provide little opportunity for expansion in the future. A science building across Maywood Street would allow for more space and flexibility for future expansion but would be more costly.<sup>33</sup> The final decision was made by President John Bassett, who stated, “We must . . . elevate our facilities in the sciences . . . there is no question in my mind as I look at some of our facilities that without significant upgrading of those we will not be able to compete for many of the students we might want in the twenty first century.”<sup>34</sup> A new building would appropriately “reflect Clark’s outstanding reputation in the sciences.”<sup>35</sup>



Built in 2002, Lasry Center for Bioscience is a squat, dense three-story brick building (fig. 31, see page 43). The building is grounded by horizontal elements. The façade facing Maywood Street has horizontal bands of windows that alternate between bands of zinc panels. The entrance is flush with the ground and emphasized by a broad, flat awning. Like in Sackler, the horizontal windows create a sense of movement. By surrounding the horizontal elements in brick, Lasry conveys strength and monumentality. The building is only three stories but seems larger because the utilities are housed on top of the building instead of in a basement. In this way, Lasry seems to mimic a common defense mechanisms of primates: The building is like a monkey that puffs out its chest and holds its body in a way that makes it look larger than it is.<sup>36</sup>

Inside, Lasry is indeed smaller than it appears from the outside. The interior layout is shaped like an isosceles triangle with the staircase at the Main Street end forming the top, the front and back forming the two equal sides, and the side that runs parallel to Woodland Street forming the base. The interior of Lasry echoes the dynamic layout of the Sackler Science Center. The entrance of Lasry leads to a large, three-story atrium that creates a sense of openness and transparency. Hallways surround the atrium, forming dynamic passageways in which movement can be seen across a floor and from other floors. With the inclusion of the atrium, useable space is lost and the building seems to celebrate aesthetics over functionality. However, the atrium provides a feeling of community by opening up to each floor and expresses excitement through the dynamic nature of the space.

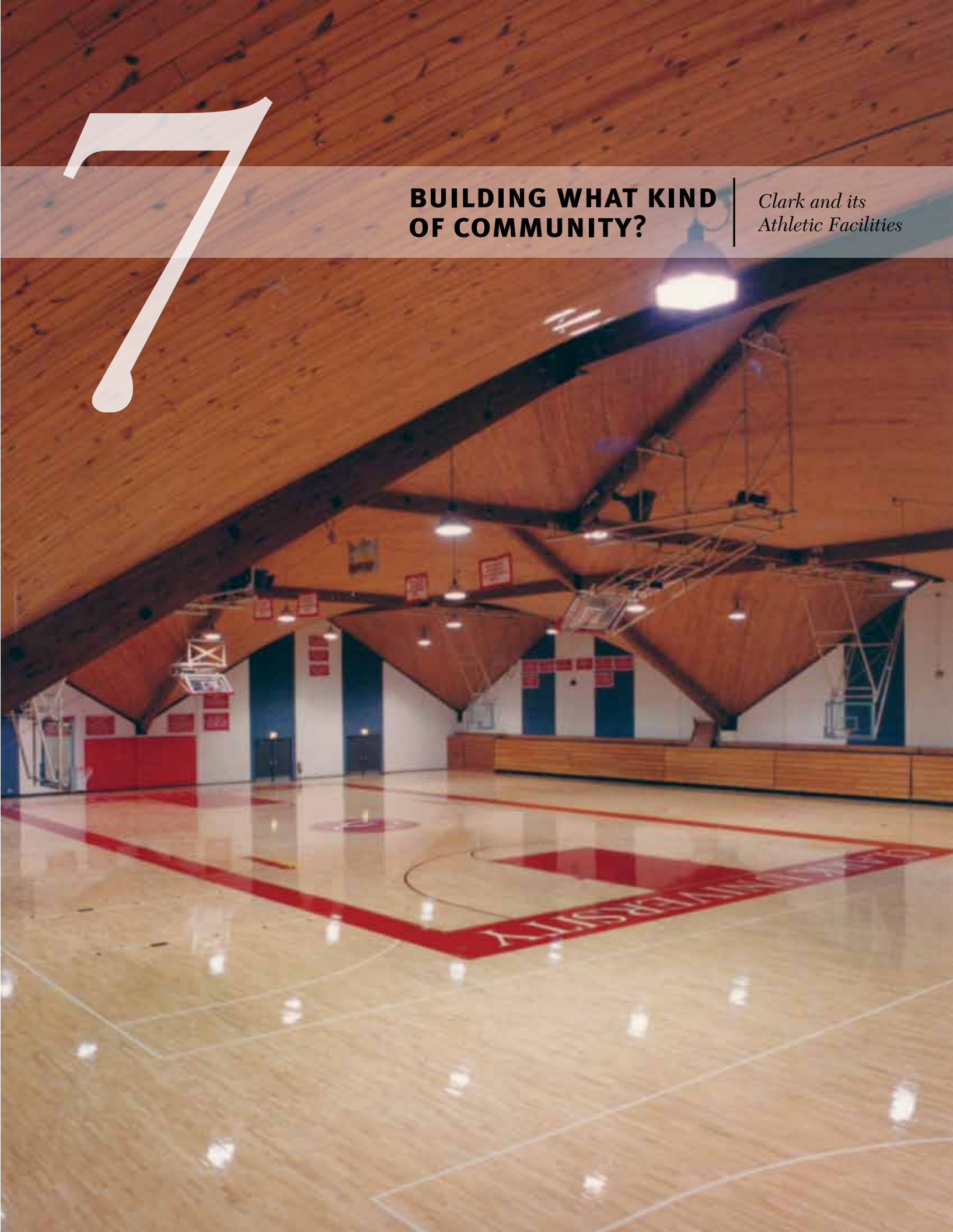
CONCLUSION

In 1914, Robert H. Goddard, the father of modern rocketry, began his teaching career at Clark University. It was at Clark, in the basement of the Chemistry Building, that Goddard carried out his early experiments in rocketry, laying the foundation for space travel.<sup>37</sup> The nondescript brick building gave no indication to the world of the groundbreaking research within. The architecture of the science buildings on Clark’s campus have progressed from the functional utilitarian Chemistry Building to express and celebrate the innovations that occur within the buildings. Some designs considered for Jeppson Laboratory captured the innovative qualities of the sciences;

however, the final building was very similar to its functional predecessor and failed to communicate the newness and forward thinking of the 1950s. Not until 1985, when the Sackler Science Center was built, did Clark’s science buildings shift from pragmatic architecture to expressive structures. Sackler and the Lasry Center for Bioscience convey the innovation of the work within through dynamic architecture. They express the innovation, energy, and fluidity of scientific discovery.

NOTES

1. William A. Koelsch, “Science at Clark: The View from the Vaults,” 11, University Year Papers, R7-1, folder: Sackler Science Center, CUA.
2. In this essay, I will use the contemporary term Main Building to avoid confusion of Jonas Clark, the man, with Jonas Clark Hall, the building. For an extensive discussion of the Main Building, see Garcia’s essay in this volume.
3. “Clark University Physical Plant Planning: 1984 and Beyond,” 30, courtesy Jim Collins, Executive Vice President.
4. “History of Clark University,” typed ms by Amy Tanner, 1908, 30, G. Stanley Hall Papers, B1-2-3, folder: History of Clark University by Amy Tanner, CUA.
5. “Dictated by Mr. Hall, Feb. 1908,” 5, G. Stanley Hall Papers, B1-2-3, folder: Hall’s History of Clark University, 1908-1909, CUA.
6. The two-story block cannot be seen in fig. 26.
7. “Register and Second Official Announcement, Clark University,” Worcester, Mass., May 1890, 89. This page of the pamphlet is pasted into page 35 of “History of Clark University,” typed ms by Amy Tanner, 1908, CUA.
8. “Register and Third Official Announcement, Clark University,” Worcester, Mass., April 1891, 78-80, CUA.
9. “Register and Second Official Announcement, Clark University,” 89.
10. “Dictated by Mr. Hall, Feb. 1908,” 5.
11. Jeppson Laboratory was named after the president of the Board of Trustees at the time, John Jeppson II. Although he made no monetary donation for the construction of the Laboratory, he was instrumental in transforming the university, taking over leadership from a stagnant Board of Trustees.
12. See Harrington’s essay in this volume.
13. Koelsch, “Science at Clark,” 21-22.
14. Ibid., 28.
15. Ibid.
16. *Trustee Minutes*, vol. 7 (Jan. 28, 1955-Sept. 28, 1962), April 29, 1955, CUA.
17. “Finances Key to Clark’s Future,” *Scarlet*, Apr. 29, 1955. The final cost of Jeppson Laboratory was \$112,000 for architectural fees and construction costs, with furnishings costing an additional \$113,000. “Clark to Double in Size as Loan Aids Development,” *Scarlet*, Sept. 19, 1958.
18. “Modern Chemistry Building to be Erected at Clark,” *Scarlet*, Oct. 28, 1955.
19. Because the Scheme 2 was never constructed it is impossible to determine for certain what was the material between the windows. I hypothesize that the material is chrome or plaster stucco because of their popularity during the 1950s and the reflective surface quality conveyed in the drawing.
20. “Scientists for Tomorrow,” Clark University, Worcester, Mass., c. 1958, Development Office Papers, 11-1-1, folder: Scientists for Tomorrow, CUA.
21. Further information is required regarding the decision to build the third scheme over the second scheme. The latter had been reported as the approved design in the *Scarlet*.
22. In the actual building, all three floors were brick with a much smaller concrete foundation.
23. “New Science Facility,” 1, Business Office Papers, G1-4-3, folder: Sackler Science Center 1, CUA. The lack of space had become such a problem for the sciences that the Biology Department was utilizing a triple-decker at the edge of campus to house some of its graduate work, referred to as “Potter Labs.”
24. Ibid., 2.
25. “Clark University Science Facility: Project Goals,” c. May 4, 1982, Business Office Papers, G1-4-3, folder: Sackler Science Center 1, CUA.
26. Ibid.
27. “President’s Report, 1982-83,” 2, University Year Papers, R7-1, folder: Sackler Science Center, CUA.
28. For a discussion of the location of the Higgins University Center, see Packard-Winkler’s essay in this volume.
29. Sackler’s glass and concrete façade formed a new front and used the existing space of Jeppson as the back wall to form a structure in which the front half was Sackler and the back half Jeppson.
30. Susan Foster and Deb Robertson, interview with Bridgette Farrell, Nov. 2011.
31. Biology is currently the largest of the science departments.
32. Fred Greenaway, interview with Bridgette Farrell, Nov. 2011.
33. Both interviews—with Fred Greenaway, and Susan Foster and Deb Robertson—shared insights on this debate, Nov. 2011.
34. Fred Greenaway, “NIH Extramural Research Facilities Construction Grant Application,” Jan. 24, 2003, 10, courtesy Fred Greenaway.
35. “Taking Science Forward,” <http://www.clarku.edu/departments/biology/research/facilities.cfm>, accessed Sept. 15, 2011. See also Vertical File: Lasry Bioscience Center, CUA.
36. Foster and Robertson interview, Nov. 2011.
37. William A. Koelsch, *Clark University 1887-1987: A Narrative History* (Worcester: Clark University Press, 1987), 67.





*Clark University's main objectives have always been research and teaching. However, from its earliest days, the role of athletics on campus has been shaped by administrators and students. Over the course of its history, athletics have assumed a variety of roles for our campus, but have always been built on the issue of creating community.*

**CHANTHA SON '13  
& KRISTINA WILSON**

Early in our history, athletics were a way of building community within the school, and over the course of the twentieth and early twenty-first century, athletics have been used to strengthen our ties both with the Main South community and with a community of surrounding New England colleges and small universities. These changing roles can be seen in the architectural progression of athletic facilities on the campus.

The first gymnasium, in the basement of Jonas Clark Hall, was a space for intramural sports and general recreation. The Alumni Gymnasium, opened in 1937, brought the university community together under one grand, Gothic revival roof on the far corner of the main campus. Today, the current location of the gymnasium is near the center of campus beside the Robert H. Goddard Library. Our Kneller Athletic Center continues to build campus community by offering a larger facility for sports, but has also allowed the university to transition to more competitive athletics, engaging a group of peer institutions through various collegiate teams. Clark has always encouraged the Worcester community to use its athletic facilities, and today, the development of new athletic fields in conjunction with the Boys and Girls Club in the Kilby, Gardner, Hammond Neighborhood Redevelopment District demonstrates a sustained commitment to the neighborhood. The work of numerous boards, administrators, faculty, and students has determined where these facilities have been placed on our campus and in our neighborhood and what role they play for the university. This paper begins to bring to light the ways that Clark's athletics have changed, both in structure and purpose, since its founding.

#### JONAS CLARK HALL

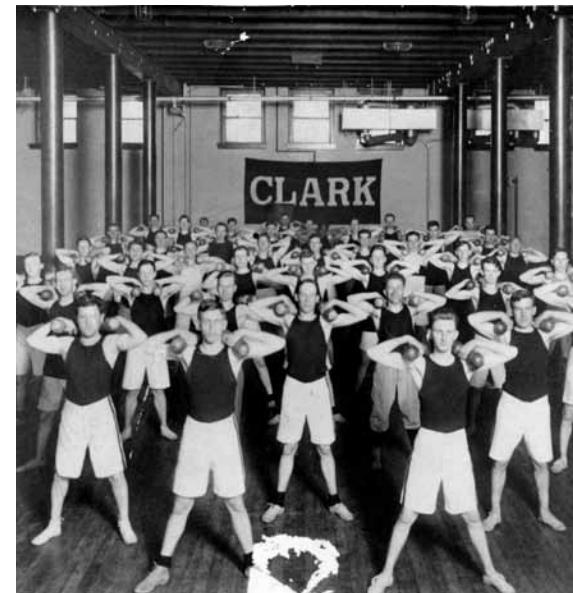
Clark University began as a graduate institution with its primary focus on the quality of its

academic programs. Most academic activities occurred in the main campus building, today known as Jonas Clark Hall.<sup>1</sup> In an early report to the Board of Trustees (1893), Clark's first president, G. Stanley Hall, outlined and explained the function of each space in Jonas Clark Hall. He neglected to describe the use of half of the basement floor—a space that was, in fact, at the time, the first campus gymnasium—suggesting that its function was not important to him.<sup>2</sup>

In 1902, the university's first undergraduate class consisted of seventy-nine students who entered “under the most favorable auspices.”<sup>3</sup> The students of Clark College were enrolled in a three year course of study, and the university dedicated many rooms in Jonas Clark Hall to undergraduate education.<sup>4</sup> The gymnasium in the basement of the main building originally had been installed to provide a space for recreation. President Wallace W. Atwood later described it as “the temporary gymnasium,” and improved upon it by providing bathing facilities, lockers, and a special handball court. However, the large, open space was severely compromised by the numerous structural posts holding up the floor above; as Atwood explained, they “so limited the open space that it is impossible to play a game of basketball under the association rulings.”<sup>5</sup> This was the first place on campus for undergraduates, graduate students, and faculty to congregate (*fig. 32*). Although it was meant to be used temporarily, it was the only gym space on campus for nearly fifty years until the building of Alumni Gymnasium.

#### EXPANSION INTO BEAVER BROOK

While the gymnasium in Jonas Clark Hall provided space (albeit inadequate) for basketball games, the future development of some sports required significantly more space and plots of land for open fields. In the 1923-24 school year, as a result of the



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**LEFT: FIG. 32**  
*Gymnasium in Jonas Clark Hall, c.1915, CUA.*



—  
**RIGHT: FIG. 33**  
*Field house and athletic fields, c.1929, CUA.*

“pressing” need for playing fields, the university purchased seven acres adjoining Beaver Brook, near Beaver Street and Park Avenues.<sup>6</sup> Investments were made in the grading, fencing, and planting of trees on the property soon after the purchase. Later, Mrs. George Coes, whose property abutted the fields, donated additional land and her own funds to further support their maintenance.<sup>7</sup> Atwood's Administrative Report also noted that the alumni raised the majority of funds to erect a field house in 1929, while the school built a baseball diamond and hockey field (*fig. 33*).<sup>8</sup> In addition, by the 1930s, tennis courts were located on the block of Maywood Street across from the main campus (today, the site of the Lasry Bioscience Center).

The Beaver Brook fields, now known as Granger Fields, considerably expanded the university's athletic facilities beyond what could be offered in the basement of Jonas Clark Hall. The students still used the athletic equipment in the gymnasium but used the field for intramural and intercollegiate sports. Indeed, President Atwood boasted that the addition of the fields made “competitive games with neighboring New England Schools possible in hockey and baseball.”<sup>9</sup> When women arrived on campus in 1942, they used it for softball, archery, and field hockey. The fields were also an early example of the university offering its facilities to the immediate neighborhood; certain local high school teams used the field for games.

Clark's athletic facilities had a particular community function during the 1943-44 school year, when the fields and various gymnasium spaces were turned over to the wartime efforts

of stationing one hundred and seventy-five army personnel on campus. Clark was selected to participate in the Army Specialized Training Program (ASTP) in which 70,500 men were enrolled at one hundred and ninety universities nation-wide. The soldiers each passed a General Classification Exam, and at Clark they received basic pre-engineering courses and foreign language training. The army used the Jonas Clark Hall Gymnasium as barracks space for one hundred trainees, while the remainder were housed in the new Alumni Gymnasium. The soldiers used the athletic field for military drills and practice. The army men and the students coincided peacefully during the year, as might not be expected today.<sup>10</sup> With their various athletic facilities, Clark was able to support the military effort in a vital way.

#### THE ALUMNI GYMNASIUM

Following the success of the field house fundraising in 1929, the university again turned to its alumni to support the construction of a completely new gymnasium structure as part of its Fiftieth Anniversary building campaign in 1937. This was perhaps the earliest, organized campaign in the history of the alumni organization, and it was deemed a success: during the heart of the Great Depression, over 25% of Clark alumni contributed, raising more than half of the money required for construction for the new Alumni Gymnasium.<sup>11</sup>

In the Clark University archives, two renderings exist of a proposed gymnasium structure. The first, drawn by Eric Kebbon in 1927, shortly after the Beaver Brook fields purchase, is a





— **LEFT: FIG. 34**  
*Proposed gymnasium, Eric Kebbon, architect, 1927, CUA.*



— **RIGHT: FIG. 35**  
*Proposed gymnasium, G. Adolph Johnson, architect, 1937, CUA.*

grand building featuring soaring Gothic windows and a crenellated tower (fig. 34). The second, drawn by G. Adolph Johnson in 1937, is more modest than Kebbon’s but is clearly inspired by the earlier design. Johnson’s gymnasium copies Kebbon’s collegiate Gothic style but has fewer stories, shorter windows, and no tower; a wing of the building extending along Maywood Street is intended to house a pool (fig. 35). Alumni Gymnasium was ultimately built according to Johnson’s plan, but without the pool wing.<sup>12</sup> Its location at the southwest corner of the university had originally been identified by Kebbon, who envisioned the gym forming the corner of an enclosed campus quadrangle. This envisioned quadrangle, if completed, would have closed Clark off from the community, blocking noise from the Main Street trolleys and giving the students an educational sanctuary.<sup>13</sup> However, because the complete quadrangle was never built, the Alumni Gymnasium instead became an anchor of the campus facing the community, with a major façade along Maywood Street.

Ground was broken on the Alumni Gymnasium at the close of commencement exercises in June of 1937 during Clark’s Fiftieth Anniversary celebration. The building’s cornerstone was laid on October 8, 1937, and the building was formally dedicated on March 5, 1938.<sup>14</sup> Three hundred people attended the opening ceremony. President Atwood had long believed that a modern gymnasium was needed on the campus, so that “pure athletics could forever be assured at Clark.”<sup>15</sup> This new building filled that void, and enabled the

university to develop an athletic department. The gymnasium quickly became the center of student life on campus. It had seating for over eight hundred spectators. Many larger school functions were held in the gymnasium, and the space was an excellent dance hall. Students used the second floor rooms for club meetings. The building also became a place of community outreach. The gymnasium was used by the local high schools of Worcester for basketball tournaments, and the university faculty hosted an annual Scholarship Bridge tournament in the gymnasium, in which money was raised to support a scholarship for a local Worcester student.<sup>16</sup>

#### WOMEN’S SPORTS AT CLARK

After Alumni Gymnasium was built, it was used by all students at the university until women were admitted to the undergraduate college in 1942. When women arrived on the campus, the administration felt that they required separate athletic facilities, and thus repurposed the former gymnasium space in Jonas Clark Hall as a women’s gym. While female students were given full use of the Jonas Clark gymnasium, the men also arranged their schedule and programs in Alumni Gymnasium so that the women could use the main floor on certain days. The women’s physical education department was run by Hazel Hughes, who also established and coached the first woman’s basketball team. In the first full season for the woman’s basketball team, they won seven out of eight games. President Atwood mentioned that the women were so “flushed with victory” that they

challenged the faculty’s volleyball team during the 1943 Spring Spree Day.<sup>17</sup> During the second year that women were enrolled at the university, rowing and archery were added to the roster of women’s sports. Clark was far more progressive than many American universities in admitting women to the school as early as 1942, and it is likely that giving them a space for athletic development helped them to succeed in a male-dominated university and society.

#### KNELLER STUDENT ATHLETIC CENTER

The campus discussions that ultimately shaped the program for the university’s next major athletics facility began thirty years after the completion of Alumni Gymnasium. During these decades, Clark’s campus had changed qualitatively and quantitatively: the student population had more than doubled, the proportion of students living in dormitories had increased significantly, and the campus had expanded with two major residential quadrangles and a new library.<sup>18</sup> Focused conversations about the university’s recreational facilities began during the 1967-68 year, as part of a larger assessment of campus spaces. In January 1968, Russ Granger, the university’s Athletic Director, wrote a memo to the Ad Hoc University Planning Committee stating the need for an entirely new athletic complex. He argued that the university’s programs in physical education, athletics, and recreation were inadequate in part because of limited facilities. He also pointed out that a strong physical education and athletics program helps to build student morale and enthusiasm.<sup>19</sup> A Board of Trustees report published in 1968, entitled *The Next Five Years*, also raised questions about the quality of the campus athletic facilities and their place in future campus planning efforts. Among the issues raised were fundamental questions about the role of athletics and physical education at Clark: should the school cultivate competitive intercollegiate teams? what is the place of intramural sports in undergraduate social life? should a sports facility cater primarily to varsity teams, or should it provide recreational opportunities for all students on campus?<sup>20</sup>

By the early 1970s, consensus had been reached about the importance of building a major new facility that would replace the now outdated Alumni Gym. A Recreational Facilities Study Committee was convened to examine potential

locations for the building.<sup>21</sup> After considering both the Beaver Brook playing fields and the site of the tennis courts on Maywood Street, a location at the heart of campus, just behind the library along Downing Street, was chosen. The Downing Street site for the new gym facility necessitated the closing of Shirley Street, on which it now sits.

After evaluating proposals from several regional firms, in 1976, the university awarded Daniel F. Tully Associates the contract to build the new complex.<sup>22</sup> The construction lasted nineteen months, resulting in a building that makes a distinctive architectural contribution to campus. A modernist structure of concrete-and-stone walls and broad, plate-glass windows, its most unusual feature is the series of steeply pitched gables that form its roof line. The repeating, dramatic angles of the roof act as a kind of abstracted variation on the steep gables of Clark’s Gothic revival buildings; inside, the geometric ceiling vaults in the grand space of the main gymnasium are a modernist ode to the vaults of a Gothic cathedral (fig. 36, *see page 49*). This notable structure contributed to the life of the campus in several ways. First, the facility dramatically improved the infrastructure for Clark’s varsity sports, providing much needed space for both men’s and women’s teams to train. Its expansive gymnasium, with seating for 2,000 spectators, has ample room for both men’s and women’s basketball and women’s volleyball. The building also houses a competition-sized swimming pool for the men’s and women’s swim teams and squash and racquetball courts. By improving the training facilities for Clark’s varsity athletes, the building helped to augment Clark’s place within its intercollegiate community. Not only could the university field more competitive teams, but area colleges wanted to make use of the building: by the 1977-78 academic year, schools such as Central New England College and WPI had already written letters asking to rent the new center.<sup>23</sup> The building did more than cater to varsity athletes, however. It also had spaces for non-athletic student activities, including, among others, a campus craft studio. Indeed, the building’s first name was the Student Activities Center, which reflected its broad campus mandate. When it opened, campus publications such as *Clark Now* and the *Scarlet* celebrated the new structure. *Clark Now* claimed that the building filled a void and gave a lift to the entire university. The center



opened to a roaring crowd with a game against Assumption College and “galvanized Clark’s spirit.”<sup>24</sup>

Today, the Student Activities Center has changed its name to the George F. Kneller Athletic Center. The change in the facility’s name reflects a change in its primary function. The craft center is no longer located in the building, and its spaces are now dedicated to a variety of varsity, intramural, and club sports. Clark University is now a member of the NCAA’s Division III, and is part of the NEWMAC Athletic Conference.<sup>25</sup> As such, it competes with area colleges and universities who have similar commitments to provide competitive athletic opportunities for students within a rigorous educational environment. Indeed, in response to increased varsity demands on the Kneller facility, in 2003 the university opened the Dolan Field House at the site of the Granger Fields; this structure provides additional training space and support for a variety of university teams. Yet even as these buildings have become more focused on organized athletics, the university has maintained a broader audience for them: in both facilities, the spaces are used by students, faculty, and the neighborhood for programs and events. The Kneller Center continues to be used for university functions, such as commencement, and major student social events, such as the annual International Gala. Its location at the center of campus speaks to the vitality of athletics in Clark’s twenty-first century community, both within the institution and beyond, in its group of institutional peers.

**THE FUTURE OF CLARK’S ATHLETIC DEVELOPMENT**

As Clark has expanded its community engagement over the past twenty-five years, through initiatives such as the Main South Community Development Corporation and the University Park Campus School, its athletic facilities have been an effective—if under-recognized—model for community-university sharing. The current Kilby, Gardner, Hammond Neighborhood Revitalization Project builds on this historical model: Clark is planning new athletic fields that will serve both the university and a new Boys’ and Girls’ Clubhouse for the neighborhood.<sup>26</sup>

Clark’s athletic facilities have been the instrument of several different kinds of community building over the course of the university’s history.

They have brought students, faculty, and alumni together; they have enabled Clark to compete in intercollegiate athletics; and they have been a means of maintaining ties between the university and countless local residents and students.

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NOTES

1. For further discussion of the original uses of Jonas Clark Hall, see Garcia’s essay in this volume. The first two buildings on the campus were JC and the Chemistry Building; see Farrell’s essay in this volume.
2. “Facilities,” *Third Annual Report of the President to the Board of Trustees*, Worcester, Mass., April 1893, 75-77, CUA. See also Suzanne M. Hamel, “Clark Then: *Fiat Universitas*,” *Clark Now* 6 (Winter 1977): 31. Hamel mentions that a gymnasium structure and housing for graduate students were in the university’s original plans, but explains that these were never built because of a lack of funding. The fact that both Jonas Clark and G. Stanley Hall spent a great deal of energy planning the academic structure we know as Jonas Clark Hall, and ultimately did not build a separate gymnasium, demonstrates the university’s priorities.
3. *Administrative Report of the President, 1920-25* (Clark University, April Bulletin, 1926), CUA.
4. *Report of the President to the Board of Trustees*, Worcester, Mass., Oct. 1902, 15.
5. Atwood also reported that the college rented a local high school gymnasium for games. “Recent Changes in the University Plant: Jonas Clark Hall,” *Administrative Report of the President, 1920-25*, 43, CUA.
6. “Athletic Field,” *Administrative Report of the President, 1920-25*, 49, CUA.
7. Mrs. George Coes was a prominent Worcester resident who owned properties beyond Park Avenue which included numerous houses and undeveloped lots. She also has a pond named after her, located in the direction of the fields across Park Avenue where the university men’s crew team practiced for many years before moving to row at Lake Quinsigamond.
8. “Athletic Field,” *Administrative Report, 1920-45, Prepared by Wallace W. Atwood* (Worcester, Mass.: Clark University Library, 1945), 25-27, CUA. Although a field house was built, many searches and queries yielded no good photos. This house was mainly used to provide facilities for visiting schools during games. However, in an interview with Jim Collins (Vice President of Planning and Finance at Clark University), it was found that there was a grounds keeper who lived in a house by the creek named Joe Taylor in the 1970s. Joe was an employee of Clark University who took care of the grounds. The house that Joe lived in contained a locker room with bathrooms and a storage room for equipment. Son believes Joe’s house was the original field house built in 1929. This building is not the current Dolan Field House which was completed in 2003.
9. “Athletic Field,” 27.
10. Ibid. See also Interdepartmental Papers, M1-1, folder: Army Specialized Training Program-General File; and folder: ASTP related materials including photos, CUA.
11. Wallace W. Atwood, *The First Fifty Years: An Administrative Report* (Worcester, Mass.: Clark University, June, 1937), 100-101, CUA.
12. Atwood remarked that the pool wing could be built easily at any time in the future, when funds were available. Ibid., 101-102.
13. For a discussion of Clark’s many Gothic buildings and related campus plans, see Harrington’s essay in this volume.
14. “The Alumni Gymnasium,” *Administrative Report, 1920-45*, 32, CUA.
15. Possibly *Scarlet*, March 11, 1938.
16. “The Alumni Gymnasium,” 33.
17. “Physical Education and Social Life,” *Administrative Report, 1920-45*, 130, CUA.
18. For a discussion of the campus growth in the 1960s, see Greer’s essay in this volume.
19. Memo from Russ Granger to Ad Hoc University Planning Committee, January 23, 1968, Dean of the College Papers, F2-1-3-3, folder: Ad Hoc University Planning Committee, 1967-Apr. 1968, CUA.
20. Robert W. Baker, Dean of Students, “Changes in the Last Five Years in the Area of Student Affairs...,” Background Paper A for Clark University Board of Trustees, “The Next Five Years at Clark—A Look Ahead,” Feb. 9, 1968, Dean of the College Papers, F2-1-3-3, folder: Ad Hoc University Planning Committee, 1967-Apr. 1968, CUA.
21. Business Office Papers, G1-3-1-26, folder: Student Activities Center Folder 1975, CUA.
22. Among the original group that competed for the commission were: Sasaki Dawson DeMay Associates (SDDA), Clifford D Stewart Associates (who did work on Salisbury Laboratory WPI and wanted to use solar energy to power the building), Hugh Stubbins Associates, and Shepley Bulfinch/ Clifford. Business Office Papers, G1-3-1-26, folder: Student Activities Center Folder 1976, CUA.
23. Business Office Papers, G1-3-1-26, folder: Student Activities Center 1977-1978, CUA.
24. “The Birth of a Landmark,” *Clark Now* 7 (March 1978): 10.
25. The New England Women’s and Men’s Athletic Conference (NEWMAC) allows Clark to compete with ten selective academic institutions which include Babson College, MIT, Mount Holyoke College, Smith College, Springfield College, the US Coast Guard Academy, Wellesley College, Wheaton College and WPI.
26. Jim Collins, interview with ARTH 249, Nov. 2011.



**A COMMUNITY ARCHITECTURALLY REALIZED** | *The Story of Clark’s Student Centers*



*The story of Clark University's student centers spans the life of the school and reflects shifting expectations of what the college experience ought to be. Clark experimented with a variety of approaches over the course of its history to address the need for a student center, ranging from a converted barn to the post-modern Higgins University Center.*

**JARED PACKARD-  
WINKLER '12**

Rising student populations, mounting demands for social venues, and an ascending reputation served to shape these campus hubs. Each permutation of student center over the years speaks to the changing values of Clark's administration and the shifting needs of the student body.

Despite the many manifestations of student centers that Clark has seen over the years, only two buildings were constructed with the explicit purpose of serving as a central hub for faculty, staff, and students: Jefferson Hall (1959) and the Higgins University Center (1991, also known as Higgins UC). These two buildings sought to reframe the Clark University experience. From the take-what-you-are-given attitude while planning the construction of Jefferson Hall to the inclusive flexibility that marked the planning of the Higgins UC, the administration approached the structures with contrasting styles. The differences in the way that Jefferson Hall and the Higgins UC were planned and constructed demonstrate a dramatic shift in administration and student relations while also reflecting the changing definitions of the Clark experience.

#### JEFFERSON HALL: THE STUDENT UNION

Jefferson Hall epitomizes an era when the administration did not yet consult the student community about its needs. The one-story, aesthetically humble Jefferson Hall was built in 1959 as part of a federal initiative to accommodate the growing college student population resulting from the postwar baby boom. In addition to addressing the inadequacies of existing facilities, the new building spearheaded the administration's effort to transform Clark into a residential campus. To these ends, the federal government had granted Clark University a low-interest loan of \$1.6 million for buildings that catered to student

life.<sup>1</sup> Clark put the loan to work producing two three-story barrack style dormitories, Wright Hall and Bullock Hall, and the first structure erected as a student union, Jefferson Hall.

Up until this time, Clark had largely attracted students living within a forty-mile radius, many of whom commuted to school. But during the 1950s, Clark needed to adjust to shifting student demographics. Increasingly cosmopolitan New Yorkers sought to send their children to quaint New England for a liberal arts education and their children were eager to attend.<sup>2</sup> The flood of mid-Atlantic college-goers, combined with the already rising number of collegiate baby boomers, placed mounting pressure on Clark's limited campus housing. The university responded by constructing Wright and Bullock Halls in 1958-59.

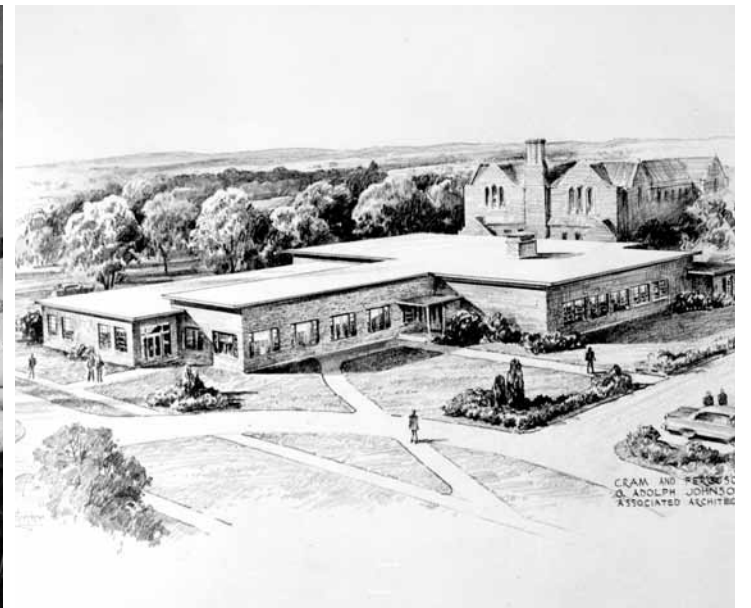
In addition to its two new dorms, Clark University embarked on a mission to become a truly residential campus by adding a student center.<sup>3</sup> In doing so, it hoped to improve two components essential to an effective residential college community—dining services and social venues. Since 1908, the dining services had been located in Estabrook Hall. However, by the time Jefferson Hall was under construction Clark had outgrown Estabrook. Ms. Landry, the well-liked, peppery mistress of the dining services did little to redeem the facilities. Common criticism included a lack of food diversity, slow service, and serious overcrowding.<sup>4</sup> Jefferson Hall's new dining hall and adjoining snack bar for quick, less formal meals were intended to rectify the insufficiencies of the preexisting dining facilities.

Jefferson Hall would also house the informal social venues required on a residential campus. Previously, the large number of commuter students had spent little time on campus, and the administration had not prioritized spaces for



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**LEFT: FIG. 37**  
*Interior of "the Barn," Marvin Richmond, photographer, c.1950, CUA.*

—  
**RIGHT: FIG. 38**  
*Jefferson Hall, Cram and Ferguson, G. Adolph Johnson, associated architects, 1956, CUA.*



casual socializing. A converted New England carriage house (located where Wright Hall stands today) that became the Student Union in February 1950 was as "dilapidated as any New England barn could be. The floors and walls were crusted and covered with cobwebs, laden with dirt, and inhabited by families of mice."<sup>5</sup> After renovations, it earned the affectionate title of "the Barn." Featuring a small snack bar and seating to accommodate about seventy, this small venue was too limited to support a vibrant social life (*fig. 37*).<sup>6</sup>

In a bold attempt to remedy the dining and social shortcomings on campus, the administration commissioned the Boston firm of Cram and Ferguson, working with Worcester-based G. Adolph Johnson, to design Jefferson Hall, a utilitarian, steel-and-brick structure with little aesthetic dynamism (*fig. 38*).<sup>7</sup> John Jeppson II, the President of the Board of Trustees, anointed the building at a dedication ceremony, and explained that the decision to name the hall after the current president of the university had been "unanimously voted by secret mail ballot in March [of] this year."<sup>8</sup> The enthusiastic crowd of five hundred celebrated the welcomed replacement for the Barn and Estabrook.

Jefferson Hall centralized services that had previously been scattered throughout campus. The student union now housed a student lounge and game room, the college bookstore, the main dining room, mail services, the snack bar, and the faculty lounge. This medley of facilities under one roof engendered a sense of campus unity yet unseen at Clark, thus redefining the Clark experience. But despite Jefferson Hall's status as

a campus hub, discontent began to arise almost immediately. Just months after its opening, the *Scarlet's* opinion column, "Question of the Week," recounted lukewarm reviews. While students agreed that Jefferson was indeed an improvement over Estabrook, they complained service was still too slow and that "the new dining hall has not proved to be the panacea of all gastronomical ills at Clark."<sup>9</sup> Students grumbled that there was no milk being served at lunchtime meals—only juice. (They would have been shocked at the decadence of today's twenty-some beverage options.)

Many additional complaints focused on crowding throughout the building. The enormous lines for food in the dining hall left students waiting for up to twenty-five minutes. And the frequently congested tray return line delayed students another ten minutes. The long waits prompted "animal behavior that mark[ed] the daily lunch line" and disrupted the stylish atmosphere created by the sleek, pristine white chairs, tables, and contemporary lighting fixtures (*fig. 39*).<sup>10</sup> Likewise, the snack bar showed signs of overcrowding. With a seating capacity of one hundred and eighty-six, the homey, wood-paneled social space was intended as a casual alternative to the modern décor of the dining hall. In 1960, a year after Jefferson's construction, the snack bar manager insisted that the snack bar was already operating "at nearly full capacity."<sup>11</sup> Finally, the lounge and game room, a novelty providing an informal venue for relaxing with friends, also suffered from over-use (*fig. 40*). The thirty-five by fifty-eight-foot space boasted lounge furniture, ping-pong, and a television, but was used to the

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**PREVIOUS: FIG. 41**  
*Proposed "Living Room" in Higgins University Center, Payette Associates, architects, c.1988, CUA.*





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**TOP: FIG. 39**  
*Main dining room  
in Jefferson Hall,  
c.1959, CUA.*

—  
**BOTTOM: FIG. 40**  
*Student lounge  
in Jefferson Hall,  
c.1959, CUA.*

point of misuse. Discarded cigarette butts and general disarray prompted one student to chastise others saying that students “have been guilty of callous[ness], thoughtless[ness], and profound lack of mature judgment.”<sup>12</sup> The inconsiderate behavior was, in part, a consequence of the facility’s inadequate size. Staff had to bring in folding chairs that interrupted the modern, living room-like décor in order to accommodate the masses of students who played cards, smoked, and socialized there on a daily basis.

From the moment that Jefferson Hall opened, it imperfectly accommodated student needs and therefore was ultimately unsuccessful in its intended function as a bustling student union. For example, the building provided poor accommodations for student groups, who ended up meeting in inappropriate public places like the library or around the mailboxes as they “found themselves periodically dispossessed as higher priority phys-

ical needs have been met by continued changes in space utilization.”<sup>13</sup> Failing to take inventory of student needs prior to Jefferson’s construction, the administration downplayed student complaints after it was completed. This response to Jefferson Hall speaks to a disconnect between the campus student culture and the administration. Blazing on with the expectations of an increasing undergraduate population, the administration ignored the overcrowding, stating that the “facilities for dining services for boarding students are excellent, and fully capable of meeting the needs of an expanded student body.”<sup>14</sup>

In retrospect, the insufficiencies of Jefferson Hall were a consequence of poor planning on the part of the administration. To remedy their mistake, the administration implemented a series of rules surprisingly rigid by today’s standards to dissuade the crowds in Jefferson Hall. Students were to eat meals in fifty-minute shifts in order to cut back on the long lines. The administration implemented a ban on card playing in the snack bar to prevent students from lingering.<sup>15</sup> The attitude of the administration in response to the complaints of overcrowding was that “in view of the fact that until a year ago the university got along with a ramshackle snack bar with a seating capacity of only seventy [the barn] the...limitations of the new facility do not present an urgent problem.”<sup>16</sup> In short, a sense of take-it-or-leave-it characterized the attitude of the administration. Jefferson Hall reflects an era when the administration struggled to meet and understand the needs of a new demographic of students. Too often the university expected students to modify their behavior to suit the restrictions of the facilities, rather than assuming it was the administration’s responsibility to provide facilities to accommodate the students’ behavior.

#### HIGGINS UNIVERSITY CENTER

The construction of the Higgins University Center (1991) marks a dramatic departure in administrative approach from the construction of Jefferson Hall. The approach that the administration took in planning the Higgins UC demonstrates a concerted effort to match the characteristics of the building to the needs and cultural tenor of the student body while also reshaping the Clark experience.

From the outset of the planning process for the Higgins University Center, Clark actively

sought input from students. Early on, an ad hoc committee was established to explore a variety of issues related to the student union facilities, and engaged student leaders played a crucial role.<sup>17</sup> In December 1982, the committee disseminated a school-wide survey soliciting student opinion on issues of campus unity, university center centralization, and the quality of interactions between members of Clark’s community.<sup>18</sup> Armed with student input, the committee synthesized goals for the university center. The new university center needed to centralize all campus services into one location. In order to foster campus unity and intercommunity relationships, it needed to be flexible. In fact, “the whole concept of the center is flexibility,” Jack L. Foley, Business Manager and Director of Community Relations at the time, argued.<sup>19</sup> The multifunctional new structure, designed by Payette Associates of Boston, would cater to the eclectic and diverse needs of the Clark community.

Clark’s Higgins University Center successfully realized the objectives set forth by the planners and student body. At 2:00 pm on January 25, 1991 the university center opened its doors to a crowd pulsing with excitement. The building was overrun by a stampede of students who christened their center with a full twelve hours of festivities including make-your-own ice sculptures, food from local restaurants, and music. The new university center endowed the campus with a sense of legitimacy. Ecstatic students rejoiced at how it “makes Clark feel like a real college now.”<sup>20</sup> The building accomplished the objectives outlined by the planning committee and the goals advocated by the center’s namesake, trustee Alice C. Higgins. These included flexible venues, a central campus location, and home to all student services: dining facilities in the converted Alumni Gymnasium, club office spaces, conference spaces, mailroom, and an information desk.<sup>21</sup>

The Higgins University Center occupies a strategic location that reflects its centrality to campus and student life. The Higgins UC connects directly to both the old Alumni Gymnasium and the Sackler Science Center. Along with the Sackler, it bisects the sprawling quadrangle in front of Jonas Clark Hall, thereby creating the intimate, welcoming green space on which students lounge and play today. The Higgins UC functions as a frame along with the Geography Building to highlight the emblematic façade of

Jonas Clark Hall when viewing the campus from Main Street. Through its placement, the building aesthetically and socially redefines the experience of the campus.

In addition to its strategic location, the Higgins UC is in clever conversation with the aesthetics of its older neighboring buildings. As an example of postmodern architecture, it accepts the challenges of the past and brings them into the contemporary time by displacing, altering, or transcending that past.<sup>22</sup> Echoing the red brick found in the surrounding buildings, the UC seamlessly integrates into the visual landscape of the campus. It playfully alludes to the many Gothic revival buildings nearby through the distinctive steep gable that stands above the grand Tilton Hall windows. The gable is ironically restated as a negative space that accents the building’s main entrance. Inside, the soaring concourse hallway continues the allusions to the Gothic style by referencing the expansiveness of a Gothic cathedral. In a charming citation of the Gothic style, the mantle above the Tilton Hall fireplace was salvaged from the doorframe of the Alumni Gymnasium. The building accepts the past by assimilating to the aesthetic of the campus, but it also transcends that aesthetic with cast concrete columns, plate-glass windows, and an oval skylight. These modern features give the structure a contemporary voice.

Embedded in postmodern architectural theory is a pluralism that speaks to different tastes by nature of its eclectic and shifting vocabulary.<sup>23</sup> The pluralistic quality of Higgins UC provides a fitting parallel to the inclusiveness of the Clark community. Prior to its construction, a telling drama played out around a series of portraits of trustees hanging on the office walls of the Alumni Gymnasium, then used as conference rooms. Discontent arose surrounding the choice of old, white men who had never attended or taught at Clark to represent the student body. Clark students demanded a more fitting representation of the Clark community.<sup>24</sup> This anecdote foreshadows the pervasive value of inclusivity Clarkies share today; they resist being represented by a singular conventional vision. The Clark community celebrates that which is unique and different. This openness speaks directly to the pluralism found in the architecture of the Higgins UC. Even the title of the building, “university center” (as opposed to student center), is inclusive to all members



of the community. By physically manifesting the cultural milieu and inclusive values of the Clark community through a playful postmodern style, the Higgins UC molds the Clark experience.

Despite its enormous success in articulating the values and tenor of the community, the Higgins UC was less successful in its attempt to provide a social center where all members of the community could interact. The two major social venues intended to serve this function were the pub and the living room (now called the Grind and Tilton Hall, respectively). Before its renovation, the pub was a poorly ventilated, always overcrowded, yet dearly beloved space below the Alumni Gym. Students drank, smoked, and socialized in the hazy, claustrophobic basement most nights of the week. Despite its popularity, the poor ventilation and worn facilities made the space a top priority for renovation as part of the larger university center project. The first step of the makeover enlarged the space by taking down the walls that had divided the basement into storage and office spaces. The new space tried to keep the pub-like atmosphere by inserting lounge furniture and a bar while offering the flexibility of a big, open room. Ultimately the pub was a victim of this compromise. The result was a space that is only a semi-popular venue for events today and fails to attract students for informal socializing because of its sterile tile floor, exposed industrial ceiling, and lost sense of intimacy.<sup>25</sup>

The second social venue, the living room, suffered a similar fate. As its title indicates, the living room—equipped with a fireplace and an abundance of lounge sofas and chairs—was intended to be the social center of Clark (*fig. 41, see page 55*). The glass that separates what is now Tilton Hall from the staircase was not an original part of the design; the second floor was instead open to the concourse below.<sup>26</sup> While the openness furthered the sense of connectedness throughout the building, it carried sound in a distracting way. The poor acoustics and towering ceilings that made the space seem vast and impersonal may have contributed to its ultimate conversion into the event hall that today holds lectures, formal meals, and dances.<sup>27</sup>

Today neither the Grind nor Tilton serve their original purpose as informal social venues, but the ideal of a campus social center has been revitalized in the form of the recently built Academic Commons.<sup>28</sup>

CONCLUSION

The story of the student centers at Clark illuminates the shifting relationship between the administration and the student body and also speaks to the changing cultural climate of the school. The differences in the way that the administration envisioned Jefferson Hall and the Higgins UC point to an increased priority within the administration to accommodate the desires and needs of the student body. The earlier disregard of student needs that characterized the construction of Jefferson Hall gave way to the inclusivity with which the administration planned the Higgins UC. With a heightened attention to the holistic college experience, not just academic experience, the administration saw the crucial need for a university center that accurately articulated the values of the students and provided them with resources to thrive as individuals as well as students. Despite its failings, the Higgins UC today remains the epicenter of campus. It remains a monument to the community’s values and, through its aesthetics, communicates Clark’s mission to future generations of Clarkies.

NOTES

1. “Clark to Double in Size as Loan Aids Development,” *Scarlet*, Sept. 19, 1958, 1-3.
2. William A. Koelsch, *Clark University, 1887-1987: A Narrative History* (Worcester: Clark University Press, 1987), 183.
3. Letter to Jim Hopper from Joyce Ingham, Oct. 1, 1986, Business Office Papers, G1-4-4, folder: University Center Planning, CUA.
4. W.F.R., “Dining Hall Again,” *Scarlet*, May 9, 1958, 2.
5. “Student Union Board Cites Abuse Problems,” *Scarlet*, Oct. 2, 1959, 1.
6. Clark University Development Council, “Master Plan Study, Physical Plant Subcommittee, Report of Studies and Recommendations, November 1, 1960,” 11, University Reports, S1-20, folder: Master Plan Study, 1960, Physical Plant Subcommittee, CUA.
7. “News Bureau, For Immediate Release,” c.1958, Communications Papers, H1-2-4, folder: Jefferson Hall, CUA.
8. “New Hall is Named for Clark President,” *Worcester Sunday Telegram*, June 7, 1959, Communications Papers, H1-2-4, folder: Jefferson Hall, CUA.
9. Gryphon, “To the Editors,” *Scarlet*, Oct. 2, 1959, 2.
10. J.E.Mc, “A Few Points,” *Scarlet*, Oct. 16, 1959, 2.
11. Clark University Development Council, “Master Plan Study, Physical Plant Subcommittee, Report of Studies,” 10.
12. J.E.Mc, “A Little Care,” *Scarlet*, Oct. 2, 1959, 2.
13. Clark University Development Council, “Master Plan Study, Physical Plant Subcommittee, Report of Studies,” 11.
14. Ibid.
15. Ibid., 10.
16. Ibid., 11.
17. Memo from James E. Collins to members of Physical Plant Committee, May 3 1984, Business Office Papers, G1-4-4, folder: UC Planning 1982-1986, CUA.
18. Campus Life Survey, Dec. 4, 1982, Business Office Papers, G1-4-4, folder: UC Planning 1982-1986, CUA.
19. Al Lara, “University Center Nears Finish,” *Scarlet*, Sept. 14, 1989, 1-2.
20. Carlene Hempel, “Center Finally Opens,” *Scarlet*, Feb. 6, 1991, 5.
21. Memo from Alice C. Higgins to Len Barry, Dec. 12, 1985, Business Office Papers, G1-4-4, folder: UC Planning 1982-1986, CUA.
22. Charles Jencks, *What is Post-modernism?* (London: Academy Editions, 1986), 20.
23. Ibid.
24. “Diversifying the walls of new South Hall,” Nov. 9, 1989, Business Office Papers, G1-4-4, folder: University Center Planning 1989, CUA.
25. Al Lara, “Is the Pub New and Improved?” *Scarlet*, Oct. 12, 1989, 3.
26. Jim Collins, interview with Kristina Wilson, Oct. 2011.
27. I did not find information about when the living room became Tilton. This is a topic for further research.
28. See Rozanski’s essay in this volume for discussion of Academic Commons.





*The options for student housing offered at Clark University have undergone a notable transformation over time. Since the construction of the Fuller and Dana Quadrangles, which offered traditional, communal dormitory living, Clark has moved towards housing that offers students greater levels of independence in their on-campus living arrangements. Maywood Hall, which was completed in 1988, was constructed to provide suite-style living to upperclassman. Nearly twenty years after Maywood Hall, Blackstone Hall provided apartment style-housing units for Clark students.*

#### HARRISON BASS '13

The design and motivations for the construction of Maywood and Blackstone Halls reveal the complex relationship between campus expansion and the surrounding neighborhood of Main South. Significantly, the architectural form of both buildings, influenced by the structures that surround them, have integrated the campus aesthetically while helping to define its relationship to the neighborhood beyond.

#### MAYWOOD HALL AND THE INTRODUCTION OF SUITE-STYLE LIVING

The construction of Maywood Hall represented a distinct break from the previous style of campus housing. Prior to the construction of Maywood Hall, on-campus housing options for upperclassmen were primarily limited to the dorms in the Fuller and Dana Quadrangles, which mostly consisted of doubles, located on communal floors.<sup>1</sup> Privacy was limited, as students shared bathroom facilities and the common space provided on each floor. In contrast, the planning committee for Maywood Hall was interested in providing a more independent style of living for undergraduate students. Thus, they deemed it necessary to construct a dormitory solely dedicated to “suite-style” living.<sup>2</sup> Maywood Hall enabled Clark students to live together, in groups of four or six, in housing units that were independent from the rest of the dormitory. Within each suite, students were provided with a common space and a bathroom facility. As a result, there were no public restroom facilities.

The physical isolation of the individual suites in Maywood, which are a consequence of the amenities provided within, raises questions about the dorm’s role in fostering community on campus. When this question was posed to current Clark students, many argued that the small size of the university enables it to foster a strong community, regardless of dorms such as Maywood Hall. Though students in Maywood live in private suites, there is still potential for hallway and dorm interaction. However, other students have argued that the suite-style of living promotes isolation, as some students do not feel the need to venture out from the comfort of their own suite and the company of their suitemates. Ultimately, the level of student engagement within Maywood is determined on an individual basis. In contrast to residence halls such as Hughes and Johnson, Maywood Hall gives Clark students the ability to personally choose their level of engagement with the surrounding community.

#### MAYWOOD AND POSTMODERNISM

The planning committee in charge of selecting an architect for the construction of Maywood Hall considered several architects prior to the selection of Earl R. Flansburgh & Associates.<sup>3</sup> Ultimately, Flansburgh’s design was deemed to be the most impressive. The committee cited the firm’s recent construction of Founder’s Hall at Worcester Polytechnic Institute as an influence on their decision, saying, “It is clear that this building is both



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TOP: FIG. 42  
Maywood Hall,  
Rick Segal '12,  
photographer, 2012.

architecturally attractive and very functional, and our committee was impressed with Flansburgh’s apparent ability to balance these sometimes conflicting objectives.”<sup>4</sup> In addition to its emphasis on the basic function and aesthetics of Maywood, the planning committee was also especially concerned with integrating the architectural expressions of various buildings on campus into the new structure.

Maywood Hall can be interpreted as an example of postmodern architecture. Critic Charles Jenks provides a concise definition of postmodernism: “Post-Modernism is fundamentally the eclectic mixture of any tradition with that of the immediate past: it is both the continuation of modernism and its transcendence.”<sup>5</sup> In fact, one can see postmodernism in the stated desires of the Clark planning committee: “The challenge of this project is to integrate these various architectural expressions, materials, and scales [on the campus] and still design a building which has an identity.”<sup>6</sup>

The aesthetic of Maywood complements that of surrounding buildings such as Jonas Clark Hall, Carlson Hall, and the Dana Quadrangle. The exterior of Maywood is composed of two tones of red (fig. 42). A deep red brick serves as the material for the building, while lighter, reddish-pink granite and concrete serves to highlight individual

features. One can view a similar effect in Jonas Clark Hall, as the structure is red brick with gray granite accents; Dana Quadrangle is also red brick with gray accents, although the gray is achieved through the use of concrete. Across campus, red brick has been the construction material of choice. Thus, it was a natural decision for a similarly toned material to be chosen as the primary material for Maywood Hall.

In addition to drawing inspiration from buildings within its immediate vicinity in its materials, Maywood Hall integrates stylistic features from several of the older, Gothic revival structures on campus. For example, the two-toned silhouette of gables along the rooftop of Maywood, as well as the gable shape that marks the main entranceway, refer to the steep gables of Atwood Hall and the Geography Building. In addition, the fortress-like outcroppings that form the enclosed courtyard along Maywood Street and the occasional use of crenellations throughout the structure reference the Gothic revival vocabulary of the same two buildings. The design of Maywood is a modern repurposing of Gothic revival architectural expressions.

A letter written by Vice President Jim Collins to Flansburgh Associates on October 14, 1988 neatly summed up the end result of Maywood:

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PREVIOUS: FIG. 44  
Exterior detail of  
Blackstone Hall,  
Rick Segal '12,  
photographer, 2012.





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TOP: FIG. 43  
Blackstone Hall,  
2007, Christian Phil-  
lips, photographer,  
for Chan Krieger  
Sieniewicz.

he writes that he is pleased with “the building’s feel and fit with the rest of our campus. It seems to have the unusual ability to convey an impression of both being new and having been in its location forever.”<sup>7</sup> Maywood Hall was designed to function as an additional cog in the campus clockwork. The building does not stand out, rather it appears as if it has always been, and always will be. Ironically, the low-impact design of Maywood is in stark contrast to its actual impact on the Clark community and the surrounding neighborhood of Main South.

**MAYWOOD HALL AND THE MAIN SOUTH HOUSING MARKET**

Prior to the construction of Maywood Hall, Clark University found itself in a strained relationship with the neighborhood of Main South. During the 1980s, Main South was in the midst of a significant economic downturn. Foreclosures were widespread, absentee landlords neglected neighborhood property, and crime existed as a serious problem.<sup>8</sup> Simultaneously, Clark University was in the midst of an expansion of its student body. Unfortunately, the housing stock that was available on campus during this time period was inadequate, and became a crucial problem for the university. Many underclassmen in search of on-campus housing found themselves placed on an extensive waitlist, and often were forced to seek off-campus housing. The housing lottery had become an arduous and nerve-racking process.<sup>9</sup>

The influx of Clark students into the surrounding neighborhood of Main South during the 1980s had a significant impact on the local rental market. Prices skyrocketed in the neighbor-

hood, as landlords began to charge rent that was far beyond the actual market value of the properties. In a 1986 issue of the *Scarlet*, one Clarkie wrote, “Affordable safe housing is becoming scarce in this neighborhood as Clark students are displacing lower income residents by their willingness to pay ridiculous rents for dilapidated apartments.”<sup>10</sup> Clark was unintentionally becoming a negative force in the neighborhood.

The construction of Maywood Hall was thus a first step that enabled Clark to move forward with its larger commitment to the revitalization of Main South. According to Jack Foley, Vice President for Government and Community Affairs, “In 1984 and 1985, we began working with the neighborhood, as part of our University Park Partnership that was being led by President Traina.”<sup>11</sup> The university began to actively engage the neighborhood, as a means by which to foster a stronger relationship with Main South. Foley recalls, “Dick Traina and I got together with the neighbors and asked what are the issues? And the most important issues were parking, noise, expansion, and the fact that our students were pricing the families out of the neighborhood.”<sup>12</sup> At this particular time, such issues were especially pertinent, as Clark had reached its peak population with over 2,300 students. By providing housing for two hundred and twenty-five students in Maywood Hall, the administration was able to remove much of the stress placed by Clark students on the surrounding housing market.

Ironically, the construction of Maywood Hall indirectly played a role in the collapse of the housing market in the neighborhood surrounding

Clark during the late 1980s. Foley explains, “The construction of Maywood brought many of these students back onto campus, which in turn brought about a significant decrease in housing properties.”<sup>13</sup> As a result, many properties in the neighborhood fell into foreclosure and absentee landlords let properties degenerate, which further contributed to the urban blight that plagued Main South during this time period. In order to combat increased blight and to provide for the growing needs of the university, Clark purchased twenty-two properties between the years 1990 and 1992.<sup>14</sup> Vice President Collins recalls, “Clark had to do something to stem the flow of foreclosures and economic decline in the neighborhood. We purchased the properties both to serve the growing needs of the university, but also to prevent the neighborhood from falling into disrepair.”<sup>15</sup>

In this way, the construction of Maywood Hall enabled the university to strengthen its relationship with the surrounding neighborhood, and also indirectly provided Clark with the opportunity to expand the size of the campus. The acquisition of several nineteenth-century Victorian homes on Woodland Street enabled the university to find new locations for several departments and institutions, such as the English Department and the Marsh Institute. Today, a large section of Woodland Street has been transformed into a center for academic and administrative activity. The development of Woodland Street also resulted in the renovation of Harrington House, returning to campus a house for the university president.<sup>16</sup> One can argue that the development of the beautiful historical district of Woodland Street may have not come to fruition had it not been for the construction of Maywood Hall.

**BLACKSTONE HALL: APARTMENT-STYLE LIVING**  
Constructed in 2006-07, nearly twenty years after Maywood Hall, Blackstone Hall is the most recent addition to Clark’s student housing (*fig. 43*). With a capacity of two hundred students, Blackstone Hall was designed to attract more upperclassmen back to campus, as a means to promote greater cohesion within the Clark community. Unlike Maywood Hall, Blackstone was not constructed due to a shortage of on-campus housing; rather it was constructed to provide greater levels of independence and luxury for Clark students.<sup>17</sup> Unlike the rest of the dormitories on campus, Blackstone offers a range of amenities, including full-scale

kitchens, air conditioning, hardwood floors, as well as designated study and laundry rooms on each level.

Blackstone represents an even greater level of student independence than that offered by Maywood Hall. As Dean of Students Denise Darrigrand notes, “We were looking to provide students with a progression of housing options, beginning with the communal style of living being offered by Sanford, to suite-style living being offered by Maywood, and finally fully-furnished apartments, as offered by Blackstone.”<sup>18</sup> Blackstone provides a unique opportunity for students to simultaneously enjoy the independence of living in a fully furnished apartment while still remaining within the confines of the campus. It fosters a strong sense of community with its group study rooms, laundry facilities, and an expansive courtyard complete with outdoor seating.

**BLACKSTONE, MODERNISM, AND CAMPUS DEVELOPMENT**

In addition to expanding the diversity of the university’s housing stock, Blackstone Hall provides the campus with a greater diversity of architectural expression. Unlike Maywood, which was designed to integrate seamlessly with the campus aesthetic, Blackstone Hall is an independent, modern structure. Its façade is a distinct break from the red architectural base that has traditionally dominated the campus aesthetic; it possesses a base of two-toned yellow brick, accented by a complex array of sleek zinc panels (*fig. 44, see page 61*). Rather than referencing the older buildings on campus, Blackstone complements the Lasry Bioscience Center (2002) through its zinc panels and the Dolan Field House (2003) through its yellow brick. In conjunction with Lasry, Blackstone forms a modern boundary around the Clark campus that also points to the athletic facilities in the next block.<sup>19</sup> The connection to the fields is further cemented by the open walkway that exists between the two wings of Blackstone Hall. Rather than closing the structure off to Beaver Street, the architects, Chan Krieger Sieniewicz, created a symbolic and a practical walkway to the Dolan Field House. The construction of Blackstone has enabled the Dolan Field House to achieve greater integration with the rest of campus, as it is only one block away from a major residential building.

The construction of Blackstone Hall had a direct impact on the surrounding urban land-



scape. As Dean Darrigrand noted in a recent interview, “A lot of the houses that were over there were in horrific shape. There were houses along Florence Street that were really a mess. What we decided to do was construct a sustainably designed dormitory that featured fully furnished apartments, which catered to upperclassmen here at Clark.”<sup>20</sup> The university was effectively able to provide for the growing demands of underclassman, while simultaneously upgrading the aesthetics of the surrounding neighborhood and providing for greater levels of campus security.

In addition, Blackstone Hall has received a LEED Silver rating for both its sustainable design and construction process. Beginning with the construction of the Lasry Center for Biosciences, Clark has prioritized the sustainability of new construction projects. The construction of environmentally advanced structures, as well as the renovation of older buildings on campus, is crucial to the university’s Climate Action Plan, which calls for the net neutrality of carbon emissions by the year 2030. In order to construct Blackstone Hall, seven houses along Beaver and Florence Street were demolished. Rather than sending the remnants of the demolished houses to a landfill, the construction team salvaged and recycled the waste material. Furthermore, the entire construction process strove to limit waste production, and achieved a 97% rate of recycling. This strong emphasis on recycling has not waned with the building’s completion, as Blackstone possesses an abundance of recycling and compost units.<sup>21</sup>

As a further testament to sustainability, Blackstone Hall possesses an array of energy efficient features, including zinc-clad window boxes, triple-paned windows, and a vinyl flooring system that is composed of 67% recycled material. In addition, the air within Blackstone is constantly being replaced with outside air, thanks to the building’s advanced ventilation system.<sup>22</sup> Unlike Maywood Hall and other older structures on campus, Blackstone Hall strives to encourage sustainable behavior by its occupants. For example, it offers plentiful space for bicycle storage.

CONCLUSION

Analysis of the form and function of Maywood and Blackstone Halls reveals the changing attitudes of the university’s administration in regard to student independence, neighborhood relations,

and architectural styles. In addition, the growth and development of Clark University is witnessed through the comparison of Maywood and Blackstone Hall. In the first instance, the university was in serious need of additional housing options, as the growing student body had been forced to spread out throughout the surrounding neighborhood, which in turn displaced lower-income families. At that time, Clark was focused on both fostering a stronger relationship with the neighborhood of Main South, as well as developing the facilities needed to provide for the growing needs of its student body.

Fast forward twenty years to the construction of Blackstone Hall and one is able to witness a significantly different Clark University. Blackstone Hall was not constructed to address a housing crunch on campus; rather it was intended to lure upperclassmen back onto campus with its luxurious amenities and advanced design. Clark is no longer struggling to keep up with the immediate demands of its students, as it did during the time of Maywood’s construction. However, it is still committed to the health and vitality of its surrounding neighborhood, and used the construction of Blackstone Hall to further that goal. In Blackstone Hall, we witness a Clark that is seeking to position itself for a successful future.

NOTES

1. For a discussion of the design of these dorms, see Greer’s essay in this volume.
2. James Collins, “Maywood Hall Meeting Notes,” Planning Committee for Maywood Hall, July 31, 1986, Business Office Papers, G1-4-3, folder: Maywood Residence Hall 1, CUA.
3. The planning committee included Paul Bottis, Jim Collins, Bob Goodney, Michael Leavitt, Mona Olds, and Tony Tilton. The architects considered for the dorm were TAC (architects of Fuller and Dana Quadrangles), Payette Associates (architects of Sackler Science Center and future architects of the Higgins University Center), Smits Vitol Design Group, and Earl R. Flansburgh Associates.
4. James E. Collins, “Project: 8661.04,” Maywood Hall Planning Meeting, June 27, 1986, Business Office Papers, G1-4-3, folder: Maywood Residence Hall 1, CUA.
5. Charles Jencks, *What is Post-modernism?* (London: Academy Editions, 1986), 7.
6. Jim Collins, interview with ARTH 249, Nov. 2011.
7. James E. Collins to Earl Flansburgh, Oct. 14, 1988, Business Office Papers, G1-4-3, folder: Maywood Residence Hall 1, CUA.
8. Jack Foley, interview with Harrison Bass and Kristina Wilson, Oct. 2011.
9. Caroline S. Jolliffe, “Designing a Dorm,” *Scarlet*, Mar. 3, 1988, 7.
10. Nancy Currie, “Let Main South Remain As Is,” *Scarlet*, Apr. 24, 1986, 14.
11. Foley interview, Oct. 2011.
12. Ibid.
13. Ibid.
14. Ibid.
15. Collins interview, Nov. 2011.
16. The original university president’s house was demolished during the construction of Goddard Library, and had been relocated to a site further from campus. See Rozanski’s essay in this volume for a discussion of the site of the original president’s house.
17. Denise Darrigrand, interview with Harrison Bass, Nov. 2011.
18. Darrigrand interview, Nov. 2011.
19. Collins interview, Nov. 2011.
20. Darrigrand interview, Nov. 2011.
21. “Blackstone Hall Project,” Clarku.edu, accessed November 29, 2011, last modified 2007, <http://www.clarku.edu/offices/housing/newhall/leed.cfm>.
22. “Blackstone Hall Project,” Clarku.edu, accessed November 29, 2011, last modified 2007, <http://www.clarku.edu/offices/housing/newhall/leed.cfm>.



