



# 1964

## The Architects' Collaborative

In 1961, Clark University hired the Cambridge-based firm The Architects' Collaborative (TAC) to design a master campus plan to accommodate the growing school. TAC had been founded by famous German émigré Walter Gropius, who as director of the Bauhaus in the 1920s became an international pioneer of modern architecture. The TAC master campus plan for Clark was extensive: it called for four residential quadrangles and an additional academic quadrangle. However, Clark's greatest need was for increased dormitory space, and so the firm soon focused on its first residential quadrangle (now Fuller Quadrangle). Located along Downing Street, this included a commons dining building, called Little Commons (today the Little Center), and two dormitories (Sanford and Johnson Halls).

The heart of the residential quad was Little Commons, which was designed to be a space where the community could gather. As seen in the photographs above and below, it featured floor-to-ceiling windows and warm, open spaces. Upstairs was an open dining area, and the center of the building featured a sunken, square seating pit around an open hearth. The first floor also had smaller spaces, such as a coffee bar where both Bonnie Raitt and James Taylor sang in the early 1970s. The senior architect in charge of the design was Norman Fletcher (known as "Fletch"), but when he visited the campus in 1965, he brought along his famous senior partner. Gropius clearly enjoyed his lunch in Little Commons (see photographs below, courtesy of the university's Executive Vice President at the time, Robert M. Hyde).

*Clockwise from top: Little Commons conversation pit, 1964, photo Ezra Stoller Associates; exterior view of Little Commons, 1964, photo Ezra Stoller Associates; Walter Gropius visiting Clark, in and around Little Commons, 1965.*







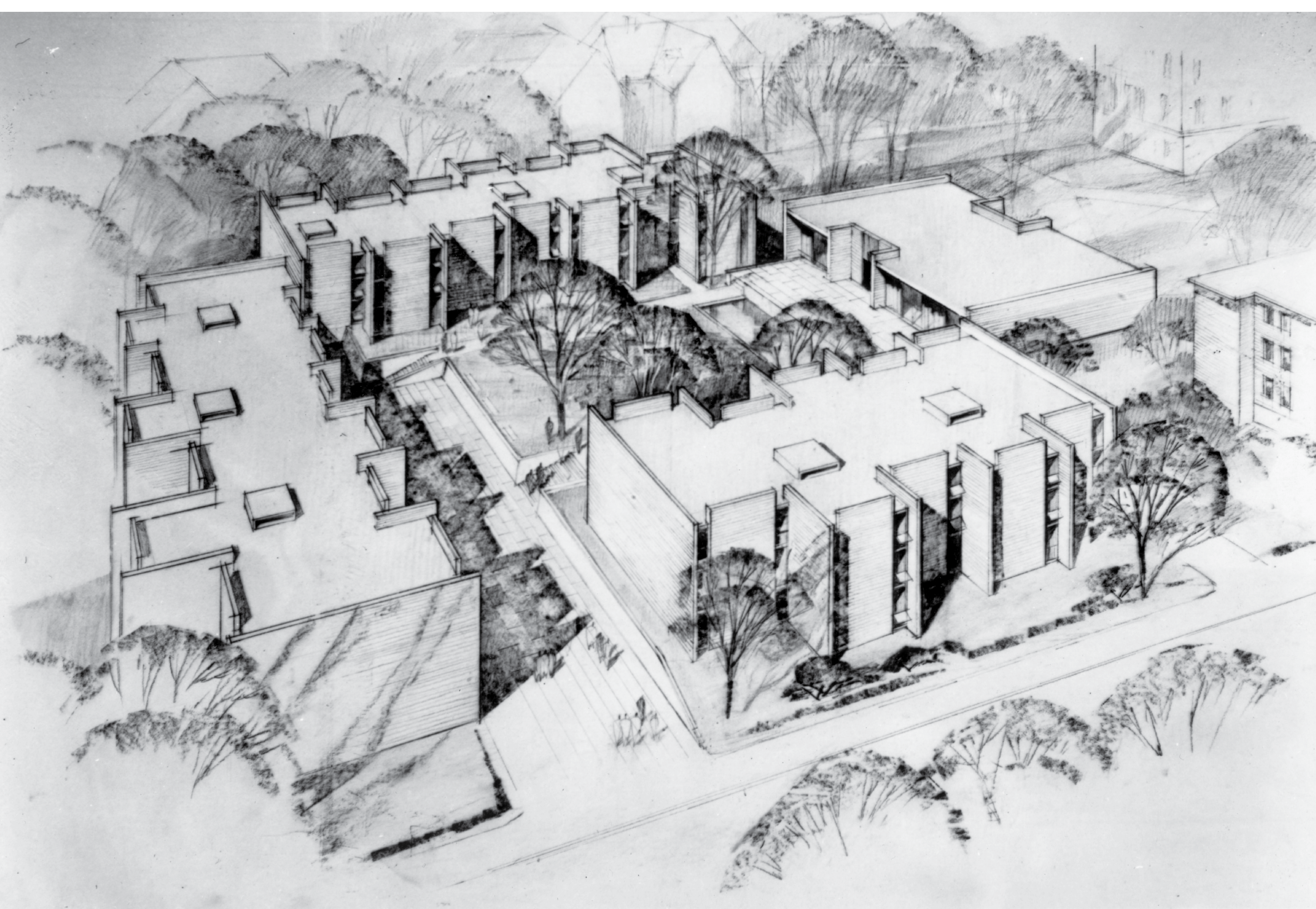
# 1964

## The Architects' Collaborative

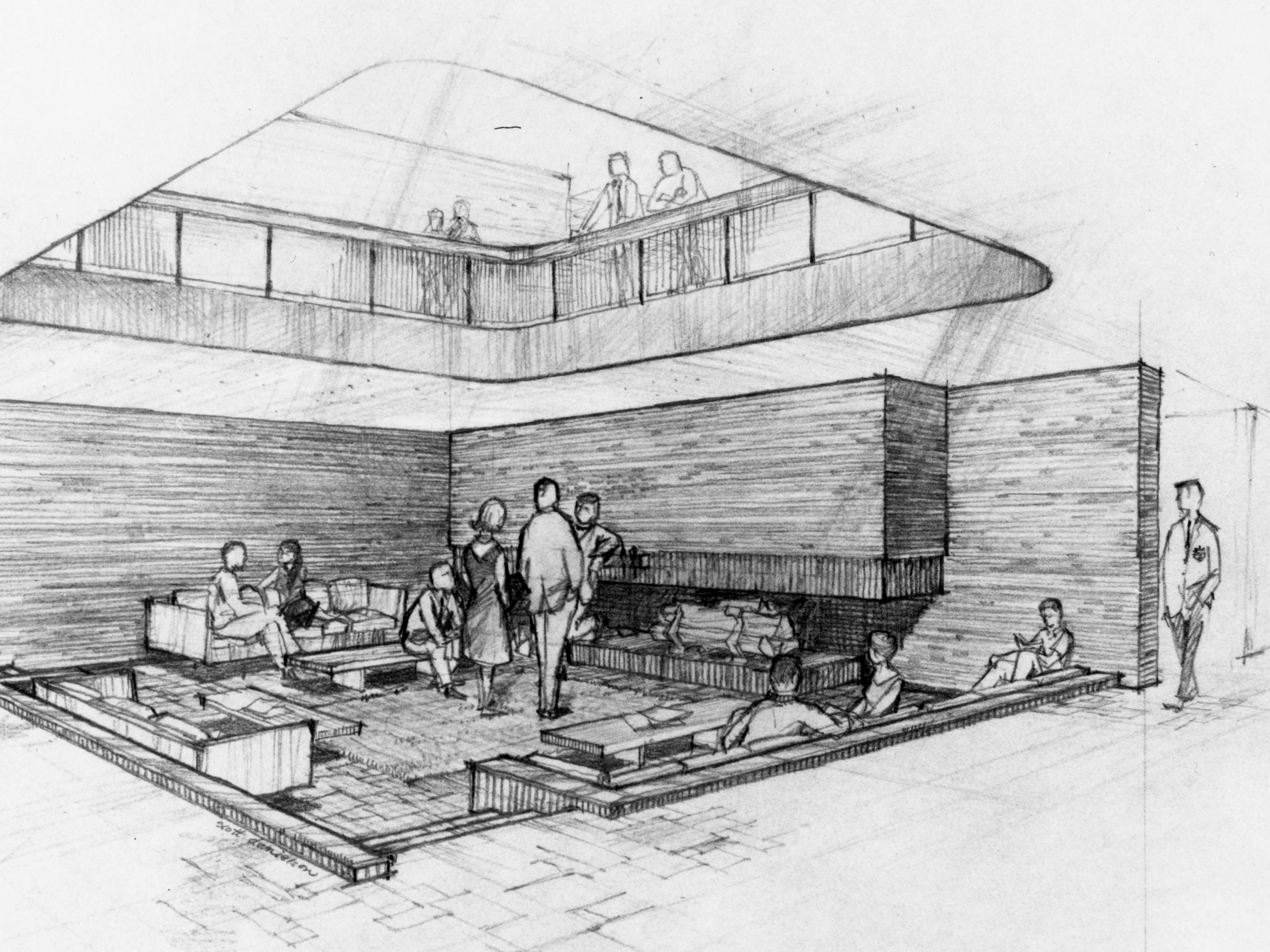
In addition to Little Commons, Fuller Quadrangle included two dorms: Sanford Hall (a men's dorm) and Johnson Hall (a women's dorm). While the dorms were segregated by sex, Clark was relatively progressive in situating the dorms so close to one another. A distinguishing feature of these dorms was their irregular hallways and three primary staircases. As **Patrick Greer '11** notes, student life was intended to cluster around the staircases: each "staircase climbing up from the basement to the third floor" had "shared living spaces, such as lounges and study areas. ...TAC's dormitories create the illusion of walking into a house" rather than a massive, barracks-style dormitory. The individual rooms (in the photograph below) were mostly doubles with a few singles. The sunken oval seating pit in the photograph above graced the center entrance to the women's dorm, Johnson.

In 1967, the American Institute of Architects (AIA) recognized Fuller Quadrangle as a superlative work of architecture and bestowed on it an Honor Award. In the citation, the AIA praised it: "Humble and respectful of its site, the project utilizes a limited palette of materials well. It is beautifully planned, thoughtfully detailed and well executed." While only two dorms were originally built in Fuller Quadrangle, a third had been projected (see the site plan drawing below). In 1971, the university completed the quadrangle with the construction of Dodd Hall.

*Clockwise from top: Johnson Hall oval seating pit, 1964, photo Ezra Stoller Associates; dorm room interior, 1964, photo Ezra Stoller Associates; site plan of Downing Street residential quadrangle, c.1962.*







# 1967

## The Architects' Collaborative

Based on the success of Fuller Quadrangle and the continuing boom in undergraduate enrollment, the university commenced construction on a second quadrangle designed by TAC in the fall of 1966. Opened in the fall of 1967 and named Dana Quadrangle, it included a commons building (Dana Commons), a men's dorm (Dana Hall), and a women's dorm (Hughes Hall). Dana Commons is slightly smaller than Little Commons, with a smaller central seating area in front of a hearth. Upstairs, there were dining facilities for students, faculty, and a trustees' dining room; downstairs, the building featured a variety of spaces including offices and a student council chamber. The two TAC quadrangles were responsible for bringing modern architecture to the Clark campus.

Their two-tone concrete-and-brick design echoed the palette of the university's earlier buildings—all of the Gothic structures had featured brick with granite details—but introduced a substantially different architectural aesthetic. Each building features a composition of rectangular, blocky forms that protrude and recess; according to **Patrick Greer '11**, it “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.” In each quadrangle, the buildings are arranged around a hilly, landscaped courtyard. They embody a central tenet of mid-century modernism, which was the desire to fuse geometry and biomorphic sensuality, industry and nature.

Clockwise from top: architect's rendering of Dana Commons seating pit, c.1966; Dana Quadrangle, photo Ron Rosenstock; construction site of Dana Quadrangle, 1966.







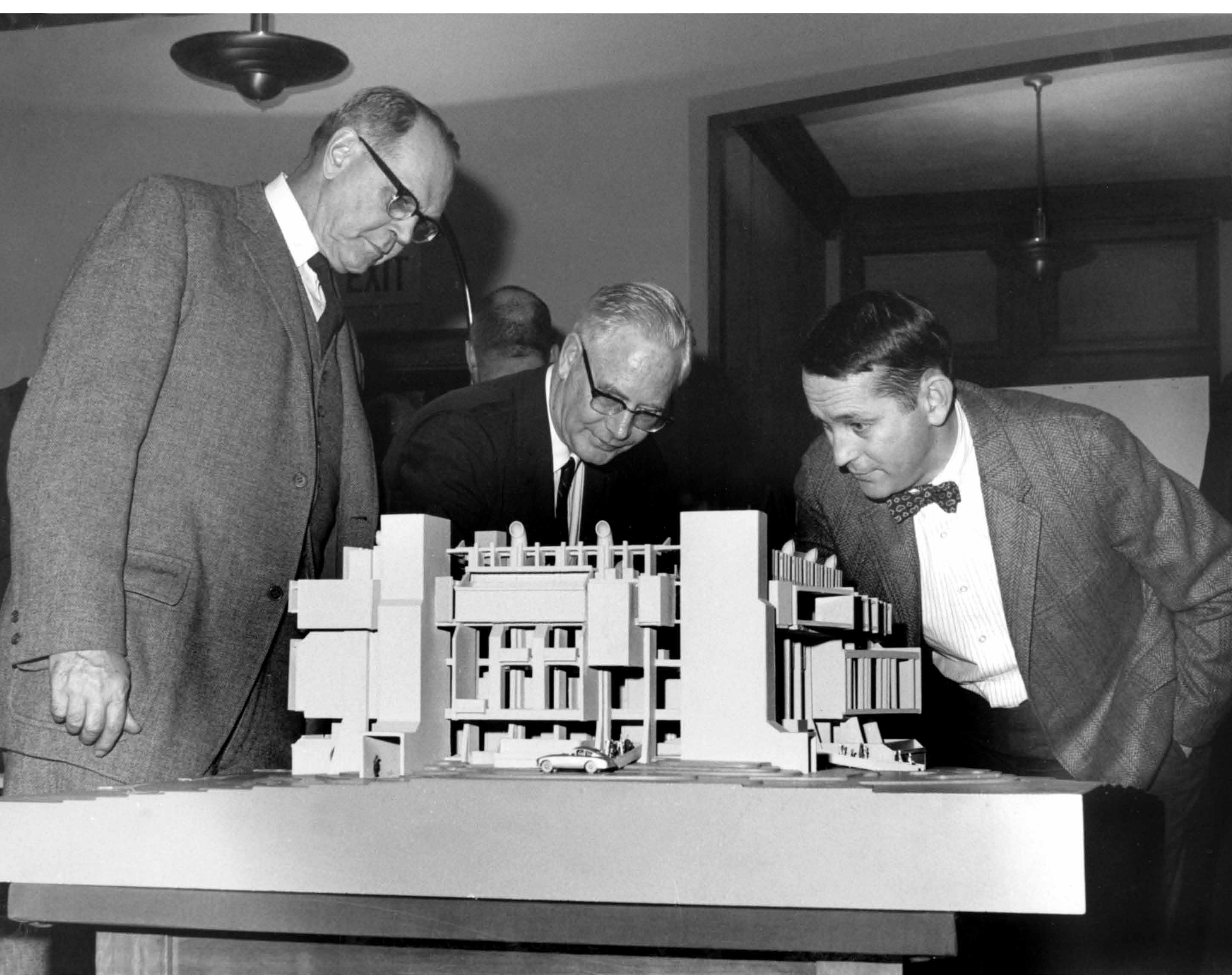
# 1969

## Goddard Library

By 1960, the university's Gothic revival library (today's Jefferson and Geography buildings) was severely over-taxed. In their master campus plan, TAC proposed a radical solution to the library problem: they relocated it entirely, to a plot of land on Woodland Street just behind Jonas Clark Hall, on the site of the university president's house. That house, by the nineteenth-century architect Calvert Vaux, would unfortunately need to be demolished; its loss was significant (see photograph below). However, the site was crucial in conceptualizing the newly expanded campus. By putting the library at the top of this small hill, it became the new heart of campus. The building would serve as a gateway between the older, Gothic campus along Main Street and the newer, modernist quadrangles in the blocks between Woodland and Florence Streets.

The university wanted a major architectural statement for its new library. The Library Planning Subcommittee, chaired by trustee Alice C. Higgins, drew up a list of cutting-edge architects to consider. In addition, by dedicating the building to former faculty member and alumnus Robert H. Goddard, the pioneer of modern rocket science, the university tied itself to the contemporary concerns of the "Space Age." John M. Johansen's avant-garde design won the day: it expressed the exuberant, modern vision of the Space Age. The building and the dedicatee garnered national attention; Senator Edward M. Kennedy and astronaut Buzz Aldrin attended the dedication ceremony in 1969.

Clockwise from top: John M. Johansen presenting his design to Board of Trustees, c.1964, photo Michael J. Novia; Library Subcommittee meeting minutes, 1963; President Hall's house, c.1890; ribbon cutting ceremony, 1969, photo Michael J. Novia; President Jefferson inspecting model of Goddard Library, c.1964, photo Michael J. Novia.



### CLARK UNIVERSITY BOARD OF TRUSTEES

#### Library Planning Subcommittee

April 2, 1963

#### EXHIBIT A

#### Architects To Be Considered

- Curtis and Davis
- John M. Johansen
- Louis I. Kahn
- Moore and Hutchins
- O'Connor and Kilham
- I. M. Pei and Associates
- Paul Rudolph
- Shepley, Bulfinch, Richardson and Abbott
- Hugh A. Stubbins
- The Architects Collaborative
- Warner, Burns, Toan and Lunde





# 1969

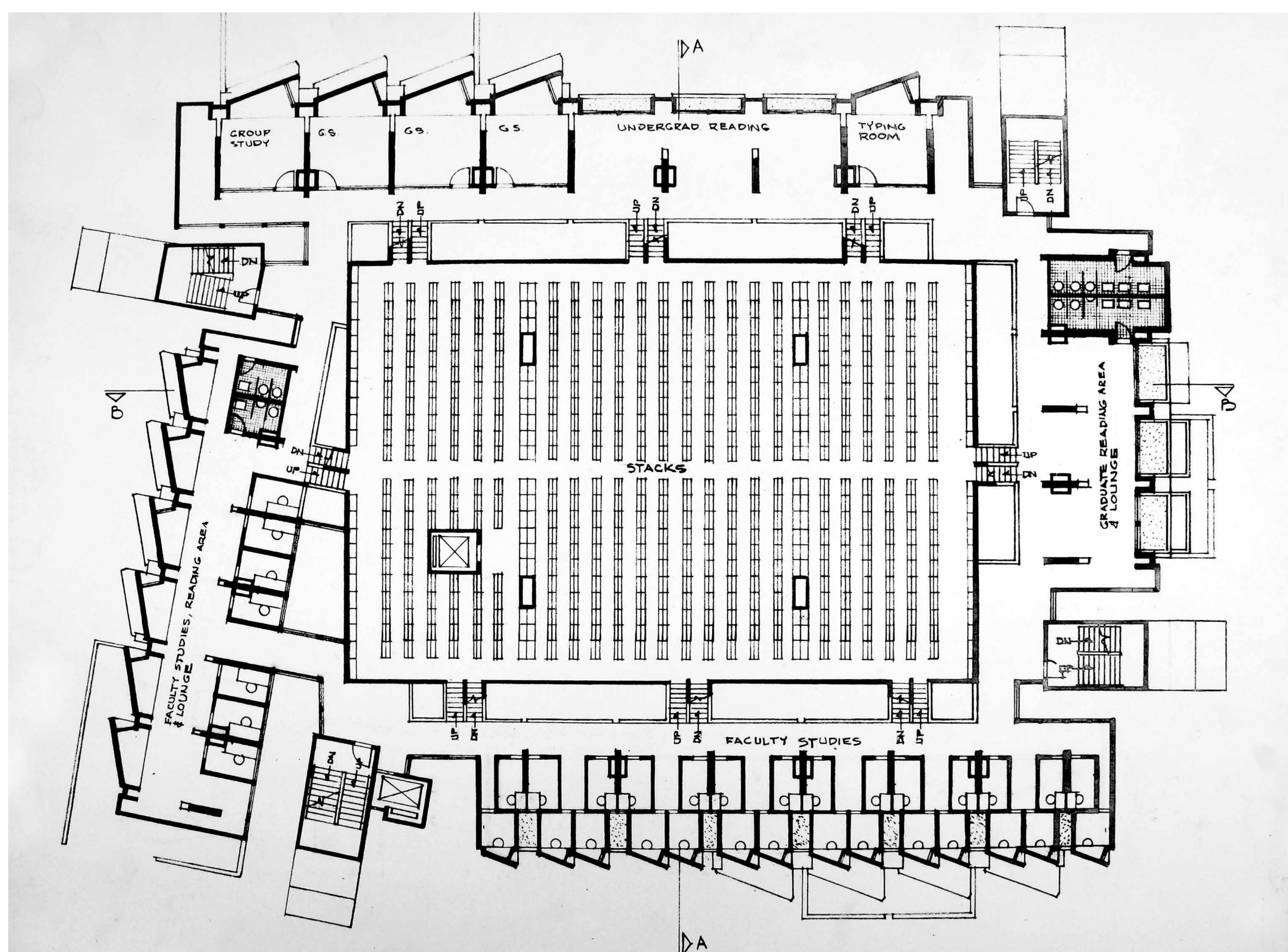
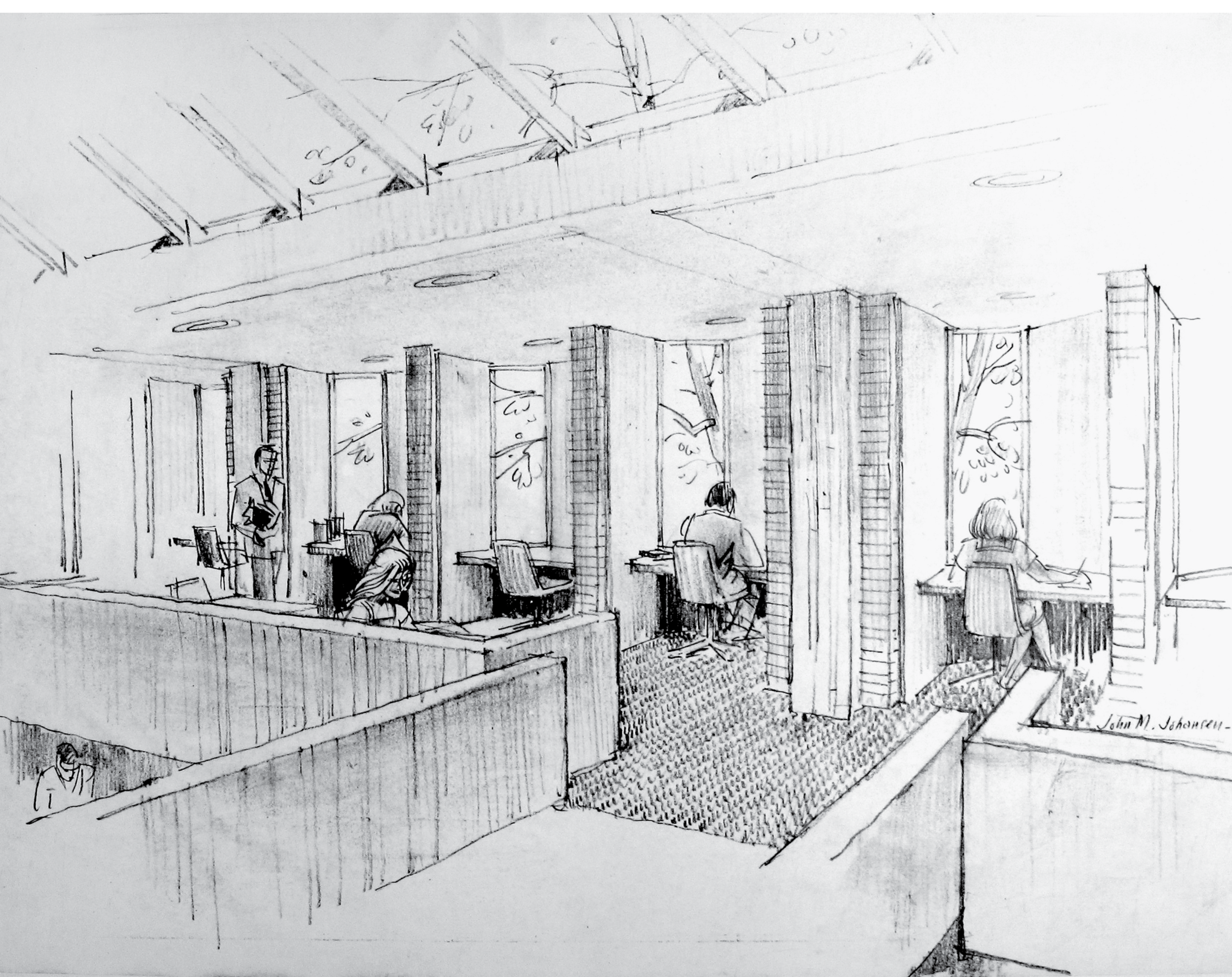
## Goddard Library

John M. Johansen's Goddard Library is often described as an example of "brutalist" architecture. Brutalist buildings try to express their materials and their functions honestly, without glossy veneers. At Goddard Library, Johansen combined massive concrete piers, which literally hold the building up, with durable walls of red brick, which speak to the dominant architectural building material on the rest of the campus. The irregular windows and planes of each elevation of the building seem chaotic, but in fact reflect the many different functions that are served on the building's interior. Johansen described the building's program: "The central portion of the library is an enclosed and protected treasury, a three-story 'box of books.' Around the box is a continuous outer structure of reading spaces... This outer structure is a free assemblage, a loosely attached cluster

of enclosures to accommodate an intricate program of specialized studies." The floor plan and rendering below capture the multiple uses housed within the building.

Johansen frequently spoke of the library's design as an evolving, biological organism. As **Madeleine Rozanski '12** observes, "It is not every day when a library is referred to as an 'organism.' To think of the 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."

Clockwise from top: rendering of Goddard Library, R. Furno, c.1964; floorplan of third floor of Goddard Library, showing different kinds of reading spaces, c.1964; Johansen's rendering of student carrels, c.1964.







# 1969-2009

## Goddard Library

The many, varied spaces within Goddard Library survived the passing of decades with differing degrees of success. In 2008, the university hired the Boston-based firm Perry Dean Rogers (project principal, Steven Foote) to undertake a major renovation of the library. They reconfigured spaces throughout the building to better fit contemporary needs, refreshed its interior lighting, and overhauled the outdated HVAC system. The most significant change to the building, however, came on its ground floor. Johansen had designed the library to be literally elevated off the ground: as he wrote, “Held up one story off the ground, the building stands astride the major pathways of the campus. Its central position is appropriate: it serves all departments of the university; it is the symbol of academic wealth.” The concrete pathways that crossed beneath the library were, in the rough climate

of Worcester, barren wind tunnels for most of the year, and never successfully served as a collective space that could bring together the campus. Foote enclosed the ground-level plaza with glass, and transformed the concrete pathways into a comfortable, informal space where students, faculty, and staff can gather for work or socializing. This new space, called Academic Commons, had the effect of re-invigorating the building in a dramatic way. As **Madeleine Rozanski '12** suggests, “By giving the community an inviting space to gather, the AC fulfills the original goal for Goddard to be the centerpiece of the expanding campus.”

*Clockwise from top: Goddard concrete pathways before renovation, photo Chuck Kidd; exterior view of Academic Commons renovation, photo Rick Segal '12; interior of Academic Commons, photo Rick Segal '12; Academic Commons under construction, 2008, photo Mott Linn.*

