

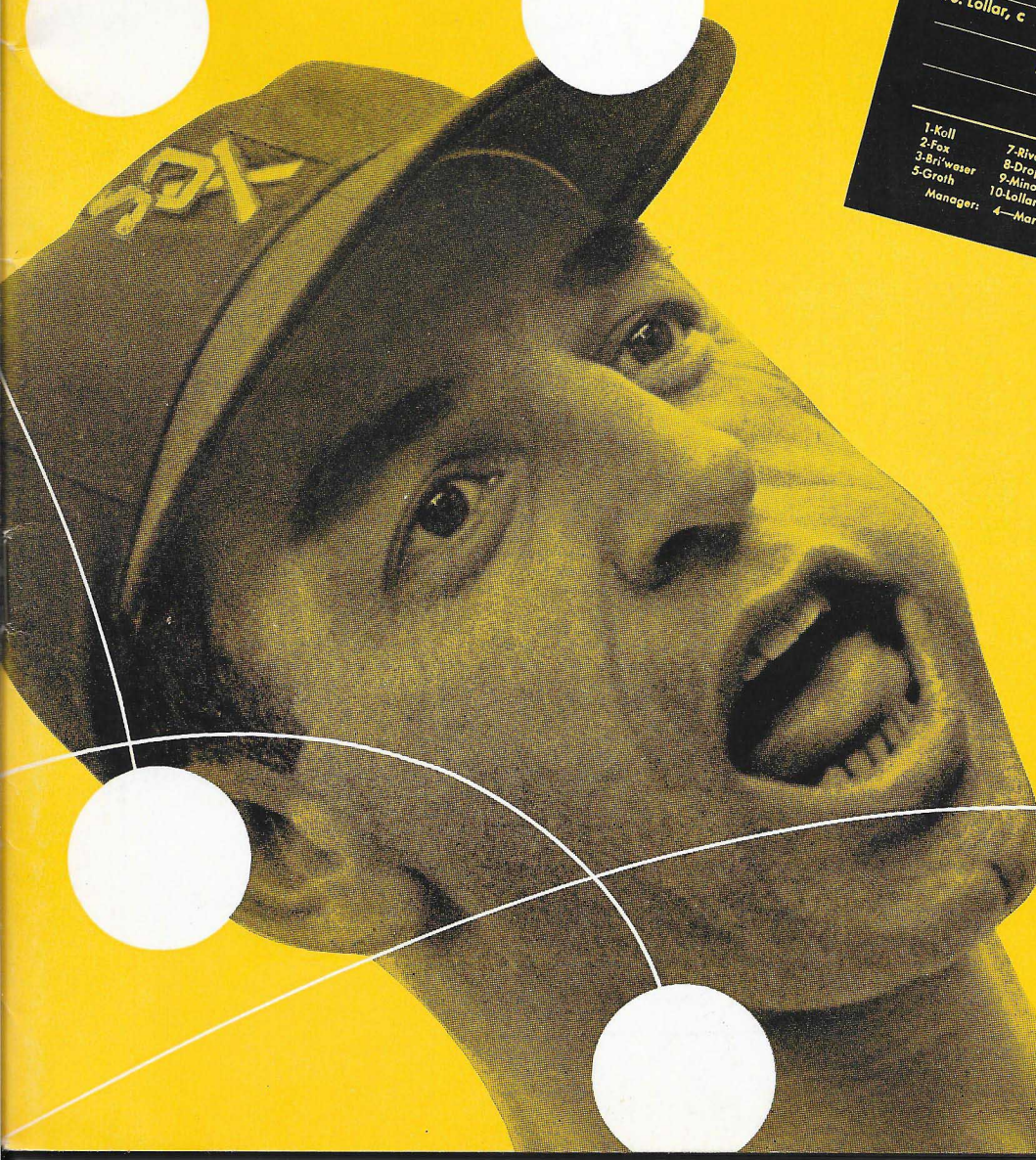
THE OLD WHITE SOX WERE BEST

Chicago

SCORE CARD

WHITE SOX	1	2	3	4	5	6	7	8	9	10	R	H	PO
17. Carrasquel, ss													
2. Fox, 2b													
9. Minoso, lf													
1. Kell, 3b													
7. Rivera, cf													
8. Dropp, 1b													
27. Marshall, rf													
10. Lollar, c													
P													

1-Kell 7-Rivera 11-Courtney 17-Carrasquel 21-Jok
 2-Fox 8-Dropp 12-Darish 18-Nieman 23-Trucks
 3-Bri'waser 9-Minoso 13-Keegan 19-Piarco 25-Gray
 5-Groth 10-Lollar 16-Fornieles 20-Cons'gra 27-Marshall
 Manager: 4-Marion; Coaches: 14-Wilber; 34-Myatt; 37-Berras; 39-Guitarido
 28-Chatales 29-Harshman 35-McGhee
 30-Mer'fan 36-Martin
 31-Donovan 42-Jackson
 44-Cav'otta



A ROBBER'S COMPLAINT:
crime pays the cops

INSTITUTE OF DESIGN:
a revolution in crisis

25 cents / July 1955

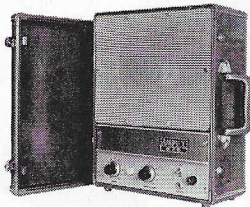
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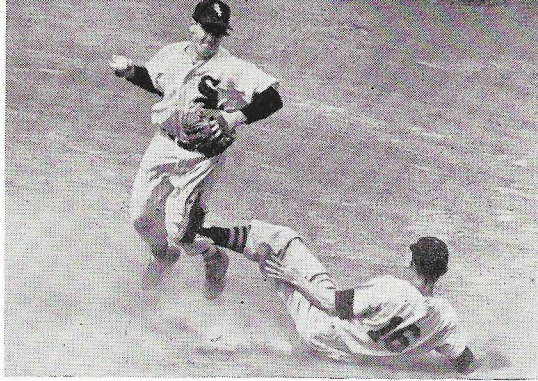
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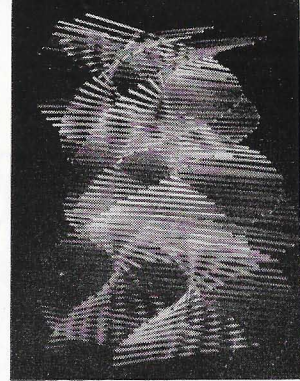


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CONTRIBUTORS

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James Darwell ("A Robber's Complaint: Crime Pays the Cops") is the pseudonym of a free lance writer who knows a lot of cops and robbers.

James T. Farrell, Studs Terkel, M. J. Conroy, Helen Rommel, Don Roth, Charles F. Chaplin, Nat "King" Cole, Robert E. Merriam and Amos Alonzo Stagg constitute an incongruous but reasonably authoritative panel for a baseball symposium: "The Old White Sox Were Best."

COVER

White Sox outfielder Jim Rivera was photographed surrounding a chaw of tobacco by Don Bronstein. Rivera was then himself surrounded with bounding balls by designer Morton Goldsholl.

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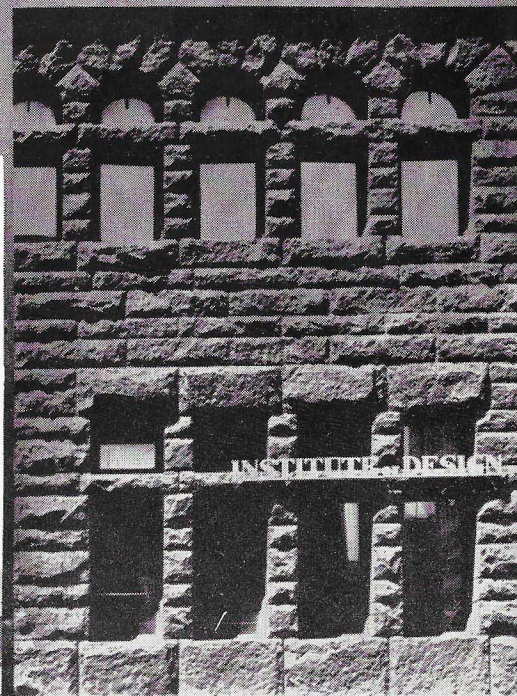
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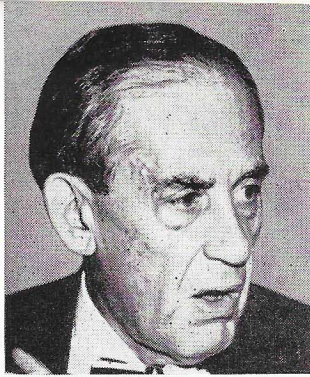
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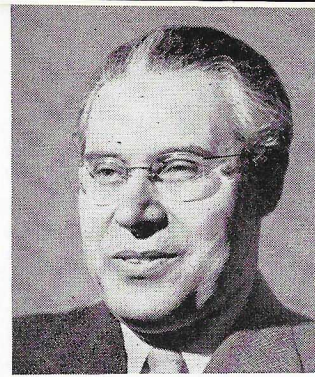
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INSTITUTE OF DESIGN





Walter Gropius



Laszlo Moholy-Nagy

*The revolution in art education and design,
realized in the ID, makes it great.
The crisis: will ID forget its role
and become a vocational school?*

by John Chancellor

Like an artist in a garret the Institute of Design has had to spend constant effort on the essentials of survival and at the same time, incredibly, has spent even more energy on its creative life.

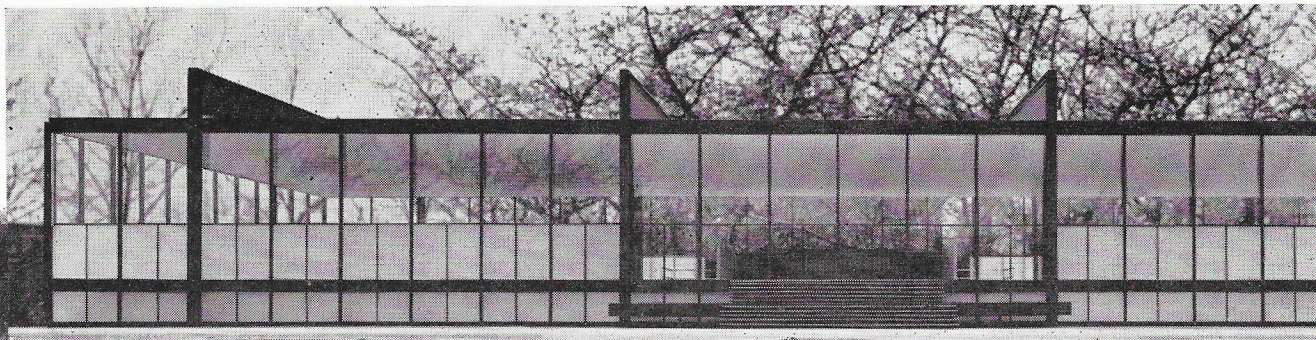
The ID has dodged thru Chicago for 18 years, from shelter to temporary shelter, living always in the shadow of financial terrors and poor enrolments. Now it is poised to move again, from the old gray Chicago Historical Society building at Dearborn and Ontario streets to a new custom-built home on the international-style campus of the Illinois Institute of Technology.

When the semester ended last month, the ID still had all its glory about it: wherever those graduates go with their diplomas, the world of art and design will regard them as educated by *the* institute of design. Their regimen of study has been unique and thoro, and the faculty that gave the final exams in June was studied with respected names.

But in the fall, things will be different — exactly how different is the question that has boiled the friends and foes of the ID to crisis pitch.

The ID, again like the artist in the garret, has never been very well understood — has been perhaps so embroiled in its own world of developing theories that it has failed to make

...the rocky road from the **BAUHAUS**



much effort to be understood.

For example, it is possible to arouse hostility on the part of intense ID personnel (they are all intense) by calling the place an art school. It is not an art school; it is a school of design. Before the Bauhaus, there were no schools of design; and the ID is the lineal heir of the great German Bauhaus of the 1920s, the organization that broke the visual barrier to make way for the design of all things we call modern.

These days, it's called the Institute of Design of the Illinois Institute of Technology, but that is its married name. In its vagabond youth, it was known as the School of Design, the New Bauhaus or just the Bauhaus. In 36 years of gypsy life, thru a succession of harrowing crises, it has made its influence felt in most schools of architecture in the world, in many millions of products, in the advertising aeries of Madison and Michigan avenues, in print shops and furniture showrooms, and in all things touched by mid-twentieth century design.

It has turned out some 1,500 teachers, designers and architects, as well as a relatively good percentage of first class artists.

To get the full flavor of the Perils-of-Pauline history of the ID, one must reach back to the first toddling days of the Weimar Republic in Germany. The war had ruined relics of the artistic past and produced technologies for the artistic future, and in 1918 Berlin, Paris and London were filled with young artists, seeking the new art forms and a merging of art with the war-born industrial techniques and products.

They produced first those tubular monstrosities that were the elder cousins of today's design. And they matured quickly. For the Barcelona exhibition of 1927, Mies van der Rohe designed, in addition to a beautiful, startling pavilion, a chair. The same chair perches gracefully today in the lobby of his glass houses at 880 Lake Shore drive: as fluid and functional a design as it was 28 years ago.

Those were the days of Constructivism, the Suprematists, of Piet Mondrian's first experiments in black line and primary-colored rectangles on white canvas; of the settings designed by Picasso and Leger for the Diaghilev ballet; the Eisenstein films; Le Corbusier's *City of Three Million People*; Marcel Duchamp's staircase; of Walter Gropius' *Total Theater*.

The decade after 1920 was a visual renaissance: out of it flowered a single, altho international, community of designers and experimenters.

Thus, in 1919, at Weimar, the *Staatliche Bauhaus* was organized. The original program promised "intellectual, manual and technological education of creative people for design work." Wassily Kandinsky, Lyonel Feininger, Paul Klee and Walter Gropius were on the faculty. They were joined in 1923 by an intense young Hungarian named Laszlo Moholy-Nagy, the man destined to inherit the Bauhaus and all its future problems.

MOHOLY BECAME a philosopher and a great teacher. Gropius has written of him: "His greatest effort as an artist was devoted to the conquest of space. His genius ventured into all realms of science and art to unravel the phenomena of space and light. In painting, sculpture and architecture, in theater and industrial design, in photography and film, in advertising and typography, he strove incessantly to interpret space in its relation to time, that is, motion in space."

The interpretation of space in its relation to time admittedly is not a course of inquiry for the amateur or the faint of heart. But an appreciation of the art of the 1920s may throw some light of this subject: the painters of immovable objects had been replaced by artists like Duchamp with his famous *Nude Descending the Stairs*. Film, both in the still photograph and motion pictures, was achieving status as an art form. The

cubists had broken objects up into their fundamental shapes. And Moholy was interested in *moving* lines, rather than static forms.

The charting of these frontiers at the Bauhaus led directly to the clean, sculptured lines of today's design, found in objects as dissimilar as hospitals and the Parker '51 pen — as a Saarinen chair and an airplane hangar.

Within a few fast-moving years, the Bauhaus drew an international audience. Fourteen Bauhaus Books, which were to become the books of the bible of modern design, had been published, and the Bauhaus itself had moved to Dessau.

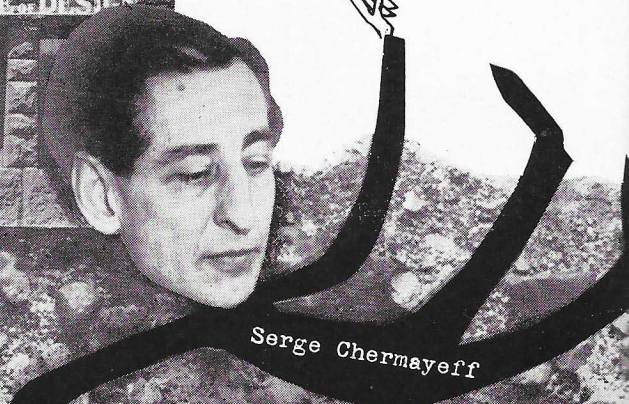
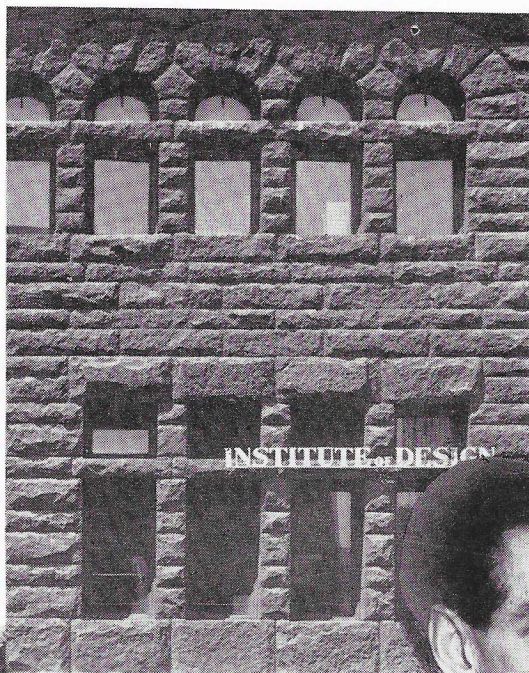
Then came Hitler and the Bauhaus fell. It fell because the German nation became an impossible place for Moholy and Gropius and their kind of theorist.

Moholy and his wife, Sibyl, a woman of exceptional intelligence and patience, went to Holland, then England, where he worked at such varied tasks as window-dressing and the production of experimental films. Sibyl was to accompany Moholy to America and, after his death, write a perceptive biography: *Moholy-Nagy — Experiment in Totality*.

By 1937, most of the old Bauhaus men were scattered around the world. Gropius had come to America, where he was teaching, building houses of notable architectural interest and boosting Moholy.

In June of 1937 a cable arrived at the Moholy-Nagy home in London:

PLAN DESIGN SCHOOL ON BAUHAUS LINES TO OPEN IN FALL. MARSHALL FIELD OF-



Serge Chermayeff

Elsa Kula



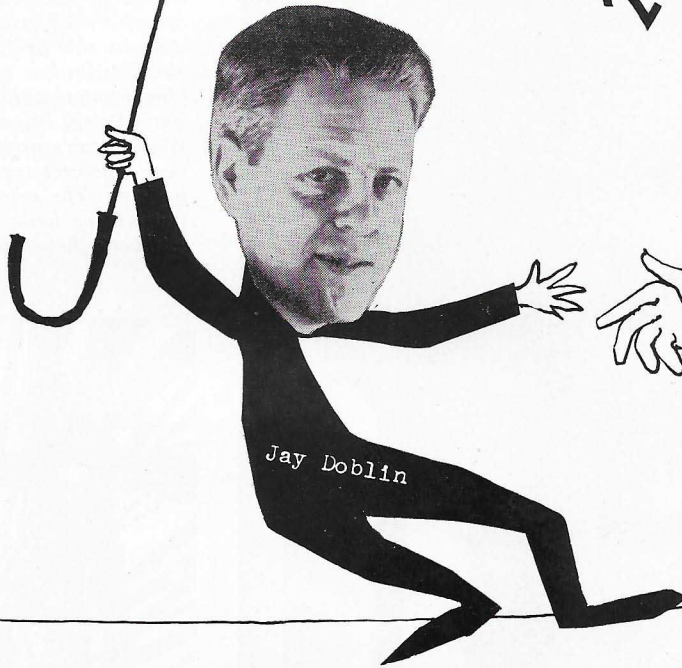
destruction of philosophy

14 teachers
protest new

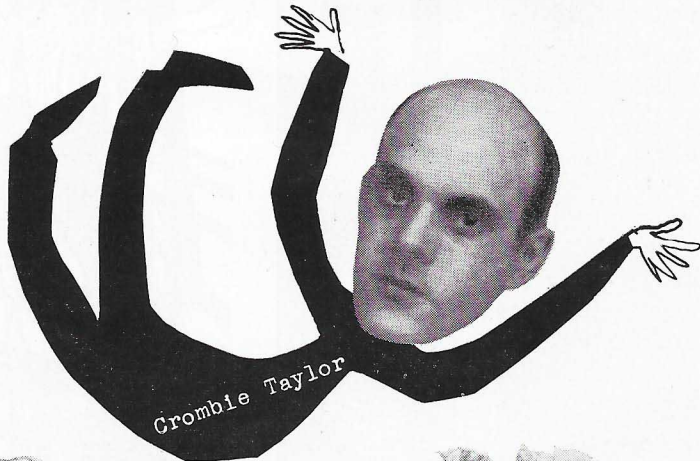
ID director

"Not resigned yet," declares Jay Doblin
Students Back Faculty In Opposing
New Director At IIT Design School

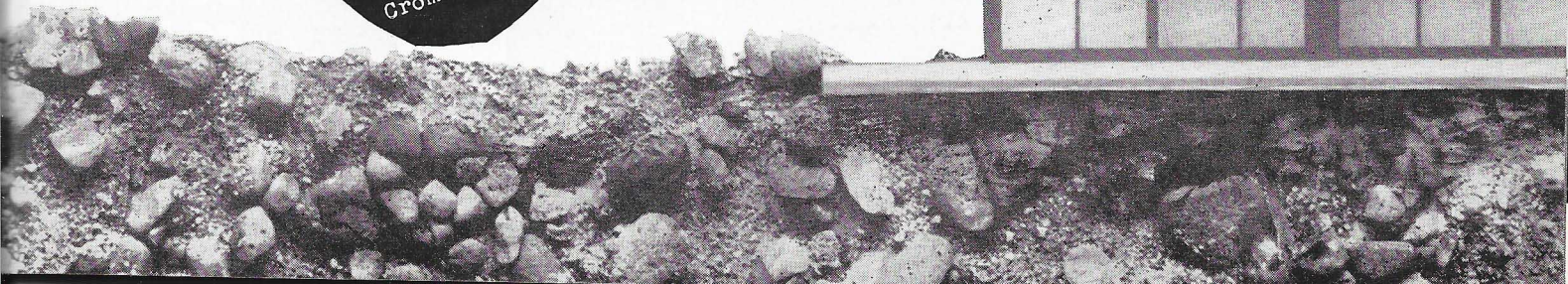
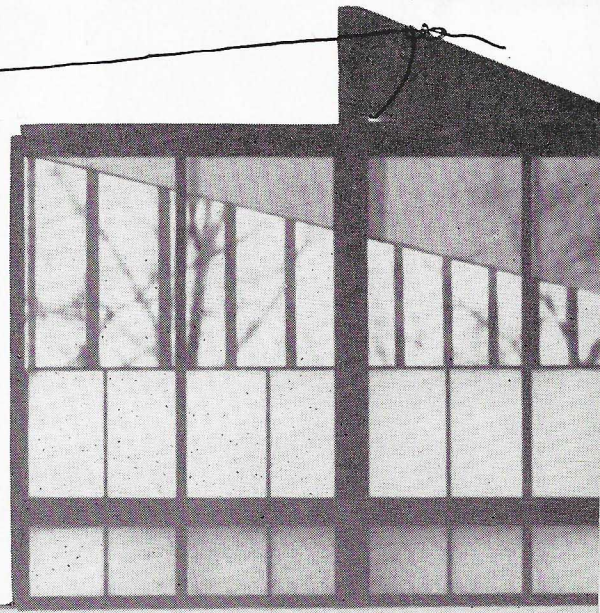
2 Resign, 3 Fired In Faculty Revolt At IIT
Students take stand in defense
of creative freedom of ID

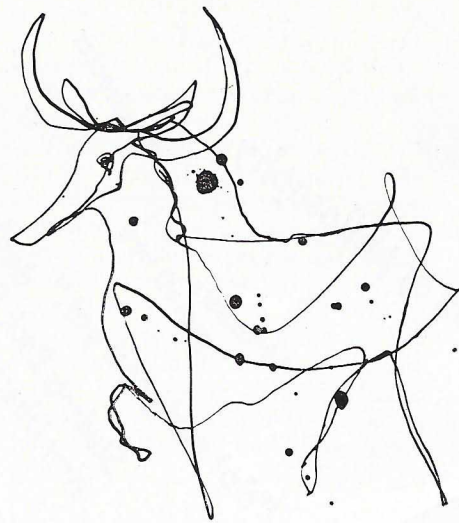
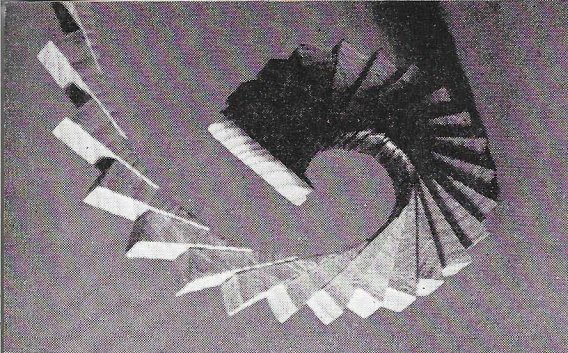


Illinois Institute of Technology

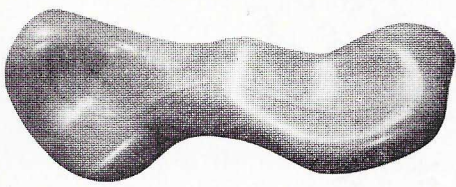


Crombie Taylor





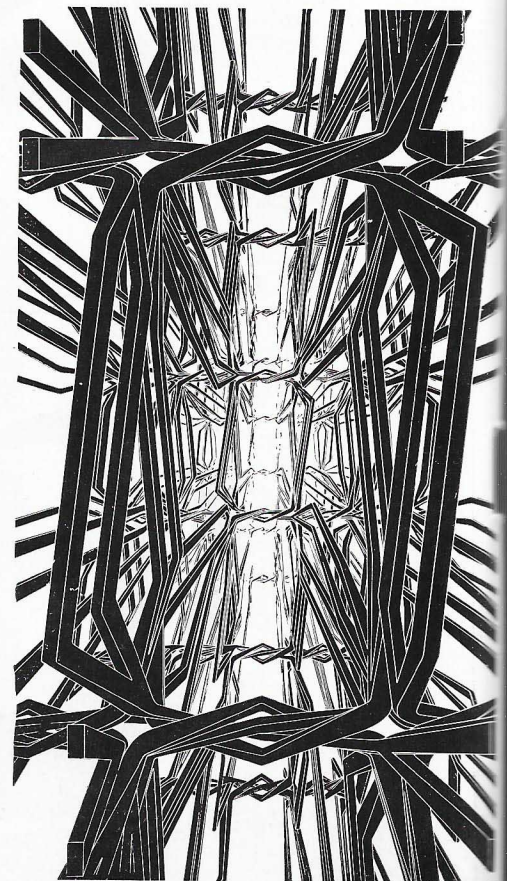
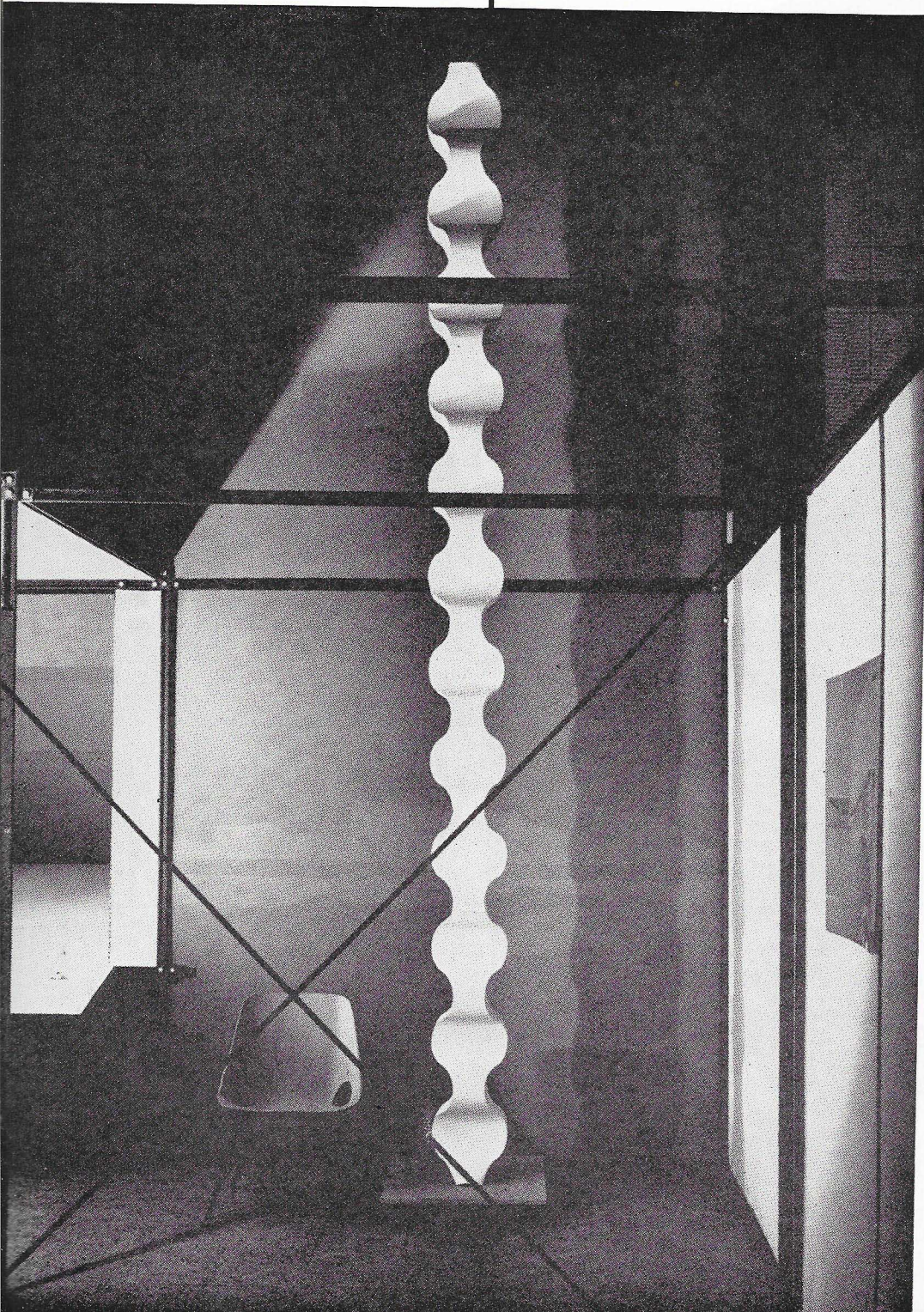
The solution of each problem by each ID student is an original expression, the purpose of which is "to develop creative thinking which may be applied to whatever problem may arise."



Sheer inventiveness: paper sculpture, upper left; hand sculpture made to please the sense of touch alone, at left. The distance between such aesthetic experiment and the daily world is not great: the first design for a fluorescent light guard was paper sculpture; hand sculpture is the basis for design of handles of tools.

Interpretation of problem: virtual volume achieved photographically, opposite page, by spinning a bent wire in a beam of light; seating, left below and opposite — chairs very like these were being made at the ID 15 years ago.

Shelter design: open air sleeping terrace for tuberculosis patients, opposite page, was done by students this year, uses prefabricated elements, in line with ID's identification with the machine age. Immediately below, Konrad Wachsmann's preliminary study for a new structural approach to multi-story building. The whole structure repeats one basic wishbone-shaped unit.



FERS FAMILY MANSION PRAIRIE AVENUE. STABLES TO BE CONVERTED INTO WORKSHOPS. DOCTOR GROPIUS SUGGESTS YOU AS DIRECTOR. ARE YOU INTERESTED?

A field marshal, a prairie, a stable and Chicago. It sounded too primitive.

A month later, another cable:

MARSHALL FIELD PHILANTHROPIST AND BUSINESSMAN. OTHER SPONSORS AVERY OF GYPSUM AND MONTGOMERY WARD; KOHLER, WISCONSIN; PAEPCKE, CONTAINER CORPORATION. THEIR BACKING ASSURED. CAN YOU COME TO CHICAGO FOR NEGOTIATIONS?

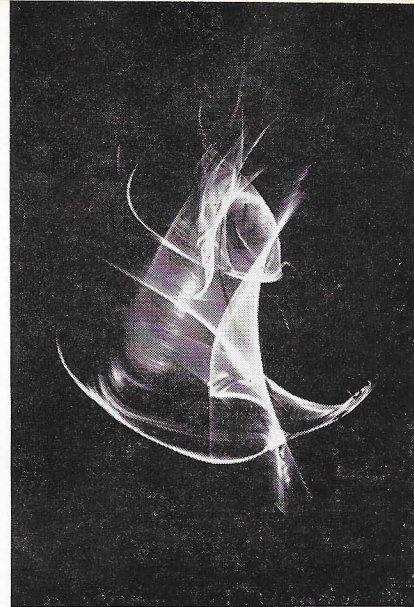
Moholy came.

In July of 1937, from a suite in the Knickerbocker hotel, he wrote Sibyl: ". . . it all looks familiar, but when you investigate, it is a different culture. It is no culture yet, just a million beginnings."

THE GINGERBREAD Marshall Field mansion on Prairie avenue was, indeed, big enough for a school. Armed with promises of funds, a small enrolment, an unsteady faculty, Moholy threw a few parties for the people who were expected to give money, and the new Bauhaus was in business.

In a stirring speech on opening day, Moholy said, "We don't want to add to the art-proletariat that already exists. We don't teach what is 'pure art' but we train what you might call the 'art engineer.' If our students become artists — this is their own job. We know that after they have learned to understand space, to see color, they'll be better artists no matter how far removed they think they are from the practical life.

"But to you, the industrialists," he said, "we offer our services for research. We shall work on your prob-



lems. In our own workshops we shall provide research possibilities for synthetic fibers, fashions, dyeing, printing on textiles, wallpaper design, mural painting, the use of varnishes, lacquers, sprays and color combination in decorating; we shall explore for you typography, layout, commercial and portrait photography, microphotography, motion pictures in color and black and white, commercial art in posters and packages. We shall design stage display, window and shop display, exposition architecture and all other architectural structures from a prefabricated bungalow to a factory; and we shall work with stone, glass, metal, wood, clay and all plastics in the product design and sculpture fields."

This has been regarded by the ID as something of a Sermon on the Mount. It summed up Moholy's vast, personal curriculum.

But the New Bauhaus in Chicago failed after one term. The troubles were traced to a small enrolment (a chronic ID ailment), faculty strife (a condition so prevalent at the ID that it became the normal state of affairs) and a lack of financial enthusiasm on

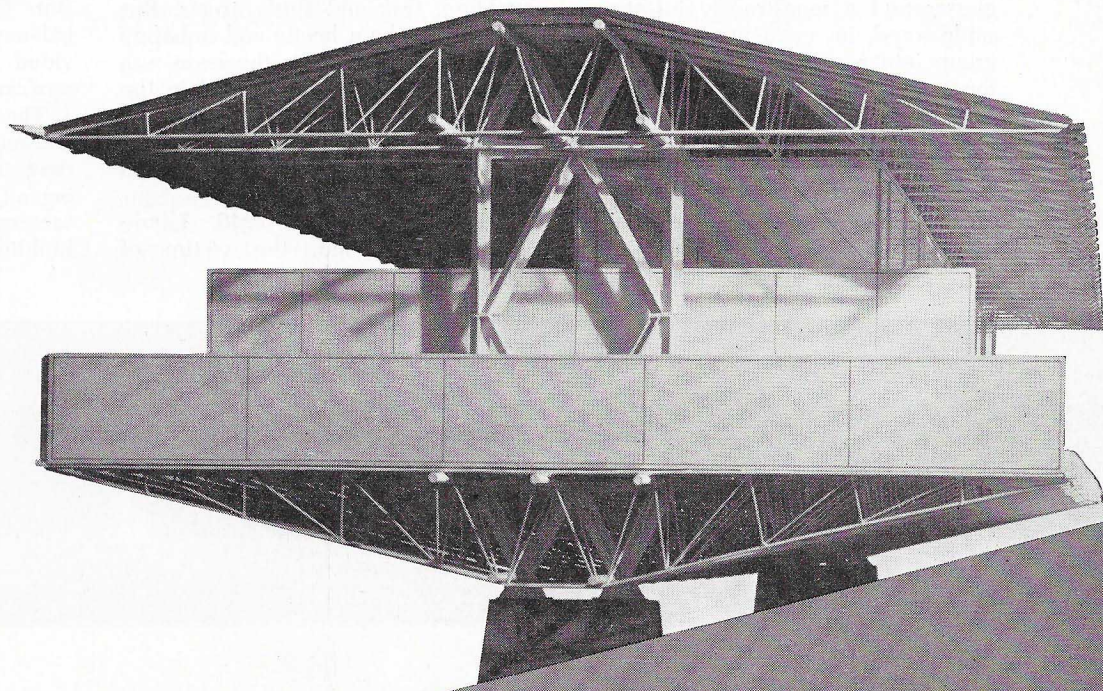
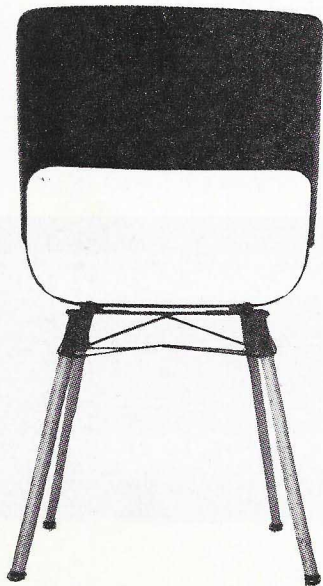
the part of the sponsors (the third constant in ID problems).

Chapter one in the Bauhaus saga had ended in Germany and chapter two in Chicago, where the rest would unfold. Moholy had, when the school closed, an apartment at 1210 Astor, a mortgage on the Field house in lieu of back pay, a growing reputation and an unmatched power of persuasion. One day soon after, in the Astor street apartment, he persuaded seven colleagues to teach for nothing. Then he went out and searched the Near North Side for a place to put the New Bauhaus, once removed. He found his location in a big loft at 247 east Ontario.

Under the shakiest circumstances imaginable, in January of 1939, the newly-named School of Design went into business at the Ontario street address, right under the rehearsal hall of the Chez Paree, which was around the corner.

"It was a really fantastic place," recalls a former student. "Nobody on the faculty ever knew when he was going to get paid, and there weren't many students. Things would get terribly gloomy and everyone would know there wasn't any money in the bank, and then Moholy would go out and persuade someone to buy one of his paintings. He would come back with a thousand dollars and it would be fine for a while. Then it would all happen all over again."

Academically, the School of Design was a carefully calculated free-for-all. There were no grades or tests. Moholy once wrote, "Let the students investigate each visual problem as it presents itself — display, for instance, and the effect of light and color on transparent materials, of positive-negative relationships in film and photogram. From these experiments, done with their own hands, they will come to



conclusions about the general validity of our approach, its formative power. Within a fixed curriculum, the result to which the student has to come is already determined. It's like cutting a wedge from a melon. It will always fit exactly in the same old place."

The foundation course taught now at the ID for the first year and a half stands as a good example of the emphasis placed on individual development. The ID freshman has classes in visual fundamentals (drawing, color, painting, mechanical drawing and art history), basic workshop (the creative use of wood and metal), photography, sculpture, mathematics, physics, English and economics.

Within this framework exist some teaching methods peculiar to the ID — hand sculpture, for instance. A hand sculpture is a small object made to be pleasing to the sense of touch alone, as to a blind man. Most hand sculptures turn out to be visually pleasing as well. There are also tactile charts, made of different textures and designed to be felt rather than seen.

Later, the student specializes in product design, photography, visual design or shelter design.

The students were individualistic, even for students, in those first tempestuous days under the Chez Paree dance floor. But they were bound together by devotion to Moholy and the school, and they developed formidable intensity in their lives and work.

The catalog of the School of Design (as it was then known) was a masterpiece. It listed course after course that simply didn't exist save in the hopeful mind of Moholy, who was at that time spending 20 hours a day raising funds and teaching. In 1945 an angry group of older students held a protest meeting about the over-enthusiastic catalog. Moholy strode into the room—a stocky, resolute man with a shock of gray hair, rimless glasses and a monstrosly infectious smile—and in moments talked the group into a visionary acceptance of the catalog's promises.

The regular courses have been supplemented by special lectures: Fernand Leger came and talked in French; Man Ray, the photographer and no friend of Moholy's, was cajoled off a train for a lecture; Richard Neu-

tra, the architect, has spoken; so have Charles Eames; sculptor Alexander Archipenko; Gropius; Buckminster Fuller, the revolutionary architect; James Johnson Sweeney on literature; S. I. Hayakawa on semantics.

There were no grades or tests in those days, but the school did hold a mid-term exhibit at which the faculty publicly judged the work of the student body. There were few last names or titles used, and a spirit of cooperative experimentation ran thru the school.

Things were going well at the School of Design, even if some of the space was used to store caviar from the Chez Paree, and even if some of the teachers went without pay for embarrassingly long periods.

In 1944, chapter three began: Walter Paepcke of the Container Corporation, a man who had been among the original and long-gone sponsors of the school in America, persuaded Moholy to turn the financial burdens over to a board and confine himself to teaching. The name of the school was changed to the Institute of Design.

Moholy always seemed to have bad luck with boards and administrators. The first request of the new board was for more students: less than 100 were enrolled in 1944. The board complained to Moholy that none of the famous names of the original Bauhaus was teaching in Chicago. Not long after that, the board suggested he close the school.

Moholy wouldn't. But in one year, thanks to an influx of veterans, the day enrolment jumped from 92 to 366, and \$40,000 in tuition went into the bank account.

The money and the students gave the ID a sense of security, which lasted until the loft building was sold.

This time Moholy found his location in the wedge-shaped building bounded by State, Oak and Rush streets. But it proved to be a hectic and unhappy place and after a year the lease was canceled. Chapter five opened in the big gray building on Ontario and Dearborn which, with its capacious halls and rooms, has been a good home for the ID.

On November 24, 1946, Laszlo Moholy-Nagy died, the victim of

leukemia and a lifetime of overwork.

While Moholy lived, the school had been his personal domain and responsibility. Now it shifted to other hands. Serge Chermayeff, an architect who had been teaching at Brooklyn college, and a man with an explosive and eloquent temper, came to direct the school.

It was at this point that the school, in an effort to settle the financial security question once and for all, merged with the Illinois Institute of Technology, becoming a degree-granting department in the engineering division. Chermayeff left soon after for Harvard.

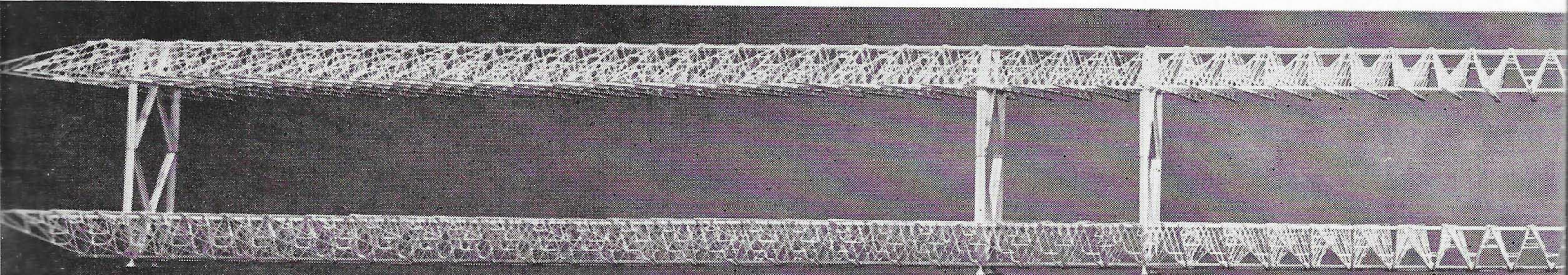
CROMBIE TAYLOR, who became acting director, said, "We were afraid of the student depression that would come when the government stopped paying for veterans, and altho we had a \$100,000 bank account, we wanted the chance to be part of a larger organization.

"But there were two things wrong with the move: one, the entrance requirements of IIT included more math than our students need, and more stringent qualifications generally. Two, the Institute of Design was losing its identity as a separate school, and became just another department of IIT." Grades and tests were brought in, and thus was the free-form curriculum of Moholy altered.

The IIT created a screening committee of ID professors, to consider candidates for ID directorship. In three years, 25 candidates were interviewed. It was a difficult post to fill. Moholy had left a job with impossibly high standards, and no one man *could* replace him.

Crombie Taylor suggested to IIT that a dean be appointed over IIT's architecture and urban planning departments and the Institute of Design. But Taylor wanted a shift in the balance: he wanted three schools, divided into architecture, product design and visual communication.

The IIT retained the old balance, and commissioned van der Rohe to draw plans for a single building housing all three departments. The structure, on the site of the old Mecca building, is under construction and



scheduled for occupancy this fall.

Several men had been proposed for the directorship but, for one reason or another, none was acceptable to both ID and IIT. Finally IIT, insisting that a budget must be drawn, announced an appointment.

The man is Jay Doblin, 35, a designer who has worked for Raymond Loewy for eleven years. Doblin, a graduate of Pratt Institute, for three years headed that school's evening classes in industrial design. It is interesting to note that Sibyl Moholy-Nagy now teaches art history in the Pratt day school, but Doblin says he has not talked to her about the ID.

Doblin has made two visits to Chicago to meet the ID faculty and on both occasions was met by a group with high, arched brows. The faculty at the ID do not care for Doblin, and they have said so. And he has no love for them.

In April, the faculty unanimously signed an open letter to President J. T. Rettaliata of IIT. The letter restated "certain fundamental tenets of our approach to the education of the designer, which we feel have been brought into serious jeopardy . . .

"The designer must be more than a stylist or decorator who caters to fashionable or opportunistic needs. The designer must be an ethically responsible professional with a developed creative ability based on the most penetrating scientific and artistic insights of our time. A true, growing and expanding economy demands a growing and expanding culture. . . . The present tendency is to consume the 'yield' of the past few decades. A school that does not fertilize the ground for future growth is not only failing to contribute to the development of its culture, but is actually a parasite on that culture."

The statement concluded, ". . . this appointment represents a fundamental departure from our educational purpose." It asked that Doblin's appointment be reconsidered.

One faculty member has elaborated: "He certainly is not the ideal man for the school. It is a complex and special organization, and he represents a limited sort of design, altho he's done some excellent practical work. The Institute has been an ex-

perimental school where students are not prepared for technical occupations or immediate jobs, and Mr. Doblin can't maintain that level. We must have leadership based on continuing ideas, creative ideas; we don't want an administrator."

Dean Ralph G. Owens of the engineering division of IIT, a man who clearly has inherited a hot potato, however well designed, says, "Doblin was appointed only after the permanent members of the faculty had met him and had been consulted individually, and it was ascertained that there were no objections to his appointment." Doblin was appointed with tenure.

The ID version is that the appointment was simply sprung on them, without definitive consultation between IIT and the ID faculty.

It has been reported that several faculty members at the ID have been fired, within the context of the Doblin issue. IIT says this isn't so. Some contracts weren't renewed, they say, because enrolment is down: in 1950 the ID had 328 full-time students, and at the start of the last spring term, only 95 were registered.

DOBLIN, STILL AT WORK in the Loewy office in New York, says he is coming here in September. He adds, "I'm amazed at this whole thing. I want these men to teach what they want to teach, in their own way. If we have any teaching disagreements, there won't be any resignations, because I'll make adjustments in the balance thru my own additional appointments to the faculty. I've had petitions from the students, and a couple of rough interviews with the faculty, but I'm coming out anyway.

"We need more students and a realistic approach to the teaching of designers. When we turn out a graduate, I want him to be a skilled designer, with a good cultural background and a clear view of the realities outside the classroom. There are a lot of design jobs in Chicago: the town can absorb 25 new designers a year. This year, I think, the ID is graduating four, and two of them aren't going into practical design work. I want to fix that, and I want to do some missionary work with industry."

Doblin's two missionary visits with the faculty have failed. Out of 14 teachers, six have gone already, and the rest are restless and troubled.

Konrad Wachsmann, a colorful and often successful experimenter, and head of the advanced building research and shelter design department, has quit. IIT says his special research project contract wasn't renewed.

Hugo Weber, who headed the important foundation course, will resign at the end of a leave of absence.

Harold Cohen, a student from the days of Moholy, and head of the product design department, has resigned.

Charles Forberg, assistant professor in architecture and Gropius' son-in-law, has left.

Peter Selz, assistant professor in art history, has taken another job.

And Crombie Taylor, an old deputy of Moholy's and acting director for the past four years, has resigned to go into private architecture.

THE FEELING NOW, on the part of both the remaining faculty and the large fringe group of people interested in the ID, is that the basic trouble is that IIT, as governor of ID's fate, has never really understood what the ID is: its heritage, significance, methods and objectives. There is also a feeling that the gap can be breached. An IIT-ID liaison group is now forming around a nucleus of 30 ID alumni and other interested people, to be called "Friends of the Institute of Design."

Another interested group, the powerful Society of Industrial Designers, is pulling in Doblin's direction: it wants to see an increase in designers with specific vocational training.

It is noteworthy that at IIT the position of dean at the helm of the architecture and urban planning divisions and the Institute of Design remains unfilled. If a man of the Bauhaus *metier* gets the dean's job, the ID could come thru the present crisis, one of the worst it has faced, with its important future in understanding hands.

design by Elsa Kula

