

SECTION 1. DIGEST OF ACHIEVEMENTS

Please complete this form carefully. Categories should be limited to those areas in which the nominee "has achieved distinction and outstanding accomplishments." Do not exceed 150 words for each category.

PART A. DIGEST OF ACHIEVEMENTS

CHESTER NAGEL Boston Society of Architects April 5, 1911
name of nominee chapter date of birth
11278 Garfield Street, Denver, Colorado 80233
full address & ZIP code
Nominated by John C. Harkness, FATA for Achievements in
(indicate "Chapter" or "Individuals")
Design & Education 1987
(category/-ies; must conform to page 2) nomination year
Sponsor: John C. Harkness, FATA THE ARCHITECTS COLLABORATIVE, INC., 46 Brattle Street, Cambridge, MA 02138
name and full address

CATEGORY #1 DESIGN

Since 1929, Nagel has studied, taught and practiced architecture with one overriding passion, to search out and implement the underlying principles of architecture. As one of the leaders of the modern movement, first in Texas, then with Gropius & TAC, he has led in design explorations of many building types in many areas: embassy, hotel, rehab center, schools, theatres, clinics, nursing homes, residential, exhibitions. Notable clients: Harvard University, Massachusetts Department Mental Health, EFL (Ford Foundation), Smithsonian Institution. Registrations: Texas, Mass, D.C., Virginia, Puerto Rico, Virgin Is., US. Design Awards: Boston Society of Architects, Museum of Modern Art, Photokina (Cologne, Germany), commendations from Gropius, Breuer. Seventy articles & quotations re designs - published widely. Architectural offices: Austin, Texas; Cambridge; Washington, D.C. Design quality linked with sustained demand to teach Harvard, MIT, Williams, Colorado - others. (Exhibits)

CATEGORY #2 EDUCATION

Following two honor awards for distinguished service, the University of Colorado nominated Nagel for the 1986ACSA/AIA Award for Excellence in Architectural Education - resulting in selection as finalist. Now in his fortieth design studio, he began his teaching career at Harvard in 1946. He taught parallel studios with Harkness and Pei, then the master class with Gropius. In 1940 Harvard commencement, he was one of only six master graduates of the Gropius, Breuer class. In 1950, Nagel was chosen to speak for the architects of America taught by Gropius at Harvard - a statement published in L'ARCHITECTURE D'AUJOURD'HUI, reprinted in two books & Harvard Alumni Bulletin. UC Denver has produced a video documentary series written & narrated by Nagel, on Gropius, Pei, Creativity & Criticism. In his devotion to teaching design he has declined invitations on numerous positions of dean. Publications wide-spread: US, Japan, France, Italy, Greece, Germany, England.

CATEGORY #3

SECTION 1. DIGEST OF ACHIEVEMENTS

PART B. REFERENCES

Name of Nominee CHESTER NAGEL, AIA EMERITUS

	<i>Name</i>	<i>Full Address and ZIP Code</i>	<i>Area Code & Phone Number</i>
1.	I. M. PEI, FAIA	I. M. Pei & Partners 600 Madison Avenue New York, NY 10022	212 751 3122
2.	CHARLES BURCHARD, FAIA	Dean Emeritus, College of Architecture & Urban Studies Virginia Polytechnic & State University Blacksburg, VA 24061	703 772 9458
3.	HIDEO SASAKI, FASLA	1570 Olympus Avenue Berkeley, CA 94708	415 540 5694
4.	SARAH HARKNESS, FAIA	The Architects Collaborative 48 Brattle Street Cambridge, MA 02138	617 868 4200
5.	NORMAN FLETCHER, FAIA	The Architects Collaborative 46 Brattle Street Cambridge, MA 02138	617 868 4200
6.	THOMAS PAYETTE, FAIA	Payette Associates 40 Isabella Street Boston, MA 02116	617 423-0070
7.	JOHN ANDERSON, FAIA	Anderson Mason Dale PC 1615 Seventeenth Street Denver, CO 80202	303 294 9448

SECTION 2. NOMINATION

1. Chester Nagel, of the Boston Society of Architects and member of the AIA since
(name of nominee) (chapter assignment)
1942, is nominated for Fellowship for notable contribution to the advancement of the profession of
(election date)
architecture in Design and Education
(category -ies; see Principles Underlying Advancement to Fellowship for a complete listing)

The nomination is made by:
(check and sign either A or B)/

A. Vote of governing board of _____
(name of component organization)

Thomas M. Payette, Thomas M. Payette, FAIA, President 9/26/84
(signature and title of chapter president or secretary) (date)

B. Individual corporate members and/or Fellows as follows:

Written Signature and Date

Typed Signature and Chapter

Written Signature and Date	Typed Signature and Chapter
<u>Thomas M. Payette 26/9/84</u>	Thomas M. Payette, FAIA
<u>Louis A. McMillen 25/9/84</u>	Louis A. McMillen, FAIA
<u>Norman P. Fletcher 24/9/84</u>	Norman P. Fletcher, FAIA
<u>H. Morse Payne 21/9/84</u>	H. Morse Payne, FAIA
<u>John C. Harkness 20/9/84</u>	John C. Harkness, BSA, FAIA
<u>Paul E. Dietrich 15/9/84</u>	Paul E. Dietrich, FAIA
<u>Sarah P. Harkness 26/9/84</u>	Sarah P. Harkness, FAIA

2. The nominators designate the following member to be the sponsor of the nomination:

Name John C. Harkness

Address 46 Brattle Street, Cambridge, MA 02138 Phone Number (617) 868-4200

SECTION 3. PROFILE

(Additional sheets may be inserted, but please be concise.)

TYPEWRITING ONLY

1. Nominee's name: CHESTER EMIL NAGEL
2. Nominee's mailing address: 11278 Garfield Street
Denver, Colorado 80233
3. Nominee's firm name and address: Adjunct Professor, University of Colorado, Denver, 1100 Fourteenth St
Denver, Colorado 80202 Phone: 303 556 2755
4. Nominee is registered or licensed to practice architecture in the states or territories of: Formerly, since 1938, for varying
terms, in Texas, Massachusetts, Virginia, District of Columbia, Puerto Rico, US Virgin Islands.
5. Nominee is engaged in the profession of architecture as: Teaching architectural design, and writing.
6. Nominee's date of birth: April 5, 1911
7. Place of birth: Fredericksburg, Texas

8. Nominee's education:

A. High school, college or university, postgraduate school, etc. (in chronological order):

<i>Location</i>	<i>No. of Years</i>	<i>Year of Graduation</i>	<i>Degree</i>
Fredericksburg, Texas	4	1928	High School Diploma
University of Texas, Austin	4	1934	Bachelor of Architecture
Harvard University	1	1940	Master in Architecture

B. Scholarships received by nominee:

Tuition Scholarship - Harvard Graduate School of Design

9. Other data concerning nominee's record:

AIA Student Associate 1932. Corporate Member 1942. Member Emeritus 1974. Practice: Offices in Austin, Cambridge, Washington, D. C. Teaching: Harvard, MIT, Boston Architectural Center, Williams College, University of Colorado, Boulder and UC Denver. Honor Awards for Distinguished Service, UC Denver (2). Nominee for ACSA/AIA Topaz Medallion Award for Excellence in Architectural Education: finalist 1986. Monograph: A PROFILE OF CHESTER EMIL NAGEL, written by Tom W. Shefelman, AIA, being produced by the Austin Chapter, AIA; Austin History Center, Center for the Study of American Architecture for the Fall 1986 Sesquicentennial Exhibit of Austin Architecture. (3 exhibits)

**MEMBERSHIP RECORD
THE AMERICAN INSTITUTE OF ARCHITECTS**

Student Associate 1932, The University of Texas, Austin.
Corporate Member 1942
Member Emeritus 1974, Boston Society of Architects.

CENTRAL TEXAS CHAPTER
Editor, Chapter publication. 1942 - 1946.
Member, exhibitions committee.

TEXAS SOCIETY OF ARCHITECTS
Membership 1942 - 1951. Practice in Texas - Teaching at Harvard.

DISTRICT OF COLUMBIA CHAPTER
Membership 1951 - 1953. Head, D. C. Office, TAC.

BOSTON SOCIETY OF ARCHITECTS
1953 - continuing.
Parker Medal Selection Committee.
Design of Exhibit System - with Norman Fletcher - 100 Years of New England Architecture.
Harvard Square Task Force - Cambridge Advisory Committee.
Chairman Ethics Committee 1971 - Member 1969 through 1973.
Member, Committee, Development of Professional Team Approach.

MASSACHUSETTS STATE ASSOCIATION OF ARCHITECTS

COLORADO SOCIETY OF ARCHITECTS - UCD, Professor Architecture.
Member of Jury - Selection CSA/AIA Design Awards 1976.
Address before Denver Chapter - Gropius and the Paper Wolfe, 1982.

Architectural Registrations: varying terms.
Texas 1938; District of Columbia, Virginia, Massachusetts, Puerto Rico, Virgin Islands of the United States.

For other professional public service see 6-page RESUME.



COLLEGE OF DESIGN AND PLANNING..... UNIVERS OF COLORADO A NVER



Laminations



DECEMBER 1982

600

editorial:

John Prosser called the last issue of Laminations, "the best ever." Gary Long said that it was "pretty." Chester Nagel's comments were: "provocative, informative."

Here are the results of an informal survey taken in the 600-level studio:

Chester Nagel: Chester is an institution at UCD. A student of Walter Gropius, Chester is a gentle, but incisive teacher and critic. He has certain things he especially likes to see in designs, and students who take Chester as a teacher should be aware of them. He likes a nice, clear graphic presentation, and clear, defined ideas. He may not always agree with you, but when he doesn't, he talks with the student in a soft, reasonable way.

Chester believes in discussion, not confrontation, and he is always ready to discuss things with his students. Chester is a storehouse of information and anecdotes on Walter Gropius and the Bauhaus, and students should take advantage of this, and of his competence and good humor. Most students who have had Chester in the past recommend him highly, and rightly so. Chester is an inspired teacher, dedicated to the art and to his students.

R E S U M E
ABSTRACT**EDUCATION**

Graduate Studies - Harvard University - Master in Architecture, 1940.
The University of Texas, Austin - Bachelor of Architecture, 1934.

PROFESSIONAL EXPERIENCE - PRACTICE

Professional degree in architecture for fifty years.

Architectural registration beginning in Texas in 1938 - in six states & commonwealths for varying periods of time: Virginia, District of Columbia, Massachusetts, Puerto Rico, Virgin Islands.

Offices in Austin, Texas & Cambridge, Massachusetts: Chester Nagel, Chester Nagel & Associates. Cambridge and Washington, D. C. as associate of TAC. Head of TAC office in Washington. Practiced with Walter Gropius from 1946 to 1958.

Forty-four completed building commissions, plus 25 commissioned planning and building project proposals. Clients: Harvard University, EFL (Ford Foundation), Comm. of Massachusetts, etc. Partnership - Associated Consultants, with Hideo Sasaki & Reginald Isaacs, 1959 to 1961.

EXPERIENCE - TEACHING

Since 1946, beginning at Harvard with Gropius, teaching architectural design in the studio, for thirty-six academic terms, for varying times during and between periods of practice.

Currently on the faculty, University of Colorado at Denver.

Throughout the professional endeavors - practice and teaching - the overriding objective has been to search out and articulate the principles of creativity in architecture.

It was particularly through the uniquely privileged experience of practice and teaching with Gropius, in the golden age of the modern masters, that opportunities abounded for noting and discovering the potentials of a comprehensive, objective approach to architectural design. Sought out and discussed architecture with fourteen Gold Medalists of the American Institute of Architects: Paul Philippe Cret, Frank Lloyd Wright, Walter Gropius, Marcel Breuer, Alvar Aalto, Richard Neutra, William Wilson Wurster, Pietro Belluschi, Pier Luigi Nervi, Buckminster Fuller, Kenzo Tange, Phillip Johnson, I. M. Pei & Jose Luis Sert. Neutra visited Nagel's house in Austin, Texas. Gropius, Pei, Nervi and Sert were guests at Nagel's house in Boston. Nagel invited to Gropius, Pei, Breuer and Johnson houses.

For over half a century, Nagel's sustained enthusiasm has moved through many episodes of architectural change, into his seventies, an adventure which has been termed an "odyssey", in his compulsion to search out and share the principles of architectural design.

See Separate Exhibits:

TEACHING POSITIONS - ARCHITECTURE

INVITATIONS TO ADMINISTRATIVE POSITIONS IN ARCHITECTURAL EDUCATION

TEACHING POSITIONS OFFERED FOR NAGEL CONSIDERATION

MEMBERSHIP RECORD - THE AMERICAN INSTITUTE OF ARCHITECTS

PROFESSIONAL HONORS, AWARDS, DISTINCTIONS

NOTABLE COLLEAGUES

PUBLICATIONS

SECTION 4. DESIGN

(Additional sheets may be inserted, but please be concise.)

1. List the significant work of the nominee in this category:

<i>Project</i>	<i>Location</i>	<i>Year of Completion</i>
John T. Berry Rehabilitation Center	N. Reading, Massachusetts	1974
Sweet Brook Nursing Home	Williamstown, MA	1973
Limetree Beach Hotel	St. Thomas, Virgin Islands	1970
Harvard Medical School Research Center	Southboro, MA	1964
Harvard Medical School Biomedical Facil	Boston	1965
School Theatres (2)	Arecibo & Rio Piedras, Puerto Rico	1965
Buxton School Classroom Building	Williamstown, MA	1964
Nagel House - Around a Court	Lexington, MA	1956
Elementary School (TAC)	West Bridgewater, MA	1955
Nagel House - Hillside	Austin, Texas	1940

2. Describe the qualities of the nominee's design that are considered notable contributions to the advancement of the profession:

Following his widely published work in Texas, exemplifying design principles of the modern movement - at a time when there was little fashion or profit in being inventive in the field of architecture - Nagel was invited to join the Harvard faculty and Gropius' firm TAC. In Texas, he was a second generation-modern pioneer, known best for his 1940 house published by 1943 New Pencil Points (P/A) with 12 pages, and subsequently in newspapers, the Texas Architect, books on Texas architectural history, and in magazines in France & Italy. As an associate of TAC, he was designer of the Overholt Clinic (BSA Design Award 1954) designer, job capt of exhibition system & exhibits for Smithsonian Institution Hi-Speed Photo, receiving the Photokina Award, Cologne. The system (1954) has been copied repeatedly, used by TAC and the Boston Society of Architects. Nagel's Lexington, MA "court house" moved Gropius to request Nagel to design the American Embassy court space in Athens. Design-team member with Gropius, other projects: Civic Center, Tallahassee; Harvard Dormitories & Commons; Universal Elementary School for Colliers Magazine. About the Texas house, Gropius wrote: "it is an excellent design —". (Oct '41)

3. List the significant awards, honors and recognition accorded by the Institute and other professional, governmental or civic organizations for the nominee's work in design:

1954 Design Award, Boston Society of Architects, for the Overholt Thoracic Clinic, Boston (Job captain-designer) (Client Richard H. Overholt M.D.: "We will always be very grateful to you for the tremendous amount of thought—".

1954 Photokina Award by the International Photo & Cinema Exhibition - Cologne, Germany, to the U. S. Information Agency. Commissioned by the Smithsonian Institution. Designed by Nagel (TAC)

Honorable Mention (2nd award). Museum of Modern Art, New York. Organic Design Competition, Furniture for Outdoor Living. 1941.

See attached exhibit: Honors, Awards, Distinctions.

4. List the books or articles written by the nominee in connection with design:

<i>Title of Book or Article</i>	<i>Publication Date</i>	<i>Publisher</i>
American Embassy, Athens (8 pages) TAC	December 1957	APXITEKTONIKH
Hansa Apartments, Berlin TAC	January 1958	SINKENTIKU
West Bridgewater Elementary School TAC	February 1958	ARCHITECTURAL RECORD
Tallahassee Civic Center TAC	March 1957	ARCHITECTURAL FORUM
Overholt Thoracic Clinic TAC	JUNE 1954	P/A
The How-To of Exhibiting Photos TAC	SEPTEMBER 1954	INDUSTRIAL PHOTOGRAPHY
Exhibition, Hi-Speed Photography TAC	JUNE 1954	INDUSTRIAL DESIGN
How to Stretch Space TAC	MARCH 1955	BETTER HOMES & GARDENS
Book Review : Laboratory Design	January 1952	SCIENCE MAGAZINE
Nagel Personality Sketch	June 1961	P/A
Nagel House, Lexington, MA	1960	MODERN LIVING 28
House in Austin, Texas Chester Nagel Archt & Owner	January 1943 (12pages)	NEW PENCIL POINTS
Bath House, Zilker Park, Austin, Texas	December 1948	ARCHITECTURAL RECORD
Detail Spiral Stair	October 1953	ARCHITECTURA CANTIERE

Note related publications: Section 4. Education

SECTION 4. EDUCATION

(Additional sheets may be inserted, but please be concise.)

1. List the educational positions held by the nominee and period each was held:

<i>Position</i>	<i>From</i>	<i>To</i>
Adjunct Professor of Architecture, University of Colorado, Denver	1982	Present
Visiting Professor of Architecture, University of Colorado, Denver	1976	1982
Visiting Critic in Architecture, University of Colorado, Boulder	1974	1976
Lecturer, Massachusetts Institute of Technology	1959	
Visiting Critic, Art Department, Williams College	1957	1958
Assistant Professor - from Instructor - Harvard Graduate School of Design	1946	1951

(In all of the above positions, taught architectural design studios, for a total of 40 academic terms. In 1951, the Master Class with Gropius.)

2. Describe the nominee's achievements in education that are considered notable contributions to the advancement of the profession:

Chester Nagel's graduate studies with Walter Gropius & Marcel Breuer, his avant garde published works and teaching with Gropius at Harvard, established his reputation as an educator in modern architectural design. This was evidenced by the many written requests for Nagel to consider administrative and teaching positions across the nation - many at the dean or director level. His determination was to maintain his practice with Gropius (for 12 years) and in his own office, to be followed by his teaching again later in the architectural design studio. While teaching the HGSD master class, Nagel was chosen to speak for the architects of America trained by Gropius at Harvard, in the article: "A Statement," published by the French magazine L'Architecture D'Aujourd Hui February 1950 special issue on Gropius/The Spread of an Idea. Portions of the article were subsequently reprinted in the October, 1950 Harvard Alumni Bulletin; in the Harvard Press book "Space, Time & Architecture," by S. Giedion, & in the book "Masters of World Architecture/ Walter Gropius", by James Marston Fitch. Advisor & contributor to CLIOFILM (NY), producer of projected documentary: BAUHAUS IN AMERICA (TV).

3. List the significant awards, honors and recognition accorded by the Institute and other professional, governmental or civic organizations for the nominee's work in education:

Honor Award for Distinguished Service by the University of Colorado, Denver, in 1982, and in 1984.

Nominated by the University of Colorado for the 1986 ACSA/ATA Topaz Medallion for Excellence in Architectural Education, resulting in selection as finalist.

Selected by Harvard in 1951 to appear with Gropius in the MARCH-OF-TIME Film "COME TO HARVARD. As Assistant Professor, teaching master class with Gropius.

4. List the books or articles written by the nominee in connection with education:

<i>Title of Book or Article</i>	<i>Publication Date</i>	<i>Publisher</i>
The Indomitable I. M. Pei - Monograph	Fall 1985	CU DENVER, AURARIA LIBRARY
A Statement - By Chester Nagel	Feb 1950	L'ARCHITECTURE D'AUJOURD HUI
Gropius & The Paper Wolfe	Jan 27, 29, Feb 4 '82	McGRAW HILL, DAILY JOURNAL
Metropolitan Area Esthetics	Sept 1958	SOC INTER-AMERICAN PLANNERS
Attitude Toward Architecture	December 1977	UNIVERSITY OF COLORADO
A Statement (Partial reprint)	October 1950	HARVARD ALUMNI BULLETIN
Video Documentations on Architecture (Series)		CU DENVER, AURARIA LIBRARY
Gropius/Man of Vision 50 Minutes	1983	Media & Telecommunications Div
Creativity in Architecture 50 Minutes	1984	
The Indomitable I. M. Pei 33 Minutes	1985	
Constructive Criticism in Architectural Design (In progress)		

Note related publications: Section 4. Design

SECTION 5. EXHIBITS (PHOTOGRAPHIC)

List the photographs which follow this page:

<i>Project</i>	<i>Location</i>	<i>Year of Completion</i>
1. NAGEL HOUSE, up from SE	Austin, Texas	1941
2. Up from NE under screened porch		
3. Out of screened porch to U of Texas Tower		
4. SCHOOL THEATRES Entrance	Arecibo & Rio Piedras, Puerto Rico	1965
5. View Down onto roof forms & amphitheatre		
6. Plan indicating spacial flexibility, Section		
7. BUXTON SCHOOL Classroom Bldg View from North, Apple orchard	Williamstown, Massachusetts	1964
8. Campus Plan, relationships		
9. Floor Plan		
10. NAGEL "Court" HOUSE Exterior, view of North side	Lexington, Massachusetts	1956
11. Dining-Living, to court & link		
12. Living area to fireplace & entrance		
13. LIMETREE BEACH HOTEL Context - From above to Caribbean	St. Thomas, Virgin Islands (US)	1970
14. View to pool and beach between buildings		
15. From beach promontory over pool		

SECTION 5. DECLARATION OF AUTHORSHIP

The following certification must be signed by anyone in possession of full knowledge concerning EACH separate project illustrated in the photographs. This might be the chapter president, a member of the Executive Committee of the chapter, a partner of the nominee or even the nominee. In partnership, the signature of another partner would be most significant. Key the various statements below to specific exhibits.

The accompanying photographs show examples of work with which the nominee's connection was as follows:

- The nominee was solely responsible for the design. CHESTER NAGEL, ARCHITECT
- The nominee was largely responsible for the design.
- The design was under the direction of the nominee.
- The nominee's firm executed the design.

(If the above statements do not adequately describe the nominee's participation in any of the projects illustrated in the photographs, add a brief original statement[s] of authorship below.)

NAGEL HOUSE, AUSTIN, TEXAS

Signed  Title Adjunct Professor, Architecture

Name of Nominee CHESTER EMIL NAGEL, Emeritus Member AIA

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SCHOOL THEATRES, ARECIBO & RIO PIEDRAS, PUERTO RICO

Signed  Title Adjunct Professor, Architecture

Name of Nominee CHESTER EMIL NAGEL, Emeritus Member AIA

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- The nominee's firm executed the design.

(If the above statements do not adequately describe the nominee's participation in any of the projects illustrated in the photographs, add a brief original statement[s] of authorship below.)

BUXTON SCHOOL, WILLIAMSTOWN, MASSACHUSETTS

Signed  Title Adjunct Professor, Architecture

Name of Nominee CHESTER EMIL NAGEL, Emeritus Member AIA

SECTION 5. DECLARATION OF AUTHORSHIP

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- The nominee's firm executed the design.

(If the above statements do not adequately describe the nominee's participation in any of the projects illustrated in the photographs, add a brief original statement[s] of authorship below.)

NAGEL "COURT" HOUSE, LEXINGTON, MASSACHUSETTS

Signed  Title Adjunct Professor, Architecture

Name of Nominee CHESTER EMIL NAGEL, Emeritus Member AIA

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- The design was under the direction of the nominee.

The nominee's firm executed the design.

CHESTER NAGEL & ASSOCIATES, ARCHITECTS

(If the above statements do not adequately describe the nominee's participation in any of the projects illustrated in the photographs, add a brief original statement[s] of authorship below.)

LIMETREE BEACH HOTEL, ST. THOMAS, VIRGIN ISLANDS

Signed



Title

Adjunct Professor, Architecture

Name of Nominee

CHESTER EMIL NAGEL, Emeritus Member AIA

WALTER GROPIUS - THE SPREAD OF AN IDEA

SPECIAL ISSUE
FEBRUARY 1950NAGEL WAS CHOSEN TO SPEAK FOR THE ARCHITECTS
OF AMERICA TRAINED BY GROPIUS AT HARVARD

Reprinted in part in the Harvard Alumni Bulletin, and in several books on architecture.

A statement

By a young American architect, Chester Nagel, Assistant Professor of Architecture, Harvard University; Member, The American Institute of Architects; Registered Architect, State of Texas.

HARVARD GRADUATE SCHOOL OF DESIGN, DEPARTMENT OF ARCHITECTURE.

Student Winners in Recent Competitions. California Arts & Architecture, « Designs for Postwar Living » : 2nd prize I.M. Pei and E.H. Duhart (C.A. & A. Sept. 1943).

Arts & Architecture, 2nd Annual Competition for the Design of a Small House (U.S. Plywood Corp.) : 1st prize C.D. Wiley; 3rd prize, E.F. Catalano; Hon. Mention, I.M. Pei and R.T. Coolidge (C.A. & A. Feb. 1945).

Modern Hospitals Arch. Competition No. 1 : 2nd prize, Basil Yurchenco; Spec. Mention; J.C. Harkness & C.D. Wiley (M.H., March 1945).

Fittsburg Arch. Comp. Awards March 1945 « A House for Cheerful Living » : 1st prize J. Rodman (& Norman Fletcher); 2nd prize I.M. Pei & F.G. Roth; 4th prize, E.F. Catalano; Special Prizes, I.M. Pei & F.G. Roth, E.F. Catalano, W.B. Cavin, C.D. Wiley, C.G. MacDonald.

General Motors Co. Comp. for Dealer Establishments : Project I; 1st prize D.C. Byrd & R.T. Coolidge; 2nd prize E. Yurchenco and E.F. Catalano; 3rd prize I.M. Pei & F.G. Roth; Hon. Mention Dahong Wang, Project II; 3rd prize C.G. MacDonald, Project III; 1st prize L.B. Hockaday and T.J. Pritchard. Hon. Mention N.A. Jaudat & E.S.C. Boole. Special Prize E.J. Toole.

House and Garden Magazine 1946 « An Expandable House for Veterans » : 1st prize Ralph S. Johnston; 2nd prize Harley H. Johnson.

Minnesota State Veterans Service (1946) Building for St. Paul : 1st prize W.B. Cavin Jr.

Smith College Dormitories competition (Progr. Arch. & Museum of Modern Art) : 1st prize Jean Bodman Fletcher, Norman C. Fletcher & Benjamin Thompson; 2nd prize John C. Harkness and Sarah Harkness (P.A. Apr. 1946).

Hidden Talent Competition for Memorial Community Center, 1948, Architectural Record : 3rd prize E.C. Weren; additional prize H.C. Rose (A.R. Oct. 1948).

House and Garden, 1948 Regional Awards program : in South Ralph S. Twitchell and Paul M. Rudolph, 1st prize, 2nd prize and hon. mention. In East W.N. Breger & S.R. Sutzman, 1st prize. (A.R. May 1949 and H. & G. Aug. 1949).

Jefferson Memorial Competition, St. Louis, 1948 : 1st prize Saarinen, Saarinen & Associates (Harvard men in group J.H. Barr & Dan Kiley); 3rd prize G.S. Lewis & W.N. Breger; runner-up prize J.F. Kirkpatrick.

U.S. Junior Chamber of Commerce, Tulsa, Oklahoma, sponsored by Progressive Arch. : 1st prize E. Luders & H. Morris; 3rd prize J.T. Black; 4th prize C.D. Wiley; hon. mention W.N. Breger, D.C. Byrd, S.R. Sutzman, R. Gourley, N.E. Griffith & R.B. CLOPTON, S.N. Sherman, L.C. Chen; special prizes W.N. Breger, D.C. Byrd, S.R. Sutzman, N.E. Griffith & R.B. CLOPTON (P.A. July 1949 & Sept. 1949).

Abbreviations: C.A. & A. = California Arts & Architecture; M.H. = Modern Hospitals; A.R. = Architectural Record; H. & G. = House and Garden; P.A. = Progressive Architecture.

Twelve years ago, a young American architect could find only one school of architectural thinking in this country which offered more than a formal academic philosophy. This was the school of Frank Lloyd Wright. It embraced not only matters of architecture and planning, but also living and ways of government. To many young American architects who were looking for a universal philosophy that explained our highly industrialized society, Wright seemed to have an answer. In effect he said: recognize the romance of modern industry; reject its excesses; destroy its cities and slums and move into the prairies; stand up against the « mobocracy » with its levelling processes, and recapture for yourselves the values and the dignity of the individual.

Much of Wright's philosophy appealed to young men like myself. And yet some of us felt that his rejection of the realities of industrialism and the life it had brought with it was a form of escape rather than a constructive alternative.

Then, in 1937, Walter Gropius arrived in the U.S. We had known of his and his associates' work at the Bauhaus; but we had too often mistaken the tangible results of that work, the forms of objects and of buildings, as a kind of new « style ». Soon after his arrival we began to understand through his teaching that behind these surface forms we must always seek the « fluidity of life itself »; and that these forms were merely a temporary manifestation of a universal attitude toward an industrial way of life. We began to understand that he was not talking, primarily, about the esthetics of architecture or about the forms of chairs or lamps or machines. Instead, Gropius was the first man who interpreted the industrial revolution to us in terms of architecture, in terms of design, in terms of community planning. He constantly investigated the great potentialities of an industrial society and showed us how to assimilate them to our ever-changing needs.

We knew that Gropius had not been the first to question our industrial system. William Morris had done so by trying to re-establish a handicraft tradition in order to cure the ills of the machine. And Frank Lloyd Wright had attacked the problem in his characteristically romantic way.

But Gropius did not seem to reject the machine; instead, he determined to make it our ally. Our architecture, he taught us, must look different because the technology of our time produces different forms, forms that reflect the principles of standardization, of mechanization and of flexi-

bility. Cities must not primarily reflect the glory of rulers or ruling castes, but must become happy—physically and spiritually happy—places for people to work, to live and to play in free association.

Naturally, some of this emphasis upon standardization and mechanization sounded to us incompatible with the kind of rugged individualism that has played so important a part in America. We discovered very soon that Gropius was as much concerned with this problem as we were ourselves. As a planner he was constantly concerned with this apparent paradox of standardization on one hand, and individual expression on the other. Most characteristic of his constant endeavor to find a mean between standardization and the requirements of the individual was his work with Konrad Wachsmann on the General Panel prefabrication system. Each component of this system was dimensioned in relation to the human scale and still completely standardized for ease of industrial production. Connecting links employed in the system produced an infinite number of variations in three dimensions, so that no one structure had to resemble any other even though it was erected with the same components. This concept of unlimited flexibility within a standardized system expresses Gropius' thinking in more concrete terms, perhaps, than any other statement he has made.

His deep concern with the psychological needs of people thrust into our industrial world has always led him to recognize the spiritual impact of architecture. The new Harvard Graduate Center, designed by The Architects Collaborative (which joined Gropius after the end of World War II), is an example of his understanding of some of the qualities that great architecture has possessed for centuries. The manner in which the buildings are being placed around a series of courtyards follows the basic plan of Harvard Yard. Unlike some of the architects who in the past have added buildings to the University, Gropius and his associates rejected the superficial similarities that might be thought to integrate the new structures into the general pattern. Instead they retained only the spirit that characterizes the plan of Harvard Yard: a series of adjoining courtyards through which space flows, to tie the whole into a unified group, without destroying its individual elements.

This interest in re-establishing a sense of unity in a disintegrating society, Gropius has applied to his personal and professional relationships. We who work with him daily have found that his generous spirit of cooperation, and his understanding of what concerted action among equals can achieve, has produced work that could not have been produced by disconnected endeavor.

So, looking back over the last twelve years, we, who have been Gropius' students, can say gratefully that he has shown us a place in society; that he has taught us that mechanization and individual freedom are not incompatible; that he has explained to us the possibilities and values of communal action; and that, in his universal and all-embracing philosophy, he has succeeded in integrating all the work and thinking of technicians and the creative work of artists in a new type of technician-artist, the designer. We, who hope to be this new type of designer, have been equipped infinitely better than we could ever have hoped to be, to deal with the problems that we see all around us. I recognize the importance of Gropius' philosophy in leading us to that level of understanding; but beyond this, I shall always doubt that a lesser human being could have given us that new faith in our world.

TRIBUTE: THE INDOMITABLE IEOH MING PEI

From 16 page monograph by Chester Nagel Produced by Media & Telecommunications Division, Auraria Libraria, Denver

(Editor's Note: Adjunct Professor of Architecture, Chester Nagel, has been a friend, colleague, and observer of renowned architect, I. M. Pei, for forty years.)

by Chester Nagel

Pei is the poet of space. He is an artist, a businessman, a scholar.

The human side of Pei is also noteworthy. He is the quintessence of gentility, treating all with kindness and respect.

Since 1946, when we both began teaching parallel design studios at Harvard University, I have been an ardent observer of his works, character, and ideas.


By most accounts, I. M. Pei has become the world's foremost living architect. His work is classical in its own time and place; yet, he knows and understands the lessons of history by building above the past and not being mired in it.



I. M. Pei and Professor of Architecture, Chester Nagel

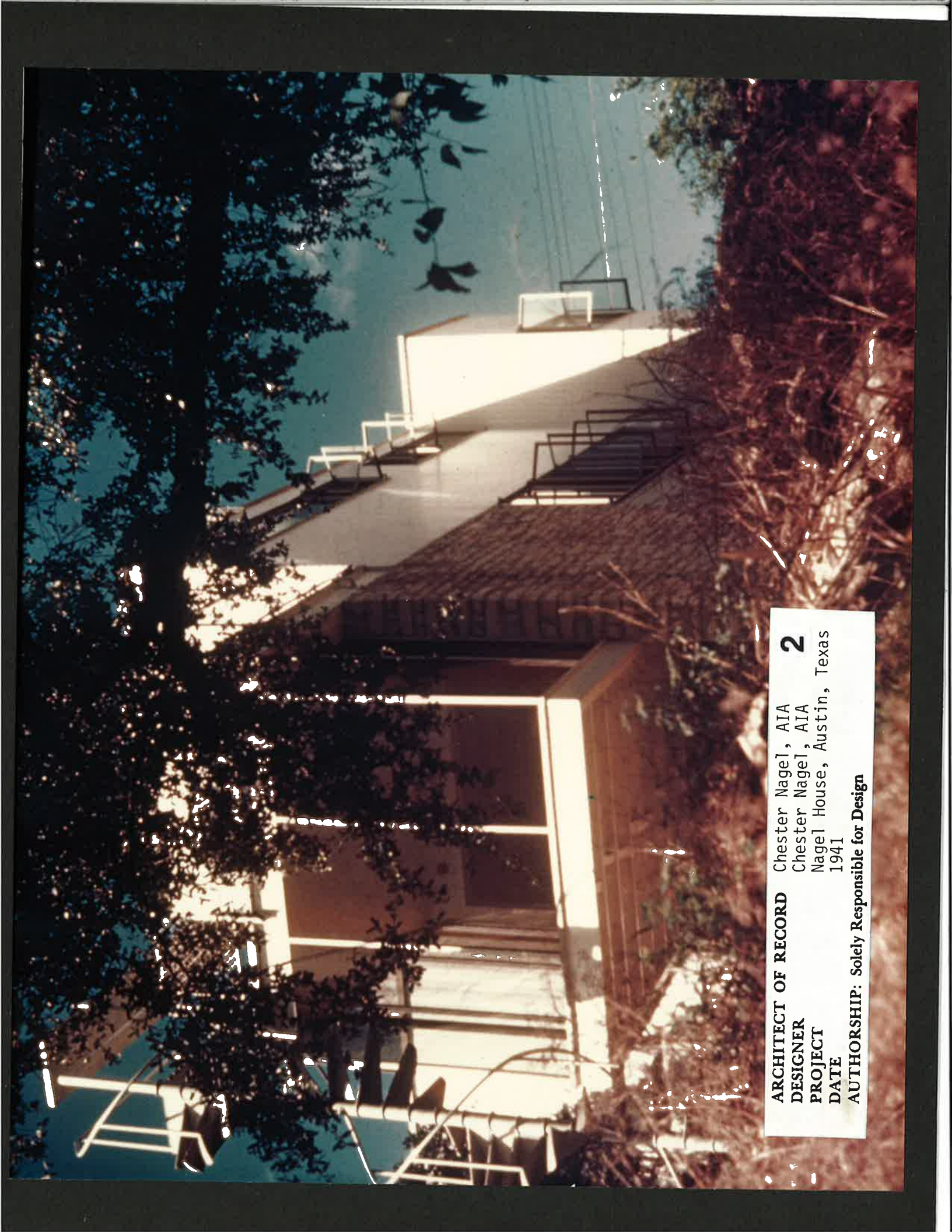
THE INDOMITABLE IEOH MING PEI

A monograph on the life and works of
architect I.M. PEI



ARCHITECT OF RECORD
DESIGNER
PROJECT
DATE
AUTHORSHIP: Solely Responsible for Design

Chester Nagel, AIA
Chester Nagel, AIA
Nagel House, Austin, Texas
1941



ARCHITECT OF RECORD Chester Nagel, AIA
DESIGNER Chester Nagel, AIA
PROJECT Nagel House, Austin, Texas
DATE 1941
AUTHORSHIP: Solely Responsible for Design

2



ARCHITECT OF RECORD
DESIGNER
PROJECT
DATE

Chester Nagel, AIA
Chester Nagel, AIA
Nagel House, Austin, Texas
1941

3

AUTHORSHIP: Solely Responsible for Design



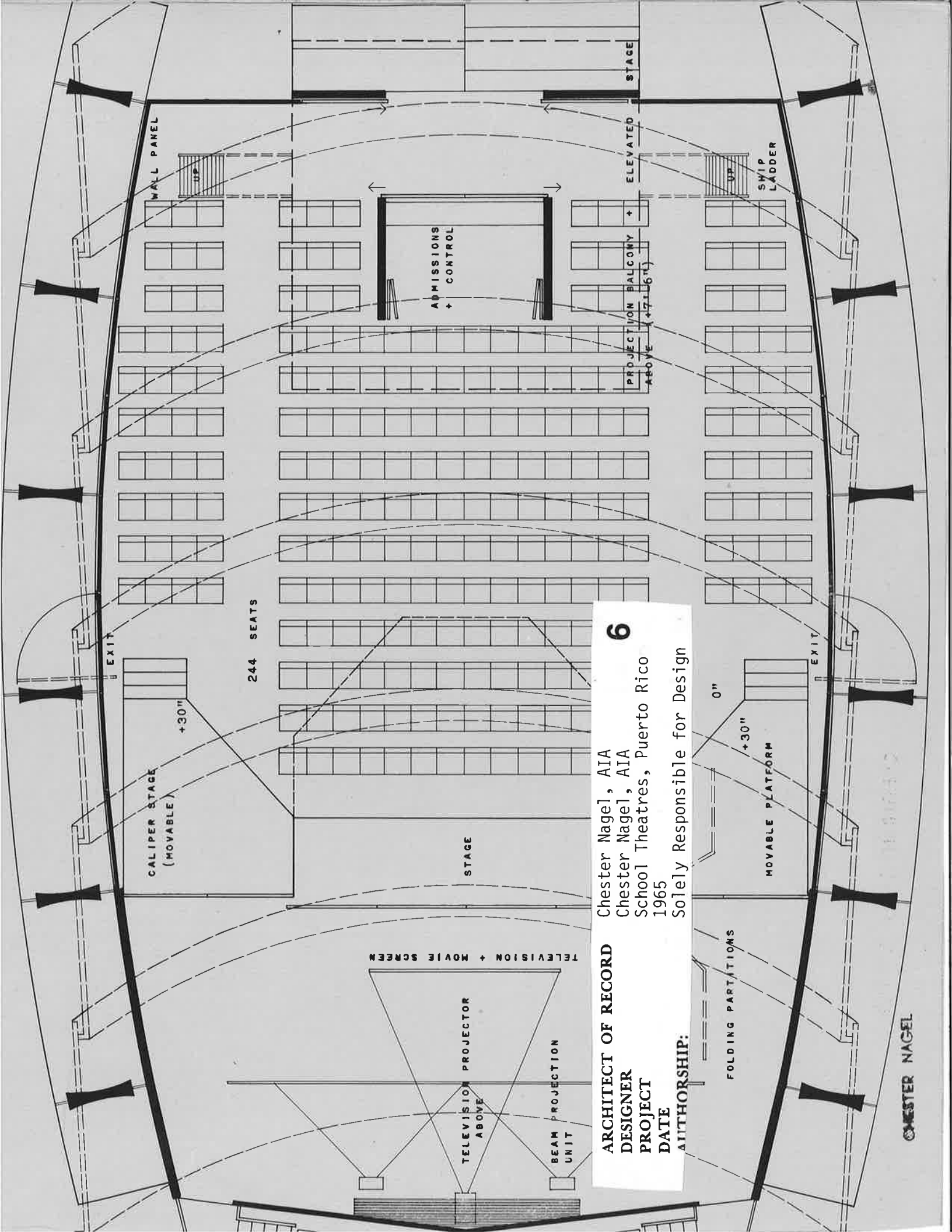
ARCHITECT OF RECORD Chester Nagel, AIA
DESIGNER Chester Nagel, AIA
PROJECT School Theatres, Puerto Rico
DATE 1965
AUTHORSHIP: Solely Responsible for Design

ARCHITECT OF RECORD
DESIGNER
PROJECT
DATE
AUTHORSHIP:

Chester Nagel, AIA
Chester Nagel, AIA
School Theatres, Puerto Rico
1965
Solely Responsible for Design

5





6

ARCHITECT OF RECORD
 DESIGNER
 PROJECT
 DATE
 AUTHORSHIP:

Chester Nagel, AIA
 Chester Nagel, AIA
 School Theatres, Puerto Rico
 1965
 Solely Responsible for Design

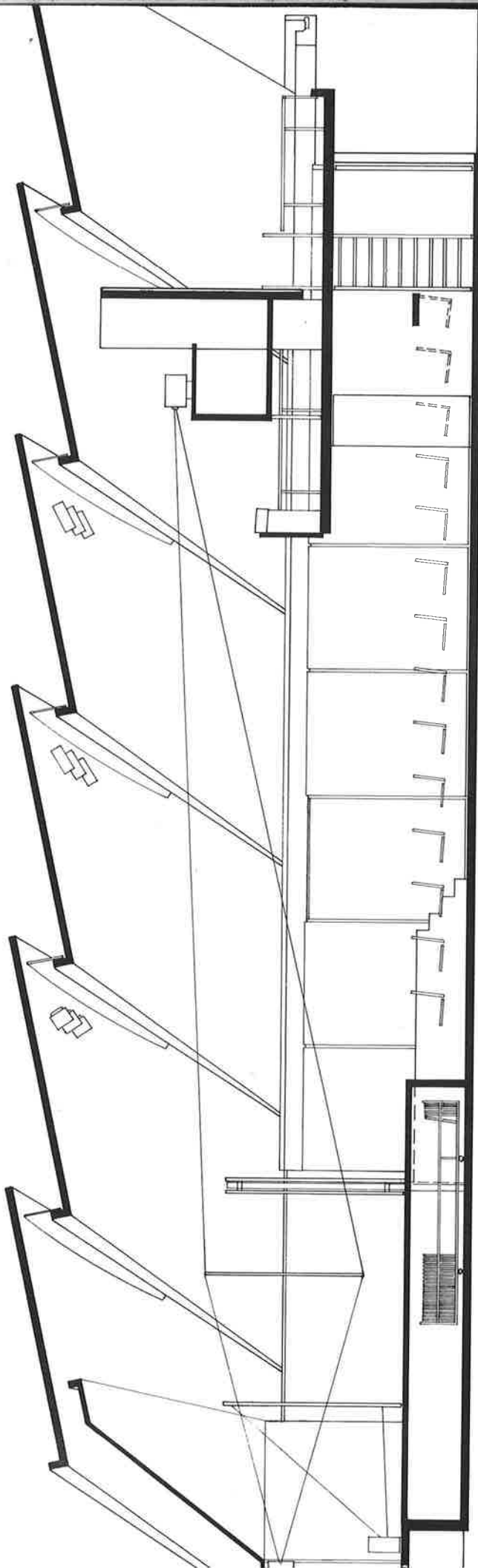


ARCHITECT OF RECORD Chester Nagel, AIA
DESIGNER Chester Nagel, AIA
PROJECT Buxton School, Williamstown, MA
DATE 1964
AUTHORSHIP: Solely Responsible for Design

ARCHITECT OF RECORD
DESIGNER
PROJECT
DATE
AUTHORSHIP:

Chester Nagel, AIA
Chester Nagel, AIA
School Theatres, Puerto Rico
1965
Solely Responsible for Design

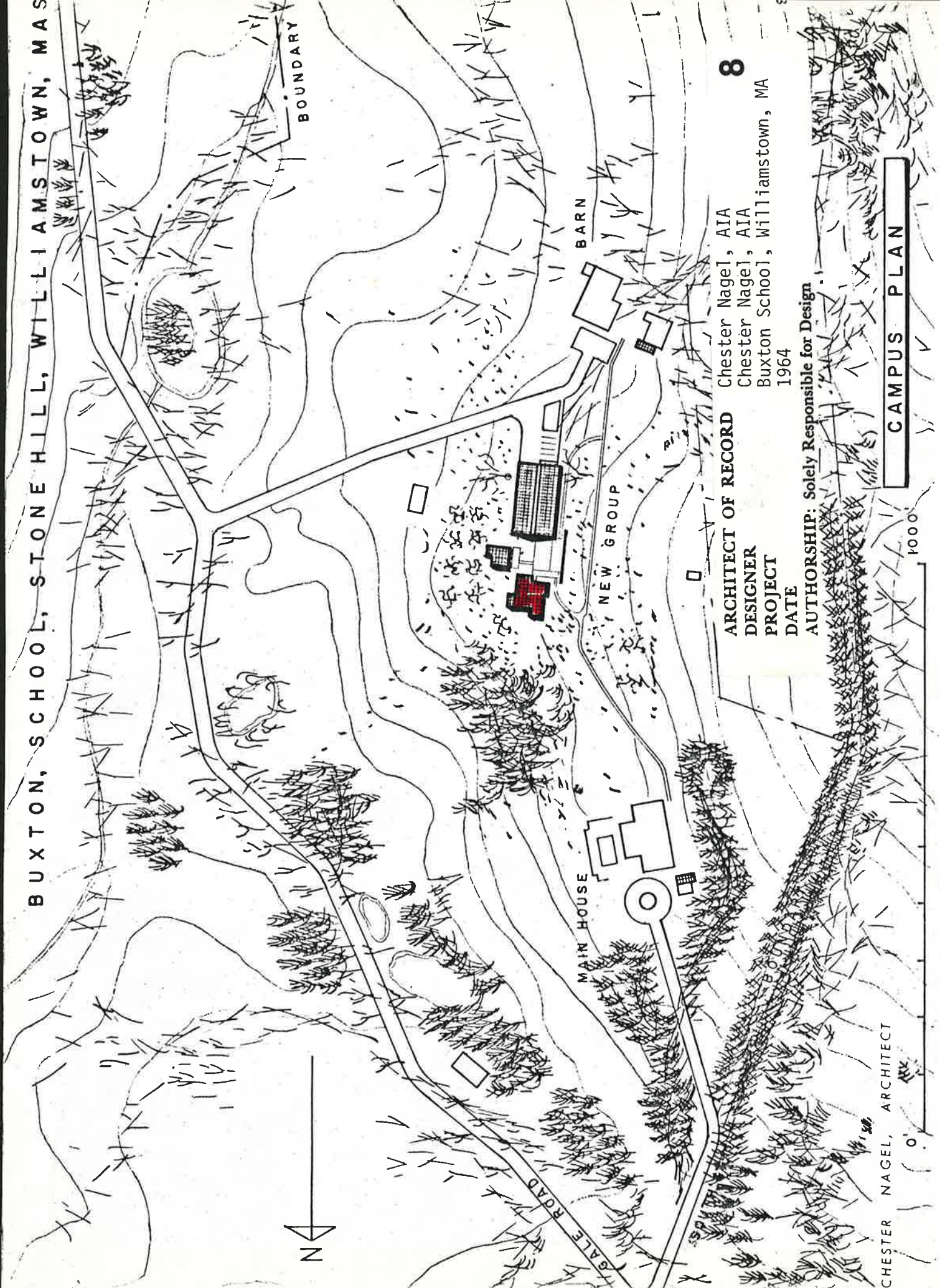
6A



T H E A T R E M U L
D E P A R T M E N T O F E D U C A T I O N

CHESTER NAGEL, ARCHITECT

BUXTON, SCHOOL, STONE HILL, WILLIAMSTOWN, MAS



8

Chester Nagel, AIA
 Chester Nagel, AIA
 Buxton School, Williamstown, MA
 1964

ARCHITECT OF RECORD
 DESIGNER
 PROJECT
 DATE
 AUTHORSHIP: Solely Responsible for Design

CAMPUS PLAN

CHESTER NAGEL, ARCHITECT

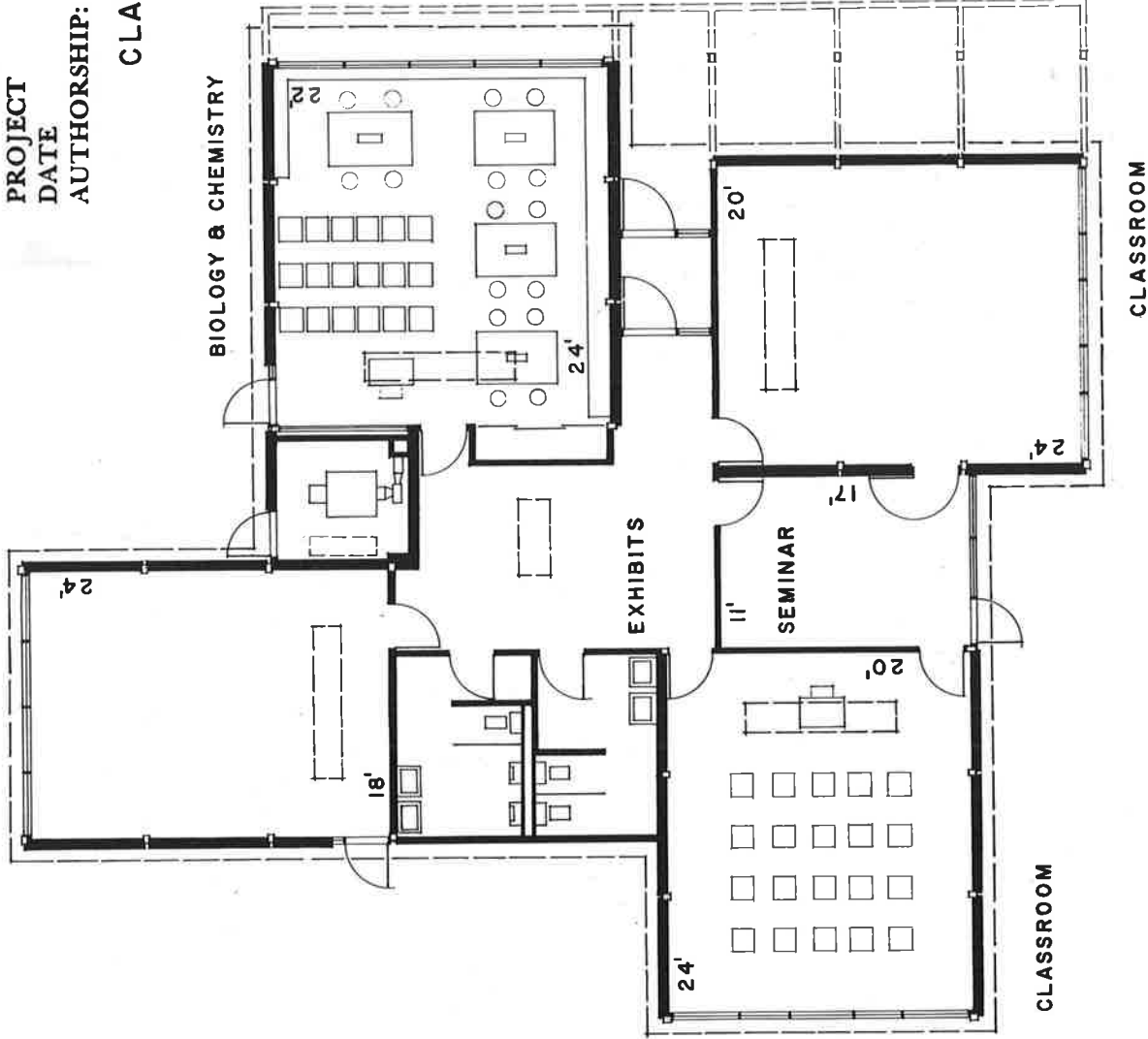
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ARCHITECT OF RECORD Chester Nagel, AIA
DESIGNER Chester Nagel, AIA
PROJECT Buxton School, Williamstown, MA
DATE 1964

AUTHORSHIP: Solely Responsible for Design

CLASSROOM BUILDING

PHYSICS LABORATORY



A cluster plan was chosen for the classroom building needs. The several classrooms are arranged around a central circulation-exhibition space, thus affording a multiple use with the hall area, and producing an external shape that avoids institutional appearances.

To meet the immediate requirements for a biology and chemistry laboratory for Buxton construction is now in progress for this first phase of the new classroom building. Completion of this facility is scheduled for September, 1960.

The finally completed building will provide, in addition to the above, a physics laboratory, two general classrooms for 20 pupils each, a small seminar room, toilets, heater room, etc.



ARCHITECT OF RECORD Chester Nagel, AIA
DESIGNER Chester Nagel, AIA
PROJECT Nagel, "Court" House, Lexington, MA
DATE 1965
AUTHORSHIP: Solely Responsible for Design

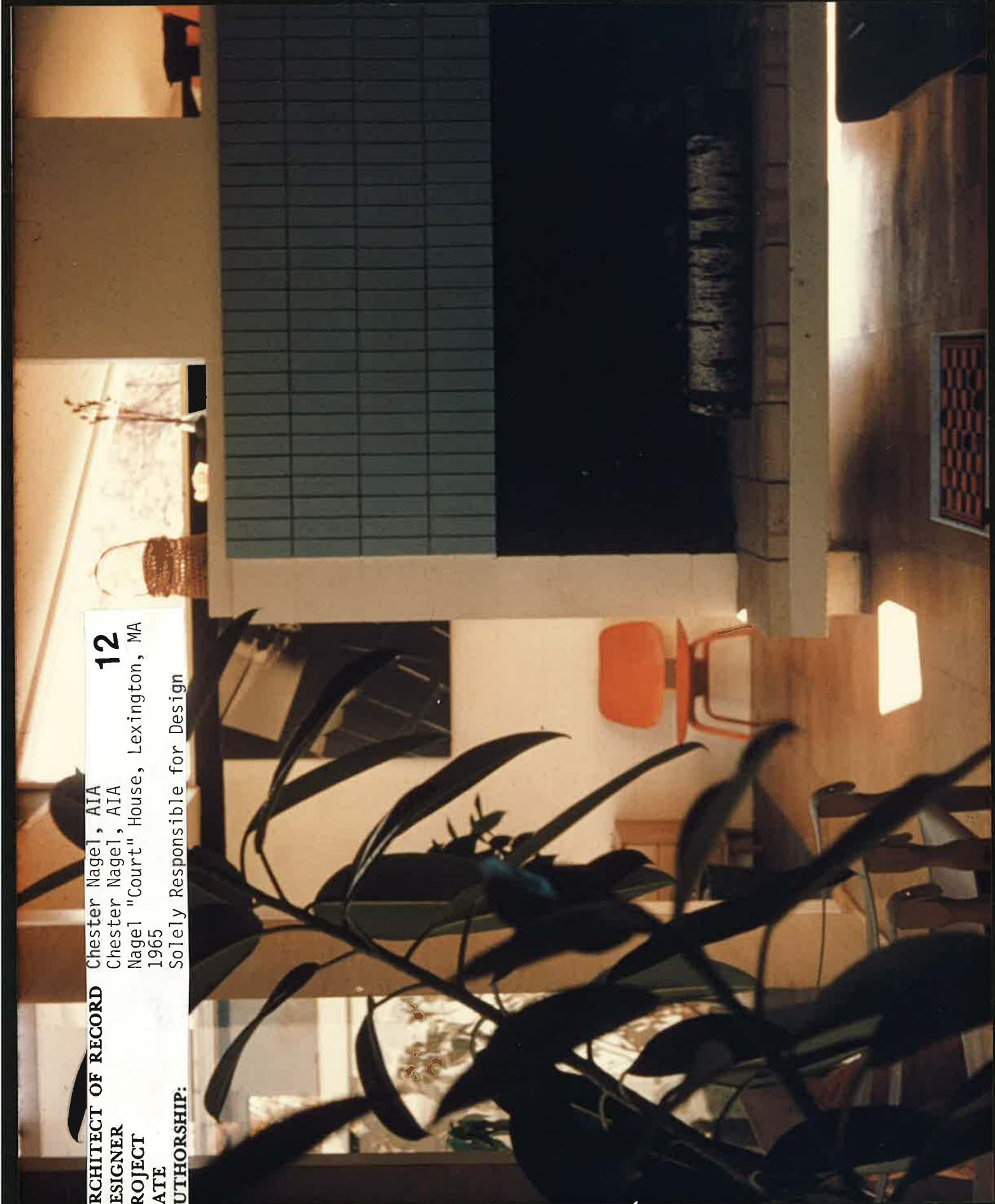


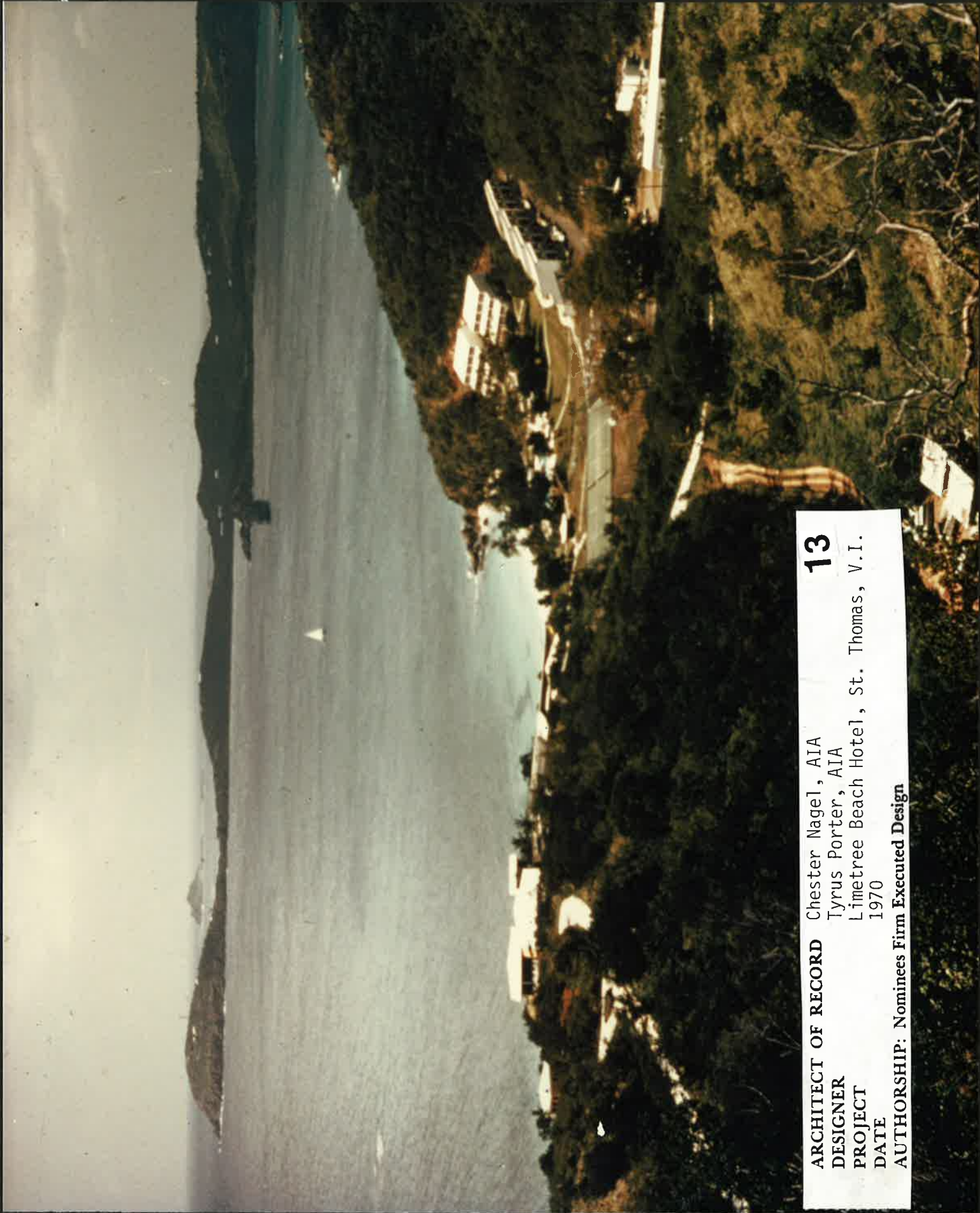
ARCHITECT OF RECORD Chester Nagel, AIA
DESIGNER Chester Nagel, AIA
PROJECT Nagel "Court" House, Lexington, MA
DATE 1956
AUTHORSHIP: Solely Responsible for Design

ARCHITECT OF RECORD
DESIGNER
PROJECT
DATE
AUTHORSHIP:

Chester Nagel, AIA
Chester Nagel, AIA
Nagel "Court" House, Lexington, MA
1965
Solely Responsible for Design

12





13

ARCHITECT OF RECORD Chester Nagel, AIA
DESIGNER Tyrus Porter, AIA
PROJECT Limetree Beach Hotel, St. Thomas, V.I.
DATE 1970
AUTHORSHIP: Nominees Firm Executed Design

ARCHITECT OF RECORD
DESIGNER
PROJECT
DATE

Chester Nagel, AIA
Tyrus Porter, AIA
Limetree Beach Hotel, St. Thomas, V.I.
1970

AUTHORSHIP: Nominees Firm Executed Design



ARCHITECT OF RECORD

Chester Nagel, AIA

DESIGNER

Tyrus Porter, AIA

PROJECT

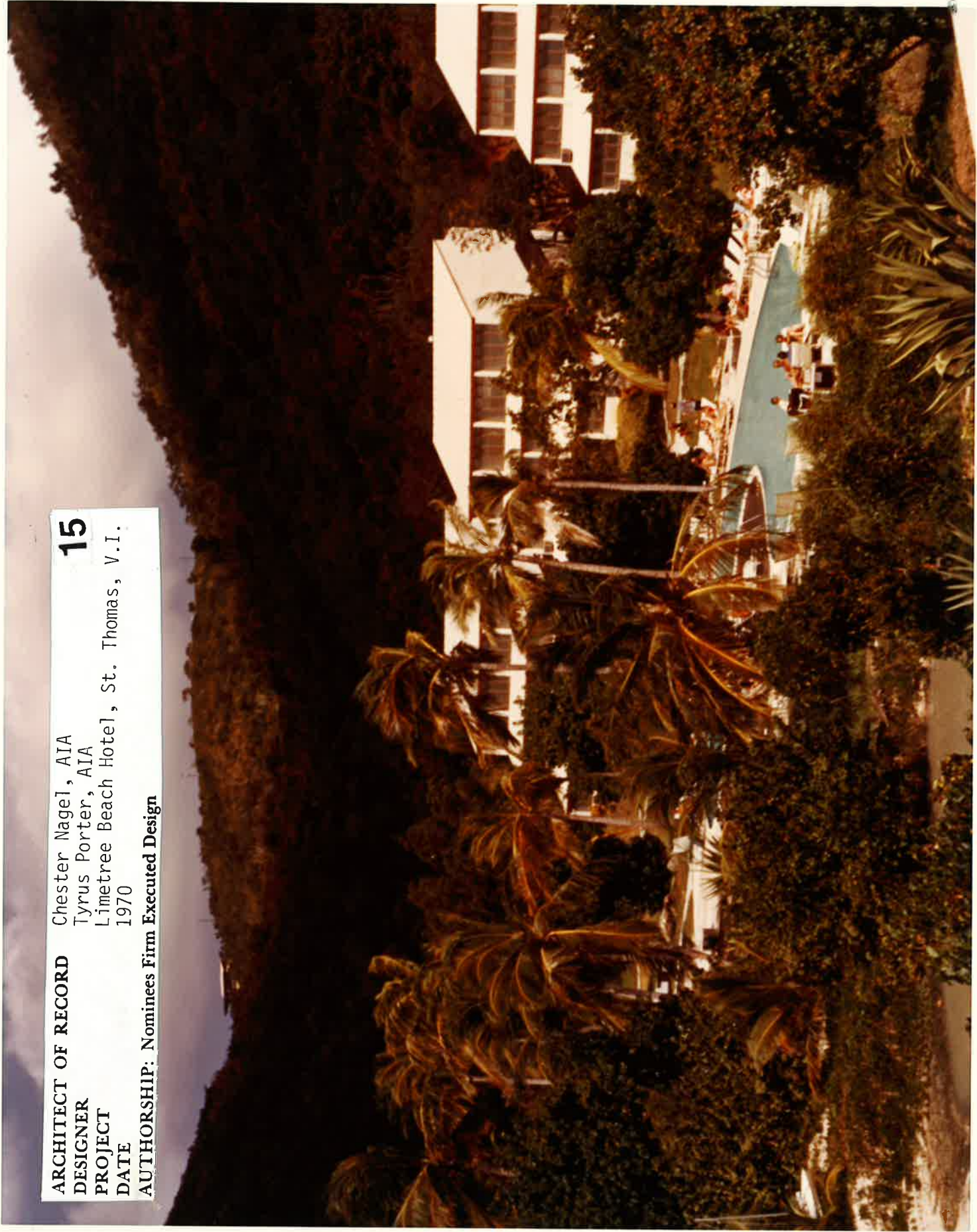
Limetree Beach Hotel, St. Thomas, V.I.

DATE

1970

AUTHORSHIP: Nominees Firm Executed Design

15



ARCHITECT OF RECORD Chester Nagel, AIA
DESIGNER Chester Nagel, AIA
PROJECT Nagel "Court" House, Lexington, MA
DATE 1965
AUTHORSHIP: Solely Responsible for Design



ARCHITECT OF RECORD
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PROJECT
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Chester Nagel, AIA
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Solely Responsible for Design