

In 1923, Bertram Goodhue presented this aerial perspective of the proposed campus viewed from the west. The huge central building was to be a library. Today's Millikan Library is not in that style, but it is in that location.

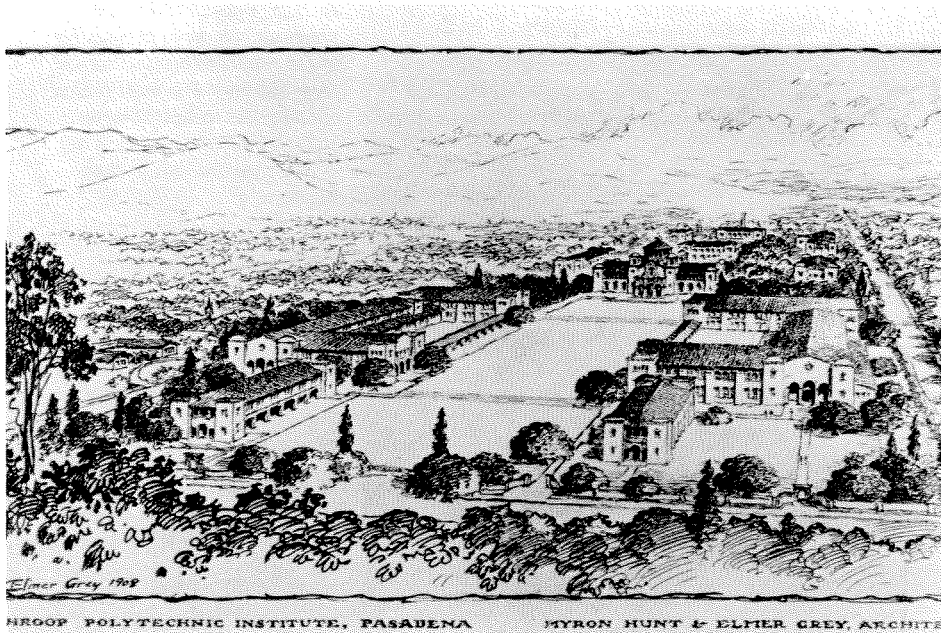
A Unified Vision

RESULTS OF RESEARCH that goes on in offices, labs, and libraries on the Caltech campus usually surface initially in articles in scientific and engineering professional journals. But some recent research appeared in rather different form from May through July as the Baxter Art Gallery show "Caltech 1910-1950: An Urban Architecture for Southern California." The show was made up of historical photographs and documents, blueprints, and original architectural drawings (many from the more than a thousand such drawings on file at Physical Plant), and it was accompanied by a 64-page illustrated catalog. In the preface to the catalog, Jay Belloli, director of the gallery, discussed the philosophy behind both the campus buildings and the exhibit:

The most important truth that Caltech and the original Caltech campus teach is what can be accomplished by persons of vision. . . . And a campus of architectural excellence was considered a significant part



If you had stood on the site of the future library in the early days of Caltech and looked west, you would have seen this view. The house in the distance was located on Wilson Avenue, and it now serves as an annex to Page House, with living quarters for seven to nine undergraduates.



This 1908 aerial perspective of Hunt and Grey's proposed campus shows Throop Hall as a focal point. Culbertson Hall, whose interior is shown at the right, was completed in 1922 and torn down in 1972 to make room for a new geology building.

of the educational process, the quality of buildings and spaces intended to help students become aware of the importance of aesthetic appreciation.

More simply, Caltech, as in its academic disciplines, hired some of the finest architects available to create the spaces in which the new institution would grow. The intelligence, complexity, and subtlety of the original architecture in some ways complements the quality of research, education, and scientific achievement that Caltech so quickly achieved. The somewhat classical view of education, and the sensitivity to historical precedents shown by the architects, spoke of the transmission of cultural values and made it possible to conceive of a campus plan that took many years to realize.

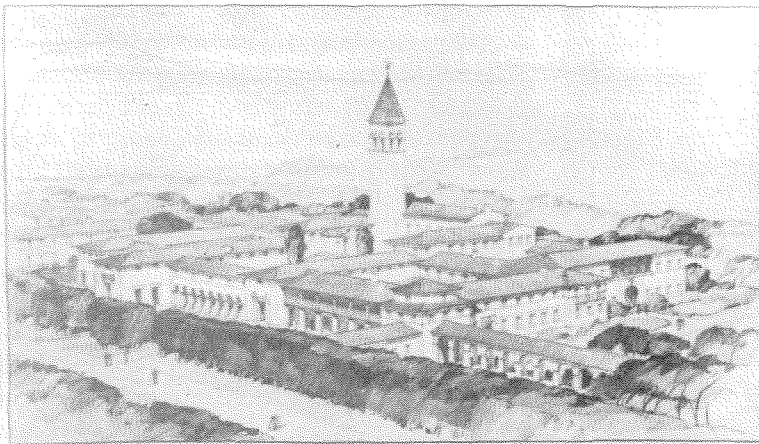
What is most encouraging about the development of Caltech and its architecture is the level of control the founders believed they possessed over their world and their destinies. The idea that a unified vision of exceptional achievement is possible, can be planned and executed over decades, and brought to fruition, is perhaps more difficult to accept now than it was then. But the period of Caltech in which the original campus was developed gives great hope that such a complex and extraordinary achievement is still within our grasp.

The six major articles in the catalog are by scholars whose basic reference material from Caltech consisted of some 300 pages of letters, documents, minutes, clippings, and the like assembled from the Archives files by Alice

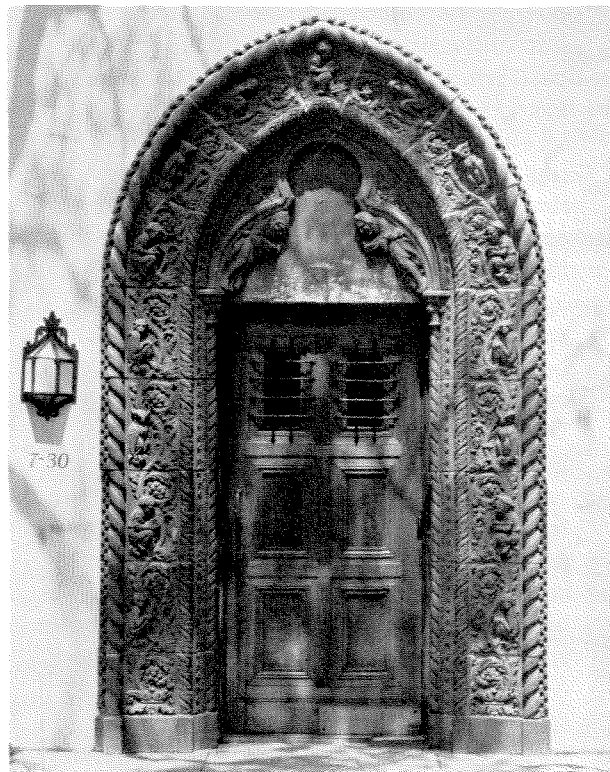
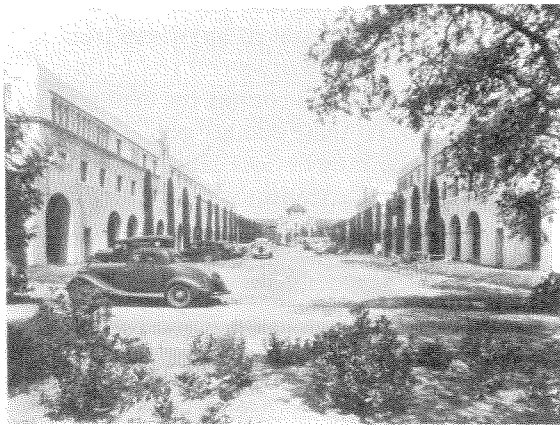
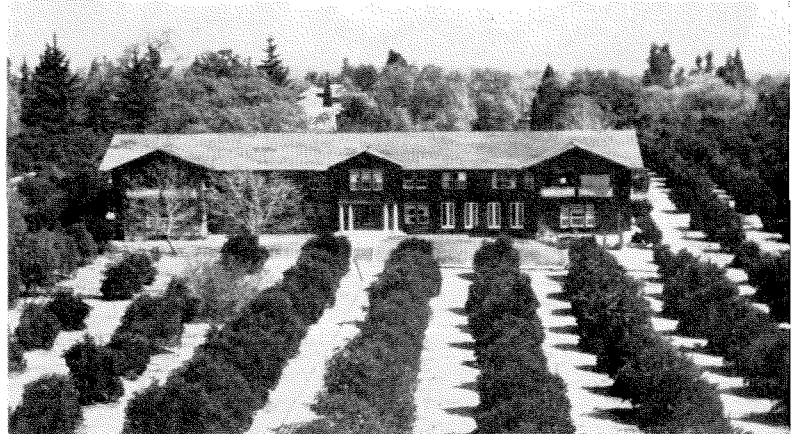
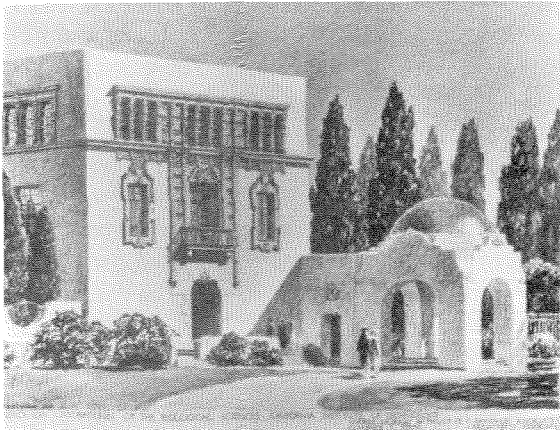


Stone, free-lance writer specializing in the history of Pasadena. The resulting articles discuss the work of the principal architects for the early campus, the history of the Institute in relation to them and the buildings they designed, and the relationship of Caltech's architecture to its educational commitments and to southern California and American architecture. In order of appearance, the articles and their authors are: "Windows Back of a Dream" by Alice Stone and Judith Goodstein, Institute archivist and faculty associate in history; "Bertram Goodhue" by Richard Oliver, architect and professor of architecture at Columbia University; "Gordon Kaufmann" by Joseph Giovannini, architectural and design writer for the *New York Times*; "Caltech and Southern California Architecture" by Alson Clark, head librarian for the Architecture and Fine Arts Library and instructor in the history of architecture at USC; "From Arcady to Anarchy: American College Architecture Between the Wars" by Helen Searing, Alice Pratt Brown Professor of Art at Smith College; and "The Caltech Campus in the Twentieth Century" by Stefanos Polyzoides and Peter de Bretteville, architects and professors of architecture at USC, who were also guest curators.

The show is over now and the photographs and original drawings are back in their files, but we have reproduced some of the pictures on these pages. A few copies of the catalog and a four-color poster of the 1917 Goodhue perspective of the campus are still for sale at Baxter Art Gallery on the campus. □ — JB



From top to bottom, left, still another aerial perspective of the proposed campus — this one was done by Gordon Kaufmann about 1929 and depicts his vision of the east campus. A 1928 drawing of the west end of Kerckhoff Laboratories, which anchored the buildings on the north side of the Wilson Avenue Mall, now known as the Bechtel Mall. In the center left, this mall as the buildings neared completion in 1938. At the bottom, an aerial view of the campus as it actually looked in 1938, the Wilson Mall in the foreground, Throop Hall in the center, and the Athenaeum at the far end of the long axis.



Caltech's "Old Dorm" (above) was removed from an earlier campus and relocated among the orange groves on the east side of Throop Hall. It served as a dormitory, coffee shop, and meeting place for Throop Club for nearly 50 years. Below, one of the many beautiful architectural details given the campus by Gordon Kaufmann. This is a door to one of the student houses.