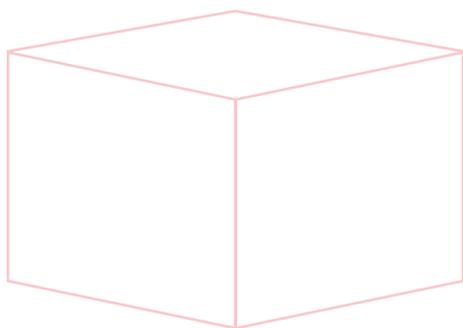




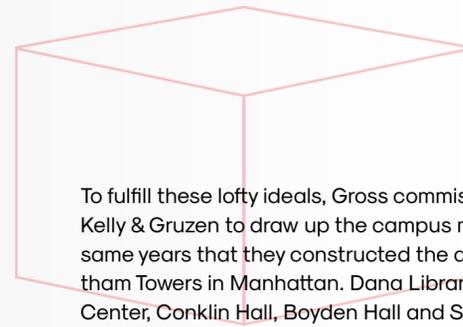
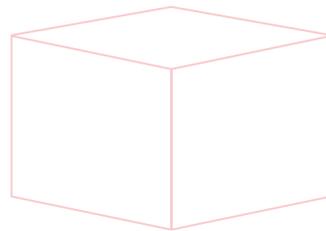
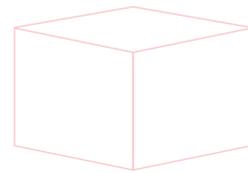
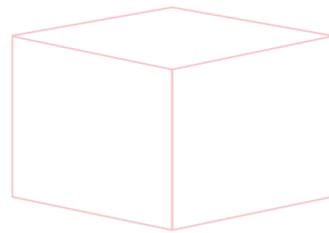
# making a place

Rhythms, Ruptures and Rutgers in 1960s Newark



Located in the heart of **NEWARK,**

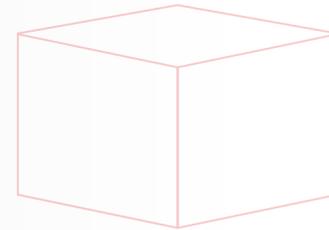
Rutgers University's new campus was meant from the outset to serve the city and the state, as Rutgers President Mason Gross oversaw the campus development with great plans in mind: the university would provide education and social mobility to baby boomers; it would revitalize the Newark economy by turning the city into a 'college town'; and, it would be the cornerstone for a renaissance in the arts, freeing New Jersey from its dependence on New York and Philadelphia.



To fulfill these lofty ideals, Gross commissioned architects Kelly & Gruzen to draw up the campus master plan in the same years that they constructed the award-winning Chatham Towers in Manhattan. Dana Library, Robeson Campus Center, Conklin Hall, Boyden Hall and Smith Hall were all built together as an ensemble of state-of-the-art modernist design; progressive architect Robert L. Geddes completed the design of Hill Hall in the same years that he designed the award-winning Institute for Advanced Study in Princeton.

The ground-breaking ceremony for the first campus building, Ackerson Hall, took place in 1965.

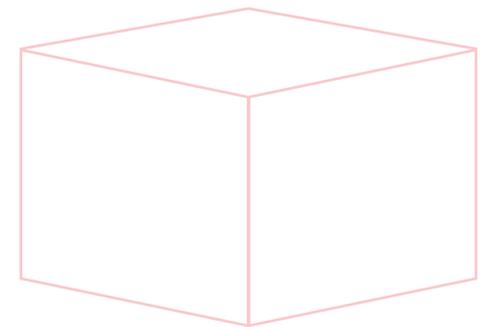
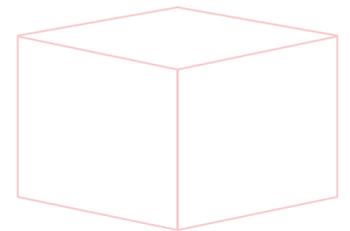
The last of the original buildings, Hill Hall, was built in 1970.



Much happened in the five years in between.

There were high costs to Gross' idealism. As it moved into the Central Ward as part of a larger urban renewal plan for the city, the campus replaced so-called 'blighted' areas and displaced low income families, mostly African-Americans. The university therefore expressed the Great Society's promise of social mobility, but not its reality – not at first, at least, for most local residents.

This record explores the imbalance between hope and reality, the university's relationship to the city, its architecture, and students' experience of the campus, conditions that, led to the 1969 challenge by students to demand greater inclusion into the university, and how a space is transformed into a place.



# C

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- + Mason Gross and the Great Society

## 8 THE CENTRAL WARD

- + Changes in Newark
- + Renewal and Rupture

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- + Dana Library
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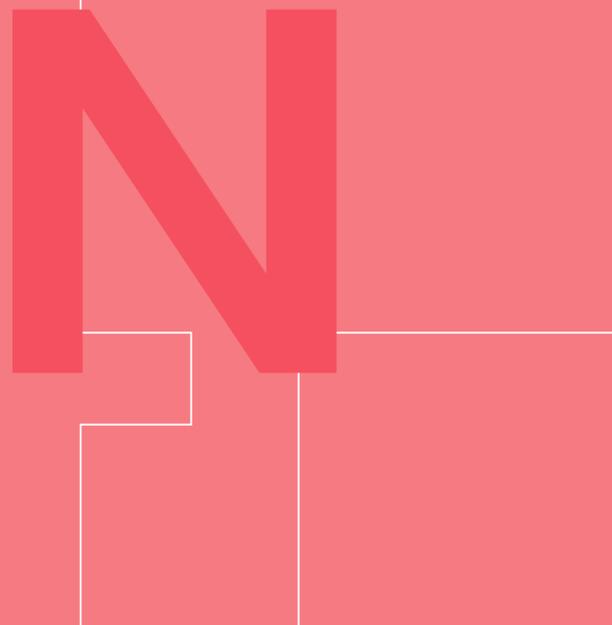
- + Commuter Campus
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- + Exclusion and Protest

## 26 A NEW DIRECTION

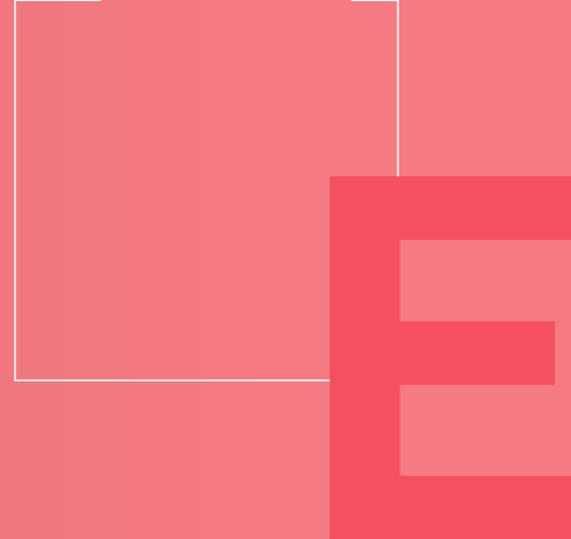
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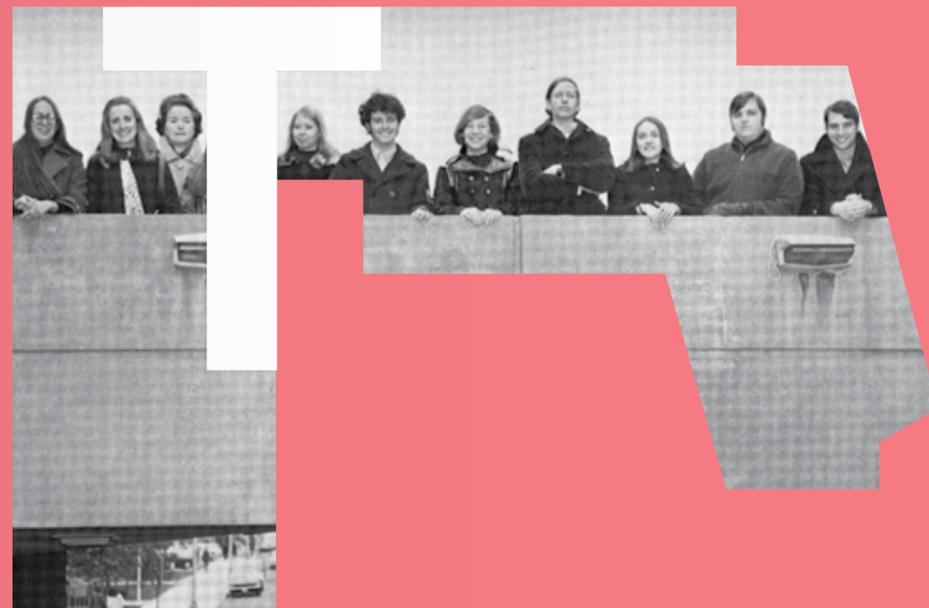
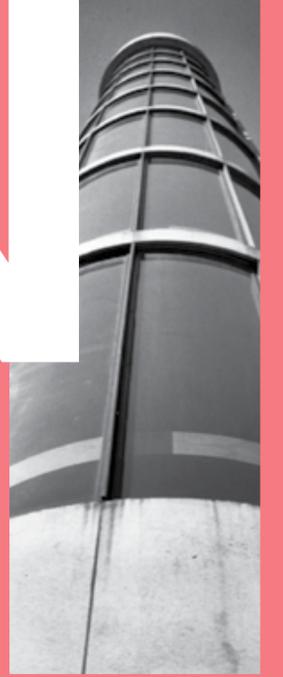
## 32 EPILOGUE



# O

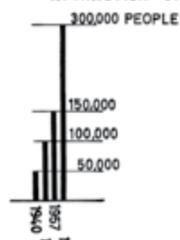


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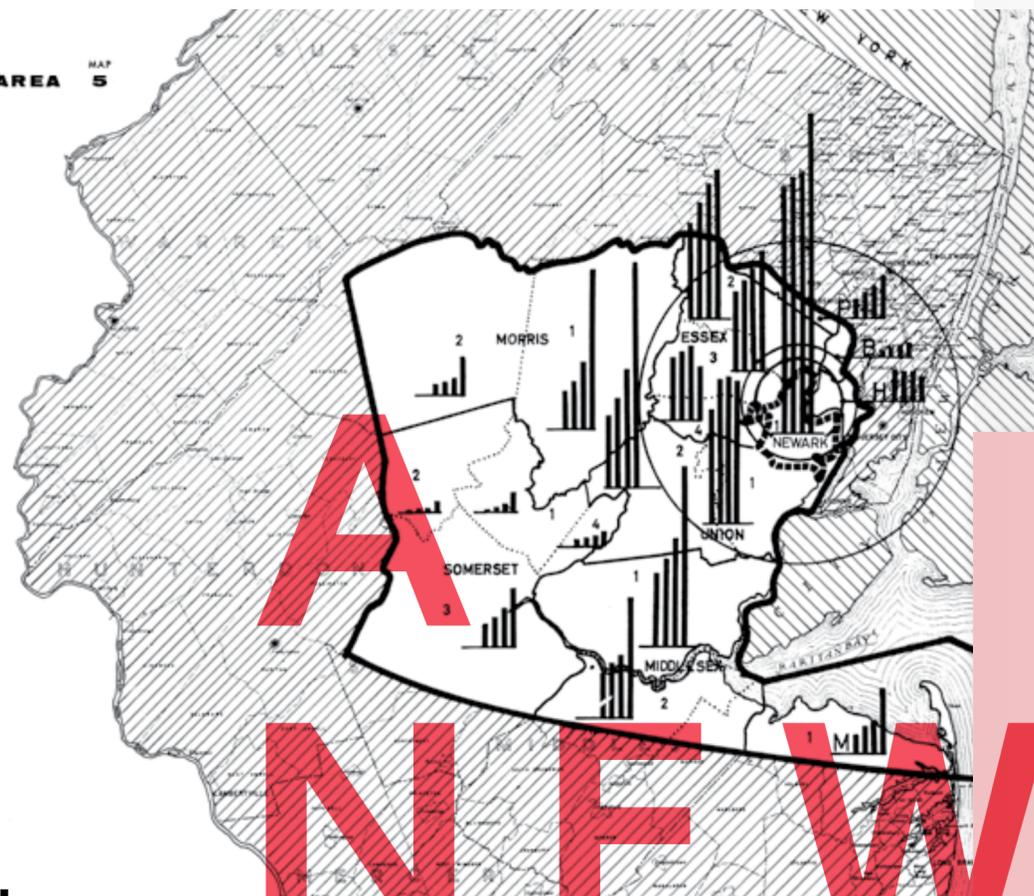
LEGEND:  
 LINE AT WHICH ATTRACTION OF NEWARK BREAKS EVEN WITH ATTRACTION OF NEW YORK



M — MONMOUTH  
 H — HUDSON  
 B — BERGEN  
 P — PASSAIC

CIRCLES:  
 INNER — 3 MILES RADIUS  
 CENTRE — 4  
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SECTION NOS. REFER TO TABLE 1  
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# AN NEW CAMPUS

## History of Rutgers University–Newark

Rutgers was designated the State University of New Jersey in 1945. A year later, it acquired the University of Newark, with its Law School, School of Business Administration, and College of Arts and Sciences. The College of Pharmacy and College of Nursing joined Rutgers in Newark by 1952.

By 1946, the University of Newark had long since outgrown its space in the old Ballantine Brewery: its classrooms had sloping floors originally designed to drain off the brewery's malt residue, and its library was so cramped that students used the Newark Public Library as a study hall. To accommodate its growing student body, the university rented space in 28 other buildings, including the old Marlin Razor Blade factory, the Eagle Fire Insurance building, and various homes on Washington Park.

As it looked to expand out from its rented buildings, the university had to raise funds where it could, especially after voters rejected a state bond issue for higher education in 1948. For the rest of the 1950s, the university set its sights on building a Law Center and Library. With Newark as the primary center for law in New Jersey, Rutgers' Law Library promised to become one of the best in the country—if it weren't for its lack of space. Hoping that the Law Center's service to the state and legal aid work would help to raise funds in the private sector, Rutgers emphasized its role in producing "well-trained, morally secure lawyers" with "high regard for ethical ideals," critical to "a free society." The university's fundraising efforts failed, however.

In 1952, Rutgers was offered another chance for development by Louis Danzig, the Executive Director of the Newark

Housing Authority, who offered to help the university secure land under Title I of the Federal Housing Act. Energetic and highly ambitious, Danzig oversaw an urban renewal program in Newark that became, per capita, the largest in the country. By 1963, the Newark Housing Authority had 12 renewal projects underway, affecting 80,000 people or 20% of the city's total population, some of whom were forcibly relocated.

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Ward, including the Newark College of Engineering (now NJIT), the Newark Museum, the Newark Public Library, and Seton Hall University. Danzig's goal was to rebrand the inner city core as a "cultural center" to draw developers into the Central Ward, but at a high cost to people living in the neighborhood. In the Central Ward and the Ironbound, 14,400 dwellings were slated to be cleared as part of Newark's urban renewal plans. Although the Central Ward represented only 14% of all dwellings in Newark, it faced 40% of the planned relocations.

For Rutgers, though, Danzig's proposition offered an attractive

To **MASON GROSS**, establishing cultural institutions in the city would stem the tide of middle-class flight. It also meant that many low-income families, largely minority groups, were displaced from their homes without being able to move into better city neighborhoods or the suburbs due to discriminatory real estate practices and regulations. These were among the subjects studied by the **URBAN STUDIES CENTER** founded at Rutgers in 1959. Located in "the most highly urbanized state in the nation," Gross believed the university should play "an increasing role in the solution of problems arising from urbanization."

The speech caused a scandal, with *The New York Times* accusing: "Jersey is Called Cultural Desert." Although Gross did not use the term "cultural desert" in his speech, he did lament that New Jersey was "educationally impoverished and in debt" and "culturally almost bankrupt" because of its "cultural dependence" on New York and Philadelphia. A new Rutgers campus in Newark would free New Jersey from being a mere "corridor state."

## Mason Gross and the Great Society

In 1959, Mason Gross became President of Rutgers University after ten years as Provost. A philosophy professor and student of Alfred North Whitehead, Gross had a deep commitment to humanist values and their expression through culture and the arts.

In his role as Provost in the 1950s, Gross had also seen Rutgers' difficulties in raising money to build a campus in Newark. One of his first actions as President was to pursue a new state bond issue for education. To ease the way, Gross gave a speech to the New Jersey Constitutional Convention Association in September 1959, in which he outlined his vision for the university and its role in serving New Jersey.

Gross' vision connected education and culture with urban renewal. He warned against flight from the city into the "flat" and culturally impoverished suburbs, and insisted that true urban renewal would depend on support for the arts in the urban core. He also warned that the rising baby boom generation would need more colleges. An expanded Newark campus would fulfill all three goals: it would provide first-rate education and be a center for the arts, and its integrated design would be a monument to aesthetics in the inner city core.

Voters from across the state responded to Gross' speech, some agreeing with his concerns, others offended that he had overlooked their local efforts. In the end, the speech worked. Against the backdrop of the Sputnik Crisis and Cold War anxieties about educational programs, voters passed the bond issue, giving Rutgers \$29.8 million to develop its campuses, with \$9 million ear-marked for Rutgers–University Newark. Gross' speech reflected a sea-change in public attitudes towards social programs, anticipating Lyndon B. Johnson's Great Society and its funding for education, urban renewal, the war on poverty, and the arts.

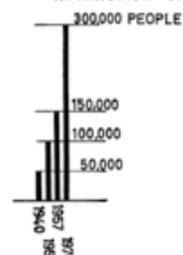
"I am thinking principally of what I may call the cultural dependence of New Jersey on her neighbors, and primarily on the cities of New York and Philadelphia. Let's face it—if New Jersey is educationally impoverished and in debt, she is culturally almost bankrupt."

Rutgers President Mason Gross, Speech to the Constitutional Convention Association Annual Meeting, Princeton, New Jersey, September 12, 1959 (excerpts)

LEFT: Stonorov and Gruen, *Newark, New Jersey: A Study of the Downtown Area*, 1959, delineating Newark's and New York's "spheres of influence." INSERT: *New York Times*, September 13, 1959, with image of Mason Gross inset. (Courtesy of Special Collections and University Archives, Rutgers University Libraries)

NEWARK METROPOLITAN AREA MAP 5

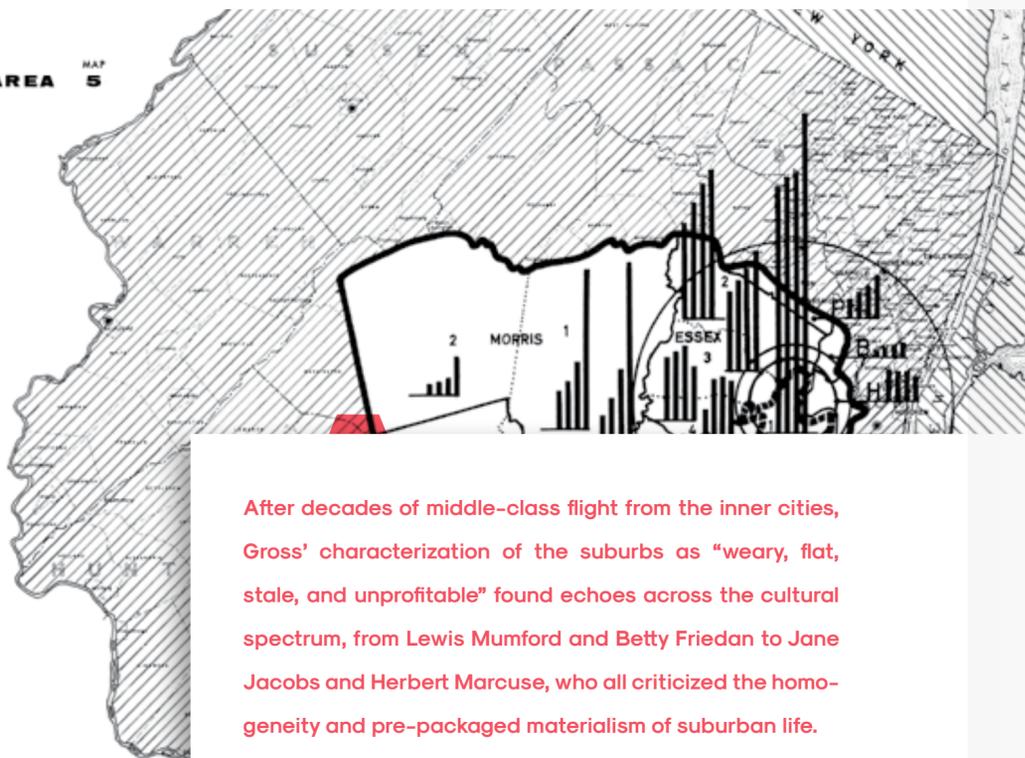
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After decades of middle-class flight from the inner cities, Gross' characterization of the suburbs as "weary, flat, stale, and unprofitable" found echoes across the cultural spectrum, from Lewis Mumford and Betty Friedan to Jane Jacobs and Herbert Marcuse, who all criticized the homogeneity and pre-packaged materialism of suburban life.

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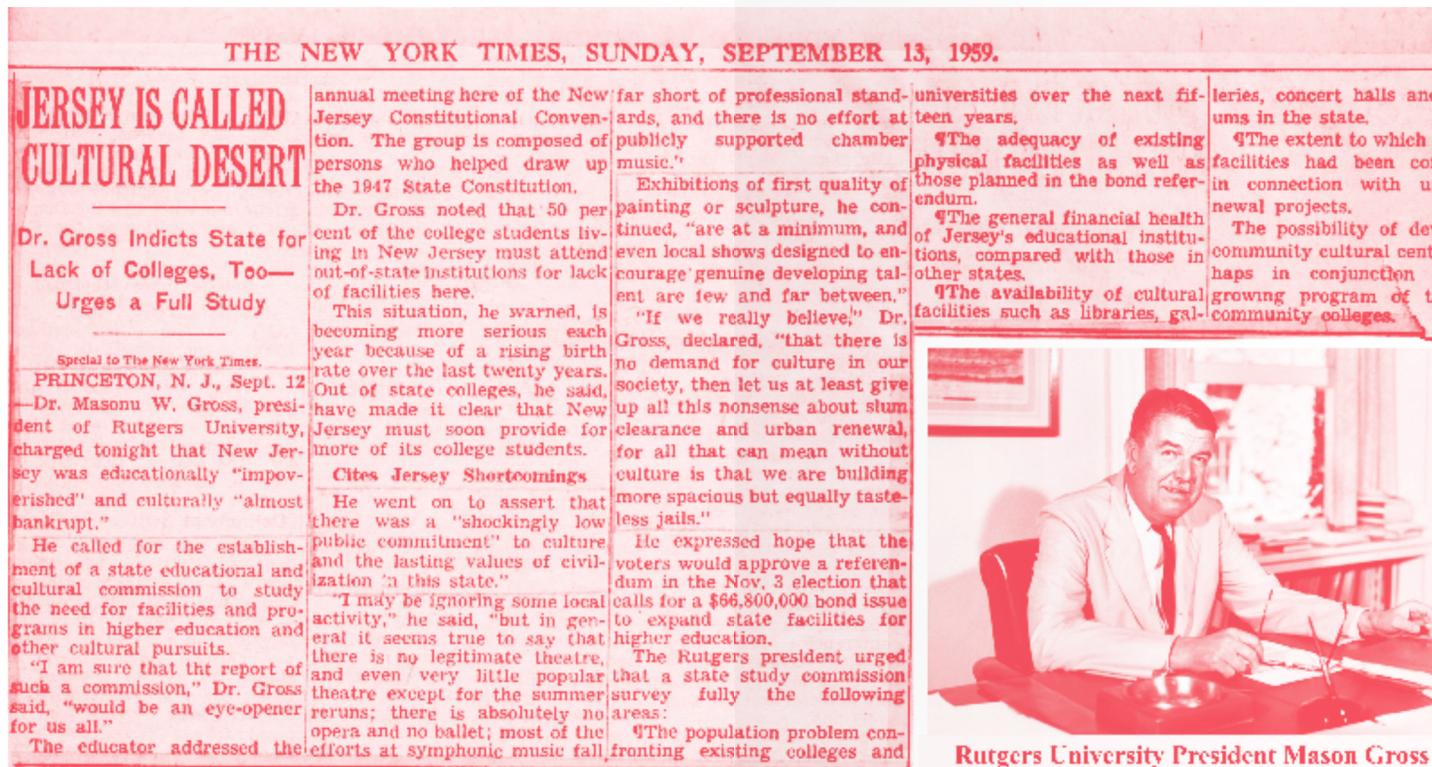
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For Rutgers, though, Danzig's proposition offered an attractive opportunity. The campus would be in close proximity to other educational institutions, including the Newark College of Engineering and Essex County College, and it would maintain ties to the cultural resources of the Newark Public Library and Newark Museum. The public transportation hub at Penn Station would be easily accessible, making interactions with New York institutions possible, and the campus' location in the Central Ward promised to create a bridge between the city's government offices and Rutgers as State University of New Jersey.



Rutgers University President Mason Gross

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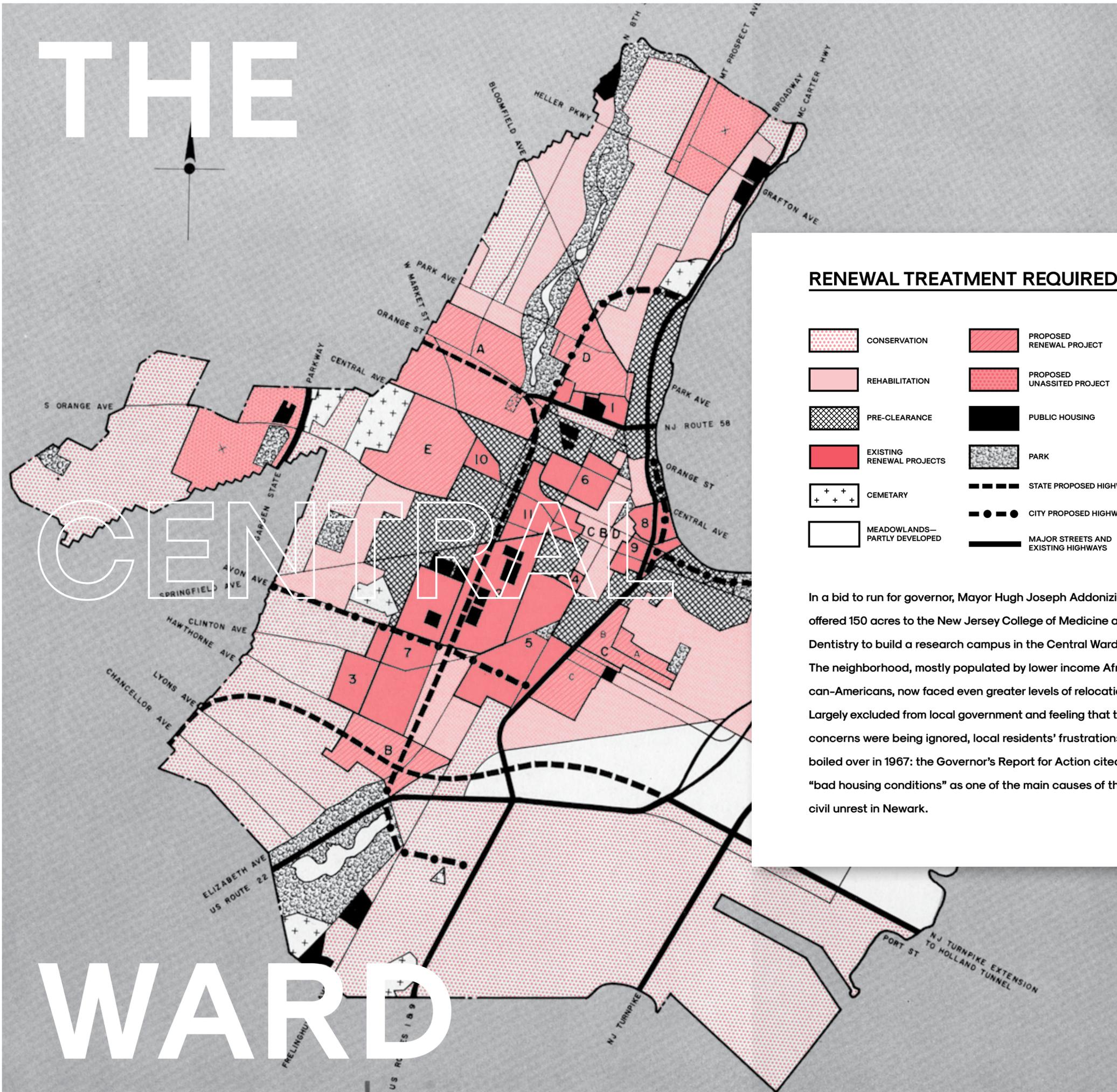
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# THE

## Changes in Newark

In the nineteenth century, Newark became an industrial hub producing a wide range of manufactured goods. The city's population grew in tandem with its industry, from 136,500 in 1880 to 500,000 in the 1920s. The city gained Southern and Eastern European immigrants around 1900, joined by a fast-growing population of Italians. In 1880, the city census showed 407 Italians living in the city. By 1911, that number had risen to 50,000. Newark's Jewish community also numbered nearly 50,000. In the mid-twentieth century, the Great Migration brought 6 million African-Americans to the North, including to Newark. In 1930, African-Americans made up 8.9% of Newark's population. By 1960, that figure had risen to 34%.



# WARD

### RENEWAL TREATMENT REQUIRED

	CONSERVATION		PROPOSED RENEWAL PROJECT
	REHABILITATION		PROPOSED UNASSISTED PROJECT
	PRE-CLEARANCE		PUBLIC HOUSING
	EXISTING RENEWAL PROJECTS		PARK
	CEMETARY		STATE PROPOSED HIGHWAYS
	MEADOWLANDS—PARTLY DEVELOPED		CITY PROPOSED HIGHWAYS
			MAJOR STREETS AND EXISTING HIGHWAYS

In a bid to run for governor, Mayor Hugh Joseph Addonizio offered 150 acres to the New Jersey College of Medicine and Dentistry to build a research campus in the Central Ward. The neighborhood, mostly populated by lower income African-Americans, now faced even greater levels of relocation. Largely excluded from local government and feeling that their concerns were being ignored, local residents' frustrations boiled over in 1967: the Governor's Report for Action cited "bad housing conditions" as one of the main causes of the civil unrest in Newark.

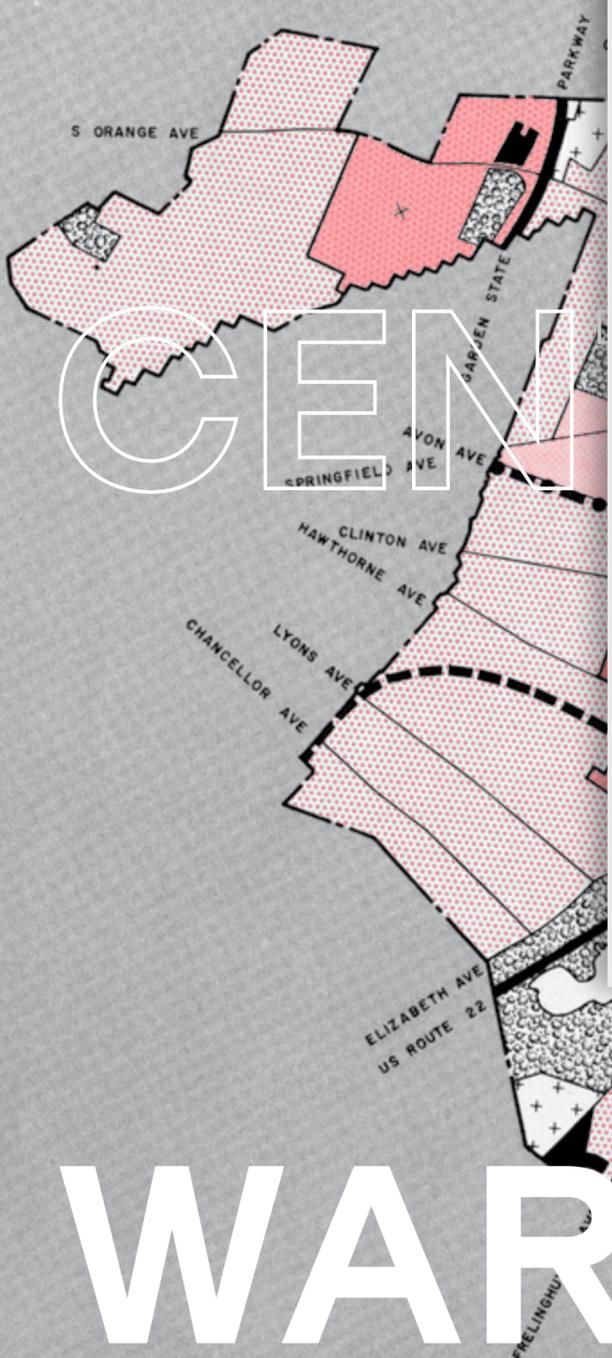
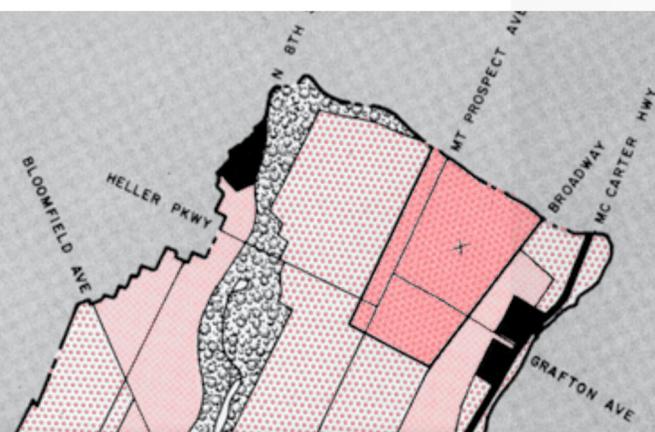
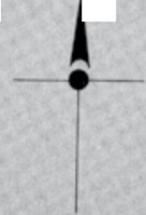


After 1945, the GI Bill and federal mortgage policies reversed the influx by encouraging white middle-class families to move for the suburbs, without making the same subsidies available to African-Americans and other minority groups. At the same time, the Federal Housing Administration redlined inner city Newark, marking it as unsafe for mortgage guarantees or investment. In Newark, as in many other US cities, these racialized incentives, combined with existing racial biases, resulted in a simultaneous "white flight" out of the inner city core and an isolation of African-Americans in declining housing stock in the inner city neighborhoods.

When industry and light manufacturing had also begun to leave the city in search of cheaper land and cheaper labor, many moved to the urban periphery, in the countryside, or further away in the South and abroad. Not only did the wartime spike in production slow after 1945, but the federal tax structure encouraged manufacturers to build factories in outlying areas rather than refurbish existing facilities inside the city. In the 1950s, the population of Newark decreased by 92,000 people as suburbanization advanced.

TABLES AND MAP : Central Planning Board of Newark, *Re:new Newark*, 1961. RIGHT : Rev. William P. Hayes Homes, 1954. (Courtesy of the Newark Public Library)

# THE



# WARD

In the Central Ward and the Ironbound, **14,400 DWELLINGS** were slated to be cleared as part of Newark's urban renewal plans. Although the city core represented only **14%** of all dwellings in Newark, it faced **40%** of the planned relocations.

**TABLE 13 ESTIMATED NUMBER OF FAMILIES TO BE RELOCATED BY TYPE OF RELOCATION, 1961-1971**

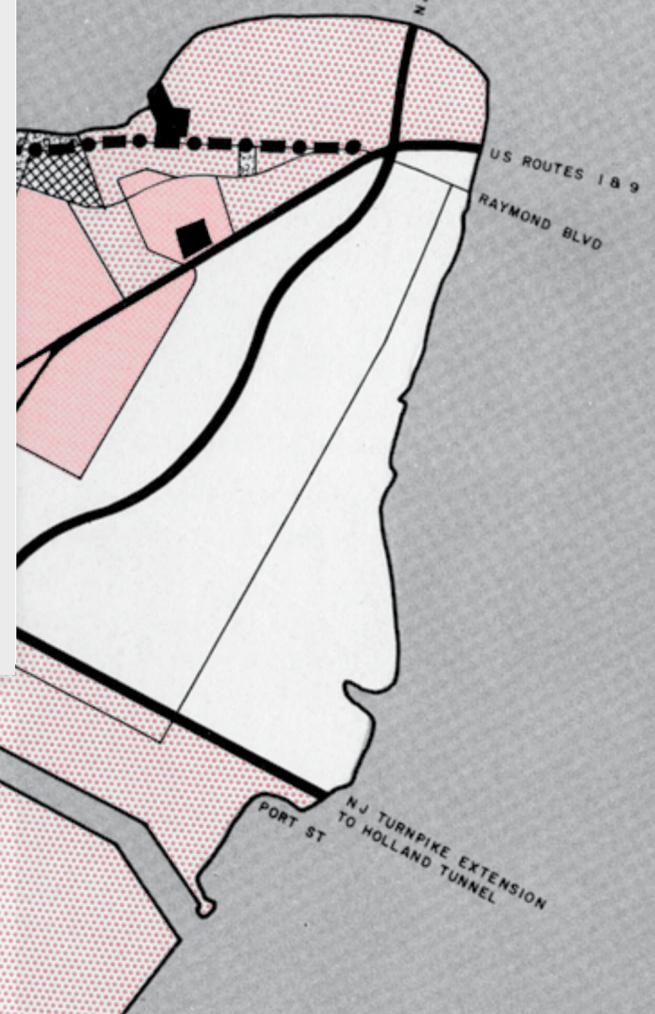
Programs	Families	Per Cent of Total
Current Renewal Projects	11,200	35.7
Proposed Project Areas	5,100	16.2
One-half of remaining pre-clearance blocks in downtown area	4,000	12.8
Proposed Expressways	7,300	23.2
Code Enforcement	3,800	12.1
<b>Total</b>	<b>31,400</b>	<b>100.0</b>

SOURCE: Newark Central Planning Board



TABLES AND MAP : Final Report, Central Planning Board of Newark, 1961

FROM 1959 TO 1967, 12,000 AFRICAN-AMERICAN FAMILIES IN THE CITY CENTER WERE DISPLACED BY LAND CLEARANCE TO MAKE ROOM FOR PUBLIC HOUSING AND HIGHWAY CONSTRUCTION.



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# renewal



# and rupture

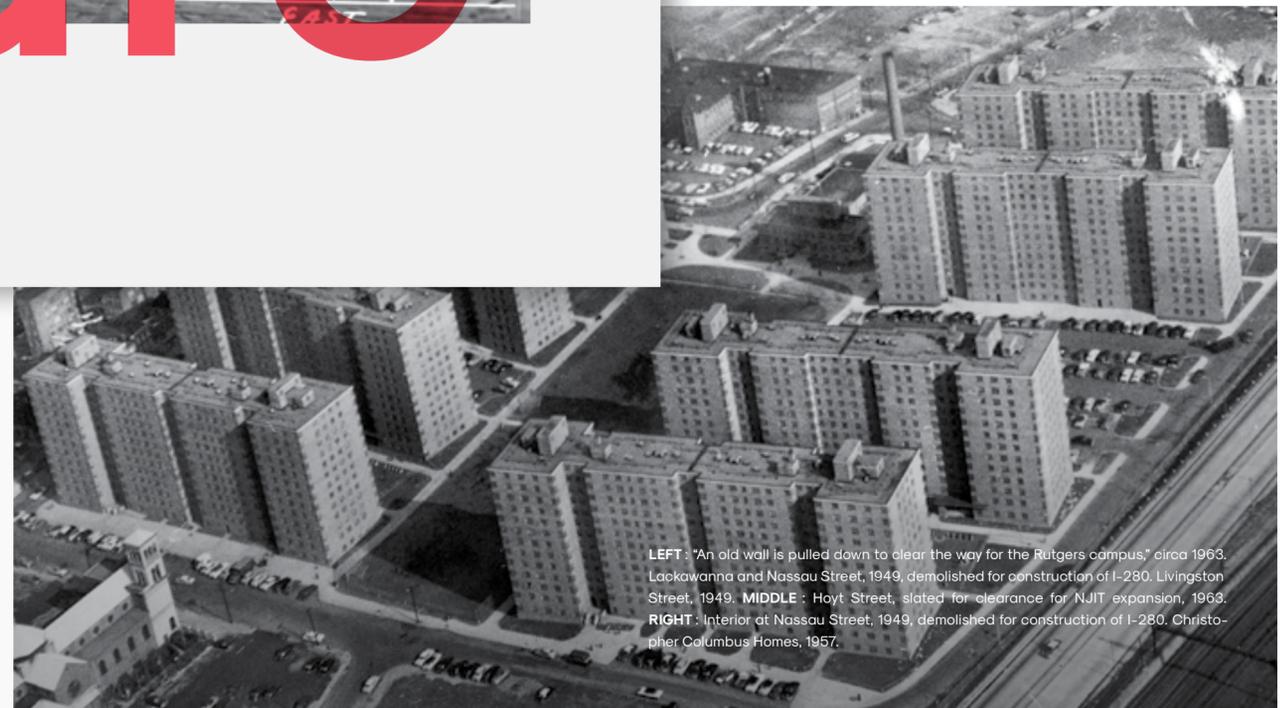


Louis Danzig, the Executive Director of the Newark Housing Authority, had particular reasons for wanting to draw Rutgers into his redevelopment plan for the Central Ward, due to the way that federal funding and private development worked. Once land was designated as "blighted" by the Newark Central Planning Board, the Newark Housing Authority was free to purchase it with funds from the Federal Housing Authority. After clearing the land of its existing structures, the Authority could either build public housing or sell the land to private developers. Developers were reluctant to build in "slum" areas, however, thinking they would not be able to rent or sell the apartments easily. The Federal Housing Administration refused to provide mortgages to areas at risk of default, as part of its redlining practices: literally outlining poor-risk neighborhoods with red ink. Redlining had a distinctly racial cast: many of

these neighborhoods were considered a poor risk because they were populated by African-Americans and other racial minorities. By drawing cultural and educational institutions into urban renewal territory, Danzig hoped to alleviate investor fears and attract funds to redevelop these contested areas.

Urban renewal plans cut across the fabric of existing neighborhoods, however, breaking up active networks and communities as the housing stock was cleared out. Many of the demolished houses were substandard, lacking indoor plumbing and running hot water, or in an otherwise physically dangerous condition. They often stood next to other homes, however, that were in better shape and only required rehabilitation rather than demolition. For most of the 1960s, urban renewal policies rejected selective rehabilitation in favor of large-scale clearance and the development of entire neighborhoods. From 1959 to 1967, 12,000 African-American families in the city center were displaced by land clearance to make room for public housing and highway construction. Families that were displaced by "slum clearance" were promised apartments in the Newark Housing Authority's public housing projects, but many were not accommodated.

The planning and construction of the Newark campus contributed to the benefits and hardships of urban renewal. To build the campus, Rutgers purchased seven blocks from the City of Newark, representing roughly 20 acres. 600 families were displaced as a result of the demolition required for the campus, without gaining access to the opportunities for mobility offered by higher education. African-Americans made up 85% of the population in the Central Ward, where the campus was located, but even in 1968 only 3% of students at the university were African-American. Within the Central Business District, Puerto Ricans made up 33% of the population but had a very small presence on campus, as did the Portuguese and Italian community living in the Ironbound. In the following decades, Rutgers University-Newark would institute measures to increase its diversity, ultimately becoming the most diverse college campus in the country.



LEFT: "An old wall is pulled down to clear the way for the Rutgers campus," circa 1963. Middle: Livingstone Street, 1949, demolished for construction of I-280. RIGHT: Interior at Nassau Street, 1949, demolished for construction of I-280. Christopher Columbus Homes, 1957.



“RU-N was in its own world, the city was clearly separate from the university. ... You didn't do anything in the city. You were literally kind of in another world when you were on that campus. ... The university did not recruit minority students. It had an obligation to give back to the community for taking its land. ... There's no question that we, with uniformity, as a group, felt that something had to be done and something drastic had to be done.”

— VIVIAN SANKS-KING, a resident of Newark and, as a student at Rutgers from 1966-1970, a member of the NAACP and the Black Organization of Students.

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With its declining industrial base and middle-class flight to the suburbs, property values in Newark fell and landlords invested less in maintaining their properties, leading to a significant increase in substandard housing populated largely by minority groups. Located around the downtown business section, the Central Ward was routinely referred to as a “deep slum” and African-American “ghetto.”

The planning and construction of the Newark campus contributed to the benefits and hardships of urban renewal. To build the campus, Rutgers purchased seven blocks of land from the City of Newark, representing roughly 20 acres. 600 families were displaced as a result of the demolition required for the campus, without gaining access to the opportunities for mobility offered by higher education. African-Americans made up 85% of the population in the Central Ward, where the campus was located, but even in 1968 only 3% of students at the university were African-American. Within the Central Business District, Puerto Ricans made up 33% of the population but had a very small presence on campus, as did the Portuguese and Brazilian community living in the Ironbound. In the following decades, Rutgers University-Newark would institute measures to increase its diversity, ultimately becoming the most diverse college campus in the country.



LEFT: “An old wall is pulled down to clear the way for the Rutgers campus,” circa 1963. Lackawanna and Nassau Street, 1949, demolished for construction of I-280. Livingston Street, 1949. MIDDLE: Hoyt Street, slated for clearance for NJIT expansion, 1963. RIGHT: Interior at Nassau Street, 1949, demolished for construction of I-280. Christopher Columbus Homes, 1957.

# CONSTRUCTION

## Rutgers Builds a Campus

In 1961, the university commissioned architects Kelly & Gruzen, a prominent firm in New York and New Jersey, to draw up a master plan for a site on Plane Street (now University Avenue). Praised by the Rutgers administration as showing “bold imagination” and “very considerable originality,” Kelly & Gruzen’s master plan laid out the campus as a superblock with an ensemble of modern academic buildings arranged on two levels and set into dialogue with each other. Ackerson Hall was a visual pendant to Conklin and Boyden Halls directly across the street. With their extended colonnade, Conklin and Boyden created an exterior foyer that drew pedestrians in from the city and led them up an open stairway to the main plaza and toward Dana Library, the anchor of the campus. Kelly & Gruzen also identified key sites on the perimeter of the superblock in anticipation of future growth and phased construction of the campus.

In 1965, the university contracted the Newark-based architectural firm Frank Grad & Sons to design a Student Center (now Robeson) on the northwestern side of the plaza, echoing the modernist composition of the Kelly & Gruzen buildings.

Even with this addition, the buildings from this period have an intentional visual coherence. All five of the buildings have concrete columns at the ground level that form galleries supporting slightly cantilevered upper stories, which are defined by slit-like windows set in pre-cast concrete panels. Three of the buildings contrast the narrow upper windows with large glass plate windows on the ground floor. The combination of glass walls and concrete façades produced a feeling of lightness and sculptural weight simultaneously. As *The Record* put it in 1967, the campus was “a graceful swan of low-slung, modern buildings of glass and concrete.”

In 1967, Kelly & Gruzen added Smith Hall to the campus. Though sympathetic to their earlier Rutgers buildings, Smith’s design reflects the bolder, poured concrete forms of Kelly & Gruzen’s more recent projects, such as Chatham Towers in New York City. Nowhere on the Rutgers campus is this newer direction more apparent than in Hill Hall, a sculpturally expressive office and classroom building also designed in 1967 by Geddes, Brecher, Qualls Cunningham of Philadelphia and Princeton.

The Newark campus drew on the aesthetic language of modernist architecture, with its emphasis on the geometric clarity of forms and authenticity of materials.

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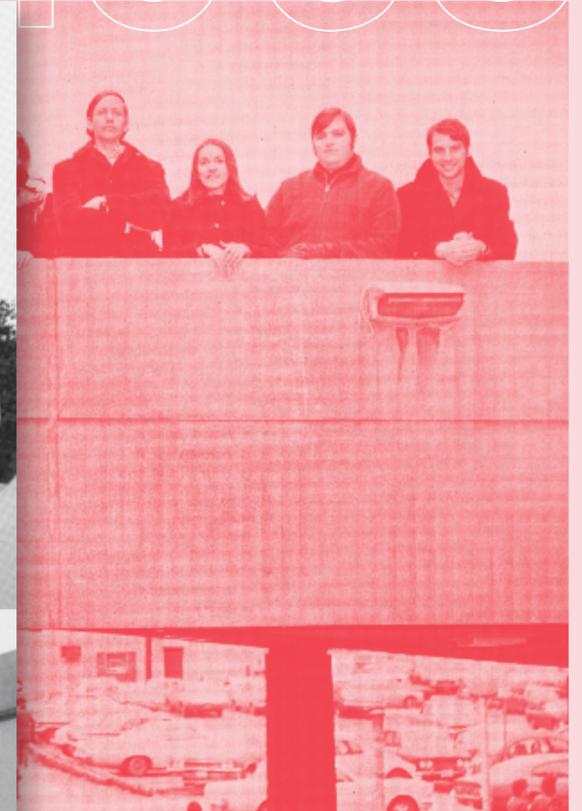
## Dates of Construction:

- 1964 - 1967
- 1967 - 1971
- 1971 - 1973
- 1974 - 1975
- 1976 - Pres.



# Ackerson, Conklin, Boyden

# 1961-1965



her education to the surrounding areas. Before stepping to the stairs leading up to the Plaza, however, walkers passed under an elevated concrete deck suspended between Conklin and Boyden Halls. The concrete slab also served as an observation deck: walking out to its edges, one could see the surrounding neighborhood from above, or lean around to be eye-level with Dana Library. For those who ventured onto it, the platform created an intermediary space blurring the city with the campus, blurring the traditional line separating 'town and gown.'

Colonnade also performed a more public function on the street level: as an architectural and urban design element, colonnades create a threshold between the outside and the inside, or the profane and the sacred (as in a Greek temple), and serve as a communal meeting space. Here in Newark, the colonnade functioned as a type of "foyer" to the campus, according to The Record newspaper in 1967.

Built on hilly terrain, the bi-level campus was set on a broad terraced plaza. In its position overlooking the city, the Plaza invoked the spiritual tradition of the City upon a Hill, providing

The deck also functioned as a gateway, through. With the name Rutgers boldly pronounced on its front, the campus welcomed those who felt entitled to walk up and inside, making the deck more open as a gateway than the lockable gates found on many urban campuses at the time. The dark shadow cast by the deck, before opening up to the lighter stairway space, might also have given pause to those who felt uncertain of their right to be there, even though the university publicly encouraged local residents to use the campus as a "walkway" through the neighborhood.

# Ackerson, Conklin, Boyden

# 1961-1965



Eager to move out of its insufficient space in the Ballantine building, Rutgers University first commissioned York & Sawyer, a New York firm with two Rutgers alums as partners, to design a Law Center building to be sited on Washington Park next to the Newark Museum. When they got wind of the plans, in October 1952, the New Jersey Chapter of the AIA and the New Jersey Society of Architects protested the “undiplomatic and inconsiderate action” of hiring out-of-state architects for a state institution funded by state tax dollars, and sent their resolution to censure Rutgers to the governor and various assemblymen. In response, Rutgers turned to the New Jersey-based architects Kelly & Gruzen to provide an alternative design. Kelly & Gruzen’s Law Center, drafted in 1952 with a distinctly modernist aesthetic, became the basis for Ackerson Hall a decade later.



As Rutgers’ public face at University Avenue, Conklin and Boyden Halls served as a gateway from the city as they flanked an open stair up to Dana Library. At street level, the buildings’ outer perimeter consisted of a colonnade extended across both facades: a full row of columns creating a covered space for pedestrians to walk within. Like the columns on Dana Library and the Student Center, the colonnade supported Conklin and Boyden’s cantilevered upper stories, drawing the viewer’s gaze upwards and suggesting an elevation to a higher plane. But the Conklin and Boyden colonnade also performed a more public function on the street level: as an architectural and urban design element, colonnades create a threshold between the outside and the inside, or the profane and the sacred (as in a Greek temple), and serve as a communal meeting space. Here in Newark, the colonnade functioned as a type of “foyer” to the campus, according to The Record newspaper in 1967.

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# 1965-1967

## Dana Library

The John Cotton Dana Library chose its name in 1929 in homage to the long-time Director of the Newark Public Library and founder of the Newark Museum. At the time, the library was part of the University of Newark and was located in the Ballantine Brewery building at 40 Rector Street, with its sloping floors intended to drain off malt residue. The old building had been converted to meet educational needs, which for the library meant open stacks and a central study area. By the 1950s, the space had become too small to house the library's growing collections, and the Newark Public Library found itself swamped by Rutgers students looking for a study hall.

When Rutgers built its new library building in 1965-1967, it kept the John Cotton Dana Library name but updated its interior to meet modern expectations. The new library had 1,700 square feet of space dedicated to its growing collection of books, which was expected to reach 250,000 volumes within the decade. The card catalogue held 1,500 catalogue drawers, with up to 1,500,000 reference cards.

Dana Library's placement in the middle of the Plaza symbolized its centrality to the goals of humanistic learning and scientific research. Critics pointed out that its placement at the center of the Plaza would mean greater cost to the university: with all four sides of the building on show, the entire exterior would have to be given an



equally high aesthetic treatment. The university's planning committee overruled these objections, and instead emphasized Dana Library's role as anchor to the campus.



at any point, as the shelving was interchanged. Luminous overhead lighting was necessary in order to turn the stacks in any direction.

Windows were a hindrance, as they diminished wall space against which stacks could be placed. The library planning committee believed that modern technologies like air-conditioning and electrical lighting made the need for "outmoded" inner courtyards and large windows unnecessary. The ceiling-to-floor, wall-to-wall glass plate windows popular in modernist design could have a "devastating" effect, turning reading rooms into "unventilated and blinding greenhouses." As one critic noted: "sunlight has caused trouble in many recent

aries done by first-rate architects," prompting him to conclude: "maybe we should get rid of the windows" altogether.

The architects and the library planning committee eventually found a compromise: they installed large plate glass windows on the ground floor, but shielded the interiors from the sun with a cantilevered overhang on the second floor. The second floor then featured strip windows, both to shield readers from direct sunlight and to create a quiet oasis, free from distractions and providing serenity in a busy urban space. The two additions to the library, constructed in 1975 and 1991, maintained this compromise, shielding their glass plate windows from direct sunlight.

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The old John Cotton Dana Library at the Ballantine Brewery building. (Courtesy of John Cotton Dana Library, Rutgers University Libraries)

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The library as built in 1966 was always seen as a first phase, which would be expanded as funds became available. For the time being, flexibility of use was the highest priority: the library's interior had to accommodate the relocation of its free-standing stacks as its collections grew and changed in content. Interior walls should not be weight-bearing so that shelves and reading spaces could be moved and rearranged. Floors had to be able to bear the weight of books at any point, as the shelving was interchanged. Luminous overhead lighting was necessary in order to turn the stacks in any direction.

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# 1967

## The Plaza

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The Plaza's concrete paving squares were transversed by bluestone dividing strips that created a grid of color in the cement. The sense of geometric abstraction was both heightened and lightened by the concrete cubes that served as outdoor seating. Scattered to form small clusters, sometimes in groups of two or three, the cubes were meant to encourage sociability. Some cubes were set off from all others, as single blocks, to provide privacy in a public place. The varied placement of the cubes acknowledged individuality and choice within the symmetrical design.

The globe-shaped luminaires extended the geometric abstraction and provided nighttime illumination, all the more important as the buildings did not provide light from upper floors to the walkways below. But the large number of luminaires, running around the Plaza perimeter, was also meant to provide emotional warmth as they enveloped the inner courtyard with their glow.

Although the Plaza emphasized the abstract and unadorned simplicity of modernist design, it was not a "concrete jungle" as some critics charged. In fact, the campus landscaping featured 300 trees, many of them flowering, and 8,000 shrubs, all chosen by a botany professor deeply involved in founding a botanical garden in Newark. And while the concrete blocks suggested the abstractions of cubism, they were ringed at the Plaza perimeter by large grass lawns and wooden benches that provided softer places of repose.

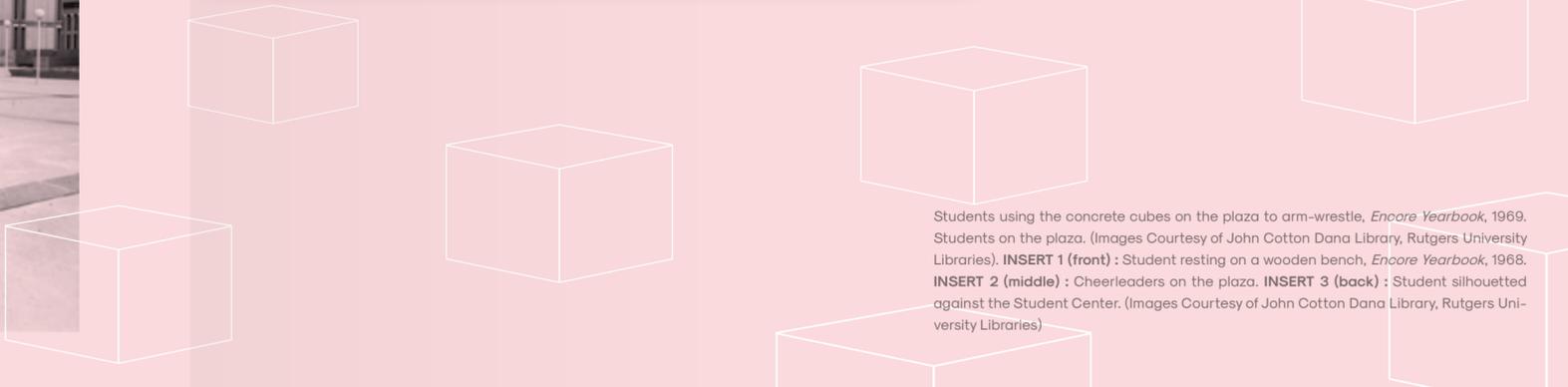


## The Student Center: Robeson

In 1965, the university contracted the Newark-based architectural firm Frank Grad & Sons to design a Student Center (now Robeson) on the northwestern side of the plaza.

Following the modernist composition of the Kelly & Gruzen buildings, the Student Center added to the campus' intentional visual coherence. All five of the buildings have concrete columns at the ground level that form galleries supporting slightly cantilevered upper stories, which are defined by slit-like windows set in pre-cast concrete panels. Three of the buildings contrast the narrow upper windows with large glass plate windows on the ground floor. The combination of glass walls and concrete façades produced a feeling of lightness and sculptural weight simultaneously. The Record put it in 1967, the campus was "a graceful span of low-slung, modern buildings of glass and concrete." The New York Times praised the Student Center at Rutgers as "a classical-style concrete rectangle lightly perched on stilts."

Because the university's first priority was building much needed classroom space, dormitory projects had to be continually postponed. In the meantime, the Student Center played a critical role as a focus of campus life. Along with the Plaza, it gave students a sense of place and cohesion.



Students using the concrete cubes on the plaza to arm-wrestle, *Encore Yearbook*, 1969. Students on the plaza. (Images Courtesy of John Cotton Dana Library, Rutgers University Libraries). INSERT 1 (front) : Student resting on a wooden bench, *Encore Yearbook*, 1968. INSERT 2 (middle) : Cheerleaders on the plaza. INSERT 3 (back) : Student silhouetted against the Student Center. (Images Courtesy of John Cotton Dana Library, Rutgers University Libraries)

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The Student Center was renamed the Paul Robeson Campus Center in 1972 in honor of the actor-singer, civil rights activist, and Rutgers alum.

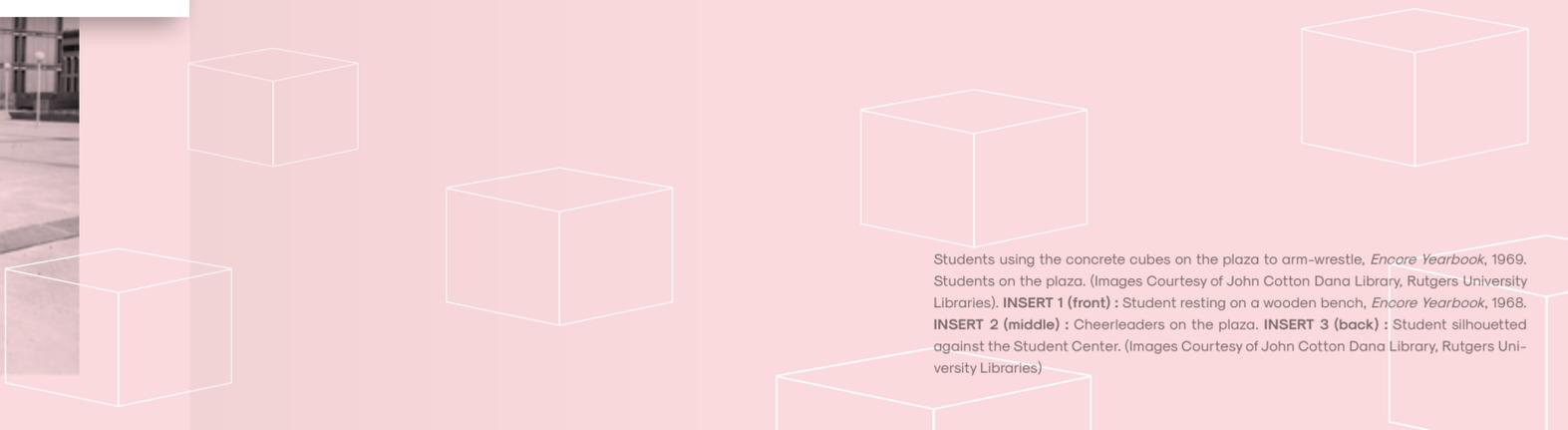


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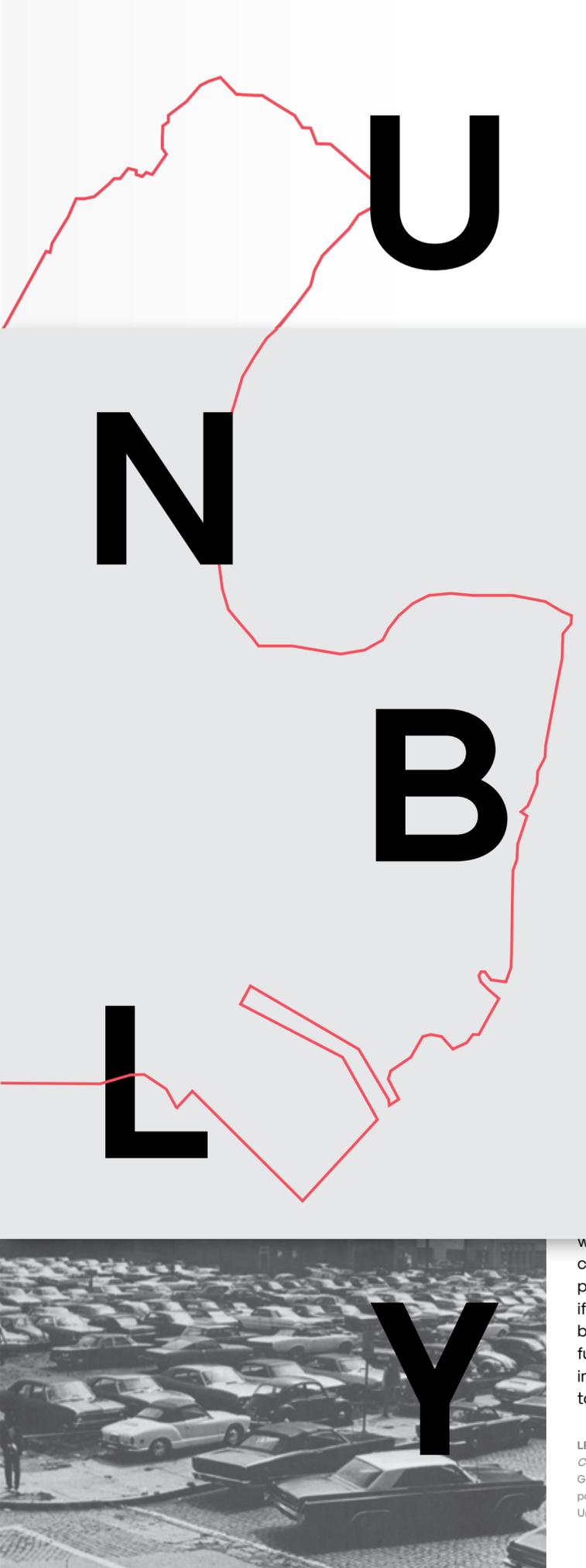
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## Commuter Campus

In its early years, the university struggled with its status as a commuter campus. The administration had planned to build student dormitories since its acquisition of the University of Newark in 1946, but had continually postponed those plans for lack of funds. In the meantime, with no housing facilities for students, the university was eligible for federal loans from the Housing and Home Finance Agency to build the Student Center, later amortized through student fees. Constructed for \$1.23 million, the Student Center was designed to act as a second home: to cover student needs for food and shelter between classes and generally to act as a “hub of school extracurricular life.”

Rutgers remained a commuter campus, parking remained a perennial problem. Off-street parking for 500 cars required at least four acres of land, a prohibitive expense and misallocation of space needed for classroom buildings. As an alternative suggestion, Kelly & Gruzen included a parking garage under the campus in their master plan, similar to the underground parking garage that Frank Grad & Sons had constructed under Military Park in 1959.

Just weeks after the failed Bay of Pigs invasion in 1961—which led to the Cuban Missile Crisis a year later—Rutgers contemplated whether it could finance this underground parking garage with funds from the Office of Civil Defense, if the parking garage were designed to double as a nuclear bomb shelter. When these plans fell through, and other funds did not materialize, the administration finally opted in the 1970s to build an above-ground parking deck, also to be paid for through student fees.

LEFT : Colonnade Apartments, designed by Ludwig Mies van der Rohe, in 1960. *Newark Central Planning Board, Master Plan 1964 City of Newark N.J.*, 1965. INSERT : Stonorov and Gruen, *Newark, New Jersey: A Study of the Downtown Area*, 1959. RIGHT : The student parking lot, *Encore Yearbook*, 1971. (Images Courtesy of John Colton Dana Library, Rutgers University Libraries)

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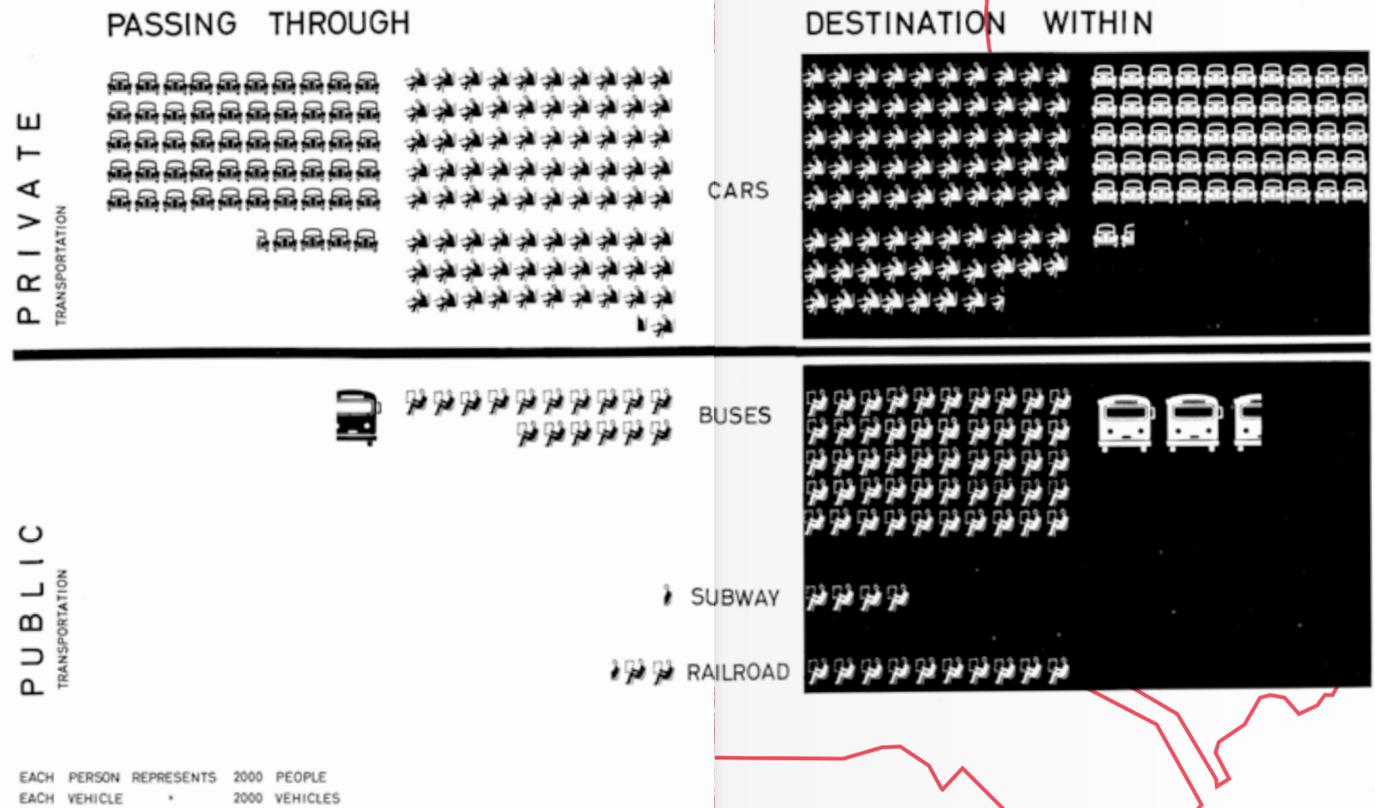
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### TOTAL TRAFFIC ENTERING CENTRAL NEWARK STUDY AREA AVERAGE WEEKDAY



TRAFFIC ENTERING AND PASSING THROUGH **FIG. 7**

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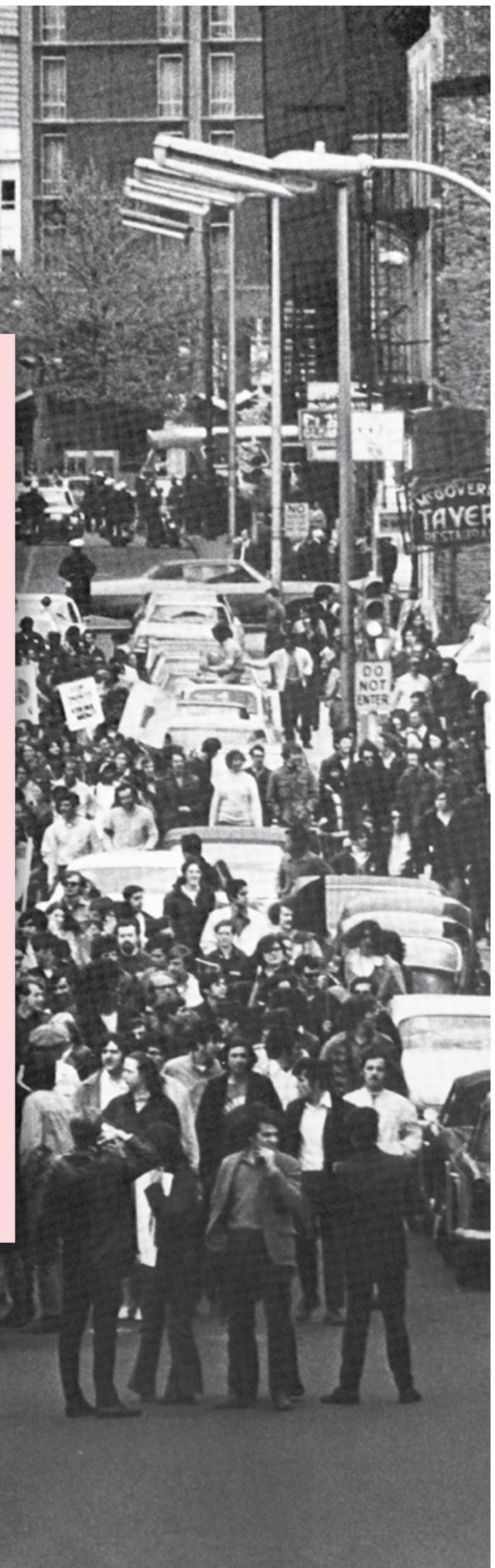
# STUDENT DEMOGRAPHICS

Italians, Jewish-Americans, and Eastern Europeans replaced Germans and the Irish as Newark's main immigrant groups by the early twentieth century. They often settled together in distinct neighborhoods: by mid-century, Weequahic had become famous for its Jewish community, as had Seventh Avenue for its Little Italy. In its early years, Rutgers University-Newark reflected these neighborhoods in its student demographics. In 1948, 42% of FASN students and 51% at the Business School were Jewish. Italians, too, were strongly represented on campus, as were an increasing number of Eastern Europeans.

Education provided a key step in the process of economic and social mobility to these groups by opening the university doors to second and third generation immigrants. In his 1959 debut novella, *Goodbye Columbus*, Philip Roth's upwardly

mobile protagonist, Neil Klugman, is a graduate of Rutgers' Newark Colleges. Set against the devastation of World War II and the Holocaust, the city and its university represented a point of hope and integration.

Unlike many schools in the region, Rutgers University-Newark was co-ed from the start. In FASN, women represented 24% of the graduating class of 1952. By 1966, that number had risen to 37%. The addition of a School of Nursing in 1952 increased the presence of women on campus, but even in the more traditionally male preserve of the Pharmacy College, 24% of the graduating class of 1968 were women. The Law School, too, was open to women students from the outset in 1946, and when Ruth Bader Ginsburg, now Supreme Court Justice, first joined the Law School faculty in 1963, she was one of only twenty female law professors in the country.



LEFT : Students in front of the Student Center. INSERT : *Encore Yearbook*, 1967. RIGHT : *Encore Yearbook*, 1971. (Images Courtesy of John Cotton Dana Library, Rutgers University Libraries)

# STUDENT DEMO- GRAPH

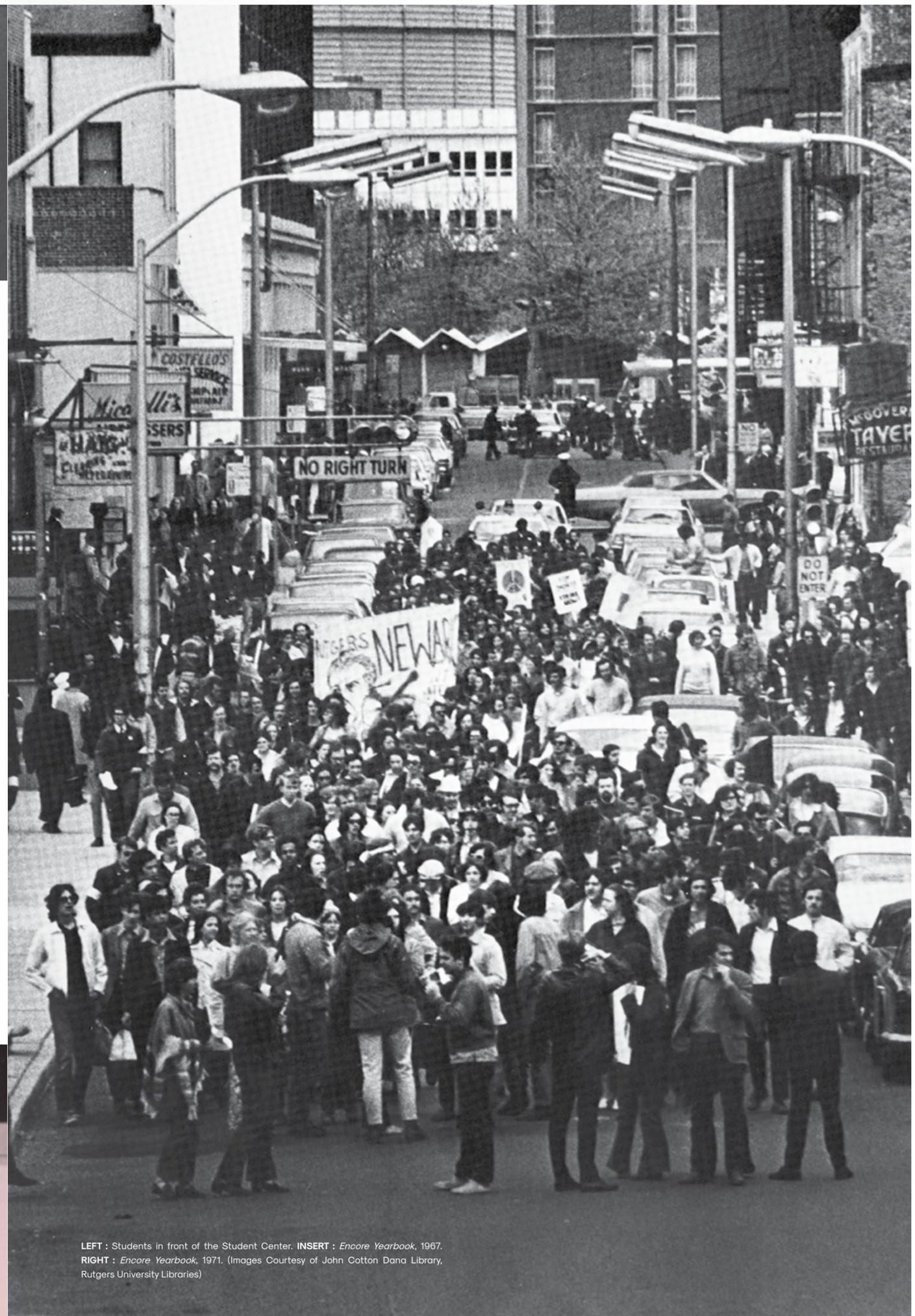
Students for a Democratic Society found a space among the more traditional student clubs on campus in the later 1960s. SDS advocated direct action for greater democracy and supported the black power movement that found its expression in the Conklin Hall take-over. SDS was also active in the protests against Vietnam. The same anti-war spirit prompted many Rutgers students to participate in the Moratorium to End the War in Vietnam, a massive demonstration across the country on October 15, 1969. A year later, Rutgers students were equally vocal protesting the invasion of Cambodia and the Kent State shootings.

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LEFT : Students in front of the Student Center. INSERT : *Encore Yearbook*, 1967. RIGHT : *Encore Yearbook*, 1971. (Images Courtesy of John Cotton Dana Library, Rutgers University Libraries)

For students who came from Newark, their dual identities as Rutgers students and members of a displaced community gave them a different experience on campus. Vickie Donaldson, a resident of Newark and future graduate of Rutgers University–Newark, experienced the civil unrest of July 1967 firsthand when she traveled through the “war zone” of Springfield Avenue, with its army tanks and national guard soldiers. When she began attending Rutgers University–Newark as a freshman that fall, at a time when only 1% of students were African–American, her personal experiences influenced how the campus architecture felt to her. As she recalled in a later interview about Conklin and Boyden Halls: “And the buildings were concrete white. They were all white inside. And all of my classmates my first year were white. I had one person who was of color, and that was a person in gym. But it was very, very intimidating.”

# exclus

In response to the civil unrest in Newark in 1967, Rutgers participated in a community-based Committee of Concern to review its admissions policies and suggest measures to recruit more African-American and other minority students. Change came slowly though. When the Newark campus was officially dedicated on October 11, 1968, the ceremonies were greeted with a demonstration by Puerto Rican student groups protesting the racial imbalance at the campus. They were joined by Students for a Democratic Society, who protested against the Vietnam War and the presence of the ROTC on campus, and by students demanding a greater share of the recently passed state bond issue for the Newark campus.

By 1969, the proportion of African-American students had only risen to 3%. The university's efforts to create diversity were moving too slowly for many students, who felt that a state university should serve all of the state's residents equally. On February 24, 1969, Vickie Donaldson and other members of the Black Organization of Students barricaded themselves into Conklin Hall, staying for three days as they negotiated their demands with the university administration. Those demands included increasing the number of African-American students, faculty, and staff; a more open admissions policy for students from Newark high schools; that the proportion of African-American students at Rutgers “be

commensurate with the total population of Newark and its surrounding communities;” scholarships for African-American students from need-based backgrounds; and that Rutgers establish a Black Studies Institute.

Some students resented the takeover as they found themselves locked out of their classes. At one point, a mob threatened to ram open the doors with a telephone pole, but were eventually dissuaded. Many other students supported the BOS' aims, and membership in the BOS grew dramatically as a result of its direct action.

Rutgers responded to the BOS demands by adopting a flexible admissions policy to provide “equal educational opportunity for individuals who reside in Newark.” The university also made “intensive efforts...to recruit and admit non-traditional students who are highly motivated but may be educationally and economically disadvantaged,” supporting such students with scholarships and financial aid through the Educational Opportunity Fund, an Academic Foundations Department to provide academic support, a “full faith and credit” policy that encouraged the admission of transfer students from two-year community colleges by accepting their prior credits, and evening programs for students who worked full-time. These programs aimed to expand the university's diversity by attracting students who did not meet “traditional admissions criteria.”



Encore Yearbook, 1969.  
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24  
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# A New Direction

In 1967, Kelly and Gruzen added Smith Hall to the campus. Though sympathetic to their earlier Rutgers buildings, Smith's design reflects the bolder, poured concrete forms of Kelly and Gruzen's more recent projects, such as Chatham Towers in New York City. Nowhere on the Rutgers campus is this newer aesthetic direction more apparent than in Hill Hall, a sculpturally expressive office and classroom building also designed in 1967 by Geddes, Brecher, Qualls Cunningham of Philadelphia and Princeton.

Smith Hall was the final building Kelly & Gruzen designed for the Rutgers campus. Housing science classrooms and laboratories, Smith stands on the south side of the main plaza along a sloping site on Warren Street. In their design for Smith, Kelly & Gruzen generally respected the scale and modularity of their earlier buildings on the campus, but in the building's exposed concrete facades and articulated vertical fins they were also responding to newer directions in modernist architecture. At Boyden and Conklin, the architects were riffing on earlier precedents, namely Le Corbusier's work from the 1930s when, in buildings like the Pavilion Suisse in Paris and the Ministry of Health and Education in Rio, the Swiss master first began to move away from the planarity and purism of the International Style. At Smith Hall, Kelly & Gruzen respond to Corbusier's work of the late 1950s, especially his influential Monastery of La Tourette (1956-60). This shift towards the muscularity of late modernism would find its most mature expression on the university's campus in the design of Hill Hall, which sits to the west of Smith across a ramped and landscaped terrace.

26

## Concrete

Hill Hall, occupies the university's highest and most dramatic site. It stretches out along Dr. Martin Luther King Jr. Boulevard, at the crest of the hill that defines the western edge of the campus. The architect, Robert Geddes of Geddes Brecher Qualls Cunningham, made this lofty position more emphatic through the building's powerful massing. Geddes defined Hill's principal, classroom block with a poured-in-place gridded concrete frame that he gives shadowy depth by inseting the window panels (of plate glass and bronze anodized aluminum spandrels) to create a brise-soleil. This block steps down three times to the plaza level and is punctuated on Hill's northwest corner by an eight-story stair tower that stands free of the building's main volume, further enhancing its verticality and height. With its curving floor-to-ceiling glass façade set directly into the smooth-finished concrete frame and accented by dark stained wood hand railings, this tower reveals Geddes' sensitivity to handling materials and details and his skill at interpreting principles of late modern monumentality, especially as espoused by Louis I. Kahn, with whom Geddes taught at the University of Pennsylvania. There are similar, though shorter, turreted forms on Hill's northeast and southeast corners, but only the exhaust stack on the southwest, clad in Corten steel and bookended by concrete slabs, is as self-consciously heroic as the stair tower to the north. In giving Hill Hall this distinctive towered silhouette, Geddes expresses Kahn's servant-and-served concept of functionalism (exemplified by the Richards Medical Center at Penn, 1957-1960). In utilizing exposed concrete as a precise and aesthetically satisfying material, Geddes imbues Hill Hall with a classical dignity and institutional gravitas that parallels the best of Kahn's aspirational modernism (exemplified by the Salk Institute in La Jolla, 1959-65).

## Movement

Inside and outside, Hill Hall is a building defined by movement, not in a literally kinetic way, but programmatically and symbolically. On Hill's exterior, this is largely a functional necessity because the site slopes down from west to east, from street level to the campus plaza. Architect Geddes identified three distinct sites of passage and designed them with an artful combination of bridges, stairs, and ramps, transforming mere spaces of transition into circulation events. The sidewalk at

# Smith Hall & Hill Hall

# 1967-1971



Hill Hall embodies a late modernist ideal that architecture and urbanism were continuous rather than autonomous.



The ramps in the gallery occur through the usable height space giving anyone walking up or down them a changing panorama of university life: up close, it's students and teachers in transit between classes; further away, it's campus buildings glimpsed through the clerestories. More poetically, the ramps are a metaphor for the circulation of ideas and opinions and an embodiment of the most basic idea of the college as a community.

Hill Hall exterior photograph, 1972. *Encore Yearbook*, 1972. INSERT: The Hill Hall ramps, *Encore Yearbook*, 1972. (Images Courtesy of John Cotton Dana Library, Rutgers University Libraries)

## Buck Rogers

In 1971, the year Hill Hall was completed, the Rutgers yearbook labeled it a "monument to Buck Rogers memorabilia." A reference to a 1930s science fiction comic strip might seem a strange way to describe a state-of-the-art academic building, but such was the newness of the building's architecture on the Newark campus that to the yearbook's editors, Hill Hall might as well have come from outer space. Alternately, the building might have been headed to outer space since the editors also compared the projecting form of Hill's stair tower to a rocket.

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the main entrance widens into a triangular plaza that, in turn, becomes a bridge over the moat-like channel that runs the length of the building to illuminate the lower-level clerestory windows. A narrow stair to a secondary entrance ends in a courtyard that Geddes purposefully confines to intensify the dramatic visual perspective of one of Hill's corner towers. At the other end of the building, Geddes turns the direct line of movement from the street down to the plaza into a veritable processional route as it passes directly under Hill's commanding glass-fronted stair tower. These multiple passageways demonstrate that Geddes did not conceive of Hill Hall as an isolated monument but as a building that might weave itself into the fabric of the campus (and maybe even the city) by virtue of its permeability. In this way, Hill Hall embodies a late modernist ideal that architecture and urbanism were continuous rather than autonomous.

## Ramps

The climax of Hill Hall's interior is a space architect Geddes called "a cross-connecting ramp gallery." While this description is accurate, it fails to capture the visual, spatial, and nearly haptic drama of Hill's circulatory heart. Programmatically, the ramp gallery provides access to all levels of the lower classroom block while simultaneously offering spaces for informal gathering. But the ramp gallery is much more than a way to get from A to B: by the time Geddes was designing Hill Hall, the ramp had become an iconic modernist device that transformed the circulatory into the sculptural. Modernists had been using ramps since the 1920s, when architects like Le Corbusier and Walter Gropius first appreciated their abstract beauty, whether in ocean liners or factories, and their potential for seamless movement and spatial continuity. By the 1960s, as Le Corbusier, Louis Kahn, and the Japanese Metabolists began to explore the aesthetic potential of poured-in-place concrete, they also deployed the ramp as a kind of functional sculpture, as efficient as it was expressive. It is this attitude towards the ramp that most directly informed Geddes' design for Hill Hall. The ramps in the gallery seesaw through the double-height space giving anyone walking up or down them a changing panorama of university life: up close, it's students and teachers in transit between classes; further away, it's campus buildings glimpsed through the clerestories. More poetically, the ramps are a metaphor for the circulation of ideas and opinions and an embodiment of the most basic idea of the college as a community.

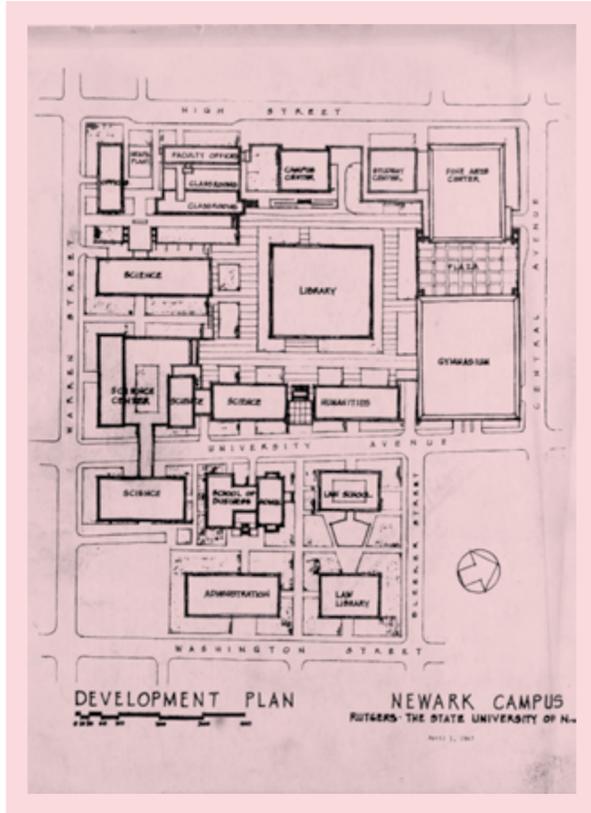


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# Fine Arts Center and Bradley Hall



An auditorium for the arts was always in the plans for the new campus. In April 1968, the university commissioned Geddes Brecher Qualls Cunningham, who had won widespread approval for their "ingenious" and "superb" design of Hill Hall, to build a Newark Fine Arts Center. \$3,026,000 were earmarked for the 85,000 square foot building, to be located at Central and High Streets (now Dr. Martin Luther King Jr. Boulevard).

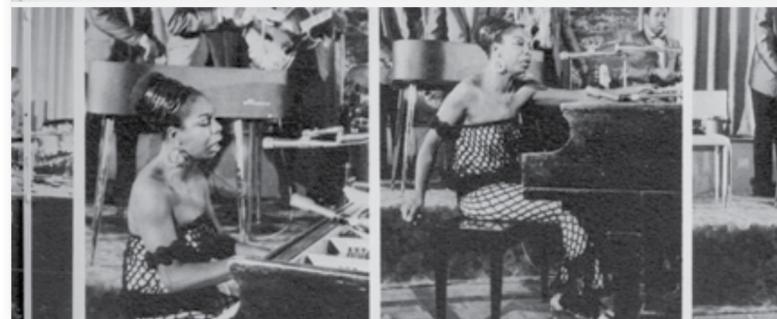
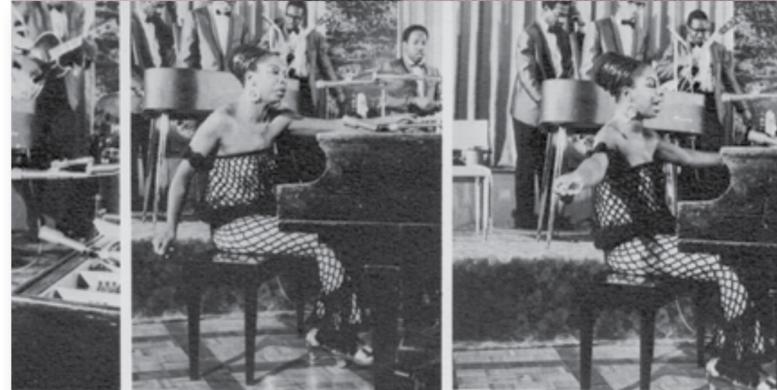
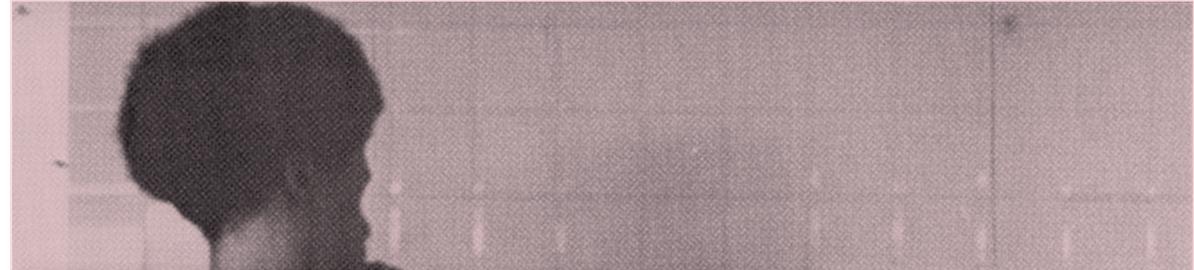
The commission had to be cancelled a few months later as funds were re-allocated to a building for the Chemistry Department, which was still operating out of the Ballantine Brewery at 40 Rector Street. With funds difficult to secure and land acquisition increasingly problematic as criticism of urban renewal policies became louder, Rutgers had to find alternate ways to fulfill its needs.

Acknowledging that the arts departments were left with "a severe shortage of space," in a time-honored practice going back to the Ballantine Brewery, the university administration repurposed another existing building, purchasing the old Prudential warehouse on Warren Street to turn it into Bradley Hall in the mid-1970s. In the meantime, students improvised with existing spaces to pursue their art.

In 1966, Rutgers gained a major musical coup when it acquired the Institute of Jazz Studies, to be housed in Dana Library. Founded in 1952 by the medieval literature professor and jazz scholar Marshall W. Stearns, the collection contained over 90,000 pieces of recorded music, every published book on jazz as well as unpublished manuscripts, and other archival objects. Gross promised Stearns that the collection, valued at over \$100,000, would remain accessible to jazz scholars and aficionados, and would be dedicated to promoting research, study, and performance.

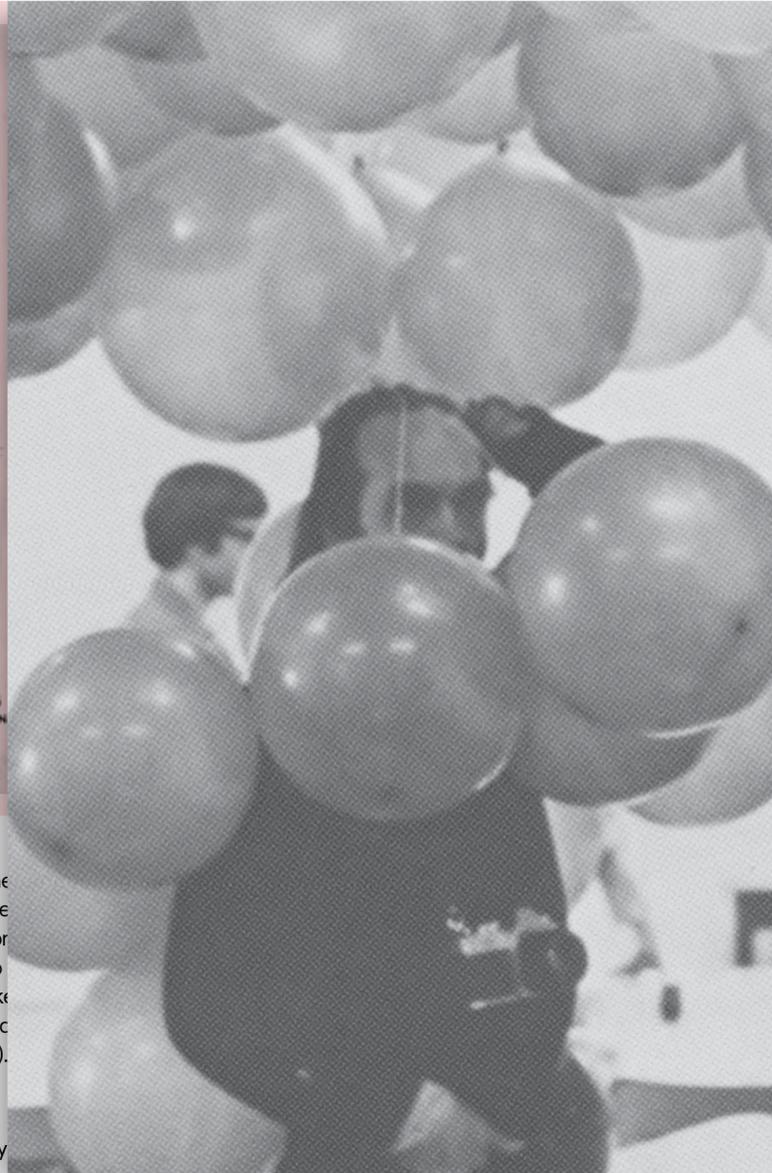
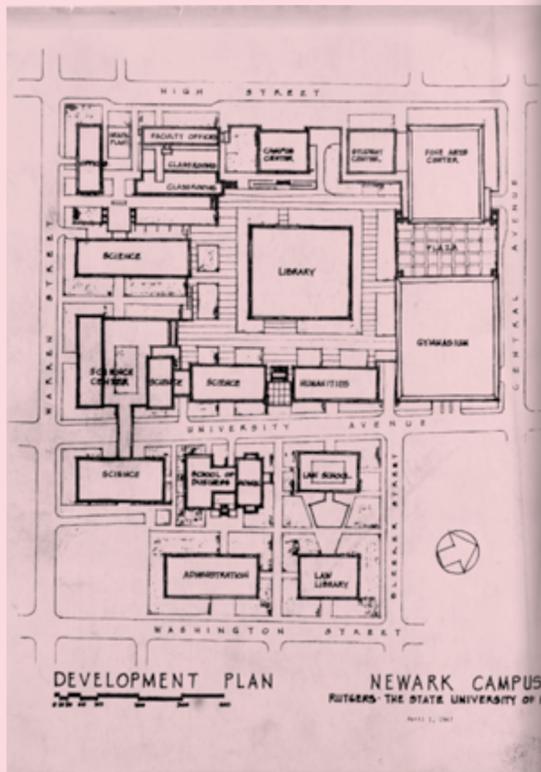


LEFT: *Campus Development Plan*, 1967, with planned Fine Arts Center at top right. Dan Morgenstern, Director of the Institute of Jazz Studies, 1976-2012. INSERT (front): Nina Simone performing at the Newark campus, *Encore Yearbook*, 1968. INSERT (back): "Al Hansen ... helping sculptress Lorraine Senna to construct a lowered ceiling of blue balloons[.]" *Encore Yearbook*, 1972. RIGHT: *Encore Yearbook*, 1971. (Images Courtesy of John Cotton Dana Library, Rutgers University Libraries)



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“We have heard critics of our state claim that she is only the bedroom to some other states. ... The corridor state is another of our nicknames. ... For one community to defend itself by arguing that its members can find cultural opportunities in another community, is for the first community to brand itself as impoverished and sterile and on its way to becoming a slum.”

— MASON GROSS, President of Rutgers University, 1959

In his bid to break New Jersey’s “cultural dependence” on New York and Philadelphia, Mason Gross supported the arts at Rutgers University, including experimental artists and musicians. It was against this background of avant-garde art that the Rutgers’ Newark campus, with its innovative aesthetic design, was created.

By 1959, the art department in New Brunswick was on its way to international renown for its cutting-edge experimentalism. Allan Kaprow, who first coined the term ‘Happenings’ as a form of participatory, non-narrative, semi-spontaneous art, was professor there from 1953-1961. Among his colleagues were leading Pop art, Fluxus, and conceptual artists: Roy Lichtenstein, Robert Watts, Geoffrey Hendricks, and George Segal. They were further affiliated with the New Brunswick artist George Brecht. Up in Newark, Al Hansen, a prominent member of the international art movement Fluxus, was on the Rutgers art department faculty from 1967-1975.

Kaprow drew inspiration for his Happenings, famously, from John Cage’s courses on experimental composition and electronic sound at The New School for Social Research in the late 1950s. Rutgers responded by promoting its own avant-garde musicians in the 1960s. In 1965, the university established the Contemporary Chamber Ensemble, funded by a Rockefeller Grant of \$265,000, to introduce the pioneering music of contemporary composers to a tri-state audience. In 1966, Robert Moevs, professor of music and later recipient of the Stockhausen International Prize in Composition, was commissioned to compose “Et Occidentem Illustra,” a work of systematic chromaticism, for the Rutgers bicentennial.

Gross’ efforts to promote the arts in New Jersey ignored the thriving African-American culture that already existed in Newark. This point was taken up by the Newark-born poet and music critic Amiri Baraka, who first made a name for himself as LeRoi Jones in the 1950s Beat circles in Greenwich Village. Concerned that the dominant art scene in New York did not give full credit to black artists, he moved back to his native Newark in 1965. Here he organized an Afro-American Festival of the Arts to foster a black identity in the arts, as a first step in his on-going leadership in the Black Arts Movement. Militant and independent, Baraka regarded poetry and art as weapons of active defense. As he later recalled in his autobiography: “And those of us in the Black Arts movement were drenched in black music and wanted our poetry to be black music. Not only that, we wanted that poetry to be armed with the spirit of black revolution.” After playing a visible role in the civil unrest in 1967, he went on to become a highly sought-after writer and academic, winning the PEN Open Book Award in 2008.



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A remark like “the New Jersey Turnpike, as it passes through the industrial complex around Newark, is better than art,” is frequent among some of us, and it is not at all cynical. One is not faced here with a rejection of art, but with an amplification of its domain and a blurring of its limits.”

ALLAN KAPROW, Segal’s Vital Mummies, 1964

INSERT (front): Amiri Baraka, poet, music critic, and Newark native. (Courtesy of John Cotton Dana Library, Rutgers University Libraries). INSERT (back): Allan Kaprow, Professor at Rutgers in New Brunswick. (Courtesy of Special Collections and University Archives, Rutgers University Libraries). RIGHT: Al Hansen, Fluxus artist and Professor at Rutgers-University Newark, in his studio. Encore Yearbook, 1972 (Courtesy of John Cotton Dana Library, Rutgers University Libraries)

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Allan Kaprow and his colleagues found stimulation in Newark for a more authentic, gritty art that moved beyond the abstract expressionism of the 1950s, and could be practiced in New Jersey as a counter-weight to the established New York art scene. Inspired by Newark’s post-industrial landscape of crumbling factories and high-speed thruways like the Turnpike, Fluxus, Land Art and other conceptual artists turned New Jersey into a laboratory for artistic experimentation.

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# EPILOGUE



Urban scholars distinguish between 'space' as a geographical location and 'place,' which takes on symbolic meaning and emotional content for its residents. Space becomes place as it is used and inhabited. In the process of designing the campus, the architects and university administration gave the space an intended meaning by suggesting how students move about in it. The quiet study spaces in the library encouraged scholarly reflection. The concrete blocks on the Plaza suggested group sociability and private reflection. The warm luminaire lights were intended to make the campus a welcoming home to commuter students.

The students also carved out a meaningful place by how they used the spaces, forging connections with each other and embodying their identity as students as they filled the spaces with their actions. Sometimes they followed the administration's suggestions; sometimes they found their own paths, for instance in 1971 when they painted the Plaza's concrete blocks to make them feel more personal, or when they played football on the Plaza and turned it into an impromptu sports field. Students turned the institutional space of the academic campus into a place of student community.

But the campus also broke up an existing place: the community that had already long existed in the Central Ward. This neighborhood, with its rich network of friends and family, was now disrupted in the process of urban renewal. For students from Newark, like Vickie Donaldson, their dual identities as Rutgers students and members of a displaced community filled the campus space with a different set of emotions. Donaldson's subsequent leadership in the Black Organization of Students and the Conklin Hall take-over in 1969 was an attempt to reposition the campus 'space' in the Central Ward 'place' by opening the campus up to Newark high school graduates, culminating in changes to the university's admissions policies that helped to make it more accessible to the local community.

From there, in the following decades, Rutgers University-Newark struggled to find its identity in the neighborhood. At times, it focused on community outreach, especially in recruiting a diverse student body. At times, it worked to insulate itself and its students from the perceived dangers of the city, for instance in retaining and strengthening its status as a commuter campus and investing in a deep layer of campus police. This ambivalent stance was interpreted by local residents as an instance of the "fortress architecture" and isolationist mentality that a number of cultural institutions adopted as they moved into the Central Ward.

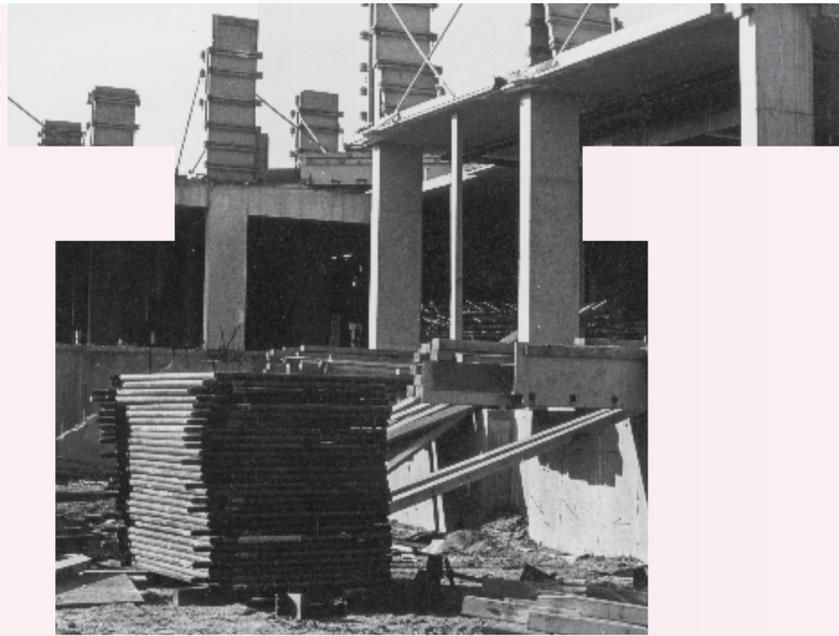
In recent years, Rutgers University-Newark has been finding new and innovative ways to expand its connections with the broader Newark community. One such project is Express Newark, the university-community collaboratory and interdisciplinary learning space in Newark's historic Hahne & Company building.

**MAKING A PLACE** is the starting point for **NEWARK RHYTHMS**, a three-year research, music and visual arts performance and exhibition cycle based on the legacy of the university in the community. Timed for the 50th anniversary of the campus construction and dedication in 1968, Newark Rhythms will be an ongoing process of research and self-reflection for the university about its role in Newark's post-war history, intentionally multi- and interdisciplinary and comprised of several

components that recall the city as a crucible of radical action, resistance, and change. By accessing this history, the archive will continue to reveal several parallel and intersecting cultural, social, and political threads that seem ever more relevant to our present era: access to social goods and social justice, inclusion and exclusion, the role that the arts play in community cohesion and individual empowerment, the opportunities provided by spaces of resistance, and the role that

higher education plays in the development of communities and personal growth.

Through the revelatory power of telling this larger history and mapping the Central Ward, Newark Rhythms will link the experiences of students and community members, their stories of aspiration, displacement, and inclusion, with the sensory perception of the campus and the neighborhood.



**MAKING A PLACE: Rhythms, Ruptures and Rutgers in 1960s Newark**

This publication is an exhibition record—updated and incorporating new research—for the exhibition curated by Eva Giloi (Federated Department of History at Rutgers–University Newark), **Making a Place: Rutgers University–Newark as a Microcosm of 1960s America**, which opened on October 15, 2016 closed on April 1, 2017 at Rutgers University–Newark’s John Cotton Dana Library.

The exhibition was realized with special curatorial consultation from Gabrielle Esperdy (NJIT College of Architecture and Design), Susanne Schindler (ETH Zurich), and Laura Troiano (Clement A. Price Institute on Ethnicity, Culture, and the Modern Experience); the administrative support of Consuella Askew (Director, John Cotton Dana Library); and, the support and co-sponsorship of DOCOMOMO US: New York/Tri-State Chapter, the Clement A. Price Institute on Ethnicity, Culture, and the Modern Experience, and the Federated Department of History at Rutgers–University Newark. Special thanks to Tad Hershorn and Vincent Pelote of the Institute of Jazz Studies for their excellent design and artistic advice and technical support, Erika Gorder of Special Collections and University Archives, Rutgers University Libraries, for her material support, and David Kihm and Space Management Planning, Development, and Design for the reproduction of Hill Hall. The many good works of Christina Strasburger, Meredith Bzdak, Bob Geddes, Mark Krasovic, Anne Englot, Natalie Borisovets, and Tom Ankner at the Newark Public Library brought this project to life.

All text by Eva Giloi, except “A New Direction,” by Gabrielle Esperdy drafted for her analysis of Rutgers architecture forthcoming in **SAH Archipedia** and **Buildings of New Jersey** (University of Virginia Press).

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