

**INTERVIEW WITH PAUL DAMAZ**  
**CHIEF ARCHITECT OF DAMAZ, POKORNY AND WEIGEL**  
**September 19, 1987**

**Dr. Hartzell:** An interview with Paul Damaz, one of the architects of the Stony Brook campus, at his home in Springs on Long Island, September 19th. I regard myself as simply the collector of basic information while people are still living who know about the creation and the early development, and I'm going back up to Albany Monday, and I will see Herb Gordon, who was in the Central Office in charge of land acquisition to begin with. I will see Steve again; I will see James Warren, who was the Vice Chairman of the Board of Trustees under Frank Moore. And Norman Hurd wanted me to see Axelrod and Veillette in the Bureau of the Budget. Now there may be others that I ought to see up there. If you have any ideas, I wish you would

**Paul Damaz:** Frank Matske, is he on your list?

**Dr. Hartzell:** No, he's not.

**Paul Damaz:** He's very important.

**Dr. Hartzell:** I see.

**Paul Damaz:** He was the right arm of Tony Adinolfi.

**Dr. Hartzell:** The right hand man of Tony, I see.

**Paul Damaz:** Yes, he was the second in command, and I don't know where he is now. I think he, the last I heard of him he was I think in Rensselaer, I'm not sure, they will tell you where he is.

**Dr. Hartzell:** M-A-D-S-K-Y?

**Paul Damaz:** M-A-T-S-K-E.

**Dr. Hartzell:** First tell me about your appointment and your early connection, how did you happen to become connected with the University project, you were with your own firm?

**Paul Damaz:** Yes, at that time I had my own firm, I was working with a friend of mine, Burt Weigel; and we both were old friends of John Dudley from UN times. We all worked on the United Nations building, that's how I came to this country.

**Dr. Hartzell:** Is that right.

**Paul Damaz:** To work on the UN, I came here to join the Courvisier to work on the UN building.

**Dr. Hartzell:** From where, where'd you come from?

**Paul Damaz:** From France, then the Courvisier went right after I came in, but I continued to work with Harrison on the UN building, I was part of the design team of the UN building. At that time Burt Weigel was also involved in the production part of drawings and George Dudley had been involved, before my time, with Harrison, and with Courvisier himself and with the other team of architects, so we all knew each other from that time. We had kept friendly relations, and when George became one of the Trustees, George was a good friend of Nelson Rockefeller, when he became one of the Trustees, of course, the entire process

**Dr. Hartzell:** Trustee of the Construction Fund.

**Paul Damaz:** Yes, before that the early campus buildings were built under the old system by the Department of Public Works, but of course with expansion, tremendous expansion Rockefeller was planning, the Public Works Department was not equipped to handle it. So that's why the Construction Fund was established, and Dudley became one of the first three Trustees.

**Dr. Hartzell:** Who were the other two, do you know?

**Paul Damaz:** I used to know, but I can find it, but I don't, I can find it somewhere. So at that time they realized what had been built on the campus was below standards as far design is concerned, and they changed entirely the process.

**Dr. Hartzell:** What date was this approximately?

**Paul Damaz:** This was when they came in, when the Fund was established legally, I'm sure you have that. When I came in was 1964, when George Dudley

**Dr. Hartzell:** The Fund was established in 1962, I think, just established then.

**Paul Damaz:** It took them a little time to get organized, and then they let go the old architects who worked on the campus, and they started hiring new teams of more, let's say younger and more contemporary kind of designers. So at that time George called me, called also Burt Weigel with whom I was already working, and at the same time there was another friend of his who had not worked on the UN building but it was young Pokorny. So he had the idea to give us one of the buildings, which was the Student Union, that was our first project. So we created a joint venture, Burt Weigel and I became associates full-time and we made a joint venture with young Pokorny's office, and that's how the Student Union was built. That was 1964-65 we worked on the drawings. Now, do you want to go into that, how the architects were selected because after all why would they pick up us when

**Dr. Hartzell:** I want to do that, but let me ask you one question about the Student Union. Would it be possible in view of the size of the University now to add a structure above the Student Union. In other words add several floors above it.

**Paul Damaz:** You talking about the Central Court or the building itself?

**Dr. Hartzell:** The building itself, get more space, in other words.

**Paul Damaz:** I know you are very tight. Possibly, we have to check foundations, that would be the main thing. We have our engineers at that time, we could get them in, check the foundation, if the foundation is thick, the column would take one or two floors without problem, it could be done. If it cannot be done, another way you can do it is to put foundations around the building, near the walls, start from the ground and go up without touching the building, in other words you can create a building over this building without even touching it by having columns on the periphery of the building and other columns inside in the garden and then span across with big beams. It's an expensive system but it can be done. It has been done many times.

**Dr. Hartzell:** Okay, go ahead.

**Paul Damaz:** What was I saying, I was talking about the process of how architects were chosen. Well, they were chosen basically by their reputation, there were no competitions, but because they had a certain name already in the profession, they had things published before and they were known, all the architects that got called were fairly were known architects.

**Dr. Hartzell:** Who did the calling, was it the Construction Fund itself or was Steve involved?

**Paul Damaz:** Then, of course, basically at the beginning it was Dudley who was the architect among the Trustees who was the force behind it. And then Tony Adinolfi came in, Tony Adinolfi was brought in, I believe, by George also. He was working in Detroit in the school system in Detroit, I think, he was in charge of building the schools for Detroit so he had the experience of construction and administration. So Tony Adinolfi became Director of the Fund, and then he took over with the advice of Dudley, of course, because they were very good friends. He took over and all the work done at the Fund were done under the direction of Tony Adinolfi; he was the power. And under him was the man I just mentioned, Frank Matske, who was his assistant. And then there were a bunch of others, but Frank is very important in your study because he was in charge of several campus.

**Dr. Hartzell:** Do you think he's still in the Albany area?

**Paul Damaz:** I'm not, no, I've lost track of him frankly. He's not an old man so he's, you can find him.

**Dr. Hartzell:** I see, all right, I'll do that.

**Paul Damaz:** So Tony Adinolfi was an excellent man, he was very friendly and knew how to deal with architects, he was very good, and all the projects, of course, were approved by the Fund. Everything we did, we had constant meetings in Albany, we had to drive back and forth to Albany. And at every phase of our drawings we made a presentation, everybody was there from the Fund, from the University.

**Dr. Hartzell:** Who from the University?

**Paul Damaz:** Stevens.

**Dr. Hartzell:** Anybody from the local campus, from Stony Brook?

**Paul Damaz:** No, let me think, sometimes there was a man, I forget his name now, he was not a campus architect, but he was in charge of, he was part of the staff of Stony Brook, he was in charge of supervising construction in some way. His name will come back to me.

**Dr. Hartzell:** It begins with C, was it, never mind, I've forgotten.

**Paul Damaz:** Sometimes he was there, but as an observer because he had nothing to say. He did put some input when the programs were established for the buildings. So in other words, before an architect starts a project he receives what they call a program, which has all the requirements established by the University, both by the University and also with input from the campus, and that program has a list of all the rooms you need, how large the rooms are, the function of rooms, how many persons will be in those rooms, etc., requirements for the architect to perform. So he was there, but basically from the University was Stevens. Now, Stevens, of course, represented the entire University, so he had the power of course to comment on our projects. He did not have, I don't think, the power of veto, but of course he had an important power because he represented the University. Ultimately, Adinolfi was the one who said yes or no and how. He was the power. I don't know if this is for the record.

**Dr. Hartzell:** This is not going to go anywhere outside the archives and be listened to by the person who will be doing the history.

**Paul Damaz:** I'll just keep this part back. Anyway that's the way.

**Dr. Hartzell:** I can turn it off.

**Paul Damaz:** Turn it off.

**Dr. Hartzell:** All right, just a minute. All right, we were talking about the selection of the architects and initially you were given one building.

**Paul Damaz:** We were given the Student Union, and Tony Adinolfi was impressed enough with our presentation, with our ideas, so one day he called us up, look you guys

are doing a very good job, how would you like to take over the entire campus planning. Which, of course, we said we would love to do it, it was a tremendous opportunity.

**Dr. Hartzell:** When was this, do you have any idea?

**Paul Damaz:** That was probably 1965, I believe.

**Dr. Hartzell:** Was John Toll President then, or had he just come on? He came September of 1965.

**Paul Damaz:** No, I think it was before Toll that we got engaged as the campus planners. And at that time I was the planner because I'm regarded as a planner so I took in charge personally all planning matters from that time, so we revised the preliminary campus plan done by the former architect. But of course we revised everything. We made a complete new campus plan, not only a plan, but a time schedule for buildings coming up and most important of all, we did, at the request of Adinolfi, we did what you call a design vocabulary.

**Dr. Hartzell:** I remember that.

**Paul Damaz:** Which is a little book, which I did personally with my employees, so I was in charge of the campus. So that's how the new aspect of the campus, the new design approach, the new brick, everything was

**Dr. Hartzell:** I remember one day there two piles of brick out on the main campus outside the Library, and John and I looked at them, and John said which of the two colors do you like; and I made a choice, now I don't remember which one it was, but I think we agreed on the color of brick and that's the one that has been used.

**Paul Damaz:** Yes, we made quite a bit of research on some good brick. In fact we made a mistake, we picked up very good, too good and expensive brick and so that brick had to be used by all the other architects that came in on the campus. And some buildings did not use it for budget reasons, the dormitory for instance, the Tabler dormitory was way up and the Gruzen dormitories they used in brown brick, but not as good because it was a less expensive brick. The tables, this kind of table you have there, not this type but the same kind of table.

**Dr. Hartzell:** Let me ask you this, the campus design that you found was a central core of major buildings, but fingers going out like spokes with the science area, engineering area, and the arts and sciences area not as clearly, precisely marked. When I came in 1962, I found the Library building being built and right next to it the Chemistry building, and right across from it the Biology building, and way over here a Humanities building, and I wondered who had done that planning because the disciplines that use the Library most are those in the social sciences and the humanities, not the sciences, and they put the Chemistry building so close that they couldn't

**Paul Damaz:** Very close, we find a lot of things which we try to immediately try to change but sometimes we could not because the buildings were there, what could we do. But the system of fingers, we developed that system, we try all our designs for campus planning were based on the finger system. At first the campus was planned for, I believe it was for 25,000 students.

**Dr. Hartzell:** Originally it was 3,000, the earliest plan was for a small college.

**Paul Damaz:** Of course, but then

**Dr. Hartzell:** But then they had much larger ideas.

**Paul Damaz:** It went all the way to 25,000 students, so those fingers really would extend way up, the fingers of the humanities would extend way up. Then, of course, they realized that they had seen too far and too big with not enough students, so practically nothing was built, nothing parallel to what we had planned. But the finger system was the basic conception of the campus. Of course we had, sometimes we couldn't do much about the buildings that were there except growing ivy on the walls. In fact, I remember the first report I did to Adinolfi after I saw the campus, I don't have it any more, but it was a report written and one of the main items was recommendation to grow ivy but it was very slow to grow, he wanted to hide the red brick. The Library, since you mention the Library, the Library as you remember was a small Library of red brick.

**Dr. Hartzell:** It had 100,000 square feet.

**Paul Damaz:** Yes, and it was built in what was called federal style, I don't know what that means, so to hide that, we built all around the Library. The Library was swallowed by the new building, which I think was a very successful project. It worked well.

**Dr. Hartzell:** You were in charge by that time of the design of the Library.

**Paul Damaz:** No, that came later, first we had the Student Union, then we were given, I think first came the Administration Building, and then came the Library, then the Fine Arts Center. We were also in charge as part of the planning system, we were also in charge of very difficult thing was the problem to coordinate all the other architects. At some point there were five or six architects and I don't know how many engineers working on various parts of the campus, somebody had to coordinate these people, and that was my own job; it was a very difficult job I had to do because some of the architects were older than I and better known than I, like Brauer came in, he didn't stay, because he realized he had to submit his plans to the overall concept, and I was in charge to make sure that all these architects working on the campus would follow to create some kind of unity, some kind of diplomatic task I had to do. So that last building was the Fine Arts Building and the campus center plaza.

**Dr. Hartzell:** It took us quite a while to get approval for the Fine Arts building; we had our plans much earlier, even before Sam Gould came in.

**Paul Damaz:** Oh, yes, it was one of the oldest projects on the campus. It took a long time to start; and then we had a problem with that building too because we made two projects for that building. The first project was much smaller scale, much smaller building and it became at that time, I forget now, was it 1971-72, I forget the date. At that time we could not get any contractors because there was a building boom on Long Island, you could not get anybody to build. And there were two bidders, one or two bidders willing to bid on this Fine Arts Building, the first one. And one of them didn't want the building. He gave such a high price he obviously did not want it. So we got down to one single builder who came also very high price, a very high bid, above the budget. But Adinolfi was a reasonable man; he realized that it was a special condition, it



was not at all our fault. You see legally ..... but he realize it has not to do with us, it has to do with conditions then. In the meantime the college decided they wanted to enlarge, much larger facility, so they redrafted their requirements of the program from a building, the building that you have there now is three or four times more than the initial program.

**Dr. Hartzell:** Well, right now they wish that the main stage, main auditorium were a little larger, it seats 1,100.

**Paul Damaz:** 1,200.

**Dr. Hartzell:** No,

**Paul Damaz:** I remember 1,200, I can look at it.

**Dr. Hartzell:** At any rate, they wish they had something like 1,500 at least, they just barely get a full size orchestra on stage.

**Paul Damaz:** That's always the afterthought, you know when we build there is always the budget, the budget is the problem, so they have to reduce their program, their requirements accordingly. And we know that, everybody knows that later on we always regret not to have built the right thing. That's the normal situation.

**Dr. Hartzell:** Tell me about the Earth and Space Science building and the Lecture Hall, the different, the early buildings handled the elements of classrooms, offices, laboratories in different ways. The Humanities building, the classrooms are in the middle and the offices at either end, like an 'H,' the building is in the form of an 'H.' The Chemistry and Physics buildings, the classrooms are on one side, the offices and laboratories on the other side of the corridor. And in each case, these early red brick buildings, there is a 125 seat auditorium at the end. Then comes the Lecture Hall, nothing but classrooms. And architects, there was no uniformity in that respect, whether good or bad is a question, but they used different formulae.

**Paul Damaz:** Yes, I don't think you, when you design a building, I don't think you can follow a particular strict formula to where you put the faculty offices and where to locate the classrooms. A great deal depends, in this case particularly, depends on the location of

the building within the Master Plan. Because the Master Plan establishes location and also establishes in a way the form of the building. For instance, the Lecture Hall, the Master Plan called for a Lecture Hall in the center of a square, plaza surrounding it, so the Lecture Hall was a building by itself like a sculpture within the center of the plaza, if you like. Earth and Space Science building was in a location such that it called for an 'L' shaped building. So within that 'L' you can say, well you can put all of the faculty rooms on one side, all the classrooms on the other 'L;' there is no reason to do it, the functionality, there is no law which says it should be all together, or they should face each other.

**Dr. Hartzell:** I think one of the questions [ end of side 1] is the relation of the funding problem to the size of the buildings and the schedule with which they came in. Adinolfi was in the Construction Fund; with whom did he deal and with whom did Stevens deal in the Bureau of the Budget.

**Paul Damaz:** That is one part which was really out of my function there, so I cannot tell you exactly. What I know is that, of course, you had a budget, a yearly budget for the University, established by the ....., and then there is a list of priorities established by the University, which buildings in which campuses should come that particular year. Then the Fund comes in with establish a program of requirements together with the campuses, each campus, they agree what really they need and what size, what requirement, etc. And it's a matter of give and take, because the campus usually asks for a lot more than they can get; and Adinolfi had to say, look this is our budget. So they came to an agreement; and a very strict budget was established for each building, very strict, and there was not hiding or subtracting, that was it, subtracting, yes, of course, but not adding. It was a very strict budget. When we did our plans, we had to submit three times during the design, three times; and estimate by professional estimator how much the building was going to cost. When we established the schematic drawings, we had an estimator giving rough ballpark figure, maybe 15% more or less, then when we came to develop designs, we had another estimate by the same man, that time it was already more

or less 10%, not more. So we were sure we were within the budget. When the working drawings were finished, and all the documents were out for bids, before we went out for bids, we had to submit a third re-evaluation of the cost and this time it was only more or less 5%, in other words a bid was supposed to come more or less 5% of that particular figure established by the estimator, which was very well controlled. And we were very lucky, except for that Fine Arts building, the first project, all our other buildings came somewhat under the budget. The Fine Arts came under the budget, the Library came under the budget, so we were lucky enough.

**Dr. Hartzell:** The delay of some of these buildings from one year to another would add something.

**Paul Damaz:** Oh, yes, of course. In fact at one time there was the cost of contract was going up substantially, even from month to month, and the estimator had to take care of that in his estimate. We say, okay, this is his price, and we estimate that within six months approximately so much more, it was taken care of in the estimate.

**Dr. Hartzell:** I see.

**Paul Damaz:** The first building we had a problem, the Student Union; we had a very low bid, a good contractor was the low bidder, and unfortunately, that guy, his name was Ostoff, the father was a very good man, passed away after the bids came in, and the company was taken over by his sons, two sons, one of each was a gambler, tremendous gambler. I think he used to go on a boat off-shore and gamble the entire weekend, and somehow they went bankrupt without finishing the building, and luckily the Fund always suggests a performance bond, so the bank has given guarantee that the building will be completed.

**Dr. Hartzell:** Which building was that?

**Paul Damaz:** Student Union.

**Dr. Hartzell:** Student Union, oh, I see.

**Paul Damaz:** So, when they went bankrupt we had to go to the bank, of course. We kept building, but with delays because we had to the papers had to be established until the bank took over, the bank would make payments to the contractors and workers.

**Dr. Hartzell:** You had to get another contractor?

**Paul Damaz:** Yes, of course. They were bankrupt, so that was the problem, that delayed that building. Those things happen.

**Dr. Hartzell:** Do you want to let me have any questions that I should ask of Frank Matske or Steve or anyone in the Bureau of the Budget, Axelrod and Veillette were the two names that Norman Hurd gave me.

**Paul Damaz:** We didn't have much to do with the Bureau of the Budget, that was given to us, we had no input. Regarding Matske, of course, Matske was right arm of Adinolfi, therefore he was involved totally every day with the construction process of all the campuses. So he would be a very valuable to you for information concerning the process of construction. He became a very good friend of Adinolfi.

**Dr. Hartzell:** I think the most, the building that got the community up in arms most was the hospital, the clinical tower to begin with.

**Paul Damaz:** The hospital ....., it's part of the campus without being part of the campus.

**Dr. Hartzell:** It's across the road.

**Paul Damaz:** Across the road; it's physically really not on the campus. And at that point, we were supposed to coordinate also the work of, what's his name, the architect

**Dr. Hartzell:** Well, Abromowitz.

**Paul Damaz:** No, from Chicago, the architect of the Health Center.

**Dr. Hartzell:** Abromowitz, was he the architect for the hospital?

**Paul Damaz:** No, no, Abromowitz was not working there at all. Goldberg, Bertram Goldberg, from Chicago, he's a very well known architect in Chicago.

**Dr. Hartzell:** Had he built hospitals, or

**Paul Damaz:** I think he had built somewhere, nothing on that scale. But he was brought in, I don't know exactly who recommended him, but that is one we could not really control, because he came in with a complete new thing. And I did make, I wrote several reports to Adinolfi about the project, when I saw the design, the design concept which was not at all according to our conception of Stony Brook campus, and also in human terms, I was very much against the project. I may still have those reports, I doubt it. But I think Adinolfi himself was kind of taken aback. I don't know why he was not powerful enough to impose his, I don't know why.

**Dr. Hartzell:** Now is this, Rockefeller was still Governor then.

**Paul Damaz:** Oh, yes.

**Dr. Hartzell:** And, was it Boyer who was the Chancellor then.

**Paul Damaz:** Boyer was, I think, the Chancellor then. I think it was

**Dr. Hartzell:** Ernest Boyer succeeded Sam Gould.

**Paul Damaz:** Yes. It could have been

**Dr. Hartzell:** Either 1969 or 1971.

**Paul Damaz:** That's about the time the project started, I think. ....

**Dr. Hartzell:** Did you have anything to do with Ed Pellegrino?

**Paul Damaz:** Uh, indirectly, we met each other because we'd talk about, when we had meetings on the Health Sciences Center, in the beginning he was there, of course, and I was there as coordinator for the campus. But it was limited, I did not work with him, really.

**Dr. Hartzell:** Well, I think he was reasonably content with the structure, but unhappy about the outside cement walls, I got that impression from talking with him.

**Paul Damaz:** Well, I don't anybody was happy with those exterior of the building, which Goldberg used a type of stucco, a cement stucco, he thought he had found something terrific but it was bad because it cracked all over the place. We architects know we cannot use stucco in this climate, exposed cement stucco, we know it cracks unless used in panels because the joints take care of the expansion. But in large areas you

cannot use cement exterior. Also esthetically I think it's unfortunate appearance, the appearance of that cement.

**Dr. Hartzell:** But the hospital is different, in the hospital they used glass.

**Paul Damaz:** Because they realized it was a mistake. I didn't have anything to do with the hospital, that came later. I think Goldberg is a very strong willed man. He would come to meetings with a stack of computer graphics to impress, nobody knew what was in there, but it was so impressive that nobody dared to tell him that the building was wrong.

**Dr. Hartzell:** Well,

**Paul Damaz:** He built those buildings in Chicago, they are two towers.

**Dr. Hartzell:** The round towers, yes.

**Paul Damaz:** The towers, that's his work.

**Dr. Hartzell:** I think maybe George Dudley had something to do with selecting him.

**Paul Damaz:** Yes, George was still there at the time, I think.

**Dr. Hartzell:** Well, any other comments or recollections of the Stony Brook staff. From what you say the local campus had relatively little input as far as the structure of the buildings were concerned, or am I wrong on that.

**Paul Damaz:** The various input from the campus was to establish the program of requirements for each building. The campus would say I need so many classrooms, so many offices, so many square feet, etc. And that was accepted or not was decided by the Fund, but the basic requirements came from the colleges. As far as choice of architects, the campus had nothing. As far as even approval of buildings, of designs, the campus had no real input, no practical input. I'm not sure it's the way to do it, but that's the way the system worked.

**Dr. Hartzell:** All right, anything else. I'm going to be talking with Steve and with Herb Gordon.

**Paul Damaz:** Well, Steve, of course, ..... even before that, before the Fund he was there. He's a man who knows

**Dr. Hartzell:** Right. Did you ever have anything to do with Mr. Melville?

**Paul Damaz:** No, no, I know he was very unhappy at the beginning, when the campus started expanding and becoming a big thing, he was very unhappy. Not only him, but I know the community was unhappy, they were afraid of the impact of the large mass of students to the community. But I believe that has been

**Dr. Hartzell:** Basically the students stay on the campus.

**Paul Damaz:** They stay on the campus.

**Dr. Hartzell:** The faculty has become part of the community. Some of them don't mix, others do. Those particularly in the arts have become part of the community and many of the parents of children have made suggestions about the character of the schools, which I think on the whole have been useful.

**Paul Damaz:** Yes, I think the Fine Arts building helped a great deal to bring the community together.

**Dr. Hartzell:** It did. They could sell more seats than they do for the major concert programs.

**Paul Damaz:** Well, that would be difficult to expand.

**Dr. Hartzell:** Right, well, thank you very much indeed, Paul.

**Paul Damaz:** You're very welcome, if there is anything else that may come to your mind that I can help you with, let me know.

**Dr. Hartzell:** I will, I certainly will.

**Paul Damaz:** Do you still have many people to interview?

**Dr. Hartzell:** Oh, I think I must interview quite a few of the older members on the faculty. I've just started. You see, Ed Fiess was in English, Frank Erk in Biology, Bentley Glass was Academic Vice President and a biologist. I have talked at the time we drafted this letter and the questions, I have talked with Sidney Gelber, who was Chairman of the Department of Philosophy and later on Academic Vice President; with Francis Bonner, who was chairman of the Chemistry Department; with Tom Irvine, who was Dean of Engineering; and with Cliff Swartz who was one of the early members in the

Physics Department. But that was together, all four of them together. I want to interview them individually.

**Paul Damaz:** I know a man who's not here but he was Chairman of the Art Department.

**Dr. Hartzell:** John Newfield.

**Paul Damaz:** No, before him, Newfield was Chairman of the Drama.

**Dr. Hartzell:** Well, John Newfield was Chairman of all three of them at the time that we had a combined department, and then we broke them out and John took only Drama, which was his forte. Music we had Billy Jim Layton; and Art at that time something like Castillo.

**Paul Damaz:** Castillo, yes, that is the man I was going to say. Castillo ..... he became a very good friend of mine.

**Dr. Hartzell:** I think he was a Brazilian, wasn't he?

**Paul Damaz:** No, he's a Spaniard, a refugee from the Civil War, a refugee in Chile.

**Dr. Hartzell:** He was a very good person.

**Paul Damaz:** Yes, he's very good. He's back in Madrid, but they still have a house in Chile, in Santiago, they go back and forth.

**Dr. Hartzell:** John Newfield died very recently. He went out, he had a new lawnmower, went out to try it out, walked about thirty feet, fell over dead. He was out in Kansas. Well, thanks

**Paul Damaz:** There was a lot of discussion at the time when the Fine Arts building was being designed, a lot of the discussion as to the type of theater, the main theater.

**Dr. Hartzell:** Will you say something about that.

**Paul Damaz:** I think Newfield wanted the traditional proscenium stage, and the younger members of the faculty wanted procession, not proscenium, a flexible kind of stage. What you have there is a kind of compromise, you have a proscenium, but you have a stage which can be extended by building up the orchestra pit. So, of course, there



was quite a bit of discussion about that. But I think everybody is very happy with the Fine Arts Center.

**Dr. Hartzell:** I think, basically, yes. A definition of a faculty member is a person who thinks otherwise.

**Paul Damaz:** Yes, this way they have to prove they have an opinion.

**Dr. Hartzell:** If they agree with you, they've lost their individuality.

**Paul Damaz:** That's right, so we don't need them any more.

**Dr. Hartzell:** Yes, tell me about the tower that you were mentioning that was in the Master Plan at one time.

**Paul Damaz:** Yes, as part of the Master Plan, the Master Plan was based on a series of plazas, one after another. Now the main central plaza, which is what you have now, was formed on the north side by one wing of the Fine Arts, and the two other sides by the Library and the other wing of the Fine Arts. Now on the fourth side, the south side, was supposed to be what we used to call a tower. It was called a tower because I made a plan for all low buildings, for all buildings, let's not talk about the Health Sciences, they are all low buildings, so we thought we needed a focus on the campus, one high building. When I say high, I mean 15 - 20 stories, but the highest point, which would become a symbol of the campus, with a claw or something, would become a real design feature of the campus, a symbol. And that was that tower, and the tower was supposed to be Humanities, basically Humanities tower. And we had plans on the top two floors, a faculty club. I have written a memo on that. I wanted to have the top floor for a restaurant, where you could see all the campus. And the floor below for a lounge, a faculty lounge, to make it a meeting point of the faculty, which you did not have yet; you still don't have it. And at the same time to create a symbol, a physical symbol for the campus. And the space is still there, I don't think, I think a request was made several times to open it for a project for the tower, but I think now, as far as I know, it has been abandoned. I haven't heard that lately

[end of interview]