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100% RAG: Syracuse School of Architecture, Student Newspaper, 1989

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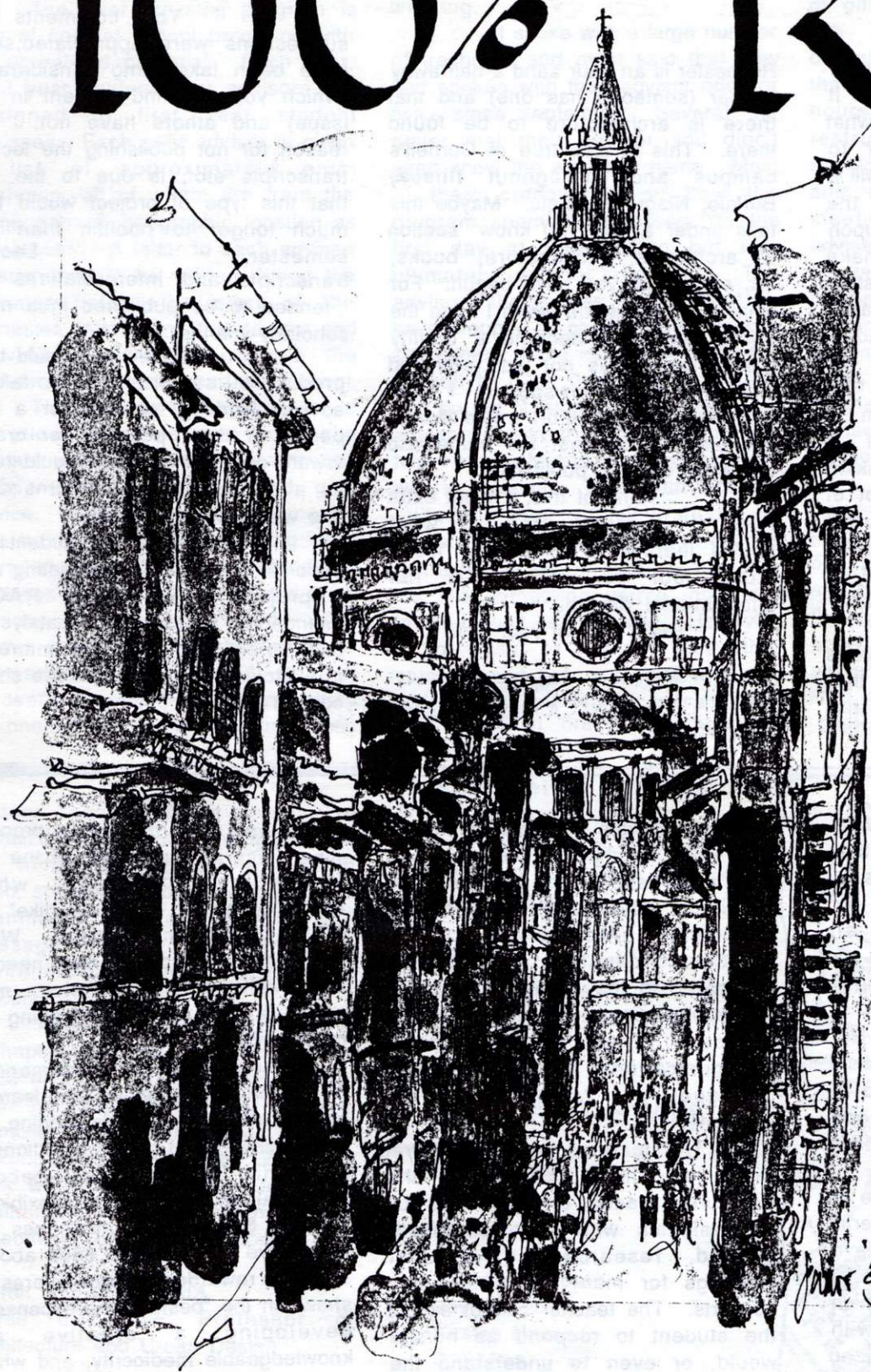
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100% Rag



1989

Syracuse University Architecture

EDITORIALS

A Letter to the Editor

To the editors of the 100% RAG:
(Just off the top of my head)

I enjoyed your recent issue for its quantity and quality that it showed. I began to wonder in what direction it will now endeavor to take. Will it remain as it is, or will it attempt to expand beyond the simplicity and attempt to touch upon issues of academics that make students cringe. I am not suggesting a journal, but a publication that takes an article (story) like Michael Wade's and talk about the issue of Neoclassical vs. Modern, or "Do buildings really talk?" from a student's stand point (and a professor's, maybe). Maybe asking the lecturers to give a transcript of their speech for publication, because I can not find any record or Roger Sherwood's lecture from the fall of 1985 on "Architectural Promenade" beyond my own notes.

It's nice to know what there is to do in Syracuse and I liked that aspect, but don't forget that

Rochester is an hour and a half away by car (someone has one) and that there is architecture to be found there. This is also true of Cornell's campus and throughout Ithaca, Buffalo, Niagra Falls, etc. Maybe this falls under a "did you know" section of architects, architecture, books, art, etc. which you have begun. For what these ideas are worth I hope the 100% RAG can become a quality publication that is not just read and discarded like a newspaper. I think that the time and effort would like to be remembered past the immediate existence of each publication.

Think of this, it's not extra work if it merely reflects what you've learned. In essence it's a study tool as well as a fun informational device.

Thank you for your time.

Sincerely,
A Fellow Student.

In Response...

Fellow Student-

Your comments and suggestions were appreciated, some have been taken into consideration (which you will find evident in this issue) and others have not. The reason for not publishing the lecture transcripts etc., is due to the fact that this type of project would take much longer to publish than one semester. Lecture transcripts and interpretations are intended to be published in a more scholarly manner.

Such endeavors would be a product of students and a faculty advisor working together for a long period of time, possibly for credits toward graduation. This would result as a permutation of a journal, only one with a specific topic.

It is hoped that students will become interested in completing such a project. The **100% RAG** is intended to be used as a catalyst for such intentions. Students interested in a project of such magnitude should contact Dean Seligmann.

The Way I See It

I appreciate and congratulate the staff of **100% RAG** for the first issue and hope there will be others.

I have been at Slocum for nearly 30 years: as an undergraduate, a T.A., and now in my Faculty role. During that time I have been proud to participate in a balanced and spirited school. But recently both the aspects of pluralism that lend richness to culture and to architecture as well as the good spirits of real interpersonal relations have slipped badly.

All too often we find it safe to pursue our Architecture in material form if only to prove that we have little ability to be warm, kind, or even friendly. The ease with which we identify our own work with pre-digested precedents, sanitized super heroes, and cynical critique on every aspect of American life tends to identify us as arrogant, thoughtless, and inconsiderate; not at all tolerant and unusually insensitive to the values and feelings of fellow

pre-professionals or professionals.

The teaching of Architecture is not a preserve for professional Architects who might have helped produce fine Architecture; rather it is the occupation of persons committed to the exchange of ideas and appreciation of the broad range of values, forms, and cultural communications brought to this dialogue by rapidly maturing students.

The learning of Architectural skills is difficult because of the pressures placed on beginners by professionals who have practiced, studied, researched, and built buildings for many years in many contexts. The teacher cannot expect the student to respond as he/she would, or even to understand the referential ideas and stimuli that go into a momentary criticism; hence, the exchange of cynicism and demeaning tones. The student should not expect that the Faculty view individual work as the record of a

patient and often distressing process, either - but as the artifact of the conclusive process, where autobiographical words as "like" and "hate" do not find a place. Within this, however, both parties need to be much more expansive, more sensitive, and more encouraging one to the other.

Architecture is a demanding profession. The teaching and learning process should not be demanding and demeaning out of invalid traditions of academic rigour that become canonical, redundant, and inflexible. I see our School as a humorless and insensitive place where egos abound and are rewarded, where interest is shown in the "best" at the expense of developing a creative and knowledgeable mediocrity, and where student initiative, inquiry, curiosity, and invention are met with classical stoniness, accusatory glances, and withering rhetoric.

The quality of the work must not intimidate or replace the quality of the people. All self-serving

The Problems of Peer Advising

The peer advising program is one of several school programs with an unrealized potential. Each year, third year student peer advisors are assigned to first year student advisees. Each peer advisor is given a list of approximately eight freshmen, all of whom are from the same general geographic location as the advisor. A letter to each advisee is supposed to be written during the summer before the start of the semester, introducing the advisor and providing information about the architecture program and the school.

The purpose of the program is to allow the freshmen to make contact with upperclassmen who can answer their questions and give advice. The first freshmen semester can be a harrowing, confusing one. Many students don't understand the workings of the school, and need to be advised on how juries work, what course options are available, and how the school is structured from a student's perspective. Even setting up one's mayline can be a traumatic

experience. The idea of a peer advising program is a valid one. However, the program is not working.

I spoke with a large number of freshman and most said that they had spoken with their advisor once or twice since September. Several had never met their advisor and didn't even know the advisor's name. Most of them commented on how the program seemed impressive on the first day at convocation but was ultimately without identity. The advisors themselves (three of whom have dropped all courses in the school altogether) have expressed how it is difficult to track down their advisees and do not pursue it. Also, most peer advisors admit that the system isn't taken seriously and has never worked well in the past. This is an incorrect attitude. Peer advising should be something a student wants to do, not just a title to put on one's resume. If it's not something you're interested in then don't get involved. However, if you want to interact with other students and help someone who may well be floundering in the stressful experience of first year, then get

involved.

Is peer advising an attempt to promote interaction among students of different years or is it just like the A.S.O., an ineffective organization which does little more than conduct the uneventful donut hours? The system should be restructured, and peer advisors should be recruited who are willing and capable. Mandatory weekly meetings between advisors and advisees should be set up during the crucial first several weeks of the freshman year. After the initial contact is established, meeting can become more relaxed and informal, peer advisors should make themselves available and show advisees where they sit and in what studio.

It is important to note that peer advising is a shared responsibility. Freshmen should seek out their advisor when necessary, and be encouraged to walk around on the third floor and ask their advisors about their projects. Third year students aren't as bad as some would lead you to believe.

Christopher Reed

oratory concerning the primacy of certain built forms and the legends of the heroic periods of Architecture need, sometimes, to be set aside and examined for their content and message in view of contemporary environmental demands outside of Slocum.

Although I have written more, perhaps, than the occasion of the issue of 100% RAG illicited, I hope that for the remainder of this semester and into the future we can accompany our standards of quality work with the attitudes of a quality community which values the worth, collectively, of all its members.

Kermit J. Lee, Jr., AIA
Class of 1957, Professor of
Architecture and Urban Design

Napkin Sketch Competitions

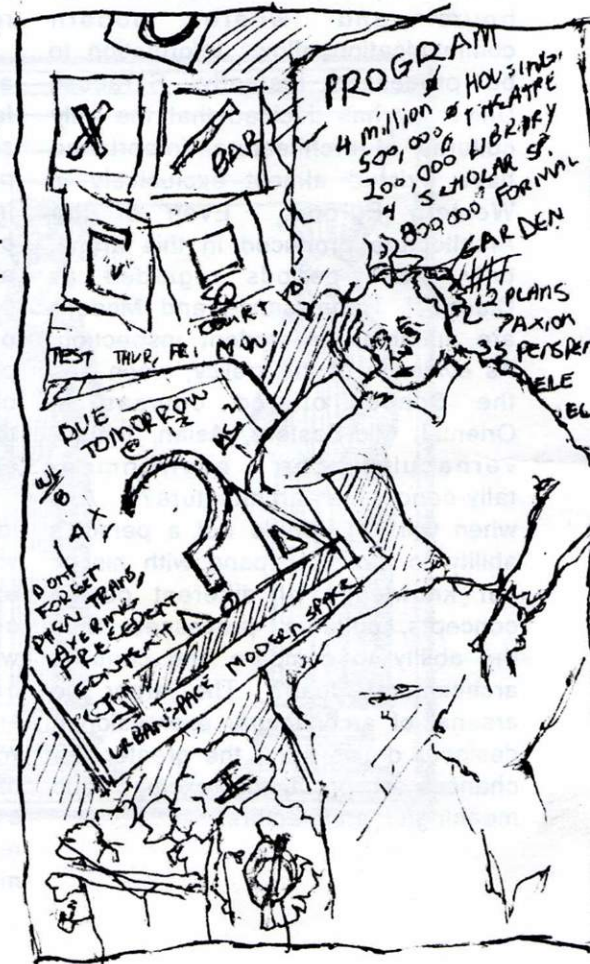
- 1) Redesign the Sci-Tech Bldg.
- 2) Redesign the 100% RAG logo
- 3) Redesign the Dean

Entries must be ink on napkin.
Place all entries in Box #400.
Winners shall be published.

100% RAG STAFF

Mario Arbore
Sheri L. Coffin
Mark Cutone
Rebecca Doyle
Nina Ebbighausen
Joy Freilich
Kirsten Hansen
Joe Lima
Richard Nelson
Chris Reed
Thomas Stack
Andrew Tucker

Cover by James Butterfield



The Creative Process vs. The School of Architecture

In light of the NAAB's recent visit to the Syracuse University School of Architecture and the realization that change would not be forthcoming from even the highest external forces, it is time for change to be initiated by the student body.

One of the most important concepts that higher education can nurture is that of the creative process. Among attitudes which are inherent and generative of the creative process are a thirst for and a love of knowledge, the constant search for new ideas and significant experiences, the desire to experiment, confidence in one's own creativity, and the individual searching for meaningful direction. It is precisely on these issues that the School of Architecture fails, and it is precisely these failures that require drastic changes.

The School of Architecture has become incredibly close-minded in what it accepts and chooses to teach as valid architectural history and ideas. In an age when one can travel to any city in the world within 24 hours and where modern communication allows information to be processed instantly, Syracuse University has decided that the only cultures of architectural importance have existed almost exclusively in Western Europe. Even of the Architecture produced in this arena, only those periods regarded as Classical, Renaissance and Modern are suitable for student inspection. As evidence of this policy, when has the School offered courses in Oriental, Mid-Eastern, Asian, Indian, vernacular or environmentally-concerned architecture? And when will it? Would not a person's ability to design expand with his or her knowledge of different design concepts, cultures, processes- thus the ability to compare and contrast architectural ideas? The larger the arsenal of architectural expression a designer draws from, the greater the chances of producing exciting and meaningful architecture.

It follows that if history is censored, the precedents to be used are limited in the same fashion.

It is a connected argument that SU is replacing creativity with precedent, judging projects on how closely they resemble acceptable precedents rather than critiquing on the project's individual concerns. These concerns include responses to stimuli: external- site, climate; internal- function, program, structure; and artistic- conceptual, metaphorical, significance and meaning. The abnormal emphasis on and the heavily censored use of precedents denotes an architecture which is retro-grade, problematic and myopic rather than future-oriented, problem-solving and broad-minded. For example, what does a 15th-Century Italian palazzo have to do with a suburban or rural condition? If the situation which caused an "archetype" changes, then, does not what should be built also necessarily change? Is design simply the selection of archetypes and precedents to then be faithfully reproduced?

To control this doctrinaire approach, the hiring of like-minded faculty is of critical importance. The selection of freshman professors is a perfect example of a school more interested in uniformity than in expansive learning methods. Nearly all of the freshman professors come straight from school without practical experience and from precisely the same educational background--Cornell. It is abhorrent to accumulate faculty with the same education and ideas, and it is redundant and boring to students. The ideal is to gather as many individuals with varied backgrounds, education, experiences and theory as possible, creating an architectural center where ideas beget ideas, where contrasting concepts exist simultaneously. An environment where students choose from a vast menu of architectural theories, synthesizing fracturing and reconstructing ideas, movements and methods of expression would produce

design and intellects of infinitely high quality. Why not hire architects, with 10, 20, or 30 years of experience who have something unique to bequeath to youth? The first year of architecture is probably the most important to the impressionable student, as are the first years of a child's life. To entrust this most influential phase to an inexperienced and undeveloped professor is analogous to entrusting the care and education of an infant to a child.

In order to achieve an intellectual climate where many ideas can co-exist, rather than the status quo where all projects are beginning to look the same, experimentation should be encouraged. Experiments yielding poor results should be viewed as an inevitable part of the process. When successful, the experiments should push the School to new levels of quality. If encouraged, investigation would increase immensely the amount learned from one's peers and one's self. The School presently declines from the growing of creativity and, rather safely presents an illusion of architecture where the outcome of the projects is predetermined by censoring history, precedent and design processes.

Perhaps the most sickening aspect of the School is faculty arrogance. This does not include all the faculty, but it is far too large a number far too often. It is most easily witnessed at critiques where members of the faculty annex the "right" to treat students as non-persons. A prime example of this was afforded a fellow student during a critique of parti diagrams by a "professor" recently. The "professor" found it a necessity to rant insanely at the student for 20 minutes about electrical systems, door latching and other aspects of detailing at the Maison de Verre. The student, and the rest of the class, now distinctly remember that the doors of Maison de Verre are hung vertically. What this has to do with parti schemes remains a mystery. In

The following is an excerpt from Vitruvius' The Ten Books On Architecture.

what other school or in what other place would such boorish behavior be tolerated? It is unfortunate, but this is not a singular event, nor is it limited to this particular teacher. But what is more unfortunate is there is no means of recourse or retribution open to the degraded and humiliated students (no reprimands, no fines, no suspensions). Such behavior demolishes the healthy environment necessary for education, is hugely disrespectful to the students, and is completely unacceptable.

If reformation of the transgressions to the spirit of the creative process were incorporated into the School, the environment in which the students design and the quality of design would dramatically improve. Students opened to a wide range of historical, precedental, conceptual ideas, encouraged to experiment and treated with respect would undoubtedly produce enthusiastic and meaningful projects. Perhaps an ultimate goal of education is to aid in forming and answering questions about understanding and meaning, and then forming the ability to share thoughts, feelings, and emotions with others, communication in its most wonderful sense. Under present conditions the fulfillment of this goal is impossible. However, the School is entirely capable of removing the blinders and expanding the horizons of its participants. Indeed, it is ethically bound to do so.

After much thought, observation, introspection, and in complete honesty,
Brandon M. Crispo

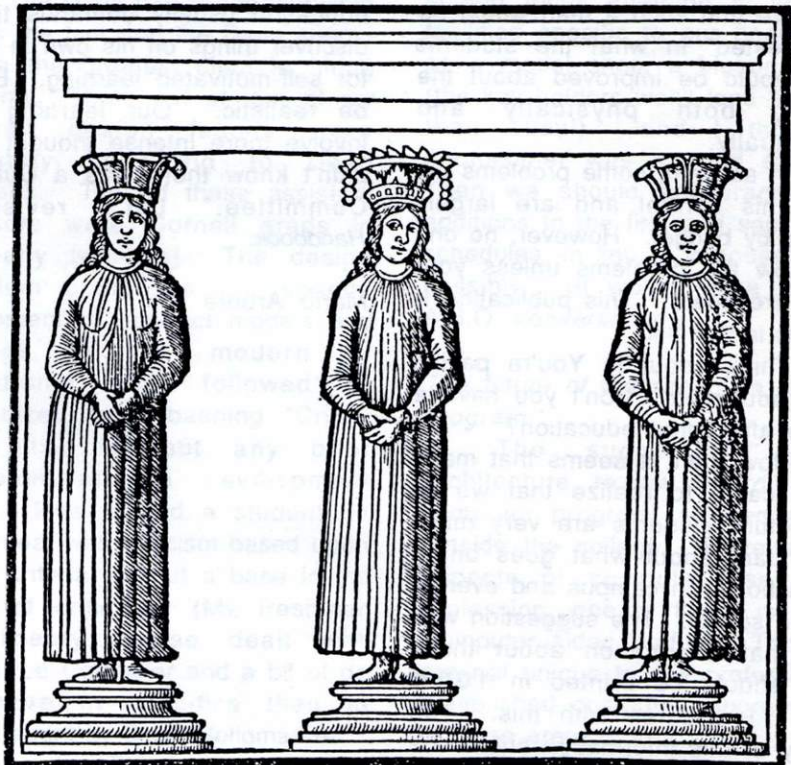
P.S. Congratulations to Prof. Henderson for offering a course on Islamic Architecture, Fall 1989; may there be more such courses.

THE architect should be equipped with knowledge of many branches of study and varied kinds of learning, for it is by his judgement that all work done by the other arts is put to test. This knowledge is the child of practice and theory.

It follows, therefore, that architects who have aimed at acquiring manual skill without scholarship have never been able to reach a position of authority to correspond to their pains, while those who relied only upon theories and scholarship were obviously hunting the shadow, not the substance.

In all matters, but particularly in architecture, there are these two points: — the thing signified, and that which gives it its significance. That which is signified is the subject of which we may be speaking; and that which gives significance is a demonstration on scientific principles. It appears, then, that one who professes himself an architect should be well versed in both directions. He ought, therefore, to be both naturally gifted and amenable to instruction.

An architect ought to be an educated man so as to leave a more lasting remembrance in his treatises.



The Accreditation Board has come and gone, and, if nothing else, their visit seems to have provoked student opinions of what should be changed to improve the School of Architecture. Whether changes will be made based on student complaints remains to be seen.

I think that there are several essential changes that must be made regarding the Architecture students' awareness. But before I do, I'd like to take care of one point of business.

Several students approached me stating that they wished to write editorials pointing out the problems of Room 108, unclean studio conditions, etc. However, they were afraid to make waves with the administration, thinking that someday they would be penalized for it. Most people believe that our Dean has total control over our education and that he's a tyrant who is uninterested in student welfare. The truth is that Dean Seligmann has vastly improved the Architecture program at Syracuse since he became Dean some 15 years ago. He is largely responsible for our status as a great school. With a history like this, it seems ridiculous to believe that such a man would be "uninterested" in what the students think should be improved about the School, both physically and intellectually.

In addition, some problems are out of his control and are largely affected by budget. However, no one can know the problems unless your voices are heard. This publication is a means to that end.

Think about it. You're paying for an education. Don't you have a right to affect that education?

Now then, it seems that many people came to realize that we as Architecture students are very much in the dark about what goes on in other schools on campus and even in our own school. The suggestion was made that information about these things should be printed in **100% RAG**. I disagree with this. The majority of this information should be given to students the minute they

enter this School. Specifically, this should be found in the School of Architecture's *Guidelines & Regulation Handbook*.

Shouldn't we be told more than "Thou shalt not spray anything in Slocum Hall?" Everyone breaks silly rules like this anyway. The *Handbook* should be revised to include information on the A.S.O. and the A.I.A.S., what they do and who belongs to them, as well as the Student Sub-Committee for Reappointment, Promotion, and Tenure, the Curriculum Committee, and any other organization that Architecture students are involved in. We should be informed of what facilities are available to us, such as the blueprint machine, the model room, the slide library, and the computer room. Wouldn't it be fantastic to know how these rooms actually function and who is allowed to use them? Couldn't we also be given some base information (name, phone no., and location) of related facilities on campus that might also deal with computer graphics or blueprinting?

Granted, a University education usually demands that one discover things on his own in a quest for self-motivated learning. But let's be realistic. Our learning should involve more intense thought than "I didn't know there was a Curriculum Committee." Let's revise the *Handbook*.

Mario Arbore

Some thoughts after the accreditation board's visit. All the students who went to the meeting with the board in 108 well know the student body didn't seem to have many tough criticisms of the School. After hearing the comments of the board members and some talks with a few concerned students I would like to present a summary of issues that are newly in light and are probably important.

The best state of the Syracuse University School of Architecture should include an informed, concerned and active student body, but there are some barriers. First year students are naturally less able to participate in student/administration affairs because they do not know what is going on. (I'll suggest later that this should be one of the primary concerns of the peer advising initiative.) Second year students have more confidence after completing one year; these students are the core of any informed active student body that exists. Third year students typically find their voices if they are to be found. However they have a tremendous difficulty in that they go to Italy for a whole fun loving year ('nothing wrong with that).

When these third year students return to become thesis students both of their adjacent classes have gone, they are now regarded as a kind of demi-god of architecture students. The sad thing is that thesis students seem to fall into two groups: the first group just wants to get out! (This is no crime!), The other group doesn't necessarily have any criticism to offer; they might be doing just fine or they might be too busy. Thesis students are a phenomena few students get to observe; what a pity.

The A.S.O., the function of the A.S.O.

If students are to effect their school in a significant way it seems that a community needs to form around an A.S.O. which is informed and encourages participation. All that I know of the A.S.O. is not much. But the president of the A.S.O. didn't have much to say in explaining the organization to the board members either. Perhaps my "not much" is as

much as the president's. I know the A.S.O. sells donuts and posters; I also know that they organize a dance. I hear rumors about some other things. Does a member sit on committee meetings with the school administration? How much clout does the A.S.O. have to get students heard by faculty? The A.S.O. has a method of rating faculty for reappointment which I think is commendable but what effect do these have? In summary why aren't the administrative functions of the A.S.O. at least as clearly defined and publicized as the donuts and dances?

Peer advising?

I remember having a peer advisor, but other than a few helpful hints about precedents there wasn't much advisement. I wish that I would have been informed that the A.S.O. was a keystone organization which the student body couldn't do without because of the great difference that it made in the educational process.

I would have liked to have seen a school paper in progress with a thematic organization. One pertinent issue controls the paper's main line, and a few carefully considered articles written by concerned students on issues of architectural education comprise the text. With the absence of the fourth year students the student body hardly comprises a community. I think that peer advising could really change that. The A.S.O. could put together a check list for advisors that is biased towards education. The goal would be to inform students about the administration and the need for the student input.

The school in the context of a university community.

There was a question raised in 108 that the students in our five year undergrad and in the grad program experience an overly structured program. The feeling was that the pre-requisites are such that the students have no opportunity to take classes outside the School of Architecture. It is an important

concern; not only will architecture students have to work with other disciplines after graduation, but direct other disciplines! How do the students affect a change? It should not be simply a matter of "allowing" some small number of free credits for disposal. There should be an exchange! What a waste if the benefit of a whole damned University is lost to a building of introverted elitists.

I have a schedule with none but the prefix ARC on it! I won't get lost, but I won't get out of the building either! The few important comments made by students at their meeting with the review board (I mean not to exclude any calls for in house showers before computers or any covered, heated links between the Bird Library and Slocum Hall), usually concerned one of three issues: pluralism in the faculty and how this affects student criteria development, the tolerance for experimentation by students in areas of process, media use, and material investigations, and the criticism of poor model shop and computer program facilities.

The scary part of the pluralism issue is the fact that the Dean seems to have the greatest clout in hiring and firing. Three out of four of my freshman design faculty were completely beholden to Dean Seligmann. Two of these assistant professors were Cornell grads in their early twenties! The design curriculum comprised the speedy development of abstract models and drawings in the modern or international style followed by disorganized brow bashing "Crits". All of this without any prior discussion of the development criteria! How should a student be able to deal with criticism based upon diverse criteria without a base in the theory of criticism? (My freshman ARC Theory course dealt with Palladio, Le Corbusier and a bit of de Stijl, more in specifics than in context taught by Dean Seligmann).

The further issues of faculty pluralism include the relation of faculty members who are either structured oriented, mythologically

preoccupied, realists (virtually synonymous with "structured oriented") or an idealist. (an idealist at Syracuse is a Seligmannesque-Moderne, Corb lives, don't forget, and Italian Renaissance in liberal doses). The fact is that these groups don't always interact without argument, but this is the stuff of education. I would not want to see homogeneity.

Could students pick critics occasionally? Or will the studio master always control this? Could the students BE critics occasionally? That might be a great way to involve thesis students in discussions with younger students. It is a topic that could be discussed at an A.S.O. meeting.

The other two issues, the criticism of inadequate facilities and the primacy of requisites precluding classes taken outside of ARC are of course related. There are great facilities, great instructors and courses for non-majors in the colleges of VPA. Why should we compete to provide facilities for intro courses when they exist? Instead we should focus attention to improving facilities specific to our needs, such as a model shop, a blueprint room, (the key holders won't lend the key if their busy!) and I thought a photocopier was a good suggestion. Then we should encourage a few additions to the first and second year schedules, in lieu of in-house classes possibly. (It would make excellent A.S.O. conversation.)

The future of the school- a computer program.

The suggestion of the architecture review board for the computer program included courses outside the college. There are four aspects of computer use in our profession, one of these is CAD, or Computer Aided Drafting. The others are not unique to any profession and established computer programs exist in these areas.

CAD is probably a school concern. (Engineers use CAD at Syracuse but there are matters of national security involved in the

DRAWING- Style or Idea?

Kim Landau

pursuit of cost efficient weaponry, ('crazy to let a bunch of commie-art-fag-liberals in there!) Everyone should feel cheated if they are CAD illiterate, even the smallest firms use CAD and small firms rarely can afford to train.

Why don't we publish all the great work that we put before the Board? I have seen a number of architecture school journals. Based on this I would say Syracuse is overdue to publish. I would like to see a publication before I graduate, I would volunteer to work on a school journal and I'm certain that other students would contribute writing and design work for publication.

100% RAG.

The RAG really ought to be serious business. It should codify the concerns of students. It should provide information and ideas. I sincerely hope that the RAG will not be a variety page complete with funnies before it serves the student interest.

Richard Theodore Nelson

Wandering through the halls of Slocum, one sees project after project of pristine pen and ink hardlined drawings whose perfect format is as foreboding as a *wet paint* sign. These sacred works represent hours of the author's time spent detailing floor patterns and bathrooms. How often, however, does one admire or produce a drawing which begins to express the life of a building and the way that people appreciate it.

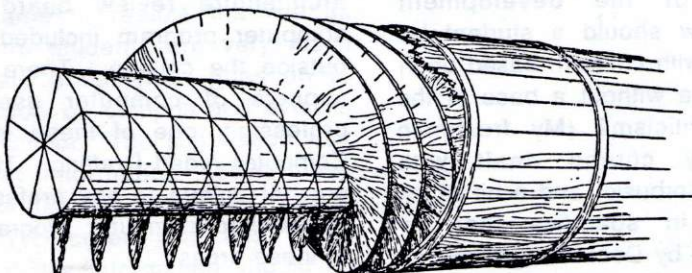
At Syracuse University, the student is presented with a limited palette. Most professors, especially in the first years of study, have very restricted presentation requirements and do not encourage the use of different paper, media, or color. As one finds in the profession, presentation drawings and sketches must often be quickly produced. A client who knows very little about architecture will more readily understand a drawing which creates the reality of the environment. It is surprising how often one sees a drawing which has omitted people from its *dynamic* circulation spaces. This presents one with the following question: Is drawing to be used as an expressive tool or simply to build one's portfolio?

Scott Fulmer, freshman drawing T.A., has stated, "Fortunately or unfortunately, it is a somewhat linear process - learning A before B. This is perhaps endemic of this program being professionally a

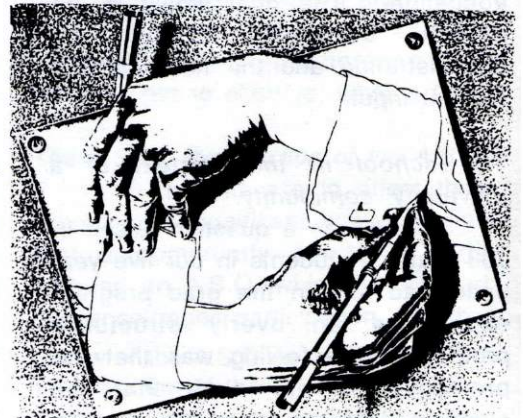
more conservatively oriented one." Where does this linear process move: from the more formal exercises to the point where the student can begin to discover his or herself? Sketch problems begin to allow this freedom, yet it is not often one uses what one has learned from them in terms of style and use of media. Fulmer finds that "Sichta's class allows for more expression, personal or otherwise." Shouldn't this attitude be universal throughout the design studios?

This dependence on formal drawing technique forces one to question the definition of an architectural idea. A freshman drawing professor will continually degrade a drawing whose "chicken - scratching" is illegible. Single lines are steadily drawn and erasures are strictly forbidden. What then is the significance of sketch problems and what makes them architectural? Illustration major Susan Adelaar, says "What I feel that I draw as an illustration major has to be understandable. Architecture students need to bring fluidity to their lines and emotion to their drawings. We're all artists just the same."

Perhaps the essence of this discussion lies in the fact that we don't acknowledge ourselves as artists in terms of design and drawing. We are not exposed to some of the greatest artists from whom we can learn: Da Vinci, Michaelangelo, Degas, and many others. With the students help maybe the School of Architecture can bridge the gap between style and idea.



CONSTRUCTION OF THE WATER SCREW



FEATURES

"S.U. School of Architecture: One of the Best School in the East!"

NAAB Accreditation Report
by Andrew Tucker

On Wednesday, March 22, the National Architectural Accreditation Board gave, in an all-school meeting, its report on the School of Architecture's Bachelor of Architecture and Master of Architecture I Degree programs.

The review committee consisted of four individuals representing different national organizations, some of which include the A.I.A. and the N.C.A.R.B.. The review committee arrived on Sunday and had until Wednesday to study and observe the school in relationship to academics, administration, and facilities. Their findings were rather favorable and somewhat surprising.

The overall feeling about the school was that academics were outstanding. A strong comment was made insinuating that Syracuse ranks top in the east and when compared to the high reputation of other schools, exceeds them in academics. The reputations of those schools far exceeds the quality of the education produced there. While Syracuse does not have as high a reputation, if it did, its reputation would be rightfully earned. The group unanimously agreed that the student population and the alumni were greatly responsible for promoting the School and spreading its reputation nationwide. What the committee was highly surprised about was that the School of Architecture does not make a yearly publication expressing all of the great things it

has to offer. There should be a national publication sent out promoting the school, not only for future students, but for employers as well.

The committee was greatly impressed with the extremely high level of understanding present in the projects, especially with some of the thesis projects exhibited. They felt that this, along with projects throughout the School, represented a strong student commitment to the School and to the profession. This, they said, would be a "big plus" in the review meeting this summer.

A responsibility of the students and faculty was to take the initiative in obtaining those things which would improve the School both academically and physically, such as requiring improvement in the field of computers. The committee found out, not to our amazement, that there is a lack of computers, not only within the building, but in the curriculum as well.

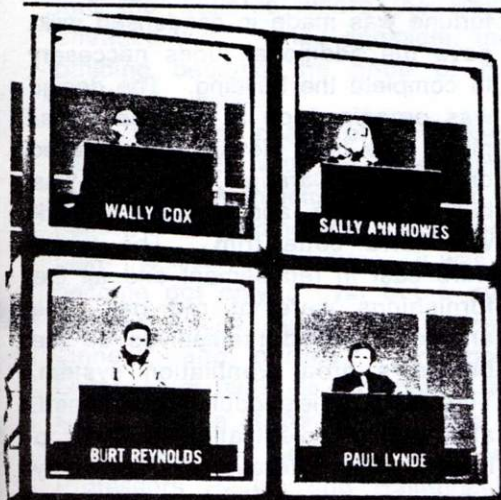
In reference, also, to some of the issues brought up in the student meeting, it comes down to the students making enough waves to get the results, such as copiers. The communal gathering area that the students said was needed to sponsor interaction within the school (especially between the undergraduates and graduates), will be resolved this summer. (The mezzanine is to become a student lounge.)

Focusing more on academics, the N.A.A.B. committee stated that they were particularly pleased with the structure of the curriculum,

especially the core portion of the program within the first and second year. A point was made, along with a reference, to the integration of technology into the design studio. They were impressed that technology is included instead of alienated (as at other schools), even to the point of technology professors teaching design studios. Within the graduate program, the committee believed a stronger identity is necessary, and a recognition made at the thesis level. They believe that the separation at the beginning stage is appropriate, especially after learning that the transition into third year is rather smooth.

With most of the positive notes made, a negative point was made towards our education as lacking creativity and exploration. This was somewhat awkward after hearing how exceptional the projects were. A need for investigating and "pushing the limits" in design needs to be made. Students should not be afraid to take chances and experiment.

After rambling about some less important topics, the meeting was brought to a close. We were left with a mixed feeling of wanting to believe that we actually were one of the best schools in the nation, or that we were too straightforward and unwilling to take chances. The committee supposedly left with new standards with which to evaluate other schools. Well, in the end we shouldn't worry about *not* being re-accredited!



The "Hollywood Squares"

TV DERIVATIONS OF PURE FORM



The "Name That Tune" wheel

Florence: A Brief Overview

by Nina Ebbighausen

Most of us are aware that Syracuse University has an architecture program in Florence, Italy. Fewer of us realize the extent of cultural and commercial exchanges and artistic and scientific interests Florence has to offer. The understanding of precedent is a vital part of the Syracuse program and this, in turn, is based upon the understanding of examples relative to their specific cultures. One of the primary objectives of the program is to give students the opportunity to experience architectural masterpieces, those that have demonstrated their worth over many centuries, first hand.

Italy, having been the heart of Renaissance architecture, is the home of numerous renowned works. Other cultural centers, such as Rome to the south, Venice to the north-east, Naples, Bologna, and Milan, are not too far away. Field trips become a major part of the design curriculum so that students may devote time to

Taking a Closer Look

by Mark Cutone

I found it difficult in deciding on which building to write about after Slocum Hall. So many of our campus buildings have such an interesting history. I have decided to tackle three buildings with one shot. The lucky structures are Bowne Hall, Carnegie Library, and Archibald Gymnasium.

Chancellor Day wanted to start defining what was going to become the quad. It was decided that three buildings were to be placed along the south perimeter of the campus at the base of Mount Olympus. The buildings were to be designed by two faculty members from the School of Architecture: Professors Earl Revels and Frederick Hallenbeck. Professor Revels earned his degree in Fine Arts at Syracuse University in 1895. In 1902 he became a faculty member and eventually department chairman.

The first of the three buildings to grace our campus was the Carnegie Library. There was a great need for library expansion so Chancellor Day sent financial secretary, Dr. James

observation, increasing their knowledge of buildings as well as furthering their capabilities to create new forms through transformation. Today, Florence is a vital, modern city which plays a major role in the contemporary life of Tuscany and the rest of Italy.

Florence is small enough, despite its broad cultural base, to remain comprehensible to students who may never have travelled abroad before. The traditional European city is quite different from the broad spread of those in America. In Florence, the architecture of the whole is as important as the architecture of the buildings, and the city is typically well defined. This becomes apparent through relationships such as the facade to the piazza and street and the latter to the fabric of the whole. Within it, the student can find many architectural delights such as the Duomo, Uffizzi, San Marco, Strozzi Palace and the Ponte Vecchio. As stated by a

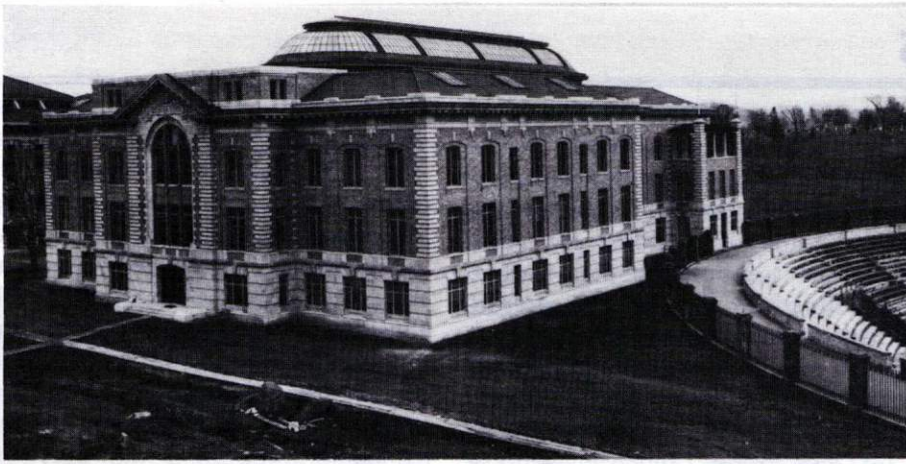
Phelps to see millionaire Andrew Carnegie. With little effort he returned with the necessary \$150,000 to build the new library. Revels and Hallenbeck then designed what was to become the campus's most imposing building. It was to be a grand scale university library, with a great terrace of twenty-four steps that we no longer use! Its twelve foot deep portico with its thirty - six foot Ionic columns was to become entry to the reading room. The reading room was to have large twenty- four foot Pompeian Corinthian columns. The circulation desk was originally located at the rear of this room and finished in oak. When completed in 1905 it was the finest library in central New York.

The second phase of the project was Bowne Hall. The Chemistry Department, which at the time was located in the basement of the Hall of Languages, was in great need of space. Revels and Hallenbeck then proposed what was going to be one of

Syracuse University student who studied in Florence: "Any tour guide will mention that 'This city of the Medici was home to the geniuses Leonardo da Vinci and Michelangelo; to Cimabue and Giotto, the fathers of Italian painting; to Arnolfo and Andrea Pisano, who brought new life to medieval architecture and sculpture; and to Brunelleschi, Donatello, the Della Robbias, and Botticelli."

The central location of Florence makes many cities and countries surrounding it readily accessible. Students often budget time and money to allow for extensive travelling. Besides their architectural education, they gain knowledge of diverse cultures and languages which help to create more complete, well-rounded individuals.

the greatest chemistry buildings in the nation. It was to be located to the east of Carnegie Library; this would require a great excavation of the Mount Olympus base. The building was described as housing some of the most complete lab spaces in the country. The original cost was estimated at \$100,000, but as costs rose an additional \$100,000 was needed. Samuel W. Bowne, a Syracuse University trustee, whose fortune was made in condensed milk, gave the additional funds necessary to complete the building. The design was organized on a *maltese cross* plan. The front elevation was placed on line with Carnegie. Its base was built of granite, and its walls of brick with terra cotta trim. The floors were cast in red cement and all the furnishings were of red oak. The architects prided themselves on the building's great ventilation system. The clerestories could be opened, allowing for ventilation at the top level. This clerestory, like many others has since been boarded up.



Archbold Gymnasium prior to fire, the Physics Building, and the Carrier Dome [from S.U. archives]



Bowne Hall (l.) and Carnegie Library (r.) as they originally stood [from S.U. archives]

The building once housed the University's largest lecture hall. It was a large double-story space with a gallery. Much like the original design of the lecture hall in Slocum that was to be built a few years later, this lecture hall was the great space in Bowne Hall. It has since been divided into offices. If you go back there, traces of its ornate ceiling molds can be found on the first floor. The points at which they disappear into the walls is where the Hall's entrance was. When complete, this building became the pride of the faculty.

The final phase of the project came in 1905 with the construction of the John Archibold Gymnasium. I believe this building may have once been the finest of the three. It was to become not only a gym but a new campus social center for dances, dinners, and parties. Archibold Gymnasium was to complete the southern edge of the quad. Again, it was also to be the work of Professors Revels and Hallenbeck.

The building was once joined by tunnels with Carnegie library and what was going to become the Archibold Stadium. The building was made possible through the generosity of John Dustin Archibold, whose name can be found in various locations throughout campus. The gymnasium at the time cost \$300,000. In grading the site, a small train was set up to move the soil along the base of Mount Olympus more efficiently. The tracks started at Sims Hall and continued to the construction. The building was to house a great trophy room, a modern swimming pool, 1200 lockers, an indoor track, various offices, a rowing tank, and a large gymnasium. The gymnasium had a capacity for 4000 people with room for an additional 1000 people in the balcony. The main space was covered by a great glass dome, much different than the dome we have now. It was once described as "the largest and best equipped gym in the world." The exterior was articulated similarly to

that of Bowne Hall. In the cornerstone of the building lies a Daily Orange, 2 volumes of the Alumni Record, and a photo of the football team. The gym was finished and open in 1908.

In January of 1947 the gym was struck by fire. It was the greatest fire to ever hit campus. Much of the building was completely lost. Only a portion of the building could be saved and this is what we see today. At a cost of \$2 million the gym was replaced and opened in the fall of 1950. The cause of the fire still remains a mystery.

Though today they stand in greatly altered states, Bowne hall and Archibold Gymnasium were once very similar in design. Entry was at ground level with steps leading to the first floor. At this level one entered a lobby space with access to the major space in the building. The exteriors of the two buildings were nearly identical, thus once very nicely framing the Carnegie Library.

Next time you walk trough campus take closer look at these three buildings because their walls can tell you many great stories .

First Impressions

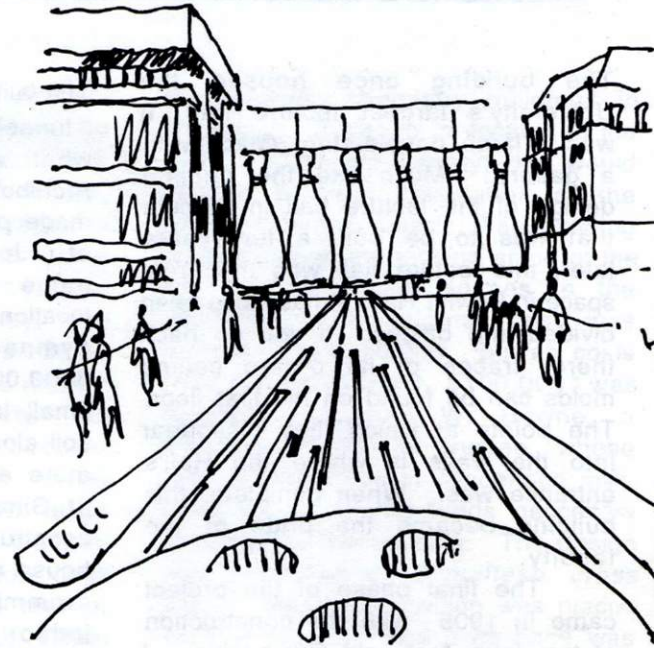
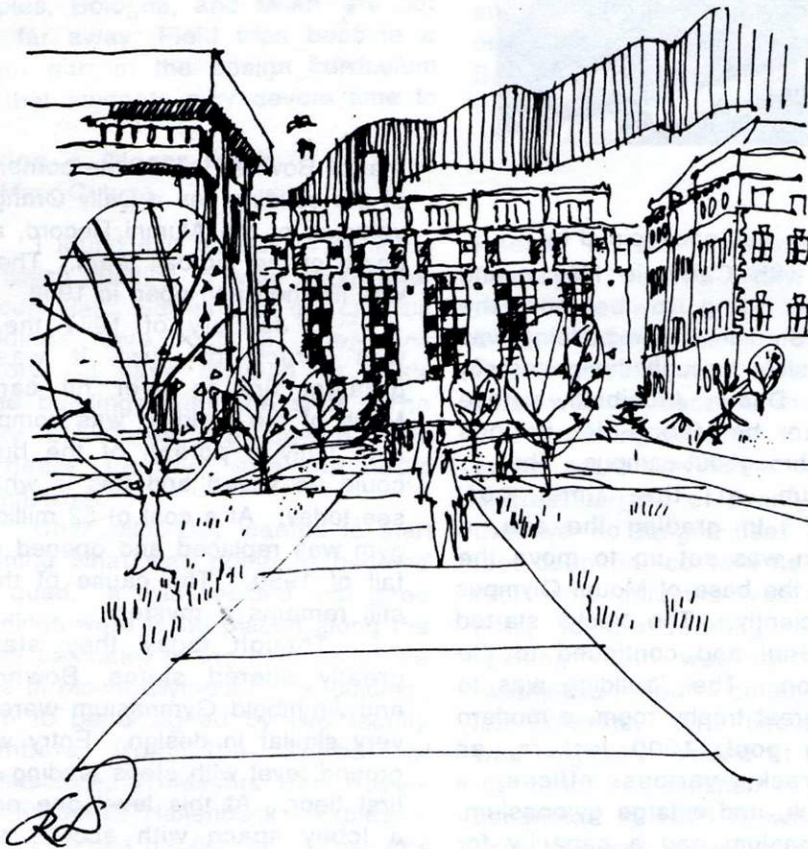
On a sunny Thursday (March 2nd) I walked to Slocum Hall. As I approached, the brassy sounds of the Sour Citrus Society drew my attention to the Science and Technology Building where a crowd had gathered for the ribbon cutting ceremony. Curious, I joined the crowd as they sliced the orange ribbon and it floated to the ground. I then eagerly followed them into the building.

Here it was: the building I saw, step by step, emerge from a muddy

obstacle between Shaw and Slocum. I would finally see the interior of the building that displayed carefully developed facades that responded so nicely to the surrounding buildings. My question about what lies beyond the curve would be answered. Perhaps I would even find out why a campus axis, continued by a sidewalk at the front of the building, suddenly crashed into the brick facade.

Once inside, I found myself in a two story high, glazed gathering

space with a mezzanine. Details such as intricate railings and articulated lines in the walls, express the care that went into the building. I explored later and found a spatial sequence which climaxes in a semi-circular glazed lounge overlooking Slocum Hall. It is a very dramatic space for its limited size. I also found, on the exterior, a stair which follows the landscape down under the building separating the curve from the rectangle. Most of all I enjoyed



the small green space in front of the curve that completes the organization of the campus. This particular space creates two secondary quads symmetrically flanking the main quad.

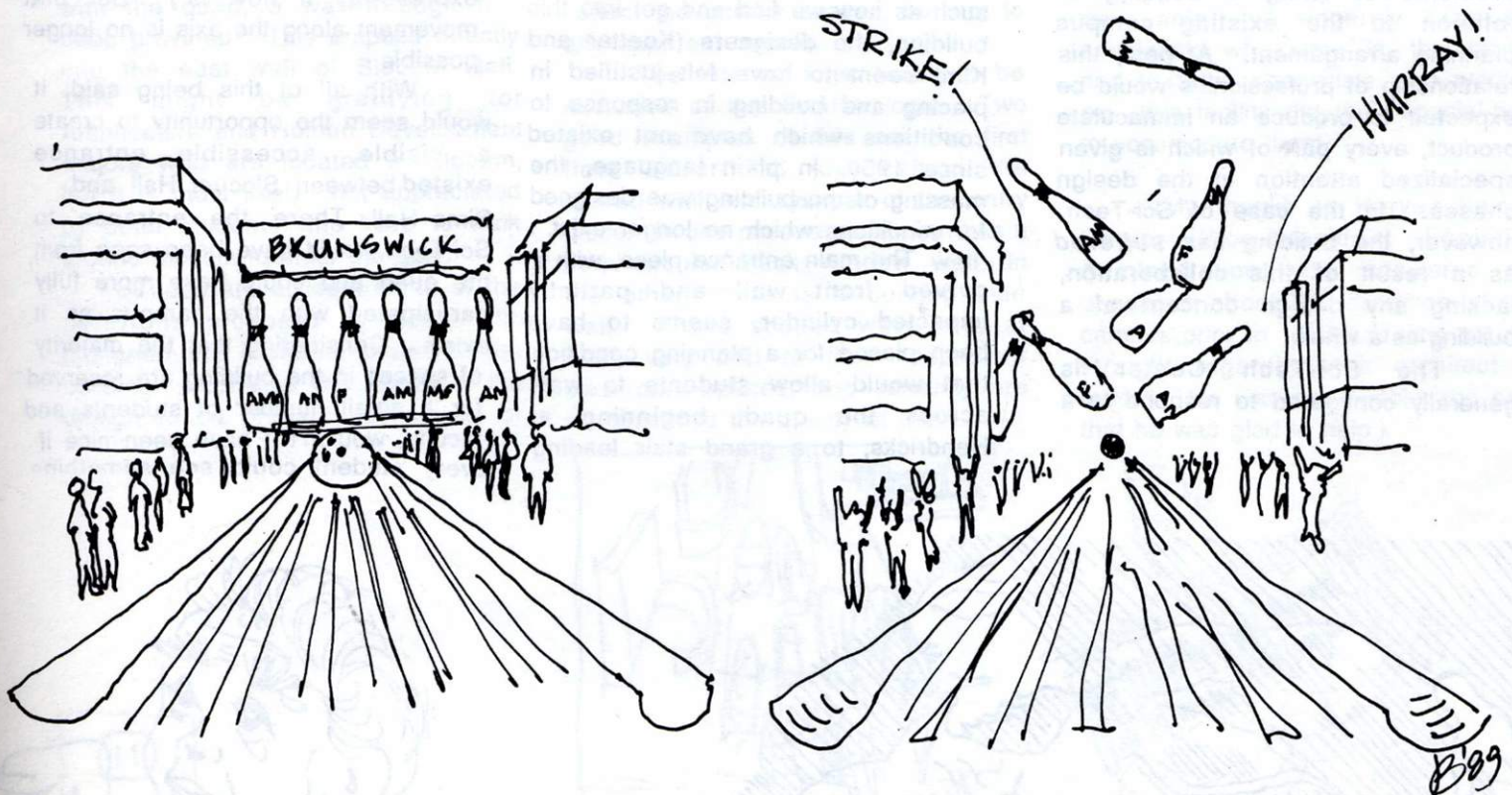
In the school of Architecture, opinions of the Science and Technology Building are varied and vocalized. The comments outside of the school are less widely heard. The following is a compilation of that most common student opinions on the hill.

Besides, "The thing on top is ugly", which seems to be a general consensus Dwight Hood, a psychology major, says, "It's nice...but strange." Kirk Sergeon and Brenda Schemel, from management and Newhouse respectively agree, "It does not fit with the styles of the rest of the campus architecture."

Matthew Brogan, a newspaper management major disagrees, "...the modern style is appropriate for a science and technology building: it

expresses *new* technology. Ken Ross, a business major is somewhat undecided, "I like the curved part- it matches Slocum well but the box is just weird." Education major, Cindy Smith simply states, "I don't like it."

Campus opinion seems to be widely indifferent; and those who do have opinions have negative ones. Whether negative or positive, some opinions are observant and informed. On the whole, the reception for the new building was not a warm one.



ARCHITECTURAL REVIEW: The S.U. Sci-Tech Center, a Compromise of Inductive and Deductive

The Science and Technology Center is the product of a collaborative design effort. The architects of record were The Kling Lindquist Group. This firm was selected to design the Sci-Tech Center by a committee under Chancellor Eggers on the basis of their laboratory and research facility design experience. These architects then associated with Koetter and Kim, a firm that was recommended for the design of the exterior of the Sci-Tech Center. Thus, the exterior of the building, the "envelope," would be designed by one design team, while the interior would be designed by another.

Therefore, architects experienced in the design of laboratory and research facilities were selected to work in collaboration with others thought to be better able to solve the problems of siting a building in relation to the existing campus planning arrangement. At best, this relationship of professionals would be expected to produce an immaculate product, every part of which is given specialized attention in the design phases. In the case of Sci-Tech, however, the building has *suffered* as a result of this collaboration, lacking any design concept of a building as a whole.

The Sci-Tech Center is generally configured to respond to a

planning axis existing between Hendricks Chapel and Slocum Hall. At the April 16, 1987 presentation of the proposed Sci-Tech Center, Alfred H. Koetter referred to this axis affectionately as a relationship between "God, Seligmann and Technology." The physical metaphor went something like this: Hendricks Chapel represented God, Slocum stood for Architecture Dean Werner Seligmann, and the new Science and Technology Center symbolized technology. This tripartite relationship excludes everyone's favorite concrete and brick parasite, Link Hall. Link Hall is excluded for the

sake of an idealized summation of conditions which preceded design decisions and superseded reality.

Armed with a planning ethic of this nature, putting formal criteria far ahead of common sense items, such as how we find and get into this building, the designers (Koetter and Kim) seem to have felt justified in placing and building in response to conditions which have not existed since 1950. In plain language, the massing of the building was designed for conditions which no longer exist.

The main entrance piece, with a curved front wall and partially impacted cylinder, seems to have been placed for a planning condition that would allow students to walk across the quad, beginning at Hendricks, to a grand stair leading

into Slocum Hall. At that point, students would be in what was an amazing rotunda space and would be able to look out to the site of the Sci-Tech entry. If that were the case, the axis mentioned would be a reality, but, although an entrance from Slocum to the main quad probably was intended, it never existed in any significant form.

Prior to Link Hall, there was a boiler building on that same site. Now, with Link in place, Slocum is entirely severed from any discourse with God. The architecture students have been denied their recourse with the Lord! (They probably wouldn't get along anyway; artists never do.)

Decades ago it was possible to exit Slocum to the east via a grand stair, since removed, and cross College Place at much less risk. (College Place was not the expressway it now is.) But that movement along the axis is no longer possible.

With all of this being said, it would seem the opportunity to create a visible, accessible entrance existed between Slocum Hall and Sims Hall. There the entrance to Sci-Tech would have been seen from the quad and could have more fully participated with the campus as it exists. Considering that the majority of spaces in the building are reserved for a small number of students and faculty, wouldn't it have been nice if every student could see something



other than a wall from the quad?

The wall is what we have. It completes a systematic "plugging-up" of the quad affected by Machinery Hall, H.B. Crouse, the Physics Building, Hinds, and, this author's favorite, Link Hall of Engineering. At one point in time, Syracuse had an expansive quad with stately buildings at the perimeter, rather than the present quad formed by everybody's high school built during the 1950s. The wall of Sci-Tech that I see from the quad speaks to me, but it doesn't say anything about Syracuse University existing beyond a campus, a campus which is gradually "silting-in." The wall, and the building for that matter, also fail to mention technology in any significant way.

As a means to connect residences to the east of Sci-Tech with the quad, a walk-through has been provided. This empties directly into the east wall of Slocum Hall. This might be gratifying for Architecture and Human Development majors who are located in Slocum, but it is most likely not appreciated by other students who have to walk around Slocum to enter the quad.

These are at least some of the solutions proposed by those who designed the footprint shape of the building. I consider this aspect of the design to be primarily deductive, or

more simply, working from the outside to the inside. To look at the interior logic of the building (an inductive logic) in its relation to the shape of the building envelope as well as to the exterior through the building envelope is to look at another issue.

For instance, where would you expect to find the main door associated with the entrance piece? I would say in the partially impacted cylinder on axis with God and my dean, but I would be wrong! Instead of the entrance, one finds a classroom behind the cylinder on the first floor. The entrance door is off axis to the right and rather out of place. In fact, almost none of the exterior forms arranged in response to the grand axis has any meaning to spaces inside the building-- they all

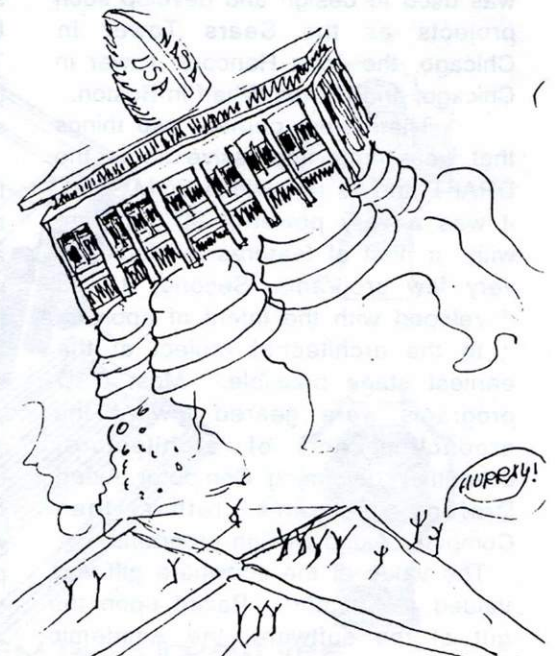
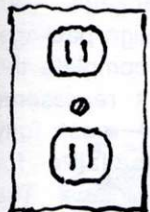
affect the interior spaces, but not to any apparent benefit.

The internal logic tends to be exclusive of the exterior logic. Two good examples of this are the first floor classrooms just behind the curved wall and cylinder of the entry piece. In one case, a classroom has a semi-circular back window wall; in the other, there is a curving side wall. These shaped walls are, at best, very odd to their respective classroom spaces, and certainly are no benefit to the quality of them.

Other examples exist. For instance, walls meet windows, halving them and sometimes quartering them. The most obvious conflict between the inductive and deductive logics seems to be the false indication of two-storied spaces (which don't exist) that the College Place windows present. Doesn't it look to you as though those windows each serve a single space? I would say that they do.

I can't comment on the function of the laboratory and research facilities, or the interior logic in general. I am quite ignorant of the specific functional requirements of a scientific research facility. But I will say the labs looked as fun as anything when I walked through them; I really felt like a kid in a candy store. I will also say that I had a hard time finding my way around. (I went solo.) I sincerely hope the specialists who work in this facility find that the specialists who worked on this facility did their special-best to accommodate them.

(My thanks to Harvey Kaiser, Senior Vice-President Facilities Administration, who answered my questions about the condition of the campus prior to 1954 and who set me straight regarding the architect of record. He was personable and said that he was glad to help.)



Computing at Syracuse University School of Architecture

By Bruce M Coleman

Where we've been

Computing began at the School when Ray Dipasquale managed to acquire one IBM PC for the School back in 1983. Another one followed the next year, and in 1984 the School acquired a Sperry IT, and an IBM AT compatible computer. All of the systems run AutoCad, as 2 dimensional Computer Aided Design (CAD) software program. Professor Dipasquale began teaching ARC 256, Introduction to Computer Applications in Architecture, a course which had been listed on the books but not taught prior to 1976.

In 1985 Dean Seligmann and I visited the Chicago offices of Skidmore, Owings, and Merrill with the intention of asking for a donation of computer software. We spent a day with Bruce Graham, senior partner of SOM touring their massive facility (over 800 in the firm at the time), visiting their extensive computer operations, and hearing from Doug Stoker, senior partner in charge of computing at SOM. It was agreed that they would contribute to the School the CAD program called DRAFT. This software program is a fully three dimensional program that had been developed within SOM over the previous 14 years and was in use in all of its 10 offices. The software was used to design and develop such projects as the Sears Tower in Chicago, the John Hancock Tower in Chicago, and Rowes Wharf in Boston.

There were perhaps two things that were most impressive about the DRAFT and its use within SOM. First, it was a very powerful 3D program with a host of features available on very few programs. Second, it was developed with the intent of applying it to the architectural project at the earliest stage possible. Most CAD programs were geared toward the production end of architecture, essentially becoming Computer Aided Drafting programs rather than Computer Aided Design programs.

The value of the software gift was valued at \$60,000. Based upon the gift of the software, the Academic

Computing Services (ACS) division of the University purchased for use by the School an advanced graphics workstation, an IBM RT. This gave the school the same capability as most any other School in the United States. There was no pretension that one workstation would adequately serve the needs of the School. The assumption was that this would be used to demonstrate possibilities and thereby assist in the development of a more extensive facility. Within months of acquiring this advanced capability, we had entirely revamped the ARC 236 to establish a broad overview of computer applications to the architectural profession including word processing, spreadsheet management, database management, 2D CAD using AutoCAD and 3D CAD using DRAFT. We were also able to open a new course, ARC 550, to allow a more advanced and extensive involvement within the new software. We also made a significant grant proposal to IBM to assist us in establishing a CAD facility.

The IBM Proposal

The IBM proposal was significant because in 1985, about the same time that DRAFT was given to the School, SOM entered into an agreement with IBM to transform DRAFT from an internal SOM product to a commercial product that can be marketed and sold by IBM. The software was, of course, to run on IBM's graphics workstation, the RT. Thus the three way connection between the School, SOM, and IBM seemed rather natural.

To make a very long and tortuous story short, the result is an agreement made in January of 1989 and currently awaiting contract signing. This agreement establishes a joint study between Syracuse University and IBM. For its part, IBM will furnish hardware and software worth over \$480,000.

The hardware will include 10 intermediate level workstations using IBM PS/2 model 70 computers. Each will be equipped with a graphics tablet plus a 14 inch screen capable of sustaining 256 simultaneous colors at a very high level of resolution. The

initial software will be IBM CAD, a product comparable to AutoCAD. These machines will share one E size 8-pen plotter and three desktop A/B size 8-pen plotters.

In addition IBM will furnish 3 IBM RT's, a considerably more powerful computer, each equipped with 19-inch screens, also capable of 256 colors on screen (from a choice of 16 million) with a very high resolution. Each system will also come with a tablet. For those so inclined, each system will have 16 MB (million characters) of active memory and 342 MB of hard disk memory. The software will be the new SOM developed software, now called AES for Architecture and Engineering Series. This is actually a group of software packages capable of working together. The packages include the Base Graphics package for generating and viewing buildings in 3D. Complex building configurations can be developed. Shadows can be determined given any month, day, hour and latitude in the world. 1 point, 2 point and 3 point perspectives can be generated. Libraries of symbols for predefined elements such as doors, windows, furniture, trees, etc. come with the software and custom ones can be produced. A rendering package allows for more elaborate presentation views to be generated with color and surface attributes to material (such as rough or smooth marble). A structural package allows for loading, design and drawing of steel and concrete structures. Exaggerated deformations enable the designer to more clearly view the loads and reactions. A Plumbing package, an HVAC package, an Electrical loading and design package, and a Lighting package complete the software. Altogether, it represents the most complete and most fully integrated software available for the design of complete buildings. The 3 RT's will be serviced by an E size 8-pen plotter, an A/B size 8-pen plotter and laser printer. In addition, the RT's will run on software called Interleaf, the most sophisticated desktop publishing software on the

market. This will be used for the production of instructional materials. All equipment within the facility will be connected to the university's new fiber optics communications network.

In return, the University is responsible for furnishing, renovating and maintaining the space for the facility. The exact location and configuration for the facility has not yet been determined. The new center will be temporarily housed in the new Center for Science and Technology. All indications are that the final facility will be housed within Slocum Hall.

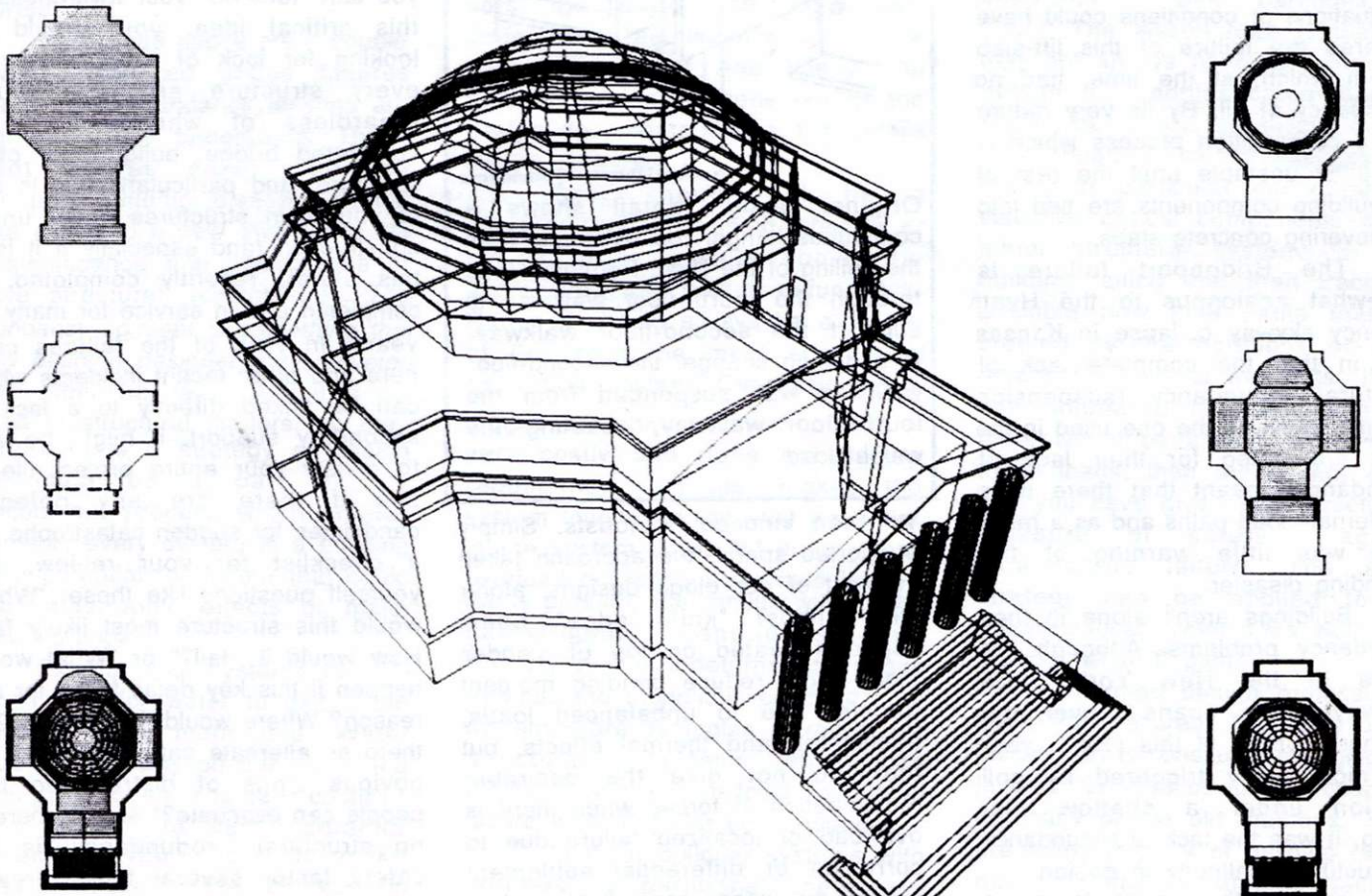
For its part the School of Architecture, represented by myself, has joined two other academic divisions on campus to make this facility possible. The Department of Civil Engineering, represented by Professor Eric Liu, and the Environmental Design program of Human Development, represented by Bruce Havens, will share the facility and have agreed to evaluate the future potential of such hardware and software. The three research

partners have agreed to develop instructional materials to enhance the already difficult task of teaching such a complex topic. The joint study will run for two and a half years. During that time classes teaching CAD will be taught in the facility, and other faculty, including those in the area of design and technology, will be encouraged to incorporate the new capabilities within their own courses.

Where We're Going

The recent accreditation visit combined with IBM Joint Study are two very important events. The IBM grant can be seen as significant endorsement of what we are doing and as an indicator of great confidence in what we are capable of doing. The NAAB will hopefully help to focus the attention and resources on what has been an undernourished component of our program. While the IBM grant will be an enormous advance for us, it is by no means enough. It is a shared public facility and we clearly will soon be able to swamp its capabilities. We are developing proposals to equip our own

facility in room 301 with much more and better equipment which would be available to all architecture students. We are also developing proposals to develop our own CAD based studios, one where each student has essentially unlimited access to a CAD workstation which will permit thesis level students to undertake entire projects using CAD capability. The process of re-evaluating the curriculum to embed the computing where appropriate has yet to begin. ARC 256 was arranged in such a manner that it could be arranged in such a manner that it could be the basis of a required course, if the faculty so desired. There are other plans in the works which, depending upon the support and resources brought to bear, could significantly alter the way we teach and learn. It is clear that the profession is in the throws of a major change and Syracuse University School of Architecture has the potential to play a unique role.



HENDRICKS CHAPEL ON 3-D GRAPHICS SYSTEM BY ANDREW YEE

Building Failures... "Redundancy Doesn't Cost - It Saves"

by Raymond Dipasquale

(The following article was written for *Progressive Architecture*, July 1987. It is reprinted here in its original form.)

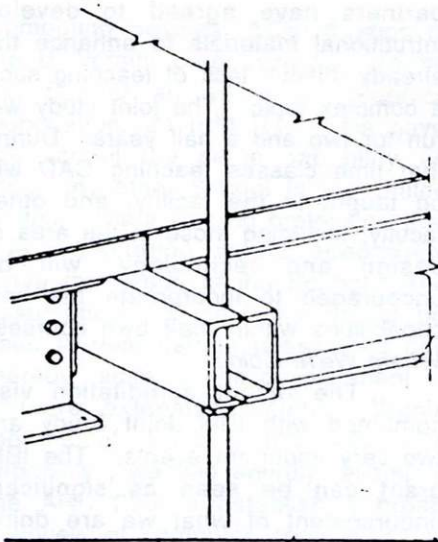
Most building and bridge failures are catastrophic when there is a lack of structural redundancy. In other words there was no adequate "back-up" system to either take over when a local load carrying system failed or at least to prolong failure until obvious warning signs could alert people that something serious was about to happen.

Structures under construction are particularly vulnerable to any local overload or local failure because there is very little if any structural redundancy, especially during the early stages. The recent failure of the 13 story apartment complex under construction in Bridgeport, Connecticut is a dramatic case in point. Although the cause or causes of this collapse are still under investigation, any one of the number of situations or conditions could have triggered the failure of this lift-slab system which, at the time, had no redundancy at all. By its very nature it is a construction process which is inherently unstable until the rest of the building components are tied into the hovering concrete slabs.

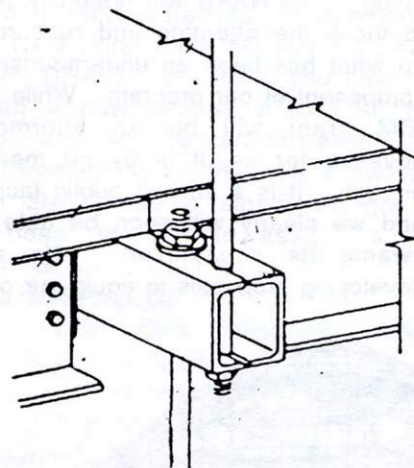
The Bridgeport failure is somewhat analogous to the Hyatt Regency skyway collapse in Kansas City, in that the complete lack of structural redundancy (suspension systems such as the one used in the Hyatt are noted for their lack of redundancy) meant that there were no alternate load paths and as a result there was little warning of the impending disaster.

Buildings aren't alone in their redundancy problems. Although the failure of the New York State Thruway bridge spans over the Schoharie Creek of this (1987) year was most likely triggered by soil erosion under a shallow pier footing, it was the lack of redundancy or structural continuity in design which caused the spans to come tumbling into the raging creek along

Original Detail



As Built



National Bureau of Standards

Original design detail shows a continuous hanger rod extending from the ceiling of the Hyatt Regency Hotel through the fourth-floor walkway to support the second-floor walkway. In a design change, the second-floor walkway was suspended from the fourth-floor walkway, doubling the weight load.

with ten innocent motorists. Simply supported spans, the approach taken in most of our bridge designs, along with almost "knife edge" beam supports seated on top of slender piers might reduce bending moment transfer due to unbalanced loads, settlement, and thermal effects, but they do not give the desirable redistribution of forces when there is overload or localized failure due to corrosion or differential settlement caused by unseen scour erosion. It is interesting to note that the

redesigned bridge for the Schoharie Creek site consists of 14 *continuous* beams (instead of the original two girder superstructure) seated on *broad* concrete piers sunk deep into the creek bed. There is a valuable lesson in "rethinking" which the design professional can learn from this episode. But there is also a real concern for the many "time bombs" which still exist in the thousands of structures all around us.

The failure of a bridge section over the Mianus River on I-95 in Connecticut is still another example of where a lack of structural redundancy created a catastrophic situation. A single pin with a tension linkage, a popular way for bridge engineers to splice beam elements together and allow free thermal movement, was all that held the section of span in place. When the pin or pins gradually slipped out due to long term accumulated movement created by the traffic forces on the skewed bridge, the section and the motorists were free to fall. How many times have you seen the same detail on expressway bridges?

As a matter of fact, so that you can "tune-up" your awareness of this critical idea, you should be looking for lack of redundancy in every structure around you - regardless of whether it is a completed bridge, building, or other structure, and particularly if it is one of your own structures either under construction (and especially if it is in this state), recently completed, or completed and in service for many years. In view of the failures cited here and other recent incidents which can be linked directly to a lack of secondary support, it might be well to review your entire project file to see if there are any potential candidates for sudden catastrophe. As a checklist for your review, ask yourself questions like these: "Where would this structure most likely fail? How would it fail?" or "What would happen if this key detail failed for any reason? Where would the load go? Is there an alternate path? Will there be obvious signs of distress so that people can evacuate?" and "If there is no structural redundancy, is my safety factor several times greater than the recommended minimum?"

"Can I achieve a similar aesthetic effect and still provide a secondary support system?" In retrospect one has to ask whether or not the ill fated Hyatt Regency skyway would have suffered visually if there had been two or even three hanger rods at each location instead of just one, along with a corresponding redundancy of floor beams. There is an aesthetic in everything an architect or engineer puts together: the challenge to a *creative* design professional is one of providing a back-up load carrying system while still satisfying the critical visual demands that are so characteristic of simple and direct structural solutions. Technology today makes it possible to do things which were unheard of only a few years ago so the professionals pallet of structural "tricks" is almost endless. If nothing else the structural safety factors for non or low redundant systems should be three to four times normal; and in these situations, the failure mode should be very predictable so there will be no surprises.

Mentioned above are a couple of well publicized bridge failures because the redundancy lessons are vivid and easily understood. These recent failures along with the Bridgeport building disaster should shake us up to a new awareness in the significance and implications of simple structural assemblages. *The redundancy concept is something that every building designer must develop at an attitudinal level.* And it is not limited to structural matters; on the contrary, it is a strategy of design that must be a part of the development process which creates or selects every system in a building with a potential for failure that could have catastrophic effects or major economic impact.

Exterior wall systems need a second way for water to exit if the weeps become inoperable. Water needs another way off the roof if the drains get clogged. You can't count on maintenance to catch potential problems - *you* have to make systems "failproof". The 31 year old Schoharie Creek bridge had been

inspected one year (April 1986) before the accident and found to be in good condition, and had major repair work just five years before the failure.

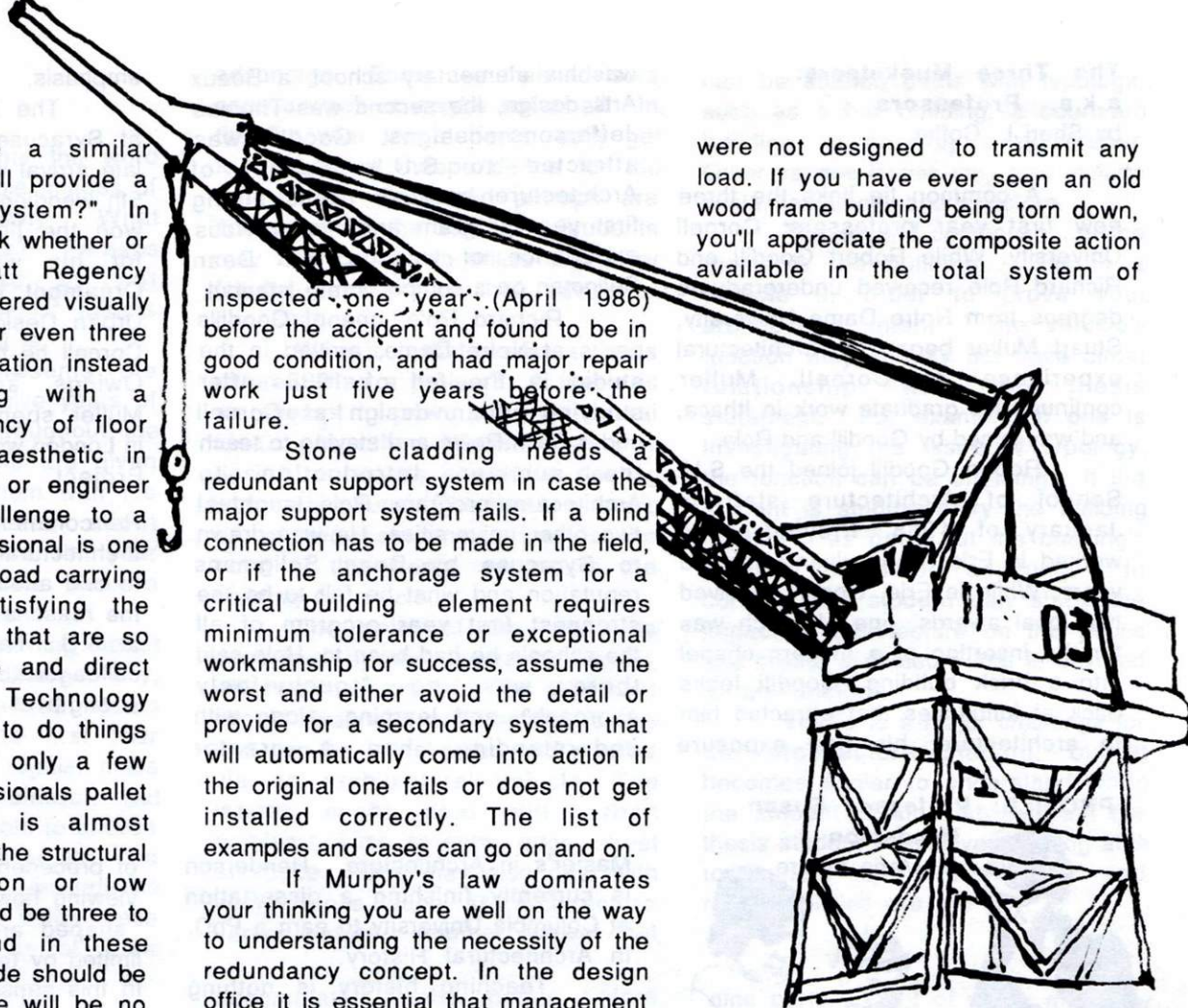
Stone cladding needs a redundant support system in case the major support system fails. If a blind connection has to be made in the field, or if the anchorage system for a critical building element requires minimum tolerance or exceptional workmanship for success, assume the worst and either avoid the detail or provide for a secondary system that will automatically come into action if the original one fails or does not get installed correctly. The list of examples and cases can go on and on.

If Murphy's law dominates your thinking you are well on the way to understanding the necessity of the redundancy concept. In the design office it is essential that management sets the pace and that staff understand the importance of the back-up strategy. And finally, the attitude has to be reflected in the design documents where the details clearly delineate it.

Cost should not be a consideration in deciding whether or not a major system should be approached with built-in redundancy. Rather it should always be a matter of designing the most economical redundant system. Overdesigning a simple structural system makes it very costly and does not assure redundancy - it just makes the system tougher to fail. Any weak link in the system could fail under gross overload but without alternate load paths present, the results will still be catastrophic. Continuous steel frames, highly indeterminate space frames, and monolithic concrete floor systems are examples of redundant structural systems which can tolerate some overload or local failure without major consequences.

In most building systems with non-bearing partitions, there are alternate load paths available through these partitions even though they

were not designed to transmit any load. If you have ever seen an old wood frame building being torn down, you'll appreciate the composite action available in the total system of



interconnected walls, partitions, and floors. The lesson here is that you may not always have to deliberately design a sophisticated back-up system to come to the rescue in case of overload. A mental exercise may test your particular configuration: visualize critical components of the major structural systems in your building failing and then trace the possible new load paths that are created by the partitions or other adjacent structural elements. If you can rationalize by calculation that there would be a safe resolution of these loads, then redundancy exists and you have given your structure a measure of safety against catastrophic failure. The same strategy can be applied to the non-structural systems as well; it is the old "what if" game.

Informed design professionals learn from failures. The state of the building art is constantly changing and failures can give us new perspectives on many of the old methods. There are many triggers of building failure, but if there is also a lack of redundancy, what starts out as an incident, becomes a disaster.

**The Three Musketeers:
a.k.a. Professors**
by Sheri L. Coffin

A common tie links the three new first year professors: Cornell University. While Robert Goodill and Richard Role received undergraduate degrees from Notre Dame University, Stuart Muller began his architectural experience at Cornell. Muller continued his graduate work in Ithaca, and was joined by Goodill and Role.

Robert Goodill joined the S.U. School of Architecture staff in January of 1988. Previously he worked in Erie, Pennsylvania for two years. While in Erie, Goodill received two local awards, one of which was for the insertion of a modern chapel into a brick building. Goodill looks back at influences that attracted him to architecture; his first exposure

was his elementary school, a Beaux Arts design, the second was Thomas Jeffersons designs. Goodill was attracted to S.U.'s School of Architecture because of its strong first year program and his previous experience of working with Dean Seligman on a competition in Istanbul.

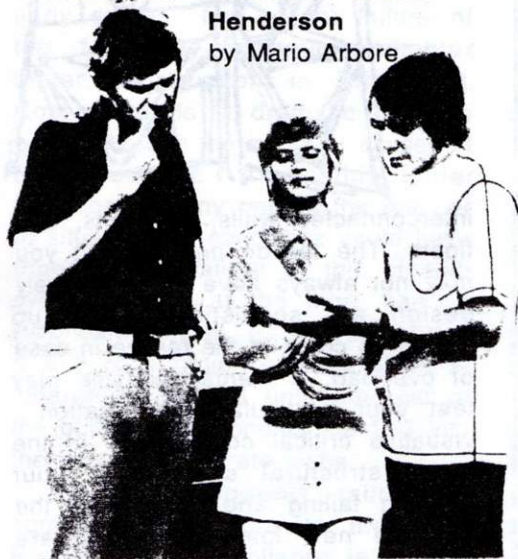
Richard Role, one of Goodills peers at Notre Dame, arrived in the studio in the fall of 1988. After studying urban design at Cornell under Colin Rowe and staying to teach the summer Introduction to Architecture program, Role taught at two other universities. He was drawn to Syracuse by Dean Seligmans reputation and what he felt to be the strongest first year program of all the schools he had been to. Role said there was no "touchy-feely approach", and learning, along with understanding, had a greater

emphasis.

The last of the trio to arrive at Syracuse was Stuart Muller. His late arrival was due to his September 5th wedding. Muller, while at Cornell, won the Ilitz Travelling Scholarship for his work on Structure and Ornament in Turn of the Century Urban Design. After graduating from Cornell he began work for Skidmore, Owings, and Merrill in Chicago. Muller spent two-and-a-half months in London working on the Bishops Gate Project.

He commented that field work and architectural study "bring experience to one another," and this was one of the reasons for accepting his position at S.U.. The other reasons are the colleagues, Dean Seligman, and the strength of the first year program.

**PROFILE: Professor Susan
Henderson**
by Mario Arbore



**The Brady Bunch (from left); Robert Reed,
Florence Henderson, Barry Williams**

It's the story of a lovely lady. Whoops! That's *Florence* Henderson. This is *Susan* Henderson, the most recent addition to this school's Architectural History program. She currently teaches ARC 134, the second "survey" course which gives a general overview of architectural history, as well as "The City in Architecture," a course on the history of urban design.

Susan Henderson grew up on a farm outside Seattle, Washington. She attended the University of Washington in Seattle, and, after four years, she received her Bachelor of Architecture. She then attended M.I.T. in Cambridge to obtain her

Master's in Architecture. Henderson is currently finishing a dissertation at Columbia University to earn a PhD. in Architectural History.

Teaching history is nothing new to Henderson. It's something she has taught at Pratt for one year, at the University of Kansas for one year, and at the New Jersey Institute of Technology for six years. Within that time she worked in New York for Fisher & Marantz, lighting designers who do work for major architecture firms.

As for travelling, Henderson has lived for short periods of time in Germany, France, England, and has seen a bit of Eastern Europe. With this in mind, I asked Professor Henderson what she thinks of Syracuse. She replied, "It's a sad town. One can see that the thriving, industrial city that it once was is decaying and bereft of life. Now there are endless suburbs and malls everywhere."

Her focus, however, is more concentrated on the University. Henderson is impressed with the level of design work in the School of Architecture and the students' overall dedication to architecture. "Architectural history," she says, "should play two roles: the common one of introducing students to the culture of building and the knowledge

of precedents, and the subtle one of viewing how culture and history have shaped architecture. Choices are limited by the time that one lives in. In this sense, history should make a person wise about the world."

Henderson has a wide range of interests, including jazz and classical music, 19th Century literature, and she frequently plays tennis and jogs. "I'm presently interested in languages, particularly Dutch and Arabic," Henderson added. She also likes to keep abreast of social and political issues and made reference to the **100% RAG**. "It's valuable for students to have a forum for their own voice. It's healthy, and it's part of growing up."

Ultimately, we got down to the "real" issues. I asked Professor Henderson if she believed that Elvis is still alive. "I think I saw him shopping at K-Mart," she stated. When asked if she frequently shops at K-Mart, Henderson grew nervous and flatly said "No comment," denying ever having known Elvis. I asked Henderson what she thinks of Madonna. "She's a strange girl," she replied. "She's like Debbie Gibson as a striptease act. Madonna's an incredible phenomenon." As of yet, Susan Henderson has not seen the "Like a Prayer" video.

What is a Thesis?

By Joy Freilich

For many students the word thesis conjures up horrible images of confusion and uncertainty. What provokes these thoughts? Perhaps it's the fear caused by not understanding what "thesis" means and what a thesis project is.

The thesis represents the culmination of five intensive years of architectural study. Throughout the first four years, students are given projects that prepare them with the basic fundamental ideas about architecture. Then in the fifth year the student uses these basic ideas to grow and develop a thesis.

In addition to learning about conceptual ideas in a different way, thesis students experience studio differently. During the first four years, students have a regular class time with an assigned professor. But in thesis, students are able to choose a professor as their advisor and two professors as their committee members. Students may utilize these professors to the best of their

Where Next?

by Rebecca Doyle

Many people upon being asked what they will do after they receive their Bachelor's of Architecture, respond that they will be an intern for three years and then take the licensing exam. In actuality this is not so cut and dry as it sounds. It is also not the only option.

Attending graduate school and working for a master's degree in architecture is an option which some feel is becoming more important and necessary to obtain. Obtaining one's master's need not be completed directly after receipt of a bachelor's. Choosing to go through the intern and licensing process first is preferred by many who wish to have their master's. One may also try applying for fellowships such that they may study abroad. Again, this may be done anytime after graduation.

Most everyone knows that the internship is required for all who wish to take the Architects Registration Exam (A.R.E.). The National Council of Architectural Registration Boards (N.C.A.R.B.) requires a person to have

advantage. Some see their advisors once a week or maybe not at all. In the fifth year the students really get to experience independence for the first time. Crits and pin-ups are scheduled by the student. Students may also choose to utilize any other faculty member for their advice or consultation.

What is it that makes a thesis different than a project? A thesis is an attempt to prove an architectural idea. In other words, what you design represents something dealing with architecture. The thesis is made up of two components: first is the point of the thesis, second is the building or vehicle.

The point of the thesis is described by the thesis statement, which is most crucial. The statement should deal with architectural issues that can be investigated and studied via an architectural vehicle. The issues might deal with urban problems, such as entry, edge, street or space. One may also deal with comparisons such as architecture versus nature. Another subject that

accumulated twelve points before taking the professional exam. Points are obtained in the following manner. A five year undergraduate degree equals nine points. One year of internship with a firm equals one point. Thus, we are required three years as an intern. If, however, an architecture school has only a four year undergraduate program, these students are required five years of internship because their program allows them only seven of the required twelve credits. Though three years are required in conjunction with Syracuse's program, only two of them must be with a licensed architect. The third year may be with a related field of study such as interior design, construction or physical planning. A person may also begin to accumulate points while still in school. Any full time work at a firm after a student's third year of study may also count towards their internship. Hence, if a student were to work at a firm for their third and fourth summers they have already received half a point.

Again, after all twelve points have been earned one is allowed to take the A.R.E. The exam consists of

can be studied deals with typology, such as a bar building, a courtyard building, or possibly a skyscraper. Other various issues may also include scale, language, and structure.

The second component of the thesis is the building. This is a vehicle in order to prove your architectural intent. The vehicle's function may or may not have direct relationship with the thesis statement. For example, if one is investigating the issue of typology, the function can be anything. If the student is studying entry the building might act as gate, but the building's function could be anything. In contrast the student can study the impact of architecture on the public and create a museum that is devoted to architecture.

Thesis is a major challenge for the architecture student, but it becomes easier to understand when the student obtains advice from the thesis student themselves. Being able to handle one's own time and responsibilities are the key.

nine parts. Eight of which may now be taken at any time of year on a computer. The ninth section is only given twice a year. This portion is the design portion of the exam. On the average, prospective professionals will take the exam 2.67 times before successfully passing. On the design portion alone, thirty-nine percent passed in 1988. Last year's results were the highest reached in a long time. The previous year only 33% passed and some years it has been as low as twelve percent! According to an official who is one of the writers of the design section, Syracuse University has the highest pass rating in the country; especially on the design aspect of the exam.

Regardless of what path one follows in obtaining their destinations it is very important to be in a situation where you are always growing in the field of architecture. The education does not stop at the doors of Slocum Hall. Also, no matter where of what Syracuse University architecture graduates go or do they will always represent the Syracuse School of Architecture name.

Lecture Series

By Kirsten Ingrid Hansen

The intent of the lecture series is to provide inspiration, expansion of artistic horizons, and offer alternative ideas. If this semester's lectures (completed as of March 2, 1989) were to be judged upon these criterion, they would range from excellent to quite unsuccessful. Overall the series served as a refreshing attempt to bring new ideas into the School of Architecture. The first lecture given by Francesco Dal Co, presented the works of Carlo Scarpa. It was an emotive and inspiring lecture.

With poetic description, Dal Co explained the theoretical ideas behind Scarpa's meticulous details. The lecture discussed decoration versus ornamentation; and its significance in architecture.

One of Scarpa's details is his interlocking of two circles, which served as a symbol of religion and the intertwining of life and death. This configuration was used throughout Scarpa's cemetery complex as a constant reference to the allegorical meanings. In further exploration of other ornaments Dalco expressed the love that Scarpa put into his work.

Scarpa was so emotionally attached to his work that he had difficulty in *finishing* it, or rather stopping his creative process to allow the building to serve its function. In fact Scarpa was buried nearby his favorite project, the cemetery of San Vito d'Altivole.

This lecture gave students insight into the struggles and thoughts of an architect. Scholars leaving this lecture left this lecture with a goal: to achieve the same degree of intensity and love for their own work.

The second lecturer discussed Italian architecture of the past twenty-five years. This was presented as a comprehensive survey. Students were shown examples of the different ideas carried by certain European architects. Various sensibilities were depicted as well as new structural techniques. Exposure to alternative languages in architecture is valuable for expanding horizons.

Despite the fact that the lecture

was delivered in a somewhat negative tone, it served its purpose: to provide a fresh, new insight on architecture.

On February 15, a lecture was given by Thomas Shumacher. His presentation contained slides as well as a film he produced. In his discussion Mr. Shumacher analyzed facades, primarily those of Palladio. He suggested that certain facades were interchangeable regardless of plan, section, or even program. His discussion was quite repetitive and appeared to have no lesson or thesis intended. There were added minor points such as the fact that bays could potentially be repeated infinitely. When the lecture was completed, and the floor opened for questions, the poignant question asked was; "What was the point?"

Rand Carter's lecture on Karl Friedrich Schinkel primarily explored all the aspects of Schloss Charlotten of Pottsdam. He discussed the client, the city, and the estate on which the building rests on. Beyond this he discussed Schinkel's ideas about a classical building that offered simultaneous views of a baroque garden and the city of Pottsdam, creating an architectural relationship between all three. Rand also presented a painting of a rooftop in Pottsdam with a panoramic view containing all of Schinkel's work.

It is important for students to be exposed to the classical architecture. Schinkel is a fine architect to analyze because his ideas easily related to modern sensibilities and language. Viewing architects' work as it is represented on the canvas gives a new point of view about the relationship between painting and architecture. These points in the lecture were valuable, but had to be extracted from a rambling and disorganized speech. Perhaps the lecture was simply too long.

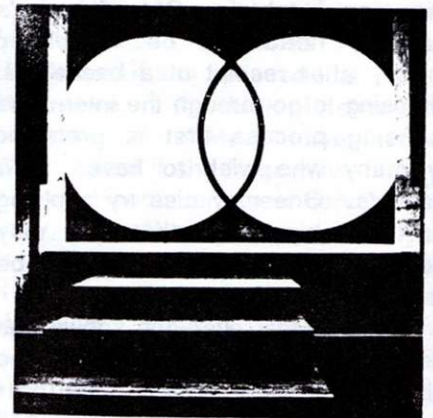
Robert Slutzky completed the lecture series for spring of 1989 with presentation of his own work. He discussed his ideas and their transformations, as well as his mistakes.

After a retrospective of his paintings, Slutzky presented his *Chroma - Cube* project. He began with two dimensional explorations, developed these into three-dimensional designs which were then built as models. The intent of the project was an investigation into the color wheel and its illusions of movement and volume.

Slutzky's architectural discoveries came about somewhat accidentally and through experimentation. He developed whimsical ideas of program, site, and scale for his chroma pieces as architectural elements. It was in his degree of *play* and discovery that the project was successful. Thus the *Chroma/Cube* served as an architectural exercise rather than an answer.

It is important to remember that architecture can be fun and to learn from its process. Development can often be more valuable than the project. This is an important lesson to learn and remember. Architecture should more often be considered a process rather than a solution.

In the end the lectures were inspiring and insightful. Students can improve the value of lectures by attending them with a consciously academic attitude. The School could benefit from the students by with questions and comments at the end of lecture. Perhaps the next lecture series will be more consistent and be approached with a better attitude.



Book Review

The Small House: An Artful Guide to Affordable Residential Design- by Duo Dickinson

by Sheri L. Coffin

Dickinson, a Cornell graduate, gives many insightful comments in **The Small House**. His home is used as a prototype to preface many other "small" houses Dickinson considers quite significant. A variety of architects are featured, from Jersey Devil to Michael Graves.

Dickinson speaks of many monetary factors that will inevitably have to be dealt with; how to cut corners and still achieve the desired affect. (Some hints include using a glass sliding door for a large raised window rather than a specially engineered window of greater cost) The most striking aspect of Dickinson's own house is the striking resemblance it shows in comparison to the first year, first semester final

design project of 1987 and 1988. It is a two story rectangular house which includes a one bedroom and bathroom loft. It is not, however, the typical S.U. stuccoed, concrete block building. Rather, it is of lightwood construction and cedar shingling

Perceptual space is also commented on. The idea of the extension of the home by the addition of decks, gardens and roofscapes is emphasized. This comment is made in specific regard to making the small house appear or seem larger.

Each design featured is presented with the location, architect, owner, budget, nominal space and perceived space. Also a synopsis of the ideals of the owner and an architect's statement are included. It is definitely a worthwhile book to read and to reference for anyone interested in residential design.

Identify the person quoted:

- 1)"The sun never knew how great it was until it hit the side of a building."
- 2)"The first thing we should do is tear down all the cities."
- 3)"You people are spending entirely too much time gluing popcorn to your Lux-O-Lamp."
- 4)"You people are a bunch of God damned f--k-offs."
- 5)"Life is a mystery; everyone must stand alone. I hear you call my name and it feels like home."
- 6)"Once you strike that match just for the hell of it, just for the pleasure of watching it burn, then you can understand gratuitous consumption, and only then can you understand architecture

(1) Louis Kahn (2) Frank Lloyd Wright (3) Professor Terry Steelman to the Class of 1991 (4) Dean Werner Seligmann also to the Class of 1991 (5) Madonna (6) Bernard Tschumi

ANSWERS:

Do you have art talent worth developing? Take our free test and see

If you have ever wondered whether you had art talent, here is your chance to find out. The Syracuse University School of Architecture have put together what many artists and educators consider to be the most revealing test of art ability ever devised. It is offered to you free.

Designed for people uncertain of their ability

The people who take this Art Talent Test are of all ages and occupations. Most of them have little or no previous art training. By professional standards, their drawings may be awkward and amateurish. But the ones who possess the gift of art talent reveal it in many ways. Through simple little exercises, they show the inborn sense of design, the feeling for composition, the ability to observe, and the lively imagination which are such important ingredients of art talent.

The reliability of this method of screening, as well as the effectiveness of the training, has been proven again and again by the impressive record of success of our students and graduates.

They passed the test and went on to become successful artists

When Anthony Fotia took the Art Talent Test, he was a mail clerk, "stuck" in a low-pay routine job. Today, he's an artist for a printing firm, doing exciting creative work. Kathleen Gironda went from a salesgirl in a department store to a fashion illustrator in the same store. Virginia Bartter, a farmer's wife and mother of three, now sells just about everything she paints. These are just a few of the literally hundreds of "success stories" our students report to us.

So if you love to sketch or dabble in paints

—and have often wondered if you "have what it takes" to become a well-paid commercial artist or sparetime professional painter—why not seize this opportunity to find out? All you need is a pencil and a half-hour of your time. With your special interest, it will be one of the most intriguing and enjoyable half-hours you ever spent.

What the Talent Test covers

First, you will be shown ten pairs of simple designs and asked to pick the one in each pair that has "a feeling of rightness" about it. Then you will see twenty pairs of pictures, and check which composition in each pair is more pleasing. You'll be asked to do original sketches to demonstrate your imagination and powers of observation. And in similar ways, your feeling for mood, form, movement, and so on will be tested.

When you complete the test and mail it back, it will be graded free by a member of the School's staff. If you receive a passing grade (and we must warn you that many don't), or can offer sufficient evidence of art talent, you will then be eligible to enroll. You may choose whichever of our courses is best suited to your goals.

Courses offer personal instruction

These courses were especially designed for talented people who can't leave their families or jobs for art training away from home. The 12 famous artists who started the School over 19 years ago contributed all their lifetime secrets of art technique to what they believe to be the finest art lessons ever created. They took time out from their own busy careers and made thousands of special drawings to demonstrate each point. Then they devised a method of constructive criticism that is as personal as tutoring. Your instructor, who is himself required to be a practicing professional artist, spends up to several hours on just one of your assignments. He actually draws or paints his suggestions for improvement, and then "talks" to you by letter, dictating a long, friendly message of specific advice and encouragement.

You will receive an interesting brochure about our School and its revolutionary methods along with your free Art Talent Test. If you have ever dreamed of success in art, and wondered if it were possible, why not mail the coupon at left for both the Talent Test and the brochure right now?

Syracuse University
 School of Architecture
 103 Slocum Hall
 Syracuse, New York 13244-1250

Mr. }
 Mrs. }
 Miss } ← Please circle one and print name

I would like to find out whether I have art talent worth developing. Please send me, without obligation, your Famous Artists Talent Test and information about your courses.

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 City _____
 State _____ Zip _____ Age _____

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Semester Wrap-Up...

What's Going on Around Here?

(A listing of events and places to go to in the Syracuse, Ithaca, and Rochester areas until mid-May)

Information compiled by Joe Lima

Syracuse...

April 21-23	"Porgy and Bess"	Mulroy Civic Center	476-7372
April 21-30	"Guys and Dolls"	Syracuse Stage	443-3290
April 25	The American String Quartet	H.W. Smith School	446-7612
April 28-29	Classic Series: Syracuse Symphony	Mulroy Civic Center	424-8200
May 1-2	Alvin Ailey Dance Theater	Mulroy Civic Center	424-8200
May 3-4	Constr. & Bldg. Projects Trade Show	NYS Fairgrounds	487-7711
May 6-7	Imagination Celebration	Syracuse Museums	TBA
May 11-14	"Pirates of Penzance"	Salt City Center	474-1122
May 20-21	Madcotta Hobie Regatta	Oneida Shores	451-PARK

Ithaca...

April 21	Ithaca College Concert	Ford Hall	274-3171
April 21	"Leave it to Beaver" Nature Walk	Robt. Tremen State Pk.	387-7041
April 25-29	"Fiddler on the Roof"	Ithaca College Theater	274-3224
April 27-30	Antique Show	Pyramid Mall	257-5337
April 28-July 2	Professional Visions (Photography)	Herbert F. Johnson Mus.	255-6464
April 29	"Cinderella"	Ithaca Ballet Co.	277-1967
April 29-30	Ithacon 14 (Comic Book Convention)	Masonic Temple	273-3055
May 2-27	Sheila Barcick/Minna Resnick	New Visions Gallery	273-7450
May 3-5	"Pjaf" (Musical)	Cornell Ctr. Perf. Arts	254-2700
May 5-June 4	Gordon Matta Clark: A Retrospective	Herbert F. Johnson Mus.	255-6464
May 7-14	Ithaca School District Art Show	Pyramid Mall	257-5337
May 17-21	Arts and Crafts Show	Pyramid Mall	257-5337

Rochester...

May 4-21	"Harold and Maude"	Xerox Auditorium	473-6760
May 5-27	"The Gypsy Centerfold"	Holiday Inn Theatre	546-6230
May 5-7	"Grease"	Auditorium Theatre	442-0190
May 16-June 18	"I'm Not Rappaport"	GeVa Theatre	232-1366

Ithaca

Ithaca Chamber Orchestra	273-8981
Community School of Music and Art	272-1471
The Gallery at 15 Steps	272-4902
Handwerker Theatre	274-3317
The Hangar Theatre	273-2423
Herbert F. Johnson Museum of Art	255-6464
The Ithaca Ballet	257-6066
Ithaca Opera Association	272-0168
Upstairs Gallery	272-8614
White Apple Gallery	272-7386

Rochester

Intrnational Museum of Photography	271-3361
Memorial Art Gallery	473-7720
Rochester Museum & Science Center	271-1880
The Strong Museum	263-2700
City Hall Atrium	428-6697
Metro Gallery	
Oxford Gallery	
Shoestring Gallery	
Village Gate Art Center	
Visual Studies Workshop	