

75

A Special Alumni Newsletter Celebrating 75 Years of Architecture at Rensselaer

ARCHITECTURE

1950
RENSSELAER

1950

THE CELEBRATIONS:

ALUMNI LECTURES

The series will bring established practitioners together with recent graduates to discuss education and the future of the profession.

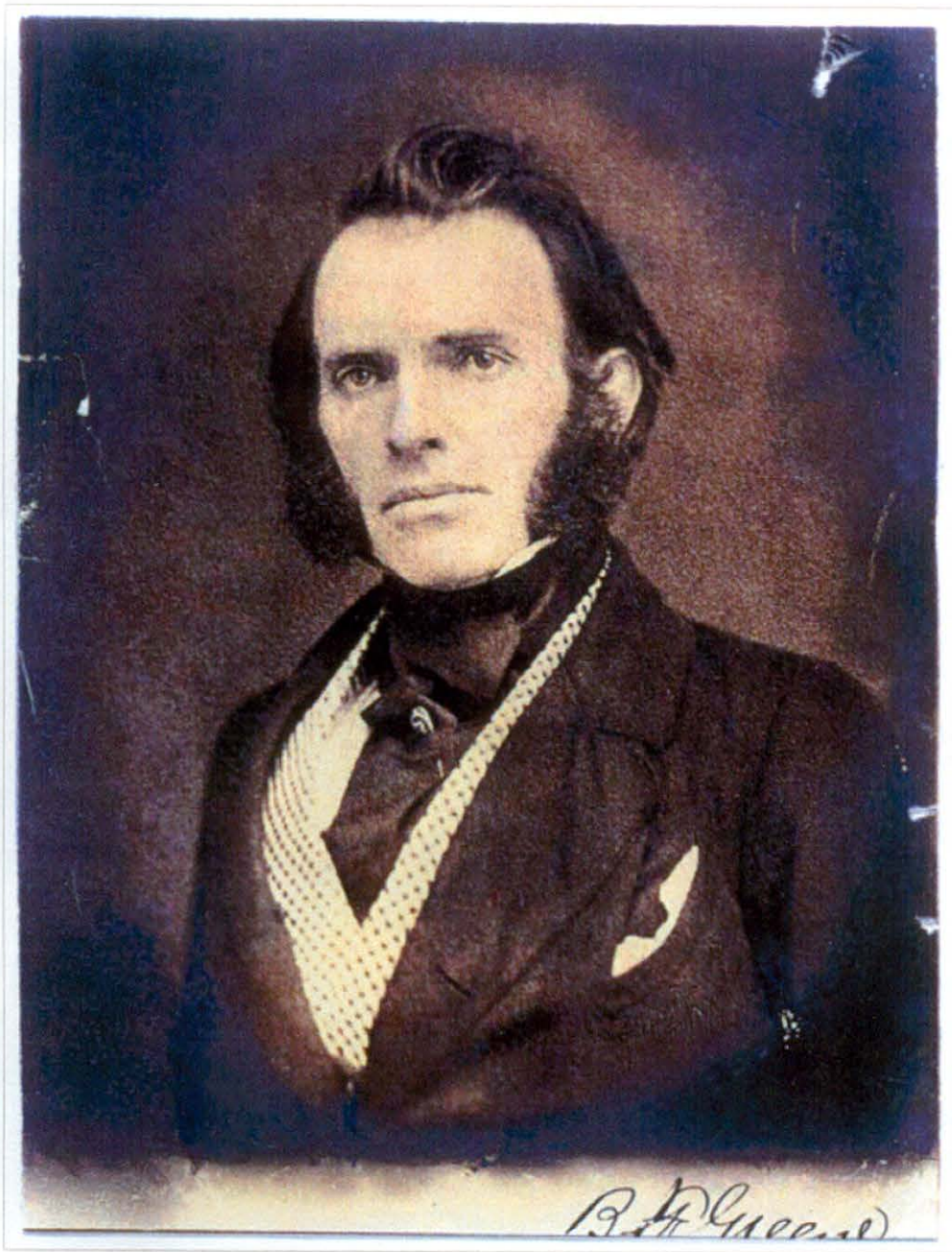
- 02.01** JAMES BRADBURN '66 *"Architecture and Technology – A Volatile Mix"*
MARK MISTUR '03 *"Teaching Practice(s)"*
- 02.08** JAMES COLLINS '77 *"Strategies for a Problem-Based Practice"*
CHRISTOPHER KABATSI '03 *"Parametric Form"*
- 02.22** SCOTT WYATT '72 *"Change Design"*
WEI WEI SHANNON '01 *"People's Architecture: the power of the collective"*
- 03.01** PETER GORMAN '67 *"Designing Luxury Hotels and Urban Mixed use Complexes"*
DEMETRIOS COMODROMOS '02 *"FastForward / Pause / Play"*

30-2005

- 03.08** RICHARD RITTELMANN '60 *"The Future of the Profession"*
MARTHA MERZIG '02 *"Machining"*
- 03.22** PETER BOHLIN '58 *"The Nature of Circumstance"*
EMILY GRANDSTAFF-RICE '99 *"The Nature of Metaphor"*
- 04.12** HUGH HOCHBERG '68 *"Where Architecture is Headed: The Direction and Future of Practice"*
EMILY EASTMAN KOTSAFTIS '01 *"Greene Pastures"*
- 04.19** STEVEN EHRlich '68 *"Multi-Cultural Modernism"*
MATTHEW RICE '99 *"De-Common Practice"*

THE 75th ANNIVERSARY BALL

May 12th in the Greene Building, in black tie, bringing the alumni from all decades back to the campus – saluting the great teachers of the school.



THE HISTORY:

75 Years of Architecture at Rensselaer

Dean Alan Balfour

This newsletter is devoted to the 75th anniversary of the opening of the Greene Building and coincidentally the initiation of a professional degree in architecture at Rensselaer. Although 1930 is the date above the entrance to Greene, the building did not in fact open until the fall of 1931, so there is justification for having a celebration in 2006. As listed on the inner cover four events will mark this significant year:

Alumni Lecture Series: will bring established practitioners together with recent graduates to discuss education and the profession.

The 75th Anniversary Ball: May 12th in the Greene Building, in black tie, bringing the alumni from all decades back to the campus—saluting the great teachers of the school.

Architecture and the Senses: An International Symposium planned for fall '06

World Practice: A lecture series also planned for fall '06

In this little keepsake I offer a brief history of the school and its changing character then historian Steven Bedford (Rensselaer class of '75) documents the waltzing between the client - President Palmer Ricketts and two architects, sometimes in conflict. The illustrations are old and new. The old have been dug out of a meager archive recording the Greene Building and the life of the school. (The archive needs to be enhanced, so if anyone has photographs from their years here, please send them to me). The new, presents Rensselaer student entries to the most recent international professional competition that final-year students have competed in for the last decade - with great success. (The final project work from this anniversary year has all been brought together to form the lively book called FUTURES, which will be published in the spring semester. This will hence forth be an annual production). To my knowledge, this is the first attempt to record the history of the School of Architecture, and it offers only the briefest introduction. For many favorite teachers will not be named and some of the exceptional achievements of our graduates will go unnoticed, but view what follows as only a first step toward a definite history, which the school deserves.

To the history: The building was named for Franklin Greene who led Rensselaer from 1846 to 1858 and is best remembered for developing a model engineering curriculum. Clearly he was a man of broad vision for in 1856 he proposed creating a school of architecture. Had this been accomplished at that time Rensselaer would

have had the oldest school of architecture in the country. Though architecture was not taught at Rensselaer until the 1930s, its graduates were responsible for three uniquely 19th-century American monuments, which are as much architecture as they are engineering structure.

Washington Roebling, Class of 1857, shared with his father, John Roebling, the painful and lengthy task of building the Brooklyn Bridge, and shared also the family view that the bridge was not only *the structure that will forever testify to the energy, enterprise, and wealth of the community* but also that it was a great work of art.

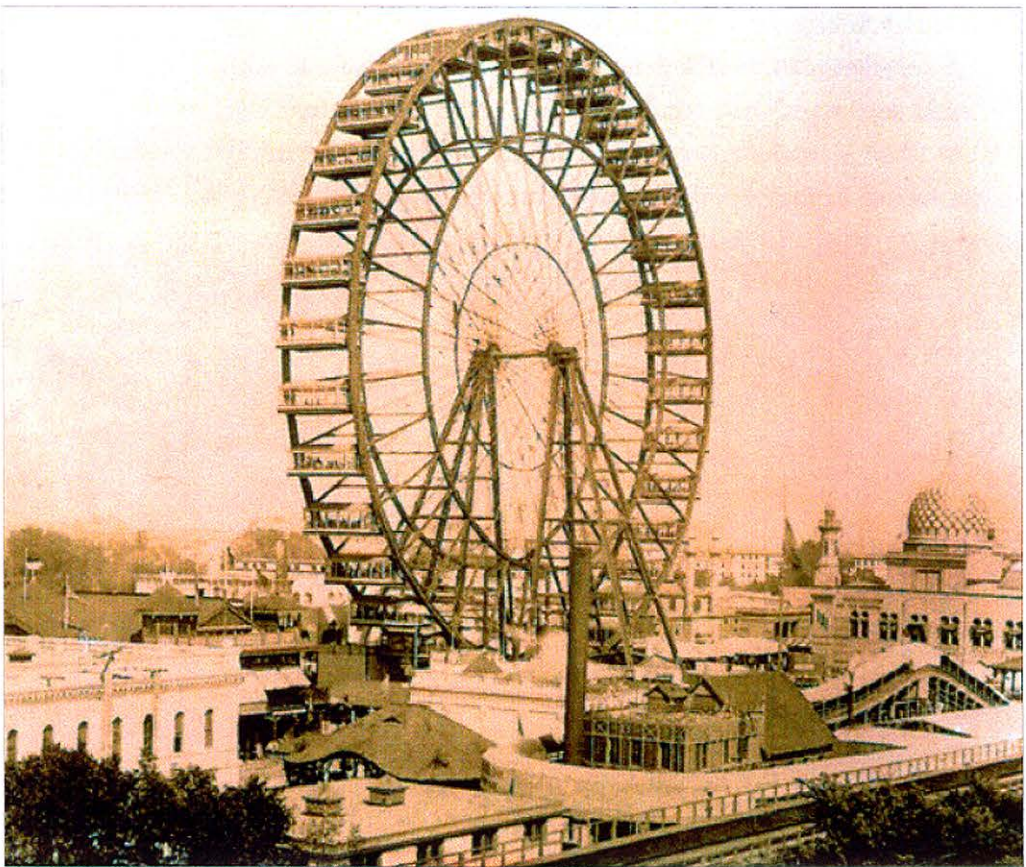
A son of Brigham Young (second president of the Mormon Church), Don Carlos Young, who graduated from Rensselaer in 1879, supervised the construction of the first Mormon Temple in Salt Lake City, a building that would give physical form to the spirit of Mormonism.

At the same time as Carlos was laboring in Utah, the so-called *Rensselaer Gang* was working furiously to create that most potent symbol of the Chicago World's Fair, the Ferris Wheel; the antithesis of the past classicism of the 'White City.' Led by George Ferris (Rensselaer class of 1881), the gang conceived and promoted this great 'observation wheel', which became the effective rival to the Eiffel Tower in presaging the future in the *fin de siècle* imagination. Brilliantly engineered, the Ferris Wheel was inspired by the water wheel at the Burden Iron Works in Troy that had the largest diameter in the nation before Ferris came to Chicago. (I have a theory that Vladimir Tatlin fused the Ferris Wheel with the Eiffel tower in his imagination to form his *Monument to the Third International* - proposed in Moscow in 1920, but never built).



Illustration by [unreadable]

The Greene Building opened its doors to the study of architecture in 1931 and the first bachelor's degree was awarded in 1933. It was at first called the Fine Arts Building though only architecture, occupying the upper floors, seemed to merit that title. The ground floor and basement were dedicated to general purpose classrooms and laboratory space, (I think the building is the most distinguished work of architecture on the campus). In the essay following, Steven Bedford presents Rensselaer president Palmer Ricketts as a highly demanding, yet knowing client. I leave it to Steven to tell the story but one small tale is appropriate here. Ricketts wanted to surround the building with names of great architects whose example would inspire the students. He sought advice from the dean of Harvard's School of Architecture, and was given too many European names for his taste, so made his own list – all Americans. The names as finally agreed – Bulfinch, Burnham, Goodhue, Hooker, Hunt, Jefferson, Latrobe, McComb (as architect of New York City Hall), and McIntyre (the genius of Salem). Most are somewhat parochial choices, while the recently deceased Goodhue was the only contemporary architect listed, but it is a good list even today. Surprisingly though, the one great 19th-century architect A.J. Davis, whose early Gothic revival church sits on the northwest corner of the campus, was omitted – probably too romantic for Ricketts' taste. In 1940, Rensselaer faculty member Turpin Bannister was part of a group of Harvard graduates who founded the Society of Architectural Historians. He was its first president and first editor of the society's journal. (He also helped edit the WPA guide to New York State).



The Ferris Wheel at the World's Columbia Exposition 1893

The 50s: The period when the school began to develop a distinct character, a character much influenced by those returning from war or those whose architectural practice was in some way war-related. The dean of this period was Harold Hauf who led the School from 1952 to 1960. He was a superb specification writer who, true to form, established a strong block of technology faculty, who tended to overshadow the innocent designers with their fondness for Frank Lloyd Wright. However, the balance between art and science was held in these years by the presence of such gifted artists as Edward Millman (still celebrated as a muralist), George Rickey (a sculptor of international significance) and, above all, in the teachings of the beloved Don Mochon, whose sketches and cartoons are treasured to this day. Rickey's majestic rocking sculpture, which he named Two Rectangles Vertical Gyration up V was christened "Chrintoid" by the students (a mysterious name, possibly a reference to the slab in 2001 A Space Odyssey). The sculpture dominated the old campus for many years, and there was sense of loss when Rensselaer decided not to keep it (a loss only repaired recently when the Campus was able to obtain an equally dynamic Rickey work Six Random Lines Excentric shortly before he died at a great age).

Many graduates from the 1950s went on to distinguished careers such as Lee Pomeroy '54 of Lee Harris Pomeroy Associates; the brothers Samuel '57 and Martin Ginsburg '58, of Ginsburg Development; and Peter Bohlin '58 of Bohlin Cywinski & Jackson.

The 60s: George Dudley served as dean from 1961 to 1964. He is remembered fondly though much of his time was taken up with the affairs of the Nelson Rockefeller administration. He was a key agent for Rockefeller in a number of projects, most significantly the creation of the United Nations building.

Don Mochon replaced Dudley in an acting capacity until Keith MacFeeders was named dean in 1966. MacFeeders served until 1969. Yet, in this brief period



The Greene Building in the 40s, Rensselaer

he succeeded in establishing a focus of work that was to mark the school for the next two decades; a focus on research which led to the formation of the *Center for Architectural Research*. The Center was directed in its inception by the gifted Alan Green, who was succeeded in 1972 by David Haviland – of whom more later.

The character of the school in these years was defined by the teachings of Robert Winne, Michael Mostoller (an RPI grad and still a successful architect in Princeton, NJ), and Richard Plunz '66 (now director of Urban Design and the Earth Institute at Columbia). Their teachings were stimulated by the visions of Team 10, Italian Rationalism and the rise of an overtly rational corporate reality. Graham Williams joined the faculty in 1964 and by the end of the decade there were more significant additions, most notably Kenneth Warriner and Walter Kroner. Warriner quickly emerged as the radical intellect, while Kroner developed and expanded the research project. Theirs was the culture that laid the basis for the success of many graduates from the 1960s – among them Richard Rittelmann '60 of Burt Hill Kosar; James Bradburn '66, a founding partner of Fentress Bradburn Architects; Peter Gorman '67 of Brennan Beer Gorman Architects; Hugh M. Hochberg '68 of The Coxe Group Inc.; and Steven Ehrlich '68 of Steven Ehrlich Architects.

The 70s: Bernd Foster served as acting dean for a brief period (1969-1971) after MacFeeders and before the arrival of a new dean, Patrick Quinn, who joined the school from U. C. Berkeley. Quinn ran the school throughout the 1970s; years remembered for fierce debate and ambition. For many, Quinn's most memorable creation was the annual Hudson River Festival climaxing in the spectacular crossing of the Hudson on homemade boats. There were also lectures by Louis Kahn and Bucky Fuller, and there was a brief exchange program with Polytechnic of Central London. Historian Dora Crouch, the first woman on the faculty, came to the school in 1974 and Peter Parsons joined the faculty in 1977. Prominent graduates



Rickey's Two Rectangles Vertical Gyrotory up V seen from the football field in the 60s

from the 1970s include John Jackson and Frank Grauman (now partners with Peter Bohlin), Alan Greenberger of MGA , clothing designer Steven Fabrikant, Howard J. Wolf of Wimberly Allison Tong and Goo; James Henry Collins of Payette Associates Architects and Scott Wyatt, of NBBJ, and many more are emerging.

The 80s: David Haviland, after acting in the position for a year, was named dean in 1980 and headed the school throughout the decade. He came to office at a time when serious questions were being raised as to whether Rensselaer should continue to have a school of architecture. Such anxious thoughts did not deter Haviland from building the faculty and it was in 1980 that David Bell and Sid Fleisher joined the community.

Rensselaer in these years was shaped by the NASA-disciplined vision of George Low, who headed the Institute as a leader who had placed a man on the moon. Not only did architecture survive, it grew in many significant ways. For the first time, the school attracted women to the design faculty, notably Nicole Pertuiset and Frances Bronet. The semester-long Rome program was established (shepherded by Patrick Quinn). The curriculum was toughened and more focused, and, most significantly for the future, the school was chosen as the site for the New York State initiated Lighting Research Center (LRC) wholly due to efforts of professors Walter Kroner and Russ Leslie and the leadership of the dean. Shortly after its formation, the U.S. lighting industry chose to make the LRC its lab of choice to set standards for the industry and encourage innovation. The LRC is now a preeminent national and international center for lighting research and innovation; it has the strongest ties to industry of any such center in Rensselaer and is alone in supporting advanced degree programs. It also was a powerful demonstration of an advanced research and



Walter Kroner and friends outside Greene

scholarship appropriate to architecture.

The 90s: Don Watson followed Haviland as dean in 1990, and Alan Balfour assumed the position in 1995. Watson kept the school on an even keel. Balfour has had the time to grow, develop and enhance the school in ways appropriate to Rensselaer. He has been assisted by a succession of associate deans, including Frances Bronet, Mark Mistur, and Ted Kreuger. He has been assisted by David Riebe in directing the professional programs, and by a caring group who look after all the finances and student affairs including Christine Dickson and Lecia Odell, and Audrey Larkin Zurlo, current assistant to the Dean, all under the dedicated leadership of Dale Masten.

Major initiatives in the last decade include:

New Faculty: In the last decade, more than 16 individuals have joined the rank of the tenure and tenure-track faculty. The faculty of the school is larger and more diverse than at any time in its history, with 23 tenure and tenure-track faculty of whom four are women. The two most recently tenured faculty are Anna Dyson and William Massie. Professor Dyson is leading a team of engineers and scientists to develop energy-producing smart facades for buildings. Massie's data formed and fabricated design projects are now part of the permanent collection of the Museum of Modern Art.



Kenneth Warriner, Peter Parsons and friends including English critic Robin Evans

The school also continues to attract the most gifted young practitioners in clinical appointments. This faculty increase is in relation to considerable growth in students entering the school. This year 2005/2006 has seen the largest student body in the school's history –approximately 300 undergraduates and 70 graduates. This success is seen as a direct reflection of the quality of education.

International Programs: The Rome Studies Program continues to be popular (next year will be its 25th year). The program in Ahmadabad India was suspended several years ago after religious riots but plans are in place to reestablish the connection in the next academic year. The recently established programs at Tongji University in Shanghai are attracting almost as many students as those in the Europe Studies Program. The students in China are fully involved in a university environment and share a studio with Chinese students. This has allowed them to become deeply involved in the social forces driving change in the city.

Restoring Greene: The restoration of Greene has been ongoing for the last few years and much of the work will be completed in time for the anniversary. The building is now fully compliant with requirements of the Americans with Disabilities Act. A bridge at the south end links to the raised walkway of the Jonsson Engineering Center. In 2000, an elevator was installed serving all floors of the school. All but one of the studios have been reequipped and are all fully networked. These renovations began with the unveiling of a reconstructed entrance and the reinstallation of a front door. (There is a photograph later in the newsletter).

Graduate Programs in Architectural Sciences: With the success of the degree programs in **Lighting**, master's degree programs have been established in **Architectural Acoustics**, **Building Conservation** and most recently in **Built Ecologies**. This set of master's degrees form a cluster of programs that all lead to the new



*Final project reviews Class of 2005
Left to right: graduating student David Fannon, Alan Balfour, Kenneth Warriner*

Ph.D. in Architectural Sciences at Rensselaer. It is the first such doctoral program in the nation. The building up of the graduate program has brought some extraordinary scholars and scientists into the architectural faculty, and is gradually changing the culture and the ambition of the school.

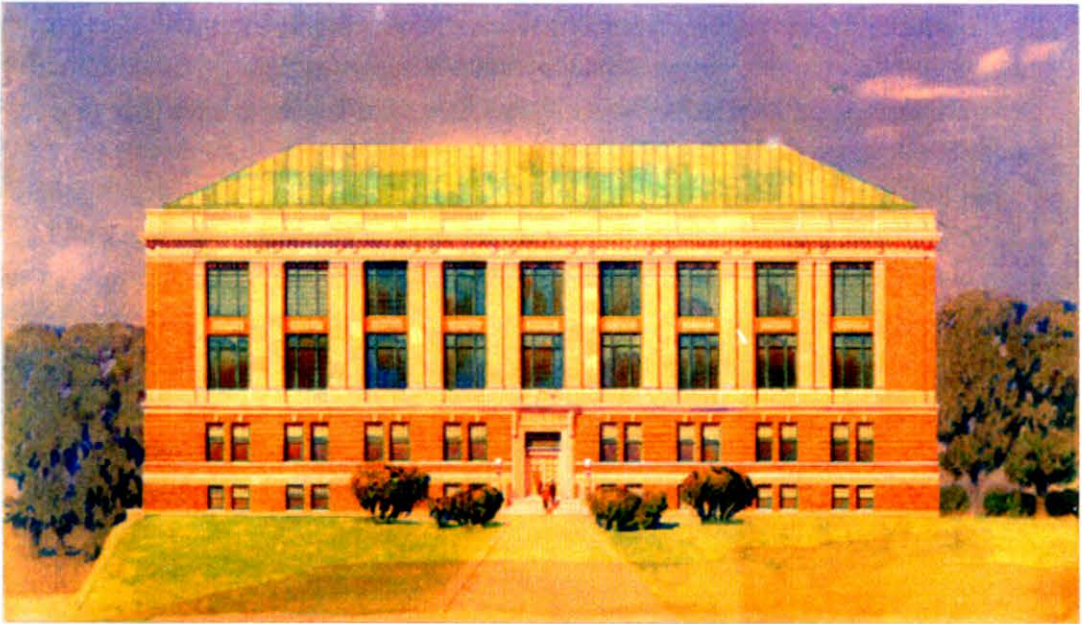
The future: The school now stands as a preeminent setting for advanced work in key areas of architectural technology, all with potential for attracting the research funding necessary for the support of graduate students as well as gifted scholars and researchers from engineering and the sciences into the School of Architecture. The presence of this graduate culture in architectural sciences is expected not only to enhance the undergraduate experience but complement an already powerful undergraduate design culture.

The future graduate from Rensselaer will not only be the equal to any in design, but superior in effectively anticipating and applying new technologies, both material and virtual, that, with increasing speed, is transforming the practice of architecture.

Alan Balfour is professor and dean of the School of Architecture. He holds a Diploma in Architecture from the Edinburgh College of Art, and a Master of Fine Arts in Architecture from Princeton. Before joining Rensselaer, Balfour was chairman of the Architectural Association in London. He is the former Smith Professor and dean of architecture at Rice University, and the former director of architecture programs at Georgia Institute of Technology.

*His most recent book **Creating a Scottish Parliament** was published summer of 2005. Major writings include books on **Shanghai in 2002** and **New York in 2001**; they offer critical histories as well as a rich examination of city character and form as defined by the architecture. His book, **Berlin** published in 1995, documents the transformation of Berlin before and after the collapse of the 'Wall'. This and the earlier book **Berlin: The Politics of Order: 1737-1989**, received the American Institute of Architects International Book Award.*

*In 2000, Alan Balfour was the **Topaz Laureate**, the highest recognition given in North America to an academic in architecture. This gold medal is presented jointly by the AIA and the Association of Collegiate Schools of Architecture.*



THE BUILDING:

Dr. Steven Bedford

"I think we are going to build an architectural building."

- Palmer C. Ricketts, June 24, 1929

⁽ⁱ⁾ The design and development of the Greene Building is inextricably linked to the foundation of the School of Architecture. Although the Hooker/Schermerhorn Institute master plan called for a building on this site, its use was not defined. In 1929, Rensselaer, however, was about to admit at least 500 more students and the construction of a new building was needed to meet the influx of students.

The design process for the building was one that had potential for disaster. Institute President Palmer C. Ricketts had just hired a recent Harvard graduate, Ralph Gulley, to head the new architecture department, while the architecture firm that RPI had used previously, Lawlor & Haase, was in some turmoil since Haase had just died. Prior to contacting Lawlor, Ricketts had been in correspondence with Gulley, sending him some sketches, the site plan in April 1929 and a letter noting that the building would require quarters for two janitors, that it was to be of Harvard brick with Indiana Limestone trim and, "I do not know what to do about the design of this building."⁽ⁱⁱ⁾ Gulley responded by presuming that he could be the building's architect and promising sketches by June 1929, but he was also to be in Europe on a Harvard-sponsored traveling fellowship (the Sheldon).⁽ⁱⁱⁱ⁾ Ricketts seemed to want Gulley as architect, but perhaps due to reservations concerning Gulley's absence and lack of experience, did want to maintain a relationship with Lawlor, even though he questioned Lawlor's design skills: *Lawlor is a good man to look after contractors, he has not the taste that Haase had, Haase was one of Stanford White's men . . . I did not like to throw over Lawlor as soon as Haase died.*^(iv) Since Gulley would be using the lion's portion of the building for his new department, Ricketts proposed that Gulley and Lawlor collaborate on the design for the new building, which was initially called the Fine Arts Building. Ricketts reassured Lawlor that their almost 30-year relationship would continue:

I do not propose to leave you out of this business merely because Haase had passed on, but I knew that for the Architectural Building the Head of the Department of Architecture would have something to say, and I think this is the best way to do business, that is, for you and him to work together. He is a very fine fellow of a very high type and I think you will work well together.^(v)



Gulley visited Ricketts and the site prior to his departure for Europe and obtained some information on the site. A building plan of approximately 150 feet by 50 feet was decided on and Ricketts immediately began to offer detailed advice.

The site presented some problems. It naturally sloped steeply to the east, potentially exposing an additional story on the eastern quarter of the northern, or main façade. Ricketts suggested that they use a solution already employed on the Sage Building; placing a retaining wall parallel to the north façade and partially backfilling against it. The area between the wall and the facade could be covered and used for storage.^(vi)

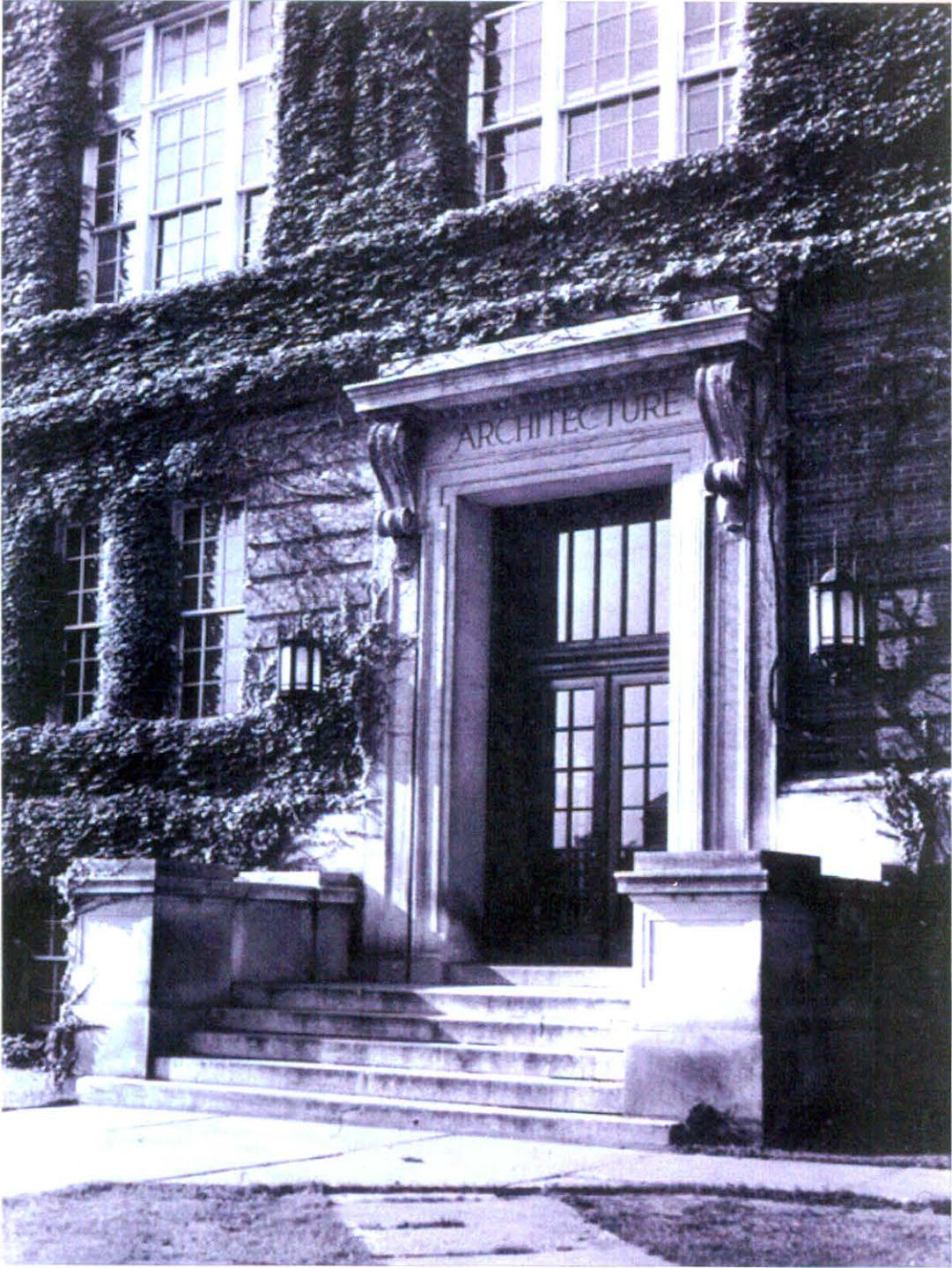
Gulley and Lawlor met in New York on July 2, 1929, reviewing the proposed program and sketch plans for the building. We learn from Lawlor's meeting summary that the basement and first floor were to be used by the Institute as classroom and laboratory space and the upper floors were to be solely occupied by the School of Architecture and to be planned by Gulley. One puzzle was the apparent confusion over the size of the structure. Gulley was working with 150 feet x 50 feet outside dimensions while Lawlor was working with 160 feet x 60 feet.^(vii)

Rickett's primary concern was the northern façade. He was afraid that Lawlor was not up to creating an appropriate face for this new structure. As Gulley traveled through Europe, he was unable to respond quickly, but Ricketts continued to bombard him with letters and give him more information. By August 29, 1929, Gully and Lawlor had supplied separate plans and elevations. Ricketts diplomatically disapproved of Lawlor's plan and elevation and wrote to both men that he wanted the facade to be plain, like that of the Amos Eaton Building, *not like the Pittsburgh Building*.^(viii)

Showing a preference for Gulley's general design, Ricketts told Gulley: *I think all the elevations of this building ought to be plain.*^(ix) *You have not developed your plans entirely, but I like the looks of your building. Very frankly—and I do not wish you to say this to Mr. Lawlor at all in any way—I do not like the front elevation of the building as shown on the blueprints he has sent me ... You two will have to settle this matter in some way between yourselves.*^(x) Ricketts then asked Gulley to further develop his front elevation.

The key façade element that Ricketts disliked was Lawlor's use of highly plastic elements on the façade, in particular the partially engaged columns. Ricketts wrote that he had *never heard of a person being only three quarters engaged, but I suppose this might happen to a column. You two can fight it out as to whether you want round or flat things on the building.*^(xi)

Both architects were constantly bombarded by Ricketts' suggestions. Some were substantial, such as using the attic space and illuminating it with skylights, or reducing hallway width (to 8 feet) to maximize the size of classrooms, using wooden window sash instead of steel, and setting the interior finishes (concrete hallway floor topped by terrazzo, maple classroom floors, tile walls in the hallways,



use of dark oak millwork with no veneers), while other letters obsessively criticized the location of toilets (but not urinals) above the basement level. We also learn that the basement plan was not to be laid out for some time and that the first floor was to be classrooms and offices, while a large lecture hall with projection equipment and stepped seating was meant to occupy the western end of the building. The metal fire escape on the south side of the building was to be placed there because it faced St. Joseph's Seminary where no one would see it. Ricketts also suggested that the names of famous architects be used decorative elements on the building.^(xii)

The Ricketts/Gulley correspondence is quite revealing. First, it was Gulley who planned the entry sequence and developed the use of the fourth floor (attic), but he also proposed using metal spandrels between the second and third floors.^(xiii) Gulley responded to all Ricketts' concerns in a lengthy letter. Noting that Ricketts' *criticisms and suggestions* - full of *clear and explicit details were very helpful*, Gulley tactfully noted that Lawlor's façade designs were *too ornate and with too many elements unnecessarily complicated*. Gulley explained that he planned to make his own north elevation much simpler. Gulley's primary interest was in maximizing the availability of natural light on the upper floors. He assented to most of Ricketts suggestions, such as eliminating the steel sash and most toilets, but he did insist on sinks in the drafting rooms, suggested a cream color for the wall tile and held out for concrete floor as more hygienic. He agreed to a frieze incorporating the names of famous architects of all ages and proposed February 1, 1930, as the date for completion of working drawings.^(xiv)

Ricketts continued his compulsive refinement of plans with Lawlor and Gulley. He continued his objection to toilets: *I do not think a man would want to use a water closet so often that he could not go downstairs to the basement where I think all water closets ought to be. While they may not smell badly, they certainly are no magnolias.*^(xv) The faculty demanded wood floors in the classrooms and the north façade continued to be an issue. The troika - Ricketts, Lawlor and Gulley - debated between pilasters and engaged columns and between having and not having a parapet.^(xvi)

The architects clashed over the names of architects to be inscribed on the building. Ricketts ended the argument by writing to Joseph Hudnut, dean of Harvard's School of Architecture for advice. Hudnut sent a list of names (now lost) and Ricketts insisted they all be American: *it would be a good advertisement for the school and it would be the first time that it has been done in America.*^(xvii) The names as finally agreed - Bulfinch, Burnham, Goodhue, Hooker, Hunt, Jefferson, Latrobe, McComb, and McIntyre.

Over the following two months the building plans began to take shape always under the watchful eye of Ricketts and always responding to his idiosyncrasies. But Lawlor and Gulley continued to disagree until Ricketts lost patience, writing Lawlor that *the architectural building plans have got to be settled ... I want that*



building to look like the other buildings; I do not want it to look like the devil or like a freak set in the middle of the other buildings.^(xviii)

Although Gulley was responsible for much of the design, his name was not included because he was not licensed in New York, a new requirement in 1930. Working drawings were completed in late February 1930 and the bids submitted in March 1930. The winning general contractor, the Amsterdam Building Company of Albany, bid \$431,000. Building permits were filed on April 15, 1930, It opened in time for the fall semester of 1931.

- (i) *Steven Bedford.*
- (ii) *Ricketts to Gulley, April 22, 1929, RP Box 4, folder 100.*
- (iii) *Gulley to Ricketts, May 2, 1929, RP Box 4, folder 100.*
- (iv) *Ricketts to Gulley, May 3, 1929, RP Box 4, folder 100.*
- (v) *Ricketts to Lawlor, June 24, 1929, Box 4, folder 105b, Ricketts papers.*
- (vi) *Ricketts to Gulley, June 27, 1929, RP Box 4, folder 100.*
- (vii) *Lawlor to Ricketts, July 9, 1929, RP Box 4, folder 105b.*
- (viii) *Ricketts to Lawlor, August 29, 1929, RP Box 4, folder 105b.*
- (ix) *Ricketts to Gulley, August 29, 1929, RP Box 4, folder 105b.*
- (x) *Ricketts to Gulley, August 29, 1929, RP Box 4, folder 100.*
- (xi) *R to 1, September 10, 1929, 105b.*
- (xii) *See Ricketts papers, Box 4, folders 105b and 100.*
- (xiii) *Ricketts to Gulley, September 3, 1929, folder 105b.*
- (xiv) *ibid.*
- (xv) *R to G, October 7, 1929 -- 105b.*
- (xvi) *R to G -- 105b.*
- (xvii) *R to G, November 13, 1929, Box 4 f 105b.*
- (xviii) *R to L, January 4, 1930 -- 105b.*

Steven Bedford

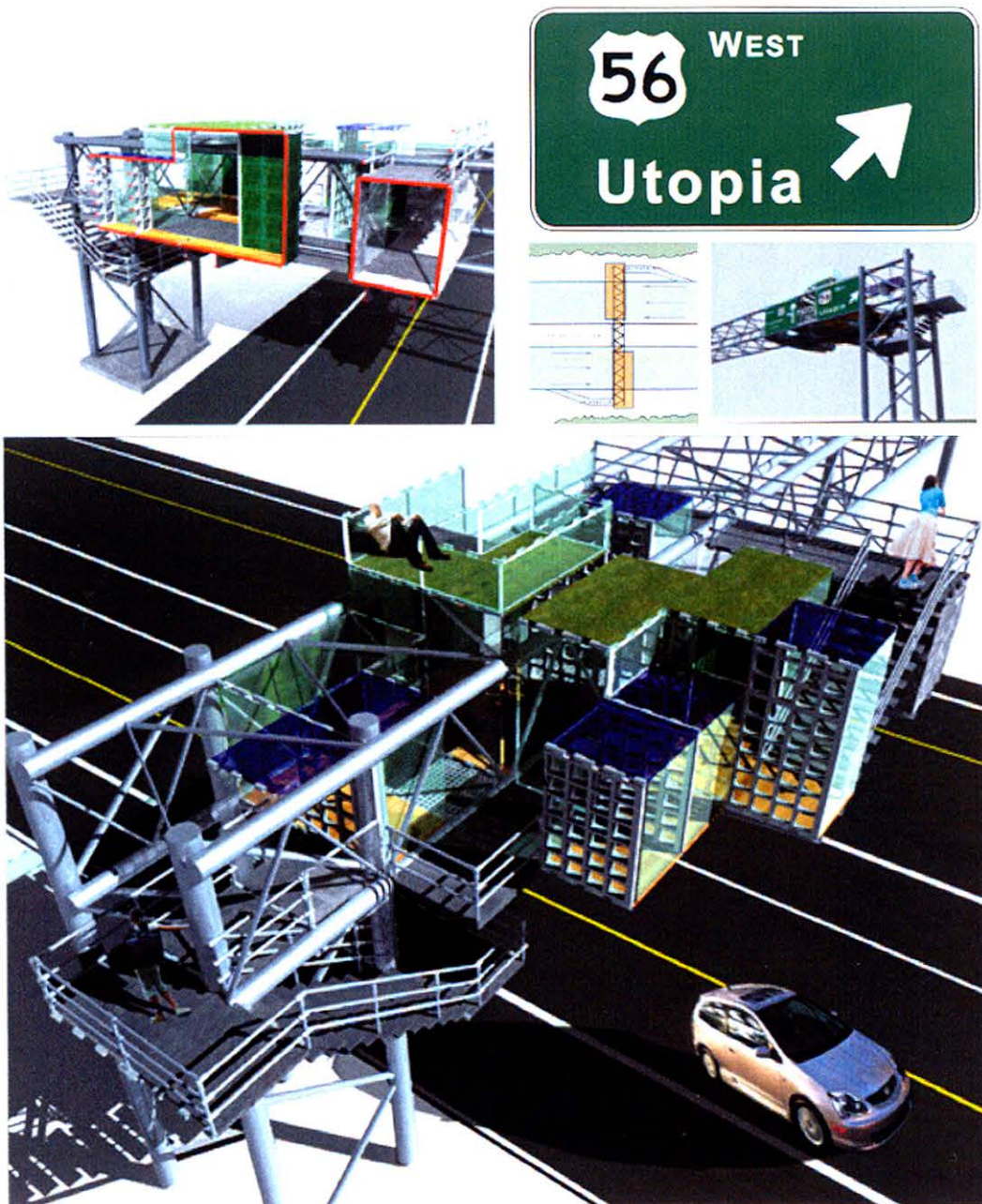
After graduating from RPI, Steven Bedford Ph.D. worked briefly in the energy conservation field in New York before entering the doctoral program in Art History at Columbia University. While pursuing his doctorate he was, and still is, active in the historic preservation field. He is well-known in the field of early 20th century American architecture and architectural education. He now teaches in the BCT program at RPI and is a senior manager in an environmental planning firm in Connecticut.

THE STUDENTS: Exceptional students still

In the last decade final year students have participated in international professional competitions as a prelude to their year long final project and thesis investigations. The opportunity to participate in these professional competitions has become a vital experience for our students and our unprecedented successes over this time only serve to demonstrate the remarkable diversity and maturity of interests our students are developing during their time at the school of architecture.

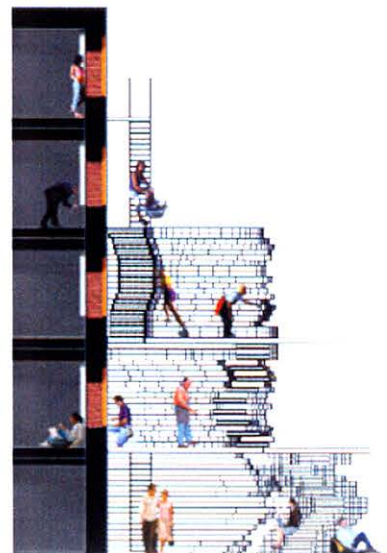
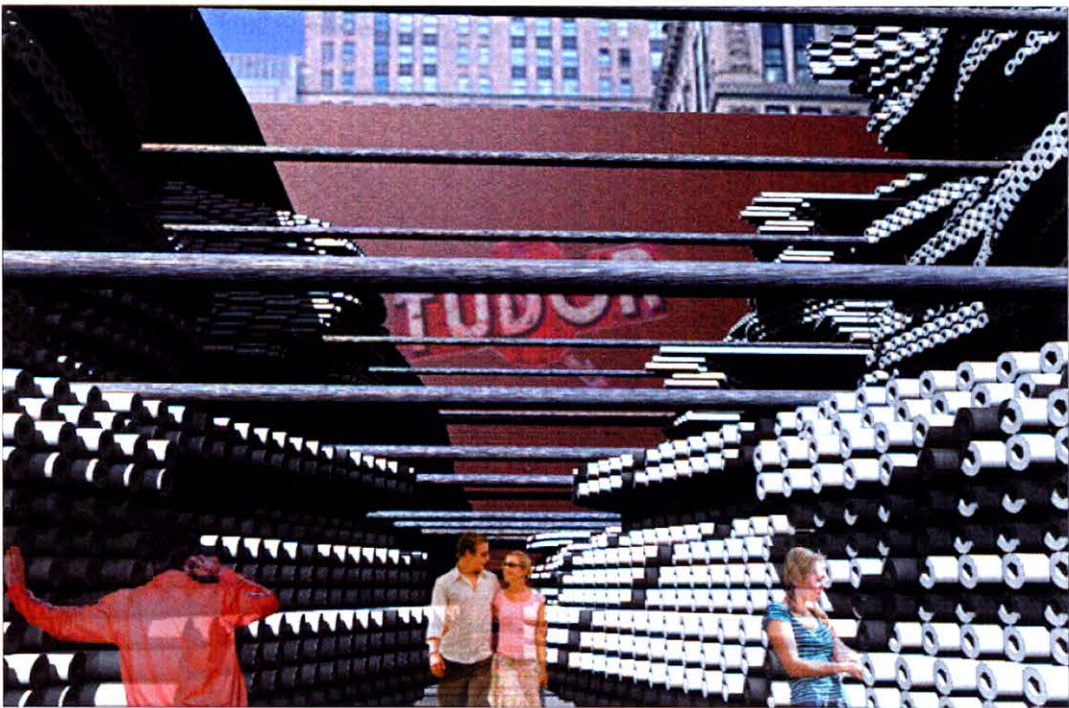
> **Stephanie Cramer and Ryan Salvas | 56 West: Utopia**

FIRST PLACE



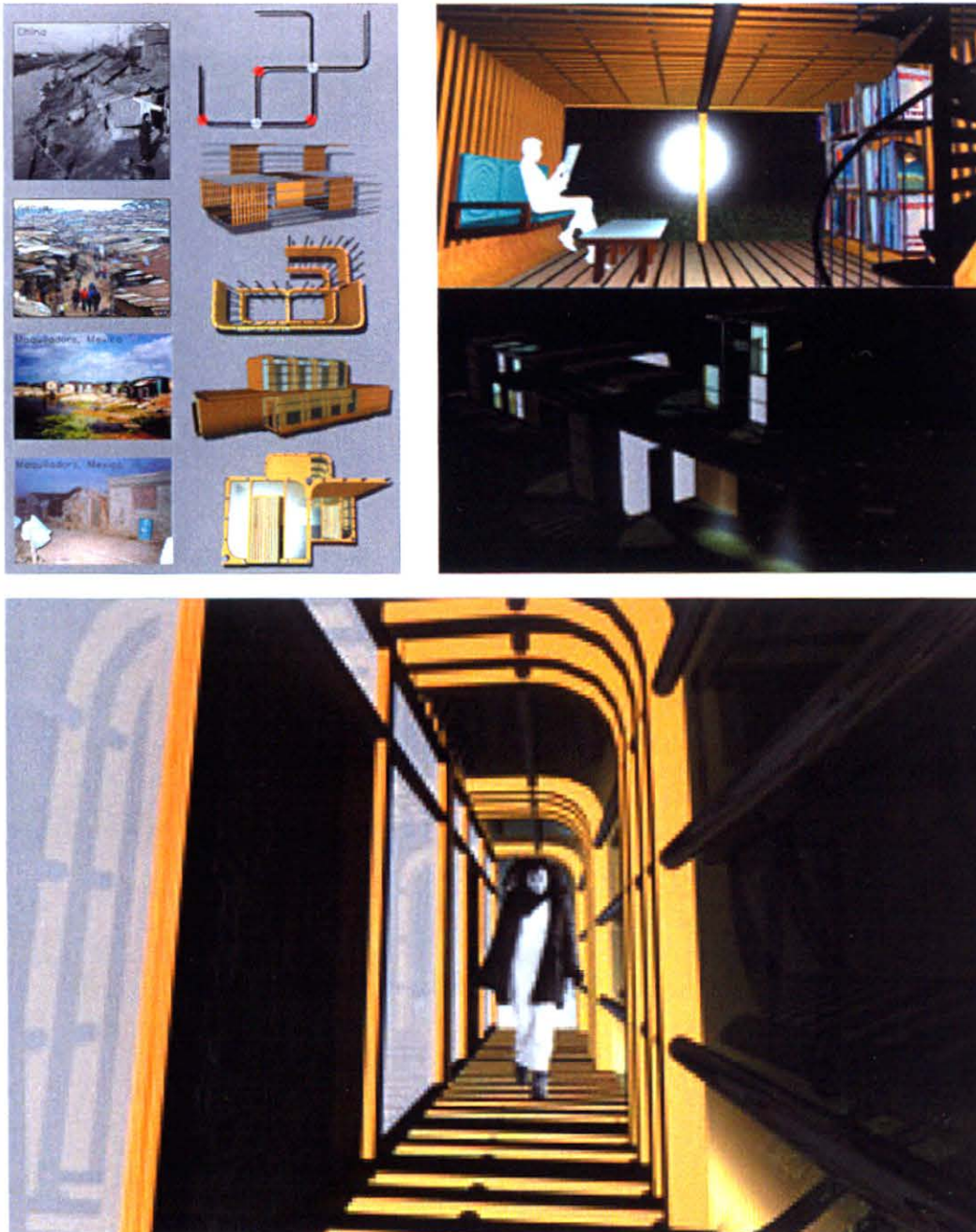
This year was no exception, as Rensselaer students were recognized with the winning scheme and the third place scheme in the **Global House** competition, demonstrating a range and ambition that was clearly exceptional. These projects as well as those on the following pages were among 250 total entries from 44 countries, and as evidenced by the diversity of these responses the work has a sincerity, rigor and clarity, that was well appreciated. *Arquitectum*, the host organization of the competition saw this as an

> **Moniera Buck, Brian Janeczko and Priyanka Mara | N.O.M.A.D. THIRD PLACE**

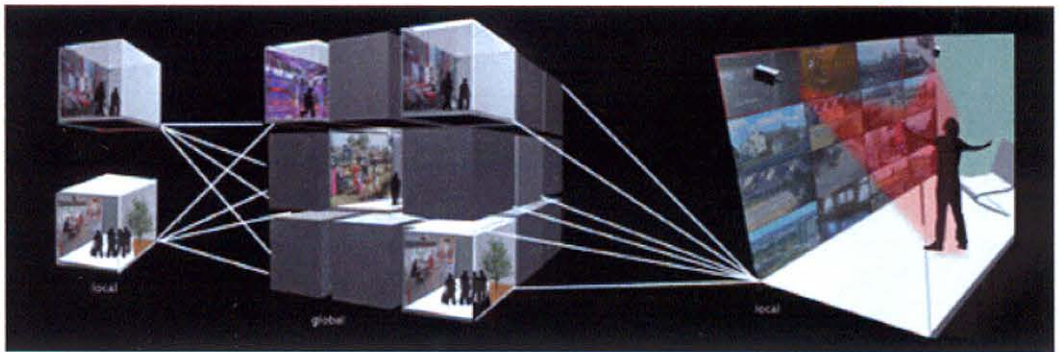
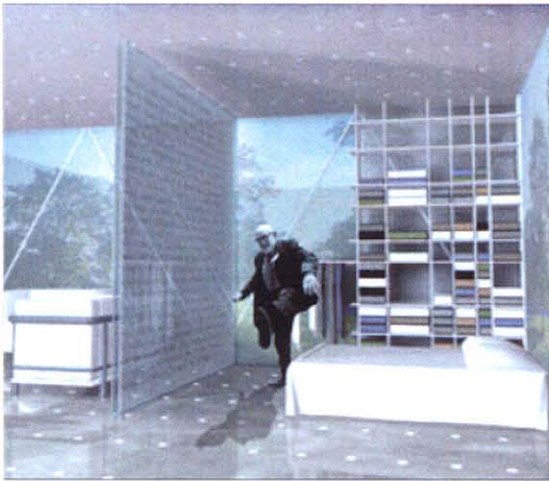


opportunity to renovate the concept of Housing, letting young architects be the ones who talk, through their own experience, about the social, physical, technological and aesthetic changes that they have experienced and that the new global society is experiencing. We must all celebrate not only these successes but also those challenges of the past several years in which we have succeeded as well, with diverse topics ranging from the **Mobile Aids Clinic** to the political sensitivity required in the **Ein Hud Jerusalem** settlement. Our students seem ever more prepared to tackle these ambitious questions in truly innovative ways, and serve as a reminder of the current strength of the school.

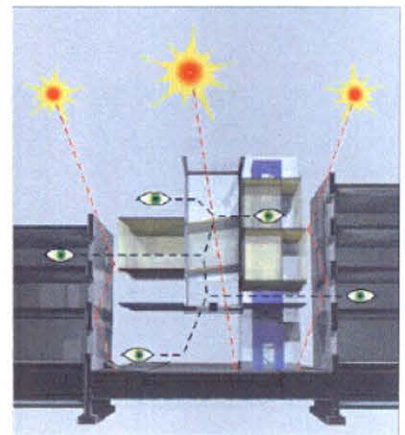
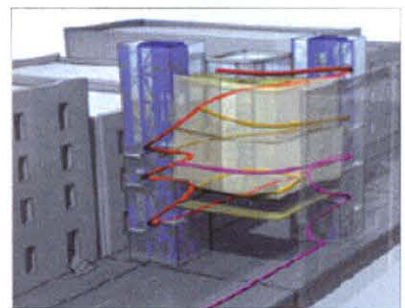
> **CJ LaMora and Tom Nickel | I. C. U.**



> Anna Groff and Caroline Steininger | *Globeall House*



> Erik Smith, Seth Wiley, and William Wong | *Vestigium*



THE FACULTY & STAFF: 2005-2006

Cinzia Abbate



Alan Balfour



David Bell



Dean

Associate Professor

Jeffrey Bianchine



Jona S. Braasch



Paul Calamia



System Administrator

Assistant Professor

Clinical Assistant Professor

Fred Cawley



Kyla Collings



Christine Dickson



Director

Library Operations Coordinator

Administrative Associate

Anna Dyson



Jefferson Ellinger



Mariana Figueiro

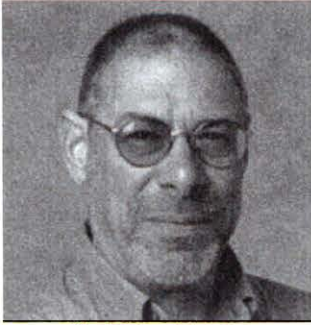


Associate Professor

Clinical Associate Professor

Program Director

Sid Fleisher



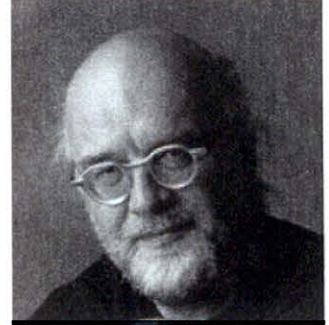
Work Shop Manager

Ferah Garba



Assistant Professor

Johannes Goebels



Professor

Paz Gutterrez



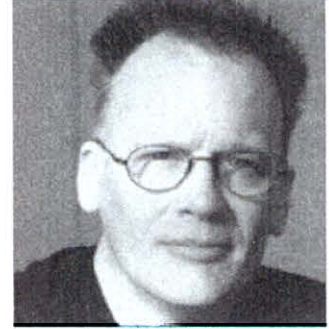
Assistant Professor

Jeanne Keefe



Visual Resources Librarian

Ted Krueger



Associate Professor

Russell Leslie



Professor

William Massie



Associate Professor

Dale Masten



Business Manager

Mark Mistur



Associate Professor

Nadarajah Narendran



Associate Professor

Michael Oatman



Clinical Assistant Professor

Kathleen O'Connor



Sr. Program Administrator

Lecia O'Dell



Coordinator

Peter Parsons



Associate Professor

Mark Rea



Professor

David Riebe



Clinical Assistant Professor

Andrew Saunders



Clinical Assistant Professor

Fran Scott



Librarian

Anitha Walker



Secretary

Kenneth Warriner



Associate Professor

Steven Van Dessel



Assistant Professor

Ning Xiang



Associate Professor

Audrey Larkin Zurlo



Assistant to the Dean

ARCHITECTURE FACULTY:

1930-2006

A. Balfour	Dean (Prof)	1996-
G. A. Dudley	Dean (Prof)	1962-1964
B. Foerster	Dean	Acting Dean 1970, Dean 1971/72
R. Grady Gulley	Head of Architecture (Prof)	1934-1943
H. D. Hauf	Head of Architecture (Prof)	1956-1960
D. S. Haviland	Dean	1981-1990
E. Keith McPheeters	Dean (Prof)	1967-1969
D. Mochon	Acting Head of Arch (Prof)	1954-1955, 1965-1966
P. J. Quinn	Dean	1972-1981
D. Watson	Dean	1990-1996
R. E. Winslow	Head of Architecture (Prof)	1943-1953
P. Boyce	Professor	1992-2005 Emeritus
F. Bronet	Professor	1986-
R. D. Caravaty	Professor	1956-1988
D. P. Crouch	Professor	1976-1990
B. Foerster	Professor	1956-1972
G. T. Droste	Professor	1952-1986
J. M. A. Goebel	Professor	2004-
D. S. Haviland	Professor	1969-
R. L. Hummel	Professor	1951-1990
M. Kleiner	Professor	2004-2005
K. G. Kratina	Professor	1973-1977
W. M. Kroner	Professor	1972-2005 Emeritus
R. Leslie	Professor	1986-
D. Mochon	Professor	1946-1968
P. J. Quinn	Professor	1972-1998 Emeritus
M. S. Rea	Professor	1989-
H. E. Rodman	Professor	1948-1978
D. Watson	Professor	1990-2000
G. Williams	Professor	1965-1998 Emeritus
R.F. Winne	Professor	1956-1988
R. E. Winslow	Professor	1939-1943, 1948-1952
A. Z. Yatsevitch	Professor	1961-1974
D. Bell	Associate Professor	1981-
C. Bembe	Associate Professor	1948-1952
E. Brandl	Associate Professor	1948-1952
J. F. Calbreath Burdis	Associate Professor	1948-1966
C. Canier	Associate Professor	1979-1999
A. Dyson	Associate Professor	1999-
A. C. Green	Associate Professor	1966-1967
B. Jackson	Associate Professor	1974-1977
W. F. Koppes	Associate Professor	1943-1946
T. Krueger	Associate Professor	2002-
M. Kwartler	Associate Professor	1983-1986
S. Kwinter	Associate Professor	1997-1998
B. Lonsway	Associate Professor	1998-2005
N. W. Macindoe	Associate Professor	1972-1977
W. Massie	Associate Professor	2003-
R. J. Masters	Associate Professor	1979-1982
M. Mistur	Associate Professor	2005-
N. Narendran	Associate Professor	2004-
P. Parsons	Associate Professor	1977-
N. F. L. Pertuiset	Associate Professor	1985-2003 Emeritus
D. Playdon	Associate Professor	1980-1985
I. Reinvald	Associate Professor	1966-1972
A. Rigg	Associate Professor	1934-1946
K. Warriner	Associate Professor	1969-2006
F. S. Woods	Associate Professor	1952-1970
N. Xiang	Associate Professor	2004-
B. Yurchenco	Associate Professor	1948-1952

Re. F. Atkinson	Assistant Professor	1951-1953
T. C. Bannister	Assistant Professor	1939-1946
M. J. Bednar	Assistant Professor	1969-1972
R. J. Benjamin	Assistant Professor	1946-1949
S. Bozdogan	Assistant Professor	1987-1992
S. W. Crawley	Assistant Professor	1952-1959
N. D. Ehsan	Assistant Professor	1974-1975
W. L. Glennie	Assistant Professor	1989-1996
L. H. Goltz	Assistant Professor	1969-1972
S. R. Griffing	Assistant Professor	1969-1976
R. W. Hegardt	Assistant Professor	1948-1950
D. R. Hill	Assistant Professor	1973-1975
E. Hueber	Assistant Professor	1986-1989
L. Kagan	Assistant Professor	1973-1978
J. Knesl	Assistant Professor	1976-1981
G. Mostoller	Assistant Professor	1966-1968
J. Null	Assistant Professor	1978-1986
R. Quadrel	Assistant Professor	1983-1986
D. Raney	Assistant Professor	1977-1978
E. M. Risse	Assistant Professor	1970-1972
I. E. Saporta	Assistant Professor	1948-1949
S. G. Shiber	Assistant Professor	1951-1952
R. Shetty	Assistant Professor	1987-1992
P. Tesar	Assistant Professor	1975-1976
J. M. Tobin	Assistant Professor	1989-1997
R. Torres	Assistant Professor	2002-2005
S. Van Dessel	Assistant Professor	2001-
M. H. Wacholder	Assistant Professor	1973-1976
N. Waxman	Assistant Professor	1968-1969
W. F. Winslow	Assistant Professor	1972-1974
C. Abbate	Clinical Professor	2003-
P. Calamia	Clinical Professor	2005-
J. Ellinger	Clinical Professor	2002-
J. Kim	Clinical Professor	2006-
M. Oatman	Clinical Professor	1999-
D. Riebe	Clinical Professor	1998-
A. Saunders	Clinical Professor	2004-

Current Adjunct Professors

W. Abnert
 S. Bald
 S. Bedford
 J. Blauert
 D. Bucher
 T. Carroll
 G. Crembil
 E. Duarte
 C. Ebbing
 A. Erdem
 A. Facca
 W. Foulks
 D. Friedman
 D. Gensler
 K. Hartgen
 D. Hoffman
 O. Holmes
 M. Jatsch
 M. Kanonik
 J. kim
 P. Lewandowski
 D. Miner
 B. Nelson
 T. Ngai
 N. Palenzuela
 R. Pepi
 R. Pierpont
 S. Reilly
 P. Sharer
 B. Stein
 R. Torres
 J. Voorhees

ROME XXV

ROME EXHIBIT

4.10.06

4.15.06

ROME ALUMNI TRIP

8.19.06

8.26.06

518.276.6466 | archinfo@rpi.edu | <http://www.arch.rpi.edu>



Rensselaer

1930 - 2005

Design: Bridget McKean (RPI Class of 2005)

Texts: Alan Balfour, Steven Bedford, David Riebe

Consultants: David Haviland, Mark Mistur, Kenneth Warriner

Production: David Riebe, Dale Masten, Audrey Larkin Zurlo, Nichole Eisenzopf

tel: 518.276.6466 | <http://www.arch.rpi.edu> | archinfo@rpi.edu