

THE PHILIP JOHNSON CENTER FOR ARCHITECTURE

Philip Johnson is undisputably America's leading architect. As critic, philosopher and practitioner, he has exerted enormous influence over our perceptions of design, always setting excellence as the single criterion by which a work must be judged. For many he is the great prophet of our time, for the Institute for Architecture he has been the guiding spirit. It is, therefore, most fitting that the future home of the Institute for Architecture and Urban Studies be within the newly created Philip Johnson Center for Architecture.

The Philip Johnson Center for Architecture will have its own charter, board of governors and may, at its discretion, play host to any number of architectural entities in the future. From its inception, it will act as the new home of the Institute for Architecture and Urban Studies.

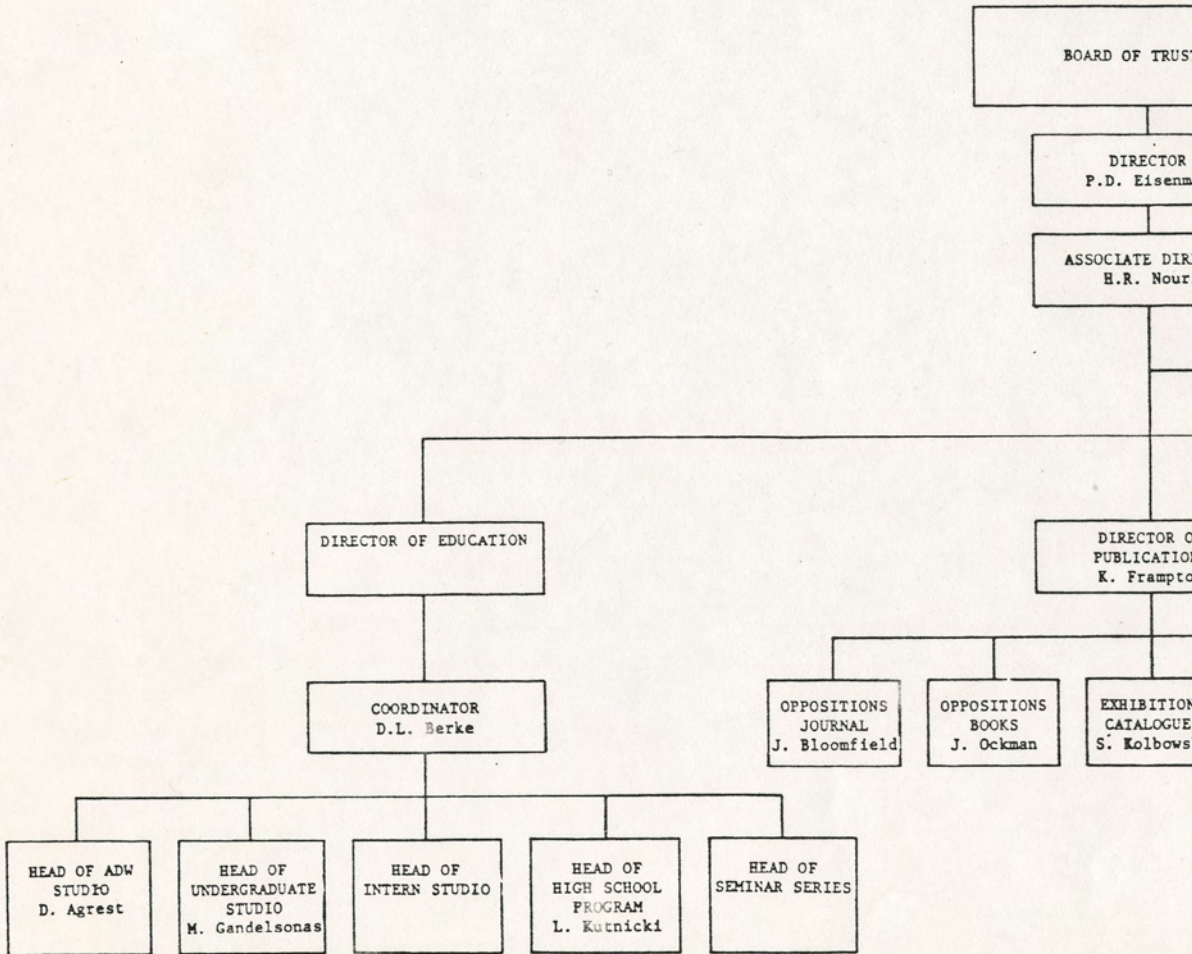
The present intention is to acquire a landmark building situated in the Murray Hill section of Manhattan to be named the Philip Johnson Center for Architecture. The building, which was erected for the Lanier family in 1904, is in the Beaux Arts style of McKim, Mead and White. It is located one block away from the Morgan Library and within easy access of Grand Central Station, buses, subways and the Queens Midtown Tunnel. It is an ideal location for students, scholars and the general public alike.

Behind its impressive facade, the building contains some 17,000 square feet of usable area on seven stories, including a basement. This building would almost double the present floor space of the Institute for Architecture and Urban Studies, thus not only meeting the current needs of that institution, but also providing for its future growth as well as anticipating possible additional affiliations. The building is situated in an area where there are a number of other cultural and academic facilities which could further amplify the building's capacity.

Among the essential public facilities to be provided by the new building, the following resources are of particular importance to the development and maintenance of the Institute for Architecture and Urban Studies programs:

- * A 150 seat auditorium
- * A main floor exhibition space
- * A library
- * An archive
- * A slide library
- * An advanced study and research center
- * Augmented administrative, editorial, research and educational facilities.

INSTITUTE FOR ARCHITECTURE
ORGANIZATIONAL



AND URBAN STUDIES
CHART

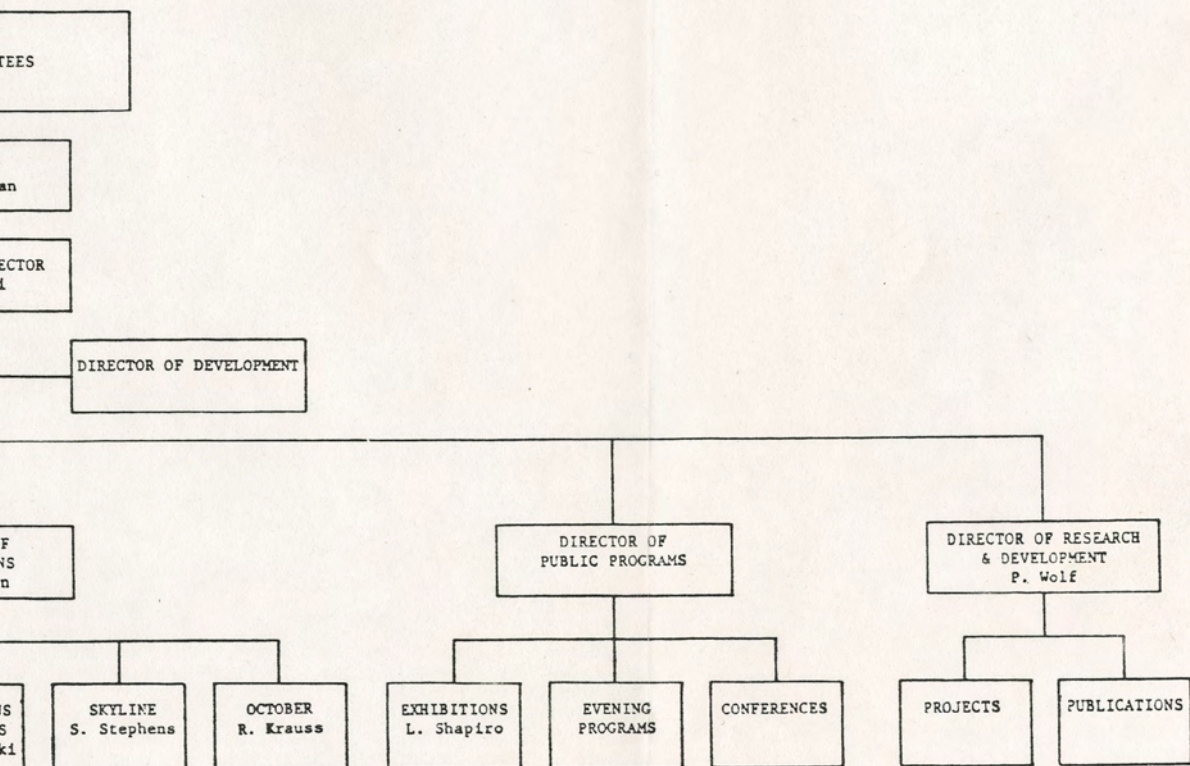




Fig. 127



1982

1967

Fig. 128



The IAUS at 15

Left to right: Kenneth Frampton, Peter D. Eisenman, Edward L. Saxe.

An exhibition celebrating the 15th Anniversary of the Institute for Architecture and Urban Studies opened on November 15 and will run into 1983. The exhibition was organized by Margot Jacqz with the assistance of all those at the Institute.

Margot Jacqz and Kenneth Frampton



15th Anniversary party and exhibit

The Institute for Architecture and Urban Studies was founded in 1967 in conjunction with the Museum of Modern Art and Cornell University. Its founding followed an exhibition of urban design proposals held at the Museum of Modern Art and titled "The New City: Architecture and Urban Renewal." It featured the work of a group of young architects and planners seeking creative alternatives to traditional forms of education and practice. A number of groups emerged out of the exhibition, one of which became the Institute for Architecture and Urban Studies, under the direction of Peter Eisenman.

From the outset it was intended that the Institute remain entirely independent of any existing school or agency so that it could develop a unique form of educational structure in which students and teachers would work together in an effort to achieve a synthesis between the theoretical world of the university and the real problems confronting urban centers throughout the country. The Institute was thus initially structured as an "atelier," with teachers and students working on a number of projects that were successively commissioned by a number of government agencies, including HUD, CDC, and NIMH. In the first year many of the Institute students came from the Cornell University Urban Design Program headed by Colin Rowe. The Institute's first practical assignment—a design study of Kingsbridge Heights in the Jerome Avenue area of the Bronx—came from the New York City Planning Commission.

The intent to develop a theory of urban form—one that would be capable of influencing the actual planning process—culminated in 1973 with the design and exhibition of two "Low-Rise High-Density" housing prototypes and projects, one of which was for the construction of 650 dwelling units in the Brownsville section of Brooklyn. The realization of this scheme was nationally acknowledged as an important contribution to the investigation of such low-rise models.

The student-faculty dialogue established through these projects and the development of a new attitude towards architectural education was to be the basis for what has since become a number of different educational programs currently in progress at the Institute. These programs have been devised to serve a broad spectrum of students in an effort to fill a wide range of study between pre-architectural training and a consideration of architecture as a humanistic discipline. In 1974 the Undergraduate Program was formed for college students, and in 1976 the Design and Study Options program, now known as the Advanced Design Workshop, was formally established for students enrolled in six-year professional programs elsewhere. Around the same time, the Internship Program was also started as a course of study for students of varying backgrounds who wish to enter the realm of architecture. Last but not least, mention should be made

of the High School Program, which has been held regularly in the Institute as an auxiliary weekend and summer course since 1973.

To further engage the public-at-large in the discussion of architecture, the Institute also established an Evening Program of lectures in 1974 as a natural extension of the "in-house" lectures that had been taking place since its foundation. At the same time, beginning with a Russian Constructivist exhibition in 1971, a series of exhibitions was initiated to illustrate various aspects of the current state of architectural design and research. Since that time the Institute has mounted some 32 exhibitions, including seminal shows such as "Idea as Model," the Japanese and Austrian "New Wave," and the work of individual architects—among them Solari, Rossi, the Kriens, Leonidou, Ungers, and Heyduk. The evening lecture program became consolidated in 1977 under the title of Open Plan and, with strong support from the National Endowment for the Humanities, was developed into an integrated three-year, inter-disciplinary public education program.

To further disseminate its concerns among those outside the organization, the Institute has also undertaken a number of publications: *Oppositions*, an internationally respected journal of architectural theory, history, and criticism; *October*, a quarterly of theory and criticism on the arts within their social and political context; *Skyline*, a monthly review of news, books, events, and discussion in architecture; Exhibition Catalogues, which provide documentation and elaboration on work presented at the Institute; and the new series of *Oppositions* Books, which extend *Oppositions'* coverage of theory and criticism of modern architecture.

In June of 1982, Peter Eisenman resigned as director of the Institute and will now serve as Vice Chairman of the Board of Trustees. Under the new leadership of Edward L. Saxe as President and Kenneth Frampton as Director of Programs, the Institute is looking forward to strengthening both its civic role and its reputation as a center for advanced research and a forum for architectural debate through the reactivation of public programs embracing a variety of disciplines. A renewed emphasis will be placed on endeavors in the field of urban studies in both Institute publications and educational programs. It will remain an organization whose influence is felt not only throughout the world of architecture but also in the lay community, supporting a unique variety of activities.

Notes from the Sidelines

As a member of the "trade" architectural press for the first fourteen of the fifteen years the Institute has been in business, I have been able to observe in an interested but reasonably detached manner the various transformations and developments occurring inside the organization. But more importantly, during that time I have witnessed the impact of the Institute on the architectural community of professionals, journalists, and academics, as well as lay people. For a small independent educational, research, and publications-oriented organization, the Institute's influence has been enormous: It has coalesced and consolidated a critical discourse in architecture. It gave substance to intellectual explorations occurring at the time, and directly or indirectly influenced actual designs produced by the major architectural firms of the period.

When the IAUS was founded in 1967, its planning and urban design activities were most evident to outsiders. In the 1960s Jane Jacobs' pragmatic and empirically-based conclusions about street life, and the need for designing within existing urban patterns—for acknowledging the presence of the pedestrian and the importance of the public spaces between buildings—was being much tooled. The Institute was soon submitting such values to intensive and systematic investigation, greatly influenced by the historically-based analyses of Colin Rowe and his contextually-oriented theories.

Planning projects undertaken by the Institute in its early years included research on various sections of the city for the City Planning Commission and an analysis of new towns alternatives (the "New Urban Settlements" project) in 1970 with Emilio Ambasz and Peter Eisenman,

co-directors, and Kenneth Frampton and Susana Torre, director and coordinator of the analytic phases. Probably the best known example of the Institute's planning and architectural research work, however, was the "Low-Rise High-Density" housing prototypes Frampton and the IAUS developed with the Urban Development Corporation in 1973. The prototype, built in Brooklyn in 1979, recognized the value of low-rise living for low-income family dwellings, incorporating "house-like" features missing in large-scale projects, such as double exposures, private gardens, and individual entrances to the units. Like the "case-study" street scheme for Binghamton published in *On Streets* (edited by Stanford Anderson for the IAUS and published in 1978 by MIT Press), the "Low-Rise High-Density" housing addressed the problems of the pedestrian-oriented place where architectural elements of housing and urban design elements of the street would intersect to foster social interaction. While these and other planning studies, reflecting the concerns of the day, advanced certain innovations, or at least refinements of prevailing strategies, it is difficult to make absolute claims for the ultimate impact of the investigations at this point.

One can see, however, the effect of the Institute's, or more publicly-directed activities. Through its symposia, exhibits, lectures, and publications, the Institute managed to foster a climate of debate in the 1970s when there was virtually none. In its forums and "Open Plan" lectures, with its introduction of *Oppositions* and other publications, the IAUS was to spur a renewed interest in architectural theory, history, and criticism. Many observers have complained that the language of the debate was sometimes hard to decipher, but nevertheless theoretical ideas of significance were being heard or read by those of us in the "normal" architectural world. Soon ideas and arguments by Mario Gandelsonas and Diana Agrest on meaning in architecture, or by Anthony Vidler and Rafael Moneo on typology, by Kenneth Frampton on social and political determinants of form, were being debated. Journalists and academics outside the Institute began to listen and to look.

The intellectual discussions, exhibits and publications, criticized for being "hermetic" and "high-design," nevertheless spurred the "nationalization" of architectural discourse. Other architects in other cities began organizing their own lectures, exhibits, and conferences. The mid-1970s appearance of the "L.A. Silvers" or the "Chicago Seven" and the recent revival of the Chicago Architectural Club are only some of the well-known manifestations of architects debating each other, and eventually communicating with the public. Even architects designing large-scale work were influenced by that discussion, if not by some of the work being produced within the Institute's walls. The fact that the Agrest/Gandelsonas tower form of 1981, based on the investigation of the formal, symbolic and urbanistic analyses of 1920s skyscrapers, can now be spotted in designs coming out of the larger offices underscores the implications of that influence.

Besides generating debate on the domestic front, the Institute has religiously brought the news of other architectural developments in England, Italy, Spain, Japan, and elsewhere to the architectural community in New York. Its exhibits have antedated the publication of this series in its major professional press by several years: Architects such as Arata Isozaki and Aldo Rossi were showing their work at the Institute long before it began to appear in four-color spreads in the U.S.

And now with these successes behind it, the Institute faces a new stage of development. At fifteen it has reached maturity, but hardly its dotage. It is important that the Institute maintain its past diversity of activity and the strength of its intellectual leadership, while influencing an even larger sector of the public. The path widens. — SS

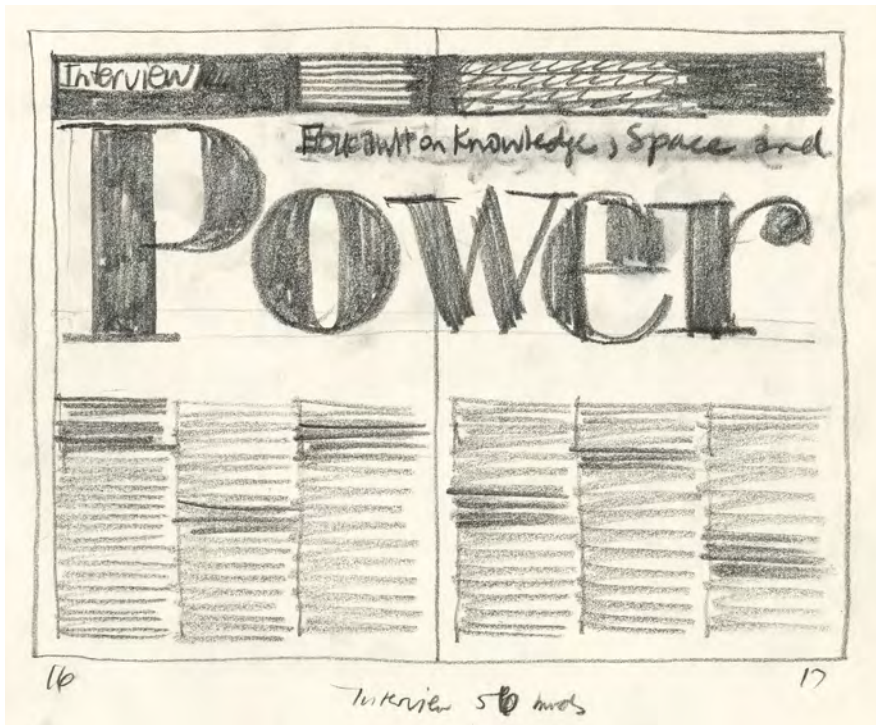


Fig. 130



Fig. 131

ON STYLE

Two Evenings at the IAUS

December 6, 1982

6:30 pm

Presentation of The Portland Building
by Michael Graves

Exhibition

Working drawings, sketches and photographs
of The Portland Building

December 8, 1982

6:30 pm

Panel Discussion
"On Style: A Critical Assessment"

Vincent Scully
Kurt Forster
Paul Goldberger
Mario Gandelsonas
Rosalind Krauss
Douglas Crimp

Tony Vidler, Moderator



Fig. 132

The Institute for Architecture and Urban Studies
 8 West 40 Street, New York, New York 10018
 212-306-9474

THE HIGH SCHOOL ARCHITECTURE STUDIO

For the first time, the High School Program in Architecture offers a series of five week courses that are designed to be taken as a series but may also be taken individually. The curriculum is geared to students of all backgrounds with an interest in the composition of their physical environment. All three courses are run as studios with supplementary lectures, discussions, and field trips. The program is taught by Institute faculty with the aid of guest architects and critics.

The High School Program will meet at the Institute for Architecture and Urban Studies, 8 West 40 Street, NYC, on Saturdays, from 10:30 to 3:30. Each five week course costs \$75. For further information and registration please contact Ms. Linda Dulness Bernstein at 212-306-9474.

The Institute for Architecture and Urban Studies is a non-profit organization offering a wide variety of programs and publications in the fields of architecture and design.

The Courses

Five In Five
 November 13-December 18
 A five week course devoted to the study of pivotal figures in the emergence of modern architecture. Each session will use the work of a famous practitioner to illustrate a major principle of design and theory of the twentieth century. The cast of heroes includes Frank Lloyd Wright, Mies van der Rohe, Le Corbusier, Louis Kahn, and Alvar Aalto.

Five Again
 January 12-February 12
 An examination of the figures who are presently shaping our physical environment. The course will investigate the contributions of contemporary architects.

The Minor + Two
 March 12-April 16
 A study of the relation between architecture and the arts of poetry, painting, drama, dance, and film.

Fig. 133

The Institute for Architecture and Urban Studies
 6 West 85 Street, New York, New York 10018
 (212) 364-6421

ARCHITECTURAL EDUCATION: ALTERNATIVES

The Institute for Architecture and Urban Studies was founded in 1967. It offers a wide variety of programs in architecture, urban history and design, including an public housing lecture, exhibitions, the educational program, and a program for high school students. The Institute also publishes *Expositions*, a journal for ideas and criticism in architecture. *Expositions* (California, Ontario) is a critical journal on the arts, and *Shelter*, a monthly newspaper on architecture and the visual arts.

Through its active academic programs and independence in research, exhibitions and publications, the Institute has become firmly established as a national center for the debate and study of architecture and urban design. In 1976 the Institute was awarded the AIA award for its "dedication to excellence in education, research and publications."

The Institute for Architecture and Urban Studies offers three educational programs: the Undergraduate Program for third year liberal arts college students, the Internship program for college graduates, and the Advanced Design Workshop for professional degree undergraduate and graduate students. These provide a unique sequence of study in architecture and urbanism. The services for full-time students enrolled in these programs work closely in small groups with the Fellows of the Institute, scholars and practicing architects.

Opportunities for the study of architecture within existing academic structures are limited. Architecture has generally been excluded from the traditional liberal arts curriculum and treated as a technical discipline rather than one of the humanities. At the same time, professional programs which train architects rarely include more than preliminary courses in historical, theoretical and critical issues involved in professional practice. The Institute's programs are designed to supplement and enrich the current range of academic programs.

Undergraduate Program

The Institute offers students from a consortium of liberal arts colleges an opportunity to spend a "year" in New York studying architecture. The program consists of two components: a history theory component and a design tutorial. Approximately half of the participants go on to professional study of architecture while a substantial number pursue careers in other, unrelated fields. The Undergraduate Program functions both as an alternative approach to preprofessional education and as an enrichment to a traditional liberal arts

curriculum. The objective of the program is to explore and strengthen the relationship between a practical and theoretical approach to architecture.

All enrolled undergraduates take five courses each semester; lectures and seminars in history of architecture, theory of architecture, urbanism, and structures and the design tutorial. The design tutorial emphasizes the analytical and exploratory aspect of the design process, on the premise that architectural production does not start from scratch but is part of a

historical continuum. Thus there is an important connection between studio work and academic classes. These credits are granted for each course, and it is required that students take the two semester sequence of the courses. Grades are given in all courses.

Tuition for the academic year is \$7600.00. A deposit of \$200.00 must be received by 30 April 1982. Students from the following schools should contact the co-ordinator (AUS) advised about admission. All other interested students should contact

the program administrator for additional information concerning application requirements and procedures. The participating institutions are: Amherst, Barnard, Brown, Columbia, Cornell College, Dartmouth, Franklin and Marshall, Hampshire, Harvard and William Smith, Lehigh, Middlebury, Oberlin, Sarah Lawrence, Scripps, St. Olaf, Smith, and Wesleyan.

Internship

The Internship is intended for college graduates with little or no architectural background. It offers a year of work and study between an undergraduate liberal arts education and professional architectural training, allowing the student to assess his or her interests, talents, and capacities in a non-academic environment. The Internship is the oldest, most organic and unique of the Institute's educational programs. It has been integrally involved with the work of the IAUZ and its Fellows over the past ten years.

The Internship is an integrated three part work study program. The work done by the interns with a Fellow or program of the Institute is a major aspect of the Internship as it exposes the interns to the diverse aspects of architecture and planning. The range of projects include practical solutions to design problems, historical and theoretical research, and the preparation of exhibitions and publications. The second part of

the program centers around an intensive design tutorial. The tutorial provides students with the basic knowledge and skills to enable them to express their architectural ideas in drawings and models. The Design Tutorial also contributes to the preparation of the student's portfolio for graduate school application. In addition, the interns attend lecture courses in architecture history and theory. There is also a weekly guest lecture series which exposes students to the work and ideas of practicing architects, artists and scholars.

Tuition for the Internship is \$2600.00 for the year. A \$200.00 deposit is due by 20 June 1982 for the coming academic year. Additional information concerning financial planning and application procedure may be obtained by contacting the program administrator.

Advanced Design Workshop

The Advanced Design Workshop is specifically oriented to two types of students: graduates of four year programs in architecture and advanced students enrolled in five year or graduate level professional degree programs. The program is directed at the problem of relating professional education to actual work experience, and to finding new ways to make architectural education more effective and relevant to the urban situation. The workshop was designed to serve a limited number of special students, providing an intensive year of work and study on the theory and practice of urbanism in a work situation.

The ADW is a combination of eight studio and academic courses. The studio component explores specific urban problems within a critical analytical framework; students work in design teams with leading practitioners as advisors on urban projects in New York City. Students participate in three and seminar courses in history, planning and urban planning. The structure of the program allows students to tailor the program to their individual needs. The Advanced Design Workshop offers students the opportunity to work in an urban setting

while studying history and theory with leading professionals and scholars.

Students who are attending the Institute for academic credit must make individual arrangements with their parent institution. The IAUZ will furnish grades and transcripts. Recent participating institutions include the University of Cincinnati, the University of Iowa, Syracuse University, Kent State University, the University of Washington, and the University of Virginia.

Tuition for credit students in the Advanced Design Workshop is \$7800.00 for the year, \$4000.00 for the semester. Tuition for non-credit students is \$2,800.00 for the year; all non-credit students are required to attend for the complete academic year. For additional information on credit, fees and admission contact the program administrator.

Deborah Belsky, Program Coordinator
 Linda Dubois, Program Administrator



Design Capital America

Fig. 134

The Institute for Architecture
and Urban Studies

Educational Programs

1984–1985

Fig. 135

The Institute for Architecture and Urban Studies

19 Union Square West, New York, NY 10003
Telephone: 212 206-1116

PRESENT IAUS FACULTY

1984 - 1985

Lynne Breslin	A.B. Harvard University; M. Arch., M.A. Princeton
Deborah Gans	A.B. Harvard University; M. Arch. Princeton
Paul Gates	B. Arch., U.S.C.; M. Arch. Princeton
Christian Hubert	B.A. Columbia University; M. Arch. Harvard
Michael Manfredi	B. Arch. University of Notre Dame; M. Arch. Cornell
David Mohney	A.B. Harvard University; M. Arch. Princeton
Michael Monsky	B.A. Northeastern University; B. Arch. Cooper Union; M. Arch. Yale University
Steven K. Peterson	B. Arch. Cornell University; M. Arch. Cornell
Stephen Potters	B. Arch. Cornell University; M. Arch. Cornell
Joel Sanders	B.A. Columbia University; M. Arch. Columbia Univ.
Pat Sapinsley	B.A. Hampshire College; M. Arch. Harvard
Jon Michael Schwarting	B. Arch. Cornell University; M. Arch. Cornell
Graham Shane	Diploma, Architectural Association; M. Arch. Cornell University; Ph.D. Cornell
Robert Silman	B.A. Cornell University; BCE New York University; MCE New York University
Andrea Simitch	B. Arch. Cornell University
Jerri Smith	B. Arch. Ohio State University; M. Urban Design Cornell University

Fig. 136

The Institute for
Architecture
and Urban Studies

The IAUS newsletter is intended to keep the arts and architectural communities informed of Institute events and programs. Any letters or announcements will be welcomed and printed in future issues, space allowing. Please address all correspondence to: Julie Carlson, IAUS, 19 Union Square West, New York, NY 10003.

DESIGNER: Michael Bierut, Vignelli Associates
EDITOR: Julie Carlson

Program Notes

IAUS PUBLIC FORUMS
This spring, the Institute is offering the most extensive series of lectures, panel discussions, seminars, and forums since 1980. The series will continue in the spirit of early IAUS programs, created by Paul Gullerberg for bringing "the gospel of architecture to the average man on the street." Leading architects, urban designers and planners, and interested participants will gather to discuss and debate issues inherent in the relationship between architecture and the city. The 1985 Spring Public Programs will focus in particular on the treatment of public space in the public realm. Future series will draw thematic inspiration from the design issues of the moment, as well as from subjects of continuing significance. The exchange of ideas and information is central to the mission of the IAUS Public Programs; time will be reserved at the end of each program for participants to air their reactions and for panelists and lecturers to respond to questions and engage in debate and discussion. Series subscriptions will be sold in advance. Seating is limited so please mail checks in advance to IAUS, 19 Union Square West, New York, NY 10003. Please write the title of the series on the face of the check. If available, seats for individual lectures will be sold through phone reservation. Please call 212-506-1118 for reservations or information. All programs take place at 6:30 pm at the IAUS, 19 Union Square West, unless otherwise indicated.

IAUS JIGGY THINGS: THE CITY AND THE GARDEN
Five films produced by Edward Russek on the history of the city will be shown at the Urban Center on March 18, April 1, and April 15, 1985. On alternate weeks the series will meet at IAUS for related lectures concerning the history of public space in both the garden and the city. This series is being cosponsored by the American Society of Landscape Architects.
\$40 for the series, \$7 for each evening.
March 11: Claudio Lazzaro at IAUS
March 18: Edward Russek at the Urban Center
March 25: Steven Peterson at IAUS
April 1: Film at the Urban Center
April 8: James Douglas at IAUS
April 15: Film at the Urban Center
April 22: Anne Griswold Tying at IAUS



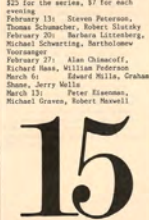
IAUS OPEN REVIEW: NEW YORK PUBLIC SPACE
The simultaneous development of Chinatown, Bryant Park, Battery Park, and Union Square will change the character of some of New York's most familiar public spaces and will have a tremendous impact on future developments. The Institute is providing the opportunity for the principal architects and designers of some of these projects, along with critics from various publications and architecture schools, to discuss important design issues raised by these proposals. Sessions will be conducted in the spirit of an open critical review.
\$20 for the series, \$10 for each evening.
March 20: Bryant Park: Daniel Reideman, John Heile, Bruce Finger, Hugh Burry, Nory Nelson, Carter Vissman
March 27: Chinatown: John Burger, Philip Johnson, William Pedersen, Joseph Venturi, Robert Slutzky, Robert Stora
April 10: Union Square: Jonathan Barnett, David Barney, Hal Mei Crowe, Fred Gotler, James Polheim, Terrence Williams, Peter Wolf
April 17: Battery Park at Battery Park City: Amanda Barlow, William Conklin, Stan Eckart, Ulrich Franzen, John Jones, Steven Peterson, James Polheim, Colin Rowe, Peter Saman
April 24: Commentary on the Public Realm: Michael Sussler, Robert Maxwell, Colin Rowe, William Taylor



IAUS LECTURES: LIFE AND DEATH IN VERDICE, 1780-1980
By Anthony Vidler, Professor of Architectural History and Theory, Princeton University and IAUS.
\$28 for the series, \$7 per evening.
February 7, 14, 21, 28
March 7

IAUS LECTURES: URBAN ARCHITECTURE
Seven architects have been invited to discuss their recent projects and to examine the particular relationship between their work and the surrounding urban context.
\$25 for the series, \$7 for each evening.
January 21: Frank Gehry
February 6: Stanley Tigerman
March 6: Paul Kennon
March 14: Ted Williams
March 21: Norman Koonaan
April 4: Tom Beatty
April 11: Fred Easton
April 18: Victor Calandaro
April 25: Michael Demie
April 29: Graham Gund
May 2: John Burgee

IAUS PUBLIC FORUM: FIFTEEN FACADES
The facade is the primary surface which defines urban space. The fifteen panelists in this series will each select an important New York City or other historical facade to be discussed and critically evaluated. These panelists each evening will explain, defend, and otherwise justify their choices.
\$25 for the series, \$7 for each evening.
February 11: Steven Peterson
February 18: Thomas Schumaker, Robert Slutzky
February 25: Barbara Litzberg, Michael Scherling, Norbomann
February 27: Alan Charnoff, Richard Haas, William Pedersen
March 6: Edward Miller, Graham Shaw, Jerry Wells
March 13: Peter Eisenman, Michael Graves, Robert Maxwell



NEW PROGRAMS
The Institute is introducing two new programs to provide postgraduate with the opportunity for further exploration of urban issues. The Program in Advanced Study in Architecture and Urban Design is offered to practicing architects who wish to pursue advanced work on issues generated by urban architecture. This program is unique, says Steven Peterson. "Historically architecture and urban design evolved as two distinct departments. This separation of purpose results in overgeneralization. Architects are not taught to conceptualize the whole city, and yet they are the very specialists who need to integrate environmental considerations into their designs." Visiting critics participating in the program will include: Michael Graves, Princeton University, and Robert Krier, University of Vienna.
The Program in Advanced Theory and Criticism is intended for students interested in developing a critical facility in the analysis of urban issues. Peterson comments, "This new program will examine the assumptions, methods, and criteria employed in architectural judgment. Architecture is a fashionable topic, yet its current status is not synonymous with a widespread knowledge or sound judgment about architectural design. The program in theory and criticism is intended to advance the dialogue concerning architecture and urban design." Colin Rowe from Cornell University, Alan Colquhoun from Princeton University, and Arthur Drexler, Director of the Department of Architecture and Design at the Museum of Modern Art will be among the visiting critics taking part in this program.



Philip Johnson and John Burgee, IAUS Trustees

The newly occupied NYIT building, the landmark corporate headquarters designed by IAUS trustees John Burgee and Philip Johnson, opened its doors on October 24 for a cocktail reception hosted by the Institute. One hundred and fifty Institute benefactors and affiliates, including architects, members of the arts community, and IAUS trustees admired the white marble expanse, toured the second-floor penthouse, and strolled in the flower-filled reception hall.



Arthur Drexler, Director, Department of Architecture and Design, MOMA, and Arnold Barton, former IAUS Trustee



Steven Peterson, IAUS Director and Trustee, Edward Miller, Vonneger and Bulla Associates, Architects, and Oscar Peili, IAUS Trustee

John Burgee, Chairman and President of the Board at the Institute, introduced Steven L. Peterson, who made some short remarks and thanked Mr. Burgee and Mr. Johnson for their continued largesse and support over the years. Mr. Burgee and Mr. Johnson also spoke, commenting briefly on the design history of the building. It was a spirit of occasion, bringing together IAUS contributors and trustees to celebrate the history and accomplishments of the Institute.



Massimo Vigelli, Richard Neiser, and Philip Johnson, IAUS Trustees



Charles Gensberg, IAUS Trustee, and William Mullins, Dean, College of Architecture, Art, and Planning, Cornell University

Photographs by Dorothy Alexander

Fig. 137