

Architecture for the arts: the State University of New York College at Purchase

With an introduction by Nelson A. Rockefeller

Author

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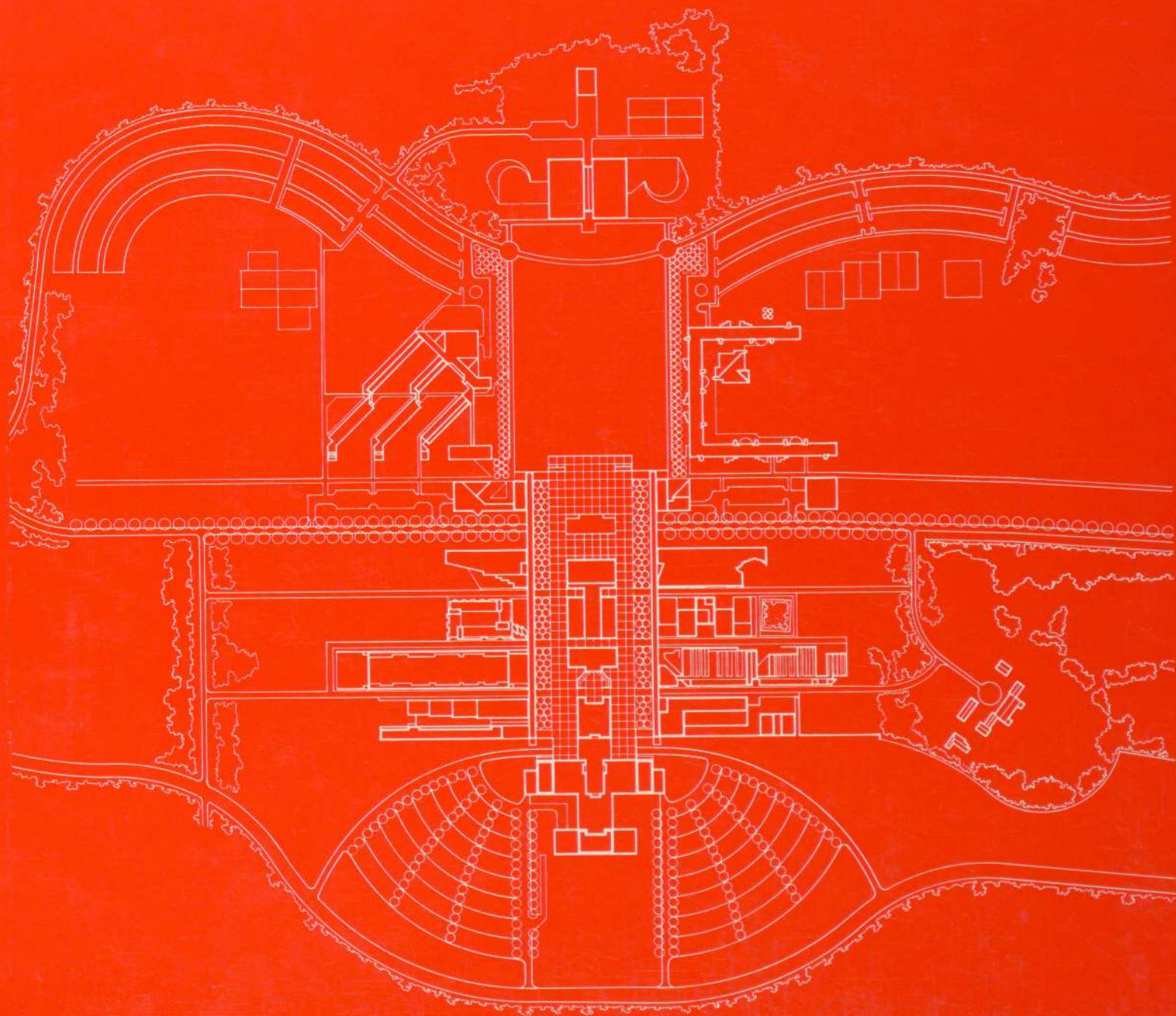
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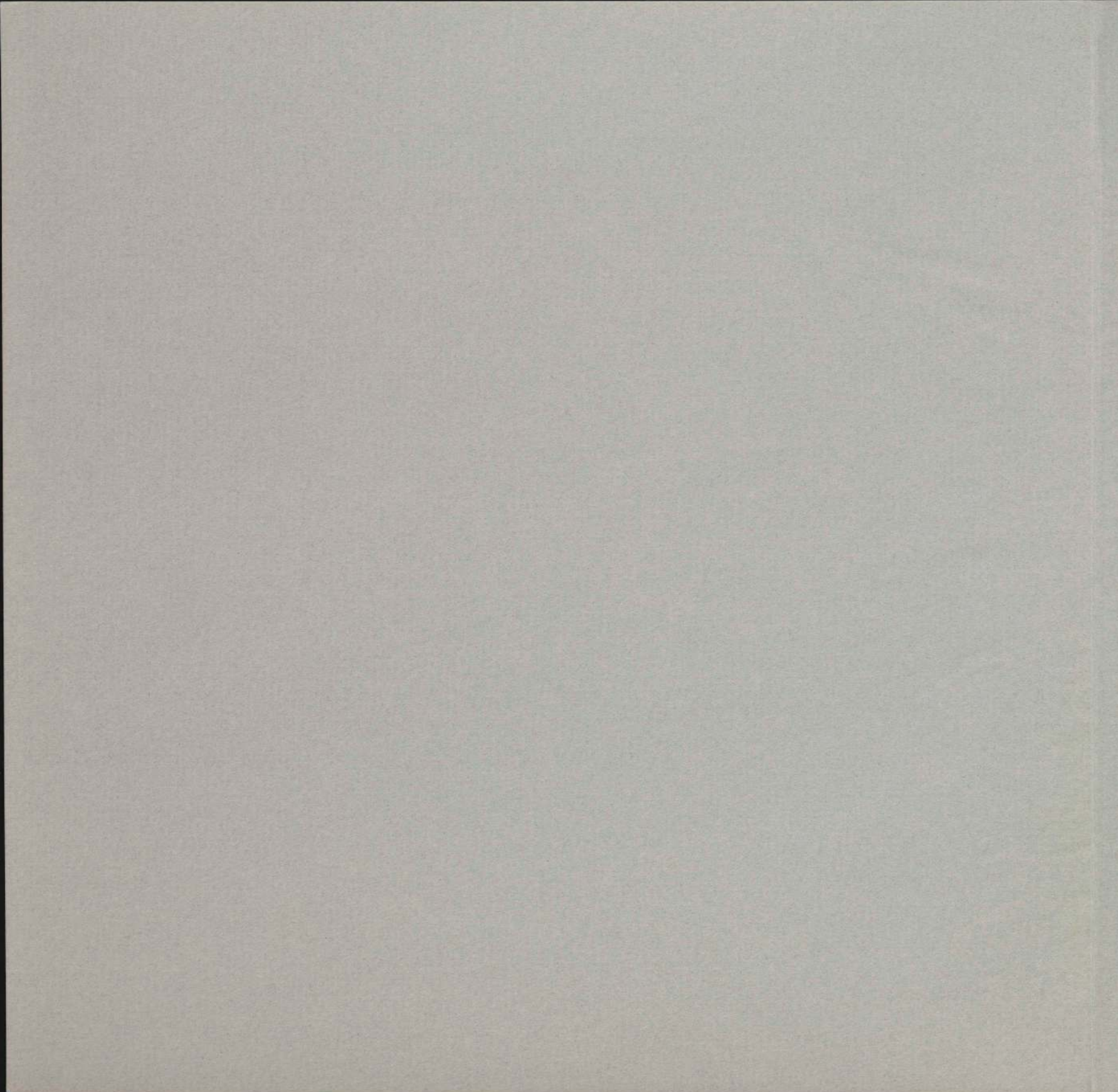
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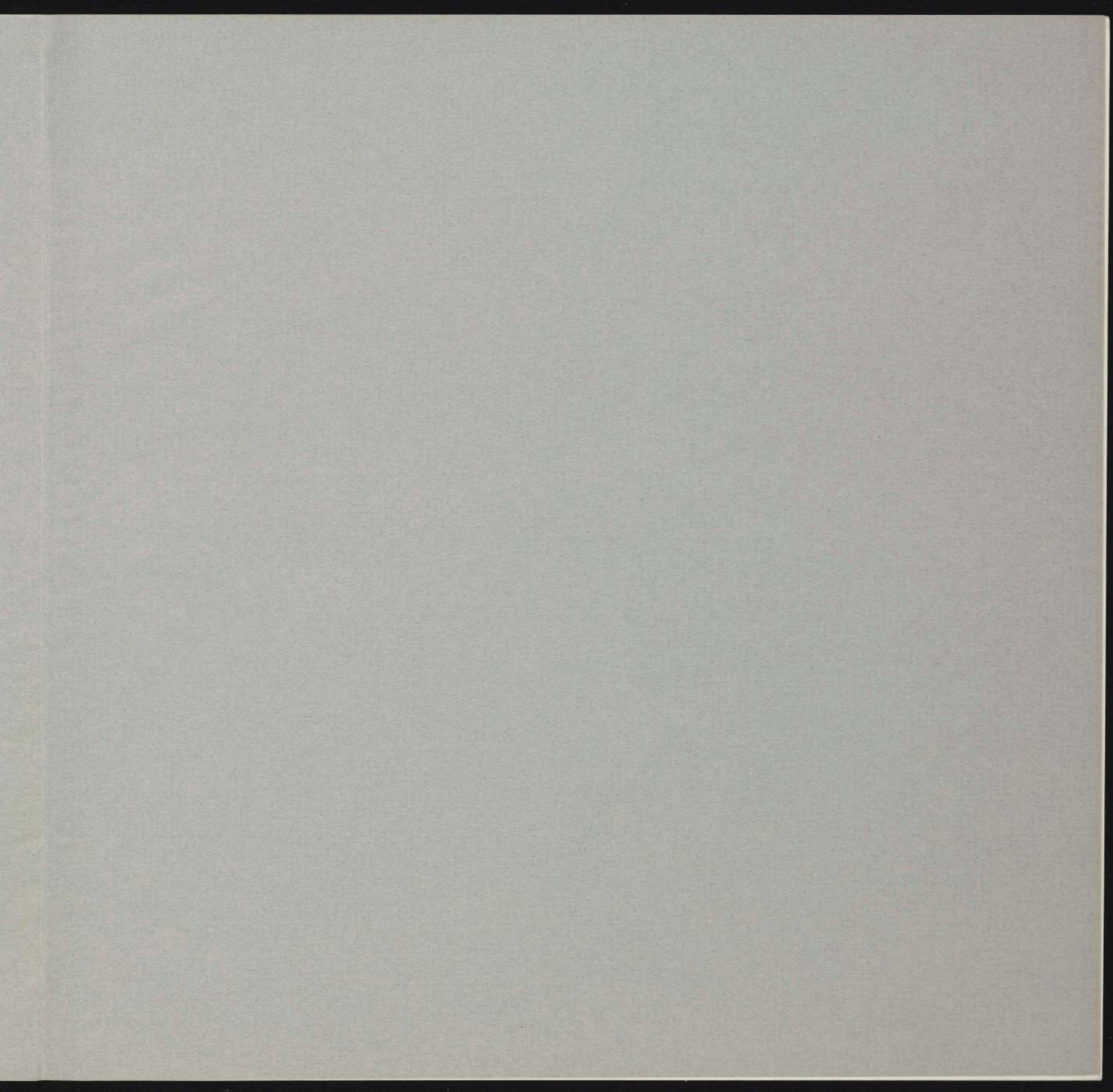
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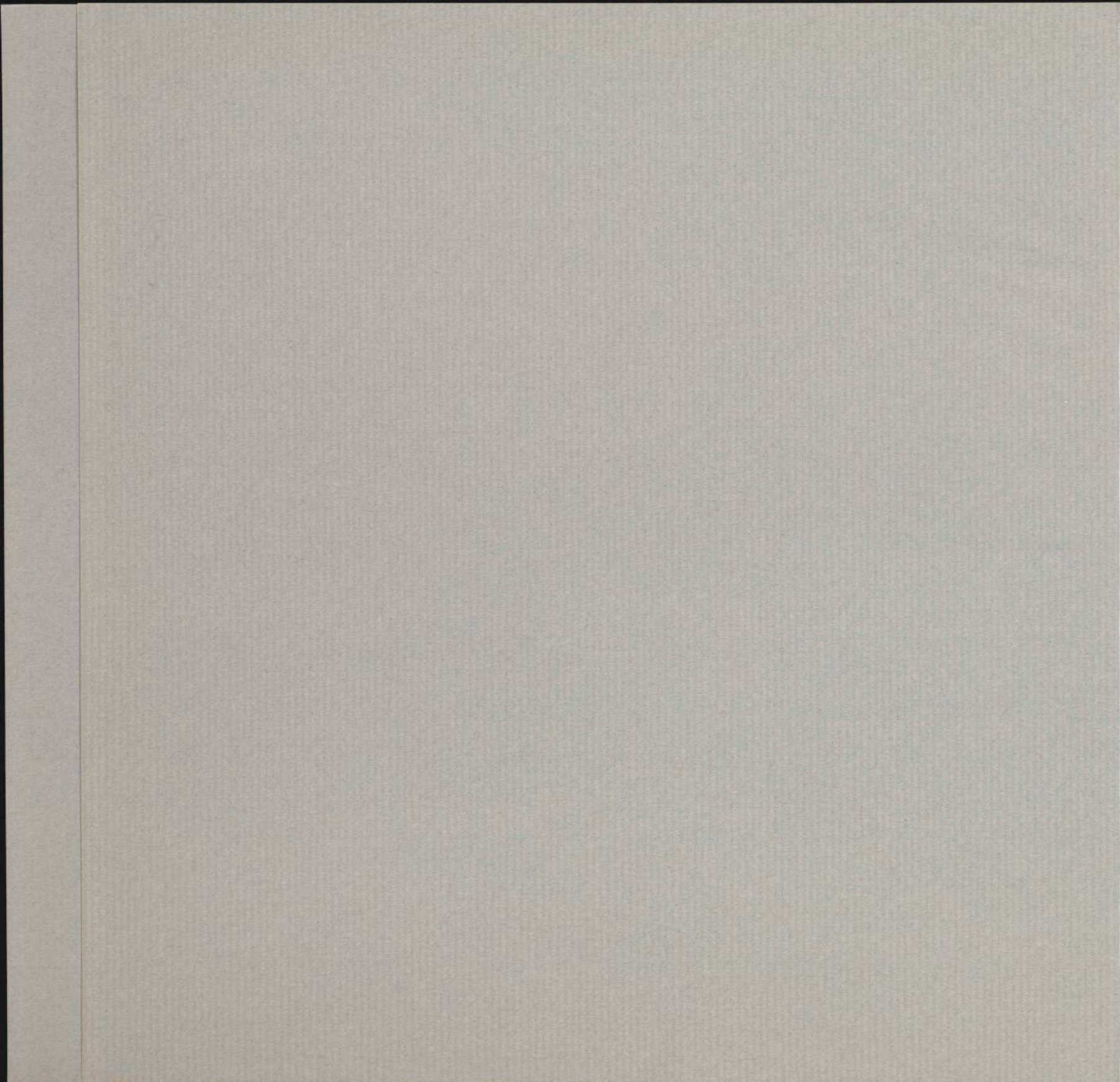
Architecture for the Arts: The State University of New York College at Purchase

The Museum of Modern Art, New York

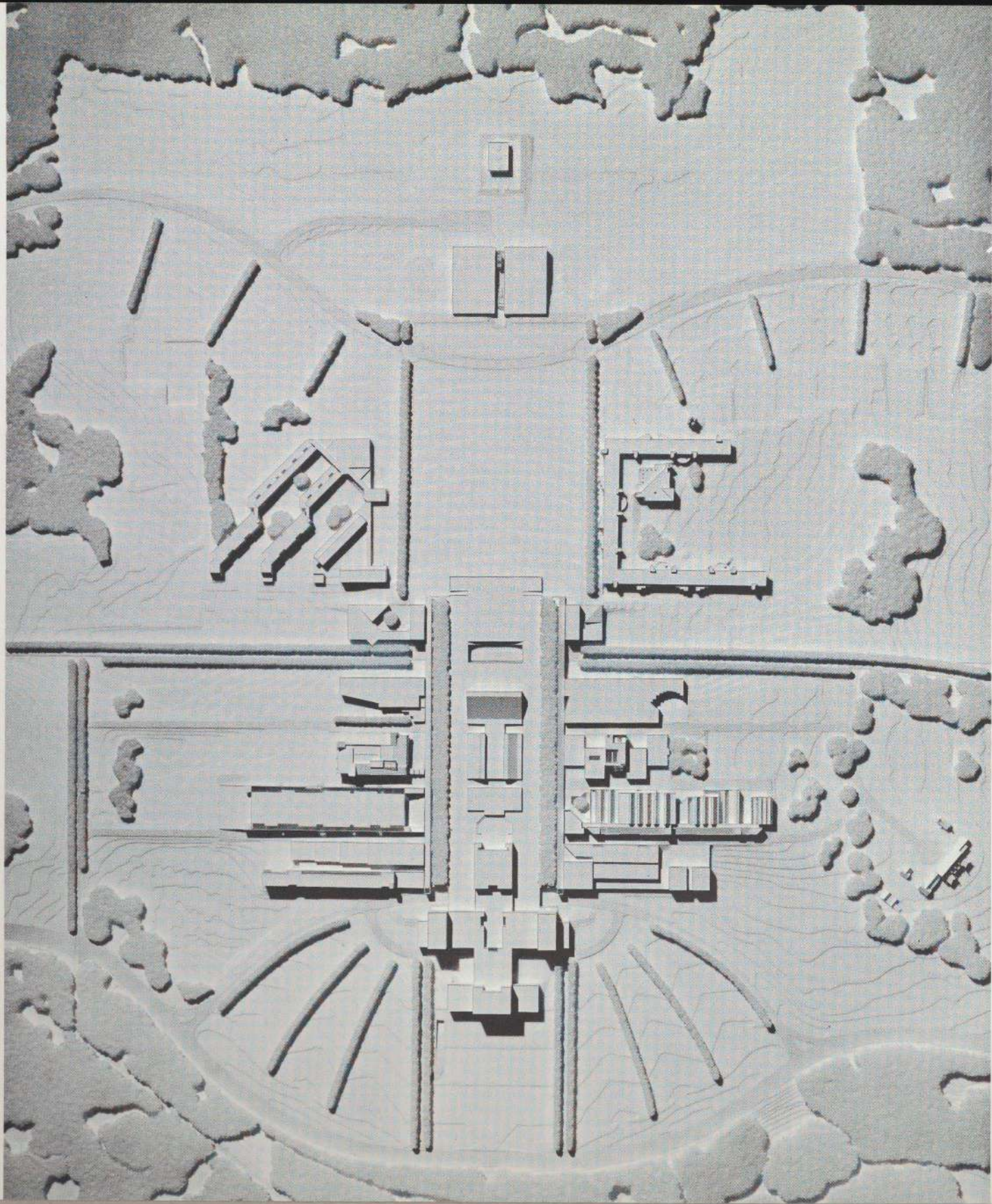








*Dedicated to the memory of
Anthony G. Adinolfi,
who, as General Manager of
the State University Construction Fund,
created a climate in which excellence
in architecture might flourish.*



The Museum of Modern Art, New York

With an introduction by Nelson A. Rockefeller, Governor of New York

Architecture for the Arts: The State University of New York College at Purchase

Nelson A. Rockefeller
Governor

Ernest L. Boyer
Chancellor

Abbott Kaplan
President

Dr. Oscar E. Lanford
*Acting General Manager
State University Construction Fund*

William A. Sharkey
*Administrative Director
New York State Dormitory Authority*

Campus Master Plan:

State University Construction Fund

Edward Larrabee Barnes, F.A.I.A.
Architect

Peter G. Rolland
Landscape Architect

Segner & Dalton
Electro-Mechanical Engineers

Wolf & Company
Cost Consultants

Bolt Beranek & Newman
Acoustical Consultants

Voorhees & Associates, Inc.
Transportation Consultants

Fred N. Zercher & Associates
Soils Consultants

Frontispiece: Purchase Campus Site Model

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Introduction

The plan for the State University of New York College at Purchase proves that, in terms of aesthetics and function, excellence in public construction programs can be achieved within the limits of the public purse. The Purchase Campus, however, is not unique in this respect. Across the state, four entirely new campuses and more than thirty other campuses of the State University of New York have emerged as examples of a new quality in public architecture—a quality that is the product of talent and management rather than undisciplined public spending.

The State University Construction Fund is one of the nation's most demanding public clients for architecture. The New York State Legislature created the Fund in 1962 as a public-benefit corporation charged with planning, designing, and

building facilities for a rapidly expanding State University. Since that time, enrollment has gone from 68,000 to 207,000 full-time students, and the enrollment goal is 290,000 students by 1975.

The Fund has completed 712 projects, valued at nearly one billion dollars, but the significance of the Fund lies in its ability to meet deadlines, build within established budgets, and develop environments and architecture of quality.

Through it all, the Fund has pursued imaginative and innovative approaches to its responsibilities. Under the initial leadership of George A. Dudley, himself a prominent architect, the Albany-based organization developed four major operational objectives.

The first was to make a deliberate effort to tap the talents of outstanding architects for the design of the State University's campuses and buildings.

Second, the Fund endeavored to function as a "good client," providing the data

and climate essential to the creation of good design and good architecture.

The third objective was to be innovative in the use of architectural talent and expertise. For example, the Purchase project involved a new organizational approach under which a "team" of nine independent architectural firms could function effectively to produce individual building designs that blend into an overall comprehensive plan for the campus.

Finally, and perhaps most importantly, the objective was to achieve all this within a framework of strict fiscal responsibility.

These goals were carried forward vigorously by the late Dr. Anthony G. Adinolfi, who spent six years as manager of planning before becoming chief executive officer in 1968.

One key to the Fund's performance has been the development and periodic revision of a comprehensive master plan for each campus, ensuring orderly growth, rationally scheduled to meet the needs of the individual campus.

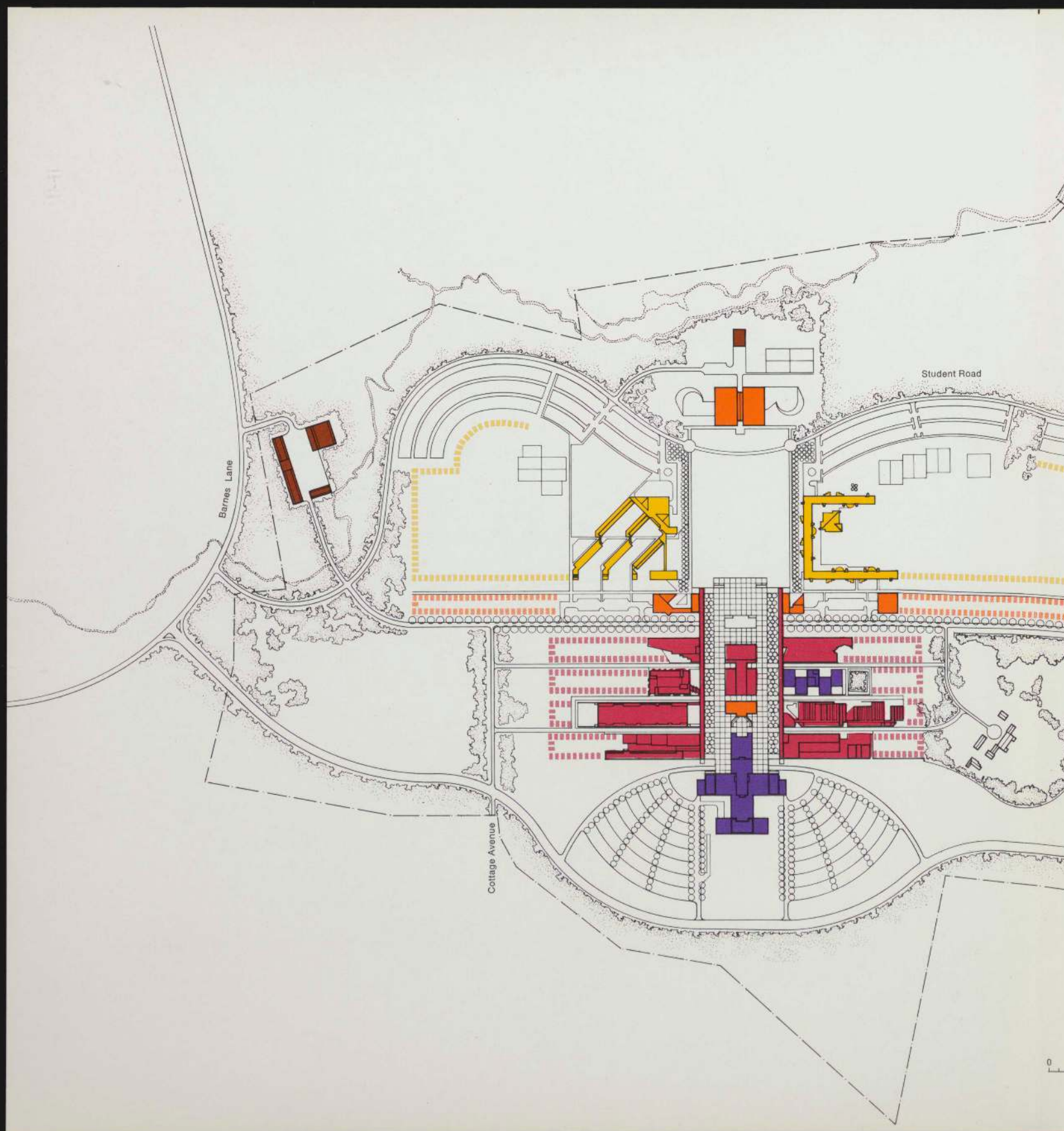
This master planning approach is most evident in the new campuses such as

Purchase, the State University of New York at Stony Brook, and the State University College at Old Westbury.

Most dramatic of all, the new Amherst campus of the State University of New York at Buffalo is being developed as the nucleus, focal point, and planning impetus for a new town, a development that probably could not have occurred without the State University Construction Fund and its fiscal and professional leverage.

In sum, the Fund has demonstrated that public building programs need not result in stereotypes, mediocrity, and dullness and that architectural excellence need not mean exorbitant cost.

Nelson A. Rockefeller



Barnes Lane

Student Road

Cottage Avenue

0

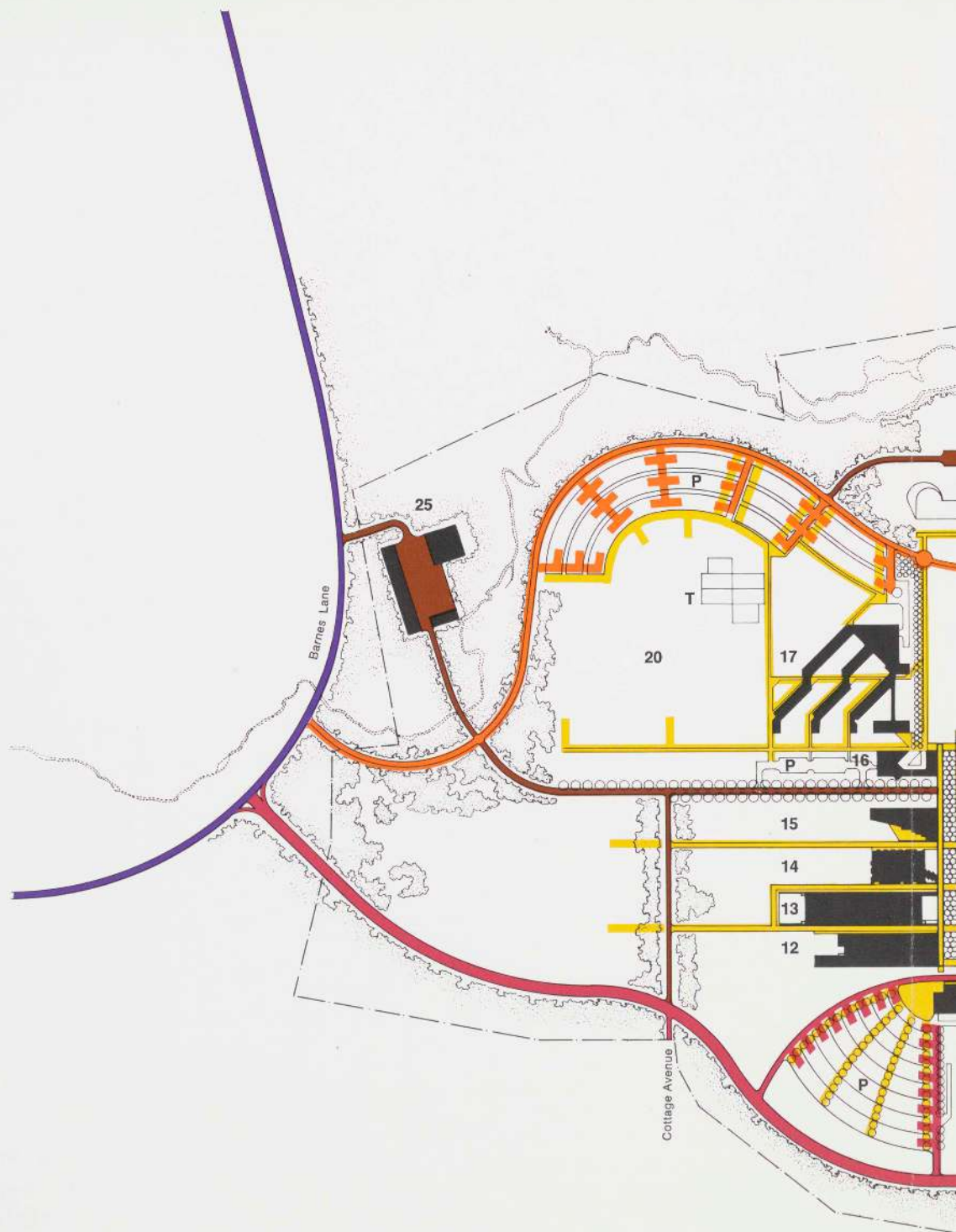


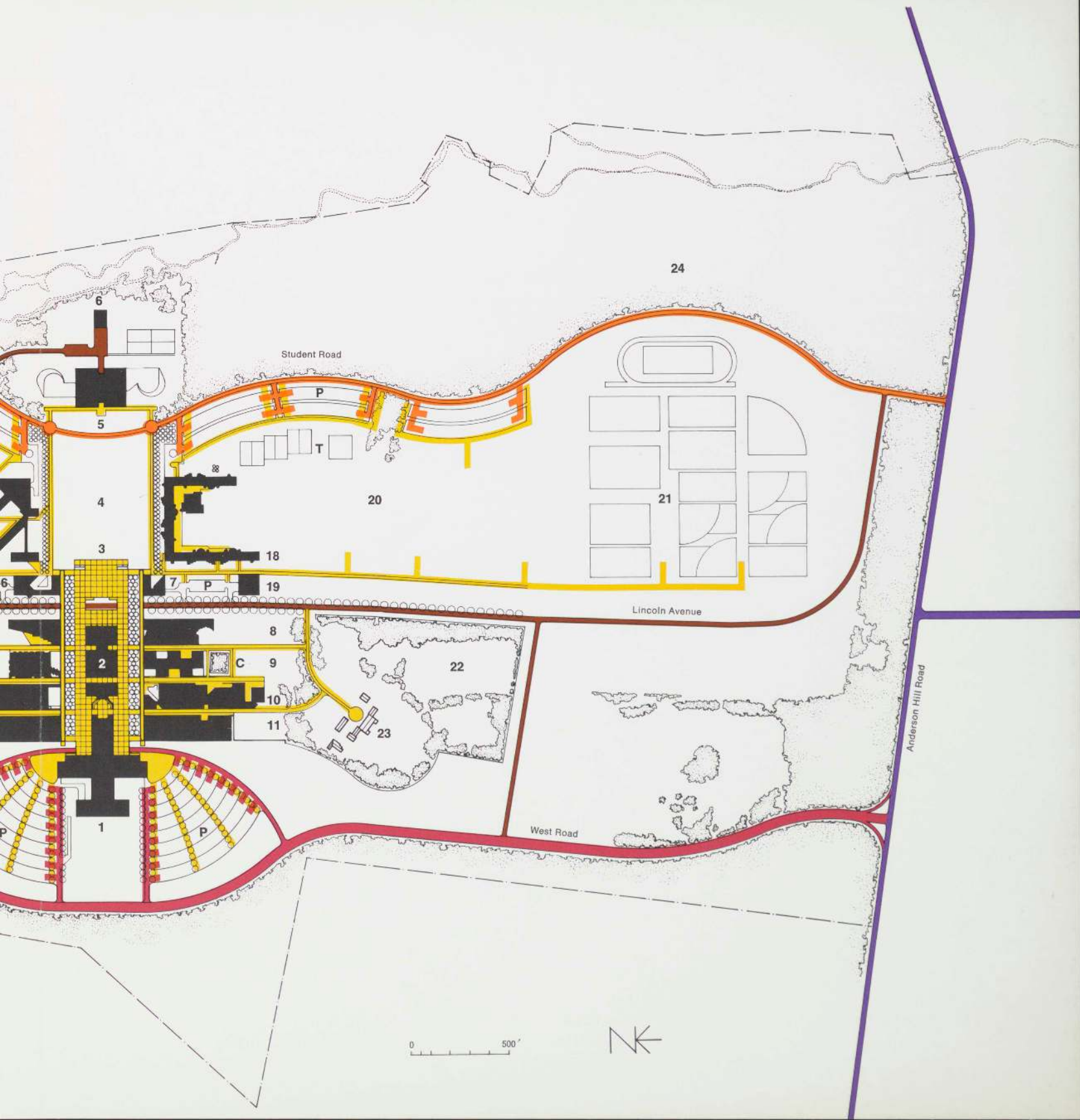
Facility Identification
Architect

- 1 **Performing Arts Center**
Edward Larrabee Barnes
- 2 **Library, Post Office, Bookstore**
Edward Larrabee Barnes
- 3 **Great Court**
Edward Larrabee Barnes
- 4 **Meadow**
- 5 **Health and Physical Education**
Edward Larrabee Barnes
- 6 **Cooling Towers**
- 7 **Student Activities A**
Edward Larrabee Barnes
- 8 **Humanities Building**
Venturi and Rauch
- 9 **Roy R. Neuberger Museum of Art**
Philip Johnson and John Burgee
- 10 **Visual Arts Instructional Facility**
The Architects Collaborative
- 11 **Theater Arts Instructional Facility**
Edward Larrabee Barnes
- 12 **Music Instructional Facility**
Edward Larrabee Barnes
- 13 **Dance Instructional Facility**
Gunnar Birkerts & Associates
- 14 **Natural Science Building**
Paul Rudolph
- 15 **Social Science Building**
Venturi and Rauch
- 16 **Student Activities B**
Edward Larrabee Barnes
- 17 **Residential Complex B Stage XV**
Giovanni Pasanella
- 18 **Residential Complex A Stage XIV**
Gwathmey, Henderson & Siegel
- 19 **Infirmary**
- 20 **Residential Complex**
- 21 **Athletic Fields**
Peter G. Rolland & Associates
- 22 **Gardens**
Peter G. Rolland & Associates
- 23 **Present Administration Buildings**
Richard Moger
- 24 **Married Students' Housing Zone**
Copelin & Lee
- 25 **Service Buildings**
Gwathmey, Henderson & Siegel
- C **Cemetery**
- P **Parking**
- T **Tennis Courts**

Campus Master Plan—Circulation:

- Public Roads
- Public Access Roads
- Student Parking Roads
- Service Roads
- Pedestrian Circulation





The Purchase Campus

The organization of groups of buildings, together with their attendant networks of transportation and service facilities, is an art now seemingly impossible to practice in our cities. Economic, legal, and social constrictions responsible for this have limited urban renewal to a kind of desperate patchwork, more or less ambitious according to the nature of the emergency and the source of funds. Architects and planners are thus forced to distort or abandon decisions they know to be right, under the pressure of economic and political expediencies.

And yet in many parts of the United States there have been astonishingly successful efforts to produce coherent planned communities, not so much through urban renewal as through university building programs. Of these, none has been more conspicuously successful than the State University

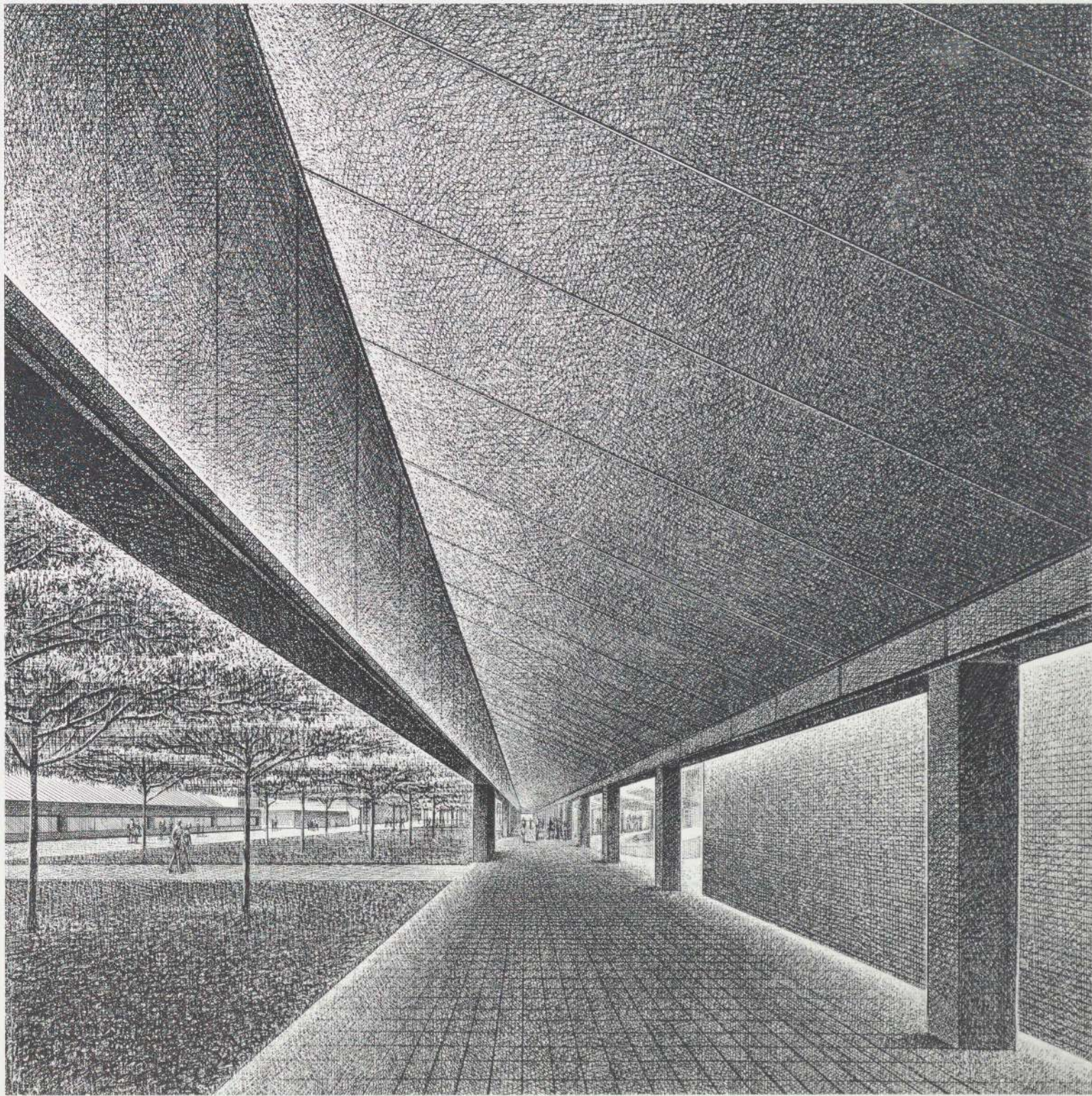
Construction Fund of New York. Under the guidance of the late Dr. Anthony Adinolfi, New York's four-billion dollar program has completed 712 projects. Perhaps the most interesting of them all is the College at Purchase, now in construction on a Westchester site 45 minutes from Manhattan.

The Purchase Campus will be devoted to the liberal arts. Its 500 acres will accommodate a College of Letters and Science, in which 80 percent of the students will be enrolled; and for the remaining 20 percent there will be a School of the Arts: music, dance, theater, film, and painting and sculpture. By 1980 enrollment will have reached a peak of 6,000 students, with more than half living on the campus. But the figures, though imposing, do not by themselves suggest the complexity of the program and the ingenuity with which it has been planned.

What makes the Purchase Campus remarkable is that it offers a clear and perfectly straightforward solution to a problem that has defeated many com-

parable enterprises. It brings together highly gifted and quite individual architects, encouraging them to work within a context that emphasizes and indeed exploits their individuality, but predetermines the outcome in favor of a single unifying idea. The idea, provided by Edward Larrabee Barnes as master planner (and participating architect for five of the projected eighteen buildings), is to give priority to those shared spaces which constitute the public realm. Their size and disposition is what keeps everything under control.

The Purchase Campus is organized around a paved mall 300 by 900 feet, its long dimension oriented east-west. To enclose the two long sides of this brick-paved platform, the plan calls for covered arcades, each one flanked by groves of trees on the mall and by individual



buildings to the north and south. Each building is assigned a lot 130 feet wide and is separated from its neighbors by 32-foot-wide pedestrian streets leading away from the arcades out to open fields.

Facades fronting on the arcades can never be seen either in their entirety or in isolation; they are tied to each other by the arcade and are further screened from view by the trees. It is in the side streets, and the oblique perspectives these produce, that the external character of the buildings will be best experienced. Expansion of each unit may occur at the backs of these sites, where they open out into rural landscape, and it is at the back that individual differentiations of architectural form are most immediately apparent.

The mall serves as a pedestal for those buildings which will have the greatest traffic and which by their function are

areas of common use. At the western end of the platform is a cluster of four theaters (contained in one cruciform building); to the east is a post office and a larger block containing the library. Visible building mass at platform level is in a sense only the tip of an iceberg; a substantially greater volume is contained in the level below. Also below platform level are service tunnels connecting the individual buildings. These tunnels run underneath the arcades and complete the network of service roads at the north and south ends of the site, without allowing trucks into pedestrian areas at the heart of the campus.

Insofar as any architectural concept is an assertion of a particular order and purpose, it will have the limitations peculiar to its own nature. The most obvious limitation of this concept is the linear configuration automatically imposed on each building abutting the arcades, regardless of the particular academic discipline it is meant to house. Since the building sites are sufficiently wide, in practice the limitation has only a

minor effect on internal circulation: of the ten buildings concerned, only four seem to have corridors longer than might have been the case with a different site configuration. Two of the buildings are set back from the arcade, and three, where they abut it, do not occupy the full width of the site, so that there is no loss of variety in this respect. Similarly, there were no planning restrictions on floor heights, distribution of building masses, or the design of entrances. On the other hand, all buildings use the same gray-brown brick, gray glass, and gray metal trim. And with one exception (Natural Science) all of them have hard-edged crisp contours in keeping with Barnes' theater and library groups dominating the mall.

Overriding these inherent and self-imposed limitations is a cardinal advantage: the arcades and the narrow sites reassert the primacy of the street, which is the distinctive experience made

possible by a community of buildings. That is why the arcades are an indispensable part of the composition: it is not enough simply to line up the buildings on either side of the mall and front them with rows of trees. The arcades are like the thread which makes it possible to string beads into a necklace. No thread, no necklace: only a handful of beads. The point is worth emphasizing, not because it isn't sufficiently obvious, but because elements of an architectural concept that are not purely utilitarian tend to be eroded by budgetary pressures. It is therefore to be hoped, and urged, that this particular plan will not be rendered inoperative by the last-minute omission of its most vital component.

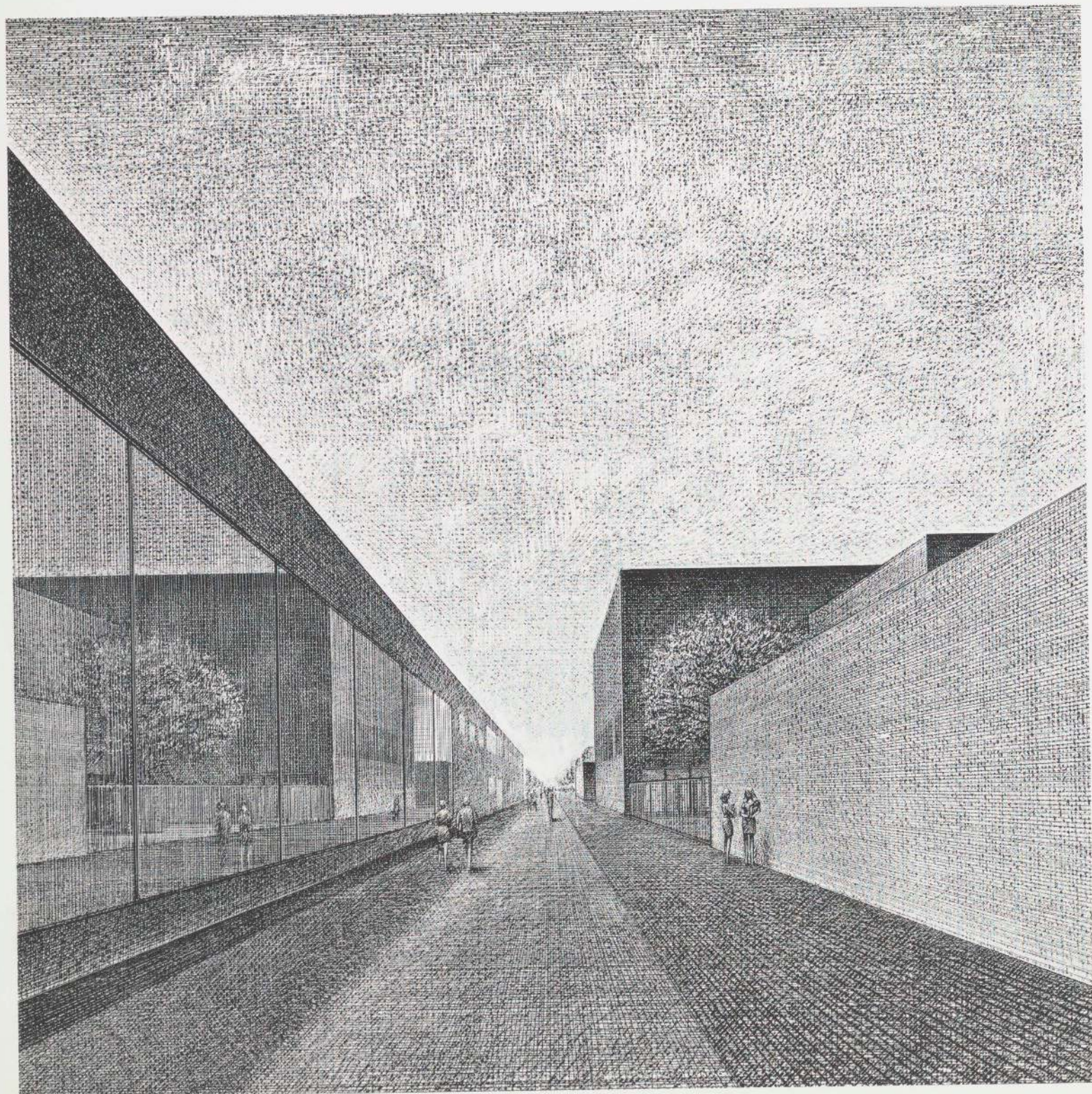
To produce and carry through a plan acceptable to eight architects is no mean achievement. It is even more remarkable when the result combines variety with

coherence. The fortunate faculty and students using this campus will discover that it differs from most others in these respects: it will always be possible to know where one is; the campus will supplement the relaxed natural beauty of the site with the excitement of a concentrated, clearly defined public space; and in the event of further construction activity — which must of necessity take place at the back of each building — the life of the community will not be totally disrupted.

Barnes' insistence on the preeminence and stability of the public realm, as distinguished from those areas in which personal preference may be exercised more freely, is also a statement about the meaning of architectural form as it applies to the urban scene. Its separation of vehicular from pedestrian traffic, among other things, is the kind of decision one would expect in a newly planned community unhampered by preexisting components. But of greater significance is that by avoiding the discredited practice of dispersing buildings all over the

landscape, only to leave ill-defined residual spaces between them, Barnes makes an architectural point not yet understood by many urban planners. The Purchase Campus, like Thomas Jefferson's University of Virginia, is after all the model for an ideal community.

Arthur Drexler, Director
Department of Architecture and Design
The Museum of Modern Art



Pedestrian Street

Looking down the pedestrian street between the Museum of Art and Humanities Building, the old cemetery is just beyond the museum. All the pedestrian streets are open ended, looking out to sky as in a typical American gridiron town. The character of each street varies depending on the setback and height of the buildings on either side.



Great Court and Library

The Library with the Message Center, Post Office and Bookstore stand in the middle of the Great Court which is flanked by the long arcades framing the court and linking all academic buildings. A triple line of linden trees parallels the arcade and completes the shady zone around the court. Below the arcade is a tunnel servicing all buildings.

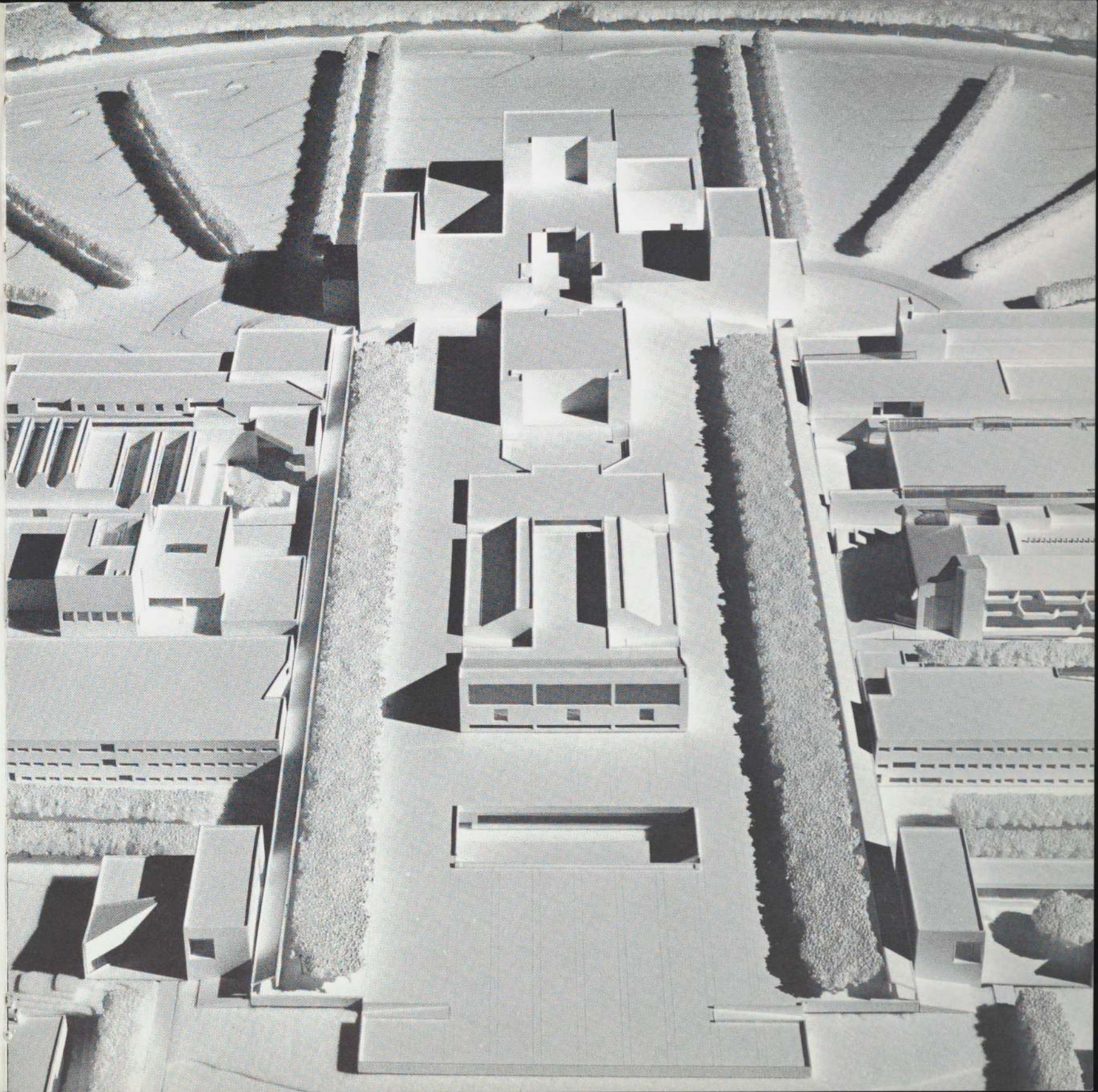
The Library entrance leads to a wide central hall with control desk at one end and catalogues at the other. The three main reading rooms (reference, periodical, and reserve) abut this hall. These rooms have peaked roofs reaching up for skylight and balconies with private study carrels. Down wide stairs is a basement which spreads out under the Great Court. Here are the main stacks, more carrels, and special work and service areas. Occasional wells in the main floor admit day-

light to this lower level. The basement of the Library and Performing Arts Center form one continuous area.

Architect:
Edward Larrabee Barnes

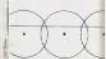
Key to section:

- A Arcade
- AV Audio-Visual
- C Corridor
- G Great Court
- L Lobby
- O Office
- P Periodicals
- R Reference
- S Service Tunnel
- St Stacks

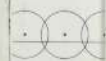


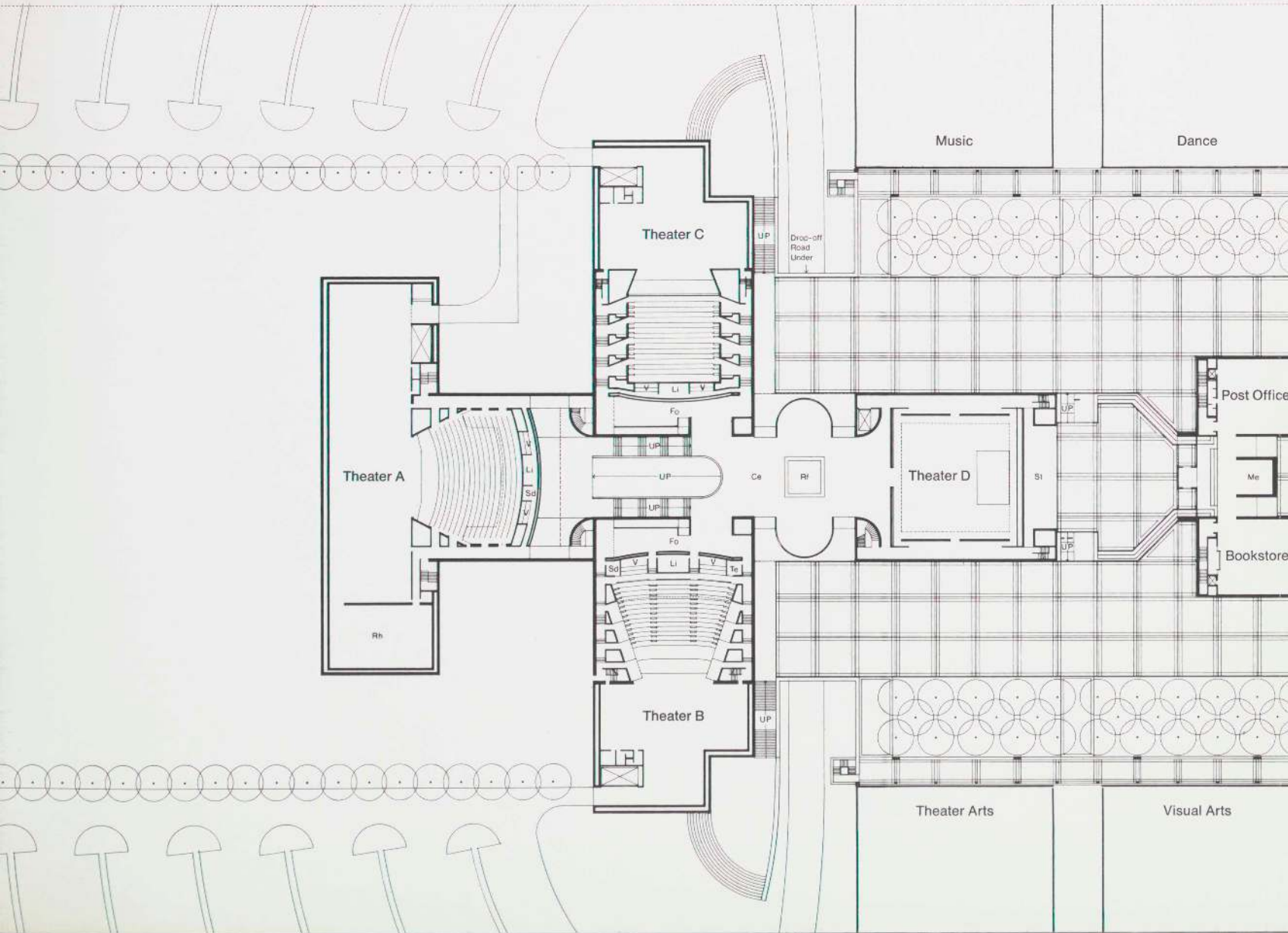
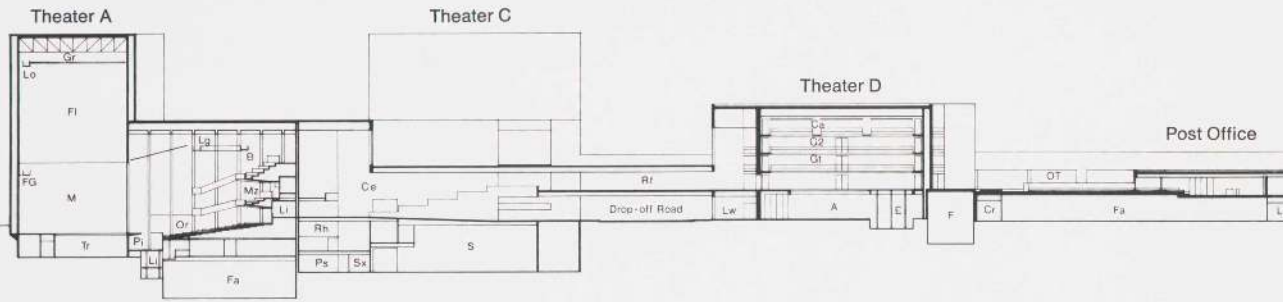
Key to plan and section:

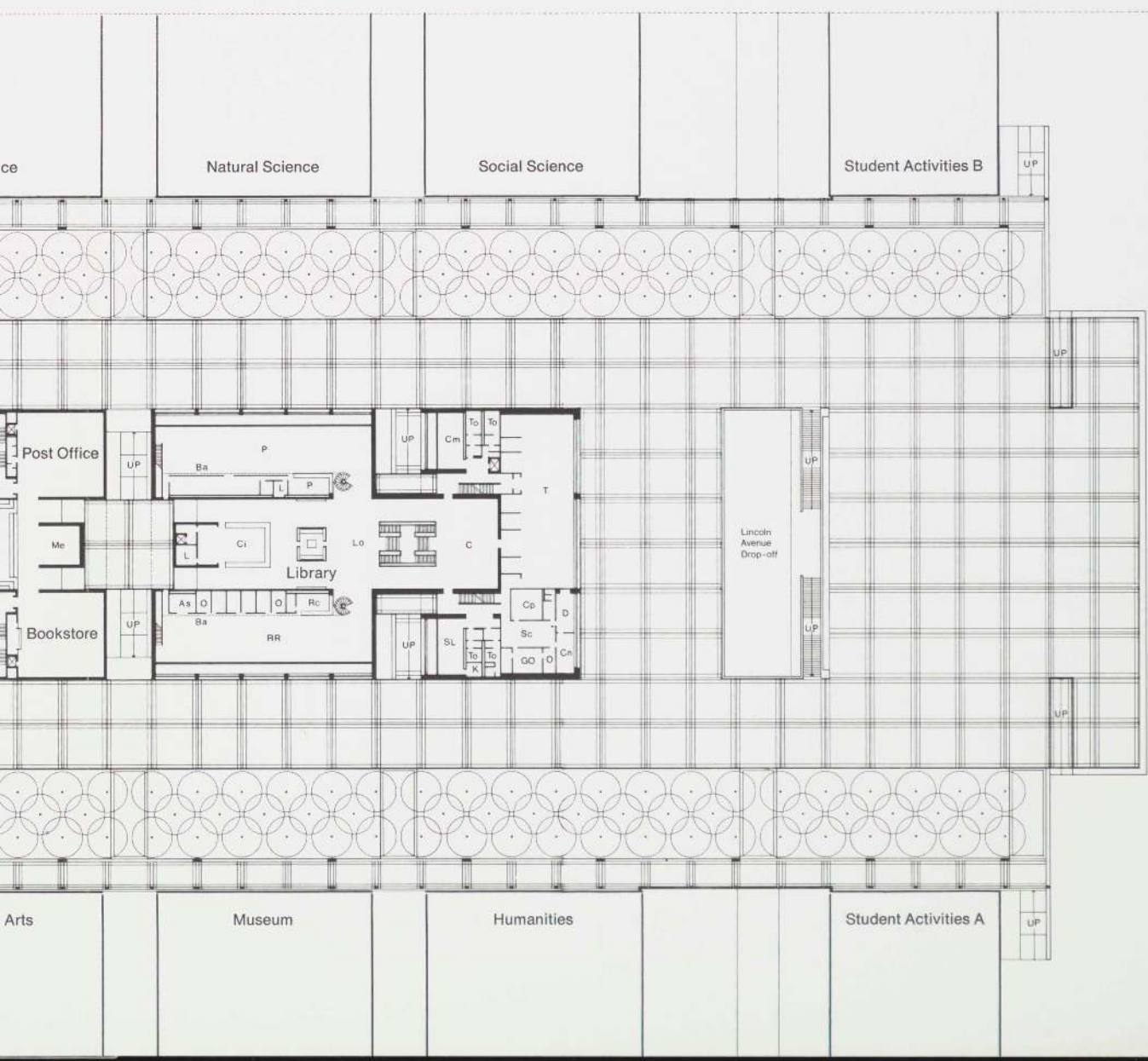
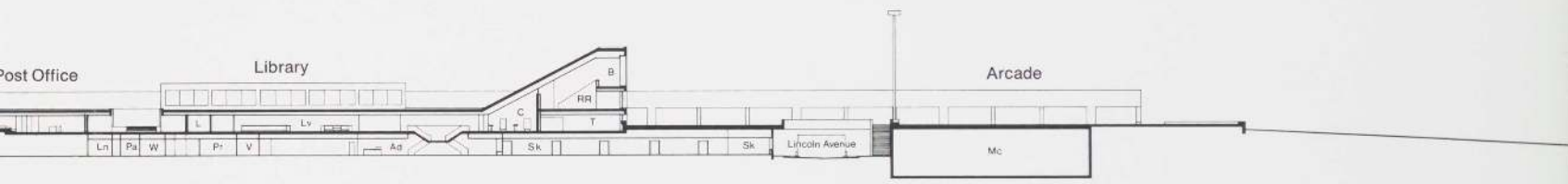
A	Assembly and Traproom	FI	Fly Space	Rf	Refreshments
Ad	Audio-Visual Desk	Fo	Foyer	Rh	Rehearsal
As	Audio-Visual Seminar	G1	Gallery 1	RR	Reserve Room
B	Balcony	G2	Gallery 2	S	Scene Construction and Painting
Ba	Balcony above	GO	General Office	Sc	Secretary
C	Catalogue	Gr	Gridiron	Sd	Sound Control
Ca	Catwalks	K	Kitchenette	Sk	Stacks
Ce	Central Lobby	L	Librarian	SL	Staff Lounge
Ci	Circulation Desk	Lg	Light Bridge	St	Stage
Cm	Commons	Li	Lighting Control	Sx	Storage
Cn	Conference	Ln	Listening Room	T	Technical Processes
Cp	Copy	Lo	Loading Gallery	Te	Television
Cr	Corridor	Lv	Lobby	To	Toilet
D	Director	Lw	Lower Lobby	Tr	Traproom
DO	Drop-off Road	M	Main Stage	V	Viewing Room
E	Elevator	Mc	Mechanical	W	Work Area
F	Fallout Shelter	Me	Message Center		
Fa	Fan Room	Mz	Mezzanine		
FG	Fly Gallery	Or	Orchestra		
		OT	Outdoor Theater		
		P	Periodicals		
		Pa	Piano Room		
		Pi	Pit		
		Pr	Projection Room		
		Ps	Props		
		R	Rear Stage		
		Re	Reference		

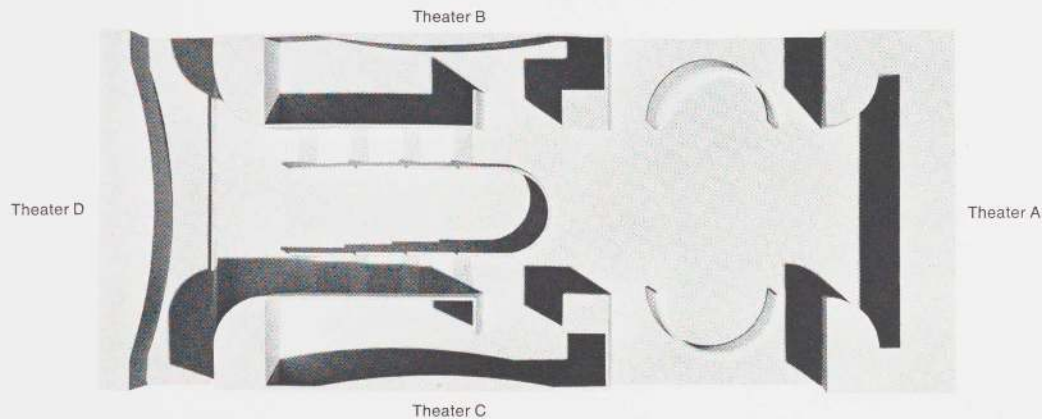


Lift









Performing Arts Center

The focus of the Purchase liberal arts curriculum will be the performing arts. The Performing Arts Center, to be used by the college, community, and visiting professionals, has four theaters which will alternately serve the needs of drama, music, and dance. There will be a wide variety of requirements: acoustics must range from resonant to soft; sight lines must vary; orchestra pits must shrink and disappear; and proscenium openings must change in size. In short, all theaters must be multi-purpose.

A great central lobby serves all four theaters. This lobby, a brick indoor street, can be entered from the Great Court as well as from an automobile road which runs under the building. Daylight enters the central space through the glass entrances and via high windows in the lofty inner lobbies of each theater. When

the theaters operate simultaneously, crowds will pour into this area from all four sides.

Each theater has its own dressing rooms, green room, and technical equipment, but common to all on a lower level are scenery shops, costume rooms, and storage.

Architect:
Edward Larrabee Barnes
Theater Consultant:
Ming Cho Lee

Theater A—1400 Seat Opera House
This theater is designed to accommodate visiting symphony orchestras and repertory companies as well as student shows of all sizes.

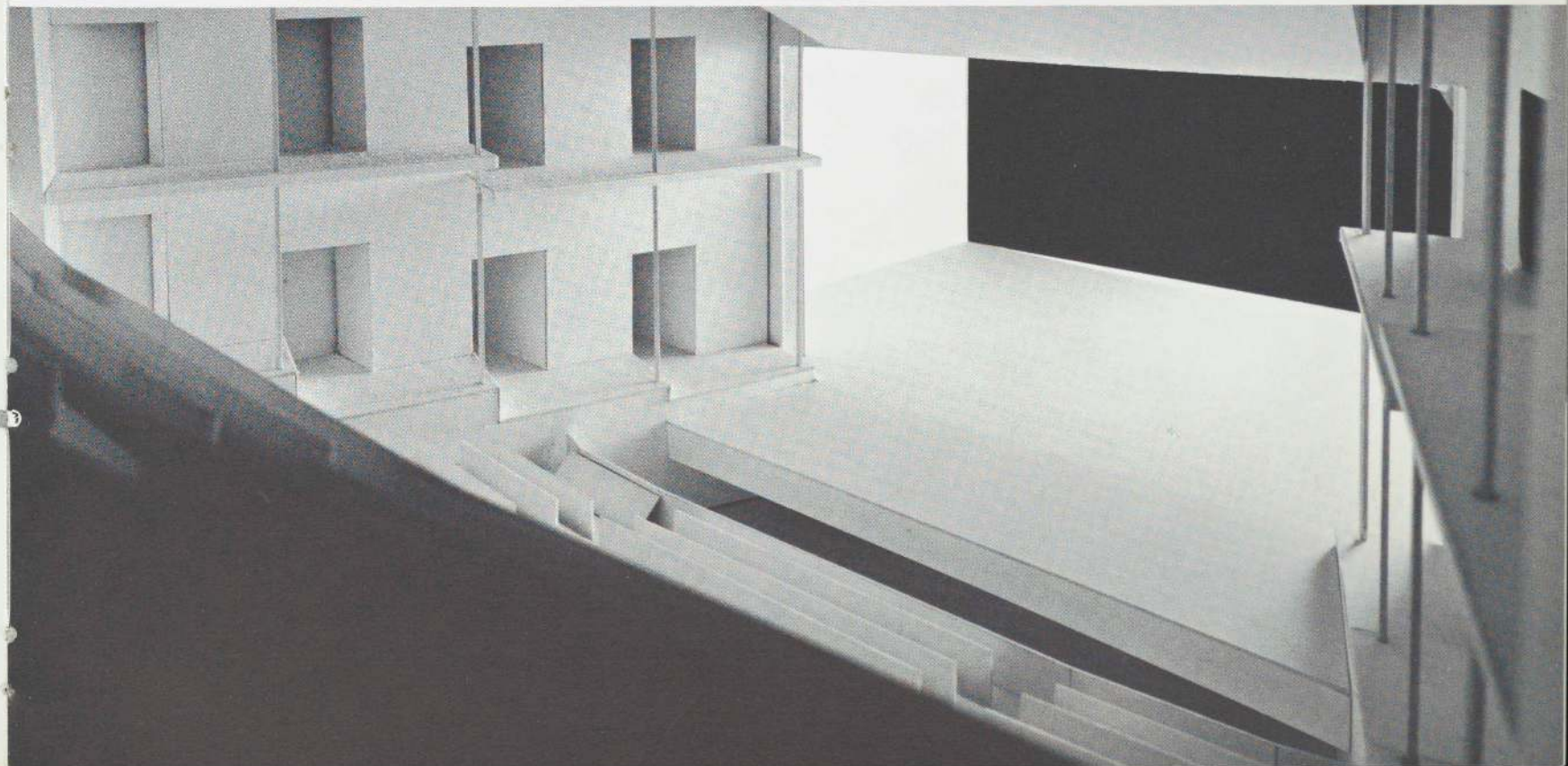
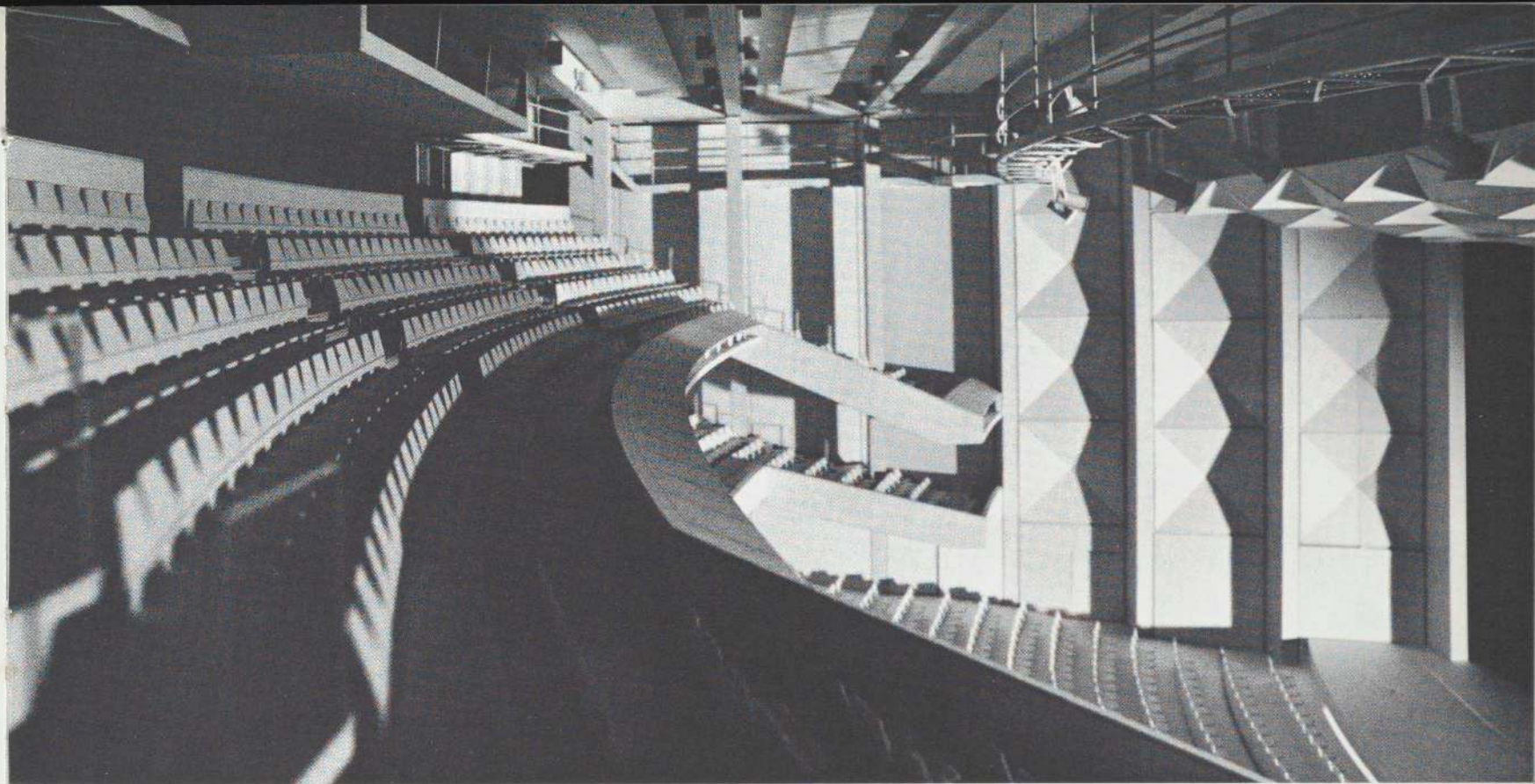
It is a conventional proscenium theater with two balconies so that all seats are within 85' of the stage. Continental seating eliminates aisles. The orchestra pit can vary in size to accommodate ensembles from Mozart to Wagner. Or it can be eliminated in favor of more seating. The proscenium opening can vary in width from 36' to 54'. The acoustic canopy over

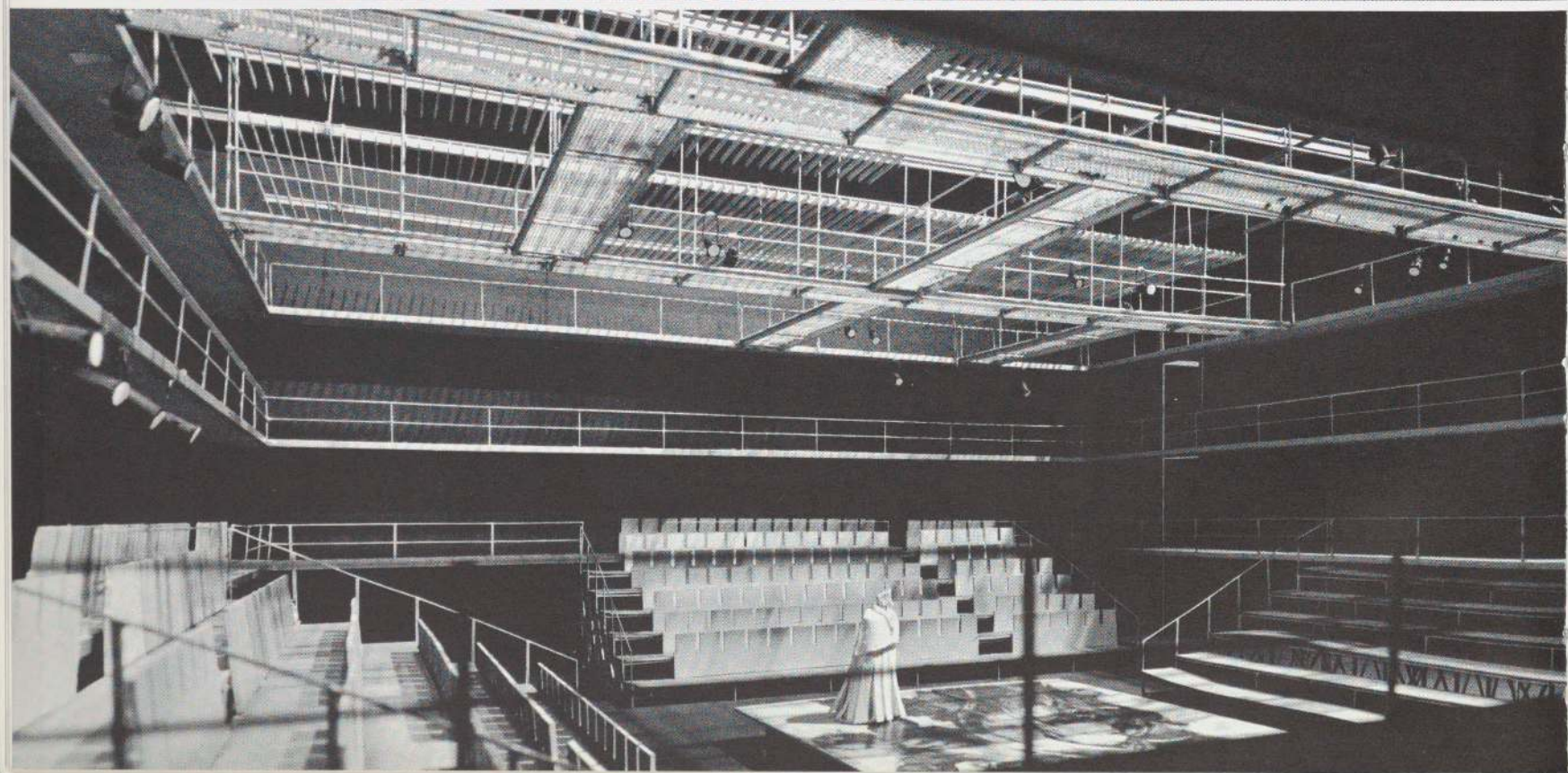
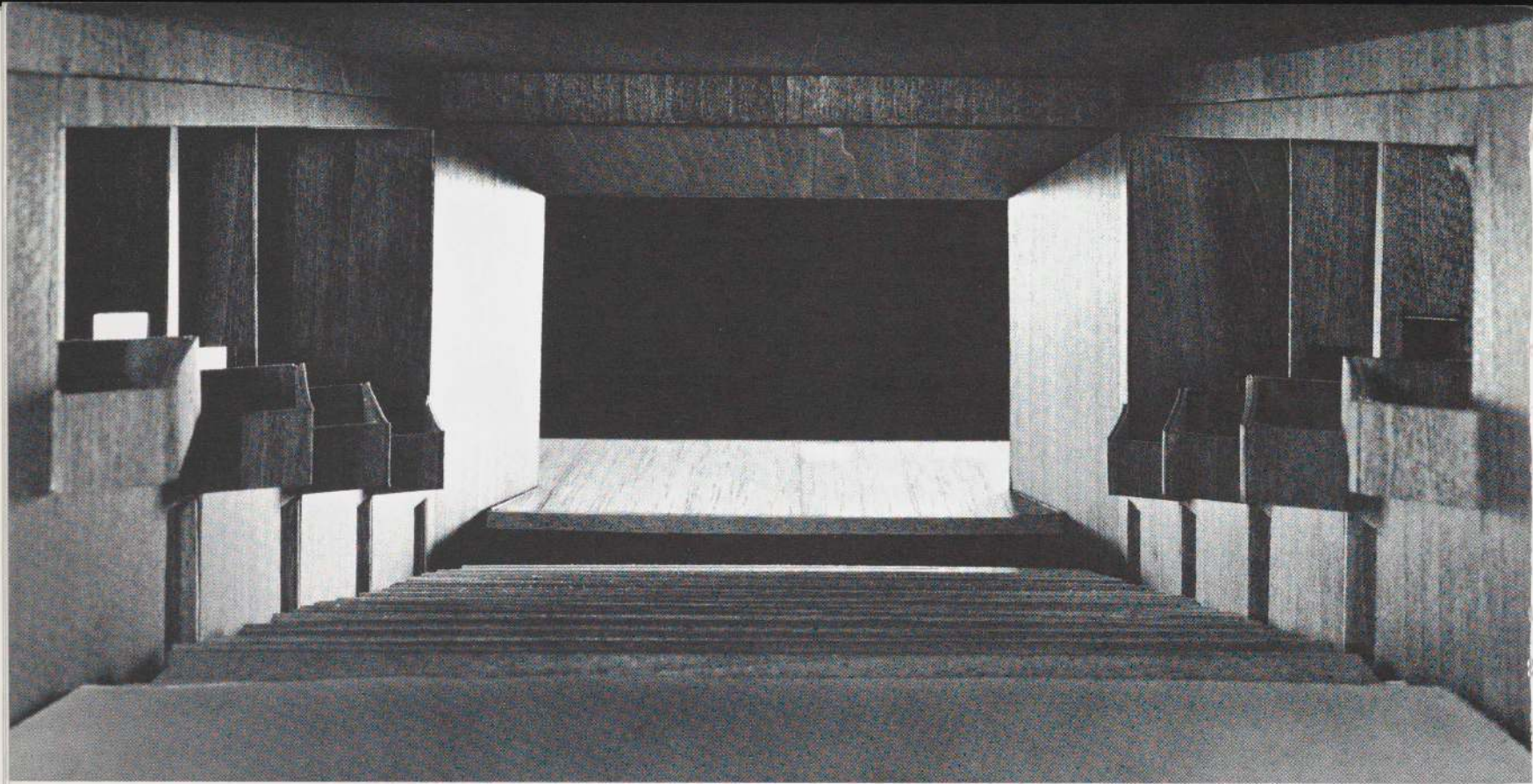
the pit can be lowered for drama and raised for orchestra concerts. When the house is used as a concert hall, the proscenium opening can be raised to more than 40' and an orchestra shell moved onto the stage.

The stage proper is served by a fly loft and side stages for wagons. The organ can be moved offstage into a flanking acoustically sealed rehearsal room.

The structural columns and beams that support the roof are strongly expressed in the main hall. Between these columns are bold plaster coffers. The hall will be soft and warm and light in color, suitable for concerts, ballet, opera, or drama.

Theater B—750 Seat Hanamachi (Wrap-Around) Theater
This is a proscenium theater with one balcony. Every seat is within 75' of the stage. There is the possibility of action surrounding the audience. Shallow platforms in two tiers project from the stage and flank the orchestra seats. These shall





Theater C (left)
Theater D (below)

low platforms can be used for action, or audience, or stage lighting positions or a combination of all three. Small scenes, antiphonal responses, entrances from all sides, and a variety of other effects can be performed on these side platforms.

The main stage and orchestra pit, as in Theater A, can vary in size. Scenery can be flown, and there is a rear stage for wagons and rear projection.

The detailing of this hall is spare—there are concrete block walls and black iron pipes and rails on the side balconies to which the lights can be clamped.

Theater C—600 Seat Theater of Music and Dance

Theater C is suitable for small chamber concerts, classical ballet, and drama. It has a conventional proscenium stage and deeply pitched continental seating. The hall is rectangular with a high ceiling. Along each side is a row of boxes with score desks for scholars. The entire room

is of wood with the walls and ceiling paneled in dark mahogany or walnut. Its reverberations are balanced for chamber music and for drama. Tall curtains can be drawn across the back of each box to deaden the sound.

The pit can be raised to provide more seats. Scenery can be flown, and there is a rear stage for scenery wagons, orchestra shell, and rear projection.

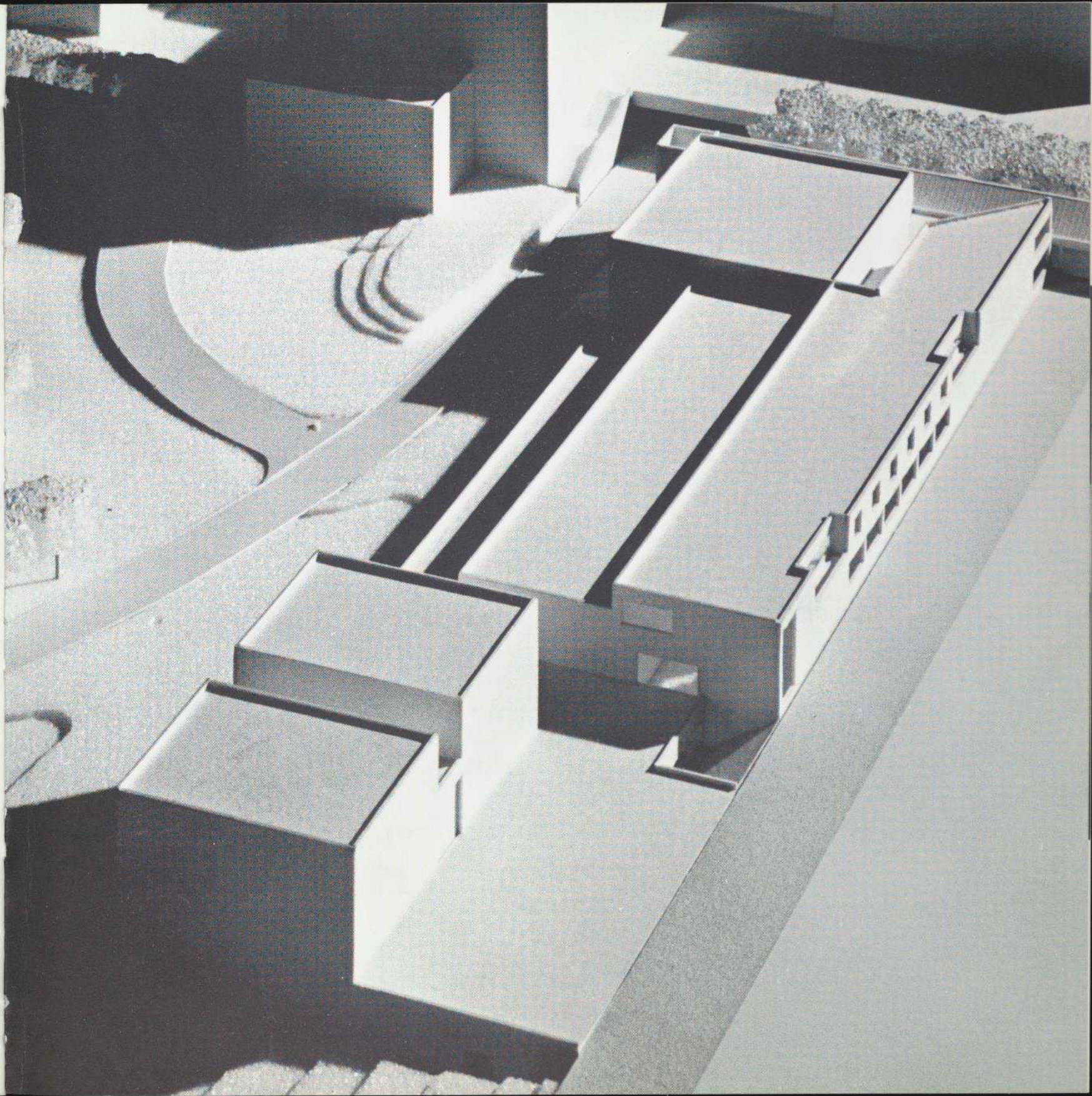
Theater D—100 to 500 Seat Experimental Theater

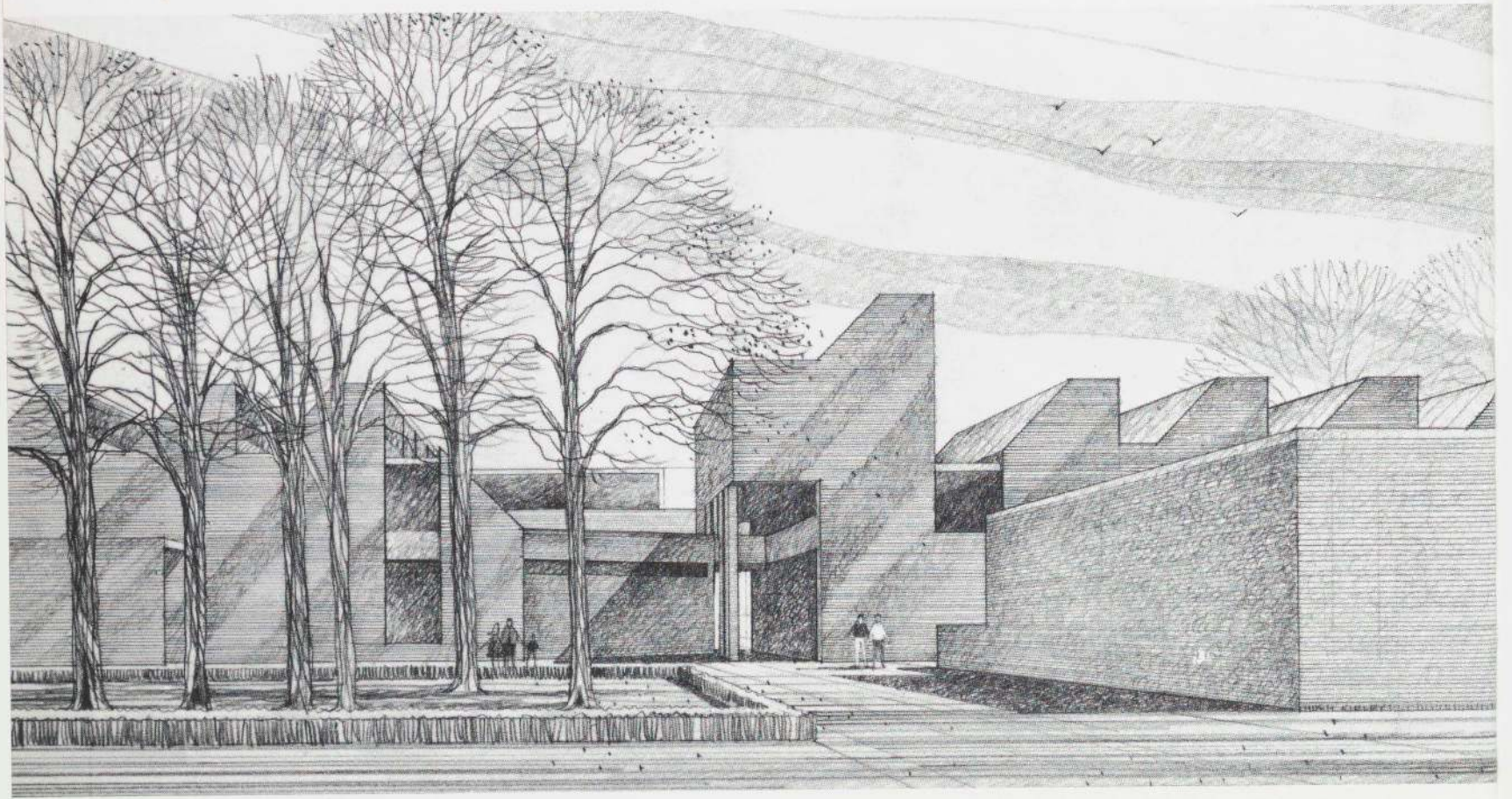
A wide variety of audience-stage relationships and “total environment” theater are possible in Theater D. The room is 83' square and 30' high. The floor is flat with the center section amply trapped. A large hydraulic lift drops to the floor below, where props and seats are stored. The modular seating is designed for arrangement in many configurations— theater in the round, one way orientation, thrust stage, processions and parades and Noh theater, even for the audience on a center island. There are three shallow balconies surrounding the room, for audi-

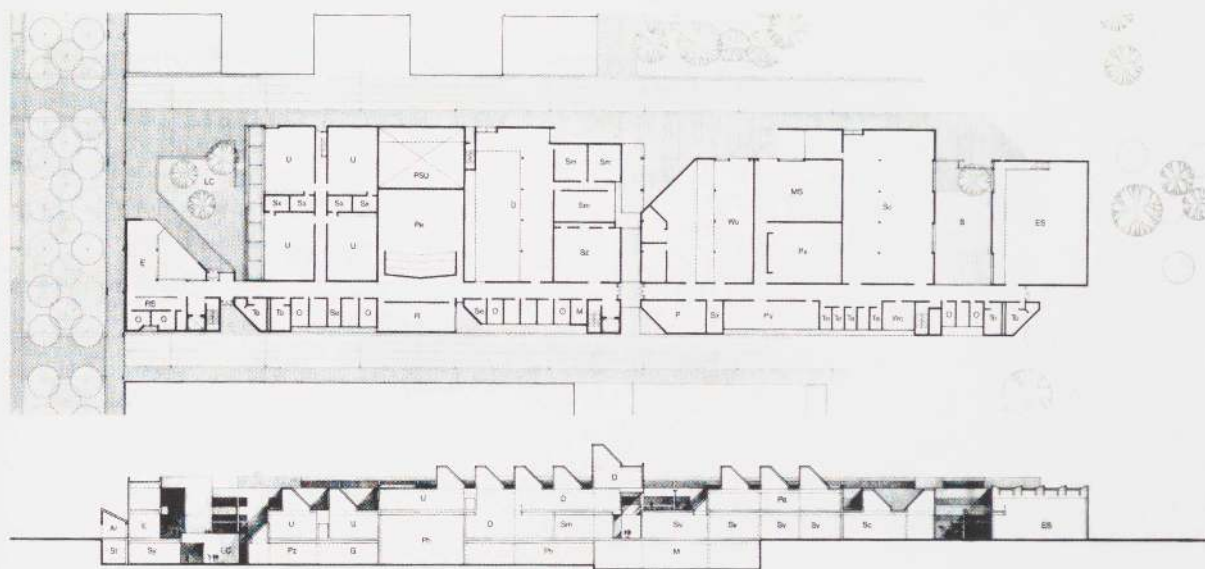
ence, actors, or lighting positions. Above, there is a system of rolling bridges providing lighting positions and drop lines for props in any location. The room is a black box to avoid ambient bouncing light.

Sometimes the background for plays will be the black box itself. At other times it is planned to create special environments so that audience and actors are enveloped in one womblike space and the theatrical experience is total. Planetarium-like domes and inflated structures are under consideration.

One such environment will be made of stretch fabric mounted on a ring and suspended inside the black box. Stretch fabric is cheap, can be painted like scenery, can be pulled into all kinds of tent shapes, and is suitable for front or rear projection. A wide range of scenic effects and mixed media performance will be possible.







Visual Arts Instructional Facility

The purpose of the building is symbolized by an envelope of light which provides a stimulating atmosphere for the students and the faculty.

Large interchangeable studios and shops arranged for maximum north light are served by a spine containing small-scale spaces including faculty studios, offices, stairwells, and various services. Shops are central to the studios with convenient service access.

The building varies in height and is set back on the east and west elevations to lend interest to the pedestrian walk and to respond to the human scale. At the midpoint a cross passage provides access from the art museum to the theater arts building.

Main open spaces in the plan:

1. The first court of the art museum is amplified by the Visual Arts entrance court, which acts as a social and cultural focus, containing the student commons at the lower level and the two-story exhibition space above.

2. The roof terrace over the shops responds to the landscaped cemetery space across the pedestrian way at the end of the art museum.

3. The experimental studio and the sculpture studio have their own work-study court and this in turn connects ultimately with the research area beyond the building.

Architects:

The Architects Collaborative

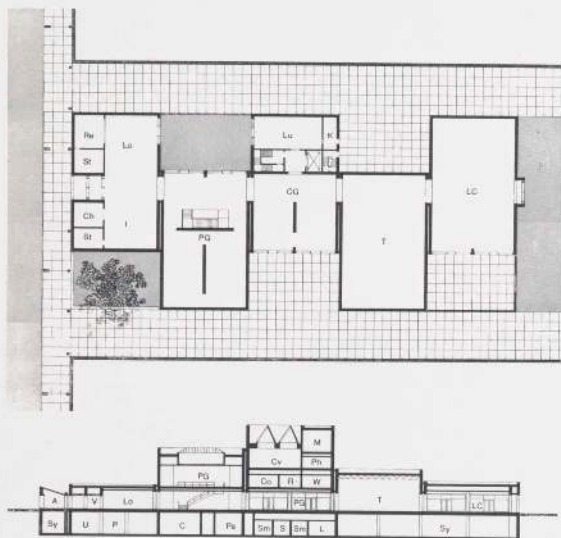
Principal:

Norman C. Fletcher

Key to plan and section:

A Administration
 Ar Arcade
 D Design Studio
 E Exhibition Area
 ES Experimental Studio
 G Graphics
 LC Lower Court
 M Mechanical Equipment
 MS Metal and Stone Shop
 O Office
 P Paint Shop

Pa Painting Studio
 Pe Perception Laboratory
 Ph Photography
 PSU Photography Studio (Upper Part)
 Px Plaster Shop
 Py Plastic Shop
 Pz Printing
 R Reading
 RS Reception – Secretary
 S Sculpture Court
 Sc Sculpture Studio
 Se Secretary
 Sm Seminar
 ST Service Tunnel
 Sv Shop
 Sx Storage
 Sy Student Commons
 Sz Studio
 T Terrace
 Ta Teaching Assistant
 Te Technician
 To Toilet
 U Undergraduate Studio
 W Woodshop
 Wo Work – Storage



Roy R. Neuberger Museum of Art

The museum was initially inaugurated when Mr. Roy R. Neuberger gave his famous collection of American art to the College. It is designed to serve as a teaching museum with shops in the basement where students and faculty can design and produce exhibits. Original works of art can be viewed directly in study-storage areas or wheeled into seminar rooms for discussion. Exhibition galleries on first and second floors vary in size and height.

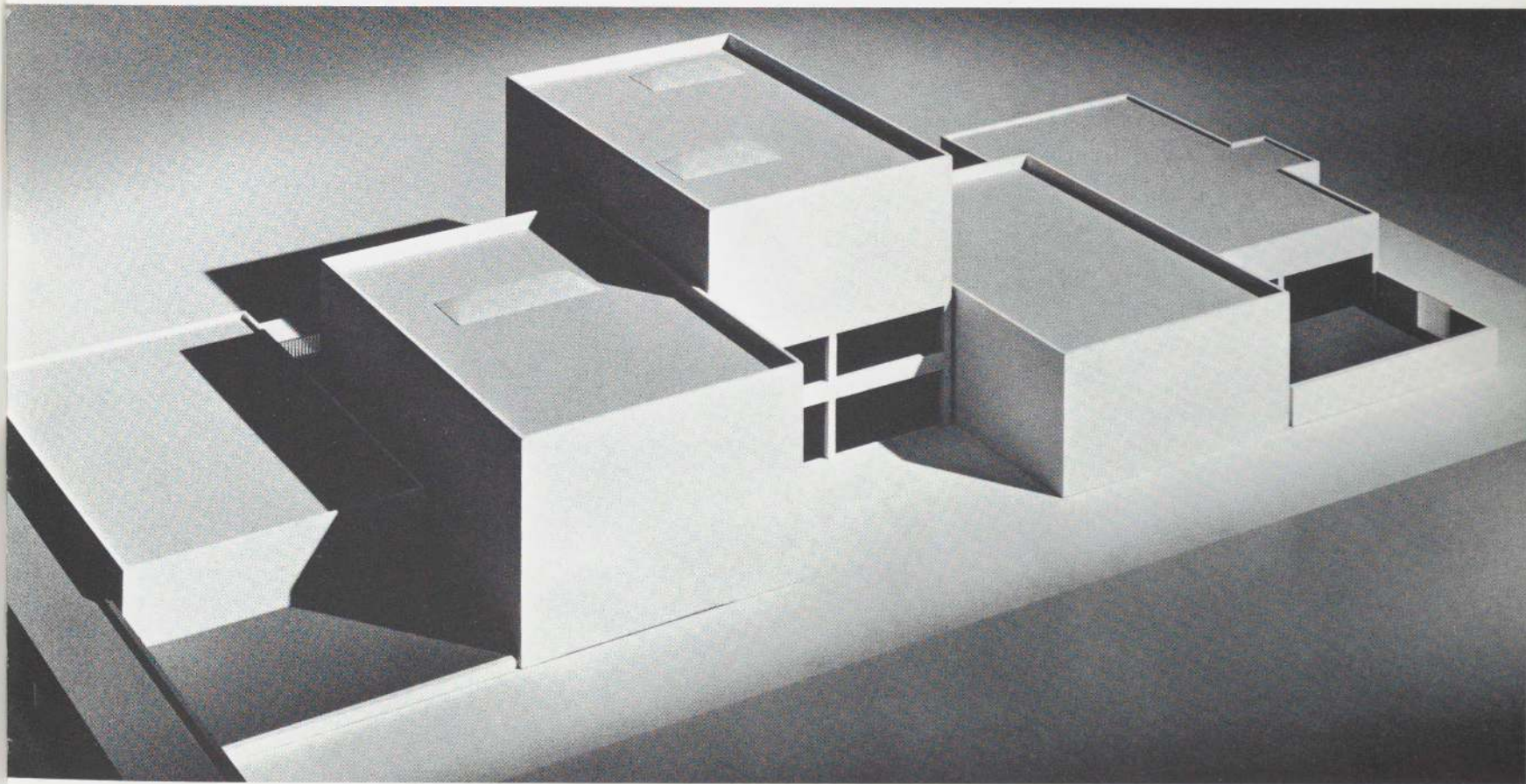
Architects:

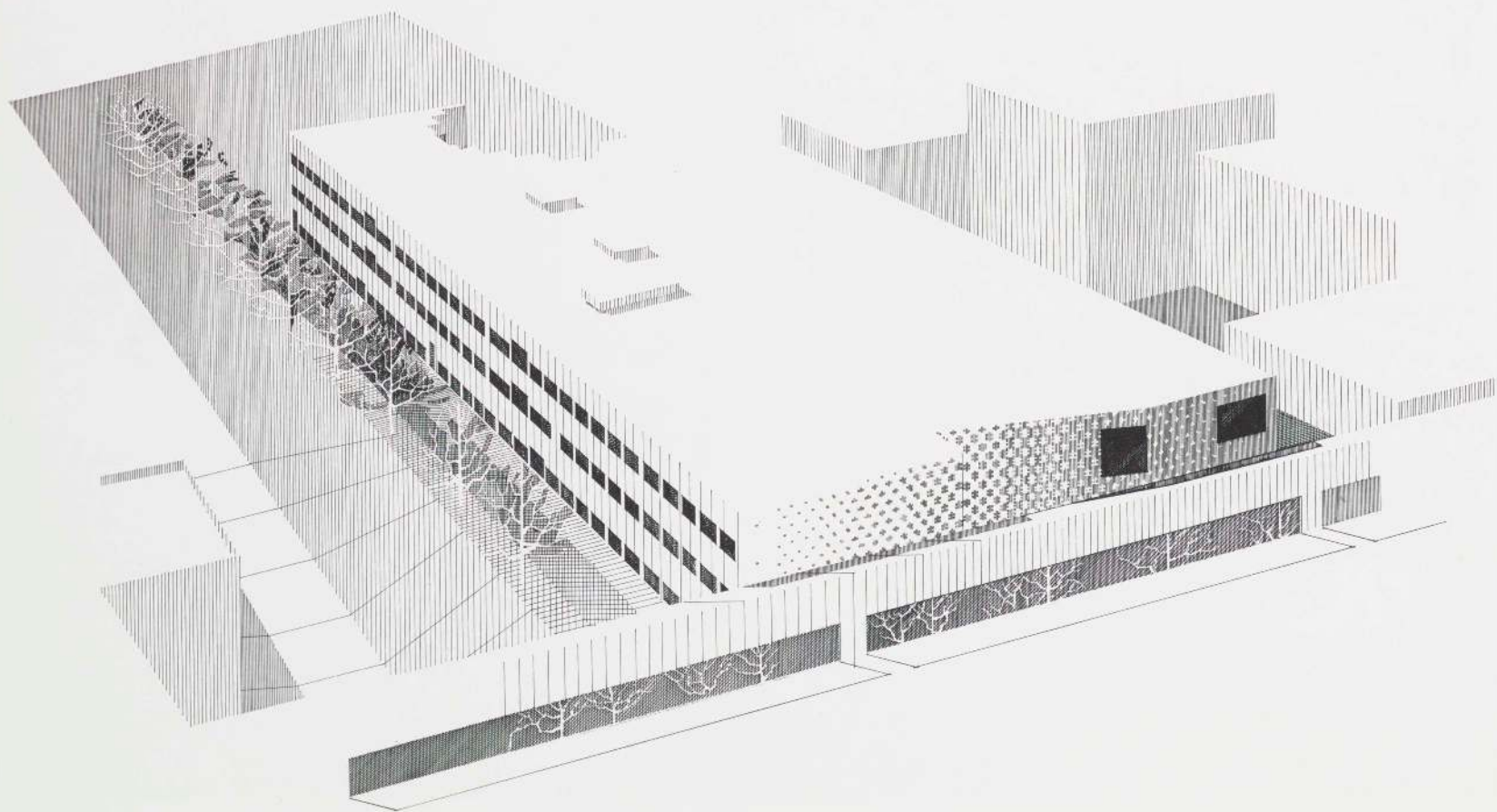
Philip Johnson and John Burgee

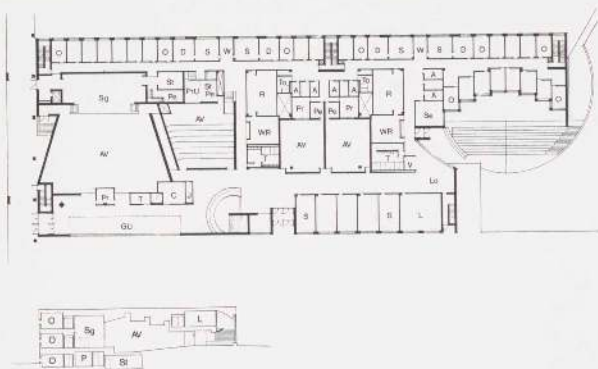
Key to plan and section:

A Arcade
 C Carpentry Shop
 CG Central Gallery
 Ch Check Room
 Co Conference
 Cv Conservation Laboratory
 I Information and Sales
 L Lecture Room
 LC Loan Collection Gallery
 Lo Lobby and Waiting
 Lu Lounge
 K Kitchen
 M Mechanical
 P Packing
 Pa Paint Shop
 PG Permanent Gallery
 Ph Photography Studio
 R Reception
 Re Rental Gallery
 S Secretary
 Sm Seminar
 Sr Service Tunnel
 St Storage
 Sy Study—Storage

T Temporary Collection Gallery
 U Unpacking
 V Vestibule
 W Workroom







Humanities Building

The building occupies the full width of the site. The east facade, along with that of the Social Science Building, forms the facade of the campus core; it is large in scale with a regular rhythm of small openings to enhance its scale. The north facade is deliberately subservient to the arcade. The west facade is spare so as to provide a foil for the highly sculptured museum across the street. The very large openings along the main interior circulation reveal an interior street parallel to the exterior one.

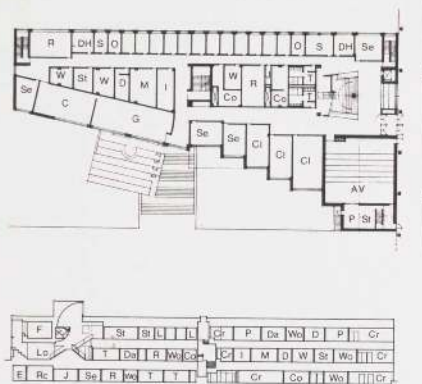
Because of its location, the Humanities Building is a background building which enhances and complements the Campus Master Plan rather than an independent sculptured entity.

Internally the building is organized in three zones. The east zone contains small-scale spaces, mostly instructional offices. The west zone contains medium-sized spaces such as seminar rooms and classrooms. The interior zone includes those large-scale spaces which do not require windows and have the highest degree of acoustical sensitivity.

Architects:
Venturi and Rauch

Key to plan and section:

A	Advanced Student Studies
Au	Audio-Visual Lecture Hall
AV	Audio-Visual Lecture Hall, 360 Seats
C	Coats
Co	Corridor
D	Department Head
GU	Gallery (Upper Part)
J	Janitor
L	Lecture Room
Lo	Lounge Area
O	Office
P	Practice and Dressing Room
Pe	Preparation
Pr	Projection Room
PrU	Projection Room (Upper Part)
R	Reading Room
S	Secretary
Se	Seminar
Sg	Stage
St	Storage
T	Tickets
To	Toilets
V	Vending Machines
W	Waiting Area
Wr	Workroom



Social Science Building

The building occupies the full width of the site at the arcade to preserve the design concept of the campus central plaza. This south elevation is dominated by a large two-story window that brings light from above the arcade down into the first-floor lobby. The east facade, together with that of the Humanities Building, forms the facade of the campus core and is developed as a single plane with small openings in regular rhythm to enhance its scale. The west facade exposes the programmatic complexity of specific classrooms and generalized laboratory spaces and achieves a smaller scale appropriate to its function as entrance and outdoor sitting area.

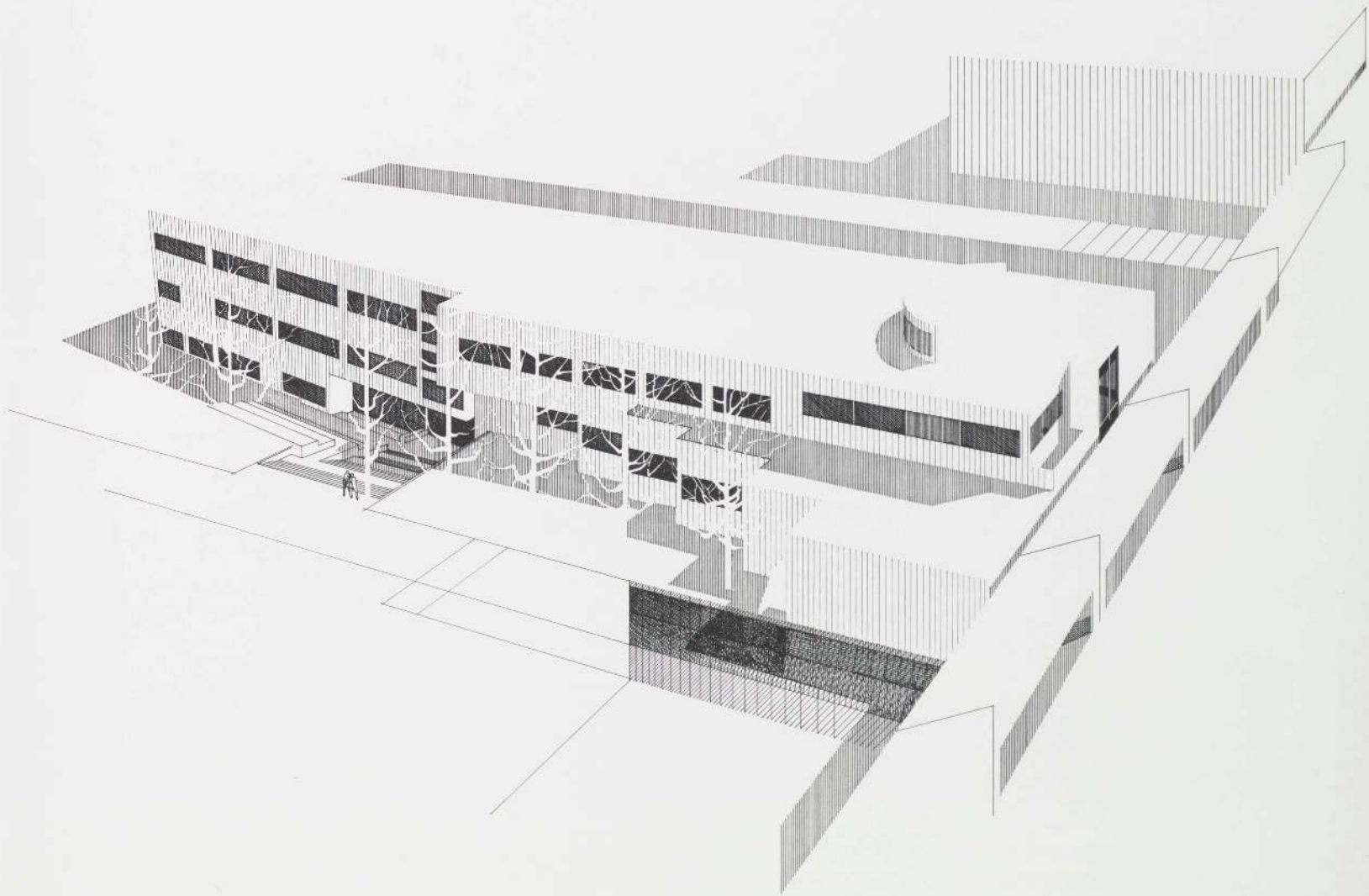
Internally, on the east side the building is organized into offices, seminar rooms, and reading rooms (all small-scale spaces) and into classrooms and laboratories on the west side. A utilities core splits the corridor for part of its length. This core begins with a wide monumental stair which dominates the entrance lobby. The student lounge is located on the west side at the lowest level and connects with the exterior sitting area.

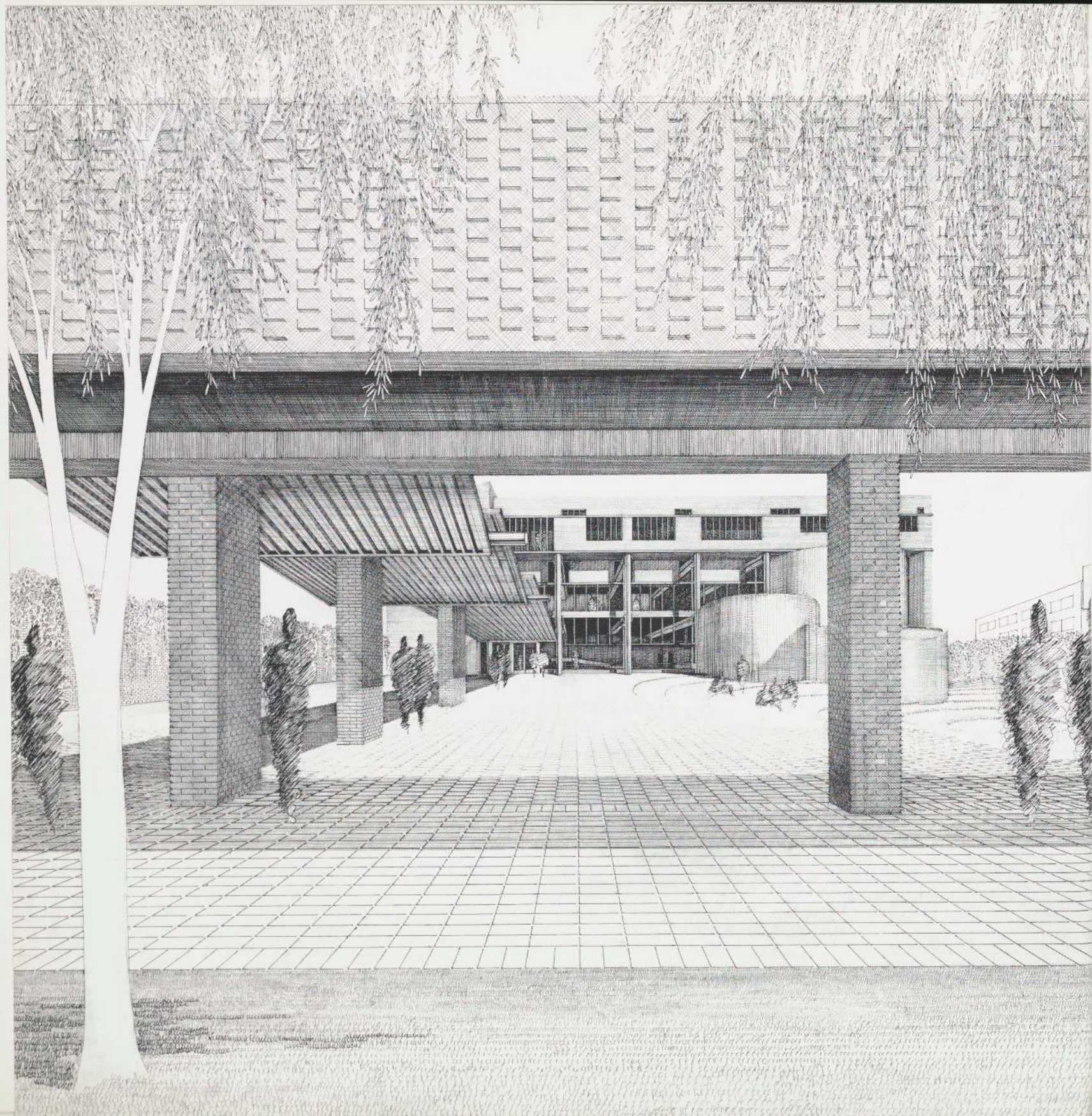
Architects:
Venturi and Rauch

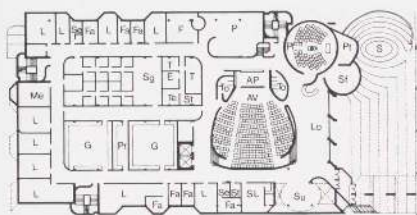
Key to plan and section:

AV Audio-Visual Lecture Hall
C Cartography Laboratory
Cl Classroom
Co Computer
Cr Corridor
D Darkroom
Da Data Preparation
DH Department Head
E Elevator Machine Room
F Faculty Lounge
G Geography Laboratory

I Interdivisional Map Room
J Janitor
K Kitchen
L Linguistics Listening Room
Lo Lobby
M Map Storage
O Office
P Preparation and Storage
Pr Projector
R Reading Room
Rc Receiving
S Secretary
Se Seminar
St Storage
T Toilet
V Vending Machines
W Workroom
Wo Work and Storage







Natural Science Building

Design Concept:

The Natural Science Building is designed to have semi-private and fixed elements (lecture hall, lobby, etc.) facing south on the common court. The laboratories are grouped around a central riser system and placed toward the north for future expansion. Support activities, such as faculty offices and tutorial labs, are placed at the perimeter. Thus the building is fixed toward the south and open-ended toward the north.

Structural System:

A fireproofed steel structural system with steel decking is proposed for future flexibility and ease of installation of the mechanical system. Exterior brick cladding is proposed, but the interior is intended to have exposed steel, fireproofed as necessary. Girders are dropped below beams in order to allow ductwork to pass above.

Mechanical System:

Utilities will be brought in through the connecting tunnel and connections made at Cottage Avenue and distributed through three central risers to a mechanical penthouse on the roof. The exhaust will be collected from all fume hoods into this central spine. Hung ceilings are suggested only for offices, public areas, passageways and the reading room. Fluorescent lighting is to be hung below ductwork in a regular pattern, and wherever possible the partitioning system is to be free of the ceiling.

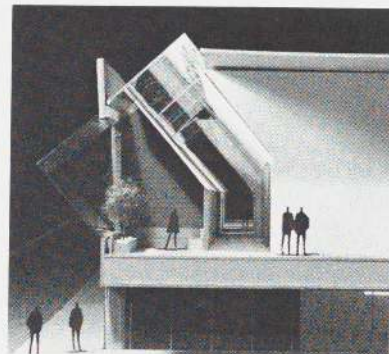
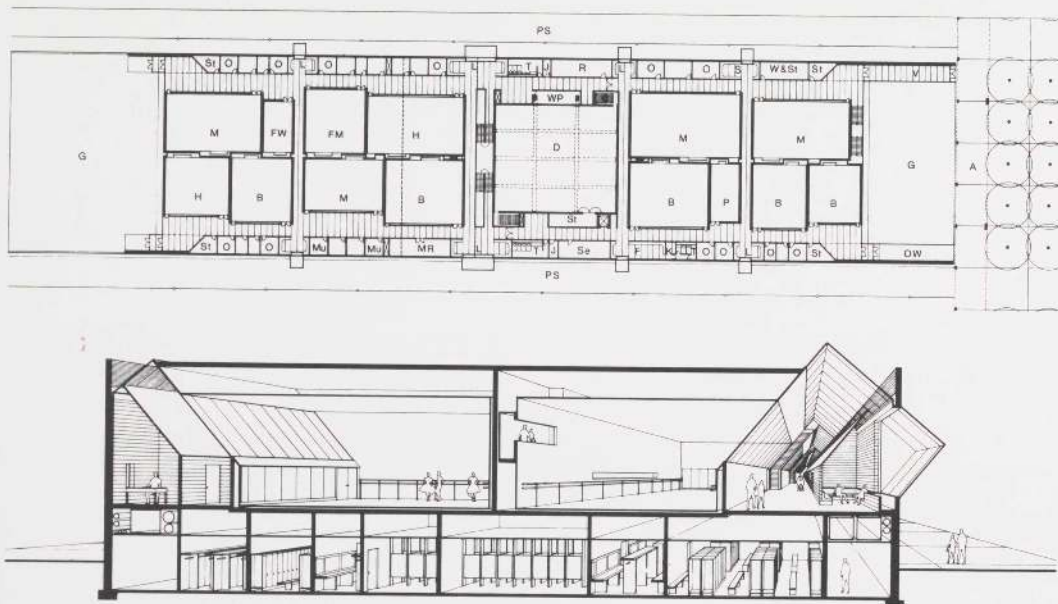
Architect:

Paul Rudolph

Key to plan and section:

A Advanced Multipurpose Laboratory
 AL Audio-Visual Lecture Hall
 AP Audio-Visual Preparation and Storage
 AV Audio-Visual Projection Room
 C Cage Wash and Scrub Areas
 Co Corridor
 D Data Distribution Center

E Electro-Encephalograph Room
 F Faculty Lounge
 Fa Faculty Office
 G General Physics Laboratory
 Gr Greenhouse
 L Laboratory
 Lo Lobby
 M Mathematics and Physics Laboratory
 Me Mechanical
 O On-Line Link Analysis
 P Periodical Room
 PI Planetarium
 Pr Preparation and Storage
 Pt Projection Room
 Q Quarantine
 R Return Air Plenum
 S Seating
 Se Secretary
 Sf Seminar
 Sg Sensation and Perception Laboratory
 Sh Shop
 SL Staff Lounge
 St Storage
 Su Student Commons
 T Technician's Office
 Te Testing Rooms
 To Toilet



Dance Instructional Facility

A single two-story academic level relates the large studios and smaller supporting spaces, offices, workrooms, etc., which are aligned along the exterior walls. Studios are arranged with an irregular corridor line in contrast to the supporting spaces. The studio-corridor wall is opaque on the lower portion and is sloped glass above. Inside the studios the wall slope expands the space while admitting daylight reflected from the slope above the offices.

The building was pulled away from the arcade to create a green area and natural light for the administrative offices, and also to expose the building to pedestrians.

The Dance Laboratory is the creative hub for experimental choreography. By nature the space is introverted and central to the surrounding studios.

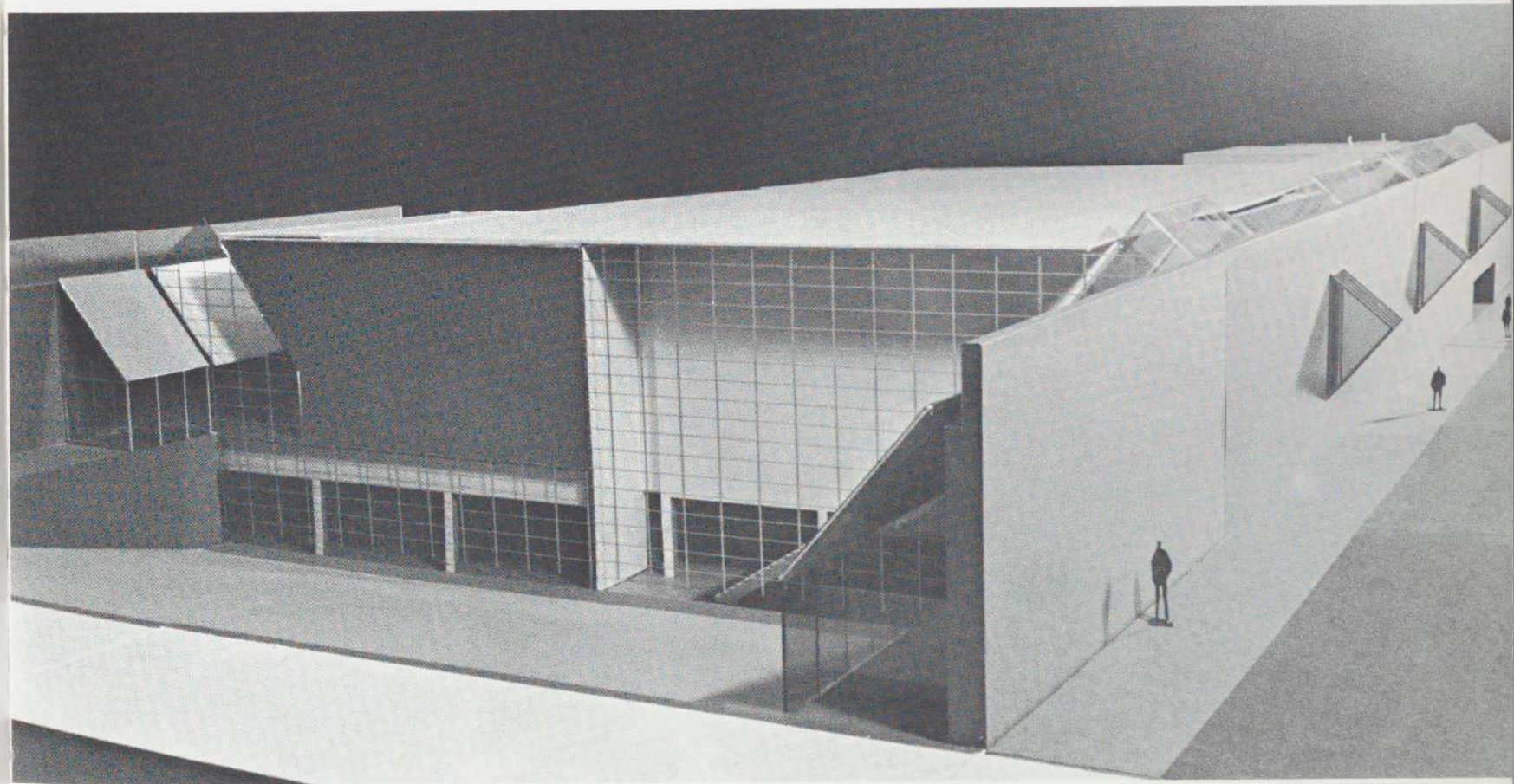
A passage under the studio floor provides cross site access, the main entrance to the Dance Laboratory, an entrance to the dressing level below, and is illuminated by daylight from a stair opening.

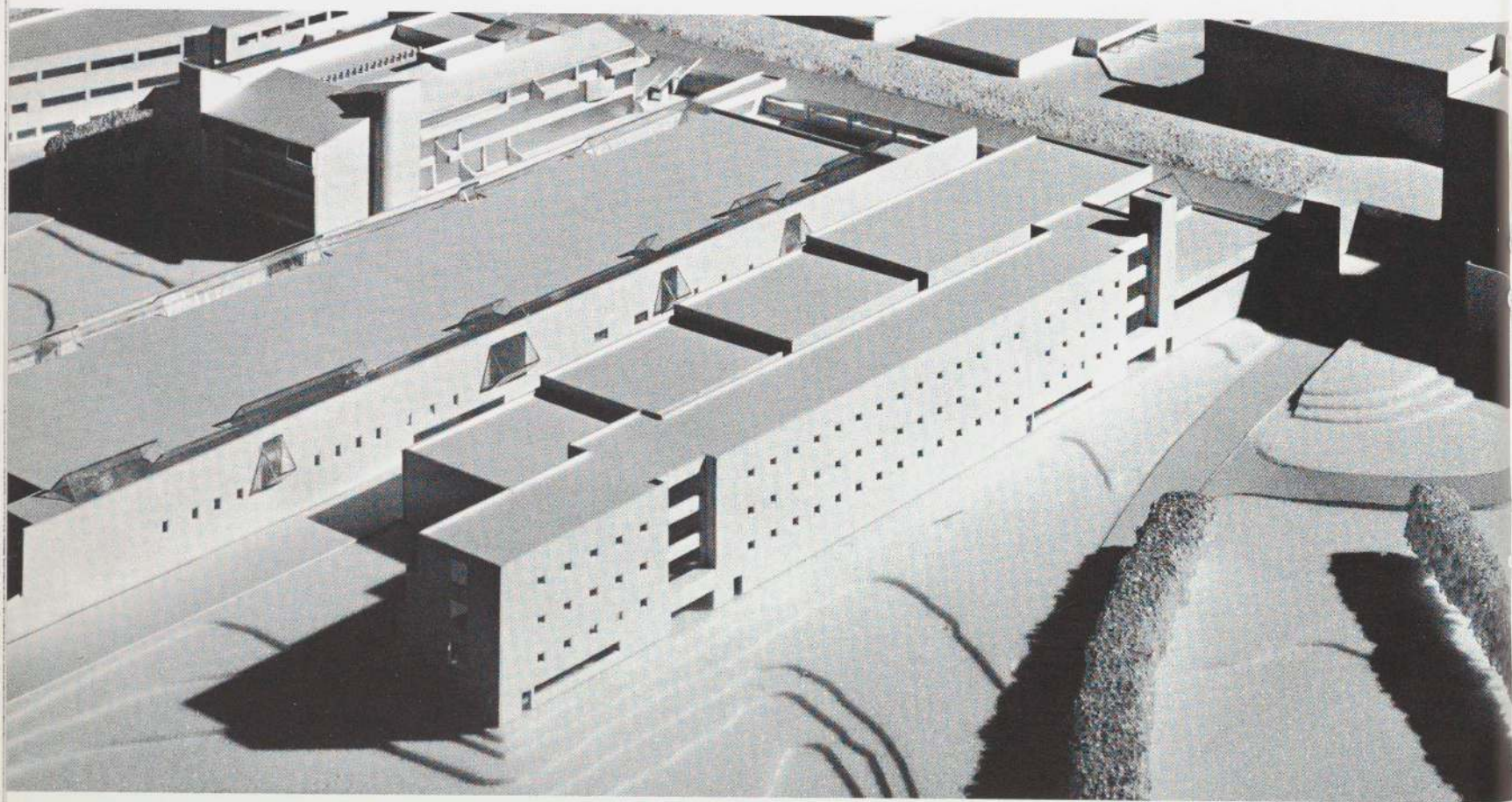
Architect:
Gunnar Birkerts

Key to plan and section:

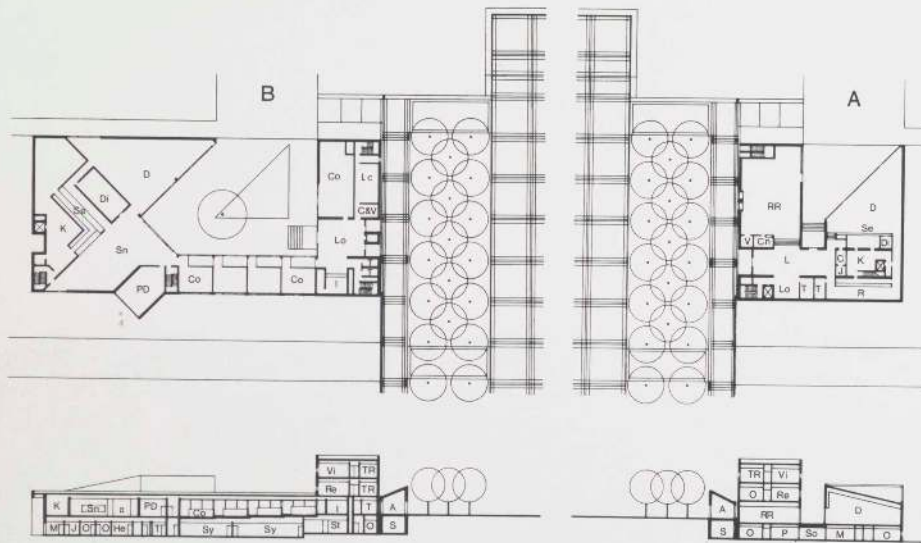
- A Arcade
- B Ballet
- C Curtain Storage
- D Dance Laboratory
- F Faculty Lounge
- FM Faculty Movement Room
- FW Faculty Warm-up Room
- G Grass Slope
- H Hard Shoe
- J Janitor
- K Kitchen
- L Lounge
- M Modern
- MR Music Room
- Mu Music Workroom
- O Office
- OW Open Walkway
- P Practice Room

- PS Pedestrian Street
- R Reading Room
- S Secretary
- Se Seminar
- St Storage
- T Toilet
- V Vestibule
- W Workroom
- WP Work and Projection Room





Student Activities A (right)
Student Activities B (left)



Student Activities A & B

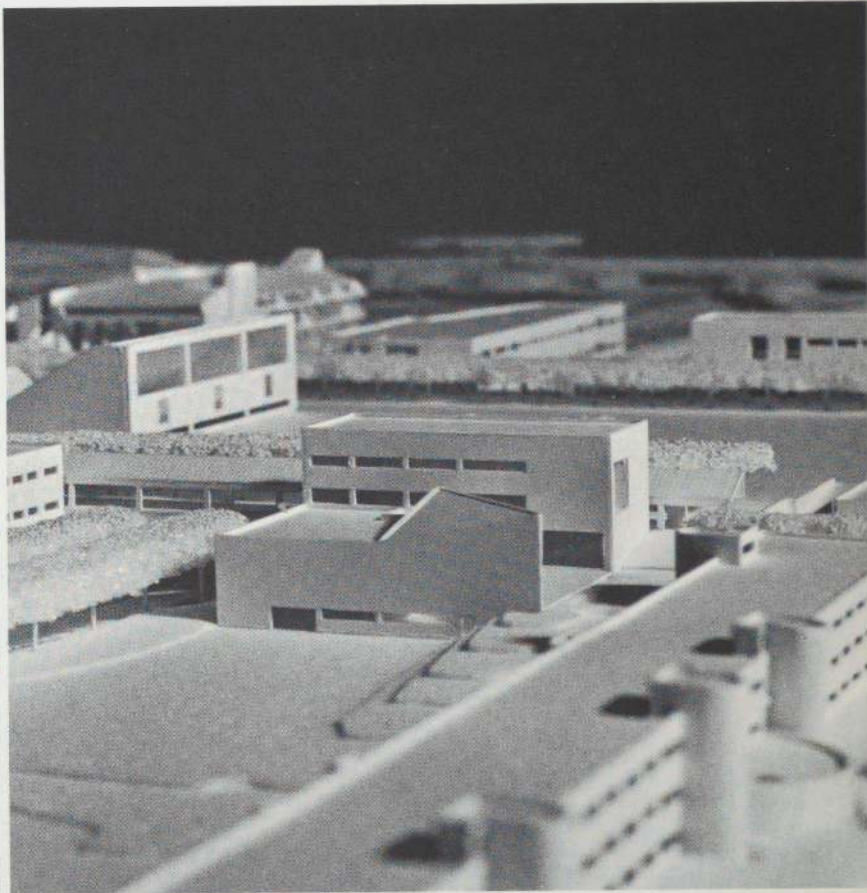
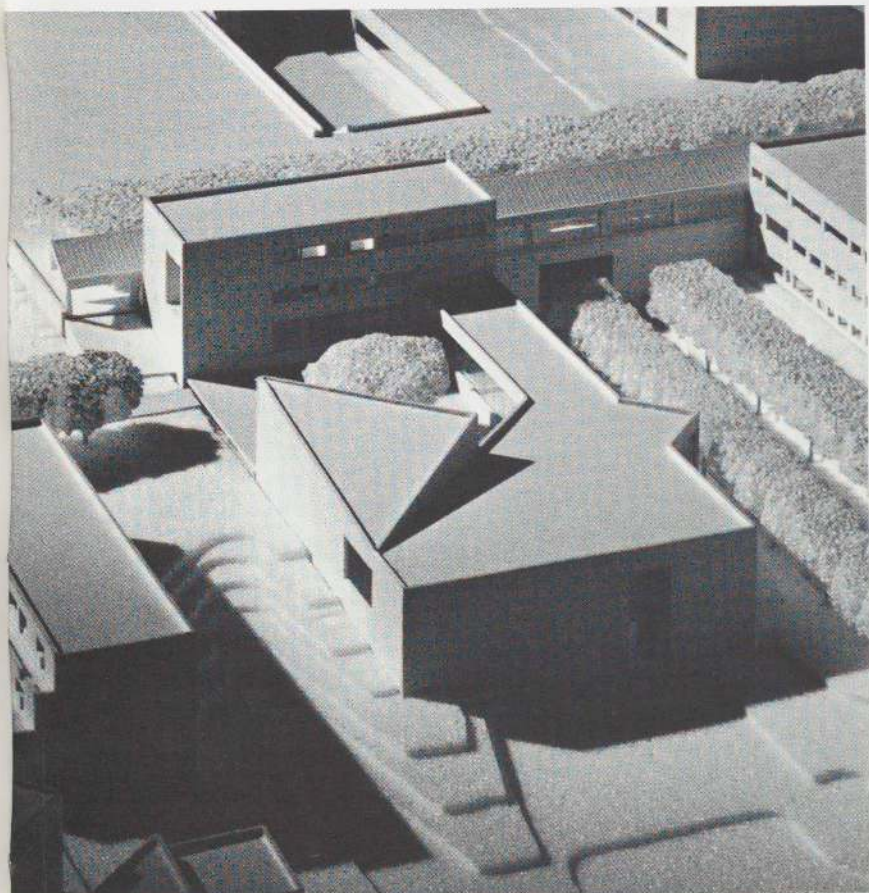
Many colleges have huge student unions where all student activities are grouped together. The concept at Purchase is quite different. The union functions are spread all around the campus. The post office and bookstore are outside the library, the bowling alleys are in the gym, and other student functions are split in buildings each side of the Great Court. The south building has student offices, a pool room and snack bar. The north building has guest and conference rooms, private rooms for commuters, an area called the "Atheneum" which is a clublike space for quiet use, and large dining and lounge rooms. There is a small courtyard for outdoor dining. These north and south activities buildings are towers placed as entrances to the Great Court and convenient to both academic and residential zones.

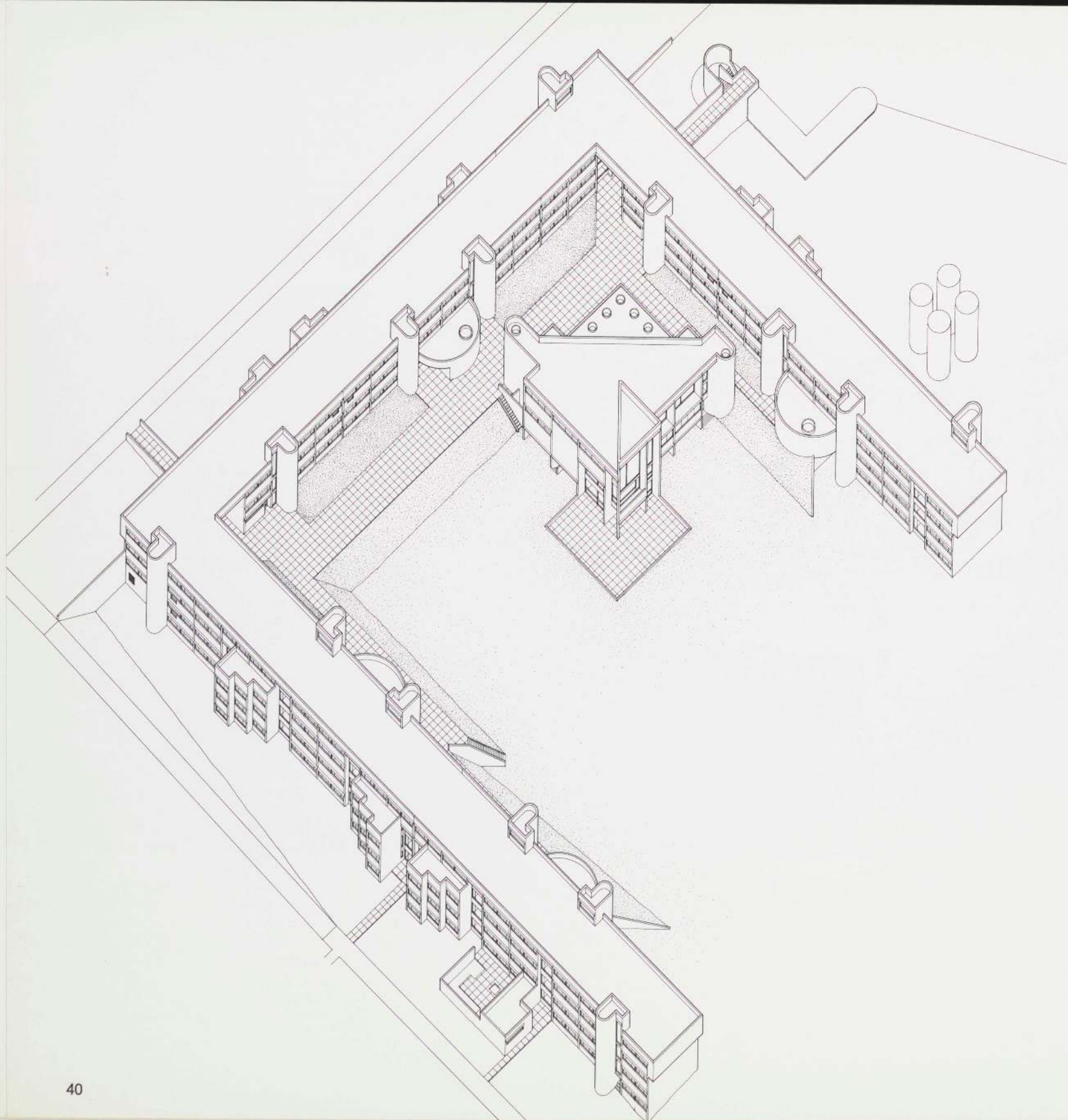
Architect:
Edward Larrabee Barnes

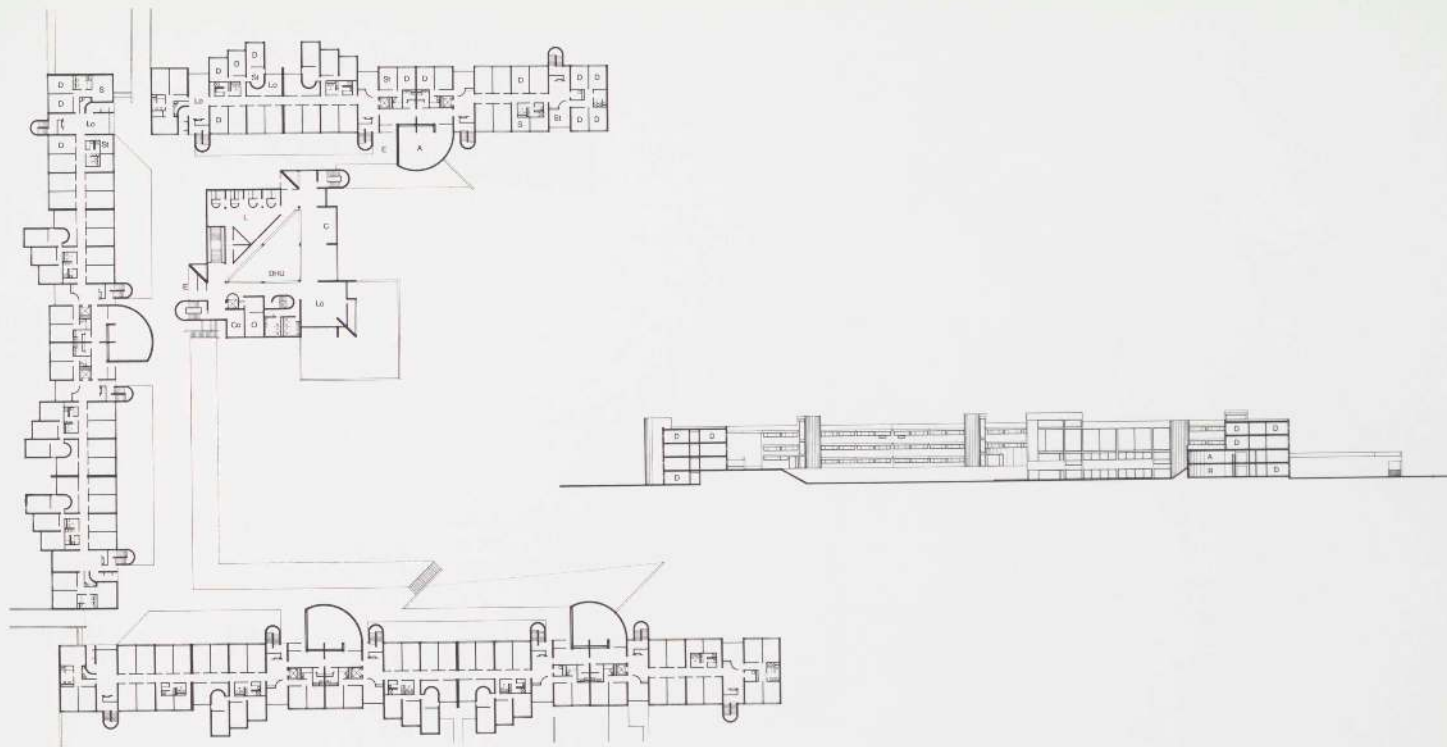
Key to plan and section:

A Arcade
C Coats
Co Commons Lounge
Ct Control
D Dining
Di Dishwashing
HD Help's Dining
I Information
J Janitor
K Kitchen
L Lobby
Lc Lockers
Lo Lounge Area
M Maintenance
O Office
P Photography Studio
PD Private Dining
R Rathskeller
Re Reading Room
RR Recreation Room
S Service Tunnel
Se Serving Line
Sn Snack Bar
So Storage
St Study Carrels
Sy Study Room

TR Television Room
T Toilet
V Vending Machines
Vi Visitor's Room







Residential Complex A – Stage XIV

The dormitory houses 800 students, faculty advisors and faculty master. The dining facility seats 400 and with multiple seatings serves the needs of the residential complex as well as commuter students. Academic spaces and student activity spaces are integrated into both facilities. They are intended to help activate and enrich the living environment.

The building encloses a major outdoor space which is open-ended to the south in response to the location of future residential areas. It acts as a transitional element between the natural environment of the meadow and the formal discipline of the campus wall with its pine tree lined walk. The old silos east of the building have been retained as a reminder of the past.

The dormitory organizes student living accommodations initially into 8 groups with entrance points at the corners of the main structure or along it as defined by its intersection with academic facilities.

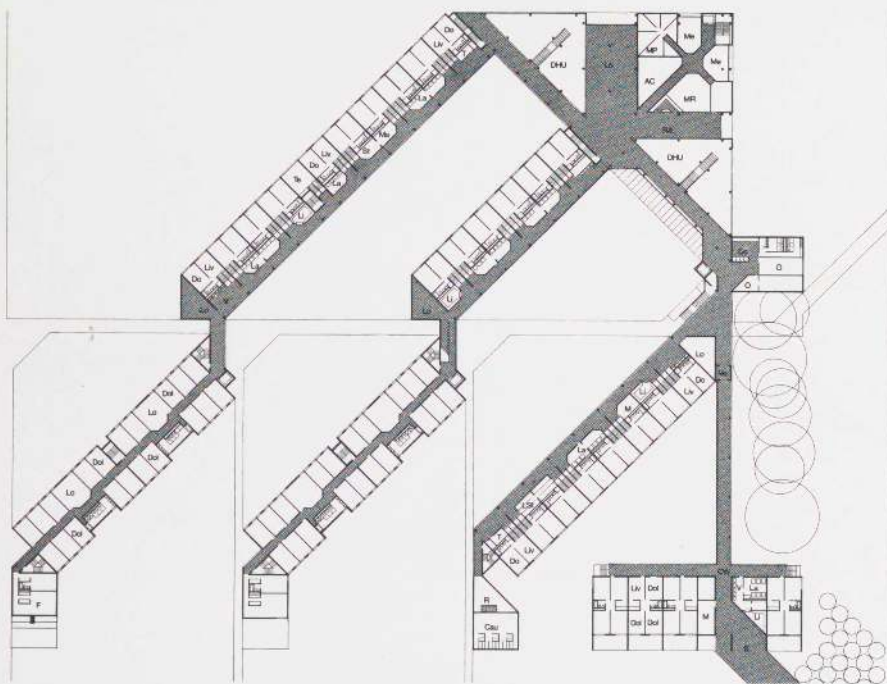
Each floor unit of 20 is organized to produce varied room types; 8, 6 and 4 person suites.

The dining facility is entered from the outdoor walk and lower level corridor. Student activity spaces occupy the entrance level and second floor and surround the upper portion of the main dining space. Food is served on the lower level which opens out to the meadow. Dining accommodations are varied from groups of 15 and 50 to 100 and 200. The facility is expected to be open on a 24 hour basis and as an object in the enclosed outdoor space should always be active.

Architects:
Gwathmey, Henderson & Siegel

Key to plan and section:

- A Academic
- C Cards
- Co Coats
- DHU Dining Hall (Upper Part)
- D Double Bedroom
- E Entry
- L Library
- Lo Lounge
- O Office
- R Recreation
- S Single Bedroom
- St Study
- V Vestibule



Residential Complex B—Stage XV

The Residential Complex will house 800 students, including 80 graduate students.

There will be dining facilities for 350 students.

The students will be housed in suites for 6 and 10 persons. Apartments are provided for 4 faculty fellows, and there are 4 guest rooms with baths. The Master's Residence is at the northwest end of the facility. Academic and recreation spaces are placed at the circulation level of the dining hall and at the joints and ends of the dormitories.

The physical organization of the program was developed in response to the circulation pattern of the Campus Master Plan, the natural topography and mature trees on site.

Furthermore, the complex program suggested an interpretation with as much privacy and as much variety as could be achieved within the budget.

Principal pedestrian access to the complex is by a covered entry at the southwest corner of the site across from Student Activities B; a covered walk extends to the Dining Hall. After passing through a vestibule, students continue through glassed-in corridors to all residential wings.

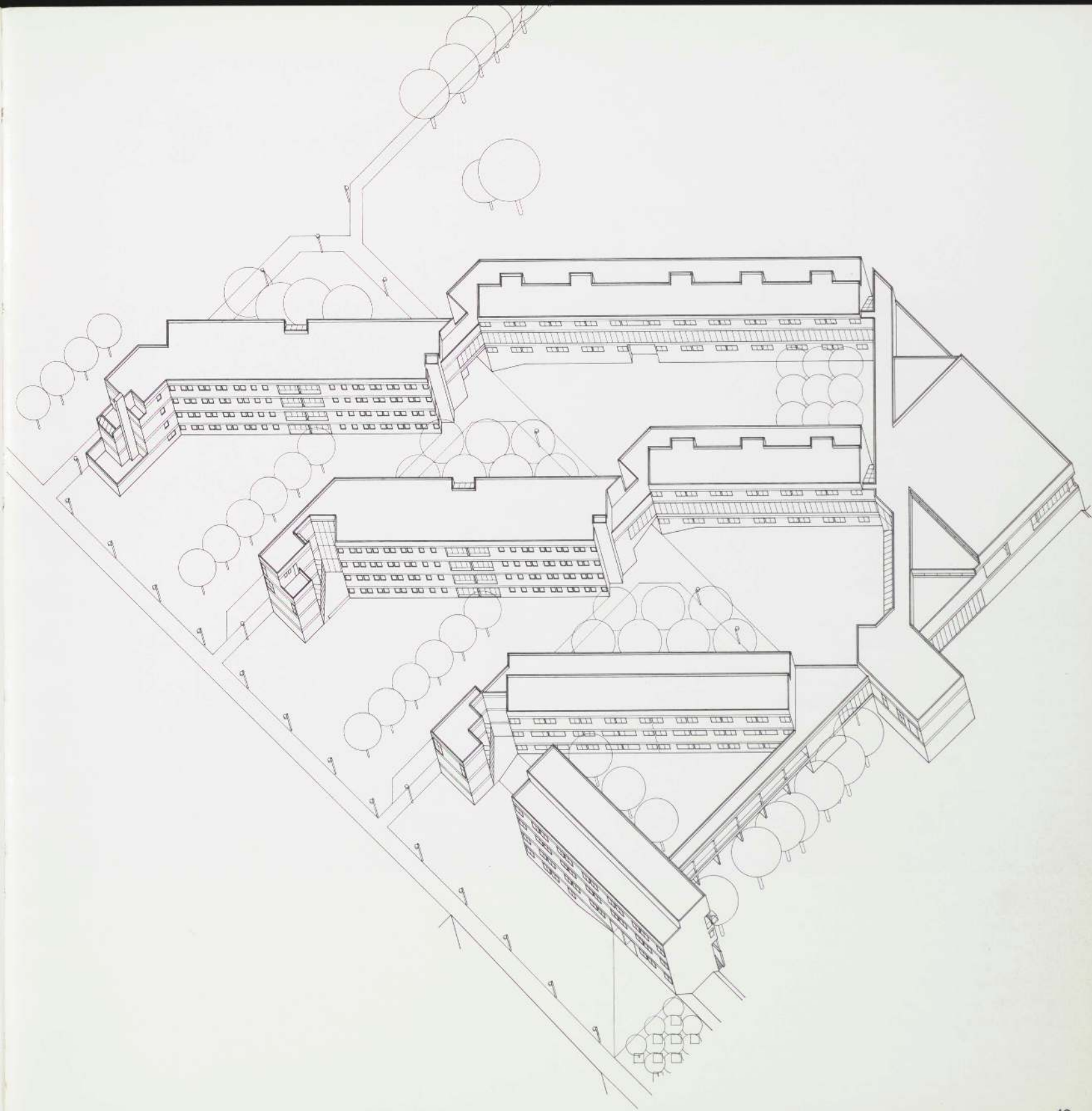
The courtyards formed by the buildings are intimate in scale to encourage student use, and to contrast with the open space to the northeast and the large courtyards on campus.

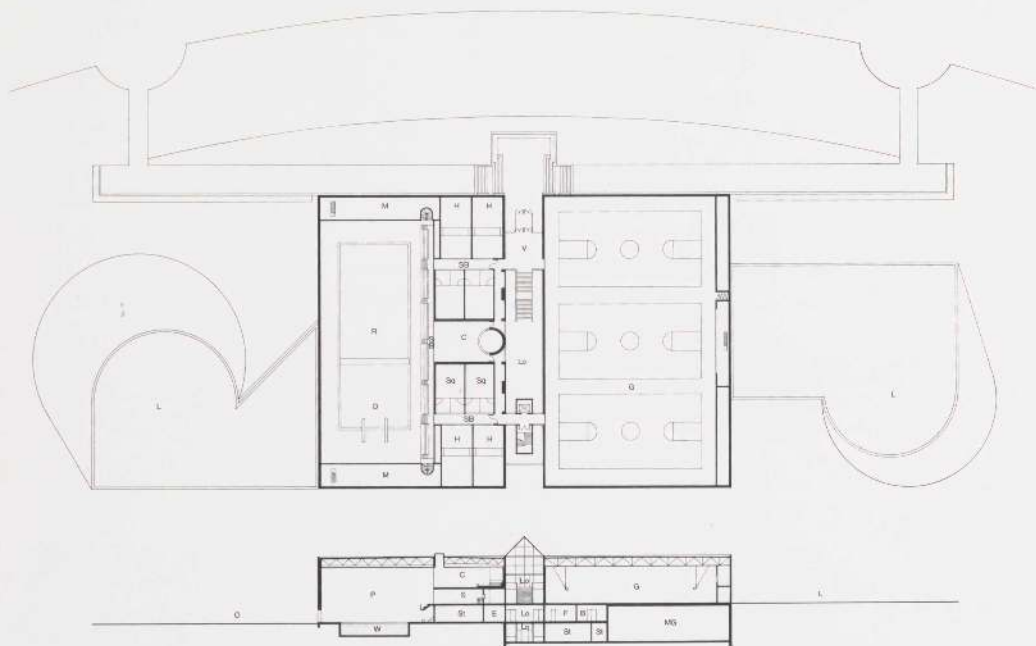
Architect:
Giovanni Pasanella

Key to plan and section:

AC Air Conditioning Equipment
CaU Carrels (Upper Part)
Co Coat Room
CW Covered Walkway
DHU Dining Hall (Upper Part)
Do Double Room in Split-level Suite
Dol Double Room in Single Story Group
E Entry
F Faculty Fellow Apartment
K Kitchenette
La Laundry

Li Linen
Liv Living Room
Lo Lounge
LSt Luggage Storage
M Mail Room
Ma Maintenance
Me Meeting Room
MP Music Practice Rooms
MR Music Room
O Office
R Reading Room
RA Recreation Area
S Skylight over Dining Room below
St Storage
Te Television
T Trash
V Vending Machines
Ve Vestibule





Health and Physical Education

Splitting the building is a glass-covered central hall used by the spectators. On one side are basketball courts; on the other are squash courts and swimming pool. Below are locker rooms and special exercise rooms.

The pool and basketball courts open to sickle-shaped lawn areas north and south of the building.

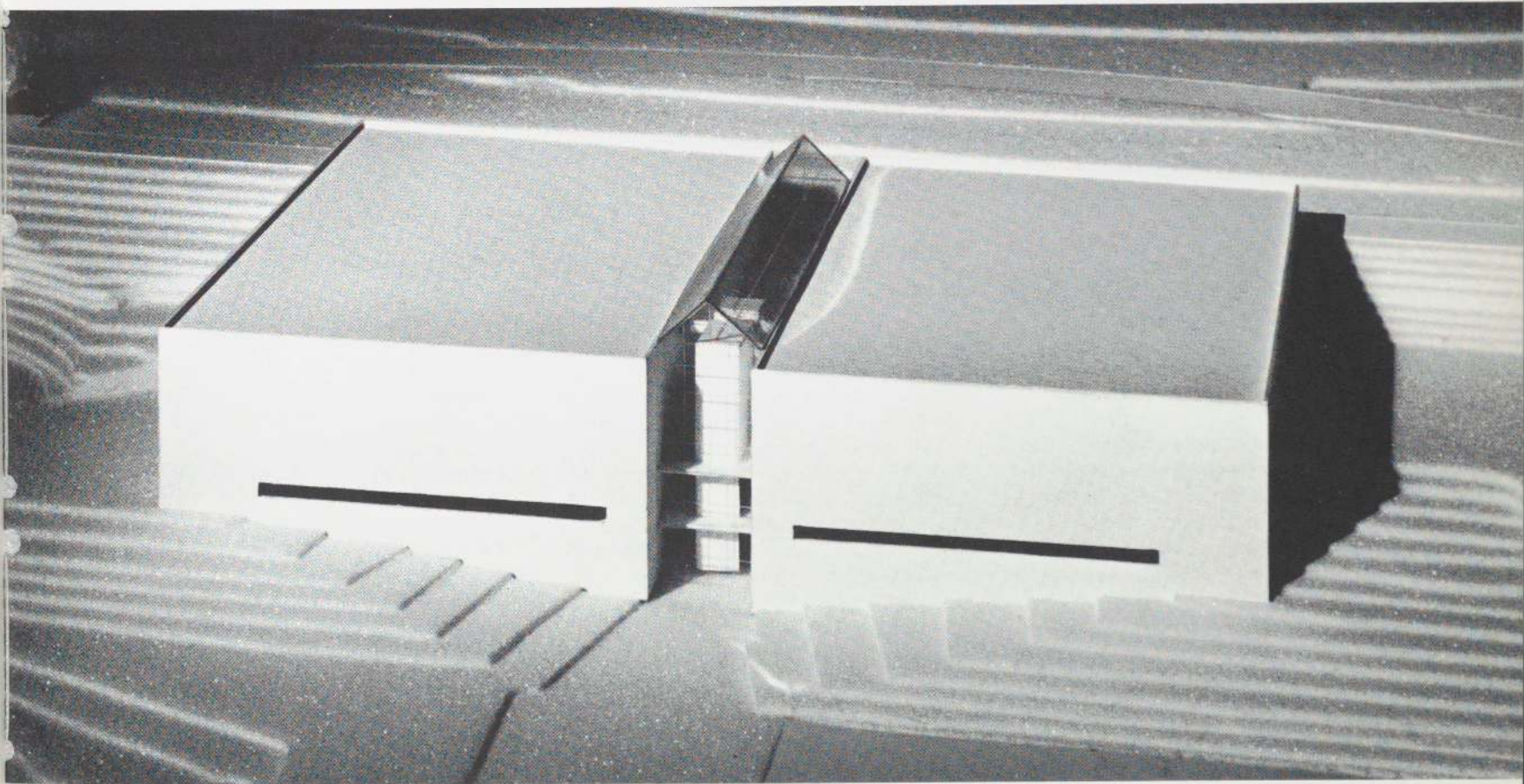
To the east of the building are the main cooling towers for the campus.

Architect:

Edward Larrabee Barnes

Key to plan and section:

- B Body Building
- C Commons
- D Diving Pool
- E Equipment
- F First Aid
- G Gymnasium
- H Handball Courts
- L Lawn and Games Area
- Lo Lobby
- M Mechanical
- MG Multi-purpose Gymnasium
- O Outdoor Deck and Lawn
- P Pool
- R Racing Pool
- S Snack Bar
- SB Spectators' Balcony
- Sq Squash Courts
- St Storage
- V Vestibule
- W Water



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Photographs:

Louis Checkman, Jersey City: 2, 15, 18, 19, 20, 23, 27, 35, 36, 39B, 45

Arthur Baker, New York: 39A

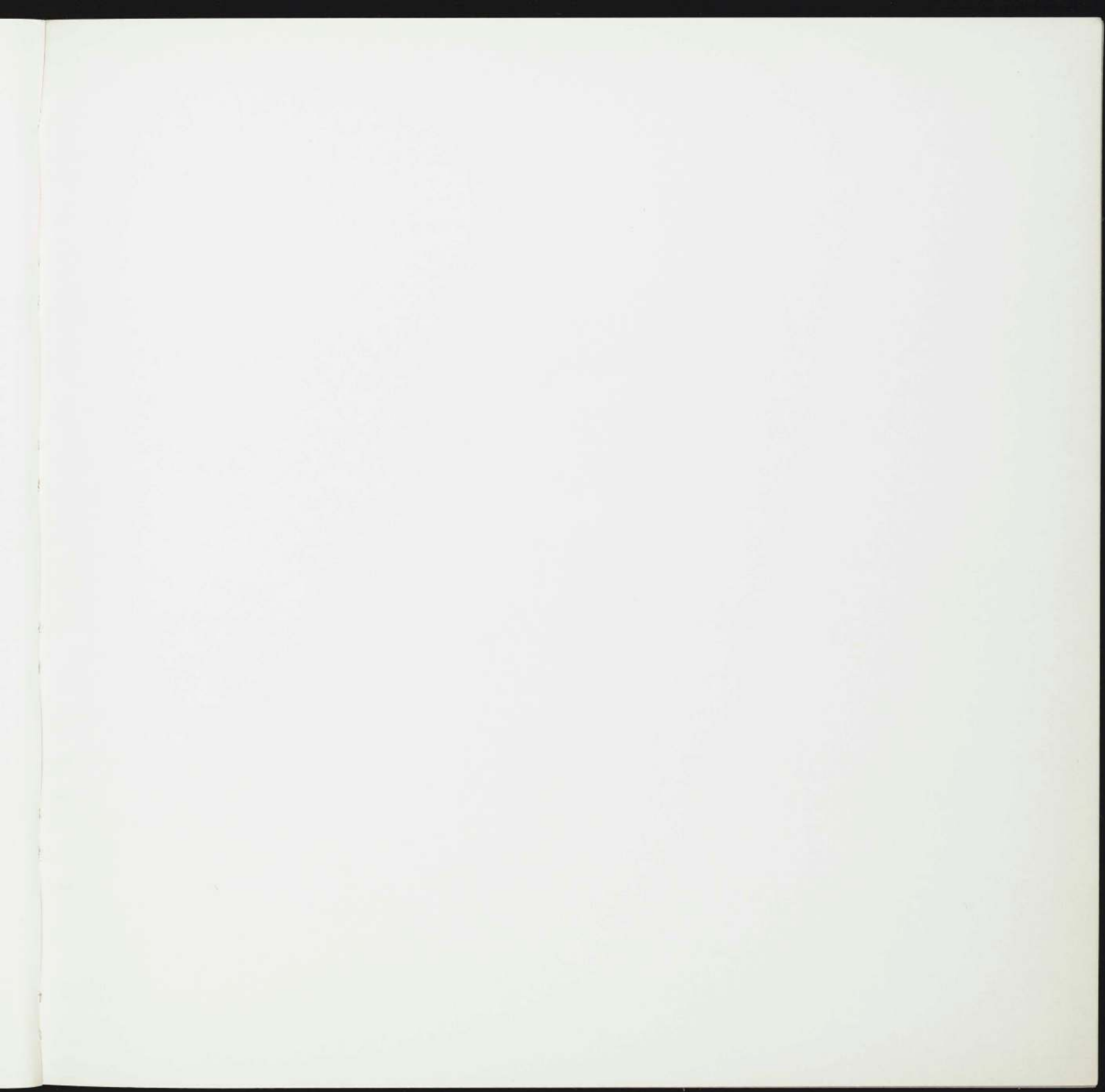
Perspectives:

Ara Derderian, New York: 9, 12

Exhibition:

"A Projection Environment for Theater D." Screen and images by Charles Forberg and Donald Davidson of Charles Forberg Associates

Coordination of exhibition, Arthur Baker
Exhibition designed by Wilson Wright



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