A CELEBRATION

of the

CAMPUS RENAISSANCE

at the

UNIVERSITY of CINCINNATI
The University of Cincinnati's implementation of its campus master plan has been called by some the “Renaissance on the River.”

The Renaissance was a period of humanistic revival manifested in the arts and literature and by the birth of modern science. The architectural Renaissance at the University of Cincinnati, much like the 15th Century Renaissance, reflects the University's modern day expression of a commitment to excellence in all that we do. It also serves as an extension of our values and a beacon of our future promise.

We are pleased to have you join us in celebrating our “Renaissance on the River”!

Joseph A. Steger
President, University of Cincinnati

Expressing the desire and need to reassert its heritage and move into the next century, the University of Cincinnati involved all levels and disciplines in the creation of a document to guide the future of the campus. Two principles emerged — connectivity and extension. The University wishes to increase all connectivity, whether it is between research laboratories and classrooms, between schools, between the university and the world, or the simple act of walking from one part of campus to another. The principle of extension focuses on the establishment of a framework for the reformation of green quadrangles and the development of facilities around them that will magnify and enhance existing facilities, all with a quality of design heretofore unparalleled.

Tonight is the celebration of that quality.

George Hargreaves
Hargreaves Associates

In 1898, Winsor McKay (not yet famous as the cartoonist of “Little Nemo in Slumberland”) created this landscape design for the University of Cincinnati. The gothic touches, such as the griffins and gargoyles, would later grace his cartoons.
VERA CLEMENT EDWARDS CENTER

The Vera Clement Edwards Center is an office and administrative complex which temporarily houses various University of Cincinnati academic "tenants" and the Arlitt Child & Family Research & Education Center, Public Safety, and the Center for Information Technology Services. Edwards Center is currently home to occupants who have been temporarily displaced from the University College, the College of Evening and Continuing Education and the College of Design, Architecture, Art, and Planning (DAAP). Ultimately, this complex will allow groups housed in off-campus rental properties to reside, for the first time, in a campus location. In accordance with the Master Plan, a parking garage completes this project.

Located at the perimeter of the West Campus, adjacent to a primary University gateway entrance, the Vera Clement Edwards Center is a highly visible project which nonetheless had to conform to a challenging construction timetable and a judicious budget without sacrificing sophistication, panache and universal appeal in interior and exterior detail. Widely admired for his approach to "appropriate architecture" which favors responses to settings and programs over the pursuit of preconceived architectural imagery, David Childs was a clear choice for architect of the Edwards Center.

David M. Childs is the Senior Design Partner of the New York architecture and engineering firm of Skidmore, Owings & Merrill (SOM). Founded in 1936, SOM has completed more than 6,000 architecture, interior architecture and planning projects — corporate and government office buildings, health care facilities, religious buildings, airports, sports facilities, residential developments and others — in more than 40 countries. SOM has received nearly 700 awards, including the first award ever given by the American Institute of Architects to a firm for design excellence. Among the firm's most noted accomplishments have been the Sears Tower in Chicago (the world's tallest building) and the Lever House, an international landmark of Modernism in New York City.

A graduate of Yale University, David Childs joined SOM in 1971 after serving as Director of the Pennsylvania Avenue Commission, where he led the effort to prepare plans for the upgrading of America's main ceremonial street. In 1975, Mr. Childs was appointed by the President to serve as Chairman of the National Capital Planning Commission, a position he filled for six years. His other civic involvements include membership on the boards of the American Academy in Rome, the Municipal Arts Society, the Architectural League and the Architecture and Design Committee of the Museum of Modern Art in New York.

Mr. Childs' unique philosophy of "appropriate architecture" has been applied to many important projects, including his designs for the National Geographic Society Headquarters, the Bicentennial Landscaping of the Great Mall and the U.S. News and World Report Headquarters in Washington, D.C.; and Worldwide Plaza, the Master Plan for Riverside South and the retail-and-office project One Broadway Place in New York City. Among Mr. Childs' current projects are the new Federal Courthouse in Charleston, West Virginia; the regional headquarters for the FBI in Washington, D.C.; office towers and mixed-use complexes in Sao Paulo and Berlin; and the American Embassy in Ottawa.

Mr. David M. Childs, Partner
Skidmore, Owings & Merrill
New York, New York

in association with
Mr. Richard Glaser, President
Glaser Associates
Cincinnati, Ohio
COLLEGE-CONSERVATORY
of MUSIC

The new College-Conservatory of Music will result from an ambitious expansion and renovation of the existing College—the rehabilitation of Schmidlapp Hall for use as a Vocal Arts Center and of Memorial Hall for teaching studios and practice rooms. This cost-effective adaptive reuse of University buildings will also create significantly expanded and updated opera, musical theater, drama and arts administration facilities. Mary Emery Hall will be demolished and reconstructed to include electronic media capabilities, classrooms, administrative offices and various music functions. A new recital hall and studio theater will complete the College-Conservatory of Music, thereby producing a physical environment which will truly reflect and advance the College’s reputation as one of the nation’s finest and most comprehensive training centers.

The College-Conservatory of Music project is a highly complex, difficult assignment. It called for an architect able to master the stringent technical requirements of top-quality musical facilities and the demands of a complicated urban site, while expressing aesthetically a balance between both the College’s forward-thinking, dynamic programs and its rich, sometimes tradition-bound history. Additionally, one of the chief objectives of the project was to give the new College-Conservatory of Music coherence and prominence within the context of the University’s Master Plan. Harry Cobb’s extensive urban design experience and demonstrated ability to imagine solutions to such challenging physical problems made him the ideal candidate for the College-Conservatory of Music project.

Harry N. Cobb is one of the founding principals of Pei Cobb Freed & Partners, the noted New York-based international firm to which he has contributed actively and continuously since its formation in 1955. The American Institute of Architects recognized this unusually fruitful collaborative practice in 1968, when I.M. Pei & Partners was selected to receive the Institute’s Architectural Firm Award. In 1992, Pei Cobb Freed & Partners received the Lifetime Achievement Award from the New York Society of Architects. Mr. Cobb also has received many honors, honorary degrees and awards, including the 1977 Arnold W. Brunner Memorial Prize from the American Academy and Institute of Arts and Letters for “a significant contribution to architecture as an art.” That contribution has been evidenced in such acclaimed buildings as the John Hancock Tower in Boston (1967), the Augusta Civic Center in Georgia (1979), the Portland Museum of Art in Maine (1983), and the Headquarters of Credit Suisse First Boston at Canary Wharf, London (1991); and in significant urban design and city planning projects in Boston, Los Angeles, Denver and other cities. Among Mr. Cobb’s current projects are the Anderson Graduate School of Management at UCLA in California, the International Trade Center in Barcelona, Spain, and the new U.S. Courthouse in Boston, Massachusetts.

Throughout his career, Harry Cobb has been a devoted teacher and lecturer. From 1980 to 1985, he served as Studio Professor and Chairman of the Department of Architecture at the Harvard Graduate School of Design; he also has held the Davenport and Bishop visiting professorships at Yale University. Born in 1926 in Boston and educated at Harvard College and Harvard Graduate School of Design, Mr. Cobb is also a trustee of the Chicago Institute of Architecture and Urbanism and trustee emeritus of the American Academy in Rome.

Mr. Henry N. Cobb, Partner
Pei Cobb Freed & Partners
New York, New York

in association with
Mr. Friedrich K. M. Bohm, President
NBBJ Roth Cincinnati
Columbus, Ohio
ARONOFF CENTER
for DESIGN and ART

The new Aronoff Center for Design and Art will, for the first time, bring all of the University of Cincinnati's design-oriented programs into a single unified complex. The project involves renovation and redesign of the existing facilities of the College of Design, Architecture, Art, and Planning (DAAP), and incorporation of these into a new 310,000 square foot edifice. The Aronoff Center will contain a 350-seat auditorium; a computer graphics center; a library emphasizing visual technology; lecture and seminar rooms equipped with state-of-the-art media technology; administrative offices; a cafe; a photo lab; a major exhibition gallery; and additions to existing studios, labs and offices. The most important element of the Center will be a vast concourse running the length of the new construction - a multipurpose connecting space that serves as a metaphorical "living room" for the College.

Located at a busy vehicular intersection, the new Aronoff Center will anchor the northwest corner of West Campus, a highly visible site where visitors often receive a first impression of the University. The prominence of this wooded corner and the outstanding reputation of DAAP as one of America's leading laboratories for design, challenged the Selection Committee to identify an architect whose work is synonymous with innovation and inventiveness - Peter Eisenman, founding principal of the New York firm of Eisenman Architects and a foremost architectural theorist and educator.

Peter Eisenman was founder and director of New York City's celebrated Institute for Architecture and Urban Studies, an international think-tank for architectural criticism. He has taught at Cambridge University, Princeton, Yale and Harvard. He is currently the first Irwin S. Chanin Distinguished Professor of Architecture at The Cooper Union in New York, and a Distinguished Professor of Architecture at The Ohio State University where, in 1989, he created an international sensation with the completion of his first major public building, the Wexner Center for the Arts. The project received a 1993 National Honor Award from the American Institute of Architects.

Since the opening of the Wexner Center, Mr. Eisenman has consistently ambushed the expectations of his colleagues, critics and the public, designing buildings that blend vanguard technology with both widely inclusive intellectual theory and unmistakable sensuality. Among these projects are the Greater Columbus Convention Center in Ohio (1993), and the Nunotani Corporation building and the Koizumi Sangyo Corporation headquarters building in Tokyo. Mr. Eisenman's current projects include the Center for the Arts at Emory University in Atlanta, Georgia; the Master Plan for Rebstockpark in Frankfurt, Germany; Haus Immendorff, an artists' studio and services building in Dusseldorf, Germany; and the controversial high-rise Max Reinhardt Haus in Berlin, Germany.

Peter Eisenman's design for the Aronoff Center received the Architecture and Design Award of Progressive Architecture magazine, and was selected as one of two buildings to represent the best of American architecture at the 1991 Venice Biennale.

Mr. Peter D. Eisenman, Principal
Eisenman Architects
New York, New York
in association with
Mr. Richard M. Roediger, Principal
Lorenz & Williams, Inc.
Dayton, Ohio
CENTER for MOLECULAR STUDIES

The Center for Molecular Studies will be the focal point of research in Neuroscience, Cancer and Molecular Biology at the University of Cincinnati. Sited prominently near the Eden Avenue gateway to the East Campus, this complex will house research laboratories, academic departments, offices, educational support space and conferencing areas in a 125,000 square foot state-of-the-art facility. The Center for Molecular Studies building will provide both a geographical and an intellectual point of orientation — a visual "marker" for the University community and visitors, an intersection where the University meets its neighbors, and a figurative crossroads for the convergence of disciplines through experimentation.

Internationally admired for innovative, poetic buildings which address the context and culture of their surroundings, Frank Gehry was a logical choice as architect for the Center for Molecular Studies. His ability to sculpt architectural volumes three dimensionally, and his talent for working in unexpected construction materials, combine to create structures that are dramatic and memorable but always accessible. "His buildings are powerful essays in primal geometric form and materials," architecture critic Paul Goldberger wrote in The New York Times in 1989, "and from an aesthetic standpoint they are among the most profound and brilliant works of architecture of our time."

Frank Gehry is President of the Santa Monica, California-based firm of Frank O. Gehry & Associates, which he established in 1962. Though known as perhaps the most uniquely "American" architect working today, Mr. Gehry was actually born in Toronto, Canada, where he lived until his family relocated to Los Angeles in 1947 when he was seventeen. He received his Bachelor of Architecture degree from the University of Southern California and studied City Planning at Harvard University’s Graduate School of Design. In a career that has spanned more than three decades, he has produced important public and private buildings — including residences, museums, libraries, schools, concert halls, office buildings and shops — in the United States, Japan and Europe. Among the most celebrated of these are the Loyola Law School (1981) in Los Angeles; the Yale Psychiatric Institute (1989) in New Haven, Connecticut; the Vitra International Furniture and Manufacturing Facility and Museum in Weil am Rhein, Germany; the Frederick R. Weisman Art Museum at The University of Minnesota in Minneapolis (1993); and such residences as the Schnabel House in Los Angeles (1989) and the Winton Guest House in Wayzata, Minnesota (1986). Mr. Gehry’s much-heralded building for the American Center in Paris will open in June 1994, and his firm is currently designing buildings for the Walt Disney Concert Hall in Los Angeles and a branch of the Solomon R. Guggenheim Museum in Bilbao, Spain, among others.

In 1989, Frank Gehry was awarded the premiere accolade of his field, the Pritzker Architecture Prize, often compared to the Nobel Prize. He has been the recipient of numerous other awards, honorary degrees, trustee nominations, and honors, including the coveted Prix Imperiale (1992) awarded by the Japan Art Association. Mr. Gehry’s work has been featured in major publications internationally, and his drawings and models, as well as his designs for cardboard and bentwood furniture and interpretations (in various forms and materials) of fish, have been exhibited in museums and galleries around the world.

Mr. Frank O. Gehry, President
Frank O. Gehry & Associates
Santa Monica, California
in association with
Mr. James H. Donnelly, President
Baxter Hodell Donnelly Preston
Cincinnati, Ohio
ENGINEERING RESEARCH CENTER

The Engineering Research Center (ERC), a majestic eight-story building now under construction at a prominent location on campus will dominate the view from a primary entrance to the University of Cincinnati’s West Campus. Housing such programs as energy research, advanced materials processing, polymer research, membrane technology and intelligent vision imaging for all College of Engineering departments, as well as support for biomedical and neurological research, the Center’s architectural character should amply celebrate the importance of Engineering research as a discipline at the University. Creating a much-needed physical transition between the academic ridge and the campus green, the new engineering research Center is a pivotal project within the Master Plan.

There were many reasons for selecting Michael Graves as architect for the Engineering Research Center. Having been a student at the University of Cincinnati, Mr. Graves brings to the project a special understanding of, and sensitivity toward, the particularities of the physical campus. His noted attention to design details and his demonstrated talent for creating classically elegant proportions within difficult urban settings indicated that his solution for the Engineering Research Center would be an exercise in harmony — a facility with both interior sophistication and exterior prominence.

Michael Graves, President and Principal Architect of the Princeton, New Jersey-based firm of Michael Graves, Architect, has been at the forefront of architectural design since the beginning of his practice in 1964. His work has directly influenced the transformation of late 20th century urban architecture and its movement away from abstract Modernism toward more contextual, traditional and humanistic themes based in classical architectural vocabulary. The results of this process are evident in designs for over 200 projects, including office buildings, hotels and convention centers, private residences, sports facilities, institutional buildings, retail spaces, theaters, libraries, museums and other cultural facilities in the United States and Japan. Among Mr. Graves’ best known projects are the Humana Building in Louisville, Kentucky, named by TIME Magazine one of the ten best buildings of the 1980s; The Portland Building, a municipal office structure in Oregon; The Newark Museum in New Jersey; the Walt Disney World Dolphin and Swan Hotels in Florida (1987); and the Museum of Art and Archaeology at Emory University in Atlanta, Georgia (1993). Current Graves projects include the Archdiocesan Center in Newark, New Jersey; the Tajima Corporate Headquarters in Tokyo; and the corporate headquarters for Thomson Consumer Electronics in Indianapolis, Indiana, the city where Mr. Graves was born in 1934.

Michael Graves received his architectural training at the University of Cincinnati and at Harvard University. In 1960, he won the Rome Prize and studied at the American Academy in Rome, of which he is now a trustee. A Fellow of the American Institute of Architects, Mr. Graves is the Schirmer Professor of Architecture at Princeton University, where he has taught since 1962. His work, including a vast collection of furniture and consumer products, has been extensively documented in a number of monographs and other journals.
**NEW RESIDENCE HALL COMPLEX**

In response to an increased demand for on-campus student housing — and with the conversion of Memorial Hall dormitory for use by the College-Coronary of Music — the University of Cincinnati's Office of Residence Life has initiated development of a new 300-bed residence hall with a variety of amenities for the University community. The project is viewed as an opportunity to give physical form to the character of residential life at the University, and to create a place which expresses in its quality and atmosphere the energy and spirit of the University community.

Having designed more than four dozen acclaimed college, university and preparatory school projects on 20 different campuses over the past three decades, Venturi, Scott Brown and Associates (VSBA) is ideally equipped to create this New Residence Hall Complex. Institutional buildings and academic master plans are specialties of the Philadelphia-based architectural design and planning firm. Under the leadership of Robert Venturi and Denise Scott Brown, VSBA has designed classroom, laboratory, dormitory, auditorium, library, museum, office, dining and social facilities, and extensive programming and planning studies — work that has involved the firm with trustees, academic and facilities committees, students, faculty and administrators at all levels.

VSBA has achieved an international reputation also for its civic and commercial buildings, urban planning studies, influential theoretical writings (*Learning From Las Vegas*, published by MIT Press in 1972, is considered a milestone, as is Mr. Venturi's 1966 *Complexity and Contradiction in Architecture*) and work in the area of decorative arts and product design. VSBA is particularly admired for the distinctive amalgam of grace, economy and wit with which it solves highly complex urban design problems, and for its ability to bring a keen social awareness to the integration of client and community needs. Among the firm's best known public structures are showroom buildings for BEST Products in Oxford Valley, Pennsylvania (1977) and the BASCO Company in Bristol Township, Pennsylvania (1979); the Lewis Thomas Laboratory for the Institute of Molecular Biology in Princeton (1983); the Seattle Art Museum in Washington (1992); and the Sainsbury Wing of the National Gallery of London in England (1993). Among its many award-winning urban planning projects have been studies for "Fair Mount in the City" for Philadelphia (1983); the "City Edges Planning Study" for Philadelphia (1975); and the "Washington Avenue, Miami Beach" revitalization plan (1978).

Venturi, Scott Brown and Associates has received more than 80 major design awards. Among these are seven national Honor Awards from the American Institute of Architects (A.I.A.) and 16 from local and state chapters, including three gold medals in a row from the Philadelphia chapter. In 1991, Robert Venturi became Laureate of the Pritzker Architecture Prize from The Hyatt Foundation, and in 1992, Mr. Venturi and Denise Scott Brown were awarded the National Medal of Arts by the President of the United States. Educated at Princeton University and the University of Pennsylvania, respectively, Mr. Venturi and Ms. Scott Brown have received numerous other awards, honors, trusteeships and honorary degrees, and are extensively involved in teaching and public service.

Mr. Robert Venturi, Principal and
Ms. Denise Scott Brown, Principal
Venturi, Scott Brown and Associates, Inc.
Philadelphia, Pennsylvania

in association with
Mr. Donald L. Cornett, Principal
KZF Incorporated
Cincinnati, Ohio