

Fall/Winter 2010

**The Cooper Union  
for the Advancement  
of Science and Art**



# atCooper





# Union

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Photo by Mario Morgado



## Message from President George Campbell Jr.

Autumn at The Cooper Union is always an exciting time, not least because the season marks the arrival each year of our new incoming class of students. Their presence year after year renews the commitment and resolve of our faculty and staff to sustain the college's standard of excellence that ranks Cooper Union among the nation's top institutions of higher education. These newly arrived undergraduates will be the second class of students to commence their studies at 41 Cooper Square, opened officially in September of last year. Since its completion and integration into The Cooper Union campus, the building has received significant international media attention from the architectural and popular press. Its design has been reviewed in countless print and electronic publications around the world. Most recently, the building has been recognized for its structurally integrated ecological profile and robust green features with the prestigious LEED Platinum certification, making 41 Cooper Square the first academic building in New York City to receive such an honor. LEED—Leadership in Energy & Environmental Design—is an internationally recognized green building certification system, providing third-party verification that a building was designed and built using strategies intended to improve performance in metrics such as energy savings, water efficiency, CO<sub>2</sub> emissions reduction, improved indoor environmental quality, stewardship of resources and sensitivity to their impact on environmental quality. To receive the certification is an honor for our institution and a testament to its sustained, progressive legacy.

The demand for sustainability with respect to our capital projects is accompanied by achievements within our academic programs and research agenda, buttressing our commitment to one of the most important issues of contemporary society. There are new courses in sustainable engineering and design, a new interdisciplinary Institute for Sustainable Design and School of Art exhibitions, including, recently, *The Crude and the Rare*.

The renewal which each academic year brings was this fall further elevated by the release of *Newsweek's* annual college rankings, which placed Cooper Union at the number one spot for most desirable small college in the country. Our college was also ranked the fifth most desirable college with an urban campus and the seventh overall most desirable institution of higher education—no small distinction in a pool that included over 3,000 institutions. And of those thousands, Cooper remains further distinguished as the only private institution providing a full-tuition scholarship to every admitted student, a policy established at the college's founding 151 years ago.

# News Briefs

A reputation of such sustained renown of course attracts many prospective students each year, which our recent admissions survey confirms. Of the 3,354 students to submit applications for entry this fall, 281 were admitted—or about eight percent of all those seeking admission. Seven hundred ninety-six applied to architecture, 27 were admitted (three percent); 1,468 to art, 66 admitted (five percent); 1,090 to engineering, 186 admitted (seventeen percent). Of all students admitted, 76 percent accepted the institution's offer. On behalf of the entire Cooper Union, I welcome the newest members of our student body and wish them all an inspired beginning to their new collegiate lives. Our admissions statistics place Cooper Union second in the nation in selectivity among all institutions of higher education in the *U.S. News and World Report 2010 College Rankings*.

Fall of 2010 also ushered in a need for continued restraint and prudence in the use of our limited resources in a difficult economic climate. We are grateful for the wise counsel of the Board of Trustees and the Investment Committee of the Board which produced a twelve percent return on our investment portfolio for the fiscal year 2010. However, as with most institutions, contributions declined precipitously. This is particularly challenging for Cooper Union because of an unwavering dedication to access, and to providing a full-tuition scholarship for all admitted students. Now more than ever we need the renewed support of our loyal alumni to sustain our crucial mission, our commitment to excellence and access.



Leo Sorel

A student working in the Computer Studio in 41 Cooper Square. Visible through the window, is the deck surface of the green roof, covered by a layer of low-maintenance plantings, which help to reduce city "heat island" effects, stormwater runoff, noise, summer air conditioning cost and winter heat demand.



## Cooper Union Ranks Number One Nationally!

Kaplan has been partnering with Newsweek since 1996 to compile a college guide that provides insights on current admissions trends and key features of campus life. The *Fall 2010 Guide* has hit the shelves and we're pleased to report that The Cooper Union is ranked the **Number One Most Desirable Small School** in the country! Cooper was also ranked **Number Five on the Most Desirable Urban Schools** list and **Number Seven in the overall Most Desirable Schools** list in this comprehensive survey. The rankings recognize such things as quality of teaching, the overall achievement of students both before and after their college experience, location, cultural life on campus and other related issues effecting the quality of education and experience available at any given institution.



### MOST DESIRABLE SMALL SCHOOLS

Among campuses with fewer than 2,500 undergrads, Cooper Union ranks at the top because of its very competitive admissions rate (it accepts a lower percentage of applicants than Yale) and zero-debt guarantee. Traditional liberal-arts schools in New England also make a strong showing, as do the Claremont Colleges. Coming in at No. 10 is College of the Ozarks, whose motto is "Hard Work U" because its students work on campus rather than pay tuition. The private Christian college also strictly prohibits drugs and alcohol and boasts the highest yield of any school on this list.

	QUICK STATS	ACT 20th-75th percentile	SAT 20th-75th percentile	% ACCEPTED	YIELD*
1	COOPER UNION, NY	27-31	1260-1490	9	73%
2	POMONA COLLEGE, CA	30-34	1390-1560	16	39%
3	CALIFORNIA INSTITUTE OF TECHNOLOGY	33-35	1470-1560	17	34%
4	WILLIAMS COLLEGE, MA	29-33	1320-1520	17	42%
5	AMHERST COLLEGE, MA	29-33	1320-1520	15	38%
6	BOWDOIN COLLEGE, ME	29-33	1300-1510	19	44%
7	CLAREMONT MCKENNA COLLEGE, CA	N/A	1300-1500	19	40%
8	SWARTHMORE COLLEGE, PA	28-33	1350-1520	16	39%

## 41 Cooper Square becomes first academic building in New York City to be certified LEED Platinum

Dr. George Campbell Jr., President of The Cooper Union for the Advancement of Science and Art, announced that the college's new, technologically advanced academic building at 41 Cooper Square has been awarded LEED Platinum by the U.S. Green Building Council (USGBC) and verified by the Green Building Certification Institute (GBCI). Marking a defining moment in Cooper Union's history, 41 Cooper Square is the first academic building in New York City to achieve LEED Platinum status, the USGBC's highest and most rigorous level of certification.

"When we planned Cooper Union's new academic building at 41 Cooper Square, we challenged Pritzker Prize-winning architect, Thom Mayne, to design an innovative structure that would inspire and contribute to nurturing the exceptional, creative talent common among Cooper Union's faculty and students. We also placed a high priority on achieving the highest levels of energy efficiency, environmental quality and sustainability. The certification of 41 Cooper Square as a LEED Platinum building underscores Cooper Union's commitment to Mayor Bloomberg to reduce its carbon footprint 30 percent by 2017. Cooper Union has now surpassed the Mayor's challenge, exceeding the goal by 10 percent and achieving that seven years early," said Dr. Campbell.

Mark Epstein, Chairman of the Board of Trustees of The Cooper Union added, "For more than a century and a half, Cooper Union has been at the helm of academic, technological and civic leadership and transformation. Achieving LEED Platinum status illustrates Cooper Union's enduring dedication to creating exceptional academic facilities for its talented students and faculty, while we maintain the college's traditions of scholarly excellence and providing a full tuition scholarship to every student."

"41 Cooper Square's LEED certification demonstrates tremendous green building leadership," said Rick Fedrizzi, President, CEO & Founding Chair, U.S. Green Building Council. "The urgency of USGBC's mission has challenged the industry to move faster and reach further than ever before, and 41 Cooper Square serves as a prime example of just how much we can accomplish."



## The Search for a New President

President George Campbell Jr. informed the Board of Trustees that he plans to retire at the end of the 2010-11 academic year. “Dr. Campbell has served the college with distinction over the past ten years and the institution owes him an immense debt of gratitude,” Chairman of the Board Mark Epstein (A’76) has commented. The Cooper Union Presidential Search Committee—comprised of trustees (including alumni), a faculty member, a student, a dean and an administrative representative has been organized to help lead the search for President Campbell’s successor.

The Presidential Search Committee met diligently over the summer and through the fall, and will continue to meet until the search has concluded. A Presidential Search website is now in place, where up-to-date information on the search can be found. To date, the Search Committee has published the “College Profile and Presidential Position Statement” and has begun to develop the candidate pool, in collaboration with the search firm Russell Reynolds Associates. The nomination and interview processes are in full swing. Additional nominations may be made via the Presidential Search Website.

All of this and more information about the Committee and the search can be found at <http://presidentalsearch.cooper.edu/>

## Charitable Gift Annuities at The Cooper Union: Retirement Income that is Recession-Proof!

*What is a charitable gift annuity?*

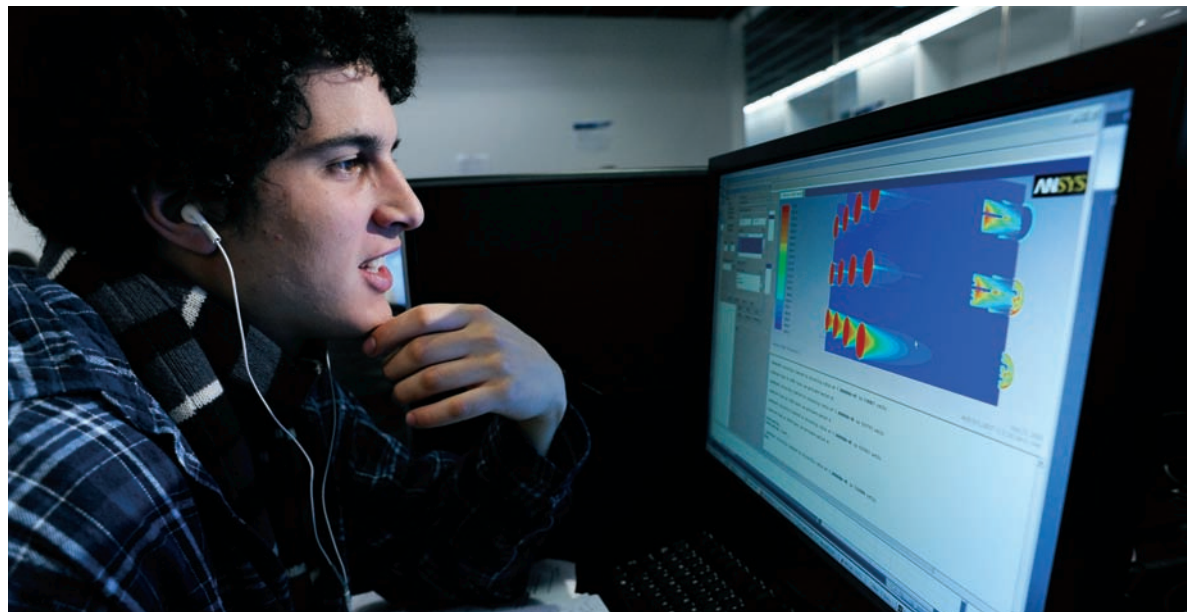
A charitable gift annuity is a simple agreement between you and The Cooper Union. You make an irrevocable gift of cash or marketable securities to Cooper Union and, in return, Cooper Union will pay you (and/or another person you choose) a fixed annuity for life. The annual annuity rate is determined by the age of the annuitant(s) at the time payments begin. For example, current gift annuity rates range from 5.5 percent for an annuitant who is 65 years of age to 9.5 percent for an annuitant who is 90 or older.

The amount of the annual annuity payment will not change over the lifetime of the annuitant(s), and the annuity payments are backed by the assets of Cooper Union. The minimum contribution required to establish a charitable gift annuity is \$10,000 and you must be at least 65 years of age when payments begin. For more information please contact Michael Governor, Associate Director of Major Gifts, at 212.353.4172 or send e-mail to [govern@cooper.edu](mailto:govern@cooper.edu).

## J. Hoberman first Gelb Professor in the Humanities

Dean William Germano of the Faculty of Humanities and Social Sciences is pleased to announce that for academic years 2010-2011 and 2011-2012 Professor J. Hoberman will be the first Gelb Professor in the Humanities at the Cooper Union. Through a deeply appreciated gift, alumnus Morris Gelb (ChE’67) and his wife Amanda have chosen to support humanities teaching. Their generosity allows us to recognize not only an outstanding teacher but a writer and critic who has long been part of the Cooper Union Faculty of Humanities and Social Sciences.

A distinguished film critic for the *Village Voice*, Professor Hoberman is the author of numerous books on film history—including *Vulgar Modernism*, *Home Made Movies*, *Midnight Movies* (coauthored with Jonathan Rosenbaum), and *Bridge of Light: Yiddish Film Between Two Worlds*, which will be reissued in an expanded edition by Temple University Press later in 2010. Jim’s courses in film history have introduced two decades of Cooper Union students to the masterpieces of American, European and world cinema, from the silent era to the present.



Leo Sorel

## Teaching Technology Initiative Update

Under the auspices of Cooper Union Chief Technology Officer Robert P. Hopkins, the Teaching Technology Initiative was launched last winter to raise funds to support the ongoing upgrade of sophisticated audiovisual tools in the twelve interdisciplinary classrooms in 41 Cooper Square. We’re happy to report that to date, the technology in ten classrooms has been underwritten.

The most recent donors are Lawrence Chiarelli (CE ’80, MCE ’85) and Linda Chiarelli (CE ’84), Renato DiRusso (EE ’80), Robert Kalish (ChE ’80), Ming Lai (EE ’95), Anastasia Rudman (BSE ’04), Richard Sarles (CE’67), Orest Walchuk (ME ’80, MME ’81) and Joel Yarmush (ChE ’77). Their generous gifts will be acknowledged on plaques in several of the new academic building’s fifth- and eighth-floor classrooms.

Alumni who fund the Teaching Technology Initiative through a gift or pledge of \$5,000-\$25,000 are helping us to both maintain our commitment to state-of-the-art technology and sustain Peter Cooper’s vision of the full-tuition scholarship far into the future. Just two classrooms remain to be underwritten. Please contact Deborah Lipton at 212.353.4107 or [dlipton@cooper.edu](mailto:dlipton@cooper.edu) to learn more about participating in this critical undertaking.



## Panel Tells Students, Alumni How to Succeed on Wall Street Today

The Cooper Union Alumni on Wall Street affinity group held the third in a series of panel discussions and networking receptions for upper-level students and young alumni who work—or aspire to work—in the financial services industry. “How to Succeed on Wall Street Today” took place the evening of Wednesday, October 27 and was attended by an enthusiastic crowd of 50.

The panel was moderated by Alumni on Wall Street co-chairs Raymond Falci (ME ’86), Managing Director, Cain Brothers, and Eric Hirschhorn (ME ’89), Chief Technology Officer, Morgan Stanley. The panelists were Thomas Cardello (PHY ’76), hedge fund partner; Cynthia Chan (EE ’88), starting a new job as Director, Corporate Operations and Systems, American International Group; Anthony Ianno (EE ’85), Managing Director, Global Capital Markets, Morgan Stanley; Edgar Mokuvos (EE ’78), Chief Executive Officer, Kasaken Capital; and James Wu (ME ’93), Managing Director, Arbitrage Trading, Credit Suisse.

Following introductory presentations by each panelist, Eric and Ray moderated a lively discussion, and then the floor was opened to questions from the audience. After the formal program, the networking portion of the evening offered the opportunity for alumni and students to exchange information informally about career paths in the financial sector.

From left: Anthony Ianno (EE’85), Raymond Falci (ME’86), Eric Hirschhorn (ME’89), Edgar Mokuvos (EE’78), Thomas Cardello (PHY’76), James Wu (ME’93), Cynthia Chan (EE’88).



Jared Madere

## In Memory of Ysrael Seinuk

The Cooper Union community mourns the passing of Professor Ysrael Seinuk, one of The Cooper Union’s most distinguished faculty members, who served in The Irwin S. Chanin School of Architecture with great distinction for more than 40 years. Professor Seinuk was a world renowned structural engineer and a gifted teacher, beloved by generations of Cooper Union students and by his colleagues. He developed a highly rigorous structures curriculum, unique among schools of architecture, comprising seven semesters of study, including the analysis and design of highly complex structures.

In his own practice, Professor Seinuk was a brilliant, consummate professional, receiving more than 60 industry, professional and community awards over the course of his career. He played a principal role in the creation of structural concepts and designs for some of the tallest, most complex and most important buildings in the world. Among his award-winning projects were the Trump World Tower, the Time Warner Center, the Trump International Hotel and Tower, the Miami Performing Arts Center, renovation of Grand Central Station, the New York Mercantile Exchange, Four Times Square, the “Lipstick” Building, the Arthur Ashe Tennis Stadium in Flushing Meadows, Morgan Bank Headquarters, 7 World Trade Center, the Galleria, the landmark 450 Lexington Avenue, the Grand Hyatt in New York, O-14 in Dubai and the Chapultepec Tower, a 57-story office building located in the most severe seismic zone of Mexico City. His work leaves an indelible mark on the fields of architecture and structural engineering as well as on higher education.

Passionately dedicated to his wonderful family, Professor Seinuk brought his wife Fanny, his children and grandchildren into The Cooper Union circle. With them we mourn his loss, but also celebrate the exceptional contributions he made to his profession, to his community and to this college.



The award-winning Carnival Center for the Performing Arts, opened in Miami in 2006, is one of the many significant projects Ysrael A. Seinuk helped realize over the course of his career.

## In Memory of Jane Deed

One of The Cooper Union’s most generous benefactors, member of The Peter Cooper Heritage Society, Jane E. Deed, died on April 27, 2010. She was 104. Mrs. Deed worked at the college from 1938-41. Her husband and Cooper Union alumnus Donald W. Deed (ChE’37) taught at the college after earning his M.S. at the University of Michigan and his Ph.D. from Columbia.

Mr. and Mrs. Deed retired in 1968 in Millburn, New Jersey, where Mrs. Deed resided until her death. Mrs. Deed was quite active and passionate with her support for the college, making generous contributions even after her 100th birthday.

The bulk of Mrs. Deed’s support of The Cooper Union, lifetime giving as well as the extraordinary bequest she made, established the Jane E. and Donald W. Deed Engineering School Scholarship Fund and the Jane E. and Donald W. Deed Art School Scholarship Fund at the college. All of us at The Cooper Union are deeply grateful and truly honored to celebrate Mr. and Mrs. Deed’s remarkable commitment to education through their scholarship funds, which will benefit countless talented students of the School of Art and the Albert Nerken School of Engineering for generations to come.

**Mrs. Deed was quite active and passionate with her support for the college, making generous contributions even after her 100th birthday.**



# Eighth Annual Urban Visionaries



Ted and Valerie Schweitzer (l) with David and Carol Feinberg (r)



Jules Demchick, Ronni Denes and George Campbell Jr.

The Cooper Union's annual Urban Visionaries Award Dinner and Silent Auction on Tuesday, November 9, 2010, was a great success. More than \$600,000 was raised over the course of the evening to benefit the Cooper Union, with all proceeds going to support a full-tuition scholarship to all admitted students. Over \$50,000 was raised from the silent auction, which presented donated works by contemporary artists in support of the college: Marina Abramovic, Christo, Verne Dawson (A'80), Milton Glaser (A'51), Jenny Holzer, Alex Katz (A'49), Claire Wesselmann (A'59) on behalf of Tom Wesselmann (A'59) and many others have all generously donated work.

The wildly successful night would not have been possible were it not for the support of our committed dinner chairs: Trustee Marc Appleton and Joanna Kerns, Cooper Parents Jules Demchick and Barbara Nessim, Judy and Trustee Douglas A.P. Hamilton and President's Council member Toshiko Mori (AR'76). The stunning context for the evening at 7 World Trade Center was once again kindly donated by Larry A. Silverstein of Silverstein Properties.

## The 2010 Urban Visionaries Awardees

**Urban Citizenship | Danny Meyer** is CEO of Union Square Hospitality Group, which includes Union Square Cafe, Gramercy Tavern, Eleven Madison Park, Tabla, Blue Smoke, Jazz Standard, Shake Shack and, at the Museum of Modern Art, The Modern, Cafe 2 and Terrace 5, as well as Union Square Events. Mr. Meyer's restaurants and chefs have earned an unprecedented 21 James Beard Awards, among many other accolades. Union Square Cafe, Mr. Meyer's first restaurant, is widely noted as having sparked the dramatic resurgence of the Union Square neighborhood over the past twenty years. An active national leader in the fight against hunger, Mr. Meyer has long served on the board of Share Our Strength and City Harvest. He is equally active in civic affairs, serving as Co-Chair of the Union Square Partnership and on the executive committees of NYC & Co and the Madison Square Park Conservancy.

**Visual Art | Marina Abramovic** has pioneered the use of performance as a visual art since the beginning of her career during the early 1970s, creating some of the most historic early performance pieces. She continues to make important durational works with the body as both her subject and medium. Exploring the physical and mental limits of her being, she has withstood pain, exhaustion and danger in the quest for emotional and spiritual transformation. She has presented her work with performances, sound, photography, video, sculpture and Transitory Objects for Human and Non-Human Use in exhibitions at major institutions around the world. Ms. Abramovic's work is included in many public and private collections worldwide and was recently the subject of a major retrospective at the Museum of Modern Art here in New York. She has taught and lectured extensively and is the recipient of numerous awards, including the Golden Lion Award for Best Artist at the 1997 Venice Biennale.

**Architecture | Frank O. Gehry** received his Bachelor of Architecture degree from the University of Southern California, went on to study City Planning at Harvard University Graduate School of Design and, subsequently, built an architectural career that has spanned five decades. Notable projects include the Guggenheim Museum in Bilbao, the DZ Bank Building in Berlin, the Jay Pritzker Pavilion and BP Bridge in Chicago's Millennium Park, and the Walt Disney Hall in Los Angeles, to name a few. Mr. Gehry has several projects currently under

construction, including Beekman Residential Tower here in New York. His work has earned Mr. Gehry several of the most significant awards in the architectural field and his buildings have received over 100 American Institute of Architects awards. He was the 1989 recipient of the Pritzker Architecture Prize for "significant contributions to humanity and the built environment through the art of architecture." Mr. Gehry has taught at some of the world's most prestigious institutions, including Yale University where he continues to teach today.

**Engineering & Science | Brian Greene** is Co-Founder of the World Science Festival, Professor of Physics and Mathematics at Columbia University and well recognized for his groundbreaking discoveries in his field of superstring theory. At Columbia, he is co-director of the Institute for Strings, Cosmology and Astroparticle Physics, and is leading a research program applying superstring theory to cosmological questions. His books are widely read: *The Elegant Universe* was a finalist for the Pulitzer Prize and has sold more than a million copies worldwide and *The Fabric of the Cosmos* spent half a year on *The New York Times'* bestseller list and inspired the Washington Post to call him the "single best explainer of abstruse ideas in the world today." Professor Greene has had many media appearances and his three-part NOVA special won an Emmy Award and a Peabody Award. He is a recipient of an Alfred P. Sloan Fellowship and a National Science Foundation Young Investigator Award.

**Emerging Talent | The Bruce High Quality Foundation**, formed in 2004, is a Brooklyn-based group of anonymous artists whose core members are graduates of the School of Art at The Cooper Union. "Created to foster an alternative to everything," the Bruces use performances and pranks to critique the art world. The BHQF has had its work exhibited in solo and group shows around the world, including a major piece in the 2010 Whitney Biennial. Earlier this year, they opened BRUCENNIAL 2010: MISEDUCATION, a group show of over 400 contemporary artists, and they currently have an installation in MoMA P.S.1 Contemporary Art Center's "Greater New York" exhibition. The BHQF operates an unaccredited, free art school, The Bruce High Quality Foundation University, which they founded in 2009 in answer to their own question of how to imagine a sustainable alternative to professionalized art education.

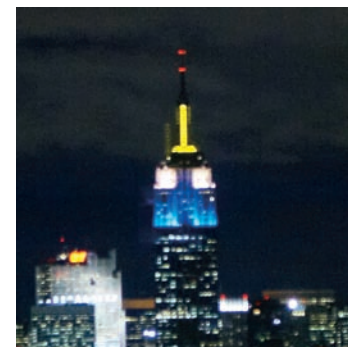


Fred Bernstein, Toshiko Mori (AR'76)



Lana Woods and John Carr, Esq.

Many thanks to the Empire State Building Company for the special lighting on the evening of November 9, 2010 in celebration of The Cooper Union's 8th Annual Urban Visionaries Benefit.



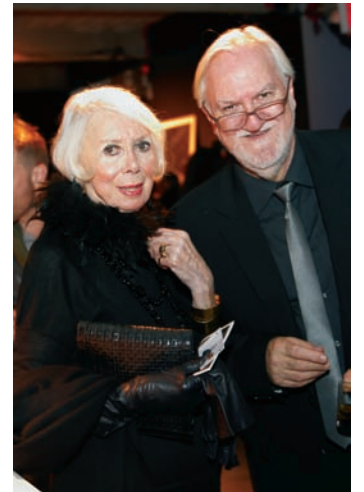




Left: (from l) Audrey Meyer, Danny Meyer, Trustee Douglas A.P. Hamilton, Judy Hamilton

Right: Martha Stewart

Far right: Irma Giustino Weiss (A'45) with Dean Anthony Vidler



Left: (from l) Marina Abramovic, Donald Mullen, Natalie Garcia, Klaus Biesenbach

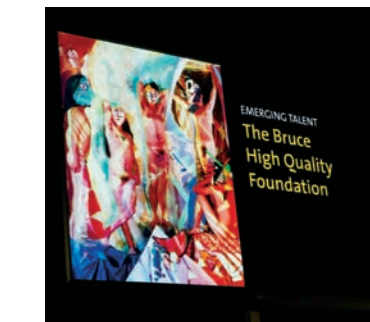
Right: (from l) Trustee Jeff Gural, Justin DiMare, Howard Kessler and Woody Heller

Far right: Anna Demchick-Paszamant (A'82) and Gilly Youner (A'82)



Below, left: Frank Gehry

Below, center: Brian Greene



From left: Shekar Krishnan (BSE'06), Laura Genes (AR'13), Onyedika Chuke (A'11), Chairman Mark Epstein (A'76), Brian Maida (Eng'11), Jessica Russell (AR'12)

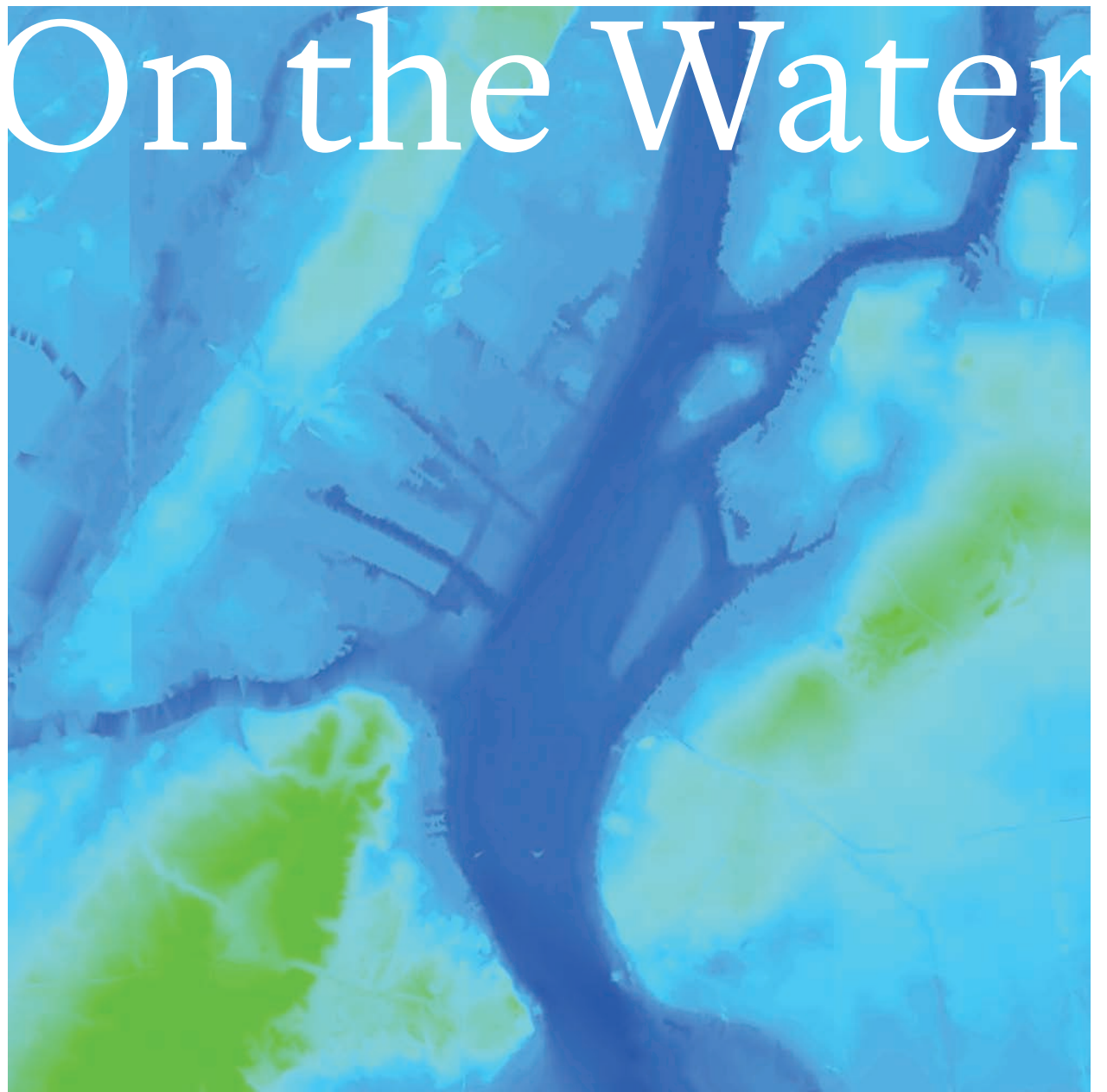
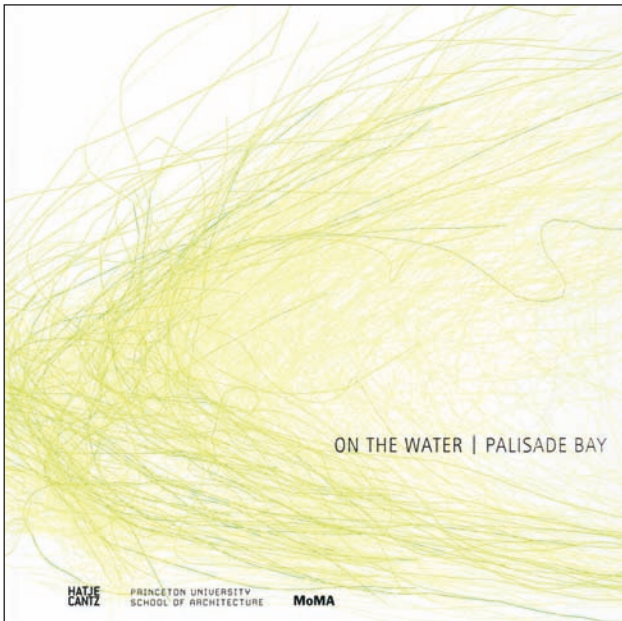


Ricardo Scofidio (AR'55), Elizabeth Diller (AR'79), Carmi Bee (AR'67)

Top: (from l) Neal Slavin (A'63), Chairman Emeritus Ronald W. Drucker (CE'62), Lisa Ware, Chairman Mark Epstein (A'76)



# On the Water



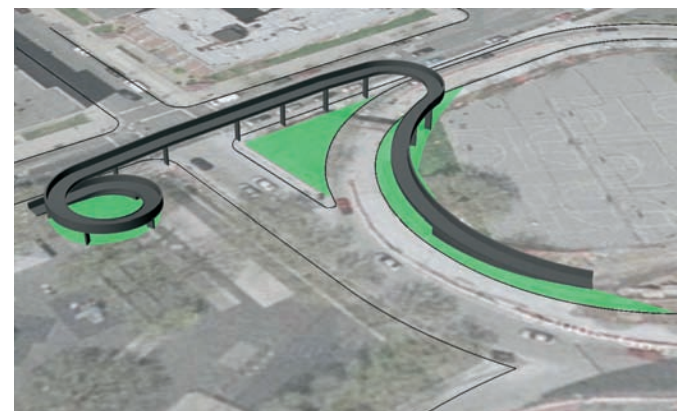
Above, left: *Palisade Bay*, published by the Museum of Modern Art, 2010

Left: A mapping of the New York-New Jersey Upper Bay from the Seavitt Nordenson's team project proposal

Below, left: A simulated windmill image from the Latrobe plan for the Palisade Bay project



Landings and Landscapes for two pedestrian bridges at East 128th and 129th Street, Harlem. These bridges are two of a set of five pedestrian bridges in Manhattan. A collaboration with Guy Nordenson and Associates, HNTB Corporation, and Catherine Seavitt Studio, the bridges were awarded a 2009 Design Award for outstanding public projects from the Design Commission of the City of New York. The bridges were commissioned by the Department of Design and Construction, the Department of Transportation, and the Department of Parks and Recreation.





# The Work of Catherine Seavitt Nordenson (AR'94)

With the Asian Tsunami in 2004, and Hurricane Katrina the following year, the destructive power of the sea moved to the forefront of the collective psyche. If the lingering images of the devastation in Southeast Asia, and in New Orleans and along the Gulf Coast, aren't a vivid enough reminder, Hollywood has provided numerous fictional examples; New York City alone has been destroyed by the sea in such films as *When Worlds Collide* (1951), *Deep Impact* (1998) and *The Day After Tomorrow* (2004).

While water-induced destruction seems far removed from daily life on the streets and avenues of New York City, the effects of climate change have merited the attention of local engineers, architects and landscape architects seeking ways of mitigating damage from sea level rise, flooding and storm surges. From March through October 2010, an exhibition called "Rising Currents: Projects for New York's Waterfront" was on display at the Museum of Modern Art in New York City. Rising Currents was the culmination—along with a companion book called *On the Water: Palisade Bay*—of the longtime research of Cooper Union graduate Catherine Seavitt in collaboration with her husband, structural engineer Guy Nordenson, and Adam Yarinsky, principal and co-founder of Architecture Research Office.

The New York-New Jersey Upper Bay (renamed "Palisade Bay" for the purposes of the team's research) has a surface area of approximately 20 square miles. Within the next 50 years, the bay "is likely to see its waters rise by as much as one foot as a consequence of global climate change. In the next one hundred years, that rise could be as much as two feet," according to *On the Water: Palisade Bay*. "Because of a higher baseline of water, the frequency and extent of flooding due to severe storms—hurricanes, tropical storms, and nor'easters—will increase dramatically."

In a greater metropolitan area of an estimated 20 million people, preparing for these effects is paramount. What the Palisade Bay team proposes, in contrast to the typical reaction to rising sea levels—a hard infrastructure of seawalls, bulkheads and storm surge barriers—is a "soft" infrastructure that balances "environmental, technical and economic priorities."

Seavitt's interest in the relationship between land and water can be traced to 1997, when, as a recipient of the Rome Prize in Architecture, she spent a year examining the relationship between Rome, the Tiber River and the Tyrrhenian Sea. "I studied both the ancient and the Mussolinian 'modern' connections of Rome to the sea," she says. "I got more and more fascinated with the Tiber River itself, its wandering route, and its urban course in the city of Rome, which got walled off in the late 19th century after some devastating floods. This has essentially severed the river from the city."

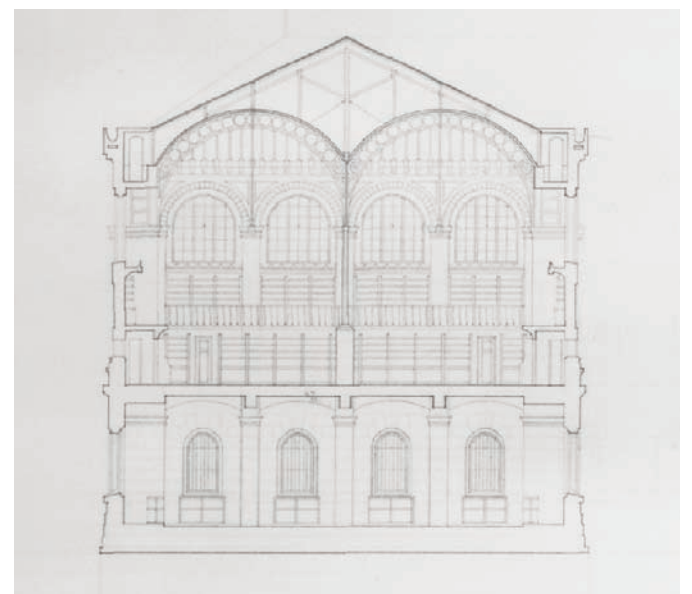
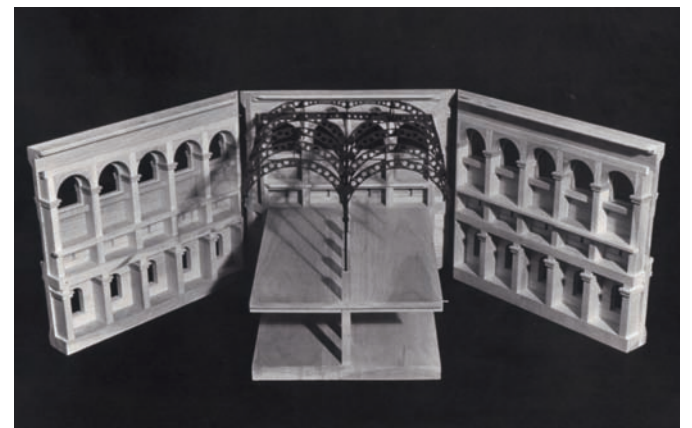
Seavitt's year in Rome took her some 4,500 miles from her hometown of Detroit, MI, where she was born in 1969. The daughter of mathematicians, she was raised in what is now the historic Boston-Edison neighborhood of the city. She was introduced to architecture as a profession in a high school drafting class, where she learned about hidden lines and line weights. After high school Seavitt attended the University of Michigan, majoring in dance before being admitted to the school's pre-architecture program. It was in her junior year studio that she heard about a school in New York City—The Cooper Union.

In 1991, as a third-year transfer student, Seavitt undertook an analysis of Henri Labrouste's Bibliothèque Sainte-Geneviève in Paris under Richard Henderson. The next semester, she developed her drawing skills in a studio with Tony Candido. The following year, she studied under Peter Eisenman, who she describes as one of the finest teachers of architecture she's known, and Raimund Abraham, who she describes as perhaps her most influential teacher.

"Raimund opened our minds to the power of architecture and the abstraction and poetry that it could embody," says Seavitt. "He made us realize that architecture was a thing—almost alive—that responded to gravity and the horizon. Yet you could make it float."



Catherine Seavitt Nordenson's model and drawing of Henri Labrouste's Bibliothèque Sainte-Geneviève, created as a transfer student at Cooper Union







Above and opposite page:  
Installation and studio views of  
the Palisade Bay research project  
materialized into various models  
and simulations

Seavitt says that Cooper Union was special because it was intellectually stimulating without being self-absorbed in its intellect. “It was obsessed with precision and craft, but not craft for craft’s sake—rather, precision as a means to transcend reality and carry meaning,” she says. “It emphasized the timeless over the fashionable. It rejected typology and embraced the invention of the new and the unknown. It was about architecture on a completely different plane from that which I had previously understood.”

For two summers—after fourth year and again after thesis year—Seavitt worked in Abraham’s studio. At that time, Abraham had just won the competition for the Austrian Cultural Institute (now called the Austrian Cultural Forum). She drew plans and multiple sections of the building by hand, and also built two models—one of which was shown at New York City’s MoMA in a preview exhibition and is now at the Museum of Applied Arts in Austria.

“One of my strongest impressions was watching Raimund as we worked on a competition for the bank in Lienz, Austria, his hometown,” says Seavitt. “He sat at his desk building a little study model of the form of the building, cutting it, transforming it, smearing spackle on it. He didn’t say a word. He sat there for hours, working. When he was done, he got up and said, ‘Okay, I’m going to go feed my cats.’ That little model was beautiful. Raimund is without a doubt the finest architect I have ever known, and I’m honored to have had the opportunity to work with him.”

After graduating from Cooper Union in 1994, Seavitt would go on to earn a Master of Architecture from Princeton and work in the Paris office of Peter Rice, RFR, and the New York office of Pei Cobb Freed and Partners. After teaching at Cooper Union for a year, and seeking to develop her “inner landscape architect,” Seavitt received a Fulbright grant to study the work of the Brazilian landscape architect Roberto Burle Marx.

“Burle Marx’s work is fascinating,” she says. “I’m particularly interested in his public parks—these are absolutely beautifully designed, but he is not just a formalist. He really understood plants and plant ecology, and was truly ahead of his time in terms of ecological thinking. He conceived of the public work as being a pedagogic benefit to society at large—he really believed that people would learn about their own culture, and begin to respect and valorize nature, through immersion in their native flora.”

When she returned to New York in 2002, Seavitt opened her own office, Catherine Seavitt Studio, and resumed teaching at Cooper Union, a position she would hold through 2006. Today, she teaches at Princeton and City College (where she received a bachelor’s in landscape architecture in 2007) and lives on Manhattan’s Upper East Side with her husband and two sons, Sébastien, 5, and Pierre, 3.

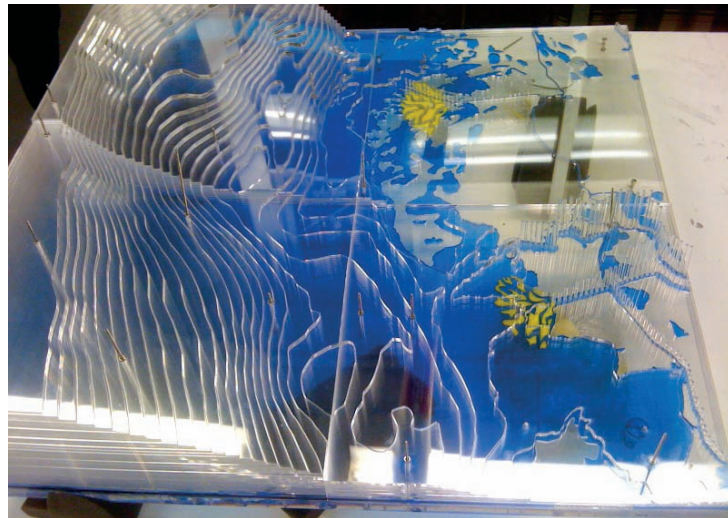
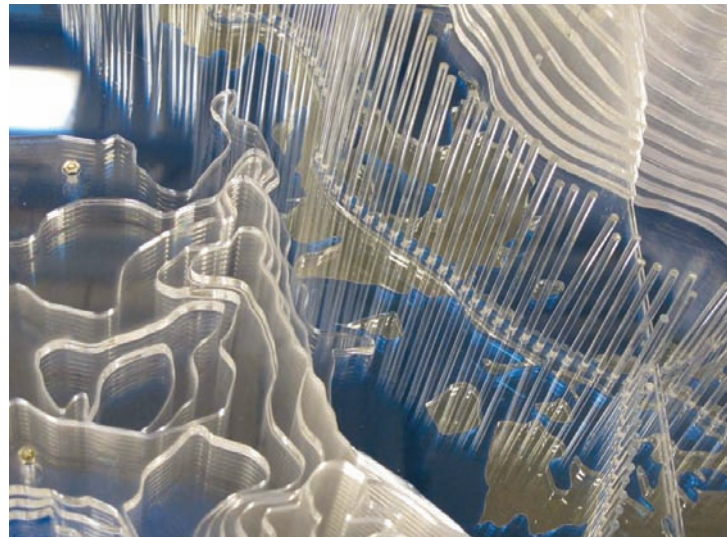
The Palisade Bay project grew out of a proposal for the Latrobe Prize, the two-year grant awarded by the Fellows of the AIA to fund interdisciplinary research projects. Combining their interests in engineering, infrastructure, landscape and climate change, Seavitt, Nordenson and Yarinsky decided to look at the Upper Bay as a focal point of the New York-New Jersey region, and then to consider how it might be affected by projected sea level rise, and, to a greater degree, storm surges. “With sea level rise and warming oceans,” says Seavitt, “the predictions are that hurricanes will be more intense and occur more often—and of course, the storm surge would be taking off from a higher initial sea level, leading to more intense flooding and damage.”

Reflecting on her work in Rome, Seavitt thought about how responses to flooding could transform a city—for better or worse. She says that many hard infrastructural responses simply don’t work, are environmentally irresponsible, and are quickly outdated. “Responding to this,” she says, “we developed the concept of soft infrastructure, which involves incremental, multiple and iterative strategies operating at the fluid boundary of land and water to absorb flooding and attenuate wave energy.

“It’s very different from the hard infrastructure of an impervious sea wall or storm surge barrier, which is a decisive limit between water and land. We like to think in terms of gradient, slope, crenellated edges and absorbent surfaces, about reducing wave energy, instead of attempting to eliminate flooding entirely. This can be done with reefs, artificial archipelagos and wetlands.” Also interested in using the bay as a way of producing clean energy, the team proposed windmills, tidal turbines and areas of algae aquaculture to produce green biofuel.



**“We developed the concept of soft infrastructure, which involves incremental, multiple and iterative strategies operating at the fluid boundary of land and water to absorb flooding and attenuate wave energy.”**



For the Rising Currents exhibition, four teams of young architects, landscape architects and engineers with at least ten years of experience were selected from a pool nominated by academics, deans and prominent practitioners. Yarinsky's firm, Architecture Research Office, joined as a fifth team. Over eight weeks, each group produced detailed projects for five sites around the bay.

For Lower Manhattan, for instance, the design plan includes elevating the coastline by “incorporating the existing vertical seawalls into a new topography that surmounts them;” a matrix of islands formed from dredged material that create a reef-like barrier to break up waves before they reach land; and breakwater towers adjacent to ferry terminals and navigation lanes.

“The work produced by the teams is really fantastic, and the exhibition itself is astounding,” says Seavitt. “I think it has really raised the level of awareness of the issues of climate change in New York, and policymakers and city officials have taken notice. We’ll see how this affects change in the future—I think we’ll see a strong impact.”

Along with the MoMA exhibition, the Palisade Bay research was displayed at the 12th International Architecture Exhibition at the Biennale di Venezia in Italy from August through November, 2010. The Biennale also included Seavitt's research, in collaboration with the Louisiana State University's Coastal Sustainability Studio, examining the possibilities of land building at the Mississippi Delta through the use of new diversions of the river to the Gulf Coast. Both the Palisade Bay and the Mississippi Delta exhibits feature large models that, according to Seavitt, “reveal the ground, both above and below the water, as a continuous surface by suspending a volumetric representation of the water, chandelier-like, over that ground.”

“I really enjoy the research work that we do, which so often leads us into directions we never imagined,” says Seavitt. “This manner of working, I believe, grew out of the education that I got at Cooper Union. I've taught in a lot of places, and seen a lot of pedagogic models. But what makes the architectural education at Cooper unique, and what has really influenced the way I teach, is the self-directed quality of the studio method, and the necessity of invention. Every studio, from first year through the thesis, is really like a thesis project—you have to figure out the problem that is your focus, and then, using your architect toolkit, solve it.”



# Life in 3D: The Work of Jason R. Banfelder (BE'93, MChE'96)

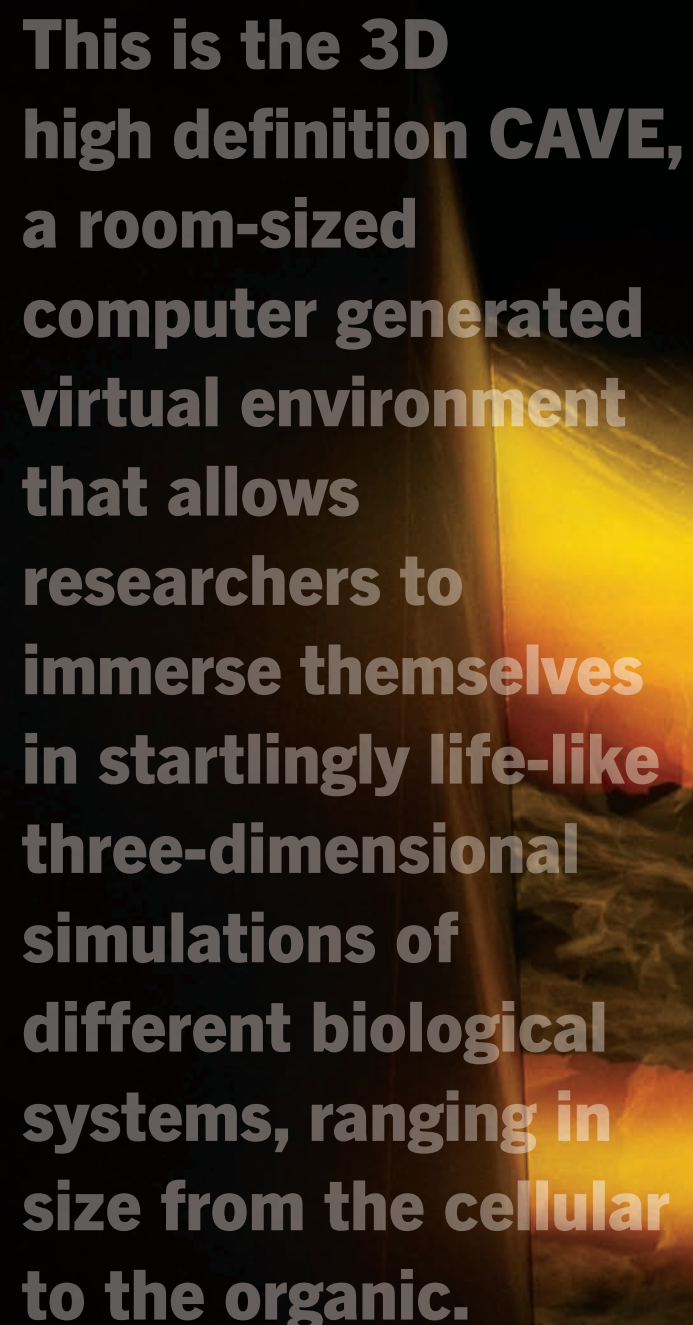
**T**here is a small, dimly lit room on the thirteenth floor of the Institute for Computational Biomedicine at Cornell's Weill Medical Center. It has no windows, and a soot black velvet curtain hangs heavily along most of its length, broken only by an even smaller recessed space.

"Please remove your shoes," chemical engineer and Cooper Union graduate Jason Banfelder requests, upon entering the room. "And anything metallic," adds Vanessa Borcharding, who sits behind a counter where a set of 3D glasses is neatly lined up. These aren't security measures—they are, in fact, measures put in place to protect the recessed space, whose floor, ceiling and walls are actually delicate screens. This is the 3D high definition CAVE, a room-sized computer generated virtual environment that allows researchers to immerse themselves in startlingly life-like three-dimensional simulations of different biological systems, ranging in size from the cellular to the organic.

The team at the Institute for Computational Biomedicine (ICB) has used such highly advanced technology to create an intuitive experience that is so close to how the human mind experiences things in space and time that the technology becomes, for all intents and purposes, invisible. Instead of reading a 2D scan, report or computer screen, people can now move in and around what feels like a landscape, whether it is the almost lunar panorama of a human retina, the unevenly developed brain of a crack addict's child, or into a cell to see how proteins move. The CAVE (an acronym for Cave Automatic Virtual Environment) is being used to explore everything from sleep apnea to cancer.

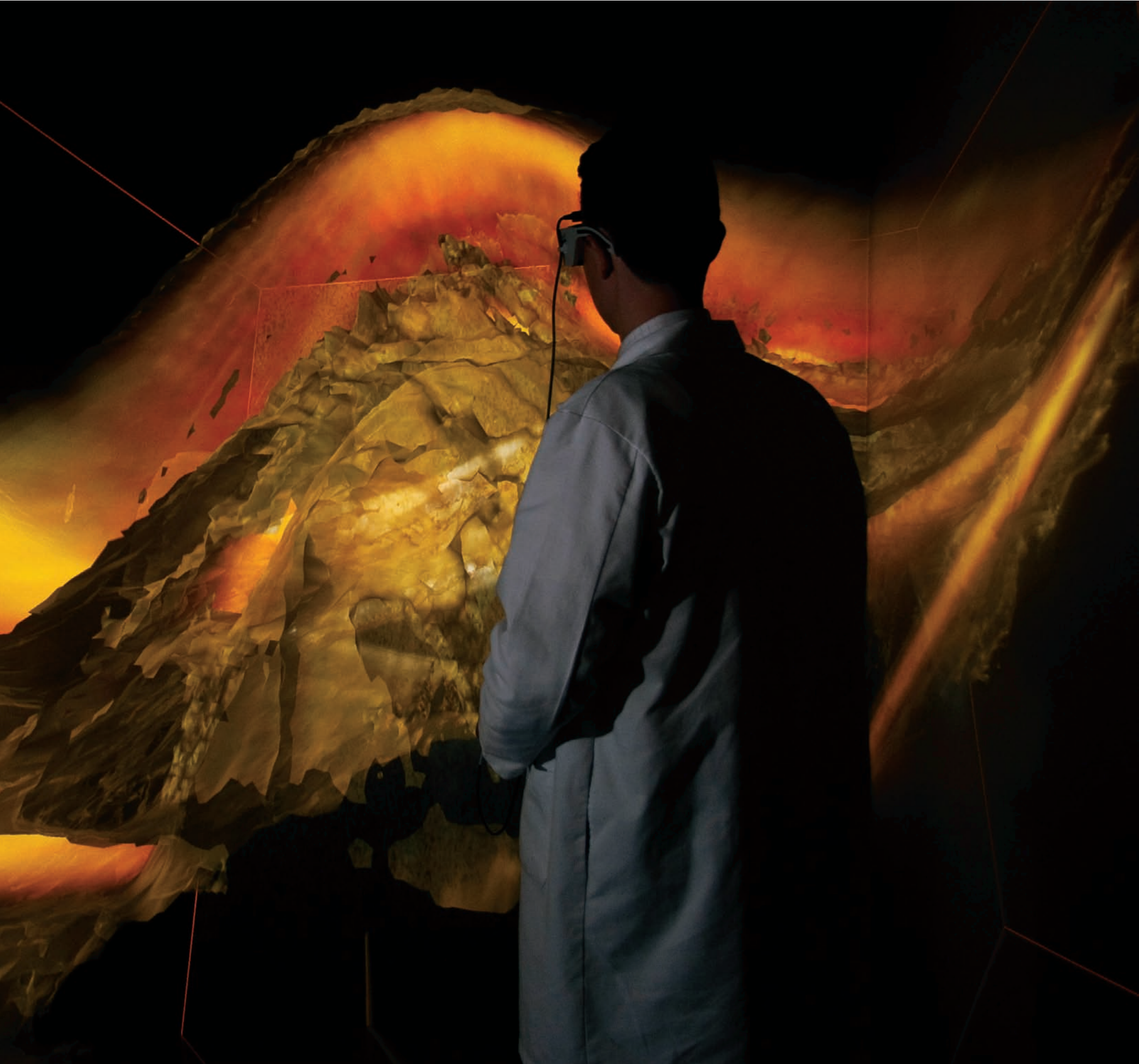
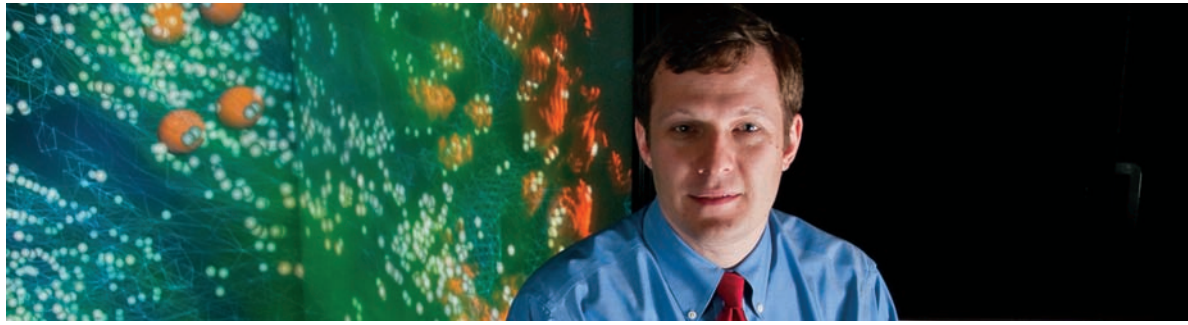
Interestingly, the key to the success of the ICB is its interdisciplinary approach and team, which includes biologists, chemical engineers, physicists, applied mathematicians and statisticians. To keep it truly interdisciplinary, each member of the institute must also have an affiliation with another department. Dr. Harel Weinstein, now chair of the ICB and the physiology department, was recruited to Cornell from Mount Sinai in 2004; starting the ICB was part of his recruitment package. He immediately hired Banfelder, who had been his intern at Mount Sinai. Banfelder's inclusion was key as he had experience that put him squarely at the juncture of two trajectories that were happening in science at the time. "One thing happening in science was—and is—the explosion of data. You've heard of the Human Genome Project," Banfelder says. "In the last four years, high-throughput DNA sequencing has progressed. The Human Genome Project was very slow." His eyes light up, as he explains, "well, with the equipment we have here, we could probably now do that amount of sequencing in a day or two." The second factor that triggered the creation of the ICB was the enormous progress in imaging applications. For example, making movies of living cells in action was now a possibility. "A few institutions saw this coming," continues Banfelder, "and realized that computational work and the ability to handle large data sets was going to become incredibly important." Cornell was one of those institutions, and was one of the first in the United States to have an institute like the ICB. Banfelder's charge at the ICB is to figure out how to build high performance computers for analysis of data and to create big storage for these large data sets. In other words, he was tasked with creating super computers, which would help run things like the 3D CAVE. The CAVE alone is run on a room full of computers, which Banfelder has built.

The experience itself is astonishing. With a move of the wand, Banfelder sweeps us from a 2D scan into a 3D world. In the case of the crack addict's child, for example, we move from viewing the boy's head from the outside, and then are pulled inwards. The flesh evaporates, and the skull appears. The skull, at first bone-white, then becomes like gauze, exposing the



**This is the 3D high definition CAVE, a room-sized computer generated virtual environment that allows researchers to immerse themselves in startlingly life-like three-dimensional simulations of different biological systems, ranging in size from the cellular to the organic.**







brain beneath. We pass through the gauze-like bone, and from there, navigate various cavities until we arrive at a part of the brain that appears to be stunted. Basically, this allows researchers to identify that a patient is a crack-baby before associated behaviors like ADD or disruptiveness appear. This is very important because it means that those behavioral repercussions can be compensated for through behavioral therapies, which will provide the child with tools for adapting to situations which he or she might not have been able to deal with appropriately before.

The idea of being able to see space and time as elements of research is apparent in a project in collaboration with researchers at Cooper Union, which looks at the computational model of a nasal airway of a sufferer of sleep apnea. Here, the viewer slides through the nasal passageway, almost as if in a water ride at a fun park, sometimes bumping into the tissue of the wall of the nose, but generally plunging downwards towards the outside world, visible through the nostril. The fact that the left-hand passageway is much narrower than that on the right straightaway suggests where the problem might be. But, even more information can be derived from the particles of air drifting upwards, visible as tiny, red dots. A researcher can deduce the velocity of the particles, but also can examine the density and pressure of the airflow process.

It does feel very real. “One of the big dangers of the CAVE is that you walk right into one of the walls, because you don’t even perceive that they’re there anymore,” laughs Banfelder. “We don’t like when that happens, but we take it as a compliment, because if you don’t realize the walls are there, then we’ve done our job.”

As soon as Banfelder starts to speak about his work, his enthusiasm is contagious. “I have an enthusiasm for technology. And the ultimate goal for all these activities is to cure illness and disease, things like blindness and cancer. It gives me a lot of motivation and satisfaction.”

He grew up in Queens, with his father, Robert Banfelder, a writer and English teacher, and his mother, Donna Derasmo, who taught third grade for most of her career, though she later became the mathematics coordinator for the New York City school system. “It’s not a coincidence,” Banfelder says, “that with two teachers in the family, education was always firmly encouraged.”

His education at Hunter College High School and then at the Albert Nerken School of Engineering at Cooper Union provided the framework for his future career in several ways.

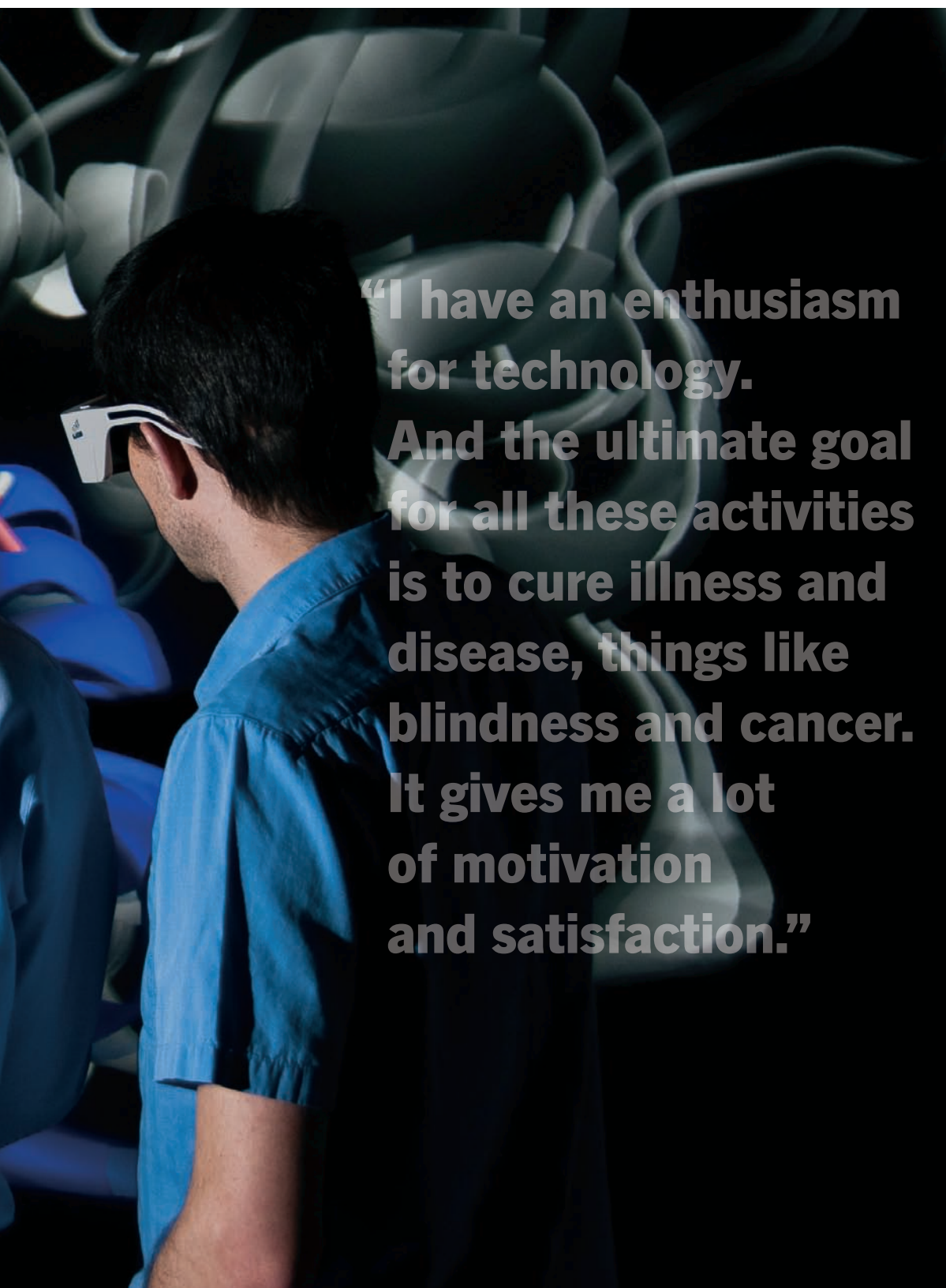
His last year at Hunter was spent at an internship in the Department of Physiology and Biophysics at Mount Sinai, where Weinstein was the chairman. There, his love of research and science was nurtured. This internship opened up many opportunities for him. “I published my first paper when I was 18,” Banfelder says, with a bit of amazement in his voice. “I was just a co-author, but I was still doing real work.” Banfelder continued to work at Mount Sinai throughout his university career. “Being at Sinai was an eye-opener because



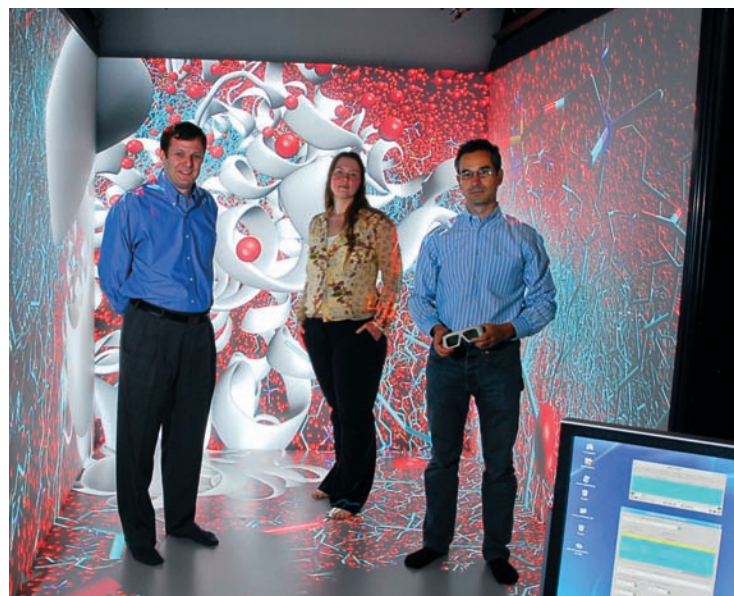
it showed me that you can never know what you’re *going to want to learn*,” says Banfelder. “No knowledge,” he stresses, “is bad knowledge.”

If at Mount Sinai lab work and pure science were emphasized, at Cooper Banfelder was encouraged to get his hands dirty: “Engineering really gelled with me—I really liked the idea of problem-solving as a profession. I liked the practicality of it. In fact,” he adds, “If you look at the history of science, a lot of the great scientific discoveries were actually made by engineers doing very practical things.” Banfelder pauses for a moment. “I had a lot of resources available to me at Cooper that other students didn’t,” he explains. “Computationally, we had our own super computers, which is what I work with now. But we also had a great library and access to people.”





**“I have an enthusiasm for technology. And the ultimate goal for all these activities is to cure illness and disease, things like blindness and cancer. It gives me a lot of motivation and satisfaction.”**



Jason Banfelder (BE'93, M.ChE'96) with colleagues Vanessa Borcharding, Technology Manager and Luis Garcia, Ph.D., Assistant Imaging Technology Engineer

Photos: Luis Garcia

One of his professors at Cooper, Irv Brazinsky, taught him how to think about engineering—in fact, Banfelder feels that Brazinsky has influenced him continuously since then. After receiving his BE in 1993, Banfelder went on to receive his ME in Chemical Engineering at Cooper, working with Dr. George Sidebotham.

After graduating from Cooper Union, Banfelder wanted to use his degree in chemical engineering. He would have liked to teach, but thought that he wouldn't be able to work in academia without a PhD. Over the next ten years, he worked in the corporate world. At ABB Simcon, he made simulators for chemical plants and refineries. After five years there, he left to start his own company, Kesler Engineering, where he was the Chief Technology Officer. “I really loved working there,” he says, “but when Dr. Weinstein got recruited to the department here at Cornell, I was happy to come on board.” He has been teaching for the past few years, and last year, he got an appointment at Cornell as an Assistant Professor. So, after all, even without a PhD, he is now enjoying teaching.

Currently, he and his team are working on a number of projects. One is to create the computer simulation of a study done in collaboration with the genetics department, which compared active genes in smokers who don't have cancer, smokers who do have cancer and non-smokers, to see if pathways among the genes were different. Banfelder also just got his first major National Institutes for Health (NIH) grant, for a half million dollars, to use new technology to build a new computational system for the Institute.

There are still unexpected challenges for the Institute, Banfelder feels. “This is a great multidisciplinary institute,” he says, “but one of the challenges is that this is still an institution dedicated solely to biomedicine, and I'd really like to see us make closer ties with other institutions. The other part of Cornell is 450 miles away, and so we can't just walk to other non-biomedical departments. I'd really love to do some more work with people from Cooper Union.”

He adds two last things. “Everything I've done is as part of a team,” he says. “There's no way I could do any of this without Luis Gracia, who deals with software, Vanessa Borcharding and Kin Lee, who are both systems administrators. Everything we do here is a group effort.”

Showing that he is truly multidisciplinary in his approach, he says, “I love opera and theatre. It's so important to do other things, just for general happiness.” He adds, “It's important to be a well-rounded person.”

*The 3D CAVE can be found at the Cofrin Center for Biomedical Information of the HRH Prince Alwaleed Bin Talal Bin Abdulaziz Alsaud Institute for Computational Biomedicine at the Weill Medical College of Cornell University in New York City*



# Turn the Night into Day: The Photographs of Alfred Wertheimer (A'51)

Photos by Alfred Wertheimer  
unless otherwise noted

*The Kiss.* Elvis Presley and his  
date for the day backstage at the  
Mosque Theater, Richmond, VA.  
June 30, 1956



Mr. Wertheimer in 1979,  
photo by Sue Bailey



Mr. Wertheimer outside a photo  
exhibition in Pingyao, China, in 2007,  
photographer unknown

Manhattan is a sensory overload. As any visitor knows, it is easy to be staggered by the canyons of man-made buildings, and the angry torrent of life that runs through it: there is an incessant, raucous din, the heavy smells, and the chaotic stream of sundry human lives, day in and day out. Manhattan is a living, breathing beast. It is this intense vitality that has made New York the muse of many of the 20th century's great artists. It is a city that—love it or hate it—tows you in: and this is reflected in the work of generations of artists, from those like Charles Sheeler and Berenice Abbott, who celebrated its architectural feats as symbolic of progress, to those who recorded the price of modernity as reflected in the activities of its underworld, like Edward Hopper and Weegee. Almost everyone comes to New York to try their hand at success.

One day in 1956, a young man from the south came to New York to bring his music to a wider audience. This man, who was himself a force to be reckoned with, was as yet unknown outside of the south. He had come to play on *Stage Show*, a CBS program produced by brothers and big band leaders, Tommy and Jimmy Dorsey. A series of extraordinary photographs document this brief moment in time when the 21-year-old Elvis Presley was on the cusp of national stardom. The photographer was Alfred Wertheimer, a young photojournalist, who had grown up in Brooklyn, and attended Cooper Union. He would go on to spend around ten days with Elvis over the next two years, and shoot roughly 2,500 photographs.

The intimate photographs of Elvis are a product of Wertheimer's artistic brilliance and the history of photography. Wertheimer managed to document pivotal moments in the creation of the new rock'n'roll that would take over the nation, in the vocabulary of an iconic movement in photography.





**Far left: *Starburst*.** Elvis on stage at Russwood Park in Memphis, TN, performing before 14,000 fans at a benefit concert. July 4, 1956



**Left: *Girl in White*.** Elvis is greeted by a fan as he is about to enter the Hudson Theater in NYC to perform on the Steve Allen Show. July 1, 1956



**Elvis on his Harley.** At his home at 1034 Audubon Drive, Memphis, TN. Elvis wonders why the motorcycle won't start. The answer: no gasoline in the tank. July 4, 1956

As Wertheimer tells it, there was a bit of luck involved too. Wertheimer, who looks two decades younger than his 81 years, moves around his office with a sprightly step and a shock of whitish grey hair. He likes to joke around, and he says that he only remembers two things: the day he met Elvis and today. Yet he seems to have an encyclopedic knowledge of a wide range of subjects.

In 1955, he was sharing a studio with a few other photographers on Third Avenue in New York. Among these were Paul Schutzer, who had attended Cooper Union for a year, and Jerry Yulsman, who would go on to become a renowned photographers in their own right. Schutzer's grand dream in life was to be a staff photographer for *Life* magazine. He would drop any other assignment whenever *Life* gave him a call. As a result, he happily passed on any other work to his friend Wertheimer, which he would do in addition to his own assignments. And this meant that Wertheimer was in the right place at the right time to take on an assignment that would be the turning point of his life. On March 12th, 1956, the head of PR from RCA Victor, Anne Fulchino, called and asked if he could do a job the following week. "She says, I want you to photograph the Tommy and Jimmy Dorsey *Stage Show*," Wertheimer says. He was pleased, as Tommy Dorsey was one of his heroes. But then Fulchino told him that he wouldn't actually be photographing Dorsey: "I want you to photograph Elvis Presley, who's playing on Dorsey's program." He explains that there was a silence on his part before he said, "Elvis who?" Wertheimer accepted the assignment, and that was how he found himself in the same room as Elvis Presley, who was on the verge of becoming a national star.

Wertheimer's photographs show a pensive Elvis, just doing what he did: performing, spending time with his family or fans, napping, reading letters and papers, combing his hair, or listening to music. "From a photographer's point of view," he explains, "Elvis was unique in that he permitted closeness—not six to eight feet away, which was standard, but right up close, three to four feet away. He was so intensely involved with what he was doing: it was as if he were laser focused; whether he was combing his hair or chatting up the girls, he would be himself. I didn't realize how unique that was." He thinks about it for a minute, before adding, "I put him under my microscope and studied him, only my microscope was my camera lens." This desire to document everyday habits and the details of life—to be a fly on the wall—are a long-standing tradition in east coast American art. In fact, Wertheimer was taking a tried and true trope in photography—



realism—and applying it to a new subject. Realism, in Wertheimer’s hands, was not about the down-and-out, but instead about the up-and-coming.

The 20th century marked a turning point for art in the United States. A focus on realism and the urban were the new thing. New York City’s art community in particular became enamored of realism. One influential movement of highly realistic art was created in Philadelphia in 1891 by artist Robert Henri, and included painters like John Sloan and Maurice Prendergast. This group would later be dubbed the Ash Can School of Painting, because their subject matter often depicted New York’s working class neighborhoods, and some of the grittier sides of life in the big city. Their images were often dark—not just in terms of subject matter, but quite literally in terms of tone. These painters found their subjects in poverty—prostitutes and drunks, life in the tenements. Above all, their subject matter was thoroughly urban.

By the 1930s, the New York School of Photography was nascent, though it truly came of age in the 1950s. The New York School took to the streets, often with small cameras and no flash, where it would catch life un-posed. Photography became poetic, a rendering of the drama of everyday lives; the photographers were witnesses, often unnoticed by their subjects, as they quickly and quietly took their shots. The artists who made up this movement reflected America’s ups and downs: the Great Depression, World War II, the post-war years, the wars in Asia, and the unrest of the 1960s and 1970s. It was a fertile period for art. Walker Evans, Helen Levitt and Weegee were all socially conscious exponents of straight photography. Later, heavyweights like Diane Arbus, Robert Frank, and Roy DeCarava (A’40) (among many others) emerged starting in the 1950s. These artists added the vocabulary of photography to their images. This meant that the very components of imagery itself—grain, darkness and lightness, focus and frame—became as important as the subject matter. They sought out the drama of the night, shooting in low light.

“Different people come out at night,” says Wertheimer, who was deeply influenced by both the Ash Can School and the New York School. So he turned day into night, sleeping through the days, to start wandering and shooting at night. By the same token, though, the attention he paid to the denizens of the night brought them up as subjects of study, shining a symbolic light onto their activities. In effect, by turning day into night, Wertheimer also turned night into day.

The 20th century was a seminal time for music as well as art, and Elvis changed everything by bridging many different worlds. Leonard Bernstein once said that Elvis was the greatest social force of the century. “It’s a whole new social revolution,” he said. “The 60s come from it.” Elvis was a southern boy, raised by poor parents, who genuinely loved the blues music that he grew up with. He was able to bring what had customarily been black music to a white audience, by bringing the blues into mainstream rock ‘n’ roll, transforming both



Eleanor Roosevelt. Circa 1958

Right: Mrs Roosevelt with a member of the Committee of Correspondence. Circa 1958

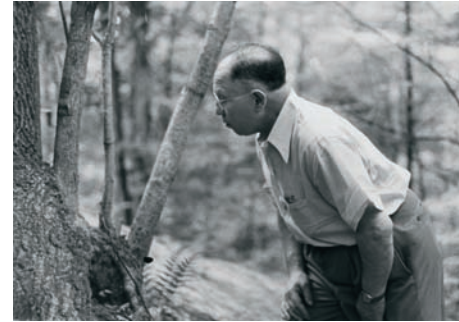




Photos by Alfred Wertheimer  
unless otherwise noted

Right: The Wertheimer family, circa 1955

Far right: Julius Wertheimer, father of Alfred,  
examines an ant colony near a tree.  
Prospect Park, Brooklyn, circa 1958



*GIs Playing Cards.* Abroad a US troopship on  
its way to Germany, GIs are using cigarettes  
to wager on card games. Circa 1952

Top: *Three Faces of Nina.* Nina Simone  
sits at a makeup table in a motel room near  
Buffalo, NY. December, 1964

forever. Elvis not only challenged America's conservatism in terms of race, but in terms of sexuality. Many people disparaged Elvis' highly sexualized act, as reviews in the *New York Times* and the *Daily News* showed. Ed Sullivan at first completely refused to have him on his show on CBS, until high ratings made him change his mind. Some, like Steve Allen on his NBC show, tried to make Elvis tone the act down. No matter how much ire there was against Elvis, one thing was certain, young people—and particularly the girls—loved Elvis. Perhaps they responded to the pulse of his rockabilly hits, or perhaps it was to his performances. But, first and foremost, he was an amazing artist, a talented singer who emoted genuinely. Wertheimer is convinced that what made Elvis different was the pure, raw emotion. "Elvis made the girls cry," he explains. "This is not an easy task, especially with teenagers. To make them cry, that's a talent that only somebody who was getting deep into their psyche would be able to get."

All of these ingredients can be found in Wertheimer's photos of Elvis. His photographs are witness to an incredible time in the history of photography, as well as to the birth of a star and new chapter in the history of music. He coined the term "available darkness" photography, to explain his philosophy that the darker the place, the easier to capture a person's real nature. He used this technique to portray Elvis in a way that nobody did afterwards. And he was there for the performances that won the heart of America.

Elvis was conscripted into the military in 1958, and Wertheimer was there to photograph him as he shipped out to Germany. After this, he never saw Elvis alive again. It wasn't until almost 20 years later, upon the death of Elvis in 1977, that there would be a sudden surge in demand for Wertheimer's photographs from this era.

Wertheimer's life didn't stop with Elvis. He continued to freelance. Eleanor Roosevelt and Nina Simone were among the other people he subsequently photographed. He also spent a great deal of time as a cameraman for well-known programs like Granada's *The World in Action*, and Mike Wadleigh's film *Woodstock*.

"You have all these experiences," says Wertheimer, "and it becomes part of the collective memory. It takes a while to realize that your perspective is an important ingredient."

*Alfred Wertheimer is represented by Govinda Gallery in Washington DC, Staley Wise in New York City, and Photokunst in Washington State. His work has been exhibited extensively and internationally. A Smithsonian Institution traveling exhibition of his photographs of Elvis, entitled Elvis at 21, began in January 2010, and will continue through May 2013.*





**Special Project:**  
**Thaddeus**  
**Strassberger**  
**(BSE '98)**



Cooper Union was not my back-up plan. As a five year-old, I sat in a darkened theatre one evening, pointed to the catwalks above and declared 'I want to do that when I grow up!' Of course, I had no idea what 'that' was back then. By the time I was contemplating where to attend university, I was beginning to understand that directing and designing opera was going to be my future. There are no undergraduate programs that link these two disciplines together, but as soon as I came across the unique mix possible through the BSE course of study, I knew I had found my path. In many aspects, producing an opera really feels like a natural synthesis of Cooper Union's motto of advancing science and art.

Theatre and opera in particular require a great deal of craft—I learned, and continue to learn, that aspect of the industry through hands-on experience working alongside others in the field. Further experiences have been supported by a year-long

Fulbright Fellowship to complete the *Corso di Specializzazione per Scenografi Realizzatori* at Teatro alla Scala in Milan, which led to more work experience, assisting on productions with such theatres as Teatro di San Carlo in Naples, Teatro la Fenice in Venice, Teatro alla Scala in Milan as well as in Germany, and throughout the USA.

But knowing *how* to express your ideas and vision is useless if you don't have anything to say. The BSE coursework allowed me to explore topics as eclectic as my own developing interests. Two semesters of Islamic Architectural History opened my mind not only to a new visual vocabulary, but an understanding of how various spaces both secular and sacred affect the way people move, think and interact within them and with those around them. A sculpture course in which it took four months to design a single chair with discussions and critiques every week prepared me for a career in which I confidently designed a dozen pieces

of furniture in the past month. I'm fortunate to work with amazing craftspeople around the world who can seemingly build anything I can imagine, but at the core of every stroke of my pencil (or mouse) lie the questions of *who?* and *why?* and *where?* and *how long?*. Before Cooper Union, I likely would have thought that the task would have been to merely decide on the materials and the dimensions of an object to sit on. Today, one of the key reasons I often design my own scenery in the productions I direct is because I see an indestructible link between an object and how it is used that is rooted in the curriculum at Cooper. I also collaborate with other designers who bring fresh perspectives from time to time.

On the engineering side of things, I can honestly say that I've never used any concepts of differential equations or vector calculus in my work nor am I responsible for how large sets get built, rigged and automated, but learning to speak a technical

language has smoothed my interface with the teams of people that are charged with managing thousands of pounds of scenery. Seminars on business management and intellectual property rights provided firm footing for dealing with dozens of employers in various countries around the world. And the sheer discipline of just getting through some of the rigorous foundation courses made my learning to speak German and Italian, for example, seem a lot easier by comparison!

One project in particular this season that stands out is a production of Puccini's *Turandot* that I created together with Madeleine Boyd, a designer based in London where I now live, for the Augsburg Freilichtbühne in Bavaria. A massive amphitheatre that is built into the medieval ramparts of the ancient Roman city provided an atmospheric venue, but also the challenge of meeting the scale and permanence of a structure that has stood steadfast for nearly five centuries. Instead of confronting the architecture itself, we took an

archaeological look at the narrative. By literally unearthing the story, we found the poetic possibilities liberated from the aesthetic realities of the Chinese imperial setting.

I direct four or five new productions in any given year, and though none of them individually can be considered emblematic of my style, taken collectively a certain approach can be seen. With the life-cycle from commission to premiere averaging about a year and half, there are always several new productions on the table at the same time, so certainly cross-pollination occurs and there are always ideas that don't get fully explored in one production that end up finding a more distinct voice in another.

*More images and information on upcoming productions can be found at [www.tstrassberger.com](http://www.tstrassberger.com)*

**Above left:**  
**Hamlet, Washington National Opera, Kennedy Center**  
**Above right:**  
**Turandot, Theater Augsburg**



## Alumni Association President's Column

MaryAnn Nichols  
(A'68)



### Dear Friends,

As a new school year begins, I'm excited to have a lot of great news to share with you.

With the help of Susan Moyle Lynch, Director of Alumni Relations, and her great team, and Lauren Sampson, Annual Fund Manager, alongside many dedicated volunteers, the Alumni Association raised \$2 million for the Annual Fund this year. We did so with 100 percent participation by the Alumni Council and 100 percent participation by the Cooper Union Board of Trustees, the very first time that's happened! We also made an effort this year to reach out to Cooper Union students and their families in greater numbers. I'm proud to announce that our parents group had 100 percent participation in the Annual Fund as well. Also, with the help of 137 volunteers, our annual Phonathon raised nearly \$450,000 in just four days. Our enthusiastic volunteers included alumni, parents, students and staff. If you have never been a part of it, I invite you to join us this coming March: it's a wonderful way to raise critical funds for Cooper Union, and keep in touch with friends and classmates. Congratulations to all on a fantastic job.

The Alumni Association hosted 39 successful events since last September, including the first "All Cooper ReUnion" at 41 Cooper Square. It attracted over 450 alumni, 136 of whom were joining an Alumni Association event for the very first time. Thank you to all who attended!

Perhaps most exciting, our brand new Alumni Association website—designed by Mike Essl, working with our hard-working Editorial Committee, headed by Karina Tipton—is now live. Please register at [cualumni.com](http://cualumni.com) if you haven't done so yet. We hope that it will help you keep in touch with each other, and in so doing engage and enlarge our alumni base.

Finally, a very heartfelt thank you to all the alumni and staff who gave their precious time to help make all of the above possible. This coming year is shaping up to be our best yet, and as always, I look forward to seeing you at upcoming events.

MaryAnn Nichols, Art'68



Avni Etizku

Since opening 41 Cooper Square in 2009, The Cooper Union has received tremendous media attention. People from all over the world have come to see the building. Due to this tremendous demand and the need to assure security for current students, we must limit access to a formal schedule of tours. Your alumni card will serve as identification but will not gain you entry to the building.

Tours of 41 Cooper Square take place every Tuesday at 12:30 pm during Club Hours when classes are not held. You may sign up in advance for a guided tour by calling Christine Romero at 212.353.4100 or contact her by e-mail at [cromero@cooper.edu](mailto:cromero@cooper.edu) to RSVP. If you plan to visit from out of town, please call the Office of Alumni Relations in advance at 212.353.4164 or e-mail [alumni@cooper.edu](mailto:alumni@cooper.edu) to inquire if a staff member is available to escort you.

Thank you  
for your understanding!

Thank you  
for your understanding!



### CUAA Launches a New Website designed by Mike Essl (A'96)

The Cooper Union Alumni Association launched its new website on August 19, 2010. Created to build a stronger and more connected online community, the enhanced CUAA website enables alumni to engage and interact with their classmates and stay informed about the events and current activities of the alumni association.

The CUAA Editorial Committee chaired by Karina Tipton (CE'99) was integral in the creation of the new website. The committee worked directly on its development with Director of Alumni Relations Susan Moyle Lynch and the Alumni Relations Office staff. Mike Essl (A'96), Associate Professor of Graphic Design at The Cooper Union, designed the look and feel of the website pro bono.

Mike Essl is a partner in the award-winning graphic design studio ME/AT, which he cofounded in 2007 with Cooper Union adjunct instructor Alexander Tochilovsky (A'00). With Robb Irrgang, Essl is also a partner in Nerduo. Essl's recent projects include *Watching the Watchmen* with Chip Kidd and the G.I. Joe parody t-shirt, *The Battle*. In 2003, his work with the Chopping Block was featured in the National Design Triennial. From 2006 to 2008, he was the Vice President of AIGA's New York Chapter.

Visit [cualumni.com](http://cualumni.com) to log in, find friends and access our alumni network.

Mike Essl (A'96), designer of the new CUAA website



## Eighth Art Auction & Casino Night Draws Enthusiastic Crowd



The eagerly-anticipated Cooper Union Alumni Association Art Auction and Casino Night held on Saturday, October 23, 2010, attracted 140 alumni and guests. They gathered on the sixth and seventh floors of the Foundation Building to bid on art and one-of-a-kind specialty items and to play their hand in the casino. DJ Lightbolt, Nicky Enright (A'96) was spinning Global Grooves on the eighth floor in the Peter Cooper Suite. Nearly 80 auction items were donated this year by art, architecture and engineering alumni in class years ranging from 1946 to 2010. An opportunity for alumni to support Cooper Union's tradition of providing full-tuition scholarships to all admitted students, this event engages young alumni with the CUAA. It was co-chaired by Laura Bichara (IDE'07), Dennis Kong (IDE'08) and Theo Stewart-Stand (A'99). The Eighth Art Auction & Casino Night raised over \$12,000 in auction and casino proceeds. Special thanks to Yvette Francis (A'93) for designing the event logo and hanging the art installation; Tom Driscoll (ME'77) and Kathleen Irwin (ChE'99) for sponsoring Blackjack Tables in the Casino, and McSorley's Old Ale House for providing the ale. Congratulations to the event co-chairs, planning committee members, auction donors, staff and volunteers who contributed to the event's success!



Above: Art Auction contributing artists and specialty item donors

Top of page, left to right:  
Event co-chairs Theo Stewart-Stand (A'99), Laura Bichara (IDE'07) and Dennis Kong (IDE'08)  
Global Grooves courtesy of DJ Lightbolt, Nicky Enright (A'96)  
Alumni and friends playing games of chance



### Eighth Art Auction and Casino Night Planning Committee

Laura Bichara IDE'07  
Dennis Kong IDE'08  
Theo Stewart-Stand A'99  
*Event Co-Chairs*

Ron Weinstein CE'67  
Vice President/  
Alumni Activities  
Rocco Cetera CE'99  
Events Committee  
Co-Chair  
Melanie Chung CE'07  
Events Committee  
Co-Chair

Grace Baird CE'08  
Charles Cassella EE'68  
Xenia Diente A'99  
Athena Caramichael DeNivo  
CE'94/MCE'97  
Yvette Francis A'93  
Kathleen Irwin ChE'99  
Aleksandr Krutovskiy  
BSE'99/MCE'03  
Mary K. Lynch ChE'82  
Scott Lyne  
ChE'92/MChE'95  
Yash Risbud EE'92/MEE'94



Matthew Ruehle CE'07  
Karina Tipton CE'99  
Mark Vasquez ME'88  
Miriam Vidal CE'93

The Cooper Union for the Advancement of Science and Art is grateful to the following who donated their artworks and specialty items to the 8th Art Auction and Casino Night.

Everett Mayo Adelman A'69  
John Alber AR'02  
Nils Folke Anderson A'94  
Clare Asch A'70  
Ballet Hispanico  
Sarah Bedford A'92  
Meredith Bergmann A'77  
John Biebel A'90  
Big Apple Circus  
Eleanor Blair A'69  
Michael D. Brathwaite A'78  
Elaine Breiger A'70  
Brooklyn Childrens Museum  
Fani Budic AR'97  
Adrien Casey A'05  
John Cerone BSE'95  
Penley Chiang AR'02  
Matthew Coronas A'03

Dionisio Cortes Ortega  
AR'09

Ivy Dachman A'72  
John deSoto AR'81  
Martin Dixon A'88  
Lida Drummond A'78  
Catherine Eng A'91  
Awol Erizku A'10  
Victoria Febrer A'07  
Maximiliano Ferro A'08  
Carl Fischer A'48  
Yvette Francis A'93  
Dolores Frey A'59  
Teri Gandy-Richardson A'90  
Jeanne Greco A'80  
Marilyn Henrion A'52  
(Anne) Kathrin Hiltten A'67  
Tat-Sing Huen EE'77  
Jack Jaget A'56  
Jo Handbags  
Sandra Kelch A'85  
Fred Kohl A'62  
Chuck Krekelberg AR'97  
Aaron Lampell A'02  
Gregory Laufman EE'96  
Mary K. Lynch ChE'82  
Kate Manheim A'89  
Erica Mapp A'74  
Jackie Merri Meyer A'77  
Gail Mitchell A'92  
Laura Napier A'98



Photos: Lisa Berg

Laura Newman A'78  
New York Central Art Supply  
Old Cable Historic House  
Margaret Brown  
Patricia J. Paoella A'84  
Angelo Perrone A'63  
Noelle Raffaele A'09  
Joseph Raggio A'54/AR'76  
Jenevieve Reid A'08  
Stephanie Reyer A'95  
Leigh Ruple A'06  
Ina Saltz A'72  
Dara Schaefer AR'94  
Kiel Scott A'05  
Carl Selinger CE'67  
Robert Sievert A'63  
Neal Slavin A'63  
St. Mark's Bookshop  
Theo Stewart-Stand A'99  
Gwenn Thomas A'68  
Dorrit Title A'56  
Ryan Toth A'02  
Rachel Vine A'93  
Chuck von Schmidt A'73  
Ron Weinstein CE'67  
Garth Weiser A'03  
Courtesy of the artist  
and Casey Kaplan, NY  
Paul Whiting A'87

## Rocco Cetera (CE'99) assumes Vice Presidency of CUAA

Rocco Cetera (CE'99) will fill the unexpired one-year term of Ron Weinstein (CE'67) who recently stepped down as Vice President, Alumni Activities on the Executive Committee of the Cooper Union Alumni Association (CUAA).

Rocco is a Project Manager for the Port Authority of New York & New Jersey, a licensed engineer in the State of New York, a certified Project Management Professional (PMP) and a LEED Accredited Professional. In 2004, The American Society of Civil Engineers named Rocco one of its "New Faces of Engineering" for his work in the ACE Mentoring Program in Newark.

Rocco received the Young Alumnus of the Year award in 2009 for his outstanding service and dedication to the CUAA and to The Cooper Union. As a student, Rocco received the 1999 Service to the School Award for his work on the student newspaper, *The Pioneer*. He is an outstanding role model for young alumni and has initiated events such as a visit to the Noguchi Museum and Earth Day tours that introduced alumni to the college's new academic building at 41 Cooper Square. He co-organized the Class of 1998-1999 10th year reunion. Rocco is a member of the Alumni Council and is Chair of the CUAA Events Committee. His goal is to foster new events led by alumni and cultivate reunions with a broader alumni network.

Rocco's unexpired term on the Alumni Council will be filled by Kelly Smolar (ME'07), a Construction Mechanical Engineer at the Port Authority of New York and New Jersey. Kelly serves on the CUAA Editorial and Tellers committees and has been a nightly co-chair at Phonathon.



## Alumni Day on Governors Island

Some of the attendees at Alumni Day on Governors Island: (L to R, back row: Sandra (Lee) (A'68) and David (ME'66) Spaeth, Jack (ME'58) and June (Stieve) (A'57) Kahrs, Frank Bader (ME'58), Mary Lynch (ChE'82), Alexandria Lee (A'88), Gregory Han (CE'68), Isabel (Raschkind) Stein (A'74) (Middle: Joseph (EE'87, MEE'89) and Joanne (Dimare) (BSE'89) Knobloch with sons Alexander Cooper and Benjamin, MaryAnn Nichols (A'68), Annamay Olsen (A'51), Rocco Cetera (CE'99) (Kneeling: Judith (DeVincent) Cassella (EE'71), Xenia Diente (A'99)



Alumni and guests took the ferries to Governors Island on Saturday, September 25, 2010, met at Fort Jay and enjoyed lunch at Picnic Point during Alumni Day. Among the offerings on the island were opportunities to bike, take guided walking tours highlighting the island's history, participate in Figment NYC 2010's interactive sculpture garden and mini golf course, view gallery exhibitions, open studio events and open rehearsals sponsored by the Lower Manhattan Cultural Council, take in a sculpture exhibition on Colonels Row, experience the workings of a three-acre organic fruit and vegetable farm of locally grown produce and cut flowers, view the 4heads Art Fair, enjoy free family art programs provided by Children's Museum of the Arts and shop *The New New* for a Treasure Chest of original artwork and handmade gifts.



## Regional Alumni Events

### Shakespeare & Company Performance Draws Alumni to the Berkshires

Twenty-five alumni and guests met at Shakespeare & Company in Lenox, Massachusetts, on Saturday, October 16, 2010. Grigori Fateyev (AR'98) provided a guided tour of the Elayne P. Bernstein Theatre, designed by his former architecture firm. Everyone enjoyed a buffet supper followed by the performance of *The Real Inspector Hound* by Tom Stoppard, an Agatha Christie-style murder mystery play that is one of Stoppard's most hilarious and satirical works. Alumni interested in participating in future events in this region may contact Grigori at [fateyev@taconic.net](mailto:fateyev@taconic.net).

### Washington, DC Area Alumni Hear About WMATA

Richard Sarles (CE'67), Interim Director of WMATA, Washington, DC's Metro system, was guest speaker at a reception held at the Old Ebbitt Grill on Monday, October 25, 2010, attended by 40 alumni and guests. President George Campbell Jr. spoke about Cooper Union's latest rankings and the exciting things happening on campus. Event organizer Basil Alexander (CE'03) encouraged alumni to stay connected through events he will coordinate. Contact Basil at [basilalexander@gmail.com](mailto:basilalexander@gmail.com) if you are interested in future events in this region.



Grigori Fateyev (AR'98) describes the work he did to create the Bernstein Theatre at Shakespeare & Company

### San Francisco Alumni Meet Up

Bay Area alumni gathered for a Networking Meet Up at the California Academy of Sciences in San Francisco on Thursday, October 14, 2010. The event, organized by regional group leader Hsu-Wei Shueh (EE'90), attracted eight alumni and guests. Contact Hsu-Wei at [hwshueh@gmail.com](mailto:hwshueh@gmail.com) if you are interested in future events in this region.

## THE COOPER UNION ALUMNI FILM FESTIVAL

### Inaugural Film Series to Promote Alumni

The Cooper Union Alumni Association is pleased to announce its inaugural festival of films by and about alumni to be held in the Rose Auditorium at 41 Cooper Square. Co-chairs Carmi Bee (AR'67), Neal Slavin (A'63) and Lea Cetera (A'05) are coordinating the series that will run on Fridays and Saturdays **beginning January 28** with an opening reception and ending February 26, 2011. The series includes feature length films, shorts, documentaries and videos. Look for promotional material about the series in December. For further information, contact the Office of Alumni Relations at [alumni@cooper.edu](mailto:alumni@cooper.edu) or 212.353.4164.



Washington, DC, area alumni at the Old Ebbitt Grill





**THE COOPER UNION SHOP**

ONLINE [cualumni.com](http://cualumni.com)  
 IN PERSON The Cooper Union Alumni Association  
 30 Cooper Square, 8th Floor, NYC

**HOURS**  
 Monday–Friday  
 9 to 4:45 pm  
 212.353.4100

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CU Black Pullover Hoodie w/Logo on Chest \$30

CU Black Hoodie w/ Logo \$30

CU Grey Hoodie w/ Logo on Sleeve \$30

CU Black Sweatpants w/ Logo \$35

CU Mom Tee \$15 (XXL: \$20)

CU Dad Tee \$15 (XXL: \$20)

CU Umbrella w/ Logo \$25

CU Mug w/ Logo \$10

CU Travel Thermos \$15

CU Market Tote \$12



## Published Pioneers

### *Sixty Nine Years of Design at Ninety*

Mort Epstein (A'41)

Epstein Design Partners, Inc., 2007, 160 pages  
 This retrospective traces Epstein's 69-year career in fine art and graphic, industrial and architectural design.

### *A Girl from Bielsko, Ruth's Story 1949-2000*

Ruth (Weiss) Hohberg (A'55)

PublishAmerica, 2009, 368 pages

A sequel to *Getting Here, Ruth's Story 1935-1949*, Hohberg continues the chronicle of her life during the Holocaust and after in America, with The Cooper Union prominent in her memories.

### *The Façade Reliefs of Orvieto Cathedral*

Anita Fiderer Moskowitz (A'57)

photographs by David Finn

Harvey Miller, 2009, 245 pages

Orvieto Cathedral's façade reliefs are considered to be among the most beautiful and powerful in Italy. Moskowitz puts the building in the context of Italian Gothic architecture and elaborates on its iconography.

### *Violeta Parra: By the Whim of the Wind*

Karen Kerschen (A'67)

ABQ Press, 2010, 285 pages

This biography by Kerschen follows the life of the iconic, influential and beloved musician and artist Violeta Parra, who was the first Latin American to merit a solo show at the Louvre.

### *The Wartime Diary of Edmund Kessler*

Edmund Kessler

Edited by Renata Renee Kessler (A'70)

Academic Studies Press, 2010, 250 pages

Renata Renee Kessler edited and authored a chapter in her father's eye-witness account of his experiences as a Jew in Poland during World War II, from the Lwow Ghetto, to the Janowska Concentration Camp, to an underground bunker.

### *Make Your Own Toys*

Sue Havens (A'95)

Random House, 2010, 96 pages

Sew soft bears, bunnies, monkeys and more with Havens' instructional book. Over 22 designs by the Brooklyn-based artist and graphic designer demonstrate how to inexpensively create playful toys.

### *Guerillas Volume 1*

Brahm Revel (A'99)

Oni Press, 2010, 144 pages

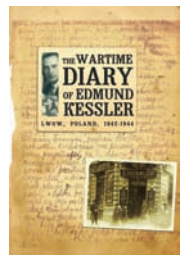
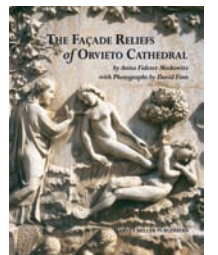
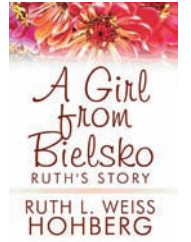
Revel's graphic novel set during the Vietnam War follows Private John Francis Clayton. While struggling to survive the carnage, he encounters a group of chain-smoking chimps who make up an elite platoon of simian soldiers.

### *Let the Cosmos Explode*

Vivek Gopal Baliga (BSE'03/MChE'04)

Blurb, 2010, 38 pages

Having traveled the world taking photographs, Gopal feels that's all there is to life. Yet when he has a vision of a spacecraft compelling him to travel the cosmos, he realizes there's further to go. Created for *Rites of Passage 1995-2009*.





# Pioneer Profile

## *Rites of Passage: 1995–2009*

*Rites of Passage: 1995-2009*, an exhibition of work by recent alumni of Cooper Union's schools of art, architecture and engineering, was held from January 21st through February 11th, 2010, at the college's new 41 Cooper Square Gallery. The exhibition was curated by Thomas Micchelli (A'75), who invited graduates from the previous 15 years to participate in a call for submissions.

Such a diversity of disciplines and perspectives required a strong curatorial foundation, and so Micchelli turned to the model of Cooper Union's curriculum, in which the humanities and social sciences form the common thread running through all three fields of study. This unifying concept was found in the poet Audre Lorde's "Rites of Passage," which begins with the lines, "Now rock the boat to a fare-thee-well."

Originally published in the collection *Coal* (W.W. Norton, 1976), the poem speaks of the transition between generations, of young people as agents of change as well as witnesses to the passing of obsolete ideas. "Once we suffered dreaming / Into the place where the children are playing... at knowing / their fathers are dying / whose deaths will not free them / of growing from knowledge / of knowing / when the game becomes foolish..."

More than eighty proposals were submitted, each describing how the poetry struck a chord and sparked flights of imagination. Various issues emerged, from the attacks of September 11th and the wars in Iraq and Afghanistan, to the poetry of infrastructure and urgency of the creative act.

More than two-thirds of the works in *Rites of Passage* were created expressly for the exhibition; the gallery space became less of an arena for the display of objects than a laboratory for experimentation and risk. There were paintings by Edmundo Majchrzyk (A'09), Josephine Halvorson (A'03), Veronica Tyson-Strait (A'95), and Peonia Vázquez-D'Amico (A'01); videos by Nicky Enright (A'96), Noëlle Raffaele (A'09), and Jane V. Hsu (A'99); drawings by Courtney J Angermeier (A'97) and Sue Havens (A'95), installations by Charles H. Krekelberg (AR'97), Dorit Aviv and Dionisio Cortes (both AR'09), Georgia Küng (A'04), Rush Baker + Sam Vernon (both A'04), Laura Lee-Georgescu (A'09), Salman Bakht (Eng'03), Fiyel Levent (AR'03), Gaurav Namit Eng'06), Laura Napier (A'98), Adrien Casey (A'05), Ryan and Trevor Oakes (both A'04), Krystal Chang (AR'02), Miroslav Ovcharik (Eng'08) and Maximiliano Ferro (A'08), Kate Parnell (A'04), Adriana Farmiga (A'96), Grigori Fateyev (AR'98), Jenevieve Reid (A'07), Kim Holleman (A'95), Kenny Komer (A'06) and Boris Rasin (A'05), Natalie Shook (A'06) and Mike Circosta (Eng'04), and Spring Ulmer (A'96); sculpture by Anik Pearson (AR'95), David A. Ross (AR'01) and Taylor Shields (A'09); photographs by Vivek Gopal Baliga (Eng'03, MEng'04), Sofia Berinstein (A'08), Jaeho Chong (AR'09), and a collage by Mitsuko Brooks (A'05).

As the exhibition took its final form, *Rites of Passage* became a domain where a group of people with a shared history, working independently but within a collective set of ideas, grasped an opportunity not only to push their talent into unforeseen directions, but also to engage once more in the kind of exchange that was an everyday occurrence during their student days—if only for the few weeks of the show's run.



From top to bottom, left to right:

Adriana Farmiga (A'96), *Suite for Pong* (2010), 2-channel video installation, dimensions variable

Georgia Küng (A'04), *Late and Soon* (2010), inkjet prints on adhesive fabric, dimensions variable (lower left); Jenevieve Reid (A'08), *Painting* (2010), mixed media, three panels: dimensions variable (center); Krystal Chang (AR'02), *the mountains above, the sky below (summer tent, winter tent)* (2009), tulle, muslin, lamé, organza, dimensions variable (lower right)

Laura Lee-Georgescu (A'09), *Untitled* (2010), installation/painting, three panels: dimensions variable

Natalie Shook (A'06) in collaboration with Mike Circosta (ME'04), *Track and Field* (2010), oil on canvas, plywood, MDF, melamine, track actuators, 10' x 9'

Rush Baker + Sam Vernon (both A'09), *We Have Never Been Modern* (2010), acrylic on canvas, cardboard, paper collages of pen and ink drawings Xeroxed multiple times, dimensions variable





## Births

**Louis A. Hutter** (CE'80/MCE'82) announced the birth of his son, Marcus Allen Hutter, on July 13, 2009. **Kelly Occhiuzzo Zack** (A'89) and Burt Zack announced the birth of a baby girl, Johanna Nancy Zack, on February 28, 2010. **Jeb Brookman** (AR'96) and his wife welcomed their first child, Winston Robert Brookman, born July 21, 2010. **Tim Cheatham** (CE'01) and Debbie Cheatham announced the birth of their first child, James Patrick, on April 29, 2010. **Conamore Alexander** (AR'04) and **Basil Alexander** (CE'03) announced the birth of their daughter, Summer Sophia Alexander, on July 30, 2010. Summer is sister to brother Xavier, born in 2008.



**Jeb Brookman** (AR'96) and his wife welcomed their first child, **Winston Robert**

## Engagements and Marriages

**Kristy Chung** (ChE'01) married Ryan Haas at the Daniel Webster Inn in Sandwich, Massachusetts, on September 4, 2010. Chung's matron-of-honor was **Dana Olton Celestine** (ChE'02). Included in the wedding party were the bride's brother, **Keith Chung** (EE'02), and cousin, **Melanie Chung** (CE'07). **Jacob Hokanson** (AR'01) and Alison Strauber married on October 17, 2010 in New York. **Gregory Richard Sinanian** (EE'03/MEE'04) and Giovanna Forte married on August 7, 2010 in New York. **James F. Evans** (EE'06) and Christine Gerardi married in August 2010 in New York. **Reed Burgoyne** (A'09) and Sarah Mead married in June 2010 in New York.

## 30s

**Leonard Kroll** (ME'35) visited The Cooper Union in July and took a tour of 41 Cooper Square with his daughter Eddi Zamft. **Samuel Leotta** (A'37) and the memorial sculpture he is selling to support cancer research were featured in the *Naples Daily News* on August 12, 2010. Leotta created the memorial with a plank of wood from the deck of the World War II battleship USS Missouri, on which the Japanese surrender ceremony took place in Tokyo Bay. He lives in Naples, Florida, with his wife Mary. **Robert Hammond** (CE'38) and his wife Elizabeth celebrated their 69th wedding anniversary. They live in Painted Post, New York, and their years together have taken them all over the world. They have three children, 10 grandchildren and 13 great-grandchildren. **Ruth Rankin** (A'39) paints in Denver, Colorado, where she maintains a studio space with 10 other artists and focuses on abstract works in acrylic. Rankin was a staff artist and illustrator at Condé Nast Publications and her designs appeared editorially in *The New York Times*, *The Herald Tribune*, *Town & Country*, *Seventeen* and *Vogue Pattern Book*. She held an open studio in November and has exhibited at the Denver Center for the Performing Arts.



**Leonard Kroll** (ME'35) and Director of Alumni Relations **Susan Moyle Lynch** at 41 Cooper Square



Painting by **Ruth Rankin** (A'39)

## 40s

**Arthur Smith's** (A'40, dec.) modernist jewelry is featured in the long-term exhibit *From the Village to Vogue* at the Brooklyn Museum. **Mort Epstein** (A'41) is working on various art, design and wood sculpture projects. In 2009, he was awarded the Cleveland Arts Prize for Lifetime Achievement. **Eleanore Pettersen** (AR'41, dec.) was posthumously honored with the Michael Graves Lifetime Achievement Award for her more than 600 residential and commercial projects. One of the first women to be a registered architect in New Jersey, she had an apprenticeship with Frank Lloyd Wright and opened her own architectural business in 1951. **JeanYee Wong** (A'41) celebrated her 90th birthday with a commemoration that included a discussion with Wong and a retrospective of her work in calligraphy and book design. The event was featured in *The Wall Street Journal* in July 2010. **Phyllis Hoffzimer** (AR'44) exhibited photography of ancient landscapes, early Christian sites and underground cities at 7th and 2nd Gallery in New York, May to June 2010. **Shirley Jaffe** (A'45) exhibited *Selected Paintings 1969-2009* at Tibor de Nagy Gallery in New York, which was reviewed by *The New York Times*. **Priscilla Bender-Shore** (A'46) has a new website for her work at priscillabender-shore.com. **Ashley Bryan** (A'46) won the 2011 Regina Medal from the Catholic Library Association for his contributions to children's literature. **Alex Katz** (A'49) received the 2010 Maine in America Award from the Farnsworth Art Museum, where he is exhibiting new work through December 31, 2010. **Katz** and **George Segal** (A'44, dec.) were in *Facing the Figure: Selected Works from the Collection, 1962-2007* at the Metropolitan Museum of Art, May to September 2010. **Kiki Brodtkin** (A'48, dec.), accomplished fine artist and Professor of Art, was honored at a large memorial celebration of her life and art in Studio 1 at SIR in Chelsea. Produced by Cooper Couple partner **Ed Brodtkin** (A'48), it included a film/documentary, specifically choreographed and composed dance and piano performances, speeches and reminiscences. The memorial also had a large art exhibit of Kiki's works in the nearby Pleiades Gallery.

**Philip Mintz** (ChE'48) celebrated the 25th anniversary of completing his formal education. He earned a PhD in Economics at the University of Maryland, after retirement from a career as a Patent Attorney. **Gloria Benedetti Seneres** (A'48) exhibited mixed media work in *Summer in the Mountains* at the Santa Cruz Mountains Art Center, June to September 2010. **Winnie Fitch** (A'49) and her husband John Houston moved to Eugene, Oregon, from Cape Cod in 2009 to be near their daughter Tracy. Fitch has illustrated children's picture books and worked in advertising and publishing in Chicago, New York and Boston. She and John, a musician and songwriter, have collaborated on children's songs and stories which can be found at: reostudios.com/hedgerow. **Henry Niese** (A'49) continues to paint and teach. He gives a talk twice a year at Maryland Institute College of Art and occasionally speaks at Virginia Tech and other venues.

## 50s

**Vera Klement** (A'50) is the subject of *Blunt Edge*, a short documentary by Wonjung Bae, which was a finalist in the Ovation TV short film contest. **Belle Manes (Marder)** (A'50) was a winner in the Hammond 2010 Tri-State Artist Competition, and exhibited with other winners at the Hammond Museum in North Salem, New York. **Joan Shapiro Nevins** (A'50) continues to teach painting classes. **Willard L. Warren** (EE'50) was honored at the 2010 IES conference with the Distinguished Service Award for his many years of service to the Illuminating Engineering Society (IES) of North America. He has been a member of the Society for 56 years. **Bohdan Borzemsky** (A'51) exhibited woodcuts at the Ukrainian National Museum of Chicago, September 2010. **Seymour Chwast** (A'51) received an honorary Doctor of Fine Arts from Rhode Island School of Design. He published a graphic adaptation of Dante's *Divine Comedy* with Bloomsbury USA in August 2010. **Milton Glaser** (A'51) designed and illustrated the cover art for the June 2010 *Print* magazine, which had an article on his top five role models. He created the artwork for Signature Theatre Company's revival of *Angels in America*. He also

did the art for the 1993 Broadway production. **Chwast, Glaser** and other members of the influential Push Pin Studio were exhibited in *Push Pin Paradigm* at Ginza Graphic Gallery in Tokyo, September 2010. **Audrey Flack** (A'51) exhibited paintings, drawings, photographs and ephemera in *Audrey Flack Paints a Picture* at Gary Snyder Project Space in New York, September to November 2010. **Flack, Joan Semmel** (A'52), **Eva Hesse** (A'57, dec.) and **Lee Krasner** (A'29, dec.) are exhibited in *Shifting the Gaze: Painting and Feminism* at the Jewish Museum in New York, through January 30, 2011. **Lenore Most** (A'51) is exhibiting her private art collection in Bethesda, Maryland, through a new gallery called Lenore's Place. **Lois Swirnoff** (A'51) gave a master class in color at the 2009 AIC Conference in Sydney, Australia. Two articles by Swirnoff were included in *Colour For Architecture: 2nd Ed.*, published in 2009. Her paper "Sequential Contrast: A Phenomenon of Colored Light" was in the 2009 *International Colour Association Proceedings*. **Alfred Wertheimer** (A'51) is showing his photographs of Elvis Presley in *Elvis at 21*, a Smithsonian traveling exhibition visiting museums around the country through 2013. **Marilyn Henrion** (A'52) had a solo show entitled *Soft City* at Noho Gallery in New York, November 2010. Work from *Soft City* was in *from the tongue*, an exhibit of paper and fiber art exploring the use of text and language, at Lotus Gallery Space in Tribeca. **Jay Maisel** (A'52) was in the 2010 *IMAGES Exhibition* and discussed his work at the Fairfield Museum in Connecticut. **Norman Narotzky** (A'52) and his art were featured in the Spanish art magazine *REVISTA-TART* and on Tarbut Sefarad's website. **Joel Azerrad** (A'53) was in the ensemble of *Walkabout Yeolha* by Samshik Pai, presented by Columbia University School of the Arts at the Riverside Theatre in New York, October 2010. **Mel Katz** (A'53) exhibited sculptures and gave a talk at the Laura Russo Gallery in Portland, Oregon, July 2010. **Peter Adler** (A'54) exhibited forty years of graphics and promotional literature at the Temple Emeth museum in Teaneck, New Jersey, May to August 2010. **Joseph Konopka** (A'54) has paintings in the permanent collections of the Sheldon Museum of Art in Lincoln, Nebraska; the Owensboro Museum of Fine Art in Owensboro, Kentucky; and the McNay Art Museum in San Antonio, Texas. **Shellie Schneider** (A'54) had a solo show entitled *Ongoing Journey* at Shelter Rock Art Gallery in Manhasset, New York, May to June 2010. **Paul Thek** (A'54, dec.) is exhibited in the first major US retrospective of his work, showing at the Whitney Museum of American



Art through January 9, 2011 and traveling to the Carnegie Museum of Art and the Hammer Museum in Los Angeles. **Anton F. Eckert** (AR'55) was recognized by AIA Newark & Suburban Architects for 45 years of membership. **Martin Tobias** (A'55) exhibited at the Riverside County Administration Building and was profiled by *The Press Enterprise* in May 2010. **William Heiser** (ME'56), with the US Air Force Academy, was named a 2010 American Institute of Aeronautics and Astronautics (AIAA) Honorary Fellow. **Jack Jaget** (A'56) is active with wood-working, creating and selling book covers and boxes decorated with gold leaf. **Mel Leipzig** (A'56) had a solo show entitled *Artists, Architects & Others* at Gallery Henoch in New York, September to October 2010. **Socrates Litsios** (EE'56) completed the official history of the World Health Organization's 3rd decade (1968-77) and is now working on the 4th decade of its history. **Dorrit Title** (A'56) exhibited art on personal memories of the Holocaust in *Reflections: Art Inspired by My Grandparents' Letters* at Queensborough Community College, June to August 2010. Her work *The Spiral Notebook* was selected for permanent display at the college's Harriet and Kenneth Kupferberg Holocaust Center. Title and the show were featured by *Newsday* in September 2010. Her work can be seen at [artistdorrit.com](http://artistdorrit.com) **Albert Carnesale** (ME'57) is Chair of the National Academies Committee on America's Climate Choices and a member of President Obama's Blue Ribbon Commission on America's Nuclear Future. **Eva Hesse** (A'57, dec.) was exhibited at Hauser & Wirth in New York, April 2010. **Philip Kane** (EE'57) became a grandfather on January 3, 2010. **Anita Fiderer Moskowitz** (A'57) is completing a three-year term as Chairperson of the Art Department at Stony Brook University. **Joan Lukas Rothenberg** (A'58, dec.) was featured in a retrospective exhibit at the Red House Arts Center in Syracuse, New York, August to October 2010. **Sylvia Plimack Mangold** (A'59) exhibited paintings at Alexander and Bonin in New York, September to October 2010. **Tom Wesselmann** (A'59, dec.) is featured in a retrospective of drawings entitled *Tom Wesselmann Draws* at the Museum of Art | Fort Lauderdale, exhibiting through February 27, 2011.

## 60s

**Class of 1961 Golden Legion Celebration: May 06, 2011**

**Harry Armen** (CE'61) was named a 2010 Honorary Member by the American Society of Mechanical Engineers. **Roy Shifrin** (AR'61) created a bronze sculpture of a modern Navy SEAL for a memorial dedicated in November 2010 at the National Navy UDT-SEAL Museum in Fort Pierce, Florida. **Ann Hosfeld** (A'62) opened New Concept Gallery in Santa Fe in 2007. She had a solo show of her paintings, entitled *Tropical Images*, at the gallery in April and May 2010. Information on upcoming exhibits is at [newconceptgallery.com](http://newconceptgallery.com). **Howard Itzkowitz** (AR'62) recently retired from Southern Polytechnic State University, where he was a professor in architecture for the past 17 years. He previously held teaching positions at Cal Poly, San Luis Obispo and California College of Arts and Crafts. He and his wife, painter Wendy James, now reside in North Adams, Massachusetts. They have four granddaughters aged between 3 and 19 years old. **Ralph Steinglass** (AR'62) was a roundtable participant in "Architect as Leader: Leading the Discussion on Dispute Resolution with Clients & Consultants," May 2010 at the Center for Architecture in New York. **Caroline Waloski** (A'62) and **Ben Schonzeit** (A'64) exhibited at The Sirens' Song Gallery in Greenport, New York, July to August 2010. **Neal Slavin** (A'63) and **Mitch Epstein** (A'76) were included in an August 6, 2010 article in *The New York Times* on the rise of color photography. **Les Krims** (A'64) exhibited in *Bodies Unbound: The Classical and Grotesque* and gave a gallery talk at the Johnson Museum of Art at Cornell University. He was interviewed by *Vice Magazine* in August 2010. **Janet Gardner** (A'65) has her film *Mechanic to Millionaire: The Peter Cooper Story* broadcasting in the greater metropolitan New York City area on WNET/Channel 13 on Tuesday, December 28 at 10 pm. **Ellen Koment** (A'65) exhibited *Juxtaposed* at Box Gallery in Santa Fe, July to August 2010. This fall, she taught encaustic painting workshops at AIR Studio in Santa Fe. **Deirdre Schiffer** (A'65) exhibited paintings at Kehler Liddell Gallery in New Haven, Connecticut, May to June 2010. **William A. Hyman** (ME'65)



**Howard Itzkowitz (AR'62) recently retired as a professor of architecture**

was honored with the creation of the Dr. William Hyman Scholarship in Biomedical Engineering at Texas A&M University, recognizing his almost 40 years of teaching at the school. **Roy Schwartz** (EE'65) retired as VP of Information Systems at Prudential. He and a partner have developed their own business called InsurCard, for the payment of insurance claims. **Michael A. Simon** (EE'65) retired after over 30 years of full-time college teaching and will continue to teach on an adjunct basis at his community college and Fairfield University. **John Clarke** (AR'66), with Clarke Caton Hintz, received a 2010 New Jersey Planning Officials' Achievement in Planning Award for work on the Heritage Village Project in Lawrence Township, New Jersey. **Alan Feltus** (A'66), his wife Lani Irwin and their sons, Tobias and Joseph, were the focus of the traveling exhibit *La Famiglia: Personal Interiors*, organized by Jason Guynes, chair of the art department at the University of South Alabama. **Aaron Morgan** (A'66) showed his *Anne Frank* painting in Budapest, where he was one of 20 exhibited artists from 12 nations. His *Holocaust-Mound Series* was on display in the Nassau County Holocaust Museum in September 2010. **Dan Mayer** (CE'67) had the second edition of his book *Essential Evidence-Based Medicine* released by Cambridge University Press in 2010. He is living in Niskayuna, New York, and teaches at Albany Medical College. He has eight grandchildren. **Carl Selinger** (CE'67) authored "The Truth Shall Set You Free" for the April 2010 *IEEE Spectrum*. **Thomas Wilfrid** (PHY'67) received an honorary degree from Rider University in May 2010. **Howard Davis** (PHY'68) was named Distinguished Professor of the Association of Collegiate Schools of Architecture. He remains on the architecture faculty at the University of Oregon. **Richard Rossiter** (A'68) became a grandfather when Ayla Bennett was born on September 21, 2009. **Eleanor Blair** (A'69) and her art were profiled in *Senior Times Magazine* in July 2010. **Ed Feiner** (AR'69) was the keynote speaker at the 2010 ACSA Administrators Conference: Design, Leadership & the Public Imagination in Washington, DC.

## 70s

**Sue Allen** (AR'70) participated in the 2010 Audubon Wild Arts Festival in Portland, Oregon. **Daniel Libeskind** (AR'70) will be collaborating on the design for the future home of the Abu Dhabi Men's College, CERT and the HCT's Central Services division. His plan for an extension to his Jewish Museum in Berlin was unveiled in May 2010. **Charlie McCorkell** (CE'71) is co-founder and owner of Bicycle Habitat in New York, featured by *Capital New York* for its role as a biking center in the city. **Ina Saltz** (A'72) was interviewed by *Aol News* for the May 2010 article "Typographical Tattoos: The Latest in Skin Art." **Candy Spilner** (A'72) exhibited paintings at Alliance Gallery in Narrowsburg, New York, August and September 2010. **Brad Friedmutter** (AR'73), with Friedmutter Group, is working on the Broadway Commons casino project in Cincinnati. **Charles von Schmidt** (A'73) had a solo show of sculptures, mixed media with video and other works at Noho Gallery in New York, September to October 2010. **Arun K. Verma** (MCE'73) runs Galaxy Companies, which *Construction Digital* featured for its operational system providing customers and clients with the highest quality work and processes in the market. **Deborah Clearman** (A'74) was interviewed by *FreshFiction.com* on her recently published novel *Todos Santos*. **Mark Hesse** (ChE'74) became a New York City High School Chemistry Teacher seven years ago after 30 years of work as a Chemical Engineer, including a stint as Manager of Refinery Economics and Planning for Hess. He teaches chemistry, engineering and science research at the High School for Math, Science and Engineering on the campus of City College of New York. **Alan Ispass** (CE'74) was inducted into the inaugural class of the National Association of Clean Water Agencies (NACWA) Hall of Fame. He was cited for unmatched leadership on privatization and competitive management issues, particularly with regard to key association publications. **Paul Millman** (AR'74) participated in the ASCE Forensic Engineering Symposium in June 2010. **William Ostag** (AR'74), Capt, CEC, WN (Ret.), is a Senior Project Manager with ECCI constructing facilities for Afghan Police and the Afghan Army in Kabul, Mazar-e-Sharif and Herat, Afghanistan. **Elaine Scull** (A'74) was a child welfare panelist at the 2010 NY State Public Welfare Association Summer Conference. **Jeanne Moutoussamy-Ashe** (A'75) is exhibiting in *Pictures by Women: A History of Modern Photography* at the Museum of Modern Art in New

York, through March 21, 2011. She co-presented the 2010 Eugene L. Scott Award from the International Tennis Hall of Fame to Martina Navratilova. **Janet Sutherland** (A'75) exhibited landscape paintings at Anna Jaques Hospital in Newburyport, Massachusetts. **Haym Benaroya** (CE'76) gave a talk on colonizing the moon and Mars at St. Peter's Episcopal Church in Morristown, New Jersey, in May 2010. He runs the Rutgers Center for Structures in Extreme Environments. **Diane H. Lewis** (AR'76) lectured on "Small Firms: Small Projects" in May 2010 as part of Lighting Presentations: Architecture Inside organized by the AIANY Interiors Committee. **Toshiko Mori** (AR'76) was lead juror for New Practices New York 2010 at the Center for Architecture. **Andrew Skurman** (AR'76) was named to the Institute of Classical Architecture & Classical America's Council of Advisors. *Architectural Digest* featured his interior architecture for the Pelican Hill resort in California in its July 2010 issue. **Donald Baechler** (A'77) gave a talk at the Maryland Institute College of Art in September 2010 on his current projects, processes and sources of inspiration. **Philip Taaffe** (A'77) had a solo show of paintings and works on paper entitled *Ekstasis* at the Gagosian Gallery in Athens, May to July 2010. **Rocco Alberico** (A'78) exhibited new work at the Naturalist's Notebook in Maine, including a 3D viewer and remote-controlled mechanical mosquito.

**Stephen Doyle** (A'78) received the 2010 National Design Award for Communication Design from the Cooper-Hewitt National Design Museum. Following the award ceremony at the White House, Doyle and other honorees attended a special lunch hosted by First Lady Michelle Obama. Doyle designed the cover of the March 2010 issue of *Wired* magazine.

**Alexander Gorlin** (AR'78), with Alexander Gorlin Architects, designed The Brook, a residential project by Common Ground in the Bronx, completed this year. Common Ground provides supportive housing, and the LEED Silver-certified building holds 120 units for homeless adults, including those with special needs. **Randy Klinger** (A'78) founded the Moray Art Centre in Scotland, a center for excellence in the visual arts and research on beauty. For the past 18 years, Klinger has been living in Scotland and traveling to exhibit in Milan and Japan. The Moray Art Centre's first exhibition, *Nameless: Anonymous Drawings from Renaissance Italy*, featured Italian Renaissance drawings in collaboration with the

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British Museum, Courtauld Gallery in London and National Galleries of Scotland. In September 2010, Klinger exhibited his own pencil drawings in *The Conversation*. His partner **Kathryn Kusa** (A'80) runs a weaving studio in Scotland. **Curtis Anderson** (A'79) exhibited in *Saw it, Loved it: A Look at Private Collecting* at Museum Ludwig in Cologne. **Elizabeth Diller** (AR'79) and **Ric Scofidio** (AR'55), with Diller Scofidio + Renfro, were selected to design the new Berkeley Art Museum and Pacific Film Archive at the University of California, Berkeley. The firm is also designing the Culture Shed as part of the redevelopment of the rail yards on the West Side of Manhattan. Diller Scofidio & Renfro was named architect of the new Broad Collection Museum in Los Angeles. **Brian Rose** (A'79) and **Edward Fausty** (A'79) collaborated in 1980 on photographing the dark corners and creativity of the Lower East Side. Rose revisited the same places in 2010 and published *Time and Space on the Lower East Side* contrasting the two periods. The book is available on Blurb.com. **Daniel Sachs** (A'79) was interviewed by *House Beautiful* on his interior design for a Park Avenue apartment. The magazine featured his design on the cover of its October 2010 issue. **David Safhay** (A'79) has a solo show entitled *Affinities* at Gallery In The Park in Cross River, New York, through December 31, 2010. **Lee H. Skolnick** (AR'79) moderated a panel on "Is It Architecture?: The Structure in Landscape" in May 2010 at the Center for Architecture, organized by the AIA NY Cultural Facilities Committee.

## 80s

### Class of 1986 Reunion: April 15, 2011

**Wayne Barlowe** (A'80) was interviewed by *Paste Magazine* on his design work for the Dante's Inferno video game, as well as his concept art for the upcoming film adaptation of *The Hobbit*. **Lawrence Chiarelli** (CE'80/MCE'85) was honored with a Distinguished Teacher Award from NYU-Polytech, where he teaches Civil Engineering. **Jennifer G. Frank** (CE'80) continues to be active in the ACE student mentoring program, introducing high school students to careers in architecture, construction and engineering. **Joan Ockman** (AR'80) was a lecturer in the Cornell Architecture Post-Professional Masters 2010 Summer Lecture Series. **Mark Turits** (A'80), Director of Captioning and Video Description for the CBS Television Network and a nationally recognized expert in the field of accessible media, was honored to be an invited

guest in the East Room of the White House on October 8, 2010 to witness President Barack Obama sign the 21st Century Communications and Video Accessibility Act into law. Turits also serves as a member of the DTV Closed Captioning and Video Description Technical Working Group at the Federal Communications Commission (FCC) in Washington, DC. **Stephen Wilkowski** (EE'80) observed thirty years of service at the company now named Alcatel-Lucent on June 16, 2010. **Dan Witz** (A'80) exhibited paintings in 2010 at DFN Gallery in New York and at Carmichael Gallery in Culver City, California. **Stan Allen** (AR'81) lectured on "From Object to Field (and back)" at the Barcelona Institute of Architecture in June 2010 and on "21st Century Infrastructure: Mobility and Accessibility" at Princeton University's School of Architecture in April 2010. **Whitfield Lovell** (A'81) was in *Threads*, the first group show in China dedicated to the work of black artists, at EK Projects in Beijing. **Tim de Christopher** (A'82) was a presenter at the May 2010 Hillside Salon at the University of Massachusetts Amherst. **Mary K. Lynch** (ChE'82) was elected Vice-Chair for the NY Metro Section of AICHE for 2010-12. **Thomas Malavasi** (BSE'82) was unanimously voted Township Engineer of Maplewood Township in New Jersey. **Paul Seletsky** (AR'82) was a panelist in "Shifting Paradigms: Design in Transition 2010" at the Center for Architecture. **Maurice Cox** (AR'83) participated in the 2010 Architecture for Change Summit at the University of Illinois at Chicago. **Evan Douglis** (AR'83), with Evan Douglis Studio, was the People's Choice Award Winner for Choice Restaurant in Brooklyn in the 2010 AIA/LA Restaurant Design Awards. **Eric Drooker** (A'83) created animation for the feature film *Howl*, released this September, and published a graphic novel version of Allen Ginsberg's poem with Harper Perennial. **David Ellison** (AR'83) ran as the first Green Party candidate for the office of Cuyahoga County Executive in Ohio. **Marsha Ginsberg** (A'83) exhibited *From Sheffield to Egremont: A House's Journey* at the Sheffield Historical Society, August to September 2010. The show documented her rescue and restoration of a historic house that was a station on the Underground Railroad. **Laurie Hawkinson** (AR'83) was a panelist in "Meeting the GSA Goals for New Land Ports of Entry" at the Center for Architecture, June 2010. **Garrett Kalleberg** (A'83) authored *Malilenas*, a book of poetry published in November 2009 by Ugly Duckling Presse, and gave a reading in September 2010 at Blue Angel

Wines in Brooklyn. **Drew Klotz** (A'83) exhibited his kinetic sculptures built from recycled materials at the New Canaan Library in Connecticut, May to June 2010. **Shigeru Ban** (AR'84) designed the new Centre Pompidou-Metz museum in Metz, France, the first regional branch of Paris's Centre Pompidou. Ban, with partner **Dean Maltz** (AR'85), designed the soon-to-be-built Aspen Art Museum. **Glenn Diskin** (ME'84) received the Exceptional Technology Achievement Medal (ETAM) from NASA in June 2010. **Raida Innab** (ChE'84) opened a new showroom for Functions (functions.cc) on Beverly Boulevard in Los Angeles. **Peter Lynch** (AR'84), with Studio Them, worked on the Mission Hills villa in Shenzhen, China, featured in "Traditional Artistry, Revamped in Contemporary Architecture" on FastCompany.com. **Matthew Tanteri** (A'84) was recognized at the 2010 Illuminating Engineering Society (IES) of North America conference for his original, creative and superior technical expertise in lighting design; commitment to education and daylighting; and committee service contributions to the New York Section. **Pearl Chin** (ChE'86) was a panel speaker at the 2010 Tech Transfer Society Conference in Washington, DC. **Will Cotton** (A'87) was Artistic Director for Katy Perry's "California Gurls" music video, featuring his candy-coated landscapes. He also created the cover art for Perry's new album, *Teenage Dream*. **Martin Finio** (AR'88) moderated "Passive Design 101" in the 2010 Green 101 Integration Series organized by the AIA NY Committee on the Environment and ASHRAE-NY. **Mary Beth McGowan** (A'88) is the Director and Head Designer at LasCoronas.com and is currently collaborating with Thyssen-Bornemisza. **Nikki Moser** (A'88) was profiled by *The Times-Tribune* in August 2010 for her contributions to the arts in Scranton and Northeastern Pennsylvania. **Rosa Rojas** (A'88) was featured in the 2010 Festival Latino presented by the Columbus Association for the Performing Arts in Ohio. **Rafael Stein** (AR'88), a managing partner with Urbahn Architects, was interviewed and profiled in "Designing on Empty" for the May 2010 *Crain's New York Business*. **Mike Mills** (A'89) premiered his feature film *Beginners* at the 2010 Toronto International Film Festival. **Evan Stein** (EE'89) was honored as the recipient of the CMIT Solutions 2010 Franchise of the Year Award.

**Evan Stein (EE'89) received the CMIT Solutions 2010 Franchise of the Year Award**



**L to R: Kathleen Chalfant, Joanna P. Adler, Dominic Chianese and Alfredo Narciso at the June 14 reading of Mend**

On June 14, 2010, School of Architecture Archive Director **Steven Hillyer** (AR'90) held a table reading of *Mend*, a stage play he co-authored with collaborator Tim Marback, in The Cooper Union's Rose Auditorium. Participating actors included Joanna P. Adler, Kathleen Chalfant, Dominic Chianese and Alfredo Narciso. The inspiration for *Mend* began with an exploration of tolerance, forgiveness and unconditional love: human conditions faced by everyone, whether within an intimate family struggle or a major global conflict. *Mend* has received significant interest in its early development. In 2008, the playwrights were invited to present the project at a table reading at the prestigious Lark Theatre Company, and in 2009, *Mend* was selected by the Great Performances' Biennial Scholarship Awards Program.

## 90s

**Brian Lee Boyce** (A'90) is Chairman of the Graphic Artists Guild-New York Illustration Portfolio Show and was a Featured Artist of the Day at Imagekind.com. **Teri Gandy-Richardson** (A'90) had a solo show of selected denim works at Moi-Même Attire in New York, September to November 2010. **Urshula Barbour** (A'91) and **Paul Carlos** (A'91) had their studio, Pure+Applied, selected as part of the Snohetta-led team undertaking the redesign of the Times Square area. Pure+Applied also worked with the Department of Transportation on the implementation of the "Green Light for Midtown" pilot project to improve mobility and safety. **Andrea U'Ren** (A'91) illustrated *Feeding the Sheep*, a children's book by Leda Schubert, published by Farrar Straus & Giroux in March 2010. She recently finished illustrating *The Bravest Woman in America* by Marissa Moss, due for publication in 2011 with Random House. **Marco Shmerykowsky**



(CE'92/MCE'93) and Shmerykowsky Consulting Engineers served as structural engineers on the Esprit Flagship Store in New York. The store was honored as one of the city's top projects of 2010 by the Greater New York Construction User Council and was on the cover of *Modern Steel Construction*. **Yvette Francis** (A'93) did a photo shoot for *Men's Fitness* featuring **Nick Vargas** (CE'06) as one of the models. **Rob Marano** (EE'93) had his company InDorse Technologies selected as a 2010 Red Herring Top 100 North America Winner. **Eline Mugaas** (A'93) has a 2010-11 artist residency with the Office for Contemporary Art Norway through the International Studio & Curatorial Program. **Nils Folke Anderson** (A'94) exhibited sculptures at a solo show at Phillips de Pury & Co. Auction House in New York, September 2009. **Sam Easterson** (A'94) contributed animal-borne imaging to *The Illuminated Forest* at The Lab in San Francisco, part of the 2010 Soundwave Festival. **David Ellis** (A'94) is exhibiting *Busted Plume*, a music-generating trash can, in *Viva La Revolución: A Dialogue With the Urban Landscape* at the Museum of Contemporary Art San Diego, through January 2, 2011. **Bradley Horn** (AR'94), with Berman Horn Studio, was a finalist in the 2010 AIA/LA Restaurant Design Awards for Char No. 4 in Brooklyn. **Matthew Monahan** (A'94) exhibited in *Statuesque* at City Hall Park in New York, June to December 2010. **Catherine Seavitt** (AR'94) participated in the 2010 Venice Architecture biennale in *Workshopping: An American Model of Architectural Practice* with the collaborative project *On the Water: Palisade Bay*. **Jennifer Williams** (A'94) had a large-scale collage and photography show at The Homefront Gallery in Queens, August to October 2010. **Maria Yoon** (A'94) had her film *Maria the Korean Bride* featured in the 2010 AAIFW Work-in-Progress Workshop at CUNY. **Brian Belott** (A'95) constructed his largest "Wild Time Machine" to date for his solo show *The Joy of File* at Zürcher in Paris, February to April 2010. **Sue Havens** (A'95) is a fellow in painting with the New York Foundation for the Arts and an instructor at Pratt Institute. **Kim Holleman** (A'95) exhibited in *Condensations of the Social* at Smack Mellon in Brooklyn, June to August 2010. She was a visiting artist lecturer in TerreFarm, a summer lab exploring urban agriculture, at Terreform ONE. She was a semi-finalist for the ONE



PRIZE competition, an international science and design competition hosted by Terreform ONE, and was a 2010 Ted Fellow. Holleman and her *Trailer Park*, exhibited outside 41 Cooper Square, were profiled in *Next American City Magazine*.

**Matt King** (A'95) exhibited *There There/Have I Told You Lately That I Love You?* in Clutch Gallery, a mobile gallery space located in Meg Duguid's purse. **Stephanie Reyer** (A'95) was promoted to Vice President of Exhibitions for the National Constitution Center, over-seeing all aspects of the Center's exhibition program, including the conceptualization, development and evaluation of original shows, maintaining the Center's core exhibition and identifying prospects for the museum's feature gallery.

**Michael Samuelian** (AR'95) was promoted to Vice President at the Related Companies, where he has worked as a Development Associate for the past four and a half years. He is currently engaged in two large planning and development projects on Manhattan's West Side: the new Moynihan Station project in the historic Farley Post Office building, and the development of the MTA's West Side Rail Yards Project. **Orly Cogan** (A'96) had 2010 solo shows of embroidery art at Charlie James Gallery in Los Angeles and Carl Hammer Gallery in Chicago. **Nicky Enright** (A'96) joined the art faculty at the Riverdale Hill Campus to work with middle and high school students. **Antonina Roll-Mecak**

(ChE'96) was named a 2010 Searle Scholar, a recognition given to exceptional young scientists. **Daniel J. Bogorff** (BSE'97) completed a subsurface project in Antarctica for the Woods Hole Oceanographic Institution, where he is an engineer in the Physical Ocean Department.

**Eric Fertman** (A'97) had a solo show of sculpture and works on paper at Susan Inglett Gallery in New York, September to October 2010. **Nora Harrington Fletcher** (A'97) joined the teaching staff at Belle Meade School in Virginia. **Hope Gangloff** (A'97) had her paintings featured as a Critic's Pick in the September 2010 *ARTnews*.

**Jennifer Lee** (AR'97), with OBRA Architects, was included in the 2010 Wallpaper\* Architects Directory. OBRA was one of thirty firms selected by Wallpaper\* to submit a design for a conceptual house, included in the July 2010 issue. The firm's proposal for Venetian social housing placed 3rd at the 2010 Bello E Possibile: Progetti Di Social Housing Per La Riqualficazione Urbana Di Mestre.

**Jill Lee** (A'97) runs Beau Ideal Editions, selling prints and stationery online and at the Brooklyn Flea. **Jena H. Kim** (A'98) exhibited a site-specific painting-installation in *Illusive Dimensions* at Tenri Cultural Institute in New

York, August to September 2010.

**Thaddeus Strassberger** (BSE'98) was the Director and Set Designer for Ambroise Thomas's *Hamlet* at the Washington National Opera, Puccini's *Turandot* at Theater Augsburg in Germany and Director for Giacomo Meyerbeer's *Les Huguenots* at the Bard SummerScape Festival. **Sara VanDerBeek** (A'98) had her first museum solo show at the Whitney Museum of American Art, September to December, 2010.

**Jonus Ademovic** (AR'99) had Archipelagos, which he founded, announced as one of the winners of AIANY biennial design competition New Practices New York 2010. Archipelagos' primary design team is **Moeno Wakamatsu** (AR'99), **Dominko Blazevic** (AR'00) and **Ekaterini Maria Konidaris** (AR'02). The firm's work will be featured in an exhibit and programming at the Center for Architecture in New York throughout the summer and fall and will be in a 2011 exhibit in São Paulo. **Oscar Tuazon** (A'99) and **Leslie Hewitt** (A'00) exhibited in *Mutiny Seemed a Probability* at the Fondazione Giuliani per l'arte contemporanea in Rome, May to July 2010. Tuazon had solo shows at Maccarone in New York and the Institute of Contemporary Arts in London. **Jovan Karlo Villalba** (A'99) exhibited his painting series *New Beginnings* at Demossa Gallery in Laguna Beach, California, September to October 2010.

## 00s

**David Brooks** (A'00) and the Bruce High Quality Foundation collective composed of CU alumni were in the 2010 *Greater New York* exhibit at MoMA P.S. 1. **Raviv Ganchrow** (AR'00) discussed his electronic music and sound work at BALTAN Laboratories in Eindhoven, Netherlands, May 2010. **Leslie Hewitt** (A'00) is a finalist for the 2010 Grange Prize, honoring the best in contemporary photography. Hewitt received the fifth annual Joyce Alexander Wein Artist Prize, which recognizes the artistic achievements of an African-American artist. **Michael Vahrenwald** (A'00) received a Barbara White Fellowship for a 2010 summer residency at the Vermont Studio Center. **Alexandra Deaconescu** (ChE'01) collaborated on a scientific study published in *The Journal of Cell Biology*, demonstrating for the first time that the tumor suppressor APC (adenomatous polyposis coli) is an actin nucleator. This aids understanding of how defects in the regulation of the cellular cytoskeleton might lead to tumor formation, as APC is one of the few confirmed hallmarks of human cancer. **Justin Francavilla** (A'01) had a solo show of ink drawings



**Rebecca Richman Cohen and Francisco Bello** (A'02), director of *War Don Don*, at the Lincoln Center's Human Rights Watch Film Festival

**Francisco Bello** (A'02) produced and edited the documentary *War Don Don*, which follows the trial of Issa Sesay in Sierra Leone, accused by prosecutors of heinous war crimes, while defended as a reluctant fighter for peace. The film won the 2010 Special Jury Prize at the SXSW Film Festival and the Cinereach Award at Lincoln Center's Human Rights Watch Film Festival. HBO Documentary Films acquired *War Don Don*, and Bello was honored with the first Karen Schmeer Award for Excellence in Documentary Editing. At the 2010 Tribeca Film Festival, Bello premiered *The Spirit of Salsa*, his documentary on students at the Santo Rico Dance School in Spanish Harlem. It was also screened at the New York International Latino Film Festival.

and intaglio prints entitled *Dead Flowers* at Daniel Cooney Fine Art in New York, May to June 2010.

**Beth Livensperger** (A'01) exhibited *Visible Storage*, a series of paintings of reflections on glass and other surfaces, at the Henry Street Settlement Abrons Arts Center in New York, August to September 2010. **Kadar Brock** (A'02) exhibited in *Night Fishing* at Thierry Goldberg Projects in New York, April to May 2010. **Noah Lyon** (A'02) had his third European solo show at Stene Projects in Stockholm and exhibited installation work this summer at Exile Berlin. He showed artist books and zines at the 2010 New York Art Book Fair at MoMA P.S. 1. His ongoing series of one-inch buttons are bestsellers at Printed Matter Inc., the New Museum and the Whitney Museum of American Art.

**Basil Alexander** (CE'03) is an attorney who recently passed his 8-hour PE Exam and is in the process of becoming a Professional Engineer. He is a cost estimator and Regional Manager with O'Connor Construction Management, Inc. **Jennifer Carrow** (A'03) designed the book cover for *The Finger* by Angus Trumble, published in 2010 by Farrar, Straus and Giroux. **Reginald Butler** (A'03) served as Color Supervisor for the cartoon series *Robotomy*, which premiered on Cartoon Network in October

2010. **Brian Deutsch** (ChE'03/MChE'04) was elected Director for the NY Metro Section of AICHe for 2010-12. **Francesca DiMattio** (A'03) created the fourth installation for the Sandra and Gerald Fineberg Art Wall at the Institute of Contemporary Art in Boston, on view through August 14, 2011.

**Conamore Alexander** (AR'04) recently completed her NCARB/ARE Exams toward becoming a Registered Architect. **Jenny Kiehn** (A'04) exhibited in INSIGHT 2010 at New Greenham Arts Centre in Newbury, England, and participated in the 2010 West Berkshire and North Hampshire Open Studios.

**Johannes VanDerBeek** (A'04) had a solo show at the Zach Feuer Gallery in New York, June 2010. He curated *Personal Freedom* in Portugal Arte 10 in Lisbon, which included art by **Ernesto Caivano** (A'99), **Aaron King** (A'05), **Max Galyon** (A'06) and **Nancy Lupo** (A'07). **Pinar Yolaçan** (A'04) presented her *Maria* series of life size portrait photographs of African-Brazilian women at the Centre for Contemporary Art in Lagos, Nigeria, April to May 2010.

**Bradley Samuels** (AR'05) was a speaker at the 2010 ConvergenceNYC Panel Discussion at the Center for Architecture. **Samuels, Sigfus Breidfjord** (AR'05), **Basar Girit** (AR'05), **Aleksey Lukyanov-Cherny** (AR'05) and **Westley Rozen** (AR'05), founding partners of Situ Studio, will inaugurate the renovated hall of the Brooklyn Museum with an architectural installation, on view from February 2011 to January 2012. Situ Studio teamed with Princeton University geoscientist Adam Maloof to develop 3D digital reconstructions of fossilized sponges.

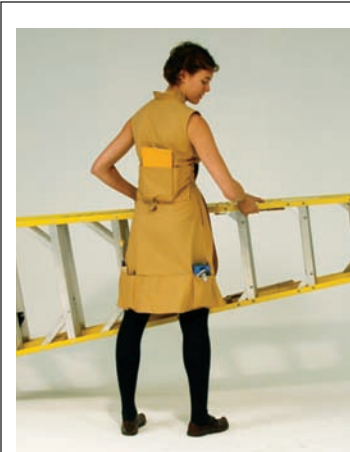
**Emma Fuller** (AR'06) and **Michael Overby** (AR'06) took first prize in the 2010 Gondwana Circle Design Competition at the San Francisco Botanical Garden. **Scott Goodman** (A'06) exhibited in *Cool and Collected* at Kenise Barnes Fine Art in Larchmont, New York, July to September 2010. **Ryan Greer** (A'06) screenprints his photos on nature-inspired apparel in a collaboration with Osborn Design Studios, featured by *Time Out New York* as one of Soho's best sidewalk shops. **Leigh Ruple** (A'06) exhibited in *Grass Grows By Itself* at Marlborough Gallery in New York, July to September 2010. **Avani Desai** (ChE'07) is the 2010-11 VP, Professional Development of the TWIB Club at Carnegie Mellon's Tepper School of Business.

**Katherine Leu** (A'07) founded Orecast, a website that matches clothing recommendations to the weather of a buyer's zip code. **Julian Louie** (AR'07) was interviewed on his fashion designs by *Gravure Magazine*. At the Fall 2010 New York Fashion Week, he presented his Spring 2011 RTW Milk

collection at Milk Studios. **Stephen Martin** (AR'08), who works for Franklin D. Roosevelt Four Freedoms Park LLC, was profiled by *The New York Times* in May 2010. **Liana Finck** (A'09) illustrated *Revelations and the Stupid Creatures* by John Murphy, published in July 2010 by Random House.

**Sam Vernon** (A'09) received a 2010-11 Fellowship from A.I.R. Gallery's program for emerging women artists. **Katherine Borowczak** (AR'10) received the 2010 Lotos Foundation Prize in Arts and Sciences. **Toby Klein** (ME'10) won the prestigious 2010 Tau Beta Pi Fellowship. **Savina Romanos** (AR'10) was profiled by the *Architectural Review* as one of 10 emerging architecture students from around the world. **Anthony Tantuccio** (ChE'10) and his team's Chem-E-Car, exhibited in the *End of Year Show* at The Cooper Union, was featured by Engadget.

**Fletcher Williams III** (A'10) was profiled by *Lipstick & Labels Magazine* in July 2010.



**Caroline Woolard** (A'07) wearing her *Work Dress*, the first project for *barter on OurGoods*

**Caroline Woolard** (A'07), **Richard Watts** (A'08) and **Louise Ma** (A'07) are three of the co-founders of OurGoods, a project connecting artists, designers and cultural producers so they can barter goods, skills, spaces and services. By encouraging independent and creative work, the organization promotes a network of professional relationships. Due to creative work often being undervalued, and sometimes even done for free, OurGoods recognized that there could be an exchange of resources, rather than money, to offer compensation where there is little funding. OurGoods will reopen Trade School in early 2011, where students barter with teachers for classes that range from butter making to ghost hunting. More information is at ourgoods.org.



# Obituaries

**D. Tobias Wong** (A'00) brought an elegant wit to contemporary design as an artist and designer. Infusing his daring work with a Dada-influenced absurdity, he merged design with conceptual art, and luxury with the everyday. His work was widely exhibited, including at the Museum of Modern Art and the Cooper-Hewitt National Design Museum, and he created projects for Colette, Comme des Garçons, Prada/OMA, Cappellini and Swarovski Crystal Palace. He was named Young Designer of the Year in 2004 by *Wallpaper\** magazine and by the Brooklyn Museum of Art in 2006. From 2008 to 2009, he served as the founding Co-Creative Director of 100% Design Shanghai, affiliated with the 100% Design fairs in London and Tokyo.

D. Tobias Wong passed away on May 30, 2010. He is survived by his partner, mother, stepfather and brother.



**Barry Elbasani**

**Barry Elbasani** (AR'64), FAIA, focused his architectural career on plans and buildings that revitalized downtowns throughout the country. A believer in thriving urban streets, he was responsible for major projects in Milwaukee, Portland, Phoenix, Los Angeles and Austin. Following The Cooper Union, Elbasani received a Master of Architecture in Urban Design in 1965 from Harvard Graduate School of Design. In 1967, he was one of the founding principals of ELS Architecture and Urban Design. A Fellow of the American Institute of Architects and Institute for Urban Design, he was also a member of the Urban Land Institute Mixed Use Council and Lambda Alpha International. Several of his mixed use projects received AIA awards, including his Kaka'ako Makai Plan for portions of Honolulu. In 2004, The Cooper Union presented him with the John Q. Hejduk Award which recognizes outstanding contributions to the theory, teaching and/or practice of architecture.

Barry Elbasani passed away on June 29, 2010 at his home in Berkeley, California. He is survived by his wife, son and brother.

**Wolfgang S. Homburger** (CE'50) was a leading expert on traffic engineering, design and management. He taught and worked for 35 years at the UC Berkeley Institute of Transportation Studies (ITS) as a lecturer, research engineer, acting director and assistant director. Born in Germany, he was sent to England in the last Kindertransport and as a young man he immigrated to the United States, where he was reunited with his parents in New York City. After graduating from The Cooper Union, he earned a Master of Civil Engineering from UC Berkeley. His classes and influential textbook, *Fundamentals of Traffic Engineering*, impacted thousands of students and transportation professionals. The Institute of Transportation Engineers (ITE) elected him an Honorary Member in 1966 and in 1995 honored him with the Wilbur S. Smith Distinguished Transportation Educator Award.

Wolfgang S. Homburger passed away on June 9, 2010. He is survived by his son, daughter and five grandchildren.

**Dr. Aaron Joseph Teller** (ChE'43) served as Dean of Engineering and Science in the Albert Nerken School of Engineering at The Cooper Union from 1962 to 1970. He was Chairman of Chemical Engineering at the University of Florida, Senior Vice President of Air & Water Technologies and the founder of Teller Environmental Systems. An inventor with more than 100 patents, he received the Business Week environmental award and the Valeur Award. He was a Fellow of the American Institute of Chemical Engineers and a recipient of its National Annual Lecture Award. In addition to authoring numerous articles, he was an editor for *Perry's Chemical Engineer's Handbook*.

Dr. Aaron Joseph Teller passed away on June 26, 2010 at his home in Palm Beach Gardens, Florida. He is survived by his wife and son.

**Nicolas Carone** was an Adjunct Instructor in Art from 1956 to 1966 at The Cooper Union, teaching beginning to advanced drawing. He was one of the last surviving Abstract Expressionist painters, and his works are held in the collections of the Metropolitan Museum of Art, the Whitney Museum of Art and the Guggenheim. Born in Manhattan, Carone studied at the National Academy of Design and the Art Students League, later living in Italy on a Fulbright fellowship. With friends Jackson Pollock, Willem de Kooning, Mark Rothko and Lee Krasner (A'29), he was influential in the New York School movement, mixing the instinct-based ideas of Abstract Expressionism with the more traditional figurative styles of his art studies. In 1964, he became a member of the founding faculty of the New York Studio School and

taught drawing there for 25 years. In addition to The Cooper Union, he taught at Columbia University, the National Academy of Design and Yale University. In 1988 he founded and ran an art school in Doglio, Italy.

Nicolas Carone passed away on July 15, 2010 at his home in Hudson, New York. He is survived by his three sons and grandson.

**Richard Bowman** was Professor Emeritus in Humanities at The Cooper Union, teaching for 43 years on subjects such as Nonviolence, Resistance and Social Change, American Art, Comparative Religion, and Music and Literature. He prided himself on using the entire city as his classroom, offering generations of students hands-on experiences, whether the topic was social change or poetry. While at Cooper, Bowman was also drama director, faculty parliamentarian and a supporter of the new faculty union. He was honored with the Shell Award for his dedication to the union of science and art in education and he received the Outstanding Teacher Citation from The Cooper Union trustees. Prior to his career in education, he studied at Haverford College and Columbia University and served in the military during World War II.

Richard Bowman passed away on Aug. 13, 2010 at Falmouth-By-the-Sea, Maine. He is survived by his wife, two children, three grandchildren, two step-grandchildren and several nieces.

## In Memoriam

Alec Stone A'25  
Edward A. Bicks AR'26  
Augusta Bartholomew Dillon A'26  
Archer Field ChE'26  
Howard M. Hill ME'26  
Raymond T. Lynch ChE'26  
Louis E. Shapiro ME'26  
Thaddeus Slonczewski EE'26  
Mona Donohue A'28  
Agnes McKeon Beebe A'29  
Herbert Harris EE'29  
Vere W. Russell ChE'29  
Eunice L. Tully A'32  
Abraham T. Zuckerman CE'32  
Harry Smilkstein A'34  
John Bernard Hannon CE'35  
David Aronson ChE'36  
Stephen Boross ChE'36  
Jane E. Deed  
Elias Shneyer EE'37  
Kit Mulford Phillips A'38  
Ann H. Dorfsman A'39  
Max Gordon ME'39  
Ruben Kazarian EE'39  
Ralph Koliner ChE'39  
Harry Messinger ChE'39  
Mort Rubenstein A'39  
Edward H. Kalfaian, EE'40  
Horace Linsky CE'40  
Alton H. DuFlon, Jr. ME'41  
Andrew E. Karr ChE'41  
Roslyn Bimstein Glassman A'42  
Robert H. Rogge ChE'42

Lillian Stein Surasky A'42  
Gregory F. Vinci ChE'42  
Richard Charles Woessner ME'42  
Lillian Woodard A'42  
Shirley Levine Lewin A'43  
Marcel W. Muller ME'43  
Clifford Petersen CE'43  
Aaron Joseph Teller ChE'43  
Marjorie Spence Buddington A'44  
Beverly Shearer Ginsberg A'44  
Bruna Locatti Sarri A'44  
Deborah Lefkove Stein A'44  
Blanche Nachsatz Ascher A'45  
Benjamin Blank A'46  
Sava I. Sherr ME'46  
Donald A. Burgess A'47  
Robert M. Garrison A'47  
Salvatore Sagona A'47  
Charles J. Lillin A'48  
Gordon C. Dedrick CE'49  
Samuel Josephs ChE'49  
Boche Spiegelman Kaplan A'49  
Renee Kirshner Darwin A'50  
Paul Glaser Eng'50  
Wolfgang S. Homburger CE'50  
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Emerson Farwell A'51  
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Charles Irwin Miller AR'64  
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Lawrence P. O'Keefe MME'70  
Sheinyie Shiau MME'70  
William Karpowicz Jr. A'71  
Walter J. Mehling MME'71  
John S. Mendrala, Jr. AR'73  
Leonard Newton PHY'74  
William G. Betsch A'76  
Melvin L. Dennis AR'77  
Lester G. Epel ME'95  
D. Tobias Wong A'00  
Fred G. Schade EE'02  
Richard Bowman, Professor Emeritus  
Nicolas Carone, Adjunct Instructor  
Ysrael Seinuk, Professor of Architecture  
Michael Sundell, Professor Emeritus

## Help us find these “lost” alumni!

The CUA has lost track of the following alumni and wants to reconnect them to the institution and each other. If you have the contact information for anyone on this list, please ask the alumnus/alumna to contact the Alumni Relations Office at [alumni@cooper.edu](mailto:alumni@cooper.edu) or 212.353.4164, or send the information to the Office on the person's behalf. Thank you!

Alumni	Year/School	Alumni	Year/School
Audun Oland Stjern	2008/ARC	Enas F. Faseeh	1998/ENG
Michael Mor	2005/ARC	William Anthony Primerano III	1998/ENG
Kenneth Andrew Mroczek	2005/ART	Roman Semeine	1998/ENG
Raffael Baur	2003/ARC	JianBo Yu	1998/ENG
Carlton Hlynur Keyser	2003/ARC	Robert T. Brawner	1997/ARC
Sean Bennett	2003/ART	Sara Y. Goldstein	1997/ARC
Won Kim	2003/ENG	Hai T. Nguyen	1997/ARC
Sung-Bin Won	2003/ENG	John Travis Furgason	1997/ART
C. Dills	2002/ARC	Juan C. Gutierrez	1997/ART
Olivier Otto Ottevaere	2002/ARC	Prabda Yoon	1997/ART
Tomas Miguel Manon	2002/ART	Eoin P. Miller	1997/ENG
Mag Michaela Frohwirth	2001/ARC	Joshua Hechter	1996/ARC
Shila Mostofi	2001/ARC	Solam Michabela	1996/ARC
Aleksandr Blyumenkrants	2001/ENG	Ivis M. Rivera	1996/ARC
Chang-Hua Chen	2000/ARC	Angela Pauline Utschig	1996/ARC
Alexis Timothy G. Emanuel	2000/ENG	Jung-Wha Ahn	1996/ART
Younes Souny-Slitine	2000/ENG	Tarikh H. Commodore	1996/ART
Akila Qsakwe	1999/ARC	John Ahyunsoo Kim	1996/ART
Moeno Wakamatsu	1999/ARC	Jonathan T. Armbruster, P.E.	1996/ENG
Joohee Ham	1999/ART	Gabriela E. Della Corte	1996/ENG
Ben Finley Hilts	1999/ART	Qian Fang	1996/ENG
Yolim Khoo	1999/ART	Yu-Yuan S. Lin	1996/ENG
Ching Lee	1999/ART	Nici M. Fintikacis	1995/ARC
Sanchez R. Stanfield	1999/ART	Abe Jasinowski	1995/ARC
Daria Tavoularis	1999/ART	Alexis Colbert Pena	1995/ARC
Trisha A. Daniti	1999/ENG	Laura Anne Ashby	1995/ART
Gabriele Gorla	1999/ENG	Diann H. Bauer	1995/ART
Aristophanis Pallikaris	1999/ENG	Natasha Gurary	1995/ART
Mesay Zegeye	1999/ENG	Matthew P. King	1995/ART
Scott Cohen	1998/ARC	Jason Alexander Rivers	1995/ART
Alexander Garcia	1998/ARC	Carmine Alfred Dalioia	1995/ENG
Mara Gean Hyang Gruen	1998/ART	Jin Tae In	1995/ENG
Quy Nguyen	1998/ART	Jung Jin Pak	1995/ENG
Dawline-Jane I. Oni-Eselen	1998/ART	George P. Piper	1995/ENG
Masud A-Alam Beg	1998/ENG	Sung Ju Suh	1995/ENG
Sergio M. Dos Santos	1998/ENG	Helen Vlassis	1995/ENG



## CLASS of 1950 60th Anniversary ReUnion

The Class of 1950 celebrated the 60th Anniversary of their graduation from The Cooper Union on Thursday, June 17, 2010. Guided tours of the new academic building at 41 Cooper Square were followed by a luncheon in the Peter Cooper Suite. Additional activities included a 60th Year ReUnion Display by the Cooper Union Library Archives, self-guided tours of the Annual Student Exhibition and a casual gathering at McSorley's.

The reunion attracted 22 alumni and guests from the class. Thanks to Class Leaders Zen Eidel (A'50) and Bill Warren (EE'50) for hosting this event!

Arnold Blumberg A'50  
Doris Blumberg  
Zeneth Eidel A'50  
Joyce Feinsilber A'50  
Jerry Darvin (widower of  
Renee Kirshner Darvin A'50)  
Gloria Gentile A'50  
Ann Grifalconi A'50  
Helen B. Halliday A'50  
Patricia Grande  
Lilly Hollander A'50  
Donald Mallow AR'50  
Belle Manes A'50  
Myron Manes ChE'49  
Raya Pallington A'50  
Seymour Lerner  
William Setzler ChE'50  
Lenore Kelly  
Robert Spann EE'50  
Jordan Steckel A'50  
Teresa Fasolino  
Willard Warren EE'50  
Sol Zaretsky A'50



Above: Members of the Class of 1950 gather at the foot of the grand stairs at 41 Cooper Square;  
Right: The class reconvened in the afternoon at McSorley's pub



## Class of 1995 Reunion

The Class of 1995 celebrated its 15th year anniversary on Saturday, October 9, 2010, with a guided tour of 41 Cooper Square and reception at 10 Degrees on St. Mark's Place. Class representative Christine Moh (A'95) spearheaded the reunion, with assistance from Vicken Arslanian (AR'95), which attracted 16 alumni and guests.



(l to r): Christopher Borello (CE'95), Thomas Putko (CE'97), Christine Moh (A'95), Peter Maksymuk (ME'95), Richard Newon (ME'95), Amy Nowacki (AR'95) and Franco Montalto (CE'95) on the Alumni Roof Terrace

Class members enjoy their reunion at 10 Degrees



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## Faculty and Staff Portfolio featured at Urban Visionaries



Artist, alumnus and School of Art faculty member Lorenzo Clayton (A'77) has organized and printed a print project to create revenue for the School of Art at the Cooper Union. The project was presented at the Urban Visionaries 2010 art auction, in which five faculty and staff members have created limited print editions of their work. This year, Lorenzo worked with Jacob Burckhardt, Margaret Morton, William Villalongo (A'99) and Richard Knox (A'84) of the School of Art and David Gersten (AR'91) of the School of Architecture to realize the project.

To view the portfolio please contact Lorenzo Clayton at 212.353.4235 or [lorenzoclayton2002@yahoo.com](mailto:lorenzoclayton2002@yahoo.com)