QUESTION 1 · A PLAN OF THE STILL LIFE
Project the plan looking down at each element of the still life as cut through from the level of the line indicated.

QUESTION 2 · PORTRAITS
A) Self Portrait
B) Self Portrait in terms that have no reference to the body

QUESTION 3 · THE GRID
Redefine the grid in black and white only using the following marks: points, lines, planes, intersections and/or erasures.

QUESTION 4 · FRAGMENT
Rip, tear or cut a critical fragment from any drawing you have ever made, and position that fragment on this page.

QUESTION 5 · SCALE A MEMORY IN PLAN
Given the square area above, consider the square as a site and the grid as a measure. Construct the plan of a place important in your memory using these tools. Give it a working title and write one sentence inspired by this memory.

QUESTION 6 · SPACE FROM LITERATURE
Choose one of the three given texts and draw a plan or section of the space and elements you envision as the architectural counterpart of the literary text.

QUESTION 7 · MOBILE OR STABILE
Select a mobile or stabile by Alexander Calder and draw it or any detail of it.

QUESTION 8 · ORDER: STRUCTURAL INTERSECTION
Observe a structure such as a facade, a frame or an order. Draw an intersection.

QUESTION 9 · HIEROGLYPHICS
Please research and select a hieroglyph or group of hieroglyphics. Please draw your selection within the given square format.

QUESTION 10 · WRITING PROJECTS

QUESTION 11 · FRESHMAN AND TRANSFER QUESTIONNAIRE

Irwin S. Chanin School of Architecture
Freshman and Transfer Studio Test 2015

Instructions and Key to Submission Sheets:
All work is to be submitted on paper that is 11" in width and 14" in length. The test is preformatted to be printed as 11" X 14". You may print on paper that is 11" X 17" and trim accordingly to 11" X 14".

The square area on each sheet defines the field of operation.
QUESTION 1 · A PLAN OF THE STILL LIFE

In the area directly below the image, project the plan looking down at each element of the still life as cut through from the level of the line indicated.
b) Self Portrait in terms that have no reference to the body
A) Self Portrait

Name
Redefine the grid in black and white only using the following marks:

- • − □ +
- points, lines, planes, intersections and/or erasures.
QUESTION 4 - FRAGMENT
Rip, tear or cut a critical fragment from any drawing you have ever made, and position that fragment on this page.

Name ____________________________
QUESTION 5 · SCALE A MEMORY IN PLAN

Given the square area above, consider the square as a site and the grid as a measure. Construct the plan of a place important in your memory using these tools. Give it a working title and write one sentence inspired by this memory.

Working Title: 

Text: 

__________________________________________________________

__________________________________________________________

__________________________________________________________

Name
QUESTION 6 · LITERARY COUNTERPART

Choose one of the texts on the following page and draw a plan or section of the space and elements you envision as the counterpart of the selected expression of architecture in written language.

Choose one:  □ The Golden Bowl by Henry James
□ The Skin, the cut and the Bandage by Sverre Fehn
□ Espèces d’Espaces by Georges Perec

Name __________________________
Henry James, *The Golden Bowl*
Inasmuch as though the Prince, his measure now taken, was still pretty much the same “big fact,” the sky had lifted, the horizon receded, the very foreground itself expanded, quite to match him, quite to keep everything in comfortable scale.

At first, their union had resembled some pleasant public square, in the heart of an old city, into which a great Palladian church, say something with a grand architectural front, had suddenly been dropped; so that the rest of the place, the space in front, the way round, outside, to the east end, the margin of street and passage, the quantity of overarching heaven, had been temporarily compromised.

Sverre Fehn, *The Skin, the Cut and the Bandage*
…This means that in the skin of the earth you find the rings, you find the objects, you find everything that is important for writing the story about your past. Diagrammatically, we have a person, the visitor, and objects (a bowl, perhaps, and a boat). What to do with these things? You must help that person; you must make a horizon, a floor, for him. Then he is safe. He doesn’t go to hell or to heaven; he is in architecture. Now he wants to be with that object. You as the architect, create the horizon. You work with the horizon or the skin of the earth, and shape it to reveal the object where it lays. And the boat; it too will find it’s place where it has been landed in time….

Georges Perec, *Espèces d’Espaces*
I’ve often tried to think of an apartment in which there would be a useless room, absolutely and deliberately useless. It wouldn’t be a storage room, it wouldn’t be an extra room, nor a corridor, nor a broom-closet nor a hidden corner. It would be a space without a use. It wouldn’t serve any purpose, it wouldn’t refer to anything.

It requires, no doubt, a bit more imagination to create for oneself an image of an apartment in which the arrangement of spaces would be based on the senses: one can imagine what a taste-room might be, or a hearing-room, but one might well ask what a seeing-room would look like, or a swallowing-room or a touching-room….
QUESTION 7 - MOBILE OR STABLE
Select a mobile or stabile by Alexander Calder and draw it or any detail of it.

Name ____________________________
QUESTION 8 · ORDER: STRUCTURAL INTERSECTION
Observe a structure such as a facade, a frame or an order. Draw an intersection.
**QUESTION 9 - HIEROGLYPHICS**

Please research and select a hieroglyph or group of hieroglyphics. Please draw your selection within the given square format.

Name

__________________________________________________
1. The following words have meaning in an architectural vocabulary but have additional implications in other spheres of thought:

<table>
<thead>
<tr>
<th>PLAN</th>
<th>BOUNDARY</th>
<th>PASSAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>WALL</td>
<td>PLINTH</td>
<td>COLUMN</td>
</tr>
<tr>
<td>ORDER</td>
<td>FORUM</td>
<td>CHAMBER</td>
</tr>
</tbody>
</table>

These words are both physical and mental; concrete and literary. Choose one and elaborate.

2. What elements do you read in these plans? Write two sentences below each square.
1. What is your favorite book?

2. What is your favorite film?

3. What is your favorite painting?

4. What is your favorite musical work?

5. Tell us about a trip that you took without leaving your chair.

6. Select a headline from *The New York Times* that inspires you to think about a mythic dimension of our contemporary life. Write a one-line response.
Define the responsibilities of an architect.

Cooper Union offers an education in architecture, engineering, and art, supported by studies in humanities. How do you distinguish the study of architecture from these other studies? What do you think makes Cooper Union different from other architecture schools?

List all scholarly areas of special interest you are now studying either in school or on your own.

Have you received any academic honors or awards? Please indicate elective (E) or appointive (A) office you’ve held in extra-curricular or community or service activities.