I am pleased to introduce this second issue of Architecture at Cooper, a quarterly publication coinciding with the opening of The Cooper Union’s Annual Exhibition of Student Work. Or if you will, I am an inhabitant of the programs for the design studies and other studio courses, a summary of the principal events of the year, reports of student honors, and notes of faculty activities.

The end of this year marks my sixth year as Dean and my seventh as at The Cooper Union, during which time the school has reaffirmed its deep respect for its proud heritage while looking to the future with confidence and anticipation. The new academic building was signed on May 12th, and will be ready for occupation in the Spring of 2009. John Hejduk’s renovation of the Foundation Building is about to undergo careful repair and renovation, and a new post-professional degree, the Master of Architecture II, is in place and receiving its first applications. Our students are selected out of an ever-increasing number of applicants, up from 325 in 2007 to 725 this year, with a yield hovering around 100.

Throughout the year, large audiences from the cultural and professional communities as well as the broader public attended over a dozen public programs hosted by the School of Architecture, many co-sponsored with the Architectural League of New York. Additionally, over sixty visiting scholars and professionals from many disciplines came to the school to discuss with our students an array of issues concerning the study of architecture. Next year we will continue to bring distinguished scholars and accomplished professionals to the school to extend the education of our students while bringing the research and expertise of our faculty to the greater public.

Over the last five years the School has developed the studio curriculum in ways that have reinforced its strong traditions of design and craft while investigating problems that reflect the changing conditions of contemporary practice and the urgent issues of rapid urbanization and environmental conservation. The First Year Studio has taken up, successively, the question of restoration and urban infrastructure (the High Line), of migration (the new route to Governor’s Island), of nature and its redesign (the Central Park); the Second Year studio has examined the conditions created by the urban rehabilitation of the 1990s, and asks how it transformed the traditional fabric of cities according to the codes of modernism and urbanism, and examined the implications of urban sites that envisage accommodating the operations and materialized activities of everyday life.

This year has seen its a series of events in the life of the program in architecture, including the opening of the new academic building, the renovation of the Foundation Building, the opening of the new academic building, and the opening of the new academic building. The Fifth Year studio has examined the architectural implications of the built and global environment, with the careful identification of movement through the city in the filmic narratives of everyday life, together with investigations of a larger scale: the architectural implications of the metropolis and the city, and the relation of the city to the metropolis. The Sixth Year studio has examined the architectural implications of the built and global environment, with the careful identification of movement through the city in the filmic narratives of everyday life, together with investigations of a larger scale: the architectural implications of the metropolis and the city, and the relation of the city to the metropolis.

The Cooper Union for the Advancement of Science and Art

2:07-08

Anthony Kuller
Dean and Professor
The Irwin S. Chanin School of Architecture

The Irwin S. Chanin School of Architecture
NEW YORK CITY SCHEDULE: A CITY AS ART WORK
Friday 4/25
Panel and Book Signing
Organized by Brian Lewis, Professor, The Irwin S. Chanin School of Architecture at The Cooper Union. Principal, Diane Lewis Architects, on the occasion of the launch of her architecture monograph, Diane Lewis: Inside Out/Architecture/ New York City.
Panelists:
- Dennis Adams, Professor, The Cooper Union School of Art, Urban Interventions, Double Feature, Bizness, Commerce, Professor of History and Theory, School of Architecture, Pratt Institute University, Dean of Architectural Design and Education, Anthony McColl, artist, light installation, Elements for a Better City (1997-1998).
- Dan Shere, Visiting Assistant Professor, Cornell University, Architecture, Architecture in Russia, China, Europe, and Africa. Dean of Architecture, Graduate School of Design, Harvard University.

EXHIBITIONS

Installed by The School of Architecture Archive
Two Journeys
Works by Michael Webb
Spring 2018 Robert Gwathmey Chair in Architecture and Art
The Arthur A. Houghton Jr. Gallery
27 January - 12 February
Opening reception 20 January
Remarks by Dennis Adams, Kent Kleinman, and Michael Webb.

This exhibition was dedicated to the twenty-six-year-old students at The Cooper Union in Professor Webb’s class. Having spent the fall term mastering their drawings, they were put to the test. A display of their work was created in the form of a collection of drawings and paintings, highlighting the diverse range of artistic influences that have shaped the students’ work.

Comprehensive Fair
The Jim A. Houghton Jr. Galleries
18 September - 1 October
Projects from the Design III studio develop the Structures, Building Technology and Environmental Technologies course and exhibit architectural works of select students.

3rd Floor Galleries Exhibitions

Semi-nar Variation
4 September - 8 October
A graduate thesis project completed by Professor Michael Webb at Parsons University. This exhibition presented an exploration of architectural intersections in the 17th century building, 19th-century mathematics, and 21st-century new technology. The exhibition was held on 5 September 2015.

Expo '70
Photographs from the Stanley Kossak Collection
1 November - 9 February
Curated by David Chih
This exhibition was the second installation in a series of photographs of the photography show, "Architecture Sunday," at the Museum of Modern Art in New York in 1970. The collection of six thousand images, accumulated over decades, was donated to the Cooper Union Library in 1995. The exhibition is a selection of photographs from the show "Architecture Sunday," which featured architectural photographs by six leading architects of the time.

Japanese Temples and Gardens
1 February - 29 March
Selected from the architecture archive of the University of Tokyo, the exhibition features a selection of photographs and drawings of Japanese gardens and temples.

Middle East Exhibition
11-14 April
Curated by Dieter Ritter and Anne Jones
In collaboration with the School of Architecture, the Middle East exhibition highlights the architectural and cultural heritage of the Middle East and the role of architecture in shaping the region.

ARCHITECTURE AT COOPER 2000-2008
The Arthur A. Houghton Jr. Gallery
10 September - 2 October
Projects from the Design III studio develop the Structures, Building Technology and Environmental Technologies course and exhibit architectural works of select students.
STUDIO COURSES

ARCHITECTONICS
Professor Terris Zinger
Professor Anthony Titus
Professor Georg Winkler

FALL SEMESTER

TOPO Topos - Site
[Image: Diagram of a topographic site]
Architecture, Spring

FREEHAND DRAWINGS
Professor Michael Young
Professor: Jane Lea

SPRING SEMESTER

THE GARDEN
The Elements

As a material and conceptual construct, the garden is defined by its physical connection to the ground. It is a space where the elements of light, wind, and water are all addressed in the basic forms of constructed environments. A garden is a place where we can feel the essence of nature and the beauty of its natural forms.

THE GARDEN ARCHITECTURE

The design of a garden is influenced by various factors, such as its location, climate, and cultural context. It is a space where we can experience the beauty of nature and its harmony with human-made forms.

A garden can be a place of inspiration and relaxation, where we can connect with the natural world and find peace in its simplicity.

THE GARDEN DESIGN

The design of a garden is a complex process that involves considering various factors, such as the site, climate, and cultural context. It is a space where we can experience the beauty of nature and its harmony with human-made forms.

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DESIGN II: FALL SEMESTER
Professor: Vitali Zoloto
Professor: Jennifer Lee
Professor: Fabio Lorenzo-Esma
Professor: Caroline O'Donnell

The second decade of the 20th century, the architects Le Corbusier and Adolf Loos introduced an architectural culture to new spatial paradigms soon to become canonical. The former proposed the ideas of the "Free Plan" and the "Magazine": the latter a concept of a spatial composition that he defined as "maison libre". The spatial plan, although antithetical to each other, both approaches to the spatial organisation of the architectural object offered radical alternatives to the classical idea of space and composition and are still subject to reconsideration, discussion, and application.

The studio activities focused on an extensive analysis of nine houses by Le Corbusier and eight by Adolf Loos. These analyses, executed by means of drawings and models, were centered on the investigation of the specific formal and compositional content present in each single work of architecture. Furthermore, the analytical work was structured in different phases, beginning with the initial descriptive rendition of the object in the form of plans, elevations, sections, and an operable model, followed by an intermediary stage in which different compositional tropes were identified by means of analytical drawings and models, ending with a more conceptually abstract and projective analysis.

List of buildings:
- Le Corbusier
  - Villa Meyer
  - Maison Guette
  - Maison Cock
  - Villa Alai
  - House at the Wiesently
  - Maison de M. X
  - Maison Blanche
  - Villa Savoye
  - House for Dr. Cunard

- Adolf Loos
  - House Ruder
  - Villa Miloš
  - House Taara
  - House Müller
  - House for J. Bauer
  - Villa Moller
  - Museum Cuba

The students worked in teams of two and presented their work irregularly scheduled pin-ups. The final presentation illustrated the entirety of the semester's work of each student.

DESIGN II: SPRING SEMESTER
Professor: Vitali Zoloto
Professor: Mariella Faena
Professor: Fabio Lorenzo-Esma
Professor: Caroline O'Donnell
Professor: Thomas Tsang

The second semester of the second year design studio is centered on the architectural definition of an intervention at a small scale, resulting from the encounter between the specificity of an urban site and the architectural program.

The activity of the studio is based on the assumption that the design process is, in all its phases, a cognitive process, a continuous dialogue between intuition, intentions, reasoning, and the application of a prescriptive method.

The encounter between the future inhabitant and the site is at the same time grounded in the content of such a dialogue and architecture in its physical manifestation. For our studio project the choice of site, which was open to the student, was to be informed by the presence of a threshold condition, either physical, imaginary, latent, or virtual and by the idea of program that is the architectural invention of an "urban villa" for two dwellers.

DESIGN III: FALL AND SPRING SEMESTERS
Professor: Felicita Garai
Professor: Stephen Rustow
Professor: Michael Young
Professor: Elizabeth O'Donnell (spring)
Professor: Samuel Anderson, Building Technologies
Professor: Ashok-Raj, Environmental Technologies

As in past years, Design III was structured around the elaboration of a single building type in a series of analytical and design exercises, including the course of the fall and spring semesters. The final exhibition was the programmatic subject. The thematic focus of this semester will be the formal and tectonic possibilities that reside in tape and surfaces, materials, and the technological aspects of construction. From a checklist of design exercises and the formal and tectonic possibilities, the architectural program, together with the specific local conditions of the site, are an integral part of the design process.

Throughout the year, several all-class studio meetings were held to engage students in the conference of complex design issues. The students were provided with a range of resources to develop their understanding and engagement with the subject at hand. These exercises provided a range of resources in diverse media and helped to crystallize preliminary insights into the organization, type and form, the use of light, structure, the development of elevations and the interplay between spatial and narrative sequences with art.
DESIGN IV: FALL SEMESTER
NEW YORK CITY. SPACE BLOCK. ART—CI—STORY—STRUCTURE
Professor Claire Lewis
Professor Peter Schuette
Professor Roger Duffy
Professor Marsha Valdrin
Professor Thomas Tsing
Each studio member was to select an artist from a list of New York
artists developed by the instructors and select from a list of blocks
suggested by the instructors.

The students then developed a set of diverse concepts
derived from the following diverse areas of work:
1. TECTONICS: The block and its infrastructure and archi-
tecture structure model to be created immediately at sixteen scale
plans and sections at a minimum of two weeks.
2. TEXT: The writing and works of the selected artist using
only primary sources: process, concepts, philosophy,
materials, titles.
3. PROGRAM: The program of the block related to a civic
function and a domestic unit and the evolution of the block
in terms of its programmatic: history, names and type of
institutions’ domestic spaces, daycare, etc.

The block is constructed including all infrastructure, element
by element, without any architect or solid representation of earth
so that all structural elements of the city are expressed and
experienced as part of the space. This model is to be
constructed at one-sixteenth scale. All water mains, electrical
mains, subway and tunnel systems and street structures are
included. All models are coordinated in sections from
10 feet (300 cm) elevation, site level, a one-handed foot module grid
عالى for the "cramping" of the site area, which is centered
un a common block and cut through the surroundings at two
sides to comprise the sections of the surrounding blocks.
The research and construction of the blocks, its site and
program morphology, are grounded for the student’s vision for
a space block of Manhattan in this century with a specific
inspired by civic and domestic programs in regard to the design
of urban space from existing and ideal conditions.

DESIGN IV: SPRING SEMESTER
PROTO-URBAN CAMPUS
Professor Irina Wernli
Professor Christopher A. Hermsdorff
Professor Jennifer Lee
Professor Marsha Valdrin
On a large site in West Harlem, Columbia University is
planning to build an extension of its main campus over
the next twenty years. The urban planning and architectural
education has commissioned student activities at least
maximizing square footage of available space—area, height—by
doing nothing with the ideas of housing, study, and interdisciplinary research.
They also do not relate to any meaningful way to the existing urban fabric by simply filling
the existing city block pattern. For these reasons, the opportunity to conceptualize and build a truly contemporary
university campus is lost.

It was our intention in the spring semester to explore the
potentiality of a twenty-first century university campus in
New York City. We used as a basis the West Harlem site proposed
for the Columbia University campus expansion. We aimed to
explore the best relationships between different programs
of study and research, independently of Columbia’s planned
programs for the site. Our goal was to create a Proto-Urban
Campus. To this end, we worked both individually and
groups. The following is an outline of the studio:

Our approach involved the creation of a planning matrix that
fits into the site. It is similar to a master plan, but more abstract.
Instead of being based on predetermined programs of use,
the grid is to be a multipurpose, multi-program, multi-use, which
developed in a later stage.

We arrived at the design for the planning framework through
an interactive process: Seven teams of four students
conceived, designed, and presented seven matrix schemes.
From these, a jury selected the best scheme, which we
continued for the rest of the semester.

Based on the design of the projects, each of us conceived
of and designed an individual project within the matrix. These
were to be developed to a high degree of architectural
resolution and detail.

THESIS: FALL AND SPRING SEMESTERS
Professor Anthony Vidal
Professor Hannes Eiler
Professor Daniel Turner
The key focus for the first four weeks of THESIS was thinking
about how architects research and draw PROGRESSES, how the
dRAWING life and how in relation to the LIFE of an
architectural project the site could be interpreted as "mimesis,"
"genius loci," "place," "space," "environment," "sensations,"
"context," or "ecology.

The first part of the FALL semester was devoted to exploring
how, when, and in what ways these notions emerged. For
example, the "biodiversity" in the 1960s ecology studies of the
and again in the 80's, etc., and how the practices were
embraced or "embodied" in architecture to introduce a new
way of understanding "green" as more than a pop buzzword
and ecological thinking as obligatory.

The initial exercise took on the character normally associated
to site or context research but in the wider frame of
dRAWING life into design.

We began by studying the iconic drawings that architects
have made in order to argue particular conceptions and
drawings that have been considered as conclusions
themselves, for example:

Le Corbusier—Villa Radiasos, Chandigarh or alike
Habitat program drawings, Louis Kahn—Philadelphia
Plan traffic flow diagrams, Candido Joois, Wood—STEM
diagram, Archigram—GLOCS, Cedric Price—Punatics
THINKER organization chart, Giuseppe Tegani—stress
analysis and futuristic studies, For Olsey—minimal context
drawings, SUPERSTUDIO—aleatory drawings, ARCHITECT
—no-ecology planning concepts, John Hopkins—VISIONS
studies, Potaclon Print's House & Studio drawings.

Beyond studying these LIFE DRAWING the students
analyzed how they were internalized as an exemplary project
to understand the effectiveness of a drawing, as opposed to its
aesthetic individuality as part of the process of designing.

The fundamental principle guiding our thoughts about the
structures of the SPHERE seminar was that by knowing LIFE, the
students would have a substantial portfolio of work that is
comprehensive and convey a coherent organization. The portfolio will
contain models, folders, sketches, drawings, diagrams, photomontages, CD-ROMs, DVDs, using any and
all modes of description or representation to explain the breadth and richness of the research and the sophistication
of the architectural proposals.
It was our goal that the FINAL REVIEW and the end-year EXHIBITION of THESIS work would include the presentation of EVERY thought and action that has been necessary to arrive at the student's architectural proposition. The final presentation is designed to communicate: architectural drawings of the highest quality will be shown with explanatory text and diagrams assembled into the drawings, photographs, models (digital and physical), on the wall, the floor, the ceiling, on a screen or screens, on paper, in any form that is necessary. We withhold the last four weeks of THESIS would be used as a time for the systematic REFINEMENT of the presentation materials — the RED-REDESIGN of presentation technique.

To reach this goal the schedule for the spring semester was structured as three phases just like the fall semester, but with increasing urgency and precision.


Giorgio Enrichenni in Barcelona. The neighborhood of La Mina is the result of a decision in 1968 to eliminate gypsy shantytowns in the metropolis area of Barcelona. Most of the gypsies in Spain, by law, must live in permanent housing. La Mina has the highest rates of illiteracy, unemployment, and population density in Barcelona. Based on the re-vegetation of La Mina through the intervention of Casa a city grid, La Mina will be reterritorialized into the city fabric, withdrawing it from its current isolation. This action eliminates the current arrangement of isolated residential blocks and streets and responds to the interchange of private and public spaces within the networks of families and relations, which were part of its traditional lines.

Manfredo, Italy. In Palazzolo, the station, NATIO novel, texts, oil forms, and rhythmic groups have been formed as a result of several economic and environmental reasons. The landscape itself has grown obsolete due to the necessity of highways. The proposed program is an arts academy in Palazzolo with an airport in Palazzolo, the Whole Form. It provides a prototype for how obsolete infrastructures may be integrated into a network of such spaces throughout the country. Daniel Reid described his seminal work, Garden Sculpture, as a "skk and re-assembling objects," which changes every time it is reinstalled, according to the social and physical landscape of the site. Accordingly, it will be a tool that reinstall the landscape's potential.

San Paulo, Brazil. Constructed at the beginning of the 20th century, the Tropic of Capricorn once acted as a panarama and allowed inhabitants to view the city in the distance. Subsequent growth has enclosed the panarama, hence rendering the viewer incapable of a holistic perception of the city. The proposal is a planar network, adjusted to the existing San Paulo Museum of Art and located below the Tropic of Capricorn, the urban panorama. However, rather than project the image of the horizon onto a screen, this planar network receives light into its geometric volume. The planar network is oriented to the site but, calibrated toward the elliptical, so that the movement of heavy bodies and the circulation of city dwellers can coalesce.

Alexandria, Egypt. In the Saha Multiple narratives weave throughout the past and present of Alexandria, Egypt. Along the shore of a subalpine harbor, "Alexa" is laid out between desert, sea, and sky. She is built on city sites stacked vertically with occasional excavation punctures. Her ventral section through the earth acts as a time stamp. Much of her architectural history lies on the site of the modern Eastern Harbor due to frequent seismic activity. The modern waters do not afford dwellers much visibility, which makes sequential viewing and professional use difficult. Alexandria's topography and museum could consolidate the visual and professional archaeological study of the harbor (land only).

Prohibito International Summer University Campus: Pratica, a city of disputed territories where spatial relationships are established through means of constructed boundaries. The period after the 1991 War has marked a great divide between the private and the public in the urban domain, isolating the Pratica International University campus, a vital organism of the culture of the city. A proposed campus for the Pratica International University campus, within the existing campus of Pratica University, challenges the architectural and cultural crisis established by the notion of boundary.

The NFL Zone: An Urban Plan for the Two Nogals. This proposal investigates an architecture of contradiction which oscillates and offers "transitions" the social politics at the US – Mexico border. Mexico is the city of land that encompassed as the historic international "buffer zone" between Nogales, Arizona, and Nogales, Sonora, a town now dramatically split by the U.S. border wall. As a means to challenge the current "hardening" of the border line by the U.S., a proposal for an urban glorious form, the border wall, will replace the political divisions spatially and programmatically within the architecture itself to question the absurdity of our current condition.

Urban Cycle: Transformations. Transportation is a major contributor to energy problems in most industrialized nations. The urbanist as an astrophysicist in our social and sprawling communities of the Americas are not the answer. An urbanized metropolitan area needs alternative modes of transportation that preclude the automobile in favor of a sustainable approach—cycling. This project is located in the city of Los Angeles, which is a city of sprawling edges and remnants. Cycling will create a new social dynamic amongst commuters by transforming Los Angeles into a denser and, therefore, more social, environment. Cycling is explored as an inhabitable street. New urban housing typologies for City Cycle incorporate civic spaces and public circulation without compromising each other.
The Freshwater Reservoir, a starting point to re-inhabit and re-appropriate the islands of the East River. This archipelago is a network, an ecological spine that will take into account the historical/social history of these islands. A floating network will allow the islands to flood and return to wetlands. This provides flood protection for neighboring urbanities and encourages biological development: filtering the river of pollutants from storm water runoff or waste disposal. This network connects both floating and submerged structures, piers, bridges, boats that serve as lining units, promenades, and water envelopes that rise and fall with the tide and provide a framework for the growth of the wetland edge. Where the islands are completely submerged, the network network will act as a surrogate island.

Split-Screen Theaters, New York City: Filming some of New York’s iconic, distinctive, landmarks, paths and edges provided an analysis of the city through the split screen为主要目的and the splitting of horizontal and vertical compositions. The fracturing of horizontal and vertical compositions into a Griffithian design that creates an urban master plan whose techniques will affect architecture, local social controls, and regional perceptual power streams. The project is capable of forming new types of communities around the water harnessing system. Los Angeles Courthouse. The conflicting relationship between the spaces of justice and the media is extremely apparent in Los Angeles. In this city where the presence of the camera is ubiquitous, the blind spot of the courthouse is a unique phenomenon. The O. J. Simpson trial revealed this complex and intricate relationship that is reusing for every court in every country. The Los Angeles courthouse forms a labyrinth that creates a new parallel of urban and blind spots. This is a desiccated structure, which contains the multi-cyclic spaces of Los Angeles with the necessity of judicial blindness.

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STUDIO ELECTIVES

ADVANCED DRAWING SEMINAR
Professor Sue Ferguson-Guistow
The Advanced Drawing Seminar focuses on the dialog between illusion and abstraction and between observation and translation to a two-dimensional plane. Students are expected to plan and elaborate a series of drawings generated from individually chosen themes. Weekly seminars are held to critique work in progress and to discuss issues relevant to the discipline of drawing. Students are encouraged to investigate a broad spectrum of imagery and materials and are expected to participate in an end-of-semester exhibition. Fundamental skills and concepts developed in First Year Freshman Drawing are a prerequisite for the course.

THE SELFMAN SEMINAR
Professor David Fastall
According to medieval conjecture, LUX & LIGHT "in itself." My take on LIGHT was simple: energy and LIGHT are inextricably linked to matter and power. LIGHT is the message carrier of the 21st century and LIGHT "in itself" is at the center of environmental discourse (as it was in the 18th century and as is now). LUX started with a journey from the Abbé Napper in St. Denis initiating the soaring light filled spaces of Gothic architecture that the Light Savants of Earth's Venerable 20th Century Science Fiction and Fact to the contemporary condition where optical fiber light up with information and where everything has an IP address - the intersection of Informatics and Ecology. This journey involved encounters with virtual reality, incomparable ugliness, conspicuous waste, and dreams and nightmares, life and death, invention, and history. It ended in DANCE. I and at the sea.

Graduate for three significant precedents, the seminar worked on a collaborative project with the investigation of LUX as a motivation. The composer/filmmaker Lucier's "Fluorescent Sound" composition (1965) and the E.A.T. (Experiments in Art & Technology) operation established in 1964 by Billy Kliger, Robert Rauschenberg, Robert Whitman & Fred Plaut, which were the catalytic forces behind the design and construction of the immaculate REMUS LAB at EXPO 70 in Osaka, Japan, along with Joseph Beuys CAMPUS BATTERY (1969) suggested there is an experimental milieu in which it is possible to talk about complex ECOLOGY of LIGHT.

The students invested, drew and fabricated devices that engaged with this understanding of LIGHT "in itself." The group established nodes in the last four weeks of the seminar. As the seminar progressed, additional case studies were presented including the work of the speakers in the lecture series. CLAUDE ENSSLIN with DAVID NELSON (Drawing Light from Shadows), I NINASAE TILLETT (Light Night), HAYFAI, LUCIE-HELMER (Relationship Specific: Distorting Public Art), PHILIPPE LEHAN (Rays from a House novel: 19/00, 1999), and TERENCE WATKISS (A diamond). And case studies including TROMPETTER by Hubert Duprat, aquatic cubicles by Ternire, e.g., with cases incorporating gold, sapphires, and turquoise, among other materials, for all 18:45. The obsessive-rotating apparatus by Peter Fen, and the Ocean Earth Development Corporation KOSHO, SLURRAGE in Superjet, a portable powered light and power project. The UNIBULLETS by Ursula and Zoë Claude; the design of SOLAR ECONOMY of the UCSD East and a photovoltaic waste lamp by Mark S. St Clair.

We also hosted a workshop called COLLOIDIES of EVERYTHING with graphic Mosquito POSTCARDS from Lubiana, Slovenia, Michaela Pech from PUBLIKAFELD, Berlin, and Jane HARVEY from ATOMA RESEARCH, Providence.

The installation of projects produced in the seminar included a seawater-powered lighting device that drew a line of light round the room, a thermotropic lamp, simultaneously liquid and solid that were periodically injected with air to change the light quality, experiments in phototric opric transmittance, balloons filled with air, water and paint to make blue/red/lamp and a due to a motorized reflector, micro psychiatric reflective devices, experiments in color and ambient effect.

COMPUTER GRAPHICS, IMAGE PROCESSING AND VISION
Structure, Organization and Instability: Simulation Laboratory
Professor Pablo Lorenzo-Cerezo
This course revisits architecture autonomy within the history and theories of the Coop-Himmelblau through the nine square grid problem to possibly provide a strategy to redefine post-structuralism as a continuous parameter. The formal and institutional links between Willemse's Polderstal/Villa and Raimondi, a Palazzo at Turin, Neumann's Casa del Velia and Eugene's House series, open an area to reference to multiple alternatives that engage architecture's deep structure and support the problematic icon of graphic structural levels of decorations as a laboratory. We experimented with a vectorial cube and its "ground" through analog and digital assisted strategies. Alternative processes of probability were studied a facade the nine square grid structure by projecting discontinuous displacements, but also gradual line-based surface topological differentiation - search for quasilinear artifacts with a continuous state of resolution in ancillary sense. Unequal forces are formed into a synthetic formal solution: a simultaneous structured isostated and continuous formfree space.

Algorithms (lit., to loop) array non-rational solutions, and the computer takes over by embodying strategies that consist of leveraging information, developing relations between architecture programs through specific software. Surface writing, that is, to index difference by accumulating transformations over a matrix (ales), are studied as a formal medium to work, to visually control, and program a different kind of analogically produced algorithmic approach which is forms space and organizational indifferent. The final cube was presented with an animated digital simulation that critically examined time-based sequential diagrams indexing and editing its constitutional access.

This course is the third of a series that tackled structurism and instability as an autonomous problem of spatial and quantization in different scales first, an artifical ecology restructured a shifting terrain (New Orleans Delta, 2008); second, an urban structure as a landscape (Cooper Union Campus, 2007), and third, a virtual cube in computer's ground-level space (Vector of Nine Square Grid, 2008).
FACULTY ACTIVITIES 2007–2008

Professor Diana Agrest is a co-founder and principal of Agrest and Danilovas/Architecture. Recent projects and buildings include an International Film Center, in Shanghai, China; the master plan and urban design for the jiao liu district in Shanghai, China; including a business district and sports city; a master plan proposal for Manhattan West and the design for the Brooklyn Community College Reading, N.Y. Site visits underscore the firm's Making of America, ACS 1967–1984, for which she is writer, producer and director. Her work was most recently featured in Modern Architecture A–Z, by Peter Goebel, published by Benedikt Taschen GmbH.

Visiting Professor Samuel Andersson compiled several projects during the past year, including two corporate headquarters in midtown Manhattan, a residence in Soho and a deck in Brooklyn. In his current designing spaces for the Denver Art Museum, the Harvard University Art Museums, the Isabella Stewart Gardner Museum and the Dia Foundation. He sees lectures at Dier-Hir College, The Cooper Union and a presentation to the annual meeting of the American Institute for Conservation.

Professor Kevin Bane has lectured on architecture, infrastructure and the environment at the University of Texas, The City College of New York, The New York City Public Library, the Danish Consulate and the New York City Planning Commission. He has continued his research into sustainability and architectural education through attendance at symposia, consultations with faculty at Yale, Columbia and the University of Texas and at the International Mayors Conference at the United Nations. He has traveled extensively, most notably to the back country in the temperate rainforests of the Southern Andes in Central Patagonia. As a partner at Bonier Levine Architects, he has been involved in a wide range of projects, including infrastructure, urban planning, parks and housing-related projects in Newark, N.J., residential projects, planning and sustainable development in Colorado and a building program in New York City, Philadelphia and Boston. The office recently completed a competition submission for the Um-El Faten Museum of Contemporary Art, in Israel.

Professor Tony Cedeno designed and made the costumes for the Noyce Moxon Dance Company 2008 season at St. Mark's Church in the Bowery. He continues to work daily in his studio.

Professor Adjunct William Clark continued to serve as the Dean of the Art Department at Queens College of the City University of New York.

Visiting Associate Professor Felicia Lavine participated with three students in an invited lecture titled "Transforming the Bayou: A New House for New Orleans," sponsored by the Planning Department of the City of New Orleans. The New Orleans Planning Office is currently involved in the process of changing existing zoning and regulations to base the discussion and results of this chart. She is currently completing a design and installation for an interactive and informative wall titled "Liquid Heart," which will culminate the International Contemporary Furniture Fair (ICFF) 2008 at the Javits New York showrooms. The installation will continue into haunted showrooms in Chicago for Neocon, the World's Trade Fair, Merchandise Mart and conclude at the Kaneko showroom in Las Vegas, Nevada. Her project is a slide serving on the 2009-BA/CA World/State Foundation Scholarship Jury Panel for Architectural Design.

Assistant Professor Adjunct Myer Heyer was selected for the Foundation Scholarship Jury Panel for Architectural Design. He collaborated with Adi Soffer and Richard Mather and also visited the Vatican in Rome, the National Archives in Washington, D.C., and the British Museum in London. He was also a guest speaker at the 2008 AIA Washington DC Student Architecture Review and the AIA National Council of Architecture Students.

Professor Domenico Gussone has completed ARCHITECTURAL DIAIRY, the inaugural volume of Architecture Bt, a bimonthly Architectural Press Service. The book, currently in press, focuses on the freestyle drawing program designed and taught for over three decades by Gussone, who was tenured in 1966. Invited by Professor Yusaku Seikai, he curated "Emerging Artists 2007," an exhibit sponsored by Yusaku A. Seikai P.C., celebrating fifty years of distinguished practice.

Assistant Professor Adjunct Louis Kalapos is the owner of Kalapos Associates, Inc. (Construction Consultants to Developers). He has written the past year completed the award-winning Arbor Tower (inside: Art Studio Condé) and started construction on a 60-story, 1,200,000-sf (1击52,000 ft) retail and office development project on the adjoining site at 455 W. 42nd St. He is also in the pre-construction phase of the new 27-story 450,000-sf Hotel/Casino development at 125 Washington St., the foundation phase of 2015 Broadway 49932 preparing to start the construction on 42 E. 7th St.

Professor Robert McKee is the principal of Redax Architects. Designing projects includes "Vasca Ristorante," Instructor Adjunct Christopher P. Pappachen, O.D., M.C.L.A., Ing. Mag. Arch. is this year's recipient of the Leonardo da Vinci Fellowship and Grant, launched by the European Union. He became the Research Director for large for Ludwig Wittgenstein's Haus and estate. Current projects include a community embassy in Hermes, All has a crucial role of development at the Costa da Sol in Marbella, Spain, an advisor for a capital partnership Beverly Hills, California and a special housing unit in Budapest, Hungary. After finishing his Bachelor's degree with distinction he commenced his dissertation "Detail – Culture" an analysis of the cultural (social) building details and the culture of building and the history of violence and turbulence of the built – from the turn of the century to what's next.

Instructor Adjunct John Esaia is a 2007 recipient of the William Keene Traveling Fellowship for his research on Greek and Roman squatter neighborhoods in Istanbul and Athens. She currently works at Architecture Research Office (ARO).

Visiting Professor Jennifer Lee and her firm, DBA Architects, were chosen to compete in the History Channel's City of the Future Design and Engineering Challenge in Washington, D.C., when they presented their vision for 30,115 ft. She was also invited to the May 2009 World Congress of Architecture Competitions (ICF), Moscow, Italy and featured at the Central Academy of Fine Arts, Beijing. DBA was selected as one of 100 emerging architects to design a villa in Inner Mongolia as part of the 2012 Xi project, curated by the artist Ai Weiwei and Swiss architects Herzog & de Meuron. The work of DBA was honored with a 2009 IA Award for its "2009 U.S. Magazine Annual Design Review Award."
Professor Dean Anthony Fisher gave the keynote talk at the event, focusing on "The Interdisciplinary Approach: University of Illinois, Champagne-Urbana, the Commencement address." Fisher's talk was aimed at exploring the key themes from the keynote addresses at the Dublin Conference on Culture and Society, the keynote addresses at the American Society of Film and Media Studies on "Theatricality and Theory in a Post-Critical Age." He served on the Advisory Board of Eurasia and co-directed publications on the project. Fisher is an expert in film and media studies and has recently been appointed as a Visiting Lecture at the University of Illinois, Champagne-Urbana.

Professor Michael Webb held the 2018 Summer Chair in Architecture and Art and had an exhibition of his drawings and projects in the Houghton Gallery of the Cooper Union, which opened on January 25. He gave lectures in Winnipeg, one at the University of Manitoba and the other at the Prince of Wales in Winnipeg. He visited the city of Captain Boulton's, Winnipeg. His work was included in Peter Coles' new book, "Drawings: The Modern Force of Architecture in Simon Henry’s New York Art Institute."}

Assistant Professor Jeffrey Hershkowitz was recently appointed as an Associate Department Chair in the School of Architecture and Urban Planning at the University of Illinois, Chicago. His research focuses on the history of urban planning and architectural education in the United States. Hershkowitz's work is centered on the development of modernist architecture and urban planning in the early 20th century. His research has been published in several books and journals, and he is currently working on a new book project titled "Modernist City."