I am pleased to introduce this, the third annual Architecture at Cooper, and especially so, as this marks the 150th anniversary of The Cooper Union for the Advancement of Science and Art and the almost 150 years of the teaching of architecture at the school. Research by Steven Hillyer and Sarra Jones in the School of Architecture Archive has resulted in the timeline of great interest that you will find in this issue.

The timeline shows us that only one year after the opening of the school, over one hundred students were entered into the first class in architectural drawing offered at the time by the Department of Night Instruction, leading to the formation of a Department of Architecture three years later. The first class of the four-year course in architecture graduated in 1887, and the alumni were numerous enough by 1898 to form the Architectural Alumni Association. By 1916, there were over a thousand applicants for courses in architectural drawing, among whom nearly seven hundred were admitted. The Trustees reported that “The Evening Classes for Architectural Drawing have continued their very efficient work through the term under the same masters as in the preceding year, and with their accustomed excellent and practical result.” It does not appear that this result could be improved in character under existing limitations of time given to the work of this course. The description of the courses shows a carefully calibrated drawing sequence, beginning in the first year with instruction in the use of scales, dividers, pens, and brushes, together with the copying of frame, brick, stone, and structures. The study of the classical Orders, together with the drawing of plans and elevations of modern buildings, followed in the second year. These exercises were continued in the third year, supplemented by the preparation of a complete set of drawings from briefs and specifications. The fourth year consisted of “an original design with details,” no doubt the origin of our present Fifth Year Thesis.

By 1917 the Architecture Department had developed a formal description of its curriculum: “The Architectural Department is divided into two distinct sections, one the Construction section, in which the student is instructed in general building construction, the development of interiors, the preparation of plans and elevations for country houses, and original designs for city residences; while in the other section the student is made conversant with the Orders, classical and other historical styles of architecture, interior decoration or decoration, and the preparation of a design for a city residence in one of the styles taught.” The course in either section is four years. No entrance examination is required.

The same year, the Architectural Alumni Association presented a $1 Prize for the best set of plans and sections and The Architectural Society of The Cooper Union was formed with nearly one hundred students. Architectural drawing, then, as now, was a cornerstone of instruction, with the courses expanding in 1909 to graduate the largest class (of forty) in the history of the institution. The downturns in the economy and construction during the war years of 1917-1919 resulted in a reduction in the number of applications. However, by 1926, applications were up and the initial version of the Home Test, a “written intelligence test,” was required for the first time. It was later expanded in 1933 to include a test in “Spatial Relations and Vocabulary,” together with an examination for applicants to show their ability to draw geometric shapes and solve math problems, a test that was further elaborated in 1939.

But it was not until 1960 that the Art School proposed degree-granting courses in Architecture and Fine Arts in the Day School and was renamed The Cooper Union School of Art and Architecture. Under the leadership of Esmond Shaw, an architect who had been teaching at The Cooper Union since 1935 and had served as Acting Director since 1948, the structure of the architecture curriculum was now defined as a five year program, beginning with a foundation course and culminating in a thesis. The program was to be accredited by the National Architectural Accrediting Board five years later.

First Year: (Foundation Courses) Drawing I, Design (Three-Dimensional I), Design (Two-Dimensional I), Lettering I, Architectonics, History of Art, English Composition, Physical Education


Esmond Shaw, by then Dean of the School of Art and Architecture, hired John Q. Hejduk in 1964 and appointed him Head of the Department of Architecture the next year. In 1975, on the completion of his renovation of the Foundation Building, John Hejduk was named the first Dean of the now separate School of Architecture.

A brief outline of this kind only implies the complex internal development of the architecture program, which has never been static, in response to the development of the profession and its broader social and cultural context. For this reason the School of Architecture is celebrating the 150th anniversary of The Cooper Union with a comprehensive exhibition, “Architecture at Cooper, 1859–2009,” opening in the fall of this year. The exhibition will trace the history of building and teaching architecture at The Cooper Union, accompanied by a series of lectures and discussions on the present state of architectural education and its future challenges. I believe it is this future that the school, in its 355th year, is ready to confront, retaining the strong traditions of design and thought while actively engaging with the fundamental social and environmental questions that face us with such great urgency today.
EXHIBITIONS

Installed by the School of Architecture Archive

In Memoriam
William Cooper Mack
April 2, 1982–June 3, 2008

by way of observation
September 19–26, 2008
The Arthur A. Houghton, Jr. Gallery
Curated by Steven Hillyer and Raha Talebi

William Cooper Mack, Irwin S. Chanin School of Architecture
class of 2006, died on 3 June 2008 following a four-month battle
with acute leukemia. A tribute to Cooper (as he was known to
everyone at the School) was held on September 19 in the Arthur
A. Houghton, Jr. Gallery, along with the opening of an
installation to celebrate his academic and professional work.

The installation, by way of observation, was the result of
the collaborative efforts of colleagues, family and friends
who knew and loved Cooper or came to know him through
his work. Those included Raha Talebi (AR ’05), the Mack
and Talebi families, fellow graduates from the class of 2006,
friends and neighbors from Rogers, Arkansas, current
students, staff of the School of Architecture, the School
of Art, and the School of Architecture Archive.

The tribute brought together faculty, staff, and many alumni
from The Cooper Union as well as professional colleagues,
extended family, and friends. Dean Anthony Vidler remarked
that Cooper’s “welding of tradition and research, technology
and science, art and architectonics in every way exemplified
the vision of The Cooper Union for the Advancement
of Science and Art as founded by the engineer and inventor
Peter Cooper in 1857. His quiet and persistent search for new
architectural exemplars, his ability to find the best in materials
and construction, and his passion for education, had not yet been
documented in the 1971 Education of an Architect: A Point
of View, had not yet been developed.”

The William Cooper Mack Thesis Award has been established
by Cooper’s family and friends in his honor at The Irwin S.
Chanin School of Architecture. These endowed awards will
be made each year to students entering their thesis year of
study to support the development of significant and original
theses projects through primary research and inquiry.

Gifts of any size to the fund are greatly appreciated and can be
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Award c/o The Cooper Union.

The inaugural awards will be made in Summer 2009.

Architects Draw—Freeing the Hand, Installation
by way of observation, Installation

by way of observation, Detail

Lost and Found, Detail

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Peter Cooper in 1857. His quiet and persistent search for new
answers to old questions in architecture, together with his
open mind and his commitment to serve the community, was
recognized in awards, prizes, and positions of responsibility,
but above all in the example he gave of the potential for the
twenty-first century practice of architecture to transcend the
limits of tradition while remaining rooted in its principles.”

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“Magnificent” refers to the capacity of the volumes to inspire our emotions, imaginations, and idealism. Precise geometric volumes are supreme human inventions. They link us with our emotions, imaginations, and idealism. Precise geometric volumes are supreme human inventions. They link us with our emotions, imaginations, and idealism. Precise geometric volumes are supreme human inventions. They link us with our emotions, imaginations, and idealism. Precise geometric volumes are supreme human inventions. They link us with the very sources of human creativity.

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STUDIO COURSES

ARCHITECTONICS

FALL SEMESTER
Professor David Gersten
Professor Anne Romme
Professor Anthony Title
Professor Uwe Wegman

This year we focused on questions of individual creativity within a willing community and the capacity of the creative imagination as a cultural and intellectual force. We began with two works of architecture that exemplify the aspirations of these questions: Chandigarh, by Le Corbusier and Tha Saarum Building by Max van der Rohe. The students drew these works in a full spectrum of scales and in multiple combinations of individual and group work. These studies revealed the curve and the straight line, the transparent and the opaque, within the space, structure and program of these two works. Following these studies, fragmentary volumetric moments of each work were extracted, re-articulated and assembled into a group site. This site was then brought to the city and juxtaposed and embedded within the high-line site along the west side of NYC constructing a new site of multiple horizons. Within this rich commingled site the programs of Public Pool and Film House were pursued in small groups of students. The structure of each program was looked at and tested through the many questions and lenses of the site.

SPRING SEMESTER
Professor Lebbeus Woods
Professor Alan Romme
Professor Anthony Title
Professor Uwe Wegman

La Corbusier’s dictum sums up well the spirit and focus of this studio course:

“Architecture is the masterly, correct, and magnificent play of volumes assembled under light.”

“Masterly” refers to the architect’s deep understanding of a passion for geometric volumes, a prerequisite for deploying them well in architecture. Architectonics should deal with the basic volumes—cube, cylinder, pyramid, and cone.

“Correct” refers to the discipline imposed by the volumes themselves, an understanding and appreciation of the precise rules governing their formation. It also refers to the appropriate uses of different volumes to different uses, both private and social.

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FREEHAND DRAWING

Professor Michael Webb
Professor Jane Lea

To use drawing, which can be defined as the precipitating* of meaningful marks on a 2D surface...to use drawing as a way of transforming and developing the basic metal of those ideas, was our common aim in this course. To this end we have offered assignments, the execution of which require a modicum of invention and design, what might be termed as ‘bricks’ drawing. Thus, gingerly steaming between the Sylvia of Architectonics before, inevitably, much instruction in drawing in green and design issues are compiled and the

CHAINED OF DESCRIPTIVE DRAWING

Like: A scripted drawing: students developed a procedure, a script, a set of instructions, and presented the drawing derived from the same.

We asked the students to respond graphically to a screening of the movie “Brazil.” The coincidence of the visit of Archigrammer Dennis Crompton with this program suggested certain graphic techniques that might be employed.

Such amusing moments from the movie engendered thoughts, proposals for further developments and journeys of the imagination...DRAW THEM! Think like a child. Be unhibited by the thoughts that assid adults like: “I can’t be done,” “It’s impractical,” “It’s too expensive.” In conclusion, remember that the brains behind this movie was Terry Gilliam, one of the Monty Python gang. To what extent is the tongue in the cheek?

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*At the risk of the dreaded mixed metaphor, the dictionary’s definition of the word “precipitate” makes it’s use here appropriate: “condensation and deposition on a surface of moisture from vapor.” Condensed from vapors ideas in the student’s head are marks deposited on the sheet of paper.

DESCRIPTIVE GEOMETRY AND COMPUTER APPLICATIONS

Professor Michael Young

“The planes known through its traces.”

This year long course developed the student’s knowledge and skill in architectural representation through a close examination of the geometric procedures that underlie representation. The students are encouraged to develop a critical and creative approach to understanding the relations between conceptions, perceptions, tools, and techniques.

The fall semester topics include exercises on plane geometry, proportion, and descriptive geometry. The constructive logic and graphic operation of interrelated orthographic projections develops the student’s ability to visualize the relationship between two-dimensional drawings and three-dimensional building. The exercises work through related orthographic projections, auxiliary projections, true shapes (true length, surface development, and the intersections of surfaces and solids.

The spring semester investigates these geometric techniques through other architectural representations. The themes in order are: Shade and Shadow, Oblique and Isometric, Perspective and Projective Geometry. These topics are investigated through manual drafting and the digital modeling program Rhino. Understanding the geometry within representation allows the students to investigate differences and similarities between operating in a manual or digital environment.

The coursework is documented in a series of notebooks that the students generate through weekly drawing assignments. These notebooks organize the material of the course into a document that the students will be able to continually reference throughout their architectural studies. In addition to the notebook, there are six drawing experiments throughout the year. These experiments are opportunities for the student to creatively challenge and extend the exercises learned each year.
ARCHITECTURE AT COOPER 3:08–09

DESIGN II: FALL SEMESTER
Professor Michael Young
Professor Felecia Davis
Professor Pablo Lorenzo-Eiroa
The fall semester of the Design II Studio sought to engage issues of form, space and tectonic in architectural analysis and design. The semester consisted of a single project divided into three phases. Discussions and presentations throughout the semester dealt with contemporary and historical arguments related to form understood through conceptual logic and sensory experience.

Five Baroque churches provided the stimulus for this work: San Carlo alle Quattro Fontane—Francesco Borromini
San Andrea al Quirinale—Gian Lorenzo Bernini
San Lorenzo—Guarino Guarini
Santa Maria in Campitelli—Carlo Rainaldi
San Carlo alle Quattro Fontane—Francesco Borromini
The first phase of the project documented the buildings through plans, sections, elevations, physical models and digital models. Due to the multiple and sometimes conflicting sources of information regarding these buildings, a substantial amount of historical and forensic research into the buildings was required in order to construct a complete and interrelated set of documents and models.

The second phase of the project consisted of individual formal analysis. The students were asked to understand formal organizations and concepts through analytical drawings, diagrams and models. Varied trajectories taken through plans, sections, elevations, physical models and digital models. Due to the multiple and sometimes conflicting sources of information regarding these buildings, a substantial amount of historical and forensic research into the buildings was required in order to construct a complete and interrelated set of documents and models.

The second half of the semester saw these projects as part of a larger assembly requiring design to address and respond to the actions of the adjacent architectural propositions. A master plan evolved where ideas of invention and experimentation with spatial concepts, site, and other environmental considerations. The studio addressed analysis as a design project. It encouraged experimentation and the invention of a different methodology of examination. Each student was asked to develop a system of documentation and representation that was particularly appropriate to the chosen building. A creative design process was thus initiated by identifying analytic concepts in each of the structures and then carrying those concepts through a comprehensive series of drawings and models, thereby testing them against our familiar knowledge of each one of those structures.

Buildings (Partial list):
Le Corbusier—Unité d’Habitation, Marseille, 1947–1952
Eero Saarinen—TWA Terminal at JFK, 1956–1962
Hans Scharoun Berlin Philharmonic Hall, 1956–1963
Le Corbusier—Convent of La Tourette, 1957–1960
Harold E. Farnsworth—Nice Presbyterian Hospital, 1945–1948
Frank Lloyd Wright—Price Tower, Bartlesville Oklahoma, 1952–1956
Louis Kahn—Trenton Bank House, 1953–1956
Le Corbusier—Notre Dame du Haut, Ronchamp, 1950–1954
Le Corbusier—Convent of La Tourette, 1957–1960
Jorn Utzon—Sydney Opera House, 1957–1973

DESIGN II: SPRING SEMESTER
Professor Kevin Bone
Professor Felecia Davis
Professor Pablo Lorenzo-Eiroa
Professor Michael Young
Terra-Tectonics
This studio developed small-scale architectural proposals for an imaginary site having specific geophysical properties. Each project was expected to address the properties of the site and explore plans, sections, and program as a synthesis of spatial and programmatic strategies.

The first six weeks of the studio were devoted to a series of investigative probes. The site was studied through working models cast from the main CNC milled site model. The first probe was focused on concepts of measuring and inscription. Using architectural strategies the students proposed interventions that marked and measured conditions of the site. Other probe exercises followed including movement and illumination.

Students were then required to propose and develop their own program. Programs such as developing places of assembly and spaces for work were coupled with gardens, greenhouses, small scale agricultural production, energy generation and water collection. Throughout the development of the program the students were asked to return to the concepts of the probes, critically bridging the distance between the earthworks proposed as measure/marking and the architectural intervention motivated by use and occupation.

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DESIGN III: FALL SEMESTER
Professor Taner Zenguer
Professor Lyn Rice
Professor Stephen Ruslow
Professor Samuel Anderson, Building Technology
Professor Ashok Raiji, Environmental Technology
During fall semester 2008, the Third Year Design Studio undertook the analysis of significant buildings designed and built during the twenty years following WWII, from 1945 to 1965. During that time, the architectural precepts established in the early years of twentieth century modernism were already familiar, allowing for further invention and experimentation with spatial concepts, site, material and form.

Each student chose a project from an assigned list. Following the meticulous documentation of each building, the students analyzed the spatial, tectonic, material and structural aspects of the projects in addition to their site conditions and other environmental considerations. The studio addressed analysis as a design project. It encouraged experimentation and the invention of a different methodology of examination. Each student was asked to develop a system of documentation and representation that was particularly appropriate to the chosen building. A creative design process was thus initiated by identifying analytic concepts in each of the structures and then carrying those concepts through a comprehensive series of drawings and models, thereby testing them against our familiar knowledge of each one of those structures.
DESIGN III: SPRING SEMESTER
Professor Stephen Rustow
Professor Lyn Rice
Professor Tamar Zinguer
Professor Samuel Anderson, Building Technology
Professor Elizabeth O’Donnell, Structure
Professor Ashok Raji, Environmental Technology

Design III explores a single building type through a series of analytical and design exercises over the course of the fall and spring semesters. This year the library was the typological subject. The emphasis in the spring semester was on the formal and tectonic possibilities that reside in site and surround, in structural systems, in materials and the technological aspects of construction, first as axes of analysis and then as parts of an integrative design process. Programmatic issues specific to the library typology were of particular importance, from the analysis of use-space components and their integration into a part, to an extended consideration of the place of reading in contemporary life, and the diverse modes and media that frame it.

The spring design work was preceded by a seminar in the fall, which presented the history and origins of the library typology as well as a close reading of a number of library buildings, both American and European, from the eighteenth century to the present. Dean Anthony Vailor joined us in an exploration of the development of the Bibliothèque Nationale de France, one of the most influential of modern libraries, as well as the 1989 competition for its expansion. The work of Aalto, Asplund and Kahn were examined in detail, as well as the Carnegie program of library building in the United States.

For the design problem, two Manhattan sites were selected and a program of approximately 50,000 sf was elaborated that revised and updated the typical New York City branch library, which was built on the Carnegie model in the first decades of the twentieth century. Special collection and exhibition spaces were added, as well as a complement of audio-visual and digital media spaces to the standard basic program of stacks, reading rooms and circulation.

The semester began with a two-week series of talks by each of the design faculty covering, in intensive fashion, the analyses of site and program, structural concept design, the integration of mechanical systems and the development of building enclosure with respect to climatic and performance issues. The pedagogical objectives of the course hinged on the continuing development of students’ design skills with problems of increasing complexity and the thorough integration of ancillary and supporting contextual material including real site issues, program constraints, and technical considerations.

Throughout the semester, a regular sequence of pin-ups and invited juries allowed for review of individual progress and a broader discussion of issues common to all projects.

DESIGN IV: FALL SEMESTER
Professor Diana Loeva
Professor Peter Schubert
Professor Thomas Tuang
Professor Mirsha V Heyder

TOWER / ACROPOLIS

These conditions for the architectural expression of a tower and that of an acropolis can be read into the existing urban fabric to express new visions for the intrinsic character of Manhattan.

This studio program is a challenge to define and locate these two archetypes of urban form and spatial phenomenon: the tower and the acropolis in the fabric of Manhattan.

Manhattan is a city of towers from without, and rarely from within, Swagram and Chase being notable. The tower has become a commercial typology that does not bear the spatial potency of its architectural meaning. The project was to locate towers and the civic spatial spans that can amplify their presence, at any scale from intimate to mile high.

The positioning of such conditions in Manhattan necessitates both intervention and the spatial realignment of existing conditions at whatever scale the studio participant deemed appropriate to both the tectonic and spatial demands of their proposed ideal civic program.

The relation of form to program is tested and evaluated for its richness and redefinition of the strata of the city and as a continuum of civic to private activities in any selected area.

Each project was developed in plan and section at two scales, the urban and the intimate in models and drawings. The TOWER/ACROPOLIS proposed programs such as: residence and performance place for the musicians of Carnegie Hall, diplomats congress library domicile facing the United Nations, a street chapel at the peak of Trinity Church, a domestic tower with the town house block at Lincoln Tunnel, cinema theatres, studios and an archive opening Houston Street, a university at St. Barts, a new wing for the Museum of Natural History, a “dovecote” museum tower facing JP Morgan at Wall Street, a bridge theatre between Harlem and Columbia University at Morningside Heights, along with a number of other programs specifically responsive to the existing conditions of the site.

ARCHITECTURE OF NATURE / NATURE OF ARCHITECTURE

POTENTIALS

Design IV Studio focused on the question of Nature from the philosophical and scientific discourses that have explained it historically, to the transformations and present conditions of the natural world as it affects our modes of habitation. The natural elements considered were also the ones that were present in Radiant City, such as Sun, Air, Water, plus Water and Soil. Each one of them implied a great number of conditions that affect, and are affected by, our human environment.

Architecture and all its urban modes of configuration is the locus where these conditions are enacted, going from the ideological concepts on which The Architecture Project explained it historically, to the transformations and present conditions of the natural world, as it affects our modes of habitation. The natural elements considered were also the ones that were present in Radiant City, such as Sun, Air, Water, plus Water and Soil. Each one of them implied a great number of conditions that affect, and are affected by, our human environment.

Each project was developed in plan and section at two scales, the urban and the intimate in models and drawings. The TOWER/ACROPOLIS proposed programs such as: residence and performance place for the musicians of Carnegie Hall, diplomats congress library domicile facing the United Nations, a street chapel at the peak of Trinity Church, a domestic tower with the town house block at Lincoln Tunnel, cinema theatres, studios and an archive opening Houston Street, a university at St. Barts, a new wing for the Museum of Natural History, a “dovecote” museum tower facing JP Morgan at Wall Street, a bridge theatre between Harlem and Columbia University at Morningside Heights, along with a number of other programs specifically responsive to the existing conditions of the site.

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In the FALL SEMESTER we thought about how architects research and draw PROCESSES, how they THINK LIFE, and how in relation to the LIFE of an architectural project the site could be interpreted as “milieu,” “genius loci,” “place,” “space,” “environment,” “surroundings,” “context,” or “ecology.” Part of the semester was devoted to exploring what and how and in what way these notions emerged, for example the “biosphere” in the 1920s, ecology in the 50s and again in the 70s, etc., and how they were represented or “embodied” in architecture, to introduce a way of understanding “green” as more than a pop buzz word and ecological thinking as obligatory.

The identification and graphic description of ISSUES that Architects can take an active role in addressing provided the starting point—the Ojal for the semester was the production of a beautiful BOOK of ISSUES, illustrating the purpose and the supporting material that defines the student’s THESIS PROJECT. Each focus of research, the architectural issue was foregrounded. In other words, in an effort to resist a late translation of concepts into architecture, the student would endeavor to ask inherently architectural questions where possible.

The fundamental principle guiding our thoughts about the structure of the SPRING semester was that by May 13th, the students would have a substantial portfolio of work that is comprehensive and coherently organized. The portfolio will contain: books, folders, sketchbooks, diaries, drawings, diagrams, photomontages, CO-RMx, DVDs, using any and all modes of description or representation that explain the breadth and richness of the research and the sophistication of the architectural proposition(s).

It was our goal that the FINAL REVIEW and the end of 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 the following: architectural drawings of the highest quality shown WITH explanatory text and diagrams integrated 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 hoped that the last four weeks of THESIS would be used as a time for the systematic PROCESSING of the presentation material—the REFINEMENT of the presentation and REHEARSAL 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.

2008–2009 Thesis Proposals (a partial list):

Gates for Fragments of the City (Gates for Seoul) Within the last hundred years, Seoul has expanded ten fold and experienced abrupt changes including Japanese occupation (1910–45), the Korean War (1950–53), industrialization (1962–96), and the declaration of democracy (1987). During this period, the city developed into fragments with little historical or spatial continuity. To reconstruct the comprehensive and cohesive understanding that the city gates and walls once provided (for the old city of Seoul), a network of gates will allow one to understand a local part of the city in relation to the larger city. A series of small towers are placed in each fragment of the city, which create new datums throughout the city. In these towers, material elements of the locality are gathered, classified, stored, shared, and distributed.

Jaffa–Yafa: Reciprocal Urban Spaces in a Deconcentrated City Jaffa’s neighborhoods are segregated along both national and socio-economic lines. Over the period of Israeli rule, Jaffa has been marginalized and depopulated. The architectural language of war and separation can be transformed into that of connectivity and sharing. The Palestinian-Israeli conflict has produced built artifacts of separation and enclosure. However, because of the sharing of infrastructure and life in undeveloped borders, proximity is maintained despite walls and barriers. Jerusalem Boulevard, the main axis of the city is now being transformed by a light train track placed where a promenade once was. Reciprocal urban spaces will be created around it, in which the identities of the two peoples can coexist and contribute to one another, and allow for the urban potential of the city to reemerge.

Concrete cylinders. My thesis is about an obsession with 54 identical concrete cylinders, which exist in a monumental extraeval circle and the concrete, are together the building block that can take on many variations derived from principles of weaving and knotting. The interest in this process lies in the fact that the structure is not composed of parts, but a single element taking on various functions within an integrated body.

Self-portraiture as an architectural methodology for engaging in a spatial dialogue with others. My thesis is woven through biographical and anatomical studies of my body. Neither self-portraiture nor architecture exists as a destination in this project. My intent is to carry them through as adjacencies in a journey to bridge two seemingly incompatible acts: self-thinking self and self-thinking others. It is my hope to bring the two practices together, as an act of mediation between self and the other through the construction of spatial mirrors. (Glass) The investigation of the properties of glass brings together the experiential nature of transparency and reflection with the visual perception of these qualities. It takes Colin Rowes two types of transparencies, literal and phenomenal, and proposes a third condition in which the physical experience of these qualities informs the spatial organization of the building.

Flooded: Reconsidering the City Block. Taking a far leap forward in time, to when sea level has risen to about 25 feet, the city block is now flooded and independent from the city infrastructure and must sustain itself. My project focuses on the redesign of the City Block in the flooded urban landscape. Changes in the spaces of the existing buildings and a large roof structure that is suspended above the block are the main aspects of this project.

Famagusta: Reafgho within a Ghost Town. The port city of Famagusta, or Ammochostos, was once a prosperous commercial and industrial center of Cyprus. In the summer of 1974, Turkey invaded Cyprus and captured 38% of the island, including a major part of the district of Famagusta. Most of the city was evacuated by its 65,000 Greek inhabitants. The city has since remained barracaded and unoccupied. A plant nursery and center for refugees will be placed within an existing abandoned building on the easternmost point of the green line.

The layered curtain wall system envelops a clean space for the inhabitants while also giving them the capacity to form a collection landscape: the clean city.
Kant, traveling in search of enlightenment, Rossi nap at an inn where he rests his head on the pillow of Kant and sees himself in a dream as great and powerful. On awakening, he realizes it was only a vision, and reconciling to his life, returns to his native village.

Vertical Temple. In traditional Buddhist temples, the sound of chanting or instruments reverberates in open air or inside a single hall. A vertical temple, an urban element, is created by a layer of platforms in an enclosure with voids where the sound of the ritual spreads vertically throughout, for the collective experience of the ceremony.

Perception of the mountains in the city of the future. The thesis investigates the current condition of the four mountains, which were carefully chosen as the boundary of the old city, in relation to the expanded city of Seoul. At the beginning of the city in 1299, shrouds for the city (village) to the north and the south, a shrine for the ancestor to the east, and a shrine for the agriculture to the west were constructed in relation to the mountains that were imbued with sacred and mythical figures. The current perception of the mountains as the last vestige of the nature left in the city leaves out the significance of the mountains as the natural structural elements of the city. The benefit of the higher topography is being exploited to view the city, rather than allowing the experience of the mountains themselves. Thus the proposal is to provide space to view trees, structures, and the mountains on different parts of the city by reconsidering the conventional notion of the frame and exploring the relation between the structural and the frame of the vision.

New York: New Amsterdam. A redesign of the Amsterdam Houses, a public housing site in New York City, will begin by reintroducing street life to the site of this post-war superblock. The project involves the addition of community programs and outdoor public and semi-public spaces in a structure that connects the existing buildings with the Manhattan street grid. This is a case study for creating more diverse and self-sufficient communities out of existing public housing blocks.

A Campus for the Languages of South Africa. Johannesburg is the geographic center of many different language groups. It was also the epicenter of the student uprisings in 1976, which protested the dominance of Afrikaans and acted as the pivot-point towards meaningful democracy in South Africa. Drilling in the watershed threatens the source of drinking water for millions of people down-stream and poses a major economic, ecological, and environmental catastrophe. I propose a series of water-monitoring facilities/conference halls located at different points along the Delawares River. Leading up to the facilities borehole, water and air samples will be taken within the basin that get tested in the laboratory. Three nodes along the river provide people upstate and downstate with a place to meet and realize the necessity to constantly monitor our natural resources and safeguard not only the places and environments we love so much, but our investments and our health; within the conference halls, the true “currency” of the river will be discussed.

Halfway House. Halfway houses provide non-discriminatory medical attention and social guidance, but do not curb recidivism or the underlying motives of the prison industrial complex. In order to effectively break the cycle of recidivism, the halfway house must play a stronger, more definitive role by improving crime-ridden communities, encouraging exchange with other “rungs” of the socio-economic ladder, and providing place to learn, grow, and acquire skills. Three sites were chosen that have a specific relationship to the prison, including a small prison town in upstate New York and an inner-city neighborhood whose dense populations and high arrest rates “export” prisoners to other facilities in less populated areas.

Sustainable Agriculture. The Mediterranean region is increasingly becoming a desert climate, changing rapidly with risks of desertification and extreme heat waves. A site is determined by its specific climatic qualities: wind, topography, water, layers of archaeological ruins, extreme tourism patterns. The proposal questions variations of temperature and cooling—the notion of progressing from hot to cold and how it can be filtered through architectural and programmatic elements. This is a project operating on and under the terrain, cooling down, shading, varying the degrees of exposure to heat and ultimately redefining the dry land. Once cooled down, a fertile topic pervasive and enhancing the historical and mythological layers embedded onto the landscape emerges.
ADVANCED DRAWING SEMINAR
Professor Sue Ferguson Gussow

Having explored the fundamental vocabulary of freehand drawing in first year, students enrolled in the Advanced Drawing Seminar were encouraged to develop an ongoing series of drawings based on themes of their own choosing. At this level of drawing education, the student’s task is to create drawings that incorporate themes that have grown in the crucible of each individual imagination, thought and experience. In working toward that goal, the basic concepts of drawing, previously attained, are essential. But beyond that, in the process of exploring media and means to achieve that end, technique is simultaneously formed.

The course sought to expand the student’s range of skills, vocabulary and facility in the language of drawing and to develop in each an imprimatur informed by internal necessity. The seminar met weekly for extensive group and individual critique, with the input of occasional distinguished guest critics. Among those visiting in the Fall 2008 semester were Dara Auton, Karen Bauman, Charles Kriebelkamp and Jesse Reiser.

STUDIO ELECTIVES

ADVANCED CONCEPTS, MAPPING
Professor Joan Waltemath

The technological developments that have given us Google maps and GPS systems have called for a reassessment of the traditional notions of the spatial representations we call maps. When the camera was invented, photography forced the traditional discipline of painting to reassess its relevance as well as its possibilities; cartography now faces a similar crisis. JB Harley and David Woodward’s pioneering project to collect maps from all cultures around the globe began at the University of Chicago and is still underway; it served as a point of departure for this course as well as a source for many diverse examples of mapping. A second generation of scholars, collected in Denis Cosgrove’s “Mapping,” provides grounding for the continuing discourse around this important shift. The class was set up as a dialogue with students through a series of lectures and responses from students in visual form.

THE FELTMAN SEMINAR
Professor David Turnbull

NIGHT VISION
Last year my take on LIGHT was simple: energy and LIGHT are intrinsically 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 17th century in Europe as it is now. I set the seminar started with a journey from the Abbé Suger in St. Denis initiating the soaring light filled spaces of Gothic architecture via the Light Sabers of Darth Vader’s crew, 20th Century Science Fiction and Fact, to the contemporary condition where optical fiber lights up with information and where everything has an IP address—the intersection of Informatics and Ecology.

This journey involved encounters with unbelievable beauty, incomparable ugliness, conspiracy, tragedy, and ecstasy, dreams and nightmares, life and death, in heaven and on earth. It ended in DARKNESS, in and at the sea. This is where we started, swimming in the ocean, near the seaweed, almost blind, surrounded by unseen, alien eyes. We then learned how to love the dark and everything that happens in darkness. We taught ourselves to see in the DARK, and to see how to love the dark and everything that happens in darkness. These were exhibited at the end of the seminar in a celebration of NIGHT VISION.
Friday 11/7
Ambar Abbas, Author, Professor and Chair, Department of Comparative Literature, UC Irvine
Still Life: The City and Film
Friday 11/14
Hartmut Frank, Architect, Historian, Author, Professor, Humboldt University. The Two Berlins: Urban-History and Political Systems
Friday 11/21
Mark J. Zucca, Author, Professor, History and Theory of Architecture, School of Architecture and Planning, MIT
ADVANCED CONCEPTS
Professor Deon Windicie
Thursday 2/12
Denzil Oboueh, Architect, Munch/New York
Recent Trends in Masonry Construction
Thursday 3/5
Robert Stilman, President, Robert Stilman Associates
Fall/Winter: Structural Intervention, In Time
Thursday 4/16
Will Luebs, P.E., Vice President of Specialty Structures, Thorton Tomasetti
Use of Technology in Building, Technological Evolution
BUILDING TECHNOLOGY
Professor Samuel Anderson
Wednesday 10/5
Ian Myers, Project Manager, The Paragon Group, LLP
Case Study: Glass Steel & Concrete: The Toledo Art Museum’s Glass Pavilion by Zaha
Wednesday 3/4
Mark Kolodnjak, Architect
Appraoched As Noted: Shop Drawings and Collaboration with Fabrication
Wednesday 4/1
Mark Dubois, Partner, Dillhausen Dubois Architects
Case Study: Architectural Concrete and Structural Glass Walls in a New Mexico House
Wednesday 4/15
Alountain Luyikan, Member, SITU Studios
CNC Digital Technology in Fabrication and Design/Build
HISTORY OF ARCHITECTURE II
Professor Anthony Vidler
Friday 3/13
Steven Nelson, Associate Professor of African and African American Art History, UCLA
Friday 4/3
Michael Hays, Eliot Newson Professor of Architectural Theory, Harvard University
Graduate School of Design. The Vicissitudes of Surface, 1556 to 1668: Men in America, Venus
Friday 4/10
Hany: The Structuralization of the City: Rossi, Row
Friday 4/24
Hany: The Textualization of the Object: Eisenman and some progeny
Friday 5/1
Hany: Encounters: Huyop and progeny
Friday 5/8
Hany: Spacings and Event: Torquat, Koolhaas
Wednesday 5/13
Vikram Prakash, AIA, Professor, Department of Architecture, University of Washington, Partner, Verge Architecture Chandigarh in the Context of Indian Neo-Colonialism
TOWN PLANNING
Professor David Graham Share
Tuesday 7/10
Toby Underbalch, Professor of Electrical Engineering, The Albert Nieren School of Engineering of The Cooper Union
Greens Main Block: Villagers and Dogan Settlements
Tuesday 10/21
Anthony Valer, Professor and Dean, The Irae S. Chanin School of Architecture of The Cooper Union
The Enlightenment and Imperial City: Parisian Rimland to Benjament
Tuesday 10/22
Adder Vilek, Professor, Department of Architecture, Urban Design and Regional Planning, Kelkheim
French Colonial and Post-Colonial Design Strategies in Asian Cities
Tuesday 2/10
Roberto Sánchez, Professor of Environmental Sciences, University of California, Riverside
Panama Modern and the Canal Zone
Tuesday 2/17
David Leouver, Professor, Department of Landscape Architecture and City and Regional Planning, School of Design, University of Pennsylvania
Caracas Modern History - Medellin, Simn Rafael Example
Tuesday 2/24
Dennis Crompton, Architect, Author, Co-Founder, Archimagica
Japanese Megastructures
Thursday 3/5
Crompton
Origins of Archimagica
Tuesday 4/7
Rosario Ryan-Paul, Architect and Urban Planner, EcoEcoBuilding
Tanz Planning and Historic Conservation in Trinidal
ADVANCED TOPICS
Professor Suzan Wines
Monday 4/13
Robert Nazare, Journalist and Author, The Earthville City of God
Monday 2/23
Elliott D. Stellar, Professor of Urban Planning, School of International and Public Affairs, Director, Center for Sustainable Urban Development, Columbia University
The Millennium Development Goals and the City
Monday 3/2
Smith-Byer, Assistant Professor of Urban Planning, School of Architecture, Planning, and Preservation, Columbia University
Indian Cities and Regions in Perspective
March 9/9
Viren Brahmbhat, Visiting Assistant Professor, Pratt Center for Planning & the Environment, Pratt Institute, Principal, deSign, Architecture of Disruption: Transformation and Transmutation of Cities Under Globalization
ADVANCED CONCEPTS, MAPPING
Professor Joao Wallenhauser
Tuesday 1/29
Peter Fend, Artist, Founder, Ocean Earth Development Corporation (OCEAN EARTH)
Thursday 3/24
Diana Leeds, Professor, The Irae S. Chanin School of Architecture of The Cooper Union
Finding The City in Another: An Interpretation of City Maps
Thursday 5/7
Raymond Abraham, Architect
199 CHARRETE
Organizers
Professor Lisa Ogawa
Professor Anna Romme
On a beautiful spring day in April, a group of seventeen students undertakes a full-scale, full-value experiment, in an attempt to establish a creative exchange of ideas. The goal was to explore the relationship between architecture, the value of money, the city, and the potential of inventive, collaborative efforts. In exchange for depositing their wallets for the day, students were given the challenge of going out to the city in search of materials and tools for construction of an inhabitable space using nothing but a budget of 99 cents per person.

The participants divided themselves into five groups, each responsible for a single slice of the space to be built: four walls and a roof. Each surface was assigned a physical characteristic and each wall was required to have an opening/entrance. The roof was to embody each wall, with walls meant to manifest transparency, porosity, elasticity or reflectivity.

Mapping the students’ search for materials and tools, we noticed how our understanding of the city as a social, cultural, and economic construct influenced choices of movement and interaction. Gradually the lobby of the architecture school was transformed into a construction site of innovative materials and construction techniques, and by then end of the day, after intense negotiations and collaboration, an inhabitable structure appeared. We celebrated the efforts with invited guests, a discussion and a dinner.

MASTER OF ARCHITECTURE II INAUARAL CLAS
This spring, the School of Architecture received over 80 applications for its new Master of Architecture II degree program. The Master of Architecture II is a full scholarship, design research, post-professional degree program; applicants must have a first professional degree in architecture (Bachelor of Architecture or Master of Architecture I) from a program accredited by the NAAB or equivalent accrediting agency in another country. The program will reserve professionals who wish to continue in practice with higher research and design skills, prepare individuals who wish to develop parallel careers in teaching, and/or provide an opportunity to engage in research toward an appropriate Ph.D. degree at another institution.

The program will begin in Fall 2009 with a class of 7 students. Students joining the program come from France, Brazil, Israel, Japan, Taiwan, Turkey and the United States. Studio space for the Master of Architecture II program will be on the third floor of the Foundation Building, along with all the undergraduate architecture studios.

Two semester of design studio and seminar coursework, each Master of Architecture student will complete a thesis during the final semester of the yearlong program, to be held during the summer season. The thesis presentations of this inaugural class will be held during the final week of classes of the 2010-2011 academic year, and will be open to all students and faculty of the school.
FACULTY AND STAFF ACTIVITIES 2008–2009

The current work of Professor Diana Agostini includes the John and Mary Pappajohn Sculpture Park. This 4.5-acre Sculpture Park in downtown Des Moines, Iowa, is the site for a major collection of contemporary Sculptures donated to the Des Moines Art Center to be exhibited to the public on land given by the city, with completion expected in August 2009. The Gateway Design Initiative for the City of Newark OFF THE RAMP AND AT THE IRWIN S. CHANIN SCHOOL OF ARCHITECTURE OF THE COOPER UNION will be Fall 2009. Professor Agostini lectured and at the Irwin S. Chanin School of Architecture of The Cooper Union. She also participated in the conference “Metropoles en Mirroir,” organized by L’Institut d’Etudes Visiting Professor Avances, Paris, France.

The first phase of a gateway improvement program on city-owned sites at Office of the Mayor/Division of Planning & Community, on land given by the city, with completion expected in August 2009. Professor Diana Agostini presented a paper to the Mid-Atlantic Association of Museums and lectured at the American Institute for Conservation’s Annual Meeting. Her firm, Samuel Anderson Architects recently completed a new art conservation center for the Harvard Art Museums, and continues to design new conservation facilities for the Barnes Foundation, in collaboration with Tod Williams Billie Tsien Architects, and the Gardner Museum in Boston, with the Renzo Piano Building Workshop. SAA also assisted in the renovation of The Great Hall of The Cooper Union. Among his ongoing projects are an expansion/renovation of the Allen Memorial Art Museum at Oberlin College, a collections study for the Guggenheim Museum and some private residences.

Professor Kevin Bone delivered lectures this past year, at The Pratt Institute, The Yale University Club, and The Irwin S. Chanin School of Architecture of The Cooper Union. In the summer of 2008, he led an urban design studio workshop with current and former Cooper Union students. The workshop produced a project study document entitled “1-2-3 Urban Field.” Professor Bone led the initiative for Professor David O’Donnell to give the inaugural lecture for The Cooper Union’s recently established Institute for Sustainable Design. This year he has been the artist in residence for the Nancy Mezhen Dance Company since 1970 and designed and made the costumes for the company’s 2009 season at St. Mark’s Church in the Bowery.

Professor Anthony Candido is currently working on an exhibition to celebrate his teaching work at The Cooper Union since 1980, scheduled for Winter 2010 in The Arthur A. Houghton, Jr. Gallery. The exhibition will be a cross-section of his independent work in architecture, painting, and drawing, which are related to his teaching and will highlight his Urban Farm Project and the architecture of what he calls, Cabin Cities and City Farms. He has been the artist in residence for the Nancy Mezhen Dance Company since 1970 and designed and made the costumes for the company’s 2009 season at St. Mark’s Church in the Bowery.

Collections Assistant in the School of Architecture, Barb Choit has presented two solo exhibition projects: an installation of Rodin Fine Art, Los Angeles, CA and a performance at Forevoir & Today, New York, NY. Group exhibitions include, “The Longest Train I Ever Saw,” Rachel Uffner Gallery, New York, NY and “Local,” curated by The Apartment, Filp Studio, Vancouver, Canada. This summer she will be an artist in residence at the Vermont Studio Center, preparing for her two solo exhibitions this fall.

Professor Adjunct William Clark received a 2008–2009 PSC-CUNY Research Award. He co-organized sessions with Professor Robert Bork and presented his paper “Money, Documents, and Stories: A New Chronology for Saint-Denis” with Dr. Thomas Wilderman at the 6th International Congress of Medieval Studies at Western Michigan University. He also organized a session at the 50th Annual Meeting of the American Society of Eighteenth-Century Studies in Richmond, VA. Forthcoming publications include: “Signed, Sealed and Delivered: The Patronage of Constance de Richmond, VA.” an exhibition on view from June 6–13, 2009, as well as at the Scope Art Fair in New York this year in Sao Paolo, Brazil, as part of the “Pratt Prints” exhibition, as well as at the Scope Art Fair in New York this year in Sao Paolo, Brazil, as part of the “Pratt Prints” exhibition, as well as at the Scope Art Fair in New York in March. She is a co-founder and curator of “Wires, Brooklyn,” an exhibition on view from June 6–13, 2009, on Smith Street and Court Street in Brooklyn, NY.

Professor Barb Choit teaches painting and drawing at Pratt Institute’s Manhattan campus, her work was shown earlier this year in Sao Paolo, Brazil, as part of the “Pratt Prints” exhibition, as well as at the Scope Art Fair in New York in March. She is a co-founder and curator of “Wires, Brooklyn,” an exhibition on view from June 6–13, 2009, on Smith Street and Court Street in Brooklyn, NY.
Professor Roberta Kneiss is the principal of Rob Kneiss Architecture, which is dedicated to creating socially engaged architecture. She is also a professor at The Cooper Union School of Architecture. Kneiss received her Bachelor of Architecture from the University of Illinois at Chicago and her Master of Architecture from the Yale School of Architecture.

Professor Diane Lewis was awarded a National Design Award in 2008 by the Cooper Union for her work at Public Studio. She presented her competition winning RiceWuWeiss Quadrangle, a sustainable and peaceful space for community and cultural activities, at the Providence RISD Museum. The New York Times and New York Magazine wrote about the project, which has been designed in the interest of a group of Native Americans.

Professor Susan Winogreen is the director of the Architecture 2006–2007 exhibition “Out There: Architecture Beyond Building.” The exhibition was held at the Museum of Modern Art, NY, the Guggenheim Museum, NY, the Royal Academy of Art, London, and the San Francisco Museum of Modern Art. She delivered the keynote lecture at the Cornell University symposium, “The Architecture of Disbelief.” She will be participating in the City College of New York’s School of Architecture lecture series. Winogreen is a professor at the University of Pennsylvania and a partner in the architectural firm Yaski & Winogreen.

Professor Yorick Løvlie has been engaged in the design of a house, a penthouse, and community based agriculture, a market and a market for children. She was invited to give the lecture again at The Cooper Union. She is also working on an installation project in Times Square Gallery, Hunter College, NY. She participated in the competition for the first prize of the international competition for the design of a recreational park at the entrance of the Grand Louvre in a conference in Paris in 1984, and is currently working with the Museum for African Art in New York. She is currently working on the new Elizabeth Academic High School in Elizabeth, New Jersey, under the direction of Roger Duffy, Design Partner at Skidmore, Owings & Merrill LLP, is currently working on a project in New Jersey under the direction of Roger Duffy, Design Partner at Skidmore, Owings & Merrill LLP, is currently working on a prototype PITCH, a 2010 prototype PITCH will be pre-fabricated in the United States and shipped to Malawi for testing in use.

Assistant Professor Stephen Rudey delivered a lecture on the urban design of a new LeCorbusier project in a conference in Paris in 2008 held to mark the 20th anniversary of the completion of the pyramid at the Louvre. The New York Times, in the case of the first prize of the competition for the design of a recreational park at the entrance of the Grand Louvre in Paris in 1984, and is currently working with the Museum for African Art in New York. She delivered the keynote lecture at the Cornell University symposium, “The Architecture of Disbelief,” as well as participating in the City College of New York’s School of Architecture lecture series. Winogreen is a professor at the University of Pennsylvania and a partner in the architectural firm Yaski & Winogreen.