In ten years at the School of Architecture, I have many times been presented with the question of the relationships between theory and practice. This conventional division, that emerges often in the debates around the nature of the education of an architect—should it be more directed towards practical or theoretical concerns?—is one that I have always thought to be entirely artificial. It is, after all, confounded by the very fact that any design, however hypothetical, is itself a thought about architecture. Indeed the very practice of design is one of thinking architecture in the most fundamental way.

At The Cooper Union we believe that this dichotomy is resolved through the idea of architecture, in the words of Professor Emeritus Peter Eisenman, a project. To think of architecture as a project and not simply a practice, is to have an architectural idea in the first place, one that is realized and developed through the process of design, itself understood as a thought process in drawn and modeled form. This is why all courses and studios at Cooper support the project of an architecture rather than simply the material practice of the profession. In this way we hope to encourage our students to think in such a way as to enter the profession armed with a project that might transform the ways in which architectural “problems” have generically been posed—ways of formulating, envisaging, designing and constructing, that confront the norms of the present with ideas for the future.

The knowledge that is essential for such a critical understanding of contemporary professional practice—that is, of technologies, economics, business practices, legal frameworks, or ethics—is fundamental to the calculation of a project that is not to be consumed by the routines of practice. But these questions are reached in terms that relate directly to the act of creative design—design that comprises questions of culture, society, environment, and technique—and that looks in a holistic way at the piecemeal solutions generally offered for sustainability, social responsibility, and ecological conservation.

Thus the curriculum of Cooper has evolved over the last ten years, embracing contemporary questions of environmental and technological knowledge, while holding close to our tradition of design, out of our profound humanistic understanding of form and space as the critical articulations of social and cultural understanding. The meaning of architecture and its urban cognates is in this way formulated as embedding structure and function in forms that resonate with particular forces as condensers of community. It is for this reason that the act of thinking about architecture, through drawing, modeling, reading and writing has become the central occupation of what we call design, in these terms a theoretical discipline par excellence.

This year’s exhibition is a perfect demonstration of a school that has emerged with its powerful tradition intact and renewed in order to face the challenges of the twenty-first century. Supported by rigorous studio courses in freehand drawing and descriptive geometry, the Architectonics studios explore visual and formal issues of projection and representation in the context of the actual studio while constructing dwellable habitations at large scale, using all the resources of the Shop. The Design II studios tackled the complex questions of site, structure and program, in an brilliantly inventive three-dimensional transformation of the School’s own “Nine-Square” program followed by a semester of analysis investigating the programmatic and formal forces that shaped different scales of domestic space from the house to the chair. In this regard, this issue of Architecture At Cooper introduces a new center section dedicated to the extraordinary collections of the School of Architecture Archive, a unique resource for students to study the history of the school and for the mounting of our yearly series of exhibitions, themselves didactic and integral to the school’s pedagogy. Here, for the first time, we publish the beginnings of Cooper’s theoretical project in architecture: John Hejduk’s original hand drawn diagram of the Nine-Square Problem and its potential for elaboration. Design III, integrating design with the knowledge gained from building and environmental technologies and structures, has moved from the scale of habitat to that of the theater, studying increasingly complex ideas in the realm of material poetics. The Design IV studios first returned to the scale of the detail, expanding out to the scale of the city, and then re-focused moving from the widest urban perspective to that of the single institution. The fifth year Thesis, exhibiting the most varied interests in many years, took on questions of the architectural environment from the global to the local with inventive intensity. In its second successful year, the new graduate Masters studio conducted design research into urban and natural landscapes, asking fundamental questions about the roles of technology, the media, natural resources, and social conditions in contemporary architectural culture.

These studios do not exist alone. They stand at the center of a network of courses and experiences that introduce students to the special knowledge of the historical, social, anthropological, philosophical, aesthetic, technological, and cultural disciplines that inform architecture and urban design. The achievements of our students over the last ten years have been nothing less than remarkable. Ten have gained national recognition through Fulbright Fellowships that have led them to South Africa, Tunisia, Kazakhstan, Korea, Japan, Italy, New Zealand, the Czech Republic, and France; twenty more have been awarded Benjamin Menches Fellowships to research, travel and develop individual exhibitions. Eleven have been recipients of the prestigious Louis Foundation Prize in the Arts and Sciences. Several have won fellowships offered by firms; another went on to study in the British School at Rome, and many went on to prestigious graduate schools. Since its establishment by the family of William Cooper MacK, the Thesis Research Fellowship in his name has supported nine students in the travel and preparation of their Thesis projects. As a school, then, we have continued to prepare students for a full breadth of careers in architecture and the allied arts and professions. Some have forged partnerships among themselves, entrepreneurial and inventive, winning competitions and constructing new forms of collective practice. Others have joined small and large firms, quickly winning recognition as important contributors to practice. Others again have then begun to teach with the experience of the pedagogy they learned at The Cooper Union.

This pedagogy, a precious inheritance from the generations of teachers under the leadership of Dean John Hejduk, is developed and sustained by our professional and scholarly faculty, as they practice, gain recognition in their diverse fields, continue to push the envelope of conventional design, and, in their research, inspire their colleagues and students in the creation of an architecture that can hold its place in a world of rampant commercialism and environmental decay. Peter Cooper considered The Cooper Union student to already be a citizen of the world, and accordingly he instructed that “Instruction in the science and philosophy of a true republican government formed, as it should be, of the people and for the people be ‘continually taught.’” With this foundation, the professional education of an engineer, and an artist and an architect could begin. And with this education, Peter Cooper hoped that, as he wrote, “the students of this institution will do something to bear back the mighty torrent of evils now pouring on the world.” In every way, Peter Cooper’s ideal of public service is sustained by an architectural community forged at Cooper, entering a society now, more than ever, in need of the most creative solutions to its increasingly intractable problems.

Anthony Vidler
Dean and Professor

The Irwin S. Chanin School of Architecture
The Cooper Union for the Advancement of Science and Art
The Irwin S. Chanin School of Architecture presented three significant exhibitions in the Arthur A. Haughton Jr. Gallery during the 2010-11 academic year. In realizing these exhibitions, the School of Architecture limped new relationships with three important cultural and educational institutions: The Drawing Center (New York), the Israel Hombrocht Foundation (Germany), and the Cooper Union Institute for Sustainable Design. With Steven Hilzer as Director and Sara Jones as Special Projects Assistant, the School of Architecture continues a decades-long tradition of presenting beautiful exhibitions that intermingle students and the public alike of the breadth and depth of architectural production, while engaging students in the design and installation of the shows themselves.

Paul Rudolph: Lower Manhattan Expressway
Presented by The Drawing Center and The Irwin S. Chanin School of Architecture

Featuring facsimiles of the drawings and sketches of Paul Rudolph and a scale model of the project fabricated by students of The Irwin S. Chanin School of Architecture
October 1–November 20, 2010
Curated by Ed Raselings and Jim Walrod

Transportation planners have contemplated an expressway connecting the Holland Tunnel on the west side of Manhattan to the Manhattan and Williamsburg Bridges on the east side since the 1930s. Robert Moses, mastermind of hundreds of miles of highways around New York City, championed an elevated Lower Manhattan Expressway prior to World War II. Over the course of the project’s life it took on different forms: an elevated highway, a depressed roadway below-grade, a cut-and-cover tunnel. It was and is a resilient idea that would see many lives.

In 1967 the Ford Foundation commissioned a study of the project by the architect Paul Rudolph. This study would continue through to 1972, and in 1976 it was published as The Evolving City: Urban Design Proposals by Ulrich Franzen and Paul Rudolph, with text by Peter Wolf.

In its final form, Rudolph’s proposal calls for a series of large residential towers flanking the approachways to the Manhattan and Williamsburg Bridges to serve as gateways to the city. The elevated roadways of the expressway dive down from the bridges toward their intersection at Delancy and Chrystie Streets, at which point the roadway is below street level. A circular school and parking structure is located at the Manhattan Bridge approach—Here Rudolph is exploring a new scale and a new kind of development. —From the text by Ed Raselings and Jim Walrod

The Lower Manhattan Expressway project had never before been exhibited in its entirety. Rudolph’s original model for the project no longer existed. Using Rudolph’s sketches and photographs of the original model, School of Architecture students were part of a team that employed contemporary fabrication techniques to recreate the 1952 scale model. The completed model, measuring thirty by seventeen feet was the centerpiece of the exhibition.

Landscapes of Extraction:
The Collateral Damage of the Fossil Fuels Industries
Featuring the Photography of J.Henry Fair
Presented by The Cooper Union Institute for Sustainable Design and The Irwin S. Chanin School of Architecture
January 20–March 1, 2011
Curated by Steven Hilzer and Sunnie Joh, with J.Henry Fair

Since the beginning of the Industrial Revolution in the eighteenth century, the global population has increased exponentially, to about 6.9 billion, and continues to grow at a rate of about 87 million people per year. Along with this unprecedented growth comes greater impacts on both human social systems and the many ecosystems on earth, from microorganisms to biomes. The by-products and ecological damage associated with resource production and consumption are altering the geophysical conditions that have evolved synchronously with life. Increasing toxicity in air, water, soils and the nutrient streams are impacting not only the health of humans but also the health of the entire biological chain. The long-term consequences of these rapid environmental changes are not fully known, and the scientific community holds diverse views about the full extent of impact that this growing human population will ultimately bring. But the scientific community agrees that changes are in motion now and there will be adverse impacts across the social and ecological spectrums.

These rapidly changing global conditions have turned sustainable upside down. The image of fossil fuels to one of the iconic issues of the 21st century. We now must ask ourselves if humanity can re-imagine and redesign its practices so the economy of the future will be one that does not waste the wealth of the planet but one that conserves and multiplies it. Can the longstanding perception that caring for the environment lowers economic productivity be overcome by the realization that working with and investing in the environment is the way to build the foundation for the next great era of human progress?

The Cooper Union Institute for Sustainable Design’s mission seeks to develop the trans-disciplinary knowledge and skills that architects, engineers and artists need to meet the challenges of creating a sustainable city; a society that prospers because its designed economic, social, and engineering systems work in harmony with the ecological dynamics and resource limitations of the earth. This exhibition, which looks at some of the adverse impacts of our reliance on fossil fuels, is the first public exhibition of the Institute.
—From the Introduction by Kevin Bone, Director, The Cooper Union Institute for Sustainable Design

Musikerhaus: Raimund Abraham
Presented by The Irwin S. Chanin School of Architecture
March 7–April 4, 2011
Curated by Steven Hilzer, with Kevin Bone and Roland Eick

Raimund Abraham taught at Cooper for thirty-one years, during which time he developed a series of extraordinarily effective programs for his Eichler-Per-Urba-Studios. Some were analytical, as in the Lensa analyses, some were architectural, some were urban and programmatic, but all were involved with his desire for re-ordering his fueling and commitment to the most authentic of architectural languages. This exhibition introduces the students of a world of forms beyond all styles; forms that related to the primal elements of the spatial world—earth, fire, air and water—all calibrated to the demands of the body, of human habitation and its making of places in, on and above the ground. This was a ground conceived as a site or a figure, but a depth that asked to be plumbed in all of its thickness and dimension.

There was no hiding the turner and the beauty of his approach, one that did not shy away from the primitive sublimine brought about by the realization of the destructive character of human occupation, and the apocalyptic sense of ending, tempered by the inessential urge to make a semi-permanent mark in space and time: an architecture. —From the Preface by Anthony Valer, Owen

All architecture is enigmatic and in this regard Raimund Abraham’s Musikerhaus in Hombroich is no exception. Abraham was passionately involved with this building, and from this alone we may see it as the culmination of a trajectory that includes within its scope both the Austrian Cultural Forum and his own house in Daxa. In contrast with the others, however, this was an unprecedented monument, although it stood, apart from the spirit of music, in being commemorate by its form: it is hard to read an intention behind this rigorously geometric and iconic composition remains opaque despite the fact that certain Euclidian tropes are palpably evident in, above all, a thirld cylinder suspended above a flat, flat, circular canopy suspended above a flat circle. This last assumes a particularly aerodynamic character by virtue of having a devotional triangular problem below it, the circle framed by a precise feathering of the circumferential cornices. Although this was first envisaged as being built out of metal, it is now made of reinforced concrete; an all encompassing homogeneous, modern material that has by now acquired a structural efficiency such as we find in the brunel iron of La Tourette.

This, then, by any standards, is a twenty-first century cultural building, comparable to Rudolph Steiner’s Goetheanum and Eric Mendelsohn’s Einstein Tower. But is there not also here, lying beneath the over-shadowing of its circular canopy, an aura which takes one back to the massive visions of Claude Nicholas Ledoux? Needless to say, none of this was acknowledged as an influence or inspiration by the architect. And so while the intention was to remain ambiguous, the whole would be brilliantly realized as a structural tour de force and as a didactic exercise in solid geometry. Since it has yet to be finally furnished, we may use this occasion to reflect on Louis Kahn’s contention that there are two moments when a work may be experienced in its true essence: first, when it is under construction, and second, when its a ruin.

—From ‘Reflections on Musikerhaus’, by Kenneth Framton

On exhibit were construction documents by Atelier Raimund Abraham, digital prints of photographs by Raimund Abraham, construction photographs by Ute Langenski, models of the project on loan from the Architekturmuseum Frankfurt and a model of the final design fabricated by Silu Studio and School of Architecture students.

Postcards From Under New York:
Subterranean Travel in the Early Twentieth Century
A Selection from the Architecture Archive’s Joseph Corzo Postcard Collection
September 7–October 15, 2010
The Irwin S. Chanin School of Architecture Hallway Gallery
Curated by Barb Choi

The exhibition consisted of thirty images selected from the Joseph Corzo Postcard Collection. Each postcard depicts an underground view of the New York City transit system at the beginning of the twentieth century. The postcards, which date from 1900 to 1910, were published by the New York Transit Company and featured views of the underground car barns. The postcards were used to help publicize the subway system and illustrate the potential of underground travel. Many of the postcards were sold in conjunction with the New York Transit Company’s 1906-1907 subway line openings. The postcards were an important marketing tool for the New York Transit Company, and they helped to promote the subway system to the public.

At the time, the move to underground travel in New York City was not only practical, as it saved above ground congestion, but was a modern solution to the urban problem. These postcards promoted underground travel as a New York City attraction, complete with tourists’ inscriptions that convey an element of excitement. Some of these images acted as souvenirs to commemorate the opening of a specific structure or station, and might depict the construction process in itself.

This collection of postcards not only represents what was being built under New York City in the early Twentieth Century, but how it was being promoted and culturally received, and provides access to spaces and structures no longer open to the public.
Creating new circuits in art means creating them in the brain.

Architectonics, Spring

Architectonics, Fall

Architectonics, Spring

Architectonics, Fall

Freehand Drawing

Design II, Fall

Design II, Fall

STUDIO COURSES

FIRST YEAR

ARCHITECTONICS: FALL SEMESTER

Professor David Grissen
Professor Aida Mirón
Professor Anthony Titus
Professor Uri Wegman

"Creating new circuits in art means creating them in the brain too... the brain is a spatio-temporal volume. Its up to art to trace through it the new paths open to us today."

— Gilles Deleuze

1. Locate two film cameras in the studio: one on the East wall and one on the West wall. Start the film.

2. Tools of Drawing: Work with the tools of drawing to construct the following:
   1- Plan of the tools of drawing
   2- Section of the tools of drawing extending from both sides of the vertical frame/screen.

3. A. Film the construction of assignment 2 from two station points.

   B. Construct a singular image from still frames extracted from each of the two films that captures the choreography of the instruments of drawing and the body as a spatial/temporal structure.

   6. A. Lay a photograph, is a straight line? Define a strategy, a theory of distance.

      a. Construct: Three critical vertical sections and three critical horizontal sections cutting through the singular photomontage constructed for (3) as an artifact.

   5A. Working with the drawings from (4), construct: one axonometric of the space of drawing contained within the photomontage.

   5B. Clear a space, define a site, raise the roof beams and trace through it the new paths open to us today.

   — Professor Lebbeus Woods

   8. Working together, construct the following drawings at full scale:

   1. Plan of a photograph, is a straight line?

      Define a strategy, a theory of distance.

      a. Construct: Three critical vertical sections and three critical horizontal sections cutting through the singular photomontage constructed for (3) as an artifact.

      b. Construct: One axonometric of the space of drawing contained within the photomontage.

      c. Clear a space, define a site, raise the roof beams and trace through it the new paths open to us today.

   6A. Mount the large photomontage on your drawing surface.

   6B. Mount a surface of paper on each side of the grid.

   7. Working with the vertical/horizontal sections and the axonometric of the photomontage, construct: two critical vertical sections and one critical horizontal section of the first year studio space.

   8. Working together, construct the following drawings at full scale:

   Three vertical sections cut through the clearing defined by the screen/grid. Two of these sections are cut parallel to the screen, one of the sections is to be constructed and assembled in alignment with the space/grid.

   9A. Working together, construct a horizontal frame/screen extending from both sides of the vertical frame/screen.

   9B. Working together, construct a plan located within each of the horizontal frame/screens.

   10A. Working together as a class, each of 8 groups will propose an intervention within the site. These interventions are relational, they at once crystallizes the existing conditions and propose architectural responses to the site. Each individual is responsible to construct the following drawings of the group's intervention: one critical vertical section, one critical horizontal section, and one axonometric.

   10B. Working together as a class, each of 8 groups will LOCATE A BODY OR BODIES within the site. Each intervention will create a situation of inhabitation within the site. These interventions will be proposed within the site-specific plans, sections and constructions as well as in multiple drawings prepared by each group. Each individual is responsible to construct the following drawings of the group's intervention: one critical vertical section, one critical horizontal section, and one axonometric.

ARCHITECTONICS: SPRING SEMESTER

Professor Lilibeaux Words
Professor Aída Mirón
Professor Anthony Titus
Professor Uri Wegman

This semester we focused on the design of four Houses, which we term ’ideal’ because each occupies a different elemental volume—cube, cylinder, cone, or pyramid—and each embodies a program of habitation based on a different natural element—earth, air, fire, or water. Furthermore, the inhabitants of each House are assumed to be ‘ideal’, in the sense that they embody, for our purposes, only certain universal human characteristics, such as physical size, capabilities of movement, perception of their environment, and interaction with it. The site of each of the four Houses will also be ideal, meaning sloped or flat, horizontal or vertical, and will disregard any inherently idiocentric features. In the design of each House, equal emphasis will be placed on the interior and exterior of its volume. In taking this approach, we realize that these ideal types exist only as ideas, yet find these ideas useful in the laboratory of the design studio as a means of understanding the fundamental tectonic elements of architecture.

There is considerable historical precedent for our project. We find ideal architecture—of exactly the sort we are engaging—in examples from Vitruvius, through Alberti and Da Vinci, the present ideal projects by Hadid and Holl.

Method: We will arrive at the designs of the Four Ideal Houses by a series of steps or stages, working both individually and in four teams, one for each House. As the design of each House progresses, it will evolve from the ideal forms of its beginnings to the particular forms of its development and conclusion. If we assume, for example, that the House of earth has the form of a cube, we can expect that its earth-like material stability will resist any changes made to the volume; yet, human inhabitation requires changes, for example in the need for openings for going in and out of the cube, and letting in light and air. This transformation will, in itself, be considered a next higher level of the ideal, in that it embodies a fundamental aspect—a continual evolution in time—of both the human and natural worlds.

Collaboration and teamwork: Each of us will approach this project with our own aspirations, our own ideals of architecture. It is crucial that, even when we work in a tightly knitted team, we keep our own personal ideals and goals in mind. Teamwork is at its best when individuals who are clear about what they want to achieve collaborate. Collaboration is never a compromise of what each believes, but rather a reinforcement of the most important aspects of it by the similar ideas of other team members. Achieving successful design collaborations is one of our goals this semester.

Human scale: We will emphasize in our work this semester the attainment of human scale for our projects. Human scale in even uninhabited architecture is attained in two basic ways: 1) the presence of tectonic elements required by human use—stairs, windows, doors, and other elements that facilitate human use of spaces; 2) the presence of tectonic elements used to construct a building—its walls, ceilings, floors, and other elements defining and articulating spaces. Buildings are constructed of many parts and pieces put together by human beings, and the pieces are sized accordingly. Achieving human scale in our projects is one of our main goals this semester.

Ideal Houses: The conception and design of ideal houses realizes the highest hopes of their designers, giving form and structure to their aspirations for themselves, architecture and through its place in the broader scheme of things, the many people engaged by it. The truth is that ideal architecture in the sense that we speak of it here can be constructed in the real world and with real materials—indeed, it must be constructed. The final drawings and models of the four Houses will—if made with intelligence, passion, and courage—achieve the reality of ideals. This is our most important goal.
existing in space, but as a means of developing that idea or example, the presentation drawing, which, these days, is a certain graphic self-confidence that defines mastery over thing. There are other types of drawing architects make, for almost exclusively digital. The design of the building-to-be has already been decided, for better or worse (usually worse), and the projection system chosen for these drawings is digital. The purpose here is supposed to indicate to the contractor how the building is to be built. Supposedly, because, being forced to think of its fine detail, the whole as-yet-inautonomous building might need to be revisited. So the design of a building is far from being a smooth transition from sketch to design drawing to construction drawing.

Drawing is an act of exploration. Success can only be achieved through trial, error, and a willingness to rework each piece. No first attempt is precise and, once that is accepted, the drawing will begin to take on a life of its own and reveal new possibilities and potentials.

YEAR

ARCHITECTURE AT COOPER 5:10–11

R E F R E E H A N D D R A W I N G
Professor Michael Webb
Professor Jane Lee

Birds fly. Fish swim. Architects draw. It’s as simple as that. The drawing is the medium through which the design, existing in the architect’s mind as an inhale of thoughts and scraps of ideas, both borrowed and original (mostly borrowed), gets precipitated on to the two-dimensional surface of a sheet of paper. There the word “precipitated” is meant to be understood in its purely meteorological sense as:

“atmospheric moisture condensed from water vapour by cooling and deposited as rain, dew, etc.” (And, in the act of precipitation, the idea becomes tangible, coherent and, above all, communicable, both to others and to the drawer…)

It is that above-mentioned type of drawing, that magical transformation from the incorporeal to the corporeal, drawing’s supreme act, which we would like to emphasize in this drawing course. This, then, is the ‘course objective’… and to have you produce a large amount of drawing; for if you feel intimidated, in the first few weeks of the course, … fear not, through constant effort you will gradually come to master the art, not it. At the outset you may well feel that the medium is in control of you; by the end you may sense a certain-graphic self-confidence that defines mastery over the medium. Drawing then becomes sheer delight, a way of relaxing, even.

We want you to think of drawing, not only as a means of conveying an idea existing in your head or of an actual thing existing in space, but as a means of developing that idea or thing. There are other types of drawing architects make, for example, the presentation drawing which, these days, is almost exclusively digital. The design of the building-to-be has already been decided, for better or worse (usually worse), and the projection system chosen for these drawings is usually the perspective… Then there are construction drawings. The purpose here is supposedly to indicate to the contractor how the building is to be built. Supposedly, because, being forced to think of its fine detail, the whole as-yet-inautonomous building might need to be revisited. So the design of a building is far from being a smooth transition from sketch to design drawing to construction drawing.

Drawing is an act of exploration. Success can only be achieved through trial, error, and a willingness to rework each piece. No first attempt is precise and, once that is accepted, the drawing will begin to take on a life of its own and reveal new possibilities and potentials.

Professor Michael Young

“the plane known through its traces.”

This course develops 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.

In this course we explored the geometrical underpinnings of architectural representation. The course covered the Plane Geometry of Euclid, basic algorithmic procedures, Monge’s Analytic Geometry, Analytic, Perspective and Projective Geometry. Simultaneously, research was opened into the relations between manual drawing and digital modeling. The coursework was documented in a series of notebooks that the students generated 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.

S E C O N D YEAR

D E S I G N II: FALL SEMESTER
Professor Pablo Lorenzo-Eiroa
Professor Lydia Kallipoliti
Professor James Lowe

Towards Cartopological Space

The Design II studio critically revisited the contemporary potential for a formal architecture autonomy. Through the remoderation of structure, the studio searched for strategies to redelive post-structuralist theorems as a continuity of the previous structuralist ones.

Students studied the constitution of form through the development of the source codes and systems that situated them. These systems were displaced and their original structures were reconsidered implementing different definitions of topology. This constituted the base for a structuring of form that considers the relevance of processes and relationships in systems and that ultimately constitute the basis of some problems in computation. Concepts of systems, parametric design and some of the questions that algorithms raise were discussed as students induced displacement to linear cognitive structures using topology and dynamic representation.

Structures and topologies were deconstructed through multiple definitions of topological displacements: topology as a way of resisting predetermination; topology as relative forces, or as degree deformations displacing absolute categories; topology as the logo logos or the logic of the place; and ultimately non-Euclidean geometric topology of bi-continuous surface deformation that forces spatial continuum and activates spatial warping (Vidler). The exhibiting of contemporary canons to twist architecture limits, proposes the institution of a state of suspension that demands the recognition of a hybrid transitory space. Therefore, a space suspended between a potential topological surface-space and its absolute stable referential Cartesian coordinate system, was defined as Cartopological.

The studio developed an un-house for two individuals. Each student studied architectural language through the development of a conceptual and formal syntax. As a point of departure a parametric nine square grid vectorial frame-space was first described, then analyzed and displaced through topological transformations. Gradual variations were implemented to aim for a topological and structural transform-alian, critiquing the point of departure and its original type. Each student was asked to resolve an architectural syntax departing from an individual sensibility to develop a personal architecture vocabulary in the constitution of architecture systems.

First, the tectonics of a 30 x 30 x 30 Cartesian vectorial matrix was inherited by the activation of a generative moment in representation, searching for a certain formal autonomy within each representational stage and interface used. Second, the site for the un-house was understood as an extension of the intrinsic relationships and ideas that the project develops establishing different strategies relative to its XYZ departing coordinates within a 90 x 90 x 90 Cartesian frame. Third, entrance and circulation activated subject-object relationships and experience. The presence of the body activated displacement to the organizational systems. Fourth, three distinct body positions were examined to acknowledge the presence of the inhabitant: vertical (public), sitting (semi-private) and horizontal (private). Fifth, the two inhabitants activated topological relationships in interior-exterior spatial relationships and dynamic programmatic crossed relation- ships activating spatial warping in the un-house. Finally, preliminary site decisions were challenged by a general group-site structure and its emerging adjoining conditions. Each student worked with different media understanding the logic of each representational interface and aiming for the activation of a generative moment within each of those intermediary spaces, starting with hand drawings, different software-based computer drawings, parametric surface transformations, and also physical performative experimental models and constructions.
STUDIO COURSES

THIRD YEAR

DESIGN III, FALL SEMESTER

Professor Stella Bello
Professor Lyn Rice
Professor Anthony Vidler
Professor Sam Anderson

ARCHITECTURE IN DETAIL

During the span of this year, we studied architecture in detail. That is, architecture treated as a complete and synthetic design project, in depth and breadth, conceived as a material art. Our investigations ranged from analyses of existing or projected buildings to the design of parts and wholes of buildings for a range of different purposes, domestic and public. At intervals during both semesters, and with the help of visiting professors to the studio, the projects focused on particular aspects of the architectural synthesis, emphasizing context, human desires and spatial arrangements, environmental issues, technological needs, structural logics, and material assemblies. Architecture is the art of realizing in three dimensions, and in more or less durable materials, spaces for human habitation, in their appropriate ecological and sustainable form. A successful architectural idea—drawn or modeled, abstract or detailed—already contains the potential for this realization, anticipating the way in which organic and inorganic material will manifest the idea—in general and in detail. The art of architecture lies in the (apparently effortless) resolution of the complex demands of human-occupation in natural and manmade environments, in order to produce spaces that poetically enhance the acts of life. This can be demonstrated in the simplest architectural act—that of opening up a wall to the light—and the most complex of architectural puzzles—that of distributing the public and private activities of a law courts, for example. Reading: Aldo Rossi, A Scientific Autobiography (Cambridge, MA: MIT Press, 1981)

We studied Architecture in Detail through the lens of domestic space. Students were given three assignments, each looking at domestic space at a different scale and involving a distinct collection of spaces.

Assignment 1: two weeks
SMALL: Interior Domestic Space(s)
House/Apartment from Memory
As accurately as you are able, draw the house or apartment in which you lived as a child and remember best.

Assignment 2: three weeks
MEDIUM: Single Family Home
You will be given plans of a house without any windows, doors or a section. Your assignment will be to site the house on a given lot and design the section, interiors, and elevations. The clients are a couple (typically owner–renter with grown children who come to visit but do not live at home anymore. The property is on a flat hill with views of the Berkshires Mountains and the Valley below.

Assignment 3: ten weeks
LARGE: Collective Habitat/Small Apartment Building
The building will include several units of varying sizes as well as a public program at the ground floor. You will analyze several sites in downtown Manhattan from which to choose the site for your building. The objective of this design problem is not to invent a new form of apartment living, but to work with, modify and transform typical distributions of attested quality.

Students were encouraged to critically examine means of representation, become familiar with traditional and newer techniques, document precedents of drawings or other media, and develop a unique or inventive method of your own. We explored different forms of analytical and representational drawing and modeling in three dimensions, using where useful, the 3D plotter and the shop, as well as experimenting in bas-relief (compressed axonometric constructions and forced 3D perspectives).

Book of Drawings
Throughout both semesters, we worked within a given paper size that can be used singularly or in multiple dimensions, but the base size is standard. Students keep a collection of their sketches, drawings, photographs and renderings in an 11” x 17” bound book that will constitute the Book of Architecture III as a complete and chronological record of investigations. All drawings—preliminary sketches, analytical studies, rough drafts, notes and annotations, finished and rendered drawings as well as digital drawings are kept for inclusion in the Book of the Semester.
BUILDING TECHNOLOGY: FALL SEMESTER
The Half Scale Detail Project

During the fall semester, the class divides into groups of 3-5 students who select a specific detail from a significant work of architecture and study it closely. Using construction drawings, sketches, photographs, and other archival documentation, the students analyze the materials and assemblies chosen by the architect (Skjallo, Calatrava, Doshi, Eames, Kahn, LeCorbusier, and others). The students then draw the detail at full scale (plans, sections, axonometrics), develop a fabrication strategy, and construct the detail at full or half scale. Authentic building materials are used, wherever possible. This exercise illuminates aspects of architectural thinking that smaller scale analyses may not reveal.

DESIGN III: SPRING SEMESTER

Each participant selects a piece of paper from each of the boxes as a series of conditions that had to be integrated to design an implicit or explicit condition of a 30-foot cubic pavilion. The drawings set to describe this structure were done at one half-inch equals one foot. The model was constructed at one-quarter-inch equals one foot. The location of elements including stairs, ramps, entry elements, light elements, and structural elements was drawn at half scale.

PHASE ONE AND TWO: ELEMENTS AND 30-FOOT CUBE PAVILION

SELECT FOUR VARIABLES: The project began with four boxes of paper slips each describing a condition of:
- STRUCTURE, ENTRY, PROGRAM, LIGHT SOURCE.

Each participant selected a piece of paper from each of the boxes as a series of conditions that had to be integrated to design an implicit or explicit condition of a 30-foot cubic pavilion. The drawing set to describe this structure were done at one half-inch equals one foot. The model was constructed at one-quarter-inch equals one foot. The location of elements including stairs, ramps, entry elements, light elements, and structural elements was drawn at half scale.

PHASE THREE: ESTABLISH THE CITY: SITE / TEXT

A site was selected from a box of site plans. The site was to be studied at a minimum of two different areas within its morphology. Site plans and sections at 1/16 inch and 1/20th inch equal one foot were created, and corresponding site models were created.

PHASE FOUR: POSITION THE 30-FOOT CUBE PAVILION AT STREET LEVEL

SELECT ANOTHER CONDITION FOR MASSING TO COMPLIMENT 30-FOOT CUBE PAVILION

PERIMETER BLOCK, PILOTIS TOWER, TOWER ON STREET, PILOTIS SLAB OR SLAB AT STREET.

With Mass and the Pavillon positioned, the entire site can be re-read for civic and domestic program inclusive of considerations of surrounding existing fabric, and site morphology at every elevation of the elevatic city landscape.

The principles of Fontana’s Spatializim were studied throughout. Each participant selected a Fontana text and maintained a development of their understanding of that study throughout the project.

The project can be examined in each and every element in equal weight—from the structural elements to the light elements, stairs, the pavillon, site work, or massing—each element is an autonomous identity in the civic space and memory.

DESIGN IV: SPRING SEMESTER

Professor Guido Zuliani
Professor Pablo Lorenzo-Eiroa
Professor Marsha Walder

The City, as architecture, is the form that the mutual relations between all its parts assume at a certain moment in time. In this sense, the City cannot be understood as the simple accumulation of discrete artifacts and singular events, but as the articulated ensemble of the relations that each establishes with the others and with the whole. The City emerges therefore as the result of the relations continuously constructed between, for instance, public spaces and private dwellings, systems of infrastructures and simple institutions, between implementation of mobility and permanent features ordering urban life. Among all, the relations between the imagery of nature and the production of the built environment and the ones between the specificity of a locus and the general character of the concepts that constitute a discipline, hold a particular place within the practice of architecture.

Based on this premise, the Design IV spring semester studio focuses primarily on the definition and investigation of the relations that tie an urban site and the forms of its descriptions, to the process of delineation of the architectural intervention. The exercise begins with the exploration of two topical conditions summarized by the two concepts of City of Horizon and City of Sky. The aim is the understanding of the particular nature of these primary contexts in an urban setting and the definition of paradigmatic architectural representations able to reference the principles of future interventions. For the design phase, a frame of 286 by 500 is assumed to delimit the site for the intervention. The minor north-south axis is positioned on the axis defined by the eastern wall of Central Park and the built side of E. Avenue. A specific site is then chosen by each student along the eastern edge of Central Park.
individual or collective form of practice, have been profoundly shaken by current events, geopolitical and environmental traumas, radical and not-so-radical social transformations, and the ethical assumptions and foundational certainties that might guide them everyday, and their incredible fortitude. They are hunting, searching for new possibilities for practice in a world where the guidelines, the signposts, the guides, the leaders, the mentors, the heroes, have either vanished or have been exposed, revealed as chimeras or as phantoms, unreliable, and untrustworthy. Our students face incredible uncertainty, but they confront it, boldly—they are not timid, they are strong.

The Cooper Union has never been a place where ‘anything goes,’ but it has always been a special place, a secure place where creative freedom is supported, encouraged, stimulated, and where speculative thought and imagination has been directed inward, within the discipline of Architecture, and outward, to the World, simultaneously. The Thesis year allows our students to be strong, but also, to be secure. We insist that real speculative thought, and inventive design can only take place in surroundings that are protective. The School of Architecture used to be described as a sanctuary. In the World, such places are now rare, precious and more necessary than ever. But, it is apparent that the desire for sanctuary can no longer be understood as a symptom of the desire to escape from the world. Rather, the sanctuary has to be conceived as a protected place that provides a protected vantage point, from which a thorough engagement with contemporary realities can be conducted. In this place the studio is both mirror and lens, the work of the studio is both reflexive and projective. With the transfer of knowledge across the formal and informal divide through the construction workers, which traditionally build the formal city while living in the informal city.

HEARTH is a mobile broad oven that serves as a platform for events situated in the community gardens and parks of New York City that range from broad making demonstrations to the distribution/donation of recipes submitted by event participants. HEARTH embodies the spirit of the communal oven but is adapted to exist in the urban environment. HEARTH travels by bicycle and uses wood collected from event sites as its fuel source. A series of work surfaces unfold from the oven that facilitate in the process of demonstration and promote an engaged and informative public space.

The Thesis year is no parametric design. There are no decorative cover-ups, just RAW architecture.

Thesis Proposal:

THE FRAGILE HOUSE. The project begins with the building of a house as a still life, nature morte, a three-dimensional paradise that is fabricated to become a two-dimensional transfer: the still life decays while giving birth to a house. I have chosen the Spanish Desert as the site for the architectural interventions with the intent of making use of fragility as structure and way of life.

‘Never let us forget that Faith alone supports it, and that, if Faith fails, Heaven is lost. The equilibrium is visibly delicate beyond the line of safety; danger lurks in every stone.’ — John Reps

GROW A HOUSE, GROW A CITY: Casasol needs 400,000 low-income homes within the next five years, and the shortage is expected to reach 1.3 million homes by 2020. The poor have self-built housing solutions while faced with difficult geologic conditions such as mudslides and earthquakes that undermine their ability to overcome poverty. Safe government built vertical sites, equipped with plumbing, electricity, communications, and transportation, allow families to self-build homes, businesses, and community services over time into the 30 foot bays of the structure. The project calls upon the transfer of knowledge across the formal and informal divide through the construction workers, which traditionally build the formal city while living in the informal city.

FAITH is a mobile broad oven that serves as a platform for events situated in the community gardens and parks of New York City that range from broad making demonstrations to the distribution/donation of recipes submitted by event participants. FAITH embodies the spirit of the communal oven but is adapted to exist in the urban environment.

HEARTH travels by bicycle and uses wood collected from event sites as its fuel source. A series of work surfaces unfold from the oven that facilitate in the process of demonstration and promote an engaged and informative public space.

In the development of the design, the site is assumed to be an intrinsic component of the project. Its identity is constructed, and represented by means of drawings and models, in terms of the dialectic between its autonomous line figure and the configuration determined by the imposition of the 260’ by 520’ frame onto the city fabric, and the identities that the individual elements of the morphological frame are to acquire when considered within the topological field of latent relations at a larger scale.

The site configurations emerging from such a dialectic, to all intents and purposes already morphological and conceptual elements of the project, constitute the concrete figurative environment to which the design will respond and within which it will take shape.

The strict figurative integration and conceptual continuity between site and intervention directs the programmatic concern of the project toward the definition of an urban public environment to which the design will respond and within which it will take shape.
My thesis is a proposal for a series of prototypical settlements around the shores of the Dead Sea, delineating a path around it. These protoglyphs, in the form of road stations for both transient travelers and permanent dwellers, integrate wastewater treatment into domestic and public facilities. All the water used on the premises is treated by the use of plants so as to replenish its declining water level.

Camous Garden + North Area = A New Macau

Asian cities, Macau is on the cusp of great change. In the block while also grafting the urban fabric of Camous Garden, gives an alternative to Macau, by having the 125m x 125m North Area of Macau Peninsula, the answer to this need of performance. My project has this intention. By at once changing our understanding of space, but the way we expect to pattern making, the goal was to understand the translation process in which the body’s dimensions as well as the three-dimensional information of a garment can consist on the same plane. While it contains the body’s information and affects the human form directly, the garment’s ability has potential to transcend the body and transform our understanding of space. I chose the New York Public Library and Bryant Park as sites to examine how a technologically embedded garment can change the limits of a library. The garment can offer a new interface that can radically alter the experience of the library.

This is NOT A SINKHOLE, IT IS A PIPE

From the beginning of pneumatic architecture in Boullée’s Cenotaph and Montgolfier’s balloons, the theme of spatial provocation through spheres and bubbles has been given breath. Experimental architects and artists in the 1960s and 1970s deviated from structural norms and questioned modernist theory; as a result, provocative pneumatic architecture and spherical art works thrived. These ideas are reappearing in new forms. If the return of bubbles and balloons in art and architecture are any indication of our current cultural climate, then we are floating on the surface of a new conception of space. State. As we continue to encode our thoughts and actions digitally we lack an intuition for observing the record of our output. Empirically, data has dimensions in the same way that space does, but we rarely understand the equivalence. In the pursuit of the universal exchange of information we no longer occupy a site in the traditional sense. We each occupy and possess a state and create sites of varying size and duration. Our ability to transmit and correlate these states is dependent on a consistent set of tools and structures that appeal to our intuition. Our position is similar to the builders standing in the desert thousands of years ago struggling to give consistent form to communal rites and exchange.

On the Art of Building Without a Book. On Purification. The expanded definition of architecture that developed in the late 20th and early 21st century that “architecture is everything,” is detrimental to architecture itself. The attempt to redefine what architecture is and can be has resulted in a nebulous conception of architecture whose physical manifestation has proven equally as indelible as that from which it came. Instead, architecture can still be the art of building, a return to the immovable constituents, their relationships with each other, and an individual’s relationship to them. The project is a bathhouse. It is a sincere attempt to implement material understanding with a program of elucidation.

Nepalaya: The Mobile Territories of Similarity. Our understanding of reality is constructed through our own translation of images, language, and experience. The first marker placed on the Mexican-American border was a lose mound of stones. Next came a string of obelisks, then a wall of steel. The way the border is marked shown in the image of what it asserts. In order to teach open doors through the physical and mental walls, which separate identity into polar difference—from the past into the future—we must first step beyond the line in both directions towards the indefinite territories of similarity. To move this borderline to borderland we must erase the line and draw it open, again and forever more.
9 SQUARE PROBLEM

1st Year

The 9 square problem is used as a didactic tool for the introduction of architecture to incoming students. An interesting factor is that the 9 square problem has been used by different instructors whom have adapted it to their own teaching methodology. The problem has gone through a number of evolutions and metamorphosis; yet has retained its essential characteristics.

From working within the problem the student begins to understand a vocabulary of architecture. He begins to probe the meaning of plan, section, elevation, and detail. He learns to draw his own intractable wholeness; he begins to comprehend the relationship established between two-dimensional projections and isometric projection; along with the translation of systems into three-dimensional model form. The models are built with a precision of fine craftsmanship.

The student studies and draws his schema in plan, in isometric and searches out the three-dimensional implications in the model. A understanding of elements in their primary essence is revealed; the idea of fabrication emerges.

Grid, frame, post, beam, panel, infill, measurement, number, unit, white, gray, center, periphery, field, edge, butt, interlock, compression, tension, extension, and both a level of the generators which make fac discovery.

The following is a graphic description of some of the ingredients and a list of some of the problem's built into the model problem. The listing is the idea set up of problem.

The student prepares the materials he will be directly working from and with throughout the first year.

1. Half scale plan of 9 square problem. 2. 1/4 isometric. 3. 1/4" base model. 4. 1/4 panels, infills. He proceeds through a series of exercises relative to the vertical plane and then to the horizontal plane ramifications.
From the Collection of the School of Architecture Archive
The Nine Square Problem, John Hejduk, ca. 1965

1. FULL PANEL
2. HALF PANEL

3. FULL + HALF PANEL

4. CURVED PANEL

5. CURVED + FULL

6. CURVED + FULL + HALF

7. ANGLE

8. ANGLE + FULL

9. ANGLE + FULL + HALF

10. ANGLE X FULL + HALF + CURVE
Stereographic Architecture

Of our 3-dimensional world, with our current technologies on a 2-dimensional surface, stimulating an understanding long a barrier and becomes the joint that articulates the grid to develop perspectival representational drawings. Kinship between humanity and water. The wall retains an element of space, atmosphere, and environment. The hydrophilic wall provides a tangible mediation of juxtaposing two things that have a difference in history. To unify the site-less space of the imagination in an existing condition of objects/structures. Reacting to the contradictions of juxtaposing two things that have a difference in history.

The site is the island of Jersey between France and the UK. The children's stories, Homer, Mira, and time is spent on the roof of the Foundation building, breathing, and looking (at the sky, not the city). Echoes of Battaille, ACHEPHALE, Spears, Dubuffet, Fluxus, Deboard, Mc Hale, East Village Poets, Tantra and OuLiPo are enlisted to confound and confuse, partly because we are where we are, and partly because the end-game of confusion is the pursuit of clarity. Chinese loan, French water, and Apples are served up as topics that allow a discussion of networks and ecologies, and their interdependence. The lifestyle of bees, the digestive tracts of worms, and the feeding habits of arcs enrolle and politicize this discussion. The skilled use of a bottle-neck on the finger of the slide guitar player provides a way in to a conversation about immortality, and lucidity. Like Charlotte Perriand who brought things into the office at the Rue De Soives, the students bring some-thing into the seminar each week. They talk, they write and they draw. The real purpose of the pro-seminar is each student identifies a question. A question that has depth and direction; in the final few weeks this is declared, drawn and its borders, however fuzzy, are designed.

Thesis: Terroir at the Salton Sea

Air. There is perhaps nothing as elemental to living as air. Air creates motion and sustains life, without it, everything is still. (Be a whisper or a gale, it has the ability to transform the ethereal into the visual and the visceral. What if the effect of force on a building was as predictable or unpredictable as air on material? We could start to envision how buildings and cities might react in response to the specifications of both their location and function. In the end, the goal of this project is to build a program of form, material and performance. Capsules. Since small spaces can afford mobility, these units are able to plug into any series of programs: aerial frame, transport us from one side of the river to another, elevators bring us to different altitudes, and Ferris wheels rotate us to a voyeuristic height. However, instead of housing an capsule as a mode of transportation, I wanted to define them as a space of place. The site chosen is on the shores of Roosevelt Island, facing the major hospital blocks on the Manhattan waterfront between 68th and 72nd Street. The program is a hospice for palliative care and consequently the capsules are for the patients to inhabit. The capsules float in the water, plugging into any of the available programs: the hospice, the emotional and financial counselors, the congregation, the marketplace, the church. Each program represents an infrastructure that extends its docking piers to the capsules. Terror at the Salton Sea. Chinampa: method of ancient Mesoamerican agriculture, which used small, rectangle-shaped areas of fertile arable land to grow crops on shallow lakebeds. Trajines: buoyant structure used for transportation and trade within calm and shallow waters. Terror: the special characteristics that the geography, geology, and climate of a certain place bestowed upon particular varieties of plants. Agricultural sites in the Salton Sea share similar soil, weather conditions, and farming techniques, which all contribute to the unique qualities of the crop. Architecture is the cultivation of space. I choose the word CULTNAR to represent the function and form of my project. It is a Spanish verb meaning to cultivate and grow, and an English noun denoting a plant-variety selected for desirable characteristics within a hierarchy maintained by propagation.

This thesis is a project in two parts. First, is a critique of the museum as a receptacle of the aesthetic treasures of culture. The goal is to make a non-museum, permeable, and non-linear. Parallel, is a challenge on the notion of architectural design. It is a criticism of the guilty conscience of the architect who is simultaneously impotent (addicted to hyper-functional logic for justification of any design) and omnipotent (megalomaniacal self-expression reliant on unique eccentricity). The goal is to approach architecture as basic human necessity and pleasure, in which its best examples reflect not universal notions of perfection, rather an open understanding of human relationships.
GRADUATE RESEARCH DESIGN STUDIOS I AND II:
FALL AND SPRING SEMESTERS

Professor: Diana Agrest
Professor: Maria Elena Fanara

The MArch II design studios focuses on projects dealing with critical issues in architecture now. The exercises, while given for the whole class, afford opportunities for individual students to focus on their area of interest, be it Urban Studies, History, Theory, Criticism or Technologies. Emphasis was placed on the design process developed through a series of productive readings. Drawing was emphasized as a tool for critical thinking and as an intrinsic part of the process. Most of these projects as they were "customized" by students in relation to their particular interest became for the most part the basis for the student's thesis.

FALL INCURSIONS INTO URBAN DISCOURSE
LOS ANGELES JERUSALEM

This studio focuses on Urban Form through the exploration of the many different forces that intersect in generating it. Two cities with apparently opposite backgrounds were given as the site of this enquiry, revealing through the discovery of their own many specificities a number of paradoxically similar issues. One of the two given cities was to be selected and (not an Urbanistic, Technological or Theoretical/Historical Perspective.) A reading is the articulation between a creative subject (you) and the various texts of the city, in this case, written, drawn and aerial photographs. Through the drawings produced in the reading process, another city is revealed and manifested.

The Readings were developed through personally elaborated Plans, Maps, Graphics, Diagrams and other Drawings at Various Pertinent Scales.

SPRING
ARCHITECTURE OF NATURE/NATURE OF ARCHITECTURE POTENTIALS

This Studio focuses on the question of Nature, from the philosophical and scientific discourses that have explained it throughout history to its transformations to the present condition as they affect our modes of habitation. A different dimension of time and scale is the object of this exploration. In this project, these questions take a preeminent position in the type of natural sites that are selected and the subsequent process of transformation. The scale is vast in most cases, dealing with places such as deserts, canyons, rivers, glaciers, fault lines, volcanoes, lakes and sea shores. These are places that took millions or billions of years to develop and thousands for transformations to be perceptible until the most recent past where processes of transformation have accelerated. Time here is of a cosmic dimension that relates to the Universe. It not only becomes essential in every transformative proposal but also places them outside the traditional boundaries of architecture, urbanism or landscape. Historically, there has always been an active interaction between Nature — as a real object and as an object of study — and Architecture, but this interaction takes a prominent position at this moment in time. The subject of Nature in its many complex modes of articulation with Architecture — economic, political, ideological, scientific and technological — is critically reexamine in this studio, through a process of "reading and rewriting" at various scales ranging from the national to the regional and the local. "Potentials" is the leading concept for this exploration; potential sources, potential sites, potential elements, potential new Architectural concepts.

GRADUATE THESIS: SPRING (following mid-term) AND SUMMER SEMESTERS
Professor: Diana Agrest and faculty

The Thesis projects focus on issues related to the particular areas of concentration as established in the MArch II Program: Urban Studies, History, Theory and Criticism of Architecture; Technologies. The Theses are developed in studio through research and readings in conjunction with the ProSeminar and through drawings developing critical readings of the individually selected Thesis subjects. The second half of the spring semester is dedicated to this end and to formulating the direction for the development and completion of the Thesis project during the summer term and which will be presented at the beginning of the new Academic year. Some of the Thesis projects propose to continue on the questions brought up by their previous projects.

Three seminars were given as part of the Design Studio: Sgrijian Papapetross, Space as Anode, The Architecture of Sgrijian Elaying
Diana Agrest: The Theory Practice Continuum: Architecture and Ideology since 1999
Diana Agrest: Questions of Representation: The Case of Las Vegas

Thesis proposals: STRANGE CO-OPERATION: Urban Paradise — from plane network to vertical volume. This thesis will explore how urban illegal occupation interacts with the configuration of urban fabric. What is the force behind this network? What is the continuous movement among these constructions? How can we connect the urban occupation in three dimensions? The new strange cooperation of the city can be established through this active action. These complex systems will be explored in Hong Kong and transformed into a potential proposal.

Extraterritoriality Nexus: A new genealogy: Investigations on the city through redefining extraterritoriality in the context of Ecology. We no longer map territories, but territories map us. Our inscription upon the Earth’s surface is being mapped upon the territory and therefore changes due to human’s impact are exceeding the capacity to sustain us. Extraterritoriality, in many ways, is used as a political tool to subscribe order under the unrecognized. The context of extraterritoriality is not given; it has to be created. Implanting the notion of exception and encouraging the creation of a broader, interdisciplinary context in the creation of a true ecological spectacle. A constitutive mobility. An elusive implication. The nexus for investigation on Extraterritoriality is the City of Los Angeles. Due to its magnificent and rich yet dangerous and unpredictably wild atmosphere is the departure for explorations in a socio-ecological context. Urban Energics. The city’s many and diverse energy forces are bound into a constantly changing complex social and physical form. It is these energies that act upon the city as a radical charge, modeling the urban landscape into new potential configurations. Using the traced spaces of human occupation as a generative force that defines the dynamic transfer of energy, potential energies and infrastructures will be proposed as defining forces for the new city.

a section: Reading and constructing through section. Considering the section as a research tool that reveals the invisible. This Thesis proposes to investigate this dimension as a tool to penetrate a space, an event or an object in order to comprehend and transform "naturally" assumed viewpoints. The initial focus of this exploration will be a series of films. An Axial sense. Sand dunes are a visual manifestation of wind forces. A constantly vibrating field of sand grains created by wind molding. The Odyssey is a journey negotiated through grid — "0" — controlled winds. Odyssey is a return is unpaved or obstructed depending on wind directions. Somewhere between these, architecture should be able to engage and interact with the invisible force field that is in constant flux called wind.
Floating Figures. We are highly mobilized. We are nonstop.

In an environment composed of nested structures of speed, architecture calibrates space, providing an intangible index of movement. Its essential function is to continuously acclimate the body, between natural and mechanized systems—at all scales—for performative and sensational effect. This thesis will explore various domains and scales in which these important issues can be probed.

The book in Manhattan: The concept of is at the center of this thesis and will be explored through various cases namely the Korean traditional courtyard house and Manhattan. Readings of Manhattan will be generated through this concept and proposals will be produced through a subsequent process of transformation.

SELECTED STUDIO ELECTIVES

GRADUATE SEMINAR IN TECHNOLOGY: ADVANCED GEOMETRY & DIGITAL FABRICATION

Professor Michael Young

Taking our cue from the mix of effect, this course sought to explore the “interference” between the material, the sensory, and the geometric in architectural design and fabrication.

Although the emphasis was placed on digital modeling and notations, this course opened a dialog between the working methods of a digital environment, and the physical, visceral, sensory relations we have with our material environment. The course set out to understand contemporary digital techniques by investigating the theories and history of geometry in relation to architectural construction, computation, and representation.

The topics under investigation included explorations of curvature sensation and notation, gradient field manipulations, ornamental pattern as continuous variation, digital fabrication through contrasting, folding, and aggregation, and material feedback in a computational system. Exploring these concepts opened alternate understandings of contemporary architecture in relation to construction, geometry, representation, and sensation. A semester long fabrication project done in groups was presented at the end of the semester. Each project attempted to move out of the realm of the representational model to engage real materials with specific qualities and processes of fabrication.

ADVANCED DRAWING SEMINAR

Professor Sue Ferguson Guzowski

The Advanced Drawing Seminar meets weekly for extensive group and individual critique. Having explored the fundamental vocabulary of freehand drawing in first year, students are now encouraged to develop a series of drawings based on themes of their own choosing. Hence there is no predetermined syllabus. In the Fall semester of 2010 three examples of such tiles were (1) the portrayal of stones collected by a student’s grandmother on land bordering the Rio Grande, (2) the translating to drawing terms of a fire in its act of consuming, and (3) the tracing of passing cloud formations in motion across the day and night time sky.

The question might be posed: how are these freely chosen themes relevant to the education of an architect? How would tracking these images develop an architect’s spatial vocabulary? Imagination lies in the realm of memory and dreams, deeply rooted in the facts, forms, events and spaces of our actual lives. Flights of fancy take off from that which can be touched, tasted, measured and observed. For instance, the student who has been portraying stones has found in these drawings the key to her thesis—tracing with the Texas/Mexico border.

It is the pedagogical thrust of the Advanced Drawing Seminar that in pursuing freely chosen themes, the student will be motivated to expand and hone technical skills—to take risks.

In the fall fall from charcoal, pencil, pastel, pen and ink wash, in the repetitive process of searching through drawing—of sifting through layers to find the gold, the essential element—a sense of “self” is realized. Only in part is it the struggle to conquer a particular medium—although that may be part of the endeavor. It is the struggle to find resonance between the visual world that engages our eye and the realm of our imaginations.

The discipline of drawing further serves as a means and model for creative research. It seeks to clarify the direction the next step must take, and simultaneously provides a clearer conception (or even a reformulation) of the meaning and intent of the theme. This process has a considerable similarity to creative writing, wherein one writes, rewrites and rewrites again. This goes beyond merely correcting or expunging words or phrases that seemed clumsily or irrevocably embraced in a “messy” first draft. It simultaneously leads to rethinking and clarifying the direction of the intended work itself.

THE FELTMAN SEMINAR

Professor David Gersten

IT’S ALL ABOUT LIGHT

Light is fundamental to all forms of life, so much so that it’s role and impact tests the limits of human comprehension. From the far reaches of the cosmos, to our evolution as a species, to the history of civilization, to our present tense perceptual and cognitive experience, one could say: it’s all about light.

One need only to pause briefly and focus on our optical field of vision to recognize just how rapidly we are absorbing light, taking multiple views, layering and assembling a coherent whole of the space we are in. Much of this deep cognitive process is structured by our evolution as a species: our eyes are next to each other because we have been looking at the horizon for millions of years… our binocular optics has a significant impact on our present experience. This is where the light in this room meets and joins together with the light of the dawn of civilization. Our present tense experience arises from many durations including, evolution, history and daily life. Light is an arrow piercing through these multiple time frames, engaging and offering insight to all aspects of human activity. As both an ‘immaterial matter’ and a subject of cultural, creative and intellectual inquiry, light has echoed through the history of civilization. The disciplines of Art, Architecture and Science transform and are transformed by light. Often light exposes both what the disciplines share and their differences and this can be of great value in illuminating the questions of individuals work within any given discipline.

The seminar will engage a spectrum of disciplines in asking questions of light. Including: architecture, astronomy, biology, cognitive science, economics, film, painting, physics, photography, poetry and theatre. In addition to a series of guest speakers from a range of disciplines the seminar will directly engage light through a series of experiments and studio-based light works.

1. Mitch II, Pro Seminar, Fall
2. Advanced Geometry & Digital Fabrication
3. Advanced Drawing
4. Advanced Geometry & Digital Fabrication
5. Feltman Seminar, Video Still
YSRAEL A. SEINUK 1931–2010

Yisrael A. Seinuk, world-renowned structural engineer of incomparable genius, and gifted teacher, beloved by generations of School of Architecture students and his colleagues, served on the faculty of The I. M. Pei Chan School of Architecture for over forty years. Appointed in 1968 by John Hejduk as an adjunct instructor to teach structures, second year day students and mechanics of materials and structural design to third year day students, the Department of Architecture had a two-year structures program, “Yisrael impacted,” Dean Hejduk would later recall, proposing a challenging structures curriculum that would be unique among schools of architecture, engaging four years of the two-year program. Professor Seinuk designed the sequence to begin with a full year of qualitative study, focused on principles and the relationship between structure and form. He would begin Structures I with the load-bearing principles of a cable, the simplest of structures; he would keep a chain shown slides. He drew beautifully on the blackboard and lectured distinctively. He made complex structural behavior clear; he didn’t explain structures as much as he illuminated and revealed it.

Subsequent years of the sequence were more quantitative in their approach to shaping and sizing structures and structural elements. After two additional years of studying statics and mechanics, determinate and indeterminate structures, design in steel and reinforced concrete, the sequence would conclude with the analysis, design, detailing and oral presentation and defense of a complex project: a bridge, a stadium, an air-plane hanger, a high rise office building, a residential tower.

In his own practice, Professor Seinuk was a consummate professional. He received more than 60 industry, professional, and community awards including the Concrete Industry Board’s Leader of Industry Award and The Cooper Union Urban Visionaries Award. He was elected a Fellow of the American Concrete Institute, the American Society of Civil Engineers, and the Institution of Civil Engineers (U.K.). Professor Seinuk was the only American invited by the Institution of Structural Engineers of Great Britain to participate in the publication of standards for tall building design for the European Union.

In over forty years of practice, through the work of the firm Cantor Seinuk, as well as his own firm, Professor Seinuk was involved in the creation of structural concepts and designs for some of the tallest, most complex and most important buildings in the world. He had a singular impact on the skyline of New York City, having designed over fifty high rise office towers, including three of the tallest reinforced concrete structures in the city, as well as over a hundred hotels and apartment buildings. Among his projects world wide are the Trump World Tower (the most slender reinforced concrete building in the world), the Time Warner Center, the Trump International Hotel and Tower, the Miami Performing Arts Center, the renovation of Grand Central Station, the New York Mercantile Exchange, Four Times Square, the Lipstick Building, the Arthur Ashe Tennis Stadium in Flushing Meadows, the JFK International Airport light rail system, Morgan Bank Headquarters, 7 World Trade Center, the Diller, the landmark 220 Lexington Avenue building, the Grand Hyatt, the steel-framed “Cubed” residential building in Miami, and the Cutler building in Chicago. For the Chaguil Epic Tower, a 37-story office building in Mexico City, one of the most extreme seismic areas of the world, Professor Seinuk and his colleagues invented a stabilizing system so unique that it was patented; in speaking about the building he noted, “The building already went through an earthquake.” A newspaper in Mexico said you might want to run into this building during an earthquake.”

Professor Seinuk’s curriculum was extremely ambitious for a school of architecture, and his students relished its challenges. He made visible the dynamic world of structural behavior: force flows and load paths, action and resistance, stress and strain, the inner life of shells, membranes, plates, grids, nets, and domes. Students learned effective methods for design not only simple beams and columns, but moment-connected frames; not only reinforced concrete but pre-stressed and post-tensioned concrete; not only shear walls, but shear wall footings, and shear wall footings on piles. Students analyzed structures for gravity, wind and seismic loads and sized and detailed slabs and fifty story towers. Professor Seinuk was immensely proud of his architecture students who were as knowledgeable about structures as graduates of a civil engineering program.

Professor Seinuk was a generous teacher, who spoke often of the poesy of making architecture, as well as the importance of finding its proper, inherently structural form. “Every building has a structure that is the best structure for that building,” he would say. “First you have to see the building inside you, you have to feel it.” He introduced students to follow structural masters, such as Felix Candela and Pier Luigi Nervi. He instilled in all of his students an understanding of the role of architects as leaders in the collaborative process, as teachers themselves. He was a humanist, whose stories about making buildings revealed his own deep appreciation for construction as a social endeavor, through which knowledge, skills, technologies and ideas are both exchanged and employed. Professor Seinuk valued the contributions of every person in the construction process, from the most skilled engineer to the most junior laborers; everyone needed to be fully engaged, ready to offer suggestions, ideas, solutions, in order to make the best building possible. He instilled that same respect for the collaborative nature of construction, and the joy of building, in all of his students.

Professor Seinuk was a world-renowned structural engineer of incomparable genius, and gifted teacher, beloved by generations of School of Architecture students and his colleagues, served on the faculty of The I. M. Pei Chan School of Architecture for over forty years. Appointed in 1968 by John Hejduk as an adjunct instructor to teach structures, second year day students and mechanics of materials and structural design to third year day students, the Department of Architecture had a two-year structures program, “Yisrael impacted,” Dean Hejduk would later recall, proposing a challenging structures curriculum that would be unique among schools of architecture, engaging four years of the two-year program. Professor Seinuk designed the sequence to begin with a full year of qualitative study, focused on principles and the relationship between structure and form. He would begin Structures I with the load-bearing principles of a cable, the simplest of structures; he would keep a chain shown slides. He drew beautifully on the blackboard and lectured distinctively. He made complex structural behavior clear; he didn’t explain structures as much as he illuminated and revealed it.

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LECTURES AND EVENTS

The Irwin S. Chanin School of Architecture/The Architectural League of New York

The School of Architecture annually co-organizes and hosts a number of events with the Architectural League of New York in The Great Hall. This ongoing partnership has fostered an expanding forum for contemporary architectural dialogues at The Cooper Union community.

Friday 10/1
Jo Noever, Founder, Noever Wolf Architects
The Everyday and the Extraordinary

Wednesday 10/10
Workshop: New York: Change Spaces A symposium with architects and curators of Workshops in The U.S. Pavilion at the 2010 Venice Architecture Biennale
Joseph Solomon, Co-curator, Workshops
Michael Sorkin Studio
Hilary Sample, Principal, MOS
Michael Meredith, Principal, MOS
Guy Nordenson, Principal, Guy Nordenson and Associates
Catherine Seowit, Principal, Catherine Seowit Studio
Adam Yarinsky, FAIA LEED AP, Principal and Co-founder, Architecture Research Office
Stephen Cassell, AA LEED AP, Principal and Co-founder, Architecture Research Office
Anthony Fontenot, Ph.D. Candidate, School of Architecture, and Fellow, Society of Woodrow Wilson Scholars
Moderated by Eva Franich, Director, School of Architecture/Parsons New School for Design

Wednesday 11/3
Yoshichu Tanaka, Co-founder, Atelier Bow-Wow
Current Work: Architectural Behaviourology

Friday 11/5
Moderated by James Stade, Co-curator for the Arch League

Monday 1/22
Charles Renfro, Principal, Diller Scofidio + Renfro
Current Work: Unnatural
Moderated by Lyn Rice, Founding Partner, Architecture Research Office

Monday 2/12
Chris Ikor, Artist
Current Work: Ten Works in Progress: Over the River, Project for the Arkansas River, Colorado and The Mississippi, Project for the United Arab Emirates

 Introduced by Wendy Evans Joseph, Founder, Wendy Evans Joseph Architecture

Wednesday 1/26
Gregory Pasquarella, Founding Partner, SHoP Architects
Current Work: Out of Practice Moderated by Mark Robbins, Dean, School of Architecture, Syracuse University

Tuesday 2/2
Ben van Berkel, Founding Partner, UNStudio
Current Work: The New Understanding

Moderated by Stan Allen, Principal, Studio Mumbai Current Work: Dialogue and Discovery Moderated by Billie Tsien, Partner, TodWilliams Billie Tsien Architects

The Irwin S. Chanin School of Architecture/Center for Architecture

Wednesday 4/20
Ed Mazria, Founder and Chief Executive Officer, Architecture 2030
Architecture on the Brink

The Irwin S. Chanin School of Architecture/The New Museum

Monday 3/14
of Architecture, Princeton University

Syracuse University

UN Studio

Mode rated by Stan Allen, Principal, Dean, School of Architecture, The Cooper Union

Tuesday 1/26
of Architecture in Urban Planning and Design, Harvard Graduate School of Design

The 2010 Felman Lecture Series

The Felman lectures were made possible by the Ellen and Sidney Felman Fund established at The Cooper Union to advance the principles and benefits of lighting design through the exploration of the practical, philosophical and aesthetic attributes of light and illumination.

Wednesday 2/3
Thomas Zumber, Architect, Professor, Writer
Spring 2011 Annual Felman Lecture: The Touch of Light
Co-sponsored by the Architectural League of New York

Wednesday 4/5
Remo Quattrini, Professor of Anthropology and Aesthetics, Nantucket University, Paris, Écoles des Beaux Arts, Paris, Co-Founder, Rex: Journal of Anthropology and Aesthetics
About our present/architectural pop surreal post-imperial style

The Cooper Union Institute for Sustainable Design

Thursday 4/7
Helen Marboe-Hodge
The Economics of Happiness
Co-sponsored with Dass Communications Foundation/Res:Journal

Thursday 2/3
Dr. Alex Zander, Author, President, VPL Research

Friday 5/6
Robin Chest, Founder and CEO, Solco Elizabeth Dilger, Founding Partner, Diller Scofidio + Renfro
Frank Duffy, Director, DEGW
Pedro Reyes, Artist

KEYNOTE ADDRESS
Anam Moskov, President, Cosmopolitan

MAYOR PANEL
THE SUSTAINABLE CITY
Introduction by David Byrne, Musician, artist, producer, activist

Panels:
Sergio Fajardo, Mayor, Medellin
John Saltmarsh, Mayor, Bradford, PA
Greg Nichols, Mayor, Sheffield, WA

Michael Nutter, Mayor, Philadelphia, PA
Moderated by Kurt Andrensen, Host, Studio 360, Co-founder and Editor, Spy magazine

The Irwin S. Chanin School of Architecture/Center for Architecture/Parsons the New School for Design

Tuesday 10/22
Wolfgang Feist, Founder, Pansymbol Institute

Principles of Passive House

Moderated by Laura Brigg, Research Chair of Sustainable Architecture, Parsons New School for Design

The School of Architecture Lectures and Events

Thursday 3/8
Horace, Structural Engineer House for Musicians: A Great House by Raimund Abraham

Friday 4/8
Zvi Hecker, Principal, Zvi Hecker Work of Architecture

Moderated by Rafi Segal, Principal, Ravi Segal, Design Critic in Urban Planning and Design, Harvard Graduate School of Design

FESTIVAL OF IDEAS FOR THE NEW CITY: STEETFOOT
Saturday 7 May

Draw-Think-Tank

The Draw-Think-Tank and Architecture hosted Draw-Think-Tank: Emerging Territories of Movement. 100 360 manifestos.

The event took place in the Spacebroker, a mobile space structure designed by the German urban and architectural design and research group Raumlab, located at the intersection of Houston Street and Sara D. Roosevelt Park.

School of Architecture students participated in Draw-Think-Tank, a unique Spacebroker: iPad platform designed with artist Joshua Oht specifically for the festival. The platform allowed the students to collaborate in the construction of a collective drawing, which was projected on to the walls of the Spacebroker, transforming the space into a public arena for the exchange of ideas and creation of syntheses. The mutating drawings were printed out in intervals throughout the event as a series of 100 unique, instant visual manifestos.

Occurring simultaneously, Christian Gärtnert, Director of Stylepark, and Eva Franich, Director of Draw-Think-Tank and Architecture, moderated a series of three six-hour sessions during which a multidisciplinary group of individuals presented critiques of manifestos. This group of 15 emerging architects, engineers, writers, sociologists, anthropologists, philosophers, and other relevant figures discussed Emerging Territories of Movement in different spaces of action. Presenters: Hayley Beer and Untzi Grau presented their manifestos at the symposium.

DrawNow!
The Drawing Center presented Drawing an Urban Intervention through Dialogue and Trace by Professors Aida Miren and Univ Professor. This urban drawing exhibited the idea of ‘units’ imagined by Paul Rudolph and used the human body as a ‘unit’ (a sheet presided over the participants), to construct a temporal-spatial construction of a 1:1 scale along an axis. The ‘uni’ drawing stencils was a tool for capturing full-scale fragments from the surrounding urban space. These fragments were configured as a group drawing to create new urban spaces, networks, and territories. As an extended interactive corpse, the participants were asked to trace fragments of their bodies to re-inhabit the spaces, while engaging with the drawings and their neighbors. The reinvented units and traces served as critiques of standardization and mega aggregations by looking closely at the stroboscopic fabric, which emerged within the one-hour drawing.
STUDENT LECTURES AND EVENTS

The School of Architecture Student Lecture Series

This lecture series provides the opportunity for students to invite architects, writers, theorists, and artists to speak to the school.

Thursday 11/16
Andres Leop, Curator of Architecture and Design, The Museum of Modern Art Small Scale, Big Change

Thursday 12/2
Yehuda Selman, Professor, Graduate School of Architecture, Planning and Preservation, Columbia University Mentor van der Heide-Maria in Time

Thursday 12/9
Eva Franck, Director, Standfremt for Art and Architecture

Thursday 2/21
Guido Piotrapi, Founder, Studiopiotrapi

Creative Confession: Carlo Scarpa and the Villa Oslenge

Thursday 3/3
Spyros Papapetrou, Professor, History and Theory Faculty, Princeton University School of Architecture MCR/MALCRD: Architecture, Analogy, and the Vitruvian Complex

Monday 3/7
Preston Scott Cohen, Principal, Preston Scott Cohen, Inc. Student Lecture Series

Thursday 4/21
Charles Lemet, Andrus Professor of Social Theory, Wesleyan University; Senior Fellow, Center for Contemporary Research, Yale University The Destiny of Objects: Design in a Posthuman World

Thursday 4/28
Eric Savada, Senior Conservation Ecologist, Wildlife Conservation Society Perspectives of the City’s Ecological Past: Perspectives from the Mammalatha Project

Fall 2010 Faculty Talks/Sponsored by the School of Architecture Student Council

Faculty Talks is a series of conversations between students and faculty to foster interaction in the school outside of the formal structure of lectures and studios. The talks are completely open and limitless.

Tuesday 11/16
Asa Minion, Professor, The Irwin S. Chanin School of Architecture Sohn Eggers, Founder and Director, Black Sheep

After Berlin: Art/Art Myth

The Cooper Union Motion Picture Club

Six for Six
Six films selected by Monica Shapiro, Director James Cameron, 1984

Friday 3/3
Stud Menn, Director, Jim Jarmusch, 1995

Deus sia, Director Bill Morrison, 2001

Friday 3/25
The Scream, Director James Cameron, 1984

Ophelus, Director Jean Costeau, 1950

Students who enter this program rarely have previous ideas. Students were introduced to Architecture by being asked to construct a chair using corrugated cardboard that could support the weight of one person. Other projects included creating models of intersecting volumes, recording a chess game in a developed symbolic language, and drawing sections and plans of compositions. Occasionally critics foster critical opinion and discussions between students. By being exposed to questions and techniques, students are asked to take responsibility for their decisions and to develop integrity in their ideas. By the end of the program students have transferred something of their experience to greater confidence in their work. The enthusiasm of the students is evident in their models, writings, and drawings.

RECENT FELLOWS

2009 Fufhight Fellowship
Anna Kostova (AR’09) was a Fufhight Fellow to South Africa in 2009–2010 and a visiting researcher to CUBES in the Department of Architecture and Planning at the University of the Witwatersrand. She led a collaborative project with young people about visualizing post-apartheid urbanism in Johannesburg at the Africa Cultural Centre. This work was exhibited during the FIFA World Cup, at the Architecture Festival SAVA 2010, and can be found online at http://allmycities.blogspot.com.

2009 RTKL Traveling Fellowship
Nikhil Garelick (AR’11) traveled to Ghana, Spain to work along with the local community and peers from The Cooper Union to explore alternative building methods. The current building practices are dependent on imported junk metals and dwindling lumber supplies. The project has since been exhibited in the 2009 and 2010 Ponte Vecchio Biennale and in 2012 in Rome at the Architecture Biennial. It can be found online at http://www.garelickarchitects.com.

2009 HKF Traveling Fellowship
Espen Vatn (AR’10): I spent three months in Rome investigating the presence of the Palazzo Hill and Pompeii, where I was perplexed by the scale of Tempiole and carefully documented the works of Borromini. I am in Rome where simultaneously and the presence of the past are not born out of memory, but of dialogue and invention. I finished my travels with seven days staying at the Quirns mountains from my room at the Umba de Habitation.

2010 German Academic Exchange Service (DAAD)
Elisabeth Federer (AR’10), Berlin is a city that explores the temporal architectural expression alongside the monumentality of construction. The 2010–2011 DAAD has enabled me to research and engage in this explorative relationship on the scale of the Berlin block. I have interviewed with Berlin-based architects and artists, as well as cowrote on writings on drawings/photographs of my project, published on the website Berlin Art Link, and I have become one of the site’s head-curators and main content-contributors. I am currently developing specific design-interventions in response to my research.

2010 Menschel Fellowship
Daphne Binder (AR’11) and Salome Balderrama (AR’11). This last summer, we circumnavigated the Dead Sea on the border of Israel and Jordan. We visited and documented factories, archaeological sites, settlements, tourist resorts, nationalist statues and more. We observed the consequences of the drop in its water level and the sea’s receding perimeter. We documented the current built environment alongside the natural one in a series of maps, plans, photographs and interviews that were held with the people that live there, all of which we exhibited at The Cooper Union last November.

STUDENTS’ LECTURES

Tuesday 12/7
Benedetta Tagliabue, Principal, Enric Miralles—Benedetta Tagliabue (EMBT Studio) Recent Works

Wednesday 11/17
Matthews Bouw, Founder, Architecture One In conversation with David Turnbull, Professor, The Irwin S. Chanin School of Architecture, and Maliki Shoshan, Founder and Director, The Foundation for Achieving Seamless Territory (FAST)

Fall 2010 Seminar Series: Critics of the Situationist Critique

Applications

Tuesday 10/12
Das Ding

Monday 10/18
Fallow

Thursday 10/26
Law

NEW YORK UNIVERSITY SCHOOL OF ARCHITECTURE

2010-2011 DAAD Fellows

Timothy Radovsky (AR’11)

Recently joined as Executive Director of the DAAD in New York and continues to work with the DAAD in Berlin. Since 2007, has been on the board of the DAAD in New York.

2010-2011 DAAD Fellows

Matthews Bouw (AR’11) and Matthew A. Kohler (AR’11) are co-founders of Architecture One, an architecture firm based in New York City. Their latest work includes a high rise building in the former shipyard area of New York, The Park at the Park, and two new buildings in the South Bronx, The Park at the Park, and the South Bronx, The Park at the Park.

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Marc Kallai (AR’11) is a young architect based in New York. His recent work includes the design of a new building for the Cooper Union Art/Architecture program, which will be completed in 2011.

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Professor Daniel Agetal, FAIA, this year has taken a leave from her practice Abigail and Gandelos Architects, LLP, and is serving as the Fall 2010 Chair of the School of Architecture. Making of an Avert-gard®: Institute for Architecture and Urban Studies (1967–1996), for which she is the Writer, Professor and Director of Research. Professor Agetal is also a visiting professor at the Massachusetts Institute of Technology (MIT) and has served as the President of the AIA New York Chapter since 2008. Professor Agetal is also a visiting professor at the Massachusetts Institute of Technology (MIT) and has served as the President of the AIA New York Chapter since 2008. Visiting Professor Samuel Anderson has recently completed expansion and renovation projects for the Allan Art Museum at Oberlin College, the Perum Museum of Archaeology and Anthropology, and several art galleries. The Cooper Union Urban Design projects include sites for Buffalo State College and the Gaming Board (SSBF). His projects are currently being considered for new construction projects for the Guggenheim Abu Dhabi (with Gehry Partners) and the Dallas Museum of Art. His research for the director's circle is at the Guggenheim Museum in N.Y. is near completion.

Associate Professor Adjunct Stella Betts and her partner David Leon of LEVENSON received their AFD Award for this spring's report on their project casebook: "The Image of an Architect: 40 Years Later.""Her theoretical work was published in a number of books and journals, including "Architectural Design" (Architectural Design), "Slum Lab" and "Journal of Architecture, AD (Architectural Design), Slum Lab magazine, "Journal of Architectural Histories, JASP and Praxis," journal of building writing, "Kajala." Kajala gave lectures at Ohio State University, Auburn University, and at the University of Waterloo in Canada, the Smithsonian for Architecture and at Columbia University. Kajala taught graduate advanced design studios at Columbia University and Pratt Institute in parallel to Cooper Union. She exhibited her design installation "Ensembleable" at the Barcelona Design Museum (Design Hub), in collaboration with professors Michael Young and others at Pratt Institute for an outdoor-programmed infrastructure at Rezo Piano’s Fazenda Moutinho. She was also selected by the Architectural League of New York to lead a workshop for the Festival of Ideas for the New City.

Professor Diane Lewis Lovett is the founding Chair of the School of Architecture. Under her leadership, the School has become one of the most dynamic and innovative institutions in the country. She was recently appointed to the position of Dean of the College of Architecture and the Built Environment at the University of Colorado at Boulder. She is currently working on a book project titled "The Image of an Architect: 40 Years Later." His theoretical work was published in a number of books and journals, including "Architectural Design" (Architectural Design), "Slum Lab magazine, "Journal of Architectural Histories, JASP and Praxis," journal of building writing, "Kajala." Kajala gave lectures at Ohio State University, Auburn University, and at the University of Waterloo in Canada, the Smithsonian for Architecture and at Columbia University. Kajala taught graduate advanced design studios at Columbia University and Pratt Institute in parallel to Cooper Union. She exhibited her design installation "Ensembleable" at the Barcelona Design Museum (Design Hub), in collaboration with professors Michael Young and others at Pratt Institute for an outdoor-programmed infrastructure at Rezo Piano’s Fazenda Moutinho. She was also selected by the Architectural League of New York to lead a workshop for the Festival of Ideas for the New City.

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Life in formation was co-chaired by School of Architecture Associate Professor-retired Pablo Lorenzo (with Assistant Professor Aaron Sprecher of Moholy-Müller University and Assistant Professor Shin Yushik of Southern Illinois University). The conference offered a space for the discussion of the problems involved in how architects, engineers and artists collect, analyze, and produce information. The architecture of information implies a critical intermediary abstract space relative to processing that has been producing a shift in the core of the discipline. These questions guide the overall intellectual imperative of the conference. There is indeed a trajectory that is leading to build up a critical alternative axis to the way digital information systems have been understood in architecture since 1990s, primarily based in a visual logic. Media has expressed digital architecture as a mere representational role, negating the potential relational log of systems, a form of aesthetic fundamental that contributes to the structure of mental relationships. It is becoming quite clear that if architects do not break or displace the green source algorithms and create their own, their work is trapped by the predetermination of the set of ideas contained within those programs. With this conceptual framework, the authorship, the necessity to design and create spaces that organize and process information, and the extent of an autonomous within the constitution of the log of formal processes. This understanding is based on an ambition that may help a historical venture. Ultimately, architecture must inform and be relevant to technology, as opposed to architecture being relative to technological actualization. The growing array of interfaces that situate digital architecture are layers where information is represented, crossed, manipulated and ultimately presented. If interfaces are spaces of representation, they are spaces of information, and since there is no information without representation, these spaces include a generative capacity, as architectural content is constituted in a responsive topological loop between form and content. The interface is the context within which the work is demonstrated. It is also possible, implement a topological relationship between the apparently fortuitous line of data that is seen extrinsically to form, simultaneously interfaces inform and how information is constituted.

Dawn and Professor Anthony Vidler curated the exhibition, "James Fraser-Stirling: Notes from the Archive," which opened at the Yale Center for British Art in October 2010 and then traveled to the Tate Britain in April 2011. The exhibition has been reviewed by Ada Louise Huxtable in The Wall Street Journal amongst other publications such as Architectural Record. The concurrent publication of the same title was published by the Yale University Press (October 2010). He delivered lectures on the exhibition at the Tate Britain, Princeton University School of Architecture, and AA School of Architecture. He also lectured at the conference "Greening Modernism” held at Baruch College and was on the "City College School of Architecture. He delivered the welcome note for the ACADIA 2010 Conference as well as participating in the "Arch Schaals 2010 Exhibition Reception and Day Roundtable" held at The Architecture School. Professor Vidler participated in the launch of "Van Alen Studios with a book signing of his latest publication, "The Scenes of the Street and Other Essays" (Monacelli Press, March 2011). He was a contributing author to the publication Ecosoftware Design: New Remedies for an Ailing Planet (Wiley, 2011). In May he received the 2011 American Academy of Arts and Letters Award in Architecture.

Professor Adjunct Michael Webb was the Senior Research Fellow at the Canadian Centre for Architecture (CCA) in Montreal, for the month of March and 2010 as well as the following months of June and July 2011. Some of the 1962 Sin Palace project drawings will form part of the CCA archive. Webb was honored by Saintstreet for Art and Architecture during their April 2011 auction. He also co-curated a lecture series at Columbia University during April 2007. Webb along with other curating Architect members in taught a course offered by Nef, Zosovicius concerning the spatial impact of electronic media at Cornell University. He writes an article for the "Museum of the Moving Image, NY" for its eponymously titled book. The article was a critique of the museum’s new headquarters, designed by Thomas Mezher.
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