The Association of Collegiate Schools of Architecture (ACSA) announced today that Anthony Vidler will receive a special Centennial Award at next week’s 100th ACSA Annual Meeting in Boston. Anthony Vidler is Dean and Professor at the Irwin S. Chanin School of Architecture of The Cooper Union, where he has served since 2001.

The Centennial Award was created by the ACSA Board of Directors in recognition of Dean Vidler’s wide ranging contributions to architectural education. Says Judith Kinnard, FAIA, ACSA president: “Anthony Vidler’s teaching and scholarship have had a major impact on architectural education. We invited him to receive this special award during our 100th anniversary and give the keynote lecture because of his extraordinary ability to link current issues in architecture and urbanism to a broad historic trajectory. His work forces us to question our assumptions as we engage contemporary conditions as designers.”

Anthony Vidler received his professional degree in architecture from Cambridge University in England, and his doctorate in History and Theory from the University of Technology, Delft, the Netherlands. Dean Vidler was a member of the Princeton University School of Architecture faculty from 1965 to 1993, serving as the William R. Kenan Jr. Chair of Architecture, the Chair of the Ph.D. Committee, and Director of the Program in European Cultural Studies. In 1993 he took up a position as professor and Chair of the Department of Art History at the University of California, Los Angeles, with a joint appointment in the School of Architecture from 1997. Dean Vidler was appointed Acting Dean of the Irwin S. Chanin School of Architecture of The Cooper Union in 2001, and Dean of the School in 2002.

A historian and critic of modern and contemporary architecture, specializing in French architecture from the Enlightenment to the present, Vidler has consistently taught courses in design, history and theory and continues to teach a wide variety of courses at The Cooper Union.


As designer and curator Vidler installed the permanent exhibition of the work of Claude-Nicolas Ledoux in the Royal Salt Works of Arc-et-Senans in Franche-Comté, France, and he curated the exhibition “Ledoux et les Lumières” at Arc-et-Senans for the European year of Enlightenment. In 2004 Dean Vidler...
curated the portion of the exhibition “Out of the Box” dedicated to James Stirling, for the Canadian Center of Architecture, Montreal, and in 2010 installed the exhibition “Notes from the Archive: James Frazer Stirling,” in the Yale Centre for British Art, an exhibition that then travelled to the Tate Britain and the Staatsgalerie, Stuttgart in 2011.

Anthony Vidler has received awards from the Guggenheim Foundation and the National Endowment for the Humanities; he was a Getty Scholar, at the Getty Center for the History of Art and the Humanities in 1992–93 and a Senior Mellon Fellow at the Canadian Centre of Architecture, Montreal, in 2005. He is a Fellow of the American Academy of Arts and Sciences and received the Architecture Award for 2011 from the American Academy of Arts and Letters.
New York Photos of the Week
March 17th – March 23rd

David Katz, 18, a freshman at Cooper Union, watched as Daniel Bach, also a freshman and his teammate, launched their entry in the school's annual 'egg drop' competition Tuesday afternoon on East Seventh Street. Messrs. Katz and Bach won. (Andrew Hinderaker for The Wall Street Journal)


Additional coverage:
Daily News
NYT- East Village Blog
NY1
WPIX- Ch- 11
Cooper Union engineering students compete to construct a contraption to keep an egg from breaking in a fall
Built from discarded material, they must keep shells from cracking after 30-foot drop

College students faced off Tuesday in a wacky contest to keep an egg from cracking in a 30-foot drop.
Six teams of engineering students at Cooper Union had an hour to construct the perfect contraption from a pile of throwaway materials to protect their egg.

“We were working until the last minute,” said David Katz, 18, part of the winning team. His winning gizmo was a Styrofoam cup pierced through with McDonald’s straws and sporting cardboard wings and plastic bag streamers.

The egg was packed tightly inside with cotton.

After it was thrown off the third floor portico of the Cooper Union Foundation Building in the East Village, the wings spun, slowing the device’s descent.
The audience oohed and applauded as it landed with a soft thud.

Katz and his teammates Nicholas Rendina and Daniel Bach, both also 18, completed construction of the thingamajig moments before the big drop, after changing plans halfway through.
“We were going to make a tetrahedron filled with cotton, but we decided to go for a simpler design,” Katz explained.

Half the teams were disqualified when their eggs broke.
The remaining teams were judged on how close their contraption got to a bull's-eye painted on the ground and for the lightness of their contraption.

“It was fun, even if we didn't make it,” said Moshe Hamaoui, 21, whose creation didn't keep the egg intact.
His team’s machine featured two styrofoam cups duct taped together, plastic mesh netting to cushion the egg, and Silly Putty in the bottom for weight.

“It depended too much on landing on the right end,” Hamaoui said. “When it landed wrong, it broke.”
The winning team got $100.

“I think this is one of the all-time great college traditions,” said Cooper Union president Jamshed Bharucha. “This is low-tech, low-cost, high-brain.”

*President
To The Editor:
Re “Save The Cooper Union without losing its identity” (talking point, by Barry Drogin, Feb. 23):

I agree with Barry Drogin’s op-ed that Cooper Union’s financial troubles have brought forth an impressive outpouring of creative thought and support for the preservation of this unique college, but I strongly disagree with his personal attacks on Cooper’s president, Dr. Jamshed Bharucha.

It was Dr. Bharucha who early on revealed the true extent of the challenge — a chronic deficit of roughly 30 percent of the operating budget rapidly devouring the school’s liquid endowment. The easy path would be to continue to keep this hidden, hoping for a miracle or an economic rebound, until too late. Instead, Dr. Bharucha has engaged the Cooper community from day one, describing the extent of the problem and discussing solutions. Has all of this gone smoothly? No, but I think that gives the lie to the theory that he is part of some grand conspiracy with a preordained conclusion.

Mr. Drogin obfuscates by incorrectly attributing a mixed bag of assertions to Dr. Bharucha, and — in the tradition of some of our would-be national leaders — Drogin makes goals of being interdisciplinary, outward-looking and relevant to the needs of today’s world appear somehow subversive.

In the end, we all must realize that Cooper has to be both financially stable and forward-looking to truly live up to the mission that Peter Cooper established more than 150 years ago. I am optimistic that Dr. Bharucha, working with the Cooper community, will be able to do that.

Peter Cafiero
Cafiero is president, Cooper Union Alumni Association (Bachelor of Engineering, Civil Engineering, ’83)
Every year and on their last stretch before graduation, these art neophytes are poised to establish their mark by placing themselves out there for the public to witness their artistic statement with a graduate show. Arte Fuse attended the opening reception for two young stars in line for greatness with “Solipsism & Singularities” featuring the works of Lee Milby and Matti Maunu last March 27, 2012 at Cooper Union. This venerable institution has produced prestigious graduates like Lola Montes Schnabel (Julian Schnabel’s daughter), who we featured last December when she had her solo show at the hole gallery in the Bowery.

Walking into the modern building at 41 Cooper Square, it proved the perfect dream venue for anyone who wants to get started with their art career. Both artists are young, have fresh ideas, and self possessed in the purity of concept. As I descended into the ample space with its trappings of a sleek modern gallery – I was impressed with the distinct styles of each artist.

Lee Milby is a charming petite woman then you see these massive canvases that dominate from floor to ceiling. The oil paintings are skillfully done with earthy and tonal flesh renderings that are compelling on the figurative. The body of work is textured with so much subtexts and meaning for Milby as with the doorknobs are the collective summation of her time around the neighborhood and the books spread into a cacophony of feather-like patterns are actually her personal book collection. The various elements do not have an obvious single narrative but in her own secret logic – they are precise and unified. Milby exudes quiet confidence and a strong base with her style.

Matti Maunu at first sight is a fresh-faced guy who you’d think would trash a skateboard the entire day but his works are totally unexpected. His intense monochrome color panels of self-portraits, facial renderings like mist conjured magically from the background and deft hand application validates years of disciplined skill coupled with self-restraint. Maunu explores the sense of self and it’s a singular thread that he navigates with finesse.

These two were paired for this graduate show and the contrasts are obvious in the color palette but the common factor is the exploration of self. It’s their first start off the gate as artists but with the self-assured body of works, they’ll be thoroughbreds gunning for success at the finish line.

Lee Milby & Matti Maunu: Solipsism & Singularities  @ 41 Cooper Gallery
Hours: Mon-Thu (7:30 am – 2 am) Fri & Sat (7:30 am – 12 am)

The works are on view from March 27 – 30, 2012
41 Cooper Square on Third Avenue between 6th & 7th Streets. NY, NY 10003

article by: Oscar A. Laluyan
March 15, 2012

Astor Pl. ‘trophy office building’ angling for early ’13 completion

BY LINCOLN ANDERSON  |  With the last remnants of The Cooper Union’s old Engineering Building finally demolished, construction is moving ahead on its far glitzier replacement. Edward J. Minskoff Equities Inc. is developing a 400,000-square-foot office building at 51 Astor Place on a design by Fumihiko Maki.

Influenced by the site’s triangular shape, the new edifice will feature a geometric design, sporting a sharply angled glass facade. In January, Minskoff closed on a $165 million construction loan. Jones Lang LaSalle will market and lease the 12-story structure, which a Minskoff press release touted as a “trophy office building.”

According to the release, not only will 51 Astor Place have advanced technology and infrastructure, but will also provide tenants with above-standard electrical power and “generator capacity.” Located at Astor Place and Third Ave., 51 Astor Place is expected to be completed by early next year.

The building will be constructed to achieve LEED (Leadership in Energy and Environmental Design) Gold certification. Amenities at 51 Astor Place will include a tenant-accessible green roof on the fifth floor, a penthouse and a Thomas Basely-designed urban plaza at Astor Place. The building is required to have this 4,000-square-foot plaza as a result of a restrictive declaration hashed out in 2002 between The Cooper Union, the Department of City Planning and Community Board 3 under the school’s general large-scale development plan.

Four years ago, Cooper Union announced it had entered a $97 million ground lease with Minskoff for 51 Astor Place. At that time, the new building was expected to be ready for occupancy by 2010. But the economy’s crash and the real estate market’s downturn apparently put the project on the backburner for a few years. The ground lease entitles Cooper Union to participate in the new building’s future income.

“This transaction is a critically important step toward creating a sustainable financial infrastructure for the future,” *George Campbell Jr.*, Cooper’s then-president, said in February 2008. “The development of 51 Astor Place as an income-producing, mixed-use commercial and academic property will be a significant milestone in our master plan, allowing us to continue our unique mission in higher education for generations to come.”

The Cooper Union also has a ground lease with the Gwathmey Siegal-designed glass residential tower on the former parking lot on the south side of Astor Place at Lafayette St. However, last fall, Cooper’s new president, **Jamshed Bharucha**, revealed the school was in terrible financial shape — with an annual deficit of $16 million. Charging tuition at the historically free-tuition institution had to be considered as an option, he said.

Speaking in February 2008, Edward J. Minskoff, the development company’s president, said of 51 Astor Place, “It’s going to be one of the great architectural buildings of New York in the last 20 years. I do distinctive buildings — that’s all I know how to do. It’s critical to attracting top tenants. I think, at the end of the day, everyone will agree it’s an architectural gem.” The Cooper Union’s engineering school is now housed in the college’s new $150 million Thom Mayne-designed building, completed on the east side of Cooper Square in 2006.

*Past President
**President
NEW YORK IN COLOR REVIEW

In Woody Allen's monochrome Manhattan, as fireworks flower in the velvety night and a Gershwin clarinet wails, the director's voice explains that he always thinks of his beloved city in black and white. Photography traditionally prefers to view New York in the same way, polarised between extremes. The skyscrapers with their silver pinnacles gleam in a frosty sun but the shadows they cast are gulfs of gloom. On the streets or underground, New Yorkers – Weegee's crime victims or Walker Evans's weary commuters on the subway – struggle to balance white and black, hope and despair.

The god who created the world by declaring "Let there be light" had no such stark contrasts in mind: the rainbow sent a more ingratiating message to mankind. Photography, however, was slow to accept that iridescent spectrum. Modernists such as Alfred Stieglitz and Paul Strand favoured a black-and-white world which could be treated as a geometrical theorem, ordered by the artist's commanding vision. Their New York scenes emphasised the cubic rigour and thrusting verticality of the architecture; colour would have confused and polluted their abstract compositions.

In 1923 the novelist Theodore Dreiser published a study of New York called The Color of a Great City. Despite the title, for Dreiser the city's predominant colour was black: he interviewed navvies unloading coal at a grim saloon, workers in an oil refinery, and the begrimed inhabitants of hostels for derelicts. The city did not turn jazzily polychrome until after 1945 when New York – brash, brazen, unashamedly bright – became the capital of a wrecked and impoverished world. It's this explosion of flushed vitality that is documented in New York in Color, a book edited by Bob Shamis (Abrams £35) and an exhibition derived from it at the Howard Greenberg Gallery in Manhattan.

One of Stieglitz's black-and-white images characterised New York as "The City of Ambition" – a place of unremitting work, necessarily dirty, where energy is released in clouds of smoke and steam. Colour photographers were more interested in the city of pleasure, which advertised its after-dark delights in candy-toned neon, and they gravitated to its playgrounds – places that exuded heat as well as light: Times Square, where a galaxy descends to earth on the blazing cinema marquees, or the beach resort of Coney Island with its shrill, rackety rollercoasters and its freak shows (including a parade of transvestite mermaids with sequined green tails). At Radio City Music Hall in 2008 *Margaret Morton photographed an indoor Manhattan, recreated on the cavernous stage for the Christmas show. The skyline glows in a golden dusk, Central Park is coated with blueish snow, and the Rockettes kick up their bare legs on the deck of an open-topped tour bus which is of course as red as a ripe tomato. Here is a spectacle that would be invisible on black-and-white film.

Photographers in the affluent postwar years noticed, as if for the first time, that the city teemed with people who refused to be upstaged by its monumental heights. In 1949 Norman Parkinson posed four gossipy models on the roof of the Conde Nast building, where their preening mocked the stiffness of the skyscrapers behind them. The clothes the women wear are mostly sober black and white, but one of them has a purple collar and another sports a red cloche hat: that's enough to make the commercial towers look as drab as a bureaucrat's grey flannel suit.

*Art Faculty
**excerpt from original article
The hack-able body: Are device makers doing enough to shield patients from hackers?

By Arezu Sarvestani

Created 03/07/2012 - 16:25

March 7, 2012 by Arezu Sarvestani

The threat that the fusion of humans and medical machines may leave patients vulnerable to the hackers and bugs of the digital world is beginning to resonate with device makers.

Karen Sandler was 31 years old, working at a non-profit organization providing free legal help to computer programmers, when she was diagnosed with an enlarged heart and informed that she'd need a machine to help keep her alive. Her mother accompanied her the day a doctor recommended that Sandler undergo surgery to implant a medical device into her chest. He handed Sandler a pager-sized machine called a cardioverter defibrillator – a miniature, implantable equivalent of having EMTs follow her around all day with defibrillator paddles should her heart stop.

The device was a round, metal compartment housing a tiny computer, an electrical pulse generator and a battery. Connected to her heart with metal wires, the device would monitor her heart rate and deliver an electrical pulse to shock it back to a normal rhythm should a mild burst of activity, such as hurrying across a street or running to catch a bus, over-exert her. Even as a self-professed "technology warrior," the prospect of becoming part machine caught Sandler off guard. Computers crash, run out of power and succumb to hackers. Would becoming a "cyborg" ultimately count as an affliction or an upgrade? And could she really trust a machine with her life?

Sandler grew up around machines and the programs that run them. Her father was a computer programmer; she taught her first basic computer class at summer camp when she was 16. She received a bachelor's degree in engineering from the Cooper Union before pursuing a law degree from Columbia University, where she co-founded the Columbia Science & Technology Law Review. It was while working for the Software Freedom Law Center, an organization offering legal help to computer programmers working on open-source software projects, that she learned of her condition.

Sandler was scared but skeptical – not of the diagnosis, but of the machine. The diagnosis was serious and heart surgery is a complicated and dangerous procedure, but with the device in her hand and her worried mother sitting nearby, the first words out of Sandler's mouth were, "What does it run?" While framed as a software question, her concern was much more personal: What exactly was the doctor proposing to weave into her heart? She had the physical device before her, but she was concerned about the imperceptible workings inside the machine to which she was to entrust her life.

Sandler had worked with computers long enough to know that all programs have bugs – that's why computers need frequent updates and anti-virus software is a must. Undiscovered bugs can cause a machine to behave erratically or leave it open to infiltration by "crackers," the techie term for hackers with malicious intent who penetrate closed systems. Sandler wasn't ready to trust her heart to a program she hadn't seen. Her work with open-source computer software had taught her that the best way to detect bugs and fix them is to tap the wisdom of the crowd through open-source programming. Open-source projects allow the world to view a copy of machine's source code, the underlying instructions that tell the device what to do. In terms of an implantable defibrillator, that would mean making public a copy of the code that tells the device when to provide a shock and how much shock to provide, as well as how to monitor the heart rate and log unusual events. Modern heart devices can communicate wirelessly, so the software is additionally responsible for prescribing how a machine sends and receives signals and how it determines whether a

*BSE’97
signal is authorized to access the machine. While an individual person's device needn't be open to the world, a circulated copy can gather comments and suggestions that the device manufacturer can choose to adopt or ignore. While it seems counter-intuitive, open-source software is often more reliable because it has had the benefit of being tested, checked and patched by a larger team of people. The most famous software programs are closed-source, such as Microsoft's Word and Adobe's Photoshop, but open-source software projects are silently ubiquitous. The U.S. Defense Dept., massive corporations like Merrill Lynch and the entire London Stock Market rely on an open-source project called Linux.

"It's not a guarantee that bugs will be found if you make software free and open, but it makes it much more likely over time," Sandler says.

Sandler knew that the software protecting her heart was inevitably fallible, but the stakes were much higher than usual. Software flaws could not only mean errant shocks due to bugs in the code, but coupled with wireless accessibility they might mean someone could crack the code inside her heart. Sandler searched for new sources of information, having gotten nowhere with her doctor or the medical device sales reps he referred her to. The first specialist she talked to told her that she was paranoid – who would bother to crack a medical implant's programming in the first place? No one had done it before and the implants were designed only to communicate with special computers sold to doctors. Sandler called St. Jude Medical (NYSE:STJ [8]), Medtronic (NYSE:MDT [9]) and Boston Scientific (NYSE:BSX [10]), 3 of the biggest heart device makers, and found herself at a dead end each time. No one would tell her about the source code that would end up inside her body.

Device makers have good reasons for keeping their software a secret, a tactic sometimes referred to as "security through obscurity." Each manufacturer designs its own software to run its own devices, meaning that publishing the inner working of the machine would expose weaknesses. If the programming has vulnerable points, making them public could give competitors a leg up or give crackers the blueprints for bringing down the device.

Another motivating factor may be in the way the FDA reviews the machines and the software inside them. While the agency never directly reviews software unless something has already gone wrong, the FDA treats a patch in programming the same way it would treat a physical change to the product. A medical device with altered software is often considered a new device, which requires a new round of expensive and time-consuming evaluation. Furthermore, patients with the original device wouldn't be allowed to simply download an updated version of the software – they would have to undergo surgery to implant a new device after the original product had been recalled. The danger in relying on obscurity as a security measure, however, is that weaknesses remain hidden to the community at large, but not to the crafty crackers who sneak their way in.

"Keeping the code closed doesn't keep sophisticated people from hacking it," Sandler says. And once the secret is out – once a single person has discovered and leaked a copy of the program – that device is exposed forever.

*excerpt from original article
The much-loved Brucennial is returning for 2012, this time downtown at 159 Bleecker Street. A sort-of-every-two-years showing of not-quite-eminent works of art, this downtown alternative exhibition is set once again to coincide with the Whitney Biennial, throwing open its doors at 6pm on February 29. Coordinated by the Bruce High Quality Foundation, the well-known art collective which focuses on a genial form of institutional critique, the Brucennial has managed to attract quite an audience for its lovably DIY spirit.

In 2010, when the Bruces were featured as part of the Whitney Biennial itself, their concurrent Brucennial attracted hordes of scenesters, with crowds packing the facility at 350 West Broadway (provided to the artists courtesy of art collector Aby Rosen) to capacity and lining up in the snow to get in. That edition featured a crazy quilt of artists, from a swath of near-unknowns who happened to be friends with the organizers to the likes of David Salle, George Condo, and Julian Schnabel.

We see something similar in the provisional list of the 2012 participants glimpsed by ARTINFO. Between the names of a variety of under-employed artists and gallery interns, there are figures like Cindy Sherman, Richard Prince, and even Jean-Michel Basquiat. There’s even supposed participation by one Damien Hirst — though the curators haven’t denied that this might be a wisecrack about the British artist’s hyper-exposure (see below).

In addition, the Bruces are advertising a musical to accompany this year’s show, titled “Animal Farm,” which appears to be a kind of satirical reflection on their own experimental free art school: "In 2012, The Bruce High Quality Foundation University (BHQFU) is in crisis. Faced with overwhelming debts, the Chicken Trustees of the school may be forced to compromise its 150 year legacy and do the unthinkable: charge tuition. Luckily, the graduating Piggy Artists of the class of 2012 have something else in mind."

The Bruces, or someone from the Bruces at least, was nice enough to respond to some questions by email about the upcoming event. Enjoy!

What's the process of putting this together? How long has it been in the works?
It's essentially an elaborate word of mouth process. When we first started putting the show on, we asked our friends. And then they asked their friends. And now six years later, we have a lot of friends.

We started planning it a couple of months ago. The installation itself happens in just a couple days thanks to the effort of the army of artists in the show.

Is there anything different about this edition than the last time around? Does the fact that this time the Bruces aren't in the concurrent Biennial change anything?
We started doing this show before we were in the Biennial, so we saw no reason to stop now. There isn't anything significantly different about the format this time around. Except there is more. More artists. More work. And it seems

*2010 UV Honoree, an anonymous artists’ collective of alumni from The School of Art at The Cooper Union.
like participants have really stepped up their efforts thanks to the attention the 2010 edition received. And then there's "Animal Farm." Right in the middle of the space we're putting on a musical. It's a fable about arts education, about BHQFU, the free art school we're re-opening this fall, and Cooper Union, the free art school that is currently considering charging tuition.

**As an alternative biennial yourself, do you have any take on the Occupy Wall Street agitation around the Biennial this time?**
Oh wow, that was fake? That's brilliant.

**What's the logic behind the mixture of famous names and all the rest in the show?**
Artists are artists. The young ones, the old ones, live ones and dead ones. And we're invested in forging a community among all of them.

**Damien Hirst? Really?**
Sure enough. If anyone is attempting the round the world trip to see all the spot shows, there's another location to add to the list.
Glassware That Won’t Come Clean
By JULIE LASKY

When a pair of married New York artists with interesting hair decide to paint glassware as Christmas presents, it’s a sure bet the designs won’t be candy canes. In the case of Chelsea Seltzer (two-toned locks) and *Theo A. Rosenblum (collar-length mustache), the motifs are insects, lipstick smears, bared teeth and colorful pills. “We had lots of ideas for things that were a little more random,” said Mr. Rosenblum, who is the son of the painter Jane Kaplowitz and the late art critic Robert Rosenblum, citing mushrooms and “Egyptian themes.”

Produced by Artware Editions ($70 each), the glasses are merely the most disposable and easiest to clean of the couple’s recent collaborations, which include a 6-month-old daughter, Octavia, and an art exhibition anchored by a monumental pink sprinkled doughnut hanging from a noose. That show, “Two Heads Are Better Than One,” is at the Hole gallery, 312 Bowery (Bleecker Street), through March 17. For information on the glasses: (212) 463-7490 or artwareeditions.com.

*A’05
Welcome to 12 to Watch in 2012, a new web series profiling some of New York’s top minds doing innovative things with technology and design.

Meet *Bradley Samuels and *Basar Girit, partners at Situ Studio, a design and fabrication firm based in DUMBO. The duo, along with their other two partners, met while classmates at Cooper Union. Together, they started the company in their third year of school, for the purpose of having their own workshop. They began their shop during the onset of digital fabrication in architectural practices, an environment that let Situ become a very experimental place, and allowed the studio to, as Mr. Girit puts it, “pretty much never make the same thing twice.”

*AR’05
MANHATTAN — What lucky architecture firm will get to design the first building for Cornell’s $2 billion 10-acre tech campus on Roosevelt Island? The Ivy League university announced Tuesday a shortlist of six world-famous firms culled from a field of 43 to design this first core academic structure, which will be a net-zero building — an eco-friendly structure that will limit energy waste by creating as much power as it will consume.

The high-profile list includes Skidmore, Owings & Merrill (SOM), which is designing One World Trade Center; High Line’s designers Diller Scofidio + Renfro; and Morphosis, led by Pritzker Prize winner Thom Mayne, whose Cooper Union building has been turning heads at 41 Cooper Square.

Also on the list are OMA (Office for Metropolitan Architecture), founded by famed Dutch architect Rem Koolhaas, who has written extensively about New York architecture and designed 23 East 22nd St.; Steven Holl Architects, which won accolades for a building at Pratt Institute; and Bohlin Cywinski Jackson, which has done several Apple stores around the world, including Fifth Avenue, 14 Street, SoHo and the Upper West Side locations.

To prepare for the design phase, the school is working on a master plan for the buildings and public spaces with a team from SOM that helped develop Cornell’s winning proposal that came with free city-owned land and $100 million in public funding for infrastructure.

“We were incredibly impressed by the quality represented in the 43 firms originally considered for designing our core building,” Cornell NYC Tech Vice President Cathy Dove said in a statement.

“Our goal is that this first building exemplify sustainable design principles, represent a forward-looking attitude and form vibrant and contemplative public spaces that can be expanded through future buildings.”

Cornell will select a winner in April, school officials said.
*AR’79
**Arch Faculty Emeritus, AR’55
The newly opened SOHO camper store in new york city is designed by japanese architect, shigeru ban, located at 110 prince street, the retail space's main feature is a lenticular wall formed by many vertical cubbies running down the entire length of the shop. From one end, customers view the spanish shoe company's bold red and white logo, while from the other end, all the merchandise on display is visible. angled diagonally through the centre of the store is ban's seating design '10-unit system', which provides a place for customers to sit and try on shoes.

AR’84
Brucennial 2012
By KEN JOHNSON
159 Bleecker Street, at Thompson Street, Greenwich Village
Through April 20

What is the Brucennial? The announcement on the Web site of its organizers, the anonymous members of the *Bruce High Quality Foundation and Vito Schnabel, calls it: “The single most important art exhibition in the history of the world. Ever.” This impudent hyperbole leads you to wonder: Is the Brucennial 2012 (with its tag line “Harderer. Betterer. Fasterer. Strongerer.”) a joke? A madcap exercise in Relational Aesthetics? An Occupy-style protest against the New York art establishment and its carefully groomed exhibitions like the Whitney Biennial and the New Museum Triennial — both on view now?

You might view the jampacked, multifloor installation of works by close to 400 artists as a populist, radically inclusive survey of what artists in New York are really creating outside the filtering systems of galleries, museums and curators. It seems, for example, that many are making paintings. In salon-style, floor-to-ceiling hangings you will find every conceivable kind of two-dimensional creativity: Minimalist monochromes; Color Field stained canvases; finely and loosely grained patterning; cartoon allegories and sensitively observed still lifes. Quality, it must be noted, is extremely inconsistent. There are wonderful things, dumb things and inexplicable things. Three-dimensional work is similarly pluralistic and uneven. There is a smattering of videos.

Despite the inclusion of works by well-known artists like Cindy Sherman, Ron Gorchov and Jean-Michel Basquiat, the show feels driven mainly by the energies of M.F.A.-degreed strivers, hardly any of whom would turn down an opportunity to show in a Chelsea gallery. Like a commercial art fair, the exhibition is fun and exhilarating at first, then the diversity and quantity are numbing and, finally, depressing. So who is truly served by the Brucennial? The answer is clear: no one is cooler than the Bruce High Quality Foundation.

**2010 UV Honoree, an anonymous artists’ collective of alumni from The School of Art at The Cooper Union.**
ABSTRACT: THE ART WORLD review of the Whitney Biennial. The Whitney Biennial has been called a lot of things since it began, as an Annual, in 1932. Here’s an untried epithet: “enchanting.” This year’s Biennial enchants—albeit darkly, in some cases. It is smaller than usual, with about fifty artists, some of whom are represented by many works. Most of the artists are young, and the older ones tend to be lesser known. The show, organized by the Whitney’s Elisabeth Sussman and the independent curator Jay Sanders, affords intimate encounters with the expressions of charismatic individuals—and, here and there, with the individuals themselves. A mentoring ghost keynotes the occasion: Forrest Bess (1911-1977), the Texas fisherman whose small, clenched, mostly abstract paintings project the mystical states of a mind bent on literal transformation. He had shown several times in New York, at the Betty Parsons Gallery, when it was home to Jackson Pollock and Mark Rothko, and had corresponded at length with the august art historian Meyer Schapiro. A bravely upbeat air of firsthand experience permeates the show. The mood peaks in a series of forty-five sensationally good monotype portraits of heads by the French-born New Yorker Nicole Eisenman. Enchantment becomes charm in an installation by the New York artist *Nick Mauss. Entitled “Concern, Crush, Desire,” it brackets a quirky selection of original works from the Whitney’s permanent collection, by Marsden Hartley, Andy Warhol, Garry Winogrand, and others. Also included are odd, piquant works from the Smithsonian Institution, by Eyre de Lanux. A lot of the work is unprepossessingly mild—don’t expect aesthetic ravishment—but there’s hardly a false note. Also discusses works by Werner Herzog, K8 Hardy, Wu Tsang, Sarah Michelson, LaToya Rub Frazier, Mike Kelley, and Vincent Fecteau. Also Dawn Kasper, Gisèle Vienne, Lucy Raven, Sam Lewitt, Kai Althoff, and Luther Price.

*A’03
Piercing A Troubled Past: An expansion of a museum of military history in Dresden results in a provocatively symbolic design.

By Hugh Pearman

Dresden is a place of ghosts and unease, the site of the most controversial and devastating series of Allied bombing raids of World War II. But today, the city is also a symbol of rebirth and reconciliation, epitomized by the painstaking reconstruction of its historic center—most notably the famous Baroque-style Lutheran church, Frauenkirche, (1726–43), designed with a virtuoso stone dome by George Bähr. A jagged heap of rubble during the Communist East German regime, the church was finally restored at a cost of $240 million in 2005, fifteen years after Germany’s reunification. The city remains a supremely charged territory. And it is here that Daniel Libeskind has just expanded what had been a local East German museum into the largest museum in Germany, with 215,085 square feet of space. It is also now the official central museum of the German Armed Forces.

Seeing the place reminded me of my visit to Libeskind’s very first completed project, the tiny Felix Nussbaum Haus art museum of 1998 in Osnabrück, another city largely flattened in the war and freighted with another charged context: Nussbaum, a Jewish artist, had perished at Auschwitz. As with that building and the larger Jewish Museum in Berlin (designed before the Nussbaum museum but completed later, in 2001), in Dresden, Libeskind once again adds to an existing building. Yet in this long-gestating project that he won in a competition in 2001, he has gone much further. Not content with merely extending an imposing 1876 former arsenal that was converted into a museum of military history in 1897, Libeskind has sliced through the structure. A new five-story concrete-and-steel wedge now forces its way at an angle from the back through to the front, bursting through the roofline and disrupting the serene symmetry of the original Neo-Renaissance building.

This simple concept—you could see it as an arrow, a missile, a crashed plane, a knife or sword, the prow of a warship—is an uncharacteristically direct choice of symbolism by Libeskind, who is sometimes inclined to over-intellectualize in his search for form. Consider his 2001 Imperial War Museum in Manchester, England: Its three “shards” were conceived as simplified fragments of a shattered globe that the casual visitor is unlikely
to pick up on at a glance. In Dresden, it’s clear enough that the building is sundered by some huge weapon. Libeskind has skillfully handled his angled incision, even to the extent of chopping through existing windows, which are neatly finished around the wedge’s perforated aluminum skin. The architectural sleight-of-hand is not quite a case of cutting a pie-shaped slice out of the old and then filling in the gap. Rather, the new section is grafted to the old, the steel structure lightly clasping the iron-and-sandstone mother ship with a certain amount of internal reconstruction providing wider-span spaces. The front section—the tip of the arrow—is empty, though it contains an 82-foot-high observation deck within it that looks out over the rebuilt city. The arrow points to the southwest, the direction from which the bombers came in 1945. The bombs destroyed the city in the shape of a wedge with a 40-degree angle at the tip—the same geometry as the Libeskind addition. At the rear of the building, the twin barbs of the arrowhead are solid beneath the latticework skin to contain gallery space. Inside, angled walls of concrete follow the thrust of the arrow’s path. Within the resulting wedge, dark gray concrete floors and ceilings contrast with the lighter, restored old interior. The separation of the wedge from the rectangular plan of the existing building is further reinforced by curatorial fiat. While the existing museum presents chronological displays—from 1300 to 1914, 1914 to 1945, and 1945 to today—the new wedge contains thematic exhibitions. They are arranged to include subjects such as military fashion, military toys, technology, and shelter. A freestanding structure at the front of the first floor becomes a mini-Libeskind building in itself and displays exhibits about the horrific effects of war on ordinary people. The Nazi era, represented in both chronological and thematic displays, is dealt with as dispassionately as the other periods—including the postwar Allied occupation and the emergence of rival armies for East and West Germany. This is far from being a museum that glorifies war or the instruments of death and destruction. The descriptions, presented in both German and English, make clear the cost of conflict. Libeskind’s design allows for some telling moments: For instance, one full-height space at the rear of the wedge contains a V-2 missile and above it, a Soviet-era Soyuz capsule. The one led to the other, as it did with America’s space program. But in the other full-height rear gallery, rockets and bombs rain down on a series of massive concrete shelters. The radical difference between the old and new spaces helps distinguish the chronological displays from the themed ones. Yet, as is often the case in Libeskind’s architecture, the geometry leads to some strange leftover spaces that promote a sense of entrapment if you wander into them. Near the top of the museum, where the stairs climb into the bright new spaces, you feel the sense of journey toward... what? Here you arrive at the observation deck with a view over the city. In the gallery behind you is physical evidence of three cities destroyed in World War II: shattered pavements from Dresden and Wielun, Poland; a broken statue from an orphanage in Rotterdam. This is architecture that is appropriate for its function, combining geometric rigor with clear commentary. While the museum is a streetcar’s ride from the center, it shows a different Dresden apart from the revived, touristic old town. When Libeskind conceived the expansion a decade ago, he was at a creative peak. It shows. In this context, with this weight of history, this military museum is a force for good.
This week in New York

"The Rights of the People: How Our Search for Safety Invades Our Liberties"

The Cooper Union, Rose Auditorium, Fri 6:30pm–8:30pm. 41 Cooper Sq (between 6th and 7th Sts, lower level 1)
(212) 353-4195 cooper.edu

Subway: 6 to Astor Pl Get directions


Additional listings include:

| ABC local | HopStop | NY Activist | The 22 Magazine |
| Activists | Indypendent | Calendar | Time Out NY |
| Resource | Law.com | NY Daily News | (online & print |
| BookForum | Local.com | NY Press | 2x’s) |
| CultureMob | MediaBistro | NYC Political | US Dept of State |
| Eventful | New York Law | Calendar | Upcoming/Yahoo |
| Gotham Gazette | Journal | NYC.com | |
| Happng | | Rockland Parent | |
Morning Take-Out

By WILLIAM ALDEN

LEGAL/REGULATORY »

Volcker Says U.S. Needs Reforms in Finance, Government

By Christine Harper - Mar 22, 2012

Paul Volcker, the former Federal Reserve chairman whose name was given to a provision of the Dodd-Frank overhaul of financial rules, called for reforms of both government and the financial system in a speech yesterday.

Speaking at New York’s Cooper Union, where Abraham Lincoln was propelled to national prominence with a February 1860 speech, Volcker said the U.S. faces economic and political challenges that present a “grave threat” even if they’re mundane compared to the strife that Lincoln confronted.

“It is not only our economic prosperity that’s in jeopardy, but our national security and our ability to play a constructive role in a changing world,” said Volcker, 84.

Volcker said that progress has been made toward improving financial regulatory oversight, capital and liquidity standards and rules for derivatives. He said more needed to be done to regulate money market mutual funds, which he called “a new systemic risk,” and to rebuild a private market for home mortgages to replace the government-sponsored entities that dominate the business.

“The reform report card still reads, ‘Promising but definitely incomplete,’” Volcker said. Volcker, who has served as an economic adviser to President Barack Obama, was an advocate for the so-called Volcker rule that would limit banks from making speculative bets with their own money. Some banks have criticized the regulation, saying that it could increase risks, while governments outside the U.S. have said it could curb their ability to raise money.

**Deep Pockets**

“Complexity is quite an important issue. So are considerations of the competitive impact and the desire for international consistency,” Volcker said. “Strong resistance to the principles involved by affected institutions, each with deep pockets and phalanxes of lobbyists, shouldn’t be surprising.”

Government isn’t functioning well enough to address issues such as tax reform and spending, Volcker said. One step in the right direction would be to improve the method for confirming presidential nominations, a process that he said has become “dangerously distorted.”

He suggested establishing a common set of vetting processes for possible appointees, a four-week limit for the relevant Senate committee to vote on a nominee, and a four-week limit for the full Senate to vote.

“A severely compromised appointment process is only a part of the increasingly bitter partisanship that seems to be poisoning our political life,” Volcker said.

Volcker, who waged a successful fight against inflation during his tenure as Fed chairman from 1979 to 1987, was asked by an audience member about the current economic outlook.

“There’s always a risk of inflation but right now it’s not on the top of the list,” he said.
A Drawn-Out Process
Postwar European architect Carlo Scarpa will get his first solo exhibition in New York City beginning next Tuesday, when Cooper Union opens “Carlo Scarpa: The Architect at Work.” Scarpa lived and worked before the invention of AutoCAD technology, and his hand-drawn sketches and detailed architectural drawings provide a now-rare opportunity to see a master architect’s thought process rendered in his own hand. The exhibition consists of 22 original drawings related to one of his most famous works, Villa Ottolenghi in Bardolino, Verona, Italy, as well as reproductions of drawings for several of his other works, as well as in-progress photos of Villa Ottolenghi (7 E. 7th St., nr. Fourth Ave., second fl.; opening reception Tuesday at 6:30 p.m.; 212-353-4100; cooper.edu).
COOPER UNION: THE ECONOMY, THE SUPREME COURT AND CIVIL LIBERTIES (Friday, Tuesday and Wednesday) A free lecture series continues with discussions on the economy, the courts and civil liberties. On Friday, how an emphasis on a safe society has affected our basic rights is the subject of a talk by David K. Shipler, a Pulitzer Prize-winning journalist and author of “The Rights of the People: How Our Search for Safety Invades Our Liberties.” On Tuesday, a look at the United States Supreme Court will be given by Linda Greenhouse, also a Pulitzer Prize-winning journalist and author of “The U.S. Supreme Court: A Very Short Introduction.” And on Wednesday, Paul A. Volcker, former chairman of the Federal Reserve, will talk about the economy. All of the talks start at 6:30 p.m. Seventh Street, at Third Avenue, East Village; (212) 353-4100, cooper.edu.
Energy Code Course
April 5 & 12: The Cooper Union and the NYC Department of Buildings (NYC DOB) will offer an in-depth course in the 2012 Energy Conservation Code. The course is taught as part of the college’s Green Building Design Certificate Program. Spring classes will be held on April 5 and April 12 in The Cooper Union’s Great Hall (7 East 7th Street, bet. 3rd and 4th Aves, NYC 10003). Registration and fee required. The course specifically covers New York City compliance requirements and provides 13 professional development credits for PEs and RAs. REGISTRATION: http://bit.ly/DOB_CU INFO: 212.353.4195
SEXUAL EXPLOITATION: A DISCUSSION (Monday) As a teenager in Britain, Rachel Lloyd ran away from home and became involved in the sex industry and prostitution. She was able to break away from that and earn several academic degrees, and she is now the executive director of GEMS, Girls Educational and Mentoring Services. Ms. Lloyd is also the author of “Girls Like Us: Fighting For a World Where Girls Are Not For Sale.” At 6:30 p.m., she will talk about her life at a free event in the Great Hall of Cooper Union, Seventh Street, at Third Avenue, East Village, (212) 353-4195, cooper.edu /events-and-exhibitions.

"Girls Like Us" was listed by the following outlets:

Activist Resource
City Limits
CityGuide
Ethio Sun
Eventful
Fairfield Citizen
Feministing
Greenwich Citizen
HopStop
Long Island.com
Media Bistro
New York mag - online & print
New York Times - online & print
Norwalk Citizen
NY Activists Calendar
NY Daily News
NY NonProfit Press
NY Press
NYC.com
Our Town Downtown (expected)
Paradigm Shift
United for Peace and Justice
WABC local
WCBS local
Westport News
Events
"The Rights of the People: How Our Search for Safety Invades Our Liberties"

The Cooper Union, Rose Auditorium, Fri 6:30pm–8:30pm. 41 Cooper Sq (between 6th and 7th Sts, lower level 1)
(212) 353-4195 cooper.edu

Subway: 6 to Astor Pl


Additional listings include:

ABC local
Activists
Resource
BookForum
CultureMob
Eventful
Gotham Gazette
Happng

HopStop
Indypendent
Law.com
Local.com
MediaBistro
New York Law Journal

NY Activist
Calendar
NY Daily News
NY Press
NYC Political Calendar
NYC.com
Rockland Parent

The 22 Magazine
Time Out NY
(online & print 2x’s)
US Dept of State
Upcoming/Yahoo
It was featured in the following outlets:

- BookForum
- BookTV.org
- CBS NY
- Cityguide
- City Limits
- CultureMob
- Goodreads
- Gotham Gazette
- Guest of a Guest
- Eventful
- EventGuide
- Events.org

- HopStop
- Law.com
- The Lo Down
- Media Bistro
- The Metropolitan
- Corporate Counsel
- NY1
- NY Daily News- Free & Cheap online
- NY Law Journal- in print and online
- NY Luxury

- NY Observer
- NY Times- Spare Times in print and online
- NYC.com
- NYS Literary Tree
- Platform for Pedagogy
- Poets & Writers
- Slice Magazine
- Upcoming
- US Department of State
- Zvents