

**The Irwin S. Chanin School of Architecture of The Cooper Union**

**Submission to Jamshed Bharucha, President of The Cooper Union  
and The Cooper Union Board of Trustees**

**DRAFT**

**A Plan of Action**

**Adopted by the Faculty of The School of Architecture by majority vote 27 November 2012  
(in scope and substance, subject to copy edit)**

## Preamble

The document that follows was produced in response to the charge by President Jamshed Bharucha to the Academic Deans of the Cooper Union, that each engage his/her School's Faculty to propose, develop and recommend programs and activities beyond the core degree programs that might advance the union of art and science well into the future while also putting the Cooper Union on a sustainable financial path. Dean Anthony Vidler then relayed this charge to the Faculty, seeking its help in identifying new programs that would enhance the intellectual and creative life of the school while contributing in a proportional way to alleviating the current financial crisis.

The Faculty of the Irwin S. Chanin School of Architecture of the Cooper Union acknowledges that the question of the possible introduction of a fee-based model for the school is not an academic one and thus the Faculty has no authority to participate in the process of deciding such matters. Nevertheless, as an essential part of an institution dedicated to higher education, the Faculty feels both the responsibility and the obligation to express its position to the President and to the members of the Board of Trustees, particularly inasmuch as such questions touch on core philosophical and educational principles.

The Faculty of the Irwin S. Chanin School of Architecture (as defined by the Governance) supports the institutional model of the “merit-based full tuition scholarship”, a characteristic trait of the Cooper Union and an essential attribute of its unique public role and identity. This model has been fundamental to the school’s ethos of academic freedom, and to the commitment of its faculty and students; this is reflected in the worldwide reputation that the school has enjoyed since its founding. It is therefore the Faculty's belief that the universal application of the merit scholarship, whereby students are admitted to the School’s undergraduate degree program based “solely on merit”, and that “all enrolled students” are awarded a full tuition scholarship, is essential and indispensable. We consider this model to be fundamentally opposed to the conventional market driven model of full-tuition mitigated by income-based financial aid and tuition discounts that is characteristic of most other private colleges and universities, and which is considered by many to be a primary cause of the spiraling cost of higher education as well as its decline in quality.

In reaffirming these principles, it is not our intent to obfuscate the gravity and the magnitude of the current situation, and the great difficulties that lie ahead. **The Faculty recognizes Cooper Union’s dramatic financial crisis and has risen to the task of creating and organizing a set of revenue-generating programs related to the unique pedagogy of the School and consistent with the high standards of excellence that the School has always maintained.** Moreover, the programs proposed here are not intended solely for the generation of revenue, but are activities that will enrich the School's intellectual and creative environment and strengthen its place in the city as a source for scholarship and research on the most pressing issues of architecture today.

We trust that the Board will receive these proposals in the spirit of constructive dialogue in which they are offered. We close in expressing our conviction that further deliberations on new programs and other solutions to the current crisis must continue in complete transparency and in full respect for the centrality of the principles we have outlined above.

## Introduction

The teaching of architecture at The Cooper Union began in 1859 and has developed continually to this day. In 1975, following the completion of his acclaimed renovation of The Cooper Union Foundation Building, John Q. Hejduk was named the first Dean of the newly autonomous School of Architecture. Dean Hejduk assembled a faculty and developed and nurtured a professional design program at the school unparalleled in creative vision, authenticity and rigor for twenty-five years. The 1971 Museum of Modern Art publication *Education of an Architect* and the 1988 sequel *Education of an Architect* published by Rizzoli made public the architectural thought, pedagogy and inventive student work developed at the school during that time.

Since 2001, Dean Anthony Vidler has built on the legacy of John Hejduk and the school's fundamental traditions of drawing, analysis and design, seeking to address the urgent questions of our time, including growing scarcities of shelter, food, water and energy. Architecture cannot solve all of these problems, but envisaged at its most expanded scale, as well as its most intimate and poetic, architecture can strive to define precisely where and how it might intervene in order to moderate or ameliorate them. The local and the global are now fundamentally interrelated, with the global frame of reference demanding a specifically local response. The education of an architect has transformed over time, but remains at root a humanistic art, dedicated to the aspirations and spirit of its citizenry.

At this time, the School of Architecture re-commits itself to undergraduate professional education while it seeks to engage more directly a broad range of students and professionals outside of the first professional degree program. Students who are exploring an interest in architecture, post professional graduate students and professionals in practice both in architecture and related disciplines could all benefit greatly from the unique and significant aspects of the School of Architecture pedagogy, with its emphasis on analysis and drawing, while contributing to the intellectual life of the school. The Master of Architecture II program, now in its fourth year, will seek to double in size in the next two years, expanding enrollment in its design-research studio, as well as enrolling students interested in pursuing a concentration in criticism, history and theory, culminating in a written thesis project. An intellectually rigorous summer program for undergraduate students, and intensive summer workshop programs for professionals in practice, that draw on the exceptional scholarly and technical resources of the school, as well as the extraordinary academic and professional resources of New York City, will serve to reassert the position of the School as preeminent in the education of architects.

## **1. ENHANCE OUTSTANDING UNDERGRADUATE PROGRAM THROUGH GLOBAL OPPORTUNITIES AND INTERDISCIPLINARY STUDY**

1. The local and the global are now fundamentally interrelated, with the global frame of reference demanding a specifically local response. While architectural practice is increasingly global, and architecture may be increasingly produced in multiple offices that are spatially disconnected, it has never been more important for architecture students to experience another place, its culture, geography, climate, and architecture, first hand. While School of Architecture students have generally had the option to interrupt their studies for a year, and have frequently used this time for travel or work abroad, the Curriculum Committee will explore the potential for more formal opportunities or requirements for study abroad.

The School of Architecture already has strong relationships with many of the best schools of architecture around the world, including the Aarhus School of Architecture in Denmark, the KTH in Stockholm, the Technical University in Delft, the Architectural Association in London, as well as schools in Bangkok, Chandigarh, etc. Additionally, internationally renowned cultural institutions are interested in student as well as faculty exchange programs in the summer.

The School of Architecture will build on these and other relationships to provide more ready access to international study for our students.

2. Students in the School of Architecture already take advantage of elective studio offerings in the School of Art and many pursue the minor offered through the Faculty of Humanities and Social Sciences. We will work together with faculty in the School of Engineering to create expanded opportunities for cross-disciplinary coursework and projects in their school as well.

Two new classes are already in development, to be offered in the Fall of 2013:

- a. A laboratory based course in strength of materials with Professor Ahmad
- b. A second level EID project based course engaging sophomores and/or juniors of all three schools with Professor Tsavelis

## **2. EXPAND GRADUATE PROGRAM FOR FULL DEVELOPMENT OF THREE CONCENTRATIONS AS ORIGINALLY DEFINED**

The School of Architecture's post-professional Master of Architecture II program is a one year, three semester program that graduated its third class of students in Fall 2012. Each graduating class has averaged 9-10 students. There were almost 100 applications for the entering class of 2012. Fourteen students were accepted for a class of ten. Over the past two years, students accepted from the programs have come from the following countries: Argentina, China, Great Britain, Greece, Korea, Spain, Taiwan, Turkey, and the United States. Studio spaces for graduate students are located on the third floor of the Foundation, adjacent to the undergraduate studios, to maximize contact between the students.

The program is both grounded on and furthers the unique pedagogy of the undergraduate program, which emphasizes drawing as a process of analysis, an exploration of thought as it gains the three and four dimensions of space and time.

### **Advanced Design Studio**

The Master of Architecture II program explores and questions the boundaries of architecture as discipline and as discourse. Architecture has been characterized in recent years by an anti-intellectual attitude. Moreover, it has been a reflection of an ideology of extreme consumerism and as thus "object" oriented architecture. The Advanced Design Studio focuses on projects dealing with critical issues in architecture at the present time. The work produced not only responds to the specific assignments, but it simultaneously addresses the question of the place and relevance of the problem in architectural discourse. The assignments, while given for the whole class, afford opportunities for individual students to focus on their area of interest, be it Urban Studies, History/Theory or Technologies. Emphasis is placed on the design process developed through a series of productive readings. Drawing is emphasized as a tool for critical thinking and as an intrinsic part of the process completed by models.

This is a critical moment for the re-thinking of the object of architecture, approaching architectural discourse critically; questioning the very boundaries of Architecture itself.

The innovative and visionary work produced in the Advanced Design Studio, while exploring specific problems, simultaneously addresses the question of the place and relevance of the problem in architectural discourse. Without prescribed boundaries, the projects address a myriad of critical issues affecting architectural discourse, ranging from urban theory to the present condition of globalization and the continual emergence of new scientific developments and technologies. Emphasis is placed on the design process developed through a series of productive readings. Drawing is emphasized as a tool for critical thinking and as an intrinsic part of the process completed by models.

### **Timeline for Expansion**

The Master of Architecture II program will expand to two studios for the 2013-2014 academic year. Partial or full scholarships will be available for students of exceptional merit and/or need. The program will ultimately expand to 36 students as originally envisaged by 2018; this will allow the originally defined three-concentration model to be fully developed. In addition to the existing curriculum of Advanced Design Studio work that culminates in a design-research Thesis project, the Criticism, History, Theory concentration will allow students to develop a written Thesis following studio work driven by research and architectural analysis.

### **2013-2014: Launch Second Studio for Criticism, History, and Theory Concentration Resulting in a Written Thesis**

This concentration offers an intensive one-year immersion in the criticism, history and theory of architecture. Emphasis is placed on approaches to architectural analysis and history, the role and contemporary relevance of theory, and the relations between theory and design. Seminars will offer students preparation for careers in journalism, teaching, and eventual doctoral studies, with a broad understanding of the cultural conditions of architectural production and a concentration on excellence in writing. Analysis studios provide a deep insight into the formal and programmatic diversity of historical and contemporary architecture, the process of design, and potential avenues for new approaches towards theory and practice. A required Minor Concentration in Urbanism or Technologies of Representation allows for deeper investigation into specific areas of historical or contemporary architectural theory.

### **2015-2016: Launch Third Studio for Technologies Concentration**

This concentration focuses on technological issues of architectural design, representation, planning and production, such as the impact of new information technologies, new materials and manufacturing processes; hardware and software development; mapping and modeling techniques; and the technologies of fabrication as they influence new design strategies. This area focuses as well on the economic, ethical and technological dimensions and design potentialities of sustainability and developments in new structural systems, materials and building assemblies.

### **3. DESIGN AND OFFER PROFESSIONAL WORKSHOPS/CERTIFICATE PROGRAMS**

Starting in the Summer of 2013, we will initiate Summer Intensives for professionals from multiple disciplines engaged with the built environment.

Individual faculty and small groups of faculty of the School of architecture have developed a set of intensive summer workshops intended for professionals in architecture as well as those in related disciplines who engage in the many aspects of the built environment, urban and rural, as well as those involved in the natural sciences as they may impact the built environment, or have interest in the methods and techniques of architectural research and representation. These workshops will build on the expertise of the faculty in the degree programs, and will offer the opportunity to bring scholars from partner institutions and experts in the field to the school to work with exceptional students with professional experience in a “master class” like setting. We expect these programs in turn to stimulate the development of new courses in the degree programs.

While initially conceived as 4 week, 5-6 credit hour programs, we will explore the feasibility of developing these individual workshops into 12-15 credit certificate programs.

#### **a. Summer 2013: Launch Two Professional Workshops**

##### **Summer Design Workshop: Integrative Studies in Urban Sustainability**

Developed by the Institute for Sustainable Design

4 credits

4 weeks

Launch Pilot with 10 Students (to grow to 16)

##### **Model Architecture: The Aesthetics of Digital Craft**

3 credits

4 weeks

Launch Pilot with 10 Students (to grow to 16)

##### **INTEGRATIVE STUDIES IN URBAN SUSTAINABILITY**

Developed by the Institute for Sustainable Design

4 credits

4 weeks

The proposed summer workshop, *Integrative Studies in Urban Sustainability* presents a graduate/post professional level experience in urban sustainability and design competencies, built around a curriculum of integrative studies, focused through research and design for a site-specific problem in New York City. The program will bring together a diverse group of

educators: architects, landscape architects, environmental planners, engineers, economists, systems thinkers, civic leaders, and scientists in a range of related disciplines who will present their work as related to the proposed studio study.

The program will be of interest to those in Urban Planning, Architecture, Landscape Architecture, Environmental Design, Sustainability, Infrastructure and Natural Infrastructure, Urban Ecology, Energy, Transportation, Natural Resources, Economics, System Thinking, Urban Modeling, Sustainability Entrepreneurship, etc.

The structure of the workshop will employ morning lectures and seminars, four days a week, studio meetings each afternoon, four days a week, with Fridays reserved for field work, field trips and community interface. The workshop anticipates 124 contact hours over four weeks and will offer 5 Credits for successful completion of the curriculum.

The core faculty will be drawn from Proportional Time and Adjunct faculty currently engaged with the School of Architecture along with supporting faculty and guest lecturers from: the New York City Planning Department, and related disciplines in Forestry, Sociology, Economics Oceanography, etc.

Each day will begin with morning seminars and lectures and a critical immersion in a selected discipline related to the core problem (sixteen morning lectures and seminar sessions throughout the program). The afternoons will follow studio work reviews and critiques of work in progress and discussions on the morning's topics. Friday's will be reserved for fieldwork and Saturdays for independent research and studio time. General outline of the schedule:

**Week One: The Natural Context:** Core concepts of the geosphere, the biosphere, ecology and the human place in the environment. An overview of sustainability, environment and sustainability, classical definitions, economic definitions, a review of the unanswered questions. Humanity, the Differences in the way nature and humans work and nature. Human History, Reoccurring Crises of Success. Mapping and modeling of the earth and earth systems.

**Week Two: The Urban Context/Natural, Spatial:** An overview of the urban sustainability challenge. The spatial and social components of the City and Sustainability. Overview of New York City, the urban environments, the harbor and estuary, the urban forest. The city in a regional landscape. The built environment, large-scale urban design, architecture, the urban building stock, its architecture, design and environmental footprint, Building systems, The Critical Urban Rural Relationship. The Role of Design in Urban Sustainability. The Ecological Nature of elements of urban sustainability. Design tools, 3D modeling, and layering, G.I.S.

**Week Three, The Urban Context/Systems:** The Urbanization of the Earth, Transportation Networks, issues of various urban functions, the fulfillment of traditional urban planning and agendas. Natural infrastructure. Sustainability across boundaries. Urban Transportation networks, the water supplies, the energy sources, solid waste, food systems, communications, health care. The political dynamics of environmental policy making.



The evolution of sustainability as the organizing concept of public policy. Fossil fuel and global warming. Workshop on unanswered questions about an urban sustainability framework.

Economics: Critical steps towards a sustainable Economy, Recognizing and eliminating perverse incentives, Making tax codes a tool for sustainability, Capturing Environment Profits through New economic metrics such as ecosystem service, User taxes and pollution fees, Using environmental profit to pay for sustainability. Urban finance, a primer. The Free Market Economy and Sustainability

**Week Four: Synthesis, Final Project:** Culmination of workshop, exercise in putting it all together. Urban Infrastructure and its basic organization model from a sustainability perspective: Creating the Sustainable Economy. Urban growth, water, energy, agriculture, open space. Final reviews and assembly of summary document.

### **The Design Problem: The South Brooklyn Waterfront**

Overview, Components and Implications, organizing the waterfront, for what uses? What kind of waterfront edge, wetland restoration, opens space, ecological, community, lifestyle, land use, scale, dimension, etc? Integrating existing development and existing neighborhood resources.

Field Trip to Brooklyn, briefings by community interests

Tunneling as a transportation land use strategy, defining and meeting the transportation need, reconfiguring Rte 278, restoring 3<sup>rd</sup> Avenue, Linking to Brooklyn and the rest of New York, Bay Ridge, Sunset Park, Gowanus Canal, Red Hook, The role of industrial development, Port functions, if not there, where? Inter-regional freight movement, the rail tunnel, truck traffic.

Building Blocks of Urban Sustainability, Resource conservation, pollution prevention, closed loop, waste free systems, design with nature and natural Infrastructure, Horizontally Integrated Benefit Streams, Utilizing Urban Social Capital, Sustainability entrepreneurship, the essence of sustainability, notable exercises in urban sustainability, organizing for The South Brooklyn Workshop Exercise, Consolidation and Finalization of Designs and Report, Presentation of Preliminary Findings, Critique panel presentation to stakeholders, Final Presentation, to all Visiting faculty and Internal Group Final.

### **MODEL ARCHITECTURE: THE AESTHETICS OF DIGITAL CRAFT**

3 credits

4 weeks

This four week intensive workshop sets out to understand contemporary digital techniques in architecture through its relations to aesthetics and fabrication. The topics under investigation shall include; explorations of digital geometry through history, theory and technique; scripting and algorithmic procedures; the craft of digital modeling and fabrication; and material feedback in a computational system. Exploring these concepts opens alternate understandings of contemporary architecture in relation to construction, geometry, representation, and aesthetics. This workshop will be of interest not only to architects, but to industrial designers,

fabricators, and those interested in using the three-dimensional modeling techniques developed in architecture for modeling other phenomenon (such as heat flow or storm surges).

Internationally recognized experts in digital design will lead sessions related to the cutting edge of the use of computation in architecture. These initial sessions will occur during the first week of the workshop, and will include individual work in computation, representation, and fabrication at a small scale. Following this experimental work, the group as a whole will design and fabricate a full scale pavilion in Cooper Square. The pavilion will be coordinated with an event for the local arts community in New York as the culmination of the workshop.

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## 4. DEVELOP PRE-PROFESSIONAL SUMMER PROGRAMS

Despite economic uncertainties for architects, there continues to be tremendous interest in professional programs in architecture and landscape architecture. Many applicants to these programs take summer immersion classes to test their interest in working toward a degree in architecture and to have the opportunity to prepare an application portfolio within a rigorous creative environment. This program will be open to college students, or those with an undergraduate degree in another discipline.

### a. Summer 2013: Launch “Introduction to Architecture”

4 weeks

**Pilot to start with** 12 Students (to grow to 3 Studios of 15 students)

#### INTRODUCTION TO ARCHITECTURE

##### Premise

Introduction to Architecture is an intensive, full time, studio-centered summer program that offers college level students a comprehensive introduction to the culture, practice and history of architecture via the unique studio culture that has characterized and fostered the pedagogy of the School of Architecture for over thirty years.

The program will take place between the beginning of July and the end of August, and will provide 3-6 academic/studio credits.

##### Overview

The program is directed to students with little or no architectural study or experience who intend to pursue a future career in the discipline of architecture and/or environmental design. The program will also accommodate students who are already involved in an undergraduate major or professional program in architecture who wish to expand and deepen their understanding of the discipline in view of preparations for making an application to a graduate school program.

The program will actively seek international as well as American students.

##### Program

**Introduction to Architecture** will be an all day program, full time, meeting four times a week for five to six consecutive weeks, and will require full-time attendance.

The design studio will be the center of the program and will constitute the greater part of the curriculum. Studio will be supplemented by additional meetings, classes, lectures and site visits, intended to initiate the novice into the unique architectural culture of the School and of New York City.

Classes will include an introduction to *model-making and shop techniques*, (to take place in the largest, one of a kind architectural shop in New York City), *freehand drawing*, as well as an *introduction to digital representation*.

Students will also attend lectures that will include seminars in architectural theory by the Cooper Union faculty, lectures on the history of the New York City by specialized historians and invited guests, and visits to the professional practices of renowned Cooper alumni in the New York City area.

Each studio group will be limited to 10 to 12 students who will work under the guidance of one studio instructor from the faculty of the School of Architecture and one teaching assistant (this is an opportunity that could be offered to a recent graduate from the School of Architecture).

Each participant will be encouraged, during those six weeks, to find an individual architectural language, and materialize it through a series of exercises. This will inspire the students to pursue an original voice within the architectural profession.

### **Location**

Classes will take place in the School of Architecture's renowned "Big Studio" in the historic Foundation Building of the Cooper Union, as well as at 41 Cooper Square, The Cooper Union's new academic building that opened in 2010, located in the core of New York's East Village. Old tradition and innovative thought will permeate this entire program that will offer cutting edge technique with a strong traditional basis in architectural design – the ideal foundation for any architectural education.

### **Number of Students**

The program would begin with one studio of 10-12 students; expansion as need and interest are established to three or four studios.

## **b. Investigate Programs for Future Development**

**SUMMER IN THE CITY: ARCHITECTURE.** New York centric coursework, studios, museum visits. Open to students from any *high school*. 5---6 week program, 4 days/wk.

**ASSOCIATE: ARCHITECTURE.** 2 year Associates Degree for students who are interested in working in the architecture/design fields without expectation of achieving a license. Evenings/weekends.

## 5. FOSTER AND SUSTAIN A VIGOROUS EXHIBITIONS AND PUBLICATIONS PROGRAM

**Exhibit/Publish: Architecture.** A highly visible exhibitions and publications program is critical to maintaining and developing the reputation of the School of Architecture for outstanding design, scholarship and innovation, enhancing the education of the students and the scholarship of faculty. A robust program of exhibitions and publications is also an important avenue of communication to an external audience. Through these programs we can expand the reach of the school's work and continue to impact the complex range of ideas that make up the discourse in the School of Architecture.

### Background

Since its founding by Peter Cooper in 1859, the mission of The Cooper Union, in part, has been to "offer public programs for the civic, cultural, and practicable enrichment of New York City." In addition to providing for its students the finest professional education available, the School of Architecture seeks to advance the discipline and affect the profession through its exhibitions, public programs and publications. Since *Education of an Architect* presented the pedagogy of the School of Architecture at The Museum of Modern Art in 1971, followed by a publication of the same title, the School has maintained a vibrant exhibition and publication program that has been critical to the continuous evolution of the pedagogy while impacting the broader architectural community and the intellectual and cultural life of New York City.

At the center of the exhibition and publication program is the School of Architecture Archive, a unique educational resource that includes an extensive collection of faculty-developed projects and student work dating from the 1960's.

A formal department in the School of Architecture since 1991, the Archive continues the School's practice of presenting faculty and student work, as well as the work of significant architects and artists, in rigorously conceived and exceptionally designed exhibitions and publications that challenge the profession and advance the public understanding of the discipline of architecture.

Recent exhibitions have included the work of great architects such as Raimund Abraham, Louis Kahn, Carlo Scarpa, Massimo Scolari, and Lebbeus Woods, as well as the artists Tony Candido and Mary Kelly.

### Drawing from the Archive

Beginning in the fall of 2013, the School of Architecture will mount the first of a series of exhibitions and produce companion publications under the theme *Drawing from the Archive*. The subject of this first exhibition will be architectural analysis. Using the School of Architecture Archive's collection of student work as its primary source, the exhibition will demonstrate how the School developed a unique approach to analysis as a didactic, structural and abstract discipline, at once interpretive and projective. This is a pedagogy that has been enriched and

developed over the last twenty years, as new methods of analysis have emerged that have become integrated into rigorous contemporary architectural practice. The analysis of significant works of architecture, from the Renaissance through the modern period, have been developed under the direction of distinguished faculty, including John Hejduk, Richard Henderson, Tony Candido, Diana Agrest, Peter Eisenman, Diane Lewis, Ricardo Scofidio and Anthony Vidler.

Subsequent exhibitions in the series *Drawing from the Archive* will focus on Thesis, the Architectonics studio and Architectural Urbanism. Constituting a new vision of the *Education of an Architect*, these exhibitions and publications will confront new *design* questions commensurate with contemporary issues, toward an architecture that might foster and sustain a more ecologically, socially and culturally just global society.

### **The Cooper Union Journal of Practice and Research in Architecture**

Part of the strength of the Architecture faculty, and of the School's historical approach to the teaching of Architecture, is the variety and breadth with which the idea of "research" is defined.

Research at the School of Architecture varies from autonomous formal explorations in a wide variety of media to sociologically anchored investigations of the built environment to the exploration of the rich overlap between Architecture as a praxis and a wide variety of other disciplines. This breadth of research arguably sets Cooper apart from other schools of Architecture in that it advocates for a plurality of approaches and projects as opposed to a limiting orthodoxy. This breadth is also, arguably, the least well understood aspect of the School beyond its doors, where we are seen variously as a school dedicated to perpetuating a formalism first articulated in the seventies or as a bastion of design understood as craft with an emphasis on the making of Architecture. While there is a faint truth in each of these characterizations, they hardly represent the breadth and vitality of thinking within the School.

The idea of publishing a regular Journal of practice and research then has two major objectives: first, to provide a platform for the variety of work and thought produced by the School's faculty and students and second, to offer that work and thought to a wider public and, in so doing, recast the perception of the School.

Two models (there may be others):

1 An annual or bi-annual Journal that presents as an omnibus project the work of the faculty: the idea would be to move beyond a simple presentation of curricular work (which is well covered in the annual broadsheet distributed at the end of the Spring semester) to create a forum for the ideas that faculty pursue in their work outside the School. Cooper has long been constituted as a School of practitioners where the studio and classroom experience is fundamentally influenced by the faculty's engagement in practice in all of its guises. The Journal would present a regular collection of that work and in this respect it would be analogous to the Proceedings of an academic society or the printed equivalent of a faculty lecture series. (e.g. ACSA Journal; SAH Journal; Revue du Louvre; Research Journals of various Professional Society)

2 An annual or bi-annual publication dedicated to a single theme in research or practice; a faculty member would be charged with curating a collection of projects and texts, from colleagues both within and outside the School, that present a rigorous, partisan treatment of the theme under consideration. The series as it grew over time would come to represent both the variety of interests at Cooper and the way in which Cooper's faculty project and buttress their interests in a broader academic, professional and social context. (e.g. Praxis, Perspecta) The advantage of the first proposal is the relative ease with which a publication could be assembled. It would require an editorial staff to collect and edit projects and writings from the faculty based on their own work. No particular editorial 'slant' would be imposed beyond the regular dissemination of faculty work and research; the 'continuity' of the publication would be in its gradual construction of an evolving portrait of the School. The obvious limitation in this approach is that each number of the publication would be a completely heterodox volume, with no particular internal consistency beyond the affiliation of its authors as faculty at the School

The advantage of the second approach would be in the strategic design of a series of publications that present the faculty's research in a critical context and allow them to 'cast a wider net' in making the case for a particular point of view. Here the 'continuity' in the publication would come from the depth with which it treated a given topic and the 'collective editorial stance' of the school's faculty that would emerge over time. A further advantage over the 'omnibus' solution is that it would allow for connections to a broader group of colleagues and require that our faculty work as engaged editors as well as authors. For exactly those same reasons it is a much more unwieldy proposition and runs the risk of missing deadlines, publishing only erratically and generally undercutting the public propaganda potential of a regularly scheduled journal.

### **Fundraising (Specific to Exhibitions and Publications)**

Funding for recent exhibitions and publications has typically come via grant writing on a per-project basis. Projects in recent years have been supported by the Graham Foundation for Advanced Studies in the Fine Arts, NYSCA, the Tides Foundation, the Turner Foundation and from private donations by individuals such as Elise Jaffe and Jeffrey Brown and the Silverweed Foundation.

In order to sustain and fortify the exhibitions and publications program of the school moving into the future, it is critical that additional funders are identified and cultivated with assistance from Development. While per-project grants are essential, a focused effort to gain support for a theme of exhibitions or an annual or bi-annual journal must be a top priority. These specific fundraising efforts would also be coordinated with the initiatives described in the proposal on general fundraising for the School of Architecture as a whole.

## 6. INCREASE EXTERNAL GRANTS AND RESEARCH FUNDING

### Introduction

A wide selection of Federal, State and private philanthropic programs exist to support undergraduate and graduate study, curriculum development and faculty research initiatives. Some of these programs are specifically intended to support Architecture; many others are more broadly based or focus on parallel fields where a connection to Architecture could be plausibly demonstrated. While the School of Architecture has availed itself of some of these resources in the past, it is clear that there is a larger and more varied group of potential funding sources that could be solicited in a more energetic and systematic fashion. An ongoing, concerted effort should be organized to create broad awareness of these opportunities, to plan strategically to engage them on a long-term basis and to multiply and coordinate initiatives throughout the school.

### Opportunities

**Funds to support the School's core activities:** these would include student study fellowships that can be used to defray tuition costs or fees; grants to develop curriculum; grants to support ongoing faculty and student research projects; etc.

**Funds to support new programs:** over the last decade the School of Architecture has broadened its range of offerings with courses that propose connections between Architecture and other disciplines (Urbanism, Ecological Science, Social Sciences, Systems Engineering, Product Prototyping and Fabrication, Cultural History, Design Theory, etc.) where sources of funding are available that are not typically associated with Architecture, narrowly defined. Thus, the second kind of opportunity grows from thinking strategically about interdisciplinary and 'non-traditional' sources of funding to support new programs that broaden the range of offerings in the School curriculum. This would also include securing resources for the extra-curricular academic initiatives that have been listed by the Faculty as new Revenue Generating Programs.

**Funds to support individual academic work:** faculty and students should be given administrative and logistical support to help define their research, travel and publication interests in ways that promote the probability of a match with external funding sources. The thrust here should be proactive, encouraging all members of the Cooper community to pursue their academic ambitions in concert with opportunities for funding.

### Recommendation

The designation of a Work Group/Committee to serve as advisors to the Dean as a resource and 'clearing house' to inventory funding sources and to propose potential matches, both with programs of the School and with individual faculty and student work. This Work Group would establish an inventory of existing grant and subsidy sources, maintain ongoing contacts with their program officers, work as an intermediary in proposing such possibilities to the School's faculty and students and coordinate all funding applications. It would seem important to have



continuity over a period of years, so such an “office” could be structured either as a Standing Faculty Committee of several members with a rotating elected term of three years or as an independent staff position with several faculty advisors. In either scenario, at least one (possibly part-time) administrative position would seem to be required.

While it would be important that such an office coordinate with Cooper’s Development Office it is essential that it operate independently, so that priorities can be established by the school.

A preliminary list of funding sources includes:

AIA, AICP/APA, ACSA, NCARB, NSF, NEA, NEH, NYSCA, NYC Mayor’s Office

Private Foundations: Graham; Steadman; Soros, Habitat for Humanity; GreenBuild; Lannan; etc.

**b. The Cooper Union Institute for Sustainable Design** is an externally funded resource for all Schools of The Cooper Union; the Dean of the School of Architecture has administrative oversight. The Institute will continue to seek grants for exhibitions, lectures, symposia and research projects.

**Professor Bone**

**DRAFT**

## 7. DEVELOP RELATIONSHIPS WITH HIGH SCHOOLS IN NYC AND BEYOND

### PRE-COLLEGE PROGRAMS

#### a. Enrichment: Architecture

##### PREPARATORY HIGH SCHOOL SUBSCRIPTIONS TO COORDINATED ARCHITECTURAL STUDIES AT THE SCHOOL OF ARCHITECTURE

This revenue generating program has had its precedents in special lectures, tours, and events held over many years in conjunction with queries from such preparatory schools as Andover, Exeter, and interest expressed by alumni and trustees of similar schools in Manhattan such as Spence, the Lycee Francaise, and the Steiner school.

The high achievement preparatory schools have a significant set of students who develop an interest in an architectural major or degree program, as well as an interest in the particular type of integration between architecture, art, and history in a studio based education that only Cooper Union can provide them in New York, at aptitude and achievement levels equal to ivy league standards that their programs are directed toward.

That is the reason that over the years, a number of faculty from all of these schools have requested lectures, tours, and studio visits for their students and related faculty with Cooper.

This proposal suggests that we visit the list of prep schools we have known in the past through their art and architecture faculty, as well as explore those in a comprehensive list of private preparatory schools in Manhattan, and inquire as to whether they wish to subscribe to a two event per semester program that is composed of activities such as the following:

1. LECTURE TRIPS TO THE MUSEUM OF MODERN ART ARCHITECTURE AND DESIGN COLLECTION, AS WELL AS ANY CURRENT EXHIBITION. This would include a faculty member of Cooper in dialogue with their teachers, and an invitation of any other colleague related to the current exhibition that our faculty wishes to include.
2. LECTURE PRESENTATIONS OF MATERIAL INTEGRAL TO THEIR STUDIES IN ARCHITECTURE AND ART AT COOPER – Their faculty member and class invited to our school for all day panel discussions and presentations that address their studies in depth.
3. STUDIO PROJECT CHARRETTES- A two or three day special studio w our faculty and theirs in studio during a spring break or pre semester break w a project and critique

The fee for this program will be paid by the preparatory school to Cooper Union in order to reserve a specified number and or set of days for these programs within the calendar year.

## **8. CREATE DEVELOPMENT PROGRAMS THAT ENGAGE THE UNIQUE EXPERTISE AND TALENTS OF THE FACULTY**

### **a. RITES OF SPRING**

#### **Scholarship Donations Specifically Directed To The Incoming Students:**

This proposal addresses a plan to hold a set of yearly presentations of the examination drawings that achieved the status of acceptance for each student admitted by the Admissions Committee of the School of Architecture.

The Undergraduate School of Architecture has maintained the admissions policy that establishes a yearly studio test which is sent to applicants by post. It is comprised of a series of drawings, paintings, collage, and textual responses. In addition to the evaluation of the material submitted to answer the architectural, artistic, and literary challenges posed by these studio problems, each student submits a transcript and letters of recommendation. The admissions committee of the school of architecture reviews all of these components in an integrated evaluation process to establish the ranking of the applicants.

However, each year, the test results demonstrate a level of architectural aptitude and artistic and intellectual achievement unique to the expectations, requirements, and tradition of our architecture school, its faculty, and its alumni.

**RITE OF SPRING; ADMISSIONS ARCHIVE OF DEFINITIVE SUBMISSIONS INITIATED 2010:** Over the past four years, the admissions committee in total, has selected the most important pages of each accepted submission and scanned these pages as an archive of our incoming students work.

Historically, the Beaux Arts in Paris in the 19 century, kept such an archive which is well known as a resource for early works of many master architects and artists, when one is researching the roots and initiating concerns to shed light on their famous later life accomplishments. The Admissions Committee had this motive when they voted to initiate the process to establish this archive. In addition, it is a strong asset to evaluated admission and retention for the accreditation boards, either the architectural or middle states, in their cycles.

Once we had the archive of each year, the committee reviewed the selected “outstanding” submissions, and realized there was an inspiring wealth of material for viewing by the faculty, and current students, administration and development officers. This material reveals the aptitude, high level of intellect, inventiveness, and technical prowess of our selected students, and by doing so, reveals the uniquely high level of the students we insist on recruiting for the full tuition scholarship, as compared to any candidates admitted in architecture for any other school.

## A.RITE OF SPRING EVENT: THE LAST TWO YEARS IN APRIL 2011, AND 2012 ,

In the past two years, the Undergraduate Admissions Committee of the School of Architecture has scanned the two or three best drawings from each set of drawings submitted as the entry exam of those students who were accepted and organized the selected works into two categories. The material was presented in room 315 with the presence of all members of the committee giving their insights into the selection of that year, and reflecting on the principles of the test and selection criteria .

All work has been presented without the names of the accepted applicants. We have held the event on or as close to April 21<sup>st</sup> each year to celebrate the birthday of Rome.

I have introduced the idea that “ the Rite of Spring” implies a sacrifice. And that the sacrifice is that the incoming architects have each demonstrated a unique vision and ability for “disegno”, that particular ability to draw, conceptualize and nuance in a memorable manner. And that the sacrifice is that of confronting the challenge to learn the discipline and shared language of architectural notation over the five years of the program, during which the principles and rules of the discipline should serve as a new armature through which their unique vision should re-emerge.

After the committees introduction and the following two sequences of images, we serve refreshments in the lobby and project the two different sequences of images in loop form on the walls of the lobby. There has been rich feedback on the event from the audience which is comprised of the students and faculty of the school. The current school has the experience of seeing the level of work of the new recruits who are incoming and it has had an exciting and energizing outcome.

THE TWO SEQUENCES OF DRAWINGS SELECTED FROM EXAM SUBMISSIONS BY THE ACCEPTED STUDENT- BOTH SEQUENCES WERE PRESENTED WITHOUT THE NAMES OF THE ACCEPTEE:

**1.SEQUENCE ONE-ORGANIZED BY EXAM DRAWING QUESTION** :First the drawings are put into a sequence which is organized by the question the drawing answers. Therefore all drawings for the self portrait are put in a sequence, and all drawings for the eclipse question are put into a sequence and onwards for each of the exam assignments.

### **2. SEQUENCE TWO-ORGANIZED BY ACCEPTEE SUBMISSION: FOLIO OF THAT APPLICANTS WORK:**

In this sequence the drawings from each accepted portfolio are presented in the sequence of the test, so that each text submission from the individual applicants is seen question by question.

### **“RITE OF SPRING” EVENT FOR FUNDRAISING: PROPOSAL-**

1.THREE TYPES OF AUDIENCE,

2.DETERMINING THE SIZE OF EACH AUDIENCE AND THE FORM OF EVENT, AND

3.THE FORM OF DONATION -FOR ONE TO FIVE YEAR PROGRAM OF SUPPORT FOR SELECT STUDENT OR FOR INCOMING CLASS IN TOTAL?

**TRIAL RUNS: TYPES OF AUDIENCES FOR RESULT EVALUATION:**

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1.FIRST AUDIENCE: A MIXTURE OF TRUSTEES AND OTHER PHILANTHROPISTS

2.SECOND AUDIENCE: A MIXTURE OF TRUSTEES AND ACCOUNTANTS AND CLIENTS WHO ARE LOOKING FOR TAX DEDUCTION

3.THIRD AUDIENCE: A MIXTURE OF TRUSTEES AND ALUMNI

4. FOURTH AUDIENCE : A MIX OF ALL THE FORMER TYPES

**FUNDING COMMITMENT AT RITE OF SPRING EVENT**

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VARIED – OPTIONS FOR THE APPROACH TO FUNDRAISING AT EACH TEST EVENT:  
EVALUATION OF OUTCOME BASED ON TYPE OF PRESENTATION:

1. AUCTIONEER, HAND- RAISING VERBAL COMMITMENT AT EVENT
2. WRITTEN COMMITMENT AT RITE OF SPRING EVENT
3. POST EVENT DEVELOPMENT ADDITIONAL COMMUNICATION

**b. International Trustee Council Studies in Situ: Cities and Architecture Itineraries and Expeditions**

This revenue generating program is one that is akin to those of the major museums and libraries in this city, where Trustee donors are invited to participate in the most advanced experience, study and research of the faculty and or scholarly curatorial staff of the institutions they support.

In the case of the Irwin S Chanin School of Architecture, we have a number of faculty who have been the recipients of fellowships, Fulbright scholarships and Rome Prize awards, who can construct an itinerary through some of the greatest architectural aspects of international cities for an authoritative trip for a set of subscribed trustees and potential donors and trustee candidates on a bi yearly basis, one per semester.

The cities that our faculty are most acknowledged for studies and publications on and research and architectural projects in are the following

Rome

Venice and The Veneto

Paris, London

Buenos Aires and Rio, Hong Kong, Shanghai, and Seoul.

## 9. RECOMMENDATIONS FROM THE STUDENT COUNCIL

The Faculty of the School of Architecture as defined by the Governance includes student representatives. The students have brought forward the following recommendations for contributing to a sustainable financial plan for the school, and the proposals were adopted to be included in this report.

### 1. Year Long Furlough Proposition

This proposal seeks to find a short term solution until the revenue increase in 2017-18 that would not involve fee-based academic programs. In this plan, the entire school would shut down all academic programs for one year. All possible real estate, the Foundation Building, the New Academic Building and the Dormitory, etc, would be leased. The school would continue to pay the debt service and all benefits. Staff would remain to maintain the facilities and to operate and supervise the shops (sculpture shop, print shop, NAB workshops and possibly labs). Minimal faculty and administration would be necessary to manage the disruption and transition for academic programs. The incentive for this program is to save operating costs (\$8 million) and a large percentage of salaries, and to generate revenue from leasing the buildings. The money saved and generated could be put aside to spend on the difference between operational costs and current revenue until the revenue increase in the Chrysler Building rent arrives. At that point a more long-term solution could be found to maintain the Cooper Union's finances.

### 2. Students Internship Program

This is a proposal to establish an internship program organized by school that will provide students a variety of internship options. Students will be interning at study-related practice, which will compensate the Cooper Union for the student's time and work. By this the student contributes time and effort, which translates to money for the school. The Center for Career Development at the Cooper Union already has an existing internship program. By modifying this program (cutting the existing subsidies and reversing the direction of the payment) and using the resources it already has, revenue for each of the schools could be generated, by the students, through their work in and outside school.

- a. Students intern in work places that are associated to their academic field of study
  - Various internship environments: galleries, firms, small practices and individual professionals
  - 3 – 4 hours a week maximum or a division of global hours per month, according to the student's availability and workplace need.
  - Work in specific professional settings could also count towards academic credits.
  - For architects: professional internship hours could count towards IDP credits if completed under a licensed architect or within NCARB's criteria.
  - Option to work as Academic assistants in the school's institutions (Lubalin center, ISD etc.)
  - Graduate students can serve on design studio teams (during spring semester) to reduce need for adjunct faculty.
  - Option to work within Cooper to reduce the schools' costs

b. The employer compensates Cooper for the students' work

- Involvement of potential donors in the program by encouraging them to match a student's hourly wages as a donation.
- Option for tax reductions or benefits for employing Cooper students in the program. This way, hiring Cooper students would be economically advantageous for the employers.
- Involvement in the private and public sector –internships involved in neighborhood improvements and community work. The city then pays the school for the hours the students worked.
- The compensation could be done directly to Cooper by the workplace or through the student in the form of donation.

### 3. Other Benefits

- IDP credits (for architecture students)
- Professional internship prior to graduation
- Potential for the involvement of the entire Cooper Union community (students, alumni, supporters, AIA) to help the school.
- Permits international students who cannot work outside of the school's framework to gain professional experience.

**DRAFT**