

ARCHITECTURE AT COOPER

The Irwin S. Chanin
School of Architecture

The Cooper Union
for the Advancement
of Science and Art

3:08-09

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

The timeline shows us that only one year after the opening of the school, over one hundred students were entered into the first class in architectural drawing offered at the time by the Department of Night Instruction, leading to the formation of a Department of Architecture three years later. The first class of the four-year course in architecture graduated in 1887, and the alumni were numerous enough by 1898 to form the Architectural Alumni Association. By 1904, there were over a thousand applicants for courses in architectural drawing, among whom nearly seven hundred were admitted. The Trustees reported that *"The Evening Classes for Architectural Drawing have continued their very efficient work through the term under the same masters as in the preceding year, and with their accustomed excellent and practical result. It does not appear that this result could be improved in character under existing limitations of time given to the work of this course."* The description of the courses shows a carefully calibrated drawing sequence, beginning in the first year with instruction in the use of scales and dividers, pens and brushes, together with the copying of frame, brick, stone, and structures. The study of the classical Orders, together with the drawing of plans and elevations of modern buildings, followed in the second year. These exercises were continued in the third year, supplemented by the preparation of a complete set of drawings from briefs and specifications. The fourth year consisted of "an original design with details," no doubt the origin of our present Fifth Year Thesis.

By 1907 the Architecture Department had developed a formal description of its curriculum: *"The Architectural Department is divided into two distinct sections, one the Construction section, in which the student is instructed in general building construction, the development of interiors, the preparation of plans and elevations for country houses, and original designs for city residences; while in the other section the student is made conversant with the Orders, classical and other historical styles of architecture, interior development or decoration, and the preparation of a design for a city residence in one of the styles taught. The course in either section is four years. No entrance examination is required."*

The same year, the Architectural Alumni Association presented a \$10 prize for the best set of plans and sections and The Architectural Society of The Cooper Union was formed with nearly one hundred students. Architectural drawing, then, as now, was a centerpiece of instruction, with the courses expanding in 1909 to graduate the largest class (of forty) in the history of the institution. The downturns in the economy and construction during the war years of 1917–1919 resulted in a reduction in the number of applications. However, by 1925, applications were up and the initial version of the Home Test, a "written intelligence test," was required for the first time. It was later expanded in 1933 to include a test in "Spatial Relations and Vocabulary," together with an examination for applicants to show their ability to draw geometric shapes and solve math problems, a test that was further elaborated in 1939.

But it was not until 1960 that the Art School proposed degree-granting courses in Architecture and Fine Arts in the Day School and was renamed The Cooper Union School of Art and Architecture. Under the leadership of Esmond Shaw, an architect who had been teaching at The Cooper Union since 1935 and had served as Acting Director since 1945, the structure of the architecture curriculum was now defined as a five year program, beginning with a foundation course and culminating in a thesis. The program was to be accredited by the National Architectural Accrediting Board five years later:

First Year: (Foundation Course): Drawing I, Design (Three-Dimensional I), Design (Two-Dimensional I), Lettering I, Architectonics, History of Art, English Composition, Physical Education
Second Year: Architectural Design I, Architectural Construction, Graphics: Drafting and Descriptive Geometry, Perspective and Rendering; Mathematics II, Physics I, Oral Interpretation, World Literature I, World Literature II
Third Year: Architectural Design II, Mechanics of Materials and Structural Design I, Building Equipment I, Physics II, History of Architecture I, World Literature III & IV, Social and Economic Institutions
Fourth Year: Architectural Design III, Structural Design II, Building Equipment II, Working Drawings and Specifications, Landscape Architecture, Site Planning, History of Architecture II, Contemporary Literature, Social Philosophy
Fifth Year: Architectural Design IV and Thesis, Structural Design III, Professional Practice, Town Planning, and History of Architecture III

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

A brief outline of this kind only implies the complex internal development of the architecture program, which has never been static, in response to the development of the profession and its broader social and cultural context. For this reason the School of Architecture is celebrating the 150th anniversary of The Cooper Union with a comprehensive exhibition, "Architecture at Cooper, 1859–2009," opening in the fall of this year. The exhibition will trace the history of building and teaching architecture at The Cooper Union, accompanied by a series of lectures and discussions on the present state of architectural education and its future challenges. I believe it is this future that the school, in its 35th year, is ready to confront, retaining the strong traditions of design and thought while actively engaging with the fundamental social and environmental questions that face us with such great urgency today.



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

CELEBRATING 150 YEARS OF THE COOPER UNION

LECTURES AND EVENTS

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

Tuesday 10/28

Craig Dykers, Co-founder, Snøhetta
Current Work: Snøhetta

Tuesday 11/3

Kengo Kuma, Founder and Principal, Kengo Kuma & Associates
Current Work: Kengo Kuma & Associates
Introduced and moderated by Kenneth Frampton, Ware Professor of Architecture, Graduate School of Architecture, Planning, and Preservation, Columbia University

Tuesday 11/8

Adriaan Geuze, Founder and Principal, West 8
Current Work: West 8
Co-sponsored by American Institute of Architects New York Chapter, the Governors Island Preservation and Education Corporation and the New York Chapter of the American Society of Landscape Architects

Thursday 11/20

Wolf D. Prix, Co-founder, Coop Himmelb(l)au
Current Work: Coop Himmelb(l)au
Introduced and moderated by Thom Mayne, Principal, mOrphosis Architects, Inc.

The 2009 Eleanore Pettersen Lecture

Thursday 4/2

Billie Tsien, AIA, Partner, Tod Williams Billie Tsien Architects
Women's Work is Never Done

The Annual Eleanore Pettersen Lecture was established in honor of Cooper Union alumna Eleanore Pettersen through a generous donation to the Irwin S. Chanin School of Architecture. The lectures, dedicated to the voices of women in architecture, is a lasting tribute to Ms. Pettersen, her significant impact in the world of architecture, and her love of The Cooper Union.

The 2009 Feltman Lectures and Seminar

Monday 4/27

Simone Giostra, Founder, Simone Giostra and Partners Architects
GREENPIX: Media, Content and Performance

Monday 5/4

Chris Allen, Creative Director, The Light Surgeons, London
True Fictions and Other Stories

Monday 5/11

Charles Stone, President, Fisher Marantz Stone, Inc.
Light is the Messenger

The Feltman Lectures and the Feltman Seminar are made possible by the Ellen and Sydney Feltman Fund established at The Cooper Union to advance the principles and benefits of lighting design through the exploration of the practical, philosophical, and aesthetic attributes of light and illumination.

The 2009 Feltman Chair was held by Professor David Turnbull

The School of Architecture Lectures

Thursday 10/2

Architects Draw—Freeing the Hand
Panel Discussion to celebrate the publication *Architects Draw* by Sue Ferguson Gussow

Panelists:

Sue Ferguson Gussow, Painter, Professor Emerita, The Irwin S. Chanin School of Architecture of The Cooper Union
Dore Ashton, Author, Professor of Art History, The Cooper Union School of Art, Senior Critic in Painting/Printmaking, Yale University School of Art
Francois de Menil, Principal, FdM:Arch
Steven Hillyer, Director, The Irwin S. Chanin School of Architecture Archive
Michael Webb, Professor, The Irwin S. Chanin School of Architecture of The Cooper Union
Introduced by:
Anthony Vidler, Dean,
Elizabeth O'Donnell, Associate Dean,
The Irwin S. Chanin School of Architecture of The Cooper Union

Remo Guidieri: Surviving Italy

Tuesday 10/14

Chimera

Friday 10/17

Birth of Molloy

Tuesday 10/21

Blossoming Graves

Friday 10/24

Roman Graffiti

Thursday 1/22

Christine Hawley, Dean of the Faculty of the Built Environment, The Bartlett School of Architecture
Bartlett Works and Other Things

Tuesday 2/24

Nicholas Boyarsky, Partner, Boyarsky Murphy Architects
Off the Grid and Other Reversals

The School of Architecture Student Lecture Series

Fall 2008

Thursday 9/25

Elizabeth Grosz, Professor, Women's and Gender Studies, Rutgers University

Thursday 10/30

Enrique Walker, Professor, Graduate School of Architecture, Planning and Preservation, Columbia University
Under Constraint

Thursday 11/6

Michael Sorkin, Professor of Architecture and Director of the Graduate Urban Design Program, City College of New York; Principal, Michael Sorkin Studio
Eutopia Now!

Friday 11/21

Jan Edler, Co-founder, realities:united
Realities: United!

Spring 2009

Thursday 1/29

David Turnbull, Professor, The Irwin S. Chanin School of Architecture of The Cooper Union
It is not what it is_ it is what it does

Thursday 2/5

Mark Linder, Professor and Chairman, Graduate Program, School of Architecture, Syracuse University
The New Liberalism: Banham Re-runs

Thursday 3/5

Marshall Berman, Distinguished Professor of Political Science, City College of New York and The Graduate Center, City University of New York

Thursday 3/12

Rahul Srivastava and Matias Echanove, Urbanologists, Mumbai
Dharavi (Mumbai): Mess n` More

Thursday 4/9

Reinhold Martin, Co-founder, Martin/Baxi Architects

Thursday 4/23

Diana Agrest, Professor, The Irwin S. Chanin School of Architecture of The Cooper Union, Co-founder and Principal, Agrest and Grandelsonas Architects
Incursions in Architectural Discourse: An Autobiography

2009 Faculty Talks /Sponsored by School of Architecture Student Council

Tuesday 3/3

Kevin Bone, Professor, Partner and Principal, Bone/Levine Architects
Crafting a Life (In Architecture)

Tuesday 3/31

Pablo Lorenzo-Eiroa, Professor, Principal, eiroa architects
Towards a New Autonomy: Enfolding Contemporary Canons

Tuesday 4/14

Anthony Vidler, Professor and Dean
Entering the Stirling Archive

Thursday 4/16

Diane Lewis, Professor, Principal, Diane Lewis Architect
Beat the Devil: Mies and Faust

STUDENT HONORS

2009 Benjamin Menschel Fellows

Espen Vatn and Alexander Wood: Mojave Desert
Proposal: The production of a film to investigate the relation of myth, science and man in the Mojave Desert. Our project is itself an apocalyptic Western, a clandestine experiment, and a nomadic ritual.

2009 Fulbright Fellow

Anna Kostreva, South Africa
Proposal: I will be studying architecture, democracy and urban reinvention in Johannesburg, South Africa. I plan to work with young people to create an exhibition about post-apartheid urbanism.

2009 RTKL Traveling Fellowship

Noah Garcia, Ghana

2009 KPF Traveling Fellowship

Espen Vatn, Rome, Marseille, Berlin

Lotus Club Foundation Bert L. Stern Award

Anna Kostreva

Graduate Study

This year graduating students and recent graduates were offered admission to the following graduate programs: Yale School of Architecture, Columbia University Graduate School of Architecture, Planning and Preservation, Harvard Graduate School of Design, University of Pennsylvania School of Design, Technische Universiteit Delft (The Netherlands), Princeton University School of Architecture, Royal Danish Academy of Fine Art, University of California San Diego.

The Irwin S. Chanin School of Architecture / The Architectural League of New York / Whitney Museum of American Art

Buckminster Fuller Symposium

Visionary designer, philosopher, poet, inventor, engineer, and advocate for sustainability, Buckminster Fuller was one of the great transdisciplinary thinkers of the last century with a legacy that extends to nearly every field of the arts and sciences. He described himself as a "comprehensive anticipatory design scientist," setting forth to solve the escalating challenges that faced humanity before they became insurmountable. This symposium took its cue from Fuller's dictum, "I always say to myself, what is the most important thing we can think about at this extraordinary moment," and explored the diverse ways in which contemporary scholars and practitioners are pushing Fuller's ideas and projects into the 21st century.

Friday 9/12

Keynote Roundtable

Sanford Kwinter, Professor, School of Architecture, Rice University

Michael Sorkin, Professor of Architecture and Director, Graduate Urban Design Program, City College of New York, Principal, Michael Sorkin Studio

Moderator: Anthony Vidler, Professor and Dean, The Irwin S. Chanin School of Architecture of The Cooper Union
Introduction: Allegra Fuller

Saturday 9/13

On Architecture, Design, and Science

Peter Galison, Joseph Pellegrino University Professor, Department of Physics, Director, Collection of Historical Scientific Instruments, Harvard University

Chuck Hoberman, Designer, Artist, Engineer, and Inventor
Felicity Scott, Professor, The Graduate School of Architecture, Planning and Preservation, Columbia University

Anthony Vidler, Professor and Dean, The Irwin S. Chanin School of Architecture of The Cooper Union

Moderator: K. Michael Hays, Eliot Noyes Professor of Architectural Theory, Co-Director, Doctoral Programs, Harvard University Graduate School of Design, Adjunct Curator of Architecture, Whitney Museum of American Art

On Influence and Contemporary Art

Carol Bove, Artist

Pedro Reyes, Artist

Elizabeth A. T. Smith, Chief Curator and Deputy Director for Programs, Museum of Contemporary Art, Chicago
Victoria Vesna, Artist

Moderator: Dana Miller, Associate Curator, Whitney Museum of American Art

This symposium ran in conjunction with the exhibition Buckminster Fuller: Starting with the Universe, on view at the Whitney Museum of American Art, June 26–September 21.

The Irwin S. Chanin School of Architecture of The Cooper Union /The Architectural League of New York /Parsons The New School for Design / The India China Institute of the New School

With thanks to Cornell University College of Architecture, Art and Planning, Mark Fletcher, and AD magazine for their support of the conference.

EMERGING EXCHANGES: NEW ARCHITECTURE OF INDIA

Keynote by Arjun Appadurai

Convened by Kazi Ashraf and Brian McGrath

Participants include: Himanshu Burte, Prem Chandavarkar, Kenneth Frampton, Soumitro Ghosh and Nisha Mathew, Sudhir Jambhekar, Rajeev Kathpalia, Anupama Kundoo, Reinhold Martin, Gurjit Singh Matharoo, Anuradha Mathur and Dilip da Cunha, Rahul Mehrotra, Geeta Mehta, Vyjayanthi Rao, Samira Rathod, Margie Ruddick and Tom Zook, Michael Sorkin, Neerja Tiku, and Billie Tsien and Tod Williams

Thursday 4/30

Keynote

"Architecture and Amnesia in Indian Modernity"
Arjun Appadurai, Goddard Professor for Media, Culture, and Communication, New York University
Introduced by Anthony Vidler, Professor and Dean, The Irwin S. Chanin School of Architecture of The Cooper Union

Friday 5/1

Conference Sessions

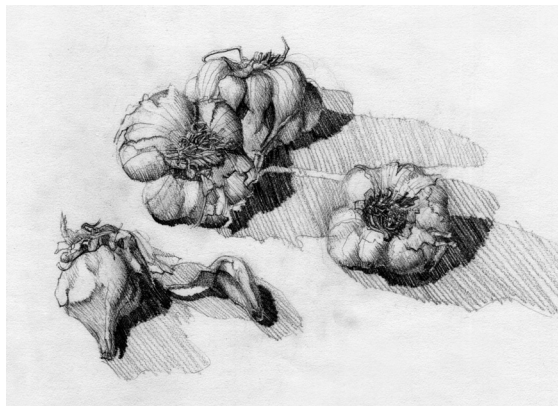
Economic growth, euphoric urbanism, media technologies, transnational modes of production, as well as new state and social dynamics are challenging India's long-standing modernist ethos, revising notions of culture, identity, practices, and obligations. This two-day conference addressed the architectural and urban forms that are emerging as a turbulent "second modernity" rearranging a vast part of the landscape of India. As a theater of these new challenges and conceptualizations, recent works of architecture and planning in India were explored through presentations by Indian and foreign architects working in India, responses, panel discussions, and a keynote address by Arjun Appadurai.



1



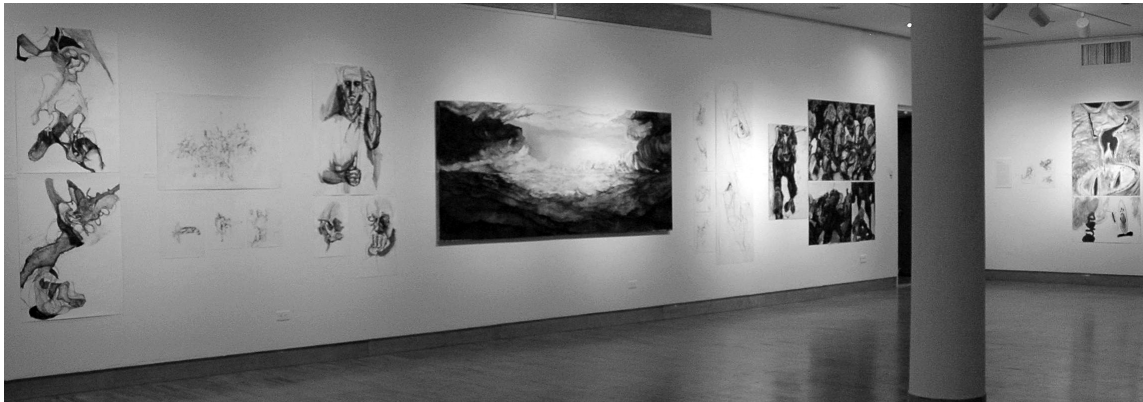
3



4



5



2



6

1 Eleanore Pettersen Lecture,
Billie Tsien

2 Architects Draw—Freeing the Hand,
Installation

3 by way of observation, Installation

4 Architects Draw—Freeing the Hand,
Detail

5 by way of observation, Detail

6 Lost and Found, Detail

ARCHITECTURE AT COOPER 3: 08-09

EXHIBITIONS

Installed by the School of Architecture Archive

In Memoriam

William Cooper Mack

April 2, 1982–June 3, 2008

by way of observation

September 19–26, 2008

The Arthur A. Houghton, Jr. Gallery

Curated by Steven Hillyer and Raha Talebi

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

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

The tribute brought together faculty, staff, and many alumni from The Cooper Union as well as professional colleagues, extended family, and friends. Dean Anthony Vidler remarked that Cooper's "welding of tradition and research, technology and science, art and architectonics in every way exemplified the vision of The Cooper Union for the Advancement of Science and Art as founded by the engineer and inventor Peter Cooper in 1857. His quiet and persistent search for new answers to old questions in architecture, together with his open mind and his commitment to serve the community, was recognized in awards, prizes, and positions of responsibility, but above all in the example he gave of the potential for the twenty-first century practice of architecture to transcend the limits of tradition while remaining rooted in its principles."

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

Gifts of any size to the fund are greatly appreciated and can be made at any time to: The William Cooper Mack Thesis Award c/o The Cooper Union.

The inaugural awards will be made in Summer 2009.

Architects Draw—Freeing the Hand

October 2–14, 2008

The Arthur A. Houghton, Jr. Gallery

Curated by Sue Ferguson Gussow and Steven Hillyer

The Irwin S. Chanin School of Architecture recently celebrated the launch of *Architects Draw*, a book by Sue Ferguson Gussow, Professor Emerita at the School of Architecture. Released as the inaugural volume of the Architecture Briefs series published by Princeton Architectural Press, *Architects Draw* outlines Gussow's pedagogy of teaching freehand drawing to architects developed over more than thirty years at The Cooper Union. It is illustrated with drawings by one hundred twenty five of Gussow's Freehand Drawing and Advanced Drawing students, and includes the work of architects who employ freehand drawing as a significant component of their practice.

3rd Floor Hallway Exhibitions

Lost and Found:

The Cooper Union School of Art and Architecture, 1938–67

November 21, 2008–February 10, 2009

Curated by Barb Choit and Steven Hillyer

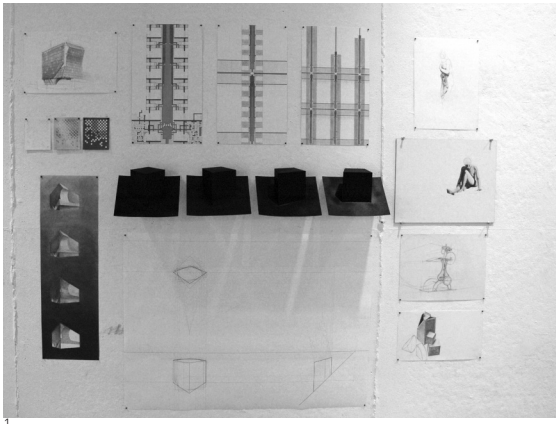
During the 2005–06 academic year, as preparations were made to vacate the Hewitt Building, the Architecture Archive became involved in the process of a building-wide search for materials pertaining to the history of the institution. The search brought to light a collection of photographs dating from 1938–1966. These documents expanded the scope of the Architecture Archive's records, which had previously dated from 1964. The photographs depict a time during which Esmond Shaw was Head of the School of Art (which included the Department of Architecture), the interior renovation of the Foundation Building designed by John Hejduk had not yet been initiated, and the pedagogy documented in the 1971 *Education of an Architect: A Point of View*, had not yet been developed.

Demolished Manhattan Hotels: A History in Postcards Selections from The Joseph Covino New York City Postcard Collection

February 12–April 9, 2009

Curated by Barb Choit

Demolished Manhattan Hotels: A History in Postcards is a selection from the Joseph Covino New York City Postcard Collection, held at The Irwin S. Chanin School of Architecture Archive. Donated by Joseph Covino in three separate installments between 1999 and 2003, the collection consists of thousands of postcards of New York City dating from the late-1800's to the mid-1900's. This exhibition presented original postcards of eighteen Manhattan hotels, which have all since been demolished. The oldest hotel, Astor House, was built in 1836, and the last surviving, the Hotel Hermitage, was destroyed in 1991. The postcards in this exhibition can be seen as a survey of buildings as they become obsolete, thereby adding a historical dimension to the postcards' original function as souvenirs.



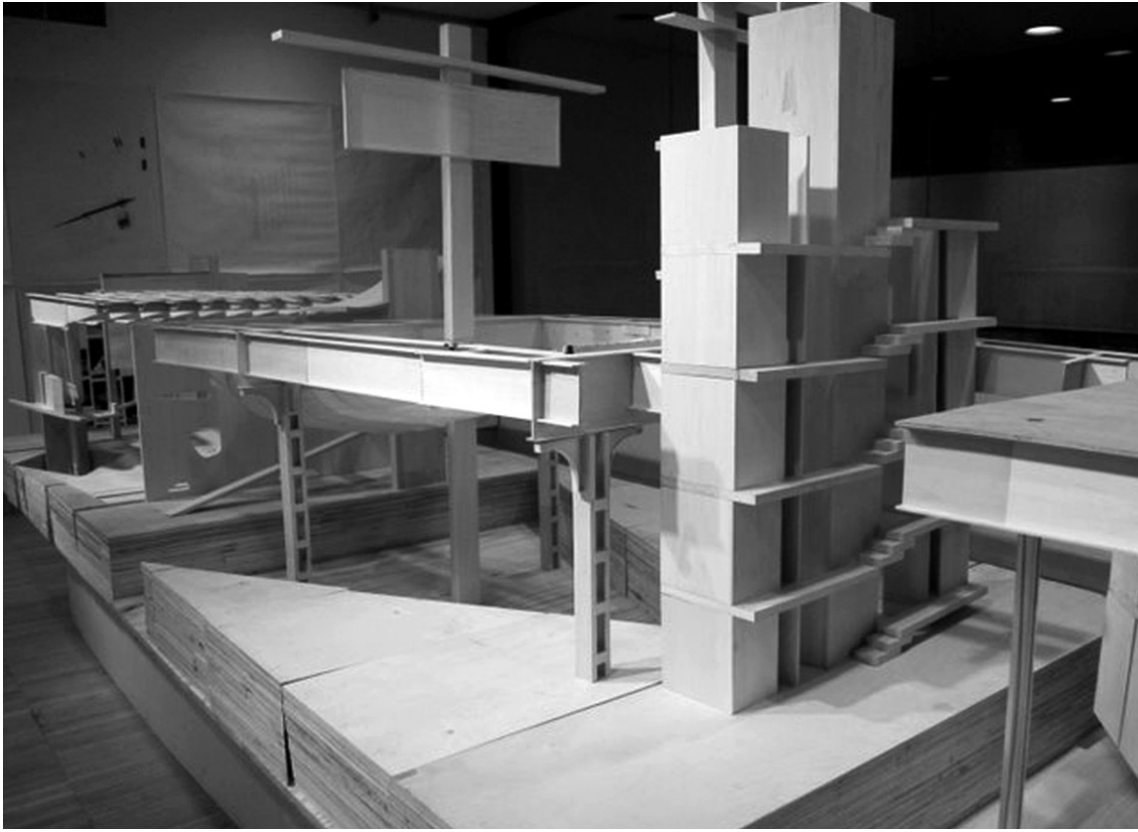
1



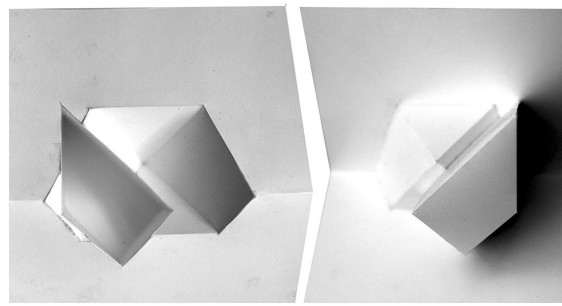
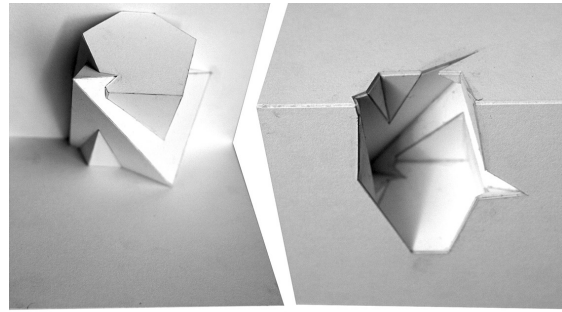
3



4



2



5

- | | | |
|----------------------------|------------------------------|--|
| 1 Freehand Drawing, Spring | 5 Descriptive Geometry, Fall | 10 Design III, Fall, Analysis |
| 2 Architectonics, Fall | 6 Design II, Spring | 11 Design III, Spring |
| 3 Architectonics, Spring | 7 Design II, Spring | 12 Building Technology, Fall, Analysis |
| 4 Architectonics, Spring | 8 Design II, Fall, Analysis | 13 Design III, Fall, Analysis |
| | 9 Design II, Fall, Analysis | |

STUDIO COURSES

ARCHITECTONICS

FALL SEMESTER

Professor David Gersten
Professor Anne Romme
Professor Anthony Titus
Professor Uri Wegman

This year we focused on questions of individual creativity within a willing community and the capacity of the creative imagination as a cultural and intellectual force. We began with two works of architecture that exemplify the aspirations of these questions: Chandigarh, by Le Corbusier and The Seagram Building by Mies van der Rohe. The students drew these works in a full spectrum of scales and in multiple combinations of individual and group work. These studies revealed the curve and the straight line, the transparent and the opaque, within the space, structure and program of these two works. Following these studies, fragmentary volumetric moments of each work were extracted, re-articulated and assembled into a group site. This site was then brought to the city and juxtaposed and embedded within the high-line site along the west side of NYC constructing a new site of multiple horizons. Within this rich commingled site the programs of Public Pool and Film House were pursued in small groups of students. The structure of each program was looked at and tested through the many questions and lenses of the site. What is light in a Public Pool? What is it in a Film House? What is gravity, in water, in film? Time? Structure? Through intense work, debate, and creative urgency the students created a new architectonic geography within the constructed landscape of the site, they re-imagined these programs, manifesting their questions of the curve and the straight line, the transparent and the opaque... it was magnificent.

SPRING SEMESTER

Professor Lebbeus Woods
Professor Anne Romme
Professor Anthony Titus
Professor Uri Wegman

Le Corbusier's dictum sums up well the spirit and focus of this studio course:

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

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

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

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

FREEHAND DRAWING

Professor Michael Webb
Professor Jane Lea

To use drawing, which can be defined as the precipitating* of meaningful marks on a 2D surface... to use drawing as a way of transforming and developing the base metals of those ideas, was our avowed aim in this course. To this end we have offered assignments, the execution of which require a modicum of invention and design, what might be termed as 'thinks' drawing. Thus, gingerly steering between the Scylla of Architectonics (where, inevitably, much instruction in drawing is given and design issues are complex) and the Charybdis of Descriptive Drawing:

Like:

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

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

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

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

DESCRIPTIVE GEOMETRY AND COMPUTER APPLICATIONS

Professor Michael Young

"The plane known through its traces"

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

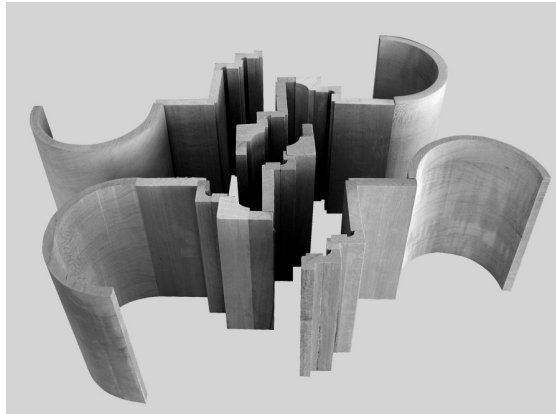
The fall semester topics include exercises on plane geometry, proportion, and descriptive geometry. The constructive logic and graphic operation of interrelated orthographic projections develops the student's ability to visualize the relationship between two-dimensional drawings and three-dimensional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

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

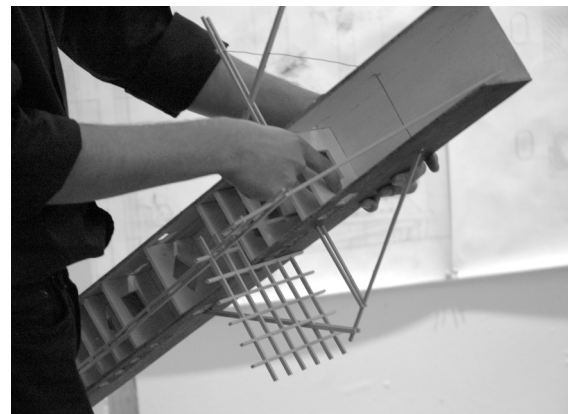
The coursework is documented in a series of notebooks that the students generate through weekly drawing assignments. These notebooks organize the material of the course into a document that the students will be able to continually reference throughout their architectural studies. In addition to the notebook,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



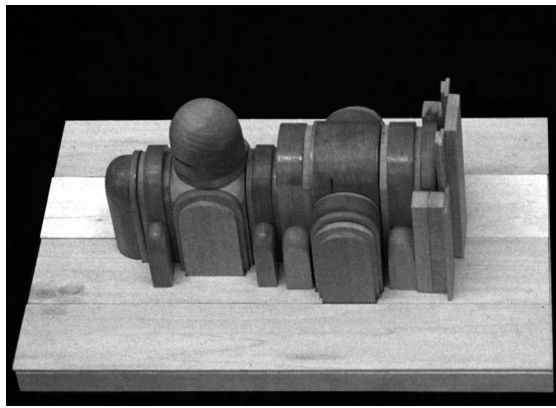
6



8



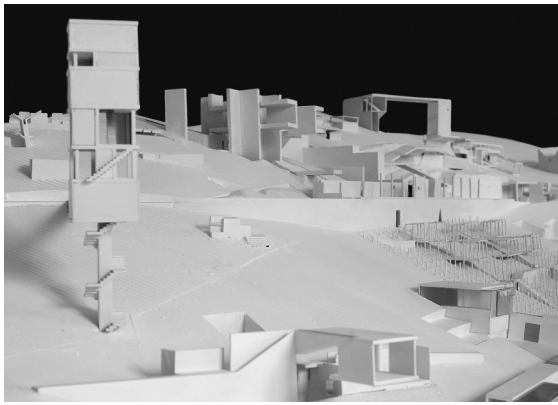
11



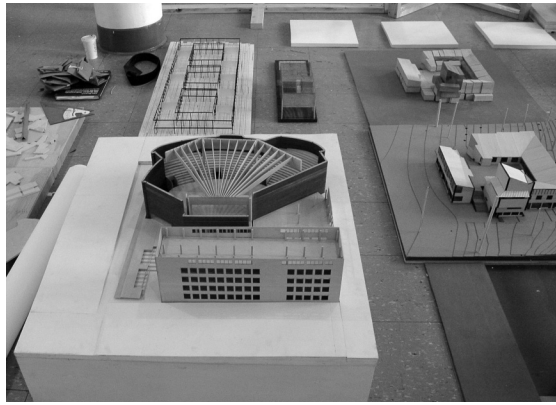
9



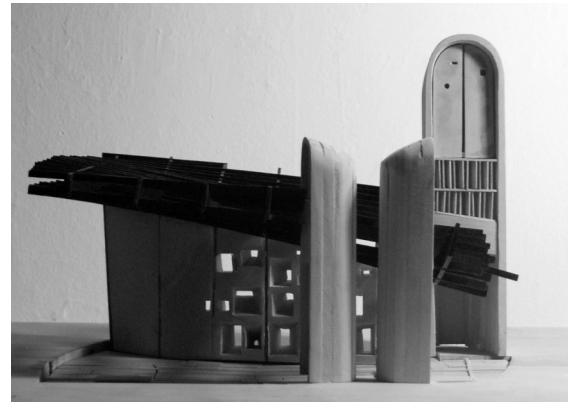
12



7



10



13

DESIGN II: FALL SEMESTER

Professor Michael Young
Professor Felecia Davis
Professor Pablo Lorenzo-Eiroa

The fall semester of the Design II Studio sought to engage issues of form, space and tectonic in architectural analysis and design. The semester consisted of a single project divided into three phases. Discussions and presentations throughout the semester dealt with contemporary and historical arguments related to form understood through conceptual logic and sensory experience.

Five Baroque churches provided the stimulus for this work:
San Carlo alle Quattro Fontane—Francesco Borromini
Sant Ivo della Sapienza—Francesco Borromini
San Andrea al Quirinale—Gian Lorenzo Bernini
San Lorenzo—Guarino Guarini
Santa Maria in Campitelli—Carlo Rainaldi

The first phase of the project documented the buildings through plans, sections, elevations, physical models and digital models. Due to the multiple and sometimes conflicting sources of information regarding these buildings, a substantial amount of historical and forensic research into the buildings was required in order to construct a complete and interrelated set of documents and models.

The second phase of the project consisted of individual formal analysis. The students were asked to understand formal organizations and concepts through analytical drawings, diagrams and models. Varied trajectories taken by the students included primitive typologies, procedural transformations, historical processes, geometric configurations, urban conditions, topological deformations, spatial relations, tectonic articulations, and experiential sensations.

In the last phase of the semester, each student further articulated their analytical work by projecting aspects of the analysis beyond the specifics of the initial church reference. Emphasis was placed on the creative aspects of analysis that tie into the critical aspects of design to open possibilities for the extension of their findings into potential design methodologies.

DESIGN II: SPRING SEMESTER

Professor Kevin Bone
Professor Felecia Davis
Professor Pablo Lorenzo-Eiroa
Professor Michael Young

Terra-Tectonics

This studio developed small-scale architectural proposals for an imaginary site having specific geophysical properties. Each project was expected to address the properties of the site and explore plan, section, and program as a synthesis of spatial and programmatic strategies.

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

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

The second half of the semester saw these projects as part of a larger assemblage requiring designs to address and respond to the actions of the adjacent architectural propositions. A master plan evolved where ideas of interaction and the interweaving of individual works were explored. All students were required to build an expression of their final project in the group site model. This site model was both a working model and a presentation model that allowed the students to test their individual projects in the context of an ever-evolving community of projects. This aspect of the studio explored how particular architectural concepts in relation to the land become adaptable and variable within a continuously changing landscape without also losing their own conceptual ground. Thus the expanded definition of landscape as both real and imagined, personal and communal, elemental and variable, natural and artificial.

DESIGN III: FALL SEMESTER

Professor Tamar Zinguer
Professor Lyn Rice
Professor Stephen Rustow

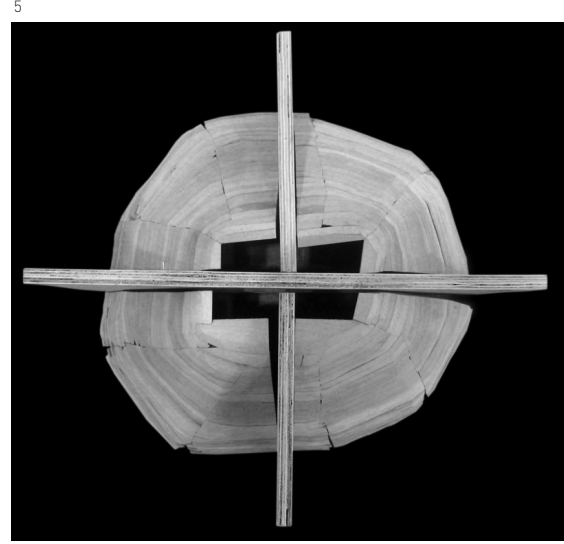
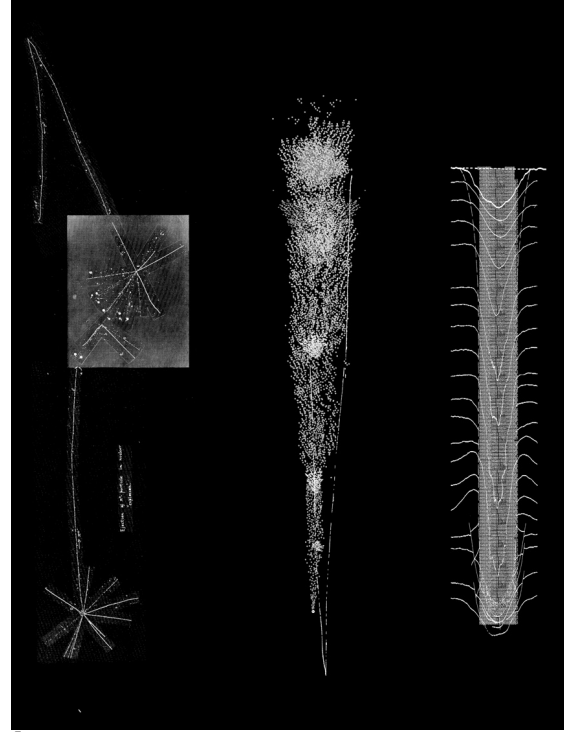
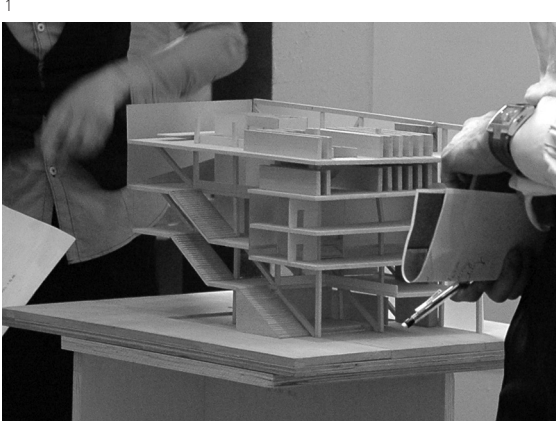
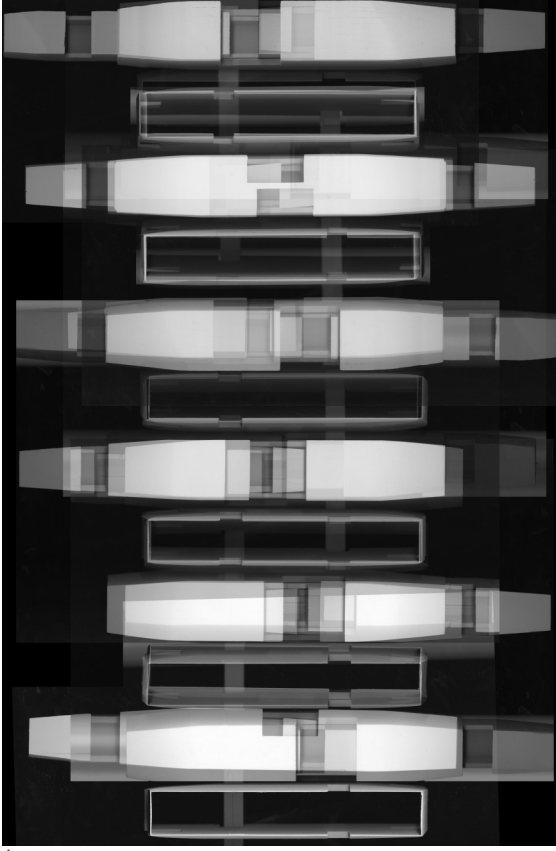
Professor Samuel Anderson, Building Technology
Professor Ashok Raiji, Environmental Technology

During fall semester 2008, the Third Year Design Studio undertook the analysis of significant buildings designed and built during the twenty years following WWII, from 1945 to 1965. During that time, the architectural precepts established in the early years of twentieth century modernism were already familiar, allowing for further invention and experimentation with spatial concepts, site, material and form.

Each student chose a project from an assigned list. Following the meticulous documentation of each building, the students analyzed the spatial, tectonic, material and structural aspects of the projects in addition to their site conditions and other environmental considerations. The studio addressed *analysis* as a design project. It encouraged experimentation and the invention of a different methodology of examination. Each student was asked to develop a system of documentation and representation that was particularly appropriate to the chosen building. A creative design process was thus initiated by identifying analytic concepts in each of the structures and then carrying those concepts through a comprehensive series of drawings and models, thereby letting them transform our familiar knowledge of each one of those structures.

Buildings (Partial list):

Le Corbusier—Unite d'Habitation, Marseille, 1946–1952
Alvar Aalto—Baker Dormitory, MIT, Cambridge Massachusetts, 1947–1948
James Stirling—History Faculty Library, Cambridge University, England 1964–1968
Alison and Peter Smithson—Hunstanton School, Norfolk, 1949–1954
Mies Van Der Rohe—Crown Hall, IIT, 1950–1956
Frank Lloyd Wright—Price Tower, Bartlesville Oklahoma, 1952–1956
Louis Kahn—Trenton Bath House, 1954–1959
Le Corbusier—Notre Dame du Haut, Ronchamp, 1955
Alvar Aalto—House of Culture, Helsinki, 1955–1958
Hans Scharoun Berlin Philharmonic Hall, 1956–1963
Frank Lloyd Wright—Guggenheim Museum, 1956–1959
Frederick Kiesler—Shrine of the Book, Jerusalem, 1959–1965
Eero Saarinen—TWA Terminal at JFK, 1956–1962
Alvar Aalto—Vuoksenniska Church, Imatra 1956–1959
Le Corbusier—Convent of La Tourette, 1957–1960
Jorn Utzon—Sidney Opera House, 1957–1973



- 1 Design IV, Fall
- 2 Design III, Spring
- 3 Design IV, Spring

- 4 Design III, Spring
- 5 Design IV, Spring
- 6 Design IV, Fall
- 7 Thesis, Mediterranean Desert Climate

- 8 Thesis, Gates for Seoul
- 9 Thesis, Breathing Room
- 10 Thesis, Perception of the Mountains in the City of Seoul

DESIGN III: SPRING SEMESTER

Professor Stephen Rustow
Professor Lyn Rice
Professor Tamar Zinguer

Professor Samuel Anderson, Building Technology
Professor Elizabeth O'Donnell, Structures
Professor Ashok Rajji, Environmental Technology

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

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

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

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

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

DESIGN IV: FALL SEMESTER

Professor Diane Lewis
Professor Peter Schubert
Professor Thomas Tsang
Professor Mersiha Veledar

TOWER / ACROPOLIS

free | engaged | disengaged | relieved | imbedded | ghosted (removed, subtracted) | doubled | bundled | tangent | en framed | suspended

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

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

Manhattan is a city of towers from without, and rarely from within, Seagrams and Chase being notable.

The tower has become a commercial typology that does not bear the spatial potency of its architectural meaning. The project was to locate towers and the civic spatial spans that can amplify their presence, at any scale from intimate to mile high.

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

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

The project was developed through a series of required studies:

1. THE VERTICAL AXIS OF MANHATTAN: A drawing of select and definitive horizontal strata of the city fabric from both inside and out.
2. A PLAN ANALYSIS OF THE ACROPOLIS ATHENS: Each architect "read" the Acropolis for inspiration to a civic still life.
3. AUTONOMOUS DERIVATION OF A TOWER: AN IDEAL STRUCTURAL AND SPATIAL PLAN /SECTION RELATION FOR A CONTEMPORARY TOWER—WITH & WITHOUT INTEGRATION TO EXISTING FABRIC.

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

DESIGN IV: SPRING SEMESTER

Professor Diana Agrest
Professor Thomas Leeser
Professor Masha Panteleyeva

ARCHITECTURE OF NATURE / NATURE OF ARCHITECTURE

POTENTIALS

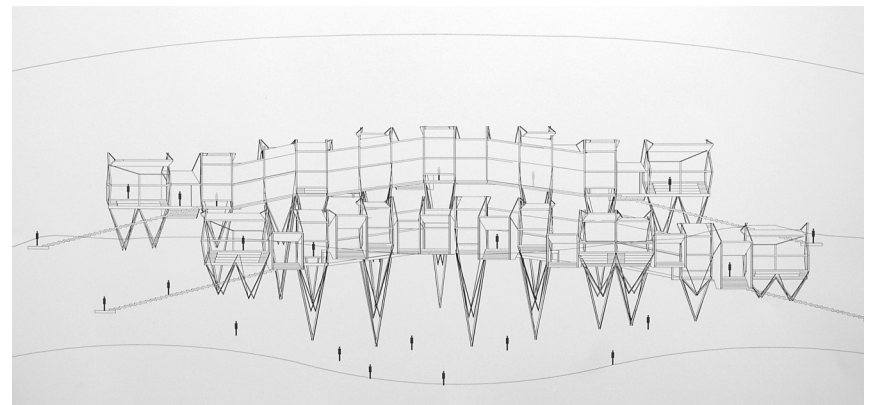
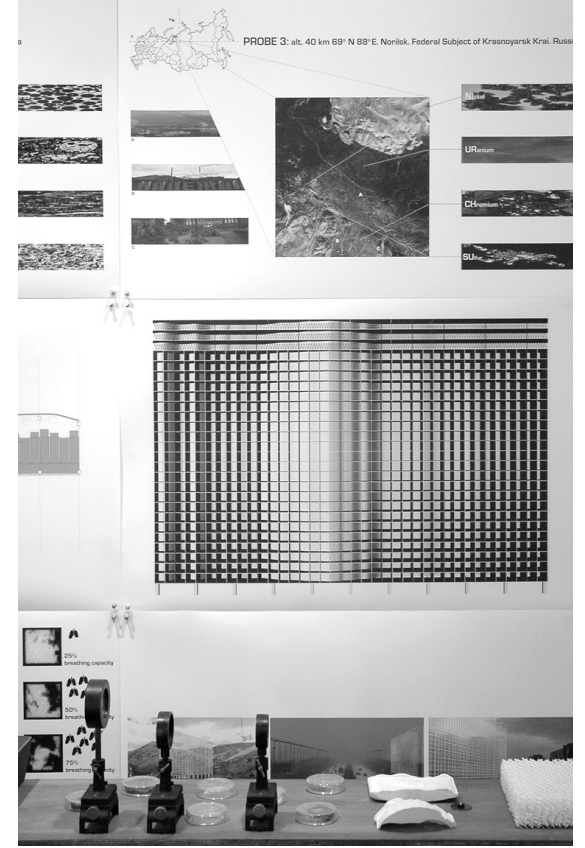
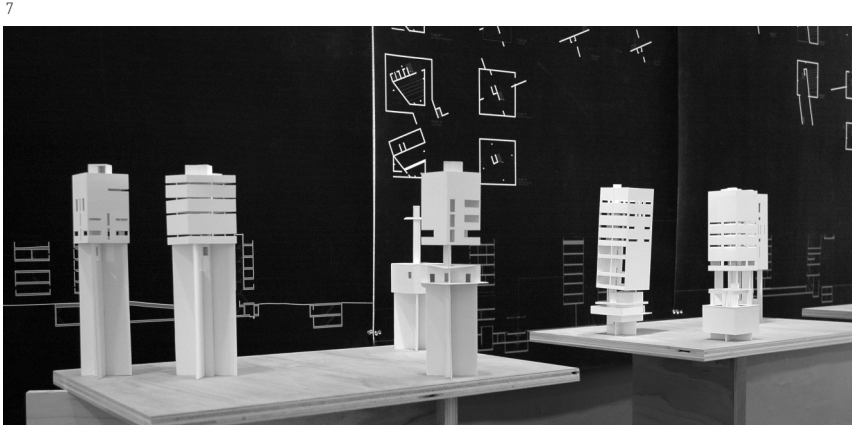
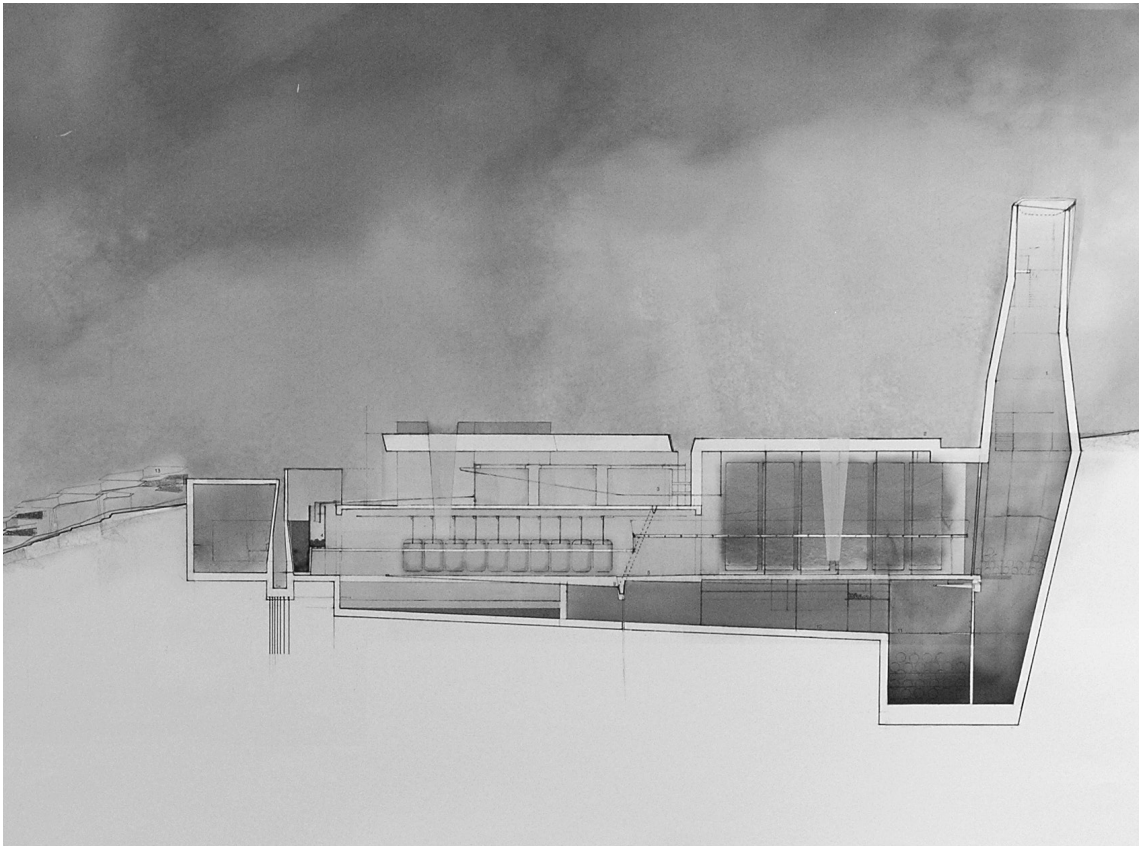
Design IV Studio focused on the question of Nature from the philosophical and scientific discourses that have explained it historically, to the transformations and present conditions of the natural world as it affects our modes of habitation. The natural elements considered were also the ones that were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

Architecture and all its urban modes of configuration is the locus where these conditions are enacted, going from the ideological concepts on which The Architecture Project is based to its interaction with the technological and the pragmatic domains. Historically, there has always been an active interaction between these different levels of architectural production, but they take a prominent position at this moment in time.

The subject of Nature in its many complex modes of interaction with architecture, economics, the political, the ideological, the scientific and technological, were examined at various scales from the national to the regional and the local.

"Potentials" was the leading concept for this exploration: potential sources, potential sites, potential elements, potential new architectural/urban concepts.

Traditional concepts such as Site, Land Use, Density, Materiality, Ecology, and Energy were critically revised.



THESIS: FALL AND SPRING SEMESTERS

Professor Anthony Vidler
Professor Hayley Eber
Professor David Turnbull

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

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

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

It was our goal that the FINAL REVIEW and the end of year EXHIBITION of THESIS work would include the presentation of EVERY thought and action that has been necessary to arrive at the student's architectural proposition. The final presentation is designed to communicate the following: architectural drawings of the highest quality shown WITH explanatory text and diagrams integrated into the drawings, photographs, models (digital and physical) on the wall, the floor, the ceiling, on a screen or screens, on paper, in any form that is necessary. We hoped that the last four weeks of THESIS would be used as a time for the systematic PROCESSING of the presentation material—the REFINEMENT of the presentation and REHEARSAL of presentation technique.

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

2008–2009 Thesis Proposals (a partial list):

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

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

Concrete cylinders. My thesis is about an obsession with 54 identical concrete cylinders, which exist in a monumental abandoned grain silo. Their pureness, in form and material, the extruded circle and the concrete, are together the nostalgia of a significant past. The cylinders are innocent and pure, almost perfect. The only thing missing is the experience of them. The cylinders need life.

Breathing Room. Breathing room is a housing project for three prototypical sites with excessive air pollution problems: Linfen, China; Norilsk, Russia; and La Oroya, Peru. Each of these cities has the volatile combination of unmitigated industry and a mountainous landscape. Pollution particles are attracted to a dry filter on the main facade of the building and to a wet filter on the facade facing the mountains, thereby resolving the elevations by means of accumulating, sorting, recycling and articulating microscopic matter.

The layered curtain wall system envelops a clean space for the inhabitants while also giving them the capacity to form a collective landscape: the clean air city.

Roll Out Fabrication. Through exploring continuous line structures, the objective is to propose a method of construction that is separate from a kit-of-parts approach. The line serves as the building block that can take on many variations derived from principles of weaving and knotting. The interest in this process lies in the fact that the structure is not composed of parts, but a single element taking on various functions within an integrated body.

Self-portraiture as an architectural methodology for engaging in a spatial dialogue with others. My thesis is woven through biographical and anatomical studies of my body. Neither self-portraiture nor architecture exists as a destination in this project. My intent is to carry them through as adjacencies in a journey to bridge two seemingly incompatible acts: self-thinking self and self-thinking others. It is my hope to bring the two practices together, as an act of mediation between self and the other through the construction of spatial mirrors.

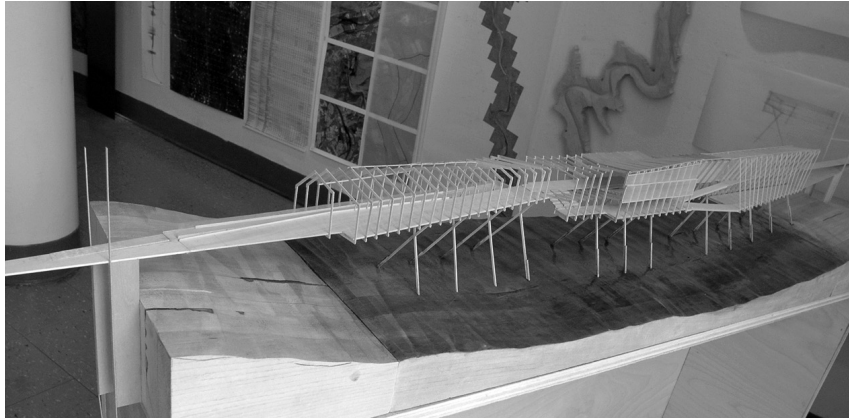
Glass. The investigation of the properties of glass brings together the experiential nature of transparency and reflection with the visual perception of these qualities. It takes Colin Rowe's two types of transparencies, literal and phenomenal, and proposes a third condition in which the physical experience of these qualities informs the spatial organization of the building.

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

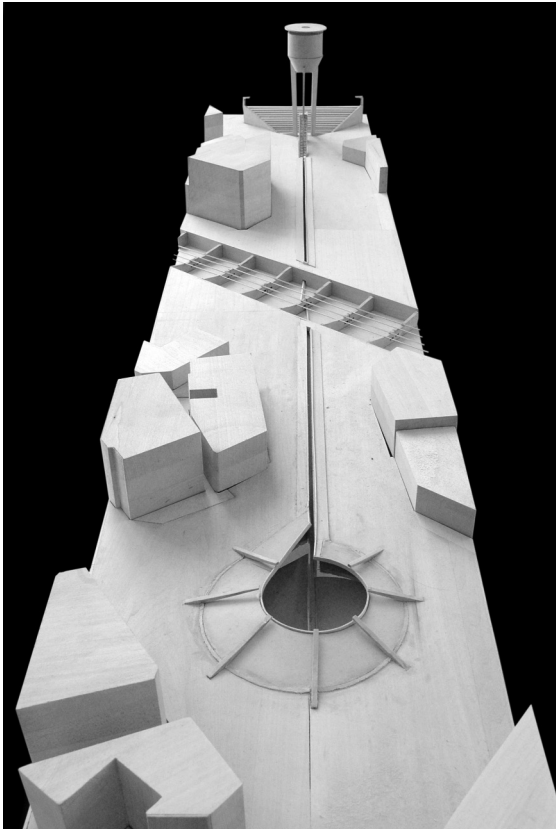
Famagusta: Refuge within a Ghost Town. The port city of Famagusta, or Ammoxostos, was once a prosperous commercial and industrial center of Cyprus. In the summer of 1974, Turkey invaded Cyprus and captured 38% of the island, including a major part of the district of Famagusta. Most of the city was evacuated by its over 40,000 Greek inhabitants. The city has since remained barricaded and unoccupied. A plant nursery and center for refugees will be placed within an existing abandoned building on the eastern most point of the green line.



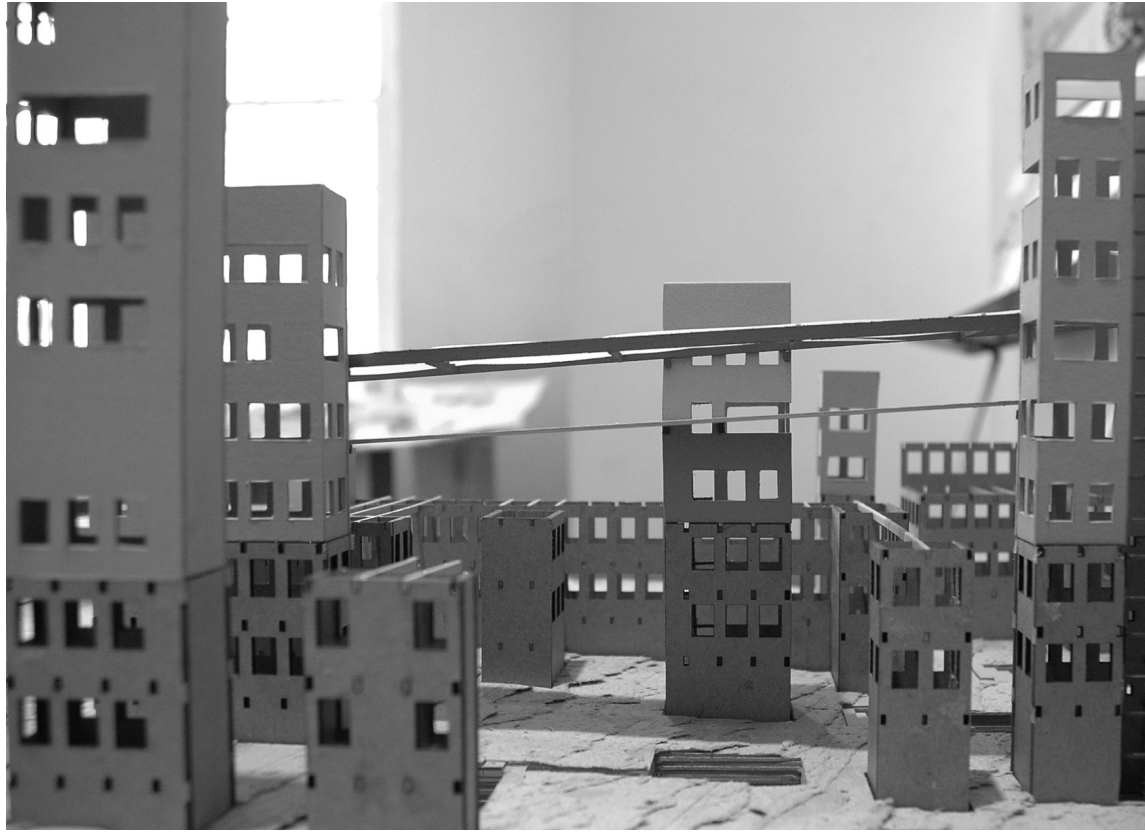
1



3



2



4

- 1 Thesis, Glass
- 2 Thesis, Jaffa-Yafo
- 3 Thesis, Watershed

- 4 Thesis, A Campus for the Languages of South Africa
- 5 Computer Graphics, Image Processing and Vision
- 6 The Feltman Seminar, Project

- 7 Advanced Drawing Seminar ©2008 Frank Fournier/Contact Press Images
- 8 Building Technology, Fall
- 9 Building Technology, Fall
- 10 Crossings, Sketchbook

Kantan. Traveling in search of enlightenment, Rosei naps at an inn where he rests his head on the pillow of Kantan and sees himself in a dream as great and powerful. On awakening, he realizes it was only a vision, and reconciling to his life, returns to his native village.

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

Perception of the mountains in the city of Seoul. The thesis investigates the current condition of the four mountains, which were carefully chosen as the boundary of the old city, in relation to the expanded city of Seoul. At the beginning of the city in 1394, shrines for the city (village) to the north and the south, a shrine for the ancestor to the east, and a shrine for the agriculture to the west were constructed in relation to the mountains that were imbued with sacred and mythical figures. The current perception of the mountains as the last vestige of the nature left in the city leaves out the significance of the mountains as the once structural elements of the city. The benefit of the higher topography is being exploited to view the city, rather than allowing the experience of the mountains themselves. Thus the proposal is to provide space to view trees, structures, and the mountains on different parts of the city by reconsidering the conventional notion of the frame and exploring the relation between the structural element and the cone of the vision.

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

A Campus for the Languages of South Africa. Johannesburg is the geographic center of many different language groups. It was also the epicenter of the student uprisings in 1976, which protested the dominance of Afrikaans and acted as the pivot-point towards meaningful democracy in South Africa. By subverting an apartheid-era Court House with a campus for languages, the urban space of Johannesburg will transform. Through strategies of opposition, networking, and dividing, transitions apparent in the city will be manifest in architecture.

Watershed. An area of the Delaware River basin and the New York City watershed overlaps with the Marcellus shale, an ancient natural gas bearing shale plate; it is the largest reserve in the country. Drilling in the watershed threatens the source of drinking water for millions of people downstream and poses a major economic, ecological, and environmental catastrophe. I propose a series of water monitoring facilities/conference halls located at different points along the Delaware River. Leading up to the facilities borehole, water and air samples will be taken within the basin that get tested in the laboratory. These nodes along the river provide people upstate and downstate with a place to meet and realize the necessity to constantly monitor our natural resources and safeguard not only the places and environments we love so much, but our investments and our health; within the conference halls, the true "currency" of the river will be discussed.

The Tower in the Desert. The constant motion of a world in development affords exuberant possibilities and freedom, but requires also sacrifice, suffering, and subservience. This dichotomy is endemic to the practice of architecture and gives rise to ethical questions every architect must face. Studying Dubai and the Burj Dubai as exemplars of 21st-century conditions, a first tentative step toward an ethical practice of architecture performs a spatial critique of the powers and forces that underlie them.

Heteronormativity, Heteronativity, Heteronaivety
Heteronormative, Heteronative, Heteronaive
Heteronorm, Her-Norm, He-Norm, Hetero[ig]nor[ance],
Hetero[ab]norm[ality]
Heterotopia

Tidal Shelter. Traditional farming uses: 1 liter of water = 1 calorie of food. Through transforming tidal energy into reverse-osmosis performative architecture, the prototype project provides an ideal hydroponic farming system on the surface of the ocean. This structure provides clean, drinkable water through humidification and condensation, a protective shelter in emergencies, and is infinitely transportable and expandable.

Bentley, Bodie, and Romerosa: Three Towns. This project begins with a research on abandoned towns in Spain and the United States. I studied their birth, their life and their death as an archeologist examines the fossils of an ancient civilization. I focused my research on the church, the commissary and the post-office, because these buildings are the measure of order that embody the identity of the town. These contemporary ruins have become places of myth and beauty, but the often-terrifying juxtaposition of a grand past with an insignificant present makes these spaces unbearable for the architectural practice. Three interventions

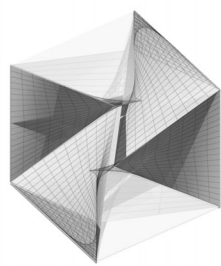
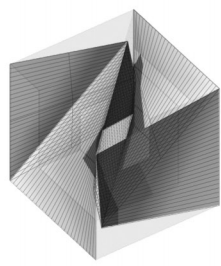
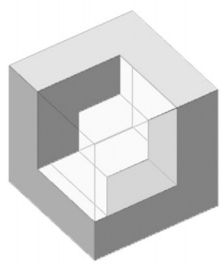
that accept the present [abandoned] state of the three towns and embrace this state as an ideal condition are a Bee Farm, a Press and a Seedbank.

Scale as a generative tool. Every scale of view can provide a certain amount of specificity and a certain amount of generality. When we think of an individual architectural program alone, we may imagine something different than if we imagine that same program working with other programs. This project focuses on the disjunction between the way the architect designs the part and the way the architect designs the whole. It attempts to create with this disjunction and to display it.

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

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

Farm prototype in Poland. Family farms utilizing traditional methods of working the land dominate Poland. The integration of Poland with the European Union results in unprofitable fields becoming vacant. The farmland is sold for pieces; single family homes selected from architectural catalogues rise up in place of crops. My thesis reinvents the region's agriculture and reorganizes the community lost within the suburbanization. A farm prototype intervening on an existing block of houses creates a coop, an agricultural park, and a geothermal bath.



5



8



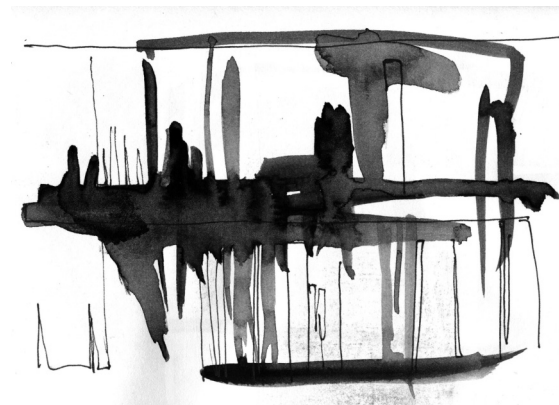
6



7



9



10

ARCHITECTURE AT COOPER 3: 08-09

STUDIO ELECTIVES

ADVANCED DRAWING SEMINAR

Professor Sue Ferguson Gussow

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

The course sought to expand the student's range of skills, vocabulary and fluency in the language of drawing and to develop in each an imprimatur informed by internal necessity.

The seminar met weekly for extensive group and individual critiques, with the input of occasional distinguished guest critics. Among those visiting in the Fall 2008 semester were Dore Ashton, Karen Bausman, Charles Kreckelberg and Jesse Reiser.

CROSSINGS

Professor Anthony Candido

My experience in my own work and in observing others' accomplishments is that in order to achieve something meaningful and unique we must relinquish pre-conceptions and proceed along an unfamiliar path. One may have the desire to do something but will not know it until it appears. At that time he or she will recognize it, and it will be as fresh to that person as to others. It is the kind of experience a painter or architect might have upon awakening in the morning and when viewing the work of the night before, seeing it as if for the first time. There is something immutable that distinguishes architecture from just another building. Nevertheless we have to deal with dynamic factors such as program, conditions, and technology without losing sight of our spiritual goals. In my view, in order to arrive at architecture, a totally plastic resolution must be achieved.

I wrote of drawings of mine in a sketchbook from 1956, "They are the seeds of an insight—the beginning of the fulfillment of a vision. They are virgin material... genuine. Every mark is clearly there in drawing out the content." In that same article I also wrote, "For me, plasticity is the content bearer." Content in art and architecture, the use of a sketchbook/diary as a repository of initial and unedited thoughts and insights, its importance in the development of a project and its significance in the creative process, was a major focus of this seminar.

ADVANCED CONCEPTS, MAPPING

Professor Joan Waltemath

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

THE FELTMAN SEMINAR

Professor David Turnbull

NIGHT VISION

Last year my take on LIGHT was simple: energy and LIGHT are inextricably linked to matter and power. LIGHT is the message carrier of the 21st century and LIGHT 'in itself' is at the center of environmental discourse [as it was in the 11th century in Europe so it is now...] so the seminar started with a journey from the Abbe Suger in St. Denis initiating the soaring light filled spaces of Gothic architecture via the Light Sabers of Darth Vader's crew, 20th Century Science Fiction and Fact, to the contemporary condition where optical fiber lights up with information and where everything has an IP address—the intersection of Informatics and Ecology. This journey involved encounters with unbelievable beauty, incomparable ugliness, conspiracy, tragedy, and ecstasy, dreams and nightmares, life and death, in heaven and on earth. It ended in DARKNESS, in and at the sea. This is where we started, swimming in the ocean, near the seabed, almost blind, surrounded by unseen, alien eyes. We then learned how to love the dark and everything that happens in darkness. We taught ourselves to see in the DARK, and to see those paradoxical optical effects that are only visible when it is dark. The lectures and discussions grappled with the need for darkness and techniques for addressing the 21st century problem of an unacceptable, energy consuming, surplus of light, and 'The END of NIGHT.' The students invented, drew and fabricated devices for seeing in the dark or for seeing darkness. These were exhibited at the end of the seminar in a celebration of NIGHT VISION.

COMPUTER GRAPHICS, IMAGE PROCESSING AND VISION

Professor Pablo Lorenzo-Eiroa

This course revisited the contemporary potential for an architecture autonomy through the reconsideration of canonical structures to find a strategy to redefine post-structuralism as a continuity of structuralism. The testing of the structuralist strategies of Wittkower's Palladian Villas diagrams, Rowe's Palladio - Le Corbusier diagram, Hejduk's Texas Houses, and Eisenman's Houses series, in relation to contemporary post-structuralist canons, provided an axis of reference to revise a more critical role of deconstruction avoiding its current iconographic tergiversation.

The intention of this content-oriented workshop was to critically relate the autonomy of architecture to the virtual space of the computer, using specific software strategies. Surface writing and parametric design as algorithms relied both on analog and digital strategies between sketches, Photoshop, AutoCAD, MathCAD, Rhino and MAYA software. The exercise was presented with an animated digital simulation that reworked time-based sequential diagrams that indexed and edited its constitutional process.

Students developed a series of diagrams to analyze and develop alternative possible problems implicit in the relationships within a generic nine square grid structure and possible further displacements to achieve other consequential spatial transformations that would overcome the original given type.

Guests Speakers in Scheduled Classes

ADVANCED TOPICS

Professor Anthony Vidler

Friday 10/3

Kevin McLaughlin, Professor of English and Comparative Literature and German Studies, Department of English, Brown University

Friday 10/10

Detlef Mertins, Professor of Architecture, University of Pennsylvania School of Design

Friday 11/14

Eduardo Cadava, Professor of English, Princeton University

Friday 12/5

Thomas Y. Levin, Professor of German, Princeton University

Friday 12/12

Andreas Huyssen, Professor of German and Comparative Literature, Columbia University

ADVANCED CONCEPTS

Professor Kevin Bone

Monday 10/27

Albert F. Appleton, Professor, Graduate Program in Urban Affairs and Planning, Hunter College

CROSSINGS: ON SITE

Professor Elizabeth O'Donnell

Monday 9/8

Raymond Mark, Project Manager, F.J. Sciamè Construction Co., Inc. *Design Assist: The Façade*

Monday 10/6

Pavel Getov, Project Architect, mOrphosis Architects, Inc. *Design Development*

Monday 11/10

Jean Oei, Job Captain and Project Designer, mOrphosis Architects, Inc. *Site Walk-Through*

Thursday 11/13

Kurt Clandening, Structural Engineer, John A. Martin & Associates *Structural Design, NAB*

Monday 11/3

Jeff Thompson, P.E., L.E.E.D., Bruo Happold Consulting Engineers and Natalia Traverso-Caruana, Project Designer, mOrphosis Architects, Inc., *Modeling, Analyzing, and Constructing the Mega-mesh*

Monday 11/3

Peter Simmonds, Ph. D., P.E. Advanced Technology Group, I.B.E. Consulting Engineers *Thermal Comfort Design in the NAB*

Bi-weekly site visits led by Ryan Murphy, Project Manager, F.J. Sciamè Construction Co., Inc.

ADVANCED CONCEPTS

Professor Diana Agrest

Friday 10/3

Carlos Brillembourg, Author, Principal, Carlos Brillembourg Architects *Architecture and Poetry, Raul Villanueva and Cesar Vallejo*

Friday 10/10

Jean Louis-Cohen, Sheldon H. Solow Professor, History of Architecture, New York University *The City and Political Movements*

Friday 10/17

Sarah Whiting, Architect, Historian, Author, Assistant Professor, School of Architecture, Princeton University *The Public Sphere: Architecture and Political Theory*

Friday 10/24

Joan Ockman, Historian, Author, Professor, Graduate School of Architecture, Planning, and Preservation, Columbia University, Director, Temple Hoyne Buell Center for the Study of American Architecture *Form: Architecture, Art, Literature*

Friday 10/31

Rose Lee Goldberg, Author, Performance Art Producer, Director of "Performa" performance Art Biennial, Faculty, NYU. *Affecting the City through Performance*

Friday 11/7

Ackbar Abbas, Author, Professor and Chair, Department of Comparative Literature, U C Irvine *Still Life: The City and Film*

Friday 11/14

Hartmut Frank, Architect, Historian, Author, Professor, Hamburg University. *The Two Berlins: Urban History and Political Systems*

Friday 11/21

Mark Jarzombek, Author, Professor, History and Theory of Architecture, School of Architecture and Planning, MIT

ADVANCED CONCEPTS

Professor Georg Windeck

Thursday 2/12

Daniel Schuetz, Architect, Munich/New York *Recent Trends in Masonry Construction*

Thursday 3/5

Robert Silman, President, Robert Silman Associates *Falling Water: Structural Intervention, In Time*

Thursday 4/16

Will Laufs, PhD, Vice President of Specialty Structures, Thorton Tomasetti *Use of Glass in Building: Technological Evolution*

BUILDING TECHNOLOGY

Professor Samuel Anderson

Wednesday 10/15

Jon Maas, Project Manager, The Paratus Group, LLP *Case Study: Glass, Steel & Concrete: The Toledo Art Museum's Glass Pavilion by Sanaa*

Wednesday 3/4

Mark Kolodjaczek, Architect Approved as Noted: *Shop Drawings and Collaboration with Fabricators*

Wednesday 4/1

Mark DuBois, Partner, Ohlhausen DuBois Architects *Case Study: Architectural Concrete and Structural Glass Walls in a New Mexico House*

Wednesday 4/15

Aleksey Lukyanov, Member, SITU Studios *CNC: Digital Technology in Fabrication and Design/Build*

HISTORY OF ARCHITECTURE II

Professor Anthony Vidler

Friday 3/13

Steven Nelson, Associate Professor of African and African American Art History, UCLA

Friday 4/3

Michael Hays, Eliot Noyes Professor of Architectural Theory, Harvard University Graduate School of Design *The Vicissitudes of Surface, 1956 to 1966: Mies in America, Venturi*

Friday 4/17

Hays: *The Structuralization of the City: Rossi, Rowe*

Friday 4/24

Hays: *The Textualization of the Object: Eisenman and some progeny*

Friday 5/01

Hays: *Encounters: Hejduk and progeny*

Friday 5/8

Hays: *Spacing and Event: Tschumi, Koolhaas*

Wednesday 5/13

Vikram Prakash, AIA, Professor, Department of Architecture, University of Washington, Partner, Verge Architecture *Chandigarh in the Context of Indian Neo-Colonialism*

TOWN PLANNING

Professor David Grahame Shane

Tuesday 9/30

Toby Cumberbatch, Professor of Electrical Engineering, The Albert Nerken School of Engineering of The Cooper Union *Ghana Mud-Block: Villages and Dogon Settlements*

Tuesday 10/21

Anthony Vidler, Professor and Dean, The Irwin S. Chanin School of Architecture of The Cooper Union *The Enlightenment and Imperial City: Paris, from Rimbaud to Benjamin*

Tuesday 10/28

Ward Verbakel, Professor, Department of Architecture, Urban Design and Regional Planning, Katholieke Universiteit Leuven *French Colonial and Post-Colonial Design Strategies in Asian Cities*

Tuesday 2/10

Roberto Sanchez, Professor of Environmental Sciences, University of California, Riverside *Panama Modern and the Canal Zone*

Tuesday 2/17

David Gouveneur, Professor, Departments of Landscape Architecture and City and Regional Planning, School of Design, University of Pennsylvania *Caracas Modern History + Medellin Slum Rehab Examples*

Tuesday 2/24

Dennis Crompton, Architect, Author, Co-founder, Archigram *Japanese Megastructures*

Thursday 3/5

Crompton *Origins of Archigram*

Tuesday 4/7

Roxanne Ryce-Paul, Architect and Urban Planner, EcoEcoBuilding *Town Planning and Historic Conservation in Trinidad*

ADVANCED TOPICS

Professor Suzan Wines

Monday 4/13

Robert Neuwirth, Journalist and Author *The Extroverted City of System D*

Monday 2/23

Elliot D. Sclar, Professor of Urban Planning, School of International and Public Affairs, Director, Center for Sustainable Urban Development, Columbia University *The Millennium Development Goals and the City*

Monday 3/2

Smita Srinivas, Assistant Professor of Urban Planning, Graduate School of Architecture, Planning, and Preservation, Columbia University *Industrial and Technological Changes: Indian Cities and Regions in Perspective*

Monday 3/9

Viren Brahmabhatt, Visiting Assistant Professor, Pratt Center for Planning & the Environment, Pratt Institute, Principal, de.Sig *Architecture of Disjuncture: Transformation and Transmutation of Cities Under Globalization*

ADVANCED CONCEPTS, MAPPING

Professor Joan Waltemath

Thursday 1/29

Peter Fend, Artist, Founder, Ocean Earth Development Corporation (OCEAN EARTH)

Thursday 3/26

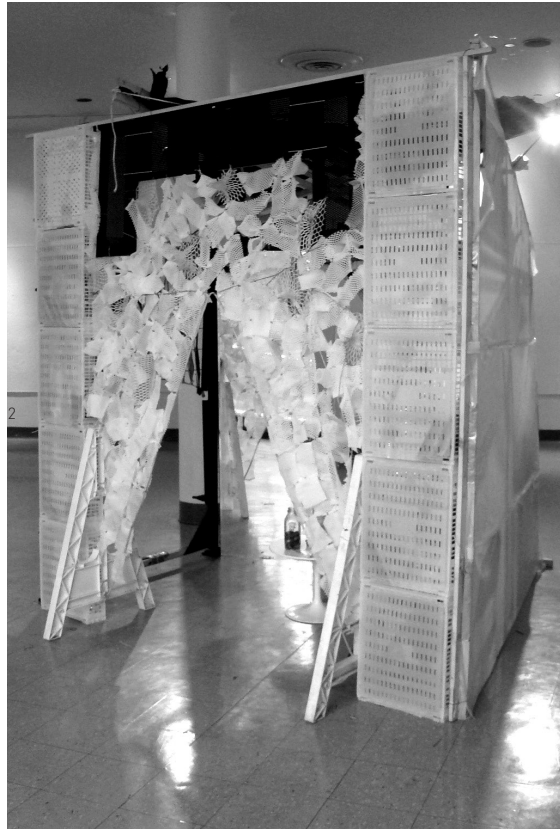
Diane Lewis, Professor, The Irwin S. Chanin School of Architecture of The Cooper Union *Finding One City in Another: An Interpretation of City Maps*

Thursday 5/7

Raimund Abraham, Architect



1



2

99¢ CHARRETTE

Organizers:
Professor Uri Wegman
Professor Anne Romme

On a beautiful spring day in April, a group of seventeen students devoted a Sunday to a full-scale, full-value experiment, in an attempt to establish a creative exchange of ideas. The goal was to explore the relationship between architecture, the value of money, the city, and the potential of inventive, collaborative efforts. In exchange for depositing their wallets for the day, students were given the challenge of going out to the city in search of materials and tools for construction of an inhabitable space using nothing but a budget of 99 cents per person.

The participants divided themselves into 5 groups, each responsible for a single surface of the space to be built: four walls and a roof. Each surface was assigned a physical characteristic and each wall was required to have an opening/entrance. The roof was to embody opacity; each wall was to manifest transparency, porosity, elasticity or reflectivity.

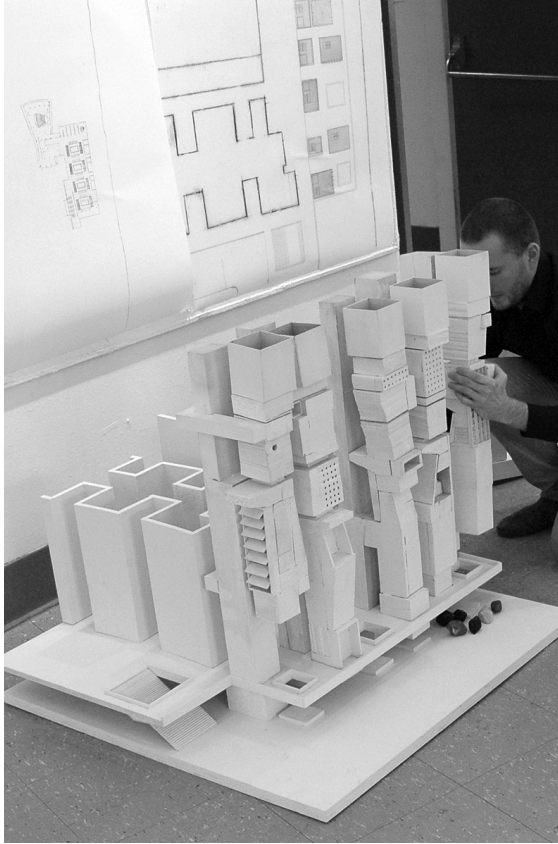
Mapping the students' search for materials and tools, we noticed how our understanding of the city as a social, cultural, and economic construct influenced choices of movement and interaction. Gradually the lobby of the architecture school was transformed into a construction site of innovative materials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

MASTER OF ARCHITECTURE II INAUGURAL CLASS

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

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

Following two semesters of design studio and seminar coursework, each Master of Architecture student will complete a thesis during the final semester of the yearlong program, to be held during the summer session. The thesis presentations of this inaugural class will be held during the first week of classes of the 2010-2011 academic year, and will be open to all students and faculty of the school.



3



4



5



6



7



8



9

- 1 99¢ Charrette
- 2 99¢ Charrette
- 3 Design IV, Fall

- 4 Design IV, Fall
- 5 Design II, Spring
- 6 Design III, Spring
- 7 Design IV, Spring

- 8 Thesis, Fall
- 9 Design II, Fall

ARCHITECTURE AT COOPER 3: 08-09

FACULTY AND STAFF ACTIVITIES 2008-2009

The current work of Professor **Diana Agrest** includes the John and Mary Pappajohn Sculpture Park. This 4.5 acre Sculpture Park in downtown Des Moines, Iowa, is the site for a major collection of contemporary Sculptures donated to the Des Moines Art Center to be exhibited to the public on land given by the city, with completion expected in August 2009. The Gateway Design Initiative for the City of Newark Office of the Mayor/Division of Planning & Community, "This Is Newark, Gateway Design Initiative" program, is part of a gateway improvement program on city owned sites at highway off ramps and local street crossings. The first phase implementation will be Fall 2009. Professor Agrest lectured at the Ecole Pratique en Sciences Sociales, Paris, France and at the Irwin S. Chanin School of Architecture of The Cooper Union. She also participated in the conference "Metropoles en Mirroir," organized by L' Institut d'Etudes Avances, Paris, France.

Visiting Professor **Samuel Anderson** presented a paper to the Mid-Atlantic Association of Museums and lectured at the American Institute for Conservation's Annual Meeting. His firm, Samuel Anderson Architects recently completed a new art conservation center for the Harvard Art Museums, and continues to design new conservation facilities for the Barnes Foundation, in collaboration with Tod Williams Billie Tsien Architects, and the Gardner Museum in Boston, with the Renzo Piano Building Workshop. SAA also assisted in the renovation of The Great Hall of The Cooper Union. Among his ongoing projects are an expansion/renovation of the Allen Memorial Art Museum at Oberlin College, a collections study for the Guggenheim Museum and some private residences.

Professor **Kevin Bone** delivered lectures this past year at The Pratt Institute, The Yale University Club, and The Irwin S. Chanin School of Architecture of The Cooper Union. In the summer of 2008, he led an urban design studio workshop with current and former Cooper Union students. The workshop produced a project study document entitled "1-2-1 Urban Field." Professor Bone led the initiative for Professor David Orr to give the inaugural lecture for The Cooper Union's recently established Institute for Sustainable Design. Bone/Levine Architects, in addition to its numerous New York City based projects, has begun renovation work on the modernist Penn Mutual Tower in Philadelphia and a major renovation to Peitro Bulushi's 99 High Street in Boston. This year the studio completed work on a house and 200-acre ranch complex in western Colorado and is involved in the planning phase for a number of projects in Newark, NJ, including a master plan for Broad Street, a parking garage and park structure and the reprogramming and expansion of The Newark Symphony Hall along with the renovation of the historic City Hall.

Professor **Anthony Candido** is currently working on an exhibition to celebrate his teaching work at The Cooper Union since 1959, scheduled for Winter 2010 in The Arthur A. Houghton, Jr. Gallery. The exhibition will be a cross-section of his independent work in architecture, painting, and drawing, which are related to his teaching and will highlight his Urban Farm Project and the architecture of what he calls, Cable Cities and City Forms. He has been the artist in residence for the Nancy Meehan Dance Company since 1970 and designed and made the costumes for the company's 2009 season at St. Mark's Church in the Bowery.

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

Professor Adjunct **William Clark** received a 2008-2009 PSC-CUNY Research Award. He co-organized sessions with Professor Robert Bork and presented his paper "Money, Documents, and Stories: A New Chronology for Saint-Denis?" with Dr. Thomas Waldmand at the 44th International Congress of Medieval Studies at Western Michigan University. He also organized a session at the 40th Annual Meeting of the American Society of Eighteenth-Century Studies in Richmond, VA. Forthcoming publications include: "Signed, Sealed and Delivered: The Patronage of Constance de France," in *Essays in Honor of Bonnie Wheeler* (tentative title), "Introduction," *Written in Stone: Studies on the Science, Technology and Art of Medieval Limestone Monuments*, and an entry in the *Census of Gothic Sculpture in American Collections*, titled, "Head of the Virgin, in the Godwin-Ternbach Museum, Queens College."

Professor **David Gersten** lectured and participated in the round tables for "Creative Imagination in the Shadow of Oppenheimer," Harvard University Graduate School of Design, and "The Polymorphic Characteristics of Disciplinary Education," Rhode Island School of Design, and lectured at Parsons School of Design and City College of New York. His essay, "Playing with Broken Glass," was published in *Works in Progress*, RISD. Gersten is working on a set of prints, "Hunting Life Figures," with master printmaker Lorenzo Clayton, which will be part of a forthcoming portfolio of artists published by The Cooper Union School of Art. In addition to teaching at The Cooper Union and RISD, he conducted a series of interdisciplinary critiques in the Graduate Studies Division of the Rhode Island School of Design.

Professor **Sue Ferguson Gussow's** book, *Architects Draw* (Princeton Architectural Press) was launched with a panel discussion in The Great Hall and a concurrent exhibition, "Freeing the Hand" in the Arthur A. Houghton, Jr. Gallery on October 2, 2008. Introduced by Anthony Vidler and Elizabeth O'Donnell, the panelists, Gussow, Dore Ashton, Francois deMenil, Steven Hillyer and Michael Webb examined the impact of freehand drawing on architectural vision. The exhibition was co-curated by Gussow and Hillyer and mounted drawings that illuminated the pages of *Architects Draw*. An article discussing Gussow's pedagogy, "Aligning Hands with Minds" by Lawrence Biemiller, was featured in the *Chronicle of Higher Education* on February 13, 2009.

Director of the Irwin S. Chanin School of Architecture Archive, **Steven Hillyer** is currently developing his next feature film, "My Place in the World," which he co-wrote and will produce. The project received fiscal sponsorship from the New York Foundation for the Arts in the fall of 2008. As with his previous film, "The Event", Olympia Dukakis will play a major role. Hillyer is also developing a stage play, "Mend," which he co-authored. The project recently received grant funds to take the piece to the next step of a staged performance.

Special Projects Assistant in the School of Architecture Archive, **Sara Jones** teaches painting and drawing at Pratt Institute's Manhattan campus. Her work was shown earlier this year in Sao Paulo, Brazil, as part of the "Pratt Prints" exhibition, as well as at the Scope Art Fair in New York in March. She is a co-founder and curator of "Windows Brooklyn," an exhibition on view from June 6-13, 2009, on Smith Street and Court Street in Brooklyn, NY.

FACULTY AND STAFF ACTIVITIES 2008–2009 continued

Professor **Roderick Knox** is the principal of Rod Knox Architects. Ongoing research includes “Manual of Self-Guided Tours for Global Art and Architecture.”

Instructor Adjunct **Jane Lea** is currently working at Peter L. Gluck & Partners.

Professor **Diane Lewis** was awarded a National Design Award from the Smithsonian Cooper Hewitt. In April 2009, she presented her competition winning Riverview Music Quadrangle, a sustainable piazza and music conservatory and campus plan for Paul Rudolph’s 1957 building at the Providence RISD Museum. *The New York Times* and *New York Magazine* covered the project, for which her office was given a grant from the Knoll International Modern Main Street/World Monuments fund, and the Gulfcoast Community Foundation. Her office team, including three Cooper alumni, has been engaged in the design of a house, a penthouse, furniture, and exhibition projects, among other invited rfs. She was the keynote speaker at the “Architecture with Conscience,” AIA Conference in Sarasota. Her architectural monograph was the subject of a panel at the Italian Cultural institute in New York. Her lecture on Mies van der Rohe given at Harvard GSD is in the process of becoming a transcript, and she was invited to give the lecture again at The Cooper Union. New York projects and the approach developed in her office were included in the March 2009 *CITIES* issue of *AND* magazine, Florence. A prototype of the “Adamswriter” desk designed for one of the domicile projects is in production. Professor Lewis’ drawings and texts were exhibited in the July–Sept 2008 exhibition entitled “Paessagi Piemontese” at the Fondazione Pistoletto Biella Italy, and published in the accompanying book.

Assistant Professor Adjunct **Pablo Lorenzo-Eiroa** has recently published the book *Instalaciones: Sobre el trabajo de Peter Eisenman*, developing all of Eisenman’s built architecture installations. *Instalaciones* will be presented at an international conference in Buenos Aires in June. His essay “Eisenman’s Palladio Diagrams: Somatic Space as a Form of Affect,” was published in *Performatism, Form and Performance in Digital Architecture* by Yasha Grobman and Eran Neuman. In Spring 2009, he presented “Towards a New Autonomy: Enfolding Contemporary Canons” at The Cooper Union. A Scientific Committee, including Professors Rosalind Krauss and Hal Foster, among others, selected him to present an essay at the conference *Expertise, Media Specificity and Interdisciplinary* at The Tel Aviv University. His office EIROA ARCHITECTS, is currently working on an installation project in Buenos Aires and developing the design for a series of houses, which depart from a Cartesian frame that unfolds topological displacements.

Assistant to the Deans, **Emmy Mikelson** graduated with a Masters of Fine Arts in Sculpture from Hunter College in Fall 2008 and exhibited her work in the “MFA Thesis Exhibition,” Times Square Gallery, Hunter College, NY. She participated in the group exhibition “MISC Video and Performance 2008” and had a solo exhibition, both at NY Studio Gallery, New York, NY where she was an artist in residence in 2009.

Professor and Associate Dean **Elizabeth O’Donnell** worked with the design and construction teams of The Cooper Union new academic building to offer a course on its development and progress, including bi-weekly site visits. The course was featured in the Winter 2008–09 “At Cooper.” She served on the work group for construction projects in the Foundation Building, advocating for a restoration approach to all work affecting its interior. She is the editor of “Architecture at Cooper.” Current professional work includes a residence in Tribeca and a not-for-profit foundation.

Visiting Associate Professor **Lyn Rice**, principal, Lyn Rice Architects (LRA), has completed work on a number of projects including the Sheila C. Johnson Design Center at Parsons The New School for Design, which was awarded a 2009 National AIA Honor Award; a new University Welcome Center for The New School; and several exhibitions projects for the National Building Museum and Krannert Art Museum. LRS received the 2009 National SCUP (Society for College and University Planning) Excellence Award and the 2009 AIA New York Merit Award, among others. LRA was selected by the Center for Architecture, New York, to design exhibition projects in the coming year and presented their work at the Urban Center as part of the Architectural League for the 2008 New York Designs Juried Lecture Series: Thresholds. Rice has also lectured at several institutions and his projects have been featured in several publications, including *1000x: Architecture of the Americas* and *Pure Plastic: New Materials for Today’s Architecture*.

Instructor Adjunct **Anne Romme** established the collaborative practice, Levent&Romme, with Fiyel Levent. She was awarded a one-year working scholarship from The Committee for Architecture at The Danish Art Foundation and she was the recipient of the Time to Design—New Talent Award 2008, which allowed her to work in residence at the National Workshops for Arts and Craft in Copenhagen, Denmark.

Professor **Stephen Rustow** delivered a lecture on the urban design of the Grand Louvre project in a conference in Paris held to mark the 20th anniversary of the completion of the pyramid and the Cour Napoleon spaces, the first phase of the Louvre expansion. He completed several articles for a 3-volume history of the Louvre that traces the development of the palace/museum from its origins in 1199 to the present, to be published jointly by the museum and Fayard in 2010. His firm, SRA/Museoplan, completed the renovation of Il Gabbiano, a gallery of modern art in Rome in 2008, and is currently working with the Museum for African Art in New York. SRA/Museoplan also participated in the competition for the National Museum of African-American History and Culture on the Mall in Washington DC as part of the team of Diller Scofidio + Renfro, Kling Stubbins—one of six international teams selected to compete.

Professor **Ysrael Seinuk’s** honors include The NJ Chapter of the American Concrete Institute’s Merit Award—Institutional for the Essex County Hospital, NJ, The Society of American Registered Architects’ Synergy Award, and a Special Mayoral Proclamation Award in recognition of top leaders in the Building and Construction Industry. He delivered the keynote at the Spring 2009 Order of the Engineering Induction Ceremony, College of Engineering and Computing, Florida International University, as well as lecturing at the Skyscraper Museum, the Society of American Registered Architects National Convention, Coral Gables, FL, and at Columbia University.

Professor **David Turnbull** held the Ellen & Sidney Feltman Chair for 2009. He is a Director of ATOPIA LLC and the non-profit ATOPIA_RESEARCH Inc. They are currently working in Beijing on a 100,000sq.meter “place of environmental discovery” for Parkview international. They exhibited “On Ecocivility,” a collaborative project with The Harrison Studio, in The Feldman Gallery. They are building the first implementation of the PITCH_AFRICA project with a major grant from the Annenberg Foundation. The structure of the PITCH harvests rainwater, provides space for a school, HIV/AIDS counseling, community healthcare, business development, community based agriculture, a market and a street soccer tournament venue. A prototype rainwater harvester is being constructed on the Princeton University Campus and a 2010 prototype PITCH will be pre-fabricated in Los Angeles and shipped to Malawi for testing in use.

Professor and Dean **Anthony Vidler** is the Guest Curator for the forthcoming exhibition and publication *James Frazer Stirling (1924–1992): Architect and Teacher*, co-organized by the Yale Center for British Art and The Canadian Centre for Architecture. He organized the symposium, James Stirling: Architect and Teacher, at the Yale School of Architecture and as the Brendan Gill Lecturer he gave the keynote address. He lectured at the Buckminster Fuller Symposium: Starting with the Universe and at the Guggenheim Museum symposium, Frank Lloyd Wright: From Within Outward. He also lectured at Columbia University, New York University, and Syracuse University. He served on the Advisory Board of *Oculus* and *e-Oculus* and on the Board for The Institute for Urban Design. His published work includes, “Untitled,” in *Larry Pittman: Paintings and Works on Paper, 2005–2008*, “For the Love of Architecture: Claude-Nicolas Ledoux and the Hypnerotomachia,” in *Autour de Ledoux: Architecture, Ville et Utopie*, and “Imagination, inquiétante étrangeté et théories surréalistes de l’architecture,” in *Mélusine. Le surréalisme sans l’architecture*.

Instructor Adjunct **Mersiha Veledar**, Design Architect at Skidmore, Owings & Merrill LLP, is currently working on the new Elizabeth Academic High School in Elizabeth, New Jersey under the direction of Roger Duffy, Design Partner and Scott Duncan, Design Associate Director. She has also worked on the winning competition for a new airport in Lisbon, Portugal and has recently finished the design for the new Chhatrapati Shivaji International Airport in Mumbai, India, which will begin construction in 2010.

Assistant Professor Adjunct **Joan Waltemath** was the recipient of a grant from the Pollock-Krasner Foundation. She is also an Editor at Large for the Brooklyn Rail where she publishes articles and reviews on a regular basis. Waltemath participated in the Art Critical Review panel at the National Academy of Design as well as other panel reviews. She had an exhibition at Art-On, Bonn, Germany, titled, “Passages/Passagen.” Her group exhibitions included “Dimensions in Nature: New Acquisitions 2006–2008,” San Diego Museum of Art, “Winter Salon: Works on Paper,” Bjorn Ressele Gallery, NY, as well as exhibitions at Janet Kurnatowski Gallery, Brooklyn, NY, The Painting Center, NY, and The Drawing Room, NY. Her work was reproduced in the article “Interview with Wynn Kramarsky,” *Kunstform* April/May.

Professor Adjunct **Michael Webb** was an External Examiner at the Bartlett School of Architecture, London. He lectured at City College, NY, Princeton University, NJ, as well as the University of Manitoba, Winnipeg, where he also had a solo exhibition. He will participate in the upcoming “First Projects” exhibition at the AA School of Architecture, London.

Assistant Professor Adjunct **Georg Windeck** has completed the NCARB Architect Registration Exam and is now a licensed professional in Berlin and New York. In his practice, he has been working on the renovation and extension of a landmarked Bauhaus residence in Berlin. His urban project “The Wine-Dark Sea” for Siracusa, Sicily (collaboration with Daniel Schuetz and Yael EreI) has been exhibited at the Ex GIL gallery in Rome on the occasion of the twentieth anniversary of European.

Assistant Professor **Suzan Wines**, principal of I-BEAM Atelier, constructed two Pallet House prototypes as part of Milan’s Architecture Triennale Exhibition themed “A House for All,” along with participating in a panel discussion with curators and architects featured in the exhibition, including MVRDV, Kengo Kuma, Alejandro Aravena, and Massimiliano Fuksas. Recent projects include Macao Trading Co., a new restaurant in Tribeca and the Hynes Residence, New York, NY. Her work was cited in *Play All Day: Design for Children and Spacecraft 2*, both published by *Verlag*, along with *The New York Times* and *At Cooper*.

Professor **Lebbeus Woods’** work was featured in the Venice Biennale of Architecture’s exhibition “Out There: Architecture Beyond Building,” the Museum of Modern Art, NY, the Guggenheim Museum, NY, the Royal Academy of Art, London, and the San Francisco Museum of Modern Art. He delivered the keynote lecture at the Cornell University symposium, “The Architecture of Disbelief,” as well as participating in the City College of New York’s School of Architecture lecture series. Wood’s ongoing blog, lebbeuswoods.wordpress.com, was rated among the top twenty architecture blogs worldwide.

Assistant Professor **Michael Young** partnered with Kutan Ayata to open the architectural practice of Young & Ayata LLC in the Fall of 2008. Established as an architectural practice dedicated to both experimental research and built commissions, the firm participated in several concept proposals for both cultural and commercial projects, and is currently designing residences in Westchester County and Southern California. Concurrently, research projects are developing through a series of experiments involving gradient articulations of surface, structure and sensation.

Associate Professor **Tamar Zinguer** gave a paper titled “The Velocity of Play around 1900” in the colloquium Speed and its Limits at the Canadian Centre for Architecture, Montreal, in Summer 2008. She also participated in the symposium Nameless Science that took place in December 2008 at The Cooper Union School of Art. Held in conjunction with an exhibition at Apexart, the symposium questioned the significance of artistic research in art education. Currently, Associate Professor Zinguer is preparing her manuscript *Architecture in Play* for publication.

Professor **Guido Zuliani**, principal of AZstudio, in association with EisenmanArchitects in New York and Interplan2 in Naples, has completed the design of a public park and two pavilions for the city of Pompei. Professor Zuliani has published the essay “End Games-Note sull’Architettura di John Hejduk,” in the volume *Documenti del Festival dell’Architettura 4*. His entries “The Diamond Houses,” a set of three projects designed by the architect John Hejduk, and “The Irwin S. Chanin School of Architecture,” will be included in *Dizionario dell’Architettura del XX Secolo* to be published by the end of the 2009. The Doctoral School of the Istituto Universitario d’Architettura di Venezia (I.U.A.V.) appointed Professor Zuliani to Expert in the Discipline of Architectural Composition. He participated in the roundtable “La Città come Testo Critico,” organized by the gallery SESV and the Università degli Studi di Firenze, and in the panel discussion “John Hejduk-Il Disvelarsi del Paesaggio” at the 4th Festival of Architecture in Modena. Professor Zuliani lectured at the Istituto Universitario d’Architettura di Venezia and at the School of Architecture of the City College of New York.