

ARCHITECTURE AT COOPER

The Irwin S. Chanin
School of Architecture

The Cooper Union
for the Advancement
of Science and Art

2:07-08

I am pleased to introduce this second issue of *Architecture at Cooper*, a yearly publication coinciding with the opening of The Cooper Union's Annual Exhibition of Student Work. In it you will find descriptions of the programs for the design studios and other studio courses, a summary of the principal events of the year, reports of student honors, and notes of faculty activities.

The end of this year marks my sixth year as Dean and my seventh year at The Cooper Union, during which time the school has reaffirmed its deep respect for its proud heritage while looking to the future with confidence and anticipation. The new academic building was topped out on May 15th, and will be ready for occupation in the Spring of 2009; John Hejduk's renovation of the Foundation Building is about to undergo careful repair and renovation, and a new post-professional degree, the Master of Architecture II is in place and receiving its first applicants. Our students are selected out of an ever-increasing number of applicants, up from 325 in 2001 to 725 this year, with a yield hovering around 100%.

Throughout the year, large audiences from the cultural and professional communities as well as the broader public attended over a dozen public programs hosted by the School of Architecture, many co-sponsored with the Architectural League of New York. Additionally, over sixty visiting scholars and professionals from many disciplines came to the school to discuss with our students an array of issues of consequence to the study of architecture. Next year we will continue to bring distinguished scholars and accomplished professionals to the school to extend the education of our students while bringing the research and expertise of our faculty to the greater public.

Over the last five years the School has developed the studio curriculum in ways that have reinforced its strong traditions of design and craft while investigating problems that reflect the changing conditions of contemporary practice and the urgent issues of rapid urbanization and environmental conservation. The First Year studio has taken up, successively, the questions of restoration and urban infrastructure (the High Line), of flotation (the watery route to Governor's Island),

of nature and its re-design (in Central Park). The Second Year studio has examined the conditions created by the urban redevelopment of the 1950s and 60s as it transformed the traditional fabric of cities according to the codes of modernist urbanism, and examined the implications of urban sites that uneasily accommodate the operations and materials of everyday life. The Third Year has undertaken to consider the environment, its technology and building materials, as integral to the design of complex institutions, taking light, air, water, and their formal equivalents as the foundations of a comprehensive art—architecture no longer seen as the form to which environmental and material concerns are added but as the design of the environment poetically considered. The Fourth Year has taken on the city—its disasters and triumphs to understand its underlying structures and architectonic formulations—from New York after 9/11 to cities of disaster throughout the world, from the architectonic of the urban block to that of an entire urban campus. The Fifth Year Thesis has explored the architectural implications of the local and global environment, with the careful identification of movement through the city in the filmic narratives of everyday life, together with investigations of a larger scale: the architectural implications of the melting of the ice caps and permafrost, the erosion of coast-lines, the drying up of aquifers and deserts, the reclamation of bomb test-site, the reclamation of the relics of former civilizations—sunken harbors, abandoned pipelines and settlements—the architecture of networks, virtual and real, and the exploration of the senses—hearing, seeing, touching. At the same time, the School continues to study the sequence and intent of required courses and extend the range of elective courses, introducing ways of seeing, analyzing, calculating, representing, and fabricating, that enhance the process of design and widen the scope of historical and theoretical understanding.

In these experiments students and faculty are exploring the potential contributions of architecture to our changing world, redoubling their efforts to explore a positive future for an architecture that is, after all, a discipline of design. This task does not involve a wholesale rejection of the past—our

traditions and historical experience—for what has changed are not the principles, but rather the determinants and the materials of design. We are, indeed, in the process of re-learning the poetics of a space of life: of air and water, of geology and geography, of culture and society, of poetics that lie deeply within these elemental forces. Even as the poetics of the sublime resided in the electric thunderstorms of Benjamin Franklin, the poetics of movement in the phonograms of Edgar Marey, the poetics of psychoanalysis in the dreamscapes of Giorgio de Chirico, the poetics of narrative in the filmic devices of Eisenstein, and the poetics of topology in the innerscapes of Keisler, so, in response to our heightened awareness of the limits of planetary resources, there is a need for architectural languages that are not simply expressive of a condition, but that work to transform, ameliorate and re-frame the conditions of life itself. On this re-framing—programmatically, technologically, and above all formally—rests not simply the future of architecture, but of our life in the world. Gradually, out of this process, architecture, once more, may become a force through which life is transcribed into art in order to enhance life.



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

LECTURES AND EVENTS

FALL 2007 LECTURES

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

Thursday 11/15

Reimagining Risk: Landscape of Fear: Buildings and Fear
David Childs FAIA, Consulting Partner, Skidmore, Owings & Merrill LLP
Joel Sanders, Principal and Founder, Joel Sanders Architect

Tuesday 11/20

Reimagining Risk: Indefensible Space: The Architecture of the National Security State.
Michael Sorkin, Professor of Architecture and Director of the Graduate Urban Design Program at the City College of New York; Principal, Michael Sorkin Studio
M. Christine Boyer, Professor, Urbanism and William R. Kenan, Jr. Professor of Architecture, Princeton University
Teddy Cruz, Principal, estudio teddy cruz
Cindi Katz, Professor of Geography in Environmental Psychology and Women's Studies, Graduate Center of the City University of New York

Tuesday 1/22

Shigeru Ban, Principal and Founder, Shigeru Ban Architects
Current Work: Shigeru Ban
The Ulrich Franzen Lecture on Architecture and Environment

Thursday 2/21

Steven Holl, Principal and Founder, Steven Holl Architects
Urbanisms: Working With Doubt

The 2008 Eleanore Petterson Lecture

Thursday 4/17

Elizabeth Wright Ingraham, FAIA, Principal, Elizabeth Wright Ingraham Architects, Visiting Professor, University of Colorado Environmental Design College
On the Bright Side of Architecture

The Annual Eleanore Petterson Lecture was established in honor of Cooper Union alumna Eleanore Petterson.

The 2008 Feltman Lectures

Thursday 2/14

Claude Engle, Principal, Claude R. Engle, Lighting Consultant, in conversation with David Nelson, Director of Design, Foster + Partners, London
Drawing Light From Shadow

Monday 3/3

Linnaea Tillett, Ph.D., Principal and Founder, Tillett Lighting Design, Inc., environmental psychologist
City Night: Altered States

Wednesday 3/12

Rafael Lozano-Hemmer, Electronic Artist
Relationship-Specific: Dislocating Public Art
Co-sponsored by Parsons the New School for Design

Friday 4/11

Philippe Rahm, Principal and Founder, Philippe Rahm Architects
Synesthesia Now: Recent Projects by Philippe Rahm Architects

Feltman Seminar Guests

Tuesday 3/1

Atelier Le Balto
Archipelago

Tuesday 4/1

Newton and Helen Mayer Harrison, Artists, eco-art movement
Harrison (complexity) Studio: Extraction

Thursday 4/17

Raumlabor Berlin/Matthias Rick
Raumlabor

The Feltman Lectures and the Feltman Seminar are made possible by the Ellen and Sidney 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 2008 Feltman Chair was held by Professor David Turnbull.

The Irwin S. Chanin School of Architecture/ The Slought Foundation/ Cabinet Magazine

Saturday 12/8

In Defense of Slough: An Eclectic and Entertaining Series of Presentations About that Most Philosophical of Vices

Introduced by:

Aaron Levy, Executive Director and Senior Curator, Slought Foundation
Sina Najafi, Editor-in-Chief, Cabinet magazine, New York

Moderator:

Emily Apter, Professor of Comparative Literature and French, New York University

Presentors:

Katherine Carl, Curator, Contemporary Art, The Drawing Center
Brian Dewan, Visual Artist, Musician
Brian Dillon, Art Critic, UK Editor, Cabinet
Jean-Michel Rabate, Vartan Gregorian Professor in Humanities, University of Pennsylvania, Senior Curator, Slought Foundation
Daniel Rosenberg, Associate Professor of History, University of Oregon
Pierri Saint-Amand, joint appointments, French Studies and Comparative Literature, Brown University
Felicity Scott, Assistant Professor of Architecture, Graduate School of Architecture, Planning and Preservation, Columbia University, Founding Co-Editor of *Grey Room*
Christopher Turner, Founder and former Director, Central Cities Institute
Marina van Zuylen, Professor of French and Comparative Literature, Chair of the French Program, Bard College

The School of Architecture Student Lecture Series

Fall 2007

Thursday 10/18

David Barkin, Professor of Economics, Universidad Autonoma Metropolitana, Mexico City
Sustainable Water Management in Mexico: Challenges in a Neoliberal World

Thursday 10/25

Ricardo Scofidio, Professor Emeritus, The Irwin S. Chanin School of Architecture of The Cooper Union
Principal, Diller Scofidio + Renfro, New York

Thursday 11/1

Peter Lynch, Visiting Professor, School of Architecture, Urban Planning and Urban Design, The City College of New York, Principal, THEM, New York
Quo Vadis

Thursday 11/8

Vito Acconci, Artist, Acconci Studios, New York
From Words to Action to Architecture

Thursday 11/29

Dan Graham, Artist, Writer
My Work Between Art and Architecture

Spring 2008

Tuesday 3/6

Sarah Oppenheimer, Critic, Yale School of Art, Painting/
Printmaking Department
Folding Enterprises

Thursday 3/13

Rosalind Krauss, Ph.D., Professor of Twentieth-Century Art and Theory, Columbia University, Author
The Autobiography of a Critic

Thursday 3/27

Brian Holton, Theorist, Art and Architecture reviews
Where Shall I Wander?

Thursday 4/3

Anthony Titus, Assistant Professor Adjunct, The Irwin S. Chanin School of Architecture of The Cooper Union, Visiting Assistant Professor, Pratt Institute, artist
The Light in the Window is a Crack in the Sky (Sleeping Life)

Thursday 4/24

Teddy Cruz, Associate Professor in public culture and urbanism, UC San Diego, Principal and Founder, estudio teddy cruz
Levittown retrofitted: An Urbanism Beyond the Property Line

Tuesday 4/29

Anthony Vidler, Professor and Dean
A Life in Architecture

The 2007-2008 School of Architecture Student Lecture Series was made possible through the generous support of The Architecture Dean's Circle and Skidmore, Owings & Merrill LLP.

Remo Guidieri: Five Lectures

Gewalt, On Violence and Its Premises, Four comments and a conclusion

Tuesday 10/16

Spiral

Friday 10/19

Hubbubs

Tuesday 10/23

Touch of Evil

Friday 10/26

Return

Tuesday 10/30

Epilogue

Architecture Acoustics

A series of lectures presented by Jim Abbott, Ph.D., Adjunct Professor of Mechanical Engineering, Director of the Acoustics Laboratory, The Albert Nerken School of Engineering of The Cooper Union

Friday 2/22

Fundamentals

Friday 2/29

Interior Acoustics

Friday 3/7

Transmission Through Partitions

STUDENT HONORS

2008 Benjamin Menschel Fellows

Dorit Aviv, Israel
Hidden Voices of Modernity: A Study of Jerusalem Boulevard in Jaffa.

Theodora Doulamis, Cyprus
Cyprus—a wall of peace—architecture of struggle

Anna Zagol, Poland
Szanajca's Avant-Garde architecture and reconstructing Warsaw's palimpsest through photomontage.

2008 Fulbright Fellows

John Greenberg, Tunisia
Proposal: The creation of a portfolio that investigates the relationship of landscape, national borders, and identity to water in Tunisia and the greater North African region.

Samuel Owens, Kazakhstan
Proposal: The study of the yurt as a portable architectural structure taking up culture and history; this work will include a museum studies residency and a period spent on the steppes observing contemporary uses and traces of the structure.

The British School at Rome

Joseph Bedford [AR '07], Rome Scholar in Architecture

MAK Center Artists and Architects in Residence

John Paul Dallas, 2008 Resident

Graduate Study

This year, students were offered admission to the following graduate programs: Harvard University Graduate School of Design, Princeton University School of Architecture, University of Pennsylvania School of Design



PROPOSALS FOR THE WEST SIDE RAIL YARDS

Monday 12/3

Presented by the American Institute of Architects, New York Chapter; The Architectural League of New York; Design Trust for Public Space; Fine Arts Federation; Friends of the High Line; The Irwin S. Chanin School of Architecture of The Cooper Union for the Advancement of Science and Art; Municipal Art Society; New York New Visions; Regional Plan Association

Even in an era of large-scale real estate ventures, the proposed development of the West Side Rail Yards is an enormous undertaking, with equally enormous implications for the future of New York. On October 11, 2007, five developers submitted responses to a Request For Proposals issued by the Metropolitan Transportation Authority for development of both the Eastern and Western Rail Yards, the largest undeveloped tract of land in Manhattan. Zoning on the overall site allows 12 million square feet of combined residential and commercial development; the RFP also requires that space be allotted for a public school and community and cultural organizations. The MTA expects to select a developer for the site in the first quarter of 2008; after conditional approval by the MTA board, the selected proposal will proceed through the city's Uniform Land Use Review Procedure [ULURP]. On December 3, 2007 representatives of the design teams for the five proposals presented their schemes and answered questions in The Great Hall before a public audience of over 900 people.

Architectural Teams and Developers:

Skidmore, Owings & Merrill, Field Operations, Thomas Phifer and Partners, SHoP Architects, Diller Scofidio and Renfro, Kazuyo Sejima and Ryue Nishizawa/SANAA, Handel Architects [Brookfield Properties LLC, developer]
Steven Holl Architects [Extell Development Company, developer]
FXFWLE and Pelli Clarke Pelli [Hudson Center East LLC and Hudson Center West LLC, joint venture of Vornado Realty Trust and The Durst Organization, Inc., developer]
Kohn Pedersen Fox, Robert A.M. Stern Architects, Arquitectonica [The Related Companies, developer]
Murphy/Jahn Architects, PWP-Peter Walker and Partners, [ITS West Side holding, LLC, joint venture of Tishman Speyer and Morgan Stanley, developer]

NEW YORK 2030: NEW YORK'S GREEN FUTURE

Saturday 11/17

A Public Discussion among the authors of Mayor Bloomberg's PlaNYC and a Panel of Urban Design Experts. PlaNYC is an ambitious project to turn New York into the world's most sustainable metropolis. Anticipating that the city will be home to one million more inhabitants by the year 2030, PlaNYC includes strategies that improve housing, open space, transportation, energy, as well as air and water quality. The forum provided a thorough discussion of the plan, offered the public a better understanding of its scale and aspirations and contributed to the democratic process of dialogue between the City government and civil society. Organized by the Institute for Urban Design, with the support of The Cooper Union for the Advancement of Science and Art, City College of New York, AIA-New York and New York New Visions.

Olympia Katz, Executive Director, Institute for Urban Design
Fredric Bell, Executive Director of American Institute of Architects New York Chapter
Rohit T. Aggarwala, Director, Office of Long Term Planning and Sustainability for New York City

PlaNYC Presentations

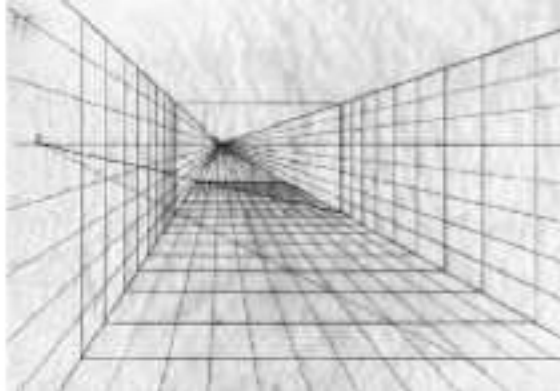
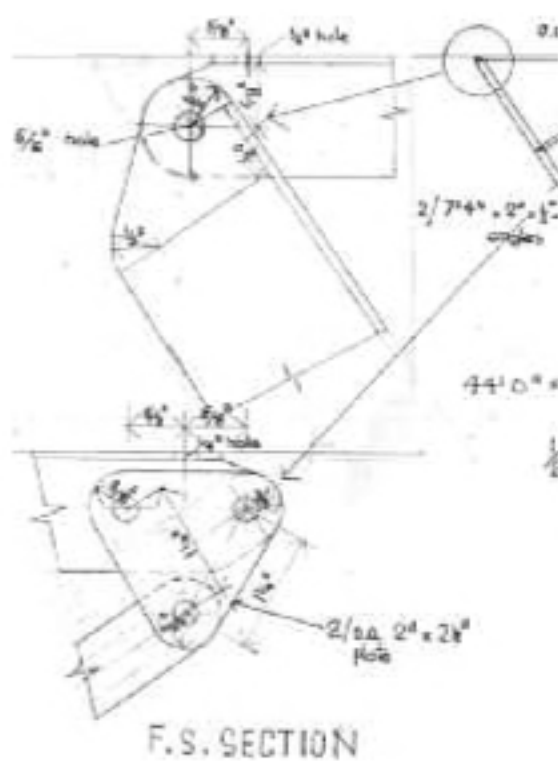
Opening Remarks: Adrian Benepe, Commissioner, New York City Department of Parks and Recreation
Moderator: Alexandros Washburn, Director of Urban Design, New York City Department of Planning

Sandy Hornick, Deputy Executive Director of Strategic Planning, New York City Department of Planning
Thomas Maguire, Director of Congestion Pricing, New York City Department of Transportation
Charles Mc Kinney, Chief of Design of Capital Projects for New York City Department of Parks and Recreation
James J. Roberts, Deputy Commissioner New York City Department of Environmental Protection

Responses

Opening remarks: Adolfo Carrión, Bronx Borough President
Moderator: Michael Sorkin, Director, Graduate Urban Design Program at the City College of New York

Tom Angotti, Professor of Urban Affairs and Planning, Hunter College, CUNY
Miquela Craytor, Deputy Director, Sustainable South Bronx
Ernest Hutton, Co-chair of New York New Visions
Richard Sennett, Professor of Sociology at the London School of Economics and Bemis Professor of Social Sciences at MIT
Ronald Shiffman, Director Emeritus of Pratt Institute Center for Community and Environmental Development
Paul Steely White, Executive Director, Transportation Alternatives
Elizabeth Yeampierre, Executive Director United Puerto Rican Organization of Sunset Park



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| 1 Extell/Steven Holl Architects | 4 Student Lecture Series, Anthony Titus |
| 2 Two Journeys, Installation Detail by Michael Webb | 5 Two Journeys, Installation |
| 3 Eleanor Petterson Lecture, Elizabeth Wright Ingraham | 6 Comprehensive Year, Installation |

ARCHITECTURE AT COOPER 2: 07-08

NEW YORK SINCE GUERNICA: CITY AS ART-WORK
Friday 4/25

Panel and Book Signing

Chaired by: Diane Lewis, Professor, The Irwin S. Chanin School of Architecture of The Cooper Union, Principal, Diane Lewis Architects, on the occasion of the launch of her architectural monograph *Diane Lewis: Inside-Out Architecture New York City*

Panelists:

Dennis Adams, Professor, The Cooper Union School of Art, artist, urban interventions, *Double Feature*
Beatriz Colomina, Professor of History and Theory, School of Architecture, Princeton University, *Domesticity at War*
Anthony McCall, artist, light installation, *Elements for a Retrospective 1972-1979/2003*
Dan Sherer, Visiting Assistant Professor, Cornell University, *Interpreting the Renaissance: Princes, Cities, Architects*
Ana Duran, Design Critic in Architecture, Graduate School of Design, Harvard University

EXHIBITIONS

Installed by The School of Architecture Archive

Two Journeys

Works by Michael Webb

Spring 2008 Robert Gwathmey Chair in Architecture and Art

The Arthur A. Houghton Jr. Gallery

22 January-12 February

Opening reception 25 January

Remarks by Dennis Crompton, Kent Kleinman, and Michael Webb

The exhibition was dedicated to the twenty-six first year students at The Cooper Union in Professor Webb's charge. Having spent the fall 2007 semester learning, through their drawings, who they were, Webb viewed this exhibition as an opportunity for the students to learn about him and his work. Organized in a linear manner, the exhibit can be read like the pages of a book. It concerns two themes, or journeys: a train of thought deriving from the Reyner Banham article "A Home is not a House" (1965), and a study of linear perspective projection.

A journey could be simply defined as the moving from one point in space to another point. A journey can also take on figurative overtones: Siegfried's Journey to the Rhine, Jack Kerouac's *On the Road*, the nineteenth century's obsession with finding the source of the Nile comes to mind. Webb's interests lies within this latter sense of the word.

In this exhibition two journeys were described: one was the journey of a couple seated in a seriously altered Lamborghini

from the parking bay they have left it in... to their home. The suggestion here is that the interior architecture of the car, coupled with the automotive thrills encountered en route, quite possibly surpasses the experiencing of the house itself.

The other was a lazy trip down the Thames at Henley all on a golden afternoon... The Henley Regatta, or rather a photograph of it, becomes the test bed for a study of perspective projection and its relation to the concept of infinity.

These projects were displayed on a 70 ft. strip, beginning in the 2nd floor corridor and terminating at the far end of the Houghton Gallery. A fragment of Webb's text reads:

The Way to the Stars

I long to make a journey...a journey to the horizon. But should my journey be read as a venturing into the three dimensional domain of the cone of vision or as a traversal of the surface of the photographic emulsion? Imagine a point representing the progress of the journey. If the point moves at a constant rate with respect to the latter journey it will be seen to accelerate with respect to the former.

Michael Webb was born 1937 in Henley-on-Thames (home of the rowing Regatta), England. He studied architecture in London, taking seventeen years to graduate from a curriculum, which was supposed to take but five. However, a project he designed in the fourth year of his studies found its way, via a curious set of circumstances, into the exhibition at the Museum of Modern Art in New York in 1962, entitled "Visionary Architecture." His thesis design, the "Sin Palace," which repeatedly failed at his school of architecture, was later widely published.

Circa 1963, Webb joined the Archigram Group, a collection of six young architects rebelling against what they saw as an English architectural scene on life support. Through the pages of a magazine, the group produced highly colored images of "a new architecture that would stand alongside the space capsules, the inflatable structures and the lifestyles of a new generation." For the last eleven years, an exhibition of the group's work has been touring the world. Originating in Vienna, it visited New York in 1998, Seoul, Korea in 2002, and was mounted in London in 2004.

Michael Webb came to the United States in 1965 and has since taught architecture at The Cooper Union, Columbia University, and several other schools. He has received grants from the New York State Council on the Arts and the New York Foundation for the Arts.

The Robert Gwathmey Chair in Architecture and Art at The Cooper Union is a rotating professorship in honor of Robert Gwathmey, who was a professor of art at The Cooper Union from 1942 to 1968.

Comprehensive Year

Work from the Third Year Comprehensive Studio, 2006-2007

The Arthur A. Houghton Jr. Gallery

30 September-3 October

Projects from the Design III studio developed in the Structures II, Building Technology and Environmental Technologies courses were exhibited in conjunction with a site visit by the National Architectural Accrediting Board.

3rd Floor Hallway Exhibitions

Sant' Ivo Variation

4 September-31 October

A graduate thesis project completed by Professor Michael Young while at Princeton University, this exhibition presented an exploration of the architectural intersections of a 17th century building, 19th century mathematics, and a 21st century tool. On October 9, Professor Young discussed this work with students in the School of Architecture.

Expo '70:

Photographs from the Stanley Prowler Collection

6 November-8 February

Curated by Barb Choit

This was the second installation in a series of the photography of Brooklyn-born Architect Stanley Prowler [1919-2004]. The collection of six thousand images, accumulated over Prowler's lifetime, was donated to the Architecture Archive in 2006. This exhibition chronicled Prowler's visit to the Japan World Exposition, [Expo '70], held in Osaka from March 15 to September 13, 1970.

In conjunction with this exhibition, the film *US Pavilion—Expo '70* was screened, followed by a discussion with Professor Anthony Candido, who had contributed to the design of the pavilion and initially supervised its construction on the site in Japan for Davis Brody Architects.

Japanese Temples and Gardens

12 February-28 March

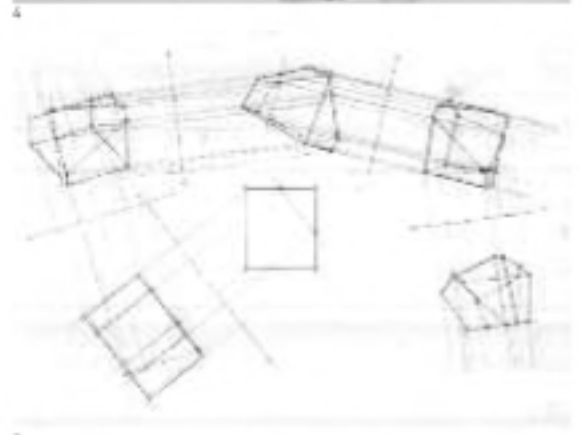
Selected images from School of Architecture Archive's Lantern Slide Collection, which is comprised of over ten thousand 4 x 5 glass slides that focus primarily on the history of architecture spanning from Egyptian and Greek up to mid Twentieth Century Modernism.

Middle States Exhibition

6-10 April

Curated by Steven Hillier and Sara Jones

In conjunction with a school-wide evaluation by the Middle States Commission on Higher Education, the School of Architecture presented a digital presentation of selected works from all five design studios from the 2006-07 academic year.



- 1 Architectonics, Analysis, Fall
- 2 Architectonics, Spring
- 3 Architectonics, Spring
- 4 Freehand Drawing
- 5 Computer Applications and Descriptive Geometry

- 6 Architectonics: Spring
- 7 Design III, Museum, Spring
- 8 Design II, Urban Villa, Spring
- 9 Design III, Museum, Spring
- 10 Design III, Analysis, Kunsthal (Rotterdam), Fall

- 11 Design II, Urban Villa, Spring
- 12 Design II, Urban Villa, Spring
- 13 Design III, Museum, Spring

STUDIO COURSES

ARCHITECTONICS

Professor Tamar Zinguer
Professor Anthony Titus
Professor Georg Windeck

FALL SEMESTER

TOPO Topos = Site

GRAPHY Graphium = Drawing, Writing

In a world where the virtual and artificial gradually dominate, architectural constructs that define a concrete physical relationship between the manmade inhabitation and its surroundings are still paramount. Architectures interplay with forces and systems of the site (topos). Likewise, their tectonic ideas redraw and rewrite [graphium] the characteristics of the site.

During the first half of the fall semester, the studio analyzed buildings of the 20th century that were distinguished by their specific ties to the environment as a driving force of their design. The students were required to identify the corporeality of the landscape and the built structure in drawings and models in 1/4" = 1'-0" scale.

During the second half of the semester, the studio focused on Central Park: the study of structure and landscape continued in an urban scale. The students studied the park's paths, trails, lawns, bodies of water, rocks, structures and trees as elements of the built environment. The students also became acquainted with the history of the park and the forces that led to its design. Reflecting on the relationship between the park and the different neighborhoods it traverses, as well as its place and role within Manhattan's grid, each group of seven students made a model of Central Park at a scale of 1/64" = 1'-0" or 1/128" = 1'-0". These large models provided an analysis of the park and different sites within it, as well as related to the park's historical development.

SPRING SEMESTER

THE GARDEN

THE ELEMENTS

As architectural constructs continue to define a concrete physical connection to the ground, they also continue to define our environment through their relationship with other elements—light, wind and water. They are all addressed in the basic form of a constructed environment: a garden.

First, a "Garden" was to be created in the space of one cubic foot, as a spatial creation based on a poem or prose poem such as Homer's "The Garden of Alcinoos," Coleridge's "Kubla Kahn" or Baudelaire's "The Enemy." Second, a "Vessel" that captured light, held water or caught the wind was to be designed on a prototypical site—such as an

orchard, a cliff or a slope. Lastly an elemental landscape, a built garden, was to be designed on a circular, rectangular, or square shaped area. The required program was a place in which one could rest, read and observe the surroundings. The architectonic pieces situated on the areas were chosen from the year's previous works. The gardens were inspired by and situated in Central Park.

FREEHAND DRAWING

Professor Michael Webb
Professor Jane Lea

To the students:

In 1909 the Futurist Group in Italy, four years before the construction of the great terminal we are going to be drawing, wrote, under the leadership of the poet Filippo Marinetti, a manifesto. Article 6 of the manifesto shouts:

"We declare that the splendor of the world has been enriched by a new beauty... the beauty of speed. A racing car... with its hood adorned with great tubes like serpents with explosive breath, a roaring motor which seems to run on machine gun fire... is more beautiful than the Winged Victory of Samothrace."

"We want to demolish the museums and the libraries... we want to deliver the world from the gangrene of professors[!], archaeologists and tourist guides[?]"

Antonio Sant'Elia, who was killed on the western front in World War One, was the architect in the group, and he produced some rather amazing drawings inspired by Marinetti's over-the-top poetic hyperbole of future cities possessing many horizontal layers of transportation. Somehow, though, the drawings fall short of the glorious outrageousness of the manifesto; it is a fact that often the word, being less encumbered by the past and the familiar, is richer than the visual imagery.

If you look through the pages of Rem Koolhaas's book: *Delirious New York*, you will find similar proposals for future cities. We would like to claim that New York most nearly approaches the futurist ideal at Grand Central Station and its environs, which is odd given that the architecture of the building itself is a rather tedious Beaux Arts concoction... no, it is the warren of tubes and passageways carrying thousands of people and railroad tracks on many levels. It is Park Avenue almost barreling through the building and forty-second street flying through the space on top of the concourse [remember the misplaced label story?] that excites the latent futurist in us.

Armed with this admittedly slanted view of the last hundred years of architectural history let us make drawings of the station, focusing less on architectural detail and more on the

spaces, volumes, on the UNSEEN... imagine if the station was made all of glass... on perceived movement patterns of passengers, cops, air, whatever.

COMPUTER APPLICATIONS AND DESCRIPTIVE GEOMETRY

Professor Michael Young

This year long course develops the student's knowledge and skill in architectural representation through a close examination of the geometric procedures that underlie representation. Weekly exercises move back and forth between digital and manual drawing, allowing a comparative understanding through shifting modes of engagement. The students are encouraged to develop a critical and creative approach to the relations between conceptions, perceptions, tools, and techniques.

The fall semester begins with exercises on plane geometry and proportion. These transition into the main topic of the semester, the study of Descriptive Geometry. Understanding the logic and graphic operation of interrelated orthographic projections develops one's ability to visualize the relationship between two-dimensional drawings and three-dimensional buildings. 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.

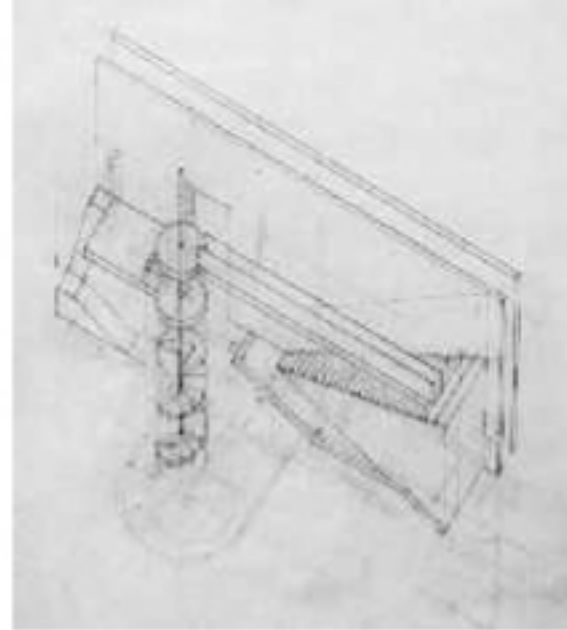
The coursework is documented in a series of notebooks that the students generate through weekly drawing assignments. These notebooks organize the material of the course into a document that the students will be able to continually reference throughout their architectural studies. In addition to the notebook,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



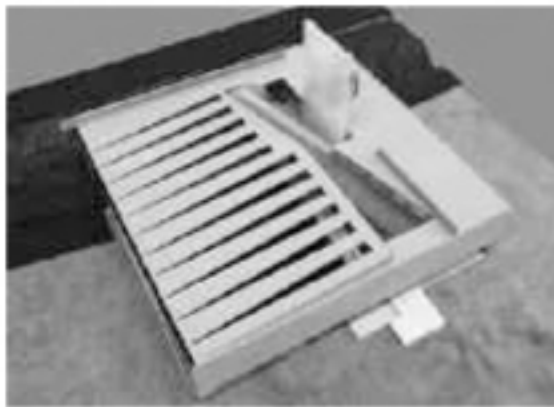
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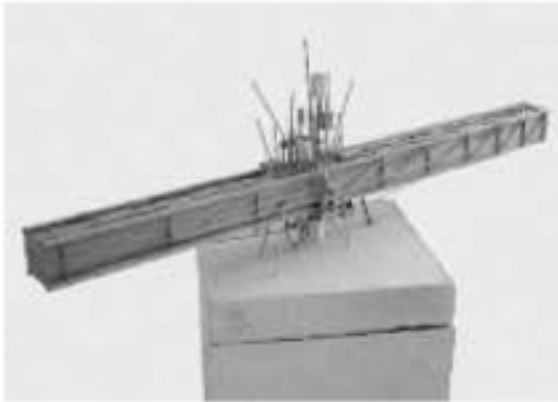
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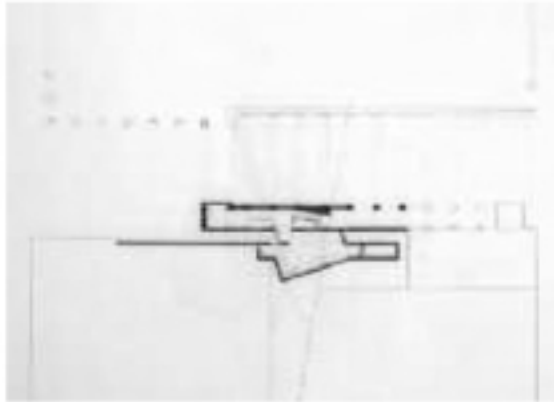
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DESIGN II: FALL SEMESTER

Professor Guido Zuliani
Professor Jennifer Lee
Professor Pablo Lorenzo-Eiroa
Professor Caroline O'Donnell

In the second decade of the Twentieth Century, the architects Le Corbusier and Adolf Loos introduced the architectural culture to new spatial paradigms soon to become canonical. The former proposed the ideas of the "Free Plan" and the "Mogaron," the latter a concept of a spatial composition that he defined as "Raum Plan," the spatial plan. Although antithetical to each other, both approaches to the spatial organization of the architectural object offered radical alternatives to the classical idea of space and composition and are still subject to consideration, discussion and application.

The studio activities focused on an extensive analysis of nine houses by Le Corbusier and eight by Adolf Loos. These analyses, executed by means of drawings and models, were centered on the investigation of the specific formal and compositional content of each single work of architecture. Furthermore, the analytical work was structured in different phases: beginning with the initial descriptive rendition of the object in the form of plans, elevations, sections and an operable model, followed by an intermediary stage in which different compositional tropes were identified by means of analytical drawings and models, and ending with a more conceptual, abstract and projective analysis.

List of buildings:

Le Corbusier

Villa Meyer
Maison Guiette
Maison Cook
Villa Stein
House at the Weissenhof
Maison for Mr. X
Maison Plainex
Villa Soyve
House for Dr. Curutchet

Adolf Loos

House Rufer
Villa Moissi
House Tzara
House Rosenberg
House Moller
House for J. Baker
Villa Muller
Maison Cube

The students worked in teams of two and presented their work in regularly scheduled pin-ups. The final presentation illustrated the entirety of the semester's work of each student.

DESIGN II: SPRING SEMESTER

Professor Guido Zuliani
Professor MariaElena Fanna
Professor Pablo Lorenzo-Eiroa
Professor Caroline O'Donnell
Professor Thomas Tsang

The second semester of the Second Year Design Studio is centered on the architectural definition of an intervention at small scale resulting from the encounter between the specificity of an urban site and the architectural program.

The activity of the studio is based on the assumption that the design process is in all its phases, a cognitive process, a continuous dialogue between intuitions, intentions and reasoning rather than the application of a prescriptive method.

The encounter between the future inhabitant and the site is at the same time the ground and the content of such a dialogue and architecture is its physical manifestation. For our studio project the choice of site, which was open to the student, was to be informed by the presence of a threshold condition, either physical, imaginary, latent, or virtual and by the idea of program that is the architectural invention of an "urban villa" for two dwellers.

DESIGN III: FALL AND SPRING SEMESTERS

Professor Felecia Davis
Professor Stephen Rustow
Professor Michael Young

Professor Elizabeth O'Donnell (Spring)
Professor Samuel Anderson, Building Technologies
Professor Ashok Rajji, Environmental Technologies

As in past years, Design III was structured around the exploration of a single building type in a series of analytical and design exercises over the course of the fall and spring semesters. The museum was again the programmatic subject. The emphasis throughout the year 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 type were also of particular importance, from the analysis of use/space components and their combination into a parti, to an extended exploration of the viewer's confrontation with works of art.

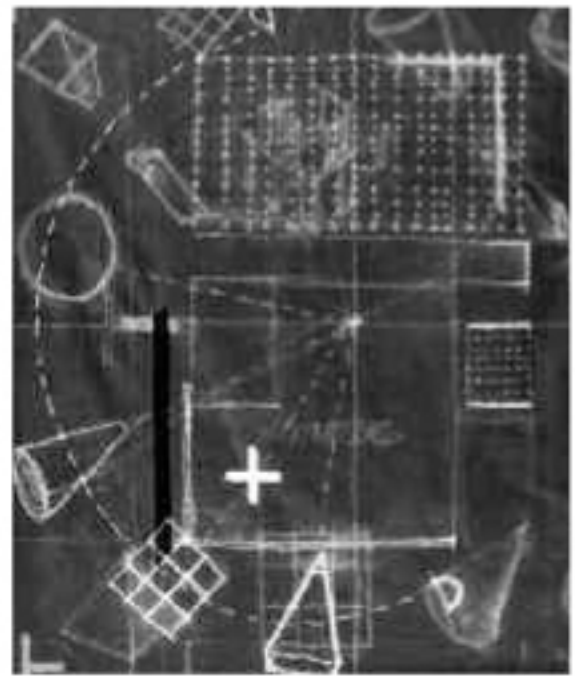
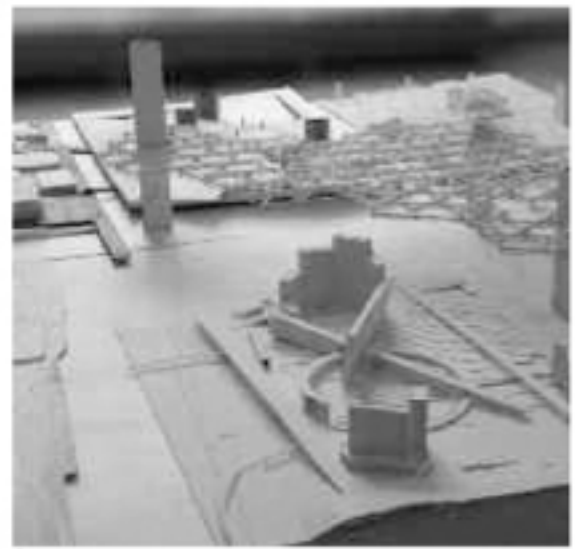
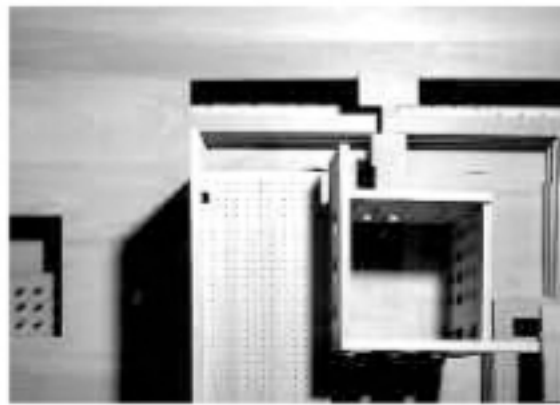
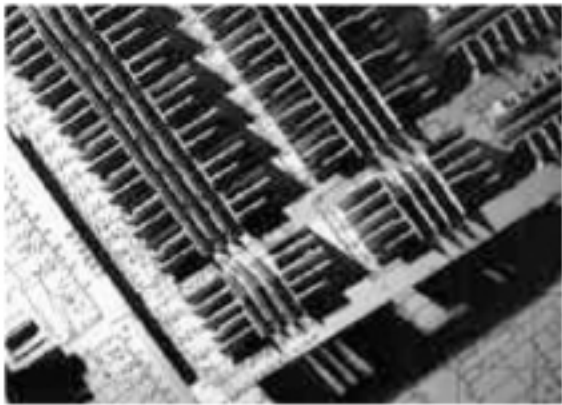
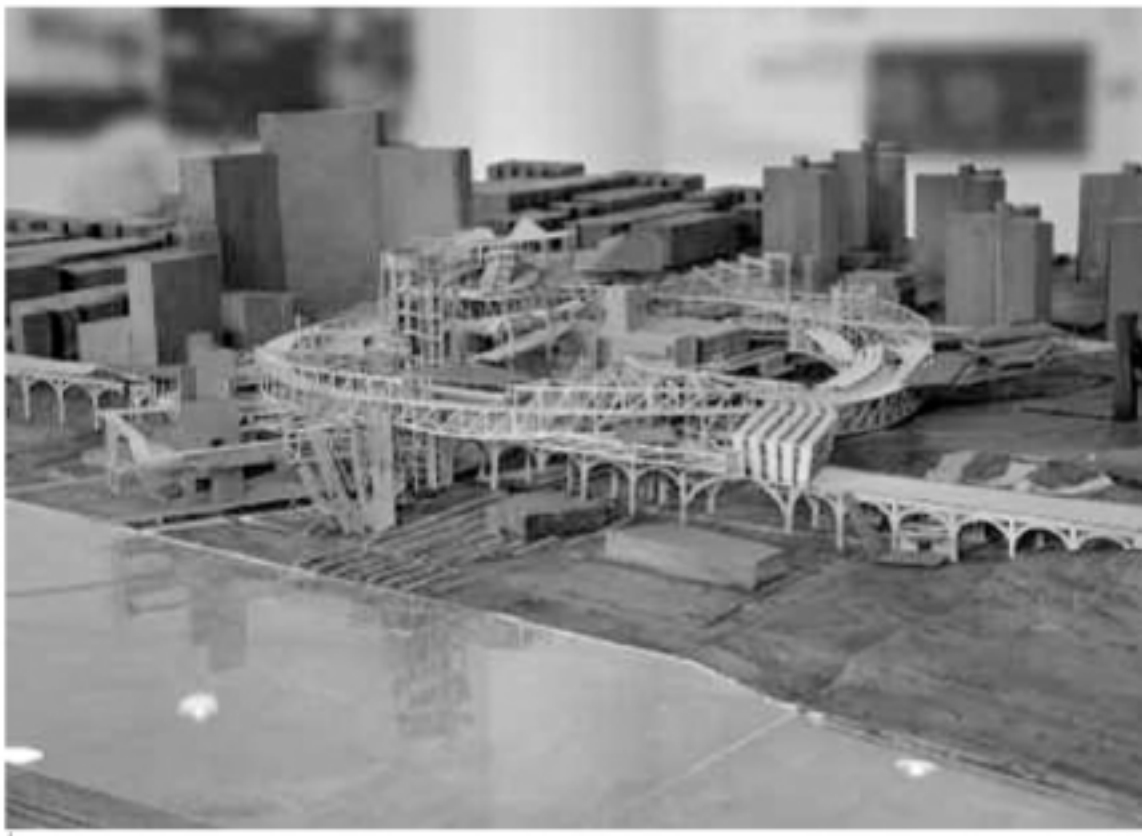
A list of museums, from John Soane's House and Frederick Esp Schinkel's Neue Galerie to Diller Scofidio + Renfro's Institute for Contemporary Art and Steven Holl's Nelson-Atkins Museum of Art addition, provided the subjects for analysis. Each student began by developing a complete set of orthographic drawings, which became the basis for an iterative sequence of exercises. This portion of the work

culminated in a presentation of plans, sections and elevations at 1/4" scale, as well as physical and computer models that documented an "analytic concept," an original hypothesis or physical conjecture intended to reveal an aspect of each building's meaning.

A complex site adjacent to New York City's Madison Park was selected for the design project. Starting in December, a four-week class effort was devoted to analyzing the history of the site's development and its physical and environmental context, along with creating base documents and a site model to support the work of the spring semester. The program chosen was for a museum of three-dimensional art from 1960 to the present; the total built area was to be roughly 70,000 square feet.

Each student's design was initially developed as a collection of nonspecific spaces for art with different characteristics without reference to specific artists or works of art. Thus, questions of volume and light, of sequence and materiality, all had to be confronted at a certain level of abstraction. In the last six weeks, a selection of works from fourteen artists were introduced from which each student chose between twelve and sixteen pieces with which to test these nonspecific assumptions and refine the design as a whole. The work for the final review, in addition to full plans, sections, elevations and models at two scales, included representations of the interior spaces for the works selected.

Throughout the year, several in-class charrettes were assigned to engage students in the confrontation of complex design issues in a highly constrained time frame, each was preceded by a lecture that provided context for the issue at hand. These exercises provoked a range of responses in diverse media and helped to crystallize preliminary insights into site organization, type and parti, the use of light, structure, the development of elevations and the interplay between spatial sequence and works of art.



- 1 Design IV, Planning Matrix for a Proto-Urban Campus, Spring
- 2 Design IV, Lower East Side, Fall
- 3 Design IV, New York Public Library, Fall

- 4 Design IV, Planning Matrix for a Proto-Urban Campus, Spring
- 5 Design IV, West Yard, Fall
- 6 Thesis, Reversal: Reinventing the Trans-Arabian Pipeline
- 7 Thesis, Gypsy Encampment in Barcelona

- 8 Thesis, Los Angeles Courthouse
- 9 Thesis, Housing and Urban Farm, Mexico City

**DESIGN IV: FALL SEMESTER
NEW YORK CITY: SPACE BLOCK:
ART—CITY—STRUCTURE**

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

Each studio member was to select an artist from a list of New York artists developed by the instructors and a block from a list of blocks suggested by the instructors.

The students then developed a set of diverse concepts derived from the following diverse areas of work:

- 1. TECTONICS: The block and its infrastructure and arch structure model to be started immediately at sixteenth scale, plans and sections at a minimum of two each.
- 2. TEXT: The writings and works of the selected artist using only primary sources: process, concepts, philosophy, materiality, titles....
- 3. PROGRAM: The program of the block relative to a civic function and a domestic unit and the evolution of the block in terms of its programmatic history: names and type of institution's domestic typologies, skyscrapers, etc.

The block is constructed including all infrastructure, element by element, without any poche or solid representation of earth so that all structural elements of the city are expressed and suspend the city as structure in space. This model is to be constructed at one-sixteenth scale. All water mains, electric mains, subway and tunnel systems and street structures are included. All models are coordinated in section from -50 feet from 0 elevation, sea level. A one hundred foot module grid is employed for the "cropping" of the site area, which is centered on a select block and cut through the surroundings on four sides to expose the sections of the surrounding blocks.

The research and construction of the block, its site and program morphology, are grounds for the student's vision for a space block of Manhattan in this century with a specific vision of civic and domestic program in regard to the design of urban space from existing and ideal conditions.

**DESIGN IV: SPRING SEMESTER
PROTO-URBAN CAMPUS**

Professor Lebbeus Woods
Professor Christoph a. Kumpusch
Professor Jennifer Lee
Professor Mersiha Veledar

On a large site in West Harlem, Columbia University is planning to build an extension of its main campus over the next twenty-five years. The urban planning and architectural designs it has commissioned so far are pragmatic at best—maximizing square-footage of usable space—and banal, having nothing to do with the ideas of teaching, study, and interdisciplinary research. They also do little to relate in any meaningful way to the existing urban fabric by simply filling the existing city block pattern. For these reasons, the opportunity to conceptualize and build a truly contemporary university campus is lost.

It was our intention in the spring semester to explore the potentials of a twenty-first century university campus in New York City. We used as a focus the West Harlem site proposed for the Columbia University campus extension. We aimed to explore the best relationships between different programs of study and research, independently of Columbia's planned programs for the site. Our goal was to create a Proto-Urban Campus. To do this, we worked both individually and in groups. The following is an outline of the stages.

Our approach involved the creation of a planning matrix for the site. It is similar to a master plan, but more abstract. Instead of being based on predetermined programs of use, it was to be a three-dimensional armature designed for the site that will accept many possible programs, which we developed in a later stage.

We arrived at the design for the planning matrix through an in-class competition. Seven teams of four students conceived, designed, and presented seven matrix schemes. From these, a jury selected the best scheme, on which we worked for the rest of the semester.

Based on research and discussions during the planning matrix stage, a set of programs for study and research were outlined as essential to the campus. A selection of these programs was distributed in the matrix.

Based on the distribution of programs, each of us conceived of and designed an individual project within the matrix. These were to be developed to a high degree of architectural resolution and detail.

THESIS: FALL AND SPRING SEMESTERS

Professor Anthony Vidler
Professor Hayley Eber
Professor David Turnbull

The key issue for the first four weeks of THESIS was thinking 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."

The first part of the FALL semester was devoted to exploring when, how and in what way these notions emerged. For example, the "biosphere" in the 1920's, ecology in the 50's and again in the 70's, etc., and how they were represented or "embodied" in architecture to introduce a way of understanding "green" as more than a pop buzzword and ecological thinking as obligatory.

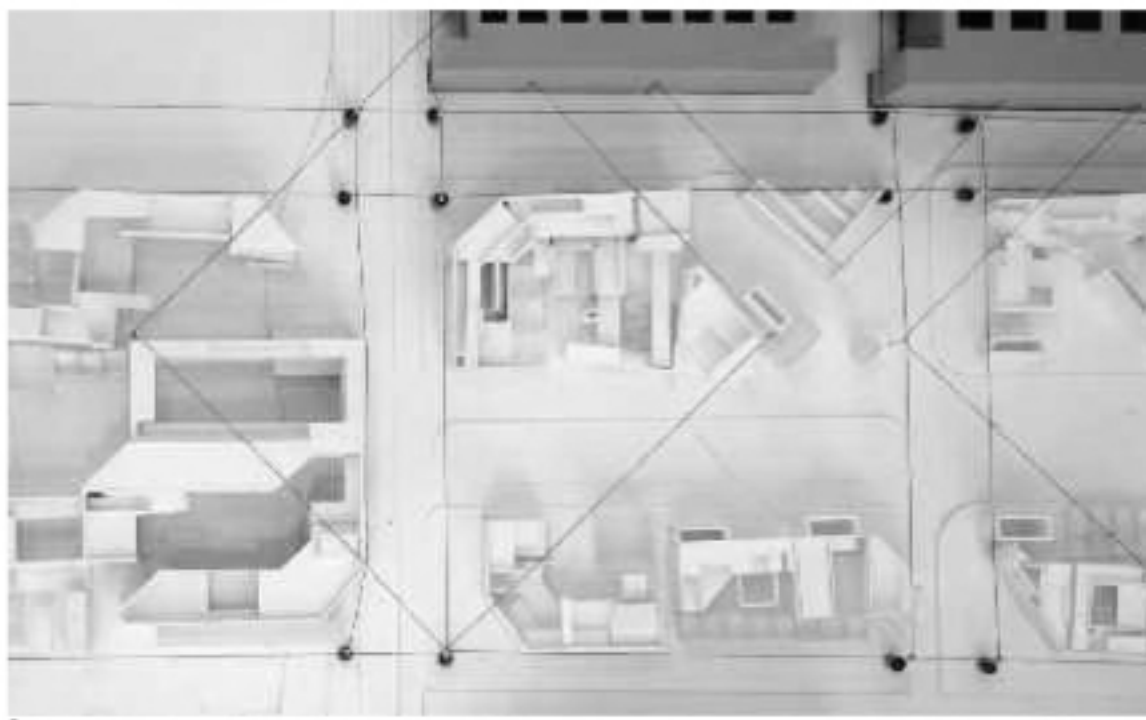
The initial exercise took on the character normally ascribed to site or context research but in the wider frame of DRAWING LIFE into design.

We began by studying the canonic drawings that architects have made in order to arrive at conclusions and the drawings that have been considered as conclusions themselves, for example:

Le Corbusier—Ville Radieuse, Chandigarh or Unite d'Habitation program drawings, Louis Kahn—Philadelphia Plan traffic flow diagram, Candilis Josic Woods—STEM diagram, Archigram—GLOOPS, Cedric Price—Potteries THINKBELT organization charts, Guisepppe Terragni—stress analysis and façade studies, Frei Otto—minimal surface drawings, SUPERSTUDIO—allegorical drawings, ARCHIZOOM—no-stop city planning concepts, John Hejduk—VICTIMS stories, Potsdam Printer's House & Studio drawings.

Beyond studying these LIFE DRAWINGS the students analyzed how they were internalized in an exemplary project to understand the effectiveness of a drawing, as opposed to its aesthetic individuality as a part of the process of designing.

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: architectural drawings of the highest quality will be 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.

2007-2008 Thesis Proposals (a partial list):

Gypsy Encampment in Barcelona. The neighborhood of La Mina is the result of a decision in 1969 to eliminate gypsy shantytowns in the metropolitan area of Barcelona. The majority of the gypsy population in Spain, by law, must live in permanent housing. La Mina has the highest rates of illiteracy, unemployment and population density in Barcelona. Based on the reintegration of La Mina through the extension of Cerda's city grid, La Mina will be relocated into the city fabric, withdrawing it from its current isolation. This action eliminates the current arrangement of disorganized residential blocks and streets and responds to the interchange of private and public spaces within the networks of families and relatives, which were part of their transient lives.

Hvalfjörður, Iceland. In Hvalfjörður, the whaling station, NATO naval base, oil tank farm and rhyolite quarry have been rendered obsolete for several economic and environmental reasons. The landscape itself has grown obsolete due to the rerouting of highways. The proposed program is an arts academy in Reykjavik with an outpost in Hvalfjörður, the Whale Fjord. It provides a prototype for how obsolete infrastructures may be incorporated into a network of such spaces throughout the country. Dieter Roth described his seminal work, *Garden Sculpture*, as a "dis- and re-assembly object," which changes every time it is reinstalled, according to the social and physical landscape of the site. Accordingly, it will be a tool that unleashes the landscape's potentials.

Sao Paulo Ecliptic. Constructed at the beginning of the 20th century, the Terraco do Trianon once acted as a panorama and allowed inhabitants to view the city in the distance. Subsequent growth has enclosed the panorama, hence rendering the viewer incapable of a holistic perception of the city. The proposal is a planetarium, adjoined to the existing

Sao Paulo Museum of Art and located below the Terraco, to replace the urban panorama. However, rather than project the image of the heavens onto a screen, this planetarium receives light into its programmatic volume. The planetarium is oriented to the site, but calibrated toward the ecliptic, so that the movement of heavenly bodies and the circulation of city dwellers can coalesce.

Alexandria, Egypt: Voids in the Sea. Multiple narratives weave throughout the past and present of Alexandria, Egypt. Along the shore of a double harbor, "Alex" is laid out between desert, sea and sky. She is built up of cities stacked vertically with occasional excavation punctures. Her vertical section through the earth acts as a time scale. Much of her aristocratic history lies on the floor of the modern Eastern Harbor due to frequent seismic activity. The murky waters do not afford divers much visibility, which makes casual viewing and professional study difficult. An underwater lab and museum could consolidate the casual exhibition and professional archeological study of the harbor (and city).

Prishtina International Summer University Campus. Prishtina is a city of disputed territories where spatial relationships are established through means of constructed boundaries. The period after the 1999 War has marked a great divide between the private and the public in the urban domain, isolating the Prishtina University campus, a vital organism of the culture of the city. A proposed campus for the Prishtina International Summer University, within the existing campus of Prishtina University, challenges the architectural and cultural crisis established by the notion of boundary.

The Melt Zone: An Urban Plan for the Two Nogales. This proposal investigates an architecture of contradiction which intensifies and further "pressurizes" the spatial politics at the U.S.-Mexico border. My site is the strip of land that once served as the historic international "buffer zone" between Nogales, Arizona, and Nogales, Sonora, a town now dramatically split by the U.S. border wall. As a means to challenge the current "hardening" of the borderline by the U.S., a proposal for an urban plan would embed the political division spatially and programmatically within the architecture itself to question the absurdity of our present condition.

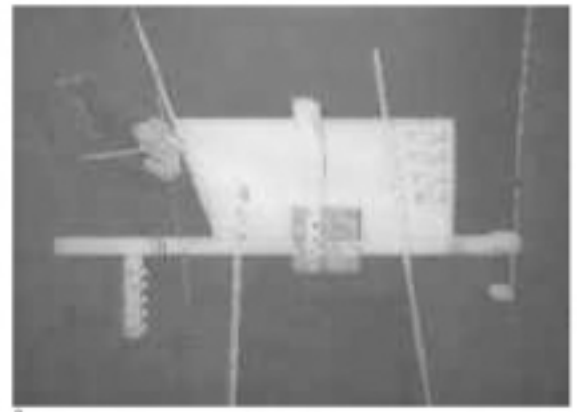
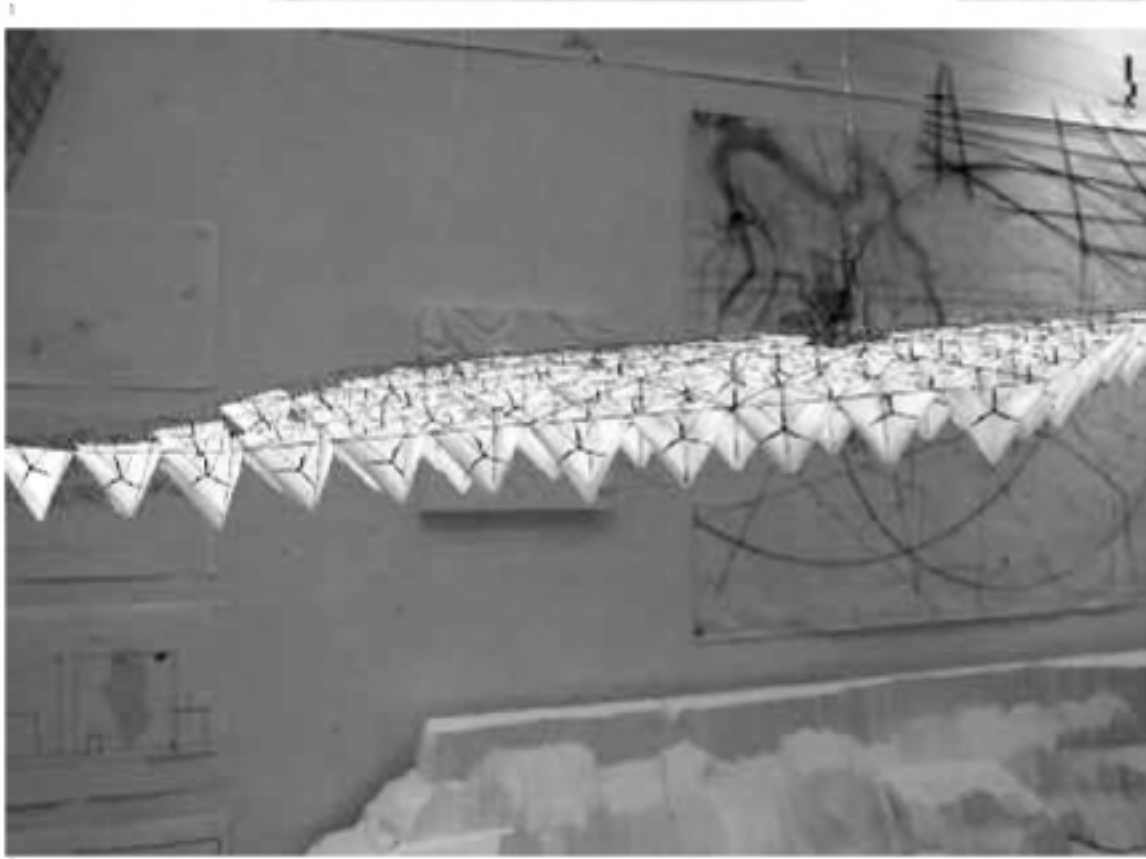
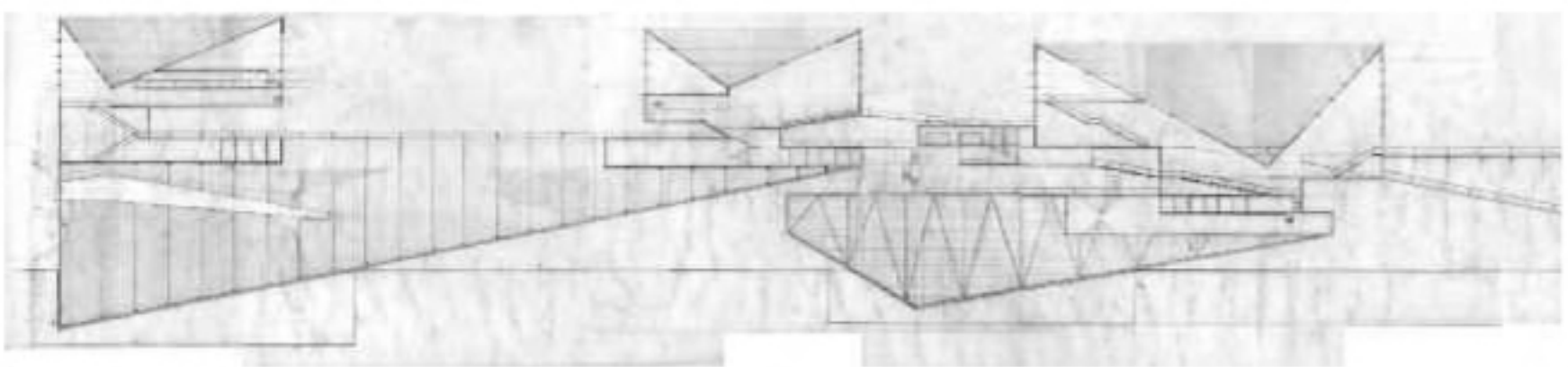
Urban Cycle Transformations. Transportation is a major contributor to air pollution in most industrialized nations. The car is an antagonist in our society and sprawling communities (Broadacre City) are not the answer. An urbanized metropolitan area needs alternative modes of transportation that preclude the automobile in favor of a sustainable approach—cycling. The new motto: we should live in the city the way we move. Cycling would create a new social dynamic amongst commuters by transforming Manhattan into a denser and, therefore more social, environment. Cycling

is explored as an inhabitable street. New urban housing typologies for Cycle City incorporate civic space and public circulation without compromising each other.

Housing and Urban Farm, Mexico City. The history of Mexico City is interspersed with attempts to solve the city's seemingly insurmountable problems of water supply and drainage with monumental infrastructure projects. A better way to solve these problems is to work at the scale of a house rather than a city, making a new architectural type through the synthesis of the infrastructural elements of rainwater harvesting and use along with a housing/urban farm program. The project posits that one can respond to an urban scale problem through the accumulation of small interventions of a particular type, rather than a single urban scale project.

Nomadic Civic Apparatus: A School for the Migrant Farm Worker Community. The multi-billion dollar United States farming industry is dependent upon the labor of its two million migrant farm workers, largely originating from Mexico or southern Texas. The migrant and unstable grounding of these groups has created a gap between the supply and demand of necessary services such as healthcare and education. Designing a migrant civic architecture that travels with each group would bridge this gap. This architecture functions as a school by day and community center by night. It forms a public space at the center of the community, where the community can meet with public officials, union organizers, as well as mobile government services.

Test Site. In 1952 President Eisenhower designated a 1,350 square mile tract of land in the Nevada high desert as the United States' nuclear proving ground. Over the next decade approximately two hundred above ground nuclear detonations took place. Their fallout was blown across the country and their aftershocks could be felt in Las Vegas. Only eighty miles away, Las Vegas was simultaneously engaged in its own period of rapid experimentation and construction, as the Las Vegas Strip became the city's primary gambling axis. Based on their physical proximity and historic concurrence, these sites merit a superimposition that forms the Casino Crater, a study in the Las Vegas Strip typology.



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| <p>1 Thesis, The Adaptability of Architecture to Drastic Environmental Changes</p> <p>2 Thesis, The Wind: Airborne Turbine Array for the Navajo Generating Station</p> | <p>3 Thesis, Prishtina International Summer University Campus</p> <p>4 Advanced Drawing Seminar</p> <p>5 Computer Graphics, Image Processing and Vision</p> <p>6 Thesis, Final Review, Spring</p> | <p>7 The Feltman Seminar, Project</p> <p>8 Design II, Mid-term Review, Spring</p> <p>9 Building Technology, Final Review, Fall</p> <p>10 Thesis, Final Review, Spring</p> |
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St. Mark and St. Michael's Episcopal Church. The project is sited at the abandoned St. Mark and St. Michael's Episcopal Church building in Fort Greene. Reading and distilling the church's architectural text in terms of construction, organization, and symbolic references determine essential pieces of vocabulary. Historically, the Greek word "ecclesia" was one of the first terms used to describe the church and means "the assembly of the faithful." Using this term as a guiding concept, elements such as the nave, altar, and cross are manipulated in form and meaning to correspond to new referents as well as to create new spatial significances, thus re-defining the church as a typology. The re-appropriated or exchanged elements compose a new type of church architecture and inform Christianity as a program, proposing a new method of religious practice.

The Tech Bubble. The Hewlett and Packard working philosophy, "The HP Way," and the model of the bubble are inspiration for the constantly shifting building. The tension of air, volume, and material are likened to the competition for resources that happen in a company between work teams. Some bubbles expand, taking up resources of others, while others merge and others burst. The bubbles are suspended by a tension roof structure that is held up by a grid of piers, serving both as the structure of the roof and the hard space holding the mechanical systems, server farms and lab space. Furthermore, the bubbles are interspersed with meeting spaces of various scales and frequencies; a café, or a library occurs every 2000 sq ft, while a garden or a playground every 5000 sq ft.

The Modernization of the Alaskan Village. The modern Alaskan village is an example of the subsistence/capitalist architectural hybrid. This proposal begins by re-thinking the foundations of structures built on permafrost and the problem of shifting ground. A choreography of movement is set in motion by the transformation of the municipal watershed reserve into a transportation infrastructure, one which takes queues from the seasonal environmental extremes in conjunction with sledge technology. The project ultimately becomes a commentary on the inevitable disappearance of the village as the ground on which it is built fades from existence.

The Adaptability of Architecture to Drastic Environmental Changes. Through researching how architecture responds to the slow, continuous, rate of environmental disintegration, architecture can emphasize and reverse some of the harmful effects. Antarctica as an undiscovered utopia has become a measuring device for environmental disintegration due to its purity and passive character. It is physically and conceptually a tabula rasa that lends itself to a subtle architectural proposal. Architecture will challenge the melting and freezing of icebergs. Environmental disintegration is

juxtaposed to the cyclical stability and resistance of natural phenomena of the region, such as the moon and penguin cycles. These are used as frames of reference in an otherwise "disorienting" landscape.

Flooded Islands. Imminent flooding is a starting point to re-inhabit and re-appropriate the islands of the East River. This archipelago is a network, an ecological spine that will take into account the layered social history of these islands. A floating network will allow the islands to flood and return to wetlands. This provides flood protection for neighboring urban areas and encourages biological development by filtering the river of pollutants from storm-water runoff or waste disposal. This network comprises both floating and anchored structures: piers, barges, boats that serve as living units, promenades, and water connections that rise and fall with the tide and provide a framework for the growth of the wetland edge. When the islands are completely submerged, this mobile network will act as surrogate islands.

Split Screen Theaters: New York City. Filming some of New York City's nodes, districts, landmarks, paths and edges provided an analysis of the city through the split screen with references to Kevin Lynch's analysis of cities. Through grasping the small theatrical moments found, a series of urban theaters were designed. Each space embodied a different notion of the split: horizontal, diagonal, etc. The split occurs between production space and performance space and are realigned in different visual formations along that split. Drawing from these small-scaled theatrical moments, the theaters are rotated along their split and moved through New York working as large-scale actors in the urban fabric.

Sound Drawing. In architecture, sound is most often the effect of an inhabitant traveling, performing and/or talking within a space. No matter how subtle or well defined the sound may be, it influences the experience one may have with any place. Modern technology makes it possible to create and recreate sound with precise accuracy in superimposing, folding and moving it around in space. An architecture of another type can emerge by using sound as a building material for spatial design along with steel, concrete and light. The sound chamber serves as a place for experimenting and drawing of ideas with sound as the material. With it, a design of a passage will be developed and then constructed in a site located within Manhattan.

Mobile Mosque

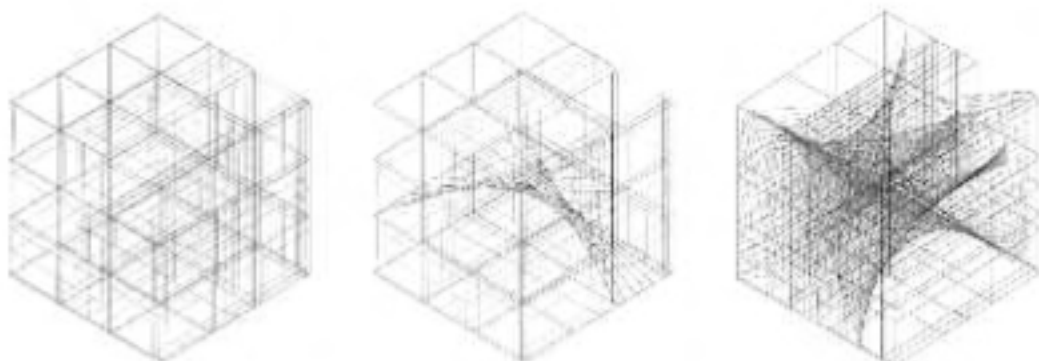
Urban Farming. As the world's population grows and urbanizes, arable land area shrinks, energy and transportation become more expensive, and the challenge of supplying food to cities becomes more immediate. This project introduces on an urban scale the infrastructure to

support a new program of urban farming. Taking New York City as a working prototype of hyper-density and the Union Square Greenmarket as an existing mechanism for the distribution of produce, several typologies of vertical farms are proposed to be retrofit into the city, requiring minimal reformatting of the urban fabric.

Nomadic Homeless in San Francisco. The nomadic homeless are in search of a place of repose. An exploration into homelessness in the urban context of San Francisco leads to the proposal of mixed-use urban gardens with plug-in shelter space. The core concept is a sequence of spaces that suggests both a transient nature and stability. These serpent-like structures emerge to provide spaces of convergence for social interaction, gardening, food production and preparation. Multiple structures arise for the passage of people through the site; they provide both the required freedom and necessary constraint for the occupants. The site is a plateau between mountain and water that joins the extreme topography of the city and the subtle ripples of the bay.

Reversal: Reinventing the Trans-Arabian Pipeline. Concurrent with the recent projections of oil shortage within the next 50 years and the shift into looking at alternative sources of energy, the reclamation of the structural remains of the Trans-Arabian Pipeline creates an urban system capable of changing a redundant oil infrastructure into an aqueduct. The reversal in course and nature of the liquid inside the pipe creates an urban master plan whose techniques will affect architecture, local social contexts and regional geopolitical power structures. The project is capable of forming new types of communities around the water harvesting system.

Los Angeles Courthouse. The conflicting relationship between the spaces of justice and the media is extremely apparent in Los Angeles. In a city where the presence of the camera is ubiquitous, the blind spot of the courthouse is a unique phenomenon. The O.J. Simpson trial revealed this complex and bizarre relationship: the desire to see everything conflicts with the ancient notion that justice is blind. A new type of courthouse made of simple circulation and programmatic elements inserted into an existing city block in downtown Los Angeles forms a labyrinth that creates multiple views and blind spots. It is a deceptive structure, which confronts the multi-optic spaces of Los Angeles with the necessity of judicial blindness.



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STUDIO ELECTIVES

ADVANCED DRAWING SEMINAR

Professor Sue Fergusson Gussow

The Advanced Drawing Seminar focuses on the dialog between figuration and abstraction and between observation and translation to a two-dimensional plane. Students are expected to plan and elaborate a series of drawings generated from individually chosen themes. Weekly seminars are held to critique work in progress and to discuss issues relevant to the discipline of drawing. Students are encouraged to investigate a broad spectrum of imagery and materials and are expected to participate in an end of semester exhibition. Fundamental skills and concepts developed in First Year Freehand Drawing are a prerequisite for the course.

THE FELTMAN SEMINAR

Professor David Turnbull

According to medieval convention, LUX is LIGHT "in itself." 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). LUX 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.

Guided by three significant precedents, the seminar worked on a collaborative project with the investigation of LIGHT as the motivation. The composer David Tudor's "Fluorescent Sound" composition (1964) and the E.A.T. (Experiments in Art & Technology) operation (established in 1966 by Billy Kluver, Robert Rauschenberg, Robert Whitman & Fred Waldhauer), which were the catalytic forces behind the design and construction of the astonishing PEPSI PAVILION at EXPO 70 in Osaka, Japan, along with Joseph Beuys' CAPRI BATTERY (1985) suggest that there is an experimental milieu in which it is possible to talk about a complex ECOLOGY of LIGHT.

The students invented, drew and fabricated devices that engaged with this understanding of LIGHT "in itself." The group established goals in the first four weeks of the seminar. As the seminar progressed, additional case studies were presented including the work of the speakers in the lecture series: CLAUDE ENGLE with DAVID NELSON

[Drawing Light from Shadow]; LINNAEA TILLET (At Night); RAFAEL LOZANO-HEMMER (Relationship-Specific: Dislocating Public Art); PHILIPPE RAHM (Synaesthesia Now); EDWARD EIGEN (Darkness Made Visible).

And case studies including:

TRICHOPTERA by Hubert DUPRAT, aquatic caddis fly larvae with cases incorporating gold, opal, and turquoise, among other materials; The ALGAE RIG, biomass fuel collection apparatus by Peter Fend and the Ocean Earth Development Corporation (OECD); SUPERGAS by Superflex, a biogas powered light and power project; The UMBRELLAS by Christo and Jeanne Claude; the design of SOLAR COOKERS by the CSE (India) and a photoluminescent lamp by Marti Guixé.

We also hosted a workshop called ECOLOGIES of EVERYTHING with guests: Marjetica POTRC from Ljubljana, Slovenia, Matthias RICK from RAUMLABOR, Berlin and Jane HARRISON from ATOPIA_RESEARCH, Princeton.

The installation of projects produced in the seminar included a sea water-powered lighting device that drew a line of red light around the room, a thixotropic lamp, simultaneously liquid and solid that were periodically injected with air to change the light quality, experiments in photoluminescence, translucent balloons filled with air, water and plankton to make bioluminescent lamps, mono-polar motorized reflectors, musical creeping reflective devices, experiments in color and ambient effect.

COMPUTER GRAPHICS, IMAGE PROCESSING AND VISION

Structure, Organization and Instability:

Simulation Laboratory

Professor Pablo Lorenzo-Eiroa

This course revisits architecture autonomy within the history and theories of the Cooper Union through the nine square grid problem to possibly provide a strategy to redefine post-structuralism as a continuity of structuralism. The temporal and institutional links between Wittkower's Palladian Villas diagram, Rowe's Palladio-Le Corbusier diagram, Hejduk's Texas Houses and Eisenman's Houses series, may provide an axis of reference to review alternatives that engage architecture's deep structure and suspend the problematic icon-/a)-graphic stylistic trend of deconstructivism.

As a laboratory, we experimented with a vectorial cube and its "ground" through analog and digital assisted strategies. Alternative processes of instability were studied to affect the nine square grid structure by projecting discontinuous displacements, but also gradual time-based surface topological differentiation—searching for qualitative change. Wolflin's continuous state of revolution in art (Renaissance-Baroque) is forced into a synthetic formal solution: a simultaneously structured (striated) and continuous (smooth) space.

Algorithms (if... then... loop; array of non-critical solutions; or the computer logos) are substituted by analog strategies that consist of layering information, developing interfaces between architecture problems through specific software. Surface writing, that is, to index difference by accumulating transformations over a matrix (plateau), are studied as a formal medium to work, to visually control, and program a different kind of analogically produced architecture based algorithm—which informs space and organization indirectly. The final cube was presented with an animated digital simulation that critically revised time-based sequential diagrams indexing and editing its constitutional process.

This course is the third of a series that studied structure and instability as an autonomous problem of spatial organization in different scales: first, an artificial ecology structuring a shifting territory (New Orleans Delta, 2006); second, an urban structure as a landscape (Cooper Union Campus, 2007); and third, a virtual cube in computer's ground-less space (Vectorial Nine Square Grid, 2008).

**Guests Speakers
in Scheduled Classes**

ARCHITECTONICS
Professors Tamar Zinguer,
Anthony Titus, Georg Windeck

Thursday 11/15
Sara Cedar Miller, Official
Historian and Photographer,
Central Park Conservancy

ADVANCED TOPICS
Professor Kevin Bone

Thursday 9/20
Albert F. Appleton, Senior Fellow with
the Regional Plan Association (RPA)
of New York City, Visiting Fellow at
the City University of New York Institute
of Urban Systems (CIUS)
*On the Principles of Sustainability
and Urban Development*

Thursday 10/4
David Brooks, Associate Professor
of the Natural Sciences and Computer
Science, School of Engineering and
Applied Sciences, Harvard University

Thursday 10/18
David Barkin, Professor of Economics,
Universidad Autonoma Metropolitana,
Mexico City
*Sustainable Water Management
in Mexico*

ADVANCED CONCEPTS
Professor Lebbeus Woods

Friday 9/21
William Pedersen, Founding Partner
Kohn Pedersen Fox Associates PC

Friday 10/5
Steven Holl, Principal,
Steven Holl Architect
Associate Professor of Architecture,
Graduate School of Architecture,
Planning and Preservation
Columbia University

Friday 11/9
Thom Mayne, Principal, mOrphosis,
Professor of Architecture, UCLA
Jeffrey Kipnis, Curator of Architecture,
Wexner Center for the Arts at
Ohio University

CROSSINGS, ON SITE
Professor Elizabeth O'Donnell

Friday 10/19
Linda Taalman, Principal
TaalmanKoch Architecture, Los Angeles
Recent Work

Friday 11/02
Jean Oei, Project Designer/
Job Captain
mOrphosis, New York
Recent Work, New Academic Building

Friday 11/30
Walter E. Kaeck, P.E., Senior Associate
Mueser Rutledge Consulting Engineers
Soil Has Memory

Weekly construction site visits:
Sal Bousleiman, Robert DeRoss,
John Fitzpatrick and Ryan Murphy

ADVANCED CONCEPTS
Professor David Shapiro

Monday 9/24
Tsibi Geva, Artist, Professor
University of Haifa and Beit-Berrel
Art College

Monday 10/29
Michal Govrin, Writer and Poet
Academic Chair of the Theater
Department at Emunah College

PROFESSIONAL PRACTICE
Professor Michael Samuelian

Tuesday 10/2
Gregg Pasquarelli, Partner
SHoP Architects

Tuesday 10/23
Neil Kittredge, Partner, Director
of Planning and Urban Design
Beyer Blinder Belle, Architects
and Planners LLP

Tuesday 2/19
Ben Bischoff, Partner, MADE

Tuesday 3/11
TJ Gottesdiener, FAIA,
Managing Partner
Skidmore, Owings & Merrill LLP

Tuesday 4/8
Anik Pearson, Principal and Founder,
Anik Pearson Architects

STRUCTURES ELECTIVE
Professor Ysrael Seimuk

Wednesday 1/23
Kurt Eichler, Executive Vice President,
LCOR
Larry Capelli, Director of Design
and Construction, LCOR

Wednesday 1/30
Kevin J. O'Neill, Esq, Member,
Gogick Byrne & O'Neill, LLP

Wednesday 2/6
Edd Hendee, Vice President
Starwood Capital Group

Wednesday 2/13
The Hon. David I. Weprin, Council
Member—NYC Council District 23
Chair, City Council Finance Committee

Wednesday 2/20
Guy Ferguson, Project Manager
Motioneering Inc.

Wednesday 2/27
Eugene Kohn, Founder and Chairman
Kohn Pedersen Fox Associates PC

Wednesday 3/5
Mysore Nagaraja, President,
Capital Construction
NY Metropolitan Transit Authority (MTA)

Wednesday 3/12
Frank Sciame, Founder
F.J. Sciame Construction Co., Inc.

Wednesday 3/26
Lee Levine, Founder
Lee Levine Architects, PC

Wednesday 4/2
Jesse Reiser, Principal, Reiser
+ Umemoto—RUR Architecture PC
Associate Professor, Architectural
Design, Princeton University
Nanako Umemoto, Principal, Reiser
+ Umemoto—RUR Architecture PC

Wednesday 4/9
David Singer, Co-Founder
Singer Nelson Charlmers, Inc.

Wednesday 4/16
George Leventis, Principal,
Langan Engineering
Rudy Frizzi, Principal,
Langan Engineering

Wednesday 4/23
Frank Lombardi, Chief Engineer
The Port Authority of NY and NJ

Wednesday 4/30
Daniel Libeskind, Principal
Studio Daniel Libeskind

HISTORY OF ARCHITECTURE II
Professor Anthony Vidler

Friday 2/1
Vikram Prakash, AIA, Professor,
Department of Architecture,
University of Washington, Partner,
Verge Architecture
*Colonial to Post-Colonial: The Case
of India*

Friday 2/22
Marco de Michelis, Professor
and Dean, Faculty of Arts and Design,
University in Venice
Ornament and Crime: Adolf Loos

Friday 3/7
de Michelis: *The Unity of the Arts:
The Bauhaus*

Friday 3/14
de Michelis: *The "New Spirit":
Le Corbusier*

Friday 3/28
de Michelis: *From Vienna to LA: Schindler*

Friday 4/11
Michael Hays, Eliot Noyes Professor
of Architectural Theory, Harvard
University Graduate School of Design
*Structure to Surface:
Mies van der Rohe, Venturi*

Friday 4/18
Hays: *Architecture and the City:
Also Rossi, Colin Rowe*

Friday 5/2
Hays: *Form and Text: Eisenman/Derrida*

Friday 5/9
Hays: *Space and Event: Tschumi, Koolhaas*

Wednesday 5/14
Vikram Prakash: *Chandigarh and the
Question of the Modern City in the Age
of Globalization*

TOWN PLANNING
Professor David Grahame Shane

Tuesday 1/29
Dennis Crompton, Architect and
Curator, founding member, Archigram
*Archigram and Its Post-War Urban
Origins, part I*

Tuesday 2/5
Crompton: *Archigram and Its Post-War
Urban Origins, part II*

Tuesday 2/12
Crompton: *Archigram and Its Post-War
Urban Origins, part III*

Tuesday 3/4
Paul Lukez, Principal and Founder,
Paul Lukez Architecture
*Suburban Transformations: Examining
Possible Futures for American Suburbia*

Tuesday 4/1
Fernando Tepichin, Professor,
Universidad Nacional Autonoma
de Mexico
*Morphologies in Mexico City: Latin
American Mega-City*

Tuesday 4/8
Toby Cumberbatch, Professor
of Electrical Engineering, The Albert
Nerken School of Engineering of
The Cooper Union
*Accra and Ghana: Emerging African
Mega City*

Tuesday 4/15
Brian McGrath, Associate Professor
of Urban Design, Parsons,
The New School for Design
Co-Founder, Urban-Interface
Bangkok: Asian Mega-City

ADVANCED TOPICS
Professor Suzan Wines

Monday 1/28
Steven Love, Director of Federal Policy,
Department of Communications
NYCHA staff at Baruch Houses

Monday 3/3
Peter Madden, Senior Policy Analyst,
New Construction, Department of
Housing Preservation Development
(HPD), NYC
Jessica Katz, Director of Housing
Development, Division of Special
Needs Housing, HPD

Raymond J. Hodges, Division of
Special Needs Housing, HPD

Monday 3/10
Gwendolyn Wright, Professor of
Architecture, Columbia University

Monday 3/31
Andrew Bernheimer, Partner,
Della Valle Bernheimer Architects

Monday 4/7
Dialogue with David Grahame Shane,
Visiting Professor, The Irwin S.
Chanin School of Architecture of
The Cooper Union
Michael Webb, Assistant Professor,
The Irwin S. Chanin School of
Architecture of The Cooper Union
James Wines, Professor, New Jersey
School of Architecture, Co-founder,
SITE (Sculpture into the Environment)

Monday 4/14
Dialogue with Nadine Maleh,
Director of Design and Construction,
Common Ground
Abby Hamlin, Principal and Founder,
Hamlin Ventures, LLC

Friday 4/11
Yvonne Stennett, Director, Community
League of the Heights (CLOTH)
*Student project with HPD and CLOTH:
Kids aging out of foster care*

Monday 4/21
Michael Bell, Associate Professor,
Graduate School of Architecture,
Planning and Preservation, Columbia
University, Principal and Founder,
Michael Bell Architecture

ADVANCED CONCEPTS, MAPPING
Professor Joan Waltemath

Thursday 3/27
Andrew Tripp, Instructor Adjunct
2006–07, The Irwin S. Chanin School
of Architecture of The Cooper Union
Renaissance Fictions of Urban Invention



**NEW DEGREE PROGRAM
MASTER OF ARCHITECTURE II**

This spring, the School of Architecture began accepting applications for the first time for its new Master of Architecture [M.Arch. II] degree program. The M.Arch. II is a full scholarship, design research, post-professional degree program which is open to applicants with 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 in those areas in which the program offers specialization, 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 offer concentrations in one or a combination of three areas: History, Theory and Criticism of Architecture; Urban Studies; and Technologies.

The design studio will be a major component of the program; students from all three concentrations will work together on a common program under the direction of a studio critic during the first two consecutive semesters of study. Seminars will address issues particular to the concentrations as well as other topics, making use of the interdisciplinary resources offered by The Cooper Union. Each student will complete a thesis during the final semester of the year long program, to be held during the summer session.

**PROFESSOR DIANA AGREST
PROMOTED WITH TENURE**

Following many years of teaching at the School of Architecture proportional time, Professor Diana Agrast was promoted to the full time faculty with tenure, effective this academic year. Professor Agrast is distinguished for her unique approach to architecture and urban design, working in both practice and theory, and their interrelation. She has designed and built projects both nationally and internationally, ranging from houses and interiors to institutional buildings, urban design projects and master plans.

"With the world having changed in many ways, architectural education must and should reflect these changes by reacting to them, not necessarily to follow, but to question the pertinent issues to bring forth in the teaching of Architecture."

"With the relatively recent prevailing use of the computer in architectural practice and in architecture schools, it is of great importance to examine the background of cybernetics and its influence on the field of architecture and architectural ideology. Cybernetics is not a new phenomenon. Having started with WWII, it blossomed during the 60's, having a major influence on planning, and indirectly on architecture, taking functionalist ideology to its extreme and creating a major crisis in architecture that gave rise to what has been called, with philosophical imprecision, post-modernism. Language thus came to the forefront of the social sciences and philosophy and pervaded all fields of theoretical and critical production: from structuralist linguistics and anthropology to deconstruction in philosophy. These conditions that are at the core of the recent history of architecture require explication and examination as they are articulated in other aspects of our society."

"My seminar during the spring of 2008, The Theory Practice Continuum and the Tools of Theoretical Production, examined the development of these new concepts in the social sciences and philosophy that affected all cultural practices since the mid 60's, focusing primarily on the central role of semiotics, studying specific concepts from anthropology, linguistics and semiotics and seminal works and concepts of major figures in these fields. The emergence and development of this work was placed in a sociopolitical framework in order to understand their impact in the development of a critical discourse in architecture theory and practice from the late 60's through the 90's. Semiotics of film was emphasized as it relates to the development of (my own) critical urban theory and practice."

—Professor Diana Agrast



1 Design III, Analysis, Final Review, Fall
2 Design II, Final Review, Fall
3 Design II, Final Review, Fall

4 Thesis, Final Review, Spring
5 Building Technology, Final Review, Spring
6 Architectonics, Final Review, Fall
7 Design IV, Final Review, Fall

ARCHITECTURE AT COOPER 2: 07-08

FACULTY ACTIVITIES 2007-2008

Professor **Diana Agrest FAIA**, is co-founder and principal of Agrest and Gandelsonas Architects. Recent projects and buildings include an International Film Center, in Shanghai, China; the master plan and urban design for the 5 square mile Xu Jia Hui District in Shanghai, China, including a business district and sports city; a master plan proposal for Manhattan West and the design for the Breukelen Community Center, Brooklyn, NY. She continues work on the film *The Making of an Avantgarde, 1967-1984*, for which she is writer, producer and director. Her Work was most recently featured in *Modern Architecture A-Z*, by Peter Gössel, published by Benedikt Taschen GmbH.

Visiting Professor **Samuel Anderson** completed several projects during the past year, including two corporate headquarters in midtown Manhattan, a residence in SoHo and a deck in Brooklyn. His firm is currently designing spaces for the Denver Art Museum, the Harvard University Art Museums, the Isabella Stewart Gardner Museum and the Dia Foundation. He gave lectures at Oberlin College, The Cooper Union and a presentation to the annual meeting of the American Institute for Conservation.

Professor **Kevin Bone** has lectured on architecture, infrastructure and the environment at the University of Texas, The City College of New York, The New York City Public Library, the Danish Consulate and to the New York City Planning Commission. He has continued his research into sustainability and architectural education through attendance at symposia, consultations with faculty at Yale, Columbia and the University of Texas and at the International Mayors Conference at the United Nations. He has traveled extensively, most notably to the backcountry in the temperate rainforests of the Southern Andes in Central Patagonia. As a partner at Bone/Levine Architects, he has been involved in a wide range of projects, including infrastructure, urban planning, park and housing related projects in Newark, NJ; residential projects, planning and sustainable development in Colorado and building preservation in New York City, Philadelphia and Boston. The office recently completed a competition submission for the Um-El Faheem Museum of Contemporary Art in Israel.

Professor **Tony Candido** designed and made the costumes for the Nancy Meehan Dance Company 2008 season at St. Mark's Church in the Bowery. He continues to work daily in his studio.

Professor Adjunct **William Clark** continued to serve as Professor and Chair of the Art Department of Queens College of the City University of New York.

Visiting Associate Professor **Felecia Davis** participated with three students in an invited charrette titled, "Transforming the Bayonne Box: A New House for Newark," sponsored by the Planning Department of the City of Newark. The Newark Planning Office is currently in the process of changing existing zoning and regulations based on the discussion and results of this charrette. She is currently completing a design and installation for an interactive and performative wall titled "Liquid Wall," that will open during the International Contemporary Furniture Fair (ICFF) 2008 at the Haeefele New York showroom. The installation will continue on to Haeefele showrooms in Chicago for Neocon, the World's Trade Fair, Merchandise Mart and conclude at the Haeefele showroom in San Francisco. Professor Davis is also serving on the 2007-2008 AIGA Worldstudio Foundation Scholarship Jury Panel for Architectural Design.

Assistant Professor Adjunct **Hayley Eber** co-founded EFGH, a multi-disciplinary architecture partnership with Frank Desualdi. Current projects include the design of a public park for the city of Rosario, Argentina, spatial strategies for the New York Jets Stadium and the interior branding and fit-out of a new gourmet flagship store in New York City. She collaborated with Diller Scofidio + Renfro on "YOUprison: Some Thoughts on the Limitation of Space and Freedom," an exhibition curated by Francesco Bonami as part of the World Congress of Architecture in Turin. She co-authored "Does the Punishment Fit the Crime?" in *Domos 2008*, and "Democracy Building" in *Bidoun—Arts and Culture in the Middle East, 2007*. She also contributed text and images to "Have You Ever Been Mistaken for a..." in *Pidgin4: When Attitudes Becomes Norms*.

Instructor Adjunct **MariaElena Fanna** recently founded PorterFanna Architecture in collaboration with her partner, Lj Porter. The firm has completed several interior renovation projects in New York and is currently designing a residential project on Long Island.

Professor **David Gersten** recently presented a talk titled, "No More Shall We Part," at the conference *Reconciling Ethics and Poetics* at the Canadian Center for Architecture in Montreal and will be published in the upcoming *Chora*. His talk at the conference, *Ineffable*, at the City College of New York was titled "Globe Double: Mimetic Capital, Technology" and will be published in *RES*. His essay "Empathy: Material and Spatial," was published in the book *The Making of Design Principles*. As Founding Partner and Managing Director of Maimar LLC, he helped secure a new regional Hospital in the Hill Country of Texas. Additionally, he designed and oversaw construction of the "Stone House," the first of Maimar's Community Centers.

Professor **Sue Ferguson Gussow** has completed *ARCHITECTS DRAW*, the inaugural volume of *Architecture Briefs*, a Princeton Architectural Press series. The book, currently in press, focuses on the freehand drawing program designed and taught for over three decades by Gussow, who was tenured in 1984. Invited by Professor Ysrael Seinuk, she curated "Emerging Artists 2007," an exhibit sponsored by Ysrael A. Seinuk P.C., celebrating thirty years' distinguished practice.

Assistant Professor Adjunct **Louis Katsos** is the owner of Jekmar Associates, Inc. (Construction Consultants to Developers). He has within the past year completed the award winning Atelier Tower (mixed use-47 story Condo) and started construction on a 60 story, 1,200,000sq.ft (1200 unit) mixed use development project on the adjoining site at 605 W. 42nd St. He is also in the superstructure concrete phase of the new 57 story W Hotel/Condo development at 123 Washington St., the foundation phase of 2075 Broadway and is preparing to start the construction of 40 E. 72nd St.

Professor **Roderick Knox** is the principal of Rod Knox Architects. Ongoing research includes "Vesica Pisces."

Instructor Adjunct **Christoph a. Kumpusch, C.D.-IVCLA, Ing. Mag. Arch.**, is this year's recipient of the Leonardo da Vinci Fellowship and Grant, launched by the European Union. He became the Research Director en large for Ludwig Wittgenstein's Haus and estate. Current projects include a community embassy in Kenya, Africa; a council estate development at the Costa del Sol in Marbella, Spain; an atelier for an actor partnership in Beverly Hills, California and a social housing tower in Budapest, Hungary. After finishing his Doctorate courses with distinction he commenced his dissertation "Detail—Kultur" an analysis of the cultural clash of building details and the culture of building and the history of the violence and turbulence of the built—from the turn of the century to what's next.

Instructor Adjunct **Jane Lea** is a 2007 recipient of the William Kinne Traveling Fellowship for her research on Gecekondu squatter neighborhoods in Istanbul and Ankara. She currently works at Architecture Research Office (ARO).

Visiting Professor **Jennifer Lee** and her firm OBRA Architects were chosen to compete in the History Channel's *City of the Future Design and Engineering Challenge* in Washington, D.C. where they presented their vision for DC 2108. She was also invited to jury the XXIII UIA World Congress of Architecture competition INFOPOINT in Torino, Italy and lectured at the Central Academy of Fine Arts, Beijing. OBRA was selected as one of 100 emerging architects to design a villa in Inner Mongolia as part of the Ordos 100 project, curated by the artist Ai Weiwei and Swiss architects Herzog & de Meuron. The work of OBRA was honored with a 2008 AIA Honor Award as well as a 2008 I.D. Magazine Annual Design Review Award.

FACULTY ACTIVITIES 2007–2008 continued

Professor **Diane Lewis**, principal of Diane Lewis Architect, is the recipient of a National Design Award—Cooper Hewitt [nationaldesignawards.org]. She held her interdisciplinary panel discussion in the Great Hall as part of a celebration of her 25th anniversary as Professor of Architecture at The Cooper Union. INSIDE-OUT currently received its first U.S. review in the Archidose website. Professor Lewis' team won the RUDOLPH RIVERVIEW CAMPUS PLAN AND ADAPTIVE RE-USE competition held by the Sarasota Architectural foundation for the design of an ideal campus plan and the proposed new use of the former high school as a music conservatory for outreach programs such as the Perlman Music program. Her studio and team partners were awarded a \$25,000 grant from the Knoll International Mainstreet Modern program & the World Monuments fund to support the current work on the project. The project has received recognition for its innovations in civic program and sustainability in such journals as *Metropolis*, *Architectural Record*, *Time* magazine, the *Miami* and *Sarasota Herald Tribunes* and *Building Design London*. Lewis was awarded a lifetime achievement award from the Sarasota Architectural Foundation in January 08. "Piedmont Baroque: Cradle of the Free Plan" is an essay-work included in the forthcoming exhibition entitled "Paesaggi Piemontesi," curated by Professor Cesare Piva Arch. Lewis will participate in a roundtable discussion with Michelangelo Pistoletto and Werner Dechlin, who are among the other contributors to the exhibition/book on June 26th in Torino.

Assistant Professor Adjunct **Pablo Lorenzo-Eiroa** recently finished the design for a residential project on Fifth Avenue in New York City and submitted a competition entry for a public coastal park in North Buenos Aires. His architecture firm has proposed several designs for residential buildings in Buenos Aires. He recently published an interview with Peter Eisenman about design process, an article in *Summa+* magazine and was featured in an article/interview in *Clarín*, about the Arizona Cardinals Stadium design, which hosted the 2008 NFL Superbowl. Professor Lorenzo-Eiroa is authoring a book on Eisenman's work, to be published in 2008.

Instructor Adjunct **Caroline O'Donnell** is currently working at Eisenman Architects, where she is project architect for Pompeii Santuario Train Station. The new station, which connects contemporary Pompeii with the excavated city, is due to start construction later this year. Professor O'Donnell is also a fellow at Akademie Schloss Solitude, Stuttgart, Germany, where she is investigating ideal form and deviation through the study of sibling 18th century palaces.

Professor and Associate Dean **Elizabeth O'Donnell** developed a new course to study the construction process of The Cooper Union new academic building, emphasizing that work which was active during the fall semester. The class "On Site" was the focus of the web feature "Cooper Union Students in Hard Hats, in Class" by David W. Duntlap for the City Room section of NYTimes.com. The video was also shown on New York Times Television, the production unit for the New York Times. She coordinated the NAAB focused site visit in October, served as a member of the Steering Committee for the Middle States Self Study and re-accreditation visit in April, and is the editor of *At Cooper*. Design projects continue in Palm Springs, CA and Ancram, NY.

Visiting Professor **Ashok Rajji** will serve as a technical advisor for an upcoming exhibition, "Green Communities," at the National Building Museum in Washington, D.C. and for the upcoming "Growing and Greening New York," at the Museum of the City of New York where he will also act as guest curator. He presented a paper on "Sustainable Development at New Songdo City, Korea" at the Council for Tall Buildings and Urban Habitat meeting in Dubai. The Kresge Foundation Headquarters, Troy, MI, won several awards including: AIA - Chicago Sustainable Design Award, 2007, Commercial Real Estate Women—Detroit Impact Award for Redevelopment, 2007. This project is also seeking LEED Certification at the Platinum level. He is currently working on the design of two high performance buildings: The U-life Center in Korea and a green office building in suburban Washington DC.

Professor **Stephen Rustow**'s firm, SRA Consultancy, completed the gallery Il Gabbiano in Rome, which reopened with a 40-year retrospective exhibition of contemporary American artists in December. The firm is working on the conversion of an 18th century stables in the Veneto into exhibition space for a new arts foundation. The firm also continues the planning of the galleries and development of exhibition systems for the Museum for African Art in New York. Rustow's article on Norman Foster's Hearst Tower appeared in *JSAH* 66:2.

Assistant Adjunct Professor **Michael M. Samuelian**, AIA, AICP, is the Vice President of Planning and Design for Moynihan Station Venture, a joint venture between the Related Companies and Vornado Realty Trust. He is focused on redeveloping the historic Farley Post Office into the new Moynihan Station. He is also the co-chair of the AIA Metro Chapter Planning and Urban Design Committee, which led a community urban design charrette focused on the Broadway Triangle area in Bushwick, Brooklyn.

Visiting Professor **Peter Schubert** AIA, Design Director for RMJM Hillier, is currently working on design projects for Washington University's new School of Engineering and a new R&D center for Genzyme in Beijing, China. Current projects in construction include New York City's East River Science Park, Seoul's LG Electronics Seocho R&D Campus, Singapore's Duke University/National University of Singapore Graduate Medical School, Yong Loo Lin Center for Translational Medicine in Singapore and the University of Puerto Rico's Molecular Science Building. He participates on the Board of Directors for the Center for Architecture Foundation and the AIA New York Chapter. Ongoing committee involvements include Scholarship, Development and the Student Design Exhibition.

Professor **Sean West Scully** is currently in private practice. He is engaged in ongoing research on the history of Landscape Architecture, public policy pertaining to the use and protection of open space in the public realm and the development of affordable housing in emerging countries.

Professor **Ysrael Seinuk**'s honors include the ACEC New York Silver Award, Excellence in the Category of Structural Systems, for "The Loft 2," Miami and the Diamond Award in the same category for the Carnival Center for the Performing Arts, Miami. He received the New York Construction's "Best Health Care Facility of the Year 2007 Award" for the Hospital of Special Surgery, New York. He lectured for Metro-North Railroad and the City College of New York. During the past year, Professor Seinuk has received commissions in Mexico, Central Europe and Dubai.

Professor Adjunct **David Grahame Shane** was the keynote speaker at the Edinburgh Urban Design Conference, Edinburgh University, Scotland and lectured widely. He signed a contract with Wiley-Academy for the new textbook *Urban Design Since 1945 in a Global Perspective*, which will be published in Fall 2008. His essay, "The Emergence of Landscape Urbanism," was included in the collection *The Landscape Urbanism Reader*, published by Princeton Architectural Press. The second printing of his book *Recombinant Urbanism: Conceptual Modeling in Architecture, Urban Design and City Theory* was completed in 2007.

Professor **David Joel Shapiro**, PhD., continues as a tenured art historian at William Paterson University. He believes that poetry should not be reduced by any dogmas.

Assistant Professor Adjunct **Sheng Shi** is a principal at Ysrael A. Seinuk P.C., where he is responsible for the design, engineering and construction of commercial, institutional, K-12, government, and historical preservation projects.

The book *History of Western Art*, by Professor Adjunct **Richard Stapleford** is under contract to be published by Prentice Hall in 2009.

Assistant Professor Adjunct **Anthony Titus** installed a solo exhibition of paintings and sculpture at the New York gallery Museum 52. He exhibited work at the NADA art fair in Miami in late 2007. He is currently engaged in a research-based project related to the invention of structural-frame prototypes. He also delivered a lecture in the spring of 2008 as part of the Irwin S. Chanin School of Architecture Student Lecture Series.

Assistant Professor Adjunct **Thomas Tsang** is a co-founder of Architecture of Metropolitan Post [AMP]. In 2007 they completed "Blank Stare," a private indoor installation in Shanghai along with a public outdoor installation, "Shower Effect," as part of *PhotoEsparia*, Madrid. He completed "Findlay House," a residential and landscape project, Gasparee Island, Trinidad and Tabago. A three-story scaffolding installation, "Muclafatac," and a reflecting pool, "Of breathing: taking a little air," will be exhibited at the Blank 2008: Begin with the Beginning, at the *INSIDE-OUT*, Beijing. The project "Hoek," in collaboration with Ken Suzuki was awarded Honorable Mention by Emerging New York Architects' (ENYA) Competitions 2008 at the South Street Seaport: *Re-Envisioning the Urban Edge* and will be on display at the Center for Architecture, July 2008. His book *On the Edge: Ten Architects from China*, co-edited with Ian Luna, was reviewed in *Architecture Week*, September 2007.

Visiting Professor **David Turnbull** held the Eilen & Sidney Feltman Chair for 2008. He is a Director of ATOPIA LLC and the non-profit ATOPIA_RESEARCH Inc. He is currently working in Beijing on a 10,000 sq.meter "place of environmental discovery" for Parkview international in Palm Springs, CA on the environmental legacy and programming of the 202 acre Sunnylands Estate. He is building the first implementation of their PITCH_AFRICA project with major funding from the Annenberg Foundation. The most recent iteration of this project was developed at the METROPOLIS Biennale in Copenhagen in late 2007 in collaboration with the Danish Architecture Centre and The Homeless World Cup Street Soccer Tournament. 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. The prototype will be pre-fabricated in Los Angeles and shipped to Ghana for testing in use.

Instructor Adjunct **Mersiha Veledar**, Design Architect at Skidmore, Owings & Merrill LLP, is working on the new Chhatrapati Shivaji International Airport in Mumbai, India under the direction of Roger Duffy, Design Partner and Senior Designer, and Associate Director Scott Duncan. She is also editing the next SOM Journal 5.

Professor and Dean **Anthony Vidler** gave the keynote talk to the international symposium on Plato's Timaeus at the University of Illinois, Champaign-Urbana, the Commencement address at the Southern California Institute of Architecture, the keynote address at the Dublin conference on Spatial Theory, a symposium at Yale on historiography and on painting and architecture [Robert Slutzky], the keynote address to the American Society of Film and Media Studies on architecture and film, and a lecture at Columbia on "History and Theory in a 'Post-critical' Age." He served on the Advisory Board of *Oculus* and *e-Oculus* journals and published two books: *Architecture Between Spectacle and Use*, edited by Anthony Vidler (Yale University Press), and *Histories of the Immediate Present: Inventing Architectural Modernism* (MIT Press).

Assistant Professor Adjunct **Joan Wallemath** received an American Academy of Arts and Letters Fund award along with residencies from the Kimmel Harding Nelson Center for the Arts, NE, Gifford Fellowship, Bemis Foundation, NE and the Jentel Foundation, Sheridan, WY. She exhibited her work in the group show "A Roller Coaster in the Dark" at Janet Kurnatowska, Brooklyn, NY. Her work was cited in the book *560 Broadway: A New York Drawing Collection at Work* and the article "Tales from the City: New York" in *ArtReview*. She has also written reviews for the *Brooklyn Rail* and *ArtNews* and has recently been appointed as a Visiting Lecturer at Princeton University.

Professor Adjunct **Michael Webb** held the 2008 Gwathmey Chair in Architecture and Art and had an exhibition of his drawings and projects in the Houghton Gallery of The Cooper Union, which opened on January 25. He gave two lectures in Winnipeg, one at the University of Manitoba and the other at the Plug-In Gallery. He will also be lecturing at City Tech in Brooklyn. His work was published in Peter Cook's new book, *Drawings: The Motive Force of Architecture* and in Simon Henley's book *Parking Garages*.

Assistant Professor Adjunct **Georg Windeck** has been the project architect in charge of the conversion of several floors of a 5th Ave. apartment building. In collaboration with the Hillier Group and the office of Werner Sobek NY, the project includes a staircase in a new greenhouse facing the Guggenheim Museum. This greenhouse is the largest structure of curved, load-bearing glass ever built. He has been working on several international competitions, a study for an urban park and the collaborative project "Paragone" with Daniel Schuetz: a proposal for the new building of the Estonian Academy of Arts, Tallinn. The main focus of this project is the architectural formulation of the competition between the different disciplines of the arts. The project is currently exhibited in Tallinn, Estonia.

Assistant Professor **Suzan Wines**, principal of I-BEAM Atelier, completed a Full-Scale Prototype of their "Pallet House Project" in a warehouse on 57th Street and 12th Avenue. She has been invited to construct two Pallet House prototypes as part of Milan's Architecture Triennale Exhibition themed "A House for All." The project began in 1999 when I-BEAM Design received an Honorable Mention in the Architecture for Humanity's Competition: The Kosovo Project. Her work was cited in *Metropolis*, *Architecture+*, *New York Magazine*, *The Best Interiors* and *Interior Design Magazine* and was included in the exhibition "Future Furniture Competition" sponsored by *Interior Design Magazine*. She has also completed renovations of four residencies.

Professor **Lebbeus Woods** exhibited "Martyrs," a large-scale construction engaging concepts of life and death of persons, buildings, and ideas sacrificed during war, as part of the group exhibition "System Error: War is a force that gives us meaning" at Palazzo delle Papesse, Siena, Italy. His project "T-KNOT Chengdu" is a preliminary design for a Technological Pavilion, to be built within a mixed-use project by Steven Holl Architects in Chengdu, China. His work was featured in *Architect* magazine.

Assistant Professor Adjunct **Michael Young** successfully completed licensing exams and is now a Registered Architect in the State of New York. In fall 2007 he exhibited his master's thesis project "St. Ivo Variations" in The Cooper Union third floor gallery. He also published "Three Constraints" in the architectural magazine *Pidgin*.

Associate Professor **Tamar Zinguer** has chaired a session titled "Architecture and the Aesthetics of Movement" at the Society of Architectural Historians annual meeting in Cincinnati, Ohio, in April 2008. The session probed the expressive, experiential and perceptual aspects that movement in space has engendered during the 19th and 20th centuries.

Professor **Guido Zuliani**, principal of AZstudio, in association with Eisenman Architects in New York and Interplan2 in Napoli, has been commissioned by the Waterfront Flegreo and the city of Pozzuoli, Italy to produce a master plan of the coastal area of the golf of Pozzuoli. The project will define a morphological model to provide an urbanistic framework for a series of public and private interventions within this unique and historic area. He published the essay "La Citta' Implicita" [The Implicit City] in the volume of essays titled "La Citta' come Testo Critico" in 2008. The essay provides a critical assessment of the pedagogy of the Irwin S. Chanin School of Architecture in relation to its approach to the urban environment.