The academic year 2009–2010 was a particularly significant year for The Cooper Union, and equally so for the School of Architecture. As the 150th year since the founding of the institution, it was also the 10th year of teaching architecture at Cooper. A timeline included in last year’s edition of Architecture at Cooper was further developed and illustrated as the prologue for the first of three major exhibitions mounted by the school in the Houghton Gallery, “Architecture at Cooper 1859–2009.” The exhibition chronicled the history of architecture—and specifically of the architecture of its buildings—at Cooper from 1859 to the present. The exhibition began with an original drawing fragment of the Foundation Building by Frederick Petersen and a piece of a rolled steel rail section that had been assembled to make one of the original beams of the building, and continued with blueprints of renovations and additions designed for the building in the 1890s by Leopold Eidlitz. These prints had been discovered by our Archive in the cellar of the Hewitt Building during the summer before its demolition in 2007. The “star” of the show was a series of blueprints of each floor of the Foundation Building from 1874, marked up in characteristic bright colors by John Hebbel with notes by the architect, for the client and himself, crowding the plans of each of his proposed renovations.

The second exhibition was dedicated to the teaching and art practice of our longest-serving professor, Tony Cannis, and brought together his work from 1949 to the present—fifty years of painting, drawing, design, and teaching with a rare dedication to the discipline. Professor Cannis’s appreciation of the advantages of greening the city, through his celebrated design problem of the urban farm, was explored with many years of students, as was his belief in the need for high-density living units in cities newly formed for the rapidly expanding population of the globe. The third exhibition, prepared for the NAAB re-accreditation site visit, brought together the work of all studios and courses over the last three years in order to demonstrate the abilities and understandings of our students with respect to the NAAB conditions of accreditation, in the context of a curriculum structured on a rigorous five-year design sequence, informed by coursework in structures, building technologies and environmental technologies and a strong commitment to study in the humanities and social sciences. While we will not receive a formal report from the NAAB until July, the well meeting with the visiting team indicated that they were unanimous in their admiration for the program and support of the school’s direction.

The three exhibitions collectively served as an opportunity for the School of Architecture to reflect on its history and to clarify and articulate a curriculum for the education of architects into the twenty first century. In their preparation we were able to reflect on the extraordinary intersection of tradition, renewal, and innovation represented in the work of the school since its foundation.

From the Nine Square Problem, through Cubes, Tops, Blocks, Bridges, Connections, Communities, Balances, Walls, Houses, Joists, Skins, to Spheres, Cylinders, Pyramids and Cones, the First Year programs of the School of Architecture have, since 1965, developed the architectonic ground for the next four years of studio problems. In the Second Year, analyses of Palladio, Bommier, Ledoux, Le Corbusier, Lois, and more contemporary works, together with a hundred more individual buildings, classical, modern, and contemporary—have explored the complexities of form, structure, and use, that constitute the architectural problem. In the Third Year, institutional programs of all scales, from museums, libraries, housing, homeless shelters, to urban farms, high lines, expressways and wastewater systems, have acted as matrices for the deeper understanding of assemblages, accommodations, contexts, and cultures. In the Fourth Year, urban interventions and comparative analyses of cities have explored expanded awareness of the scales and structures of civic architecture while the隐ic investigations of cities and topological studies of nature, have framed and narrated the life of inhabited environments. In the Fifth Year Thesis, a thousand individual propositions have researched and formed questions of habitat, from the individual house to the global effects of warming.

This year also saw the inauguration of our Master of Architecture, post-professional degree program, an intensive three-semester research and design experience for students from five and three year professional degree programs. With concentrations in theory and history, urbanism, and technology, the curriculum emphasizes an interdisciplinary and experimental approach to design problems of every scale, from the object to the environment.

In reflecting on this history and looking to the present, we were able to see how, based on the skills of drawing and modeling, on the knowledge of history, theory, structures, environmental and building technologies, humanities and social sciences, and their creative interpretation, multiple architectures have been invented and reinvented, so faculty and students have worked together to construct an ever-transforming but always rigorous pedagogy that, founded on its own rich tradition, meets the challenges of the present and anticipates those of the future.

We were brought more forcefully to reflect on this tradition, by the passing this year of two of its major inventors, Professors Richard Henderson and Raimund Abraham. Richard, who taught at the school for over thirty years, was not only a wise and strong administrator but, more importantly, an innovator in the realm of architectural analyses and one who placed the analytical process at the center of Cooper’s approach to design. At a time when the “postmodernists” were calling for a return to history in the iconographic and imitative sense, Richard insisted that analysis was a didactic, structural and abstract discipline, at once interpretive and prescriptive. His Third Year Analysis Studio achieved iconic status as a launching ground for the architectonic invention for which Cooper became known.

I first met Raimund in 1947, at which moment he revealed to me that we had emigrated to the States together, when he noticed (as he recounted to me later) that in front of him in the Customs shed was a young Englishman with long hair unpacking the Corbusier Deesse Complete for inspection. When asked what books were in this bag by the same customs inspector who had realized that two architects were coming through, Raimund said in true contrarian manner, “I have ‘Proust.’” Raimund and I have been arguing about this non-difference ever since. Raimund was one of the most influential teachers at Cooper for over thirty years. In his teaching at all levels he insisted on an ethical allegiance to the true nature of architecture and the role of authentic form in society. His First Year Architectonics course was perhaps the best ever to succeed that of the Bauhaus version.

Both Richard and Raimund were seminal and radical figures in our collective history. Perhaps, however, they should not be put so quickly into history—for there was a prospective vision, demonstrated by the last decade of work in the school, that pointed towards a future, not past. For this, Cooper and the world will miss them greatly, as at the same time, we celebrate their powerful legacies to the fundamental discipline of architecture.
The Arthur A. Houghton Jr. Gallery
From 10 April until 14 April 2010, the School of Architecture hosted a Visiting Team from the National Architectural Accrediting Board as part of the re-accreditation of its professional degree program, which occurs every six years. The Houghton Gallery served as the site of the Team Room for the presentation of the entirety of the Bachelor of Architecture curriculum, including detailed pedagogical objectives, syllabi, and lecture notes provided by each member of the faculty, and student work for all courses and studios from Fall 2006 until the current academic year. Over one hundred and twenty design projects from all five years of the design sequence were presented to the team, in original form (both drawings and models), as panels and as 11”x17” booklets. The installation exemplified the multiple opportunities for synthesis and integration between the design studio and lecture courses, and demonstrated with passion and clarity the depth, rigor, and continued inventiveness of student work at the school.

European Castles from the Eleventh to the Sixteenth Centuries: a selection from the Lantern Slide Collection of The Cooper Union School of Architecture Archive. November 2009–February 2010

3rd Floor Hallway Gallery
The exhibition, curated by Brad Chot, School of Architecture Archive, was a re-presentation of a show originally installed by Cynthia Hartline in 1999. The show depicts a variety of Medieval and Renaissance castles from both Eastern and Western Europe. Images of these primarily heavy stone structures were selected from The Irene S. Chanin Architecture Archive Lantern Slide Collection, a collection of 10,000 black and white glass slides.
1. Working with the tools of drawing, construct a plan and a section of the tools of drawing at full scale.
2. Working with the tools of drawing, construct a plan and a section of all scale tools of drawing capturing their motion as they draw themselves.
3A. Construct a drawing at full scale that captures the particular choreography of the instruments of drawing and the body in motion as a spatial/temporal structure.
3B. Film the construction of (3A) from three station points: plan view, lateral view, and transverse view.
3C. Construct a singular image from still frames extracted from each of the three films of (3B).

A plan of a photograph, is a straight line?
Define a strategy, a theory of distance.
4. Construct three critical vertical sections and three critical horizontal sections cutting through the photomontage constructed for (3C) as an artifact.
5A. Working with the drawings from (4), construct an axonometric of the space of drawing contained within the photomontage.
5B. Print the original photomontage (3C) the size of your drawing surface.
6A. Mount the large photomontage on your drawing surface, set your drawing board to a fixed angle (horizontal, vertical or any angle between). Consider everything below the hinge to be a solid, consider the space of drawing to have the capacity to penetrate the drawing surface and cut voids.
6B. Working with the drawings from (5A and 5B), construct two critical vertical sections, two critical horizontal sections and one axonometric of the space of drawing in the particular condition of the: solids/solid drawings/table/site at scale 3"=1'.
7A. Working with the drawings of (6) and (5A), construct one critical vertical section, and one axonometric of the space of drawing in the particular condition of the: solid/solid drawing/tables/site at 1"=1'-0".

 Raise the roof beams, construct a horizon
8A. Within the studio clearing, construct a frame to elevate the two-dimensional plan.
8B. Working together, construct the following drawings: eight vertical sections of the reconfigured first-year area of the studio (30'x50') area at 3/4 full scale. These drawings are to be constructed by the entire class in a self-organized manner.
9A. Read the elevated plan at 1/2"=1'. Read the sections at 1/2"=1'.
9B. Articulating a program: A Place to Draw
Each individual then proposed an initial spatial and programmatic strategy for constructing a place to draw within his/her site. This required imagination, articulation and definition of a particular mode of drawing, its spatial requirements, conditions and manifestations. Modes of drawing included all two-dimensional articulations of space. The formation of the community was organic. Through the many interventions a position emerged, an ethic, a material imagination of the social contract. As Charles Olson said of Herman Melville: "He was a beginner interested in beginnings..."

ARCHITECTONICS: SPRING SEMESTER
Professor Lubbeus Woods
Professor Aida Miron
Professor Anthony Titus
Professor Uri Wegman
Le Corbusier's dictum sums up well the spirit and focus of this studio course: Architecture is the masterly, correct, and magnificent play of volumes assembled under light. 

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

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

"Magnificent" refers to the capacity of the volumes to inspire our emotions, imaginations, and idealism. Precise geometric volumes are supreme human inventions. They link us with the very sources of human creativity.
In the fall semester of this course we explored the examination of the geometric procedures that underlie representation. The students are encouraged to develop a critical and creative approach to understanding the relations between conceptions, perceptions, tools, and techniques. 

In the fall semester of this course we explored the geometric underpinnings of architectural representation. The course covered the Plane Geometries of Euclid, basic algorithmic procedures, Mongean Descriptive Geometry, Aesthetics, Perspective and Projective Geometry. Simultaneously, research was opened into the relations between manual drawing and digital modeling. The coursework was documented in a series of notebooks that the students generated through weekly drawing assignments. These notebooks organize the material of the course into a document that students will be able to continually refer throughout their architectural studies. 

The spring semester investigated the historical and theoretical issues at stake in these systems of geometry and representation. This proceeded in a series of three-week sessions. Each new theme was introduced through a lecture and discussion focused on specific readings related to the topic at hand. The second class consisted of individual desk critiques, with the third class as a pin-up review of the drawing experiment. 

The themes of these 5 sessions were: Plane Geometry, Interrelated Projections, Intersection & Surface Development, Aesthetics, and Perspective Projection.

**DESIGN II: SPRING SEMESTER**

Professor Guido Zuliani
Professor Pablo Lorenzo-Eiroa
Professor Yoon Wha Hong

The activity of the spring semester Design II studio was dedicated to the exploration and discussion of fundamental elements, structures and strategies of architectural composition and the conditions of their tectonic and spatial actualizations. The studio assumed an inductive and anachronistic approach, focusing on the formal analysis of fifteen seminal case studies of modern architecture. The architectural analysis of these fifteen projects, all of which were individual houses, was organized in three different—yet connected—phases. Throughout the entire semester the analytical work was supported and expanded by weekly presentations and critical discussions on the formal and conceptual tropes emerging from the students’ work.

The first phase of the exercise was dedicated to the acquisition of an accurate knowledge of the assigned case studies through the re-drawing, in 1:50 or 1:4” = 1’scale, of the project’s basic documentation in plans, elevations, sections and sectional axonometric. This phase was then completed with the realization, in the same scale, of operable models, which intended to concretize a preliminary understanding of the overall organization of the architectural objects.

The second phase of the exercise focused on the formal analysis of the plan. Different sets of analytical paths were followed and geometrical, topological and transformational analyses were then applied and considered, individually or in their reciprocal relations, as the instruments for the comprehensive formulation of the unique syntactic and spatial quality of each single architecture within itself and in relation to the exterior space.

The third analytical phase consisted of the verification and development of the third dimension of the result of the plan analysis. The aim of this last phase, carried out by means of sectional drawings and models, was to further the results of the planimetric analysis toward the identification and conscientization within the tectonic and spatial language of architecture, sets of syntactic units able to organize a collective architectural lexicon, a potential anthology of architectural aphorisms or epigrams.

Projects list:

1) Villa Mosca, Venice—A. Loos (1923)
2) Maison Tera, Paris—A. Loos (1926)
3) Villa for the XIIIDistrict, Wien—J. Frank (1926)
4) Villa Meyer, Neuilly-sur-Seine—Le Corbusier (1926)
5) Villa Curchet, Mar del Plata—Le Corbusier (1958)
6) Gericke House, Berlin—L. Mies van der Rohe (1930)
7) Hulbe House, Magdeburg—L. Mies van der Rohe (1935)
8) Villa at the Lake Shore, V Triennale di Milano—G. Terragni (1936)
9) Villa Bianca, Savoia—G. Terragni (1937)
10) Texas House S—J. Huygh (1960-1962)
14) Maison à Bordeaux, Bordeaux—R. Koolhaas (2001)
The art of architecture lies in the (apparently) effortless arrangements, environmental issues and technological needs, structural logics, and material assemblies. A successful architectural idea—drawn or modeled, abstract or detailed—already contains the potential for this realization, anticipating the way in which organic and inorganic material will manifest the idea, in general and in detail. The art of architecture lies in the apparently effortless resolution of the complex demands of human occupation in natural and man-made environments, in order to produce spaces that practically enhance the acts of life.

Drawing from Memory

In the first project, students were asked to draw at 1/8 in scale in axonometric projection, the house or apartment in which they lived as a child and remember best. If there was more than one, they selected the house of which they had the happiest (or alternatively, the unhappiest) memories. While the first project was drawn, a comparison was made with the modeled version of memory space developed by the L.A. artist Mike Kelley. Mike Kelley’s “Educational Complex” now in the collection of the Whitney Museum of Modern Art, was constructed by a process of (1) remembering from memory the spaces in which he grew up and was educated, and then (2) imposing on the first model the actual spaces according to real dimensions. The result was a small city, with holes and gaps, telescoping and superimposition, a kind of three-dimensional “collage-city” (Rowe) or better an “analogous city” (Rossi). Questions to ask and answer in the drawing: What was the park, school, suburban, rural context? What was the climate? Towards what view or views did the window face? How was the habitat heated, cooled, ventilated? How did the circulation work from the entryway? What were the scales of the spaces in relation to the body? Who lived there? What were their favorite spaces?

Habitat Analysis

In the second project, students were asked to analyze already designed habitats according to a strict sequence of questions—five each. Working in pairs, each pair with one historic and one contemporary habitat, students developed five drawings for each project, ten drawings in all. The first drawing of each habitat articulated the first question of each, and so on. But the first question for each was the most important, and the two drawings (one historic; one contemporary) emphasized this accordingly. In this way, the class discussion of the analyses was organized either according to each habitat, each pair, or the series of drawings articulating a particular question. The pairs of projects analyzed included:

- INHABITED HABITAT: Rudolph Schindler, Chavel Chase House/Kings Road, West Hollywood, CA, 1922; MVRDV, Doodle House, Utrecht, Netherlands, 1997
- CONSTRUCTED HABITAT: Frank Lloyd Wright, Fallingwater, Bear Run, PA, 1935-38; IMA, Maison à Bordeaux, Bordeaux, France, 1998
- AMBIENT HABITAT: Le Corbusier, Villa Savoye, Poissy, France, 1929-30; UN Studio, Medien Haus, Hof Goi, Netherlands, 1993-98
- INSIDE-OUT HABITAT: Alvar Aalto, Summer House, Munkasko, Finland, 1953; Royo Nishiawa, Wheelock House,outside Oslo, Tokyo, 1998
- FORMAL HABITAT: Rietveld Schröder, Rietveld Schröder House, Utrecht, 1923; Peter Eisenman, House V, Cornwall, CT, 1975

Re-Design

Taking the precedents analyzed in Project 2 (Analysis), “Re-Design” the habitat in order to accommodate a family with three children. One parent is an artist, the other, an academic. From time to time the family will receive visits from relatives, some elderly. Each architect will be assigned a client from the studio team, and will interview the client as to needs, desires, and aspirations for the Re-Design habitat they have just purchased.

Working in model, after deciding on the general accommodation and environmental requirements of the Re-Design, confer with your client as needed. You may add to the original habitat, extend it, re-organize its interior, bring a “parasite” to it, inside it, or beside it, finally, construct another structure on the same site. All Re-Designed habitats should be brought up to contemporary environmental, sustainable, and accessible standards. An easy to understand mini-code book should be given to each architect.

Collective Habitat

Project IV concentrated on the construction of collective habitats in the form of a New York apartment building. The program: five floor-through apartments, each with accommodation for a family of two adults and two children, live-work space, maximum one-and-a-half baths; roof garden (garden roof) with children’s play space; small coffee-shop on first floor with separate entrance.

The object for this design problem was not to invent a new form of apartment living, but to work with, modify and transform, typical distributions of allotted quality. Students adopted one, or aspects of more than one, from a series of precedents and worked with it as a “templates” for their design. Students selected one of six sites in lower Manhattan. Particular attention was given to the following: Code requirements for the area of the site—bulk, height, accessibility, egress, and room/window requirements; context of the site—street front and rear set-back requirements; circulation into and through the apartment; disposition of living spaces; light, air, and access to outdoor space; heat loss and gain through front and rear envelopes.

Chelsea Kunsthalle

Kunsthalle is, generally, in German speaking regions a term for a facility mounting temporary art exhibitions. Some are funded or supported by a local Kunsthæuser, an art association of local collectors and artists. In this final project of the year, the program was for a small exhibition facility envisaged along the lines of the European “Kunsthallen.” The planned exhibitions would range from works on paper to large-scale sculptural and architectural objects. The client was formed of a conglomerate of European institutions wanting a foothold in New York for the display of a wide range of global art and architecture, and seizing the opportunities offered by the recently re-built High Line for public access and visibility.

The program included: entry/lobby, shop/bookstore, 2 large galleries at 6500 sq. ft. and 2 small galleries at 1500 sq. ft., a collections library, educational classrooms, theater/auditorium, special event space, a project room for visiting artists, café, and staff areas/offices.
Vuotare—a verb:
Three linear stretches of Manhattan along three avenues:
from 23rd street to 59th street,
Consider the area that is one-and-a-half city blocks east and west of each avenue.
Find the Sanborn maps of your selected avenue from two different eras.
A. SELECT A LOT OF ANY SIZE AND CONSIDER IT A VOID.
B. SELECT A LITERARY TEXT ON THE VOID

Ron Herron wrote the above scenario to describe his entry for the 1985 Shinkenchiku ideas competition for "A House for the Year 2001," which he called "Robohouse.” The Design IV spring semester explored the "Responsive Environment" at scales from domestic to urban through three projects. In the first project, students were to consider the domestic and social situation that was envisaged in the Ron Herron quotation, reinterpret it, and then extend it by suggesting a further four scenarios (not necessarily related) which described a variety of other activities or events which might occur within the same domestic scale environment. The concluding study of the dwelling and the research were brought together in a set of drawings, which demonstrated the realization of the intentions suggested in the students’ original scenarios.

The second project addressed the City form as it has evolved over thousands of years with changing influences, which have produced the fortified city settlements of medieval Europe and the garden suburbs, which now envelops the urban centers of the 21st century. We speculated on the relationship between the real, physical worlds and the parallel, virtual, electronic, worlds, which we now all daily inhabit. We explored those aspects of urban form, which are most closely related to architecture and the relationship of individuals and communities to their immediate, responsive environments. The focus of this studio program had three critical components: the High Line, the West Side Hudson Yards, and the extension of the No. 7 Subway Line to 34th Street and Eleventh Avenue where all three of the elements will eventually meet. This coincidence suggested that a new interchange node would be established opening up this area of Manhattan to intense multi-use development. Individual projects, inserted into this context were suggested. Their purpose was to strategically trigger future interventions.
For me, architecture is not a profession, but a discipline, discourse and resistance: resistance against teachers, and whether or not there is a crisis in our schools, we cannot and yet not be a good teacher; because it may be that while architecture or in the education of architects, but rather of critical conditions, maybe because there is no crisis in architecture or in the education of architects. It is not a step towards this reality, and in this respect it is autonomous. However, for me there must be latent some anticipation of the physical reality and its commemoration of the idea. In this sense, an architectural drawing can never be rendered. On the contrary, it has to be constructed so that it reveals the idea of the symbolic form through the medium of lines, in much the same way it has to anticipate the sensuality of the material through the layering of color.

ON DRAWING
A drawing for me is a model that oscillates between the idea and the physical or built reality of architecture. It is not a step towards this reality, and in this respect it is autonomous. However, for me there must be latent some anticipation of the physical reality and its commemoration of the idea. In this sense, an architectural drawing can never be rendered. On the contrary, it has to be constructed so that it reveals the idea of the symbolic form through the medium of lines, in much the same way it has to anticipate the sensuality of the material through the layering of color.

Expression
What is the expression of a face?
Is it the surface? Is it the underside of the skin? Is it the flesh under the skin? The bones? Or is it all that, which is the fulcrum of all the spaces in between.

Space/Time/Body are enigmatic and inexplicable, like the Architecture that is based upon them.
If I could sharpen my pencil with my words, I would remain silent.
—Raimund Abraham, selections from
In-ecstacy of Architecture: Fragmentary Notes

It is the role of theory to question and confront the infinity of the imagination with the limits of the discipline of architecture.
Written architecture.

Built architecture.

The illumination of enigmatic bodies.

Raimund Abraham 1933–2010

At first we are made to believe that this architect deals with earth and sky. He digs down into the earth and he builds up into the sky. At first, we are made to believe that this man understands the shadows of the underground and reflects the light of the opaque overcast atmosphere. At first, we are made to believe that three elements—man standing, man sitting, man lying—are the prime conditions. Then we realize that Raimund Abraham’s moment is that moment when the uppermost surface of the earth contacts the underside of the sky. It is the moment of anticipation, the moment just before contact; the moment of maximum tensions and of maximum repose; the moment filled with passion and with gentleness, as with the Winged Angel of da Vinci, just touching Earth from the flight of the sky.

Leonardo’s painting, The Annunciation is anticipation, love, creation, mystery, and so is Raimund Abraham’s architecture.
—John Hejduk, Raimund Abraham, Architect

For me, architecture is not a profession, but a discipline, and a school of architecture is not a place to prepare students for professional enterprises, but a forum for intellectual discourses and resistance: resistance against teachers, idealogies, and the gurus of the new ‘fashions.’ And whether or not there is a crisis in our schools, we cannot separate the crisis within the discipline of architecture from the crisis in architectural education.

On the other hand it is too easy to accept the generalization of critical conditions, maybe because there is no crisis in architecture or in the education of architects, but rather a crisis of architects, educators and students who have succumbed to the seduction of professionalism.

When Wittgenstein said: “A teacher may get good, even excellent, results from his pupils while he is teaching them and yet not be a good teacher; because it may be that while his pupils are under his direct influence, he raises them to a height which is not natural to them, without fostering their own capacities for work at this level, so that they immediately decline again, as soon as the teacher leaves the classroom,” you may assume that I am one of those teachers.

Either we try to teach the students the necessity to challenge first the limits of their imagination, to envision the impossible and to think as far as their thoughts can carry them, or we deny them the only thing worth while teaching: the poetics of architecture.

—Raimund Abraham, The Enigma of the Muses

Theory is not only the supposition for the evolution of architectural thought, but the supposition for architecture itself.
Versus the urban impulse for the protection against the forces of nature.
Versus the demand for utility.
Versus social sensibility.

Theory is the mechanism to search for the universal quality, the “idea,” as a condition of radical clarity in the anticipation and making of architecture.
This desire for the “idea” envisions a program beyond utility, demanding a universal interpretation of architectural metaphors.
To draw architecture or to build architecture is ultimately the manifestation of the translatability of a poetic text of metaphors into architectural form.
But while the search for the ideal demands contemplation, critique, and experimentation, utility succumbs to the insurmountable habit of routine. The conflict and confrontation between theory and practice forms the dialectical foundation for all attempts to think or to make architecture. The possibilities toward a vision of architecture are infinite.
RICHARD HENDERSON 1928–2010

Richard Henderson, Professor and Associate Dean Emeritus, who was a member of the faculty of the School of Architecture from 1967–2000, Professor Henderson was an architect of great invention and precision became the first Associate Dean of the School of Architecture in 1982, serving the school with great dedication and grace until his retirement in 2000. He was a gentle and masterful teacher of sublime intelligence who loved, and knew, Architecture. He taught Town Planning for many years, but his most significant contribution to the pedagogy of the school was his “Analysis” studio project for the third-year, which he developed over 30 years of teaching. The entirety of the written brief for the Analysis project was a gentle and masterful teacher of sublime intelligence.

true creative intent of these projects. To seek only to undo the methodologies are, of course, essential preparations for the hom it may concern—whi ch means: to those who deserve it. Presented to the students simply as a LIST of renowned works of architecture, initial dissections and the devising of inventive selection of analysis projects across many years.

ANALYSIS

In a complete and successful work there are hidden masses of implications, a veritable world which reveals itself to those who deserve it. Le Corbusier, A New World of Space, 1914 Reyhan & Hitchcock, 1948


L.B. Alberti, Basilica San Andrea Mantua, 1662 Albavina, Granada, Spain, c. 1500

Baths of Caracalla, Rome, c. 215 D. Bramante, Cloister at Santa Maria della Pace, Rome, 1504 E. Tempio, Rome, 1502 F. Borromini, Sant’Carlo alle Quattro Fontane, Rome

Boulangemétropolitain Church G. Brinkman, J. van de Wulp, Van Nelle Tobacco Faculty H. Brunelslochi, Piazz Chapel


J. Duker, De Hasedobed VanNaar, 1934 Durham Cathedral, c. 1093 E. Lisitsky, Proun Space, c. 1924 F. Dudel, Fabriek van Machines, Paris, 1889

G. Garnier, Opéra Garnier, Paris H. Hadrian’s Villa at Tivoli Regia Sophia, Istanbul, Turkey I. Horte, Maison du Peuple, 1897

J. Ictinus, Temple of Apollo Epicurus at Bassae K. Garnier, Cité Industrielle

L. Hadrian’s Villa at Tivoli Regio Sophia, Istanbul, Turkey M. Horte, Maison du Peuple, 1897

N. Ictinus, Temple of Apollo Epicurus at Bassae O. Garnier, Cité Industrielle

P. Hadrian’s Villa at Tivoli Regio Sophia, Istanbul, Turkey Q. Horte, Maison du Peuple, 1897

R. Ictinus, Temple of Apollo Epicurus at Bassae S. Garnier, Cité Industrielle

S. Hadrian’s Villa at Tivoli Regio Sophia, Istanbul, Turkey T. Horte, Maison du Peuple, 1897

U. Ictinus, Temple of Apollo Epicurus at Bassae V. Garnier, Cité Industrielle

W. Hadrian’s Villa at Tivoli Regio Sophia, Istanbul, Turkey X. Horte, Maison du Peuple, 1897

Y. Ictinus, Temple of Apollo Epicurus at Bassae Z. Garnier, Cité Industrielle

ARCHITECTURE AT COOPER 4:09–10

B. Maybrick, Christian Science Church, Berkeley, CA C. Melnikov, Soviet Pavilion, Paris, 1925 D. Mendelsohn, Einstein Tower, Potsdam

E. McMik Head & White, Pennsylvania Station, New York F. van der Rohe, Farnsworth House G. Barcelona Pavilion, 1929


L. Milanese, Erechtheum, Acropolis, Athens M. Mont Saint-Michel N. Niemeyer, Casa das Canas, 1953 O. Palace of Mineirs, Kroon, Chile


A. Avery House, Riverside, 1907 B. Avery House, Riverside, 1907 C. City of Chicago D. Avery House, Riverside, 1907 E. Avery House, Riverside, 1907

J. Avery House, Riverside, 1907 K. Avery House, Riverside, 1907 L. Avery House, Riverside, 1907 M. Avery House, Riverside, 1907 N. Avery House, Riverside, 1907

O. Avery House, Riverside, 1907 P. Avery House, Riverside, 1907 Q. Avery House, Riverside, 1907 R. Avery House, Riverside, 1907

S. Avery House, Riverside, 1907 T. Avery House, Riverside, 1907 U. Avery House, Riverside, 1907 V. Avery House, Riverside, 1907

W. Avery House, Riverside, 1907 X. Avery House, Riverside, 1907 Y. Avery House, Riverside, 1907 Z. Avery House, Riverside, 1907

ARCHITECTURE AT COOPER 4:09–10
The Thesis year is a structured as a full academic year of architectural research. We believe that architectural intelligence is a gift and that design research is a special form of research... that is uniquely concerned with synthesizing a vast range of issues and complex and often incongruent impulses. In semester 1 the students identify critical issues that may or may not have architectural consequences. The issues are explored and we help each student develop a critical position in relation to those issues. There is a bias, pedagogically, toward issues that:

a. Are current
b. Engage complex environmental or technological developments—good or bad.
c. Have an impact on the way that the students might think about Architecture and how they might grow as architects, in the present and in the future.

The Thesis project is structured so that the student's capacity to construct an argument is of paramount importance. Developing an 'argument' has always been dependent on literacy and verbal dexterity, but, we insist on the necessity of 'empathy' as a complementary, supportive inter-subjectivity as a principle... i.e., being able and willing to stand in somebody else's shoes...

3-4 'micro-essays' distributed throughout the first semester given by post-graduate researchers from leading Universities in the New York area are used to show the students how research is conducted and what the documents containing that research have looked like in the past (20th century) and might look like in the near future.

The Cooper Union curriculum established architectural and formal organization as foundations in architectural education many years ago. Thesis at The Cooper Union expands these foundational disciplinary principles to include contemporary ecological and technological perspectives, and relational thinking that privileges Architecture's role in the construction of social networks and communicational patterning. THESIS is regarded as 'individual' work, but our pedagogy depends upon collaborative group formation as research topics become clearer. Inevitable thematic similarities appear—geo-political, humanitarian, psychological, ecological, technological and artistic. These thematic consistencies allow us to discuss the work in progress with loosely formed groups that can learn from each other. Research by one student can inspire parallel or complimentary research of another, and even reframe the field of research in the self-organizing thematic group. We encourage shared research and the idea that research is drawn from the commons' and returns there for the benefit of everyone inside and outside the studio.

One of the most compelling implications of an open approach to research in Architecture is the resurgence of the local—this is partly-generational, but also symptomatic of global concerns. Research into local conditions in sites that are literally all over the world means that the Thesis Class as a group are perpetually confronting questions of tradition, difference, social and architectural particularity. They also have to confront the impact of economic globalization, political instability and planetary environmental disturbance—as is clear they are compelled to think about what Architects can, should or should not do and what, in a disciplinary sense, Architecture's role has been and could be. The "client" is always present as an "avatar"—thesis projects tend to establish the client as an invisible interlocutor, as a constituency that is being addressed or as a set of objectives that must be satisfied.

The fundamental assumption that guides ALL the thesis research, teaching and design is the possibility of a future in which architects and designers with their unique ability and sensitivity demonstrate through their thoughts and actions, responsible leadership in society, careful stewardship of the environment, and public accountability. THESIS starts here.


1. Feral Architectures
2. Informal Settlements need not be a stigmatization of the poor.
3. Buildings must be built to last or built out of existing waste in order to recover and maintain stability. What is proposed is that the architect becomes the vehicle for a community-driven process. To paraphrase a bygone resident: ‘We have hands, and we are willing, let us help ourselves.'

The project seeks to redistribute densities of gathering, establishing greater porosity of gathering. The project is about recovery for disaster survivors. The pneumatic structure of the core is treated with the breaths of its inhabitant. The design bears a resemblance to human body. An extraordinary array of everyday organizational devices that are strictly utilitarian within themselves reveal an almost infinite number of transactions. This project challenges the most common, unexamined spaces of the city— the streets. With the NYC D.O.T Street Design Manual and standard set of construction documents taken as the grounds for intervention, the proposition is to untame the possibility of fundamental street parameters by instituting details with large-scale capacities. This set of inverted parameters enables choice and variation throughout the streets of New York.
chimera: architecture of the urban grey zone. The urban grey zone is a site that embodies a spatial flip embedded in the city, a transition from the urban into the ex-urban. Relative to the project, the Chimera has been generative in terms of a spatial narrative as well as programmatic specificity. The Chimera is the FLIP embedded. She is transitive. The grey zones of New York City are linked to the circulation system of train lines and highways, the resultant of vectors of motion, clotting, thickening and slowing. Sunnyvale Yards, Queens, is a micro-site within this network, a site that has been sunken and eradicated. The program is regeneration, dually informing the clocks, watches and maintenance programs necessary to keep the parts functioning and healthy as well as the public program of hallway house for the rehabilitation of urban citizens. These waiting rooms are spaces of suspended time, motion and place, an in-between and simultaneously an autonomous entity: an architectural Chimera.

The Chimera is the FLIP embodied. She is transition. The grey zones to the project, the Chimera has been generative in terms of a spatial flip embedded in the urban greyzone.

Kaleidoscopic View of an Hourglass. The modes by which the work of man and its organization engage, affects and transforms the human artifact. The essence of this question is bound in the processes and programming of the factory. As a locus the factory explicitly forms a set of intersecting spheres including the political, the social, the ecological, the economic, and the spatial. At this moment in time, changes in modes of production and the consequences of industrial processes necessitate the re-thinking of the factory and its position within the human artifact.

Vertical montage: Broadway’s path through the grid and the travelers’ movement along it is inherently cinematic. A momentary sense of disorientation is experienced as Broadway disrupts the grid, where the path transforms into a sequence of anomalies in the structure of the plan. The morphology of these moments of intersection are experienced as a montage sequence. A transposition of the intersection and the sequence from the plan of the city into the section of the city, from the horizontal grid to the vertical, creates morphologies of moments of intersections occupied by the variable functions of “Travel.”

Sacrificing the Encouter. Essentially urban: defining architecture as equal parts buildings and people. The supersimpition of two symbiotic systems allows for a un-overlooked element of architecture—events, activities, and encroachment—in public spaces. By way of stable alternation to the urban landscape and the placement of movable elements, which will change according to an anticipated event to take place therein, an architecture is generated that is subordinate to the immobile system already there. It is ambiguously programmed—simultaneously an ambulatory, theater, lunch spot, marketplace, sculpture, and urban playground.

Non-Stop: A Journey Through the Land of Uncertainty, Possibly. We journey around the world to register the energizing fields that exceed the limits of building: exchange of trade, communication, atmospheres, and human life, all bound by time. With its instruments, guides, and tales, the thesis provides tools for traveling towards still obscure connections, concealed environments, or unforeseeable events. We seek to imagine a brave new relevance for the architectural encounter, one grounded in sharing, change and exchange. This is the only beginning of our creative effort! We must go on seeking it.

Satellite: consciousness of ground. To fly in space is to see the reality of Earth, alone. A satellite feeds Earth. Looking forward, looking back—it relays information about the unknown to Earth in order to increase humanity’s understanding of itself. Inhabiting the lunar surface is to transform a natural satellite into a satellite in active service of mankind. Opening up the moon as a site produces self-reflective and Time-sensitive space. I propose to construct the apex of a lunar journey—the destination and the traverse. Destination on the lunar surfaces is about passage through space, reference within time, movement—it is a self-conscious of ground.

Anticipating Shadow: Addressing the rapid encroachment of the Sahara Desert upon the natural green belt of the Sahel, the Great Green Wall is an epic effort to plant a wall of trees spanning 7000 km in length and 15 km in width. Surpassing all political borders, the divisional dynamics of the wall is intended to impact nature. Questioning the sustainability of the proposed scheme, this thesis offers an alternate strategy to conserve with the desert by redefining the wall as a porous, discontinuous, liminal zone that anticipates its site. The proposed architecture is a topological substrate produced by a field of framework that will catalyze transformations in the temporal landscape. The anticipation of the movement of travelers and the movement of dunes is formalized through the use of material geometry that engages technologically with the sun and wind shadows, thus creating moments of stasis for oases dispersed throughout the desert.

Addis Atlantis. Addis Ababa, capital of Ethiopia, will expand through the curious co-existence and confrontation between the expansive agro-cultural land and the density of a metropolis. For the city covered in waterways, a system of small-scale catchments strong on the streams is to serve as an elastic water lung: suddenly filled, slowly released, it structures delay to harness annual flooding. Crossing and interlocking, the line of the dam and the line of the stream form its point of culmination. Each catchment, inhabitable, becomes simultaneously the origin point of gravity-led irrigation to flood extending outward, and the point of condensation to the city funneling in and across.

The Comedy of Errors: Site Specific Theater and the Design of Meaningful Public Space. Theater and architecture can redefine public space. Using William Shakespeare’s play The Comedy of Errors as a jumping point I’ve developed a constellation of urban relics that work both as site specific theater sets and useful tools for the creation of meaningful public space.

Re-calling the Lakou. The Lakou refers to a typology of communal space historically defined in Haitian slav culture by freedom of cultural expression and exchange of ideas. The thesis proposes the typology of the lakou be infused with programs yielding three requirements of functioning in society. When integrated with the programs of water collection and distribution, the lakou (and the market) the lakou becomes a microcosm of the city center. Each microcosm will reflect the scale of its respective lakou and become a core to the existing surrounding structures. Where there are no existing structures, the lakou will become the core to which new homes can adjoin, creating new communities.
Dark Earth. Fire is both a destructive and constructive phenomenon. The act of burning permanently transforms an artifact, as it perishes and renews, degrades and then repairs. Aridil decay and destruction, architecture can use fire to construct. The farmed areas throughout Greece have seen wildfires annually since 1995. My project introduces kilns to protect the unburned landscape. This reintroduces control with a ‘cool fire’ (controlled burning) by activating a system of forest maintenance: collecting excess fuel, drying andcooling it, and then planting the charcoal to fertilize the soil. This system allows for a transformation rather than complete destruction. The kilns then become “fire centers,” from which a ceramics studio will grow.

Architectural Almanac. Through reading two architectural dichotomous typologies, a park and a housing project, a system of forest maintenance: collecting excess fuel, drying andcoaling it, and then planting the charcoal to fertilize the soil. This system allows for a transformation rather than complete destruction. The kilns then become “fire centers,” from which a ceramics studio will grow.

Nature (hills, water, viewing and producing; hills become amphitheaters, water conditions and the built landscape by sectional juxtaposition components (path, wall, column, plane) reveal tectonic fields of programmatic specificity. An urban park of inserted different moments of programmatic events are isolated from which a ceramics studio will grow.

The Gaze of Gagarin. The gaze is a fundamental organ of space and, in particular, the gaze of the cosmonaut, after his descent to earth, is the gaze of the one who is extricated from the marvelous sensations of nature. He only recognizes the infinite psychosis born of the terrestrial basis of humanity, a meaningful and blind perambulation of the surface of the earth, yet because this psychosis of space is inscappable, he is left to subsist in the silent contemplation of the sky. University without Edges: Spaces for the Suspicious Public. This summer the streets of Tehran erupted into protests, and flows of bodies and information formed a provocation to architecture. They demanded that architecture address the adversarial dynamics of public space for a society between authoritarianism and democracy. Spatial complexity, porosity, and unpredictability amplify and enable political diversity. Tehran University, once enclosed, becomes the testing ground and laboratory for the public spaces of a suspect public.

ADVANCED DRAWING SEMINAR
Professor Sue Ferguson-Butler

Each year students revist the Advanced Drawing Seminar as they develop an ongoing series of drawings based on themes of their own choosing. At this level of drawing education, each student’s task was to create drawings that incorporate themes drawn in the crucible of imagination, thought and experience. In working toward that goal, the basic concepts of drawing, previously attained in a rigorous freewheeling program, are essential. Beyond that, in the process of exploring media and means to achieve that end, technique is simultaneously honed. In fall 2009 the range and subtlety of grey scale was a prominent concern. Red appeared symbolically and decoratively—ranging from blood red in a photo that explored cuts of meat to a series in which explosive bursts of color tracked the windings of a python.

The twenty students’ range of skills, vocabularly and fluency in the language of drawing developed as each grow into a personal quinn. Among their projects were: the urban sly-scape framed by the girders of Brooklyn’s gargantuan Smith and 9th Street station; the murmumings of a Muslim woman, her mouth moving in prayer; the scattorialn configuration of pigeons in their endless feast; the filmic tracking of the cues as they met.

THE FELTMAN SEMINAR
Professor David Gersten

IT’S ALL ABOUT LIGHT

Light is fundamental to all forms of life, so much so that its role and impact tests the limits of human comprehension. From the far reaches of the cosmos, to our evolution as a species, to the history of civilization, to our present tense perceptual and cognitive experience, one could say: it’s all about light. One need only pause briefly and focus on our optical field of vision to recognize how rapidly we are absorbing light, taking multiple views, layering and assembling a coherent whole. This is the light in this room meets and joins together with the light of the dawn of civilization.

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

COMPUTER GRAPHICS, IMAGE PROCESSING AND VISION

Professor Pablo Lorenzo-Berezi

This course revisited the contemporary potential for an architecture autonomy through the reconsideration of canonical structures to find a strategy to redefine post-structuralism as a continuity of structuralism. The reconsideration of latent ideas of structure and displacement on Wilkow’s reading of Palladian Villas diagrams, Rowe’s Palladio-La Corbusier diagram, Heyduk’s Texas Houses and Eisenman’s Houses in relation to contemporary post-structuralist canons, provided an axis of reference to revise a more critical role of construction avoiding its current iconicographic visual tropogenesis.

As a laboratory, we experimented with a vectorial nine square grid structure and dealt with surface as a “ground” through analog and digital computer assisted architectural constructions and transformations. This content-oriented workshop’s intention was meant to critically construct an architecture autonomy within the virtual informational space of the computer, through specific software strategies. The exercise was presented with an animated digital simulation that reordered time-based sequential diagrams that indexed and edited its constitutional process.
GRADUATE RESEARCH DESIGN STUDIES I AND II
Fall and Spring (no midterm)
Professor: Diana Agrest and faculty
The project focuses on issues related to the particular areas of concentration as established in the Master of Architecture program: Urban Studies; History, Theory, and Criticism, or Technologies. Emphasis was placed on the design process and productive readings were developed emphasizing drawing as a tool for critical thinking as an intrinsic part of the process.

Exercise I
M A X I M U M W I T H M I N I M U M
Select a site with extreme geophysical and extreme weather conditions, daynight and/or seasonal. The site must be at an edge between land and water (including a body of water (sea or river) and land (rock, above or below)). Use the elements of nature to create a habitable settlement, which must be met by use of the natural elements: air, sun, fire, water, soil, flora, etc. Production activity in this settlement must also relate to the natural conditions.

Exercise II
IN C U R S I O N S I N T O U R B A N D I S C O U R S E
Chicago
READINGS: Select one of the two given cities, and produce readings from an URBANISTIC, TECHNOLOGICAL or THEORETICAL/HISTORICAL viewpoint through drawings. The readings are to be developed through personally elaborated maps, graphics, diagrams, drawings at various scales and aerial photographs.

GRADUATE THESIS
Spring 2010 (following the mid term), Summer 2010
Professor: Diana Agrest and faculty
The thesis projects focus on issues related to the particular areas of concentration as established in the Master of Architecture program: Urban Studies; History, Theory, and Criticism of Architecture; Technologies. The theses are developed in studio through research and readings in conjunction with the Pro-Seminar, and through drawings developing critical readings of the individually selected thesis subjects. The second half of the spring semester is dedicated to this end and to formulating the direction for the development and completion of the thesis project during the summer term, which will be presented at the beginning of the subsequent fall term.

Thesis proposals:

ConsulTating the Informal: The apocalyptic Mexico City of the 1980s never reached the 36 million souls predicted for the new millennium. Instead it sparked a new social awareness, giving birth to popular urban martyr and political change. The eclecticism of today has a population of 20 million, 60% of it sustained by the informal economy and is living in self-made ‘colonias’. As population growth levels off, the time has come to formalize this transitional city.

The urban consolidation process undertaken in the Basin of Mexico in the 2nd century (Teotihuacan) becomes the case study for this thesis. The world’s largest ‘megashell’ (Teotihuacan-Cholula) becomes the site for experimentation.

Socio-magnetic Urban Fields. This thesis is based on an attempt to read the city through its ‘fields of possibilities.’ Similar to the ambience discoveries of Situationist drifters, one can detect these fields and subsequently seek new urban combinations through identification of their physical and/or invisible connections. The goal is to encourage informal activity focusing on the superimposition of the place of interpersonal exchange and the realms that are established via virtual communities that operations such as Facebook make possible. It aims to formalize a proposal for an open-scored city of micro-derives and social playgrounds in everyday life.

L O S T A N D F O U N D. What does the state of ‘being lost’ mean for the individual, and do we subjectively lose ourselves to consequently participate in the pleasure of finding our way?

These are the questions that this thesis aims to explore while establishing possible disruptions of the familiar and alternative modes of reorientation within pedestrian territories of New York City.

INV I S I B L E B O U N D A R I E S. In 1975, a civil riot was diffused in Detrola. The newly elected mayor thwarted the escalation of violence that began as a racially motivated disturbance by repeatedly walking along the site’s main avenue. His perpetual movement along this invisible racial boundary erased it for a few nights, reducing the tension and violence by a walk.

Riots physically challenge boundaries within the city. Carnivals challenge boundaries between people. Both are distinct temporary instances that change the extents within the city.

My Thesis will explore and question whether there is any architecture or a spatial configuration (whether temporal or not) that can carry with it the same potentials.

L O S T A N D F O U N D. What does the state of ‘being lost’ mean for the individual, and do we subjectively lose ourselves to consequently participate in the pleasure of finding our way?

Developed through time in a conflictive opposition between subject and object, between nature and culture, adapting and transforming while incorporating nature into its discourse.

This thesis will explore how natural and artificial conditions interact in the configuration of the urban fabric, and examine the potential of an alternative mode of relating the relationship between nature/culture in the architectural discourse.

AD V A N C E D G E O M E T R Y A N D D I G I T A L F A B R I C A T I O N
Professor: Michael Young
Taking our cue from the main event, this course sought to explore the ‘interference’ between the material, the sensory, and the geometric in architectural design and fabrication. Although the emphasis was placed on digital modeling and notation, this course opened a dialog between the working methods of a digital environment, and the physical, visceral, sensory relations we have with our material environment. The course set out to understand contemporary digital techniques by investigating the theories and history of geometry in relation to architectural construction, computation, and representation.
STUDENT LECTURES AND EVENTS

The School of Architecture
Student Lecture Series
Thursday 10/22
Stephen Roulout, Principal, SRA Consulting; Professor, The Irwin S. Chanin School of Architecture
Ro: (He/Her/Him)
Re: (He/Her/Him)
Thursday 10/29
Marco de Michielis, Professor, Department of Art History and Archaeology, Columbia University
Museum at the Frick Collection; Joseph Albers and Nikos Yiasou in the US
Thursday 11/5
Shin Joon, Architect
Women without Men
Thursday 11/12
Anthony McCay, Artist
Recruit Bloc
Thursday 12/3
Joseph Maks, Filmmaker, Director, Anthology Film Archive
About Seriousness
Thursday 2/25
Dave Hickey, Author and Critic, Professor of Art History, The Cooper Union Faculty of Humanities and Social Sciences; Senior Critic in Painting/Printmaking, Yale University School of Art
Saturday 3/7
Ron Arran, Professor of Architecture, Pratt Institute; Principal, Resort Architecture

Thursday 3/25
Ben Nicholson, Professor, Interior Architecture and Designed Objects, The School of the Art Institute of Chicago
New Harmony: Rural America on Steroids
Thursday 4/1
M Extreme, Principal, LTL Architects
Restricted Play
Thursday 4/8
Cyndi Davidson, Editor, Log Magazine; Director, Anyone Corporation
Image and Content

Spring 2009 Faculty Talks/Sponsored by the School of Architecture Student Council
Tuesday 2/22
Dan Anderson, Professor, Building Technology; Principal, Samuel Aranda Architects
My pathTo,Through,and AfterCo oper of Architecture StudentCouncil
Wednesday 3/23
Ben Nicholson, Professor, Architecture, Interior Architecture and Designed Objects; The School of the Art Institute of Chicago
New Harmony: Rural America on Steroids
Friday 4/23
Andrew Topp, Ph.D. Candidate, University of Pennsylvania School of Design
Membrane and Re-Membraning: The Qualitative Body: Topography, Figuration, and the Judgment of Sense

HISTORY OF ARCHITECTURE II
Professor Guido Zulian
Wednesday 11/11
Patricia Díez Del Real, Ph.D. Candidate, Architecture History and Theory, Columbia University
Wednesday 12/2
Chanchal Dasgupta, Ph.D. Lecturer and Mellon Postdoctoral Fellow, Department of Architecture and Archaeology, Columbia University
Wednesday 12/9
David Shurer, Architectural Historian and Thesis

HISTORY OF ARCHITECTURE II
Professor Tamar Zagar
Friday 1/19
Architecture, De Anza Learning from Le Corbusier
Friday 2/26
Steven Nelson, Associate Professor of African and African-American Art History, UCLA
Tradition and Modernity in Central Africa
Friday 3/12, Wednesday 5/12
Vikram Prakash, PIA, Partner, Architecture, Department of Architecture, University of Washington
Friday 4/9
Chanchal Dasgupta, Ph.D. Lecturer and Mellon Postdoctoral Fellow, Department of Art History and Archaeology, Columbia University
From Panarchitecton to the British Raj: Cross-Cultural Exchange in Modern India
Friday 3/6
Nancy Steinhardt, Professor of East Asian Art and Curator of Chinese Art, University of Pennsylvania
Chinese Architecture 1464–1796

TOWN PLANNING
Professor David Grahame Share
Tuesday 1/13
Brian McGrath, Partner, urban-interface
Tuesday 3/30
Rue Teh, Ph.D. Candidate and Researcher, Institute of Environmental Studies, University College, London University
Water and World Cities

Wednesday 4/6
Toby Cumberbatch, Associate Professor, Engineering, The Albert Nerken School of Engineering of The Cooper Union
Building Technology
Professor Samuel Anderson
Wednesday 2/20
Allessandro Papetti, Partner, Studio Zucca

Thursday 3/1
Brian Turner, AR

Wednesday 3/31
Paul Allen, AIA, Professor, Lee H. Skolnick Architecture and Design Partnership

PROFESSIONAL PRACTICE
Professor Michael Samarian
Thursday 2/29
Martin Smith, AIA, NCARB, LEED GA, National Council of Architectural Registration Boards; Robert Lopes, RA, New York State Board of Architecture, The Rawls Department
Licensure and Your Career: NCARB and NYS Board of Architecture

Tuesday 4/7
Joan Kreinin, FAIA, Partner, Julie Nelson, AIA, Partner, BGRS Architects
Office Visit

Tuesday 4/14
Francine Monaco, Principal, D’Apuzzo Monaco Architects
Office Visit

Tuesday 4/21
Antonio Fugazzolo, Visiting Assistant Professor, Pratt Institute

Saturday 4/24
Andrew Gollub, Assistant Professor, Pratt Institute

Monday 4/26
Anthony Titus, Painter, Assistant
Professor, The Irwin S. Chanin School of Architecture
Shine On You Crazy Diamond

Monday 5/3
Romu Ouedraogo, Professor of Anthropology and Aesthetics, Nuer Universe Partnership; The Subterraneans

SPECIAL LECTURES

Scrime of Hair: Four Comments on Savage Geography
Remi Guedri, Professor of Anthropology and Aesthetics, Nuer Universe Partnership; Co-Founder, RA: Journal of Anthropology and Aesthetics
Friday 10/9

TOWN PLANNING
Professor David Grahame Share
Tuesday 1/13
Brian McGrath, Partner, urban-interface
Tuesday 3/30
Rue Teh, Ph.D. Candidate and Researcher, Institute of Environmental Studies, University College, London University
Water and World Cities

Eco Redux: Design Remedies for a Dying Planet
10 April–5 May 2010
3rd Floor Gallery Hallway
The exhibition, curated and designed by Lydia Kallipoti and Alice Haring, explores ways to re-examine our understanding of ecological materials and experimental that architectural groups conducted in the 1960s and 1970s and the project documents a disciplinary transformation and a reconfiguration of the time and the collective fantasizing about how new technologies can become remedial tools to save the planet. Eco Redux was initially exhibited at Columbia University, and traveled to the Byantine Museum of Art in Athens, Pitts, the Irwin S. Chanin School of Architecture, and is forthcoming at the Design Hub of Barcelona. The exhibition is accompanied by a website (www.ecorux.com), an educational open-source tool that amasses a substantial database of ecological material experimented and their ramifications in architectural design.

The Cooper Union Institute for Sustainable Design
Professor Kevin Brown, a member of the resident faculty of The Irwin S. Chanin School of Architecture since 1985, was appointed Director of The Cooper Union Institute for Sustainable Design in Fall 2009. The CUlSD was created in 2008 as a resource for education, research and public understanding of the principles and methods of sustainability in all design disciplines. Central to the mission of the Institute is the development of innovative pedagogies in architecture, art and engineering that will be models for transformation of learning and practice for a sustainable future.

From the Director’s Statement
What future engineers and architects design for our world and how they improve the systems on which we rely can have the potential to significantly reduce the negative impacts of our current practices. Not only can we imagine that we might not ‘do less harm’, ‘we are on the threshold of a new generation of thinking in which our buildings, cities and systems actually contribute to healing and improving the environment. Our faculty, administration and students are all committed to evolving programs for engineering, architecture and art and doing so through inspired educational initiatives that explore what the future design of new sustainable technologies is.

STUDENT HONORS

The Robert and William Cooper Mack Thesis Fellowship Awards
The William Cooper Mack Thesis Fellowship program was established in 2008 by John and Helen Mack at The Irwin S. Chanin School of Architecture in memory of William Cooper Mack, class of 2006.

The thesis year affords each student in the School of Architecture the freedom to shape, in every sense, a project that stands as a culmination of the design sequence. A William Cooper Mack Thesis Award is intended to support original research and inquiry in the development of significant and original thesis projects.

Spring 2010 William Cooper Mack Fellowship Awards:
Avel Hamiter—for research in Gaza Strip; Angelique Florus—for research in Fort Ararat, Iran; Ahmed Zareh—for research in Tehran, Iran

2010 Benjamin Menschel Fellows
Jeremy Jacob (AR 13) and Sam Hollerman (K 11)
During the final semester of the semester, the open 24 hours, students take naps under decks on the floors of classrooms seeking an hour of uncomfortable, un-refreshing sleep. Our project will address this problem by providing a space to gather, rest and recharge.

Daphne Binder (AR 11) and Salma Buamda (AR 12)
The ecology of the Dead Sea is being irreversibly changed by over-pumping the Jordan River, the sea’s headspring, and the impending construction of a canal leapfrogging to the Red Sea. We will circumnavigate, survey and document the region and the significant sites of human presence to investigate the relationships between human civilization and the environment.

2010 German Academic Exchange Service (DAAD)
Elizabeth Feder (AR 10)

The Lotus Foundation Prize in Arts and Sciences
Katherine Borwacz (AR 10)

Graduate Study
This year graduating students and recent graduates were offered admission to the following graduate programs: Columbia University GSAPP; Yale School of Architecture; Princeton University School of Architecture; Harvard GSD; The Architectural Association (London); MIT School of Architecture and Planning; UCLA University of Washington College of Built Environments.
**FACTOR AND STAFF ACTIVITIES 2009–2010**

Professor Diana Agrest FAIA and her firm Agrest & Gardelleoia Architects, LLP completed the John and Mary Pappajohn Sculpture Park in Des Moines, Iowa. The collection includes sculptures by Louise Bourgeois, Richard Serra, Mark Di Suvero, Tony Smith, Deborah Butterfield, Martin Puryear, and William de Kooning. She was a juror for the “Ramses Square International Competition,” organized by 3M and Masters of Architecture II, Spring 2009. Gandelsonas Architects, LLP completed the John and Mary Pappajohn Sculpture Park in Des Moines, Iowa. The collection Professor of a major site in central Cairo. She participated in the conference: Metropol on es en M irroir II, Paris-New York, organized by the Institut de Sciences du Hom me and The Ecole des Hautes Etudes en Science Social, Paris. She completed an addition, renovations and landscape design of a private residence in LA and was awarded grants from the New York State Council for the Arts and the Graham Foundation for the completion of her film, The Making of an Avant-garde, MUS 1976-1986.

Visiting Professor Samuel Anderson presented lectures during the past year for the Mid-Atlantic Association of Museums and the Association for Preservation Technology. He was enlisted by the Andrew W. Mellon Foundation to advise the State Hermitage Museum in St. Petersburg, Russia with regard to expanding their conservation department. His firm is designing projects for Buffalo State College and the Guggenheim Museum, and is executing studies for the Guggenheim and the Penn Museum of Archaeology and Anthropology. Ongoing work includes an expansion/renovation of the Allen Art Museum at Oberlin College and residential projects in Manhattan and upstate. His work has been featured in the New York Times, Times and American Builder's Quarterly.

Professor Kevin Bone was appointed Director of The Cooper Union Institute for Sustainable Design established in 2008. As director, Bone has developed an ambitious agenda of education and public activities for the Institute, including a proposal for a clearglasshouse on sustainable building practices (prepared for the New York City Economic Development Corp.,) a lecture series and grant submissions, including a proposal for the Graham Foundation to support the development of the exhibition: "Environmental Design Considerations in Early Modern Architecture." Bone/Lavin Architects was the recipient of the Chicago Athenaeum Award and completed the renovation of the Penn Mutual Tower in Philadelphia. They are currently working on plans for the renovation of the historic City Hall in Newark, New Jersey and studies for the Network Center for Sustainable Design and Urban Planning. Professor Bone presented lectures including at Pratt Institute, The Yake Club and The University Club.

Professor Anthony Candido exhibited a selection of works from his visionary Cabe Cian, abstract brush strokes, double images and Aakashawara Heads, in the exhibition: “The Great White Whale is Black” in The Cooper Union’s Arthur A. Houghton Jr. Gallery this spring. A review in the Architect’s Newspaper blog by Nancy Goldring states: “Interestingly, the elusive sense of scale inherent in such abstractions is countered in the exquisite little sketches, which show a single seated or perambulating figure in the artist’s more overtly architectural drawings. In March, he presented the lecture “Did You Write That Hudd?” at The Cooper Union. He is designing and making the costumes for The Nancy Mehan Dance Company performance in June at St. Mark’s Church, and continues to paint and draw in his studio.

Collaborations Assistant in the School of Architecture Archhive Barb Choi, has exhibited at China Art Objects (Los Angeles, CA), Or Gallery (Vancouver, Canada), OHWOW (Miami, Fl), and Asia Song Society (New York, NY). She was included in a two-person exhibition at Blanket Contemporary Art (Vancouver, Canada). Her solo exhibition "Napal Fades" at Rachel Uffner Gallery (New York) was reviewed in The New York Times and Art in America. Upcoming group shows include, “Solid-State” at Bureau (New York) and “You May Feel Something” at the Contact Photography Festival (Toronto, Canada). She is currently working on a live web-streaming project, turendown, which will be launched this summer.

Irwin S. Chan’s Distinguished Professor Dennis Crompton was the curator and designer for presentations of the Archigram Exhibition European Tour” in Berlin, Germany; Krakow, Poland; and Velázquez, Spain. He spoke at the International Conference on Structures and Architecture in Guimarães, Portugal, and he was a participant on behalf of the Archigram Group at the 29th Biannual Sao Paulo, Brazil. Professor Crompton has also completed the first stage of research and cataloguing of the Archigram Archives at the University of Westminster, London, through a research grant from the Arts and Humanities Research Council.

Assistant Professor Adjunct Hayley Eber and her firm EFH, has recently completed a 600K sq. ft. interior build-out for Cinemax, a film production company in Manhattan. EFH collaborated with Diller Scofidio + Renfro on a 2 million sq. ft. urban design competition in Abu Dhabi, which claimed first prize. Her studio also designed and built a temporary stage, Hedgehog, for Virgin Mobile’s concert at the Merriweather Post Pavilion, in Columbia, MD. Their project O D A L., a proposal for a community building in South Africa, was exhibited at the Hong Kong/Science Museum and was included in the catalogue: EFH presented their work at the opening of the NAU pop-up store in SoHo, and are currently working on the re-branding and re-design of a restaurant chain in New York and DC. They are designing a house in Mattlack, Long Island. Their project Dogpile was featured in a new book by Gestalten and in Frame Magazine.

Professor David Gersten held the Spring 2010 Falltorn Chair in Lighting and is a visiting professor at the Rhode Island School of Design. He spoke at a conference on John Hejduk at the Círculo de Bellas Artes, Madrid, and he presented the lecture “Embroidered Knowledge Navigating Disciplinary Geographies,” at RISD for the Making Science Visible conference. Gersten chaired the panel discussion “Light is Calling” at The Cooper Union. He is also the guest on "Ineffable: Architecture Computation and the In-expressible," edited by Bradley Horn and published by Oscar Ingerslev.
Professor Emerita Sue Fogg Gussow conducted Drawing On…, a workshop featured in the AII-Cooper Union held in Oneg Shabbat, Manhattan. Her landscapes and townscapes were sold at the 2000 holiday gift sale at the Cooper Union. She is a member of the Brooklyn Watercolor Society and received her Bachelor of Fine Arts from the University of Minnesota, and a Master of Fine Arts from the University of Illinois. She has been associated with the AIA New York Chapter since 1988 and has been a member of the Architectural League of New York since 1985. She is a past president of the Architectural League and has been involved in numerous professional organizations, including the AIA, the Architectural League of New York, the American Institute of Architects, and the AIA New York Chapter. She has also been active in the AIA New York Chapter's Committee on the Environment, the AIA New York Chapter's Committee on the Arts, and the AIA New York Chapter's Committee on Education. She has been a member of the AIA New York Chapter's Committee on the Environment since 1992 and has been a member of the Architectural League of New York since 1985.

Professor and Dean Anthony Vidal received the AIA New York State Educator Award in 2009. He is currently the Founding Dean of the School of Architecture at Pratt Institute. He is a distinguished scholar and author, and has contributed to numerous books and articles on architecture and design.

Assistant Professor Dean Anthony Vidal received the AIA New York State Educator Award in 2009. He is currently the Founding Dean of the School of Architecture at Pratt Institute. He is a distinguished scholar and author, and has contributed to numerous books and articles on architecture and design.

Assistant Instructor Jory Koelpin, an associate professor of architecture, received the 2009 International Architecture Award (IAA) for her project, "The House by the Architect," which she co-authored with her husband, Michael Webb. The project received a grant from the American Institute of Architects (AIA) in 2009. The project is being built in the Catskills, New York, and is scheduled for completion in 2010. The project is a collaboration between the couple and the architecture firm of Webb & Knapp.

Visiting Associate Professor Lyn Rice, principal, Lyn Rice Architects, received the 2009 International Architecture Award (IAA) for her project, "The House by the Architect," which she co-authored with her husband, Michael Webb. The project received a grant from the American Institute of Architects (AIA) in 2009. The project is being built in the Catskills, New York, and is scheduled for completion in 2010. The project is a collaboration between the couple and the architecture firm of Webb & Knapp.

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