

ARCHITECTURE AT COOPER

The Irwin S. Chanin
School of Architecture

The Cooper Union
for the Advancement
of Science and Art

1:06-07

I am pleased to introduce the inaugural issue of *Architecture at Cooper*, a yearly publication to coincide with the opening of the Annual Exhibition of Student Work. In it you will find brief descriptions of the design programs for the studios and new courses, a summary of the principal events of the year, and notes of faculty activities and recent student honors. We hope to expand its scope year by year, so that it becomes a more comprehensive record of our work and academic life, with reports of lectures and symposia, reviews of work, and interviews with visiting and continuing faculty.

This is my fifth year as Dean and my sixth year at The Cooper Union, during which time the dedicated work of faculty, staff, and students has accomplished a great deal, both in preserving the great traditions of the school and in developing these traditions to face the problems of a rapidly changing world.

Architecture at Cooper is not, and never has been, simply a professional degree program. It is also a liberal arts program, and therein lies its special character. Of all the disciplines that make their mark on and in the world, architecture is indissolubly linked to the widest possible cultural, social, political, and artistic context, a context it finds in the other schools and faculties of The Cooper Union. In this context, architecture at Cooper is unified around a belief in the qualities of architecture as a poetic and formal discipline, with its roots in the combination of the mind, the eye, and the hand, from studio, to classroom, to shop, emphasizing the importance of the architect as a re-formulator of the program as a whole—its role, mission, and nature in society. This sense of architecture as a profoundly social act, one fostered by John Hejduk in his twenty-five years as Dean, is today, more than ever, demanded in an increasingly consumerist world. Architecture has to be prepared to speak with its own critical voice, one that stands for the political and social values required for a task that is both local and global, as it concerns the sustainability of increasingly fragile environments, even as it enriches society with its aesthetic powers.

This past year, the curriculum of the school has continued to evolve. The teaching of history has expanded to study the architecture and building traditions of the world, and new elective courses include advanced seminars in comparative global practices. In addition to our rigorous course in freehand drawing, students gain expertise in digital iteration through the Descriptive Geometry course in first year and an advanced seminar exploring the relationships between analog and digital strategies of analysis and description. Technological support for the curriculum includes wireless access to servers and the internet in all studios, a student-monitored high-end digital studio, and the beginnings of a three-dimensional workshop, including a laser-cutter shared with the School of Art.

There have been recent appointments to the proportional and continuing faculty and we have all benefited from their commitment to and passion for teaching. We are seeking to replenish the full-time faculty through searches at both the tenured and non-tenured levels over the next five years.

Professor Ricardo Scofidio retires this spring after more than forty years at The Cooper Union, but he assures us that he is in no way retiring from engagement with the School. He was elected Professor Emeritus of Architecture by unanimous vote of the Faculty of the School of Architecture at their final meeting of the academic year. His enduring commitment to the school and his profound influence on the unique pedagogy of our design curriculum, as well as on the broader context of architectural education, have affected two generations of scholars and architects.

Aspiring students continue to apply to the school in ever increasing numbers; applications have doubled over the last five years. This spring we offered admission to about 5% of those who applied, and over 90% accepted our offer. This September's incoming freshman class will include recent graduates from high schools in New York City as well as students from ten other states and Canada, representing over a dozen nationalities.

Following the mandate of the School's strategic plan of 2000 and the approval of the Faculty, we registered our new Master of Architecture II (post-professional) program with the New York State Education Department of The University of the State of New York. We will begin accepting applications to the program in the coming academic year. This design research degree program will be open to applicants who have completed a minimum of two years of work experience after attaining their first professional degree in architecture. 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 as well as those with first professional degrees who wish to develop parallel careers in teaching and/or continue to engage in research toward an appropriate Ph.D. degree at another institution. The program seeks to address modern and contemporary issues in the practice and theory of architecture and urbanism, incorporating considerations from history as well as the present condition of globalization and the demand to assimilate new scientific developments and technologies into the profession.

Structured to be completed in three full-time consecutive semesters of research and study beginning in the fall, the program will culminate in a Thesis completed in the following summer session. The program will offer concentrations in one of three areas with a minor concentration in one other: Theory, History and Criticism of Architecture, Urban Studies, and Technologies.

The School of Architecture continues to sustain Peter Cooper's vision of enriching the intellectual and cultural life of New York City through its public programs. Our ongoing lecture series co-sponsored with The Architectural League of New York as well as the Eleanore Pettersen Lecture and the Ellen and Sidney Feltman Lectures contributed greatly to the public and professional discourse about architecture.

Finally, The Cooper Union formally broke ground for its new academic building, designed by Thom Mayne of Morphosis, on May 9th, launching the construction phase of a process that will result in a new home for the School of Engineering and the Faculty of Humanities and Social Sciences, as well as studios for the School of Art, an additional gallery, a public auditorium, and a series of shared school-wide classrooms and computer facilities. During this period of construction, the Foundation Building will also be renewed, with improvements to its mechanical and environmental systems, the installation of a new energy-saving co-generation plant, the refurbishing of The Great Hall, improved accessibility throughout the building, new quarters for the School of Architecture Archive, and, mercifully, renovated elevator equipment.

While these changes have understandable put pressures on the school community, the resilience and optimism of faculty, staff, students, and alumni have once again reinforced my sense of our strength, and the potential for the school to continue its tradition of distinction and innovation into the future.



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

LECTURES AND EVENTS

FALL 2006 LECTURES

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

Tuesday 10/10

Cecil Balmond, Engineer and Deputy Chairman, Arup, Crét Professor in Practice, The University of Pennsylvania School of Design, and Senior Design Fellow at the London School of Economics. Co-sponsored by The Architectural League of New York

Tuesday 10/24

Paulo Mendes da Rocha, Architect and 2006 Pritzker Prize Laureate, Sao Paulo
Co-sponsored by The Architectural League of New York

Monday 10/30

Renzo Piano, Principal, Renzo Piano Building Workshop, Paris
Ulrich Franzen Lecture on Architecture and Environment
Co-sponsored by The Architectural League of New York

Thursday 11/30

Michael Rock, Professor, Yale University School of Art, and Creative Director and Founding Partner, 2x4 Design Studio, New York
Co-sponsored by The Architectural League of New York

The Second Annual Eleanore Pettersen Lecture

Thursday 11/9

Phyllis Lambert, Architect and Founder, Canadian Center for Architecture
The Social, Ethical, Esthetic, Cultural, and Financial Significance of "Wasted" Space: the Seagram Building, 1954-58

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

The School of Architecture Student Lecture Series Fall 2006

Thursday 9/21

Peter Carl, Senior Lecturer, Department of Architecture at Cambridge University, Cambridge: *Amor vacui, amor horroris*

Thursday 9/28

Tod Williams & Billie Tsien, Principals, Tod Williams Billie Tsien Architects, New York: *A Short History of Influences*

Thursday 10/5

Yung Ho Chang, Professor and Head of the Department of Architecture, Massachusetts Institute of Technology, Cambridge: *Foolish Old Man Moves Mountains*

Thursday 10/12

Ilana Salama Ortar, Artist, Israel: *The Camp of the Jews*

Thursday 10/19

Saskia Sassen, Professor of Sociology, The University of Chicago and The London School of Economics and Political Science: *Reassembling the Urban under Global and Digital Conditions*

Thursday 11/16

Patrick Lynch, Principal, Lynch Architects, London: *Rural and Urban: Poetry and Prose*

Remo Guidieri: Five Lectures

Cement
contemporary megapolitic metastasis
four comments and a conclusion

Tuesday 11/3

rap

Friday 11/7

quartz

Tuesday 11/10

bad

Friday 11/14

junk[y]

Tuesday 11/17

[conclusions]

Tuesday 11/28

Jean Louis Cohen, Professor, Institute of Fine Arts, New York University: *The Politics of Architectural History*.
Co-sponsored by the Society of Architectural Historians

In-Class Lectures

Advanced Concepts:

Wednesday 11/29

Michal Govrin

Friday 11/10

Michael Webb

Building Technology

Wednesday 11/15

Roger Reed

Design IV

Wednesdays

10/4, 10/11, 10/18, 10/25, 11/1

Daniel Sherer

Modern Architectural Concepts

Thursday 11/2

John Calame

Town Planning

Tuesday 12/12

David Gouverneur

SPRING 2007 LECTURES

Thursday 2/8

World Water: Perspectives On Freshwater Resources In The 21st Century
Co-sponsored by The Architectural League of New York

Albert F. Appleton
Senior Fellow, Institute of Urban Systems, City University of New York,
International Consultant on Water Resources and Ecosystem Services, former Commissioner, New York City Department of Environmental Protection

David Barkin

Professor of Economics, Universidad Autónoma Metropolitana, Mexico City, Author of *Wealth, Poverty and Sustainable Development*

Peter H. Gleick
President and Co-Founder, Pacific Institute for Studies in Development, Environment and Security, MacArthur Fellow

Gerard T. Koeppl

Scholar and Journalist, Author of *Water for Gotham: A History*

The presentations were moderated by Kevin Bone, Professor, The Irwin S. Chanin School of Architecture of The Cooper Union

Spring 2007 Feltman Lecture Series

Thursday 3/22

Andrew Sedgwick , Director, Arup Lighting, London Office: *Lighting Art with the Sun and the Sky*

Tuesday 4/10

James Carpenter, Principal and Founder, James Carpenter Design Associates, New York, New York: *Environmental Refractions*

Thursday 4/26

Henry N. Cobb , Partner and Founding Principal, Pei Cobb Freed & Partners, New York, New York: *Spent Light*

Spring 2007 Student Lecture Series

Thursday 2/1

Nicolas Henninger, Architect, EXYZT Group, Paris: *Performance Vs. Built Action*

Thursday 2/22

David Harvey, Professor of Anthropology, The Graduate Center of the City University of New York: *The Freedom Of The City*

Thursday 3/8

Michael Webb, Professor, Graduate School of Architecture Planning and Preservation, Columbia University: *How To Draw*

Thursday 3/29

O'Donnell And Tuomey, Professors, University College Dublin and Founders, O'Donnell and Tuomey Architects: *Only Connect*

Thursday 4/12

Rafi Segal, Architect, Tel Aviv/New York, NY; *The Habit Of Form*

In-Class Lectures

Tuesday 4/3

Fermín Vázquez Huarte-Mendicoa
Architect, b720 Arquitectos
Shallow Depth

History of Architecture II

Friday 2/9

Steven Nelson, Professor of Art History, University of California-Los Angeles
The Mousgoum Dome and Modern Architecture in Africa

Friday 2/23

Vikramaditya Prakash, Dean, The College of Architecture and Urban Planning, The University of Washington
Chandigarh: The Struggle for Modernity in Postcolonial India

Friday 3/9

Terry Smith, Professor of Art History, University of Pittsburgh: *Tradition and Modern Australia*

Professional Practice

Tuesdays 3/20, 4/3

Lee H. Skolnick

Structures II

Friday 2/2

John Maass, Owner's Representative, *The Glass Pavilion, Toledo Museum of Art*, by SANAA

Friday 3/16

Flavio L. Stigliano, Diller, Scofidio + Renfro, *Institute of Contemporary Art—Boston*

Town Planning

Tuesday 3/6

Dennis Crompton

These lectures were made possible through the generous support of: The Architecture Dean's Circle, Skidmore, Owings and Merrill LLP, The Annual Eleanore Pettersen Lecture Fund, Elise Jaffe and Jeffrey Brown, and the Ellen and Sidney Feltman Fund.

STUDENT HONORS

Benjamin Menschel Fellows

2007

David Elzer, Mexico City, *Mexico City's Water Crisis*

Rayyane Tabet and Uri Wegman, The South of Lebanon and The Golan Heights
Witness: Reading Along the Trans-Arabian Pipeline

2006

Julian Louie, Berlin, *Scars and Veils: An Urban Reading*

2005

Lior Galili, Times Square, New York *Times Square 1"-16'*

Daniel Meridor, Negev, The Desert area of Israel
Centrifugal Tendencies: Impressions from the Urbanization Process of the Bedouins

2004

Han Hsi Ho, Taipei, *Taipei: Evolution of a Walled City*
Wes Rozen

2002

Veronica Barrow
David Tomlinson

Fulbright Fellows

2007

Elan Fessler, Prague

2006

Jesicka Alexander, Korea
Brian Turner, Japan
David Wieland, Portugal

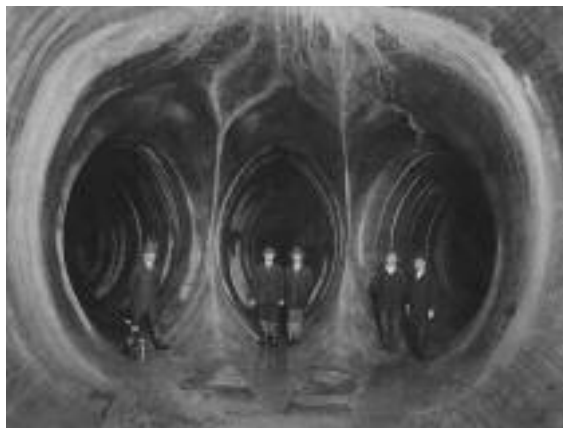
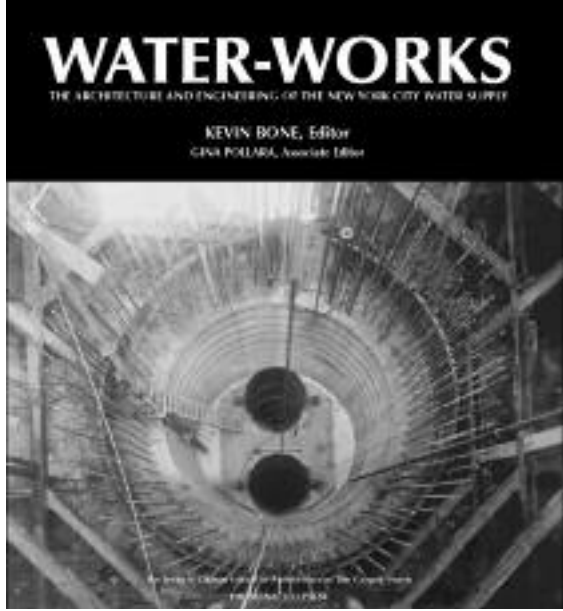
2005

Yeon Wha Hong, Japan

2003

Krystina Kaza, India
Sony Devabhaktuni, France

Recent graduates have gone on to study at Princeton University School of Architecture, Harvard University Graduate School of Design, Yale School of Architecture, Columbia University Graduate School of Architecture, Planning, and Preservation, The Fu Foundation School of Engineering and Applied Science of Columbia University, The Bartlett, Massachusetts Institute of Technology, and The University of Edinburg.



WORLD WATER: PERSPECTIVES ON FRESHWATER RESOURCES IN THE 21ST CENTURY

Global water consumption is growing twice as fast as the world's population, and today almost a billion people do not have ready access to fresh drinking water. In conjunction with the release of *Water-Works: The Architecture and Engineering of the New York Water Supply*, edited by Kevin Bone and co-published with The Monacelli Press, The Irwin S. Chanin School of Architecture brought together eminent scholars and scientists for *World Water: Perspectives on Freshwater Resources in the 21st Century*. Albert F. Appleton, David Barkin, Gerard T. Koeppl, Peter H. Gleick and Kevin Bone gathered to address the accelerating pressures on fresh water resources, locally and globally, and the social, environmental, cultural and ethical challenges this urgent issue presents. In the context of an increasingly urbanized world, environmental progress was argued as necessary for "the very well being of humanity."

New York City may face a time when the rest of the region is looking at the New York City water system to become the pivot of a whole new way of supplying areas that have lost [water] to global warming. Albert F. Appleton, Institute for Urban Systems, City University of New York, former Commissioner, New York City Department of Environmental Protection

Conflicts won't solve the problems. It will... require new ways of thinking about participation and development. It will require necessarily an abandonment of the models of development we're presently spreading around the world. It will require building an alternative to the current forms of globalization. David Barkin, Professor of Economics, Universidad Autónoma Metropolitana, Mexico City, and Author of *Wealth, Poverty, and Sustainable Development*

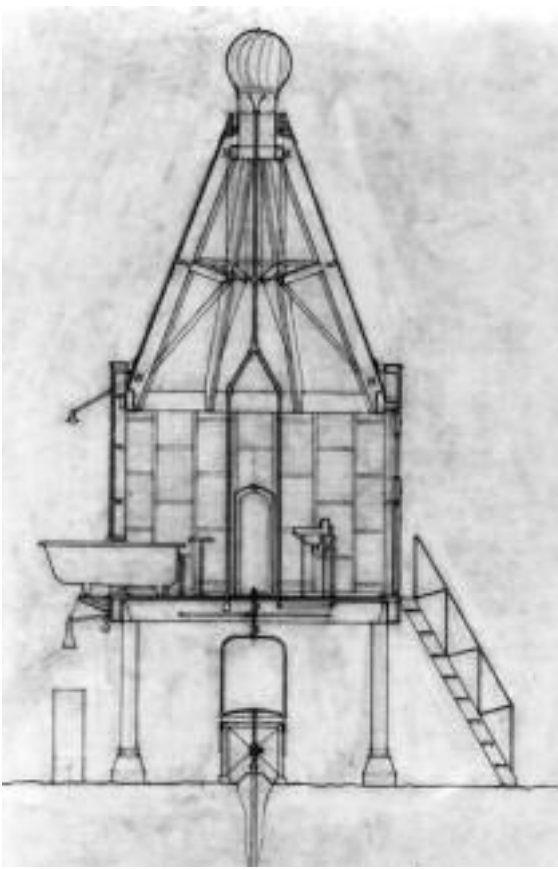
The interaction of architecture, urban planning, infrastructure, landscape, agriculture and resource planning will require very different models than we now employ. I trust we can take on this issue with the same commitment to creativity and cultural spirit that characterizes our unique academic community." Kevin Bone, Professor, The Irwin S. Chanin School of Architecture, Editor of *Water-Works*

We've built in many parts of the world an incredibly complex set of water systems designed and toned and operated for the current climate, not for the future. What do we have to do to deal with the impacts that we are not going to be able to avoid? We can break the link between growing population and demand for economic goods and services and water. Peter H. Gleick, President and Co-Founder, Pacific Institute for Studies in Development, Environment, and Security, MacArthur Fellow

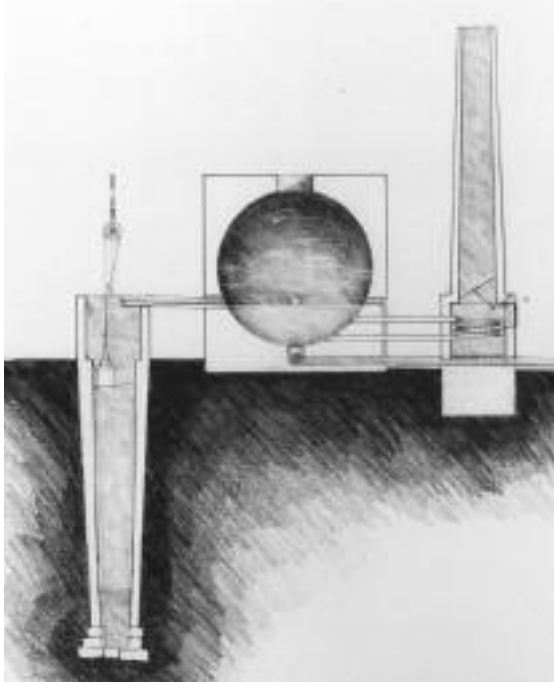
New York, 1859, the island at the center of the world. Here we are, a century and a half later, in an industrialized, densely populated world, still struggling with the basic element of water. Gerard T. Koeppl, Scholar and Author of *Water for Gotham: A History*



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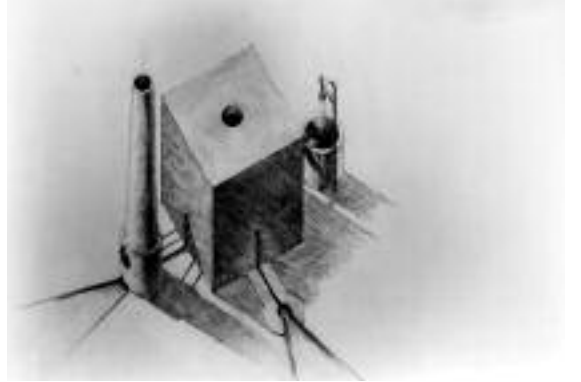
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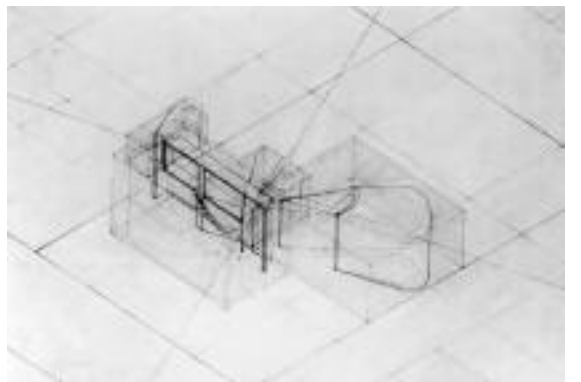
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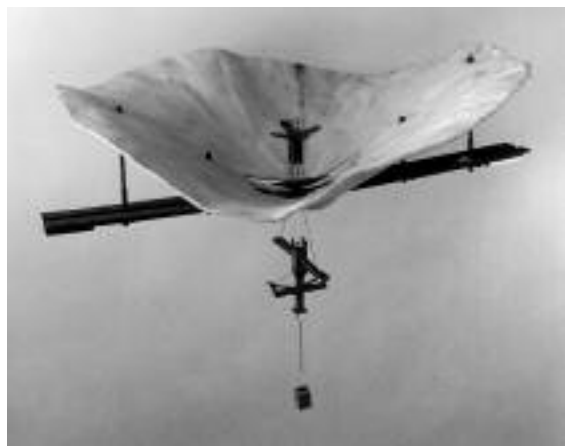
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- 1 Levittown House, 1993-94
- 2 Bathroom, 1983-84
- 3 Bathroom, 1982-83
- 4 Urban Detail, 1984-85

- 5 Bathroom, 1982-83
- 6 Levittown House, 1993-94
- 7 Gatehouse, 1987-88

ARCHITECTURE AT COOPER 1: 06-07

PROFESSOR RICARDO SCOFIDIO

In recognition of Ricardo Scofidio's 42 years of teaching, we present here examples of second year student work developed in his studios as well as Professor Scofidio's thoughts and writings, during this time, about architecture and education. Professor Scofidio was elected Professor Emeritus of Architecture by the Faculty following his retirement at the end of this academic year.

From an Interview with Michael Blackwood, May 1992:

I have very mixed feelings about teaching architecture, and in some ways I enjoy having those mixed feelings. I look at the profession, I look at the discipline, and I look for the change and the challenges occurring within the discipline and I don't see a lot of change. So, I feel that the responsibility comes back to how architecture is being taught and I think the challenge is to have the students question conventions, to understand how they are constructs, both culturally and socially.

Probably the most interesting thing about teaching is when a student comes to you and says, "don't change me, I have a very particular point of view and education is going to ruin that point of view." This is far from the truth because students already have a kind of deep layering of social construction: the education that they have already gone through. To teach is to peel that kind of layer away, to get the student to begin to question how conventions and program are fabricated. It is about an exchange rather than coming to them with a particular formula or approach. I became involved with Cooper Union when John [Hejduk] asked me to come down and teach a few studios here, and I stayed. My experience has been pretty dense at Cooper Union. The thing about Cooper that I find very interesting, of course, is John's presence here. Although John has a very strong ideology and approach to architecture he makes the place for you to express your point of view. So that if, in fact there is conflict or there's difference, it's able to survive.

One strength of Cooper Union is that its faculty has been very ecumenical and I think it is not as strong when that mix becomes more homogeneous. What has been good for me at Cooper is to explore, to question, to sit down with John and have arguments about possibilities in many directions. Another is the dedication to students who are just out of high school, who come with fewer preconceptions about what education should be and are probably more open, although we find more and more students today coming in without a strong education in history and literature, something that the school has to begin to be more concerned about.

In relation to architecture, I think that architects are very complicit in maintaining conventions. Whether it is a museum, whether it's a theatre, whether it's an apartment building, or a domestic program, there are certain conventions. In coming here and sitting down to talk to you about making this film, I've already accepted a certain code of conventions. For example, that I'll speak a certain way and that I won't say certain things. I'm surrounded by equipment that makes me feel a little bit like Duchamp's "Etant Donnes;" there are lights and reflectors, and yet within all those conventions we are trying to maintain a conversation, to explore certain issues. I think that architects speak about change, but are really maintaining those conventions without questioning them. They are maintaining, for example, the space of the bedroom, the space of the living room, or the way a visitor will go through a museum without looking at the cultural constructions that are responsible for putting those conventions in place. As a result, architecture

becomes far too often just a shift in style, a shift in taste rather than a deeper exploration of the issues that are constructing the environment that we inhabit.

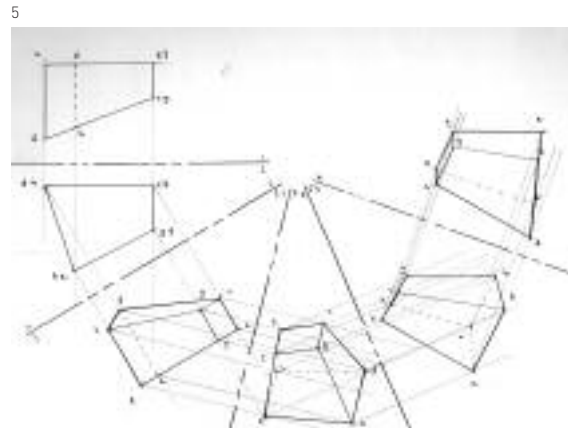
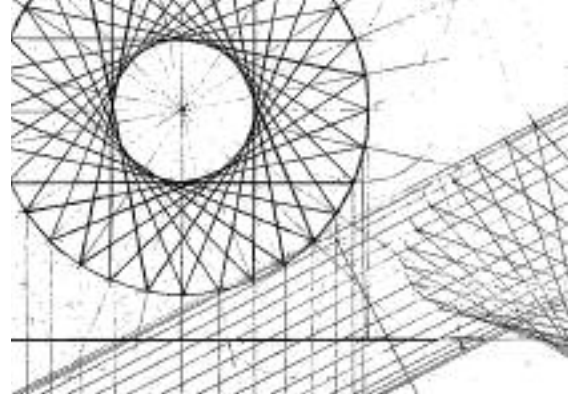
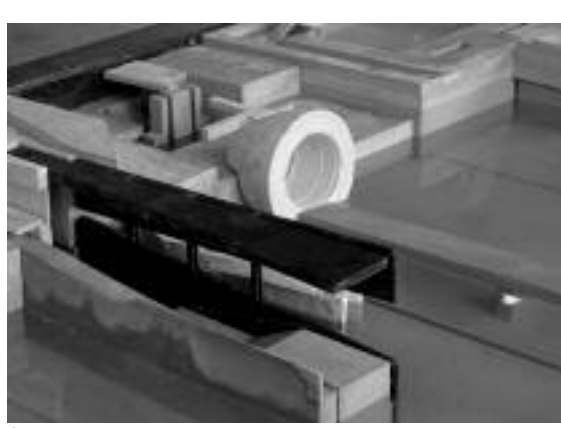
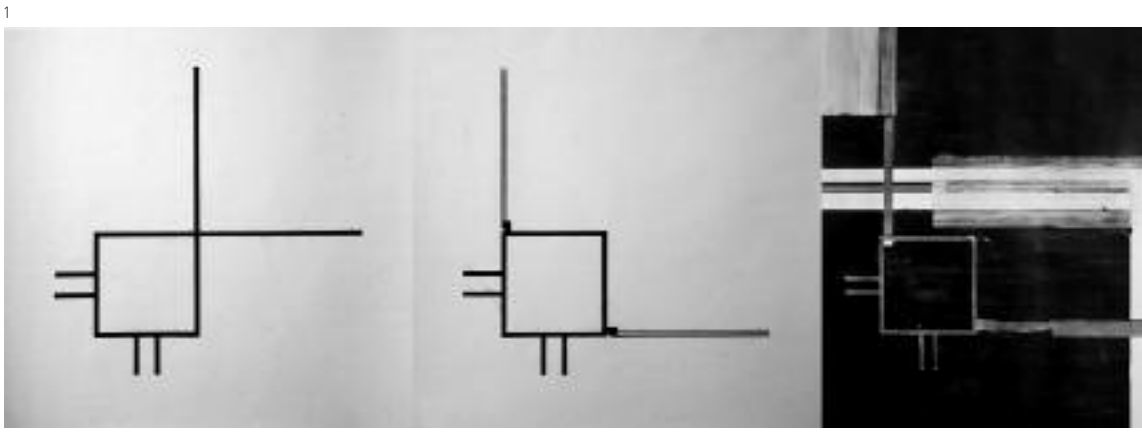
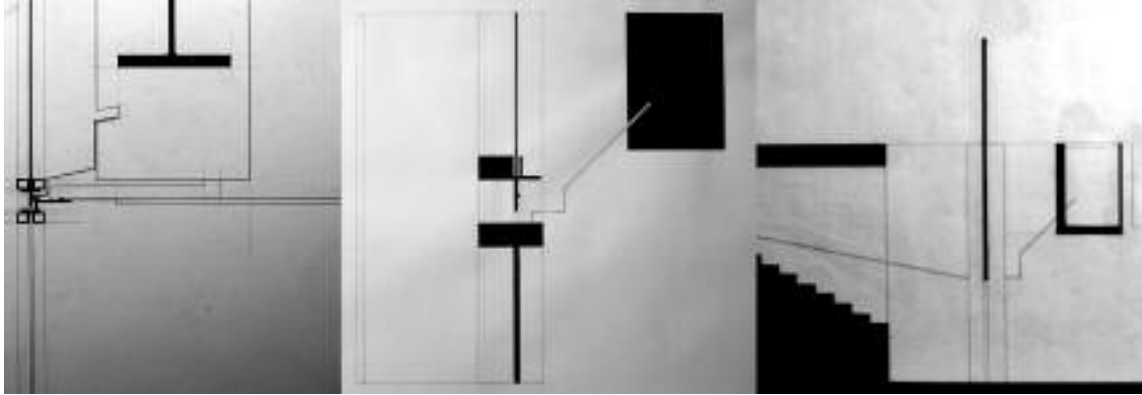
I have been strongly identified with second year. The second year is really the first time that students are being exposed to an architectural program. A number of these issues occur in dialogue in the studio. Students have access to the work that my partner and I do so they are aware of some of the issues that we're involved in. In studio you can cover only so much and you hope that later on the students will become open to exploring those issues themselves. Before John came here, the head of the school was Dean Esmond Shaw, who believed that the best education was "autodidactic"—the student should acquire the desire to learn. That was the best thing you could do as a teacher, to help students acquire the desire to learn. Education is an ongoing process.

I'm not as interested in inventing directions or finding prescriptions when I speak about change, I am more concerned about the investigation of how we end up where we are. I really want students to examine, to explore, to understand how and why they are making the decisions they are making. I am not as interested in saying, "Well this is the way to do it, it should be done this way or it should be done that way, or this way is wrong." I'm less interested in purity, probably because my own background is one of a mongrel, so that I am more interested in the complexity of issues rather than the abstraction of them down to pure entities. From that point of view I think another strong thing about Cooper that we strive for is an intensity from the students to work, to be committed. Cooper is probably one of the most demanding schools I know. So what's important is students who question and take risks, who are willing, in fact, to fail, and to learn by that failure.

From "Conjugation," an essay by Ricardo Scofidio published in *Education of An Architect*. New York City: The Irwin S. Chanin School of Architecture and Rizzoli International, 1988:

The future, in spite of persistent denials, can be charted by the objects we intend, in the next moment, to make. Its projection exists in that moment of hesitancy. To make, not as the mindless production of a machine unable to proscribe its own perpetual motion, but as a mental construct. The cerebral terrain is an ideal topography. It is the only landscape capable of sustaining the construction of logical incongruities.

Education must encourage and sustain contradiction. Kierkegaard was eloquently blunt when he wrote "...take paradox away from the thinker and you get the professor." Paradigmatic models, essentially archetypal, do not unsettle. Ambivalence is fundamental to the spirit of thought; it gives birth to the absurd, the oxymoron and wit. Antinomies, to survive, need the dialogue of animate conversation, not the monologue of a coroner's report. Beware the criticism of the methodologist whose condemnation is a type of agoraphobia, fearing the virtual infinity of ideas that open outwards.



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|--------------------------------------------|--------------------------------------|------------------------------------------------------------------------|
| 1 Architectonics, Skin and Structure, Fall | 5 Descriptive Geometry | 11 Design III, Analysis: Altes Museum, Fall |
| 2 Architectonics, Skin and Structure, Fall | 6 Descriptive Geometry | 12 Design III Final Review, Spring |
| 3 Architectonics Final Review, Spring | 7 Freehand Drawing | 13 Design III, Analysis: The Glass Pavilion Toledo Museum of Art, Fall |
| 4 Architectonics, Surveyor's House Spring | 8 Design II, Spring | 14 Design III, Museum of Contemporary Art, Spring |
| | 9 Design II Final Review, Fall | |
| | 10 Design II, Exhibition Space, Fall | |

STUDIO COURSES AND DESCRIPTIONS

ARCHITECTONICS

Professor David Gersten
Professor Yael Erel
Professor Anthony Titus
Professor Suzan Wines

FALL SEMESTER

Mies van der Rohe: Skin and Structure

Continuing the search for an architectonics of land and sea, this year focused on both gravitational and buoyant structural possibilities: the resistance provided by the earth and the resistance created by buoyancy.

The Studio began with an analysis of three buildings by Mies van der Rohe:

Promontory Apartment Building (Chicago) 1946-1949
860/880 Lake Shore Drive (Chicago) 1948-1951
Seagram Building (New York) 1954-1958

Each student chose one of the buildings and drew plans, sections, and elevations in many scales: 1/8"=1', 3/8"=1' 1"=1', 3"=1', full scale. The analysis focused on the skin / structure relationship in each of the buildings. Beginning with the Promontory and moving toward the Seagram, the skin of the building progressively steps forward, separating from the structure. This movement was closely analyzed as a displacement.

From these studies, each student constructed a joint, an intersection, from one of the three buildings. Framed within a 16"x16" cube, the intersection addressed the architectonics of point, line, and plane along the X, Y and Z-axes. It was required that at least one of the axes of the intersection be able to move along the other two. The 16"x16" framing cube was to be read at any one of the following scales with regard to the building: 1/2"=1', 1"=1', 3"=1', full scale.

Surveyor's House

Working in groups of two or three, the students constructed a site of 64' x 64' and located their individual joint/intersections within the shared site. The intersections were moved along the X, Y, and Z axes to form the spatial composition of the site. Once fixed, the site was read at 1"=1'. One edge of the site was determined as the edge between land and water. Within these sites, the groups pursued the program of a Surveyor's House: minimum inhabitations for two or three addressing passage, light and vision as well as elemental positions of the body (standing, lying and sitting). Each inhabitant was imagined as surveying the entire site as well as the movements of the other inhabitants within the shared house. Each house was required to allow water to cross the edge and enter the house. In addition to surveying, each house had to 'hold water in.'

SPRING SEMESTER

Surveyor's House: From Surveying Toward Navigating

Working with the shared, land-based site of the Surveyor's house, each individual student proposed interventions into the water. These interventions were extensions of the site and program of Surveying. While each land based Surveyor's house 'held water in' and contained it 'within' the house, these new elements extending into the water 'held water out' and contained space for the inhabitants 'within' the water. This inversion created an inversion of the land (gravity) based relationship between skin and structure. The skin became the structure as it displaced water, creating buoyancy. In the water tank, we began to experiment empirically with displacement and buoyancy. Like drawing in water with substance, each cut in a material would result in a new displacement and consequently a new buoyancy and new relation to the horizon. The voids cut into the 'site' of water constantly shifted, they were temporal voids, it was unpredictable and wonderfully difficult.

In this dynamic condition, each group and individual student developed a programmatic, spatial and structural principle within his or her site. The program of Surveying was expanded and reinvented to include: libraries, papermaking, painting and drawing studios, chapels, archives, dark-rooms and lighthouses, even a marionette theater. Each programmatic invention was matched with a structural invention within the double condition of gravity and buoyancy. In certain cases, interventions addressed the possibilities of completely buoyant structures, nomadic structures that could depart the site. The students determined what forms of reciprocity would be constructed between them. Through the many interventions a position emerged, an ethic, a material imagination of the social contract.

FREEHAND DRAWING

Professor Joan Waltemath
Professor Andrew Tripp

This course develops drawing as a tool of thought and discovery through a series of problem-solving exercises and work with the human figure. We begin with the idea that drawing is a language and we use weekly exercises to introduce the basic concepts and syntax of drawing. Students explore the potential and limits of figure/ground and form/void relationships to create pictorial space. Composition is introduced as a means to locate the subject.

In class, drawing from the human figure in space develops rendering and analytic skills of observation. Gesture is explored as a meaningful conduit both in the figure model and in the marks made on the paper. Various materials for drawing are introduced and considered for their qualities to both signify and represent.

Weekly seminars present a wide range of drawings in diverse cultures from contemporary and historical artists as a means to broaden cultural understanding and inspire a high level of achievement. The unique sensibility of each individual student is recognized.

Second semester focuses in depth on four specific problems: The study of proportional relations within the body, the role of process in developing more complex works, and the importance of language in generating form. Together, these problems lead into an examination of the relationship between form, content and context.

DESCRIPTIVE GEOMETRY AND COMPUTER APPLICATIONS

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 building. The exercises work through related orthographic projections, auxiliary projections, true shape/true length, surface development, and the intersections of surfaces and solids.

The spring semester investigates these geometric techniques through other architectural representations. The themes in order are: Shade and Shadow, Oblique and Isometric, Perspective and Projective Geometry. These topics are investigated through manual drafting and the digital modeling program Rhino. Understanding the geometry within representations 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.



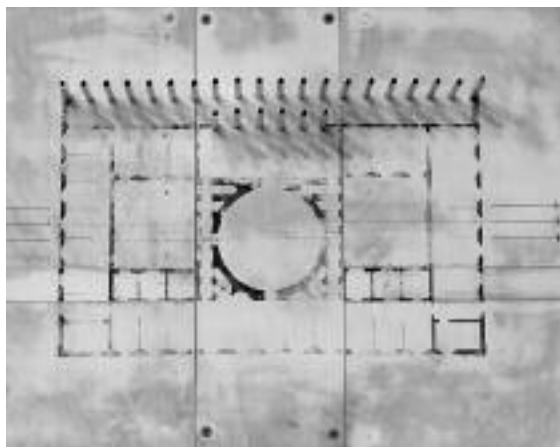
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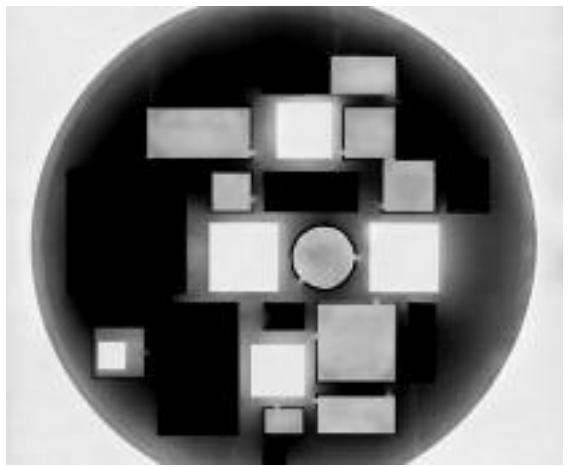
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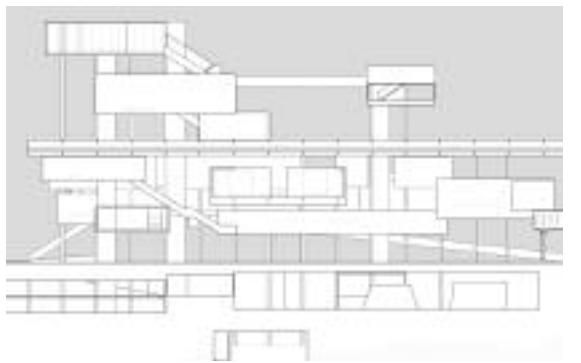
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ARCHITECTURE AT COOPER 1: 06-07

DESIGN II: FALL SEMESTER

Professor Ricardo Scofidio
 Professor Jennifer Lee
 Professor Pablo Lorenzo-Eiroa
 Professor Caroline O'Donnell

Three short design projects, each with a different site and program, develop an understanding of the architectural idea or parti, and the articulation of the idea from the diagram to the architectural drawing. Design II students are asked to propose three original projects that critically challenge the boundaries and relationships between academic work and the conditions of everyday urban public life in architectural terms.

1. A weekend retreat for a couple, located on a grassy, rural plot with extreme weather conditions. Gender, vocation, and avocation are unknown. Each individual is fiercely independent, and each requires an area that is territorially their own. They do, however, share a suitcase....
2. A "smart station," used for the display and sale of the 2.5m (98.4 in) long "fortwo smart car," located on an urban site at Houston and Lafayette in Manhattan. Two cars are located here, one outside for display, one inside for test-driving. The SmartStation has one employee, exhibition space, and service space. This project brings the ideas of shelter, site, technology, and weather developed in Project 1 into an urban context.
3. An exhibition space for the community of Cooper Union, in which the Architecture, Art, and Engineering schools each have a space, located on the corner of The Cooper Union Engineering Building site. The issue of the exhibition of the work produced at Cooper Union and its relationship to the city are considered as integral to the architectural problem, enabling a permeability to the city while presenting the institution through the students' work.

DESIGN II: SPRING SEMESTER

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

The work of the design studio is based on the assumption that design is a cognitive process, a continuous dialogue between intuition and reasoning rather than the application of a prescriptive method.

Invited to select a site of their own choice within the island of Manhattan, the students are provoked into a conscious encounter with the physical nature of the architecture of the city.

The choice of the site is informed by the program: the architectural invention of a place for a transient as defined by the characteristic metropolitan dweller.

The architecture and its programmatic specificity thus emerge from the student's reflection on the encounter of the metropolitan transient with the space of the city.

DESIGN III

Professor Tamar Zinguer
 Professor Anthony Candido
 Professor Stephen Rustow
 Professor Michael Young

Professor Samuel Anderson, Building Technologies
 Professor Elizabeth O'Donnell, Structures II
 Professor Ashok Rajji, Environmental Technologies I

FALL SEMESTER

The third year studio was structured as an extended exploration of a single building type through a year-long sequence of analytical and design exercises. The fall semester exercise entailed the analysis of an existing building, while in the spring, the design of an art museum was undertaken. Site and program were clearly set in the context of the specific constraints of typology and were examined throughout the year with reference to historical and contemporary examples. Additionally, a major emphasis was placed on the tectonic role of structural and environmental systems and building technologies, first in the analysis and subsequently as part of an integrative design method.

The museum as a building type has engaged students in a discussion of historical, formal, and functional issues of great architectural interest. The museum is understood as a collective space for individual experience; the museum exists in an astonishing diversity of forms and settings, and no other contemporary institution has given rise to a greater breadth of architectural interpretation. Furthermore, museums necessitate highly specific technical requirements as well as the maintenance of precise environmental conditions; but ultimately museums are spaces for confronting art, an experience that is central to contemporary life and is constantly being redefined.

Analysis of Museums

I. Documentation

The students were presented a list of museums that exemplify defining moments in architectural practice from the early 19th through the beginning of the 21st century. While most of the examples were modern, some predated modernism and a few extended beyond. Each student selected a museum from the list and documented it, drawing plans, sections, and elevations—with the greatest precision using all the resources available. Those included books, periodicals, photographs, written accounts, films, scaled drawings, and more. The plans, sections and elevations were drawn at 1/4" = 1'-0", a scale that allowed for subsequent understanding of building systems and details.

II. Analysis

With a clear set of drawings at hand, each student identified the different orders and systems governing the design. The students analyzed program, spatial and tectonic aspects, structural and environmental systems, site conditions, as well as technological and environmental features of the design.

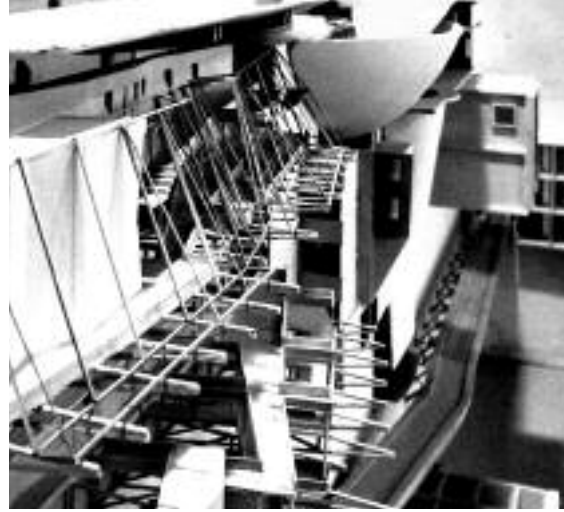
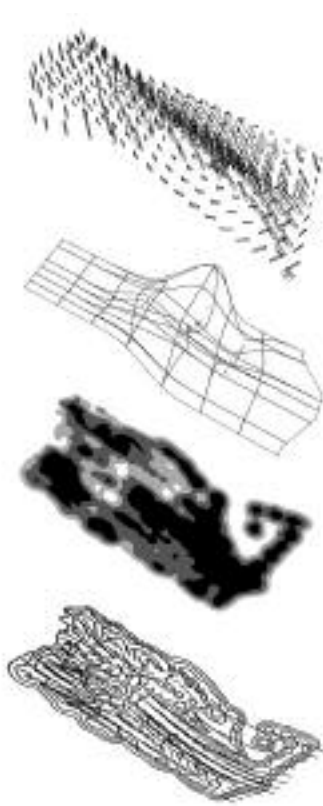
Through the invention of an analytical methodology—documentation and representation particularly appropriate to each building—each student reorganized the project in a way that explained the interrelationship of parts. The analytic concepts were developed and elaborated through a series of drawings and models that emphasized the particular conditions identified as relevant to each museum: spatial content, site and context, programmatic distribution, materials, structure, mediation of natural conditions, and cultural meaning. The methodology invented by each student was used to enhance the representation of these key elements; yet all students made analytic models made of parts, and conceived in such a way as to allow them to be assembled and then taken apart.

SPRING SEMESTER

A program was devised for a museum of contemporary art. The 100,000 square foot area was divided evenly between public and support components. A complex urban site measuring 35,000 square feet was selected at the base of the High Line, an abandoned elevated railway bed in the historic Meatpacking district in Manhattan. This proposed development of the museum in studio coincides with the ongoing evolution of the surrounding district from mainly abandoned industrial uses towards retail, recreational, and cultural activities; the site itself has been selected for a proposed annex for the Whitney Museum of American Art. For the purposes of confronting specific curatorial issues, a collection of works from the 1960's through 1980's was assembled from those in the Dia:Beacon collection, a museum that the students were required to visit.

To initiate the spring semester, a one-day 'symposium' with several architectural historians acting as invited critics placed the students' analytical exercises into a historical and theoretical perspective. Students then began working in groups on a site analysis covering historical, formal, accessibility and environmental issues and together produced a scale site model. A 'program charette' was assigned to provoke a quick interpretation of the underlying formal parti of the museums previously analyzed, and to provide a point of departure for organizing the brief. Interim reviews focused specifically on site and program issues as each student began to develop a comprehensive design. The structural, environmental, and technological themes previously examined in the fall semester were gradually incorporated into each project. Students decided individually on structural systems, environmental strategies and the design of the envelope of their buildings in discussion with the professors specializing in each distinct discipline. During one week, an intensive lighting exercise was conducted with the visit of Andrew Sedgwick, Director of Arup Lighting, who introduced the class to daylighting issues and then worked individually with each student to develop a gallery lighting strategy.

The final review focused on a comprehensive presentation of each student's design in the urban context, its formal and architectonic development of the program brief, and a specific evocation of the attitude adapted toward the collection.



- 1 Design IV, Fall
- 2 Design IV, Fall
- 3 Computer Graphics
- 4 Advanced Drawing
- 5 Design IV, Master Model, Spring

- 6 Design IV, Master Model, Spring
- 7 Thesis, Film, Video, and Urban Architecture: Film Still, Fall
- 8 Thesis, Film, Video, and Urban Architecture: Film Still, Fall
- 9 Thesis, Film, Video, and Urban Architecture: Film Still, Fall

- 10 Thesis, The Place of Film, Spring
- 11 Thesis, Documentary Landscape, Spring
- 12 Thesis, Urban Sutures, Spring
- 13 Thesis, Families on the Move, Spring

**DESIGN IV: FALL SEMESTER
ARCHITECTURE INSPIRED BY THE CITIES
OF CATASTROPHE FROM ATLANTIS
TO HIROSHIMA: A CIVIC ARCHITECTURE
FOR THE POST-FLOOD NEW ORLEANS**

Professor Diane Lewis
Professor Peter Schubert
Professor Daniel Sherer
Professor Georg Windeck
Professor Mersiha Veledar

Many schools and architects in practice have done projects for New Orleans which are predominantly housing for the post flood population. It is clear that many of the proposals from a wide range of sources remind of a repetition of the failed post war urban renewal housing and show no consciousness of the necessity to integrate civic program and inventive public space with a new vision of residential structure in order to anchor and enrich a new incarnation of the rich and varied culture personified in the city of New Orleans. The psyche and the poetry of the city and its inhabitants were studied in parallel with the following project development in the form of the great literature inspired by the city by such authors as Tennessee Williams and William Faulkner.

The first day of studio our team of five faculty presented a series of plans, maps, and satellite images in a discussion that revealed the relation between the founding city plan of New Orleans and architectural roots from the Roman plan to the Bastide. The later city plans, from the founding to the present, revealed morphologic transformations relating to geography, flood plains, commerce, war, and other urban forces. The satellite images located the city within a global image of the Mississippi Delta, the Gulf and the weather.

With this study as the initiative, each participant selected a city that had undergone a disaster, either natural or man-made, and precipitated a definitive architectural solution/ urban vision. The catastrophes include: FIRE, FLOOD, FAMINE, EARTHQUAKE, VOLCANIC ERUPTION, DAMNATIO MEMORIA, BOMBING, GENOCIDE, URBAN RENEWAL.

Model projects from cities as far ranging as the mythic Atlantis and the cultural evacuation of Matera were studied, and the architectural visions that were inspired by the destruction of the city or its precincts. The resulting projects included such titles as: A Church-9th Ward Islands: Damnatio Memoria/Mexico City; A Journalism School-French Quarter: Fire of London/Soane's Bank of England; The Revetment-Lin Qing; A Labor Union School + Habitation—New Orleans Islands; Metairie Bayou: Damnatio Memoria/Dessau and Bauhaus/ Gropius; Urban blanket at Congo Square; Chicago Fire/Federal Plaza/Mies; Barricade/Highway: Museum + habitations at the central divide; Earthquake/Skopje Master plan/Tange; La Place des Femmes at the Ursuline Convent on State Street/War in Beirut.

**DESIGN IV: SPRING SEMESTER
THE PROTO-URBAN CONDITION**

Professor Lebbeus Woods
Professor Kevin Bone
Professor Christoph a. Kumpusch
Professor Mersiha Veledar

The rectilinear grid, in many variants, is an organizing geometric figure in cities around the world. Manhattan is perhaps the most famous of these because the grid dominates its plan, but cities whose growth is as separated in culture and time as Barcelona and Beijing also employ it in their plans. It is fair to say that this type of grid, consisting of a street pattern forming rectilinear blocks for buildings, is a proto-urban condition, one that operates abstractly, that is, without particular reference to other cultural practices or traditions.

One important aspect of this condition is the street, which is straight in plan, intersected at right angles by regularly spaced streets, and defined vertically by the walls of buildings filling the blocks. This aspect of the urban grid was the focus of our work this semester. We explored the potential of street walls as sites for architecture and diverse programs for its inhabitation.

The work progressed in several stages:

- 1) the construction of a master model of a prototypical urban grid street condition (entire class)
- 2) the selection of sites on the street walls (each student)
- 3) the design of spaces and structures on, through, and between the individual sites (each student)
- 4) the completion of the master model with individual projects (each student, entire class)

As a preliminary exercise, students worked in pairs designing an interacting pair of projects on a chosen section of the given street walls.

The context of a community is crucial to creating a truly urban architecture. In this case, the community we were analyzing and designing for was our own, with its common interests and goals for architecture, but also with the differences of our highly individual interpretations. Through the course of the semester, students worked in groups on the master plan and model, and individually on their separate projects, weaving them together into a dense urban fabric through continual encounters and negotiations. The result is at the same time an analogy of the way actual cities work and a utopian vision of architecture.

ADVANCED DRAWING SEMINAR

Professor Sue Ferguson Gussow

Having explored the fundamental vocabulary of freehand drawing in first year, the students are encouraged to develop drawings based on themes of their own choosing. The Advanced Drawing Seminar meets weekly for extensive group and individual critiques. The study of the other arts—literature, poetry, film – is important in expanding the architect's mind and vision. But all too often, if an advanced drawing course is in an architectural curriculum at all, it is held captive to utility.

Imagination lies in the realm of memory and dreams, deeply rooted in the facts, forms, events, and spaces of our actual lives. Flights of fancy take off from that which can be touched, tasted, measured and observed. All memory is set in past or recent circumstance. That which is envisioned is located at a site. We dream in images, as Friedrich Nietzsche wrote in *The Birth of Tragedy*. These images have locations—rooms, streets, bridges, oceans.... However, in order to explore and develop a project that ranges from the observable to the realm of imagination, it is imperative for the student to have first attained a certain level of technical proficiency, a grasp of the basic concepts of drawing.

At this level of drawing education, the student's task is to create drawings that incorporate themes that have grown in the crucible of each individual imagination, thought, and experience. In working toward that goal, the basic concepts of drawing have been essential. In the process of exploring means to achieve that end, technique will simultaneously be honed.

**COMPUTER GRAPHICS, IMAGE PROCESSING AND VISION
Structure, Organization and Instability: Simulation Laboratory**

Professor Pablo Lorenzo-Eiroa

Using the city as an architecture laboratory, we experimented with landscape-urban strategies for the artificial ground defined by Cooper Union buildings, including Cooper Square and other urban archipelagos, through analog and digital strategies of description. The various processes of instability that affect the structure of the city were used to inform space through mapping, testing and searching for latent opportunities to acquire specific material to work with. These issues were studied with physical on-field experiments (immediacy), precise hand sketches (materiality, intuition), Photoshop (manipulation), AutoCAD (vectorial), Rhino (section-precise, static construction: striated) and MAYA software (dynamic-anexact, time-based construction: smooth).

Many steps were studied. First, architectural latencies in the city were analyzed with precise hard line drawings, and site mappings and descriptions of possible material effects of acting forces were digitally manipulated to inform computer vectors (analog to digital). Second, projecting a territorialization of the site revealed implicit structural relationships, and diagrams were projected by transferring information from one program to the other (digital-digital). Third, motivating the stability of this structure informed differences by using and manipulating previous information (digital as analog). Fourth, thinking of time strategies and studying techniques for the output of digital information (digital to physical) produced an animation.



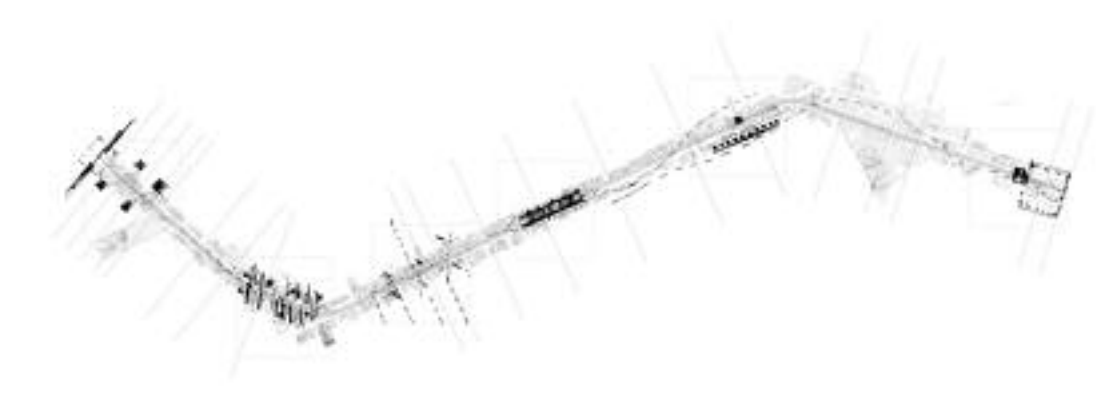
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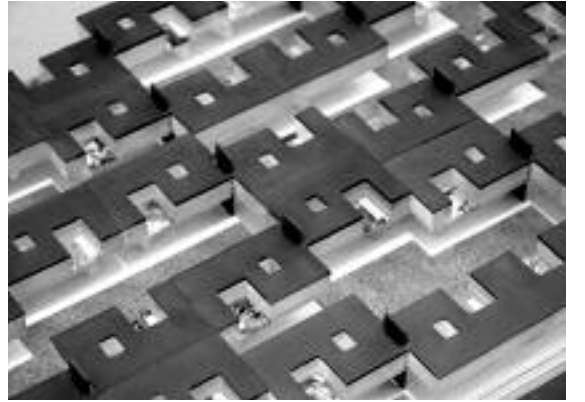
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ARCHITECTURE AT COOPER 1: 06-07

**THESIS: FALL SEMESTER
FRAMING THE CITY: FILM, VIDEO, URBAN ARCHITECTURE**

Professor Diana I. Agrest
Professor MariaElena Fanna
Professor Yael Melamede

The city can be considered and examined as the physical manifestation of the conflicts and contradictions of our society, as the locus of social flows, as the place where the forces of expression, repression and conflict intersect. Through film, the city can be read in its physicality and its visuality as a literal physical space and as a mediated reality.

Urban architecture, urban form, can relate to film form as one text to another, in terms of configurations composed of so many fragments of languages organized in time through space. The city, analogous to film, is a continuous, fluid open sequence of spaces and objects perceived through time in motion.

Not only are time, movement, space, and speed pertinent parameters with which to think about the city, but the question of the narrative is also an essential aspect for its understanding.

Other architectures, that include levels of narrative, time, action, flow, etc., that open and erode the fixed boundaries of disciplines and territories as institutionally defined, are produced by the city itself. Reading the city through film using filmic parameters allows access into the complexity, the expansive force and sequential organization of fragments in time and space that characterizes the city.

Filmic Readings were produced in Manhattan's Lower East Side. Between Houston Street and Manhattan Bridge
Between The Bowery and the East River

The boundaries of the given area were flexible in order to develop the particular narrative of each film.

The films are not meant to be documentaries or objective recordings of an area but Filmic Readings in which the subjective view is articulated through the camera with the city "out there," they are constructions following a narrative.

Diana Agrest

THESIS: SPRING SEMESTER

Professor Diana I. Agrest
Professor MariaElena Fanna
Professor Thomas Leaser
Professor David Turnbull

2006-2007 Thesis Proposals:

Urban Sutures: A response to infrastructure development as a form of urban scarring, the project is conceived as a series of surgical interventions into nine city blocks that were affected by the construction of the BQE. The project is an archive for the materials of the city, situated along a one-mile section of the Brooklyn-Queens Expressway in Williamsburg and Greenpoint.

Building the Waterplane: A series of research and observation stations in the Florida Everglades, 16 miles west of Miami along a pre-existing canal, each responding to one of the ecological typologies working toward preserving and reclaiming the damaged ecosystem.

Dwellings for Three: Taking inspiration from narratives in film, literature, and theatre, this project reinterprets the dwelling from the approach of relationship dynamics. Several themes including unattainable desire, unrequited love, voyeurism, taboos, and role-reversal are developed in the space of habitation in a series of four dwellings.

Realizing the Blogosphere: A facility on Roosevelt Island, between the city and the borough, where professionals of various media that use the web have space to produce and present work with the active participation and collaboration with the present community. Work in progress and final work are all documented and visually accessible on and throughout the building.

Reclaiming Territory: An international laboratory for the study of the sociology of education that reclaims the site of the former National Park Seminary for Women in Forest Glen, Maryland. This site had been taken over by the Walter Reed Army Medical Hospital at the end of WWII.

Tabernacle of Night and Earth: Reinterpretation of religious symbolism as architectural form and sequence, and the establishment of the ground as point of contact with God in a new building for the Christ Tabernacle Church, on Myrtle Avenue and Cypress Hills Street in Glendale, Queens.

A re-reading of traditional Korean architecture in the present in the recreation of temple dormitories that had been destroyed by fire and the addition of farmhouses and tourist lodging in North Eastern South Korea, on-site stretching from rural rice paddies to a temple-site called Naksansa, to the city of Yangyang.

Organic and Machine: As a critical stance in relation to the rezoning of and future alienation from Williamsburg and Greenpoint's waterfront edge, the project proposes a newly defined 'green' edge that frames five semi-autonomous islands of historical urban fabric. Located as objects on the green plane (park) are self-sustainable machines for urban living.

Documentary Landscape: To open up a space of interpretation in the scarred topography of the park through an architectural condition of alterity. A Documentary Cinema and Video archive and screening gallery alongside activist organizations on Morningside Park, Harlem (site of the May '68 Columbia protests).

Opportunistic Linearity: A Satellite campus and micro industry district in Beacon, NY proposed as an exploration of the broader fabric of NYC as a cluster of multiple centers and the consequences to identity in distributing core urban functions to peripheral nodes.

Under the Bridge: To make a Civic Place by re-introducing the city into the vacant space underneath and adjacent to the Manhattan Bridge (Manhattan side), stitching together the city fabric cut through, separated and fragmented by the bridge.

Wilderness Squared: An outdoor educational facility/hostel in Bear Mountain State Park. Working through a process of removal and replacement, the project addresses a park system for NYC created from quarry sites along the Hudson River and the Appalachian Trail, a pathway originally cleared through the wilderness to connect a series of work/study camps.

Families on the Move: Housing prototype for transient families, specifically families connected to the military. The housing units are designed to be private, easy to move in and out of, and have multiple options for the division and use of both private and communal space.

Cultural Edges: Through a reading of the historical transformations of the water edge, the project develops a plan for a new harbor in Tallinn, Estonia at the scale of the city. The project simultaneously addresses the concept of edge, focusing on an old local tradition, and creating a venue for the Performing Arts.

Chandigarh: Operating System/Le Corbusier: India rising, its third world pulse quickening towards an eminent global presence. In Le Corbusier's Chandigarh, a Silicon Valley paradigm threatens the lifeblood of an ancient society: the community. An IT Village will replace the IT Park and weave corporate and residential spaces into a 21st century solution.

Polyrhythmic Housing: Development of bridge housing in relation to the concept of speed, spanning the Harlem River at the northern tip of Manhattan. A roadway that weaves through the housing informs its relationship to various speeds and specific typological distinctions.

The Place of Film: An Institute of Film and Digital Video sited along the D-Line in Bensonhurst, Brooklyn. Stretching and condensing program along a public urban connector to explore architectural sequencing explores the relationship between filmic sequence & architectural sequence.

One of the first cities to modernize in the surrounding region, the new Kuwait City arose from the razing of old Kuwait. Residents were relocated to a suburban ring just outside of the city wall that has now been demolished. The absence of the wall marks this radical change, becoming a non-site for a proposed civic space that acts as a gateway between two Kuwaits and their polarized socio-cultural conditions.

FACULTY ACTIVITIES 2006–2007

The work of Professor **Diana Agrest** was included in *New York 2000, Architecture and Urbanism from the Bicentennial to the Millennium*, by Robert AM Stern, Rizzoli 2007. She was awarded a grant from Elise Jaffe and Jeffrey Brown for *The Making of an Avantgarde, IAUS 1967–1984*, a film for which she is writer, producer and director. Current projects include the 1.2 million sq. ft. International Film Center in Shanghai, a 40,000 sq. ft. community center in South Amboy, NJ and Green Belt South Amboy, a master plan for a 315 acre, 6.5 mile long sustainable green belt which will include facilities for activities from sports to micro- agriculture, reactivating unused railroad yards and other underutilized land.

Visiting Professor **Samuel Anderson** completed two projects for Colonial Williamsburg, the Abby Aldrich Rockefeller Folk Art Museum and the DeWitt Wallace Decorative Arts Museum, as well as a Library and Museum Archive for MoMA-NY. His ongoing work includes Harvard University Art Museums. He contributed to *The Planning and Construction of Book and Paper Conservation Laboratories*.

Water-Works: The Architecture and Engineering of the New York City Water Supply, edited by Professor **Kevin Bone** was co-published by the Monacelli Press. His firm Bone/Levine Architects currently has 30 active projects, including a 200 acre grassland and river restoration incorporating sustainable structures in western CO and a 500,000 sq. ft. sustainable mixed use development with two acres of public space in the Ironbound district of Newark, NJ.

Professor **Anthony Candido** designed the costumes for the Nancy Meeham Dance Company for their spring performance at the Danspace Project at St. Mark’s Church, NY.

Assistant Professor Adjunct **Bennett Carlin** continues work as a Senior Engineer at the Dormitory Authority of NY, overseeing quality assurance inspections and design reviews on City University projects.

Visiting Professor **Manuel DeLanda** participated in the Ventulett Symposium “Mystique of the Urban Construct” at Georgia Institute of Technology. He is also an Adjunct Associate Professor at the GSAPP at Columbia University.

Visiting Professor **Marco De Michelis** is the Dean of the Faculty of Arts and Design at the IUAV University in Venice. He recently published “A Better Tomorrow,” in *The Architect’s Newspaper*, an exhibition review of “Yona Friedman: About Cities” at The Drawing Center, NY.

Instructor Adjunct **Yael Erel** moderated the program “Splice,” discussing the work of site-specific choreographers and presented “Lishma: The Structure of Creation, A Philosophical and Spatial Debate” with Roy Tzohar at the Bronfman Center for Alma NY. She is completing a townhouse renovation as part of ROART Inc.

Instructor Adjunct **MariaElena Fanna** launched her own practice, PorterFanna Architecture, in partnership with her husband L.J. Porter. The office recently completed two interior renovation projects in NYC and is developing a residential project in East Hampton, NY. At Peter Gluck and Partners Architects, she completed the award-winning Floating Box House in Austin, TX.

Professor **Sue Ferguson Gussow** authored *Architects Draw: Freeing The Hand*, published by Princeton Architectural Press, which will appear in their summer 2008 catalogue. The project has been supported by grants from the Graham Foundation and the Tides Foundation. Her paintings are featured on the cover and in an article in *100 New York Painters* by Cynthia Maris Dantzig, Schiffer Books.

Professor **David Gersten** is a Founding Partner and Managing Director of Maimar LLC, a multidisciplinary collaborative dedicated to the ethics of place, generating comprehensive approaches to land use that foster a balanced relationship between people and their environment. As both a member of the executive committee and a creative director, he works with strategic planning and directly with architects, engineers and land planners, overseeing all aspects of design and construction. As a visiting professor at the RISD Graduate Studies Department, he recently lead a seminar, “A Material Imagination of the Social Contract.”

Assistant Professor Adjunct **Louis Katsos** is construction manager for The Atelier Tower, a 47 story mixed use building, a 57 story hotel and condominium, a 28 story condominium and a 60 story mixed use building, all in NYC.

Instructor Adjunct **Christoph a. Kumpusch**, C.D.-IVCL.A. Ing. Mag. Arch., is the Project- and Design Architect and Junior-Research Director for the development of the airports Bratislava und Kosice in Slovakia. He became the youngest architect to be accredited as Engineer by the European Union, Federal Ministry for the Economics, Austria Section.

Visiting Professor **Jennifer Lee** exhibited the work of her firm, OBRA Architects, at the University of Minnesota, Fordham University, and at the Center for Architecture’s “Going Public 2” exhibit in NY. She and OBRA have been featured in the MoMA series “Conversations with Contemporary Artists,” and their work was featured in numerous publications including *Top American Architects* (Harry Abrams). OBRA is part of the NYC Department of Design and Construction Design Excellence Initiative.

Visiting Professor **Thomas Leeser’s** projects include a \$50 million addition to and renovation of the Museum of the Moving Image in NYC, and the World Mammoth and Permafrost Museum in Siberia. Completed projects include the 3LD Performing Arts Center in Lower Manhattan, and two inaugural exhibitions for Laboral Centro de Arte y CreatiÛn Industrial in Spain.

Assistant Professor Adjunct **Jana Leo de Blas** is the author of *THE TRIP WITH NO DISTANCE—Perversions of Time, Space and Money at the Limit of Contemporary Culture*, published by CENDEAC in Spain. She recently presented the working session, “Un Lugar Bajo el Sol, the Architecture of Cultural Centers,” in Buenos Aires. Her work was included in the Valencia Bienal and her actions at the MoMA—NY were featured in a Japanese weekly, *New York Magazine* and *LOG Magazine*.

Professor **Diane Lewis** was the Gehry International Chair In Design from the Graduate School of Architecture, Toronto, and received a grant for her forthcoming architectural monograph, *INSIDE-OUT*. She designed the exhibition for the Returning Iraq Veterans Common Ground Foundation, and held lectures at the Bauhaus Weimar, INARCH ROME, and The American Academy, Rome. Her current architectural work was featured in *Surface, The New York Times, Architectural Record*, and *Casa Vogue & Architectural Digest Italia*. Her firm, Diane Lewis Architect, was one of ten firms commissioned for The City Of The Future Design Competition, exhibited in November. She received an AIA Brunner Grant to curate the 150th Anniversary of “Timeline NY,” currently on exhibition at The Center for Architecture and recently reviewed in *NY Sun*.

Assistant Professor Adjunct **Pablo Lorenzo-Eiroa** is project architect at Eisenman Architects for the Arizona Cardinals Stadium, recently featured in *Architectural Record*. He was interviewed for a program on Antoni Gaudí’s Guell Park, Barcelona by Cablevision and for a 50th anniversary commemorative book on the Fulbright Commission in Buenos Aires. He was a juror for the National Arts Competition of The Alliance for Young Artists.

Instructor Adjunct **Caroline O’Donnell** launched the new architectural magazine *Pidgin* with Marc McQuade and Brian Tabolt. Professor O’Donnell has recently published “Diagram as Remedy: Decoding Freud’s Diagrams,” and “Unideal” in *Pidgin*, and “Giraffes, Gibbons and Gibson” in Log 8. Her project ‘The 13th Villa’ was exhibited in ‘Emerging Talents, Emerging Technologies’ at the 2006 Beijing Architecture Biennial.

Professor and Associate Dean **Elizabeth O’Donnell’s** design projects include residences in Palms Springs, CA and Columbia County, NY and offices for foundations in NYC.

Visiting Professor **Ahmad Rahimian** co-authored “Something Old, Something New” in the magazine *Modern Steel Construction*.

Visiting Professor **Ashok Raiji’s** projects as a principal at Arup include the Kresge Foundation Headquarters in Troy, MI, anticipating a LEED Gold (or Platinum) rating, the Northeast Asia Trade Tower in New Songdo City, Korea, and the Northwest Science Building for Columbia University. He lectured at the NJIT and contributed to the new NYC Building Code and a new international standard for “Building Environment Design.”

Professor Adjunct **Stephen Rustow** began SRA Consultancy in 2006 to work with arts institutions and design professionals to plan, program and design the presentation of cultural collections. Recent projects include the completion of the Education Wing of the MoMA-NY (with KPF); design review and gallery design for the Museum for African Art, NY; and design of Il Gabbiano, an art gallery in Rome. He also authored the forthcoming article “Scenography and Structural Theatrics: Urban, Foster and the Hearst Tower” in the *JSAH*. He held the 2006–2007 Feltman Chair in Lighting.

Visiting Professor **Peter Schubert’s** current projects at Hillier Architecture include the East River Science Park, the LG Electronics Seocho R&D Campus, the Washington University School of Engineering, and the Duke University/National University of Singapore Graduate Medical School. He is on the Board of Directors of the Center for Architecture Foundation-NY Chapter and recently worked with Diane Lewis Architects on the City of the Future competition, sponsored by The History Channel.

The firm of Professor **Ricardo Scofidio**, Diller, Scofidio + Renfro, received an American Institute of Architects Design Award and a Travel and Leisure Design Award Honorable Mention for the recently opened Institute of Contemporary Art in Boston. Projects include a spa resort in Phoenix, the High Line park in NYC, and the expansion and renovation of The Julliard School and Alice Tully Hall as well as adjacent public spaces for Lincoln Center, NY. The work of the firm was included in over a dozen exhibitions and has been featured in over fifty publications nationally and internationally. Professors Scofidio and Diller also received an Urban Visionary Award from The Cooper Union and a Visionary Award from the Fashion Group International.

Professor **Sean Sculley’s** current work includes the construction of a 30,000 sq. ft. residence and contiguous indoor pool, and the planning and landscaping of its 22-acre site. In Europe, he will be researching masterpieces of landscape architecture that “I have only seen, enthralled, through the eyes of others and in my imagination.”

Professor **Ysrael Seinuk’s** honors include the Cuban-American ACE 2007 Project of the Year award for the Carnival Center for the Performing Arts, Miami, the *New York Construction Magazine* Best of 2006 Public Works and Facilities award for the Bronx Criminal Court Complex, and the *New York Construction Magazine* 2006 Award of Merit in Rehabilitation, Renovation, and Restoration for the NY County Family Court. Professor Seinuk also lectured for the Cement League, the ASCE-Metro Section, and the NYC Department of Design and Construction.

Professor Adjunct **David Grahame Shane** presented the cityLAB Seminar at UCLA and lectured widely. He authored “Recombinant Landscapes in the American City” for “Site/Non-Site,” *Architectural Design’s* special issue on landscape, guest edited by Michael Spens, among other publications.

Professor Adjunct **David Joel Shapiro**, PhD., published his *New and Selected Poems: 1965–2005* with Overlook Press. It has been reviewed in *Bookforum, Brooklyn Rail, Publisher’s Weekly, The New Yorker*, and others. He lectured in Jerusalem and Tel Aviv, at the University of Haifa, the San Francisco Poetry Center, St. Mark’s Church on the Bowery, and the Kisfin conference.

Assistant Professor Adjunct **Anthony Titus’s** site-specific installation *Vita* was exhibited at the Bloomberg Financial Headquarters, NY. His work, *Mountain XI*, was shown in The President’s Gallery of The Cooper Union. His competition entry was included in *Coney Island: The Parachute Pavillion Competition* for the Van Alen Institute. He presented a lecture about his work for CU@Lunch.

Visiting Professor **David Turnbull** establish ATOPIA-RESEARCH, a non-profit corporation with a humanitarian and educational mission, working on projects in Sri Lanka (Tsunami recovery) and Sudan (civil war recovery) and the Mississippi Delta.

Instructor Adjunct **Mersiha Veleदार**, junior Design Architect at Skidmore, Owings, & Merrill, LLP. is on the design team for the 250 East 57th Street project which includes new facilities for the High School of Art & Design, (a distinguished NYC magnet school for the arts), the Beekman Hill International School, and a new sixty story residential tower with project directors Roger Duffy, Design Partner and Senior Design Associate Scott Duncan.

Professor and Dean **Anthony Vidler**, wrote the preface to *Public Intimacy: Architecture And The Visible Arts*, by Giuliana Bruno and his book, *Claude-Nicolas Ledoux: Architecture and Utopia in the Era of the French Revolution* was published by Birkhauser. He recently lectured at the National Arts Club, the Architectural Association, London, The University of Pittsburgh, The Storefront for Art and Architecture, NYC, TU Delft, The Netherlands, participated in the Soane Audio Guide Project for Sir John Soane’s Museum, London, and moderated The Dean’s Roundtable discussion at The Center for Architecture, NYC.

Assistant Professor Adjunct **Joan Waltemath** exhibited her work in a solo show, “Torso/Roots” at Galerie von Bartha, Switzerland, and in group exhibitions at The Drawing Room, East Hampton, NY, the Victoria Munroe Gallery, Boston and St. Peter’s College, NJ. Her work was selected for the permanent collections of the Armand Hammer Museum and the San Diego Museum of Art.

Assistant Professor Adjunct **Georg Windeck** was featured in the German architecture magazine *Haeuser*. He is the project architect for a residence of several stories on 5th Avenue, a collaboration between the Hillier Group and the office of Werner Sobek NY (structural engineer). A greenhouse for the project will be the largest curved, load-bearing, insulated glass structure ever built.

Assistant Professor **Suzan Wines**, principal of I-BEAM Atelier, completed a condominium development on 5th Avenue, renovations of the Reem Acra Showroom, NYC and five residences. Her work was cited in *New York Magazine, The Best Interiors, Aldaba, and Design Like You Give a Damn: Architectural Responses to Humanitarian Crises*. She lectured at the Delaware College of Art and Design and lead a workshop at the Altos de Chabon School of Design, Dominican Republic.

Professor **Lebbeus Woods** was awarded the 2007 Architecture Award by the American Academy in Arts and Letters and exhibited his work in the Academy’s Annual Exhibition of Work. This fall, Professor Woods presented his lecture “Zaha Hadid: Drawn into Space” at the Guggenheim Museum-NY, and also lectured at The California College of Arts and Crafts.

Assistant Professor Adjunct **Michael Young** served as a visiting professor for the (G)Hosting Architecture Workshop at Shih Chien University in Taiwan. His professional activities include the O-14 Office Tower currently under construction in Dubai, for Reiser + Umemoto RUR Architecture P.C.

Following the completion of her Ph.D. at Princeton University, Associate Professor **Tamar Zinguer** is preparing her manuscript “Architecture in Play: Intimations of Modernism in Architectural Toys” for publication. She presented a paper, “The Toy that Grows with the Boy—Erector Sets and the Fear of Collapse” at the 2007 Society of Architectural Historians Annual Meeting. She will chair a session at the SAH 2008 meeting investigating “Architecture and the Aesthetics of Movement.”

Professor **Guido Zuliani’s** current work includes the design of the new Pompeii-Santuario Train Station, including the surrounding public square and focal points of new urban development in Pompeii. The project, developed in collaboration with Eisenman Architects, was exhibited at the 10th Biennale Internazionale d’Architettura—Biennale di Venezia, Venice. His essay, “Evidence of Things Unseen,” appeared in *Tracing Eisenman, Complete Works*, Cynthia Davidson Ed. Within the context of the reappraisal of the oeuvre of Peter Eisenman, this essay proposes an original critical interpretation of the architect’s work.

In Memorium

We mourn the passing of long-time adjunct faculty member and alumnus (BArch ’69) **George Chaikin**, who did so much to lead the School of Architecture into the digital age. He introduced digital methods in projective geometry with tremendous intelligence and creative spirit, furthering the study of representation as a critical tool for both analysis and design.