

Assistant Professor Adjunct **James Lowder** participated in The Banham Symposium: On Error at the Buffalo School of Architecture and Planning.

Visiting Professor **Daniel Meridor**, as lead creative for Studio D Meridor +, has continued working on architectural designs and recently completed several projects including a presentation for a new awareness-generating infrastructure that links man-made and natural environments, an innovated product design for an audio company, and published the essay “Medianeras/Sidewalls: A Film by Gustavo Taretto” in *Framework*.

Collections Assistant in The School of Architecture Archive **Pat McElnea** organized three hallway exhibitions, which include drawings by McKim, Mead, & White, images of 20th Century modernist architecture, and photographs by Stanley Prowler. He exhibited work at the Museo de la Solidaridad Salvador Allende Arte Contemporaneo in Santiago, Chile and the group exhibition “Oblique Strategies” in the Peter Fingesten Gallery at Pace University, New York, NY. This summer Clonea Studios in Dublin will feature a series of his past and recent videos. He also teaches video in the Art Department at Vassar College.

Assistant to the Deans **Emmy Mikelson** curated the exhibition “Oblique Strategies” held in the Peter Fingesten Gallery at Pace University, New York, NY, which was the subject of an article in *ArtInfo*. She exhibited her work in the “Fall 2012 Faculty Exhibition” at Pace University as well. Her work was included in two group exhibitions at Helper Project Space, Brooklyn, NY, and in “Art Biologic,” at Limner Gallery, Hudson, NY. In summer 2013 she is exhibiting work in the collaborative project with musician Derek Nicoletto at 287 Spring Gallery, New York, NY, and she will have a two-person show at Valentine Gallery, Brooklyn, NY in fall 2013. She was a participant on a round table discussion as part of “Inventive Methods: Data, Calculation and Bodies,” at The Graduate Center, CUNY, and she gave a guest curator talk in the Art Department at Pace University. She served as a representative on the Steering Committee and Education Sub-committee for NYCxDESIGN.

Instructor Adjunct **Aida Miron** participated on the panel discussion “Arch School Confidential” held at the Center for Architecture, the panel “Media Geography: Geographies of Difference” as part of the MediaCity 4: International Conference, Workshops and Exhibition, SUNY-Buffalo, and the round table discussion “How can Architects Have a Real Impact?” with Sven Eggers and Christian Burkhard, at Aedes Gallery Berlin, where she presented “An Uncompromising Functionalism: Team X.” Her article on the work of John Hejduk was published in *Le Journal Spéciale Z*, no. 4, “Figures of Becoming” on Nietzsche published in *Nova Organa*, and article “Resistance from the Lacandon Rainforest and conflicting Projects of Development” published by *El Token*. She joined Engineers without Borders on a water infrastructure project in El Salvador.

Associate Dean and Professor Adjunct **Elizabeth O’Donnell** presented at the 2012 Imagining America National Conference. She participated on the panels “Linked Fates and Futures: Communities and Campuses as Equitable Partners?” held in New York City and “Sustainable Architecture and Cities” at the World Energy Forum 2012 held in Dubai. O’Donnell participated on the Deans’ Roundtable in conjunction with the Architecture Schools 2012 Exhibition at the AIA New York Chapter Center for Architecture and she was a panelist on “Next Steps for the City’s Design-Related Academic Institutions” as part of the Town + Gown Symposium held at the Center for Architecture. She was interviewed as part of The Cooper Union’s “Meet the Deans” series and is a member of the Zoning Commission of the Town of Taghkanic, New York, rewriting the zoning code. She served on the Steering Committee and Education Sub-committee for NYCxDESIGN.

Visiting Professor **Ashok Raiji** spoke at the Municipal Arts Society 2012 Summit—Building New York of the 21st Century and at Greenbuild 2012 in San Francisco on Systematic Sustainability. He was a session moderator on Sustainable Transportation at Asia Society/ULI Pacific Cities Sustainability Initiative Forum in Hong Kong and he was appointed to American Institute of Architects NY Board of Directors for 2013.

Professor **Stephen Rustow** presented “Three Lessons from Labrouste” and moderated a panel in the symposium organized by MoMA in conjunction with the exhibition “Henri Labrouste: Structure Brought to Light.” He was an invited juror in graduate studios at Harvard, Yale, Columbia and Parsons. His contributions to the 2-volume history of the Louvre is scheduled to be published in fall 2013. His firm, Museoplan, started consulting on a new museum project in Beijing for the artist Zeng Fanzhi, designed by Tadao Ando Architect. Museoplan has just started a collaboration with Diller Scofidio + Renfro on the Culture Shed at the Hudson Yards in New York.

Assistant Professor Adjunct **Michael Samuelian** discussed the volunteer work in the wake of Hurricane Sandy by the New Yorkers for Parks, of which he is a group leader, in the article “Coney Island Is Still Devastated, From the Boardwalk to the Neighborhood Parks,” in the *New York Observer*. In addition to his volunteer work, Samuelian continues his work on the urban planning, design and marketing of the Hudson Yards project in Midtown Manhattan. Hudson Yards broke ground on its first 50 story, \$1.5 billion office tower in December of 2012. He also worked on the development of an exhibition at the AIA Center for Architecture celebrating the architecture and design of Hudson Yards.

Professor Adjunct **Peter Schubert** became a partner in Ennead Architects International LLP in February 2012. Prior to this new position with the acclaimed New York City-based studio, he was North American Design Director at Hillier/RMJM for ten years, overseeing the design of all projects undertaken by the firm’s four offices. He is currently leading the Ennead design team on two new active projects in Asia: an academic project in Seoul, Korea and a commercial project in Nanjing, China. 2012 also marked Schubert’s induction into the College of Fellows of the American Institute of Architects.

Associate Professor Adjunct **Markus Schulte** participated in the Intersections: Building Interdisciplinary Pedagogy—Building Integrated Practice symposium held at the New York City College of Technology. He lead the Designing and Building Performing Facades: No Performance—Poor Performance—High Performance workshop as part of the facades+PERFORMANCE Consortium held at the McGraw-Hill Conference Center, New York, NY.

Professor **David Turnbull**, Director of ATOPIA Research with Jane Harrison, worked through their non-profit PITChAfrica, to open the first ‘Waterbank School’ near Ngare Nyiro in Kenya. Work has begun on four new very low-cost Waterbank typologies at a Secondary School in the same region of Kenya. Funding for these projects has been arranged through the Zeitz Foundation, and includes a major donation by the International Soccer player, Samuel Eto’o. A workshop on PITChAfrica’s RAINCHUTE Campaign in collaboration with the British artist Lisa Milroy was held as part of the New Museum’s Ideas City Festival. He is a Visiting Professor at The African University of Science & Technology in Abuja, Nigeria, and launched a new program in Design and Innovation in collaboration with University President Wole Soboyejo. He participated in the symposium India Initiative: The Emerging Megacity + The Enduring Village at the University of Virginia School of Architecture, Charlottesville, VA. He spoke at Sustainable Perspectives: SPER.2013 at The Earth Institute, Columbia University. He moderated the panel discussion “Transforming Markets by Design,” co-sponsored by The Cooper Union Alumni Association and Financial Services Affinity Group. He was appointed as the Chair of the Royal Society of Arts in the US Design Awards. Turnbull contributed the essay “Framing” as part of Dossier: Architects on Film: Architects on the Frame in *Framework: The Journal of Cinema and Media*.

Instructor Adjunct **Mersiha Veledar** was invited to present the lecture “Architecture Heals” as part of the School of Architecture 2013 Faculty Talks series. She also taught a first year Master’s Studio at the Bernard and Anne Spitzer School of Landscape Architecture at City College of New York. She was invited to attend a workshop in Copenhagen and exhibit her independent work and has acted as a visiting critic at Pratt Institute School of Architecture and Columbia University Graduate School of Design. Veledar is currently working on a renovation project in Long Island City.

Dean and Professor **Anthony Vidler** was presented with the 2013 Philip Johnson Exhibition Catalogue Award by the Society of Architectural Historians for excellence in published exhibition catalogs for “James Frazer Stirling: Notes from the Archive” (Yale University Press, 2010). The exhibition was recently the subject of review in Domus. He delivered the keynote “Learning to Love Brutalism” for the 12th International Docomomo Conference held in Espoo, Finland. He presented lectures at several institutions including the Federal University of Rio de Janeiro, The Faculty of Architecture and Urbanism, Rio de Janeiro, Brazil; at the University of Brasilia Faculty of Architecture and Urbanism, Brasilia, Brazil; the delivered the Keynote address for the Architecture History Society, Natal; the Achtung: Berlin Symposium held at Yale University School of Architecture; the Architectural Association, London, England; the California College of the Arts; and the Princeton University Program in European Cultural Studies. He served as the Chairman of the First Stage Jury for the Rethink Athens European Architectural Competition sponsored by the Onassis Foundation. He moderated a panel discussion as part of the Revising Labrouste in the Digital Age Symposium held at Museum of Modern Art. He participated in the Looking Down on Modernity: Conference, as part of The Disciplines Series of The Heyman Center for the Humanities, Columbia University. Vidler also spoke at Work Gallery, London, England, and delivered closing remarks at the Architecture and Resistance Conference, Princeton University School of Architecture. He published several articles in *Architectural Review* and he was a contributing author to the Brutalism issue of *Clog*. Vidler was a Member at the Institute for Advanced Study, School of Historical Studies, during the Spring 2013 term, Princeton, NJ.

Professor Adjunct **Michael Webb** was a juror for The Moleskine Grand Central Terminal Sketchbook held in partnership with the Architectural League of New York and the New York Transit Museum. He gave a lecture and exhibited his drawings in the Stuckeman School of Architecture and Landscape Architecture at Penn State University as part of the 3W seminar. The participants were Michael Webb, Mark West and James Wines and a symposium at the Drawing Center in New York will feature them. He gave a lecture at the School of Architecture at the University of Illinois-Chicago and at The Cooper Union for the School of Architecture Faculty Talks series. He is a contributing author for the book *The Car in 2035: Mobility Planning for the Near Future* (ActarD Publishing), as well as contributing an article to *The Architect’s Newspaper* in the form of a memoir of the late architect, John Johansen. The Andrea Rosen Gallery has included a work by Michael Webb as part of the exhibition “Temptation of the Diagram.” Michael Webb’s “Brunnhilde’s Magic Ring of Fire” project from 1968 was published in a book edited by Neeraj Bhatia and Lola Sheppard entitled *Goes Soft* published by ActarD.

Associate Professor Adjunct **Georg Windeck** has been invited to lecture on the architectural history of New York at the recently founded Critical Theory and the Arts graduate program of the School of Visual Arts. He conducted seminars on contemporary museum architecture and on ancient art at Roundtable Cultural Seminars in New York. In his professional practice he has been working on the design and construction of new energy-efficient building envelopes for Superstructures Architects and Engineers. This included the upgrading and renovation of major institutional buildings such as La Guardia Community College in Long Island City and Harlem Hospital, as well as the restoration of the historic landmark Duke House, NYU Institute of Fine Arts on 5th Avenue.

Instructor Adjunct **Lydia Xynogala’s** project Dark Ecology was published in the *Kerb Journal of Landscape Architecture* by RMIT University Australia. She presented her research at the event Change Agents, Landscape Architecture Pecha Kucha at the Van Alen Institute as part of Archtober month-long festival. She designed and coordinated the Princeton Fung Global Forum, an interdisciplinary urbanism conference, and the “Resilient City” exhibition that took place in Shanghai, China, which was organized by Princeton University.

Assistant Professor **Michael Young** participated in several lecture series and events including “Sonic Sensibility: A Conversation on the Relations Between Music, Architecture, and Aesthetics,” held at The Cooper Union, “What I did Next—Princeton’s Alternative Architectural Practices: Digital Geometries” at Princeton University School of Architecture, and the School of Architecture at Woodbury University in Los Angeles, CA as part of the 2013 Spring Lecture series. He presented a paper at the “Digital Post-Modernities” Symposium at Yale University. Young was a workshop leader in the “Possible Mediums” conference held at Ohio State University, Knowlton School of Architecture. The School of Architecture’s 3rd Year Design Studio led by Young was one of ten groups selected as part of a juried competition to design and install a Little Free Library at The Cooper Union. He also participated in an exquisite corpse drawing conversation at the Storefront for Art and Architecture, where his drawing *Condenser* was on display as part of the “Aesthetics/ Anaesthetics” group exhibition. His article “Digital Re-Mediation” was published in the *Cornell Journal of Architecture*.

Associate Professor **Tamar Zinguer’s** book manuscript *Architecture in Play: Intimations of Modernism in Architectural Toys 1836-1952* will be published with University of Virginia Press in 2014. Zinguer received a grant from the Barr-Ferree Foundation Publication Fund for the project. She embarked on a new project - The History of the Sandbox—and she will be delivering a talk on the subject in June 2013 in Nottingham, UK at the biennial meeting of the Society of the History of Children and Youth, whose theme is “Spaces of Childhood.”

Professor **Guido Zuliani’s** essay titled “One, No-One, One Hundred Thousand: Notes on The Cooper Union of John Hejduk, Raimund Abraham, Peter Eisenman... and many others” has been published by Marsilio Editori and the Doctoral School of the Istituto Universitario d’Architettura di Venezia in the bilingual volume The Clinic of Dissection of the Arts: The Study of Composition. He has lectured at Yale School of Architecture (Perspective and Architecture in L.B. Alberti and P. Della Francesca), at Cornell School of Architecture (History and the City in A. Rossi and M. Tafuri) and at the Syracuse School of Architecture in New York (The work of J. Hejduk). He delivered the introductory remarks for the “Young Architects of Spain” symposium held at The Cooper Union on the occasion of the exhibition presented at the Institute Cervantes in New York. He co-designed, as principal of AZstudio, in association with Eisenman Architects and Dea-Architetti, the construction of a 12.000 sq.f. residential building recently begun in Milan with completion scheduled for the fall 2014.

# ARCHITECTURE AT COOPER

The Irwin S. Chanin  
School of Architecture

The Cooper Union  
for the Advancement  
of Science and Art

# 7:12-13

## LETTER FROM THE DEAN

Over the last twelve years the school, while remaining firm in its commitment to its long tradition of design, has transformed that tradition in ways that allow it to confront the challenges of 21st century architecture and urbanism. The need to think both globally and locally, the knowledge required of architects to practice in diverse contexts and cultures, the skills to master new technologies of representation and construction, the changing nature of professional practice, and above all, the critical re-thinking of the discipline, all these considerations and more have been folded into the curriculum. And this curriculum has been far from static, developing under the guidance of faculty and students into a comprehensive and rigorous course of professional study.

Within these broad guidelines, however, what characterizes the school more than anything else is the extreme dedication and inventive curiosity of the students under the mentorship of an equally dedicated faculty. The work exhibited each year at the End of Year Show, and again this year, has demonstrated this evolution, and this tenacity to hold onto the best aspects of our historical legacy—analysis and theory, drawing, and formal investigation—at the same time as embracing new subjects for design research from broad ecological concerns to the smallest scale of living. It is to be hoped that a selection of this twelve years of work will, in the near future, form a basis of a publication that traces this evolution.

One of the most important of these new initiatives has been the establishment of the now flourishing Master of Architecture II program, a three semester course in design research under the strong leadership of Professor Diana Agrest, in which a select number of post-professional students from around the world engage in a common investigation into urban and natural contexts while studying research techniques and engaging in seminars throughout the school. In another initiative, the establishment of The Cooper Union Institute for Sustainable Design has emphasized our essential role in the growing local and global environmental crisis. Its first Director Professor Kevin Bone has in a brief two years established the Institute as a center of debate, lectures, and exhibitions for the discussion of some of the most pressing environmental challenges of our time.

Academic achievements are too numerous to mention, as recorded in *Architecture at Cooper* issues 1 through 7, but I should single out the eleven Fulbright Fellowships gained by our students and alumni; the three Ph.Ds earned by our faculty while teaching; two Architecture Awards from the American Society of Arts and Letters; and many other honors, prizes and grants.

Three of our senior faculty retired: Raimund Abraham in 2001, Peter Eisenman in 2006 and Ricardo Scofidio in 2007. The loss of their extraordinary talents was significant, but the legacy of their teaching lives on as the faculty has been continually renewed at all levels, with the appointment of Diana Agrest as full-time Professor, and the recruitment of six new proportional faculty since 2001, together with many adjuncts, all whose skills and knowledge have enriched and advanced the curriculum. We have celebrated many milestones in the history of the school, not least the recent achievement of ten years of service by five professors and staff, twenty years of service by three and thirty years of service by two including Professor Diane Lewis in this year, whose ever-inventive stewardship of the Fourth Year Urban Design studio has spanned more than ten years, and finally forty years of service by Professors Anthony Candido and Sean Sculley and Professor Emerita Sue Ferguson Gussow.

We have not avoided adversity: personal in the loss of four of our active and former senior faculty Richard Henderson, Israel Seinuk, Raimund Abraham and Lebbeus Woods; public in the fall of the Twin Towers, the successive financial reversals and recession, and most recently the devastation of New York during Hurricane Sandy. But we have remained resilient, stepping up to the task of making architecture significant for the public realm, and researching ways of ameliorating, if not solving, our present and many crises.

We could not have accomplished any of these goals without the strong support and individual talents of our administrative officers. First and foremost, my thanks go to Associate Dean Elizabeth O'Donnell who has tirelessly and with enormous grace worked to keep all aspects of the school in balance and moving forward. Dean O'Donnell shepherded the new Master of Architecture II Program through all the stages of administrative approval, and as Chair of the Curriculum Committee presided over the continuing discussions that have kept our courses in the forefront of architectural knowledge while ensuring the continuity of our tradition of design. She has served as a guidance counselor, administrative officer, and this year in my absence has guided the school with temperate wisdom through one of the most difficult years of its history. Monica Shapiro has, in her role as Academic Advisor and Personal Assistant to the Dean for over thirty years, acted as the school's anchor and hub, monitoring students' courses, counseling them through difficulties, and keeping in personal contact with alumni, while making sure that I answered every letter, attended every meeting, and operated as flight controller for my travels. The late Pat de Angelis, "first responder" in the office as she termed herself, was a fountain of information for students and faculty alike.

No school that I have taught in has the benefit of a magnificent Archive, that, under the meticulous and steadfast direction of Steven Hillyer and his staff, and aided by highly motivated students, has year after year presented exhibitions of the highest aesthetic and intellectual quality, published elegant catalogs, and has added to its invaluable collections.

Finally, I cannot close without recognizing the agonizing struggle to invent ways out of our current financial crisis, a struggle in which our faculty and students have been active in every way, in task forces, public debate and demonstration. I have respected the way in which all have participated without losing the focus on our central mission, the production of designs and ideas that interrogate the foundations of our discipline. I have been sincerely appreciative of the work of all parties to the debate, and remain optimistic that, over the next few years a model can be successfully developed that protects once more the free tuition scholarship, so much the heart and soul of our institution.

In now stepping down as Dean, I am confident that we as a School are in a position to grow from real strength—strength in our curriculum, our faculty, and students—but also strength in the way that we have learned to look, listen, and act upon the often disturbing landscape of the 21st century. As represented by the student work and faculty concerns in design studios and courses at all levels, we are aware of our local and global context, wary of over-simplified solutions, and insistent on the need for a deep understanding derived from design research of the most inventive kind.

With all my best wishes for the future.



Anthony Vidler  
Dean and Professor

## PUBLIC LECTURES AND EVENTS

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

The School of Architecture annually co-sponsors and hosts a number of events with the Architectural League of New York. This ongoing relationship has fostered an expanding forum for contemporary architectural dialogues at The Cooper Union.

#### **Thursday 9/6**

*Young Architects of Spain*

Speakers:  
María Hurtado de Mendoza, Estudio Entresitio  
Héctor Fernández Elorza  
Alberto Peñín, Peñín Arquitectos  
Panelists:  
Kenneth Frampton, Ware Professor of Architecture GSAPP, Columbia University  
Pablo Lorenzo-Eiroa, Professor; Design Principal, Eiroa Architects  
Cristina Goberna, Fake Industries  
Architectural Agonism  
Opening remarks by Alberto Campo Baeza  
Welcome by Juan Ramón Martínez Salazar, Consul General of Spain  
Introduced by Guido Zuliani, Professor

#### **Monday 10/15**

Alberto Kalach, Co-founder, Taller de Arquitectura X  
*Current Work*  
Introduced and moderated by Brad Cloepfil, Principal, Allied Works

#### **Wednesday 10/24**

Billie Tsien and Tod Williams, Co-founders, Tod Williams Billie Tsien Architects  
*Current Work: Head/Hand*  
Moderated by Annabelle Selldorf, Principal, Selldorf Architects

#### **Wednesday 11/28**

Steven Holl, Principal, Steven Holl Architects  
*Time Light*  
Introduced and moderated by Sanford Kwinter, Professor, Architectural Theory and Criticism, Harvard Graduate School of Design, Co-director, the Master's in Design Studies Program.

#### **Friday 1/18**

Mike Taylor, Senior Partner, Hopkins Architects  
*Current Work*  
Moderated by Richard Olcott, Founding Partner and Design Principal, Ennead Architects

#### **Tuesday 4/2**

Wang Shu, Co-Founder, Amateur Architecture Studio; 2012 Pritzker Prize Laureate  
*Current Work*

#### **Wednesday 4/10**

Seung H-Sang, Founder, IROJE Architects and Planners  
*Current Work*

### **The Irwin S. Chanin School of Architecture/ The Architectural League of New York/ The American Institute of Architects New York Chapter**

#### **Wednesday 9/19**

*Another Language of Diplomacy: Design Excellence and the U.S. Department of State*  
Participants:  
Casey Jones, Director of Design Excellence, U.S. State Department  
Lydia Muniz, Director, Bureau of Overseas Building, U.S. State Department  
Stephen Kieran, KieranTimberlake  
Moderated by James S. Russell, Architecture Critic, Bloomberg News

### **The Irwin S. Chanin School of Architecture/ The American Institute of Architects New York Chapter**

#### **Friday 10/12**

*Unfinished Spaces: Roundtable Discussion and Film Screening*  
Participants:  
Alysa Nahmias, Co-director  
Benjamin Murray, Co-director  
Pablo Lorenzo-Eiroa, Professor; Design Principal, Eiroa Architects  
Patricio del Real, Ph.D. Candidate, Architecture History and Theory, Columbia University

### **The Irwin S. Chanin School of Architecture/ The Hellenic American Chamber of Commerce/ The Greater Harlem Chamber of Commerce/ The Amsterdam News**

*American Metropolis: The Future—Development and Construction in New York City*

Panelists:  
John Catsimatidis, Owner and CEO, the Red Apple Group and Gristedes; Candidate for NYC Mayor  
Kenneth Knuckles, President and CEO of UMEZ and Vice Chairman of the New York City Planning Commission  
Julie Menin, former Community Board 1 Chair; Candidate for Manhattan Borough President  
Benjamin M. McGrath, Executive Vice President and the Chief Financial Officer of Edward J. Minskoff Equities, Inc.  
Moderated by Louis Katsos, Professor; President of Jekmar Associates, Inc.  
Remarks by Lloyd Williams, President and CEO, the Greater Harlem Chamber of Commerce and President, Greater Harlem Housing Development Corporation

In association with the Albanian-American Chamber of Commerce, The American-Hellenic Chamber of Commerce, Cyprus-US Chamber of Commerce, Hellenic American Technical Society, Jamaican-American Chamber of Commerce and the Russian- American Chamber of Commerce as a benefit for The Irwin S. Chanin School of Architecture.

#### **The 2013 Feltman Lecture**

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

The 2012-2013 Feltman Chair in Lighting is held by Lydia Kallipoliti

#### **Thursday 3/14**

Mark Goulthorpe, Professor, Department of Architecture, MIT; Principal, dECOi Architects  
*Phototropic Implication*

#### **The 2013 Eleanore Pettersen Lecture**

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

#### **Thursday 2/28**

Sarah Wigglesworth, Founder, Sarah Wigglesworth Architects  
*Current Work*  
Co-sponsored by The Cooper Union Institute for Sustainable Design and the Architectural League of New York

# EXHIBITIONS

### **The Critical Moment: Architecture in the Expanded Field II**

Arthur A. Houghton Jr. Gallery  
September 12–21, 2012

This is a critical moment for the re-thinking of the object of architecture, approaching architectural discourse critically, questioning the very boundaries of Architecture itself. The discipline has been characterized in recent years by an anti-intellectual attitude. Moreover, it has been a reflection of an ideology of extreme consumerism and, as thus, “object” oriented architecture.

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

This exhibition illuminated the graduates’ year-long exhaustive research using text, photography, drawing, technology, science and history to develop innovative programs, all of which featured configurations and narratives that brought forth potential solutions which, at first, may not have been obvious to the viewer.

### **Massimo Scolari: The Representation of Architecture, 1967–2012**

Arthur A. Houghton Jr. Gallery  
October 2–November 21, 2012

Curated by Massimo Scolari

This exhibition, the first retrospective of the work of visionary architect and artist Massimo Scolari in the United States since 1986, originated at the Yale School of Architecture. With a nucleus of drawings that were first exhibited at The Cooper Union in 1977 while Scolari was teaching at the school, the exhibition included over 160 original drawings, paintings, watercolors, and other works. Scolari’s paintings and drawings demonstrate the power of the eye, mind and hand working in unison to create a profoundly poetic architectural vision, exemplifying the school’s highest aspirations for drawing as a process of exploration, abstraction and experimentation.

In addition to the exhibition, the School of Architecture installed the “Glider,” a winged wood structure designed by Scolari that is a recurring visual element in his work, on the portico above the south entry of the Foundation Building. With a wingspan of twenty-two feet, and weighing four hundred pounds, the Glider and its sixteen hundred pound steel pedestal (engineered by School of Architecture professor Markus Schultel), were lifted into place by crane. The Glider, which weathered Hurricane Sandy undamaged, will remain in place until June 2013, coinciding with the annual End of Year Show.

### **20th Century Architecture**

The Lantern Slide Collection  
Third Floor Hallway  
October 16–November 29, 2012

Donated to The Irwin S. Chanin School of Architecture Archive by The Cooper Union Library in 1987, the Lantern Slide Collection—comprised of approximately nine thousand 4 x 5 black and white glass transparencies—was formerly used to teach History of Architecture and Town Planning. In order to afford students and faculty greater access to these historic images, now superseded by digital methods of presentation, the Archive has undertaken an ongoing effort to translate the slides into print form for exhibition. This exhibition focused on works of 20th Century architecture, both iconic and those lesser known to the school’s students. The projects included housing, schools, churches, industrial buildings, and were located in Europe, the United States and South America.

### **Lessons From Modernism: Environmental Design Considerations in 20th Century Architecture, 1925-70**

Arthur A. Houghton Jr. Gallery  
January 29–March 23, 2013

Curated by Kevin Bone, Steven Hillyer, Sunnie Joh and Sara Jones

*Lessons From Modernism* focused on twenty-five examples of modern architecture created between 1925 and 1970 that incorporate environmental strategies as integral to the architecture that address critical problems of comfort, use and economy by recognizing and adapting to natural agencies. While none of these projects meets a perfect definition for today’s green building best practices, nor would they likely qualify for certification under any of our many systems for evaluating environmentally appropriate architecture, they present a catalogue of architectural ideas that accomplish much of what green design aspires to do. To that end, the twenty-five works reflect a range of project types, environmental design ideas and solutions to the challenges of particular climate zones that are still relevant today.

Many of these buildings demonstrate an aesthetic of simplicity. They are small in scale and required modest capital to realize. Engineering and building construction methods aspired to maximize efficiency and minimize the use of materials. Site design strategies sought to promote integration with the setting, embrace the natural surroundings, limit disturbance of natural landscapes and reintroduce park and garden areas into urban environments. All are informed by the climate of a given site and most profoundly, all respect the universal and elemental relationship of the architecture to the daily and annual movement of the sun.

The goal of this exhibition was to inspire students, practicing architects and the general public to examine a broader body of work through the lens of the environment and to discover how the values of the modernist movement can inform the green building movement today. William Menking, founder and editor-in-chief of *The Architect’s Newspaper* wrote that the exhibition was “the smartest and most compelling exhibition ever mounted in New York (and maybe anywhere) on the influence of nature and the environment in architectural design.”

### **Green Chassis: Rio de Janeiro, 1978**

Photographs from the Stanley Prowler Collection  
Third Floor Hallway  
April 3–May 9, 2013

Curated by Pat McElnea

Stanley Prowler (1919–2004) was an architect who traveled extensively in the U.S. and abroad throughout his life. This included trips to Brazil, Portugal, France, Britain, Greece, Israel, India, Japan, Argentina and other countries including China just months after it was first opened to American travelers. Upon Prowler’s death, his collection of over 6,000 travel photographs was bequeathed to The International Center, where he served as a board member. The organization subsequently donated these materials to the School of Architecture Archive in 2006.

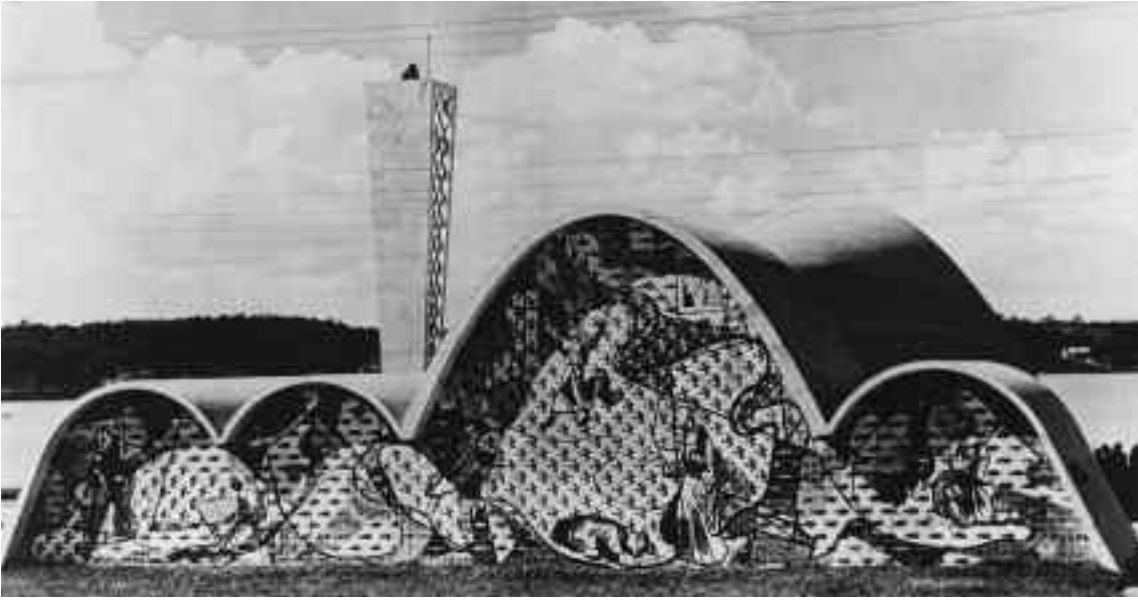
Taken using a 35mm camera, Prowler’s photographs of Rio suggest a type of entry into architecture, specifically the nuances of framing. These images explore architectural framing devices in collaboration with Rio de Janeiro’s unyielding verdure: the ways in which the city’s central and marginal spaces are shaped by resident flora. Plants bracket, truncate, mantle or punctuate an array of conditions. These interludes and outgrowths (along with exposed bodies), lush apertures of the Modernist environment, rethink vegetation beyond the contextual footnoting seen in most architectural photography. Prowler’s photographs impart an idiosyncratic and anomalous version of the overgrown urban landscape.

- 1 Lessons From Modernism
- 2 20th Century Architecture
- 3 Lessons from Modernism: Open Air School—Johannes Duiker, 1930
- 4 Massimo Scolari’s Glider on the Foundation Building Portico
- 5 The Critical Moment: Architecture in the Expanded Field II
- 6 Massimo Scolari: The Representation of Architecture





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# STUDIO COURSES

## FIRST YEAR

### ARCHITECTONICS: FALL SEMESTER

Professor Lebbeus Woods, 9/03/12–10/25/12  
Professor Diane Lewis  
Instructors Aida Miron and Uri Wegman

FOUR IDEAL HOUSES: Each occupies a different elemental volume—cube, cylinder, cone, pyramid—and each embodies a program of habitation based on a different season of the year—spring, summer, autumn, winter.

*This work was conducted through Mid-October when Professor Woods died. Professor Lewis was asked to direct the Architectonics Studio at this juncture and provided the following challenges for the First Year studio in its continuation.*

#### GIVEN THE "FIELD"... IN REGARD TO THE FOUR IDEALS

In memory of Lebbeus on first meeting with the students after his death, I read the following: "The realm of architecture is one of apparent stability, but is actually one of restrained force or of forces held in equilibrium. The implications of tectonic stability for inhabitation are immediately apparent, but the epistemological implications are less so. ..." *Storm Watch, Lebbeus Woods, December 2009*

INTRODUCING THE FIELD INTO THE STUDIO IMMEDIATELY TRANSFORMED THE FOCUS OF THE STUDIO TO A SPATIAL CONSTRUCT. The students who had previously worked in groups on a project of four ideal houses, entered individual works. The "ideal forms" became one set of elements among three other sets of elements that were given at the inception of this phase: Structural Elements, Spatial Elements, and Elements of Ambulatory. Each student derived the form of the typologic elements that they were to employ, with an understanding of the philosophic questions necessary to an architectonic construct, which can integrate a diverse vocabulary of elements in space.

GIVEN: (1) THE GRIDDED FIELD: MEASURE (2) STRUCTURAL ELEMENTS: column, pier, bearing wall, bent, thin shell, slab, grid, etc. (3) NON-STRUCTURAL SPATIAL ELEMENTS: planes of varied thickness and proportion, used horizontally and vertically, defined in both typologic and specific forms incorporating punctures, cuts and perforations (4) ELEMENTS OF AMBULATORY: portals, stairs and ramps (5) THE IDEAL GEOMETRIC ELEMENTS: cube, cone, cylinder and sphere

The ideal forms joined a spatial conversation within the field, incorporating the structural, non-structural and ambulatory elements. A lexicon of elements was represented in a set of drawings for each element: drawn in plan, section and elevation. The required texts, Mario Salvadori's *Structure in Architecture* and Kurt Siegel's *Structure and Form in Modern Architecture*, clearly delineate the power of contemporary structural elements and their spatial latency. The overlay of structural span and scale imbued a new level of articulation to the first phase forays into ideal geometric form, introducing the dialectics of inhabitation to the expression of pure form. The poetic dimension and the problematics of joints, the articulation of gravity as tension, compression and shear, were introduced as the key character of form that must be mastered to sustain the ideal aspects of any architectural construct.

### ARCHITECTONICS: SPRING SEMESTER

Professor David Gersten  
Professor Aida Miron  
Professor Uri Wegman

"The hallucinatory effect derives from the extraordinary clarity and not from mystery or mist. Nothing is more fantastic ultimately than precision." —Robbe-Grillet on Kafka

"The plan of a photograph is a straight line? The plan of a film is a curved line?" —David Gersten

*Drawing us out: Drawing in the Woods (For Lebbeus)*

This semester is inscribed in a double site and multiple scales: the first year studio and the woods at the OMI grounds upstate. Working individually, in pairs and collectively as a class, the students are asked to locate themselves in multiple sites: the studio, the woods, film, memory and the present to create a situation for habitation and invention of new programs. Working with the tools of drawings, the students construct the following drawings: plans and sections of drawing instruments at full scale, the capture of the motion of drawing, and the choreography of drawing and the body in motion as a spatial/temporal structure. Filming this construction from two station points, the students construct an artifact: a photomontage that is translated and mapped onto the wooded site. Simultaneously they construct an Arc, as a screen and double site, for the projection and location of their situations in the studio and the woods. Capturing and Projecting, one camera projects the full-scale drawing and locations captured in the woods, and the other camera absorbs the live feed and 1:1 of the studio. In a Borges like doubling, as conversations and exploration through drawings and full-scale interactions/performances, the interventions in this double site anticipate the passage of light, vision, the body and temporal/spatial relationships. Through architectonic responses the groups invent new programs for dance, theatre, photography, music and writing. These interventions propose a social space and embodied experience within the double sites of studio/woods and urban/rural.

## SECOND YEAR

### DESIGN II: FALL SEMESTER

Professor Pablo Lorenzo-Eiroa  
Professor Katerina Kourkoulou  
Professor James Lowder

Towards the Definition of Space III: Redefining the Relative

Many of the contemporary canons, in reaction to the abandonment of the engagement of spatial structures. These seemingly formally diverse yet structurally stable displacements are based on a non-conceptual differentiation. Post-structuralist theories broke away from the philosophical premise of deconstruction in order to develop a full decomposition of any assumed disciplinary fundamentals. These tendencies have been lately hiding deep conceptual structures in favor of superficial perceptual structures. Media advanced a sensibility and education in society towards the understanding of a visual logic and was highly beneficial to architecture, which bases its logic in form, accessible both through optic and tactile senses in a field identified as a visual art. But the visual has exhausted its capacity to be critical, since media has progressively been hiding underlying rigid protocols ensuring mass control, separating visual appeal and affection from the underlying structures that have been engineered to manipulate behavior. The solution is to articulate different levels of information in a project to achieve a higher architecture performance. A necessary critical attitude rethinks the relationship between structuralism and post-structuralism, disclosing deep structures to the foreground and addressing their role in qualifying bodily affection.

Concepts of systems, parametric design, and some of the questions that algorithms raise were discussed as students constituted systems and induced displacement to these linear cognitive structures. These systems aimed to displace their origin structures and the dominant stable domestic typologies through different definitions of topology. The studio proposed a space suspended in tension between topological displacements challenging their absolute stable referential Cartesian coordinate system. A space defined as Cartopological.

Design II studio developed an un-house for a divorced couple departing from a canonical nine square grid organization. These informed constructions defined both the physical qualities of each project as they engaged materiality in their own terms, and ultimately the form of an entire class wide landscape.

### DESIGN II: SPRING SEMESTER

Professor Guido Zuliani  
Professor Katerina Kourkoulou  
Professor James Lowder

The Design II Spring semester consists of two different yet intimately connected parts. The first focuses on the design of a door sited within an indefinitely extended generic wall. The second is concerned with the design of the inhabitable space to which the door belongs.

A door is one of those objects omnipresent in our daily life the perception of which, citing the German critic and historian W. Benjamin, takes place in a state of distraction, in spite of spatial, cultural, symbolic and social implications that this object entails.

Simultaneously producing and connecting an interior and its exterior, a door functions as a medium and is tied by an irresolvable reciprocity to these two conditions, to their structure, aesthetic and meaning.

The scope of the exercise is to raise, through the design of a door, the awareness of the architectural project as the concrete site of the critical articulation of complex sets of latent contents embedded in those spatial constructs that constitute the physical landscape within which our lives take place.

Initially three separate possible vantage point are offered:

- The door as the only point in common to any three intersecting planes.
- The door as a topological element that simultaneously produces separation and connection between two different environs assumed to be an interior and an exterior.
- The intimate relation of the human body, in particular of the hand, the head and the feet, in relation to a door and the elements of its complex program.

The design process is supported by an analytical phase in which different examples of doors are chosen by the students.

The final design is developed at the scale 3"=1'

An Inhabitable space

The second part of the design exercise consists of the definition of an inhabitable space for one individual – the one operating the door—and a possible visitor. This inhabitable space is to be considered exclusively as an interior located behind the door and embedded within a generic mass. The program of inhabitation is conceived in its minimal form and it refers to three archetypal conditions of a body in space: standing, sitting and laying prone.

The project is developed at the scale of 1"=1'

## THIRD YEAR

### DESIGN III: FALL SEMESTER

Professor Stephen Rustow  
Professor David Allin  
Professor Lydia Kallipoliti  
Professor Mersiha Veledar

Professor Samuel Anderson  
Professor Ashok Rajji

The Third Year Studio introduces building typologies of a greater complexity than those treated in the first two years and develops both analytical and design skills around a comprehensive consideration of site, program, structure, mechanical systems and building envelope. This year's Studio was divided into two separate but related semesters, both of which combined analysis and design. The Library was the building type for both semesters.

Most modern institutional building typologies are products of the Enlightenment. Schools, museums, libraries, hospitals, courthouses and prisons were all fundamentally (re)defined towards the end of the 18th century and new building types were gradually developed, many of which persist today. All institutional typologies are collective settings for individual experience. Their 'purpose' is to create the conditions in which each person's education or research, exposure to art, palliative care or justice, can be achieved alongside that of many others. We know and judge our institutions by how well they serve each of us, but they work as public institutions only if they serve us all.

The challenge of designing for such programs is to find a method for moving beyond the architect's personal experience to a full engagement with the public nature of the institution and the needs and desires of an unknown group of others. Size, scale and number become critical and the nature of individual experience in the collective realm is the constant frame of reference. Institutional buildings, because they are public, must also embody their institutional identity in a manner that is legible and meaningful, even as our understanding of legibility and meaning evolve over time.

The semester started with three week-long exercises designed to examine the space of reading. The second phase of the studio looked at historical and contemporary libraries in terms of their site, massing, materiality and formal language, working from the 'outside in' to explore how these examples resolve the complex issues of their place in urban and public space. The semester finished with a design charrette that had each student extrapolate a set of formal principles from the historical example and create a kit of parts with which to collage a new space of reading.

### DESIGN III: SPRING SEMESTER

Professor Michael Young  
Professor David Allin  
Professor Samuel Anderson  
Professor Lydia Kallipoliti  
Professor Ashok Rajji

The Spring semester of Design III continued the previous semester's analysis projects focused around the typology of the library. The studio extended these ideas in the development of a new design project that integrated the analytical findings into a resolved architectural proposal. This semester developed and articulated the resolution of constructive, structural, environmental, and lighting ideas integrated into conceptual and aesthetic arguments.

Program, Site, Material and Tectonic are crucial elements in the development of architectural form and the means by which they structure human environments and relationships. Program is both the reality of functional use, and the scenarios of imagined narratives. An architectural Site consists of an urban context or a condition of landscape, and the cultural understandings that influence the reception of a built intervention. Material, which may seem straightforward, real and direct, contains questions regarding the status of nature, artifice, and craft. The Tectonic idea and the articulation of a building's assembly is never as simple as revealing the construction and is often as much about what is concealed as it is about what is revealed. The studio asked students to examine and engage these terms as dynamic, shifting and historically contingent.

This studio also developed and explored methods of representation as a crucial condition of architectural design. Through digital and analog media, physical and virtual models, representational and diagrammatic notations, the studio engaged in the development of a language of architectural mediation.

The studio addressed these questions through the design of a library sited in one of three sites across the boroughs of Queens, Brooklyn and Manhattan. The semester was structured through a series of three exercises. The first question was an interior design of the stacks organizing the library's collection in relation to the reading room(s). The second exercise was an exterior design of multiple schemes of massing in relation to conditions of site. Finally, the full library program was developed in relation to its site as a final building design over the second half of the semester.

- |   |                        |   |                    |   |                  |
|---|------------------------|---|--------------------|---|------------------|
| 1 | Architectonics, Fall   | 4 | Design II, Spring  | 7 | Design II, Fall  |
| 2 | Architectonics, Spring | 5 | Design III, Spring | 8 | Design III, Fall |
| 3 | Design II, Fall        | 6 | Design III, Spring |   |                  |





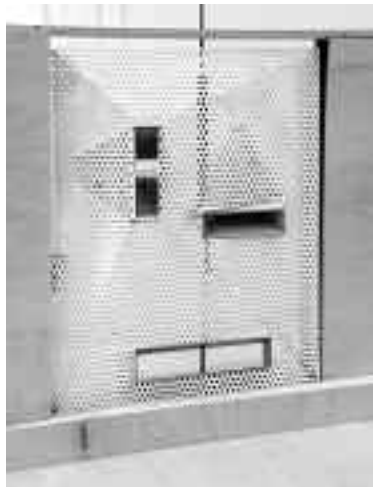
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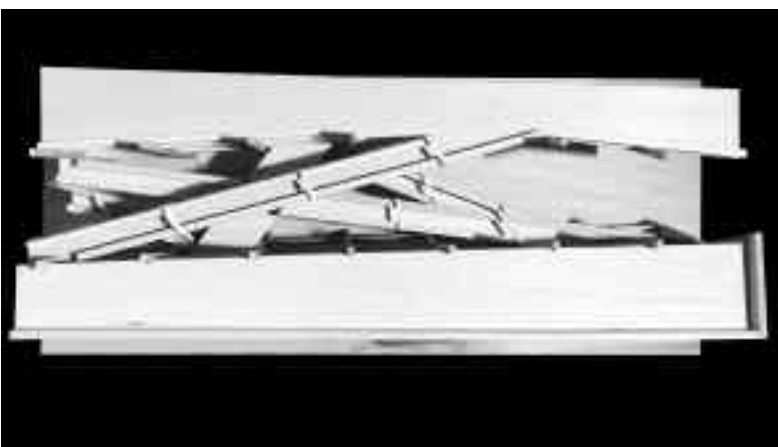
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7



5



6



8

## OUT AND ABOUT

*Drawing us out: Drawing in the Woods (for Lebbeus)*

OMI International Arts Center  
Ghent, NY

The work of the first year students will be presented this summer as a full scale installation in the woods of Architecture OMI at the OMI International Arts Center in Ghent, New York. Inscribing the woods in the architecture studio in the Foundation Building through full-scale drawings and a slow film that captured the memory and temporal presence of the students in the woods, in turn inscribed the full-scale relationships between bodies and instruments of drawing and projections. The students located their situations through a double site and multiple scales, exploring programs through the architectonics and structures of light, film, photography, drawings, full-scale constructions and scaled models. The project is expected to begin construction in early June.

Faculty Team: David Gersten,  
Aida Miron, Uri Wegman

*Little Free Libraries/New York Project*

The Cooper Union Foundation Building  
East 7 Street and 3rd Ave  
New York, NY

The Little Free Libraries movement places small-scale book shelters in neighborhoods, and is based on the premise “take a book, leave a book.” Over the past year, the third year design studio of the School of Architecture has been engaged in the study of the library as a building type.

One of Peter Cooper’s original programs for his “Union” was a free reading room on the third floor of the Foundation Building. At the time of The Cooper Union’s founding, all libraries in New York City were private, requiring membership for entry.

It is through the inspiration of this historic free reading room at The Cooper Union that the students approached the project, re-emphasizing the book itself, the act of reading, and the potential for a free exchange unconstrained by curatorial oversight. The Little Free Library offers the potential for respite and a moment’s escape from the city, but chance encounter as well. The project echoes Cooper’s own ethos of the exchange of thought, ideas, and knowledge, “as free as air and water.”

Presented by PEN World Voices Festival and the Architectural League of New York in conjunction with the New Museum’s IDEAS CITY Festival

Faculty Team: Michael Young,  
David Allin, Lydia Kallipoliti

*The Bowery Re-Imagined*

The Bowery  
New York, NY

The fourth year design studio of the School of Architecture was invited by the New Museum along with Columbia University and Princeton University to explore the future of the city through a project titled *Bowery Re-Imagined*. Each participating school hosted a spring 2013 course or studio dedicated to the theme. The resulting research was presented in workshops and demonstrations at the IDEAS CITY StreetFest. In addition to the fourth year studio’s research into the cultural history of the Bowery, Professor Diane Lewis was awarded a grant from the Kiesler Foundation for the publication and exhibition of the work developed by the fourth year “Architecture of the City” design studio: The Bowery as a Civic Art Work.

In conjunction with the New Museum’s IDEAS CITY Festival

Faculty Team: Diane Lewis, Daniel Meridor, Peter Schubert, Mersiha Veledar, Daniel Sherer

*Grid Off/Lights On*

East 4th Street and the Bowery  
New York, NY

The Feltman Seminar on lighting brought together a class of engineering, architecture and art students from The Cooper Union who developed and installed a proposal for “off grid” street lighting at the East 4th Street Cultural District. The installation was powered by alternative energy generation techniques including solar cells, bioluminescent pods and an interactive performance with backwards motors that illuminated the streetscape. Rather than focusing on the purely technological aspect of lighting, this project addressed the social relations that inform and are informed by the presence of light.

This installation was part of FABnyc and The Cooper Union Institute for Sustainable Design SUSTAIN project. It is supported by the Ellen and Sidney Feltman Fund and the Benjamin Menschel Faculty Fellowship. Special thanks to Jasa.org and Socialite. In conjunction with the New Museum’s Ideas City Festival

Faculty Team: Lydia Kallipoliti,  
Katerina Kourkoula, with  
Martha Giannakopoulou

*PITCHAfrica Rainchute 2013 Campaign*

Sara D. Roosevelt Park  
New York, NY

PITCHAfrica is a US based non-profit organization that advocates rain as an untapped resource to address global issues of water access and is led by David Turnbull. PITCHAfrica’s RAINCHUTE Campaign, which utilizes decommissioned parachutes as rainwater harvesters in Africa’s semi-arid regions, held a workshop for their 2013 campaign in collaboration with British artist Lisa Milroy. Five Rainchutes, each interpreted as a field of flowers and painted by Milroy were exhibited at the New Museum’s IDEAS CITY StreetFest in Sara D. Roosevelt Park. The project literally turns parachutes upside-down to capture the rain, transforming them into low-cost, portable rainwater-harvesting and shade canopies that coupled with basic storage and filtration, can provide enough clean water in a semi-arid region to support an entire family year-round.

In conjunction with the New Museum’s Ideas City Festival

*Master of Architecture II Spring Design Studio Exhibition*

The Arthur A. Houghton Jr. Gallery  
The Cooper Union

The Irwin S. Chanin School of Architecture held a weekend exhibition of its Master of Architecture II post-professional degree program. A selection of works from the Architecture of Nature/Nature of Architecture studio was on view for the public with an opening reception.

“This studio focuses on the question of Nature from the philosophical and scientific discourses that have explained it throughout history, and its transformation to the present conditions of the natural world as they affect our modes of habitation. A different dimension of space, time and scale is the object of this exploration. In this project, those questions take a preeminent position in the type of natural sites selected and the subsequent process of transformation.”

The exhibition was held in conjunction with NYCxDESIGN. NYCxDESIGN is New York City’s inaugural citywide event to showcase and promote design of all disciplines. Held from Friday, May 10, through Tuesday, May 21, the event celebrated New York City’s contributions to and embrace of design.

Faculty Team: Diana Agrest, Daniel Meridor, Lydia Xynogala



Siobhan Davies Dance Studios, Sarah Wigglesworth Architects,  
photo credit: Richard Bryant/Arcaid

### THE COOPER UNION INSTITUTE FOR SUSTAINABLE DESIGN

#### Friday 11/9

Alan Berman, Co-founder, Berman Guedes Stretton  
*Iconic Vision and Environmental Problems in the Work of Jim Stirling: Solutions Proposed at Leicester*

#### Thursday 1/10

*The Future of Zone A: New York Neighborhoods on the Frontline of Climate Change*

Participants:

Tom Angotti, Ph.D., Professor of Urban Affairs and Planning; Director of the Center for Community Planning & Development, Hunter College

Susannah C. Drake, Professor; Founding Principal, dlandstudio; Senior Associate, The Cooper Union Institute for Sustainable Design,

Alexander J. Felson, Ph.D., RLA Assistant Professor, Yale School of Forestry and Environmental Studies and Yale School of Architecture; Director, Urban Ecology and Design Laboratory

Claire Weisz, Principal, WXY Architecture + Urban Design  
Moderated by Cassim Shepard, Urban Omnibus/  
Architectural League

Co-sponsored by the Architectural League of New York

#### Tuesday 2/5

Bill McKibben, Founder, 350.org

In conversation with New York City students

*Divesting from Fossil Fuels*

Co-sponsored by NYU Divest, 350NYC, Barnard Columbia Divest, NYC Divest Coalition, YesDivest, Occupy Sandy, Seismologik Intelligence, The Catherine B. Reynolds Foundation Program in Social Entrepreneurship, Earth Matters at NYU, Sustainable Cities at The New School, and ACIR at the New School

#### Wednesday 2/13

Al Appleton, Professor, Faculty of Humanities and Social Sciences, The Cooper Union; Senior Fellow, The Cooper Union Institute for Sustainable Design

Barry Estabrook, Author

In conversation with The Center for Urban Pedagogy (CUP)  
*What’s in the Water?*

#### Friday 2/22

Sam Harrington, Environmental Director, Ecovative  
Sue Van Hook, Chief Mycologist, Ecovative

*Ecovative*

Presented by The New York Mycological Society

#### Monday 4/22

*2013 Mayoral Forum on Sustainability*

Mayoral Candidates include: Sal Albanese, Bill De Blasio  
Adolfo Carrion, John Catsimatidis, Joseph Lhota, John Liu,  
George McDonald, Christine Quinn, Bill Thompson

Co-presented by the New York League of Conservation Voters  
Education Fund

#### Tuesday 4/23

Giorgos Kallis, Professor of Ecological Economics,  
Universitat Autònoma de Barcelona

Moderated by David Barkin, Professor of Economics,  
Xochimilco Campus of the Universidad Autònoma  
Metropolitana, México City

*Degrowth*

#### Tuesday 5/14

*Lung Cancer & New York City Kitchens: Why Increased Radon in Natural Gas Could be a Public Health Disaster*

Jeff Zimmerman, Public Interest Attorney and Radiation Expert  
Sheila Bushkin-Bedient, MD, MPH, Member, Institute for Health and the Environment at SUNY Albany; Member,  
Concerned Health Professionals of New York

Elizabeth Glass Geltmam, Visiting Associate Professor,  
Environmental and Occupational Health Sciences, CUNY  
School of Public Health, Hunter College

Jill Greenberg, MPH, Consultant, Toxic Materials Management,  
representing New York Committee for Occupational Safety  
and Health

Heather Carlucci, Executive Pastry Chef of PRINT, Founding  
Member, Chefs for The Marcellus and a leading advocate of  
Programs for From Farm to Table Food

Moderated by Albert Appleton, Professor, Faculty of Humanities  
and Social Sciences, The Cooper Union; Senior Fellow,  
The Cooper Union Institute for Sustainable Design



# STUDENT LECTURES AND EVENTS

## Fall 2012 Faculty Talks/ Sponsored by the School of Architecture Student Council

### Thursday 9/27

Susannah Drake, Professor; Founding Principal, dlandstudio; Senior Associate, The Cooper Union Institute for Sustainable Design  
Co-sponsored by The Cooper Union Institute for Sustainable Design

### Friday 2/22

Mersiha Veledar, Professor  
*Architectural Heals*

### Thursday 4/18

Michael Webb, Professor; Founding Member, Archigram

## Spring 2013 Student Lecture Series

### Thursday 1/24

Stan Allen, Principal, SAA/Stan Allen Architect  
*The Geological Turn*

### Thursday 2/21

Sarah Oppenheimer, Artist  
*Fe-5: The Typology of Holes*

### Thursday 3/28

Alex Kitnick, Ph.D., Department of Art and Architecture, Princeton University  
*Light and Interface*

## School of Architecture Thesis Lecture Series

### Thursday 2/28

Paraskevi Fanou  
*Archipelago*

### Thursday 3/7

Ivi Diamantopoulou, Dipl.Arch., Architecture, University of Patras  
*Unapologetically Fat: Voluptuous Architecture*

### Thursday 3/28

Garret Ricciardi and Juilian Rose, Co-Founders, formlessfinder  
*formlessfinder*

### Thursday 4/11

Greta Hansen, Professor, NJIT; Co-Founder, Warm Engine  
Adam Koogler, Professor, NYIT; Designer, Ennead Architects  
Kyung-Jae Kim, Designer, Grimshaw Architects  
Andy Rauchut, Designer, MOS Architects  
*Architecture From Nothing*

## School of Architecture Guest Lectures and Events

### Tuesday 4/2

Antoine Picon, The G. Ware Travelstead Professor of the History of Architecture and Technology, Harvard GSD  
*Ornament: The Politics of Architecture and Subjectivity*

### Tuesday 4/23

Juan Antonio González Pérez and Urbano Yanes Tuña, Co-Founders, gpy arquitectos  
Constanze Sixt, Collaborator, gpy arquitectos  
*In-Between: Architecture on an Island*

### Wednesday 3/17

Paul Kearns, Senior Planner, Dublin City Council  
Motti Ruimy, Architect, KSM West End Group Architects, Israel  
*Postcards of Our City: New York to Dublin*

## Selection of Guest Speakers and Critics in Scheduled Classes

ADVANCED TOPICS/GRADUATE SEMINAR IN URBAN STUDIES  
Daniel Sherer, Ph.D., Professor, Columbia University Graduate School of Architecture, Planning and Preservation

ADVANCED TOPICS/GRADUATE SEMINAR IN TECHNOLOGY  
Francois Leininger, Architect Project Manager, Ateliers Jean Nouvel  
Daniel Schuetz, Architect New York/Munich  
Juan Antonio González Pérez, Principal, gpy arquitectos, Santa Cruz de Tenerife, Spain  
Urbano Yanes Tuña, Principal, gpy arquitectos, Santa Cruz de Tenerife, Spain  
Constanze Sixt, Collaborator, gpy arquitectos, Santa Cruz de Tenerife, Spain

HISTORY OF ARCHITECTURE II  
Adedoyin Teriba, Ph.D. Candidate, Department of Art and Archaeology, Princeton University  
Nancy S. Steinhardt, Professor for East Asian Art, Department of Asian and Middle Eastern Studies, University of Pennsylvania  
Carlos Brillembourg, Principal, Carlos Brillembourg Architects

ADVANCED TOPICS/GRADUATE SEMINAR URBAN STUDIES  
Enrique Ramirez, Ph.D. Candidate, Princeton University School of Architecture  
George W. Scherer, William L. Knapp '47 Professor of Civil Engineering, Professor of Civil and Environmental Engineering, Princeton Institute for the Science and Technology of Materials  
Medgan Studer, Siteations  
Katerina Kourkoura, Professor, The School of Architecture

## CROSSINGS

Anthony Titus, Professor, School of Architecture, Rensselaer Polytechnic Institute

## ARCHITECTONICS: Fall Semester

Christoph Kumpusch, Architect  
James Lowder, Professor, School of Architecture  
Ivan Shumkov, Professor, School of Architecture, Pratt Institute  
Nicholas Karytinios, Founder, tacet creations

## ARCHITECTONICS: Spring Semester

Nicholas Karytinios, Founder, tacet creations  
Anthony Titus, Professor, School of Architecture, Rensselaer Polytechnic Institute  
Bruce Thurman, Artist  
Gina Pollara, Executive Director, Franklin D. Roosevelt Four Freedoms Park, LLC  
Richard Yoon, Architect  
Diana Mangaser, M. Arch '12, Rhode Island School of Design  
Bill Morrison, Filmmaker  
John Conaty, Standard Architects  
Lee Skolnick, Principal, LHSA+DP  
Peter Franck, Director, Art Omi  
Daniel Meridor, Professor, School of Architecture; Founder, StudioDMeridor+  
Gearoid Dolan, Artist; Director, Computer Studio, The Cooper Union  
Anthony Morin, M. Arch '11, Architecture Theory and Discourse, Cornell University  
Oren Sagiv, Architect

## DESIGN III

Jeff Goldenson, Professor, Harvard University Graduate School of Design

## PRO-SEMINAR

Susan Stewart, Avalon Foundation University Professor of the Humanities and Director, Society of Fellows in the Liberal Arts, Department of English, Princeton University  
Emmanuel Petit, Professor, Yale University School of Architecture  
Beatriz Colomina, Professor, History and Theory of Architecture, Princeton University School of Architecture  
Joanna Merwood-Salisbury, Professor, Parsons The New School for Design  
Dietrich Neumann, Professor of History of Art and Architecture, Brown University  
Antoine Picon, The G. Ware Travelstead Professor of the History of Architecture and Technology, Professor of the History of Architecture and Technology, Harvard Graduate School of Design  
Emily Thompson, Professor, Department of History, Princeton University  
Georges Teyssot, Professor, école d'architecture (ARC), Université Laval, Quebec City  
Jamshed Bharucha, President, The Cooper Union  
Anthony Vidler, Dean and Professor, The School of Architecture

## STUDENT HONORS

### Menschel Fellowship Exhibition 2012

Projects in Art and Architecture from the 2012 recipients of the Benjamin J. Menschel Fellowship:

Alexandra Alexa (AR '14) and Benjamin Johnson (AR '13)  
Explored the under-studied Byzantine/Renaissance churches, monasteries and convents of Romania's Moravian Province.

Zulaikha Ayub (AR '13) and David Varon (AR '13)  
Traveled along the Aleutian highway to document the layers of the built environment established by the Aleut peoples, and Russian and American military bases and installations.

### 2013 Fulbright Fellowships

Andrejs E. Rauchut (AR '10): Riga, Latvia  
Kristopher S. Steele (AR '13): Alternate to Norway

### 2013 Royal Society of Arts Student Design Awards

Natalie Savva (AR '13): Interiors  
Agnes Bourne Prize for Interior Design  
Project: Breathing Life into Detroit's Michigan Station

David Varon (AR '13): Applied Industrial Design & Sustainable Design  
Techmer first prize for Applied Industrial Design, Techmer prize for Sustainable Design and Applied Industrial Design Internship with Billings Jackson Design in New York.  
Project: A Tactical Vision for the Arctic

Teddy Kofman (AR '13): Architecture, Sustainable Design, and Applied Industrial Design  
Techmer prize for Sustainable Design, Techmer second prize for Applied Industrial Design and Architecture Internship with Grimshaw Architects New York.  
Project: 1 station 4 trees

Jeremy Jacinth (AR '13): Architecture  
Techmer first prize for Architecture and Architecture Internship with Grimshaw Architects in London.  
Project: A New Delta Ecology

### 2013 Academy of American Poets

Elizabeth Kray Memorial Prize  
William Hood (AR '14), Co-winner with Kaila Guilmet (A '13)  
Marie de Testa (AR '13), Honorable Mention

### 2012 Concrete Industry Foundation

(CIF) Scholarship  
David Varon (AR '13)

### 2013 Teach for America Corps Member

David Varon (AR '13)

### Irma Giustino Weiss Cultural Enrichment Fellowship

Mary-Ann Ofunne Oganwu (AR '13)  
Omar J. Walker (AR '13)



## PAT DE ANGELIS IN MEMORIAM

School of Architecture staff member Pat De Angelis passed away peacefully on December 23, 2012 after suffering a stroke the previous Monday.

Pat contributed so much more to the School of Architecture than her official title of "Secretary" might suggest. She was a great advocate of the students, always concerned for their safety, well being and happiness, and sought to support the work of the faculty in any way she could. She was always a vital, helpful and youthful presence in the School of Architecture Office.

Pat was also a life-long activist, involved in many organizations committed to such causes as social and environmental justice, the rights of women and children, veterans' rights and world peace. During the week of her illness, many colleagues and fellow activists came to express their admiration and gratitude for Pat's indefatigable commitment to such groups as Women in Black, the Granny Peace Brigade, the Catholic Worker, Sustainable South Bronx, her Community Board and the Con Edison Task Force.

Ever concerned with the needs of students, Pat donated her body to New York Medical College in Valhalla, New York. A celebration of Pat's life was held in The Cooper Union's Rose Auditorium on February 9, 2013. We share our deepest condolences with her family, dear friends and all who knew her. She is greatly missed by all at The Cooper Union.

## SPRING 2013 WILLIAM COOPER MACK THESIS FELLOWSHIP AWARDS

The William Cooper Mack Thesis Fellowship program was established in 2008 by John and Harriet Mack at The Irwin S. Chanin School of Architecture in memory of William Cooper Mack, class of 2006. The Fellowship supports primary research and inquiry in the development of a significant and original thesis project. The award may be used for travel, documentation, access to archives, related costs for interviews and observation, etc. as may be informative for the thesis project.

This year four students received WCM Thesis Fellowships:

*Oliver Antoniu* traveled to Venice, Italy. He traversed the city and its surroundings in an inflatable kayak, revisiting particular sites of interest at both high and low tide, both day and night. This included venturing to the Lido and the open sea, and traveling between various abandoned islands within the larger Venetian lagoon in order to explore and judge the fantasy of archipelago habitats.

*Ezegbebe Imade Eribo* traveled to Bakassi Peninsula in the Gulf of Guinea. How do you speak of political injustice when you're not allowed to speak of politics? By engaging tools residing in the mundane; tales, the radio, the bamboo raft, and through subterfuge, the thesis project attempts to expose, disseminate and inspire conflict and problem solving as local and collective possibilities.

*Jeremy P. Jacinth* traveled to Rotterdam, Netherlands, to immerse himself within a delta culture where the issues of flooding, subsidence and brackish waters are common knowledge and the infrastructural systems play out as active cultural monuments within the landscape. He was able to gain a new understanding that pushes for systems that are passive and dynamic, rather than rigid and static, in managing landscapes.

*Theodore D. Kofman* traveled to Houston, Texas. His thesis project proposes examining the possibility of reorganizing the urban form of Houston through the restoration of the prairie and the creation of a continuous urban forest. These two ecosystems will be integrated within the urban fabric and used as an environmental, social and architectural tool to create new spaces in the city and improve existing ones, both private and public.



# STUDIO COURSES

## FOURTH YEAR

### DESIGN IV: FALL SEMESTER

Professor Susannah Drake  
Professor Sean Sculley  
Professor Lydia Xynogala

Nature of Urbanity

A Sense of Place, a Sense of Time, a Course of Action

This studio takes its name from the 1994 compilation of essays by John Brinkerhoff Jackson entitled "A Sense of Place, a Sense of Time." Jackson posits that in our ever evolving urban, industrial and post-industrial environments there is an increased importance of ritual, routine, and schedule over the creation of more permanent place making. This idea, while somewhat reductive, is useful because it calls in to question the nature of urbanity.

At a time when the impacts of climate change necessitate a radical rethinking of the role of landscape ecology and infrastructure within the city, the qualities of human experience cannot be lost. Historically cities developed as places of commerce, removed from their agrarian surroundings where goods and services were exchanged. Location related to power, protection and resources. Geography played a critical role in the site, spatial definition and form of cities. The studio is an introduction to the relationship between urban design and the larger scale landscape systems that shaped them. Truly interdisciplinary design thinking requires consideration of the nuances of how scale and operation impact process, product and experience. Architecture, landscape architecture and urban design disciplines may suggest particular formal and material characteristics. Regional geography defined by physical characteristics such as topography, climate, soils, water flow, bathymetry, geology developed over thousands (in some cases millions) of years. An urban transportation system or economic development plan may suggest a logic to maximize efficiency in movement of people and goods. At the scale of a building, the mediation between the social and physical context that occurs through form, space and materials can define human experience.

The studio explores opportunities to transform the experience of the city by rethinking how increased climate change impacts might help us design a reflexive urban design strategy that reflects cultural, economic, political, formal, and ecological forces. The New York City Commissioners Plan of 1811 was radical in its rethinking of the nature of the city: it was designed to maximize efficiency in economic and traditional urban terms. Perhaps we can consider an equivalent rethinking of the nature of the city in the age of climate change.

### DESIGN IV: SPRING SEMESTER

Professor Diane Lewis  
Visiting Professor Daniel Meridor  
Visiting Instructor Peter Schubert, FAIA  
Instructor Mersiha Veledar  
Assistant Professor Visiting Daniel Sherer, Ph.D.

ARCHITECTURE OF THE CITY STUDIO  
YOUNG KIESLER RESEARCH AWARD STUDY IN  
CONJUNCTION WITH THE NEW MUSEUM INVITATION  
TO PARTICIPATE IN IDEAS CITY.  
THE BOWERY: ARCHITECTURE AND CONTINUUM  
THE CITY AS CIVIC ART WORK

Each student proposed a civic institution for the Bowery with a view on civic program for the twenty first century as integral to site and memory. The study to derive the frame for each proposal integrated the following drawings:

1. MORPHOLOGICAL STUDY OF THE BOWERY: A minimum of three eras of architectural form and civic program were drawn in plan at 32nd and eighth inch scales. These drawings were overlaid to see the transformation of the city as it manifests in the Bowery in order that each participant to designate and derive a site condition of great import in the memory of the Bowery.
2. LEXICON OF PLAN SYNTAX: Each participant made a "lexicon" drawing of the unique and memorable elements of plan syntax they discovered within their plan morphology drawings. These elements became a text for the spatial organization and elements of the intervention.
3. SELECT ARTIST OF THE BOWERY: A map of the studios and domiciles of the great artists who worked on the Bowery was an element of research in this project. Each student selected one or more artist and explored their work, the titles of their work and their writings to inspire the project program, content and form.
4. SELECT EXISTING CONDITIONS MODEL: Each participant constructed a one eighth inch scale model of the existing conditions of their site of focus. This model was made as a given condition in which the elements and disposition of the field of civic activity were positioned, sized, and derived in form and relationship to the city fabric and the internal demands of the proposed program and spatial objective. The project is directed to an architecture that addresses the city as a spatial and a temporal field or still life, a civic spatial construct integrating art, humanist program, and the architect's author's hypothesis of the authentic civic memory embodied by the Bowery. In order to introduce the students to a more advanced understanding of architecture as opposed to the design of a singular internalized building.

5. TEXT/ORATION ON THE BOWERY—  
ARCHITECTURE AND CONTINUUM

Having begun with Freud's quote on the city as a psychological phenomena as opposed to simply a dense human inhabitation—where all epochs of existence are simultaneously present from the earliest to the most contemporary—each student was asked to write answers to a series of prompts which were filmed mid semester for a video presented in the lobby of the New Museum for the Ideas City festival.

To complete the text developed throughout the semester for the final project presentation, each student concluded the text of their earlier writing that is in the video of their work with conclusive formulations.

## FIFTH YEAR

### THESIS: FALL AND SPRING SEMESTER

Professor David Turnbull  
Professor Hayley Eber  
Professor Urtzi Grau

We are proud of our students, their fortitude, their determination, and their desire for creative freedom.

The Cooper Union has never been a place where 'anything goes', but it has always been a special place, a secure place where creative freedom is supported, encouraged, stimulated, and where speculative thought and imagination has been directed inward, within the discipline of Architecture, and outward, to the World, simultaneously. The Thesis year allows our students to be strong, but also, to be secure. We insist that real speculative thought, and inventive design can only take place in surroundings that are protective. The School of Architecture used to be described as a sanctuary. In the World, such places are now rare, precious and more necessary than ever. But, it is apparent that the desire for sanctuary can no longer be understood as a symptom of the desire to escape from the world. Rather, the sanctuary has to be conceived as a protected place that provides a protected vantage point, from which a thorough engagement with contemporary realities can be conducted. In this place the studio is both mirror and lens, the work of the studio is both reflexive and projective.

2013 Thesis Proposals:

*BLACKOUT.* The BLACKOUT reinstates a mode of being that is at the very beginning of Modernity—coinciding with the advent of electricity as a utility—but at the same time retains all of the memory, experience, history and infrastructure that was created since Modernism.

*On Domesticity and En/gendered Space.* Classifications of gender and typologies of architecture within the site of domesticity create preconceived notions. Evoking the tensions that reside unseen, this thesis locates inherent relationships underwriting societal convention providing the disruption necessary towards de-narrativization.

*The Education of a Convict.* An extension of the university shall be designed for the education of the convict. Existing educational facilities within New York City shall act as the site of a newly implemented prison system where the perimeter wall of the prison is transparent and permeable.

*Stadia de facto.* The political barrier has suppressed sport activities in Kosovo. The design of a modern football stadium with all facilities can counter that barrier and attract young talents, educate, train and form them into young ambassadors of the nation.

*Exactitude.* A reading of Venice from which to draw an indeterminate space of architectural history, whose architectures are mediated by the aqueous.

*The Manhattan Project.* An investigation into the creation and deployment of the Atomic Bomb in the form of an archive containing a 'black-box' investigates conditions of disparate scales, invisible systems and pre-figured knowledge implicated therein.

*The Schizophrenic Memory of Chinatown, Manhattan.* Current historic preservation emphasizes faciality therein constructing national memory built by fragments. Schizophrenia as an analogy describes the postmodern society. The semiotics of preserved urban space become socio/political instruments to establish a fabricated memory for the collective consciousness.

*Warfare—Welfare.* Within the municipal boundaries of Jaffa—Tel-Aviv, this project explores and reveals the ways in which the Israeli architectural phenomenon of Built Civil Defense has constructed an additional, unique order of the urban landscape. A spatial and programmatic transformation is proposed.

*Shadow/Echo.* Architecture as urban instrument, medical patient and crucible of alchemy, and paralleled by the construction of traditional and non-traditional human-scaled instruments. This thesis strives to reveal layers of knowledge and experience that are otherwise undetected or ignored.

*Reconstructing the Banal: A venture into the disputed Bakassi Peninsula.* By engaging tools residing in the mundane: tales, the radio, the bamboo raft, and through subterfuge, this project attempts to expose, disseminate and inspire conflict and problem solving as local and collective possibilities.

*What's the Matter, Water, Mother.* Most architecture is conceived without duration, at a single time, as a single building, independently authored. Experiments in clay, steel, and typographic printing serve to re-frame architecture in terms of the choreography and language of material construction.

*Screens: A Saturnalia.* The thesis proposal is a masque for the East Village inspired by Jean Genet's play, "The Screens." Assembled from the city's existing screen vocabulary and positioned before its CCTV feeds, these screens aim to subvert the anonymity of our panoptic supervisors, providing a space for non-performance.

*The Reemergence of a Dynamic Landscape.* This project is a response to the negligent policies concerning the devastation of the region's eco-system. New systems of infrastructure directly addressing agricultural production and water control will re-envision the area's commerce and ecology.

*Pike National Forest: Firebreak.* The firebreak, situated on the boundary of the forest and the suburbs of Colorado Springs, is comprised of housing for those disposed of their homes by the fire and a bio-fuel furnace that utilizes harvested underbrush from unburned areas of the forest to generate electrical power.

*The Forest and the City: Houston, Texas.* My project attempts to restore the prairie and create a continuous urban forest in Houston, Texas. This strategy forms new spaces in the urban fabric and strives to achieve equilibrium between the city and its natural environment.

*The City Of Tomorrow and Its Burning.* My project is a study of urban conflagration using the idealized site and historic intersections of Le Corbusier's unrealized project, the Contemporary City, as a means to investigate the spectacle and transformative properties of fire through visual forms of media and architectural representation.

*Customizable Obsolescence.* Built within infrastructure designed to three-dimensionally print and erase [dissolve] the rapidly changing desires of its fashionable inhabitant, this city provides a glimpse into a future sustainable consumerist settlement.

*新星/Shinsei: The Rehabilitation of a Ghost Island.* 新星/Shinsei is a graphic narrative that embodies the transformation of Hashima Island (near Nagasaki, Japan) from a bustling urban environment to an abandoned coalmine town to a dynamic physics institute.

*Superhero in the City.* The characters of the Superhero and The City have been re-imagined and re-drawn by different teams and generations of writers and artists who have needed to address the concerns and fantasies of a popular audience. Manhattan, then, is the locus for an urban mythical imagination in America.

*The Antipode.* This is a study on the surface of the Earth, viewed from the satellite image and imprinted on the mind. The lens through each antipodal site reveals relations across the globe that creates a critical geography, one that negates political boundaries and instead reveals a new spatial hierarchy.

*Terrain Vague.* Drawing on the dynamics found in postmodern dance, a site-specific spatiotemporal performance is constructed for Detroit's Michigan Central Station. The abandoned train station is a 'terrain vague'—an expectant void embodying the latent energy and possibility similar to a dancer at rest.

*A New Kind of CAD.* I propose a computational environment where the materials of architecture can be played with in a casual way. By assembling structures and seeing how they respond to different loads, users will gain insight into these materials, opening up new possibilities for structural design.

*Collective Centralities.* These interventions address institutionalized segregation, redirecting focus across the sides of the Aker River in Oslo, Norway. Three main geographical highpoints within Oslo provide visual connection, highlighting the city as a whole, while a library of multi-scale interventions provides opportunities for playful and inventive participation.

*Hell's Gate.* This thesis proposes to reconstruct the Hell's Gate whirlpool that existed once in the East River. The forgotten mythology of maritime New York is unleashed through a selection of site-specific dramatic scenes and the design of fountains for the city.

*A Tactical Vision for the Arctic: Barrow, Alaska [71.3003° N, 156.7358° W].* Through the use of proposed instruments, such as re-purposed center pivot irrigation systems to spray sea-water to create ice island habitats and research stations, the results of atmospheric warming prevalent in the Arctic might be halted.

*Areas Under the Curve: A Methodology for Using Flat Planar Material.* A systematic approach can be taken to planning, tectonics, and construction where no material is wasted. Both the positive and negative areas of a shape can be used for elements ranging in scale from architecture to furniture.

*Foro Breuckelen.* Using Rome and NYC as a lens, the power of civic institutions within the framework of Brooklyn explores the impact of a contemporary forum in relation to natural tectonic landforms.

*Generative Architecture.* Can architecture be a cultural agent for both creators and audience, both in the process of creation and through architecture's role in social movements? It thus cultivates an attitude that can open a space apart from subservient culture and external repression.

- |                     |                     |                  |
|---------------------|---------------------|------------------|
| 1 Design IV, Fall   | 4 Design IV, Spring | 6 Thesis, Spring |
| 2 Design IV, Fall   | 5 Thesis, Spring    | 7 Thesis, Spring |
| 3 Design IV, Spring |                     |                  |



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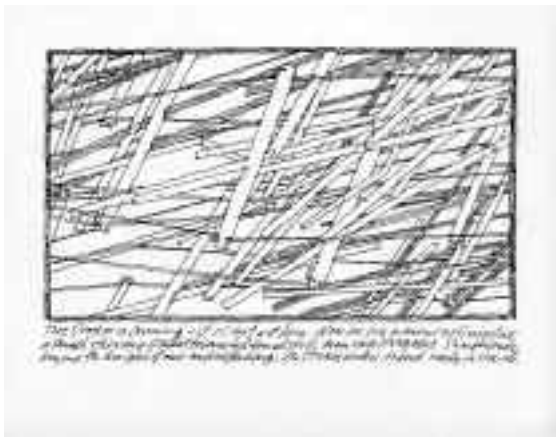


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1 The Storm, 2002



2 The Storm, 2002



3 Architectonics: Four Ideal Houses, Spring 2011



4 Design IV: Proto Urban Condition, Spring 2007



5 Architectonics: Four Ideal Houses, Spring 2011

# LEBBEUS WOODS 1940-2012



The Irwin S. Chanin School of Architecture and The Cooper Union mourn the loss of a great teacher, an ethical artist, a visionary architect and dear friend to The Cooper Union across four decades. Professor Lebbeus Woods, who passed away on 30 October, was someone who explored architecture to the very limits of its being, and whose ethical compass and staunch resistance to the consumerist spectacle was an inspiration and guide to us all. His loss to the school, as well as the profession of architecture, is irreplaceable.

Professor Woods believed passionately in the power of architecture to reflect as well as transform; to provoke and disrupt as well as make community. Through an extraordinary corpus of exquisitely crafted drawings, three-dimensional installations, including his path-breaking exhibition at the School of Architecture in 2002 titled "The Storm," and over the last four years, through a supremely intelligent blog, Lebbeus constructed buildings, places, worlds, even galaxies of singular vision and reflection that have had a tremendous impact on the study and practice of architecture.

At the School of Architecture, Professor Woods will be most remembered as a patient and inspiring teacher who loved the school and his students. He challenged students to join him in questioning the conventions of architecture through studio projects such as "Airborne Laboratory for Living," (1987), "Einstein's House" (1989), "Cities of Night" (2000), "The Proto-Urban Campus: Columbia University Campus Extension" (2008), "Cube, Cylinder, Pyramid, Cone" (2009, 2010), and "Four Ideal Houses" (2011, 2012). In addition, seminars addressed "Radical Space" (2006), "Knots" (2010) and "Blogging Architecture" (2011). Studio critiques were exploratory conversations that engaged students across years and fellow faculty alike. He spoke with joy and genuine excitement about how much he continued to learn from his students; how he admired their spirit and was inspired by their passion and idealism.

Professor Woods held his midterm reviews for his Architectonics studio at the School on the Thursday before the Storm that struck New York City on October 29. He was characteristically engaging, probing, generous, and kind. He will be long remembered and forever missed by us all.

1 The Storm, 2002

2 The Storm, 2002

3 Architectonics: Four Ideal Houses, Spring 2011

4 Design IV: Proto Urban Condition, Spring 2007

5 Architectonics: Four Ideal Houses, Spring 2011

## FACULTY AND STAFF ACTIVITIES 2012–2013

Assistant Professor Adjunct **David Allin** is a Senior Associate at Diller Scofidio + Renfro, where he has led art, exhibition and architecture projects since joining the studio in 2006. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards development in New York City, and project leader for “The Bubble,” a seasonal pneumatic structure for the Hirshhorn Museum and Sculpture Garden in Washington, DC, which received a 2012 AIA NY Honor Award. He participated in the 2012 AIA NY “Design Awards Panel: Honor Awards” discussion held at the Center for Architecture and organized by the AIA NY Design Awards Committee.

Professor **Diana Agrest’s**, FAIA, film “The Making of an Avant-garde: IAUS 1967-1984,” had a private screening at the Museum of Modern Art in fall 2012. The film will premiere at MoMA in June 2013. Agrest has received grants from the Graham Foundation, NYSCA, the Center for Architecture Foundation and others, as well as a second grant by Eileen Jaffe and Jeffrey Brown for the film project, which she has written, directed and produced. She presented the lecture “The Making of an Avant-garde” at the School of Architecture and Urbanism, University of Buenos Aires, Argentina, and the lecture “Architecture of Nature/Nature of Architecture: Diana Agrest’s Theoretical Work and Projects” at the School of Architecture, University of La Plata, Argentina. Agrest was featured at the Iowa Women in Architecture event in Des Moines, IA, where she presented the keynote “Achieving Maximum with the Minimum” for the 2012 AIA Iowa Chapter Annual Convention. Her theoretical essay on the question of representation, historically and presently, was recently published in *Trazos II*, the Journal of the Central Society of Architecture, March 2013, Buenos Aires. Current work includes projects in Des Moines, IA and China. Professor Agrest continues to lead the Advanced Design Studio of the Master of Architecture II post-professional degree program.

Professor Adjunct **Samuel Anderson** lectured recently on sustainable design and energy strategies for museums at the 2012 Preserve Nevada Symposium in Las Vegas, Nevada and moderated a presentation about conservation laboratory design at the Mid Atlantic Association of Museums’ 2013 Build Museums Conference in Fort Worth, Texas. His firm, Samuel Anderson Architects, has recently finished the complete renovation of Widener Hall at the Pennsylvania Museum of Archaeology and Anthropology, as well as several new art conservation centers including the Barnes Foundation (with TWBTA), the Guggenheim Museum in New York City, Buffalo State College and SFMoMA (in collaboration with Snohetta). Current projects include renovations at the Dallas Museum of Art, Yale University’s Collections Study Center, a private residence on the upper west side, and the Library and Archives of New York’s Fashion Institute of Technology.

Benjamin Menschel Distinguished Visiting Professor **Eduardo Cadava** participated in the Spring 2013 Symposium Honoring the Work of Patricia Williams held at the Center for Gender and Sexuality Law, Columbia Law School.

Professor **Kevin Bone** lectured in Rio de Janeiro at the Green Nation Conference, part of a series of programs associated with Rio+20 United Nations Conference on Sustainable Development. The Cooper Union Institute for Sustainable Design, of which Kevin Bone is the Director, received a 2012 Rockefeller Foundation New York City Cultural Innovation Fund Award in partnership with Fourth Arts Block, a project for a two-year study into a model block. He curated, with colleagues Steven Hillyer and Sunnie Joh, the exhibition “Lessons from Modernism, Environmental Design Considerations in Twentieth Century Architecture, 1925-1970” held at the Arthur A. Houghton Jr. Gallery at The Cooper Union. The exhibition was reviewed in *Architect’s Newspaper* and Bone was interviewed by *Artinfo*. The exhibition is likely to travel to the Elmhurst Museum in Chicago in spring 2014. The Monacelli Press has agreed to publish a book based on the material in the exhibit.

Professor **Anthony Candido** has been working with The Irwin S. Chanin School of Architecture Archive on his forthcoming publication *The Great White Whale is Black*. Inspired by Candido’s 2010 Houghton Gallery exhibition of the same title, the book will focus on his paintings and drawings of Cable Cities megastructures, which date back to the 1960s and remain a significant element in his work.

Professor Adjunct **William Clark** published “The Twelfth-Century Church of St. Victor in Paris,” in *From Knowledge to Beatitude: St. Victor, Twelfth-Century Scholars, and Beyond—Essays in Honor of Grover A. Zinn, Jr.*, edited by E. Ann Matter and Lesley Smith (University of Notre Dame Press, Notre Dame: 2013). He published “Signed, Sealed and Delivered: The Patronage of Constance de France,” in *Magistra Doctissima. Essays in Honor of Bonnie Wheeler*, edited by Dorsey Armstrong, Ann W. Astell, and Howell Chickering (Medieval Institute Publications, Kalamazoo: 2013). Clark also presented the paper “Chartres Cathedral: A New Interpretation,” at the 47th International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo, MI.

Associate Professor Adjunct **Susannah Drake**, founder, dandlstudio, received the 2013 Arnold W. Brunner Grant from the Center for Architecture AIA New York Chapter and the 2013 AIA Young Architect Award. She received the 2013 Emerging Voices Award from the Architecture League of New York and presented her firm’s work as part of the 2013 Emerging Voices lectures series. Her firm’s work was included in the 2012 AIA Center for Emerging Professionals Annual Exhibition presented at the AIA National’s headquarters in Washington, DC. She lectured as part of the School of Architecture’s 2013 Faculty Talks Series and was a panelist on “The Future of Zone A: New York Neighborhoods on the Frontline of Climate Change,” both held at The Cooper Union. She also participated in Columbia University’s “Rise: GSAPP Alumni Forum” panel discussion held at the New York Times Center. As an Associate of The Cooper Union Institute for Sustainable Design, Drake was interviewed for a *New York Times* article. She served as a juror for the City of Dreams Pavilion Competition 2013-2014, organized by Figment. Her proposal “Come High Water” was published in *Metropolis*. She recently received the Hero of the Harbor award from the Metropolitan Waterfront Alliance for her work on the Gowanus Canal Sponge Park. Drake’s firm won a \$25K ECF grant from the State of New York for the Sponge Park and a DEP GI grant with the Two Bridges Organization. She lectured at RISD, CT AIA, NYU Poly, SCA, NYU, and University of Trondheim Norway. She participated in the Flint MI public art program where she led a community charette and lectured. She also participated in a cultural sustainability exchange in Nantes, St Etienne, Lyon and Paris sponsored by the French America Foundation. Her work has been published in *le Monde*, *NYT (5x)*, *Wall Street Journal*, *Bloomberg News*, *AP*, *BBC News*, *CBC (Canadian)* and in Germany.

Assistant Professor Adjunct **Hayley Eber** participated on the panel discussion “New Kids on the Block” as part of the What I Did Next—Princeton’s Alternative Architectural Practices lecture series at Princeton University School of Architecture.

Professor **David Gersten** was a contributor and panelist for the exhibition and concurrent panel discussion for “Where are the Utopian Visionaries?” held at the Rhode Island School of Design, and participated in the event “Where are the Utopian Visionaries: Architecture of Social Exchange” at The Cooper Union. He delivered a keynote at the ATMOS/5 Ecology and Design symposium held at the Faculty of Architecture at the University of Manitoba. Gersten’s address “Removing Barriers Mobilizing Resources,” addressing the challenging financial future of The Cooper Union, was published in the *Brooklyn Rail*.

Assistant Professor Adjunct **Urtzi Grau** was a participant in “PRO+AGONIST: The Art of Opposition” held at The Cooper Union. His work was included in the exhibitions “Past Futures, Present, Futures” and “No Shame: Storefront for Sale” both held at the Storefront for Art and Architecture. He participated in a panel discussion as part of the What I Did Next - Princeton’s Alternative Architectural Practices lecture series and he was a panelist in the Under the Influence symposium held at MIT. He lectured at the Oslo School of Architecture Oslo (AHO), at the School of Architecture in Bergen (BAS), and MICA in Baltimore. His firm Fake Industries Architectural Agonism was awarded with the first prize in the international competition for the New National Velodrome in Medellin, Colombia. He was the co-editor with Cristina Goberna of the special issue of the *New City Reader* “Obituary” (Istanbul, Istanbul Design Biennial, 2012). He also co-authored with Goberna “What Role Does Currency Play on the Architecture Venice Biennale of 2012?” in *Scapagoat*, “Nueva Pompeya, a User’s Manual” in *Studio Magazine*; “Adrian vs Jiro: the canapés of la Biennale di Venezia di Architettura” in *White Zinfandel*, and “Copiando voy, copiando vengo, por el camino yo me entretengo” in *Spam 7*.

Professor Emerita **Sue Ferguson Gussow** conducted a painting workshop at the D’Amico Institute on MoMA’s Art Barge, Napeague, New York. Her drawings and paintings were included in “Art of Amagansett” at the Amagansett Historical Society and in the “Artists of the Springs Invitational Exhibit.” During the academic year she served as visiting critic at Parsons School of Design and for Pratt Institute’s Distinguished Projects. Her pastels, *Dance Gown IV* and *Iridescent Taffeta* were shown at the Peter Marcelle Gallery. Another pastel, *Pippa*, presently on view at the Guild Hall Museum, has been awarded honors. *Dance Gown IV* and the painting, *Wild Columbine*, have been acquired by the Nina Gillman collection. In 2012 the Shangai Peoples Fine Arts Publishing House published the Chinese language edition of Gussow’s *Architects Draw*, (Princeton Architectural Press).

Director of The Irwin S. Chanin School of Architecture Archive **Steven Hillyer** mounted the exhibition “Massimo Scolari: The Representation of Architecture, 1967-2012,” which included the installation of Scolari’s *Glider* sculpture on the southern portico of the Foundation Building. Hillyer also co-curated the exhibition “Lessons from Modernism: Environmental Design Considerations in 20th Century Architecture, 1925-70.” In addition to his work at The Cooper Union, Hillyer completed editing episodes of the first season of CapeHouse, a web series that he co-directed about an unorthodox realty office in Provincetown, Massachusetts. He continues to develop two other projects: *Mend*, a stage play, and *Just Four Little Letters*, a feature film.

Senior Coordinator of Special Projects in the School of Architecture Archive **Sara Jones**, worked on the exhibition “Lessons from Modernism: Environmental Design Considerations in 20th Century Architecture, 1925-1970,” and taught drawing classes at Pratt Institute in the Fall semester. Her work was featured in *New American Paintings, #104*, Northeast edition, the exhibition “Oblique Strategies” at the Peter Fingesten Gallery, Pace University in New York, and she received an artist grant for a summer residency at the Vermont Studio Center. She co-founded an arts consultancy called Kind Aesthetic.

Assistant Professor Adjunct **Lydia Kallipoliti** was the recipient of The Cooper Union’s 2013 Benjamin Menschel Faculty Fellowship. With this grant and through the Feltman Lighting seminar, for which she held the 2012-2013 Feltman Chair, she led the project *Grid Off; Lights On* as part of New Museum’s Ideas City Festival. Kallipoliti taught at Columbia University, and worked as senior associate at The Cooper Union Institute for Sustainable Design. She received her Ph.D. from Princeton University entitled “Mission Galactic Household: The Resurgence of Cosmological Imagination.” Kallipoliti presented lectures at Princeton University, the SMArchS Colloquium series at MIT, the ACSA 101th Annual Meeting, the Syracuse University Lecture series as part of the New York program, and the “Waste” panel in the Ideas City Conference. She participated in a series of panel discussions in the Waterproofing New York symposium at City College of New York, and panels at Storefront for Art and Architecture, the Vernacular Architecture forum held at Van Alen books. Her design work was included in the group exhibition “Past Futures, Present, Futures” at the Storefront for Art and Architecture. Kallipoliti published articles in a number of publications including *Praxis*, *Buildings and Landscapes*, *Log*, and the *Journal of Architectural Education*. In collaboration, she organized the international COMPUT/DIY workshop in Greece under the auspices of Columbia University, where she is teaching in Chania, Crete during the summer of 2013.

Assistant Professor Adjunct **Louis Katsos** moderated the discussion “Hotel Development and Construction in New York: 2013-Xenia Metamorphosis.” He also gave the introduction and moderated the discussion “American Metropolis: The Future, Development and Construction in New York City,” which was held as a benefit for The Irwin S. Chanin School of Architecture.

Instructor Adjunct **Katerina Kourkoulou** completed an office and terrace renovation in TriBeCa. Her work is currently exhibited in the “GREAT 2013” exhibition in Athens, Greece and her proposal with Lydia Xynogala was selected for the Gowanus Water\_Works Competition exhibition in New York. Kourkoulou collaborated in the “Sustainability and Modernism” exhibition at The Cooper Union and was The Cooper Union Institute for Sustainable Design Fellow in Art and Energy Generation and collaborated on the *Grid off/Lights On* installation for the Ideas City Festival—New Museum.

Professor **Diane Lewis** has work recently acquired by the MoMA. The recent acquisition includes three sets of drawings and models of projects by Diane Lewis Architect for the permanent collection of the Department of Architecture. Two of the architectural works are constructed commissions, the third project being Lewis’ proposed “Piazza for Cooper Union at Astor Place,” which was part of the study commissioned by The Cooper Union Dormitory competition in which she was one of three finalists. The architectural monograph of her work, *Diane Lewis: Inside Out Architecture New York* (2008) has been designated a permanent publication in the library of the Venice Biennale. Professor Lewis was appointed Visiting Full Professor in Italy in 2012 where she directed a summer studio with a select group of Italian architects and Deans with whom she has a continuing relationship with international study programs and as a member of editorial boards in two Italian Universities. In this 30th anniversary year of her Professorship at The Cooper Union, her record of innovative studio teaching was recognized with the first “Young Kiesler Award Study 2013” funded with a 15,000 Euro grant from the Austrian Friedrich and Lillian Kiesler Foundation. The grant funds a publication of the Spring 2013 semester “Architecture of the City” studio work. The project is entitled “The Bowery as Civic Art—Work” and is an area of study sponsored by the New Museum, along with projects by the Princeton Graduate School of Architecture and Columbia Graduate School. A video interview of each student was sponsored and supported by the New Museum Ideas City Festival and was installed in the museum’s lobby. The office of Diane Lewis Architect PC is completing two projects in Manhattan, which will be published internationally in autumn 2013.

Associate Professor Adjunct **Pablo Lorenzo-Eiroa** co-edited a manual on digital architecture to be released in 2013 after winning a peer review process with Routledge/Francis and Taylor Publishing. During 2012 and 2013 he was invited as a peer reviewing committee expert for the ACADIA 2013 conference, he was appointed roving critic at Columbia University, and participated in final design reviews at Harvard, Princeton, UPenn, RPI and Pratt. Lorenzo-Eiroa published a review of Eisenman’s Palladio show at Yale University in *Yale Constructs*. He organized a round table discussion for the film screening *Unfinished Spaces*, and participated in a round table discussion “Young Architects of Spain,” both held at The Cooper Union. EIROA ARCHITECTS (EA) practice manifesto was presented at Princeton’s Alternative Architectural Practices supported by House II and continues to work on a physical actualization of House II in Southampton, NY.