

Winter 2008/09

**The Cooper Union  
for the Advancement  
of Science and Art**

# atCooper





# Union

## At Cooper Union Winter 2008/09

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## Message from President George Campbell Jr.

The Cooper Union has a history characterized by extraordinary resilience. For almost 150 years, without ever charging tuition to a single student, the college has successfully weathered the vagaries of political, economic and social upheaval. Once again, the institution is facing a major challenge. The severe downturn afflicting the global economy has had a significant impact on every sector of American economic activity, and higher education is no exception. All across the country, colleges and universities are grappling with the prospect of diminished resources from two major sources of funds: endowment and contributions. Fortunately, The Cooper Union entered the current economic slump in its best financial state in recent memory.

As a result of progress on our Master Plan in recent years, Cooper Union ended fiscal year 2008 in June with the first balanced operating budget in two decades and with a considerably strengthened endowment. Due to the excellent work of the Investment Committee of our Board of Trustees, our portfolio continues to outperform the major indices, although that is of little solace in view of diminishing returns. Like most institutions, our endowment is under-performing relative to projections. Unique to Cooper Union, however, our unwavering commitment to the full tuition scholarship policy makes the college much more dependent on endowment and contributions, and therefore much more vulnerable to the economy than most institutions. As an immediate measure, I have asked each of the deans and administrative department heads to examine their budgets and to eliminate or postpone all but essential expenditures for the next two years. With the concurrence of the Board of Trustees, I have also postponed selected, uncommitted capital expenditures to conserve cash in the short term, and have taken steps to set aside and hold in cash the funds needed to cover anticipated cash flow needs through 2011.

Part of the reason we've been able to do this is the exceptional generosity of our alumni and friends. The Cooper Union ended FY'08 with more than \$24 million in contributions, an institutional record and an indication of the tremendous esteem that the Cooper community and the philanthropic community have for Peter Cooper's mission. The Campaign for Cooper Union has reached \$175 million, 70 percent of our \$250 million goal. That has allowed us to reinvest in our incomparable academic programs and to stay on track to complete our new academic building at 41 Cooper Square this spring. We

*continued on page 7*

#### On the cover:

Installation view of Dorit Aviv's (AR'09), *Jaffa | 1915–17 Jamal Pasha Boulevard | 1918–48 King George Avenue | 1949–2008 Jerusalem Boulevard*. The work was recently on view as part of the Benjamin Menschel Fellowship Exhibition at Cooper Union, November 12 through November 22, 2008. The architect writes about the work:

A walk through Jerusalem Boulevard, the main street and defining axis of Modernism in Jaffa, reveals a forceful meeting of opposing voices. In 1915, Jaffa's Ottoman governor ordered the paving of a grand boulevard, outside of the Old City's walls, which laid the infrastructure for a new urban center. Through the First World War and the British colonization of Palestine, the Boulevard persisted in developing. Latent in the architecture of the street is the collision between the force of Modernism and the architectural language of a place with ancient history and a strong tradition of structure and form. Change in regimes, immigration, and new construction systems, and the struggle to maintain autonomy and to strive for self-definition, construct the identity of the boulevard in a conversation of different voices.

This project reconstructs a walk through the Boulevard using drawing, photography and sound. As the urban condition of the Boulevard is now physically being demolished in Jaffa, its documentation through research and exhibition allows it to remain present in our consciousness.

Photographs by Leo Sorel



# News Briefs



## U.S. News & World Report Ranks Cooper Union #1

The results are in and the latest college rankings are out! Check out Cooper Union's impressive standing in the 2009 *U.S. News & World Report* and the *Princeton Review*. The former ranks Cooper Union number one among baccalaureate colleges (Northern region), number one in graduation rates among baccalaureate colleges in the region and number three nationally among all undergraduate engineering colleges. Additionally, Cooper ranks number one nationally among undergraduate engineering colleges in chemical engineering and among the top four nationally in all five engineering sub-disciplines. Cooper also ranks number two among baccalaureate colleges (North) for students with the least debt and number eight nationally in selectivity among all colleges and universities. The *Princeton Review* ranks Cooper Union among the nation's best colleges, and the nation's best value colleges.

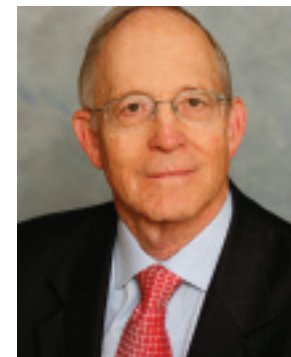


## Daniel and Joanna Rose Fund Gift

The Daniel and Joanna Rose Fund has committed a \$1 million gift to Cooper Union for the establishment of an undergraduate program in biology in honor of William H. Sandholm (CE'63). The Sandholm Program will be part of Cooper Union's Maurice Kanbar Center



Daniel Rose



William H. Sandholm

for Biomedical Engineering and will offer a new curricula in biology and bioengineering and an introductory biology course. In addition to the gift from the Rose Fund, Cooper Union has agreed to undertake a substantial and on-going fundraising effort to secure the necessary additional funds for the new program. William H. Sandholm, for whom the new program is named, received his Bachelor of Civil Engineering degree from Cooper Union in 1963 and later an MBA from Pace University. Mr. Sandholm is the Chief Operating Officer of Rose Associates, Inc., a New York based real estate development firm. Dan and Joanna Rose made the gift to Cooper Union to recognize Bill on the occasion of his 45th anniversary with the company. Sandholm is a licensed professional engineer in the State of New York, a certified Counselor of Real Estate, a member of the American Society of Civil Engineers, the Mortgage Bankers Association, the Real Estate Board of New York and Urban Land Institute. He has been a member of the Cooper Union Board of Trustees since 1994, and Chair of the Master Planning Committee since December 2003.

## Alumni Roof Terrace Campaign reaches \$2 million with gift in memory of Albert Nerken

This summer, the Alumni Roof Terrace Campaign crossed the \$2 million mark. After a strong July and August, the gift that put us over the top in reaching this milestone came from Ruth Nerken, who made a generous contribution in memory of her father, Albert Nerken (ChE'33).

In 1989 Albert Nerken made a \$7 million gift to The Cooper Union—at the time the largest gift in the college's history, and in 1992 the School of Engineering was officially dedicated in his honor. Nerken was one of the founders of the Alumni Association in 1936, and was one of the first editors of *Alumni News*. He joined the Board of Trustees in 1970 and was honored as both *Alumnus Of The Year* (1976) and *Alumnus Of The Decade* (1991).

With this recent gift, the Nerken family continues his legacy of "good work" and giving back to The Cooper Union. What contribution could be more fitting to take the Campaign for Cooper Union to new heights. We are delighted and honored to include Albert Nerken on the Alumni Roof Terrace—an alumnus who was enormously generous and involved in the shaping of The Cooper Union—and trust that he'd be happy to know that the New Academic Building will support, inspire and challenge future generations of Cooper Union students including those in the Albert Nerken School of Engineering.

Are you an alum of The Cooper Union? Do you have a relative or friend who is an alumnus of The Cooper Union? You can reserve an Alumni Roof Terrace space in your name or theirs by contacting Claire Michie, Manager of the Alumni Roof Terrace Campaign at 212.353.4171 or michie@cooper.edu





Bill Germano (r), Dean of the Faculty of Humanities and Social Sciences at the Urban Visionaries Silent Art Auction



Right (top to bottom):  
Heidi Diedrich, William Floyd and Kevin Umeh  
Catherine Mattalino and vice chairman of the Board of Trustees Mark Epstein (A'76)  
Lana Woods and Brenda Neal



From left: Anthony Vidler (Arch. dean), Barbara Scieme, Steven Davis, Frank Scieme, Richard Tomasetti and Lance Jay Brown (AR'65)



From left: Alexan Stulc (AR'10), Sascha Mombartz (A'09), Tomashi Jackson (A'09) and Dennis Kong (BAE'08)



## Urban Visionaries Benefit Raises more than \$800,000

The Cooper Union's Sixth Annual Urban Visionaries Award Dinner, on June 10, 2008, was a spectacular evening raising more than \$800,000 in support of full-tuition scholarships. The evening kicked off with the Silent Art Auction, featuring works of 46 noted artists, architects and designers. Larry A. Silverstein of Silverstein Properties, Inc., generously donated the space at 7 World Trade Center—a full floor in a dramatic downtown location with incredible 360-degree views of New York City.

Many thanks go to dinner chairs Kevin Burke (EE'72), T.J. Gottesdiener (AR'79), Hedy Klineman (A'62), Marilyn Jordan Taylor, Kathleen Lacey and James Hoge. The night would not have been the same without their participation in making it such a success.

The award presented to this year's honorees silhouette the New York City skyline against a model of founder Peter Cooper's spectacles, laser-etched in crystal and mounted on stainless steel. Representing the best of New York City's civic, art, architecture and science communities, this year's honorees were:

### Urban Visionary, Visual Art

**Annie Leibovitz** began her career as a photojournalist for *Rolling Stone* and her pictures have appeared regularly on magazine covers ever since. Her large and distinguished body of work encompasses some of the most well known portraits of our time. In addition, Ms. Leibovitz has created influential advertising campaigns and has collaborated with many arts organizations. The French government decorated her as a Commander in the Ordre des Arts et des Lettres and she was designated a Living Legend by the Library of Congress.

### Urban Visionary, Architecture

**David Childs** is Senior Design Partner and Chairman of Skidmore, Owings & Merrill. In New York, his completed projects include the new 7 World Trade Center and the Time Warner Center. Currently, he is designing One World Trade Center and the new Moynihan Station, among many other projects around the world. A Fellow of the American Institute of Architects, he is Chairman of the American Academy in Rome and a board member of the Museum of Modern Art and the Municipal Art Society.

### Urban Visionary, Engineering

**Lloyd G. Trotter**, recognized for his exceptional commitment to management excellence and educational opportunity, is a partner in GenNx360 Capital Partners. He began his career at General Electric as a field service engineer and went on to serve as vice chairman and chief executive of the \$28 billion GE Industrial unit. A founding member of GE's African-American Forum, he also serves on the board of America's Promise, the National Association of Manufacturers, the National Action Council for Minorities in Engineering (NACME) and the GE Foundation.

### Urban Visionary, Urban Citizenship

**Richard Ravitch**, widely known for creating affordable housing with an understanding of the impact of architecture on quality of life, is a principle partner in Ravitch, Rice & Company LLC. He began his career at HRH Construction Corporation and went on to chair the New York State Urban Development Corporation and the Metropolitan Transportation Authority. Mr. Ravitch serves as Chairman of the AFL-CIO Housing Investment Trust and is a Trustee of the Century Foundation, Mount Sinai Medical Center and Parsons Brinckerhoff Inc.

### Urban Visionary, Emerging Talent

**Wangechi Mutu**, best known for her luscious yet unsettling pictures of female figures, is a Kenyan-born artist based in New York who graduated from The Cooper Union's School of Art in 1997 and went on to earn an MFA in sculpture from Yale University. Her painted and collaged works function as potent social critique while simultaneously exploring more poetic strains of mythology and the sensuousness of form, color and pattern. Her award-winning work has been featured in galleries and museums around the world such as the Tate Modern in London, the Centre Pompidou in Paris and the Kunstpalast Dusseldorf in Germany.

From left (front row): Chairman of the Board of Trustees Ronald W. Drucker (CE'62), Urban Visionary/Visual Art awardee Annie Leibovitz; Urban Visionary/Architecture awardee David Childs (middle row): Urban Visionary/Engineering awardee Lloyd G. Trotter, Dinner Chairs T.J. Gottesdiener (AR'79) and Hedy Klineman (A'62) and President George Campbell Jr.; (top row): Dinner Chair Kevin Burke (EE'72), Urban Visionary/Urban Citizenship awardee Richard Ravitch





***“It’s not just the visible work, but the thinking behind it that is the beginning of the creative process. Creativity is essentially a lonely art, an even lonelier struggle. To some a blessing; to others a curse. It is in reality the ability to reach inside yourself and drag forth from your very soul an idea.”***  
**—Lou Dorfsman**



***“Lou has been described as a vital architect of the broadcast advertising and design industry, and is counted among the nation’s most inventive, imaginative, creative thinkers of our time, as was Peter Cooper in his time. Lou epitomized the legacy of Peter Cooper and his desire to give back. Throughout his professional life, Lou hosted office visits for students from Cooper Union’s graphic design classes. At CBS, too, his personal contribution to the profession was buttressed by his commitment to nurturing and developing young talent.”***

George Campbell Jr., President, The Cooper Union for the Advancement of Science and Art

# LOU

1918  
2008



**O**n October 22, 2008, Louis “Lou” Dorfsman died at the age of 90. Lou was a giant figure in corporate design innovation, a 1939 alumnus of the School of Art at The Cooper Union, a member of the college’s Board of Trustees for nearly three decades and, importantly, the husband of Ann Hysa Dorfsman, A’39 and the father of a daughter and two sons.

He started working at CBS in 1946, and over the years—from the late 1940’s until the 1980’s—he served as vice president and creative director of advertising and design. Lou designed everything for CBS’s building, which opened in 1965. Then president of CBS, Frank Stanton asked him to create the interior and exterior graphics. Using two typefaces he designed, Lou brought the new building in line with the CBS image everywhere: in the stationery, elevators, exit signs, telephones, matchbooks and more. In the corporate cafeteria he created the “gastrotypographical assemblage,” a three dimensional collage of words and images related to eating, kitchen utensils, and all kinds of food. Stanton, before his death in 2006, donated \$1 million to Cooper Union in honor of Lou and Ann Dorfsman. That gift will be reflected in Cooper Union’s new academic building at 41 Cooper Square, where the design studio will be named in their honor. Here are some remembrances from some of his colleagues and friends:

***“At CBS, Mr. Dorfsman injected a rare social urgency into some of his best advertisements for the network’s public affairs programming. The full-page newspaper ad for “Of Black America,” the first network series on black history, showed a black man in black and white, with half his face painted with the stars and stripes of the United States flag, and with his eyes focused intently on the viewer; the image became a virtual emblem for race relations.”***

Steven Heller, *The New York Times*, October 26, 2008

***“Everything Lou Dorfsman has touched was made better for his efforts. Whether it was a television studio set, a matchbook cover, a book, a booklet, a paper cup, a cafeteria wall, an annual report, an annual meeting, Lou did it with taste and style and integrity.”***

Dr. Frank Stanton, president emeritus, CBS Inc.

***“Lou Dorfsman...combines a lively creative flair with an innate, sure sense of style and superb taste.”***

William S. Paley, founder and chairman of CBS Inc.



***“As a young designer, I was in awe of the man and his work, as were all of the designers of my day. Lou and I were friends for more than fifty years; I could write an entire book about how he affected my life and that of my husband. Lou was always close to his alma mater, proud of it, and willing to assist in whatever ways his talent lent itself. He was the chair of a star-studded design committee that created and planned the Herb Lubalin Study Center, where his entire archive remains housed. He designed the street flags for the 140th anniversary of the college and co-designed the alumni association’s book about Green Camp. He was always willing to help us...all he wanted as thanks was a corned beef sandwich from the Second Avenue Deli.***  
 Marilyn Hoffner, A’48, former Director of Development at Cooper Union, Past president the Alumni Association

***“Lou was a tough boss but a soft touch. His personal warmth was legendary, even through those late and difficult years. I miss him.”***

Milton Glaser, artist and designer

***“Behind Lou’s aviators, his eyes had a little twinkle. Beneath his neatly trimmed moustache there was usually a little smirk. These were the clues of his enthusiasm for life, and the curiosity that kept him young. Never one to dwell on his own substantial accomplishments, he kept his eyes on the younger generations who he selflessly and energetically shepherded forward—his twinkling eyes always fixed somewhere in the future.”***

Stephen Doyle, A’78, creative director, Doyle Partners





**President's Message** *continued from page 2*

know that donors too will feel the stresses of the financial markets and pledge to steward that which you can give to The Cooper Union with the utmost prudence and respect.

While it is likely to take some time, the markets will eventually recover. On the other side, I trust that The Cooper Union's deep commitment to providing an education second to none will see us emerge as an even stronger institution. There is much to celebrate in the present. Today the college is ranked number one academically among Baccalaureate colleges in the region. Last year we not only successfully achieved our ten year re-accreditation from the Middle States Commission on Higher Education, but our Self-Study and re-accreditation process have been selected as models for other institutions to follow.

Our students and graduates have been extremely successful in recent years, winning 29 Fulbright Scholarships since 2001, seven percent of all Fulbrights in art, architecture and engineering during that period, and 11 National Science Foundation Fellowships since 2004, making us among the nation's largest producers of both of these prestigious awards. Our students routinely win the lion's share of student engineering research competitions sponsored by the professional engineering societies every year. Applications for admission have been steadily growing and increased 21 percent last year, making the first-year class the most selective in the history of the college. Very recently, *The New York Times* Education Life Section reported the admissions statistics for the nation's most selective colleges and only two institutions were more selective than Cooper Union: Harvard and Julliard. Our scholar athletes at Cooper Union also had a banner year, winning three championships in the Hudson Valley Conference; Coach of the Year Honors went to Dean Steve Baker for the second consecutive year.

Strengthening our governance, we've added extraordinary new members to our Board of Trustees whose diversity of intellectual and professional experiences has already made its presence felt. In the past year alone, we've brought to the board Vikas Kapoor, CEO of iQor, one of the most successful global call services companies; Charles Cohen, CEO of Cohen Brothers Real Estate, a major commercial real estate development company controlling 12 million square feet of commercial property, with a deep commitment to architecture; alumnus Phil Trahanas (EE'92), a managing director of General Atlantic, a global investment company; Audrey Flack (A'51), a major American painter and sculptor and one of the founders of the school of art known as Photorealism; and the distinguished architect, Moshe Safdie, whose daughter graduated from our School of Art.

On February 12, 2009, we'll launch a yearlong celebration of the 150th anniversary of Cooper Union's founding. To celebrate this historic occasion, we plan to commemorate Cooper Union's singular contributions to society, to culture, to democratic ideals, to freedom of expression and social activism over the past century and a half. We plan to celebrate the great artists, scientists, engineers and architects the college has produced; the great speeches in The Great Hall; and the social movements that were born here at Cooper Union. As part of our celebration, the college will introduce a new identity campaign, designed to reflect the brilliant future that is the legacy of our storied past. And we will completely renovate The Great Hall, including a new historic exhibition in its gallery.

As we continue to work together through a difficult time, I'd like to emphasize the immense possibility that The Cooper Union embodies and to assure that we are in a strong position to seize the initiative and capitalize on our strengths when the economy does recover. This is how we can preserve Peter Cooper's promise for the generations yet to come.

## Sue Ferguson Gussow (A'56): *Architects Draw—Freeing the Hand*

The Irwin S. Chanin School of Architecture recently celebrated the launch of *Architects Draw*, a book written by Sue Ferguson Gussow (A'56), professor at the School of Architecture. Released as the inaugural volume of the Architecture Briefs series published by Princeton Architectural Press, *Architects Draw* is illustrated with drawings by Gussow's Freehand Drawing and Advanced Drawing students, as well as the work of practicing architects. The book highlights Gussow's pedagogic method teaching freehand drawing to architects, developed over more than thirty years at The Cooper Union.

An exhibition of drawings published in the book was on view at the Arthur A. Houghton, Jr. Gallery from October 2 to 14. In addition to this, a symposium on the subject of drawing in architectural education was held in The Great Hall on October 2nd. The distinguished panel included Sue Ferguson Gussow, painter and educator; Dore Ashton, author, art critic, and educator; François deMenil (AR'87), architect; Steven Hillyer (AR'90), Director, The Irwin S. Chanin School of Architecture Archive; and Michael Webb, architect and educator. The event was followed by a reception and book signing.



Taku Shimizu, *Study of Hands Derived from Leonardo Da Vinci's Last Supper, 1993.*



Installation view of *Freeing the Hand.*



**Azin Valy (AR'90) & Suzan Wines (AR'90)**

# Simple



**I-Beam developed the pallet house concept for a 1999 design competition to develop transitional housing for returning refugees to Kosovo. Since then, versions have been built in New York City, at Ball State University and for an exhibition in Milan, Italy.**



# Gestures



Above and below: During a crisis situation, pallet houses provide rudimentary shelter. Over time, inhabitants can transform them into permanent structures by filling in the gaps with whatever materials are available locally.

A typical wooden pallet measures approximately 48 by 40 inches and weighs between 30 and 40 pounds. Pallets are at once ubiquitous and inconspicuous, both the foundation of the shipping industry and an often jettisoned byproduct in an increasingly global economy. But discarded pallets can also be seen in other ways—indeed, in the eyes of architects Azin Valy (AR'90) and Suzan Wines (AR'90), pallets are inexpensive, versatile and sustainable building blocks that can be used to create transitional housing for people displaced by natural disasters and humanitarian crises, as well as to provide permanent affordable housing for the growing number of people living in substandard conditions all over the world.

Valy and Wines are the principals of I-Beam Design, a young firm based in the Chelsea neighborhood of New York City. Along with the various adaptations of the pallet-house concept—as refugee housing in Kosovo and disaster-relief housing in Sri Lanka for instance—I-Beam has developed a portfolio of contextual, flexible and playful schemes for urban spaces, façades and interiors since its founding in the late 1990s. From a hanging garden over a park in New York City to a mixed-use condominium development in Manchester, England, every project shares a common thread—in each, a simple gesture serves multiple functions.

Long before founding I-Beam in 1998, and prior to meeting in a second-year studio at Cooper Union in the late 1980s, Valy and Wines developed their early interests in design half a world away from each other.

Valy was born and raised in Iran. As a child she was an avid drawer and knew she wanted to be involved in design in some way—she just had a little trouble narrowing her focus. “My father would say to me, ‘What do you want to do when you grow up?’” says Valy. “And I would respond, ‘What do you call that profession where you can design doorknobs, toys, clothes, houses, landscapes, cars and airplanes?’ He’d tell me that I couldn’t do them all, but that I could study fashion design, interior design, architecture or industrial design, and I’d say, ‘Well, if God can do it, then I want to be God!’”

When Valy was nine, her father built his dream house in Tehran. “That was a fun period for me because I could immediately relate to plans, sections and drawings and I was allowed to participate in the planning of the house,” she says. “My mother went away to Europe to buy the appliances and tiles, and during that time each family member was assigned a certain chore around the house. I was responsible for keeping things tidy. For a month, I kept things very tidy. I loved it, and thought, ‘I want to be maid.’ So, in the end, the happy compromise was to be an architect—between God and being a maid I chose architecture.”

Meanwhile, over 6,000 miles away in New York City, Wines spent much of her youth perched on the edge of the drafting table of her father, the sculptor and architect James Wines. In 1970, James Wines and a few artist friends founded SITE (Sculpture in the Environment) in the family’s Greene Street loft. Approaching architecture in the urban environment from a conceptual art point of view, SITE became well known for the peeling, deteriorating and distorted brick façades of nine BEST Products Company catalog showrooms. In a scheme called the Highrise of Homes, SITE proposed stacking 15 to 20 vernacular, mixed-used communities on top of one another in a steel and concrete structure in an urban environment.

“It was a huge influence,” says Wines, “I basically grew up in an architecture office asking, ‘What are you doing? Can I make one too?’ There was a real sense of community and a philosophical discourse going on—not that I participated in the philosophical discourse,





but I understood that something very exciting was happening. It was all about fun and change and new ideas. I imagined that when I grew up, I and a group of artsy types would sit around and re-invent the world as well.”

Wines chose Cooper Union after attending a high school for music and art in Harlem; Valy transferred to Cooper after initially studying at Virginia Polytechnic Institute. Both note the influence of professor Raymond Abraham and Dean John Hejduk, as well as the demanding academic environment that Cooper provided.

“There was a level of expectation of cracking the barriers,” says Wines. “Not only did you have to come up with a completely original idea in your projects, but then you also had to find the perfect way to present it. You could take any conceptual idea—whether you had a particular interest in dentistry, economics or the stock market—and apply it to your discipline of architecture. You could take all kinds of ideas from literature, poetry, philosophy, music, any of the applied sciences, and reinterpret them through the discipline of architecture.”

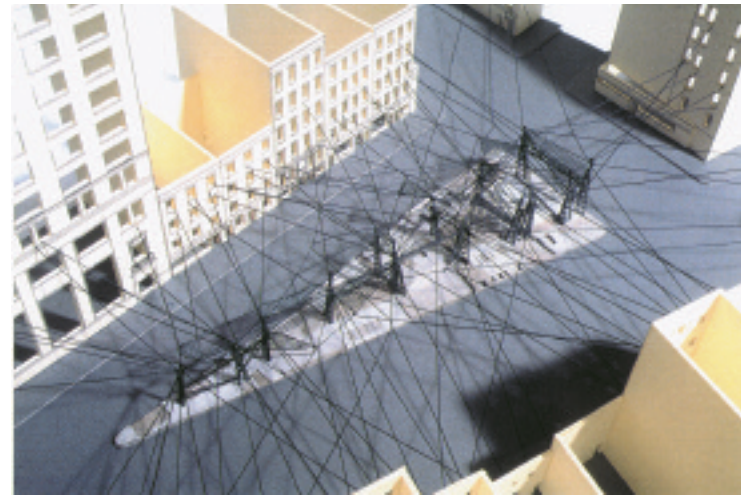
After graduating in 1990, Valy worked briefly at Gensler and Skidmore, Owings and Merrill, went back to Iran for a couple of years, and returned to New York City to work at a few small firms. Wines worked at a few small firms and spent three years with Kohn Pederson Fox Associates. One day they ran into each other and decided to enter a concept competition sponsored by Storefront for Art and Architecture to redesign Lt. Petrosino Park, a 7,000-square-foot triangular space at the intersection of SoHo, Chinatown and Little Italy in New York City.

“The existing park is isolated and has no life—it’s a hole in the middle of a potentially vibrant neighborhood,” says Wines. “The public and private spaces are separated by lanes of traffic, so we had the spatial question to overcome, as well as the division between the three neighborhoods.” Valy and Wines’ proposal—which would be the winning design—was a garden canopy growing up columns in the park that would extend over the lanes of traffic to the neighboring buildings via a gridded matrix of cables. Residents in the neighboring buildings would be given planter boxes and could grow plants and ivy that would extend into the park. The conceptual and physical connection between public and private realms would break the spatial limits of the park; the canopy would reduce noise and air pollution to the neighboring buildings; and, as Valy notes, “The cables could be used by artists as a structural support for artwork, and each community could use the cables to hang things for their unique celebrations—Chinese New Year, Christmas and the San Gennaro Festival.”

In 2001, I-Beam designed the renovation of a 3,000-square-foot loft in NoHo. In the kitchen, the bottom section of a stairway leading to the roof deck is actually a cabinet that can be moved and used to, say, replace a light bulb—so the unit functions as a stairway, step ladder, kitchen counter and cabinet. In another playful touch, an aquarium made of liquid-crystal glass separates the entry vestibule and the master bedroom. When switched on, the glass becomes clear, allowing a view of the bedroom and flooding the entry with light; when switched off, the glass becomes opaque, creating privacy.

In another loft renovation, the clients wanted to create a gallery for their collection of contemporary abstract paintings by South American and Cuban artists. I-Beam collaborated with Cooper professor and artist Joan Waltemath, who, by using a matrix of numerical ratios, creates paintings that resonate with architectonic space. “Ms. Waltemath created a unique work of art at the origin point of the matrix that is at once a painting, a sculpture, a hearth, a door and a source of light and animation within the apartment,” says Wines. “This multifunctional approach is typical of our work as well and became a means by which we negotiated between Joan’s two-dimensional rendering of space and our three-dimensional vision.

“The idea was to project her matrix into three dimensions to generate the various programmatic elements of the space.” To display as many paintings as possible, sliding panels allow two or three levels of paintings to be shown at different times; when a sofa is opened into a bed for guests, a panel pivots out and creates privacy, and another painting is revealed behind it.



**“You could take all kinds of ideas from literature, poetry, philosophy, music, any of the applied sciences, and reinterpret them through the discipline of architecture.”**

–Suzan Wines

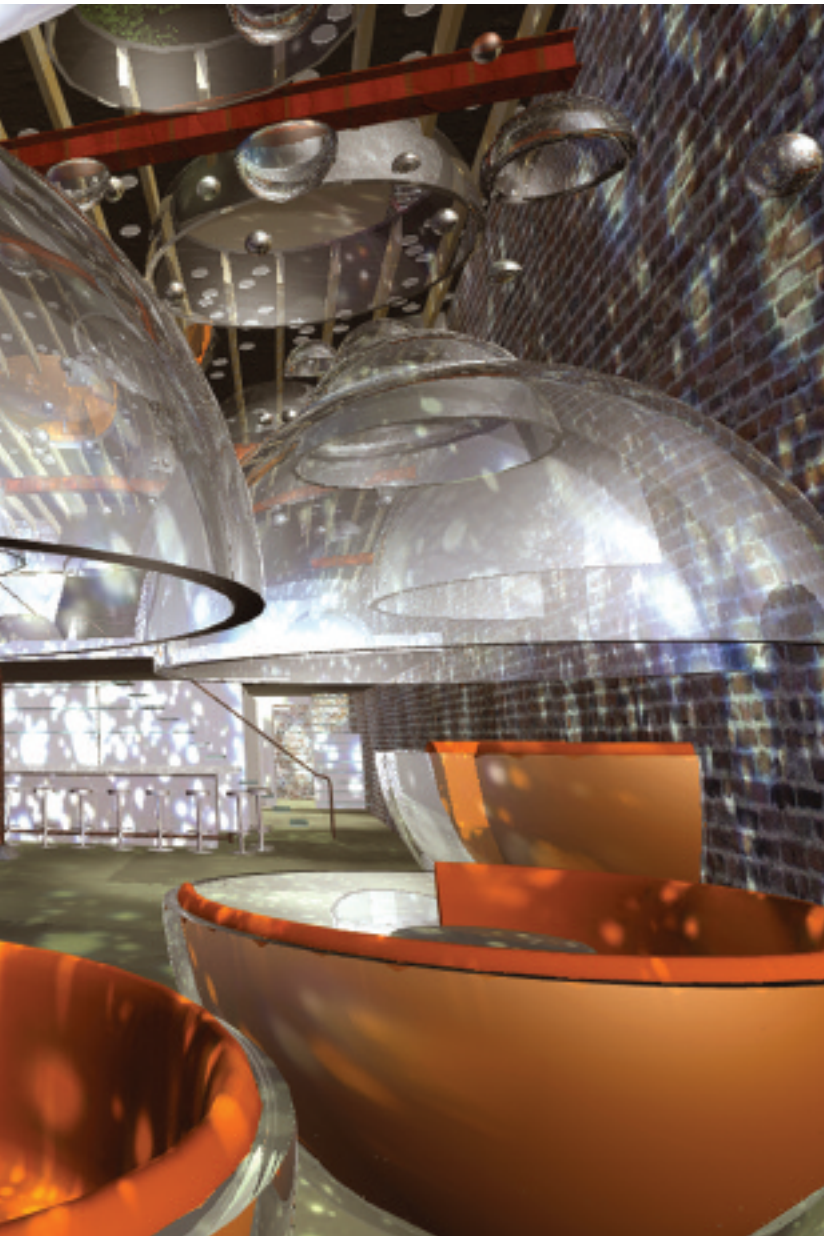




**Opposite page:** The hanging garden proposal was the winning entry in a competition to redesign Lt. Petrosino Park, a triangular space at the intersection of SoHo, Chinatown and Little Italy.

**Left:** For the renovation of a 3,000-square-foot loft in NoHo, I-Beam designed the bottom of the stairway to also function as a step ladder, kitchen counter and cabinet.

**Below, left:** “Privacy pods:” The design for a galactic-themed nightclub in Chelsea includes hoods that can be adjusted for privacy—so an occupant could hold a conversation in the middle of the dance floor.



**“My father would say to me, ‘What do you want to do when you grow up? And I would respond, ‘What do you call that profession where you can design doorknobs, toys, clothes, houses, landscapes, cars and airplanes?’**

—Azin Valy

In 2003, I-Beam entered a competition to design a housing condominium along the River Irwell in Manchester, England. When they visited the site, Valy and Wines were struck by a few things: the canals in the area; the barges that traveled along the canals and in some cases provided affordable housing; the stepped landforms with stone retaining walls; and, although it was November, the greenery of the surrounding landscape. Taking all of those things into consideration, Valy and Wines decided to create a scheme with two mixed-use buildings integrated into the landscape with grass eco-roofs in a stepped setting of communal and private lawns. A canal would also be cut behind the development and canal-side apartment dwellers would have barges attached to their homes that could be used as guest apartments, studio spaces or greenhouses—and also “unplugged” and used for transportation. I-Beam’s scheme also called for the city to utilize the barges like city buses.

“That way we would encourage the use of the canals in the city—they were about to start cleaning them up and making use of them at the time,” says Valy. “It would encourage farmers to come from other parts of the country and other parts of the city to create a farmer’s market—so it would bring economy to the site. A big open space at the center of the development would function as a pool in the summertime, an ice-skating rink in the winter, and at other times could be used as an outdoor amphitheater.”

Other recent schemes include a wine bar in SoHo with two floors connected by a waterfall that flows through the bar; a galactic-themed nightclub in Chelsea with seating pods below hoods that can be raised and lowered for varying levels of privacy; and a condominium building on 23rd Street with mirrors integrated into the curtain wall to bring light into the interior.

Although some of the schemes in their portfolio have not been realized, Valy and Wines are optimistic they will be built—in the case of the pallet-house designs, built at a large scale in humanitarian crises. The concept was initially a submission for Architecture for Humanity’s Transitional Housing competition for Kosovar refugees in 1999. “We wanted to take something that is often discarded and potentially recyclable and make a house out of it,” says Wines. “We had a bunch of ideas, but one night we decided that if we didn’t come up with an idea that we really liked by the morning, we wouldn’t enter the competition,” says Wines. “I decided to walk back home to Brooklyn and see if anything occurred to me, and I walked out the door, tripped over a pallet and said, ‘Ah ha!’”

I-Beam’s scheme received honorable mention in the Transitional Housing competition. Versions of the pallet house have been built in the South Bronx, at Ball State University and, more recently, a full-scale house was built for the Casa per Tutti Exhibition at the Architecture Triennale in Milan, Italy. An adaptation has also been developed for tsunami victims in Sri Lanka. “The idea is that it would transition from a temporary shelter that you could put together really easily into a permanent house,” says Wines. “Pallets seem to offer the perfect solution. You could get fifty pallets and strap them or nail them together, put a tarp over the structure for a few months, and then by the time the tarp breaks, you can collect local mud, rubble, plaster, cement—whatever might be available—and fill in the cavities, clad the house and make it a more permanent structure. Plus the pallets would simply be arriving in vast numbers with all kinds of aid in a refugee situation—the shipments of clothing, food, medicine and building supplies would all be coming on pallets anyway.”



# Ryan and Trevor Oakes (A'04)

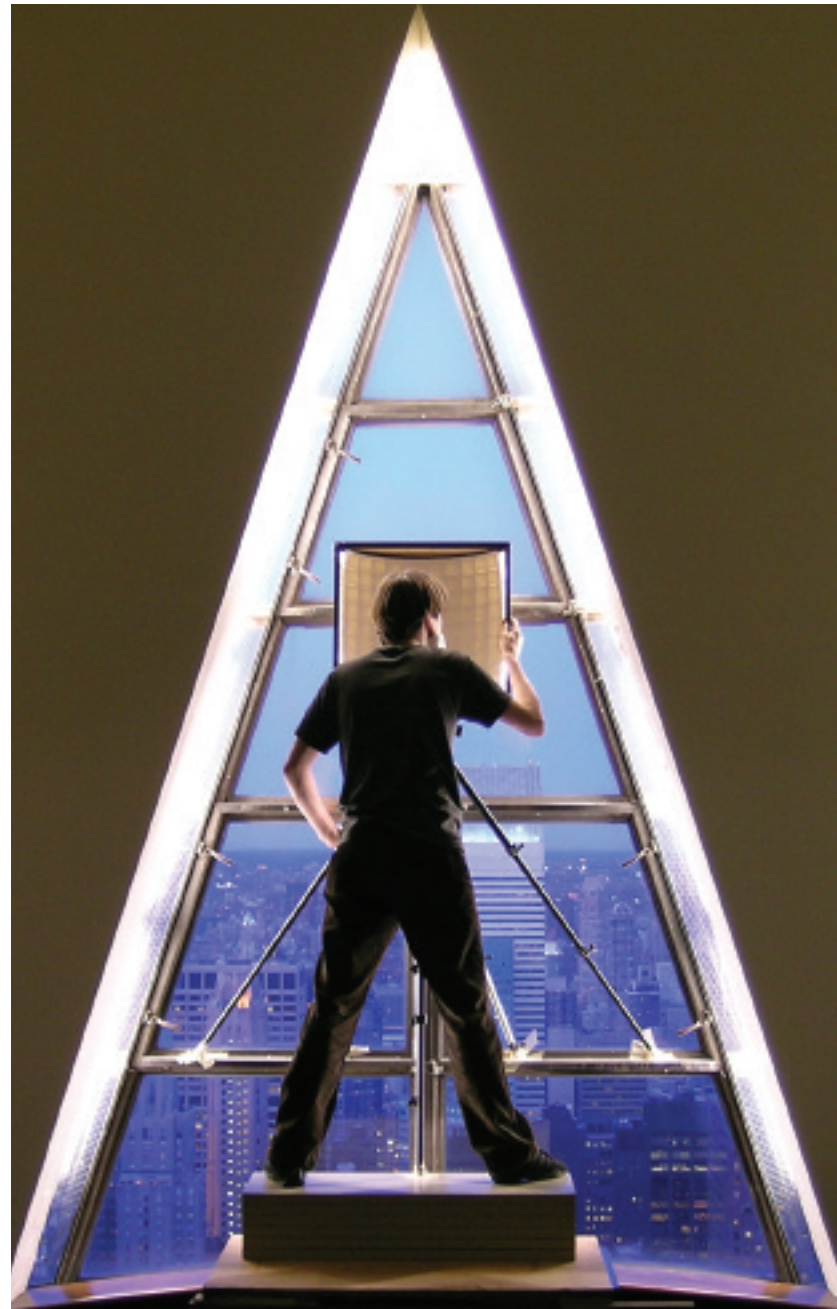
The great French avant-garde artist Marcel Duchamp once said, “I am interested in ideas, not merely in visual products.” Indeed, one of the goals of the 20th century avant-garde project has been the reintegration of art into social life, by using everyday materials to which anybody could have access (one of Duchamp’s most famous pieces, “La Fontaine,” was a signed urinal). In effect, the ideas behind the object were just as important a part of the artwork as the object presented. This vein of thinking courses through the work of Cooper graduates Ryan and Trevor Oakes. The Oakes brothers have actually taken the Duchampian mandate to a whole new level. They don’t just integrate art and the every day objects of life—they systematically explore how human anatomy itself predetermines the way that art looks. Ryan Oakes (A’04) describes this as a “non-conscious generation of form,” in combination with “consciously trying to mimic the way space appears to the eye,” adds Trevor Oakes (A’04).

The 26-year old brothers are identical twins, though it is more their mannerisms and turns of phrase that mark them as such than their looks.

Their basement studio is off Irving Place in Manhattan. To enter, you must duck through a low stone archway, almost as if entering a cave. The studio is a small, tidy room that contains a long worktable, flanked by two bunk beds on the right and a small kitchen at the far end. On one wall are a couple of Ryan’s abstract paintings, and on the molding above them hangs a sculpture made by Trevor from blocks of corrugated cardboard, through which you can see. On a window ledge near the kitchen are some languid, vegetal sculptures that look like they are straight off a coral reef; on closer inspection, you can see that they are made of pipe cleaners. A brick red half dome constructed from thousands of matches sits on the table, looking rather like a sea urchin. On either side of the table there are cityscapes of Manhattan drawn on concave surfaces. What look like two gigantic skeletal metal helmets, that are actually concave easels, lie on a small couch behind the table.

In fact, the whole space feels like an underwater world because of the organic, abstract nature of the work. The brothers note that other people have made this connection before, but they didn’t intend for the works to turn out that way. Rather, these pieces are all the results of two related ideas: the fact that human vision functions as a center point to experience, and, because of our anatomy, we read the world spherically—and this quite literally affects the way art looks. “Your entire life,” says Ryan, “the world you see comes to you from the spherical formation of light rays.” In fact, one of their sculptures is a perfectly globular, silver map tack, perhaps a quarter of an inch in diameter—the twins feel that this everyday object is a perfect representation of the idea of the eye as center point. As Trevor explains, “The map tack is reflective, so if you stand close enough to it, you can see yourself, and you can hypothetically see the whole room. A light ray from every part of the room is traveling to this map tack, so there is this density of information. [If this] symbolizes the human eye receiving information, the translation mechanism would be the brain. All of the works in the room are the concrete manifestations of these two ideas; they all either start out as center points, like the coral reef pipe cleaner pieces, the map tack, the abstract paintings and the matchstick sea urchin, or they depend upon being seen from a center point, like the undulating cardboard sculpture and the cityscapes.”

Ryan and Trevor’s fascination with nature, art and science started early on. The brothers moved a lot as children, mostly within the United States. They were born in Boulder, CO,



Ryan Oakes

Top floor of the Chrysler building, looking north





# The Confluence of Art and Science



**Trevor and Ryan Oakes,  
Spherically Concave Easel  
with Head Stabilizing Device, 2004  
(modified 2008)  
Steel, Aluminum, Plaster, Paper;  
30 x 20 x 10 inches**

**Below:  
Trevor and Ryan Oakes,  
56th Street and  
1st Avenue, NYC, 2006  
Pen on concave paper;  
22 x 20 x 10 inches**





but also spent several years in Wisconsin, Virginia and West Virginia, and a six-month stint in Scotland. Their mother, a professor specializing in children's and adolescent literature, kept looking for the perfect job, which brought them to each successive place. Their father, a social worker, happily found work in each new situation. In all the places that the family lived, there was plenty of outdoor space as well as a playroom fitted out with everything a child might want to feed his creative imagination. Television was not allowed, leaving a great deal of time for exploration. Not surprisingly a major childhood question was "how does the world work?"

So, from an early age, science—the natural world in particular—and art were linked in the twins' minds: "We used art as an investigation of the physical world," says Trevor. Their art, at times, follows the scientific process: come up with a hypothesis and then test it; refigure it if it fails, and work on it until you get something failsafe. Other times it is blind experimentation.

During their junior year in high school, Ryan and Trevor attended a portfolio day where many colleges and universities, including Cooper Union, had tables recruiting for potential students. "We got really positive feedback from Cooper Union," says Trevor. "And a professor named Don Kunz, who recently passed away, encouraged us to apply for early admission." Ryan adds, "That was the first time getting accepted seemed like a possibility because it was thought of as a very difficult school to get into. But because of Don Kunz, we applied with confidence." They both were accepted, and both chose to go—a choice that they are very pleased about.

"Cooper Union was excellent," says Ryan. "It gave us four years to explore our own ideas."

"You can't ask for more than that," adds Trevor.

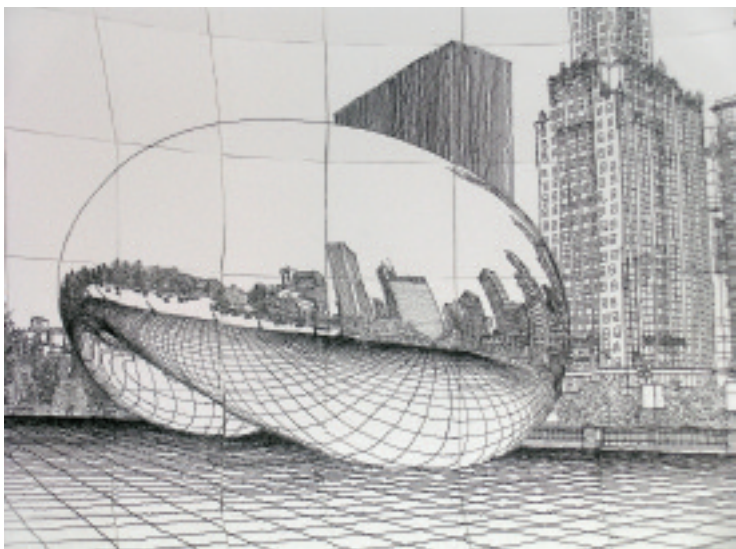
At Cooper Union, they started to seriously investigate the way in which the human eye makes sense of the complexity of information which speeds towards it. Therefore, both Ryan and Trevor integrated stable center points and elements of the unpredictable into their work. They let their chosen medium lead them. Ryan stands up and gestures toward one of his paintings. "My paintbrush is the center point," he says. "These paintings explore form, and I let the point being generated by the brush guide the overall arrangement of that form." Interestingly, this led Ryan to start to make his own paintbrushes, so even if the form of the image wasn't controlled, the form of the center point was. "I was making them out of really durable felt and twisting them or knotting them in some way that had a logic—it absorbs a lot of liquid and dispenses it in a controlled manner." The images are a series of marks that start out darkly and become lighter as the ink is used up. "These forms would come out of it," he continues. In fact, his personalized brushes create a language of marks; as he explains, "the brush has its own innate vocabulary, and you just have to discover it."

Trevor followed a somewhat similar process in creating his corrugated cardboard sculpture. "I didn't realize it was going to do that optical thing," he laughs. "It took a long time to build and so I had a lot of time to think. Eventually I realized that I'd be able to see through it. And then I thought about building a whole curved wall, so that the spaces inside the corrugation all point toward one spot, and the sculpture would become almost invisible if the viewer is standing in that spot. This really acknowledges that you're looking at the world through a sphere, because you can only see through it if it's curved so that the visual information can get to your eye through the openings." In other words, the invisible sphere that represents our range of vision is made concrete in this sculpture.

But the real moment of insight, which would eventually lead to the curved cityscapes, came when the twins thought about how our eyes by their very nature see a split image—two eyes, two images—which the brain combines into one. Trevor holds his index finger up about six inches in front of his face. "When I'm looking at my finger," he says, "each eye is taking in a different image of the finger, but by focusing on it, the images overlap perfectly and I see only one finger. If I focus on something in the distance, it splits into a double image and I see two fingers, because I'm no longer setting my sight lines on my finger."



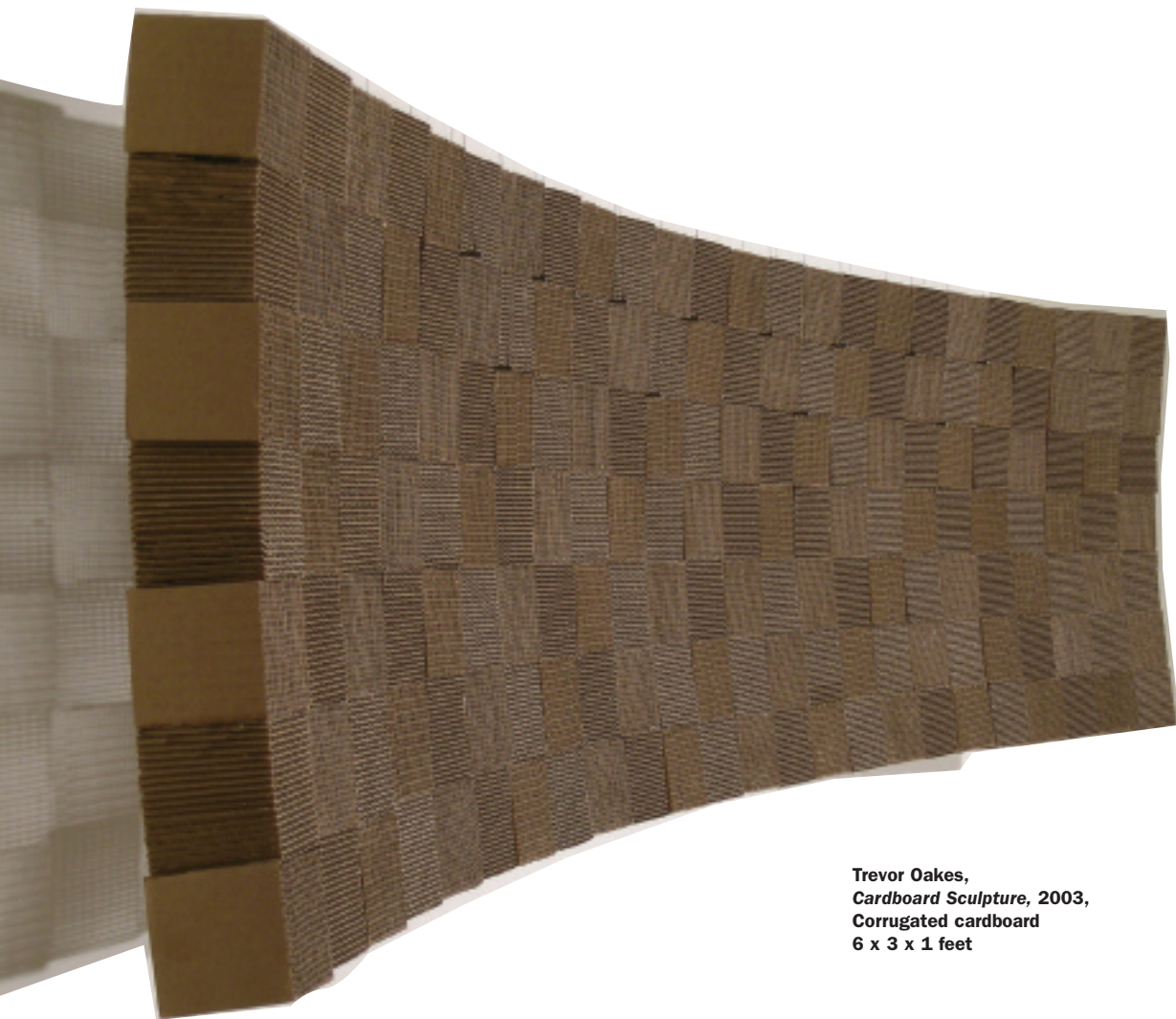
Ryan Oakes



Top: Millennium Park, Chicago, looking southwest

Trevor and Ryan Oakes, Chicago Panel (Cloud Gate), detail; 22 x 20 x 10 inches





**Trevor Oakes,**  
*Cardboard Sculpture, 2003,*  
Corrugated cardboard  
6 x 3 x 1 feet



**Ryan and Trevor Oakes**

When the brothers realized this, they understood that they could take advantage of the dual nature of sight to create perfectly captured images. They saw that if they positioned a blank piece of paper so that only one eye could look beyond it, the brain would attempt to “see” the part of the image that was blocked, and a ghostly image of the scene would appear on the paper, from which a perfect replica could be drawn.

To keep the images from distorting, they invented a curved easel to support spherically concave paper so that every point on the paper's surface can sit an equal distance from the artist's eye. As one of the brothers finishes drawing the image in minute detail along the paper's margin, the other cuts the strip of paper off, leaving a new blank margin ready for the next part of the image.

This was the birth of the cityscapes: New York City, with its hard rectilinear lines, was the ideal subject matter for this technique. The cityscape that they have displayed in their studio has 55th street as its main axis, looking west toward the swell of skyscrapers in Midtown and beyond to the Chrysler Building in the distance, on the upper left corner. Mary Ruokonen, Director of Financial Aid at Cooper Union, having seen this image, thought it would be an interesting idea to draw the view from the Chrysler Building. As luck would have it, Cooper Union owns the Chrysler Building, and so the twins were able to get permission to make a drawing from the top floor.

Whether exploring the precise form of uncertainty to quite literally drawing the world as the eye sees it, Ryan and Trevor Oakes draw our attention to the actual act of seeing.

But more than that, by drawing attention to how we see, they also point out that the way we represent our world is an accident of anatomical destiny—life and art really are intertwined. In effect, the Oakes brothers are saying that it is quite literally in each and every one's nature—anatomically, scientifically—to see art in the world around us. Duchamp would have been proud.

*Ryan and Trevor Oakes' cityscapes will be shown in “Double Vision,” an exhibition this autumn at The Spertus Institute of Jewish Studies in Chicago, where they will also be on a panel during the Chicago Humanities Festival with art historians Lawrence Weschler and Jonathan Crary.*

**Trevor Oakes**  
*Matchstick Bowl, 2002*  
Matchsticks;  
13 x 13 x 10 inches





# A Good Life

## Marisa Lago (Phy'77) achieves the American dream



“I love life!” says Marisa Lago. There’s no denying it: her voice is full of exuberance, and excitement, especially about the new job she just started in mid-September as CEO and President of the Empire State Development Corporation. It’s a tough job at any time, but now, with the country in the midst of a financial crisis, the challenge is immense.

Other people might find this job overwhelming; but for Lago, it is the perfect environment. Not only does she love life, she also loves a good challenge and hard work. It was these aspects of her personality that landed her at Cooper Union, where she was enrolled in the physics program. “I was the last class that was able to graduate with a physics degree,” she says. She chose physics for an interesting reason: “I went to a Catholic high school, and I had a fabulous physics teacher, a nun who had a Masters degree. I loved physics, but it was also the first subject I had to work hard at. It wasn’t intuitive, and I had to study. My teacher saw that I loved the topic, so she gave me special assignments, and extra problem sets. She had me reading Scientific American articles. I chose physics because I love a good challenge, and physics made me work hard.”

“Basically,” she says with a laugh, “I went into physics because I loved learning. And, you know, I still love learning.”

It wasn’t only her love of physics that propelled her towards Cooper, though; economics played a huge role in it. “That is something that one can never be grateful enough to Cooper for,” says Lago. “The fact that it’s a tuition-free education. I think for many of us who graduated from Cooper Union, there’s a recognition that the quality of the education that we received was something we couldn’t take for granted given our economic backgrounds.”

Though Lago has lived in various cities on the East Coast, she is a born and bred New Yorker. She grew up near the Brooklyn Heights waterfront, the daughter of Spanish immigrants. Her parents, in fact, moved back to Sada, the small town her mother was originally from, soon after Lago graduated from high school. While Lago and her three siblings were young, her mother stayed at home to raise them, but returned to a career as a secretary afterwards. Lago’s father was a civil servant for the Federal government. Her hard-working parents in many ways instilled in Lago the values that she still has today. “My parents influenced me in so many ways,” she pauses. “They gave me my work ethic, and they gave me my val-

ues,” she continues, “they did what it took to give their kids a college education—I’ve lived the American dream that was so important to my parents.” Among these values were the importance of hard work and of family, and a love of education. In fact, she says her penchant for hard work often leads her mother to “joke that I came out of the womb both a workaholic and an insomniac.”

Lago has always been drawn to subjects that she finds intellectually demanding, yet that hasn’t stopped her from developing interests in many other things as well: “I liked just about everything I studied,” she says. Even at Cooper, she was intrigued by other subjects; she recalls that as a writer for the school newspaper she wrote an article about the Foundation Building, which was being renovated by John Hejduk, the former dean of the School of Architecture. “At that time, the building was just a shell, and the shell was entirely supported by an interior structure to keep the walls up, because otherwise it would have collapsed on itself.” She stops reflectively. “I had just gotten a tour of the building, and I then went on to interview the Dean, who was this god of architecture, and I made a mistake that I’ve never again made in my life: I called a beam a ‘column!’” Lago laughs impishly at the memory. “The irony of it is that I’m married to a Cooper Union architecture grad.”

Her ceaseless curiosity led her in directions she never could have predicted. She loved physics, but didn’t know what she would do with a degree in it. She went on to graduate school for applied mathematics at Brown, and it was here that everything changed. “I dropped out before completing the first semester,” she reveals. She had been high school valedictorian, and she had done very well at Cooper, so this was indeed an unexpected development. Yet, during this first semester, she had an epiphany: “I realized that I would be a far better mathematician if I never read the New York Times.” In other words, her broad-ranging interests stopped her from focusing on one narrow field, and without that focus, she couldn’t stay in the program. “At Brown,” she explains, “I was doing well, but I no longer enjoyed it. That was a very significant change for me. I was used to academics just being what I did, almost unthinkingly. But by then, I had become really interested in literature and dance, and I was fascinated by world affairs. So I recognized that I wanted to do something with my life that was broader than just being the most brainiac mathematician possible.”





**“It is incumbent upon me to be able to give back, because I benefited from my parents’ work, and from being able to attend Cooper....I know it sounds Pollyanna-ish, but all of this, plus feeling lucky that I love what I do, has contributed to my wanting to give back.”**

This isn’t to say that she regrets the time she spent on physics and mathematics: “It was, and it still remains, one of the most intellectually challenging things I’ve ever done.” She continues, “it stretched my mind, and it taught me to be analytical, a skill that I’ve never stopped using.”

She got more from Cooper Union than skills. It was here that she met several people who would inspire her and help foster the values that her parents had planted. Aaron Yalow, one of her professors who has since passed away, was among them. “I both admired him because of what he taught me,” Lago explains, “and I also really admired his wife, Roslyn Yalow. She won the Nobel Prize in physiology and medicine, and since I am an unabashed feminist, I was very pleased by this. I was so impressed by this extraordinarily accomplished couple.” She’s also married to her Cooper Union sweetheart, Ron Finiw (Arch ’76). Significantly, Lago’s diverse interests all came together in her desire to be able to help other people, a theme that has been consistent throughout her working career. “It is incumbent upon me to be able to give back,” she says, “because I benefited from my parents’ work, and from being able to attend Cooper. I also benefited from the work-study program that allowed me to work while going to school, because even though Cooper was tuition-free, I had to eat, I had to live, I had to buy books. I know it sounds Pollyanna-ish,” she continues, “but all of this, plus feeling lucky that I love what I do, has contributed to my wanting to give back.”

This clarified Lago’s sense of purpose in life and she attended Harvard Law School, earning a J.D. *cum laude* in 1982. Economic development became central to her interests, and she went on to work for various government and state agencies in this field. Soon after graduating from





Marisa Lago and the “Wacko Fyzzycysts” at Cooper Union, 1975

Harvard, she worked for the Chairman of the New York City Planning Commission. She also worked for the Dinkins administration as General Counsel for New York City’s Economic Development Corporation. She was the Chief Economic Development Officer from 1994 to 1997 for the City of Boston, where she headed the Boston Redevelopment Authority. These jobs were in perfect keeping with her wish to improve lives: “A large part of what has guided my career is that there are folks who come here from other countries and there are people living in the United States from all different economic circumstances, and we can do something to help them.” For example, public housing, affordable housing, neighborhood development and job training were all under her aegis at the Boston Redevelopment Authority.

She also served in the Clinton administration in Washington D.C., and headed the Office of International Affairs for the U.S. Securities and Exchange Commission. She was the Global Head of Compliance for Citi Markets and Banking, for Citigroup’s investment and corporate banking businesses from 2003 until 2008.

In August of 2008, New York State Governor David Paterson appointed her to head the Empire State Development Corporation. This is her newest challenge—one she is very excited about. “Governor Paterson has just invested in me a very significant responsibility, which is making sure

that the team at the ESDC makes the best use of state resources for economic development in this economic climate.” As usual, no challenge is too daunting for Lago. “I’m an optimist,” she reiterates. “This job is a continuation of my love of economic development, which is about serving as a bridge and a cultural translator between government and the business community, as well as recognizing and marshalling the resources of government to be able to enhance job-creation and the welfare of the state. In a nutshell, it comes down to being that arm of government that interacts most closely with the business community to further governmental, societal goals.”

The values that she started out with have stood her in good stead, and they carry through her life today. The secret, it seems, is that she gives the various parts of her life equal importance, and brings an equal enthusiasm to them all. “I have a real passion for what I do,” says Lago. “I love working, I love my family, I love my friends; they’re not discrete categories, and I approach it all with a passion.”

Lago’s career and interests have taken her down different and sometimes unanticipated paths throughout her life. But it’s important to her that people realize that in some ways she hasn’t changed at all. “I’m the same person I have always been throughout my life,” she emphasizes. “The kid that grew up in Brooklyn is the person you’re speaking with today. The girl who studied physics at Cooper and the woman who went to Harvard Law—I’m the same. I’ve done different things in my life, and they were all opportunities to learn new things. The different things I’ve done have also given me the opportunity to meet and then make life-long friends.”

“But,” she says, “the most important thing to understand about me bears repeating: I love life!”

Lago has brought an infectious enthusiasm to achieving the American dream; but she’s also conclusively shown that being concerned about the welfare of others—and actively doing something about it—is the best way to live the good life.



## The Sandra Day O'Connor Project Jean Marcellino (A'60)



**Top:** The Painting Group with Jean Marcellino in foreground.

**Bottom:** Jean Marcellino, *Portrait of Sandra Day O'Connor*, 2006, oil on canvas, 16 x 20 inches.

"Sometimes everything that can go right, does go right," to quote Neil Leifer, the documentary film-maker. He was referring to the "Sandra Day O'Connor Project," in which I was privileged to participate.

Neil, best known as a sports photographer, had always wanted to make a film about the act of painting. His good friend Walter Bernard, the graphic designer, and he concocted an interesting idea. Walter was a part of "The Painting Group," an assortment of amateur and professional artists. He suggested inviting a famous person to pose, while Neil recorded the proceedings on film.

Neil and Walter approached another old friend of theirs, David Hume Kennerly, a Pulitzer Prize-winning photographer, who is a friend of Justice Sandra Day O'Connor, recently retired from the Supreme Court. David asked her to come to New York for a one-day sitting.

We looked ahead to the big date, October 10th, 2006, both with excitement and a bit of fear. We knew that we had only six hours with our model. And a camera would be intermittently focused on our palettes, our hands, our faces, and most terrifyingly, our work.

On the great day, Justice O'Connor arrived. Our model proved to be utterly winning, charming, and unexpectedly entertaining, even funny. She regaled us with amusing stories from her past.

The director interviewed each of us on camera. The question he asked me was, "What do you hope to accomplish in your portrait?" I answered that my ambition was to do a Gilbert Stuart; that is, a straight, dignified image with my own ego completely absent, and to reflect the Justice's playful personality while respecting her very great importance.

In the end, I rather liked what I had done. Neil and Walter got in touch with the director of the Smithsonian National Portrait Gallery, Marc Pachter, who was immediately interested in exhibiting the portraits.

The following spring, to everyone's amazement, we did indeed have our exhibit at the gallery in Washington, DC., right there in the midst of some of the greatest portraiture our country has produced. All twenty-five artists attended, with Justice O'Connor, of course, giving the keynote speech.

As if that wasn't enough glory, we then saw Neil's final cut of the documentary, which was fantastic. The film was sold to HBO and shown on Cinemax. Next chapter: the film was short-listed for the Oscars in the category of "Best Documentary Short Film." I've been told we came in fifth, while only four were officially "up" for the Oscar in that category.

All twenty-five portraits have recently been exhibited at the Millbrook Academy. On a personal note, the most overwhelming thing of all: the National Portrait Gallery has asked to acquire my painting for its permanent collection. It will ship as soon as the Millbrook show ends.

I can only conclude by returning to the beginning: sometimes everything that can go right, does go right.



Jean Marcellino with The Painting Group's co-founder Aaron Shikler.





**Alumni  
Association  
President's  
Column**

**Carmi Bee  
(AR'67)**

# Alumni News



Leo Sorel

**“Like the little train, Cooper Union has surmounted many challenges in recent years and has made it to the other side of the mountain in time to celebrate its 150th birthday.”**

Dear fellow alumni,

Perhaps many of you were as fortunate as I was to learn the story of “The Little Engine That Could” when you were young. For those of you who weren’t or have forgotten the book, it is about a train that is carrying toys and assorted goodies to boys and girls on the other side of a mountain. As it is about to start its ascent up the mountain, it comes to a sudden stop. A number of bigger trains pass by and, although the stopped train asks for help, they turn down the request. Finally, a very little engine comes along and, in spite of its size, agrees to try to help. While saying, “I think I can, I think I can” the very little engine finally succeeds in pulling the train over the mountain so that the boys and girls can get their gifts. After its success, the very little train exclaims, “I thought I could, I thought I could”.

This childhood story kept running through my mind recently as a metaphor for Cooper Union’s achievement, on the eve of the sesquicentennial year of its founding and the completion of its new academic building.

Of course, it is not a mere coincidence that “The Little Engine that Could” conjures up thoughts of another famous engine that could—Peter Cooper’s Tom Thumb. This was our founder’s invention of a small steam-driven locomotive that could negotiate the tight turning radii required by the Baltimore and Ohio Railroad. It is credited as being the first American Locomotive to run on regular railroad tracks in the United States.

Like the little train, Cooper Union has surmounted many challenges in recent years and has made it to the other side of the mountain in time to celebrate its 150th birthday. This successful journey has been accomplished in large part through the loyal support of the alumni.

This year 3,212 alumni contributed \$1,508,000 to the Annual Fund, which represents 26% of all alumni giving to that fund. During the coming sesquicentennial year I am strongly urging all 12,616 active alumni to make a contribution to the Annual Fund no matter how small, although a donation of at least \$150 or \$1,500 or \$15,000 would be an appropriate symbol for our continuing lively growth.

I’m also pleased to report that many alumni have also contributed to the Building Fund. This is the source of support for the construction of our building at 41 Cooper Square. There are many opportunities to support the Building Fund, including having your name inscribed on the new academic building Roof Terrace. In addition, the Architecture school alumni have embarked on a campaign to raise \$2,000,000 toward naming the studio and classrooms on the third floor in honor of our late Dean John Hejduk, and installing a plaque in the Foundation Building lobby honoring him as the architect for the original building renovation. Similar campaigns are planned to commemorate distinguished leaders in the Art and Engineering schools. To date \$172,000,000 has been raised toward a goal of

\$250,000,000 in the Campaign for Cooper Union, which includes annual fund, building fund, gifts to the endowment and academic support.

Although Cooper Union has made it over one mountain there are sure to be others down the track and, therefore, we cannot afford to rest on our past accomplishments. Peter Cooper gave us the engine that has delivered to us the invaluable gift of the best education in the world, which was free as air and water. To do this today in New York City is a virtual miracle, an extraordinary feat in which every beneficiary of that superb free education can participate through our abiding support. Let’s all continue exclaiming, “We thought we could, we thought we could”!



## Cooper Union Alumni Association Leadership

MaryAnn Nichols (A’68) will fill the unexpired one-year term of Yvette Francis (A’93) as Vice President, Alumni Activities on the Executive Committee of the Cooper Union Alumni Association (CUAA). Yvette stepped down due to professional obligations.

MaryAnn is an award-winning graphic designer who specializes in corporate graphics and web design. She has been a contributing author for books and publications on graphic design and typography. MaryAnn has reviewed student portfolios for the Art Directors Club and for the Parsons School of Design at The New School University.

As an active member of the Alumni Council, MaryAnn has served on the Executive Committee as Chair of the Annual Fund and as Vice President/Faculty Liaison. She is a member of the CUAA Faculty Committee as a representative to the School of Art Admissions Committee, a member of the Annual Fund Committee, and an enthusiastic participant in the annual Phonathon. MaryAnn organized her third, 25th, 33rd and 40th year reunions. She has served as chair of the Nominating Committee, and the Founder’s Day Dinner Dance and Alumni Day planning committees.

While a student leader at Cooper Union, MaryAnn led highly successful trips to Green Camp. She also designed publications for Cooper Union and served as Art Director of At Cooper, which at the time, was a quarterly alumni magazine.

MaryAnn’s unexpired term on the Alumni Council will be filled by Zeneth Eidel (A’50), retired President/CEO of Eidel Marketing Communications Corporation.



## Class of 2008 Joins Alumni on the Rooftop



Members of the Class of 2008 were welcomed into the ranks of the Cooper Union Alumni Association (CUAA) by alumni from the past 20 years at the annual On the Rooftop party May 22, 2008. In anticipation of their upcoming graduation, the senior class members and their guests were greeted by event Co-chair J.P. Marcelino (EE'07) who expressed congratulations on behalf of himself and Co-chair Avani Desai (CE'07). J.P. encouraged the

soon-to-be alumni to stay connected to Cooper Union and each other. He described the advantages of being part of the Alumni Association as networking opportunities, affinity groups, alumni recognition and events like the Founder's Day Dinner Dance. Carmi Bee (AR'67), President of the CUAA, offered his congratulations and best wishes to the Class of 2008 on behalf of the CUAA.

**Clockwise from top left (each 1 to r):**

**Event Co-chair J.P. Marcelino (EE'07), Daniel Rene (IDE'07), Angelo Maragos (IDE'07)**

**Guest with Eric Joseph Paulson (CE'08), Brett Kearon (CE'07), Gianna Cecchini (CE'07), Tommy Maene (CE'08)**

**Maris Kessel (ChE'05), Charles Xu (BSE'04) Diana Santos (CE'04)**

**Gracie Baird (CE'08), Brian Tovar (ME'08), Christopher Phaneuf (ME'08), Brian Barkovitz (ME'08)**

**Michael Biro (IDE'08), Clemens Heng-Kee Wan (EE'08), Sharon Markowitz (ME'08), Eric Quin Lee (IDE'08)**

## Site of Green Camp Attracts Nostalgia Seekers

Whatever memories alumni recount of Green Camp—be it the halcyon days of freshmen orientation, engineering survey classes, painting groups, weekend visits organized by student leaders or just the experience of a rural setting with other Cooper Union students—they all share their stories enthusiastically. And so it was during Alumni Day on September 20 when some returned and others experienced for the first time the history and beauty of the former site of Green Camp and the surrounding acres of Ringwood State Park, NJ. Ranging in class years from 1945 to 2008, alumni with family and friends took advantage of the pristine late summer weather to hike, picnic and tour the grounds and former estate of Abram and Sarah Amelia Cooper Hewitt's Ringwood Manor. Other highlights were the 43rd Annual Fall Open Juried Exhibition of the Ringwood Manor Arts Association in the Carriage Barn Art Gallery and traditional 19th century blacksmithing demonstrations. But none topped the much anticipated trek along the historic carriage road to the site of the former Green Camp and the anecdotes regaled by Ron Weinstein (CE'67) and other alumni whose lives were transformed by this unique Cooper Union experience.



**Cooper Union alumni and friends enjoyed tours of Ringwood Manor during Alumni Day.**



# Alumni Giving

## Lois Collier and the legacy of Frederic H. Miller (Eng'26)

Frederic H. Miller (Eng'26), a brilliant mathematician who graduated from The Cooper Union in 1926, came back to the college after graduate school to teach. In the Foundation Building, he met Marie Hynds, who worked in the college's administration; they soon married and had a daughter, Lois Miller—now Lois Collier.

During his long tenure at The Cooper Union, which ended with his death in 1961, Professor Miller published what became a standard textbook on analytic geometry and calculus—widely regarded as one of the best of its kind—and served as chairman of the Department of Mathematics in what is now the Albert Nerken School of Engineering.

One of Professor Miller's most outstanding students was Paul Bailyn (ME'59), who was encouraged by his mentor to do graduate studies at the Courant Institute of Mathematical Sciences and then returned to teach at The Cooper Union in 1964. Starting in 1969, Professor Bailyn served as chairman of the Department of Mathematics for approximately 30 years.

In his office he still proudly displays the three-dimensional string-and-wood model of a “one-sheet elliptical hyperboloid”—a curved surface that can be accurately represented by a model using straight strings—that Professor Miller had made by hand. In fact, Professor Bailyn says, “We discuss this shape in the Engineering Calculus course, and I always bring in the model for the students to gaze at. I also use it in my Math in Art course.”

In this way, over four generations—from student to teacher and back again—Fred Miller's legacy lives on. Recently his daughter, Mrs. Collier, learned about the unbroken continuity of her father's



work, met Paul Bailyn, and gave The Cooper Union's Library a fascinating archive of her father's papers.

But there's more. When Mrs. Collier learned that Department of Mathematics will move into the new academic building, along with the Albert Nerken School of Engineering, she made a most generous gift to name a classroom in her parents' memory. The state-of-the-art Marie H. and Frederic H. Miller Classroom will be on the fifth floor of the soon-to-be-completed facility, near the math faculty's offices—exactly where it should be.

Mrs. Collier, a new member of the Sarah Bedell Cooper Society, which honors people whose lifetime giving to Cooper Union has surpassed the half million dollar mark, said, “I am delighted to be able to recognize my father and mother at 41 Cooper Square. My parents both started out poor, and when they met, my mother was working at the college to support herself. My father's entire career took place at The Cooper Union—a college that gave him first an unequalled undergraduate education—completely tuition-free—and then an unequalled opportunity to succeed in his profession.

“Like my late husband, Reginald, I firmly believe in giving back, and my children and I are truly honored to play a role in the future of one of New York City's most esteemed and venerable institutions of higher education—The Cooper Union for the Advancement of Science and Art.”

## Thank you Annual Fund Donors!

Donors to The Cooper Union Annual Fund were hosted at a donor appreciation reception at the Cheim & Read Gallery in Manhattan on November 13, 2008. Ninety-eight people gathered to view the gallery's *Joan Mitchell: Sunflowers* exhibition. Annual Fund Chair Kathryn McGraw Berry (A'80) expressed her gratitude, on behalf of the Annual Fund Committee, to the alumni, parents and friends of Cooper Union and encouraged their continued support. Vice President for External Affairs Ronni Denes added her thanks and emphasized the importance of gifts to the Annual Fund as a critical source of support for the College's operations.

Left: Charles von Schmidt (A'73) and Lois Dod (A'48)

Far left (l to r): Teresa Llorente (CE'02), Leroy Li (ME'02), Dean Saskia Bos

## Good News: Tax-Free Gifts from IRA Accounts Re-authorized

In October 2008, Congress re-authorized legislation that allows donors to make charitable gifts from their IRA accounts during tax years 2008 and 2009 without incurring income tax on the withdrawal. If you are age 70½ or older and are required to make minimum withdrawals that you do not need for personal use, this may be a great way to make a gift to Cooper Union. While you cannot claim a charitable deduction for IRA gifts, you will not pay income tax on the withdrawn amount.

### How it works:

- You must be 70½ years of age
- Tax benefits apply to gifts up to \$100,000 per year for tax years 2008 and 2009
- The provision expires December 31, 2009
- The contribution must be in the form of an outright gift

### Who it helps:

- Donors who do not itemize their deductions
- Donors required to make minimum withdrawals from their IRAs but don't need that income currently
- Donors whose income level causes the phase-out of their exemptions
- Donors already giving at their 50% deduction limit
- Donors for whom additional income will cause more of their Social Security income to be taxed

Example: Suppose John has \$500,000 in an IRA and will be required to withdraw approximately \$25,000 this year, and suppose that he also wants to contribute \$20,000. He can authorize the administrator of his IRA to transfer \$20,000 to Cooper Union and \$5,000 to himself. The \$20,000 distributed will not be subject to tax and will be counted toward his annual minimum distribution.

To find out more about this charitable provision and how it may help you or others you know plan more generous support of Cooper Union, please visit [www.cooper.edu](http://www.cooper.edu) and click “Give to Cooper Union” or call Michael Governor, Associate Director of Major Gifts, at 212.353.4172 or by e-mail [govern@cooper.edu](mailto:govern@cooper.edu).



Left to right: Nick Berry, Charles Berry, Robert Tan (AR'81), Kathryn McGraw Berry (AR'80), Susan Moyle Lynch



Left: Charles von Schmidt (A'73) and Lois Dod (A'48)

Far left (l to r): Teresa Llorente (CE'02), Leroy Li (ME'02), Dean Saskia Bos





# Fall Alumni Events

## Alumni from all Disciplines Attend MoMA's Home Delivery Exhibit



The Office of Alumni Relations hosted a Design and Construction Industry Networking Event, on October 17, 2008. Led by Event Chair Seth Greenwald (ME'85), the event began at the Home Delivery: Fabricating the Modern Dwelling exhibition at The Museum of Modern Art and was followed by a social at nearby Connolly's Pub and Restaurant. Sixty-one alumni, and guests, from all classes, majors and professions attended to reconnect with peers and offer professional advice.

Above: Jeremy Edmiston and Douglas Gauthier, *BURST\*008*; installation view; photo Richard Barnes ©2008 MoMA



## Cooper Alumni at the Norman Rockwell Museum

On October 18, 2008, New England alumni and guests attended an event at the Norman

Rockwell Museum in Stockbridge, MA. Denny Cottrell (CE'67) hosted a walk through of *RAW NERVE! The Political Art of Steve Brodner*, an exhibition of political cartoons by award-winning draftsman, commentator and humorist Steve Brodner (A'76).

*Hollywood Politicos*, Steve Brodner © 2004 Steve Brodner. All rights reserved.

## Bay Area Alumni Sponsor Networking Event

Hsu-Wei Shueh (EE'90), with support from Steven Taylor (EE'76) and John Chih (EE'90), hosted a networking social for California Bay Area alumni on November 13, 2008 at the Hotel Sofitel San Francisco Bay in Redwood City. Alumni spanning class years 1940 to 2007 and their guests mingled, exchanged contact information and heard exciting news about The Cooper Union from Trustee Bruce Pasternack (ME'68). Alumni interested in participating in future gatherings and activities may contact Hsu-Wei at [hshueh@gmail.com](mailto:hshueh@gmail.com) or check <http://cooperbayarea.blogspot.com/>.

## Alumni View the Waterfalls from Brooklyn Bridge

Sporting "I Love Cooper Union" buttons, alumni, family and friends strolled over the Brooklyn Bridge on August 2, 2008 to view Olafur Eliasson's public art project, *The New York City Waterfalls*, an exhibition of four man-made waterfalls of monumental scale installed on the East River. Designed to protect water quality and aquatic life, as well as offer a stimulating aesthetic experience, the cascades ranged in height from 90 to 120 feet rising out of the New York Harbor. Once over the bridge, alumni viewed the spectacular New York skyline from the Brooklyn Promenade, visited the Fulton Ferry Landing, Brooklyn Ice Cream Factory and other well-known eateries and points of interest before retracing their footsteps and returning to Manhattan. Thanks to organizers Paul Heller (ME'53) and Rebecca Uss (AR'90), this casual event was a big hit even on a hot August day.



Alumni, family and friends gather before walking over the Brooklyn Bridge

## Classes of 1998 and 1999 Reunite

Members of the classes of 1998 and 1999 gathered on November 15, 2008 to reminisce and celebrate their 10th anniversaries since graduating from The Cooper Union. Guided tours of 41 Cooper Square (under construction) given by members of F.J. Sciame Construction Co., Inc., attracted 30 alumni and guests. Forty-eight class members and guests continued the reunion at nearby Phebe's. Thanks to the following Reunion committee members for making this a successful event!

Sajan Abraham (EE'98)	Kathleen Irwin (ChE'99)
Stacey Bhaerman (ChE'98)	Megan Mackay (A'98)
Rocco Cetera (CE'99)	Jane Shin (ME'99)
Annisia Cialone (AR'98)	Theo Stewart-Stand (A'99)
James Cornell (AR'99)	Karina Tipton (CE'99)
Xenia Diente (A'99)	Sanjeevane Vidwans (CE'98)
Mark Francisco (BSE'00)	Felicia Zusman (BSE'98)



Alumni and guests of classes of 1998 and 1999 at their Reunion



# Pioneer Profile

## Jennifer Fenton Weishaupt (ChE'95)

After graduating from The Cooper Union, Jennifer Fenton returned home to New Orleans. With the same exuberance and energy she had as a student, she started a real estate investment company in 1999 and purchased a duplex to renovate. Shortly after starting the renovation project, she met her husband to be, Erich Weishaupt. The couple planned to marry in March 2001. As the duplex renovations continued, they moved into a Mid-City home they had bought a few months earlier and spent the weeks leading up to the wedding completing cosmetic renovations.

Their second renovation project as business partners was to convert a typical 'shotgun double'—a New Orleans style, two-family dwelling—into a showcase single-family home. Jennifer and Erich, both engineers, spent the next four years restoring single and multi-family homes on nights and weekends. Finally, they decided to go "all-in." Erich left his engineering job and became a full time real estate agent and investor.

In July 2005 the couple was ready for a new challenge. Jennifer continued working full-time as the HSSE Assurance Coordinator for Shell Exploration & Production Company, while the couple began another real estate business with the express purpose of focusing on the restoration of historic single-family homes in their Mid-City neighborhood.

Just a few weeks later, Hurricane Katrina struck.

The couple and their two large dogs evacuated to Houston, where Jennifer has been commuting daily from New Orleans on assignment with Shell, since 2004.

Shortly after Katrina, Jennifer and Erich found out that she was pregnant with their first child. The pregnancy contributed to their resolve to return to New Orleans, rebuild their residence, continue their historic renovation projects, and repair a multi-family house in which they'd invested. They returned to find every structure had been flooded by up to three feet of water from the levee breaches.

Erich focused on the renovation work on their 100-year old Victorian home, as soon as he was allowed back into the city. Less than 6 months later, the house was ready for seven-months pregnant Jennifer to move back home. They welcomed their son Aidan into the world on May 18, 2006. The historic restoration of their home was recently recognized with one of five inaugural *Renaissance Awards* granted by the Preservation Resource Center and *New Orleans Homes & Lifestyles Magazine*.

In the aftermath of Hurricane Katrina it was clear that the spiritual and emotional needs of New Orleans's residents were as important as the physical repairs of the city. Erich and Jennifer helped to found the Mid-City Bayou Boogaloo, a free music, arts and cultural festival that premiered in their neighborhood in May 2006. The purpose of the festival was to help build the sense of community that was needed during this difficult recovery period. At nine days old, their son Aidan was the youngest attendee at the first annual event. For their hard work and dedication, Jennifer



Jennifer Fenton Weishaupt and her husband Erich Weishaupt.

Below: Jennifer receiving recognition from *New Orleans Home & Lifestyle Magazine* and The Preservation Resource Center.

and Erich were nominated by the arts community in Mid City for inclusion in *40 Under Forty* for 2008.

Shortly after Aidan's birth Jennifer also became active in the Mid-City recovery planning processes, heading up the Economic Development committee. Pro bono, she helped to author the Mid-City Plan and the subsequent City-sponsored plans that came from that.

Her role in Economic Development planning grew into a position as the Business Liaison for The Mid-City Neighborhood Organization (MCNO). In 2007, Jennifer was elected as Vice President of MCNO and assumed the Presidency in 2008. Working towards implementation of the Mid-City Plan and improved quality of life for residents, MCNO is playing a strong advocacy role for nearly 10,000 people, close to 75 percent of the community that returned to Mid-City following Hurricane Katrina.

*New Orleans Home and Lifestyles Magazine* and the Preservation Resource Center created the Renaissance Awards & Heritage Club Luncheon to honor New Orleans homeowners who were renovating and revitalizing their historic homes with an eye toward preserving the original architecture. Erich and Jennifer were one of five sets of honorees at the inaugural luncheon held on September 18, 2008.



Jennifer and Erich's renovated residence in New Orleans.







Left and above: The Ruby Slipper Café on Cortez Street, heart of Mid City in New Orleans. Café website: [www.therubyslippercafe.net](http://www.therubyslippercafe.net)

When Erich and Jennifer returned home from Houston in March 2006, they were presented with an unusual opportunity and challenge by a neighboring couple. As a result of Hurricane Katrina, the couple had been able to acquire a corner site that the community regarded as a blight on the neighborhood. Friends recalled comments made by Erich and Jennifer before Katrina about how nice a neighborhood café would be on that spot. Jennifer and Erich were asked to open their dream café where the corner store now stood vacant.

With three real estate businesses, a full time job and a new baby, what seemed like a crazy idea at the time eventually took root. The Ruby Slipper Café was born. But it took a lot more than clicking their heels and making a wish to open the café. Jennifer and Erich spent two years completing renovations, obtaining permits and conducting startup activities. The Ruby Slipper opened to rave reviews and enjoys ongoing neighborhood support. Local food critics continue to follow the progress and success of the café as part of the rebirth of the city, notably with a recent article describing “how the power of pancakes takes one Mid-City corner from Blight to Breakfast.” Read about Jennifer Fenton Weishaupt and her remarkable journey home and back again at [www.therubyslippercafe.net](http://www.therubyslippercafe.net).



Adian Weishaupt, age 2, son of Erich and Jennifer.



Sunday brunch at The Ruby Slipper Café.

All photos courtesy of Jennifer Fenton Weishaupt



# CooperProducts'08

Visit [www.cualumni.com](http://www.cualumni.com)  
for sale prices and shop now!

**Major Sale on Cooper Products!**  
Help us clear the shelves for  
exciting new 150th Anniversary  
merchandise. Take advantage  
of huge price reductions  
in current stock.

## Adult Apparel

### Pullover Hoodie

Front pouch pocket, hood  
Maroon with gold imprint "Cooper Union"  
Sm-2XL

**\$30** ~~\$35~~



### Hooded CU Sweatshirt

Champion  
Heather grey, poly/cotton, full front zip  
Side pockets, collegiate imprint "Cooper Union"  
SM-XL

**\$30** ~~\$45~~



### Fleece Jacket

Columbia  
Charcoal grey with front zip  
Side pockets, collegiate imprint "Cooper Union"  
SM-XL

**\$30** ~~\$45~~

### T-Shirts

Freshmen Class 2013  
Cooper 'Mom'  
Cooper 'Dad'  
Foundation Building  
Classic grey with maroon "The Cooper Union"  
All available SM-XL

**\$7<sup>50</sup>** ~~\$15~~

## Cooper Accessories

### Folding Umbrella

Vented, heavy duty frame will not flip  
Solid wood handle, push button to open.

**\$20** ~~\$25~~

### Foundation Building Tote Bag

100% heavyweight natural cotton  
canvas tote bag  
black handles, front pocket

**\$15** ~~\$30~~



## Published Pioneers



**She Sells Sea Shells**  
**World Class Tongue Twisters**  
Seymour Chwast (A'51)  
Applesauce Press

**Toshiko Mori Architect:**  
**Works and Projects**  
Toshiko Mori (AR'76)  
The Monicelli Press  
Introduction by K. Michael Hays

**Sexy Librarian**  
Julia Ann Weist (A'07)  
Slush Publications  
Ellen Lupton (A'85), Director,  
Graphic Design MFA, Maryland  
Institute College of Art saw  
Ms. Weist's exhibition of publisher's  
rejection letters and offered to  
publish the novel.

**Architects Draw**  
Sue Ferguson Gussow (A'56)  
Princeton Architectural Press  
Professor Emerita, Irwin Chanin  
School of Architecture  
Introduction by Professor Dore  
Ashton, Faculty of Humanities  
and Social Sciences





**PLEASE NOTE  
THE DATE CHANGE:**

The Florida Founder's Day Luncheon hosted by the Florida Chapter of the Cooper Union Alumni Association will be held on **Sunday, February 8, 2009** at the Lauderdale Yacht Club in Ft. Lauderdale. Check Special Events on [www.cualumni.com](http://www.cualumni.com) for more information.

## Engagements

The families of Ronald Ettinger (ME'71) and Josephine Barbieri (PHY'70) announce their engagement. The couple are also both graduates of Columbia University. A wedding date is to be announced.

## Marriages

Alexander Gil AR'01 and Claudia DeSimio were married Saturday, May 31 in St. John, Virgin Islands. The couple lives in New York.

Susan Watson (A'99) and Christopher Grau were married on June 27, 2008. The couple lives in South Carolina.

## Births

Annisia Cialone (AR'98) and James Cornell (AR'99) are the proud parents of a baby boy, Beckett J. Cornell, born August 15. (see below)

Henri Langois (CE'78) and Kiemi Langlois are the proud parents of a baby boy Hikari Alfred, born May 18.

Kelly Occhiuzzo Zack (A'89) and her husband Burton Zack are the proud parents of baby boy Jude Michael Zack, born on May 31. Kelly notes that "Jude is my masterpiece."

Yash Risbud (EE'92/MEE'94) and Audrey Elliot Risbud are the proud parents of a baby boy, Zachary Ramachandra, born December 30.

### **Anthony De Biase (CE'34) Reflects on Life and Work**

*A 95 year-old Cooper Union engineering graduate shares his experiences on engineering studies, the engineering profession and The Cooper Union*

With admission to City College, I became the first generation of my family to attend college. After several months of liberal arts studies I realized I wanted to become an engineer. Although matriculated into the City College School of Engineering, I thought it made sense to apply for admission to Cooper Union, a very fine school located near our neighborhood. Fortunately, I passed the entrance exam and was admitted to the Class of '34.

I graduated from Cooper Union more than 70 years ago. My experience at the College was a defining influence on my entire life. I acquired the tools needed to obtain the career goals I desired and also gained lifelong friendships and memories. For this, I am thoroughly grateful.

I had entered college at the height of the Great Depression and hoped to work for six months before entering Cooper Union. I withdrew from City College and found work. After a bad ankle sprain on my way home to lunch, I discovered Heitman's luncheonette and their five cent cheese sandwiches and other Depression priced meals.

My fondest memory of Cooper Union was forming lifelong friendships, in particular with CE classmates Paul Grant (CE'34) and Bob Grayman (CE'34). Bob was a civilian engineer with the Corps of Engineers and Paul had a successful career in the Bureau of Ships of the Department of the Navy before joining Babcock and Wilcox. Years after our mutual retirements, Paul, now deceased, and I, together with our wives, spent the winter months near each other in Florida.

Another fond memory of mine and my classmates was Mr. H.W. Merritt (CE'21), our instructor in Physics and Mechanics—one of the best teachers at Cooper Union. He was later appointed Assistant Professor and made our coursework interesting and easily understood.

Most of my class never made a trip up to Green Camp. We performed our surveying course fieldwork in local streets or the yards of the Long Island Railroad out in Long Island City. For five cents we took the Second Avenue El to train yards that held large piles of cinders, the residue of coal-burning locomotives. In the rail yards we practiced topographical surveying, pretending the cinder piles formed natural hills and valleys. When it came to railroad surveying, the tracks were right there!

Anyone who lived through the Great Depression will never forget its impact on the country and our lives. Our class graduated in 1934 in the midst of terrible economic conditions. Unemployment ranged from 15 percent to 20 percent. Jobs were practically non-existent, especially for inexperienced college graduates. Of the 12 civil engineering graduates in our class, only one had an engineering job waiting for him. Among the remaining 11 some found leads to non-engineering work, but the majority joined the lines of the unemployed and I was one of them for almost a year.

In April 1935, I became a rodman for a survey party engaged in a Depression-era program known as the Work Progress Administration (WPA). We were assigned to the topographical division of the New York City Department of Parks and worked in various parks throughout the City. One of the main surveying projects I was involved in was a topographical survey of Riverside Park, from Riverside Drive to the Hudson River. The survey became the basis for the design and construction of the Henry Hudson Parkway, from 72nd Street to the northern tip of Manhattan. My survey work with the WPA ultimately resulted in being promoted to Acting Chief of Party. My survey party was responsible for giving line and grade for the reconstruction of the Conservatory Gardens in Central Park at 104th Street and 5th Avenue.

In early 1940, I competed with hundreds of engineering applicants taking a civil service test to become an Engineering Inspector for the New York City Board of Water Supply. This new position would be involved in the construction of the Delaware Aqueduct, a critical addition to New York City's water supply. We would build two dams and two reservoirs on the branches of Delaware River as well as a 90-mile water tunnel connecting this new water supply to the existing Croton and Catskill Systems in Westchester County. Out of hundreds of applicants I made the eligibility list and, at age 27, was possibly the youngest in a group of 68 engineers. With the security of a civil service position, I married my fiancée, Anne, on Nov. 24, 1940.

As the United States became involved in World War II, I accepted a job as a Materials Specialist with the Navy's Bureau of Yards and Docks. By June 1943, after receiving my commission as an ensign in the Civil Engineer Corps, U.S. Naval Reserve, I was immediately ordered to active duty.

After the War, I was appointed Survey Party Chief at Amman and Combs, a firm engaged in the design of various highway projects in New York and New Jersey. We created topographical and property surveys of the Palisades Interstate Parkway from the George Washington Bridge to the Bear Mountain Bridge. In 1947, soon after receiving certification for my civil service position, I returned to the Port Authority.

On retiring from the Port Authority in 1972, I held the title of Marine Terminals Construction Engineer. From my office in the main building of the Port Authority on 8th Avenue, I had approval over sub-contractors, project schedules, payments, extra work and gave final approval on completed projects. During the 1960s, I was responsible for an annual construction budget of \$300 million dollars as the Port Authority reached its construction peak with the development of four major Marine Terminals.

I would tell today's Cooper Union engineering students to give equal attention to all courses, even those outside areas of your major or personal interest. You just never know what part of your engineering education will be most helpful in practice. I think most young engineers today understand the importance of good communication skills. Learning how to communicate with professional ease is a wise and worthwhile effort for all engineering graduates.

**Anthony De Biase (CE'34) with wife Anne**





## 40s

**William King** (A'48) exhibited new sculpture at the Alexandre Gallery in New York in June 2008.

**Bernard Rothzeit's** (AR'49) firm, RKT&B Architects and Urban Designers, partnered with Salem United Methodist Church and Phipps Houses to create Salem House in Harlem, New York. The firm has also developed affordable apartment projects in the Crown Heights and Bedford Stuyvesant neighborhoods of Brooklyn, New York.

## 50s

**Marilyn Henrion** (A'52) is a master quilter. Her work was included in an exhibition entitled *Material Matters: Quiltmaking in the 21st Century* at the Columbus Art Museum, Columbus Ohio. Marilyn's solo exhibition titled *Noise* was at Noho Gallery in New York, September–October 2008. Her art can be seen at [www.marilynhenrion.com](http://www.marilynhenrion.com).

**Joan B. Gold** (A'54) had a solo exhibition at the California State Humboldt State University July–August 2008. Visit <http://www.humboldt.edu/~first/exhibition.html>, to see Joan's work. **Emily Mason** (A'55) exhibited paintings at the LewAllen Contemporary gallery in Santa Fe, New Mexico. The June 2008 issue of *ARTnews* discusses the exhibition. **Ricardo Scofidio** (AR'55) with **Elizabeth Diller** (AR'79) at Diller Scofidio +Renfro, are creating a micro-park for Lincoln Center as part of the Center's transformation of its public spaces. Diller Scofidio + Renfro created the *Arbores Laetae, Joyful Trees*, as part of the Biennial arts festival that opened in Liverpool, England in September 2008. **Wilhelmina Van Ness** (A'55) was profiled in the May 2008 issue of the *Amherst Bulletin*. The artist has been painting and studying the legend of Joan of Arc for more than a decade.

## 60s

**Mario Buatta** (AR'62) was among 100 select participants in the seventh Architectural Digest Home Design Show held at Manhattan's Pier 94 in March 2008. Buatta was interviewed in the June 6, 2008 issue of the *Philadelphia Inquirer*. **Caroline Waloski** (A'62) anticipates four major exhibitions taking place during 2008 at The Sirens' Song Gallery. The gallery began its third year in 2008 and is participating in The Feminist

Art Project at Rutgers University. The gallery can be visited at [www.sirensongallery.com](http://www.sirensongallery.com).

**Catherine Murphy** (A'69) exhibited recent paintings during the summer of 2008 at the Knoedler Gallery in New York. **Regina S. Stewart's** (A'64) paintings were selected for the 183rd Annual: Invitational Exhibition of Contemporary American Art. The exhibition was held at the National Academy Museum & School of Fine Arts in New York from May–September 2008. The Ogden Museum of South Art in New Orleans, acquired a painting, one-third of a triptych, by Stewart. The museum also acquired the paintings and papers of her late husband, painter and former professor of art at The Cooper Union, Jack Stewart. **Jack Whitten** (A'64) was mentioned as a major artist of the 70's by Saul Ostrow in the April 2008 issue of *Art in America*. **Alan Feltus** (A'66) was featured in *Artists Magazine*. The full article and many recent paintings by Feltus can be found online at [www.artistsmagazine.com](http://www.artistsmagazine.com).

**Peter Stetler** (A'66) exhibited paintings, drawings and prints at the Artiques Gallery in Winchester, Virginia in June, 2008. **Carmi Bee** (AR'67) of RKT&B Architects is the project architect for the brand new Engine Company 201 under construction in Brooklyn's Sunset Park (see Rothzeit AR'49). **Al Brand** (CE'67) was elected President of The Moles for 2008–2009. Brand is a partner at Mueser Rutledge Consulting Engineers. The firm's projects include tunnels, building foundations, earth fill structures and New York's Second Avenue

Subway. **Barry Silberstang's** (AR'67) groundbreaking for Silberstang Architects' winning design of the Suffolk County 9/11 Memorial took place on 9/11/08. Completion of the Memorial is anticipated by 9/11/09. **Larry Frank** (A'67) had his first solo exhibition of twenty-five paintings at The Ripe Gallery during June and July 2008. Visit his website at [www.larry-frank.com](http://www.larry-frank.com). **Richard Rossiter** (A'68) is a member of the Board of Directors of the New England Collegiate Baseball league. The League hosted the People's Republic of China's Olympic team with a series of games during the summer of 2008.

## 70s

**Sue Allen's** (AR'70) Studio Ink continues to produce screen prints and book art in Portland, Oregon. Sue may be reached [sue@sueallensstudio.com](mailto:sue@sueallensstudio.com). **Marion Ettlinger** (A'70) also known as Tova Mirvis was interviewed August 29, 2008 on A Blog About Books. She is the author of two published novels and working on her third. **Daniel Libeskind** (AR'70) and Studio Daniel Libeskind received the 2008 President's Award from the New York Chapter of the AIA. The award was presented at the 2008 Heritage Ball on October 2, 2008.

**Below: Alan Feltus (A'66) Preparing for Evening, 1997 oil on linen, 47% x 39% inches**

©1997, Alan Feltus, courtesy of Forum Gallery, New York and Los Angeles



Libeskind is designing an art museum and office tower in Milan, Italy. The July 7, 2008 issue of [www.archpaper.com](http://www.archpaper.com) mentioned Libeskind's buildings for CityCenter in Las Vegas. The architect was commissioned in 2000 for a decade long redesign of the downtown area of urban Orestad, outside Copenhagen. His 54 story residence, Zlota 44, is under construction in Warsaw, Poland. **Stanley Lapidus** (EE'70 and Cooper Union Trustee) joined the board of T2 Bio-Systems, which develops portable medical diagnostic products that combine nano-technology and miniaturized magnetic resonance technology. **Robert Florczak** (A'72) created a YouTube video containing some of his award-winning illustrations. You can see them at <http://www.youtube.com/watch?v=-51AnSqYQns>. **Lee Skolnick** (AR'79) completed a three villa luxury development on the island of Anguilla entitled Kamique. The property is the first of his four projects on the island, all emphasizing an authentic Anguilla experience. In 2008, Skolnick was honored by Art Omi as its first chairman of the Architecture Omi board. The not-for-profit serves as an artist's residency bringing together visual artists and architects. **Elizabeth Diller** (AR'79) discussed the *Unnatural in Architecture* at a forum held by The National Arts Club in June, 2008. Diller was inducted into the American Academy of Arts and Sciences, Visual Arts Criticism and Practice section 5A. The induction ceremony took place at the Sanders Theatre of Harvard University on October 11, 2008. **Lawrence Kutnicki** (AR'74) of Kutnicki Bernstein Architects became LEED AP in July 2008. **Erica Mapp** (A'74) exhibited paintings October 2-5, 2008 at Art Off The Main at the Metropolitan Pavillion in Chelsea, New York. **Benedict A. Itri** (EE'75) developed and received a patent for a *low wander timing generation system*. **J.P. Maruszczak** (AR'75) was selected by jury as the First Prize winner in a contest called by the Storefront for Art and Architecture that asked architects to design a White House for 2008. **Steve Brodner's** (A'76) political cartoons were in an exhibition titled *Raw Nerve*, held from June through October of 2008 at the Norman Rockwell Museum in Stockbridge, Massachusetts. Among Brodner's many awards is a 2006 Reuben Award for Best Magazine Illustration of the Year from the National Cartoonists Society. **Livio Dimitriu** (AR'76) wrote the foreword for *arkis 1997-2007*, a book exploring the architectural firm Arkis. **Marcia Lerner's** (A'76) interior design firm

ReDESIGN WORKS has been featured in *Real Simple Magazine* and the *Wall Street Journal*. ReDESIGN WORKS focuses on optimizing space with reuse of existing furnishings and creative and green repurposed décor sources. Professor **Diane Lewis** (AR'76) is a finalist for the Interior Design award to be given in 2008 by the Smithsonian's Cooper-Hewitt National Design Museum. Lewis is heading a design team to save a high school building in Sarasota, Florida. The 1957 modernist building was designed by Paul Rudolph and scheduled for demolition. **Toshiko Mori** (AR'76) relocated Toshiko Mori Architect to 199 Lafayette Street in New York. Mori gave the AIA St. Louis Chapter Scholarship Fund Lecture in October, 2008. The firm completed visitor's centers for the 1905 Frank Lloyd Wright house in Buffalo, New York and for the tiny 1812 landmark cottage of writer Edgar Allen Poe in the Bronx. The firm was awarded a Project Honor Award for the Syracuse Center of Excellence in Environmental and Energy Systems. Mori participated in Next Gene20, by creating a project residence for a Taipei County fishing port. The Next Gene20 project brought together ten Taiwanese and ten international architects to raise the global profile of Taiwan's architects. **Marisa Lago** (PHY'77) was appointed CEO and President of the Empire State Development Corporation, by New York Governor David Patterson. (See article, page 16) **Stephen Doyle** (A'78) is a 2008 finalist for the Communication Design Award presented annually by the Smithsonian's Cooper-Hewitt National Design Museum. Doyle was commissioned to redesign the Band Aid brand for Johnson & Johnson. **Alexander Gorlin** (AR'78) published an online article about architecture at Cannes, available at <http://www.metropolismag.com>. An expert on synagogue design, Gorlin published *Kabbalah and Architecture* in the February 2008 issue of *Faith & Form: The Interfaith Journal on Religion, Art and Architecture*. **Charles Hoberman** (A'79) joined Dean Anthony Vidler of The Irwin S. Chanin School of Architecture on the Architecture, Design and Science panel at the Buckminster Fuller Symposium held September 12-13, 2008 in The Great Hall. **Alta Indelman** (AR'79) is designing a 10-story apartment house at Fifth Avenue and 13th Street, where *Schrafft's* restaurant was a 1950s architectural and gastronomic icon.



## 80s

**David Wallance's** (AR'80) firm, David Wallance Architecture, was one of six winners in the second New Practices New York Portfolio competition. The winners exhibited at the Center for Architecture during September 2008. **Stan Allen's** (AR'81) firm, Stan Allen Architect, is now at 68 Jay Street, Brooklyn, New York. **Whitfield Lovell** (A'81) exhibited in *Provocative Visions: Race and Identity* at the Metropolitan Museum of Art. The exhibition was reviewed in *The New York Times*, Tuesday, September 2, 2008. **Jesse Reiser** (AR'81) and **Nanako Umemoto** (AR'83) are the architects of O-14, a twenty-two story tower in Dubai receiving global attention. The unique project was included in the August airing of *Engineering Dubai* on the Discovery Channel. The architects participated in *Home Delivery: Fabricating the Modern Dwelling* at the Museum of Modern Art during October 2008. Reiser was a participating architect at the Second Columbia Conference on Architecture Engineering and Materials held at the Graduate School of Architecture Planning and Preservation at Columbia University, October 1-3, 2008. **Maurice Cox** (AR'83) lectured on September 15 at The School of Architecture & AIA Triangle Joint Lecture Series 2008-2009 at North Carolina University. **Evan Douglis** (AR'83) was a guest lecturer in the Thomas W. Ventulett III Symposium in November 2008 as part of the Centennial Lecture Series held at the 100 Years of Architecture conference at Georgia Tech. **Shigeru Ban** (AR'84) was selected by The Aspen Art Museum to design a new building for the Museum's exhibition space. Ban joins other notable architects designing the architecture for Dellis Cay, a private island in the isles of Turks and Caicos. The private resort will have beach houses, villas and a hotel. The architect designed the Swatch Group's Nicolas G. Hayek Center in Tokyo, headquarters of Swatch watches. **Karen Bausman** (AR'82) gave a lecture on October 23, titled *Grid Interrupted* at the City College of New York, School of Architecture, Urban Design and Landscape Architecture. **Leonardo Drew's** (A'85) artwork depicting *the black experience in America*, was exhibited at the Blaffer Gallery at the University of Houston, May-August and re-installed at the Parrish Art Museum, Southampton, NY September–November 2008. **David Heymann** (AR'84) is Professor and Associate Dean for Undergraduate Programs at the University of

Texas at Austin. Heymann was commissioned by George W. and Laura Bush to create an environmentally friendly house for the Prairie Chapel Ranch in Crawford, Texas. **Jesse Sanchez** (A'85) is the Art Director at M.E. Sharpe Publishers, Armonk, New York. The publishing house received a 2008 First Place Award from the Bookbinder's Guild of NY in the *School Publishing Library Series* category of The New York Book Show. Jesse is President of the New Rochelle Art Association and welcomes hearing from classmates at jsanchez@mindspring.com. **Thomas O'Brien** (A'86) design head of Aero Studio in New York and designer of spaces for Ralph Lauren, Giorgio Armani and Donna Karan, was profiled in Canada's *National Post* June 21, 2008. O'Brien created a 500 piece line for Target and is currently working with Toronto home goods showroom, Elte, in Canada. **Gaetano LaRoche** (A'87) exhibited paintings in the main gallery of the Acadiana Center for the Arts. The exhibition kicked off the Lafayette, Louisiana summer series of ArtWalk on August 9, 2008. **Martha Lewis** (A'87) is in the group exhibition, *Drawn To Detail*, at The DeCordova Museum and Sculpture Park in Lincoln, Massachusetts, being held August 30, 2008 through January 4, 2009. Lewis will speak about her work on November 15, as part of the Artist Talks series in conjunction with the exhibition. Her paintings were in the group exhibition *Exquisiteude* at the Geoffrey Young Gallery in Great Harrington, Maine during August 2008. Visit Martha at www.marthalewis.com. **Martin Dixon** (A'88) anticipates the publication of *Dakar Noir* in 2009. The book evolved from four years of living and working in Senegal while his wife was a UN diplomat and where their daughter was born. **Mike Mills** (A'89) was a contributing artist at the *Sticky Messy and Sweet* exhibition at hpgrp Gallery May–June, 2008. Mills' film, *Does Your Soul Have a Color?* exposes mental illness in Japan. Mills was in front of the camera as one of the stars in *Beautiful Losers*, a 2008 feature film. **Michael Morris** (AR'89) and partner **Yoshiko Sato** (AR'89) were participants in the 5th Seoul International Media Art Biennale, held at the Seoul Museum of Art, September–November 2008.

## 90s

**Harry Gaveras** (AR'93) is co-Chair of The Emerging New York Architects Committee (ENYA) of AIA New York. The committee presented its Third Biennial Ideas Competition at the South Street Seaport. For details on related events check www.aiany.org/calendar.4. In September 2008 **Ezra Talmatch** (A'91) exhibited in the first annual Governor's Island Art Fair. He was in a group exhibition at the Leo Kesting Gallery and the group exhibition *Destinations* held at the hpgrp Gallery in New York. In the summer of 2008 he exhibited at The Cat Street Gallery, Hong Kong. **Paul Anthony (Adam) Tapogna** (AR'93) LEED was appointed Senior Project Manager at the Wildlife Conservation Society's Exhibition and Graphic Arts Department. The department is headquartered at the Bronx Zoo in New York. **Patterson Beckwith** (A'94) is a full-time faculty member teaching in the Photography Department of City College in New York. **Elizabeth Cooper** (A'94) exhibited new work at Thrust Projects, an East Village/ Lower East Side venue. Cooper participated in The Invitational held by the National Academy Museum May–September 2008. She was the curator for a group exhibition titled *FREEZE FRAME* at Thrust Projects in January 2008. Her second solo exhibition in the fall of 2008 was held at the Galerie Schmidt Maczolek in Cologne, Germany. **Bradley Horn** (AR'94) wrote a book review for the May 21, 2008 issue of *The Architect's Newspaper*. Horn teaches architecture at The City College of New York. **Suchitra Van** (AR'94) collaborated with the Shared Journey ESOL students to create an exhibition depicting immigrant experiences in *Where Am I Going If Not Toward You?* The June 2008 exhibition was presented by the Lower East Side Tenement Museum. **Jason Oliver Vollen** (AR'94) teaches architecture at the University of Arizona. Vollen and Horn (see Horn'94) are participating in the 97th ACSA Annual Conference, *The Value of Design*, to be held in March, 2009. **Jennifer Fenton Weishaupt** (ChE'95) and her husband Erich announce the opening of their latest business, The Ruby Slipper Café, in the Mid-City neighborhood of New Orleans. (See page 24.) Visit the family and the cafe at www.therubyslippercafe.net. **Kim Holleman's** (A'95) first solo show took place during July 2008. *CIRCA 2012: Ruminations on a Changing World* was a collaboration with Artists Wanted and the gallery White Box. Holleman's

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\*Deceased



living public park inside a travel trailer, known as *Trailer Park*, was installed at Atlantic Avenue in Brooklyn, New York, during Artwork'08. **Piotr Uklanski** (A'95) exhibited paintings of his native Poland's cultural and military history, at the Gagosian Gallery in New York during the summer of 2008. **Nathaniel Worden** (AR'95) and **Stephen Mullin** (AR'96) were on the team renovating an unusual City property at 28 East 21st Street. The project was profiled in the May 24, 2008 issue of *The New York Times*, Real Estate section. **Anna Conway** (A'97) received the 2008 *Willard L. Metcalf Award in Art* from the American Academy of Arts and Letters. **Stephen Leibman** (BSE'97) is working at Interactive Supercomputing Inc. and recently completed his Masters Degree at M.I.T. Steve and his wife Heather are celebrating the first birthday of their son Jace. **Wangechi Mutu** (A'97) was a participating artist in *Black Womanhood*, exhibited at the Hood Museum at Dartmouth University, Hanover, NH. Mutu was a 2008 nominee for the Smithsonian American Art Museum's Contemporary Artists Award. **Linda Taalman** (AR'97) and partner Alan Koch completed a minimalist residence in the California high desert near Joshua Tree National Park. The building has rooftop solar panels providing electricity and hot water. **Bryan White** (ChE'08) writes that he visits New York at least once a year. He lives in Chicago with his life partner of eleven years, Erin Cox. **Will Villalongo** (A'99) was in a show at The Kitchen in New York, June–August 1, 2008.

## 00s

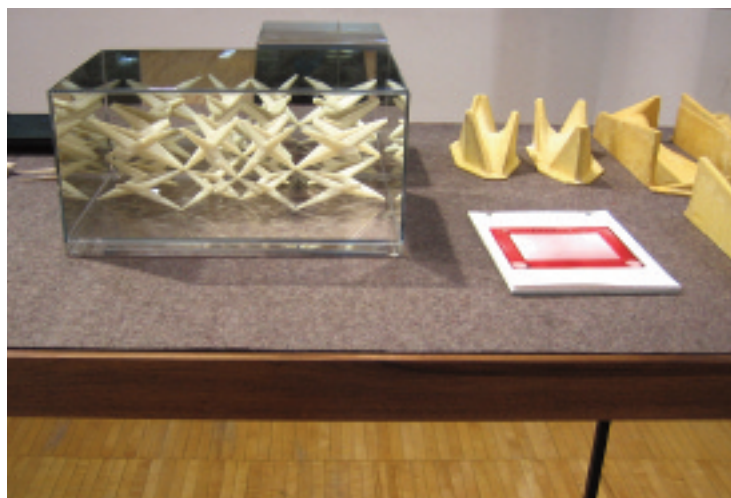
**Dan Misri** (AR'00) of Andrew Berman Architect, received a 2008 Architecture Merit Award from AIA NY and the Boston Society of Architects Biennial Design Type Awards. **Thomas Tsang** (AR'00) is an artist-in-residence at PROGRAM, a project exploring architecture collaboration with other fields. **Alexandra Deaconescu** (ChE'01) received a full scholarship in 2008 to attend the photonics and nanobiology course held at the Osaka Frontier Biosciences Summer School, at the University of Osaka in Japan. **Francisco Bello** (A'02) was the editor of the ITVS documentary, *Summer Sun Winter Moon* and the coming feature length documentary, *War Don Don*. Bello received a 2008 Oscar nomination for his documentary short, *Salim Baba*. The film premiered on HBO on August 20, 2008. Visit [www.rv-films.com](http://www.rv-films.com) for updates on projects

### In Memoriam William Cooper Mack (AR'06) April 2, 1982–June 3, 2008

*by way of observation*  
September 19–26, 2008  
Arthur A. Houghton, Jr. Gallery

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

The exhibition, titled *by way of observation*, was the result of the collaborative efforts of colleagues, family and friends who knew and loved Cooper or and those who came to know him through his work. This included his fiancé Raha Talebi (AR'05), the Mack and Talebi families, fellow graduates from



the class of 2006, friends and neighbors from Rogers, Arkansas, current students and staff of the Irwin S. Chanin School of Architecture, the School of Art and the School of Architecture Archive.

The tribute was attended by faculty, staff and many alumni from the Cooper Union as well as professional colleagues, extended family and friends. In delivering his personal tribute, Dean Anthony Vidler remarked that William Cooper Mack's "welding of tradition and research, technology and science, art and architectonics in every way exemplified the vision of The Cooper Union for the Advancement of Science and Art as founded by the engineer and inventor Peter Cooper in 1857. His quiet and persistent search for new answers to old questions in architecture...above all [demonstrated] the potential for the twenty-first century practice of architecture to transcend the limits of tradition while remaining rooted in its principles."

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

Gifts of any size to the fund are greatly appreciated and can be made at any time to:

The William Cooper Mack Thesis Award  
Office of Development  
The Cooper Union  
30 Cooper Square, 8th floor  
New York, NY 10003-7120

*The inaugural awards will be made in Spring 2009.*

and screenings. **Reginald Butler** (A'03), self styled singer/songwriter/poet/artist, performed music from his album *The Green Room* during the July 4th weekend at The Blue Note, New York. **Yedidya Hilewitz** (EE'03) completed his Ph.D. in electrical engineering at Princeton University. He works at Intel Corporation's Microprocessor Design Center in Hudson, Massachusetts. **Jennifer (Hamil) Kiehn** (A'04) received her post graduate teaching certificate from the University of Reading in the UK and is teaching art at Icknield Community College in Watlington, UK. **Sigfus Breidjord** (AR'05), **Basar Girit** (AR'05), **Aleksey Lukyanov** (AR'05), **Wes Rozen** (AR'05) and **Bradley Samuels** (AR'05) of Situ Studio created Solar Pavilion 3, their third installation that aims to produce low cost reconfigurable temporary structures that have zero-waste and minimal environmental impact. **Theo Rosenblum** (A'05) had an installation at 7Eleven Gallery during June 2008.

**Carmella Safdie's** (A'05) debut solo exhibition was reviewed in *ARTnews*, September 2008. **Joseph Bedford** (AR'07) was named a Rome Scholar in Landscape Architecture (October 2008- June 2009) by The British School at Rome. The British School is a center for research on the archaeology, history and culture of Italy serving scholars and fine artists from the UK. **Julian Louie** (AR'07) protégé of designer Francisco Costa, debuted his own ready-to-wear line of spring fashion for TSE Cashmere in September 2008. **David Elzer** (AR'08) received the Burt L. Stern Architectural Award from The Lotos Foundation in May, 2008. **Tomashi Jackson** (A'09) had a solo exhibition, *Everything There and Not There*, at the Broadway Gallery in August, 2008.

### Corrections

**Barry Negrin** (ME'89) In 2007, Mr. Negrin co-founded a new patent group within Pryor Cashman LLP, a legal firm of 130 lawyers. See Negrin (ME'89), Class Notes, Summer 2008.

## In Memoriam

**Alexander Lurkis** (EE'30) was Chief Engineer of the Bureau of Gas and Electricity for the City of New York. When he retired in 1964, he opened an engineering firm and his work led to many patents. He is known for creating a definitive design for overhead light poles that were installed and remain working through out New York City's streets. He was also a published novelist and non-fiction writer. In addition to his professional and creative work, Lurkis was a lifelong union and labor activist.

Eric R. Behn	EE'32
Dr. Alvin Marks	EE'32
John A. Slebodnik	AR'33
David A. Leon	AR'34
Moses Lipson	EE'34
Sidney Weinberg	EE'34
Yetta Golub	A'35
Charles S. Beal	ME'36
Lloyd Fleischman	AR'37
Prof. Albert Radoczy	A'37
John Alexanders	CE'38
Harold A. Dorfman	ChE'38
Camille Loveridge	A'38
H. Paul Weber	ME'39
Howard P. Adams	ChE'40
Edith Krank	A'42
James C. Shillito	CE'43
Israel Taback	ME'43
Frances J. Walsh	ME'43
Estelle W. Kreitzer	A'45
Sydne Meyers	A'45
Evelyn Kelly	ME'46
Mario Antonazzi	EE'47
Dorothy Leichter	A'47
Carol Hess O'Gorman	A'47
Harold Wallerstein	A'48
Mitchell Weiss	EE'48
Arthur Ariessohn	ME'49
Marvin Brown	EE'49
Charles A. Gallaer	ME'49
John W. Lee	AR'49
John Seneres	A'49
Robert Kanzler	EE'50
John G. Richter	EE'50
Martin Leiman	AR'52
Milton Snyder	ChE'52
Rosemarie Nesbitt	A'53
Peter Ippolito	A'54
Henry Staehle Jr.	AR'54
Anthony Marceda	CE'55
Jonas Maciunas	CE'59
Arthur Swoger	A'60
Ambrose Popp	EE'63/MEE'73
Gloria F. LaBella	A'64
Sally Silverstein	A'64
Norman R. Woliner	CE'66
Francisco H. Laurier	AR'67
Joachim Eckart	ME'71
Robert Selden	AR'72
William R. Long	A'73
Vikki Lieb	A'75
Richard Shredlock	PHY'75
Kai Kei Fan	EE'94



## Elizabeth O'Donnell (AR'83) on Teaching and 41 Cooper Square



Elizabeth O'Donnell, Associate Dean of the Irwin S. Chanin School of Architecture (second from left) and students at 41 Cooper Square.

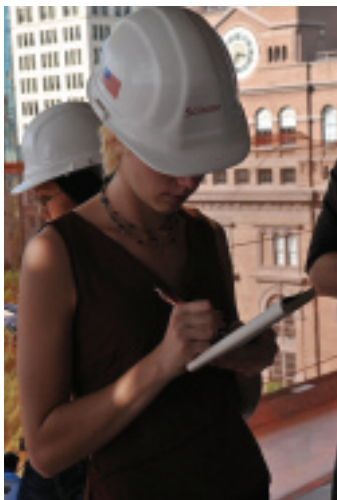
PHOTOS: LEO SORIEL

Making things well, in the broadest sense, is a long standing tradition in the School of Architecture. Despite major developments in the last decades in the tools used to design and construct a work of architecture, drawings and models, whether physical or virtual, by hand or by computation, continue to be the primary implements for architectural analysis, design and presentation. Students at the School of Architecture employ an extraordinary variety of materials, media and innovative techniques to make drawings and models of exceptional beauty and precision, celebrating both craft and intelligence, toward a greater understanding of the nature and substance of architecture.

Through model making in wood, metal, glass and plaster, students gain experience using materials at “full scale.” However, for the past two years, the construction of The Cooper Union’s new academic building has offered the opportunity for students to investigate the making of a complete work of architecture at full scale and in real time. During the Fall '07 and Fall '08 semesters, I have led an elective seminar that used the work in progress on our new building as a site for study, examining the relationships between drawings, models, the constraints of construction and the emerging built work.

Last fall, the seminar focused on the excavation work in progress at the site, including the requirements of site stabilization, dewatering, and foundation design. Students studied the elements, instruments and methods unique to subsurface work: soldier beams, sheeting, tie-backs, and rakers, as well as setting reinforcement and placing concrete for the 36 inch deep mat slab foundation that covers the entire site. Phenomena such as soil strength and memory were discussed with the project’s geotechnical engineer. This year, with the concrete superstructure complete and façade and interior construction proceeding at full speed on all floors, areas of investigation have included the design, fabrication and installation of the building’s operable perforated skin, curtain and window walls, the atrium “mega-mesh” the grand stair and other interior stairs and the myriad connection details employed throughout the project. Drawings from the schematic design phase of the project through final shop drawings are studied for formal and functional development, and compared with the “thing itself” in the field.

The nature of architecture as a profoundly social art is everywhere present on a construction site, as the experience, knowledge and commitment of hundreds of professionals, consultants, users, fabricators, skilled tradespeople and laborers are brought together in the creation of a unique project. The design architects from Morphosis and project managers from F.J. Sciamie working from the Foundation Building field office have made the thousands of construction documents—drawings, sketches, samples and memos—as well as their personal knowledge and experience available to the students throughout the semester. Without their enthusiastic support, and individual generosity, the class could not have been possible.







**1918**  
2008

# LOU

We mourn the passing of noted alumnus and Cooper Union Trustee Emeritus, Louis Dorfsman (A'39). Please see page six for some thoughts about Lou.

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