

# ARCHITECTURE AT COOPER

The Irwin S. Chanin School of Architecture  
The Cooper Union for the Advancement of Science and Art  
30 Cooper Square New York, NY 10003-7120

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# 6:11-12

## LETTER FROM THE DEAN

If there was one constant during this turbulent year of debate over The Cooper Union's financial crisis, it was the dedication and resolve of the students in The Irwin S. Chanin School of Architecture to the task of developing their projects at the highest level. In the words of one, that stand for all, "We have to demonstrate by the quality of our work that the school is worthy of rescue."

This year's exhibition, while responding to the general call for frugality, provides an opportunity to assess the varied and imaginative ways that students answer the call for an architecture that at once continues the fundamental traditions of drawing and design that have always marked out the school for distinction while seeking to confront the rapidly changing conditions of theory and practice.

For, beyond any immediate economic exigency, architects are faced with the need to re-think their strategies in the light of the urgent questions raised by increasing scarcities—of shelter, food, water and energy. Many of these issues have to be seen in a holistic and global frame of reference and, of course, not all of them can be solved by architecture. But architecture, envisaged at its most expanded scale, as well as its most intimate, can and should take these problems into account, and define precisely where it might intervene in order to ameliorate or moderate, and certainly not exacerbate them. It has often been said that the global and the local are fundamentally interrelated. Indeed a global frame of reference demands a specifically local response; the universalizing tendencies of the past, inherited from the Enlightenment, do not always work effectively in a local context; so the global frame implies a new look at the local frame, and all the scales and operative frames in between.

Beginning with the First Year and through each studio and course to the Graduate studios, and with the programs of The Cooper Union Institute for Sustainable Design, students are investigating these issues at all scales, using their skills and knowledge to recognize the fragile contract between human settlement and the environment, urbanization and suburbanization seen in the light of what John McHale, researching the "future of the future" in the late 1960s, termed "the ecological context."

The First Year studios, while introducing new students of architecture to the formal, arterial, and programmatic principles of architectonics, operate as research laboratories in form and space, with students working in groups investigating the parameters of visual perception, light, orientation, inhabitation and structure. The Second Year explored the ramifications of advanced topological design in a creative three-dimensional extrusion of the classic

Cooper Union "Nine-Square-Grid" problem, and went on to study the complex implications of entry: their "doors" revealed all the exciting (and problematic) possibilities of the interstitial space of passage through a wall—the first step into inside space from outside. The Third Year Comprehensive studio immersed itself in the analysis of the inter-relations among the myriad components of architecture, from regulations, to program, structure, building and environmental technologies, ending the year with proposals for an elementary charter school in Harlem. This proved an exciting program that engaged the students in a creative field of social, educational, and spatial relations. Fourth Year began with a large-scale study of the suburban environment, bringing together the insights of landscape architecture, urban renewal, and ecological analysis in order to propose varied responses to the continuing, and escalating, problems of suburbia. The year continued with the examination of civic space within the urban fabric in relation to the idea of the "Templum" in the contemporary city. The Fifth Year Thesis is a full year research and design studio that allows each student to identify a problem field—local or global—considered especially susceptible to architectural intervention at different scales. Studies ranged from the challenge of declining agricultural production and aquifer exhaustion in the Mid-West to the construction of "memory theaters" in the context of Australia's checkered history with its indigenous populations, the potential of landscape ideas to transform urban re-formulation, the research into new materials and spatial techniques for going beyond orthodox geometrical design, the crisis of the growing "informal" cities of the favelas, to finding ways through drawing in which philosophical thought might be explored in its three-dimensional implications. The Graduate studio looked at the structure and form of urban regions in order to draw out their environmental and programmatic potentials, followed by a study of large scale landscapes and their possibilities considered as architectures of nature. The Graduate students will complete their program following the development of their individual theses projects this summer.

This diversity of new questions, as exhibited in this year's show, is guided by a powerful philosophy forged over the more than forty-five years of educational practice at Cooper and sustained by the continuing reverberations of Peter Cooper's hundred-and-fifty-year mission. The education of an architect may have developed and been transformed over time, even as the mission of The Cooper Union has responded to fundamental shifts in the composition of society and its political forms, but historically, two themes stand out as constant reminders that architecture is at root a humanistic art, dedicated to the spatial health of a citizenry.

The first might be subsumed under the rubric of drawing, an art and technique that enters into every discussion at Cooper. Drawing is at once a motion of the hand and a response to the eye, and an exploration of thought as it gains the three and four dimensions of space and time. It is also a direct mark of the role of the hands in touching and making, and whether the mark is literally drawn by hand or virtually imaging a gesture, the relation between hand and mind is that which binds design to the construction of space. As the great art historian, Henri Focillon concluded his seminal essay "In Praise of the Hand:"

*"The mind rules over the hand; hand rules over mind. The hand wrenches the sense of touch away from its merely receptive passivity and organizes it for experiment and action. It teaches man to conquer space, weight, density and quantity. Because it fashions a new world, it leaves its imprint everywhere upon it. Trainer of man, the hand multiplies him in space and time."*

It was no accident that, receiving this essay from Focillon in 1943, Le Corbusier was inspired to design the Open Hand for Chandigarh. It is also the sentiment that has guided and enabled the practice of an especially unique architectural education at Cooper.

The second theme would be that given by Peter Cooper, his demand that the central purpose of the Union would be to create the conditions for the education and uplift of a citizenry, free to think and create, debate and disagree, in the context of an always-evolving democracy. The role of architecture in this debate has taken many forms over the last half-century, but the dynamic interaction of inventing and making, conceiving and constructing, remains its task and its challenge in a world increasingly divided, in economic wealth, resources, and ideologies.



Anthony Vidler  
Dean and Professor

# EXHIBITIONS

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## **The Critical Moment: Architecture In The Expanded Field**

The Arthur A. Houghton Jr. Gallery  
September 15–November 5, 2011

This is a critical moment for the re-thinking of the object of architecture with a critical approach to architectural discourse, questioning the very boundaries of Architecture itself.

The work produced in the Advanced Design Research studio, while exploring specific problems, addresses simultaneously the question of the place and relevance of the problem in architectural discourse.

Without prescribed boundaries, the projects address a myriad of critical issues affecting architectural discourse, ranging from urban theory to the present condition of globalization and the continual emergence of new scientific developments and technologies. The exhibition illuminates the Master of Architecture II students' year-long exhaustive research using texts, photography, drawing, technology, science and history to develop innovative programs, all of which feature configurations and narratives that bring forth potential

## **On View—The Inauguration Exhibition**

October 17–25, 2011  
Third Floor Lobby

Curated by Steven Hillyer

In conjunction with the inauguration of The Cooper Union's twelfth president, Jamshed Bharucha, the School of Architecture mounted an exhibition of student work in the third floor lobby. Culled from the 2010–11 End of Year Exhibition, this presentation included selected works from all five Design Studios of the previous academic year. Meant to highlight the pedagogy of the school for the large number of visitors attending the inaugural events on October 17 and 18, the exhibition complimented student work presented by the Schools of Art Engineering in other parts of the Foundation Building. On the 7th floor, work from all three schools was displayed in the lobby outside the president's office. Additionally, a compendium of research and publications by Cooper Union faculty members of all disciplines was displayed in the first floor arcade.

## **Crisis Pin-up**

November 2011–February 2012  
The School of Architecture Hallway Gallery

In October, The Cooper Union community was informed by its president that the school was in a potentially catastrophic financial state.

Many people were moved to create: to make images, pieces of writing, speeches, film and other forms of expression. The engagement of the creative intellect in time of crisis can be seen throughout history as the most productive affect of crisis and can be the catalyst for cultural evolution.

The Crisis Pin-up emerged naturally as a way to create a space that would simultaneously gather creative energy and further excite expression in regards to the current financial state of The Cooper Union. The pin-up sought to provide a physical, objective base to inform and be informed about the developments in and around The Cooper Union.

The content of the exhibition included writings, artworks, newspaper articles, and copies of original documents that were often referenced during public addresses. These were pinned up side by side in the Foundation Building 3rd floor hallway. Over the duration of the exhibition, the community continued to build on the wall by adding material, highlighting important information in articles and documents, and pointing out contradictions between public addresses, actions by the administration and original documents.

The exhibition has been consolidated and is now available for viewing in the School of Architecture Archive.

## **Selections from A Monograph: McKim, Mead & White 1879–1915**

March 2–April 25, 2012  
The School of Architecture Hallway Gallery

Curated by Patrick McElnea

*"In New York, then, I learn to appreciate the Italian Renaissance. It is so well done that you could not believe it to be genuine. It even has a strange new firmness which is not Italian, but American."*

—Le Corbusier on a visit to New York City in 1935

During the spring semester, the School of Architecture Archive presented the printed work of McKim, Mead & White, a recent acquisition from The Cooper Union Library. The architectural firm is credited with shaping American Beaux-Arts Architecture in New York at the turn of the twentieth century. This selection of 44 prints from a monograph of 100 highlighted a wide range of institutional spaces. Although each of the three architects had different methodologies, all of the projects shown represented an effort to compartmentalize singular styles and functions, so that the eclectic parts of Classicism are isolated and clearly organized.

Plans, section, elevations, details and historic photographs of a programmatic cross section and scale of institutional spaces were included in the exhibition. These included the Army War College in Washington DC and New York's Madison Presbyterian Church, Bellevue Hospital and the Gorham Building. In projects such as these McKim, Mead & White unify a formal taxonomy (in its many parts) with symmetries of social sorting; what is already figured into these plans is the cultivation of their occupants by their attendant buildings.

As seen in the New Bellevue Hospital plan, for example the wings are classified according to specialization just as the facades legibly partition its elements. Plan and program are pragmatically aligned; our bodies are meant to inhabit these spaces as templates inhabit quadrants, as names label rooms. This very particular kind of arrangement, the 'look' of cultivation in real space, is perhaps the 'strange new firmness' to which Le Corbusier is refers, and raises questions about what is designated at the page.

## **Carlo Scarpa: The Architect At Work Villa Ottolenghi And Villa Il Palazzetto**

The Arthur A. Houghton Jr. Gallery  
March 20–April 21, 2012

Curated by Steven Hillyer, Guido Zuliani and Sara Jones

Architect and educator Carlo Scarpa (1906–1978) is arguably one of the great architects of the Twentieth Century. Although oftentimes misunderstood as an artistic genius who left only a few precious works behind, he was, in fact, an extremely prolific architect. At the time of the design of the two projects presented in this exhibition, Scarpa was at the height of his career and his small atelier was busy with many important works. These include the monumental tomb for the Brion family, considered by many to be his *opus magnum*, the restoration of the Ca' D'Oro in Venice, the Banca Popolare in Verona, the project for the renovation and extension of the convent of S. Sebastiano in Venice, the Picasso Museum in Paris, a 10,000 square meter palace in Riyadh, and many exhibition installations and private residences. As a result, an estimated patrimony of 30,000 Scarpa drawings currently reside in many museums, archives and private collections.

"The Architect at Work" was the first exhibition of Scarpa's work in New York City. It focused on two of his best known and most important built works: *Villa Ottolenghi*, (Bardolino, Verona 1974–79) and *Il Palazzetto* (Monselice, Padua, 1969–1978).

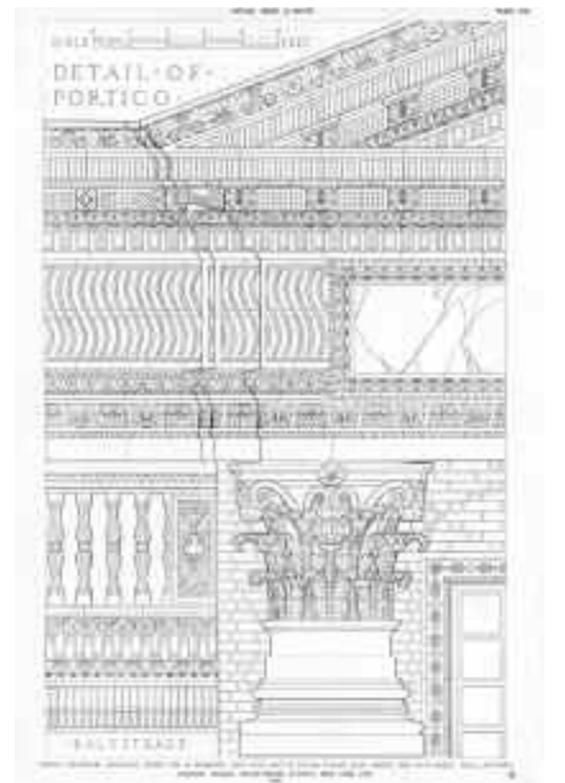
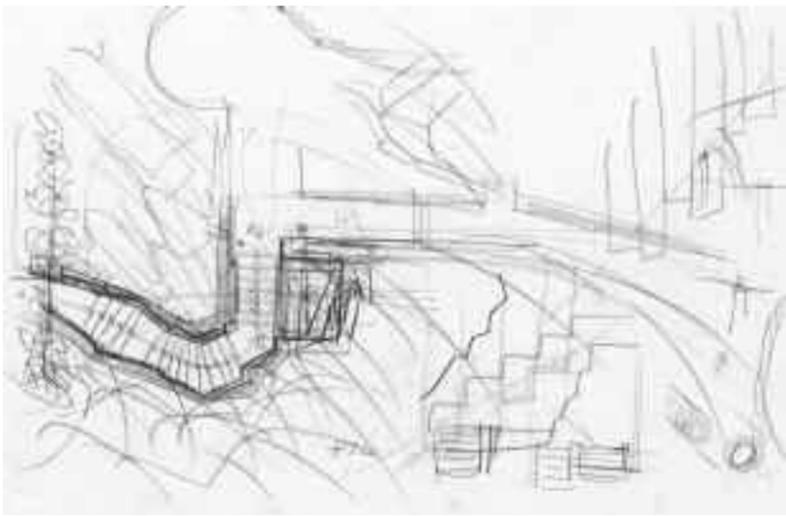
Original drawings were supplemented by historical photographs and drawing reproductions. These materials collectively demonstrated Scarpa's unique approach to the practice of architecture, wherein the development of architectural space through drawing at first appears fragmentary, but upon closer study, reveals how the architect's process of drawing allowed him to envision an entire project and its individual components in unison.

Scarpa was a superb draftsman, but unlike Wright, the architect he most admired and who most influenced his early work, he almost never made illustrations or renderings. Instead, his drawings, perhaps first read as autonomous architectural statements—especially those heavily annotated with sketches, detail studies and notes—are, in fact, always directly and exclusively preoccupied with the material realization of his architectural thoughts. The constant fragmentation and isolation of architectural themes, the persistent refinement of elements at a variety of scales—in other words, Scarpa's unique style of drawing—is intimately connected to the uniqueness of his architecture, in which the tension between the parts and the whole is ever present, an expression of the untimely modernity of Scarpa.

As hand drawing has all but vanished from contemporary architectural practice, having been replaced by computer-generated pictorial images, Scarpa's drawings for *Villa Ottolenghi* and *Villa Il Palazzetto* clearly demonstrate the significance of hand drawing and provide a window into the private intellectual space of the architect in a period of his artistic maturity, and on the long and sometimes lengthy process of invention, continued clarification and refinement that ultimately leads to a final result.

The exhibition was made possible by The School of Architecture Professor Guido Zuliani and Guido Pietropoli, an Associate of Scarpa for ten years, as well as a grant from the New York State Council on the Arts.

In conjunction with the exhibition, the symposium *On Drawing and Building* was held in the Arthur A. Houghton Jr. Gallery, with participants Kenneth Frampton, Ware Professor of Architecture, Graduate School of Architecture, Planning and Preservation, Columbia University; Michael Cadwell, Director and Professor, Knowlton School of Architecture, The Ohio State University; Diane H. Lewis, Professor, The Irwin S. Chanin School of Architecture and Guido Pietropoli, Scarpa's former Associate.





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- 4 Freehand Drawing, Spring

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- 7 Design II, Spring

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- 11 Design II, Fall

## STUDIO COURSES

### FIRST YEAR

#### ARCHITECTONICS: FALL SEMESTER

Professor David Gersten  
Professor Aida Miron  
Professor Uri Wegman

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

1. Locate two film cameras in the studio: one on the east wall and one on the west wall. Start the film.
2. Tools of Drawing: work with the tools of drawing to construct the following drawings:  
1- Plan of the tools of drawing  
1- Section of the tools of drawing  
1- Plan and section of the tools of drawing capturing their motion as they draw themselves.
- 3A. Construct a drawing that captures the particular choreography of the instruments of drawing and the body in motion as a spatial/temporal structure.
- 3B. Film the construction of 3A from two station points.
- 3C. Construct a singular image from still frames extracted from each of the two films.

*A plan of a photograph, is a straight line? Define a strategy, a theory of distance.*

Construct three critical vertical sections and three critical horizontal sections cutting through the singular photomontage constructed for 3C. The photomontage [3C] should be approached as an artifact—containing both artifice and facts. Each drawing should consider the space, syntax and structure of the artifact, including perspective, light, geometry, gravity and substance.

- 4A. Mount the large photomontage on your drawing surface.
- 4B. Construct one axonometric of the space of drawing contained within the photomontage.
- 4C. Clear a space, define a site, raise the roof beams and construct a horizon.  
Full class working together, construct a cylinder: 96" X 144" built of 1.5" x 1.5" wood members located 16" o.c. in both the vertical and horizontal. Mount a surface of paper on the cylinder. Mount two projectors at the locations of the two cameras. Construct 12 curved parallel edges and mount them on the cylinder.

*Social Space: An embodied experience of representation.*

- 5A. From absorbing to projecting: project the film. Turn on the two projectors and continue to absorb footage

with the cameras, at the end of each day add the day's footage to the projecting film.

5B. From projecting to absorbing: absorb the room. Using descriptive geometry and perspective the entire first year drawing studio is absorbed into the cylinder. Each student locates their desk within the cylindrical picture plane and constructs the intersection of the cylinder with the axonometric constructed from each individual montage mounted on the desk.

*The representation is the social space*

Working individually within a group, construct the following drawings:

- (1) Locate your individual axonometric projection on the surface of the cylinder.
- (2) Construct four critical vertical sections and one critical horizontal section of the first year studio space. These drawings are cut through the cylinder and are absorbing the individual specified axonometric. Scale: 2"=1'
- (3) Two critical vertical sections and one critical horizontal section cutting through the cylinder. These sections locate the individual specified axonometric. Scale: 6"=1'

*Site/Interventions*

Working together as a class, each group according to its self-defined area of inquiry will LOCATE A BODY OR BODIES within the site. Each intervention will 'create a situation' of passage and inhabitation within the site. The interventions must anticipate passage of light, passage of the vision, passage of the body. These interventions are relational; they at once crystallize the existing conditions and propose architectonic responses anticipating a body or bodies within the site.

#### ARCHITECTONICS: SPRING SEMESTER

Professor Lebbeus Woods  
Professor Aida Miron  
Professor Uri Wegman

This semester we focused on the design of four Houses, which we term 'ideal' because each occupies a different elemental volume—*cube, cylinder, cone, or pyramid*—and each embodies a program of habitation based on a different cardinal time—*dawn, noon, dusk, and midnight*. Furthermore, the inhabitants of each House are assumed to be 'ideal,' in the sense that they embody, for our purposes, only certain universal human characteristics, such as physical size, capabilities of movement, perception of their environment, and interaction with it. The site of each of the four Houses is also ideal, meaning sloped or flat, horizontal or vertical, and disregards any inherently idiosyncratic features. In the design of each House, equal emphasis is placed on the interior and exterior of its volume. In taking this

approach, we realize that these ideal types exist only as ideas, yet find these ideas useful in the laboratory of the design studio as a means of understanding the fundamental tectonic elements of architecture.

There is considerable historical precedent for our project. We find ideal architecture—of exactly the sort we are engaging—in examples from Vitruvius, through Alberti and Da Vinci, Ledoux, Semper, Taut and Le Corbusier, Archigram, up to the present in ideal projects by Hadid and Holl. We arrive at the designs of the Four Ideal Houses by a series of steps or stages, working both individually and in four teams, one for each House. As the design of each House progresses, it will evolve from the ideal forms of its beginnings to the particular forms of its development and conclusion. If we assume, for example, that the House of Dawn has the form of a cylinder, we can expect that its 'dawn-like' ambiguity (neither fully night or day) will make any changes made to the volume uncertain in their purposes; yet, human inhabitation requires changes enable specific uses, such as going in and out of the cylinder, and letting in light and air. Consequently, each opening in the volume might be determined, say, by enabling several uses simultaneously. In any event, such a transformation will, in itself, be considered a next higher level of the ideal, in that it embodies a fundamental aspect—a continual evolution in time—of both the human and natural worlds.

Stage One is studies of the four cardinal times—dawn, noon, dusk, midnight—and the four elemental volumes—cube, cylinder, cone, pyramid. This focuses on identifying the essential (universal) characteristics of each. It is accomplished by dividing the class into two teams, one concerned with cardinal times, one concerned with volumes. These teams are further divided into four teams, one for each cardinal time or volume.

Stage Two begins with the class divided into four teams, one for each volume, now with the program of its selected cardinal time, which we refer to as House. These teams work together for the duration of the semester. Each team conducts a design competition, in which each team member proposes a design scheme for his/her House. These are presented in a pin-up review. After each review, a single scheme is selected for each house, as the basis for the teams' work for the semester.

Stage Three is the development of a schematic design for each House by its respective team. The distribution of tasks within each team is discussed with the architect at the time this stage begins.

Stage Four is the development of a final design for each House by its respective team.



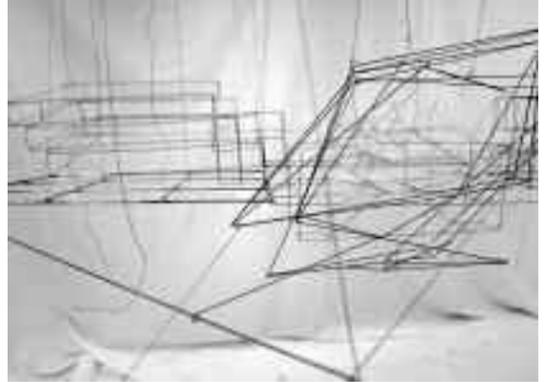
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**FREEHAND DRAWING**

Professor Michael Webb  
Professor Gia Wolff

It is the magical transformation from the incorporeal to the corporeal, drawing's supreme act that we emphasize in this drawing course.

The drawing boards are gone from the architectural office today. The draftsmen who could spin their pencils (to keep the point sharp) while running them along the edge of a tee square on a sheet of tracing linen are no more. As you probably know, it is now all digital. Nevertheless it is vital for an aspiring architect to learn the art of drawing by using the hand—the coordination between the eye, the hand, and the brain. Doing a drawing on the computer is always a joint operation—you are using your own skills and those of the original programmers. The result of all this is the ability to make a perspective projection without the slightest understanding of what a perspective is.

We want the student to think of drawing, not only as a means of conveying an idea existing in your head or of an actual thing existing in space, but as a means of developing that idea or thing. Drawing is an act of exploration. Success can only be achieved through trial, error, and a willingness to rework each piece. No first attempt is precious and, once that is accepted, the drawing will begin to take on a life of its own and reveal new possibilities and potentials.

**DESCRIPTIVE GEOMETRY AND COMPUTER APPLICATIONS: FALL SEMESTER**

Professor Michael Young

*The plane known through its traces*

This course develops the student's knowledge and skill in architectural representation through a close examination of the geometric procedures that underlie representation. The students are encouraged to develop a critical and creative approach to understanding the relations between conceptions, perceptions, tools, and techniques.

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

**SECOND YEAR**

**DESIGN II: FALL SEMESTER**

Professor Pablo Lorenzo-Eiroa  
Professor Katerina Kourkoula  
Professor James Lowder

*Enfolding the Expanded Field: Cartopological Space*

Design II builds upon the observation that many contemporary canons, in reaction to the architecture of the previous decades, have abandoned the engagement of spatial structures. Referential structures in spaces of representation have been progressively replaced by the apparently un-problematic striation of computer algorithms. Architecture has been informed merely by technology through computation, which has been providing material for its disciplinary expansion. But this expansion has also been deeply structured by other issues, such as the post-structuralist reaction to universal space informed by the logic of place derived from the integration of the architectural object and the landscape. This direction provided a new tectonic for landscape continuity, spatial continuity, and the autonomy of the surface. The aim of the studio was to work with the redefinition of the disciplinary limits after this expansion.

Through the reconsideration of structure, the studio investigated strategies to redefine post-structuralist theories as a continuation of structuralist theories. The reconsideration of stable structural organization and relative displacement to activate organizational typologies, is based on the revision of latent ideas in the common nine square diagram (Wittkower's analysis of Palladio's villas, Rowe's analysis between Palladio's Villa Malcontenta and Le Corbusier's Villa Stein, Terragni's underlying spatial organization based on Palladian strategies, Hejduk's and Eisenman's Houses series). These constitute a structuralist axis of reference.

Post-structuralist canons, on the other hand, relate to a reactionary criticism of the modernist paradigm of universality, which demanded the reconsideration of universal order and the generic container space in regards to the role of the place and the territory. Architecture incorporated a new philosophy displacing its canonical relationship between contained space and ground. By assimilating the logic of space with that of the place and the territory, architecture resolved in the canonical *thickening of the ground as an inhabitable surface* (K. Forster), its new tectonic. After a few decades of experimenting with landscape-buildings, this process culminated with the autonomy of the vectorial surface. This disciplinary expansion based on the aesthetic of surface continuity, evolved most recently into the emergence of *spatial warping* (A. Vidler), which provided new conditions for topology.

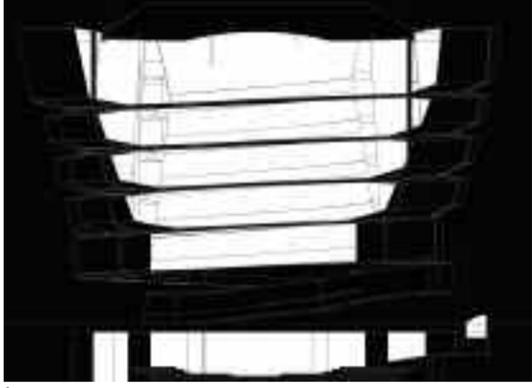
Part of this scenario left only two opposite alternatives: the reconfiguration of neomodernist *boxes* ignoring the displacement of the discipline by post-structuralist theories and post-structuralist *blobs* ignoring the presence of types and stable structures. What this studio proposed, was to transcend this pendulum opposition between the establishment of a renaissance and its baroque displacement (H. Wölfflin).

Students studied the constitution of form through the development of source codes and systems that striate them. Considering representation as a critical creative moment where questions become problems to work with, visual logic functions as the recognition of formal systems. Critiquing oppositions between structure, embodiment and perception, students were asked to investigate implicit conflicts between referential structures and the intrinsic quality of representation through perception, materials and the presence of the body, which both infer and displace metaphysical notions of structure.

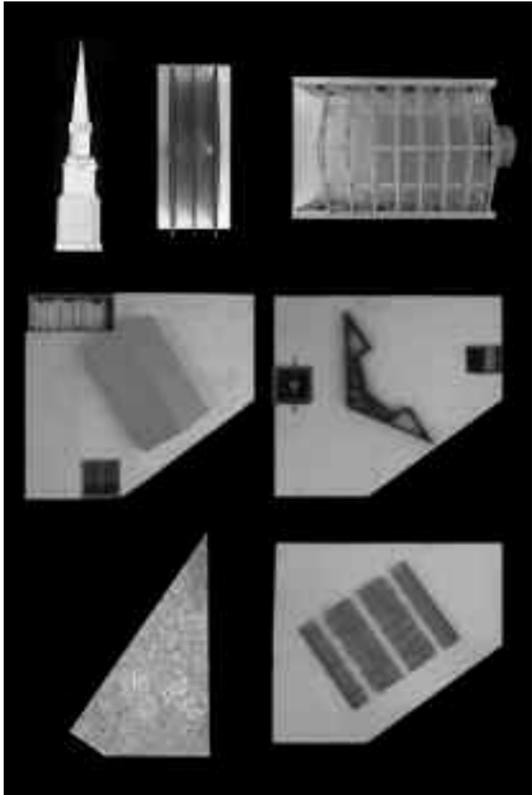
Structures and typologies were activated and deconstructed both top-down and bottom up through multiple definitions of topological displacements: topology as a way of resisting predetermination; topology as relative forces, or as degree deformations; topology as the topo-logos or the logic of the place; non-Euclidean geometric topology of bi-continuous surface deformation; *topologies* as immersive experiential space.

The enfolding of contemporary canons to revisit architecture limits, proposes the institution of a state of suspension that demands the recognition of a hybrid transitory space. Therefore a space historically suspended between a potential topological surface-space and its absolute stable referential Cartesian coordinate system. This space is defined as *Cartopological*.

Design II studio concluded with the development of an *un-house* for two individuals.



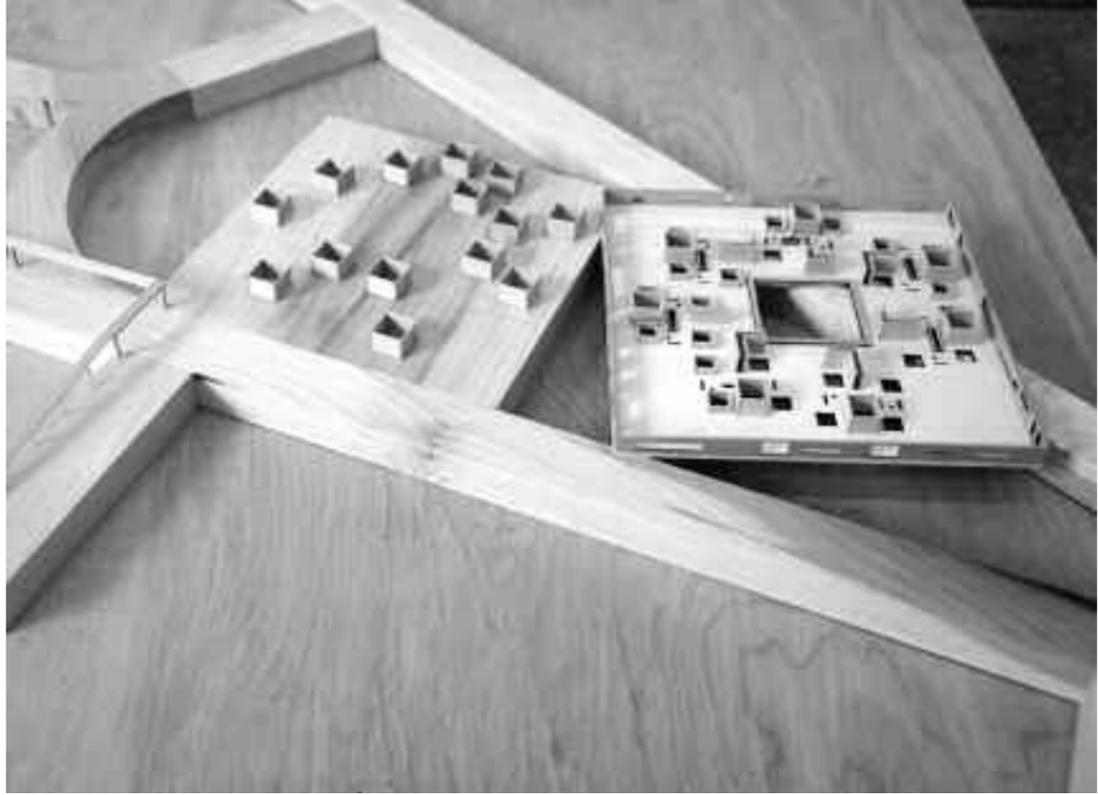
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- 1 Design III, Fall
- 2 Design III, Fall
- 3 Design III, Spring
- 4 Design III, Spring

- 5 Design III, Spring
- 6 Design IV, Fall
- 7 Design IV, Spring



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- 8 Design IV, Fall
- 9 Design IV, Fall
- 10 Design IV, Spring



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## STUDIO COURSES

### DESIGN II: SPRING SEMESTER

Professor Guido Zuliani  
Professor Katerina Kourkoula  
Professor James Lowder

The Design II spring exercise consists of two different, yet connected parts. The first part focuses on the design of a door sited within an indefinitely extended generic wall. The second is concerned with the design of an inhabitable space located on one side of the door.

#### A door

A door is one of those objects omnipresent in our daily life, the perception of which, citing the German critic Benjamin, takes place in a state of distraction, in spite of the important cultural, symbolic and social implications that the object entails. The scope of the exercise is to raise, through the design of a door, the awareness of complex sets of latent cultural content embedded in the objects that constitute the physical landscape within which our lives take place. Initially three separate possible vantage points are offered:

The first vantage point is a geometric one that considers the door as the only point in common to any three intersecting planes. The three planes could be considered, respectively, as the plane *on* which a subject would *stand*, the plane *along* which he/she would *move* and the third one *against* which he/she would *collide*.

The second vantage point considers the door as a topological element that produces simultaneously separation and connection between two different environs assumed to be an interior and an exterior. Their definition ultimately defines the salient characteristic of the artifact.

A third vantage point considers the intimate relation of the human body, in particular the head, the hands, and the feet, with the door and the separate elements of its complex program.

The early phase of the design is supported by analytic considerations of different examples of doors chosen by the students, of their mechanisms and of their spatial characteristics and implications.

The final design will be developed at the scale of 3"=1'.

#### An inhabitable space

The second part of the design exercise consists of the definition of an inhabitable space for one individual—the one operating the door - and a possible visitor. This inhabitable space is to be considered exclusively as an interior located behind the door and embedded in a generic built mass. The program of inhabitation is conceived in its minimal form,

it comprises the functions necessary for the existence of one inhabitant, and refer to three archetypical conditions of a body in space: standing, seating, and laying horizontally.

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

#### Readings included:

*The Door in our Consciousness*, The Media Archive: World Edition  
G. Bachelard, *The Poetics of Space*  
R. Evans, *Figures, Doors and Passages*, Architectural Design  
J. Peponis, C. Karadima, S. Bafna, *On the Formulation of Spatial Meaning in Architectural Design*, Proceedings. 4th International Space Syntax Symposium, London  
G. A. Radvansky, S. A. Krawietz, A. K. Tamplin, *Walking Through Doorways Causes Forgetting: Further Explorations*, The Quarterly Journal of Experimental Psychology  
G. Simmel, *Bridge and Door*, "Rethinking Architecture: A Reader in Cultural Theory," ed. N. Leach  
G. Simmel, *The Metropolis and Mental Life*, "Simmel on Culture: Selected Writings," ed. D. Frisby, M. Featherstone

### THIRD YEAR

#### DESIGN III: FALL AND SPRING SEMESTERS

Professor David Turnbull  
Professor Hayley Eber  
Professor Urtzi Grau  
Professor Sam Anderson

#### THE HEART OF THE MATTER

This year we reinvented the third year. The faculty group was consistent for the entire year. The project sequence was designed to build systematically from quick observational projects, to analysis, to a short design project before the winter recess, and a semester long design project of some complexity in the spring. This may sound like business as usual, but it is differentiated critically by abandoning the principle that there are two semesters with different faculty teaching in each, and in defining a trajectory that explicitly embraces the social purpose of construction and an ecological consciousness. Guided more or less unconsciously by Felix Guattari's ecosophy, and Bruno Latour's insistence on a perspectival shift from matters of fact to matters of concern, the work of the studio is simultaneously pragmatic and utopian, speculative and realistic.

This is important, particularly for the third year. It is often difficult, a rite of passage in the strange journey of architectural education. There are obligations. Explicitly, a building or buildings that are organizationally complex must be designed. An understanding of structural and material performance should be demonstrated. The technologies that modify the climate, elementary building physics, systems design should inform the work, and so on. There are implicit

obligations too, concerning the integrity of the architect as much as the integration of structure, services, building envelope and internal arrangements, or the elision of form, program and material. But, however responsible we must be, and however careful the students' work might be in relation to these considerations we should also be careful to neglect our obligations when we think that an apparent failure in one sense could be a success in another. Aiming high, we may fly a little too close to the sun, we may fall; in third year a student must become confident enough that they can fall without breaking bones... and that confidence should come with knowledge.

There is a lot to learn.

We started with a short project describing the Bowery, inspired by Martha Rosler's 'The Bowery in two inadequate descriptive systems' (1974-5), the students worked in groups, examining specific qualities offered by the Bowery, reading those qualities with a bias provided by a specific architectural provocation: *Learning from Las Vegas*, *The Manhattan Transcripts*, *Delirious New York*, *The 'As Found'* (AS & PS), *Pet Architecture (BOW-WOW)*. They then looked for a hidden archipelago of 'islands'—'cultural production' sites, minor and major: St. Mark's Church, The New Museum, STOREFRONT, the PRADA store, The Cooper Union (Foundation Building), The Armory, Alice Tully Hall at Lincoln Center, The MoMA sculpture garden, The Whitney, The Guggenheim. Choosing one, each group made analytical drawings and models developing graphic acuity and analytical skills, in multi-dimensional representations of a setting that could be visited, so that the building could be touched, measured, and experienced... but also 'discovered' in books, novels, newspapers and magazines, on paper and on-line. They then made a project for the site of The Guggenheim Lab on Houston Street, speculating about the future use of the provisional cultural production site established by the Lab, another island in the archipelago.

For the spring semester everyone worked on the design of a school, on or near 125th Street in Harlem, engaging with the Harlem Children's Zone Promise Academy program. We identified three sites. One was too small, one too big, and one was just about the right size, but was next to the elevated Metro-North railroad line. Each site had specific challenges. The most compelling challenge for the students being the character and quality of the school itself, addressing the needs of children and families living in Harlem, providing free support for the children and families in the form of parenting workshops, a pre-school program and child-oriented health programs. Defining the spatial and material consequences of this combination of Educational and Civic programming is a prerequisite, elaborating it, as *architecture* is the real obligation.



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**FOURTH YEAR**

**DESIGN IV: FALL SEMESTER**

Professor Kevin Bone  
 Professor Susannah Drake  
 Professor Rafi Segal

Since the post WWII years, the suburban way of life has become embedded in the American consciousness as the popular manifestation of the American Dream. More than any other form of development, North Americans have invested their newfound wealth in the suburb's promise of affordability, space, mobility and a better family life.

The studio calls to challenge patterns of American Sprawl and the life it brings with it. Particularly rapid world transformations must lead us to questions of sustainability, economy, and the broader cultural value of this automobile dependent, form of human settlement. Our working assumption is that suburbia will and must change. We ask whether architecture can play a role in this change? Can we imagine a better environment in place of the suburb? The suburban sprawl of the past thirty years is resource intensive, un-productive, neglectful of the environment, culturally segregated and destined to become difficult to sustain at reasonable economic and energy investments.

At the heart of the matter, aside from economic, socio-political factors, and other policy and planning initiatives, it is a question of form. Since the relation between land and the shape of our habitat impacts the sustainability, productivity and well being of a community.

**THE SITES**

The studio designated five general sites for study. Each represents a specific ecological condition with different typologies of suburban land use yet all appear within the one mile grid. Within the broader area of each site is framed the equivalent of a township (six miles by six miles).

The sites were AURORA COLORADO: HENNEPIN COUNTY; MINNESOTA: LUCAS; TEXAS: MISSION VIEJO; CALIFORNIA: SIMI VALLEY CALIFORNIA.

**ARCHITECTURE+LANDSCAPE+URBANISM**

The studio aspired to combine urban, architecture and landscape thinking and design within in a single project. The studio establishes constructive forms of exchange between analytical research and design. We explore and re-imagine different scenarios for the proposed sites and diverse design approaches that can lead to their transformation. Aside from addressing the pertinent socio-cultural and urban themes, the studio offers an opportunity to re-think the role and relationship between landscape, infrastructure and

architecture. The challenge was in undertaking this task while critically appropriating environmental and ecological factors as an integral part of the design process and operating at diversity of scales.

**STUDIO STRUCTURE**

**Phase 1**

The first project was a short one week exercise, undertaken in groups, which looked at the larger township sites (36 sq miles, 6 x 6 mile squares) of diverse environmental and topographical conditions of the different designated sites: different environment conditions (climate, habitat), different physical settings—topography, lay of land, different densities, infrastructure and building typology. The sites can be generally characterized as outer ring suburbs, which have been developed in the past thirty years and present particular conditions yet at the same can be seen as typical of American sprawl.

**Phase 2**

For the second project, each student was asked to choose a single sq mile out of the township scale, and examine it more closely in order to identify the element, point, space or condition from where a potential transformation can emerge. Students developed analytical drawing as a reading of the environment, drawings that called out certain phenomenon and defined environmental conditions. This exercise can already entail a possible architectural action of transformation, i.e. an architectural/urban/landscape strategy that has implications on multiple scales.

**Phase 3**

For the third and final phase of the semester each student worked independently to develop a specific design proposal that tests the strategies arrived at in the second exercise and further explored some of the suggested transformations. Each project was expected to establish a narrative that takes into consideration the early analysis and observations of the larger scale studies, and a series of operations, which can be deployed and tested at the larger scale.

**DESIGN IV: SPRING SEMESTER**

Professor Diane Lewis  
 Professor Peter Schubert  
 Professor Mersiha Veledar  
 Professor Daniel Meridor  
 Professor Daniel Sherer

**TEMPLUM: Ancient in the modern**

*The single order temple form, the precinct, the pre-existing skeleton of the site, the civic still life, the orders, the approach and the span:*

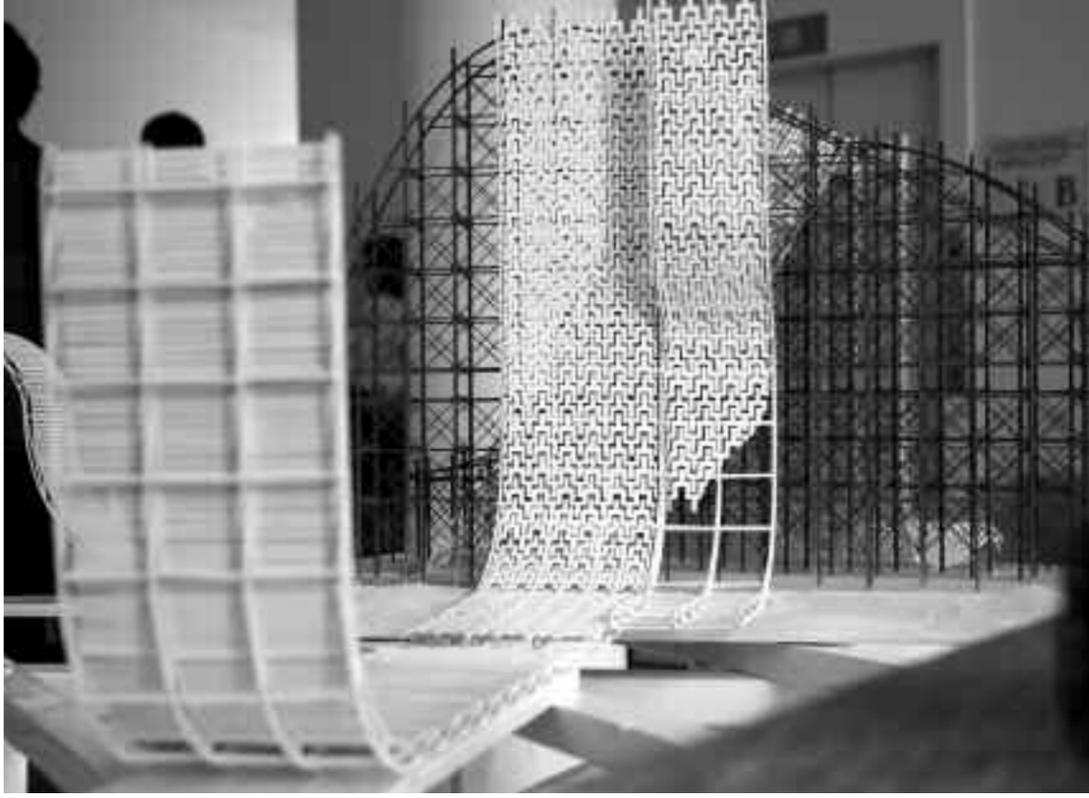
The studio focused on the fact that the most obvious attribute of many of the definitive structures of twentieth-century architecture such as the Neue Nationalgalerie, the Heidi Weber Pavilion and Ronchamp, is their formulation as single order structures akin to the ancient temple. This recognition opens literary and theoretical questions of order that emanate from the pursuit of the *templum* concept and the temple form without the pictorial aspects of the academic styles.

A consciousness of the manner by which a single order structure can exude a spatial autonomy and emit a field of measure and proportion to transform the surrounding, existing urban fabric into a still life and a dialogue across time and space is one of the founding objectives for the studio.

In addition, a study of the principles by which the "skeleton" of the Greek and Roman city plans that cradle the memorable architectural still-lives that are the art of the city, were initiated with an initial visit to Seagram's, Lever, and CBS. This experience of the *templum* concept in the acropolis of midtown Manhattan on the first day of the studio was directed toward a revelation of the power of the ancient in the modern as a visceral spatial initiation to the knowledge necessary to the project at hand.

The ancient precincts composed from a succession of temples and the civic, spatial, and programmatic relationships were studied as a key to the art of determining the character for a contemporary civic domain. As were readings of Semper's ethnographic based derivation of architectural form, which explore the genesis of the hearth to the house to the *templum*, the domestic to the civic. The Semperian definition of architecture, the formation of identifiable orders and distinct structural elements were considered in the drawings and scales with which the project is implemented.

A reading of Francesco Pelizzi's essay entitled "Magic for the Sake of Art," published by The Irwin S. Chanin School of Architecture, was the introduction to the Semper text, in support of the ceremonial and conceptual aspects for the derivation of structural form, ambulatory, and plan.



- 1 Thesis, Coney Island
- 2 Thesis, Hospedaje/Pedaje (Lodging/Bridge Toll)
- 3 Thesis, Prologue/Project/Idea
- 4 Thesis, Cultivating the Map

- 5 Thesis, Social Housing Towers
- 6 Thesis, Cultivating the Map
- 7 Thesis, Fall

## STUDIO COURSES

After a sequence of studies at one-quarter inch and one-half inch scale, of the details of the plinths and entry conditions experienced in the Manhattan architecture we visited, a definitive entry condition and façade concept were formulated by each participant. The idea that an entry condition of the twenty-first century can confront the memory of the archaic temple was the objective. Oedipus Rex, Medea, Notes for an African Orestia, and Diable in Corpo were viewed with a critical eye for a cinema of the ancient world, its literary roots, and the tragedy, in contemporary terms as an incentive for innovation.

### SITE: THE COLONNADES AS TEMPLE IN THE ASTOR PLACE PRECINCT

Each of the studio participants was then asked to confront a given site plan, edited with select structures of the present and previous epochs. The La Grange Terrace structure called the Colonnades on Lafayette street is shown to be a fragment of its original length, which spanned the length of the block as a Nash like urban fabric, which served as counterpoint to the previously existing church façade at its north and its frontal relation to the Astor Library, now the Public Theatre. Considering the transformation of the Colonnades from a fabric building to an object building, with its implicit structural grid etched on the site, the project must address this site area in specific, as well as the larger urban address of the Astor Place precinct in which our school sits as a key templum.

*The tectonic proposal must be verified by the civic program proposed.*

Each project title had to embody the spirit of the project as rooted in conceptual structure, and carry the civic and literary memory that has inspired the project author.

Orders, the literary dimension of form, civic memory, and the dialogue of the proposed to the existing, were the fulcrum of the critique.

## FIFTH YEAR

### THESIS: FALL AND SPRING SEMESTERS

Professor Anthony Vidler  
 Professor Stephen Rustow  
 Professor Lydia Kallipoliti  
 Professor David Allin

The Thesis studio is organized to support each Fifth Year student in the discovery of a broad topic of research and a valid axis of inquiry that will occupy the entire school year, gradually leading to a concisely defined project in the Spring term. Pedagogically, the claim of the thesis, the refinement of an appropriate working method and the elaboration of a critical position with respect to the research are the most significant goals of the year. This however in no way diminishes the enthusiasm and self-imposed pressure that students bring to the development of an architectural project that attempts to synthesize the year's exploration.

The fall semester began with a series of brief "warm-up exercises" wherein the juxtaposition of a seemingly random group of buildings and objects was intended to help students extrapolate a plausible hypothesis along some clearly identified line of inquiry. The semester was punctuated by a series of rich and suggestive lectures by Visiting Professor Kurt Forster, which provided a succinct overview of relevant methodological questions by tracing the evidence for an operative thesis in a series of projects by architects as diverse as Karl Friedrich Schinkel, Le Corbusier and Frank Lloyd Wright.

As students began to determine their individual research agendas a broad range of subjects emerged; nevertheless, certain underlying similarities could be traced among groups of projects. For example, the significance of built or implicit axial relationships in the natural landscape was explored in settings as varied as the demilitarized zone that divides the two Koreas; the Australian desert site of the first continental telegraph; the regional habitats traversed by the transcontinental Canadian highway; and the trans-hemispheric latitudinal connection that juxtaposes the representational spaces of Lima, Peru with those of Washington D.C. Similarly, a number of research efforts coalesced around the documentation of complex formal patterns in, for example, the traces of tools used both to map and to exploit the plains atop the Ogallala Aquifer; or the transposition of urban grid fragments to the geological strata of the Colorado plateau; or the random web of neighborhood sites where court witnesses have been murdered in Brooklyn. Yet another series of investigations sought to isolate the formal properties and generative potential of various architectonic fragments, in sources that range from the

ecclesiastical structures of the French Gothic to the housing blocks of Manhattan's Lower East Side. Finally, a number of students began to experiment directly with specific materials and to examine their intrinsic formal qualities.

By mid-term review, students began to draw from their research a line of inquiry that would clarify the thesis as a concise claim and define the project to follow. While the range of individual projects is ultimately as diverse as the students themselves, here again one may distinguish three broad types of proposals. First there are those who posit their thesis as a project of documentation in which a deep understanding of a place, process or phenomenon in the real world will be presented in descriptive and analytical terms. Their work has been focused on fashioning the set of documents and the hierarchical organization of material that most effectively conveys the narrative of their understanding. Next are those who see their project as a kind of experiment, or series of experiments, in which the creation of a controlled condition throws into relief the behavior of some variable. Their efforts are concentrated on refining the experimental procedures and the methods of observation so that some predictive understanding of behavior can be presented, whether the subject be light, structural stability or interactivity with virtual stimuli. Finally, there are those who are determined to push their inquiry to a conclusion in which a clear design project is discerned, with the questions of site, program, form and materiality all embodied in a suite of conventional architectural drawings and models.

In all of these theses there is strong evidence of structured design thought; taken together they document the breadth and diversity of interests that animate this graduating class.



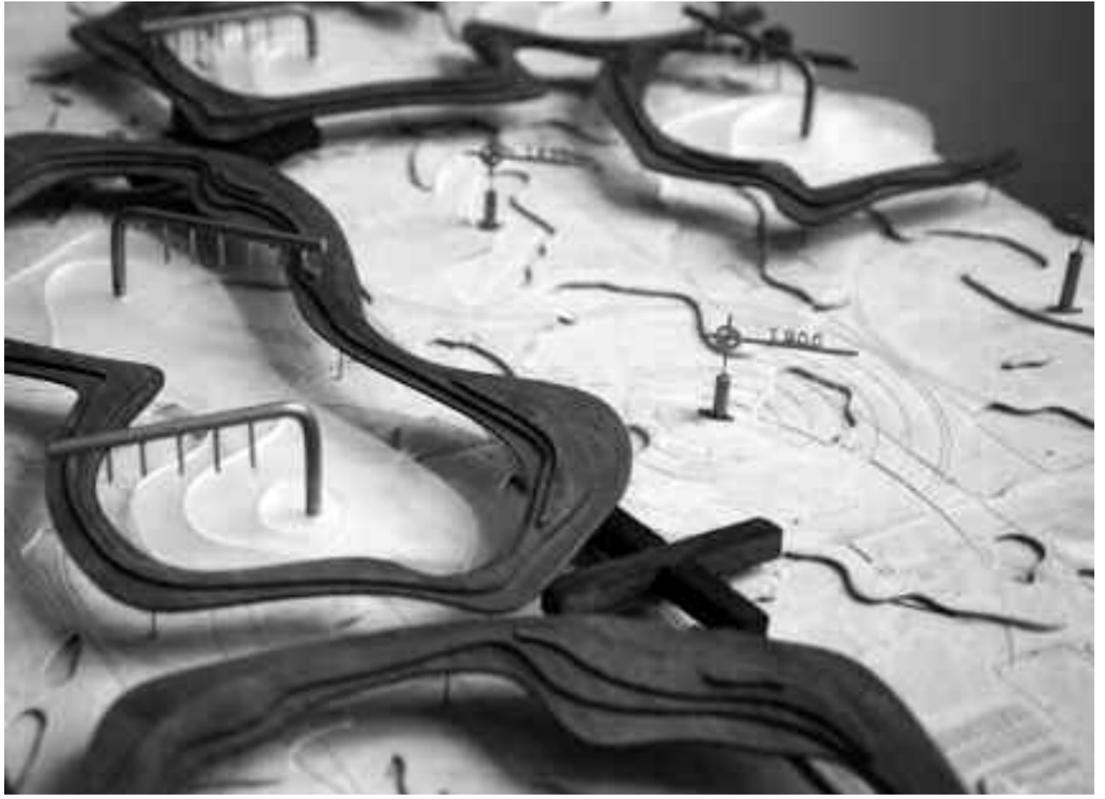
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Thesis statements include:

*de facto/de jure neutrality.* This thesis proposes to define spatial neutrality through a reinterpretation of Yeon Pyeong Island in South Korea as an extension of the Demilitarized Zone (DMZ). The DMZ is a 4km wide strip of uninhabitable void across the Korean Peninsula that serves as a buffer zone between North and South Korea since the Armistices Agreement in 1953. Unlike the barbed-wire fence of the DMZ, a coastal border is constantly exposed to various infringements that diminish the clarity of the demarcation. For the past decades, violations of the border has threatened the island with political reterritorialization, and this thesis explores a new interpretation of the island in political, social, and spatial contexts. By introducing a dialectical relationship between a mother and an infant during pre and postnatal periods as a metaphorical parallel to a relationship between North and South Korea before and after the division, this thesis provokes a reconciliation of binary conditions through architecture.

*Two places are one, one place is two.* The ground is constructed. Innumerable pieces of earth form together to create a vast composite whole. Its vastness cannot be captured by human limits. It must be broken down to be understood. What new terrain is formed when these now disparate pieces are put back together again? Through conflating two sites, one is transposed on to the other in order to produce a new composite. This new terrain is the product of three imposed limits: an idea of measure, an idea of extraction, an idea of re-composition. These limits are explored in two separate case studies. Both studies conflate a site in the wilderness and a site in the city. One takes place immediately in space, while the other takes place over a much longer time.

*A Summer House.* "Truly, as is often said, the lessons of our childhood make a wonderful impression on our memories, for I am not sure that I could remember all the discourse of yesterday, but I should be much surprised if I forgot any of these things which I have heard very long ago." —Plato's *Timaeus*, 26b-c, trans. Jowett

*Death and the idea of Mexico—Memento mori.* Mexico is currently subject to a civil war. Individual existence is conditioned by the permanent possibility of Death. The project begins with an analysed four architectural artifacts, which are related to Mexico's sacred totems: the Templo Mayor was the navel of the Aztec cosmology; the flag rises up on the main square, the Zocalo; the Basilica of Our Lady of Guadalupe is a sanctuary to contemplate the figure of the Virgin; the house of the Mexican architect Luis Barragan is a refuge connected to the sky. Four sanctuaries of Mexican identity are designed: a rose garden, a crypt, a tower of rest,

a translation chamber. The passage from the original grid to a new system of projection activates sites in the city. The sanctuaries become an archipelago of places for contemplation of life.

*PROLOGUE/PROJECT/IDEA.* The genesis of my thesis began with an investigation into the Overland Telegraph Line constructed in 1872, which ran from the Southern to the northern most tip of the country. A straight line that cut through the heart of Australia's vast desert interior connected the country via underwater cable to Java, Indonesia and then across land through Asia and the Middle East into Great Britain. My thesis design is five theatres that rest on a voided site in the city of Darwin, in the Northern Territory of Australia. Situated in the most northern and tropical end of the continent at the end of the telegraph line. When Darwin was bombed by the Japanese in 1942, The Overland Telegraph Line was severed by the citizens of the city out of fear that this infrastructure would be used to take over the country in the event of an invasion. With the cutting of the line the country's voices were severed and history was dismembered and disembodied. The theatre therefore functions as an archive of memory, a site for stories dispossessed and those yet to be written.

*Hospedaje/Pedaje (Lodging/Bridge Toll).* Within the narrow sliver of forest that remains between South America's largest slum and one of Rio de Janeiro's wealthiest neighborhoods, my thesis tests the claim that architecture can bring together members of socio-economically disparate societies and facilitate their mutual examination. This has been achieved through the design of a public promenade, which wraps the northern edge of the favela Rocinha, to be used both as a key circulation route for favela dwellers as well as a path leading to the entrance of a hostel designed to house outsiders.

*The projected body in the site of the un-scaled.* The thesis investigates the capacity of forgotten spaces of the city to expand an understanding of perception in the body and the mind. The proposal spans several sites beneath Manhattan Bridge to create platforms for performance of distinct spacing and timing that reintroduce the projected body to this site of the un-scaled. Through its uncanny proximity to structures of transition and movement, it is a constant reminder of the proscenium of the city upon which real and imagined worlds play out.

*NYCHA's social housing towers that line the Lower East Side of Manhattan.* It proposes a method for densifying and diversifying the projects through the insertion of a new layer of programs that are built in such a way that redefines and reinterprets the urban space around the towers. In doing so, it deals with the identified issues of connectivity, engagement of the surrounding neighborhood, variety and hierarchy in public open space, which result in the creation of a new identity for the superblock.

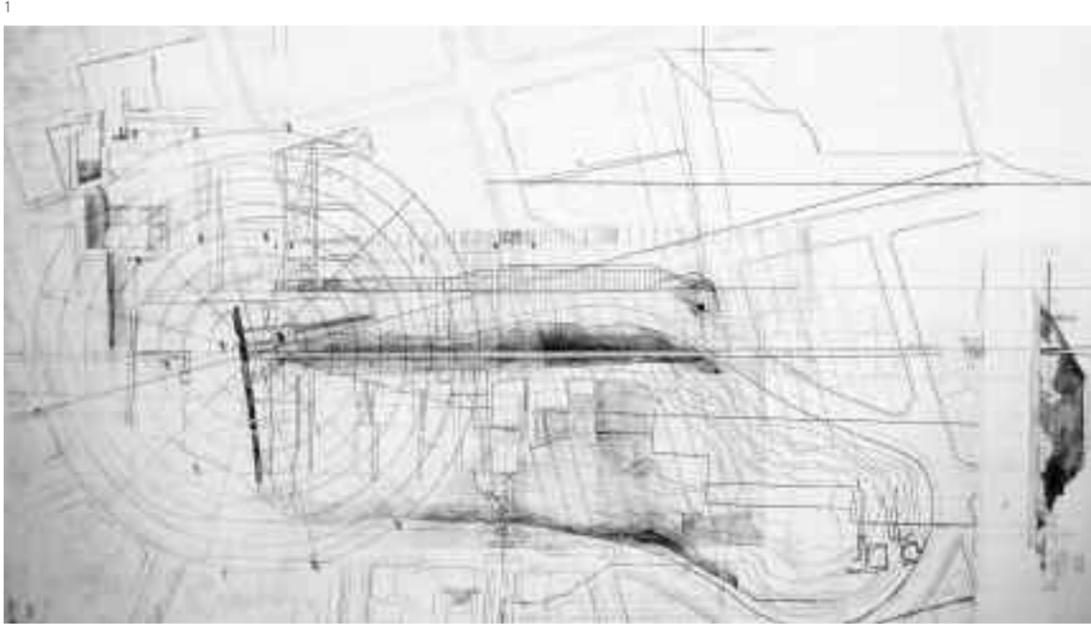
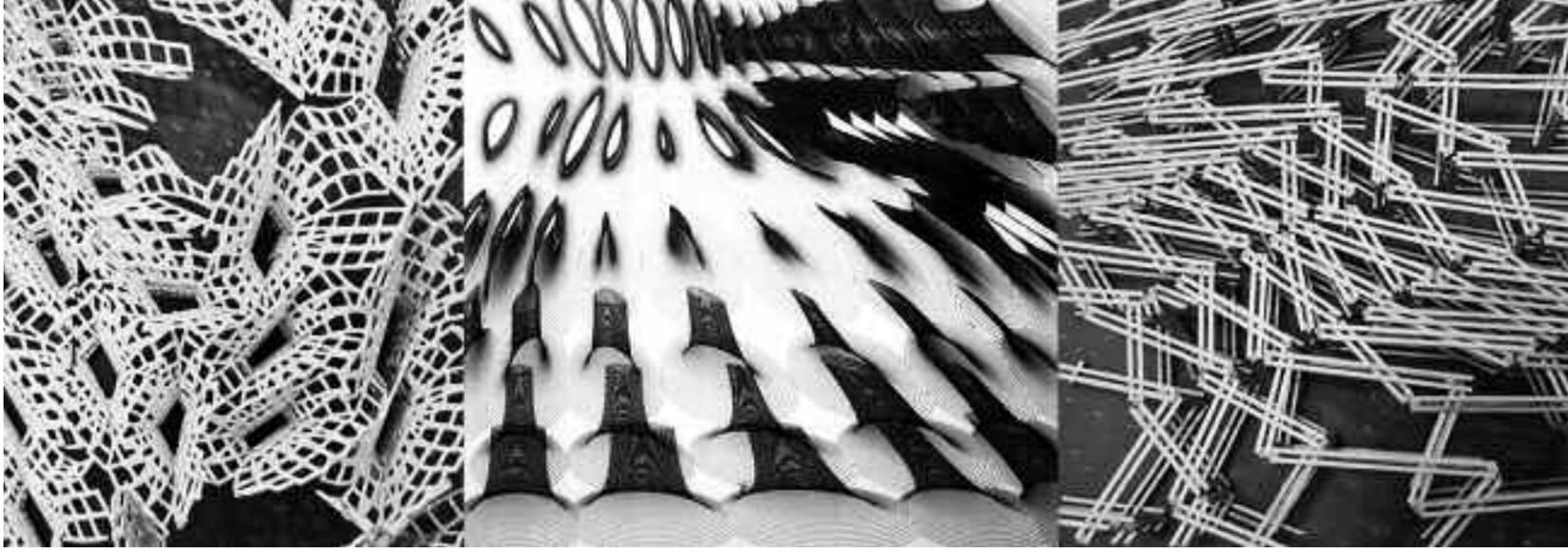
*Creative destruction in modern urban development.* The study of Le Corbusier's Radiant City plans informed a research and design project based in the outskirts of Beijing, China. The project questions the trends of motorization, consumerism and westernization in the Chinese cityscape, proposing instead an urban scheme that derives from the programmatic and transportation based qualities of the site itself. The site is a circular railroad test track, two miles in diameter, inciting an opportunity to design an ideal city and an architecture that corresponds to that ideal.

*Library: Inside Out.* The contemporary state of the library is in question with the advent of digital technology. Now, the library is everywhere. The search for information is no longer confined to the walls of the library and does not stop when these walls are closed. My thesis proposes to attach a new layer of function according to the current social and technical habits of searching for information. It will provide 24-hour accessibility in an open transient space that connects to library resources, the fabric of the city, and the network of the world. Three architectural elements—roof, ground, and wall—are designed to create an attachment inverting a part of the library to blur interior and exterior boundaries.

*Cultivating the Map.* The way we live leaves traces on the Earth. The tools we use to situate ourselves in the landscape leave marks and inscriptions of these processes on the ground, becoming a direct reflection of the society that formed it. The map acts as record of these inscriptions. It is an outcome of a gathering of elements for the construction of a narrative about the site's reality. This thesis finds itself in the territory of the map, proposing that the map is also a generative tool. Using the drawing as fertile ground, this thesis attempts a predictive organization of territory through the design of four new tools for the management of natural resources in the Great Plains, a region threatened with the cumulative adverse effects of industrial farming. Each tool proposes new ways of drawing the land and acts as an instrument that reveals the landscape's new potential.







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|--|--|----------------------------|
| 1 Thesis, In Search of Fluid Space       | 4 Advanced Geometry and Digital Fabrication      | 7 Architectural Toys       |
| 2 Thesis, The Lost Memory of the Site    | 5 Computer Graphics, Image Processing and Vision | 8 Architectural Toys       |
| 3 Thesis, The Metaphysics of Recent Work | 6 The Feltman Seminar                            | 9 Advanced Drawing Seminar |

*The Lost Memory of the Site: ONE LINE, THREE TIMES.* In this era of the transient, the temporal aspect of a site has been abstracted to a line. I investigated the contraposition of historical time, event time and superimposed arbitrary time to the development of a city: Lima, Peru. My initial site was the longitude line 77°2' W of Greenwich Mean Time, which intersects the center of Lima as well as Washington DC, connecting the two capitals across the equator. The line also exposes the expansion of Lima from the Spanish cuadrícula to the littoral edge. The thesis focuses on the juxtaposition of a forgotten ruin and the modern city to reestablish the present via conditions of the site through the introduction of an archive for the space of memory, a tower, for the space of observed time, and a plaza for the space of public time.

*A Chance Encounter With Light.* I am interested in establishing primary relationships of light within a space, in tackling the nature of light itself. By viewing architecture as a chance encounter with light, architecture can transcend measurement. In much the same way that John Cage understood the sound of a note and could construct music as a series of chance incidents, architecture can create qualities that may accept the unanticipated. I propose to create a museum in Camino, California which challenges the conventions of light in contemporary museums, engaging the temporal nature of light and its relationship to art, dissolving the false dichotomy between natural and artificial light, and using light and material relationships to construct a specific spatial experience.

*I sought to rethink the idea of school.*  
 "... The poet would define the amount of the unknown arising in his time in the universal soul; he would give more than a formula to his thought, more than the annotation of his march toward Progress! Always full of Numbers and Harmony, these poems would be made to last. As a matter of fact it will still be Greek poetry in a way. This eternal art will have its functions since poets are citizens. Poetry will no longer accompany action but will lead it. ..."  
 Rimbaud, 1871  
 I had no desire to critique or alter the established norm; I simply wanted to arrive at my own vision of an institution that would assist those in the process of cultivating their souls. Upon studying the curricula and spatial distribution of a number of paradigmatic institutions, I arrived at a personal vision of the curriculum and form of a school that would help to create the poet-citizen of modern society. The product of his city (his culture), the poet would give back to his city the gift of the poetic verse.

*Facade.* Techniques of plastic surgery and surface transformations were investigated through digital manipulations of a face. From this investigation, a set of operations to intervene on the building envelope were developed.

*In Search of Fluid Space.* The thesis was an investigation of material techniques propagated through a series of experiments using: lines, joints, units, surfaces, solids, voids, coatings, etc., in search of fluid space typologies.

*The Metaphysics of recent work.* This thesis is a work completed through drawing. Considering the metaphysics of Augustine and Thomas Aquinas, a study of monastic spaces had been conducted. The ordering of a nave, chapel, baptistery, cell and tomb are the architectural objects of this research.

*Coney Island: Shadows of a Spectacle.* The Fountain of Youth, El Dorado, Xanadu, the Land of Milk and Honey, Shangri-La, Kubla Khan, Atlantis, Coney Island. The place of fantasy, ease, and plenty has many names. Its form and image are necessary for its existence beyond the physical, a construction that is constant in the re-telling of their legend. These fantasies and their aforementioned spaces/tectonics become incarnations in our own pleasure/leisure seeking society. Coney Island, a simulacrum of fantasy, real fantasy in and of itself, has become a ruin. This thesis explores its ruin in close relationship to its nostalgic image to create an exhibitionary process of embalment, which crystallizes the melancholic atmosphere of its demise and celebrates the passing of its architecture and image.

*Documentation of a cross-Canada bicycle tour.* Completed in the past summer, the tour was an investigation of the vastness of the Canadian landscape and the various historical narratives that are present between major cities. By introducing a system of markers at 50 km intervals along the route, one traveling along the lengthy highways would understand the passage of time and distance traversed. Travelers are encouraged to make a stop at such moments that they would otherwise miss. Each of these markers are shelters for the distance traveler, the programs changing constantly—from resting shelter to cooking shelter, cleaning shelter, etc.—to create a complete temporal experience that must be accumulated by crossing the entirety of Canada, and once at Halifax, marks the end of a journey.

## SELECTED ELECTIVES

### ADVANCED DRAWING SEMINAR

Professor Sue Ferguson Gusso

Students enrolled in the Advanced Drawing Seminar are encouraged to develop a series of drawings based on themes of their own choosing. There is no predetermined syllabus: the course reinvents itself each fall semester. Examples of folios include: (1) A multi-layered investigation of a student's own utterly familiar denim jacket opened his quest "to move fluidly from observation into abstraction;" (2) Meditations on gravity were expanded by another student in her series of drawings of banana peels. In the act of drawing, the peels were commanded "to dance, to rise, and slowly sink;" (3) In searching for a metaphoric "animate presence" in the walls of the Foundation Building, another student panned in on the interplay of light and reflection discovered in the building's lobby windows—extracting from their transparent and mirroring properties a panoply of animistic mood.

In order to explore and develop a project that ranges from the observable to the realm of imagination, it is imperative for the student to have first attained a certain level of technical proficiency and a grasp of the basic concepts of drawing. It is the pedagogical thrust of the Advanced Drawing Seminar that in pursuing freely chosen themes, the student will be motivated to expand and hone those skills and to take risks in further exploring new media.

### THE FELTMAN SEMINAR

Professor Michael Young

Light can be understood as a fundamental phenomenon underlying the relations between perception and representation. It binds together nature and culture in numerous ways. Light can be employed as the translation medium for the verification of objective scientific representations, it can also be the phenomenon summoned to artificially create the illusions of depth in the plane of a canvas. Light occupies a pivotal role in the discussions between science and art, between the aesthetic and the conceptual, between the ideal, the empirical, and the phenomenological. This interdisciplinary seminar looked at five of these exchanges.

1. Light as Truth – Changing Understandings of Objectivity in Science and Philosophy
2. Light as Geometry—Perspective and Projection
3. Light as Illusion—Shade, Shadow, Depth and Movement
4. Light as Sensation—Color Theory and Optical Vibration
5. Light as Media—The Ages of Technological Reproducibility

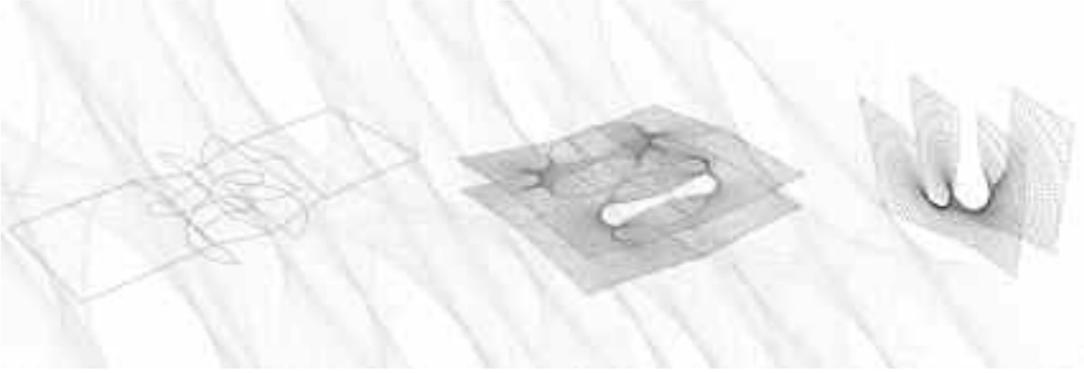
Each topic was paired with a set of readings for discussion and explored as two-week modules of investigation.



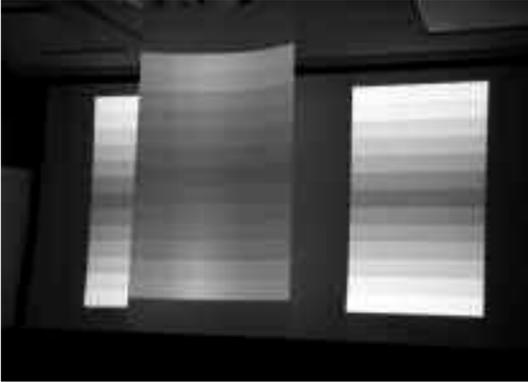
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**GRADUATE SEMINAR IN TECHNOLOGY:  
ADVANCED GEOMETRY & DIGITAL FABRICATION**

Professor Michael Young

Taking our cue from the moiré effect, this course seeks to explore the “interference” between the material, the sensory, and the geometric in architectural design and fabrication. Although the emphasis is placed on digital modeling and notations, this course opens a dialog between the working methods of a digital environment, and the physical, visceral, sensory relations we have with our material environment.

The course set out to understand contemporary digital techniques by investigating the theories and history of geometry in relation to architectural construction, computation, and representation. The topics under investigation included explorations of curvature sensation and notation, gradient field manipulations, ornamental pattern through continuous variation, digital fabrication through contouring, folding, and aggregation, and material feedback in a computational system. Exploring these concepts opened alternate understandings of contemporary architecture in relation to construction, geometry, representation, and aesthetics.

**ARCHITECTURAL TOYS**

Professor Tamar Zinguer

Play belongs in the category of ‘tacit knowledge,’ meaning it is immediate, intuitive and universally understood. Moreover, the sense of vision is most crucial to play. At any age, one sees toys—their colors, their shine, and appealing forms—and wants to grab, handle and manipulate. It is true of dolls, of toy trucks, of a variety of trinkets and also of construction toys.

But what if there was no sense of sight?

This semester’s project entailed designing a construction toy for the blind or the visually impaired; not necessarily for the child, but also for the adult, who may want to play with a building toy.

What then would play consist of? How would the elements of fun, surprise, humor and curiosity, which are all aspects of play, be experienced? How to experience the initial visual excitement provided by bright colors that so many toys display? How would one know that this is a toy to be handled and that one could enjoy?

These questions were debated and ideas were shared as the students followed and critiqued each other’s project throughout the semester, leading to the building of a full scale prototype of an architectural toy, a kit of parts that allowed for a variety of combinations, and that could be constructed and taken apart over and over again. By

emphasizing the haptic in an architectural object, albeit on a small scale, this project encouraged incorporating senses other than sight in architectural design.

**CONSTRUCTING INFRASTRUCTURAL NARRATIVES**

Professor Laila Seewang

Infrastructure: the basic physical and organizational structures needed for the operation of a society or enterprise. Narrative: A spoken or written account of connected events; the practice or art of telling stories.

This seminar aimed to understand infrastructure and narrative as political tools in the field of contemporary urban design. It focused on the often-downplayed importance of infrastructural underpinnings to the way that cities develop. The course tackled infrastructure from both a physical standpoint (*how* it shapes urban space and development, what technologies have influenced its effect through time) and a political standpoint (*why* these happen within the larger social history of the city and *who* are the main actors). Simultaneously, we examined, and exploited, a range of different narrative structures for their ability to effectively, sometimes indirectly, communicate meaning and agenda through mapping, fiction, myth, allegory, symbolism, and rumor. By defining a field in between infrastructure, as material context, and narrative, as performative communication, we began to answer the underlying question: what is the validity of, and how it is possible to, have political and social agency in architecture and urban design in the twenty first century?

This seminar is structured around readings of contemporary urban theory, different narrative representations of the city, presentations of case studies, and class discussion of concrete urban projects arranged around a common infrastructural theme.

**EcoRedux: THE RESURGENCE OF  
ECOLOGICAL IMAGINATION**

Professor Lydia Kallipoliti

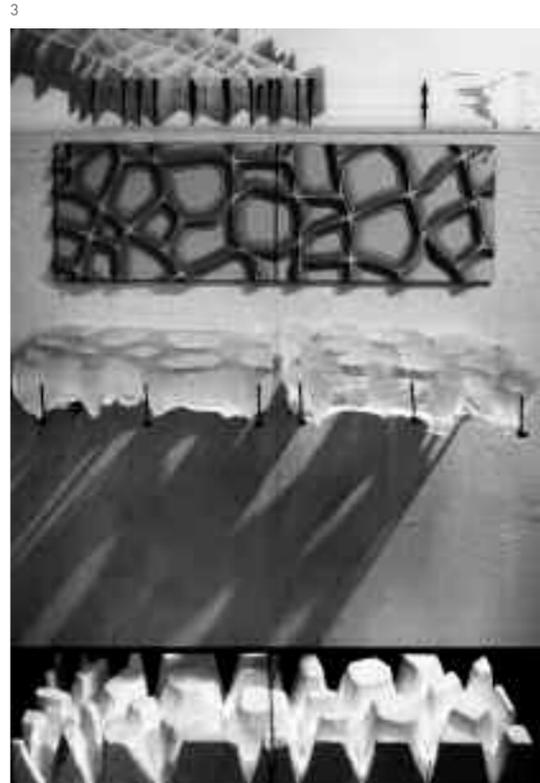
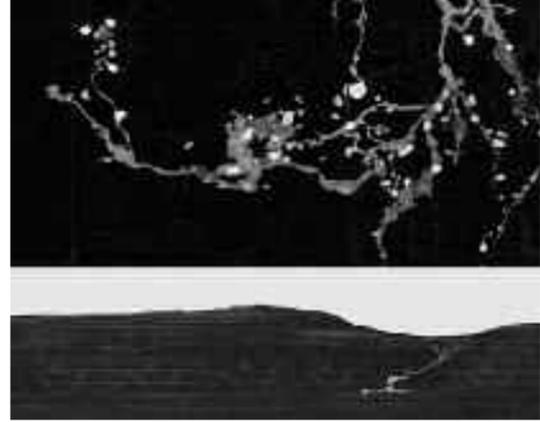
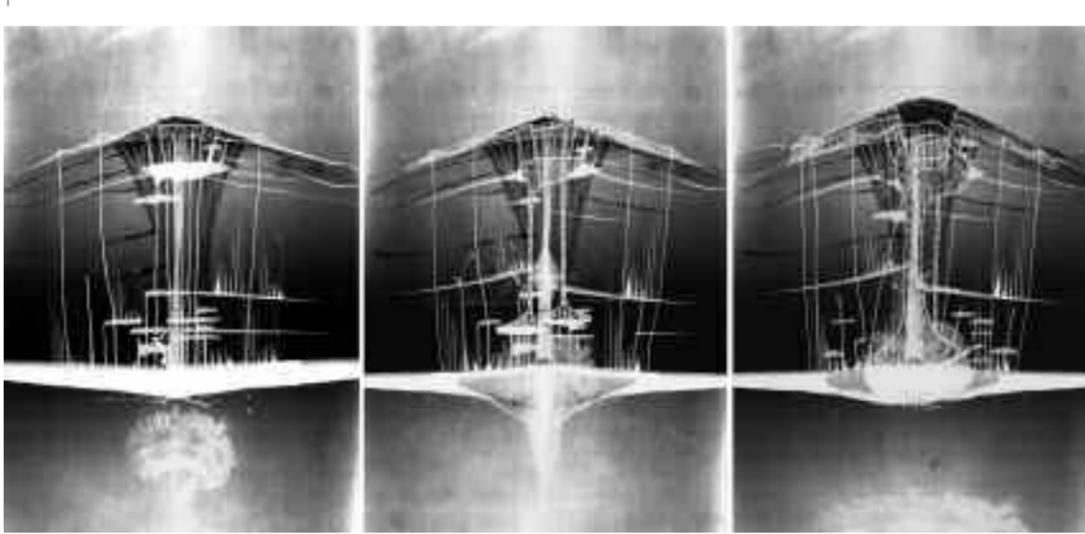
The main product of this course will be the assemblage of an archive for ecological material experiments that architects and designers explored during the twentieth century. We will collaborate in small groups in order to create a major database of ecological design strategies and to seek tentative connections with the remarkable contemporary resurgence of ecological strategies in architectural imagination. The scope of the seminar has a dual function: first as a tool to explore the history of the sustainable design throughout the twentieth century, but also as a pedagogical tool for radical design initiatives in the contemporary city.

The starting point for this course will be the existing online archive [www.ecoredux.com](http://www.ecoredux.com). Ecoredux currently maps visually and verbally the trajectory of habitation experiments that underground architectural groups conducted during the 1960s and 1970s. Such experiments include garbage housing, recycling housing components, snow molding, vacuumatics, foam houses, pneumatics from used parachutes, hand-crafted domes et-al. Along with the documentation of historical material, the website also features contemporary interpretations of the experiments using various media, such as diagrams, drawings, animations, interviews with the architects, computer codes and instruction manuals for sustainable living. The course will aim to transform the existing online archive into an open source groundbreaking collection of ecological experiments, tracing environmental policies and sustainable design building systems in line with the history of ideas and experiments in the twentieth century.

**FACE OFF**

Professor Georg Windeck

When Falling Water was built, “interior” and “exterior” ceased to exist as separate domains of architectural space. New structural systems had liberated the building perimeter from its load bearing function and made it a section plane within a spatial continuum. The modern movement devised various strategies to take the face off a building and make its appearance a pure rendition of its structural identity; technologies such as the glass “curtain wall” reconciled the desire for limitless space with the necessity for climatic shelter. Since then this surface has been rededicated as a carrier of information in media “facades,” and it has been filled with various material “claddings.” Energy responsive technologies have emphasized the climatic “envelope,” introducing a new dialectic between interior and exterior. In the current face-off of architectural form and its content, this outer surface of a building has in many cases become the only design asset left for architects, using the aesthetics of modernism without applying its principles. This course is an analysis of what the boundary between interior and exterior meant for the modern movement and what it means today.



1 Graduate Research Design Studio, Fall

2 Graduate Research Design Studio, Spring

3 Graduate Research Design Studio, Spring

4 Graduate Research Design Studio, Spring

## POST-PROFESSIONAL GRADUATE DEGREE

### PRO-SEMINAR: FALL SEMESTER

Professor David Turnbull

#### SNOW-ANGELS

The purpose of the pro-seminar is simply to stimulate thought and to explore the ways that these thoughts might be communicated, verbally and visually, and enriched by research and represented. Like Charlotte Perriand who brought 'things' into the office at the Rue De Sevres, the students bring some-thing into the seminar each week. Much of the discussion during the semester addresses topics that appear to be outside architecture—the design of animistic plastic tooth-pick dispensers, Pokemon, pebbles found at Auschwitz and carried for years, cookies, very precise German things, very imprecise recipes for delicious things (which are promptly cooked and eaten) and mind-boggling codes for perplexing patterned things.

Readings are taken from ADILKNO, Bateson, Guattari, Latour, Serres, Sloterdijk, and time is spent on the roof of the Foundation building, breathing, and looking (at the sky, not the city). Echoes of Bataille, ACHEPHALE, Spoerri, Dubuffet, FLUXUS, Debord, McHale, East Village Poets, Tantra and OuLiPo are enlisted to confound and confuse, partly because we are where we are, and who we are, and partly because the end-game of confusion is the pursuit of clarity.

Norse Myth, Chinese Loam, French Water, and Apples are served up, opening a discussion of networks, ecologies, and their interdependence... the life-styles of bees, the digestive tracts of worms, and the feeding habits of orcas enlarge and politicize this idiosyncratic but purposeful conversation.

Some time is taken on the topic of kissing. They talk, they write, they draw. Worlds are imagined, stories are written. The final weeks involve an intense engagement with twins, messages and messengers. Angels enter our thoughts, binding Doors to Daughters, Sisters to Brothers, Places to Places... and one angel draws itself into the snow, creating a hollow—an ephemeral imprint of the aetheric body... fleeting, tantalizing... architecture.

### GRADUATE RESEARCH DESIGN STUDIOS I AND II: FALL AND SPRING SEMESTERS

Professor Diana Agrest  
Professor Daniel Meridor  
Professor Laila Seewang

The M. Arch II program explores and questions the boundaries of architecture as discipline and as discourse. Architecture has been characterized in recent years by an anti-intellectual attitude. Moreover, it has been a reflection of an ideology of extreme consumerism and as thus "object" oriented architecture. The Advanced Design Studio focuses on projects dealing with critical issues in architecture at the present time. The work produced does not only respond to the specific assignments, but it simultaneously addresses the question of the place and relevance of the problem in architectural discourse. The assignments, while given for the whole class, afford opportunities for individual students to focus on their area of interest, be it Urban Studies, History/Theory or Technologies. Emphasis is placed on the design process developed through a series of productive readings. Drawing is emphasized as a tool for critical thinking and as an intrinsic part of the process completed by models.

#### FALL FILM AND THE CITY

Each student selected a film in which they considered the city to be a protagonist and extracted a fragment of 3 to 5 minutes from the film where this was expressed. Through diagrams and text the specific fragment in relation to Urban/Architectural and Filmic parameters was described.

#### INCURSIONS INTO URBAN FORM AND DISCOURSE

This studio focuses on the process of generating Urban Form through the exploration of the process by which multiple different forces intersect in generating it. Two cities, Moscow, Russia and New Delhi, India—two cities in accelerated economic growth and expansion, in new conditions—were given as the site of this enquiry, revealing through the readings their own many not obvious specificities. Readings were produced on each selected city, through concepts related to an Urbanistic, Theoretical/Historical, or Technological perspective. Readings, as the articulation between a creative subject and the various texts of the city such as writings, drawings and photographs, reveal and manifest, through drawings and models, produced in the process "another" city. Emphasis is placed on the design process, initiated through a series of Productive Readings of the selected sites. Drawing as a tool for critical thinking and as an intrinsic part of the process was at the heart of this process. Through the drawings produced in the reading process another city is revealed and manifested.

#### SPRING

#### ARCHITECTURE OF NATURE/NATURE OF ARCHITECTURE

This studio focuses on the question of Nature from the philosophical and scientific discourses that have explained it throughout history, in its transformations to the present conditions of the natural world as they affect our modes of habitation. A different dimension of space, time and scale is the object of this exploration. In this project, those questions take a preeminent position in the type of natural sites selected and the subsequent process of transformation. The scale is vast in most cases, dealing with places such as deserts, canyons, rivers, glaciers, fault lines, volcanoes, salt lakes, or seashores.

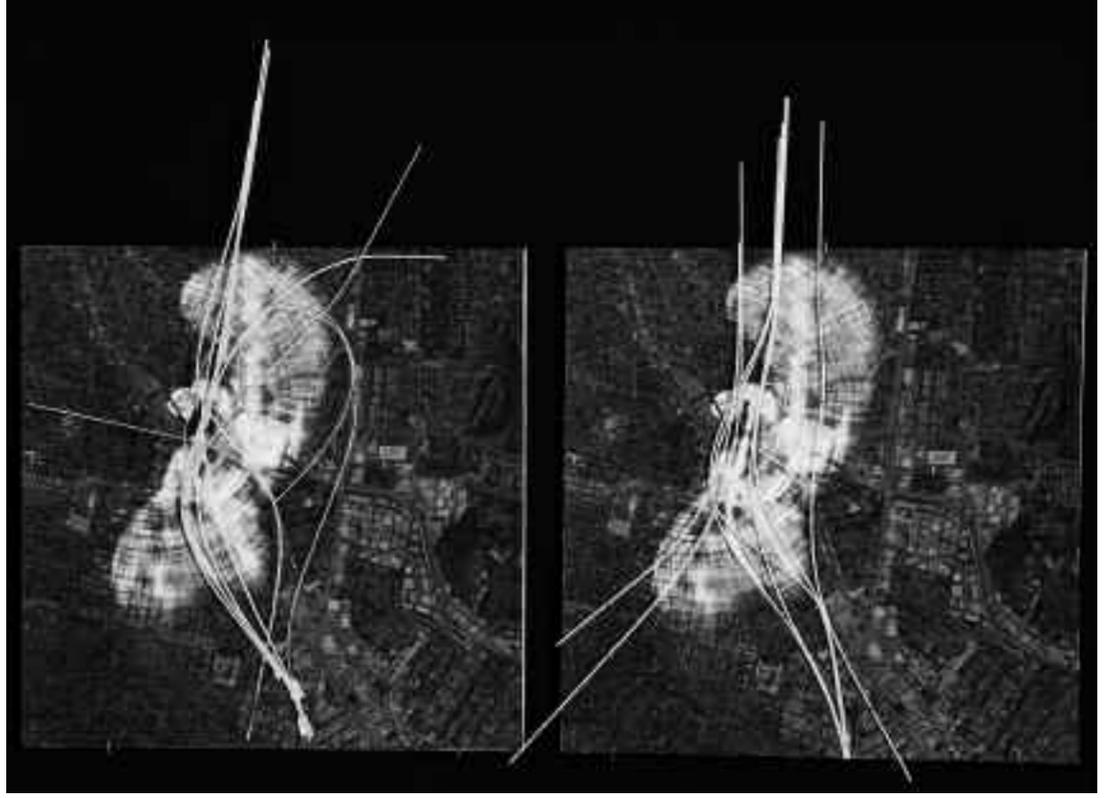
These are places that took billions or millions of years to develop and thousands for transformations to be perceptible until the most recent history where processes of transformation have accelerated. Time here is of a cosmic dimension that relates to the Universe. It not only becomes essential in every transformative proposal, but also places them outside the traditional boundaries of Architecture, Urbanism or Landscape. Historically, there has always been an active interaction between Nature—as a real object and as an object of study—and architecture, but this interaction takes a prominent position at this moment in time. The subject of Nature in its many complex modes of interaction with Architecture—scientific, philosophic, economic, political, ideological—is critically reexamined in this studio, through a process of "reading and rewriting," at various scales ranging from the national to the regional and the local. Architecture in all its modes of configuration at every scale is the locus where these conditions of the natural world are enacted, going from the ideological concepts on which the architectural discourse and the architectural project are based, to its interaction with other domains. "Potentials" is the leading concept for this exploration: potential sources, potential sites, potential elements, potential new architectural/urban concepts. Traditional concepts such as Site, Land Use, Materiality, Ecology and Energy are critically reassessed.

#### Project titles and sites:

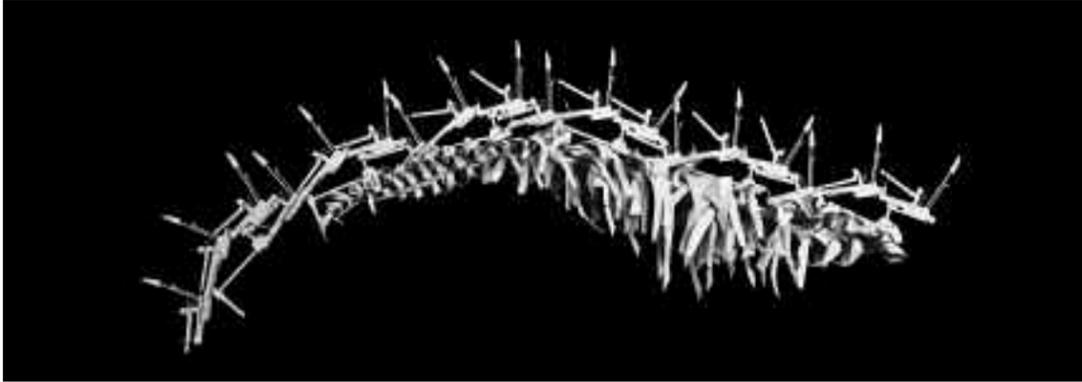
*Dialectic of the Fire and Ice*, Mount St Helens, Washington State  
*Oblique Tectonics*, Kilauea Volcano, Hawaii  
*[Perma]frost Landscape*, North Slope Alaska  
*Between Two Waters*, Sinkholes formations and effects in central Florida  
*The Iron Revelation*, Gogebic Range, Wisconsin  
*Frozen Flow*, Hubbard and Columbia Glacier, Gulf of Alaska  
*Residual Systems*, Mammoth Hot Springs, Wyoming  
*Aeolian Forms*, White Sands National Monument, New Mexico  
*Cape Current*, Atlantic Coast, North Carolina  
*Shadow Water*, Armargosa Valley, California and Nevada



1



4



2

1 Thesis, An Aeolian Sense  
2 Thesis, Extraterritoriality Nexus:  
A New Genealogy

3 Thesis, onsection: Filmic reading  
of the City through section  
4 Thesis, Urban Entropy

*An Aeolian Sense*

Sand dunes are a visual manifestation of wind forces. A constantly vibrating field of sand grains created by wind molding. The Odyssey is a journey negotiated through god-controlled winds and his return is expedited or obstructed depending on wind directions. This thesis is an exploration of the possible modes in which Architecture can engage and interact with the invisible force field that is in constant flux called wind in its interaction with water and land. The Odyssey may be read as the relationship between natural forces and those of ideology and politics.

*onsection: Filmic reading of the City through section*

Considering the section as a research tool that reveals the invisible, this Thesis proposes to investigate this dimension as a tool to penetrate urban space. The initial focus of this exploration will be a series of films in section has an essential role as a medium between the "real" and the "fictional." A reading of Vienna through "The Third Man" reveals a narrative developed through section in the city and a dynamic relationship between aboveground and belowground conditions and assumed viewpoints. Transformations based on these readings propose new urban relationships in the articulations of those two urban fields.

*Urban Entropy*

The city's many and diverse energy forces are bound into a constantly changing complex social and physical form. It is these energies that act upon the city as a radical charge, mutating the urban landscape into new potential configurations. Using the traced spaces of human occupation in relation to driving in Los Angeles as a generative force that defines the dynamic transfer of energy, potential energies and infrastructures are proposed as defining forces for the new city.

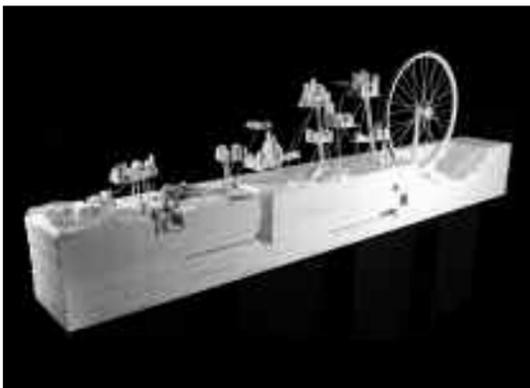
*Floating Figures*

We are highly mobilized. We are nonstop. In an environment composed of nested structures of speed, and control, architecture calibrates space, providing an inhabitable index of movement. Its essential function is to continuously acclimate the body, between natural and mechanized systems—at all scales—for performative and sensational effect. This thesis will explore various domains and scales in which these important issues are probed in the air terminal particular conditions where the flow is currently constantly interrupted by a series of barriers in a process of physical controls of all kinds.

# MASTER OF ARCHITECTURE II

## CLASS OF FALL 2011

THESIS STATEMENTS



3

*Strange Co-operation*

Based on the issue of water shortage in Hong Kong, this thesis proposes a new urban water system for this high-density city. The site of the final proposal is an area between the more "natural" hills and the fabric area in HK Island. The project provides a new possibility of reusing rainwater in an urban environment. Hong Kong has an elaborate system of rainwater collection, only to discharge it into the sea. By transforming this system, I propose to gather this precious water and direct it to new urban water storage tanks underground. One storage type is made of horizontal "piers" along the coastal line; the other type consists of vertical water towers at the base of the mountain. Open troughs carrying water act as connectors unifying the whole as a system.

*Urban Void*

The concept of void is at the center of this thesis, explored through the effect of light and shadow in the Manhattan fabric. Readings of Manhattan reveal two effects, the vertical effect of "Canyon" streets and the horizontal effect by skyscrapers shadows. Shadows are transformed into a carving tool generating other voids in the city.

*Extraterritoriality Nexus: A New Genealogy*

Investigations on the city through redefining extraterritoriality in the context of Ecology. We no longer map territories, but territories map us. Our inscription upon the Earth's surface is being mapped upon the territory and therefore changes due to human's impact are exceeding the capacity to sustain us. Extraterritoriality, in many ways, is used as a political tool to subscribe order over the unrecognized. The context of extraterritoriality is not given: it has to be created. Implanting the notion of exception and encouraging the creation of a broader, interdisciplinary context in the creation of a true ecological spectacle. A constitutive mobility. An elusive implication. The nexus for investigation on Extraterritoriality is the City of Los Angeles. Due to its magnificent and rich yet dangerous and unpredictably wild atmosphere is the departure for explorations in a socio-ecological context.

## LECTURES AND EVENTS

**The Irwin S. Chanin School of Architecture/ City of New York (City Planning, Parks and Recreation, Transportation, Housing, Environmental Protection)/ Cultural Service, Embassy of France French Institute Alliance Francaise/ French American Foundation/ Institute of Fine Arts, New York University/Center for Architecture AIA-NY Chapter/Institute for Urban Design/Maison Française, New York University**

ATELIER PROJET URBAIN / URBAN DESIGN WORKSHOP  
*The New York Metropolis: Strategies and Urban Regulation*

**Thursday 6/7**

Amanda Burden, Chair, City Planning Commission, City of New York  
Benôit Apparu, French Secretary of State for Housing and Urban Development  
Diana Agrest, Professor, The Irwin S. Chanin School of Architecture; Principal, Agrest-Gandelsonas Architects

**Friday 6/8**

*Sustainable Development and Urban Design*  
Caswell F. Holloway, Commissioner of the City of New York's Department of Environmental Protection  
Majora Carter, Founder, Sustainable South Bronx; President, Majora Carter Group  
Adam Yarinsky, Principal, Architecture Research Office

*Reclaiming the Waterfront and the Bay*  
Adrian Benepe, Commissioner of the New York City Department of Parks and Recreation  
Elizabeth Diller, Professor, Princeton University; Principal, Diller Scofidio + Renfro  
Roland Lewis, President and CEO, Metropolitan Waterfront Alliance

*Mobility's Fronts*

Wendy Feuer, Assistant Commissioner of Urban Design and Art, New York City Department of Transportation  
Thomas K. Wright, Executive Director, Regional Plan Association of New York  
Michael Sorkin, Architect and Theorist; Professor, City University of New York

*Regulation, Zoning, and Architectural Creativity*  
Cecilia Kushner, Special Assistant to the Director of the New York City Department of City Planning  
Christian de Portzamparc, Architect  
Michael T. Sillerman, Partner, Kramer Levin law firm; Co-chair, Land Use Department

Organized and Moderated by:  
Jean-Louis Cohen, Architect and Historian; Professor, New York University  
Ariella Masboungi, General Inspector for Sustainable Development, French Ministry of Ecology, Sustainable Development, Transportation & Housing  
Barbara Chénot Camus, Engineer and Urban Planner; BCC Conseil-Urbanisme Transbordeur

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

**Monday 9/26**

*Irish Architecture Now*  
Panelists:  
Merritt Bucholz, Principal, Bucholz McEvoy Architects; Dean, University of Limerick, Ireland  
Karen McEvoy, Director, Bucholz McEvoy Architects  
Niall McCullough, Co-founder, McCullough Mulvin Architects  
Shih-Fu Peng, Founder, heneghan.peng architects  
Raymund Ryan, Curator, Heinz Architectural Center, Carnegie Museum of Art, Pittsburgh  
Moderated by Kazys Varnelis, Director, Network Architecture Lab, Columbia University Graduate School of Architecture, Planning and Preservation

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

**Thursday 10/6**

Michael Maltzan, Principal, Michael Maltzan Architecture  
*Current Work: No More Play*  
Moderated by Vishaan Chakrabarti, Director, Real Estate Development Program; The Marc Holliday Professor of Real Estate Development, Columbia University Graduate School of Architecture, Planning and Preservation

**Wednesday 10/12**

Jeanne Gang, Founder and Principal, Studio Gang Architects  
*Franzen Lecture on Architecture and the Environment*  
Moderated by Amale Andraos, Co-founder, WORKac

**Tuesday 10/25**

Jesse Reiser, Principal, Resier + Umemoto RUR Architecture  
Nanako Umemoto, Principal, Resier + Umemoto RUR Architecture  
*Current Work: Projection and Reception*  
Introduced and Moderated by Elizabeth O'Donnell, Associate Dean and Professor, The Irwin S. Chanin School of Architecture

**Friday, 10/28**

*Groundwork: Between Landscape and Architecture*  
Diana Balmori, Founder, Balmori Associates  
Joel Sanders, Principal, Joel Sanders Architect.  
Benjamin Aranda, Principal, Aranda/Lasch  
Nicholas de Monchaux, Professor, Architecture and Urban Design, UC Berkeley  
Anthony Vidler, Dean and Professor, The Irwin S. Chanin School of Architecture  
Marion Weiss, Co-founder, Weiss/Manfredi

**Thursday 11/3**

Bernard Khoury, Founder, Bernard Khoury/DW5  
*Current Work: Where the Hell Are the Arabs?*

**Thursday 11/17**

*Urban Design Since 1945: A Global Perspective*  
D. Grahame Shane, Professor, The Irwin S. Chanin School of Architecture; Professor, Columbia University  
Carola Hein, Professor, Program in Growth and Structure of Cities, Bryn Mawr College  
Brian McGrath, Professor of Urban Design, Parsons The New School for Design; Founder and Principal, Urban-Interface  
Georgeen Theodore, Professor, New Jersey Institute of Technology; Director, Infrastructure Planning Program, NJIT; Founder and Principal, Interboro Partners  
Anthony Vidler, Dean and Professor, The Irwin S. Chanin School of Architecture

**Tuesday 11/22**

Michael Van Valkenburgh, Founder, Michael Van Valkenburgh Associates  
*Current Work: Parks, a Campus, and Three Summer House Gardens*

**Friday 4/20**

*Newly Drawn: Emerging Finnish Architects*  
Janne Teräsvirta, Partner, ALA Architects  
Anu Puustinen, Co-founder, Avanto Architects  
Anssi Lassila, Partner, Lassila Hirvilammi Architects  
Tuomas Toivonen, Founder, NOW for Architecture and Urbanism

**Wednesday 4/25**

Hanif Kara, Design Director and Co-founder, Adams Kara Taylor (AKT II)  
*Current Work: The Engineering of Empathy*  
Moderated by Gregg Pasquarelli, Principal, SHoP Architects

**The School of Architecture Lectures and Events**

**Thursday 4/12**

ON DRAWING AND BUILDING  
*Carlo Scarpa: The Architect at Work*  
Panelist:  
Michael Cadwell, AIA, Director and Professor, Knowlton School of Architecture, The Ohio State University  
Kenneth Frampton, Ware Professor of Architecture, Graduate School of Architecture, Planning and Preservation, Columbia University  
Diane H. Lewis, AIA, FAAR, Professor, The Irwin S. Chanin School of Architecture  
Guido Pietropoli, Founder, Studio Pietropoli Architects

**The 2012 Feltman Lecture Series**

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

The 2012 Feltman Chair in Lighting was held by Michael Young.

**Thursday 4/26**

Robert Irwin, Artist  
*In Conversation*

**The Cooper Union Institute for Sustainable Design**

**Tuesday 11/22**

David Turnbull, Professor, The Irwin S. Chanin School of Architecture; Director, ATOPIA (LLC); Founder and Design Director, ATOPIA\_RESEARCH (inc)  
*Ooooh-yah...Oiiiyi..yo: Call & Response*  
Co-organized with The School of Architecture Student Lecture Committee

**Sunday 11/20**

*Hydrofracking for Natural Gas Public Information Session*  
Co-sponsored by NYH20 and United for Action

**Friday 11/18**

Andrew Ross, Professor, Social and Cultural Analysis, New York University  
*Urban Sustainability in the Age of Climate Justice: Lessons from Metro Phoenix*  
Co-sponsored by The Faculty of Humanities and Social Sciences

**Thursday 2/9**

Francis Kéré, Founder, Kéré Architecture  
*Bridging the Gap*  
Co-sponsored with the Architectural League of New York

**Friday 3/23**

Ekaterina Dadachova, Ph.D., Professor of Radiology and Microbiology and Immunology, Sylvia and Robert S. Olnick Faculty Scholar in Cancer Research, Albert Einstein College of Medicine of Yeshiva University  
*Black Fungi in Energy Transduction, Radioprotection and in Melanoma Therapy*  
Co-sponsored by The New York Mycological Society

**Thursday 4/26**

Peter Nadin, Farmer and Artist  
*Work on Old Field Farm, Greene County New York*

**Tuesday 5/15**

Dr. Michael Ben-Eli, Founder and Director, The Sustainability Laboratory; Senior Advisor, The Buckminster Fuller Institute  
*Sustainability by Design: From Concept to Action*  
Participants include:  
Kevin Bone, Professor, The Irwin S. Chanin School of Architecture; Director, The Cooper Union Institute for Sustainable Design  
Lydia Kallipoliti, Professor, The Irwin S. Chanin School of Architecture; Senior Associate, The Cooper Union Institute for Sustainable Design  
Elizabeth Thompson, Director, The Buckminster Fuller Institute



Photo courtesy of Mecanoo

**THE 2012 ELEANORE PETERSEN LECTURE Thursday 12/1**

Francine Houben  
Creative Director and Founding Architect, Mecanoo  
*Dutch Mountains*  
Introduced and Moderated by Annabelle Selldorf, Principal, Selldorf Architects

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

Mecanoo's extensive body of work ranges from houses to complete neighborhoods, schools, theaters, museums, and skyscrapers. Each design is developed as a unique vision considered in terms of a cultural and environmental setting, place and time. The three words that form the title of Francine Houben's book—composition, contrast, complexity—summarize the intensions of all of her architecture.

"Architecture must appeal to all the senses and is never a purely intellectual, conceptual or visual game alone. Architecture is about combining all of the individual elements in a single concept. What counts in the last resort is the arrangement of form and emotion."

**THE COOPER UNION INSTITUTE FOR SUSTAINABLE DESIGN**

Kevin Bone, a member of the resident faculty of The School of Architecture, continues as the director of The Cooper Union Institute for Sustainable Design (CUISD). The CUISD serves as a source for the cross-disciplinary knowledge and skills that are necessary for creating a more sustainable society, one that prospers because its economy, social practices, physical infrastructure and production systems work in harmony with the ecological dynamics and resource limitations of the earth. This year, the institute hosted a wide range of educational events and lectures and is in the process of developing a Sustainable Design Innovation Laboratory, a center promoting design research and connecting students, professionals, and industry supporters to explore evolving possibilities in urban innovation, environmental design and sustainability.

**Tuesday 4/10**

URBAN PLANT: EMERGING ECOLOGIES

Introductions  
Anthony Vidler, Dean and Professor, The Irwin S. Chanin School of Architecture  
Ambassador François Barras, Consul General of Switzerland in New York  
Lydia Kallipoliti, Conference Chair; Professor, The Irwin S. Chanin School of Architecture; Senior Associate, The Cooper Union Institute for Sustainable Design

*The Architecture of Social Investment*  
Alfredo Brillembourg, Founder and Director, Urban-Think Tank; Co-founder, S.L.U.M. Lab (Sustainable Living Urban Model Laboratory); Co-chair, Architecture and Urbanism, The Swiss Institute of Technology (ETH Zurich), Zürich

*Technology and Urban Issues for Cities of the South*  
Jean-Claude Bolay, Director, UNESCO Chair in Technologies for Development; Professor, Laboratory of Urban Sociology—EPFL, Lausanne

*Post Sustainable: The Future of Socio-Ecological Cities*  
Mitchell Joachim, Co-President, Terreform ONE; Partner, Planetary ONE; Professor in Practice of Architecture, Urban and Sustainable Design Gallatin School of Individualized Study, New York University

*Round Table*

Carolina Barco, Project Manager Sustainable Cities, IADB (Inter American Development Bank)  
Denise Hoffman Brandt, Professor and Director, Landscape Architecture  
Bernard and Anne Spitzer School of Architecture, The City College of New York  
Alexander Felson, Director, Urban Ecology and Design Laboratory; Partner, Planetary ONE; Professor and Director, Joint Degree Yale School of Forestry and Environmental Studies and Yale School of Architecture  
D. Grahame Shane, Professor, The Irwin S. Chanin School of Architecture; Professor, Columbia University  
Moderated by Lydia Kallipoliti, Conference Chair

*Conclusions*

Kevin Bone, Director, The Cooper Union Institute for Sustainable Design; Professor, The Irwin S. Chanin School of Architecture

## STUDENT LECTURES AND EVENTS

**The School of Architecture  
Student Lecture Series**

This lecture series provides the opportunity for students to invite architects, writers, theorists, and artists to speak to the school.

**Friday 10/7**

Christoph Lindner, Professor of English Literature, Director, Amsterdam School for Cultural Analysis, University of Amsterdam; Research Affiliate, University of London Institute in Paris; Founding Director, Netherlands Institute for Cultural Analysis  
*Global Cities and Aesthetic Violence*

**Thursday 10/20**

Keith Mitnick, Professor of Architecture, Taubman College of Architecture and Urban Planning, University of Michigan; Principal, Mitnick Roddier  
*Split/Views + Body Doubles*

**Thursday 10/27**

John Giorno, Poet and Performance Artist; Founder, Giorno Poetry Systems  
*THANX 4 NOTHING*

**Thursday 11/10**

Allan Wexler, Professor, Parsons the New School for Design; Principal, Wexler Studio  
*Drawn Into Architecture*

**Thursday 3/22**

David Leatherbarrow, Professor of Architecture and Interim Chair, The University of Pennsylvania School of Design  
*Architectural Performance: Between Production and Representation*

**Monday 4/9**

*NYC Young Journals Symposium*  
*CLOG* editors: Kyle May, Julia van den Hout, Jacob Reidel, The Office of Playlab, Inc. Design (Archie Lee Coates, Jeffrey Franklin)  
*Another Pamphlet* editors: Isaiah King, Ryan Neiheiser, Giancarlo Valle  
*Pidgin* editors: Marc McQuade (co-founder), Brian Tabolt (co-founder), Aleksandr Bierig  
Moderated by Cynthia Davidson, Founding Editor, *ANY* and *Log*; Director, Anyone Corporation  
Introduced by Anthony Vidler, Dean and Professor, The Irwin S. Chanin School of Architecture

**Friday 4/13**

Erik Stenberg, Department Head, KTH School of Architecture, Stockholm, Sweden; Visiting Critic, AAP Department of Architecture, Cornell University  
*Barely Visible Places*

**Thursday 4/19**

Peter Eisenman, Founder and Principal, Eisenman Architects; Charles Gwathmey Professor in Practice, Yale School of Architecture; former Irwin S. Chanin Distinguished Professor of Architecture,  
*Projects and Practice*

**Spring 2012 Faculty Talks/  
Sponsored by the  
School of Architecture  
Student Council**

Faculty Talks is a series of conversations between students and faculty to foster interaction in the school outside of the formal structure of lectures and studios. The talks are completely open and limitless.

**Tuesday 3/27**

Uri Wegman, Professor, The Irwin S. Chanin School of Architecture

**Friday 4/27**

Anthony Vidler, Dean and Professor, The Irwin S. Chanin School of Architecture  
*An Intellectual Autobiography*

**GUEST SPEAKERS AND CRITICS  
IN SCHEDULED CLASSES**

## ADVANCED TOPICS

Professor Georg Windeck

Stephanie Choi, Designer, FRONT Daniel Schuetz, Architect and Critic Robert Hullot-Kentor, Chair, MA Critical Theory and the Arts Department, School of Visual Arts

## ADVANCED TOPICS/GRADUATE SEMINAR URBAN STUDIES

Professor Laila Seewang

Mario Gandelsonas, FAIA, Professor, Architectural Design, Princeton University; Principal, Agrest and Gandelsonas Architects

## HISTORY OF ARCHITECTURE I

Professor William Clark

Caroline Gerkis, M.A., Queens College, CUNY

## HISTORY OF ARCHITECTURE II

Professor Tamar Zinguer

Carlos Brillembourg, Principal, Carlos Brillembourg Architects Nancy Steinhardt, Professor of East Asian Art, Department of Asian and Middle Eastern Studies, University of Pennsylvania

Jonathan M. Reynolds, Associate Professor of Art History, Barnard College, Columbia University

## HISTORY OF ARCHITECTURE II

Professor Guido Zuliani

Sarah Laursen, Visiting Research Scholar, Institute for the Study of the Ancient World, New York University Patricio Del Real, Ph.D. Candidate, Architecture History and Theory, Columbia University

## BUILDING TECHNOLOGY

Professor Samuel Anderson

Barnes Foundation, Philadelphia, PA, site visit Bill McDowell, Project Executive, The Barnes Foundation, Tod Williams Billie Tsien Architects Philip Ryan, Project Manager, The Barnes Foundation, Tod Williams Billie Tsien Architects

## ENVIRONMENTAL TECHNOLOGIES

Professor Ashok Raiji

Arup Soundlab, New York, office visit and presentation

## DESIGN II

Professor Guido Zuliani Professor Katerina Kourkoulou Professor James Lowder

Jesús Aparicio, Architect Yael Hamieri, M.Arch, University of Edinburgh Pablo Castro, Principal, OBRA Architects

## DESIGN III

Professor David Turnbull Professor Hayley Eber Professor Urtzi Grau Professor Sam Anderson

Cristina Goberna, Principal, Fake Industries Mokena Makeka, Director, Makeka Designs Lab Fiyel Levent, Founder, Fiyel Levent Alberto Foyo, Professor, The Bernard and Anne Spitzer School of Architecture, CUNY David Gauld, Founder, David Gauld Architect Lily Zand, Founder, The School of Jellyfish Seren Page-Bailey, Recipient, US Student Design Award, Royal Society of Arts Pep Aviles, Ph.D. Candidate, Princeton University

## THESIS

Professor Anthony Vidler Professor Stephen Rustow Professor Lydia Kallipoliti Professor David Allin

Kurt Forster, Professor Emeritus, Yale School of Architecture Elisabetta Terragni, Principal, Studio Terragni Architeti

GRADUATE THESIS RESEARCH TUTORIAL  
Professor Diana Agrest

D. Graham Burnett, Professor, History of Science, Princeton University Adam Maloof, Professor, Department of Geosciences, Princeton University Joan Ockman, Professor, The University of Pennsylvania School of Design Lucia Allais, Professor, History and Theory of Architecture, Princeton University Gyan Prakash, Professor, Department of History, Princeton University Kurt Forster, Professor Emeritus, Yale School of Architecture Ruben Gallo, Professor, Department of Spanish and Portuguese Languages and Culture, Princeton University

**SPECIAL LECTURES**

Fall 2011 Seminar Series: The Subterraneans: Five comments on the prehistorical European cave-paintings

Remo Guidieri, Professor of Anthropology and Aesthetics, Nanterre University, Paris; Ecoles des Beaux-Arts, Paris, Co-Founder, Res: Journal of Anthropology and Aesthetics

**Tuesday 10/11**

*Install Scenery*

**Friday 10/14**

*Painting in the Dark*

**Friday 10/21**

*Geometry and Naturalism*

**Friday 11/4**

*Body's Double*  
*Poiesis and Mimesis*

**STUDENT HONORS****2012 Menschel Fellowship**

Zulaikha Ayub (AR '13) and David Varon (AR '13) Alexandra Alexa (AR '13) and Benjamin Johnson (AR '13)

**Lotos Foundation Prize in the Arts**

Sean Gaffney (AR '12) Jessica Russell (AR '12) Rolando Vega (AR '12) Daniel Wills (AR '12)

**Graduate Study**

This year graduating students and recent graduates were offered admission to Princeton University.



Constructing Infrastructural Narratives

**TAPPAN ZEE BRIDGE WORKSHOP**

As part of the Advanced Topics course taught by Professor Laila Seewang, *Constructing Infrastructural Narratives*, this workshop tackled the question of aging infrastructure in general, and the decommissioning of the existing Tappan Zee Bridge in particular. Held a matter of days after Governor Cuomo announced the possibility of turning the existing bridge into a 3 mile linear park, the one day workshop continued the practice of encouraging The Cooper Union students to engage in contemporary social and design problems of the broader community. Dozens of responses were generated by students following presentations and discussions with a Tappan Bridge Park advocate (Milagros Lecuona), a structural engineer (Professor Sheng Shi) and a Landscape Architect (alum Nicholas Pevzner). Finally, three designs and accompanying narratives were further resolved in groups and the final designs published in *The New York Times* in March. Group works by Danny Wills, Pamela Cabrera, Ten-Li Guh, Brendon Moar, Jeremy Jacinth; Sean Gaffney, Karim Ahmed, Jinjoo Yang, Genan Peng; Jessica Russell, Nicolas Libeyre, Ashmi Thapar and Malin Heyman were featured in the article.

**SPRING 2012****WILLIAM COOPER MACK THESIS FELLOWSHIP AWARDS**

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

This year four students received WCM Thesis Fellowships:

*Pamela Cabrera* traveled to Washington DC and Lima, Peru. Pamela realized that these two cities share the same line of longitude; that is, they have the same "clock" time. She was interested in studying how the cities reflect their different "experiential" times, one above, the other below the equator.

*Jae Wong Chang* traveled to Yeonpyeong Island, 3 kilometers from the international line separating North and South Korea. Jae Won was interested in creating a dialog of neutrality through architecture. Because of the highly strategic location of the island, there is no published documentation of the island, so field research was essential to her project.

*Jessica Russell* traveled to New Mexico. Extending a project she did last summer in central Australia, Jessica studied the relationship between myth and water, between myth and survival, in Pueblo cultures, especially the Zuni, Hopi and Taos Indians.

*Daniel Wills* traveled to Havana and Ceinfuegos, Cuba. Daniel studied and mapped the urban agrarian culture currently thriving in many Cuban cities, in order to bring back lessons and models of invention to the U.S. agrarian system.

**RECENT FELLOWS****2011 Menschel Fellowship**

Sean Gaffney (AR '12) and Rachel Browning (Art): The four corners, a place of both vastness and limits. A four square grid imposed on the land creating Colorado, Utah, Arizona and New Mexico. Within the confines of this grid, the surface of the earth is always in flux. We looked at these four conditions in a scale applicable to our selves, to the city, and to the 6th floor lobby of The Cooper Union—one square foot of a land. One bit among millions of bits. A piece of information the same size as the tiles on the floor.

## FACULTY AND STAFF ACTIVITIES 2011–2012

Professor **Diana Agrest's**, FAIA, essay "Architecture from Without: Body, Logic and Sex" was published in the *Review of Philosophy and Literature* dedicated to The Body, by the prestigious Institute of Philosophy of Warsaw University. The article "Lines From Without: Conversation on the Line with Diana Agrest," which includes a number of illustrations of her work as well as some of her Cooper Union M. Arch II students' work, is published in *The Line: A Design Element across Architecture, Interiors, Art and Graphic Design* (Birkhäuser, summer 2012). The book *Why the Outside: Profile of the Work of Agrest and Gandelsonas*, featuring works such as the John and Mary Pappajohn Sculpture Park; Park City, Boulogne Billancourt, France; Melrose Community Center, NY; International Film Center, Shanghai; Xu Ja Hui Master Plan, Shanghai China, has been published in *Summa*, Buenos Aires, Argentina, spring 2012. Agrest has lectured in the conference Watershed: on Water as Infrastructure, Urbanism, and Architecture at the Institut d' Études Avancées, Paris, France, held jointly with the Center for Architecture, Urbanism and Infrastructure, Princeton University, in summer 2011 as well as in spring 2012 at the University of California, Los Angeles, additionally organized by City Lab at UCLA. Her firm, Agrest and Gandelsonas Architects has developed the First Phase for the renewal of Walnut Street in downtown Des Moines, IA, which comprises eight blocks, to become the main activities street in downtown and for the region.

Professor **Kevin Bone** continues his work with The Cooper Union Institute for Sustainable Design working on various public programs, such the Francis Kéré lecture, and the Emerging Ecologies/Urban Planet symposium. The CUISD is also continuing research and preparatory work for an exhibition planned for early 2013 on Environmental Design in Early Modern Architecture. On the professional front Bone/Levine Architects has completed several projects around New York in the past year and secured new commissions that include a civic space, town plan and riverfront restoration on the Upper Delaware. Bone was elevated to the College of Fellows of American Institute of Architects this past January. Bone continues to lecture on architecture, environment and sustainability, most recently at the University of Puerto Rico and at the City College of New York.

Professor **David Gersten** exhibited work in the "Svein Tonsager & Friends" group show at the Danish Architecture Center. He wrote an essay for the exhibition catalogue as well as contributing essays to the exhibition catalogue "Nacho Criado Leapt into the abyss and found it only came up to his knees," Museo Nacional Centro de Arte Reina Sofia, Madrid Spain, and the RES Anthropology and Aesthetics publication *Globe Double: Mimetic Capital, Technology*, edited by Remo Guidieri. He delivered the talks "Education is a Human Right" and "Removing Barriers Mobilizes Resources" in The Great Hall of The Cooper Union. He also spoke at the Danish Architecture Center and the Aarhus School of Architecture, Denmark. He participated in the post-screening discussion with filmmaker Bill Morrison for the Street Views film series screening of *Decasia* and *The Aarhus Arc*, Maysles Cinema, New York, NY. Gersten was a visiting professor at the Aarhus School of Architecture, Denmark, and the Graduate Studies Department and Architecture Department, Rhode Island School of Design.

Professor Emerita **Sue Ferguson Gussow's** drawings were represented in "Drawing by Drawing" at the Danish Architecture Center, Copenhagen, January through March, 2012. Her essay, "Dirty Drawing: Teaching Architects to Draw" appeared in *Dirty Dedicated Daring Delicate Drawings*, a book published in conjunction with that exhibition. In May, she was invited to lecture at the Danish Royal Academy, School of Architecture and at AAA/Aarhus. In summer 2011, she conducted a workshop at the D'Amico Institute on MoMA's Art Barge and participated in Authors Night at the East Hampton Library. During the academic year she served as a visiting critic at Princeton and Parsons School of Design. The Chinese publisher Shangai Peoples Fine Arts Publishing House has acquired the rights to publish the Chinese language edition of Gussow's *Architects Draw* from Princeton Architectural Press.

Director of The Irwin S. Chanin School of Architecture Archive **Steven Hillyer** curated the exhibition "On View," a selection of Architecture student work from the 2010–11 academic year, in conjunction with the inauguration of President Jamshed Bharucha, and co-curated the exhibition "Carlo Scarpa: The Architect at Work" during the spring semester. In addition to his work at The Cooper Union, Hillyer continues to develop two scripts he co-authored—*Just Four Little Letters*, a feature film project, and *Mend*, a stage play. In June, 2011, he co-directed the pilot for *CapeHouse*, an improvisational comedy about an alternative realty office in Provincetown, Massachusetts.

Senior Coordinator of Special Projects in the School of Architecture Archive **Sara Jones**, worked on the exhibition "Carlo Scarpa: The Architect at Work," and continued to teach drawing classes at Pratt Institute. She curated the group exhibition "First Truth" at Camel Arts Space in Brooklyn, NY in February 2012, and continues to curate the on-going online exhibition "Now. Here. This." at [www.3-art.org](http://www.3-art.org). She is currently participating in the exhibition "Proximal Distance" at Storefront Gallery in Chicago, and also exhibited her paintings and drawings in various shows in New York and Los Angeles.

## TEDxCooperUnion

Professor David Turnbull, Event Design Coordinator

TEDxCooperUnion was held in 41 Cooper Square on 23–24th April 2012, which included a reception and a conference.

The theme set by Engineering Alumnus and TED Fellow Nina Tandon (EE '01) was *Found in Translation: translation in language, translation in geometry, biology, mathematics, and translation between disciplines. Looking for new opportunities for program development at The Cooper Union we are committed to challenging the boundaries of Engineering, Art and Architecture and discovering new ideas, new products, and the innovation that can be found in, through, and by translation. TED: Technology, Entertainment and Design meshes perfectly with our focus on Engineering, Art and Architecture. Bringing TED together with The Cooper Union provided us with the perfect platform for engaging alumni from all three schools with a fully integrated approach to the design and execution of the event.*

The social space for TEDxCooperUnion was designed and fabricated by alumni. The Construction Team, coordinated by James Hamilton (AR '10) and Tommy Coleman (A '09), executed an 11' high three-dimensional TEDx sign and a 40' long articulated bench for the lobby of 41 Cooper Square. The sign was highly visible from the Bowery, and included 3 high definition video screens. Video projections from the rooftop of The Cooper Union Foundation Building animated the facades of 41 Cooper Square.

Assistant Professor Adjunct **Lydia Kallipoliti** published articles in a number of books and magazines internationally: "The Envirobubble" and "EcoRedux Manifesto" in *Slum Lab* magazine, "From Shit to Food" in the peer-reviewed journal *Buildings and Landscapes* and "Deja-Vu: Environmental Architecture from Object to System to Cloud" in the Eco-logics issue of *Praxis* journal of building + writing. Kallipoliti also gave public lectures at Yale University, the California College of the Arts, Cornell University and Harvard University (Over, Under, On: Architecture and the Earth conference). Kallipoliti taught graduate design studios at Columbia University in parallel to The Cooper Union and was appointed Senior Associate at The Cooper Union Institute for Sustainable Design (CUISD). Through the CUISD, she organized the conference Urban Planet: Emerging Ecologies at The Cooper Union in collaboration with ETH, Zurich. Currently, she is working towards the completion of the project "Cassiopeia Constellation," a series of open-air pavilions in Faliron Bay, Athens, in collaboration with 207x207 architects. This is a major infrastructural project for Athens based on Renzo Piano's masterplan, for which she was selected through a competition and national tender by the Greek Ministry of Environment and Climate Change.

Instructor Adjunct **Katerina Kourkoula** graduated from The Cooper Union's Master of Architecture II program. In collaboration with Divercity Architects she won an architectural competition for 500 Gorld Archade stores that are shortly beginning construction in Greece. A small summerhouse she designed on a Greek island went under construction and is due to be completed in a few months.

Professor **Diane Lewis**, Architect PC, completed the design and installation of an exhibition of the work of the surrealist publications of Arturo Schwarz in Milan, Italy at the Art + Gallery. Two Manhattan residences on both sides of central park, and the design development of the Quadrata house are also in progress. "Purismus im Palazzo," published in the magazine *A + W: Arkitektur & Wohnen*, Germany, included an eight-page spread on the Wigley Colamina "Palazzo." Her essay "Nivola's Cities," was included in the book *Costantino Nivola—100 Years of Creativity*, a centenary tribute, published March 2012, with accompanying lectures at the Phillips Collection Washington DC and the Italian Embassy there. She lectured at the Casa Italiana on her Rizzoli book, *Gate to Appia: The Masseria of Puglia*, including lectures and PHD crits at the University of Sassari, Sardegna where she was appointed Guest Chair summer of 2012. The essay based on her lecture, "Nature-After Mies," is included in the forthcoming Harvard GSD publication edited by Scott Cohen for Routledge on *The Return to Nature*. The summer 2011 and autumn 2012 sabbatical allowed her and her team, including alumni Daniel Meridor and Emma Fuller, to continue work on the forthcoming book on the past 11 years of fourth year studio on Architecture and City. She lectured on the work of her studio, followed by an interdisciplinary seminar, for artists and architects, as Guest Professor at the Belles Artes, Granada, Spain. In addition, she was invited to give two lectures on the current architectural projects of her office at the University of San Juan Puerto Rico. Lewis also participated in the symposium On Drawing and Building, in conjunction with the exhibition "Carlo Scarpa: The Architect at Work."

Associate Professor Adjunct **Pablo Lorenzo-Eiroa** is co-editing with Aaron Sprecher a manual on digital architecture to be released in 2012 after winning a peer review process with Routledge Publishing. In 2012 he was invited as a peer reviewing committee expert for the ACADIA conference for which he was also appointed in 2011. In addition he was appointed roving critic at Columbia University, and participated in final design reviews at Yale, Princeton, Harvard, UPenn, RPI and Pratt Universities. Lorenzo-Eiroa published several articles, including research on computation for Arq, Clarin newspaper; the article "Post-Historical Suspension..." in *Pulsation in Architecture* by Eric Goldemberg, and an article on the work of Peter

Eisenman in *12 Contemporary Architects* by Mariano Gomez Luque. Lorenzo-Eiroa's project proposal for WTC part of "Thinking Big Team" was featured in the MoMA exhibition "194X–9/11: American Architects and the City" organized by Berry Bergdoll and Margot Weller. EIROA ARCHITECTS (EA) continues work on a waterfront ground-scrapping project in Uruguay, a slender interstitial building in Buenos Aires, and House II in Southampton, NY.

Instructor Adjunct **Daniel Meridor** works as an independent designer. He is currently working on two architectural projects in Manhattan, he has contributed to an architectural publication, and was brought onto an architectural team to form an analysis and proposal for an urban revitalization project, the first part of which was presented. Subsequent to his ongoing experiments with photomontages within the context of an architectural discourse, one of Meridor's new works was included in a multidisciplinary group's project and featured in their 2012 catalogue. He submitted a proposal alongside a former Cooper alumnus for an international competition, and most recently was invited to write two articles to be published in June and September 2012.

Collections Assistant at The School of Architecture Archive **Pat McElnea** has participated in various group exhibitions, including "I Know This But You Feel Different" at Marc Jancou Gallery, VIP Art Fair through James Fuentes Gallery, and "The Woodpile Show" in Bushwick, Brooklyn. The Salvador Allende Museum of Contemporary Art in Santiago, Chile, will include one of his video works currently in production for this upcoming fall.

Assistant to the Deans **Emmy Mikelson** co-curated the exhibition "And Another Thing" for the James Gallery at the CUNY Graduate Center. In conjunction with the exhibition, panel discussions were co-organized with the Graduate Center's Speculative Realism Seminar as well as the Vera List Center for Art and Politics, The New School. An exhibition catalogue is forthcoming in fall 2012. She participated in a panel discussion for the film screening series Street Views at Maysles Cinema, New York, NY. The series was co-curated and moderated by Paul Dallas (AR '08) and Anthony Titus (AR '98). Her work was included in the GLAAD exhibition and auction held at the Metropolitan Pavilion, NY, as well as an art project space in Greenpoint, Brooklyn. She currently teaches in the Fine Arts Department at Pace University, New York, NY.

Instructor Adjunct **Aida Miron** collaborated in a ten-day workshop called: *Aarhus Arc: Three Parts*, at the Aarhus School of Architecture directed by David Gersten. She joined forces with David Gersten, Uri Wegman, Anthony Titus and a group of visiting architects, students and artists for a second workshop this summer at Art Letters and Numbers in upstate NY. Buero Schwimmer of Berlin, [a heterogenous structure created primarily by artists] expanded a branch in her studio at the Gowanus, organizing a publication, film screenings, and continuing research on the works of John Hejduk, art, literature and urban conditions. Her research in Chiapas last summer is taking form in multiple articles and writings, and expanding to future research this summer in South America.

Associate Dean and Professor Adjunct **Elizabeth O'Donnell** served on the Inauguration Committee for The Cooper Union's Twelfth President, and designed the Reading Room in the Foundation Building Colonnade for the exhibition of faculty publications. She serves on the President's Revenue Generating Task Force, and the President's Academic Leadership Team. She was a guest critic at the School of Architecture at City College. She serves on the Zoning Board of Appeals for the Town of Taghkanic, NY and maintains a practice in New York City.

Visiting Professor **Ashok Raiji** has been working on large city-scale master plans in China and Indonesia, planning transportation and utility infrastructure and establishing sustainability frameworks for further development. He was invited to be one of the keynote speakers at the APEC meeting on Smart Cities and Intelligent Architecture in Langfang, China, and spoke on "Integrated Smart Infrastructure." Two completed projects (Songdo Convention Center and Songdo Central Park) in Korea were selected by the American Council of Engineering Companies' for their 2011 Honor Award.

Professor **Stephen Rustow** taught the third iteration of a seminar on the history and typology of the art museum in the fall and was a visiting critic in the Thesis studio; in the spring semester he led the Thesis studio effort. He was a member of the Expense Reduction Task Force convened by President Barucha. Rustow's firm, Museoplan, completed design development work on the Bulgarian National Museum Complex, a project won in an international competition in 2010 with Apostolov Architects. Construction on the project is under way. Museoplan is currently engaged in an invited competition in Hangzhou, China for the conceptual design of the exhibition program and content for the Museum of Urbanism, the centerpiece of the Urban Constellation, a large complex of new cultural uses planned for a group of historic industrial sheds. The 7,000 square meter design effort for the interior of the largest of the sheds follows the Master Program that Museoplan completed with Keener/Riley and Paratus Group in 2010. Herzog and de Meuron are the architects for the project. Finally, in ongoing work for the Museum for African Art in New York, Museoplan completed designs for the proposed Nelson Mandela Center and the African Policy Institute.

## Aarhus Arc: Three Acts

A workshop in Aarhus, Denmark, led by School of Architecture faculty



Instructor Adjunct **Laila Seewang** became a registered architect in the state of New York and established her own practice after leaving Pei Cobb Freed and partners, completing two small projects this spring. She held a workshop for her Advanced Topics course, Constructing Infrastructural Narratives, on the Tappan Zee Bridge, which was published in *The New York Times*. Seewang was an invited lecturer in urban design at Monash University in Melbourne and she taught a graduate architecture studio at Columbia University.

Visiting Professor **Rafi Segal** participated (with Studio Gang) in the MoMA exhibition "Foreclosed: Rehousing the American Dream." He was among the four architects selected to participate (with Stan Allen) in the "Making Room" design scenarios project for NYC, organized by Citizens Housing & Planning Council and the Architecture League of New York. He authored the Israeli Chapter in the *Atlas—Architectures of the 21st Century* (Madrid, Arquitectura Viva, 2011), and the essay "Whiteout City—Tel Aviv's Culture of the New" to appear in *In the Life of Cities* (Harvard GSD, Lars Müller, forthcoming 2012). Segal received a Graham Foundation Grant in support of his publication project *Space Packed Architecture: Alfred Neumann's Alternative Modernism*, which establishes the term "Patterned Object" and discusses its impact on contemporary architectural thinking. Construction has begun on the Kitgum Peace Museum and War Archive in Uganda.

Professor **David Turnbull** was an assessor for the European Business awards for the Environment, an Advisory Board member for the RSA US Student Design Awards (which will be hosted by The Cooper Union in 2013) and a member of the organizing group for TEDxCooperUnion. He was also a member of the Revenue Task Force examining the future of The Cooper Union. He has been appointed a Visiting Professor of Design and Innovation at the African University of Science and Technology in Abuja, Nigeria. He participated in the Chandigarh Urban Lab at the Chandigarh College of Architecture in Northern India, spoke at the Collective Motion Conference on Engineering and Innovation at Princeton University, at the LA Watershed Conference at UCLA, as well as events in New York City including White Box's Sustainable Work Lab, The Van Alen's new publications program, and The Speculative Realism conference series at CUNY. He contributed to the 306090 book, *Making a Case*, and *The Smithsons; An Anthology*, ed. Max Risselada, published by Ediciones Polygrafia. He is currently working on a book about 'the greenest building in China' for publication in early 2013. PITCH-Africa was established as an independent social business, and the first WATERBANK school is under construction in the central highlands of Kenya, where his non-profit ATOPIA Research is working in partnership with the Zeitz Foundation.

Instructor Adjunct **Mersiha Veledar** is currently working in Roger Duffy's Studio at Skidmore, Owings and Merrill, LLP on what will be the first Net Zero energy primary school in Staten Island, New York. PS62R will begin construction this summer and will be used as the first Net Zero prototype of its kind by the School Construction Authority for future educational public projects. In addition, autobiographical stories she wrote during her studies at Princeton University, reflecting on her life and a path of survival from a war torn country, will be featured in Edition 4 by the *Fortnight Journal*.

"Aarhus Arc: Three Acts" was a workshop held at the Aarhus School of Architecture, Denmark, from February 2 thru February 10, 2012. Sited in a large theater space, with over 200 participants, the workshop was led by David Gersten and co-taught with: Aida Miron, Uri Wegman, Chris Thurlbourne, Anette Brunsvig Sørensen, Tine Bernstorff Aagaard, Ann Bush Hansen, Jane Willumsgaard, Ben Clement and Sebastian de la Cour; Alberto Perez Gomez and Juhani Pallasmaa joined the conversation via Skype. The promise and challenge of the Aarhus Arc workshop was to create an evolving conversation between a group of people and their city. Conceived as architecture, a theater, a film, a drawing, a conversation, an action, a school, and a contribution to a city, the workshop developed a dynamic series of situations engaging a wide disciplinary geography.

### Act I: Capture the faces of Aarhus

The workshop began with each participant entering the city and capturing a two-dimensional, full-scale fragment of Aarhus. These fragments captured, at once, a piece of the city and a particular moment of personal imagination for the individual who created it. All of the fragments were assembled into a vertical landscape that was built around the interior perimeter of the theater space. As this vertical geography was assembled around the perimeter of the space, a 14 ft. tall and 130 ft. wide arc was constructed. This arc was located directly between the drawn vertical landscape of the city and space behind the stage in the theater.

Dean and Professor **Anthony Vidler** received the distinguished ACSA Centennial Award in March 2012 as well as delivering a keynote at the ACSA 100th Annual Meeting. He delivered several lectures including "James Frazier Stirling: Notes from the Archive—Crisis of Modernism" at SCI-Arc; "Modernist Montage: Film Culture from Eisenstein to Le Corbusier" at Northwestern University; "An Intellectual Autobiography" as part of the School of Architecture Faculty Talks series; as well as participating in the RCA Architecture Lecture Series 2011/12: "Future Frontiers—The Battleground for Ideas in the 21st Century." Vidler participated in the Urban Planet: Emerging Ecologies symposium organized by The Cooper Union Institute for Sustainable Design and the Arch Schools 2011 Deans' Roundtable at the Center for Architecture, New York, NY. He also participated in panel discussions on Diana Balmori and Joel Sanders publication *Groundwork: Between Landscape and Architecture*, and Grahame Shane's publication *Urban Design Since 1945*, both co-sponsored by the Architectural League of New York. Vidler published two essays as part of *The Architectural Review's* "Trouble in Theory" series, and recently published the article "Up Against the Wall: Colin Rowe" in *LOG*. His recently released collection of essays, *The Scenes of the Street and Other Essays* (Monacelli, 2011), was the subject of a panel discussion and celebration at McNally Jackson Books, New York, NY. The exhibition he curated, "Notes from the Archive: James Frazer Stirling," travelled from the Tate Britain to open in the fall in the Staatsgalerie, Stuttgart, and opens in May at the Canadian Centre for Architecture, Montreal.

Professor Adjunct **Michael Webb** had a solo exhibition during the summer of 2011 titled, "Michael Webb: Sin Palace," at Meulensteen Gallery, New York, NY. The traveling Archigram Group Exhibition (with Cook, Crompton, Chalk, Greene and Herron) will be exhibited in Guimaeres, Poland during fall 2012. On going major projects include the Study of Perspective Projection.

Associate Professor Adjunct **Georg Windeck** has been invited to speak at the Researching the Intelligent City conference on the EUREF Campus, a zero-emission science and business park in Berlin. He was a speaker at the *Happold Building Talks*, a series of lectures dedicated to the integration of urban energy and mobility systems with innovative building technologies. In his professional practice he has been working on the remodelling of townhouses and loft buildings in Brooklyn. He has been consulting on the construction of an affordable housing project by Kleine Metz Architekten in Ulm, Germany. He is working on the design of new energy-efficient envelopes for SUNY campus buildings in Purchase, NY, and on the restoration of the historic landmark Duke House on 5th Avenue for Superstructures Architects and Engineers in New York City.

### Act II: Whispering through the wall

Once the arc was located within the space, the participants formed groups of two: one person was located within the curve of the arc, the other (their partner) was positioned outside of the curve. Working in pairs, together they re-enacted their original drawn memory fragments of the city into the arc. This was a joint action/construction with both of the partners taking turns on each side of the arc. The person located outside the arc had direct unmediated visual access to their partner's original drawn fragments. They transferred the drawing to their partner, whispering it through the wall. Together they developed a form of empathetic communicative exchange through the wall, guiding each other through the drawn re-enactment of the fragment. The choreography of this exchange was then amplified through the structure of film as the arc began absorbing and emitting projected light. Bodies, moving images of bodies, shadows of moving bodies blocking moving images of bodies, all commingling with fragmentary images of the city in a continuous choreography.

### Act III: Cross-over: Re-enact/Live Act

As the vertical landscape of Aarhus was absorbed into the arc, all of the participants were simultaneously tellers and listeners within the shared spaces of drawing, light, film, theater and the city. The continuous exchanges through the wall ultimately lead to the possibility of crossover, of inhabiting the arc itself. The interplay between the original drawn fragments and the released light of present tense live feed created a new inhabitation, a new geography. Following a number of days of inhabiting the arc and exploring its possibilities, the larger community of Aarhus was invited into the arc and the participants created a series of relational theatricalities, short vignettes in which they were 'playing the Arc' for their community. The landscape beyond the arc was pulled into the re-enactment and collapsed with the stories of the participants. This comingled understanding was projected back upon the city, as the inhabitants of the city were invited into the new reenacted landscape. All of the participants then re-entered their city of Aarhus, aligning the landscape of their lives with the landscape of their stories, completing the Aarhus Arc, constructing a new literate geography, a new architecture, a new polis, a new social contract.

Assistant Professor Adjunct **Gia Wolff** was invited to give a lecture titled, "Dress Rehearsals" at The City College of New York Spitzer School of Architecture. She is a collaborator with the Phantom Limb Company on set designs and most recently completed sets for "69° South," which was part of the 2011 BAM Next Wave Festival. Gia is a co-founder of +FARM, a one-week academic design-build program in upstate New York, where five students designed and built a mobile chicken coop. Her project, "Portaali," a 25-foot diameter portal, was realized for Superfront's 2011 Public Summer event.

Assistant Professor **Michael Young** delivered the paper "The Stylus Vector" at the 100th anniversary ACSA National Conference held in Boston, MA. As the Feltman Chair he participated in a public discussion with the artist Robert Irwin. He served as a moderator for the symposium "Is Drawing Dead" at Yale University. He organized and moderated the roundtable discussion "I Might be Digital..." at Columbia University GSAPP. His paper "The Limits of Control" was published in the book *Pulsation in Architecture* edited by Eric Goldemberg. Young's participation in the Storefront for Art & Architecture conversation "On Display" was published as part of the AA Publication *Four Conversations on the Architecture of Discourse* edited by Aaron Levy and William Menking. Young also participated as a visiting professor in the Studio X summer workshop Terra Incognita in Thessaloniki Greece, where he delivered the lecture "Technical Infidelity." Young's practice Young & Ayata submitted an entry for the Busan Opera House Competition.

Associate Professor **Tamar Zinguer** participated in the annual meeting of The Association for the Study of Play in Albuquerque, NM, where she presented the talk "Architecture in Play: Building Castles in the Sky, Berlin, 1877," which discussed how innovative ideas in architecture, social reform and aviation, led the brothers Lilienthal to design Anchor Stone Building Blocks. She also presented the talk "Framing Mass Production: Reyner Banham vs. Albert Kahn," which described Reyner Banham's surprising criticism of Albert Kahn's innovative Ford factories in Detroit at the beginning of the 20th centuries, at the annual meeting of the Society of Architectural Historians.

Professor **Guido Zuliani**, principal of AZstudio, in association with Eisenam Architect and InterPlan2, completed the definitive design for a masterplan for the redevelopment of a disused industrial area on the coastline of the town of Pozzuoli (IT). The masterplan, characterized by a particular attention to the unique geo-morphological and archeological conditions of the site and to the environmental impact of the different interventions, has been approved by the city and in the summer work will begin. Zuliani was invited to present a paper titled "One, no-one, hundred thousand; The Irwin S. Chanin School of Architecture of the Cooper Union" at the symposium Education of an Architect 40 years later: John Hejduk and The Cooper Union organized by the Universidad de Portorico School of Architecture in San Juan, and the Pontificia Universidad Catolica in Ponce. An essay with the same title will be published in the volume *The Clinic Of Dissection of the Arts: The Study of Composition* by the Doctoral School of the Istituto Universitario d'Architettura di Venezia. Zuliani has also been invited to lead a team of artists and architects in design workshops organized by the third Bienal de Canarias de Arquitectura, Arte y Paisaje titled "Towards another Reality: Paths and Detours."