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

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

Architecture at Cooper is not, and never has been, simply a professional degree program. It is also a liberal arts program, and therein lies its special character. All of the disciplines that make their mark on the world, architecture is indissolubly linked to the widest possible cultural, social, political, and artistic context, a context it finds in the other schools and faculties of The Cooper Union. In this context, architecture at Cooper is viewed around a belief in the qualities of architecture as a poetic and formal discipline, with its roots in the combination of the mind, the eye, and the hand, from studio, to classroom, to shop, emphasizing the importance of the architect as a re-formulator of the program as a whole—its role, mission, and nature in society. This sense of architecture as a profoundly social act, one fostered by John Hejduk in his twenty-five years as Dean, is today, more than ever, demanded in an increasingly consummated world.

Architecture has to be prepared to speak with its own critical voice, one that stands for the political and social values required for a task that is both local and global, as it concerns the sustainability of increasingly fragile environments, even as it enriches society with its aesthetic powers.

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

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

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

Aspiring students continue to apply to the school in ever increasing numbers; applications have doubled over the last five years. This spring we offered admission to about 5% of those who applied, and over 10% accepted our offer. This September’s incoming freshman class will come from high schools in New York City as well as students from ten other states and Canada, representing over a dozen nationalities.

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

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

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

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

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

Anthony Vilad
Dean and Professor
The Irwin S. Chanin School of Architecture
FALL 2006 LECTURES

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

Tuesday 10/10

Tuesday 10/10

Monday 10/30

Tuesday 11/07
Michael Rock, Professor, Yale University School of Art, and Creative Director and Founding Partner, 2x4 Design Studio, New York. Co-sponsored by The Architectural League of New York.

The Second Annual Eleanor Peterson Lecture

Thursday 11/09
Phyllis Lambert, Architect and Founder, Canadian Center for Architecture; The Social, Ethical, Esthetic, Political, and Financial Significance of “Wasted” Space in the Seagram Building, 1956-06. The Annual Eleanor Peterson Lecture was established in honor of Cooper Union alumna Eleanor Peterson.

The School of Architecture Student Lecture Series Fall 2006

Thursday 9/28
Peter Carl, Senior Lecturer, Department of Architecture at Cambridge University, Cambridge: Amor vacu, amor horreus

Thursday 10/05
Tod Williams & Billie Tsien, Principals, Tod Williams Billie Tsien Architects New York: A Short History of Influences

Thursday 10/05
Yung Ho Chang, Professor and Head of the Department of Architecture, Massachusetts Institute of Technology, Cambridge: Foolish Old Men Moves

Tuesday 10/12
Iliana Salama Ortíz, Artist, Israeli: The Camp of the Jews

Thursday 10/19
Sawia Sassen, Professor of Sociology, The University of Chicago and The London School of Economics and Political Science: Reassembling the Urban Under Global and Digital Conditions

Thursday 11/16
Patrick Lynch, Principal, Lynch Architects, London: Rural: Poetry and Prose

Remi Guelden’s Five Lectures

Cement: contemporary megapolitic massification four moments and a conclusion.

Tuesday 11/23

rug

Friday 11/17

quiet

Tuesday 11/10

isal

Friday 11/14

sam

Tuesday 11/17

camera

Tuesday 11/28

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

In-Class Lectures

Advanced Concepts:

Wednesday 11/29
Michael Govrin

Friday 11/10
Michael Webb

Building Technology

Wednesday 11/15
Roger Roed

Design IV

Wednesdays

10/9, 10, 11, 10/18, 10/25, 11/1
Daniel Sherer

Modern Architectural Concepts

Thursday 11/2
John Colome

Town Planning

Tuesday 12/12
David Govrin

SPRING 2007 LECTURES

Thursday 2/8

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

David Barkin, Professor of Economics, Universidad Autonoma Metropolitana, Mexico City, Author of Wealth, Poverty and Sustainable Development

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

Gerald T. Kneip, Scholar and Journalist, Author of Water for Gotham: A History

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

Spring 2007

Felman Lecture Series

Thursday 3/22
Andrew Sedlack, Director, Arup Lighting, London Office: Lighting Art with the Sun and the Sky

Tuesday 4/10
James Carpenter, Principal and Founder, James Carpenter Design Associates, New York, New York: Environmental Refractions

Thursday 4/26
Heny N. Cobb, Partner and Founding Principal, Pelli Cobb Freydl & Partners, New York, New York: Speed Light

Spring 2007

Student Lecture Series

Thursday 2/7

Thursday 2/22
David Harvey, Professor of Anthropology, The Graduate Center of the City University of New York: The Freedom Of The City

Thursday 3/9
Michael Webb, Professor, Graduate School of Architecture Planning and Preservation, Columbia University: New To Draw

Thursday 3/29
O’Dell & Turner, Architects, University College Dublin and Founders, O’Dell & Turner Architects: Only Connect

Thursday 4/12
Fang-Jerch, Architect, Tel. And New York, NY: The Hab It Of Form

Fellowships

Wednesday 4/3
Fernit Vazquez Huerta-Mendros, Architect, 1870 Architects: Shallow Depth

History of Architecture II

Friday 2/9
Steven Nissen, Professor of Art History, University of California-Los Angeles: The Modernist Dome and Modern Architecture In Africa

Friday 2/23
Uma Prakash, Dean, College of Architecture and Urban Planning, The University of Washington:Gurqara: The Struggle for Modernity in Pakistanl India

Friday 3/3
Terry Smith, Professor of Art History, University of Pittsburgh: Tradition and Modern Australia

Professional Practice

Tuesday 3/20, 4/3
Lee H. Skidmore

Structures II

Friday 2/2
John Moeas, Owner’s Representative, The Glass Pavilion, Toledo Museum of Art, SANAA

Friday 3/16
Flavio L. Stigliano, Diller, Scofido + Renfro, Institute of Contemporary Art Boston Town Planning

Tuesday 3/6
Dennis Correcto

These lectures were made possible through the generous support of: The Architecture Dean’s Circle, Skidmore, Owings and Merrill LLP, The Annual Eleanor Peterson Lecture Fund, Else Jaffe and Jeffrey Brown, and the Ellen and Sidney Feldman Fund.

STUDENT HONORS

Benjamin Menschel Fellowships

2007

David Elder, Mexico City: Mexico City’s Water Crisis

Rayane Tabet and Sih Weyman, New York Times Square. Ar Urban Reading

2005

Lori Dallal, Times Square. New York Times Square P’t, 16

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

2004

Han Chu, Ho, Taipei, Taiwan: Evolution of a Walled City Win Rosen

2002

Vernice Barrow

David Tomlinson

FULBRIGHTS

2007

Elan Fessler, Prague

2006

Jessica Alexander, Korea

Bryan Turner, Japan

David Wieland, Portugal

2005

Yeon Wha Hong, Japan

2003

Kristine Hana, India

Sony Soykhabhut, France

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

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

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

New York City may face a time when the rest of the region is looking at the New York City water system to become the great of a whole new way of supplying areas that have lost (water) to global warming.

Albert F. Appelton, David Barkin, Kevin Box

New York, 1859, the island at the center of the world. Here we are, a century and a half later, in an urbanized, densely populated world, still struggling with the basic element of water.

David T. Keipel, Scholar and Author of Water for Gotham: A History
PROFESSOR RICARDO SCOFIDIO

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

From an interview with Michael Blackwood, May 1992:

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

Probably the most interesting thing about teaching is when a student comes to you, says, “Don’t change me. I have a very particular point of view and education is going to ruin that point of view.” This is far from the truth because students already have a kind of deep layering of social construction: the education that they have already gone through. To teach is to peel that kind of layer away, to get the student to begin to question how conventions and program are fabricated. It is about an exchange rather than coming to them with a particular formula or questioning them. I became involved with Cooper Union when John Hejduk asked me to come down and teach a few studios here, and I stayed. My experience has been pretty dense at Cooper as a student and I think it is not as strong when that mix becomes more homogeneous. What has been good for me at Cooper is to explore, to question, to sit down with John and have arguments about possibilities in many directions. Another is the dedication to students who are just out of high school, who come with fewer preconceptions about what education should be and are probably more open, although we find more and more students today coming in without a strong education who come with fewer preconceptions about what education is going to ruin that point of view.” This is far from the truth because students already have a kind of deep layering of social construction: the education that they have already gone through. To teach is to peel that kind of layer away, to get the student to begin to question how conventions and program are fabricated. It is about an exchange rather than coming to them with a particular formula or questioning them. I became involved with Cooper Union when John Hejduk asked me to come down and teach a few studios here, and I stayed. My experience has been pretty dense at Cooper Union. The thing about Cooper that I find very interesting, of course, is John’s presence here. Although John has a very strong ideology and approach to architecture, he makes the place for you to express your point of view. So that if, in fact there is conflict or there’s difference, it’s able to survive.

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

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

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

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


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

Kierkegaard was crankily blunt when he wrote “…take paradox away from the thinker and you get the professor.” Paradigmatic models, essentially architectural, do not unsettle. Ambivalence is fundamental to the spirit of thought; it gives birth to the absurd, the outcast and the enigmatic. To survive, need the dialogue of animate conversation, not the monologue of a coroner’s report. Beware the criticism of the methodological whose condemnation is a type of spuriousness, fearful the virtual intimacy of ideas that open outward.
be read at any one of the following scales with regard to the other inhabitants within the shared house. Each house was as surveying the entire site as well as the movements of the body (standing, lying and sitting). Each inhabitant was imagined passage, light and vision as well as elemental positions of the House: minimum inhabitations for two or three addressing these sites, the groups pursued the program of a Surveyor’s house

Working in groups of two or three, the students constructed a 16”x16” cube, the intersection addressed the architectonics intersection, from one of the three buildings. Framed within the Promontory and moving toward the Seagram, the skin/structure relationship in each of the buildings. Beginning with the Promontory and moving toward the Swagam, the skin of the building progressively steps forward, separating from the structure. This movement was closely analyzed as a displacement.

From these studies, each student constructed a joint, an intersection, from one of the three buildings. Framed within a 16”x16” cube, the intersection addressed the architectonics of point, line, and plane along the X, Y, and Z-axes. It was required that at least one of the axes of the intersection be able to move along the other two. The 16”x16” framing cube was to be read at any one of the following scales with regard to the building: 1/2”=1’, 1”=1’, 3”=1’, full scale. The analysis focused on the skin/structure relationship in each of the buildings. Beginning with the Promontory and moving toward the Swagam, the skin of the building progressively steps forward, separating from the structure. This movement was closely analyzed as a displacement.

Surveyor’s House: From Surveying Toward Navigating

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

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

FREEHAND DRAWING

Professor: Joan Wallman
Professor: Andrew Tipp

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

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

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

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

DESCRIPTIVE GEOMETRY AND COMPUTER APPLICATIONS

Professor: Michael Young

This year long course develops the student’s knowledge and skill in architectural representation through a close examination of the geometric procedures that underlie representation. Weekly exercises move back and forth between digital and manual drawing, allowing a comparative understanding of shifting modes of engagement. The students are encouraged to develop a critical and creative approach to the relationship between concepts, perceptions, tools, and techniques.

The fall semester begins with exercises on plane geometry and proportion. These transition into the main topic of the semester, the study of Descriptive Geometry. Understanding the logic and graphic operation of interrelated orthographic projections develops one’s ability to visualize the relationship between two-dimensional drawings and three-dimensional building. The exercises work through related orthographic projections, auxiliary projections, true shape/true length, surface development, and the intersections of surfaces and solids.

The spring semester investigates these geometric techniques through other architectural representations. The themes in order are: Shade and Shadows, Oblique and Isometric, Perspective and Projective Geometry. These topics are investigated through manual drafting and the digital modeling programs Rhinoceros. Understanding the geometry within representations allows the students to investigate differences and similarities between operating in a manual or digital environment.

The coursework is documented in a series of notebooks that the students generate through weekly drawing assignments. These notebooks organize the material of the course into a document that the students will be able to continually reference throughout their architectural studies. In addition to the notebook, there are four drawing exercises throughout the year. These exercises are opportunities for the student to creatively challenge and extend the exercises learned each week.
The architecture and its programmatic specificity thus emerge from the student’s reflection on the encounter of the metropolis, transient with the space of the city. The architectural invention of a place for a transient as defined by the characteristic metropolitan dweller and the programmatic specificity thus emerge from the student’s reflection on the encounter of the metropolis, transient with the space of the city.

The students were presented a list of museums that exemplify defining moments in architectural practice from the early 19th through the beginning of the 21st century. While most of the examples were modern, some predated modernism and a few extended beyond. Each student selected a museum from the list and documented it: drawing plans, sections, and elevations—with the greatest precision using all the resources available. Those included books, periodicals, photographs, elevations—with the greatest precision using all the resources available. Those included books, periodicals, photographs, and details.

The analytical exercise was conducted with the visit of Andrew Sedgwick, Director of Arup Lighting, who introduced the class to daylighting issues and then worked individually with each student to develop a gallery lighting strategy. Through the invention of an analytical methodology—documentation and representation particularly appropriate to each building—each student reorganized the project in a way that explained the interrelationship of parts. The analytic concepts were developed and elaborated throughout a series of drawings and models that emphasized the particular conditions identified as relevant to each museum: spatial content, site and context, programmatic distribution, materials, structure, mediation of natural conditions, and cultural meaning. The methodology invented by each student was used to enhance the representation of these key elements; yet all students made analytic models made of parts, and conceived in such a way as to allow them to be assembled and then taken apart.

Analysis of Museums

1. Documentation

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

2. Analysis

With a clear set of drawings at hand, each student identified the different orders and systems governing the design. The students analyzed program, spatial and tectonic aspects, structural and environmental systems, site conditions, as well as technological and environmental features of the design.
DESIGN IV: FALL SEMESTER
ARCHITECTURE INSPRIED BY THE CITIES OF CATASTROPHES FROM ATLANTIS TO NIROSHIMA: A CIVIC ARCHITECTURE FOR THE POST-FLOOD NEW ORLEANS

Professor Marie Hene
Professor Peter Schubert
Professor David Share
Professor Ewing Winecke
Professor Menah吹 Voelcker

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

The first day of study of our team of five faculty presented a series of plans, maps, and satellite images in a discussion that revealed the relation between the founding city plan of New Orleans and architectural roots from the Roman plan to the Bastide. The later city plans, from the founding to the present, were considered as a series of plans, maps, and satellite images of the city within a global image of the Mississippi Delta, the Gulf and the weather.

With this study as the initiative, each participant selected a city that had undergone a disaster, either natural or man-made, and precipitated a definitive architectural solution/urban architecture. In this case, the community we were given street walls.

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

The work progressed in several stages:

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

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

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

To achieve that end, technique will simultaneously be honed. At this level of drawing education, the student’s task is to create drawings that incorporate themes that have grown in the crucible of each individual imagination, thought, and vision. But all too often, if an advanced drawing course is tasted, measured and observed. All memory is set in past lives. Flights of fancy take off from that which can be touched, rooted in the facts, forms, events, and spaces of our actual lives. Imagination lies in the realm of memory and dreams, deeply rooted in the facts, forms, events, and spaces of our actual lives. Fights of fancy take off from that which can be touched, tasted, measured and observed. All memory is set in past or recent circumstance. That which is envisioned is located at a site.

We dream in images as Friedrich Nietzsche wrote in The Birth of Tragedy. These images have locations—rooms, streets, bridges, oceans. However, in order to explore and develop a project that ranges from the observable to the realm of imagination, it is imperative for the student to have first attained a certain level of technical proficiency, a group of the basic concepts of drawing.

At this level of drawing education, the student’s task is to create drawings that incorporate themes that have grown in the crucible of each individual imagination, thought, and vision. But all too often, if an advanced drawing course is tasted, measured and observed.

Imagination lies in the realm of memory and dreams, deeply rooted in the facts, forms, events, and spaces of our actual lives. Fights of fancy take off from that which can be touched, taste, measured and observed. All memory is set in past or recent circumstance. That which is envisioned is located at a site.

DESIGN IV: SPRING SEMESTER

THE PROTO-URBAN CONDITION

Professor Mersiha Voelcker
Professor Kevin Bone
Professor Christoph von Kupisch
Professor Menah吹 Voelcker

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

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

The process developed in several stages:

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

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

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

ADVANCED DRAWING SEMINAR

Professor Sue Ferguson Gussow

Having explored the fundamental vocabulary of freehand drawing in first year, the students are encouraged to develop drawings based on themes of their own choosing. This Advanced Drawing Seminar meets weekly for extensive group and individual critiques. The study of other arts—literature, poetry, film—is important in expanding the architect’s mind and vision. But all too often, it advanced drawing course is in an architectural curriculum at all, is held captive to utility.
The city can be considered and examined as the physical manifestation of the conflicts and contradictions of our society, as the locus of social forces, as the place where the forces of expression, repression and conflict intersect. Through film, the city can be read in its physicality and its visually as a literal physical space and as a mediated reality.

Urban architecture, urban form, can relate to film form as one text to another, in terms of configurations composed of so many fragments of languages organized in time through space. The city, analogous to film, is a continuous, fluid open sequence of spaces and objects perceived through time in motion. Not only are time, movement, space, and speed pertinent parameters with which to think about the city, but the question of the narrative is also an essential aspect for its understanding.

Other architectures, that include levels of narrative, time, action, flow, etc., that open and erode the fixed boundaries, define ‘green’ edge that frames five semi-autonomous islands of historical urban fabric. Located as objects on the green plane (park) are self-sustainable machines for urban living. The Place of Film: An Institute of Film and Digital Video sited on Roosevelt Island, between the city and the borough, where professionals of various media that use the web have space to produce and present work with the active participation and collaboration with the present community. Work in progress and final work are all documented and visually accessible on and throughout the building.

Reclaiming Territory: An international laboratory for the study of the sociocultural formation that reclaims the site of the former National Park Seminary for Women in Forest Glen, Maryland. This site had been taken over by the Walter Reed Army Medical Hospital at the end of WWII. Under the Bridge: To make a Civic Place by re-introducing the city to the vacant space underneath and adjacent to the Manhattan Bridge (South Manhattan side), stitching together the city fabric cut through, separated and fragmented by the bridge.

Documentary Landscape: To open up a space of interpretation in the scarred topography of the park through an architectural condition of alterity. A Documentary Cinema and Video archive and screening gallery alongside activist organizations on Morningside Park, Harlem (site of the May ’68 Columbia protests).
/**/ The work of Professor Diana Lee was included in New York, Architecture and Urbanism from the Bethlehem to the Millennium, recently published by Robert Fontana. Her recent exhibition, published by CENDECAS in Spain: She recently presented the working title "Yudhishthir Blaauw, Revisiting the Architecture of Cultural Centers," in Buenos Aires. Her work was included in the Valencia Biennial and her actions at the MoMA—NY were featured in the New York weekly, 

Professor Diana Lewis was the Galerie International Chair in Design at the University of Illinois College of Architecture, Tokyo, and received a grant for her forthcoming architectural monograph, INSIDE-OUT. She designed the exhibition for the Retrospective of the Canadian American William, the Alba Atzoan Common Foundation, and held lectures at the Basha University, INARCH ROME, and The American Academy, Rome. The current working title of this text was featured in Surface, The New York Times, Architectural Record, and Cosa Vogue & Architecture. She is also a partner in a firm, Diane Lewis Architect, was one of ten firms commissioned for the City of The Future Design Competition, exhibited in November. She received an AIA Boston Award to curate the Future, Emerging Technology Symposium of the 2016 MIT Media Lab. Architectural Biennal.

Assistant Professor Adjunct Pablo Lemos-Eireni is a visiting fellow at Eisenman Architects for the Antacida Cordadas Studium, recently featured in Architectural Record. He is working on a project in Guadalajara, Mexico, currently featured in the magazine Modern Steel Construction.


Professor and Associate Dean Elizabeth O'Donnell's design projects include residences in Palm Springs, CA and Columbia County, NY and offices for foundations in New York. Professor Adjunct Marieanna Farna launched her own practice, Farna Architecture, with her husband L.J. Porter. The office recently completed two interior renovation projects in NYC and is developing a residential project in East Hampton, NY. At Peter Gluck and Partners Architects, she completed the award-winning Floating Box House in Austin, TX.

Professor Sue Ferguson Gussow authored Architects Drawing The Naked, published by Princeton Architectural Press, which will appear in their summer 2008 catalogue. The project has been nominated for the Prix de Rome, the Foundation’s Fellowship, and the Tides Foundation. Her paintings are featured on the cover of the recent exhibition "Yoga in the Museum" by New York Painters by Cynthia Marr-Danz, Schiffer Books.

Professor David Gersten is a Founding Partner and Managing Director of Mamaroneck LLC, a multidisciplinary collaborative dedicated to the integrative transformation, generating comprehensive approaches to land that foster a balanced relationship between the built environment and the natural world. As both a member of the executive committee and a creative director, he works with strategies planning and directing with architects, engineers and land planners, overseeing all aspects of design and construction. As a visiting professor at the RISD Graduate Studies Department, he recently lead a seminar, "A Material Imagination of the Social Contract.

Assistant Professor Adjunct Louis Katonas is managing partner for the Atelier Tower, a 42-story mixed use building, a 57-story hotel and condominium, a 28-story condominium, and a 60-story mixed use building, all in New York City.

Assistant Professor Adjunct Christofo P. Kumpac, C.D., Ph.D.A. Eng. holds the position of Assistant Professor and Junior Research Director for the development of the airports Brussels and Kosice in Slovakia. He became the youngest professor in the Department of Architecture at the University of Minnesota. As a member of the executive committee and a creative director, he works with strategies planning and directing with architects, engineers and land planners, overseeing all aspects of design and construction. As a visiting professor at the RISD Graduate Studies Department, he recently lead a seminar, "A Material Imagination of the Social Contract.

Assistant Professor Adjunct Jennifer Lee worked for the firm of Artists & Writers, the University of Minnesota, Fordham University, and at the Center for Architecture’s "Doing Public," which included New York. She and OBD have been featured recently in the MoMA series "On Contemporary Artists," and their work was featured in numerous publications and exhibitions. She was the recipient of the 2004 New York City Art Fund Grant-Harry Lepaart." OBD is a part of the NYC Department of Design and Construction Design Construction Excellence Initiative.

Assistant Professor Thomas Lasser's projects include a 55 million dollar expansion and renovation of the Museum of the Moving Image in NYC, and the World Mammals and Permeable Pavements research project at the University of Minnesota. He is currently performing Arts in Lower Manhattan, and has two exhibitions for the 2006 Design Miami Art Basel show. "Lepaart," OBD is a part of the NYC Department of Design and Construction Design Construction Excellence Initiative.

Assistant Professor Adjunct Kana Lee of Blas is the author of THE TREBUT NO DISTANCE—Times of Space, Piece of Time, 2004, published by Birkhauser in Switzerland, and the New York City Water Supply, currently included in the MacMillan, UK list on the service. He held the presentation of "Kav Yirba: The Structure of Creation, A Philosophical Imagination of the Social Contract." In his recent seminar in the Visiting Professorship Department, he recently lead a seminar, "A Material Imagination of the Social Contract.


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