

THE COOPER UNION

MEDIA UPDATE

8.24.2012

CUNY-TV

June 14, 2012

Cooper Union Students talk to CUNY-TV about Building and Designing a Race Car

LINK:

<http://cooper.edu/about/news/students-talk-cuny-tv-about-building-and-designing-race-car>

Cooper Union engineering students and *Professor Delagrammatikas talk to CUNY-TV about building and designing a race car from scratch—just in time for the SAE Formula race car competition in Michigan.

From using state-of-the-art equipment in 41 Cooper Square to conducting test-drives in a parking lot in Queens, take a look at the students hard at work preparing for the ultimate of student design competitions and using their Cooper Union education to navigate through and troubleshoot tough design and technical problems.

*Eng Faculty

SCIENTIFIC METHODS

Students act as engineers, chemical testers in summer program

Posted By [Rachel Cromidas](#) On August 16, 2012 @ 5:14 pm In [Newsroom](#) |

When asked to envision an office building that would meet federal environmental design standards, a team of 13 students spent the summer researching sustainable building materials and construction practices.

The result was a mock-up for 51 Astor Place, a seven story office building proposal that would feature a parking garage with bike storage, a roof garden that would naturally cool the building, and a community center with a pool and a gym.

The students, who presented their project results this morning to family members and peers, were among 100 students from public and private city high schools participating in a free science research program run by the Cooper Union. The students were matched up with researchers, who helped them devise projects to solve problems facing mathematicians, civil engineers, product testers, and other professionals who conduct scientific research.

Samuel Fok, a rising senior from Manhattan's High School for Environmental Studies, said he learned much about environmental engineering and teamwork from the green building project.

"It was intense. Coming here, you have to be serious about working and cooperating and trying to learn more," he said. "It provided a good sense of what engineers actually do."

Close to 90 students in the program hailed from public schools, including Aviation High School, Francis Lewis High School, Bard Early College High School, and Fort Hamilton High School. They are among a number of city students to spend the summer exploring [math](#) ^[2] and [science](#) ^[3] through their schools and local nonprofits.



Senior Samuel Fok joined teammates in presenting design ideas for an alternative construction project in the East Village.

ARCHITECT
THE MAGAZINE OF THE AMERICAN INSTITUTE OF ARCHITECTS
Education
June 26, 2012

Cooper Union's Foundation in Drawing

By Deane Madsen

While recent news about [The Cooper Union](#) has swirled around the controversy over its new Morphosis building's cost, dean [*Tony Vidler](#) maintains that students are much more focused on problems other than that of the school's financial straits. The end of the traditional school year brings the whole architecture school together for an end-of-year review of final projects; graduate students, who finish their program in September, continue to work on their theses throughout the summer. This year, Vidler says, those graduate students "stressed emerging crises in food, water, social aggregation, densities, urbanization, technology, and environment – these questions were uppermost in their minds as they turned toward their theses."

Somewhat ironically, the bulk of the architecture program does not take place in Thom Mayne's new building. The majority of classes and studios are held in the 1859 Foundation Building, remodeled in 1974 by [**John Hejduk](#), and perhaps working in spaces designed by one of the New York Five elicits the program's indebtedness to drawing. From the 28 fifth-year students and 10 M. Arch II graduate students, projects this year were heavily drawing-based. As Vidler explains, "One of the traditions has always been that students learn to think by drawing, and in thinking through drawing, we've expanded the repertoire of drawing to include all of the digital and three-dimensional modes that we use, and so we build on our tradition, and are extraordinarily future-oriented at the same time."

"What is important to the students is that The Cooper Union has a very strong tradition in design, especially during the years where there were the great disputes between post-modern historicism and modernism, and The Cooper Union went the independent route under the leadership of [John Hejduk](#), [***Raimund Abraham](#), and [Peter Eisenman](#)," Vidler says.

Another tradition, however—that of providing full scholarships to students—is in jeopardy. Undergraduates will continue to benefit from the school's mission of providing education for free, although graduate students will soon begin paying an as-yet undetermined tuition.

The Irwin S. Chanin School of Architecture at The Cooper Union by the numbers:

Undergraduates (2011-2012)	Graduates (2011-2012)
Tuition: \$0	Tuition: \$0*
Number of students in 5th year of undergrad: 24-30	Number of M.Arch II students: 8-10

(*) Graduate students will begin paying tuition shortly, per this letter from Cooper Union and this follow-up from the president of the Cooper Union Alumni Association.

*Arch Dean

**Former Arch Dean, A'50

*** Former Arch Faculty

Launch Slideshow





The jury critiques a thesis presentation.
Thesis projects on display in the Cooper Union



gallery
Thesis projects on display in the Cooper Union gallery.

July 31, 2012

Continuing Education 2012

Continuing ed in NYC—from computer courses, cooking classes and language lessons to photography classes and yoga



Shake off late-summer torpor and consider going back to school. There are study options to suit all schedules and commitment levels, from one-day workshops to degree programs, and a growing number are offered online. Have you been meaning to learn Spanish, brush up on baking, turn your hand to welding or gain social media skills? Whether you're looking for language lessons, cooking classes, computer courses, photography classes or yoga instruction, the range of classes in NYC can be overwhelming. Our edited compendium of continuing ed makes choosing a class or program as simple as ABC.

*Chances are whatever your big idea is, there's an app for that. **Cooper Union's "Building Apps for Mobile Devices"** (212-353-4195, cooperunion.augusoft.net; Tue 6:30–9:30pm; \$790; Oct 9–Dec 11) covers both programming and graphic design, to create products that stand out in a market that's as crowded as an Apple Store on a Saturday afternoon.

ONLINE Colleges

June 12, 2012

10 Design Professors That Will Draw You In On Twitter

By Jill Tyndale | June 12th, 2012

The world of design is constantly evolving. Technologies change, fashions shift, and new ideas or individuals come on the scene or fade away. Keeping up with the trends can be a full-time job. If you want to tune into the online design world, Twitter is a great place to start. It's easy to share links to inspiring designs, stay up-to-date on local events or upcoming design shows, and jump into the online conversation.

The design professors below use Twitter to share their perspectives on the design world, the state of design education and what gets them inspired.

10 design professors you should be following

[@abstractmachine](#): Douglas E. Stanley tweets from Aix-en-Provence, France, where he works as a professor of the digital arts. In addition to updates on his travels and what art is currently catching his eye, Stanley offers quirky commentary on the tech and design worlds.

[@Brizzyc](#): Carrie Brown-Smith is a professor of digital journalism, and her Twitter feed is full of links to tech news and reflections on how social media, data and technology are changing the information world.

[@ChrisRisdon](#): Chris Risdon is a digital designer and adjunct professor at Austin Community College in Texas. Risdon is definitely part of the online conversation, with regular tweets and conversation with followers. Risdon offers his opinion on various technologies and tools, provides links to interesting articles and shares his work on Twitter.

[@essl](#): *[Mike Essl](#), associate professor at [Cooper Union](#), loves Mr. T. and hates misformed apostrophes. His Twitter feed is full of entertaining comments and conversations about the state of the design community. Visit his [website](#) to learn more about what makes this designer tick.

[@greatgreckler](#): If you want to know where Greg Eckler is eating, head over to his Twitter feed to check out where he's checking in. This professor of graphic design at the Art Institute of Washington also posts updates about new work in his portfolio and links to eye-catching designs and cool photos via Instagram.

[@johnmaeda](#): John Maeda, president of the Rhode Island School of Design, has an eclectic Twitter feed that combines philosophical musings with useful links on design, education and art. Bonus points for quoting Star Trek: The Next Generation character Deanna Troi.

[@loriglessner](#): Lorraine Glessner is a mixed media artist and adjunct professor in Philadelphia. If you're looking for inspiration, you've found it. Her Twitter feed is an incredible collection of links to art posted on her blog.

[@mitzilewis](#): Mitzi Lewis is a digital media professor at Midwestern State University who tweets regularly on topics such as new media, design and local events. She engages with her students online, and often comments on how students use social media.

[@mspeaks](#): Michael Speaks is the dean of the University of Kentucky's College of Design, so his Twitter feed is a good place to go for information on education and design news. Speaks keeps up with former students and posts about new or interesting designs, workshops and conferences.

[@oubliette](#): Juliette Cezzar is a designer and director of the Communication Design Program at Parsons the New School for Design. She tweets about design events in the New York City area as well as developments in the tech and design world.

*Art Fac, A'96

LONG ISLAND BUSINESS NEWS

June 14, 2012

Hofstra hires dean for engineering school

by Claude Solnik

Published: June 14, 2012

Hofstra University has named *Simon Ben-Avi, an acting dean at The Cooper Union for the Advancement of Science and Art, as the founding dean of the university's School of Engineering and Applied Science.

Ben-Avi, acting dean at the Albert Nerken School of Engineering at Cooper Union since 2009, will begin his duties at Hofstra on Aug. 1. He began his career at Cooper Union in 1984 as a professor of electrical engineering. He became associate dean in 1997.

He also served as Cooper Union's C.V. Starr Distinguished Professor of Research for a decade, has experience as an entrepreneur and consultant and has performed clinical trials and research projects with medical institutions, including at Lenox Hill Hospital.

Hofstra launched its School of Engineering and Applied Science in June 2011, by combining and expanding the university's engineering and computer science departments.

"We've found a top-flight scholar and researcher who understands and embraces the essential link that must exist between academics and real-world application," Hofstra President Stuart Rabinowitz said.

Hofstra is investing more than \$4 million – including more than \$3 million to renovate labs, classrooms and offices – to upgrade the facilities for the new school.

The university also is building a \$1 million biomedical engineering lab funded by the Empire State Development Corp.

*Acting Eng Dean

'Floating Garden' Coming to Long Island City Updated August 22, 2012 7:09am

August 22, 2012 7:09am | By Ewa Kern-Jedrychowska, DNAinfo Reporter/Producer

Astoria & Long Island City Events



LONG ISLAND CITY — Corn stalks and pear trees growing in the middle of the East River?

One New Yorker says it's possible — and he is building what he calls a "floating garden" off Long Island City to prove it.

This weekend, Karim Ahmed, 22, an architecture student at [The Cooper Union](#), will plant sunflowers, kale and corn in floating lumber containers, which are now being assembled, into a 20-by-20-foot garden anchored to keep the structure stable.

In the future, he plans to add pear trees to the garden.

Ahmed, a Windsor Terrace resident, worked on a prototype at Boswyck Farms in Brooklyn, and after pre-fabricating the parts at Bushwick shop "Table of Content," he transported pods covered with tarp to Anable Basin between 45th and 46th avenues in Hunters Point. There also are plans to build a floating beer garden there, and a tech incubator has also been proposed for the area.

"The goal of this project is to assess the possibility of open water agriculture," said Ahmed, who raised more than \$3,000 for the project on his Kickstarter page, a fundraising website.

His garden-in-the-river, he said, will explore "the possibility of growing produce on the waterfront of New York City."

He said that the idea of floating farms has been explored throughout history, including so-called "chinampas," or artificial islands used during Aztec times to grow crops.

It's also part of a growing trend seeking alternative ways of farming in dense urban areas, which in New York City include rooftop farms and vertical farming.

Ahmed explained that there are many advantages to growing plants in floating gardens instead of in soil. An inert medium used for the gardens is less prone to bugs and pests, he said on his Kickstarter page.

Moreover, because the system is closed, no chemicals will seep into the watershed and very little water will be wasted.

"This project is important because we need to rethink how we get our food," he said in a video promoting his project.

"The current model of agribusiness and mechanized megafarms is neither healthy and environmentally safe nor economically viable," he added. "We need to find alternatives to these methods and begin seriously pursuing implementing new ideas to preserve a future for our food."

The New York Times

June 28, 2012

Homages and Soapboxes Mix and Mash It Up

By Karen Rosenberg



Sharon Hayes: There's so much I want to say to you, at the Whitney, includes the '68 segment of "An Ear to the Sounds of Our History."

We'll be hearing a lot more from *Sharon Hayes. That much is clear from "Sharon Hayes: There's so much I want to say to you," her promising, stimulating but uneven solo show at the Whitney Museum of American Art. Ms. Hayes, 42, is one of several artists who came of age in the '90s, absorbing the decade's identity politics, and are now looking at that period from a critical distance. In her art political and historical references are always complicated by emotion and the vagaries of human communication. Her performances and sound installations mash up soapbox rants and romantic monologues, diatribes and cris de coeur, all delivered in her own bell-clear, strident voice.

That voice, and the sophisticated rhetorical ear that supplies it with material, are Ms. Hayes's strongest assets. When she uses them, she is entrancing and original. But when she veers into conceptual photography and installation — a grid of fliers tacked to the wall, for instance — she is at risk of losing her audience. The show (organized by the Whitney curator Chrissie Iles) has been described in previews, somewhat lazily, as an "occupation," in the sense of Occupy Wall Street. In places it looks like one, with an open-plan installation devised by Ms. Hayes with the artist Andrea Geyer and dotted with platforms and placards. And it does generate a certain confusion of public and private space, speech and consciousness that are broadly reminiscent of the Zuccotti Park experience.

But make no mistake: the megaphone belongs to Ms. Hayes, and Ms. Hayes alone.

Unlike some other conceptual-performance-installation artists — Allan Kaprow, to whom she pays tribute in at least one piece, or Dawn Kasper, who moved into the museum for the duration of this spring's Whitney Biennial — Ms. Hayes has not really created an environment for interaction and participation.

Which is fine, as long as viewers don't expect it. They will be doing here what they do in pretty much any other museum show: donning headphones, looking at objects and watching videos.

First they must navigate around a 100-foot-long white curtain that stretches from wall to wall, cutting off the elevators from the main exhibition area. Printed on it, in big black letters, is a riddlelike text that doubles as the work's title and, more important, saves the piece from becoming mere stagecraft: "Now a chasm has opened between us that holds us together and keeps us apart."

Once beyond this partition, visitors gravitate to the installation "Yard (Sign)," a homage to Mr. Kaprow's 1961 "Yard," a pile of used tires that filled the backyard of the Martha Jackson Gallery and could be scaled by intrepid visitors. Ms. Hayes's piece can't be touched or even photographed, though, like Mr. Kaprow's, it derives power from aggregation.

It takes the form of a large cluster of placards, some found during Ms. Hayes's travels around the country and others recreated from documentary images. They include political campaign signs of various vintages, no-

*Art Faculty

trespassing warnings, open-house advertisements, support-the-troops messages and plaintive place holders for stolen property. (“There was a Santa here, but some crackhead took it.”)

They amount to a visual cacophony, a three-dimensional Twitter feed, a silent but alarming mob. And they make an excellent counterpoint to a nearby installation, “Everything Else Has Failed! Don’t You Think It’s Time for Love?,” which can be heard but not seen. It preserves a performance from 2007, in which Ms. Hayes stood in front of UBS’s Midtown Manhattan headquarters and addressed an imaginary lover of indeterminate age and gender. On the recording familiar sound bites (“I am a gay American”) and frequent references to the wars in Iraq and Afghanistan mingle with more intimate pleas, accusations, musings, warnings and confessions. Depending on the moment, the speaker could be Cassandra, Walt Whitman, a military spouse, an emo blogger or a Hyde Park preacher.

How does one artist become so rhetorically versatile? The installation “An Ear to the Sounds of Our History” offers a clue, sampling Ms. Hayes’s extensive collection of spoken-word records, which date from the 1940s to the ’80s. It encompasses “Year in Sound” anthologies and speeches by a diverse set of political personalities, from Angela Davis to Jacqueline Kennedy. It’s more interesting as an archive than as an artwork, although Ms. Hayes mixes and matches the records so as to create historical counternarratives.

A specific episode in recent history, the kidnapping of Patty Hearst by the Symbionese Liberation Army, inspires two works of wildly divergent quality. The dud (which, not surprisingly, involves no language) is a photo series in which images of suburban banality are supposed to evoke the transformation of one of the group’s members from revolutionary to soccer mom.

But a four-channel video installation about the Symbionese Liberation Army is stirring; in it Ms. Hayes tries to recite from memory the famous taped declarations in which Ms. Hearst expressed solidarity with her captors. It becomes impossible to separate an actor’s flubbed lines from the stress or coercion of a hostage: “I mean, I am fine. I mean I am, I mean. I am fine.”

As this piece suggests, Ms. Hayes has a Zelig-like way of infiltrating past episodes in activism. She does it again in the timely and compelling film installation “Gay Power,” with some help from the feminist author and activist Kate Millett.

Both women comment, in alternating voice-overs, on a fascinating social document: unedited footage of the Christopher Street Liberation Day Parade held in 1971, on the second anniversary of the Stonewall riots. Ms. Millett, who was there, sounds emotional and nostalgic, though she also observes: “It was a very different parade in those days. We were afraid.” Ms. Hayes comes off as distanced, even clinically detached, asking questions like, “I wonder if we can reuse this moment.”

Here and at other points in the show it’s clear that she is also asking whether we can reuse our language, whether it has to grow and change along with social movements. As she says in “Everything Else Has Failed”: “I’m trying to find a different way to talk to you. We have to forget the words we’ve known before. It’s impossible to learn how to speak to each other once and for all. Almost everything has to be re-envisioned, has to be rebuilt anew.”

“Sharon Hayes: There’s so much I want to say to you” continues through Sept. 9 at the Whitney Museum of American Art; (212) 570-3600, whitney.org.



Searching For The Right Fit

Summer 2012

Students should begin their search for colleges that fit their academic, social and personal needs with an open mind. Too often students prematurely narrow their list of options only to schools that are ranked highly on a published list. Use rankings as one source of information but also talk with college admissions officers, your guidance counselor and teachers. The College Board, the Princeton Review, Peterson's, Fiske Guide, Naviance, etc. should also be regularly utilized for information. What should you be thinking about as you narrow down your list of colleges? **Location:** does the region of the country or world matter to me? Do I prefer a rural, suburban or urban setting? Does the weather attributed to that area fit my needs? **Cost:** now is the time to discuss with your family how much you can realistically afford to spend on college. As you search for colleges be sure to inquire about their financial aid policies. Does the college fully meet your demonstrated financial need? What is the average indebtedness for a graduate? **Academics:** does the college offer the programs I am most interested in and if undecided how difficult is it to declare or change majors? If I need additional support does the college offer those services? Are faculty accessible on a regular basis for extra help or advisement? Who teaches the students, graduate students, adjunct (part-time), proportional or full-time faculty? There are advantages to each type of faculty member. For example, for professional studies i.e. business, engineering, architecture, fine arts, etc. it can be quite beneficial to learn from both part and full-time faculty. Part-timers may be actively working in their fields and therefore remain current and have industry contacts.

Career/Internships/Graduate School Placement: does the institution help secure internships and assist with off-campus employment both during school, on vacations and after graduation? Does the school help me search and apply for graduate programs? What is the percentage of graduates that work or attend graduate school? **Size:** will I feel most comfortable in a small (less than 2,000 students), medium (2,000-7,000) or large (7,000+) college? There are advantages for each category of size. Smaller schools may offer more individualized attention whereas larger schools may have more majors, clubs, activities, research etc. offered.

Social/Athletics/Clubs: does the school offer what I am most interested in pursuing outside of the classroom? If not, is it easy to start a new club?

Other topics to think about and factor into your search: single gender vs coed institutions, religiously affiliated, food services, residential vs commuter campuses, percentage of students that return for their second year and those that graduate within four, five and six years. For the schools you are most interested in, ask the admissions office for the contact information of faculty, students and alumni and be sure to be in touch with them. And one last piece of advice.....research a college or two that you haven't heard much about. It will open your eyes. Remember there are over four thousand accredited colleges in the United States.

**Mitchell Lipton serves as Dean of Admissions and Records and Registrar at Cooper Union where he has worked since 1997. Mitchell actively presents at local and national conferences and consults on a number of educational endeavors. He holds an elected position with the College Board and serves on the Advisory Board of Private Colleges and Universities. Mitchell served as Vice President of the New York State Association for College Admissions Counseling, Steering Committee member for The New York State Legislative Forum, and member of the National Association for College Admissions Counseling New York City College Fair Committee. Mitchell earned a BA in Economics from SUNY Binghamton and an MPA from New York University. He lives in Cortlandt Manor with his wife and two children. Mitchell may be reached at lipton@cooper.edu*



*Dean of Admissions and Registrar

Meeting One Challenge with Another

By Colin Fanning

Friday, June 8, 2012 3:03 pm

Buckminster Fuller, the architect who gave us the geodesic dome and championed socially-responsible design before we even had a term for it, was a very quotable man. His line about design's responsibility "to make the world work for 100% of humanity ... without ecological offense or the disadvantage of anyone" gets the most airtime, for obvious reasons. But another of his declarations seems today especially pointed, given the large-scale environmental and economic problems we currently face and the sense of crisis they engender: "We are called to be the architects of the future, not its victims."

The Buckminster Fuller Institute (BFI) holds the annual Buckminster Fuller Challenge, now in its fifth year, to identify and honor precisely those architects (or entrepreneurs, scientists, *et al.*; it's a broad use of the term) who can demonstrate their entry's ability to address ecological problems through the sort of systems thinking Bucky himself advocated. Fittingly, the competition doesn't solicit solutions to a single issue chosen in advance; instead, each entrant is left to argue how the specific problem they've decided to tackle can act as a leverage point for broader change. The hefty \$100,000 prize is intended to support an initiative that showcases both pragmatic tangibility and visionary capacity, that operates systemically rather than in isolation. On Wednesday evening, in a ceremony following a symposium jointly held by the BFI and the Cooper Union Institute for Sustainable Design, the BFI announced the winner for 2012: The Living Building Challenge.



The Energy Lab at Hawaii Preparatory Academy, a certified Living Building. Courtesy Flansburgh Architects.

The Living Building Challenge (LBC), part of the Seattle-based International Living Future Institute, comprises a set of building standards and a certification program that advocates the highest level of environmental performance and responsibility. It holds that merely "being less bad" isn't good enough anymore, and that every act of design should—and indeed *can*, with currently-available technology and materials—give more than it takes, ecologically speaking. The Living Building standard encompasses all the usual categories we know and love in other green-building standards, but goes much further than those famously compromise-laden frameworks. It requires net-zero energy and water use, maintains that buildings may only use already-developed sites, and even addresses the more ineffable aspects of design—human scale, beauty, fitness to place—that other sustainability rating systems have been criticized for ignoring. Certification only comes after twelve months of a building's proven performance, too; results matter.

The LBC is, ultimately, an attempt to move beyond prescriptive "best practices" that tend to result in least-common-denominator solutions, and encourages us to change from passive consumers of the built environment to active participants in its operation. Nor is it afraid to take on outdated regulations that, in many places, inhibit sustainable building. In its statement on the award, the Buckminster Fuller Institute writes:

"With Jason McLennan at its helm, the International Future Living Institute is charting a new and critically needed course in an industry that arguably remains one of the most consumptive—inspiring a new level of collaboration between building owners, construction trades, architects, engineers, and regulators. The LBC's model of regenerative design in the built environment could provide a critical leverage point in the roadmap to a sustainable future..."



Omega Center for Sustainable Living: Farshid Assassi, courtesy of BNIM Architects.

In some ways, The Living Building Challenge is actually sort of old news. We've written several times before about its work, and about building projects attempting Living Building certification (like the Omega Center for Sustainable Living, which was featured in our October 2009 issue and made a later appearance on this blog, as did the remarkable Energy Lab at the Hawai'i Preparatory Academy). But it seems precisely this staying power of the Living Building platform that won it the award this year. The project was a previous finalist in the 2010 Buckminster Fuller Challenge, but since then, it's grown far beyond its Pacific Northwest origins, proving to be an eminently adaptable design approach. Twenty-eight states now boast building projects registered with the Living Building Challenge, as do seven countries beyond the United States: Australia, Canada, France, Lebanon, Mexico, New Zealand, and Romania. The concept of a living building is no longer a mere flight of utopian fancy. In fact, the LBC's successes have driven the International Living Future Institute to begin applying the same approach on an urban scale with the Living City Design Competition.



The winning entry in the 2011 Living Cities Design Competition. Courtesy Daniel Zielinski and Maximilian Zielinski.

A similar current of optimism and forward motion seemed to run through the day's events that led up to the award ceremony. Presentations by McLennan and the other finalist contender, Cheryl Daesucutut(life otro.00F but)3.8(u2.4rt of)TJJ18

AMPRIENT

expanding the design conversation
July 18, 2012

The Handwriting Is on the Wall

by Ellen Shapiro



The walls in studios on two floors of the historic Cooper Union building are filled with hand-drawn studies of letterforms.

“I love typography!”

That’s the way Chavelli Tsui answers the question, “What brought you here?

Tsui is a graphic designer born and raised in Hong Kong who recently received her BFA in communication design from Carnegie-Mellon University. With 28 cohorts from Australia, Brazil, Canada, Chile, Ireland, Israel, Lebanon, Mexico, Puerto Rico, Qatar, Romania, Singapore, Spain, Turkey, and around the U.S.A., she’s finishing up the intensive Type@Cooper program at the [Cooper Union](#) in New York City this week. The students have been immersed in the history and mysteries of typography and the art and science of designing a digital typeface.



Digital output of sample character sets, headlines, and text set in Chavelli Tsui's italic

This is the “condensed” summer program, in which each of the students—most whom have already earned their MFAs and work professionally in the graphic design field—spend 11.5 hours a day in class for five weeks, working with each other and with a faculty headed by Sumner Stone, the former director of typography at Adobe Systems and the founder of the Stone Type Foundry in Northern California. Faculty members who guide each student through an individual typeface design project include graphic and type designer Stéphane Elbaz, who recently relocated from France to New York; Hannes Famira of Kombinat-Typefounders, Germany; Jean François Porchez of Typofonderie, in France; and Just van Rossum of LettError, the Netherlands.

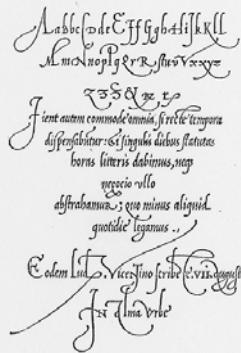
Instructor Jean François Porchez (left) gives a hands-on demo to student Manuel Olmo, from Puerto Rico, who has degrees in finance and visual communications from Purdue University.

“This is a motivated, sophisticated group,” asserts [*Cara Di Edwardo](#), the program’s director. “Of our 29 students, 21 had typeface designs in their portfolios, ranging from first dabblings to serious published and award-winning fonts. The goal is that participants complete the program with the specialized skills to design professional-quality digital typefaces and lettering.”

*Art Adjunct Professor and Printmaking Technician, Continuing Education Faculty



Lara Captan transforms her sketches into digital type with FontLab software.



Arrighi's 16th-century lettering (left) and Captan's sketches for her Cancellarecta typeface

"My passion is Arabic type," says Lara Captan, a Lebanese-born graduate of Escola de Disseny i Art in Barcelona who speaks Arabic, Spanish, French, and English. Captan is bringing that passion to her "cancellaresca" Roman inspired, in part, by italic capitals drawn by the Venetian calligrapher and typographer Arrighi (1475–1527). "I'm straightening the angle and attempting to add an earthy feel to it in order to remove some of its romance," she says. "I therefore named the face Cancellarecta because 'rectus' is the Latin word for 'straight.'"

Crème brûlée

L'origine exacte de la crème brûlée reste inconnue. Toutefois, elle est proche de la crème catalane, une crème caramélisée à la farine de maïs préparée pour la Saint-Jean dès le XVII^e siècle. Une autre «crème brûlée», propre à la Flandre, date elle aussi plusieurs siècles plus tôt. La crème brûlée espagnole

Sample headline and text settings of Ron Gilad's Nobilis. Ron Gilad attended an Israeli technical college, began his career as a programmer, and has been doing commercial design work in his hometown of Haifa. To get him started on the individual typeface project, the instructors presented him with a set of parameters:

- Width:** normal
- Weight:** book
- Stroke endings:** asymmetric serif
- Ascender:** longer than normal
- Descender:** longer than normal
- Contrast type:** between translation and transitional
- Contrast amount:** a lot of contrast
- Stems:** straight
- Intended application:** newsprint
- Intended size:** reading sizes



"I wasn't sure at first how to handle all the contradictions in the brief," Gilad admits. Now, just three weeks later, he's polishing up Nobilis, a Vendôme-like roman, which he characterizes as "high-contrast, long ascender/descender, slight counter angle; best used for short paragraphs or headlines, identity (for classy, fancy things). It's really shaping up," he adds. And it does look très elegant when set in French, Gilad's third language after Hebrew and English.

Unlike the undergraduate programs at the Cooper Union for the Advancement of Science and Art, for which each student famously receives a full-tuition scholarship, the Type@Cooper summer program is not free. It's a certificate program, part of a continuing-education curriculum, and the fee is \$3,880—plus the cost of living in New York City. "Students have done a fair amount of sacrificing," Di Edwardo says.

For those without the means to sacrifice that much, the program hosts a number of public workshops. Type@Cooper can be for you and me too; enroll through the continuing education program by calling 212-353-4195.



The College Visit Summer 2012

If you are a senior in high school and plan to attend college next fall, I wish you the best of times in the years ahead. Just as it probably seems that your high school years have flown by, I promise you college will be no different.



If you are a junior, one more year! That's right. Next year at this time you will be close to finalizing your college plans and hopefully making the most of your remaining weeks in high school. Between now and next May you will become experts in the college search and application process. The time spent investigating the colleges you are most interested in will pay off tremendously in the long run. The key is not to wait until the last minute and begin your research before your senior year.

Can't I just visit the web sites and Facebook pages of the colleges I want to apply to? Can't I just talk to my cousin who studies at the school I expect to attend? I mean, I've spent like five hours on the internet reading blogs about my favorite colleges, what else is there really to do?

Sure. Talk to as many people, including your teachers and guidance counselor, about the colleges you expect to apply to. Use the internet, visit web sites, blogs, and on-line communities. If your high school provides on-line planning tools, such as Naviance, take advantage of them too. But that is not enough. Most students spend four or five years at college equating to a serious investment of time, effort and financial resources.

Summer is coming, so take time over the vacation to visit the colleges high on your list. The fall can also be a good time to visit colleges—the tradeoff being there are often more students on campus in the fall, but harder for high school students and their families to take time away from school, work, activities, etc. Either way, just make sure you carve out some time to visit your top choices.

There is no hard and fast rule about the number of colleges to visit and/or apply to. For many students, that number fits somewhere between five and ten. If you apply to twenty-five you are probably wasting your valuable time and money and haven't done enough research to narrow down your choices. If you apply to only two or three you are limiting your options and may not gain admission to any school that meets your academic and personal needs.

Before you set foot on the campus here are some tips and questions to arrive with:

- Contact the college before making travel plans to ensure your schedule coincides with their visitation policies;
- If interested in spending the night, inquire with the college admissions office to see if they host students in the residence halls overnight. Also see if prospective students are permitted to sit-in on a class;
- To get a good feel of the college, when on-campus talk to a wide range of students—not only the admissions office tour guides!
- Students: ask what is the social life like at night and on the weekend? Is the food decent, maybe even good? Are faculty members regularly available and who teaches the courses—graduate students, mostly part-time or full-time faculty? Does the college help with coordinating internships and/or summer jobs? Does the school provide the academic and/or social support that I may need? What clubs, activities, sports, etc. are offered? How much time does the average student spend in-class and on homework? How easy is it to change majors? Does the school offer study abroad programs?
- Parents: ask how many students return after the first year (freshman retention rate—look for 85-90%+) and graduate in four or five years? (look for 75%+) What do most students do after graduation—work, go to graduate school, obtain fellowships? How is security and safety arranged on-campus? What types of mental health services are provided?

While this list is in no way exhaustive, it will help you to prepare and facilitate a more productive college visit. Enjoy the rest of the school year.

**Mitchell Lipton serves as Dean of Admissions and Records and Registrar at Cooper Union where he has worked since 1997. Mitchell actively presents at local and national conferences and consults on a number of educational endeavors. He holds an elected position with the College Board and serves on the Advisory Board of Private Colleges and Universities. Mitchell served as Vice President of the New York State Association for College Admissions Counseling, Steering Committee member for The New York State Legislative Forum, and member of the National Association for College Admissions Counseling New York City College Fair Committee. Mitchell earned a BA in Economics from SUNY Binghamton and an MPA from New York University. He lives in Cortlandt Manor with his wife and two children. Mitchell may be reached at lipton@cooper.edu*



***Awol Erizku's Remixed Classics Hit Hasted Kraeutler Gallery (INTERVIEW, PHOTOS)**

If you search for Awol Erizku online you will find a photographer who spends as much time in front of the camera as behind it. From his Tumblr or photo journal, the recent Cooper Union grad looks more like a rising star or socialite than a fine artist -- and he has the namedropping skills to match. Documenting the rising hip-hop sensations A\$AP Mob and citing famed professors like they were treasured baseball cards, Erizku treats the cultural landscape as a game that he is winning. But beneath the hype, the Ethiopian-born, Bronx-raised artist possesses a strong vision of a future where black artists have their place in art history, and Erizku is seeing to the fact that he will be named among them.



Erizku scouts models online and on the streets to sit for classical portraits, and his images often riff off art history's most renowned nameless women. "Girl with the Pearl Earring," for example, becomes "Girl with the Bamboo Earring," and "Lady with an Ermine," becomes "Lady with a Pitbull." Leopard print and Louis Vuitton replace fur stoles and family crests. What saves the works from falling into a formulaic gimmick is their cinematic intensity; it's not surprising that Erizku began his artistic career in film. The models are removed from the present moment yet still float somewhere

between their contemporary garb and the historical ghosts they inhabit. There is an honesty to their expressions despite the fact that we're staring at pure fiction. We spoke with the 24-year-old artist about his recent solo exhibition at Hasted Kraeutler.



HP: Your work addresses the lack of diversity in classical art. Do you think the contemporary art world has evolved to be more diverse or do we still have a long way to go?

AE: I think it definitely has a long way to go. And that is something that I've been contemplating as well... how that is going to happen. It's one thing to make work as an artist and hope people understand why the work is being made and hope other people catch on. That museums and galleries see what artists like myself and Hank Willis Thomas and Kehinde Wiley are referring to. But it's another thing for artists to make it a ubiquitous kind of thing, so there is no longer a distinction between African American art and art in general. That's why I started making the art that I make.

HP: Why the black backdrops? What effect were you going for?

AE: Not really an effect... Black is a very powerful color. It's not loud, though it can be. It is only about what is there, what is in front of you, which is the black figure, and their expression which is about power and beauty. I think black allows me to control my subjects in that matter. Black is also something that can reference power and layers on the concept of putting black figures in light. It looks like they are emerging from the black background. Also, it's kind of like my touch.

HP: You have spoken less than favorably about the current notion that everyone is a photographer. But you are active on Tumblr, mixing and matching art, fashion and party photos frequently. How do you see the art realm and the social media realms interacting?

AE: I think anyone nowadays can pick up a decent resolution camera and shoot anything, put it up on their Tumblr and consider themselves a photographer. I am speaking not necessarily an elitist but someone who wants to study the traditional methods of photography, dabble in the dark room and make plenty of mistakes before I can make one decent exposure. I think if you are going to consider something you make, especially with photography, art, then you should at least understand the bare minimum.

Going back to the original question, I used to have my more serious work on my website but I am still going through this phase of asking: what does this all mean? What does social media have to do with the artist making work and people having unlimited access to the artist?

*A'10

For me to go from being a student and studying these artist, to appearing as someone up-and-coming in their realm is due to the social media. Though I don't consider it the same, it is a documentation process. It allows me to archive all the stuff that is happening in my life. You can see when in my life I meet new people. When they appear again, and you see them in my final work. It is my journal and it is a visual diary of what is happening in my life. I think it is too pretentious for me to say everything you make is an artwork.

HP: Are you trying to make the artist less of a behind the scenes figure and more of a persona? How does the idea of the celebrity influence your work?

AE: I can't help the fact that I came up under David LaChapelle, who was always shooting A-list celebrities. Whether I like it or not, it has an effect on me. Being around people like **Lorna Simpson, ***Christine Osinski and so many other people that I studied under at Cooper Union, they all have some kind of celebrity status. I find myself gravitating toward taking a class by artists who have some sort of recognition.

The whole social media thing, especially working in photography or media, if I am putting photographs out there and people are following it, I don't think I am trying to be a persona but the people who are interested in the work will see me that way anyway. I am not seeking it, but it is possible. But then again I have followers on Instagram who have way more followers than I do; they're not celebrities but they have this huge following. Social media right now is booming, and no one knows what is happening. So I think everyone is just kind of having fun with it.

HP: How do you see your exhibition interacting with Kehinde Wiley's "Economy of Grace"?

AE: I read this review of his on ArtInfo that was criticizing how there is a formula for him, or he has made a formula for himself. Kehinde is someone who I call a friend now and he is someone who I had to pay attention to while I was in school. A lot of people directed me to look at his work and I didn't want to but this year I finally started paying more attention, to understand where I fit in in history. I think on the major level I think we both speak the same language but we are saying two totally different things. I would lean toward that review in ArtInfo. It seems like Wiley is working in a terrain he is familiar with, the background is painted with this elaborate decorated motif. You have a black figure in this high Renaissance pose... With me it is a collaboration between me and the person who sits in for me.

I don't tell the person what to wear, how to be themselves. I might come across a person on the street or on Facebook or whatever, and I would approach them and say you have this look that I am drawn to. And from there I would ask them what they like, and get to know them a little bit. Then based on the information I gather from them I ask them to sit in for me and however they come dressed is how I photograph them. Often times I reference a painting as a catalyst, and that might result in them taking off their clothes... or whatever the case may be. But they're not, like, naked.

They're in the nude. And those are two different things for me. For me, I want the person to still be there. It might serve as a portrait, it might serve as a work of art, I hope it serves as both. What that reviewer was saying about Wiley's work is that you don't get a sense of their personality in the portraits. I think that is the only difference between them that I can draw.

Awol Erizku's work will show at Hasted Kraeutler in New York until July 20.

**Former Art Faculty

***Art Faculty

Painting the Way From NYC to Maine

By KIMBERLY CHOU

The painter *Alex Katz—Brooklyn-born, Queens-raised, Cooper Union-trained—has long split his time between this city and Maine, a place he first visited six decades ago, to study at the Skowhegan School of Painting and Sculpture. It was there that the artist first began painting the landscapes that he is known for (though, to most people, the most iconic Katz images are his flat, grandly-scaled portraits).

"I really liked the light in Maine, and I liked painting outdoors," said Mr. Katz, in conversation with writer and lecturer Rosamond Bernier, in the rare books room at Strand Book Store Friday night.

"I had a lot of formal training [at Cooper Union] that was all indoors, and painting outdoors, I felt free. In Maine, if you were an open-air painter, you were a painter. If I would have started to paint outdoors in Queens, they would have said, 'There's that crazy kid again.'"

Friday night's talk marked the publishing of a new book of Mr. Katz's paintings made in Maine and New York, called, simply, "Maine/New York." With work produced in the early 1950s up until last year, the book includes work that Mr. Katz has himself re-evaluated over the years. (Critics have loved and hated, and sometimes changed their minds, about Mr. Katz's painting, too: He told Ms. Bernier, to convince her that he hasn't always been well received, that for early shows in Germany, people "either thought it was bad pop art or bad photo-realism—they couldn't figure out what kind of bad art it was.")

Flipping through "Maine/New York" after signing several copies, he talked about which paintings he knew "were good" right away and which he has come to appreciate years later.

"This one has always looked good. This looks good. This doesn't have the energy of some of the others," he mused, quickly scanning paintings of a Maine sky at twilight, big expanses of flowers and portraits of friends and family, most frequently his wife Ada.

"This one I didn't know was this good. And this one I'm not sure of at all. This I know is good."

How does one know when it's good? "They've been in areas where I knew where I was," he said, referring to several strong portraits.

As for more experimental work—such as the flowers he has been more recently painting: "If you do something you've never done before, you can't judge it. You need other people to tell you where you are."

*A'49



New York City

Lawrence College renowned for its Dance program in Dance/Movement Therapy.



Since 1880, The Cooper Union has opened its doors for the End-of-the-Year Show held this year at the Cooper Union for the Advancement of Science and Art.

Students at St. Thomas Aquinas

Students at St. Thomas Aquinas spent their spring break building in Nicaragua for families in need. These students, enrolled in a course on "The U.S. and Central America in the 20th Century," got a hands-on view of the effects of international dependency, conflict and global trade. stac.edu



Twelve schools in the independent sector have homes in New York City, including student organizations, foundations, and think tanks.

President Barack H. Obama delivered the keynote address at Barnard College's 120th Commencement on May 14. He addressed the Class of 2012 and received the

The New York City Economic Development Corporation and Fordham University welcomed 28 Venture Fellows from 11 cities across the country to the class of 2012.

the College's highest honor. barnard.edu

America's green public radio show, bit.ly/9WdYS

Top Bramson ORT College students in the medical assistant, business management, graphic

College announced it would relocate its campus out of the Empire State Building to the corner of Broadway and Exchange Place in the Financial District. bit.ly/TKCtoWS

The Culinary Institute of America's efforts were featured by the publication "Living on Earth" in a segment that aired nationally in February 2012. owly.it/11LJQDc

Assembly in Washington, D.C. bramsonORT.edu

to social responsibility, expanding its use of fair trade products. bit.ly/HU6mHx

2012 Buckminster Fuller Challenge

Event Date: June 6, 2012

41 Cooper Square (3rd Ave bet. 6th and 7th Sts)
New York, NY 10003
United States



New York, NY — Celebrate this year's Buckminster Fuller Challenge winner and leading pioneers in the fields of sustainable architecture, innovative marine management and renewable energy practices. An afternoon of design solution presentations and a roundtable discussion with renowned leaders in whole systems design begins at 2 PM. Ecological design pioneer, Dr. John Todd will deliver the keynote address at the award ceremony beginning at 6:30. A celebratory rooftop

reception will follow. The event is free and open to the public. RSVP required (rsvp@bfi.org - please indicate which events). For a full schedule, go to <http://cooper.edu/events-and-exhibitions/events/buckyaward>.

This event is organized by the [Cooper Union Institute of Sustainable Design](#) in collaboration with The Buckminster Fuller Institute.

The Buckminster Fuller Challenge (now in its fifth year) celebrates innovation and creativity that takes a whole-systems approach to design. The Cooper Union Institute for Sustainable Design shares this approach and places whole-systems thinking at the core of its philosophy. To that end, this event will inaugurate a formal partnership between the Buckminster Fuller Institute and the Cooper Union Institute for Sustainable Design. Collaboration between these groups will allow us to co-promote a series of lectures, share resources and ideas, inspire our communities, and streamline our efforts as we work together toward our common vision of a sustainable future.

Also appeared in the following outlets:

Bing.com
Building CT Green
City Limits
Cool Green magazine
Ecovian
Good Business News

Green Biz
Green Business Coalition
Green Engineering
Hopstop
Inhabitat
NY Daily News

NYC.com
Things To Do In NYC
Upcoming/Yahoo
Zvents

o

New York City Council Pride Celebration @ Cooper Union

June 12, 2012



• **Whoopi Goldberg**

June 12, 2012. Whoopi Goldberg hosted the New York City Council's annual celebrated pride at the Great Hall in Cooper Union. The event, which featured a special performance from the cast of *Sister Act*, honored members of the NYPD LGBT Advisory Panel, Pariah director Dee Rees and Hermes Mallea and Carey Maloney, Co-Chairs of the LGBT Initiative at New York Public Library.