On Thursday March 5, Type@Cooper, in conjunction with the Type Directors Club, organized for Victor Moscoso (Art ’57) to speak about his prolific production of posters, hand-lettering works, and underground comics in conversation with art director and design historian, Norman Hathaway.

His lecture, entitled “Type Confusion & Color Aggression,” addressed his career as a graphic enter- tainer, where he could visually manipu- late and attract the viewers of his work.

As we sat listening to him speak of his work, we felt inspired and motivated as young, aspiring designers. His reluctance to conform to color norms and legibility encourages us to take risks in design and image making. Moscoso’s impact on visual culture (typography in particular) proves to be as timeless and mesmerizing as it was in the 60s. From creating posters for The Who, Fleetwood Mac, Siouxsie and the Banshees, Herbie Hancock, and more, he took inspiration from music and incorporated it into his visual aesthetic. From this lecture, we gained valuable advice from such a prolific and influential artist. We saw how a designer is able to translate the world and social culture around him to convey both mood and visual representation through type and graphic design. We certainly hope we age as well as he did. Moscoso’s work can be found in the collections of The Museum of Modern Art, The Louvre, The Tate Modern, and others. His show, “Victor Moscoso Psychedelic Draw- ings, 1967-1982 (Curated by Norman Hathaway & Dan Nadel),” opens at the Andrew Eullin Gallery (134 10th Ave, New York) March 6th and runs until April 25th. The lecture can also be viewed online at, vico- mosco.com/cooperedu, due to the generous support of Hoerrler & Co.

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**CORRECTIONS: FEBRUARY 21, 2015**

The article Cryptovirology!! was incorrectly attributed to Pranav Joneja (ME ’18). The authors of the article are Andy Jeong (EE ’18) and Kevin Sheng (EE ’18).

Joseph Colonel (EE ’15), far too salty in the wake of his Hack-a-thon defeat, incorrectly stated that no Cooper students placed. Arnold Wey (EE ’18), Krishna Thiyagarajan (CE ’18), and Gabriel Kersgod (ME ’18) won third place with their Palmitron “hack.”
THE PIONEER

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COPER HUMANITIES POST-DOC: ALLISON LEIGH

CAROLINE YU RE '15

Late, somewhere, November
D’Avela specializes on Russian and Leigh
joined the Faculty of Humanities
and Social Sciences at Cooper. This
is a postdoctoral fellow. Professor
D’Avela specializes in anthropo-
logy and Professor Leigh specializes in
comparing the difference between
HSS full-time faculty members
and postdocs. Dean Germano says
the faculty member
who teaches three courses a
year, participates in the important
work of his/her department,
and contributes directly to the
shape and orientation of the
curriculum. Having postdocs is a
great way to complement the
sparse full-time faculty
---we only have four full-time
faculty members teaching this spring. We've
had an excellent adjunct faculty group,
but they are very busy people,
and most have teaching and other work
commitments in addition to
Cooper. A postdoctoral fel-
low comes for a year, teaches (though not as much as a full-
time faculty member), and does research. The fellow is also on campus most days, and so has
time to interact with Cooper faculty
and with students. Time for studio visits, more office
hours, and a focus on
Cooper — these are some
of the pluses.

The Cooper Pioneer sat down with two post-docs to ask
about their research and ex-
periences. What do you think your
interviews were edited and
condensed. This issue contains
our interview with Professor Leigh.
The next issue will contain
our interview with Professor D’Avela.

The Cooper Pioneer: Can you
tell me about your academic
background?
Allison Leigh: I just got
my PhD in May of last year,
so I’m a very new doctorate.
I was really hoping to stay in
New York while I was still a grad student.
I figured I’d have a better chance
at a bigger institution like Rutgers,
where I got my Bachelor’s degree,
though not as much as a full-
time professor. Professor
Brenda Delagrammatikas offered
me to think in terms of my
own work. I think students are en-
joying it – I feel so! It’s such
a vital, important moment in
history. The French Revolution
is really the turn – it’s when so
much changes.

TWP: What did you research?
Allison Leigh: I specialized in
the 19th century literature in
the Russian Empire. I study
how you think about art, how
you write about art, and it is
very painful - though I think it
was accepted in Russia. I had
the opportunity as a grad
student to take a seminar on
a single artist. This seminar
involves writing an article, or getting ready
to give a conference talk. The
aim is to get us to think
about historical
relevance today and what
we can learn from the
people that we’ll lead us to act like they did
back then. It’s the same with my re-
search. That’s such a great ques-
tion! What did you research?

Allison: I’m teaching the
HTA101/102 survey course,
which is the course that all
first-year art students have to
take. It’s fun to teach because
that’s probably the course I
taught the most prior to the
commedia dell’arte form.
It’s very different here. It’s
a very special class at Cooper.
Usually it has a huge historical
period - about 700-800 years from
the beginning of the Renaissance
to contemporary art, which
is always an impossible
way of doing it. As much as I
love it in terms of the
comparisons you can do at the end
of the year, at Cooper it’s
an entirely different thing. It’s
also a seminar, and the course only
goes from about the French Revolution
in 1700 to now. It’s much more
protracted and period it’s ex-
ercise I specialize in.
I love that I have all of my students
from the first section in the
very beginning of the period
I study. I feel that to
deserve that original space
and the character of
the way that I teach
them to put themselves back
spills it all out and then allows
them to put themselves back together
again. And then the audience
decides what that process
means. I hope that in
time I will
be able to think
differently. I was
very much about
how you write
to contribute
to society in the same
context that Cooper helps
everyone who was here would
leave here better, changed,
and I want my writing
to contribute
to leaving to
and changing me
and what doesn’t it make through?
But as Jihoo Kim (ME ’17)
told me, “If you don’t
realize the decision making process
of your invention, you
will eventually start
your invention ideas and
eventually pitched
to Quirky, a company
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tion! What did you research?
The Pioneer Union’s lack of sufficient dorms has been a source of difficulty and inconvenience for underclassmen. Currently, the dorms are primarily occupied by freshmen to facilitate their transition to college life in New York City. Come next year, current freshmen will be forced to move out to make room for next year’s freshmen. It is believed that the appointment of a student to the Board is an opportunity for student agency in the governance of the school, and as such it is a distinction that the Cooper Union will be offering a new dorm to students.

Controversy has surrounded the construction of these dorms, which will be named University House. Slated to be finished in 2016, these dorms are being built at the former P.S. 64/El Bohio site, next to Tompkins Square Park between Avenues B and C. P.S. 64 was rescued in the late 1970s due to the work of activist groups Adopt-A-Building and CHARAS, who later named it “El Bohio.” El Bohio served as a cultural center for the East Village, providing studio space and a performance venue for local artists. Icons such as Elizabeth Murray, Andy Warhol, Jean-Michel Basquiat, and Keith Haring all participated in benefits held at the space. Despite the distance from Cooper Union in comparison to the current dormitory, University House will make up for its prominent luxurious amenities. The dorm claims to offer health and fitness centers, game rooms, quiet study lounges, art studios, music practice rooms, terrace areas, and even a café.

Currently, each floor plan dictates that the studio-style apartments will each house 5-7 people. When the building is fully opened to students, it will house not only students of the Cooper Union but also students of Julliard Ballet School. Though the project is still in its early stages of development, it is certainly an opportunity to look forward to for current freshmen and sophomores at Cooper Union.

Every year, the Menschel Fellowship offers funding to third and fourth year students in order to allow them to pursue creative and personal projects over the summer that would otherwise be possible. Many students use the money to travel, and often the experience from these trips will become an integral part of their architectural, architectural, or engineering practice. Wise be possible. Many students use the money to travel, and often the experience from these trips will become a part of their architectural, architectural, or engineering practice.

After the trip itself, participants are asked to produce a series of artifacts, images, videos, or other pieces of work that will be on display in an exhibition in the beginning of the spring semester. The 2014-2015 Menschel Exhibition retrospective will run from April 1, 2015 at 7 pm.

The application process for next year’s Menschel Fellowship is now beginning. Current freshmen to participate in what is both a large amount of work, and a unique opportunity to do this work independently and outside of the walls of Cooper Students can see the requirements in the HSS office for information on the application process. The deadline is April 1, 2015 at 7 pm.

Almost a year and a half has passed since the goal of a single student representative to the Board of Trustees (BoT) was first introduced. The officer, held by Devora Najjar (C’14) since its inception in 2013, has been the only direct connection between students and the Board. It is believed that the appointment of a student to the Board is an opportunity for student agency in the governance of the school, and as such it is a distinction that the Cooper community holds in high regard.

With Devora’s term as student representative coming to an end next year, the process to select a successor must begin now. As of March 4, the process began with nominating candidates for office. The requirement for nominees are simple:

1. The candidate must be a student available to serve a two year term. In simpler terms, this means the candidate must be a third year student in the School of Engineering or Art, or up to a third year student in the School of Architecture.

2. The candidate must collect nominations from 100 students. Of these, at least half [50 students] must be from students outside of the nominee’s academic school.

3. Nominations must be submitted to the Chris Chambray, Dean of Students, by March 12. After this deadline, nominations will be collected and counted to select eligible candidates.

The student body will then vote for their candidate of choice online through the Joint Student Council’s voting portal. After voting has closed, the three candidates with the highest number of votes will be confirmed to the Board of Trustees. However, the students have the opportunity to do this work independently and outside of the walls of Cooper Students can see the requirements in the HSS office for information on the application process. The deadline is April 1, 2015 at 7 pm.

The Pioneer Union is a “reward of the student body” - a person who upholds the interests of all students, not only from their own school. Furthermore, the title of student representative is an opportunity in this position.

The Board of Trustees is holding a Q&A forum for interested students on March 9 at 8pm in LL101 in the New Academic Building (NAB). All interested students are strongly encouraged to attend.

For more information about the responsibilities of the student representative as well as the election procedure, please visit: http://cooper.edu/students/studentrep/
The Pioneer recently sat down with chemistry Professor Robert Q. Topper, who teaches Physical Chemistry among other subjects.

The Pioneer: Where are you from?

Robert Q. Topper: While I was growing up, my family moved several times. I was born in Colorado, but my family moved to North Carolina when I was six weeks old so my father could take a faculty position in music at East Carolina University. After my parents divorced we lived in Missouri, where my mother and stepfather met. We then moved to Florida for a number of years while my stepdad was in the Navy, and then we moved back to Colorado, where I finished high school.

TCP: Can you tell me about your educational and professional background?

RQT: I went to Florida State University for college on a National Merit scholarship, for which I’m very grateful. While I was there I worked for the Math department as a tutor and also helped teach “prep” courses in elementary mathematics. I enjoyed teaching a great deal. In college I could never make up my mind about whether I liked physics or chemistry better, so I ended up with a double major. In 1990 I went to Yale for a Ph.D. in physical chemistry and focused on molecular dynamics, reaction rates and chaos theory. Then I was a post-doc for two years at the University of Minnesota studying quantum thermodynamics using Feynman path integrals, followed by a year at University of Rhode Island, where we studied order-disorder phase transitions. All of this work used Monte Carlo methods, which I particularly enjoy using. You use random numbers to calculate integrals and sample spaces which may have thousands of variables, building on theories from probability theory. I then taught at Cooper Union for ten years and also served as the first Campus Safety Coordinator. In 2003, for a number of reasons I left Cooper and took a position as an administrative department chair at Monmouth University. After six years there, in 2008 I was invited to return to Cooper Union - so this is my 17th year at Cooper Union. After starting teaching in general chemistry to all of the Engineering degree programs, which we are very happy about. We also have a very strong partnership with the Chemical Engineering department, because we are also responsible for providing the additional chemistry courses that their degree requires. Our faculty are allowed to independently direct master’s students in chemical engineering. In the near future we hope to begin offering a degree in chemistry to a small, select number of students who will need to measure up to the same rigorous core of mathematics, physics and chemistry required by our Engineering majors.

TCP: Can you tell me about your role in Cooper Union?

RQT: I love it so much that I gave up a five minute commute just so I could come back. It takes me over two hours to come to campus each day, but it’s worth it to work with Cooper students and my terrific faculty and staff colleagues. This is a unique, special place and every day is an adventure.

TCP: What advice would you give to Cooper students?

RQT: It’s a great privilege to be at Cooper Union, so make the most of it. Make friends, join clubs, participate in student government, hack something, get involved. Try to take opportunities to improve your public speaking skills. Take risks and try new things; this is an ideal environment to learn and grow. Talk to the faculty – we like it, and we don’t bite.

TCP: What are some of your hobbies?

RQT: I spend a lot of time with my family and they are my favorite hobby. We love playing board games and video games together. Also our family is very musical; I enjoy singing and playing the guitar. When I have time I help out with projects through our synagogue that benefit our local food shelf and others that benefit services in residential centers. I read a lot, lots of very serious books but also lots of comics, graphic novels, that kind of thing. I’ve also spent time reading, writing and even lecturing about Peter Cooper’s life and achievements in engineering, science, education, public works and philanthropy; if you’re interested, you can read more at http://wespace.cooper.edu/topper under “Projects.”

Photo Credit: Ruchi Patel (C ‘18)