

Pre-Architecture

“Not everyone is certain about a single career path when first attending college. Cornell provides an ideal environment for undergraduates to consider multiple career options while still working toward developing a strong portfolio for entrance into graduate programs in architecture (M.Arch). We are about mentoring creativity, whether that means exploration in the studio or the lab.”

Christina Morris Penn-Goetsch, Professor of Art History

The pre-architecture program at Cornell focuses on developing students' abilities to craft visual styles and to articulate the reasons behind their processes and stylistic choices, which are learned primarily during studio art and art history courses. The department approaches art-making as a means of developing skills in project development, collaboration, and problem-solving skills. Learning practical skills and utility in studio practice then melds with art history, where students study the ideas and intentions behind the art and architecture from the Americas, West Africa, and Europe.

This breadth in approach is an advantage for Cornell students applying to graduate schools and Cornell alumni applying for job opportunities, as employers increasingly demonstrate a preference for employees who have completed a broad undergraduate curriculum that addresses cross-cultural experiences.

Students enrolled in the pre-architecture program devote most of their attention to studio art courses, so they can better prepare portfolios for entrance into graduate programs. Students also take a few art history courses that address architecture—such as Italian Renaissance Art, Medusa's Gaze, or Rome Reborn, several general history courses, beginning Calculus, and an introduction to General Physics—during their four years on campus.

Students may major in any field, although many pre-architecture students choose to major in studio art because the portfolio

is the most important part of a graduate school application.

BENEFITS OF ONE COURSE AT A TIME

One Course At A Time offers flexibility in every subject. Artists, in particular, benefit from the physical space that One Course At A Time provides—artists work in a space that is devoted to their particular class, meaning they can leave out their paints or other supplies at the end of the class. In fact, most students continue to work in the classroom throughout the day and evening. Senior studio art majors are assigned their own studios, with 24-hour access, to work on their senior theses.

Students in Cornell art history and studio art classes frequently take day trips to travel to museums in the Midwest. Art history courses also provide rich opportunities for off-campus experiences, with international study abroad programs regularly traveling to Mexico and Italy to study architecture in context. Museum studies classes and senior seminars take place in Chicago. The classroom is never confined to the boundaries of Mount Vernon.

CURRICULUM HIGHLIGHTS

Submission of a portfolio demonstrating the applicant's work in studio art plays a critical role in the application process for M.Arch. programs. Therefore, energy must be devoted to developing the appropriate studio art skills early in an undergraduate career.

The Studio Art Senior Thesis project is a yearlong project where students engage in sustained creative work opportunities. Senior studio art majors receive their own studio spaces and put on senior thesis exhibitions consisting of entirely fresh bodies of work in the mediums of their choice. Studio majors propose their exhibitions before the

SUSANNAH BIONDO-GEMMELL

Associate Professor of Art

Teaches courses in 3D studio basics, ceramics, sculpture, and casting. Her studio interests include ceramic material experimentation and investigation of the historical ceramic form through a contemporary lens. Recent exhibitions include shows at the Craft and Folk Art Museum, Northern Clay Center, Archie Bray Foundation, the San Diego Museum of the Living Artist, and the Lux Center for the Arts. M.F.A., ceramic art, New York State College of Ceramics at Alfred University.

CHRISTINA MORRIS PENN-GOETSCH

Professor of Art History

Teaches courses in art history and is committed to teaching the love of art through the examination of material culture from various peoples and periods. Her classroom teaching is supplemented by formal papers presented nationally and internationally, as well as curated exhibitions. Much of her research focuses on gender studies and the art and architecture of early modern Europe, as well as questions of identity in contemporary art. She regularly leads trips to Rome and was a study leader for Smithsonian Journey tours to Sicily and Southern Italy in 2013-14. Ph.D., art history, University of Iowa.

TONY PLAUT

Professor of Art

Teaches painting, drawing, collage, and studio art seminar. Works include assemblages made from wood and found materials; mechanical sculptures featuring hand-cranked phonographs; and oil paint on canvas borrowing from the surrealist legacy of biomorphic abstraction. Plaut's work can be viewed at tonyplaut.com. He has exhibited widely throughout the Midwest. M.F.A., University of Chicago.



department faculty, mount the exhibitions, and advertise and defend their shows in front of the art and art history professors.

FACILITIES

The Art Department has exclusive use of McWethy Hall, which features large, up-to-date classrooms, a darkroom, wet room, carpentry shop, and ceramics studio. McWethy Hall is also home to the Peter Paul Luce Gallery, where major exhibitions and senior thesis shows are held. An annex provides space for a computerized kiln and a foundry, and all senior art majors enjoy private studios with secure 24-hour access as they prepare their senior thesis exhibitions.

ART AWARDS

Art awards range from \$1,000 to \$5,000. The fine arts scholarship application is due by March 1, as is a portfolio of 5 to 15 pieces of work. Work may be submitted as email attachments, as a PowerPoint, on a CD, DVD, flash drive, or as original work.

INTERNSHIPS/FELLOWSHIPS

Recent pre-architecture students have worked with the Mount Vernon Historical Preservation Commission and Bruce More, a National Trust Historic Site in Cedar Rapids. A few students choose to do construction work over the summer in order to gain direct experience. Art and art history majors have completed internships at the Cedar Rapids Museum of Art, Metropolitan Museum of Art in New York, Mexican Museum in Los Angeles, Minneapolis Institute of Art, Museum of Contemporary Art in Chicago, Philbrook Museum in Tulsa, Puerto Rican Museum of Art, Rochester Art Center, and Russian Icon Museum in Boston.

AFTER CORNELL

According to the Bureau of Labor Statistics, the median salary for U.S. architects was \$78,470 in 2017. Entry-level salaries vary widely by type and geographic location.

Recent graduates have been successful in some of the most competitive graduate art and architecture programs in the country and have gone on to study with Robert Venturi and Louis Khan. Another works for I.M. Pei. And yet another is a faculty member in the landscape architecture program at Washington University in St. Louis. Below are two examples of how former students' careers evolved.

Diana Krogmeier Suhanyi '07 worked, painted, and taught art before beginning her master of architecture degree at the University of Colorado Denver. Upon graduating in 2013 she began working for Iron Horse Architects in downtown Denver. Most of the time at Iron Horse was spent working on construction documents and administration for a group of

restaurants and shops at Denver International Airport. Diana now works as project manager for Zola Windows, a company that designs and manufactures premium European windows and doors. At Zola, Diana works with architects and homeowners to select the best products for their projects. She also reviews install details and works with architects to properly design their window and door installations. Diana is also assisting in the design and construction of a custom passive house.

Mitch Bloomquist '04 received his master of architecture from Washington University in St. Louis in 2007. He went to work as an associate architect for Novak Design Group in Cedar Rapids, Iowa, and in 2010 joined the Tilt-Up Concrete Association (TCA) as project manager. He is now executive director of TCA, the international nonprofit trade association for the global tilt-up concrete construction industry. He manages the association and is responsible for publications, events, membership, association programming, communications, and brand management. His publications include a trilogy of state-of-the-art resources for the industry: "The Construction of Tilt-Up," "The Architecture of Tilt-Up," and "Engineering Tilt-Up." His writing has been published widely in trade publications. He also oversees production of TCA's flagship publication, *Tilt-Up Today*.

ALUMNI CAREERS

Project manager, Zola Windows, Steamboat Springs, Colorado (Class of 2007)

Executive director, Tilt-Up Concrete Association and Sauter, Baty & Bloomquist Inc., Mount Vernon, Iowa (Class of 2004)

GRADUATE PROGRAMS

M.Arch., California College of the Arts, San Francisco (Class of 2016)

M.Arch., Washington University, St. Louis (Class of 2015)

M.Arch., Rensselaer Polytechnic, Troy, New York (Class of 2014)

M.Arch., University of Colorado at Denver (Class of 2007)

M.Arch., Washington University, St. Louis, Missouri (Class of 2004)

SUSAN COLEMAN

Gallery Coordinator and Lecturer in Art

Coordinates Cornell's Luce Gallery and teaches Drawing I and Studio Basics. Her drawings and paintings focus on nature as a living source, habitat, and sustenance, both physical and spiritual. Coleman's work can be seen at First Brick Art Gallery in Mount Vernon and Chait Galleries in Iowa City. M.F.A., University of Iowa.

SANDY DYAS

Lecturer in Art

Teaches courses in photography, performance art (Intermedia), and video. Photography courses include film and darkroom work, as well as digital photography. Dyas received first place in the Dubuque Museum of Art's fourth Biennial competition in 2013 and an honorable mention at the New York Center for Photographic Art. Dyas' work can be viewed at sandydyas.com. M.F.A., intermedia and video art, photography, University of Iowa.

JILL HOLADAY

Visiting Lecturer in Art History

Teaches Latin American Art, Frida Kahlo and Diego Rivera in Context, Contemporary Art and Controversy, Modern Art, and a course in art history methodologies. Her focuses are modern and contemporary art and her specialties are East Asian and 19th century French art. Ph.D., art history, University of Iowa.