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 a great deal, both in preserving the traditional greats 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 and in 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 unified 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—the 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 consumerist 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 freehand drafting, 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 wireless access to servers and the internet in all studios, a student-monitored high-end digital core. In 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 wireless access to servers and the internet in all studios, a student-monitored high-end digital core. In 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 wireless access to servers and the internet in all studios, a student-monitored high-end digital core. In 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 wireless access to servers and the internet in all studios, a student-monitored high-end digital core. In 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 wireless access to servers and the internet in all studios, a student-monitored high-end digital core.

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 relined 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 was 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, has 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 90% accepted our offer. This September’s incoming freshman class will include recent graduates 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 assemble new scientific developments and technologies into the profession.

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 Peterson Lecture and the Ellen and Sidney Feldman Lecture 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 mechanical and environmental systems, the installation of a 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 our strength, and the potential for the school to continue its tradition of distinction and innovation into the future.
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 and 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 approaching 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 complicit 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 “Eternal Dinner;” 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 those 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 Dow Enomoto Shaw, who believed that the best education was “autodidactic” — 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 those 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 proscribe its own perpetual 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. Derrida’s parody, for example, is a brilliant critique of traditional systems of authority. It is an ongoing process of playing with the form, or the game, of authority. It is the way you counteract those issues. It 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 complicit 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 “Eternal Dinner;” 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
In addition to surveying, each house had to ‘hold water in.’ The Surveyor’s House ‘held water in’ and contained it ‘within’ the site. The students determined what forms of reciprocity would be introduced and considered for their qualities to both signify displacement and buoyancy. 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 out 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 became the structure as it displaced water, creating buoyancy. In this dynamic condition, each group and individual student constantly shifted, they were temporal voids, it was unpredictable and wonderfully difficult.

In the water tank, we began to experiment empirically with displacement and buoyancy. Like drawing in water with substance, each out 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 became the structure as it displaced water, creating buoyancy. In this dynamic condition, each group and individual student constantly shifted, they were temporal voids, it was unpredictable and wonderfully difficult.

In the water tank, we began to experiment empirically with displacement and buoyancy. Like drawing in water with substance, each out 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 became the structure as it displaced water, creating buoyancy. In this dynamic condition, each group and individual student constantly shifted, they were temporal voids, it was unpredictable and wonderfully difficult.

In the water tank, we began to experiment empirically with displacement and buoyancy. Like drawing in water with substance, each out 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 became the structure as it displaced water, creating buoyancy. In this dynamic condition, each group and individual student constantly shifted, they were temporal voids, it was unpredictable and wonderfully difficult.

In the water tank, we began to experiment empirically with displacement and buoyancy. Like drawing in water with substance, each out 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 became the structure as it displaced water, creating buoyancy. In this dynamic condition, each group and individual student constantly shifted, they were temporal voids, it was unpredictable and wonderfully difficult.

In the water tank, we began to experiment empirically with displacement and buoyancy. Like drawing in water with substance, each out 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 became the structure as it displaced water, creating buoyancy. In this dynamic condition, each group and individual student constantly shifted, they were temporal voids, it was unpredictable and wonderfully difficult.
III. FAL\n Professor Ricardo Soidats
 Professor Jennifer Lee
 Professor Pablo Lorenzino-Erroa
 Professor Caroline O’Donnell

Three short design projects, each with a different site and program, develop an understanding of the architectural idea or idea, and the articulation of the idea from the diagram to the architectural drawing. Design II students are asked to propose three original projects that critically challenge the boundaries and relationships between academic work and the conditions of everyday urban public life in architectural terms.

1. A weekend retreat for a couple, located on a grassy, rural plot with extreme weather conditions. Gender, vocation, and succession are unknown. Each individual is fiercely independent, and each requires an area that is territorially their own. They do, however, share a suite.

2. A “smart station,” used for the display and sale of the 2.5m (98.4 in long “Orbito smart car” located on an urban site at Houston and Lafayette in Manhattan. Two cars are located here, one outside for display, one inside for test-driving. The SmartStation has one employee, exhibition space, and service space. This project brings the ideas of shelter, site, technology, and weather developed in Project I into an urban context.

3. An exhibition space for the community of Cooper Union, in which the Architecture, Art, and Engineering schools each have a space, located on the corner of The Cooper Union Engineering Building site. The issue of the exhibition of the work produced at Cooper Union and its relationship to the city and the campus is considered as integral to the architectural problem, enabling a permeability to the city while presenting the institution through the students’ work.

III. SPRING SEMESTER
 Professor Guido Zuliani
 Professor Jennifer Lee
 Professor Pablo Lorenzino-Erroa
 Professor Caroline O’Donnell

The work of the design studio is based on the assumption that design is a cognitive process, a continuous dialogue between intuition and reasoning rather than the application of a prescriptive method.

Invited to select a site of their own choice within the island of Manhattan, the students are provoked into a conscious encounter with the physical nature of the architecture of the city.

The choice of the site is informed by the program: the architectural invention of a place for a transient as defined by the characteristic metropolitan dweller. The architecture and its programmatic specificity thus emerge from the student’s reflection on the encounter of the metropolitan transient with the space of the city.

I. 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 was allowed for subsequent understanding of building sytems and details.

II. 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.

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 through 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.

SPRING SEMESTER

A program was devised for a museum of contemporary art. The 100,000 square foot area was divided evenly between public and support components. A complex urban site measuring 35,000 square feet was selected at the base of the High Line, an abandoned elevated railway bed in the historic Meatpacking district of Manhattan. This proposed development of the museum in studio coincides with the ongoing evolution of the surrounding district from mainly abandoned industrial uses towards retail, recreational, and cultural activities; the site itself has been selected for a proposed annex for the Whitney Museum of American Art. For the purposes of confronting specific curatorial issues, a collection of works from the 1960’s through 1980’s was assembled from those in the Dia Beacon collection, a museum that the students were required to visit.

To initiate the spring semester, a one-day “symposium” with several architectural historians acting as invited critics placed the students’ analytical exercises into a historical and theoretical perspective. Students then began working in groups on a site analysis covering historical, formal, accessibility and environmental issues and together produced a scale site model. A program charrette was assigned to provoke a quick interpretation of the underlying formal parts of the museum previously analyzed, and to provide a point of departure for organizing the brief. Interim reviews focused specifically on site and program issues as each student began to develop a comprehensive design. The structural, environmental, and technological themes previously examined in the fall semester were gradually incorporated into each project. Students decided individually on structural systems, environmental strategies and the design of the envelope of their buildings in discussion with the professors specializing in each distinct discipline. During one week, an intensive lighting exercise was conducted with the visit of Andrew Sadewick, Director of Arup Lighting, who introduced the class to daylighting issues and then worked individually with each student to develop a gallery lighting strategy.

The final reviews focused on a comprehensive presentation of each student’s design in the urban context, its formal and architectural development of the program brief, and a specific evocation of the attitude adapted toward the collection.
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 right-angle blocks, 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 filling the block. This aspect of the urban street 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 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 preliminary exercise, students worked in pairs designing an interacting pair of projects on a chosen section of the green street wall(s).

The context of a community is crucial to creating a truly urban architecture. In this case, the community we were analyzing and designing for was our own, with its common interests and goals for architecture, but also with the analyzing and designing for was our own, with its common interests and goals for architecture, but also with the

*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. The Advanced Drawing Seminar meets weekly for an expository and individual critique. The study of the other arts—literature, poetry, film—is important in expanding the architect’s mind and vision. But all these, an advanced drawing course is in an architectural curriculum at all, is held captive to utility.*
**ARCHITECTURE AT COOPER 1:06–07**

**THESIS: FALL SEMESTER FRAMING THE CITY: FILM, VIDEO, URBAN ARCHITECTURE**

Professor Dani A. Agrest
Professor Maria Elena Fanna
Professor Yael Molamo

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 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 of disciplines and territories as institutionally defined, are produced by the city itself. Reading the city through film using filmic parameters allows access into the complexity, the action, flow, space and speed, etc., that open and erode the fixed boundaries of the narrative is also an essential aspect for its understanding. 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.

**THESIS: SPRING SEMESTER**

Professor Dani A. Agrest
Professor Maria Elena Fanna
Professor Thomas Leeser
Professor David Turnbull

**2006–2007 Thesis Proposals:**

**Urban Suites: A response to infrastructure development as a form of urban scarring.**

The project is conceived as a series of surgical interventions into nine city blocks that were affected by the construction of the BQE. The project is an archive for the materials of the city, situated along a one-mile section of the Brooklyn–Queens Expressway in Williamsburg and Greenpoint.

Building the Waterfront: A series of research and observation stations in the Florida Everglades, 13 miles west of Miami along a pro-navigating canal, each responding to one of the ecological topologies working toward preserving and reclaiming the damaged ecosystem.

**Dwellings for Three:** Taking inspiration from narratives in film, literature, and theatre, this project re-interprets the dwelling from the approach of relationship dynamics. Several themes including unacceptable desire, unrequited love, voyeurism, taboos, and role-reversal are developed in the space of habitation in a series of four dwellings.

Realizing the Blogosphere: A facility on Rosewell 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 sociology of education 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.

**Tabernacle of Night and Earth: Reinterpretation of religious symbolism as architectural form and sequence, and the establishment of the ground as point of contact with God in a new building for the Chinh Tabernacle Church, on Myrtle Avenue and Cypress Hills Street in Ozone Park, Queens.**

**Opportunistic Linearity:** A Satellite campus and micro industry district in Beacon, NY proposed as an exploration of the broader fabric of NYC as a cluster of multiple centers and the consequences to identity in distributing core urban functions to peripheral nodes.

Under the Bridge: To make a Civic Place by re-introducing the city into the vacant space underneath and adjacent to the Manhattan Bridge (Manhattan side), stitching together the city fabric cut through, separated and fragmented by the bridge.

Wilderness Squared: An outdoor educational facility/hostel in Bear Mountain State Park. Working through a process of removal and replacement, the project addresses a park system for NYC created from quarry sites along the Hudson River and the Appalachian Trail, a pathway originally cleared through the wilderness to connect a series of works/study camps.

Families on the Move: Housing prototype for transient families, specifically families connected to the military. The housing units are designed to be private, easy to move in and out of, and have multiple options for the division and use of both private and communal space.

**Cultural Edges:** Through a reading of the historical transformations of the waterfront edge, the project develops a plan for a new harbor in Tallinn, Estonia at the scale of the city. The project simultaneously addresses the concept of edge, focusing on an old local tradition, and creating a venue for the Performing Arts.

**Chandigarh: Operating System/Le Corbusier: India rising, its third world pulse quickening towards an emergent global presence.**

In La Corbusier’s Chandigarh, a Silicon Valley paradigm threatens the livelihood of an ancient society, the community. An IT Village will replace the IT Park and weave corporate and residential spaces into a 21st century solution.

**Polyrhythms Housing:** Development of bridge housing in relation to the concept of speed, spanning the Harlem River at the northern tip of Manhattan. A roadway that weaves through the housing informs its relationship to various speeds and specific topological distinctions.

The Place of Film: An Institute of Film and Digital Video sited on an old local tradition, and creating a venue for the Performing Arts.

**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 1st Columbus protests.

**opportunities Linearity:** A Satellite campus and micro industry district in Beacon, NY proposed as an exploration of the broader fabric of NYC as a cluster of multiple centers and the consequences to identity in distributing core urban functions to peripheral nodes.
Assistant Professor Adjunct Maria Elena Fanna launched her own practice, Fanna Architecture, in February. She is married to 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.

Assistant Professor Sue Ferguson Ossow authored Architects Drawing: Fearing The Hand, published by Princeton Architectural Press, which will appear in their 2008 catalogue. The project has been awarded the New York City Foundation for the Arts, the Tides Foundation, and the Ford Foundation. Her paintings are featured on the cover of Inessa Shkolnikov’s current work includes the design of an iconic structure in the context of the reappraisal of the oeuvre of Peter Eisenman, published by the Monacelli Press. His firm Bone/Levine Faculty Activities 2006–2007

FACULTY ACTIVITIES 2006–2007

The work of Professor Diana Adair is included in New York: Architecture and Urbanism from the Biomillennium to the Millennial City, www.robertflintcarrington.org. Recently, she gave a lecture from Elise Jaffe and Jeffrey Brown for The Making of an American Spectacle, a film for which she designed the producer and director. Current projects include 1.2 million sq ft. International Film Center in Shanghai, 65,000 sq ft. construction of the Museum of Architecture and Design in Belgrade, Serbia, a master plan for a 315 acre, 6.5 mile long sustainable greenway in Connecticut pursuant to a micro-architecture, reactivated unused railroad yards and other under-utilized land.

Visiting Professor Samuel Campbell authored two projects for the Van Alen Institute. He presented “Lishma: The Structure of Creation, A Philosophical Discourse,” at the Bloomberg Financial Group headquarters, and “The Planning and Design of Boroughs,” at the Van Alen Institute. His current work is underway at Harvard University Arts Museum. He will present his seminar and his work at the conference on the Construction of Stone and Paper Conservation Laboratories.


Assistant Professor Adjunct Michael Leonard has been invited to present at the American Academy in Rome, the Center for Architecture in NY, the Academy of Art University in SF, the University of Texas at Austin, and the University of Tennessee. His work, “Shaping the Future: Cross-Cultural Collaboration,” was exhibited at the Bloomberg Financial Group for the Van Alen Institute. His competition entry was featured in The Wall Street Journal, The New York Times, and The Daily News.


Assistant Professor Adjunct Diana Lewis is preparing her manuscript “Diagram and Context” for publication. The manuscript was recently published by the Monacelli Press. His firm Bone/Levine Architects currently has 30 active projects, including a 200 acre airport and river restoration incorporating sustainable structural techniques in New York City and a 500 sq. ft. mixed use development with two acres of public space in the Inwood neighborhood of NYC.

Professor Anthony Candido designed the costumes for the Nymphs & Menace Dance Company for their spring performance at the DanceSpace Project at St. Mark’s Church, NY.

Assistant Professor Adjunct Bennett Carlin continues work as a Senior Engineer at the Dormitory Authority of NY, overseeing quality assurance inspections and design reviews on City University projects.

Visiting Professor Manuel De la Landa participated in the Vermont Architecture Studio at Georgia Tech. He is also an Adjunct Associate Professor at the University of Texas at Austin, and in group exhibitions in Europe, such as at the Museum of Architecture and Design in Belgrade, Serbia, and at the Van Alen Institute. His current work is underway at Harvard University Arts Museum. He will present his seminar and his work at the conference on the Construction of Stone and Paper Conservation Laboratories.

Assistant Professor Adjunct Jaya Hari developed the program “Splice,” discussed the work of Ellen Lupton, and presented “Lolita: The Structure of Creation, A Philosophical Discourse,” at the Bloomberg Financial Group headquarters, and “The Planning and Design of Boroughs,” at the Van Alen Institute. His current work is underway at Harvard University Arts Museum. He will present his seminar and his work at the conference on the Construction of Stone and Paper Conservation Laboratories.

Visiting Professor Adjunct Albert Raji completed a project at the Kreuze Foundation Headquarters in Troy, MI, and received an Honorable Mention in the 2006 Architectural Design Awards. The project was featured in the Newsletter of the International Association of Structural Engineers and a greenhouse for plants is planned for the project. The site is adjacent to the Van Alen Institute at

Assistant Professor Adjunct Kevin Bone was co-published by the Monacelli Press. The book was reviewed by the New York Times, Architectural Record, and The New York Review of Books. An online edition was exhibited at Surface, The New York Times, Architectural Record, and Casa Vigna & Architecture. The firm of Werner Sobek NY, the project will be the largest curved, load-bearing, insulated concrete structure in the world. A greenhouse for plants is planned for the project. The site is adjacent to the Van Alen Institute at

Assistant Professor Adjunct Paulo Lemos-Eira is a Project Architect at Eisenman Architects for the Antares Cardinalia Stadium, recently featured in Architectural Record. He is scheduled to present his work at the Drawing Center, NY. His competition entry was featured in The Wall Street Journal, The New York Times, and The Daily News.

Assistant Professor Adjunct Caroline O’Donnell launched the new architecture firm, O’Donnell McGauley Tabolt. Professor O’Donnell has recently published “Diagram and Context” for publication. The manuscript was recently published by the Monacelli Press. His firm Bone/Levine Architects currently has 30 active projects, including a 200 acre airport and river restoration incorporating sustainable structural techniques in New York City and a 500 sq. ft. mixed use development with two acres of public space in the Inwood neighborhood of NYC.

Professor O’Donnell has recently published “Diagram and Context” for publication. The manuscript was recently published by the Monacelli Press. His firm Bone/Levine Architects currently has 30 active projects, including a 200 acre airport and river restoration incorporating sustainable structural techniques in New York City and a 500 sq. ft. mixed use development with two acres of public space in the Inwood neighborhood of NYC.

Assistant Professor Adjunct Albert Raji completed a project at the Kreuze Foundation Headquarters in Troy, MI, and received an Honorable Mention in the 2006 Architectural Design Awards. The project was featured in the Newsletter of the International Association of Structural Engineers and a greenhouse for plants is planned for the project. The site is adjacent to the Van Alen Institute at


Assistant Professor Adjunct Michael Leonard has been invited to present at the American Academy in Rome, the Center for Architecture in NY, the Academy of Art University in SF, the University of Texas at Austin, and the University of Tennessee. His work, “Shaping the Future: Cross-Cultural Collaboration,” was exhibited at the Bloomberg Financial Group for the Van Alen Institute. His competition entry was featured in The Wall Street Journal, The New York Times, and The Daily News.

Assistant Professor Adjunct Michael Leonard has been invited to present at the American Academy in Rome, the Center for Architecture in NY, the Academy of Art University in SF, the University of Texas at Austin, and the University of Tennessee. His work, “Shaping the Future: Cross-Cultural Collaboration,” was exhibited at the Bloomberg Financial Group for the Van Alen Institute. His competition entry was featured in The Wall Street Journal, The New York Times, and The Daily News.

Assistant Professor Adjunct Caroline O’Donnell launched the new architecture firm, O’Donnell McGauley Tabolt. Professor O’Donnell has recently published “Diagram and Context” for publication. The manuscript was recently published by the Monacelli Press. His firm Bone/Levine Architects currently has 30 active projects, including a 200 acre airport and river restoration incorporating sustainable structural techniques in New York City and a 500 sq. ft. mixed use development with two acres of public space in the Inwood neighborhood of NYC.

Assistant Professor Adjunct Caroline O’Donnell launched the new architecture firm, O’Donnell McGauley Tabolt. Professor O’Donnell has recently published “Diagram and Context” for publication. The manuscript was recently published by the Monacelli Press. His firm Bone/Levine Architects currently has 30 active projects, including a 200 acre airport and river restoration incorporating sustainable structural techniques in New York City and a 500 sq. ft. mixed use development with two acres of public space in the Inwood neighborhood of NYC.

Assistant Professor Adjunct Caroline O’Donnell launched the new architecture firm, O’Donnell McGauley Tabolt. Professor O’Donnell has recently published “Diagram and Context” for publication. The manuscript was recently published by the Monacelli Press. His firm Bone/Levine Architects currently has 30 active projects, including a 200 acre airport and river restoration incorporating sustainable structural techniques in New York City and a 500 sq. ft. mixed use development with two acres of public space in the Inwood neighborhood of NYC.
