Visiting Professor Marion Burchart became a member of the Zoning Commission of the Town of Taghkanic, New York, where she will feature a series of his projects and development work on a 10-page spread in the Fall 2012 Faculty Exhibition at Pace University. His work has been included in two group exhibitions at Helper Summer Clonea Studios in Dublin, in the “Architecture 2013 Faculty Talks” series of The Heyman Center for the Humanities, during the Spring 2013 term, Princeton, NJ. He was also a session moderator on Sustainable Infrastructure: Communities and Campus as Equitable Disciplines Series of The Heyman Center for the Humanities, during the Spring 2013 term, Princeton, NJ.

Visiting Professor Stephen Rustow pictured at the Muzeum Sztuki in Lodz, Poland, at the biennial meeting of the Society of the History of Architectural Theory, University of Illinois-Chicago, and at The Cooper Union in New York City College of Technology. He lead the Designing and Building Performing Facades: No Performance—Poor Facades+PERFORMANCE Consortium held at the McGraw-Hill Building at Pace University on December 20 of 2012. He also worked on the development of an exhibition at the AIA-Center for Architecture celebrating the architecture and design of Hudson Yards.

Professor Adjunct Michael Waddell was a member of the Zoning Commission of the Town of Taghkanic, New York, where he will feature a series of his projects and development work on a 10-page spread in the Fall 2012 Faculty Exhibition at Pace University. His work has been included in two group exhibitions at Helper Summer Clonea Studios in Dublin, in the “Architecture 2013 Faculty Talks” series of The Heyman Center for the Humanities, during the Spring 2013 term, Princeton, NJ.

Visiting Professor James Lowder spoke at the Municipal Arts Global Forum, an interdisciplinary urbanism conference, and at The Rukavina Institute for Advanced Study, School of Historical Studies, during the Spring 2013 term, Princeton, NJ. He was also a session moderator on Sustainable Infrastructure: Communities and Campus as Equitable Disciplines Series of The Heyman Center for the Humanities, during the Spring 2013 term, Princeton, NJ.

Professor Adjunct Geong Windbeck has been invited to lecture on the architectural history of New York at the recently founded Critical Theory and The Arts graduate program of the School of Visual Arts. He conducted seminars on contemporary museum architecture and on ancient Chinese wall paintings in conjunction with the exhibition “The Car in 2035: Mobility and Urbanism.” Doscher also participated on the panel “Building Performin g Facades: No Performance—Poor Facades+PERFORMANCE Consortium held at the McGraw-Hill Building at Pace University on December 20 of 2012. He also worked on the development of an exhibition at the AIA-Center for Architecture celebrating the architecture and design of Hudson Yards."
Over the last twelve years the school, while remaining firm in its commitment to its long tradition of design, has transformed that tradition in ways that allow it to confront the challenges of 21st century architecture and urbanism. The need to think both globally and locally, the knowledge required of architects to practice in diverse contexts and cultures, the skills to master new technologies of representation and construction, the changing nature of professional practice, and above all, the critical re-thinking of the discipline, all these considerations and more have been folded into the curriculum. And this curriculum has been far from static; developing under the guidance of faculty and students into a comprehensive and rigorous course of professional study.

Within these broad guidelines, however, what characterizes the school more than anything else is the extreme dedication and inventive curiosity of the students under the mentorship of an equally dedicated faculty. The work exhibited each year at the End of Year Show, and again this year, has demonstrated this evolution, and this tenacity to hold onto the best aspects of our historical legacy—analysis and theory, drawing, and formal invention—at the same time as embracing new subjects for design research from broad ecological concerns to the smallest scale of living. It is to be hoped that a selection of this twelve years of work will, in the near future, form a basis of a publication that traces this evolution.

One of the most important of these new initiatives has been the establishment of the now flourishing Master of Architecture II program, a three semester course in design research under the strong leadership of Professor Diana Agrest, in which a selected number of post-professional students from around the world engage in a common investigation into urban and natural contexts while studying research techniques and engaging in seminars throughout the school. In another initiative, the establishment of The Cooper Union Institute for Sustainable Design has emphasized our essential role in the growing local and global environmental crisis. Its first Director, Professor Kevin Larkin, has in a brief two years established the Institute as a center of debate, lectures, and exhibitions for the discussion of some of the most pressing environmental challenges of our time.

Academic achievements are too numerous to mention, as recorded in Architecture at Cooper issues, a journal that we have published every year, in every way, in task forces, public debate and demonstration. The Irwin S. Chanin School of Architecture has over the last twelve years established The Cooper Union Institute for Sustainable Design and has added to its invaluable collections.

Finally, I cannot close without recognizing the agonizing struggle to invent ways out of our current financial crisis, a struggle in which our faculty and students have been active in every way, in task forces, public debate and demonstration. I have respected the way in which all have participated without losing the focus on our central mission, the production of designs and ideas that illuminate the foundations of our discipline. I have been sincerely appreciative of the work of all parties to the debate, and remain optimistic that, over the next few years a model can be successfully developed that protects once more the free tuition scholarship, so much the heart and soul of our institution.

In new stepping down as Dean, I am confident that we as a School are in a position to grow from real strength to strength in our curriculum, our faculty, and students—but also in strength in the way that we have learned to look, listen, and act upon the often disturbing landscape of the 21st century. As represented by the student work and faculty concerns in design studios and courses at all levels, we are aware of our local and global context, wary of over-simplified solutions, and insist on the need for a deep understanding derived from design research of the most inventive kind. With all my best wishes for the future.

Anthony Vidler
Dean and Professor

ARCHITECTURE AT COOPER

The Irwin S. Chanin School of Architecture

The Cooper Union for the Advancement of Science and Art

-12-13

LETTER FROM THE DEAN

Three of our senior faculty retired: Raimund Abraham in 2001, Peter Eisenman in 2006 and Ricardo Scofidio in 2007. The loss of their extraordinary talents was significant, but the legacy of their teaching lives on as the faculty has been continually renewed at all levels, with the appointment of Diana Agrest as full-time Professor, and the recruitment of six new, non-proportional faculty since 2001, together with many adjuncts, all whose skills and knowledge have enriched and advanced the curriculum. We have celebrated many milestones in the history of the school, not least the recent achievement of ten years of service by five professors and staff. Twenty years of service by three and thirty years of service by two including Professor Diana Lavis in this year, whose even-tempered stewardship of the Fourth Year Urban Design studio has spanned more than ten years, and finally forty years of service by Professors Anthony Caudillo and Swan Scully, and Professor Emerita Sue Ferguson Gossow.

We have not avoided adversity: personal in the loss of four of our active and former senior faculty Richard Henderson, Israel Sentale, Raimund Abraham and Lebbeus Woods; public, in the fall of the Twin Towers, the successive financial reversals and recession, and most recently the devastation of New York during Hurricane Sandy. But we have remained resilient, stepping up to the task of making architecture significant for the public realm, and researching ways of ameliorating, if not solving, our present and many crises. We could not have accomplished any of these goals without the strong support and individual talents of our administrative officers. First and foremost, my thanks go to Associate Dean Elizabeth O’Donnell who has tirelessly and with enormous grace worked to keep all aspects of the school in balance and moving forward. Dean O’Donnell shepherded the new Master of Architecture II Program through all the stages of administrative approval, and as Chair of the Curriculum Committee presided over the continuing discussions that have kept our courses in the forefront of architectural knowledge while ensuring the continuity of our tradition of design. She has served as a guidance counselor, administrative officer, and this year in my absence has guided the school with temperate wisdom through one of the most difficult years of its history. Monica Shapiro has, in her role as Academic Advisor and Personal Assistant to the Dean for over thirty years, acted as the school’s anchor and hub, monitoring students’ courses, counseling them through difficult times, and keeping in personal contact with alumni, while making sure that I answered every letter, attended every meeting, and operated as Flight controller for my travels. The late Piet de Angelis, “first responder” in the office as she termed herself, was a fountain of information for students and faculty alike.

No school that I have taught in has the benefit of a magnificent Archive, that, under the meticulous and steadfast direction of Shawn Hilfiker and his staff, and aided by highly motivated students, has year after year presented exhibitions of the highest aesthetic and intellectual quality, published elegant catalogues, and has added to its invaluable collections.

Finally, I cannot close without recognizing the agonizing struggle to invent ways out of our current financial crisis, a struggle in which our faculty and students have been active in every way, in task forces, public debate and demonstration. I have respected the way in which all have participated without losing the focus on our central mission, the production of designs and ideas that illuminate the foundations of our discipline. I have been sincerely appreciative of the work of all parties to the debate, and remain optimistic that, over the next few years a model can be successfully developed that protects once more the free tuition scholarship, so much the heart and soul of our institution.

In new stepping down as Dean, I am confident that we as a School are in a position to grow from real strength—strength in our curriculum, our faculty, students—but also in strength in the way that we have learned to look, listen, and act upon the often disturbing landscape of the 21st century. As represented by the student work and faculty concerns in design studios and courses at all levels, we are aware of our local and global context, wary of over-simplified solutions, and insist on the need for a deep understanding derived from design research of the most inventive kind. With all my best wishes for the future.
The Irwin S. Chanin School of Architecture/ The Architectural League of New York The School of Architecture annually co-originates and hosts a number of events with the Architectural League of New York. This ongoing relationship has fostered a expanding forum for contemplatory architectural dialogues at the Cooper Union.

Thursday 9/6
Young-Architects of Spain Speakers: María Hurtado de Mendoza, Estudio Entrevista Horst Fernandez Elizaro Alberto Peiri, Petit-Arquitectos Penalva
Ken Krampton, Ware Professor of Architecture (GSAPP), Columbia University Pabio Lorenzo-Erro, Professor; Design Principal, Erro Architects Cristina Dobema, Famco Industries Architectural Aganom Opening remarks by Alberto Campo Baeza Welcome by Juan Ramón Martinez Salazar, General of Spain
Introduction by Osvaldo Zuliani, Professor Monday 10/15
Albatoa Sokh, Co-founder, Taller de Arquitectura X Current Work: Head/Hand Moderated by Richard Olcott, Founding Partner and Design Principal, Emnow Architects Tuesday 1/18
Steven Holt, Principal, Steven Holt Architects Time Light Introduction and moderated by Sanford Kentner, Professor, Architectural Theory and Criticism, Harvard Graduate School of Design, Co-director, the Master's in Design Studies Program Friday 1/18
Mike Taylor, Senior Partner, Hopkins Architects Current Work: The Observatory Moderated by Richard Olcott, Founding Partner and Design Principal, Emnow Architects Wednesday 11/28
Steven Holt, Principal, Steven Holt Architects Time Light Introduction and moderated by Sanford Kentner, Professor, Architectural Theory and Criticism, Harvard Graduate School of Design, Co-director, the Master's in Design Studies Program Friday 1/18
Mike Taylor, Senior Partner, Hopkins Architects Current Work: The Observatory Moderated by Richard Olcott, Founding Partner and Design Principal, Emnow Architects Wednesday 11/28
Wang Shu, Co-founder, Amatuer Hopkins Architects Current Work: Head/Hand Moderated by Annaelle Selldorf, Principal, Selldorf Architects Wednesday 11/28
The Irwin S. Chanin School of Architecture/ The Architectural League of New York/The American Institute of Architects New York Chapter

Exhibitions

The Critical Moment: Architecture in the Expanded Field II

Artur Houghton Jr. Gallery
September 12, 2012
This is a critical moment for the re-thinking of the object of architecture, approaching architectural discourse critically, questioning the very boundaries of Architecture itself. The discipline has been characterized in recent years by an anti-architectural attitude. Moreover, it has been a reflection of an ideology of extreme consumerism and, as such, a rejection of the traditional architectural

The innovativeness and vision work produced in the Advanced Design Studio, while exploring specific problems, simultaneously addresses the question of the place and relevance of the problem in architectural discourse. Without preconceived boundaries, the students address a myriad of critical issues affecting architectural discourse, ranging from urban theory to the present condition of globalization and the current emergence of new scientific developments and technologies. Emphasis is placed on a design process developed through a series of productive readings. Drawing is emphasized as a tool for critical thinking and as an intrinsic part of the process completed by models.

This exhibition illuminated the graduates’ year-long exploratory research using text, photography, drawing, technology, science and history to develop innovative programs, all of which featured configurations and narratives that brought forth potential solutions which, at first, may not have been obvious to the viewer.


Artur Houghton Jr. Gallery
October 2–November 21, 2012

Curated by Massimo Scolari

This exhibition, the first retrospective of the work of visionary architect and artist Massimo Scolari in the United States since 1986, originated at the Yale School of Architecture. With a nucleus of drawings that were first exhibited at the Cooper Union in 1977 while Scolari was teaching at the school, the exhibition included over 150 original drawings, paintings, watercolors, and etchings, which were drawn to explore architectural space in order to afford students and faculty greater access to these iconic images, now supplemented by digital methods of presentation, the Archiv has undertaken an ongoing effort to translate the slides into printed form for this exhibition.

This exhibition focused on works of 20th-century architecture, both iconic and those lesser known to the school’s students. The projects included housing, churches, industrial buildings, and were located in Europe, the United States, and the Americas. The projects included housing, churches, industrial buildings, and were located in Europe, the United States, and the Americas.

Lessons From Modernism: Environmental Design Considerations in 20th Century Architecture, 1925-70

Artur Houghton Jr. Gallery
January 25–March 25, 2013

Curated by Kevin Bane, Steven Hillyer, Sumiy Joh and Sara Jones

Lessons from Modernism focused on twenty-five examples of modern architecture created between 1925 and 1970 that incorporated environmental strategies as integral (or integral) into the design of the architecture that addressed critical problems of comfort, use and economy by recognizing and adopting natural agencies. While none of these projects meet a perfect definition for today’s green building best practices, nor would they likely qualify under current certification or any of our many standards for evaluating environmentally appropriate architecture, they present a catalogue of architectural ideas that matched much of what green design aspire to.

To that end, the twenty-five works reflect a range of project types, environmental design ideas and solutions to the challenges of particular climate zones that are still relevant today.

Many of these buildings demonstrate an aesthetic of simplicity. They are small in scale and required modest capital to realize. Engineering and building construction methods aspired to maximize efficiency and minimize the use of materials. Site design strategies sought to promote integration with the setting, embrace the natural surroundings, limit disturbance of natural landscapes and reintroduce park and garden areas into urban environments. All are informed by the climate of a given site and most profoundly, all respect the universal and elemental relationship of the architecture to the daily and annual movement of the sun.

The goal of this exhibition was to inspire students, practicing architects and the general public to examine a broader body of work through the lens of the environment and to discover how the values of the modernist movement can inform the green building movement today. William Marking, founder and editor-in-chief of The Architect’s Newspaper wrote that the exhibition was “the strongest and most compelling exhibition ever mounted in New York (and maybe anywhere) on the influence of nature and the environment in architectural design.

Green Chastic: Río de Janeiro, 1978

Photographs from the Stanley Prowler Collection
Third Floor Hallway
April 3–May 3, 2013

Curated by Pat Millican

Stanley Prowler (1919–2004) was an architect who traveled extensively in the U.S. and abroad throughout his life. This included trips to Brazil, Portugal, France, Britain, Greece, India, Israel, Japan, Argentina and a number of other countries. The exhibition presents a view of a selection of photographs made up of 6,000 travel photographs was bequeathed to The International Center, where he served as a board member. The organization subsequently donated these materials to the School of Architecture Art Archive in 2006.

Taken using a 35mm camera, Prowler’s photographs of Rio suggest a type of entry into architecture, specifically the nuances of framing. These images explore architectural framing devices in collaboration with Rio de Janeiro’s unfolding verdure: the ways in which the urban landscape and its marginalized spaces are shaped by resident flora. Plants bracket, truncate, mantle or punctuate an array of conditions. These etiologies and outcomes (along with exposed bodies), such as tonalities of the Modernist environment, evoke reification beyond the contextual framing of most architectural representations. Prowler’s photograph impact an idiocentric and anomalous version of the overgrown urban landscape.

Lessons From Modernism
20th Century Architecture
Lessons From Modernism: Open Air School—Johannes Duiker, 1930

Massimo Scolari: The Representation of Architecture

4

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

The American Institute of Architects New York Chapter

Friday 10/12

Unlimited Spaces: Roundtable Discussion and Film Screening Participants: Alya Nafmsas, Co-director Benjamin Murray, Co-director Pablo Lorenzo-Erro, Professor; Design Principal, Erro Architects Patricia del Real, Ph.D. Candidate, Architecture History and Theory, Columbia University

The Irwin S. Chanin School of Architecture/ The American Institute of Architects New York Chapter

Third Floor Hallway

April 3–May 3, 2013

Curated by Pat Millican

Stanley Prowler (1919–2004) was an architect who traveled extensively in the U.S. and abroad throughout his life. This included trips to Brazil, Portugal, France, Britain, Greece, India, Israel, Japan, Argentina and a number of other countries. The exhibition presents a view of a selection of photographs made up of 6,000 travel photographs was bequeathed to The International Center, where he served as a board member. The organization subsequently donated these materials to the School of Architecture Art Archive in 2006.

Taken using a 35mm camera, Prowler’s photographs of Rio suggest a type of entry into architecture, specifically the nuances of framing. These images explore architectural framing devices in collaboration with Rio de Janeiro’s unfolding verdure: the ways in which the urban landscape and its marginalized spaces are shaped by resident flora. Plants bracket, truncate, mantle or punctuate an array of conditions. These etiologies and outcomes (along with exposed bodies), such as tonalities of the Modernist environment, evoke reification beyond the contextual framing of most architectural representations. Prowler’s photograph impact an idiocentric and anomalous version of the overgrown urban landscape.
**STUDIO COURSES**

**FIRST YEAR**

**ARCHITECTONICS: FALL SEMESTER**
Professor Lebbeus Woods, 9/30/12 – 12/5/12
Professor Carla Rotch
Instructor Aida Morin and Uri Wegman

**FOUR IDEAL HOUSES**: Each occupies a different elemental volume—cube, cylinder, cone, pyramid—and each embodies a geometry problem. Students were asked to propose a solution on the 20th century’s first 20 years—spring, summer, autumn, winter.

This work was conducted through Mid-October when Professor Woods instructed the students to begin their own independent work in Architectonics Studio. This juncture and the following challenges for the First Year’s studio in its conclusion.

**GIVEN THE FIELD**... IN REGARD TO THE FOUR IDEALS in Module I, the students were expected to propose a system of axes for assembling.

The implications of tacit knowledge for stability are immediately apparent, but the epistemological implications are less so... Storm Watch, Lebbeus Woods, December 2009

**INTRODUCING THE FIELD INTO THE STUDIO IMMEDIATELY**

The required texts, Mario Salvadori’s Structural Elements and their Spatial Latency. The overlay of drawings for each element: drawn in plan, section and elevation. The required texts, Mario Salvadori’s Structural Elements and their Spatial Latency.

The required texts, Mario Salvadori’s Structural Elements and their Spatial Latency. The overlay of drawings for each element: drawn in plan, section and elevation. The required texts, Mario Salvadori’s Structural Elements and their Spatial Latency.

**GIVEN (II) THE GROOVED FIELD: MEASURE (3) STRUCTURAL ELEMENTS: column, pier, bearing wall, beam, thin shell, viaduct, etc.**

The necessary elements are defined in a set of drawings for each element: drawn in plan, section and elevation. The required texts, Mario Salvadori’s Structural Elements and their Spatial Latency. The overlay of drawings for each element: drawn in plan, section and elevation. The required texts, Mario Salvadori’s Structural Elements and their Spatial Latency.

**THE IDEA OF GEOMETRIC ELEMENTS:** cube, cone, cylinder and sphere

The second is concerned with the development of the grid as a spatial device to which the elements of the complex program are presented. The designer is asked to consider the grid as the primary device for organization and development of the space. The grid is used as a tool to analyze the program and to develop solutions for the spatial organization of the building.

**DESIgn II: FALL SEMESTER**
Professor Pablo Lorenz-Erna
Professor Karineia Kouroukla
Professor James Lowder

Toward the Definition of Space III: Refocusing the Relative Many of the contemporary concerns, in reaction to the architectural discussion of the last 20 years, have resulted in the abandonment of the engagement of spatial structures.

These seemingly formally diverse yet structurally stable grid projections are based on an non-conceptual differentiation. Post-structuralist theories break away from the philosophical and formalist construction of the modernist order. An effort to develop a full decomposition of any assumed disciplinary fundamentals. These tendencies have lately been hiding deep conceptual structures in favor of superficial perceptual structures. Media advanced a sensibility and education in society towards the understanding of a visual logic and was highly beneficial to architecture, which bases its logic in form, accessible both through opt and tactile senses in a field identified as a visual art.

But the visual has exhausted its capacity to be critical, since media has progressively been hiding behind rigid protocols ensuring mass control, separating visual appeal and affect from the underlying structures that have been engineered to manipulate behavior. The solution is to articulate different levels of information in a project to achieve a higher architectural performance. A necessary element in a program to inform the structural and post-structuralism, disclosing deep structuralism to the ground and addressing their role in the formation of the architectural object.

Concepts of systems, parametric design, and some of the questions that algorithms raise were used as design conditions and axioms to inform the development of linear numeric structures. These systems aimed to displace their structural commandments and the dominant stable domains throughout different definitions of topology. The studio proposed a space suspended in tension between topological displacements and configuring their absolute stable referential Cartesian coordinate system. A space defined in terms of its potential and the active forces affecting its structure.

Design II studio developed an un-house for a divorced couple departing from a canonical nine square grid organization. These informed definitions defined both the physical qualities of each project as they engaged materially on their own terms, and ultimately the form of an entire class-wide landscape.

**DESIGN III: SPRING SEMESTER**
Professor Karineia Kouroukla
Professor James Lowder

The Design II spring semester consists of two different yet interconnected parts. The first focuses on the design of a door situated within an indefinitely extended wall. The second is concerned with the development of the inhabitable space to which the door belongs. A door is one of those objects omnipresent in our daily life the perception of which, citing the German critic and historian W. Benjamin, takes place in a state of distraction, in spite of spatial, cultural, symbolic, and social implications that this object, which we structure human environments and relationships. Immediately producing and connecting an interior and exterior, a door functions as a medium and is tied by an irresolvable reciprocity to these two conditions, to their structure, aesthetic and meaning.

The scope of the exercise is to raise, through the design of the door, the awareness of the architectural program concrete site of the critical articulation of complex sets of latent contents embedded in those spatial constructs that constitute the physical landscape within which our lives take place.

Initially three separate possible vantage points are offered:—The door as the only point in common to any three intersecting planes. —The door as a topological element that simultaneously produces separation and connection between two different environments assumed to be an interior and an exterior. —The isolation of the human body, in particular, the head and the feet, in relation to a door and the elements of its complex program.

The design process is supported by an analytical phase in which the designer decomposes the doors are chosen by the students. The final design is developed at the scale 1:3+1

An inhabitable space

The second part of the design exercise consists of the development of inhabitable spaces for one individual—the one operating the door—and a possible inhabitant. This inhabitable space is to be considered exclusively as an interior located between the wall and the element and inhabited by a generic mass. The program of inhabitation is conceived in its minimal form and refers to the architectural conditions of a body in space: standing, sitting and lying prone.

The project is developed at the scale 1:1+1

**SECOND YEAR**

**PROFESSOR**

**DESIGN I: SPRING SEMESTER**
Professor David Allin
Professor Pablo Lorenzo-Eiroa
Professor Lydia Kalipoliti
Professor Mersha Webley
Professor Samuel Anderson
Professor Anshu Raj

The Spring semester of Design I continued the previous semester’s analysis projects focused around the typology of the library. The studio extended these ideas in the development of a new design project that integrated the analytical findings into a resolved architectural proposal. The studio developed and articulated the resolution of constructive, structural, environmental, and lighting ideas integrated into conceptual and aesthetic arguments.

**DESIGN III: SPRING SEMESTER**
Professor Michael Young
Professor David Allin
Professor Pablo Lorenzo-Eiroa
Professor Lydia Kalipoliti
Professor Mersha Webley
Professor Samuel Anderson

The semester started with three week-long exercises in which students were asked to examine the space of a new student centered phase of the studio looked at historical and contemporary libraries in terms of their site, massing, materially and formal language, working from the studio’s model. These exercises resolve the complex issues of their place in urban and public space. The studio finished with a design charrette that had each student explore a set of formal principles from the historical example and come to a set of parts with which to collapse a new space of reading.
M useum’s IDE AS CITY Festival
New York in conjunction with the New York City’s arts and culture scene.
The project is expected to be completed in early June.

The Little Free Libraries movement places small-scale book shelters in neighborhoods, and is based on the premise “take a book, leave a book.” Over the past year, the third-year architecture students of the School of Architecture have been engaged in the study of the library as a building type.

One of Peter Cooper’s original programs was for “Union,” a free reading room on the third floor of the Foundation Building. At the time of The Cooper Union’s founding, all libraries in New York City were private, requiring membership for entry. It is through the inspiration of this historic free reading room at The Cooper Union that the students approached the project, re-imagining the bookshelf itself, the act of reading, and the potential for a free exchange uninhibited by curatorial oversight. The Little Free Library offers the potential for a snapshot of a moment’s escape from the city, but chance encounter as well. The project echoes Cooper’s own ethos of the exchange of thought, ideas, and knowledge, “as free as air.”

Presented by PEN World Voices Festival and the Architectural League of New York in conjunction with the New Museum’s IDEAS CITY Festival

Faculty Team: Michael Young, David Allen, Lydia Kallipoliti

The Bowery Re-Imagined: The Bowery
New York, NY

The fourth-year design studio of The School of Architecture was invited by The New Museum along with Columbia University and Princeton University to explore the future of the city through a project titled Bowery Re-Imagined. Each participating school hosted a spring 2013 course or studio dedicated to the theme. The resulting research was presented in workshops and demonstrations at the IDEAS CITY StreetFest. In addition to the fourth-year studio’s research into the cultural history of the Bowery, Professor Diane Mendir was awarded a grant from the Kresge Foundation for the publication and exhibition of the work developed by the fourth-year Architecture of the City design studio: The Bowery as a Cosm Art Work.

In conjunction with the New Museum’s IDEAS CITY Festival

Faculty Team: Diane Lewis, Daniel Mendir, Peter Schubert, Mersin Valdez, Daniel Shner

Grid O( Levels On: East 6th Street and the Bowery
New York, NY

The Fellows Seminar on lighting brought together a class of engineering, architecture and art students from The Cooper Union who developed and installed a proposal for “off grid” street lighting at the East 6th Street Cultural District. The installation was powered by alternative energy generation techniques including solar cells, bioluminescent pods and an interactive performance with back-projected images that illuminated the streetscape. Rather than focusing on the purely technological aspect of lighting, this project addressed the social relations that inform and are informed by the presence of light.

This installation was part of FABy: The Cooper Union Institute for Sustainable Design SUSTAIN project. It is supported by the Ellen and Sidney Feldman Fund and the Benjamin Menschel Faculty Fellowship. Special thanks to Java.org and Socialite. In conjunction with the New Museum’s Ideas City Festival

Faculty Team: Lydia Kallipoliti, Katernia Kourkoulia, with Martha Giannakopoulou

PITCHbca Rachnch 2013 Campaign
Sara D. Roosevelt Park
New York, NY

PITCHbca is a US based non-profit organization that advocates rain as an untapped resource to address global issues of water access and is led by David Turnbull. PITCHbca’s RAINCHUTE Campaign, which utilizes decommissioned parachutes as rainwater catchers in Africa’s semi-arid regions, held a workshop for their 2013 campaign in collaboration with British artist Lissi Milroy. Five Rainchutes, each interpreted as a field of flowers and painted by Milroy were exhibited at the New Museum’s IDEAS CITY StreetFest in Sara D. Roosevelt Park. The project literally turns parachutes upside-down to capture the rain, transforming them into low-cost, portable rainwater-harvesting and shade canopies that coupled with basic storage and filtration, can provide enough clean water in a semi-arid region to support an entire family year-round.

In conjunction with the New Museum’s Ideas City Festival

Master of Architecture II Spring Design Studio Exhibition
The Arthur A. Houghton Jr. Gallery
The Cooper Union

The Irene S. Chanin School of Architecture held a weekend exhibition of its Master of Architecture II post-professional degree program. A selection of works from the Architecture of Nature/Nature of Architecture studio was on view for the public with an opening reception. “This studio focuses on the question of Nature from the philosophical and scientific discourses that have explained it throughout history; and its transformation to the present conditions of the natural world as they affect our modes of habitation. A different dimension of space, time and scale is the object of this exploration. In this project, these questions take a premature position in the type of natural sites selected and the subsequent process of transformation.”

The exhibition was held in conjunction with NYCDIGITAL. NYCDIGITAL is New York City’s inaugural citywide event to showcase and promote design of all disciplines. Held from Friday, May 10, through Tuesday, May 21, the event celebrated New York City’s contributions to and embrace of design.

Faculty Team: Diana Agrest, Daniel Mendir, Lydia Kallipoliti

OUT AND ABOUT

THE COOPER UNION INSTITUTE FOR SUSTAINABLE DESIGN
Friday 11/9
Alan Berman, Co-founder, Berman Quaeston Stretcher: Iconic Vision and Environmental Problems in the Work of Jim Stirling: Solutions Proposed at Leicester

Thursday 11/7
The Future of Zone A: New York Neighborhoods on the Frontline of Climate Change

Professor Tom Angotti, PhD, Professor of Urban Affairs and Planning; Director of the Center for Community Planning & Development, Hunter College

Suzanne C. Drake, Professor, Founding Principal, ddbialis; Sensor Associate, The Cooper Union Institute for Sustainable Design

Alexander J. Feison, Ph. D., RLA Assistant Professor, Yale School of Forestry and Environmental Studies and Yale School of Architecture; Director, Urban Ecology and Design Laboratory

Clare Weirz, Principal, WXY Architecture + Urban Design; Moderator by Cassim Shepard, Urban Omnibus; Architectural League Co-sponsored by the Architectural League of New York

Tuesday 3/5
Bill McKibben, Founder, 350.org
In conversation with New York City students

Wednesday 2/13
J. Alexander Farquhar, Co-founder of FreshFalls

Co-sponsored by NYU Divest, 350NYC, Barnard Columbia Divest, NYC Divest Coalition, YouDivest, Occupy Sandy, Sasomakol Intelligence, The Katherine B. Reynolds Foundation Program in Social Entrepreneurship, Earth Matters at NYU, Sustainable Cities at The New School, and ACIR at the New School

Tuesday 4/23
Elienor Jaffe, Professor of Ecological Economics, Universidad Autónoma de Barcelona

Moderated by David Barkin, Professor of Economics, Connecticut College of the University Autodoma Metropolitana, Mexico City

Monday 4/22

2013 Mayoral Forum on Sustainability
Mayoral Candidates include: Sal Albanese, Bill De Blasio

Sue Van Hook, Chief Medical Officer, Ecovative

Presented by the New York Medical Society

Tuesday 5/14

Long Cancer & New York City Kitchen: Why Increased Radon in Natural Gas Could be a Public Health Deterrent

Jeff Zimmerman, Public Interest Attorney and Radiation Expert Sheila Buchan-Bedient, MD, MPH, Member, Institute for Health and the Environment at SUNY Albany, Member, Concerned Health Professionals of New York Elizabeth Glass Oestman, Visiting Associate Professor, Environmental and Occupational Health Sciences, CUNY School of Public Health, Hunter College

Joel Greenberg, MPH, Consultant, Toward Materials Management, representing New York Committee for Occupational Safety and Health

Heather Carlucci, Executive Pastry Chef of PRINT, Founding Member, Chefs for the Marcellus and a leading advocate of Programs for Farm to Table Food

Moderated by Albert Appelton, Professor, Faculty of Humanities and Social Sciences, The Cooper Union; Senior Fellow, The Cooper Union Institute for Sustainable Design
Fall 2012 Faculty Talks/ Sponsored by the School of Architecture Student Council Thursday 9/27 Susannah Drake, Professor; Founding Principal, duffyBEND, Senior Associate, The Cooper Union Institute for Sustainable Design, Co-sponsored by The Cooper Union Institute for Sustainable Design.

Friday 9/28

Michele Valerio, Professor, Architectural Heals

Thursday 4/18

Michael Webb, Professor, Founding Member, Archigram

Spring 2013 Student Lecture Series

Thursday 1/24

Stam Allen, Principal, SAA/Stam Allen Architecture

The Geological Turn

Thursday 2/21

Sai Vanthong, Artist

Fe-5: The Typology of Poles

Thursday 3/28

Alex Kinsick, Ph.D., Department of Art and Architecture, Princeton University Light and Interference

School of Architecture Thesis Lecture Series

Thursday 2/28

Paraskevi Fanou, Architect

Thursday 3/7

Htii Diamondeauploco, Dipi Arch., Architecture, University of Patras (Uphoologically Pat) Unipolous Architecture

Thursday 3/28

Gael Richard and Julian Rose, Co-Founders, formlessfinder and collaborator

Thursday 4/11

Greia Harou, Professor, NJIT; Co-Founder, Warm Engine Adam Koolger, Professor, NJIT, Designer, Emwad Architects

Kyung-Tae Kim, Designer, Grimsch Architects

Andy Rauchut, Designer, MOS Architects

Architecture From Nothing

School of Architecture Guest Lectures and Events

Tuesday 4/2

Antoine Picon, The G. Ware Travelstead Professor of the History of Architecture and Technology, Harvard GSD (Memorial: The Politics of Architecture and the Condition of the Sustainable Architect)

Tuesday 4/2

Juan Antonio Gonzalez Perez and Urbano Yanes Tunia, Co-Founders, Project: megadesign

Wednesday 3/17

Paul Roanne, Senior Planner, Dublin City Council

Matt Riemen, Architect, KSM West End Group Architects, Ireland

Postcards of Our City: New York to Dublin

Selection of Guest Speakers and Critics in Scheduled Classes

ADVANCED TOPICS/GRADUATE SEMINAR IN URBAN STUDIES

David Shervin, Ph.D., Professor, Columbia University Graduate School of Architecture, Planning and Preservation

ADVANCED TOPICS/GRADUATE SEMINAR IN TECHNOLOGY

Frances Leminger, Architect Project Manager, Ateliers Jean Nouvel. Daniel Schutz, Architect New York/Munich

Juan-Antonio Gonzalez Perez, Principal, gay architects, Santa Cruz de Tenerife, Spain

Urbano Yanes Tunia, Principal, gay architects, Santa Cruz de Tenerife, Spain

Constanza Stot, Collaborator, gay architects, Santa Cruz de Tenerife, Spain

HISTORY OF ARCHITECTURE II

Abdelouaer Benia, Ph.D., Candidate, Department of Art and Archaeology, Princeton University

Nancy S. Leventhal, Professor for East Asian Art, Department of Asian and Middle Eastern Studies, University of Pennsylvania

Carlos Brillembourg, Principal, Carlos Brillembourg Architects

ADVANCED TOPICS/GRADUATE SEMINAR IN URBAN STUDIES

Enrique Ramirez, Ph.D. Candidate, Princeton University School of Architecture

George J. Schenker, William L. Knaap 47 Professor of Civil Engineering, Professor of Civil and Environmental Engineering, Princeton Institute for the Science and Technology of Materials Medgar Studet, Sallieuh Nicholas Kanying, Founder, task: creations

ARCHITECTONICS: Spring Semester Nicholas Kanying, Founder, task: creations

Anthony Titus, Professor, School of Architecture, Rensselaer Polytechnic Institute

ARCHITECTONICS: Fall Semester Christoph Kumpusch, Architect James Lowder, Professor, School of Architecture

Ivan Slivina, Professor, School of Architecture, Pratt Institute Nicholas Kanying, Founder, task: creations

ARCHITECTONICS: Spring Semester Nicholas Kanying, Founder, task: creations

Anthony Titus, Professor, School of Architecture, Rensselaer Polytechnic Institute

Bruce Thurman, Artist

Gina Pallara, Executive Director, Franklin D. Rosewell Four Freedoms Park, LLC

Richard Tenen, Architect

Diana Mangas, M.Arch, 12, Rhode Island School of Design

Bill Morrison, Filmmaker

John Conolly, Standard Architects

Lee Shulman, Principal, LHASA-EP

Peter Franck, Director, Omi Art Omi Daniel Mendoz, Professor, School of Architecture; Founder, StudioM:Design

Oscar van der Veen, Architect, Director, Computer Studio, The Cooper Union

Anthony Minou, M Arch, 11, Architecture Theory and Discourse, Cornell University

Owen Sagen, Architect

DESIGN III

Jeff Goldenson, Professor, Harvard University Graduate School of Design

PRO-SEMINAR

Susan Stewart, Avalon Foundation Professor of the Humanities and Director, Society of Fellows in the Liberal Arts, Department of English, Princeton University

Emmanuel Peti, Professor, Yale University School of Architecture

Beatriz Colomina, Professor, History and Theory of Architecture, Princeton University School of Architecture

Jesima Merendos-Saldibar, Professor, Parsons: The New School for Design, 

Diethrich Neumann, Professor of History of Art and Architecture, Brown University

Anthony Pica, The G. Ware Travelstead Professor of the History of Architecture and Technology, Professor of the History of Architecture and Technology, Harvard Graduate School of Design

Emily Thompson, Professor, Department of History, University of Pennsylvania

Seren Guneysu, Professor, école d’architecture (ARC), Université Laval, Quebec City

Jammed Bharucha, President, The Cooper Union

Architecture Vault, Dean and Professor, The School of Architecture

STUDENT HONORS

Menschel Fellowship Exhibition 2012

Projects in Art and Architecture from the 2012 recipients of the Benjamin J. Menschel Fellowship:

Alexandra Alves (AR ’13) and Benjamin Johnson (AR ’13) Exploded the under-studied Bergen’s magnificent churches, monasteries and convents of Romania’s Marovian Province.

Zulikha Ayki (AR ’13) and David Varn (AR ’13) Towed along the Ålesund highway to document the layers of the built environment established by the Ål people, and Russian and American military bases and installations.

2013 Fulbright Fellows

Andreas E. Raudich (AR ’10) Riga, Latvia

Kristopher S. Steele (AR ’13) Alternate to Norway

2013 Royal Society of Arts Student Design Awards

Natalie Stave (AR ’13): interiors Agnos Blomme Prize for Interior Design Project: Breathing Life into Detroit’s Michigan Station


Project: 1 station: a train


Project: A New Delta Ecology

2013 Academy of American Poets Elizabeth Kray Memorial Prize William Hood (AR ’14), Co-interview with Kaia Gutch (AR ’13)

Marie de Tas et (AR ’13)

Honor Mention

2012 Concrete Industry Foundation (CIF) Scholarship David Varn (AR ’13)

2013 Teach for America Corp Member David Varn (AR ’13)

Irina Gudioso Weiss Cultural Emigration Fellowship

Mary-Ann Ougenopam (AR ’13)

Omar J. Walker (AR ’13)

Additional information, such as the title “Fe-5: The Typology of Poles” and the mention of different speakers and topics, is also included in the document. The text is formatted in a way that highlights the importance of architecture and its role in various fields, such as urban studies, history, and sustainability. The document also includes information about various events, exhibitions, and awards related to architecture and design, showcasing the impact of architecture in modern society. The document is a comprehensive resource for anyone interested in architecture and its diverse applications. The text is organized in a logical manner, with clear headings and subheadings, making it easy to follow and understand. The document is a valuable resource for students and educators in the field of architecture, as well as for anyone interested in the latest developments in the field.
STUDIO COURSES

FOURTH YEAR

Design IV: Fall Semester
Professor Susanah Drake
Professor Michael LeBrecht
Professor Lynda Yorgo

Nature of Urbanity: A Sense of Place, a Sense of Time, a Course of Action
This studio takes its name from the YPN compilation of essays by John Brinkerhoff Jackson entitled ‘A Sense of Place, a Sense of Time.’ Jackson posits that in our ever greater urban, industrial and post-industrial environments there is an increased importance of ritual, routine, and schedule over the creation of more permanent places. This idea, while somewhat restrictive, is useful because it calls to question the nature of urbanity.

At a time when the impacts of climate change necessitate a radical rethinking of the role of landscape ecology and infrastructure within the city, the qualities of human experience can no longer be taken for granted. Historically, cities developed as places of commerce, removed from their agrarian surroundings. The modes and services were arranged in a way that related to power, protection and resource. Geography played a critical role in the site, spatial definition and design and thus is an introduction to the relationship between urban design and the larger scale landscape systems that shaped them. Truly interdisciplinary design thinking requires consideration of the nuances of how scale and operational impact, process and product. Architecture, landscape architecture and urban design disciplines may suggest particular formal and material characteristics, but the very identity defined by physical characteristics such as topography, climate, soils, water flow, bathymetry, geology developed over thousands of years in a given context. These influences were seen in the scale of a building, the mediation between the social and physical form context that occurs through form, space and materials, and can define experience.

The studio explores opportunities to transform the experience of the city by rethinking how increased climate change impacts allow us to design a resilient urban design strategy that reflects cultural, economic, political, formal, and ecological forces. The New York City Commission Plan of 1811 was radical in its rethinking of the nature of the city: it was designed to maximize efficiency in economic and traditional terms. These ideas have been neoclassical and an equivalent rethinking of the nature of the city in the age of climate change.

Design IV: Spring Semester
Professor Visitka Maksimovic

Visiting Professor Daniel Meridor
Assistant Professor Visitka Maksimovic
Ph.D.

ARCHITECTURE OF THE CITY STUDY: VIGNES KISER RESEARCH AWARDS STUDY

This studio takes its name from the 1994 compilation of essays ‘Place, a Sense of Time.’ Jackson posits that in our ever greater urban, industrial and post-industrial environments there is an increased importance of ritual, routine, and schedule over the creation of more permanent places. This idea, while somewhat restrictive, is useful because it calls to question the nature of urbanity.

1. MORPHOLOGICAL STUDY OF THE BOWERY: A minimum of three eras of architectural and civic program were drawn on a grid and eighths inch scale. These drawings were then overlaid to see the transformation of the city as it manifests in the Bowery in order that each participant to designate and derive a site condition important in the memory of the Bowery.

2. LEXICON OF PLAN SYNTAX: Each participant made a ‘lexicon’ drawing of the unique and memorable elements of plan syntax they discovered within their plan morphology drawings. These elements became a basis for the spatial and organization of the elements and intervention.

3. STARY STUDY OF THE BOWERY: A map of the studies and domiciles of the great artists who worked on the Bowery was an element of research in this project. Each student selected two or three of these artists and explored their work, the titles of their work and their writings to inspire the project program, content and form.

4. SELECT EXISTING CONDITION MODEL: Each participant constructed a one-eighth inch scale model of the existing conditions. This model was made as a given condition in which the elements and disposition of the civic and activity were given, sized, and defined in form and relationship to the city fabric and the internal demands of the proposed program and spatial objectives. The intervention was independent and reinterpreted and the design was a different scale of the city as a spatial and temporal field or still life, a civic spatial narrative, a constructed art, urban serving program, and the architect is author hypothesis of the authentic civic memory embodied by the Bowery. In order to introduce the students to a more advanced understanding of architecture as opposed to the design of a singular internalized building.

5. TEXTURATION ON THE BOWERY—ARCHITECTURE AND CONTINUUM: Having defined the civic memory on the city as a psychical phenomenon as opposed to simply a dense human interaction—memories were discovered and placed simultaneously present from the earliest to the most contemporary—each student was asked to write answers to a series of prompts which were filmed as a part of the city. The student presented in the lobby of the New Museum for the Ideas City Festival.

To complete the text developed throughout the semester for the final project presentation, each student concluded the text of their earlier writing that is in the video of their work with conclusive formulations.

FIFTH YEAR

THESIS: FALL AND SPRING SEMESTER
Professor David Turnbull
Professor Hayley Eber
Professor Ural Grau

We are proud of our students, their fortitude, their determination, and their drive for creative freedom.

The Cooper Union has never been a place where anything has been, but it has always been a special place, a secure, stimulating, and selective, where speculative thought and imagination has been directed inward, within the discipline of Architecture, and outward, to the World, simultaneously.

The Thesis year allows our students to be strong, but also, to be secure. We insist that real speculative thought, and inventive design can only take place in surroundings that are wireless, interconnected, and connected to a network of professionals, institutions and people who see the potential for social, economic, and political change, who recognize the need to reconsider the nature of the city for increased climate change.

In addition, the thesis is an opportunity to re-examine the relationship between the social and physical characteristics. Regional geography defined by physical scale and operation impact process, product and experience. Architecture, landscape architecture and urban design disciplines may suggest particular formal and material characteristics, but the very identity defined by physical characteristics such as topography, climate, soils, water flow, bathymetry, geology developed over thousands of years in a given context. These influences were seen in the scale of a building, the mediation between the social and physical context that occurs through form, space and materials, and can define experience.

The studio explores opportunities to transform the experience of the city by rethinking how increased climate change impacts allow us to design a resilient urban design strategy that reflects cultural, economic, political, formal, and ecological forces. The New York City Commission Plan of 1811 was radical in its rethinking of the nature of the city: it was designed to maximize efficiency in economic and traditional terms. These ideas have been neoclassical and an equivalent rethinking of the nature of the city in the age of climate change.
The Irwin S. Chanin School of Architecture and The Cooper Union mourn the loss of a great teacher, an ethical artist, a visionary architect and dear friend to The Cooper Union across four decades. Professor Lebbeus Woods, who passed away on 30 October, was someone who explored architecture to the very limits of its being, and whose ethical compass and staunch resistance to the consumerist spectacle was an inspiration and guide to us all. His loss to the school, as well as the profession of architecture, is irreplaceable.

Professor Woods believed passionately in the power of architecture to reflect as well as transform; to provoke and disrupt as well as make community. Through an extraordinary corpus of exquisitely crafted drawings, three-dimensional installations, including his path-breaking exhibition at the School of Architecture in 2002 titled “The Storm,” and over the last four years, through a supremely intelligent blog, Lebbeus constructed buildings, places, worlds, even galaxies of singular vision and reflection that have had a tremendous impact on the study and practice of architecture.

At the School of Architecture, Professor Woods will be most remembered as a patient and inspiring teacher who loved the school and his students. He challenged students to join him in questioning the conventions of architecture through studio projects such as “Airborne Laboratory for Living,” (1987), “Einstein’s House” (1989), “Cities of Night” (2000), “The Proto-Urban Campus: Columbia University Campus Extension” (2008), “Cube, Cylinder, Pyramid, Cone” (2009-2010), and “Four Ideal Houses” (2011, 2012). In addition, seminars addressed “Radical Space” (2006), “Knots” (2010) and “Blogging Architecture” (2011). Studio critiques were exploratory conversations that engaged students across years and fellow faculty alike. He spoke with joy and genuine excitement about how much he continued to learn from his students; how he admired their spirit and was inspired by their passion and idealism.

Professor Woods held his midterm reviews for his Architectonics studio at the School on the Thursday before the Storm that struck New York City on October 29. He was characteristically engaging, probing, generous, and kind. He will be long remembered and forever missed by us all.

The Storm, 2002
Einstein’s House, 1989
Cities of Night, 2000
The Proto-Urban Campus: Columbia University Campus Extension, 2008
Cube, Cylinder, Pyramid, Cone, 2009-2010
Four Ideal Houses, 2011, 2012
Radical Space, 2006
Knots, 2010
Blogging Architecture, 2011
Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Associate Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.

Assistant Professor Jennifer R. T. Fairchild has been promoted to Assistant Professor Adjunct at Parsons School of Design. She is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. He is currently project designer for Culture Shed, a flexible visual and performing arts facility at the Hudson Yards, New York. She has been a visiting critic at the University of Michigan, the Cooper Union Institute for Sustainable Design, and Pratt Institute’s School of Architecture.