NATIONAL ARCHITECTURAL ACCREDITING BOARD, INC.
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May 26, 2020

Amy Catania Kulper, Ph.D.
Department Head and Associate Professor of Architecture
Department of Architecture
Rhode Island School of Design
Bayard Ewing Building
231 South Main Street
Providence, RI 02903

Greetings,

After reviewing the 5-year Interim Progress Report (IPR) submitted by Rhode Island School of Design, the National Architectural Accrediting Board (NAAB) has concluded that the program has demonstrated progress toward addressing some deficiencies, but is required to provide additional information for I.2.3 Physical Resources. Evidence of progress regarding the following are required: accessibility in studio spaces, proper ventilation, and timely completion of HVAC upgrades. The program is required to submit a narrative in its next APR outlining how these deficiencies have been addressed, and provide evidence of such at the next accreditation visit.

Please note that Statistical Reports are still due annually.

If you have any questions regarding this matter, please contact the NAAB office.

Very truly yours,

Barbara Sestak, FAIA
President

Interim Progress Report Year 5
Rhode Island School of Design
Department of Architecture
Bachelor of Architecture (156 credit hours)
Master of Architecture (non-preprofessional degree plus 111 credit hours)
Year of the previous visit: 2014

Please update contact information as necessary since the last APR was submitted.

Chief administrator for the academic unit in which the program is located:

Name: Amy Catania Kulper, Ph.D.
Title: Department Head and Associate Professor of Architecture
Email Address: akulper@risd.edu
Physical Address: Bayard Ewing Building, 231 South Main Street, Providence, RI 02903

Any questions pertaining to this submission will be directed to the chief administrator for the academic unit in which the program is located.

Chief academic officer for the Institution:

Name: Kent Kleinman
Title: Provost
Email Address: kkleinman@risd.edu, provost@risd.edu
Physical Address: 20 Washington Place, Providence, RI 02903

Text from the IPR Year 2 review is in the gray text boxes. Type your response in the designated text boxes.

I. Progress in Addressing Not-Met Conditions and Student Performance Criteria

a. Progress in Addressing Not-Met Conditions

Two Year IPR Review specifically required follow-up on: "Report on the progress of rectifying serious, persistent building issues as mentioned under section I.2.3 Physical Resources."

I.2.3 Physical Resources

2014 Team Assessment: There are communication issues between the Department of Architecture and the College of Arts and Architecture. This could be disruptive to the overall mission of the Department of Architecture if not addressed productively.

The team acknowledges that the program provides space to support and encourage studio-based, interactive, and didactic learning. However, deferred maintenance on the BEB building is evident, has been persistent over the course of the previous two accreditation visits, and still remains a cause of concern for the team. Though the administration has taken steps since the last visit to make smaller-scale surgical upgrades to the program's main lecture space, some faculty offices, and a student reading room on the fourth floor, many areas of the BEB face long-term issues that present challenges to the program, its students, and staff.

Issues of persistently poor ventilation, extreme spikes in temperature throughout the year, and high humidity in the summer months each put a burden on the operations of the program. Students regularly open windows during the winter months to find relief from the heating system and find the upper floors of the building practically unusable during the summer months. Noise and fumes from laser cutter ventilation equipment in the basement disrupts classes in the recently renovated lecture hall on the first floor, rendering it unusable at times. The Wood Shop space in the basement of the BEB is inadequate for much of the large-scale work completed within the current curriculum and suffers from inadequate ventilation, ineffective dust collection systems, and lack of acoustic separation between the shop and classrooms as well as between machines and shop.

Calls for renovation of the BEB gallery/lobby were promoted by students and faculty during the visit to expand the types of exhibitions and installations the school is able to support.

The fourth-floor studios of the BEB presented many concerns as well. The layout of the studios does not present clear paths of egress nor do they seem to provide accessible routes to work spaces for persons with disabilities.

The interim provost assured the team that many of these issues are to be addressed either in the coming months, or as a result of the outcome of the school's strategic plan and master plan, which are currently under development. The team strongly recommends to the president, the provost, and the dean that the persistent issues identified in the Model Shop and building infrastructure be addressed to allow the program to meet its obligations under this criterion.

Rhode Island School of Design, 2019 Response:

PHYSICAL RESOURCES

Since the 2014 accreditation report, significant investments have been made in Bayard Ewing Building (BEB) and additional capital work is scheduled over the next two years. The BEB Gallery was substantially renovated and RISD invested in multiple mobile monitors to support time-based and digital presentations throughout the building. Room 017 was transformed into student project space. In FY20, the Departments of Architecture and Landscape Architecture responded to an institutional

opportunity for special funding for collaborative capital investments, and RISD is currently scoping and estimating a new computer and output facility in the lower level for implementation by fall 2020. As a result of the recently completed strategic plan (adopted in spring, 2019), BEB is scheduled for major HVAC investment. $230,000 has been earmarked for planning work in FY21, with implementation in FY22. Additionally, RISD has invested in BOFA filters for all of the laser cutters in the BEB shop, significantly reducing the air-born particulate that results from the use of these machines.

b. Progress in Addressing Not-Met Student Performance Criteria

N/A

II. Progress in Addressing Causes of Concern

Rhode Island School of Design, 2019 Response: Satisfied by Two-Year IPR.

III. Changes or Planned Changes in the Program
Please report such changes as the following: faculty retirement/succession planning; administration changes (dean, department chair, provost); changes in enrollment (increases, decreases, new external pressures); new opportunities for collaboration; changes in financial resources (increases, decreases, external pressures); significant changes in educational approach or philosophy; changes in physical resources (e.g., deferred maintenance, new building planned, cancellation of plans for new building).

FACULTY RETIREMENT AND SUCCESSION PLANNING

In February of 2019, Professor Peter Tagiuri initiated the Voluntary Faculty Exit Status Program, a stepped retirement with a planned departure date of June 30, 2022. Due to the fact that the full-time and part-time faculty at RISD are unionized, human resources discourages discussion of retirement, and therefore succession planning is impossible. The department has initiated conversations with the Dean and Provost about a hiring line to replace Professor Tagiuiri.

ADMINISTRATION CHANGES

Since the department's last accreditation, Provost Rosanne Somerson ascended to the position of President, and RISD has seen a succession of four Provosts in the interim – Pradeep Sharma, Tracie Costatino, Dan Cavicchi, and now Kent Kleinman. Scheri Fultineer, the Dean of the Division of Architecture and Design, moved into the position of Associate Provost for the 2018-2019 academic year to fill a role that was vacated by then Interim Provost, Dan Cavicchi. Charlie Cannon, the Department Head of Industrial Design, stepped into the position of Assistant Dean in 2018-2019, assisting with divisional needs as Scheri held two posts – Dean and Associate Provost. Within the department, Amy Kulper became the new Department Head and Carl Lostritto became the new Graduate Program Director in July of 2017. Rapid administrative turnover is the norm at RISD.

CHANGES IN ENROLLMENT

For the 2019-2020 academic year, the department experienced enrollment bumps for both our B.Arch. and M.Arch. students. At RISD, undergraduate students all participate in Experimental Foundation Studies in their freshman year before declaring their major, and all are guaranteed the major they select. This year, we experienced a 20% increase to the incoming sophomore class. Additionally, the number of incoming graduate students increased from 88 in the Fall of 2018 to 99 in the Fall of 2019, an increase of 12.5%. We attribute these increases to the creation of a distinctive graduate curriculum, an overall tightening of the curriculum, and a push in the department to promote social equity and inclusion in both the culture of the department and the content of the curriculum.

Inspired by RISD President Roseanne Somerson's college-wide initiative and supported by Matthew Shenoda, the Associate Provost of Social Equity and Inclusion.

NEW OPPORTUNITIES FOR COLLABORATION

Three new departmental course offerings create new opportunities for collaboration for our students. RISD's Office of Social Equity and Inclusion sponsors the development of course content promoting social equity, and two courses have been developed and approved by the college curriculum committee, giving students the opportunity for interdisciplinary exchange. The first is Professor Hansy Better's seminar, Women in Architecture (ARCH 1586), a course that counters heroic master narratives with critical alternative histories. The second is Professor Laura Brigg's Urban Farm seminar, which models forms of community outreach and engagement to our students. The third is a course co-hosted by the Architecture and Printmaking departments, taught by RISD Architecture Professor Gabriel Feld called Building Prints. In this seminar, students construct urban narratives through the medium of print making.

CHANGES IN FINANCIAL RESOURCES

Prior to 2017, faculty development funding in the department was limited and this disproportionately disadvantaged junior faculty. Working with Institutional Engagement (RISD's development office), we cultivated funding and established the Design Research Seed Fund, an annual fund of $20K awarded to a pre-critical review (RISD's version of tenure) faculty member or term appointment. Over the course of an academic year, the faculty member is asked to execute a body of design research culminating in an exhibition and publication. Additionally, the faculty member designs and fabricates a table around which three Table Talks occur. The DRSF recipient invites three interlocutors to sit at the table with RISD Architecture students and faculty members and build a discursive institutional and disciplinary context around the work. Assistant Professor Emanuel Admassu was the first recipient of the funding in the 2018-2019 academic year, and ten RISD architecture students worked alongside him as he developed his research on global markets in Adis Ababa and Dar es Salem. Professor Admassu engaged three international interlocutors in his Table Talks: South African architect Ilze Wolff; Mumbai architect, Anne Geenen; and Dutch architect Afaina de Jong. The donor was so delighted by the emphasis on global architecture, the meaningful engagement of students in the production and discourse surrounding the design research, and the diversity of voices engaged across the year that he has committed to five more years of funding.

SIGNIFICANT CHANGES IN EDUCATIONAL APPROACH OR PHILOSOPHY

There have been three significant changes in the department's educational approach and philosophy. First, we have successfully piloted a distinctive graduate core curriculum including three core studios and two required representation courses. Like many M.Arch. degree paths that emerged in schools of architecture offering B.Arch. degrees, RISD's graduate program grew out of curricular redundancies with its undergraduate program. In order to develop a distinctive graduate curriculum, the entire full-time faculty participated in working groups and we formed a departmental curriculum committee that gathered this work and presented it back to the faculty for approval. This year we are piloting a new graduate core curriculum, which we plan to submit to the College's curriculum committee for approval in 2020. We will not share these materials with NAAB until the courses receive approval, but I will provide a summary of their content in section V of this document. We anticipate that this newly articulated graduate curriculum will have a significant impact in the recruitment and retention of M.Arch. students in the future.

The second significant change in the department's educational approach is reflected in our commitment to social equity and inclusion. Following the launch of RISD President Rosanne Somerson's college-wide Social Equity and Inclusion initiative in 2017, the department has worked closely with Matthew Shenoda, the Associate Provost of Social Equity and Inclusion, Patricia

Barbeito, the Dean of Faculty, and Scheri Fultineer, the Dean of the Division of Architecture and Design, to make substantive changes in the culture of the department. With the assistance of Provosts Tracie Costatino and Dan Cavicchi, we held all day faculty retreats in the Fall of 2018 and the Spring of 2019 with external facilitator, Howard Teibel. Additionally, we included guests in our biweekly faculty meetings to address issues related to social equity. For example, we invited Jessica Metzler from Brown University's Sheridan Center for Teaching and Learning to conduct a session on grading for diversity. We drafted a departmental social equity and inclusion strategic plan, and we are implementing it in our hiring and recruiting practices. Cultural change is slow, but we believe we are making great progress on this front, as is evidenced by the increased diversity of our student population.

The third significant change in the department's educational approach comes in the form of an alternate path to thesis and the addition of a new course to the thesis curriculum. With our newly distinguished graduate curriculum, the graduate and undergraduate cores are separate, and students from our M.Arch. and B.Arch. degree paths come together for the advanced studio sequence and thesis. Historically, when the faculty determines that a student is unprepared to take on thesis work based upon their academic performance to date, their ability to work independently, their health or life circumstances, or their aptitude for conceptually framing and positioning work, their path to completion felt more like resignation than the culminating experience of a degree. Students were absorbed into the advanced studio selection pool and graduated unceremoniously. The directed research studio introduces design research into the curriculum and offers a methodologically-explicit structure, giving students the opportunity to assess which path is most productive for them. The directed research curriculum consists of a Scope Seminar in the Fall semester (ARCH 2296), and a Stuminar (a seminar embedded within a studio – ARCH 2297 and ARCH 2298). As we developed this curriculum, we took the opportunity to tighten up the thesis curriculum as well by adding a required Winter Session course, Thesis Discursive Workshop (ARCH 2197). The ambition for this course was to raise the discursive stakes of the thesis by focusing on the disciplinary and cultural positioning of the work in a seminar attended collectively by all of the thesis students.

CHANGES IN PHYSICAL RESOURCES (see description in section I.)

IV. Summary of Responses to Changes in the 2014 NAAB Conditions

Rhode Island School of Design, 2019 Response: Click here to enter text.

V. Appendix *(include revised curricula, syllabi, and one-page CVs or bios of new administrators and faculty members; syllabi should reference which NAAB SPC a course addresses. Provide three examples of low-pass student work for SPCs in the following cases--if there are any SPCs that have not been met for two consecutive visits, or If there are three not-met SPCs in the same realm in the last visit--as required in the Instructions.)*

In **Appendix A** you will find syllabi for ARCH 2296, ARCH 2297, ARCH 2298, and ARCH 2197. By the end of this academic year, we will have completed and approved syllabi for the piloted graduate core curriculum. In the absence of these, we would like to share the following descriptions of these courses:

Graduate Core One Studio – Subjects. Tools. Processes. (ARCH 101G)

SENTENCE

This first of three core studios introduces the art of architecture as a design-based process and language, shaped by the practices, conventions, and contradictions of the discipline that have historically informed our spatial investigations.

PARAGRAPH

The agency of architecture lies in its capacity to be enactive. It is occupied, experienced and materialized; it constructs, organizes and extends relations among the many. Its forms, spatial orders, materials, and systems result from the designed consideration of physical and spatial interdependencies with the practices, habits and aspirations of its subjects. Providing a precise and delimited set of tools and armatures, this first of three core studios introduces the art of architecture as a design process and language that activates, mediates and politicizes the built environment and its subjects.

Graduate Core Two Studio – Constructions (Arch 102G)

SENTENCE

The second core studio addresses the agency of the building to simultaneously construct new spatial, social, and material orders in the context of the contemporary city.

PARAGRAPH

The second core studio situates architecture as the strategic interplay of spatial and constructive concepts towards specific aesthetic, social, and performative ends. The studio seeks to create a productive friction between abstract orders (form, pattern, organization), technical systems (structure, envelope), and the contingencies of real-world conditions (site, politics, environment). The studio operates within a specific cultural framework in which students link disciplinary methods to extra-disciplinary issues, with concentrated forays into the realms of structure, material, environmentalism, and urbanism. Students iteratively develop architectural concepts, ethical positions, and experimental working methods through a series of focused architectural design projects with increasing degrees of complexity, culminating in the design of a mid-scale public building in an urban context.

Graduate Core Three Studio – Cities (Arch 103G)

SENTENCE

At a moment marked by the increasing homogenization and inaccessibility of cities, we will examine and generate urban experiments that represent radical forms of inclusion and place-making.

PARAGRAPH

If we reject the premise that contemporary cities are facilitators of extractive regimes, then we can analyze urban experiments that represent alternative forms of coexistence between humans, non-humans, and their expansive environments. This studio examines cities as negotiators between systems of inclusion and exclusion. Systems of inclusion will be sampled from multiple cities and societies, with diverse social orders and forms of place-making. This robust archive of socio-spatial concepts will be edited, combined, and tested on a specific site of contestation. We will investigate visible and invisible forms of infrastructure as opportunities to establish new

platforms for cultural production; expanding contemporary sustainability discourse through the intersection of social, political, and economic asymmetries. The aim is to develop a critical framework for our ongoing construction and conception of cities.

Graduate Representation One – Drawings (ARCH 201G)

SENTENCE

This course connects the methods, traditions, and conventions of architectural drawing with contemporary technology and representational cultures.

PARAGRAPH

The language of architecture remains in flux. This course contends with the tension between the digital and the material; the drawing and the image; the need to represent and the urge to express; the constraints of tools and the open-endedness of media; the professional obligation to communicate and the disciplinary need to operate creatively. Abstraction is the underlying theme, idea and framework by which students engage the algorithm, the model, the mark, and the pixel. Creative prompts and technical instruction develop a student's intuition, sensibility and skill with respect to digital softwares, workflows, and interdisciplinary cultures of making, publishing, and disseminating work.

Graduate Representation Two – Models (ARCH 202G)

SENTENCE

This course centers around the digital model as a thing to be built, as a multivalent medium for architectural discourse, and as representation of built form.

PARAGRAPH

This course uses abstraction as the common thread between its prerequisite, "Architectural Drawing," and an inquiry into the elements, natures, structures, and forms of the complex, temporal, cultural, material and political construct often referred to as "the building." Operations in the course are the techniques of analysis, translation and synthesis. The contemporary digital model is delimited and constrained by architectural software. This course recognizes that expertise in multiple digital modeling software—including those aligned with Building Information Modeling (BIM), fabrication, and animation—is as imperative as are skills to manipulate, undermine, link, automate and hack the media that dominate the discipline of architecture. A series of creative prompts engage the computational principles that underpin all digital modeling software. This "under the hood" approach is balanced by "over the hood" approaches that see students designing workflows, automation and output between software and material. The course engages the digital model as sample, system, and database as well as continually interrogates the translational relationship between model and drawing and model and image.

Rhode Island School of Design, 2019 update: Click here to enter text and graphics.

NEW ADMINISTRATORS AND FACULTY MEMBERS

In **Appendix B** please find the bios and cv's of the new department leadership, Amy Kulper the Department Head and Carl Lostritto the Graduate Program Director, plus the cv's for new faculty members.

REVISED CURRICULA

In our last accreditation visit, the department described revisions to our Building Technology curriculum which we have now voted on as a faculty. These materials will be presented to the College Curriculum Committee in January 2020, and we plan to have the revised courses rolled out next year. We will forward these materials to NAAB once they have received institutional approval at RISD.

APPENDIX A

Amy Catania Kulper is an architectural educator whose teaching and research focus on the intersections of history, theory, and criticism with design. Throughout her career, Kulper has taught at Cambridge University, the University of Pennsylvania, UCLA, SCI_Arc, the University of Michigan, and RISD where she is currently an Associate Professor and Head of the Department of Architecture. In her time in Ann Arbor, she was a four-time recipient of the Donna M. Salzer Award for teaching excellence.

Kulper's writings are published in *Log*, *The Journal of Architecture*, *arq: Architectural Research Quarterly*, *Candide*, *The Journal of Architectural Education*, and numerous edited volumes. Kulper has served on the editorial board of the *Journal of Architectural Education* where she has acted as the Design Editor for six years. In March of 2017 she received the Distinguished Service Award from the ACSA for her work on the journal. Kulper holds master's degrees from the University of Pennsylvania and Cambridge University and a Ph.D. in the History and Philosophy of Architecture from Cambridge University.

AMY CATANIA KULPER

EDUCATION

2008	Ph.D. in the History and Philosophy of Architecture, Cambridge University, Cambridge, UK.
1993	M.Phil. in the History and Philosophy of Architecture, Cambridge University, Cambridge, UK.
1990	M.Arch. The University of Pennsylvania, Graduate School of Fine Arts, Philadelphia, PA.
1986	B.A. Franklin and Marshall College, Lancaster, PA.
1985	Institute for Architecture and Urban Studies, New York, NY.

ACADEMIC APPOINTMENTS

2016-	Associate Professor of Architecture, Rhode Island School of Design
2006 2016	Assistant Professor of Architecture, University of Michigan, Taubman College of Architecture and Urban Planning, Ann Arbor, MI.
2004-2005	Lecturer, Southern California Institute of Architecture, Los Angeles, CA.
2000-2003	Lecturer, UCLA, Department of Architecture, Los Angeles, CA.
1996	Visiting Faculty Member, University of Pennsylvania, Graduate School of Fine Arts, Philadelphia, PA.
1993-1995	Supervisor, Department of Architecture, Cambridge University, Cambridge, UK.

DOCTORAL DISSERTATION

2007	The Ambiguity of Immanent Nature and Its Manifestations: The Contribution of Victor Horta (2007) Supervisor: Dr. Dalibor Vesely, Cambridge University

M. PHIL DISSERTATION

1993	The Architecture of Earth Art (1993) Supervisor: Dr. Dalibor Vesely, Cambridge University

PROFESSIONAL AFFILIATIONS

2012-2015	Editorial Advisory Board for Architecture and Culture the new journal of the Architectural Humanities Research Association, UK
2011-2015	Design Editor for the Journal of Architectural Education
2010-2011	Member of the Journal of Architectural Education's Editorial Board
2010-2011	Member of the Design Committee for the Journal of Architectural Education

SAMPLE PUBLICATIONS

Forthcoming	Domesticated Natures: Victor Horta and the Art of Nouveau Interior, under contract with Ashgate. Completed manuscript with Ashgate, ISBN 1472436148.
Forthcoming	Immanent Natures: The Laboratory as Paradigm for Architecture's Experimental Practices, prospectus sent to The University of Chicago Press.

Graduate Program Director Carl Lostritto works alongside students and research assistants hacking machines, writing computer code, sampling from history, designing tools and adapting technology to augment human authorship in pursuit of architecture. Much of this work manifests as drawing. Because drawing does not have a fixed relationship to architecture, Lostritto also conducts research that involves reflection, analysis and critique of drawing relative to form and space. With a group of interdisciplinary faculty, he recently initiated RISD's new Computation, Technology and Culture concentration and taught first versions of its required courses: *Introduction to Computation* and *Computation Research Studio*.

Much of Lostritto's recent practice and scholarship address the broad implications of a refined technique: computer programming to control a vintage pen plotter. This work involves intense and iterative refinement of the algorithmic, aesthetic and material nature of the line. It is also a conceptual enterprise as it relies on and addresses the capacity of the human eye, the adaptability of historic conventions, the role of representation and the nature of architecture. In sum, Lostritto draws architecture, draws about architecture, draws for architecture and draws as architecture. His contributions to the field take the forms of artistic exhibitions, essays and professional collaborations on built and unbuilt work. Two recent essays elucidate his agenda: "A Collection of Circle-Spheres: A Pre-Digital Post-Digital Convergence" in *Drawing Futures* (published by the Bartlett and edited by Frédéric Migayrou, Laura Allen and Luke Pearson) and "Computational Hatching" in the *Journal of Architectural Education* (Vol. 70, Issue 1, edited by Amy Kulper).

Lostritto joined the RISD faculty in 2012. Previously, he taught architecture and design at MIT, Boston Architectural College, Catholic University of America and the University of Maryland.

Carl Lostritto CV

Education Master of Science in Architectural Studies, Design & Computation, MIT, 2012 Master of Architecture, University of Maryland, 2008 B.S. summa cum laude, University of Maryland, 2006

Academic Appointments

Rhode Island School of Design
Associate Professor, 2019-present
Assistant Professor, 2012-2019
Massachusetts Institute of Technology
          Instructor, 2012-2013 Boston
Architectural College
          Adjunct Faculty, 2011-2012 Catholic
University of America
          Adjunct Faculty, 2010 University of
Maryland
          Adjunct Faculty, 2008-2010

Books *Computational Drawing: From Foundational Exercises to Theories of Representation*. Applied Research +
          Design Publishing. March, 2019. *Drawing Futures*. Contributed essay, "A Collection of Circle-Spheres: A
Pre-Digital Post-Digital
          Convergence." Edited by Frédéric Migayrou, Laura Allen, and Luke Pearson. UCL Press. November, 2016.

Permanent Collections Drawing Archive, Architecture Faculty in Tournai, Université catholique de Louvain

Professional Service March 2019. ACSA Conference and 107th annual meeting, "Black Box." Paper session Chair of "Black Box" with Assistant Professor of Architecture James Michael Tate. Association for Computer Aided Design in Architecture, Disciplines & Disruption Conference Technical Chair Association for Computer Aided Design in Architecture, Disciplines & Disruption Conference Reviewer

Courses Taught Advanced Studio (All that is Solid Melts Into Air) RISD 2019 Architectural Analysis, RISD, 2013, 2014, 2015, 2019 Making Discourse (Graduate Seminar), RISD, 2017, 2018, 2019 Making of Design Principles (Grad Core 1 Studio), RISD, 2018 Thesis Project, RISD, 2018 Thesis Seminar, RISD, 2017 Introduction to Computation, RISD, 2017 Advanced Studio (Computation drawing research) 2013, 2014, 2015, 2016 Architectural Projection, RISD, 2012, 2013, 2014, 2015 Computation, Technology & Culture Capstone Research Studio, RISD, 2015 Coding Architecture, RISD 2015 Making of Design Principles (Grad + Undergrad Core 1 Studio) RISD, 2012, 2013, 2014, 2015, 2016 Introduction to Architecture, MIT, 2013, 2014 Advanced Studio: Architectural Geometry, The BAC, 2012 Advanced Studio: Drawing Computing, The BAC, 2011, 2012 Digital Media Concentration Studio, Catholic University, 2010 Digital Media Concentration Seminar, Catholic University, 2010 Architecture Studio 1 (Grad Core), UMD, 2009 Surface+Skin Elective Studio, UMD, 2009 Architecture Studio 1 (Undergrad Core), UMD 2008 Computer Applications in Architecture, UMD, 2008, 2009 Exploring Architecture, UMD 2006, 2007

Independent Study Advising Independent Study: 3-D Lines, An Abstraction of the Third Order (Julie Kress, M.Arch) RISD, 2019 Independent Study: Designing The Cosmos (Jesus Melendez Vazquez, M.Arch) RISD, 2019 Collaborative Study: The Portfolio is Not Dead (Petter Heller, Haoning Li, Zachary Schumacher, Eamon Wagner, M.Arch) RISD 2019 Collaborative Study: The Reading of Lines through the Looking Glass (Feiyi Bie, M.Arch, and Marco Aguirre, B.Arch) RISD 2016

Teaching Advising, Mentorship & Supervision (RISD graduate students can propose, develop and teach an experimental elective course under the guidance of a faculty advisor as part of their M.Arch degree and/or Certificate of Collegiate Teaching) Julie Kress: Immaterial Mediums Jesus Melendez Vazquez and Corey Weiss: Designing The Cosmos Kevin Crouse and Zoe Ritts: Writing as Architecture Dongyue Sunny Zhang and Mengcen Shen: Architecture and Film: A Dialog between Space and Experimental Video Christopher Beck: Experimental Drawing: Architectonics, or Paper Space Christopher Beck: Architectural Drawing: Techniques for Representation Aaron Tobey: Systemic Space Rory Stevens: Digital Fabrication, Output vs. Input Jamie Graham: Architectural Drawing, Methods + Materials Burgess Voshell: Experiments in Digital Fabrication Mariasa Paz: A Drawing Language

Daniel Ibañez MArch, MAA, MDesS, DDes candidate Architecture / Urbanism Doctor of Design Candidate, Graduate School of Design, Harvard University E: dibanez@gsd.harvard.edu dani@margen-lab.com P: (857) 756 7723

CURRICULUM VITAE EDUCATION

2012 - Harvard University, Graduate School of Design (GSD)
Doctor of Design candidate, Advanced Studies Program

2012 Harvard University, Graduate School of Design (GSD)
Master in Design Studies in (Urbanism, Landscape and Ecology) with distinction

2007 Universidad Politécnica de Cataluña (UPC)
Institute for Advanced Architecture of Catalunya (IAAC) Post-professional Master in Advanced Architecture
“Self-Sufficient Habitats” with honors

2007 Universidad Politécnica de Madrid (UPM)
Escuela Técnica Superior de Arquitectura de Madrid (ETSAM) Master in Architecture with honors

ACADEMIC & PROFESSIONAL APPOINTMENTS/POSITIONS

2018 Visiting Critic during June/July at Shukhov Lab, Graduate School of Urbanism,
National Research University Higher School of Economics as a design consultant for the Self-Sufficient Building project

2017 - Co-Director of the Master in Advanced Ecological Buildings (post-graduate
program) Institute for Advanced Architecture of Catalunya (IAAC)

2017 - Research Associate at the Harvard GSD Office for Urbanization.

2016 Instructor of Landscape Architecture at Harvard University Graduate School of
Design (GSD)

2015 - 2016 Visiting Professor in Architecture
Pontificia Universidad de Chile, Facultad de Arquitectura

2013 - 2016 Research Manager of the Urban Theory Lab
Graduate School of Design (GSD), Harvard University

2013 - 2015 Teaching Fellow of Landscape Architecture, Urban Design and Urban Planning at
Graduate School of Design (GSD), Harvard University

2010-2013 Teaching Assistant of Architecture and Landscape Architecture
Graduate School of Design (GSD), Harvard University

2009-2010 Teaching Assistant of Architecture and Urbanism
Escuela Técnica Superior de Arquitectura de Madrid (ETSAM), Universidad Politécnica de Madrid, Spain (UPM)

2008-2010 Assistant Professor of Architecture and Urban Design
Institute for Advanced Architecture of Catalunya (IAAC), Universidad Politécnica de Catalunya, Spain

2003 - Margen-Lab Desgin Agency
Co-Founder and Principal

Jacqueline Terese Shaw

562.682.9365 / JacquelineT.Shaw@gmail.com

Education
University of Michigan Taubman College of Architecture and Urban Planning 2011
Masters of Architecture with Distinction
> Recipient of Howard and Judith Sims Scholarship, 2008-2009 Academic Year Graduate Student Representative - Chair Search Committee, 2010-2011 Academic Year Treasurer of National Organization of Minority Architecture Students, 2008-2011 Academic Years Vice-President of Architecture Representative Committee, 2010-2011 Academic Year

California State University, Long Beach 2008
Bachelor of Fine Art in Interior Design, Magna Cum Laude
> Most Outstanding Service to the Department of Design Presidents List Fall 2003 - Spring 2008

Teaching/Professional Experience
Academic
Graduate Student Instructor (Discussion Section Leader / 15 students) - Design Fundaments II 326
Lead Faculty - Mireille Roddier and Caroline Constant
> Lectures present analyses of individual buildings relating their form and conceptual ambitions to relevant theoretical premises and historical contexts from the 20th - 21st centuries. Lectures and readings examine structuring principals of design including programmatic organization, material construction, formal syntax, and type.

Graduate Student Instructor (Discussion Section Leader / 14 students) - Understanding Architecture 212
Lead Faculty - Anca Trandafirescu
> Course objectives include providing a general view and a rudimentary understanding of the profession and the discipline of architecture.

Graduate Student Instructor - Graphic Communications 202 (33 and 34 students)
Lead Faculty - Dawn Gilpin + Kaleena Quinn
> Studio drawing course emphasizes mechanical drawing means and introduces to wide range of basic techniques, conventions, and means used in the design fields, as well as selection of drawing instruments and surfaces as they pertain to the production of measured drawings

Faculty Research Assistant
Mary-Ann Ray

Professional Activities and Affiliations
NCARB 2012 - Current ARE 4.0 - Passed Four (4) of Seven (7) licensing exams
IDP/AXP Hours complete November 2015 Expected completion of exams Summer 2017 Open House New York
2012 - Current Volunteer and District Coordinator for OHNY Weekend

Publications
October 2014 15 William Renovation and Model Apartments
September 2014 Marc Jacobs Kerry Center
September 2012 go(slow) gas up
Winter 2009 Monochrome Series

NANCY NICHOLS
404-374-6331
nancyellennichols@gmail.com

EDUCATION

2016   Master of Architecture I, Harvard Graduate School of Design, Cambridge, MA
2009   BA Architecture & BA Studio Art, Yale University, New Haven, CT

ACADEMIC EXPERIENCE

Fall 2017 - Present   Full-Time Faculty, Rhode Island School of Design, Providence, RI
Core Studio (Architectural Projection) - Studio critic, wrote the syllabus and assignments.
Advanced Topics in Architectural Computation - Lecture, discussion groups, and presentations

Fall 2014 - Summer 2016 Student Faculty, Harvard Graduate School of Design, Cambridge, MA
GSD Career Discovery Instructor - Studio critic, lecture, discussion groups, and presentations
GSD Fabrication Lab TA - Rapid prototyping equipment, tutorials and discussion groups
Structural Design I TA - Graduate-level statics, mechanics, and other structures topics
Construction Lab I TA - Supervised student-initiated investigations into material phenomena

PROFESSIONAL EXPERIENCE

August 2016 - Present   La Dallman Architects, Somerville, MA

November 2009 - August 2013   Architecture Intern and Design Assistant
Kohn Pederson Fox Associates - Architectural Intern, New York, NY
TeamZERO Architecture, Design, and Urban Planning - Architectural Intern, Guangzhou, China
Meulensteen Gallery (formerly Max Protetch) - Architecture and Design Doordinator, New York, NY
Joel Sanders Architect - Design Assistant, New York, NY

Erin Sullivan Putalik | email: putalik@gmail.com; putalik@design.upenn.edu | cell: 347.638.3460

Education:
- **University of Pennsylvania School of Design** PhD candidate, Architecture – History and Theory track Advanced to candidacy: March 2016 Projected defense date: December 2018
- **University of Michigan, Taubman College of Architecture + Urban Planning** MArch with distinction, 2004-2007
- **Brown University** BA, Architectural Studies and Studio Art, 1998-2002

Teaching Experience:
- **Teaching Assistant, University of Pennsylvania School of Design** Arch 511 – Architecture Culture 1851-1951: A Century of Evolution, with Professor Joan Ockman, Fall 2014 Arch 512 – History and Theory II: Experimental and Ecological Architecture, with Professor Daniel Barber, Spring 2015 Arch 314/STSC 314 – Rio de Janiero: Cosmopolitan Urbanism in the Twenty-first Century, with Professors Daniel Barber and John Tresch, Spring 2015
- **Visiting Instructor, Virginia Tech School of Architecture and Design** Arch 4515/4516/4524: Thesis Documentation, Fall 2012-Spring 2013 *Primary advisor for eight BArch thesis projects, guiding thesis development, research, and documentation* Arch 4214/5134: Dreamers-Unsolicited Architecture Historically & Now, Fall 2012 *Developed and taught graduate/advanced undergraduate history/theory seminar* Arch 2015-2016: Architecture II, Spring 2012, Fall 2012-Spring 2013 *Second-year undergraduate design studio* Arch 2034: The Art of Building, Spring 2012 *Co-developed and co-taught new lecture course on design fundamentals for second-year class of 102 students*
- **Adjunct Instructor, University of Virginia School of Architecture** Arch 2010: Introduction to Design, Fall 2011 *Second-year undergraduate design studio* Arch 2011: Introduction to Design, Summer 2012 *Studio Instructor for 4-week transfer intensive. Curriculum developed in collaboration with Architecture Program Chair Iñaki Alday*
- **Graduate Student Instructor, University of Michigan Taubman College** Arch 572: Contemporary Theory, with Professor Amy Kulper, Spring 2007 Arch 202: Graphic Communication, with Professor Christian Unverzagt, Spring 2005, Spring 2006 Arch 202: Graphic Communication, with Professor Dawn Gilpin, Fall 2006

Professional Experience:

Tod Williams Billie Tsien Architects, 2007-2011
- Lakeside Center at Prospect Park, 2007-2011 Involvement: Schematic Design, Design Development, Construction Documents and Construction Administration Status: Complete
- Knoll Visitor Center, January-May 2009 Involvement: Zoning Review, Feasibility Study, Pre-design Status: On hold
- David Rubenstein Atrium at Lincoln Center, June-July 2009 Involvement: Construction Administration Status: Complete
- Bennington College Center for Advancement of Public Action: Intern, August- December 2007 Involvement: Pre-design, Schematic Design Status: Complete

Awards:
- **Mellon Humanities, Urbanism and Design (H+U+D) Project** Research Award to fund a visit to the archives of the Douglas Fir Plywood Association in Tacoma, Washington. Spring 2016
- **Tatum Fellowship, Philadelphia Society of Architectural Historians** Fellowship to attend National SAH Conference in Pasadena. Spring 2016
- **Will M. Mehlhorn Scholarship** Awarded to the first year PhD student who has "done the best work in the theory sequence." First Prize, Spring 2014
- **MAT (Michigan Architecture Thesis)** Thesis title: "Control Joints for the Perpetual Breach" Advisor: Jason Young Thesis Award Recipient (1 of 3), 2007
- **Marian Sarah Parker Award** Given to the outstanding female graduate student in each Taubman College MArch graduating class Award Recipient, 2007
- **KPF Traveling Fellowship** National portfolio-based competition for $10,000 travel award Inaugural recipient (1 of 3), 2006

Professional Registration: New York State Architectural Registration and Licensure, Licensed 2011

CARA LIBERATORE

Principal, PRŠIĆ & PRŠIĆ
www.prsic-prsic.com

231 Summit Avenue
Providence, RI 02906
cara.liberatore@gmail.com
(312) 310-0706

EDUCATION

Harvard University Graduate School of Design Cambridge, MA — 2008-12
Master in Architecture I
Thesis: "THE IRRATIONAL REAL: A MANUAL FOR ATOMISTIC ARCHITECTURE"
Advisor: TIMOTHY HYDE

University of Pennsylvania Philadelphia, PA — 2003-07
Bachelor of Arts in Architecture with a Minor in Art History

NCARB Registration Record No. 456053 — 2017
Intern Development Program: Completed
Architect Registration Exams: 4 of 5 Passed
Expected Completion: June 2017

ACADEMIC

Guest Critic — 2012-PRESENT
Yale School of Architecture, Pratt Institute, Rhode Island School of Design,
Parsons School of Design, Northeastern University, and Brown University.

Julia Amory Appleton Traveling Fellow Harvard GSD — 2012-2013
Project title: "ANIMALIA PARADOXA: ARCHITECTURAL CHIMERAS OF THE POST-COMMUNIST CITY"
Year-long travel and research project in eastern Europe and Russia. — SPRING 2012

Lead Teaching Assistant Harvard GSD
Fourth Semester Core, Timothy Hyde. — SPRING 2011

Teaching Assistant Harvard GSD
Second Semester Core, Elizabeth Whittaker. — 2010-2012

Fabrication Assistant Harvard GSD
3D rapid prototyping in ABS, Polyjet and Z-Corp. — FALL 2010

Research Assistant Harvard GSD
Seminar, "The Personifications of Modernism: Philip Johnson", Timothy Hyde.

PROFESSIONAL

PRŠIĆ & PRŠIĆ Principal & Co-founder, Providence, RI — 10/2016-
Residential and institutional projects, design objects.

Deborah Berke Partners Designer, New York, NY — 4/2014 -10/2016
SUNY Fredonia Rockefeller Arts Center, Amenia House, Wardman Tower.
Lead public interest design initiative and in-house 3D rapid prototyping.

MOS Architects Designer, New York, NY — 7/2013 - 3/2014
Chamber Gallery, Solo House, Sterling Opera House.

Philippe Rahm Architectes Intern, Paris, France — 2011
Taichung Gateway Park.

Howeler + Yoon Architecture Intern, Boston, MA — 2010
Design research, public art installation.

MOS Architects Intern, New York, NY — 2009
MOMA P.S.1/YAP "Afterparty" fabrication.

AWARDS & HONORS

NYSCA Grant to Individuals Finalist, Van Alen Institute. — 2015
OfficeUS Outpost US Pavilion, Venice Bienale, Storefront for Art & Architecture. — 2014
The MacDowell Colony National Endowment for the Arts Fellow, Peterborough, NH. — 2013
Julia Amory Appleton Traveling Fellowship Winner, Harvard GSD. — 2012
Michael Yaron Senior Prize in Architecture Winner, University of Pennsylvania. — 2007
Dean's List Recipient, University of Pennsylvania. — 2007

PUBLICATIONS & EXHIBITIONS

New Museum Ideas City Collaborative project with 596 Acres. — 2015
GSD Platform 5 Contributor, Thesis Project. — 2012
GSD Platform 3 Contributor, Core IV Studio Project. — 2011
Studioworks Contributor, Core II Studio Project. — 2010

SKILLS

Planning and execution throughout at phases of design including zoning, building codes, coordination, and technical detailing; Drafting (AutoCAD), Construction administration, Rendering & animation (3DSMax, After Effects), 3D rapid prototyping (ABS, Polyjet, Z-Corp), 3D modelling (Rhino, Grasshopper), Adobe Creative Suite (Photoshop, Illustrator, InDesign), GIS (ArcGIS), MathCAD, CNC three-axis milling (MasterCAM), Laser cutting, Ceramics (wheel, hand-building), Photography & video (DSLR, medium format), Design research.

REFERENCES

DEBORAH BERKE Dean, Yale School of Architecture — dberke@dberke.com
TIMOTHY HYDE Associate Professor, MIT School of Architecture — thyde@mit.edu

ANNIE MOCK

EDUCATION

Harvard University Graduate School of Design
Master of Architecture, 1986, Honors Thesis, Rafael
Moneo advisor

Middlebury College Bachelor of Arts in Studio Art,
1980, Cum Laude

REGISTRATION/AFFILIATIONS

Registered Architect in Massachusetts

American Institute of Architects, 1992 - present

Boston Society of Architects, 1992 - present

Design Museum, 2017 - present

PROFESSIONAL EXPERIENCE

Chan Mock Architects, Principal, 1996 - present

Tsoi Kobus and Associates, Project Architect,
1991-96

Donham and Sweeny Inc, Project Architect,
1988-91

Shepley Bulfinch, Staff Architect, 1986-88

TEACHING EXPERIENCE

Tufts University/Museum of Fine Arts, Associate
Instructor, 1987-94

Boston Architectural College, Studio Instructor,
1984-87; 89-90; 95-96

Harvard University, Leverett House Tutor and Visual
and Environmental Studies Teaching Assistant,
Graphic Design, Toshihiro Katayama, 1980-83

Guest critic at Harvard Career Discovery, MIT, Tufts and
Boston Architectural College

LAUREN BORDES

Malane Benedetto Design Collaborative
Founding Principal

w: www.malanebenedetto.com | www.laurenbordes.com
e: laurenbordes@gmail.com
p: 337.280.4494

EDUCATION

Harvard University Graduate School of Design
Master of Architecture I | January 2015

Washington University Sam Fox School of Design
Bachelor of Fine Arts in Painting | May 2007
Magna Cum Laude

HONORS & AWARDS

John T. Milliken Foreign Travel Scholarship; Artist Residency at La Cité Internationale des Arts, Paris
Jeffrey Frank Wacks Scholarship for Excellence in Painting
Hazel H. Huntsinger Memorial Prize in Painting
Hitzeman Scholarship for Academic Excellence
Enterprise Rent-A-Car Scholarship
Irving l. Sorger Award in Core

PROFESSIONAL EXPERIENCE

Malane Benedetto Design Collaborative | New York Founder & Principal (July 2016 to Present)
Bernheimer Architecture | New York City Architectural Designer (January 2016 through September 2017)
Allied Works Architecture | New York City Architectural Designer (January 2015 through January 2016)
Snøhetta | New York City Architectural Intern (May 2014 to September 2014)
Allied Works Architecture | Portland, Oregon Architectural Intern (May 2013 to September 2013)
Situ Studio | New York City Junior Designer and Marketing Assistant (January 2012 through September 2012)
MADE Architecture | New York City Architectural Intern & Designer (May 2011 through December 2011)
Nelligan White Architecture | New York City Junior Designer and Marketing Assistant (January 2008 to September 2010)

TEACHING INTERESTS

Architectural Design Core Studios
Architectural Representation: Analogue and Digital Techniques—Freehand and Projection Drawing, Painting, Photography, Collage, Sculpture & Model-making, Computer-aided Modeling & Rendering
History and Future of American Housing and Houses: Evolution of Construction Techniques, Pre-Fabrication, and Affordability
Intersection of Art and Architecture: Formal and informal spaces of art-making and exhibition

TEACHING EXPERIENCE

Harvard University Graduate School of Design Graduate Teaching Assistant | Core Studio I
Teaching Assistant to Meghan Panzano, Core Studio I for the Master of Architecture I Program.
Conducted weekly desk critiques, organized and led skill-building workshops, provided weekly in-studio assistance to students.

Harvard University Graduate School of Design Graduate Teaching Assistant | Core Studio II
Teaching Assistant to Beth Whittaker, Core Studio II for the Master of Architecture I Program.
Conducted weekly desk critiques, organized and led skill-building workshops, provided weekly in-studio assistance to students.

PUBLICATIONS

Bloom Magazine | Malane Benedetto project featured in Bloomington, Indiana local magazine
Harvard GSD Platform 4-8 | Graduate studio work selected yearly for curated exhibition and publication
High-Rise High-Density | Harvard Graduate School of Design publication in conjunction with practitioners Sergison & Bates
Bomb Magazine | Artist Interview and work featured in "Procedural Musings" by Lynn Maliszewski
Ovid Metamorphosen | Artwork featured in Scholarly Publication for Dr. Gunter Laser and Rudolf Hennebohl

DAVID ROSS ARCHITECTS
19 GREENVILLE ST
 HALLOWELL, ME
04347
323-449-2544

EDUCATION

- THE COOPER UNION. M.Arch 2010–11 For the Advancement of Science and Art. Master of Architecture, Technologies, 2011.
- THE COOPER UNION. B.Arch 1998–2001 For the Advancement of Science and Art. Bachelor of Architecture, 2001.
- ARCHITECTURAL ASSOCIATION. 1996–97 School of Architecture London, UK. Intermediate School, Unit 9.
- SCI-ARC. 1995 Southern California Institute of Architecture. LA/LA Studio, Credit with Distinction.

TEACHING APPOINTMENTS

- SCI-ARC. Design and Applied Studies Faculty, Faculty Council Chair. 2015–18 1B Objects: Mass and Interiority II. Undergraduate. Spring 2017. Tectonics and Materiality. Undergraduate Seminar. Spring 2017. Advanced Project Delivery—Construction Documents. Undergraduate Seminar. Spring 2016, 2017. Digital Project. Seven Magic Mountains Pavilion. Graduate Catia Seminar. Fall 2016. 1A Objects: Mass and Interiority I. Undergraduate. Fall 2015, 2016, 2017. Fluid Formworks. Applied Studies Robotic Aluminum Forming. Graduate Seminar. Spring 2016. 2B Frameworks: Programs. Undergraduate. Spring 2016. Admissions Committee. Reviewed incoming applicants for B.Arch programs. 2016, 2017.
- UCLA ARCHITECTURE AND URBAN DESIGN. Lecturer, Hyperloop Suprastudio. 2014–15 Suprastudio at IDEAS. 1-year M.Arch 2 cross-disciplinary research program. Full-Scale Prototyping Technology Seminar. Winter 2015. Hotline and Hot Mass Technology Seminar. Robotic Fabrication. Fall 2014.
- RHODE ISLAND SCHOOL OF DESIGN. Assistant Professor. 2017, 2013–14 Spatial Design and Dynamics. Graduate Design Introductory Studio. Summer 2017. Advanced Studio: The Shell Studio: Exploring Fluid Forms in Nature and Architecture. Fall 2013. Arch 2141: Architectural Projection. Fall 2013. Arch 2102: Architectural Design. Spring 2014. Degree Project: Secondary Thesis Advisor. Wintersession–Spring 2014.Arch 2142: Architectural Analysis. Spring 2014. Academic Advisor: Fall 2013, Spring 2014.
- RHODE ISLAND SCHOOL OF DESIGN. Director, Bayard Ewing Building Gallery. 2013–14 1250 SF Architecture Gallery. Selected exhibitors for the 2013–14 academic year, including PITCH Africa, Studio SUMO, SHoP Architects, as well as a Faculty Show coinciding with NAAB Accreditation.
- SCI-ARC. Design and Applied Studies Faculty. 2006–10 2B Frameworks: Programs. Undergraduate. Spring 2010. 1GA Fundamental Architectural Principles 1. Graduate. Fall 2009. f(x): The Farnsworth Formula—Functions, Parameters, Codomains. Graduate Seminar. Fall 2009. 1GB Architectural Principles 2: Organizational Systems. Graduate. Spring 2009. Variant Modularity. Graduate Seminar. Spring 2009. 2A Formworks: Sites and Contexts. Undergraduate. Fall 2008. Making+Meaning. Design Laboratory. Summer 2006, 2009, 2010. Admissions Committee. Reviewed incoming applicants for M.Arch and B.Arch programs. 2009, 2010.
- CALIFORNIA COLLEGE OF THE ARTS. Lecturer. 2006 Arch 202, Studio 2: Computational Urbanism, Populated Grid. Undergraduate. Spring 2006. Arch 212, Representation 2: Virtual Tourists, Networked Image. Undergraduate. Spring 2006.
- UC BERKELEY. Lecturer. 2004–5 Arch 100A: Athletic Hydrotherapy Facility. Undergraduate. Fall 2005. Arch 101: SUM+. Case Studies in Architectural Design, Undergraduate. Summer 2005. Arch 201: Epigenetic House. Graduate. Summer 2005. Arch 100A: SCSR Headquarters. Undergraduate. Fall 2004.

PRACTICE

- DAVID ROSS ARCHITECTS. Principal. 2016– Full-service Architectural Design Studio. Inglewood, CA and Hallowell, ME. www.davidross.us
- CODE-A. Principal. 2007–15 Architectural Design Studio. Los Angeles, CA, and New York, NY www.code-a.com
- STEVEN HOLL ARCHITECTS. Project Architect. 2012–13 Inversion, Fuori Salone 2013. Cortile del '700 Milan, Italy Center for Creative and Performing Arts, Princeton University. Princeton, NJ
- GEHRY TECHNOLOGIES. Project Director. 2007–8 Museum of Biodiversity. Gehry Partners, Puente de Vida, Panama Tectonic Sculptures. Bruce Mau Design, Puente de Vida, Panama Danish Cancer Center. Gehry Partners, Aarhus, Denmark
- LEBBEUS WOODS. Project Fabricator. 2002 La Chute. Fondation Cartier, Paris
- DILLER+SCOFIDIO. Designer. 2001 Eyebeam Museum of Art and Technology. New York, NY CTRL[SPACE]. ZKM Zentrum Fur Kunst und Medientechnologie Karlsruhe ICA. Institute of Contemporary Art, Boston (1995-97).

CERTIFICATION

- Licensed Architect, Maine. License Number ARC4672, Granted July 12, 2018. Licensed Architect, New York. License Number 036044, Granted February 21, 2013. Licensed Architect, California. License Number C 33588, Granted April 18, 2012. NCARB Certi ied Architect, National Council of Architectural

AARON TOBEY

e: aarontobey@gmail.com p: 434.987.1262 w: aarontobey.com
m: 27 Bishop St. Apt. 2L New Haven, CT 06511

EDUCATION

Yale University, New Haven, CT Ph.D. in Architectural History and Theory, 2017 - Present

Rhode Island School of Design (RISD), Providence, RI Master of Architecture, 2015

University of Cincinnati (UC), Cincinnati, OH BS Architecture, Magna Cum Laude, 2011

Ecole Speciale d'Architecture (ESA), Paris, FR September - December 2010

TEACHING EXPERIENCE

Architectural History: Antiquity to Baroque
August - December 2019 - Teaching Fellow/Seminar Leader
- Comprehensive modern global architectural history lecture.

Between Bits and Bricks: Architecture/Computation: Boston Architectural College
December 2016 - Present - Adjunct Faculty
- Advanced workshop on the relationship between information structures and architecture.

The Weight of a Line: RISD
September 2016 - December 2016 - Adjunct Faculty
- Hybrid seminar/studio on the social/prossional implications of computational representation.

Advanced Computer Applications: Rendering: Roger Williams University
January - May 2016 - Co-Adjunct Faculty with Jon Kletzien and Matt Paquin
- Seminar and studio on the mechanics of digital imaging and modeling.

Systemic Space: Qualities in Digital Modeling and Rendering: RISD
January - February 2015 - Graduate Faculty
- Seminar and studio on digital rendering tools, their history, theory, and use/techniques.

Architectural Projections: RISD
September - December 2014 - Teaching Assistant
- Advanced/conceptual architectural drawing course including orthographics and axonometrics.

Landscape Architecture Summer Drawing Foundations: RISD
August 2014 - Teaching Assistant
- Introductory drawing class for landscape architecture graduate students

Informed Form: Data, Design, and Computation: RISD
January - February 2013 - Graduate Faculty
- Seminar and skills lab on the authorship and application of computational design tools.

History, Theory, and Criticism: Modern Architecture: UC
March - June 2011 - Teaching Assistant/Seminar Leader
- Comprehensive modern Euro-American architectural history lecture

Curriculum Vitae   Malcolm Rio   +1.443.435.0251
                          634 Saint Nicholas Avenue, #5B   m.rio@columbia.edu
                          New York, NY 10030   malcolmrio.com

EDUCATION   Columbia University
                          Ph.D. Student in Architecture, current

                          Massachusetts Institute of Technology
                          Master of Science in Architecture Studies (with distinctions), 2019

                          Rhode Island School of Design
                          Master of Architecture, 2015

                          Towson University
                          Bachelor of Science, Philosophy, 2012
                          Bachelor of Fine Art, Graphic Design, 2012

TEACHING   **Rhode Island School of Design**
                          Visiting Lecturer, Providence, Rhode Island, 2017–2018

                          Winter 2017
                          You Are Your Work, *Studio-seminar*

                          Winter 2018
                          Un-Silencing the Canon, *Studio-seminar*

                          Maryland Institute College of Art
                          AICAD Post-Graduate Teaching Fellow, Baltimore, Maryland, 2015–2017

                          Fall 2015
                          Sculptural Forms, *Core studio*
                          Senior Seminar, *Seminar*

                          Spring 2016
                          Sculptural Forms, *Core studio*
                          The Plays the Thing: Technical Design, *Studio*
                          Advance Drawing Concepts, *Studio*

                          Fall 2016
                          Sculptural Forms, *Core studio*
                          Elements of Visual Thinking I, *Core studio*
                          Senior Seminar, *Seminar*

                          Spring 2017
                          Elements of Visual Thinking II, *Core studio*
                          Architectural Lab IV: Thesis, *Capstone studio*
                          Advance Drawing Concepts, *Studio*

MEMBERSHIPS   **The Architecture Lobby**, 2018–present.
                          American Institute for Graphic Arts, 2010-2012, 2015–2017.

Benjamin S. Rosenberg

(215) 805-9213 | benjaminrosenberg@gmail.com

Professional Experience

SILMAN | PRINCIPAL | JUNE 2006 – PRESENT | BOSTON, MA

- Oversee technical, contractual, and financial performance on a wide variety of project types, including single- and multi-family residential, primary and higher education, institutional, civic, and historic preservation.
- Implement business development and marketing strategies to build new client relationships and increase project portfolios
- Manage staffing and administration in an office of 16 employees
- Lead firm Resiliency and Post-Disaster Response business development initiative
- Perform Quality Control review of project material and lead periodic review of firm specifications
- Representative projects:
  - Smithsonian Institution, National Museum of African American History and Culture, Washington, DC;
  - Brown University, Perry and Marty Granoff Center for the Creative Arts, Providence, RI;
  - Cornell University, Milstein Hall, Ithaca, NY
  - Restoration and Structural Stabilization of the Shaw Memorial, Boston, MA

Education

PRINCETON UNIVERSITY | PRINCETON, NJ | MAY 2005

- Bachelor of Science in Engineering, Structures Focus

Teaching Experience

HARVARD UNIVERSITY, GRADUATE SCHOOL OF DESIGN | CAMBRIDGE, MA

- Instructor in Architecture: *Construction Systems*, Fall 2005

Professional Licenses and Accreditation

- Professional Engineer: MA, NY, RI, WA
- LEED Accredited Professional

Skills and Abilities

- Proficient in RAM software suite, RISA-3D, SAFE, TEDDS, ETABS
- Proficient in AutoCAD and Revit

LYDIA MOOG

P: (415) 279-8141   E: lydia_moog@alumni.brown.edu

WORK AND DESIGN

Structural Engineer | Odeh Engineers, Inc.
North Providence, RI   *04/18 – –*

Ongoing projects include Brown Performing Arts Center and Brown Field Facility. Responsibilities: liaison with architect, design and analysis of primarily steel and concrete buildings, and drafting

Intern | Odeh Engineers, Inc.
North Providence, RI   *01/18 – 04/18*

Structural engineering internship in design analysis and modeling of new and existing buildings

Design Research Intern | Hewlett Packard Inc.
Palo Alto, CA   *06/17 – 08/17*

Research intern in the Immersive Experiences Lab

Archaeological Research Assistant | Brown University
Excavating a Medieval Monastery
Bourgfontaine, France

Spent six weeks excavating a Carthusian Monastery   *06/16 – 07/16*
and learning how to document an archaeological site

Collaborated with geophysicists in their use of GPR   *06/15 – 07/15*
(ground-penetrating radar) to analyze sub-surface strata

Apprentice | Hiroko Tsunetsugu
San Francisco, CA   *09/15-12/15*

Worked with local artist to develop skills in machine sewing and clothing design

ACTIVITIES AND LEADERSHIP

Mentor | ACE Program
Providence, RI   *09/18 – 03/19*

Guided high school students through a series of experiences and activities designed to inspire participants to pursue architecture, construction or engineering

Wheeler School (**K-12**) *Tutor, co-teacher*
Providence, RI   *09/14 – 01/17*

German grammar, vocabulary, reading and spoken language tutor for local sixth graders in Wheeler Enrichment Program

Art Club co-teacher for WOW After-Care elective program

Undergraduate Teaching and Research Award (UTRA)   *06/16 – 07/15*
- UTRA grant to pursue off-campus archaeological research in France

Athletic Teams
Lacrosse (Brown University Women's Club Team)   *01/14 – 01/16*
Cross Country Running (Brown Running Club)   *09/13 – 01/17*

EDUCATION

Brown University
Sc.B., Mechanical Engineering
Structures Track | Class of 2017.5

Relevant Brown Coursework -
Design of Civil Engineering Structures
Final Design Project: Steel and concrete design for a new building based on provided architectural plans. Design analyzed and refined using ETABS, accompanied by hand calculations for sample steel and concrete, beams, columns, and footings to confirm results

Structural Analysis
Final Design Project: Earthquake vibration isolating shelter

Additional Courses -
Soil Mechanics, Advanced Mechanics, Thermodynamics, Materials Science, Physical Volcanology, Economics, Design Studio (Basic woodworking, 3D printing and laser cutting)

Rhode Island School of Design (RISD)
Cross-Registration, Providence, RI

Metalsmithing I & II, Metal Casting and Forming, Introduction to Shoe Making, Machine Knitting, Hot Glassworking

Lick Wilmerding High School
San Francisco, CA
Class of 2013
Architectural Design, Honors Physics

SKILLS

Analysis   ETABS/SAP, TEDDs, RAM (Basic), Abaqus (Basic)

Computer Modeling   Revit, Navisworks, Virtual Reality, Solidworks, Vectorworks

Microsoft Suite

3D Modeling   Basic woodworking, metalworking, 3D printing, laser cutting

Languages   English, German (Bilingual), Spanish and French (Basic)

Interests   Glassblowing, shoemaking, metalsmithing, carving

Laura Marie Peterson

Brooklyn, New York lmp2175@columbia.edu scrapspacestudio.com

Education & Certificates

Licensed Architect, New York and Michigan

M. Arch, Columbia University GSAPP
New York, 2015

B.S. Arch, The University of Michigan TCAUP
Ann Arbor, 2010

Editorial, Archives & Academic Experience

Associate Adjunct Professor, NJIT
New York, New York
[January 2019 - Current]

Associate Adjunct Professor, Columbia University GSAPP
New York, New York
[Summer 2015 - Current]

Associate Adjunct Professor, Workshop Merkato, Columbia University GSAPP
New York, New York
[Summer 2015]

Teaching Assistant and Program Administrator, Columbia University GSAPP
New York, New York
[Fall 2013 - Summer 2015]

Graphics Curator Assistant, William L. Clements Library
Ann Arbor, Michigan
[Winter 2008 - Winter 2010]

Publications/Writing

The Leftovers, Cover art & Book Design, 2018
Feminist essays written by Shaelyn Smith responding to Judy Chicago's *The Dinner Party*

WeLive Design Book, Book & Product Design, 2017-2018
Product concept & documentation for WeLive 2.0

Diego + Frida's Studio House: Relationship as Architectural Project, 2015
Critique on modernism architecture through the lens of a romantic relationship

Pastoral: To Die in the Country, 2015
A critique of Shuji Terayama's film "Pastoral: To Die in the Country"

*Peer Reviews, Replicas and Resistanc*e Volume # 45, 2014
Studio Work featured in the "Learning" issue of architecture publication

Villa de Bourg Marie, 2014
A critique of the contemporary office building

JULIAN VON DER SCHULENBURG
61 Greenpoint Avenue, 3rd Floor
Brooklyn, NY 11222

Brunnenstraße 43
10115 Berlin, Germany
contact@vschulenburg.com

EDUCATION

Master of Architecture, Accademia di Architettura, Mendrisio, Switzerland

ACADEMIC EXPERIENCE

Fall 2019 - Present   Adjunct Faculty, Rhode Island School of Design, Providence, RI
Advanced Studio - Served as a studio critic, wrote the syllabus and assignments.

Accademia di Architettura, Mendrisio, Switzerland

Instituto Universitario di Architettura di Venezia, Italy

Parsons the New School for Design

New Jersey Institute of Technology

Syracuse University

PROFESSIONAL EXPERIENCE

2007 - Present   Julian von der Schulenburg LLC, Brooklyn, NY & Berlin, Germany
Ridgewood Townhouse Renovation - New York, NY Single-family luxury residential
Boris Lurie Art Foundation, Gallery 1 & 2 - New York, NY Movable display panels and stacks
Apartment Renovation - Brooklyn, NY Studio apartment with loft space
Arper Furniture Showroom - Broadway, NY Open floor renovation
Architecture Installation for Kammerspiele Theater - Munich, Germany Competition 1st Prize
Isamu Noguchi Sculpture Museum Extension - Long Island, NY Competition finalist
Offices & Lobby - Fifth Avenue, New York, NY 10-storey gut-renovation
Triplex Loft - Tribeca, NY
Art Studio Extension Building - Bushwick, NY
East Hampton Summer House Extension - Long Island, NY Single-family luxury residential
Kensington House Extension - Brooklyn, NY

Curriculum Vitae

Brian Goldberg
PO Box 2656 Providence RI
02906 slon@me.com

Education

1997-2000   MArch, Rhode Island School of Design

1990-1991   Whitney Museum of American Art Independent Study Program

1985-1989   AB, Semiotics and Visual Art, Brown University

Academic and Administrative Experience – Rhode Island School of Design

2016-2017
Vice President, Strategic Initiatives 2014-2016
Associate Vice President, Strategic Initiatives 2013-2014 Special
Assistant to the Provost

2011-2013
Dean of Graduate Studies, Interim

2010-2011
Program Director, *Make It Better,*
RISD + Robert Wood Johnson Foundation Symposium on Art, Design, and Health

2002-2011
Critic/Lecturer
Department of Architecture

Academic and Administrative Experience – Brown University

2002 Visiting Instructor, Department of Modern Culture and Media
1995-1997 Senior Research Analyst, Scholarly Technology Group, Computing and Information Services
1995-1997 Founding Manager, Multimedia Lab
1994-1996 Adjunct Lecturer, Department of Modern Culture and Media
1993-1994 Visiting Scholar, Department of Visual Art
1988-1989 Research Assistant for Prof. Michael Silverman, Semiotics Program
1987-1988 Teaching Assistant for Prof. Mary Ann Doane, Semiotics Program
1986-1987 Teaching Assistant for Prof. Richard Fishman, Department of Visual Art

ALEXANDER PORTER
183 Harvard Ave, #2
Boston, MA 02134
asp2150@columbia.edu
480-200-3204

EDUCATION

Sep 2014 - Jan 2018   Master of Architecture, Harvard Graduate School of Design,
Cambridge, MA
Sep 2010 - May 2014   BA in Architecture & Music, Columbia University, New York, NY

ACADEMIC EXPERIENCE

Fall 2019 - Present   Adjunct Faculty, Rhode Island School of Design, Providence, RI
Advanced Topics in Architectural Computation - Lecture, discussion groups, and presentations
Core Studio (Subjects. Tools. Process) - Studio critic, wrote the syllabus and assignments.

Fall 2014 - Spring 2018   Research Assistant + TA, Harvard Graduate School of Design,
Cambridge, MA
"Practice Platform" faculty-led committee to advance research and discourse - A show installed
in Jan 2018 in the Druker Gallery at the Harvard GSD
Ongoing scholarship, as well as curatorial efforts for "Inscriptions" - A show installed in the
Druker Gallery at the Harvard GSD
Book proposal for "The Middle Front" - Research, copywriting, and layout design
Seminar (Foundations of Practice) - Required Professional Practice Course for M. Arch I.
Assisted with Course redevelopment
Core Studio (RELATE) - Housing and an urban master plan
History Seminar ("In the Manner of a Picture": The Lure of the Picturesque)
History Seminar (The Shapes of Utopia)
Special Topics Seminar (Techniques in Digital Design)
Introductory Seminar (Art, Design, and the Public Domain)
Core Studio (Drawing Studio) - Course for M. Arch I

PROFESSIONAL EXPERIENCE

March 2018 - Present   Howeler + Yoon Architecture, Boston, MA
Qianhai District Pavilions - Shenzhen, China, design and coordination team
Google REWS R+D Lab - Mountain View, CA, Architectural consultant and project leader
House in Ithaca - Ithaca, New York, Design team member

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EDUCATION:
- Princeton University, Master of Architecture, 2011
- Rhode Island School of Design Bachelor of Fine Arts in Painting and Art History Concentration, 2001

ACADEMIC EXPERIENCE:

- Syracuse University School of Architecture Adjunct Associate Professor, 2018
- New Jersey Institute of Technology Adjunct Assistant Professor, 2012-15, 2017
- Harvard University Graduate School of Design Teaching Consultant, 2013

EXPERIENCE:

- HECTOR urban design, planning & civic arts Partner, 2013–present Led building, urban design, planning, and civic arts projects for clients in the private, public, and nonprofit sectors. Recent projects include a plan and concept design for Mifflin Square Park in Philadelphia and an exhibition and workshop at MoMA, commissioned by the museum on the occasion of Frank Lloyd Wright at 150: Unpacking the Archive at the Museum of Modern Art.
- New York City Housing Authority (NYCHA) Capital Projects Division Enterprise Rose Architectural Fellow, 2015-2016 Directed Design Guidelines for the Rehabilitation of New York City Housing Authority Residential Buildings Design excellence program & publication
- Skidmore Owings & Merrill (SOM) Architectural Professional, City Design Practice, 2015 Participated in urban design and planning projects including Philadelphia 30th Street Station District Plan and Colorado Springs Downtown Plan.

SELECTED RECENT EXHIBITIONS:

- Space Brainz, Yerba Buena Center for the Arts, San Francisco 2017
- Broadacre 2017, Museum of Modern Art, New York, 2017
- People Power Planning Newark, Newark Public Library and Newark City Hall. 2012 - ongoing. (Director, exhibition design and programs)
- Red Lines Housing Crisis Learning Center, Queens Museum of Art, NYC 2009. Red Lines, Death Vows, Foreclosures, Risk Structures, MIT Museum, Cambridge 2008(Exhibition Producer)

SELECTED RECENT PUBLICATIONS:

- Dodd, Melanie et. al. "Design for Organizing A Conversation with Damon Rich and Jae Shin, HECTOR."
- *Spatial Practices: Modes of Action and Engagement with the City,* ed. Melanie Dodd. Routledge, 2019.
- Shin, Jae. "Participation, Popular Education, and Organizing." *Pidgin 25*, Princeton University School of Architecture (2019).
- Shin, Jae and Damon Rich. "Down by the River: Design for Organising," *Architectural Design Special Issue: New Modes: Redefining Practice*, Volume88, Issue5 (2018).
- Sahagian, Tom, Bruce Eisenberg and Jae Shin, editors. *Design Guidelines: Rehabilitation of NYCHA Residential Buildings*. New York City Housing Authority, NY, 2017

Damon Rich AICP PP | 25 Prospect Street #502 Newark, NJ | 07105 | 862 955 2577 | damon@hectordesignservice.com

EXPERIENCE:
- HECTOR urban design, planning & civic arts 2013–present

  Partner Lead building, urban design, planning, and civic arts projects for clients in the private, public, and nonprofit sectors. Recent projects include a memorial to environmental activist Sister Carol Johnston on the Newark riverfront and urban design for a $100 million highway interchange reconstruction.
- City of Newark Planning Office *Planning Director* 2012–2015 *Chief Urban Designer* 2008–2015 Lead planning and urban design efforts for city of 280,000 residents, including design review of over $2 billion of real estate development, oversee design and development of Newark's first true riverfront parks on the Passaic, direct planning and rezoning of 250 acres of riverfront land, drafting and implementing the first comprehensive revision to Newark's Zoning & Land Use Regulations in 60 years, and work with public and private development community to improve public space and retail corridors, such as the This is Newark! Public Art Program.
- The Center for Urban Pedagogy (CUP) *Chair* 2007–2015 *Founder, Creative Director* 1997–2007 Lead and direct all design efforts of nonprofit organization dedicated to increasing the impact of public participation in urban planning and community development.
- COLUMBIA UNIVERSITY, BARNARD + COLUMBIA ARCHITECTURE 2016 HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN 2013 SYRACUSE UNIVERSITY SCHOOL OF ARCHITECTURE 2010–2013 PRATT INSTITUTE 2008–2010 PARSONS SCHOOL OF DESIGN 2003–2006 COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART 2001 *Visiting Professor* Develop and teach studios and seminars in architecture, urban planning, urban studies, and communication design.
- City of New York Parks & Recreation 1997–1999 *Chief of Staff for Capital Projects* Work on management team responsible for $200 million of annual construction. Coordinate with city, state, and federal agencies and elected officials. Recruit and hire engineers, landscape architects, architects, and support staff. Manage personnel issues for staff of 300 people. *Architectural designer* Work on designs for a variety of New York City park facilities, including comfort stations, bathhouses, recreation centers, and natatoria, including site analysis, program survey, concept design, and construction documents.

EDUCATION:
- Harvard Graduate School of Design Loeb Fellow in Advanced Environmental Studies, June 2007
- Columbia College, Columbia University, BA, Architecture, June 1997
- Deep Springs College, Liberal Arts, June 1993–May 1995

AWARDS:
- MacArthur Fellowship, 2018
- National Design Award (to CUP for Institutional Achievement), 2016
- American Planning Association National Planning Award for Public Outreach, 2015
- Charles Cummings Award of the Newark Preservation & Landmarks Committee, 2015
- New Jersey Smart Growth Award for *Newark's River Redevelopment & Public Access Plan,* 2014
- Isadore Starr Center for the Study and Practice of Social Studies Star Award, 2014
- Lewis Mumford Award for Development (to CUP), Architects, Designers, and Planners for Social Responsibility, 2013
- Curry Stone Design Prize (to CUP), 2012
- Leadership Newark Fellow, 2011–2
- Fellow, Center for Advanced Visual Studies, Massachusetts Institute of Technology, 2006–8
- MacDowell Colony Fellow in Architecture, 2004–5
- Graham Foundation for Advanced Studies in the Fine Arts, 2004
- New York State Council on the Arts, 2001

AFFILIATIONS:

Member, American Institute of Certified Planners, Licensed Professional Planner in the State of New Jersey American Architecture Foundation Sustainable Cities Design Academy Resource Team, 2016 Leadership Newark Team Coach, 2015–2016 American Planning Association New Jersey Chapter, Vice-President for Public Relations Urban Land Institute Advisory Services Panel Member, 2014, 2015 Curry Stone Design Prize Jury Member, 2013 Regional Plan Association Committee for the Fourth Regional Plan Committee Member Mayors' Institute on City Design Resource Team, 2012 Center for Urban Pedagogy Board Member, 2001–2015 (Board Chair 2007–13)

PERMANENT INSTALLATION: *Newark Riverfront Spirits*, in collaboration with MTWTF and Weintraub Diaz Landscape Architecture, Newark Riverfront Park, Newark, NJ

Jessica Carolyn Myers

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EDUCATION:

- **Massachusetts Institute of Technology**, Cambridge MA, June 2017 | Master of City Planning Department of Urban Studies and Planning
- **Princeton University**, Princeton NJ, June 2013 | Bachelor of Architecture, certificates in French and Urban Studies

PROFESSIONAL EXPERIENCE:

- **MIT Community Innovators Lab** – *Editorial Consultant*, July 2017 - Present
  I work with MIT CoLab and Sage Publications to edit and project manage all books, readers, and multi-media for the Taking Freedom Book Series, commissioned by the Service Employees International Union (SEIU).

- **Here There Be Dragons** – *Host & producer*, November 2015 - Present
  I write, produce, and host the podcast *Here There Be Dragons*, a series which focuses on the intersection of security policy and identity politics in cities. Season one is based in New York and season two is based in Paris, France. The work can be found on www.htbdpodcast.com.

- **LaPlaca Cohen** – *Strategist*, August 2017 - Present
  I am the dedicated architecture strategist at LaPlaca Cohen. I lead strategic visioning and placemaking projects with architecture, design, and urbanism firms. I also spearhead collaborations with architecture and design firms to integrate strategic planning (precedents research, stakeholder inteviews, organizational audits, etc.) at the initiation of design projects. Clients include: Pelli Clarke Pelli Architects, KieranTimberlake, The Kennedy Center, Leroy Street Studio, the Univesity of Southern California School of Architecture, and CalArts.

- **University of Arizona** – *Teaching Assistant*, February 2018 - May 2018
  I assisted Professor Ashley Simone evavalate and discuss student projects for the University of Arizona's School of Architecture online course, *Visual Literacy*.

- **Massachusetts Institute of Technology** – *Research Assistant*, September 2015 - June 2017
  I conducted research regarding townships designed by the United States Housing Corporation for wartime workers for Professor Eran Ben-Joseph.

- **Massachusetts Institute of Technology** – *Analyst*, January 2016 - June 2016
  I served as part of a team of MIT graduate students to collaborate with a community coalition, the Emancipation Economic Development Committee, in the Third Ward of Houston, Texas. I lead the effort to help local homeowners and tenants navigate federal, state, and local historic preservation laws as a means to gain greater control over unregulated gentrification in the region.

- **Bernard Tschumi Architects** – *Administrative Assistant*, August 2013 - August 2015
  I assisted in the preparation and execution of Bernard Tschumi's 2014 retrospective exposition at the Centre Pompidou. I also provided support for five ongoing projects, several competitions, and five publications.

AWARDS AND HONORS

2013 - The School of Architecture Urbanism Prize, The Urban Studies Thesis Prize, The Grace May Tilton Prize in Fine Arts

2015 - Judith McManus Price Scholarship

2016 - MIT Council for the Arts Grantee

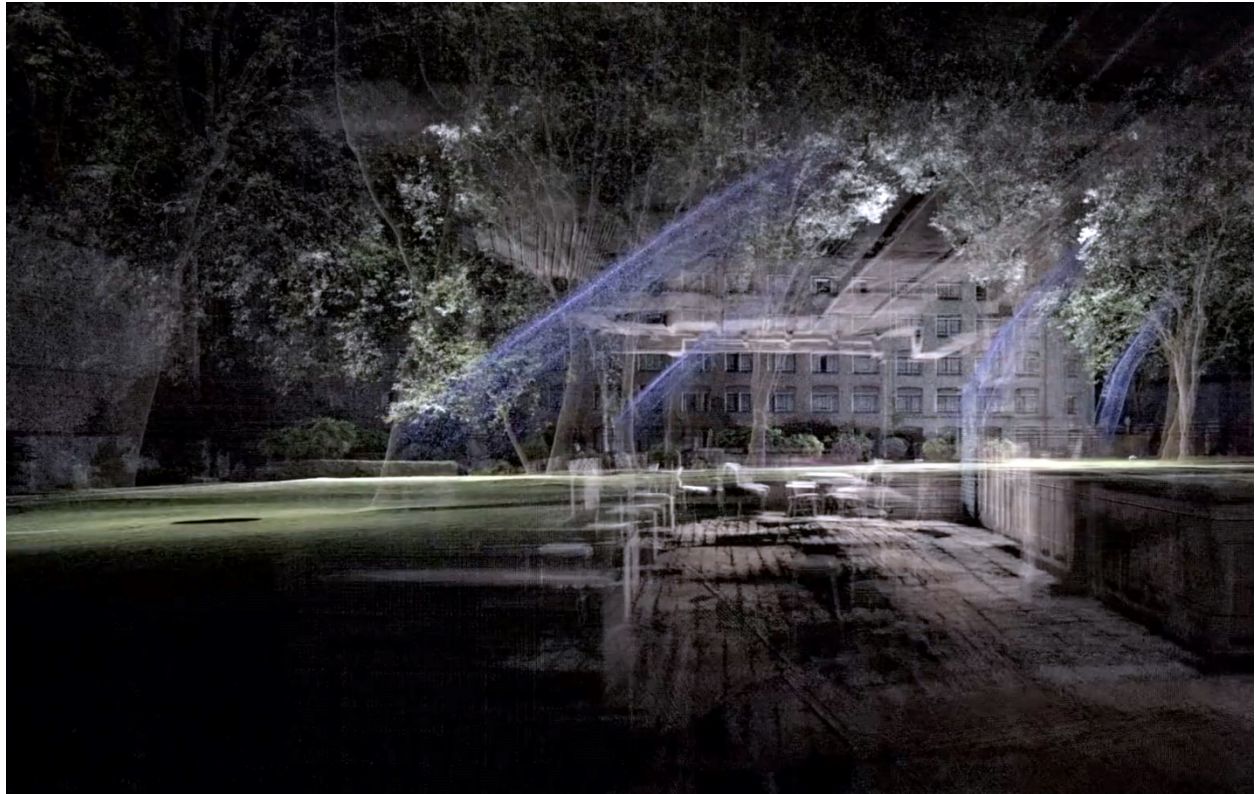**2017 -** Outstanding Master's of City Planning Thesis

APPENDIX B

PALIMPSEST

The Palimpsest, Image by the Interactive Architecture Lab

"The land, so heavily charged with traces and with past readings, seems very similar to a palimpsest. To set up new developments, to exploit more rationally certain lands, it is often necessary to modify their substance in an irreversible manner. But the land is not a throw-away wrapper or a consumer product which can be replaced. Every land is unique, hence the need to "recycle", to scrape clean once more (if possible) with the greatest care the ancient text where men have written across the irreplaceable surface of the soil, in order to make it available again so that it meets today's needs before being done away with in its turn."

—André Corboz, "The Land As Palimpsest,"
Diogenes 31, no. 121 (1983): 12-34.

"As an architect, you can either be historically correct or evolutionary meaningful."

—Paolo Soleri, Interview in Scottsdale, AZ, 2012.

INTRODUCTION

Architecture's consideration of time, both elapsed and projected, is a central precept to understand and intervene in the present. Managing the linkages between time and the material world of architecture requires a (multi-)layered understanding of the social, political and ecological events, forces, processes and discourses at play. In this context, the palimpsest, as a trope joining the abstractions, traces, diagrams and layers of past and present, allows multiple nuanced projections of the present to comfortably coexist without losing distinction —thus potentially offering more diverse and inclusive design discourse.

The metaphorical construct of the palimpsest transcends its literal definition (as a parchment bearing multiple levels of inscription) into a discursive instrument used to hold multiple variegated ideas in parallel, resembling the multiple layers of writing. This metaphor provides three useful methodological approaches by: first, considering variegated concepts in the same physical space simultaneously entwined and separated; second, allowing past concepts to be held in consideration with current ones; and third, unifying time and space without necessarily forcing them to melt together. Furthermore, the palimpsest has the potential to reach broader public audiences as a tool to force the simultaneous hybridization of voices and consideration of various aspects of historical, current, and future impacts on the built environment, from both human and non-human sources.[1]

Additionally, the palimpsest, as opposed to more deterritorialized tropes, is articulated as a geographical construct with its physical and regional underpinnings. After decades in which "land management had known no other formula than that of the tabula rasa" the understanding of the place can be reexamined as a "heavily charged palimpsest of traces and past readings" including its site-specific climatic, ecological, material, labor, socio-political and cultural traces.[2] This understanding renders architecture as a site-specific multi-layered material of inscription nested within, and emerging from, careful consideration of past and present drivers.

Within this context, the stuminar, both in its seminar and studio formats, proposes to advance the work in the directed design research path by deploying an iterative and layered methodology: a consideration of multiple concepts in the same physical space. Like a palimpsest, this discursive and design methodology proposes to evolve each student's research project by iteratively adding directed design layers. Each of these is introduced throughout the semester carrying a particular design topic. The product of one layer-based iteration is further refined and elaborated in each consecutive one, yet maintaining visible traces of its previous forms. The result aspires to generate advanced architectural responses to the design topics and *problematiques* emanating from the work developed in the scope seminar and the collaborative studio project.

The stuminar lays out a series of research methods, frameworks, and representational techniques and exercises related to each of the layers introduced, asking each student to superimpose and perpetually iterate their design projects considering the layer in question. The ultimately deliverable for the stuminar (both seminar and studio) include the directed design research books following the formatting requirements for *Pamphlet Architecture*. Additionally, the stuminar requires the development of a box containing the three-dimensional explorations of the work at a condensed universe of the student's material work.

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[1] Mary Kristen Layne. "The Textual Ecology of the Palimpsest: Environmental Entanglement of Present and Past." *Aisthesis 7*, no. 2 (2014): 63-72.

[2] Corboz, André. "The Land as Palimpsest." *Diogenes 31*, no. 121 (1983): 12-34.

COURSE STRUCTURE

As a point of departure for the stuminar, each student is asked to continue with the work developed in previous iterations of the directed research path (both scope seminar and collaborative studio project). As previously stated, the stuminar is organized in an iterative sequence of layers:

Introduction: Palimpsest as a method

Layer 1: Hybrid programming and labor relations:
With the neoliberal flexibilization of labor regimes and perpetual motion of people between places, this layer critically explores how architecture can adapt to new programmatic and functional demands. The goal of this section is to develop hybrid programs that create both functional diversity but also adaptability to new forms of social organization and need. Considering the importance of hybrid programs for architecture but also the different temporal scenarios, this layer aspires to position new architectures within the needs of contemporary society.
Duration: 1 week
Output: Programmatic proposal
Readings:
Fernández Per, et al. *This Is Hybrid : an Analysis of Mixed-Use Buildings* by a t. a t Architecture Publishers, 2011 (pages 6 to 41).

Layer 2: Heliomorphism:
This layer playfully develops morphological prototypes derived from heliotropic inputs. These morphological prototypes respond only to external inputs, regardless of any internal configuration. This includes solar radiation, shadows as the main parameter but also humidity, temperature, and wind flow. These inputs are the only design inputs to start crafting form-oriented prototypes. There is no consideration of any active systems. The goal of this layer is to explore design strategies where form follows heliotropic inputs. Questions of compactness, slenderness, expansivity, horizontally, fragmentation, as well as the positionality (over, under, elevated, etc), are exposed to formal transformation by solar, wind and temperature inputs.
Duration: 1 week
Output: Development of heliomorphic models
Readings:
Knowles, Ralph L., The solar envelope: its meaning for energy and buildings, in Energy and Buildings 35 (2003), pages 15 to 25.
Knowles, Ralph L. *Energy and Form; an Ecological Approach to Urban Growth*. Cambridge, Mass.: MIT Press, 1974.

Layer 3: Energy:
This layer develops morphological prototypes derived from thermodynamic inputs. In contrast with the previous layer, this is only concerned with internal thermodynamic factors such as radiation, convection, conduction, regardless of any external form. The goal is to find out what are the internal forms and spaces that could be created following different thermal flows. This internal exploration with revisited devices such as courtyards, atriums, solar chimneys, double skins, horizontal galleries, diagonal ventilation, etc.
Duration: 1 week

Output: Catalog of thermodynamic drawings exploring variations
Readings:
Moe, Kiel. *Insulating Modernism : Isolated and Non-isolated Thermodynamics in Architecture.* Basel ; Boston: Birkhäuser, 2014 (pages 11 to 53).

Layer 4: Materialism:
Architecture is composed of materials such as concrete, wood, ceramics but the materialism of architecture transcends the material selection itself. This layer explores architecture as a material construct whose textures and materiality provides a gestalt unique to any project. Earthy, geographical, ethereal, crystalline, mossy, hairy are some of the approaches to materiality present today. This layer explores this material aspiration to create a more vivid and materially exuberant architecture that is something more than an assembly of materials.
Duration: 1 week
Output: Material prototypes, collages, and models.
Readings:
Manuel DeLanda, 2009. "Material Evolvability and Variability", in Lars Spuybroek (Ed.) *Research & Design: The Architecture of Variation*, (London: Thames & Hudson), p. 11-17
Abalos, Iñaki, Renata Sentkiewicz, and Lluís Ortega. *Essays on Thermodynamics, Architecture and Beauty*. New York: Actar Publishers, 2015. Chapter on Thermodynamic Materialism (pages 243 to 261).

Layer 5: Material Systems:
After the materialism approach, this layer explores the use of materials and construction techniques that are attentive to environmental impacts. For instance, the manufacturing of one cubic meter of concrete generates twenty-eight times the carbon footprint of the manufacture of a cubic meter of wood. Analyzing these aspects will be a key entry to material exploration. In addition, the research on the location of manufacturing and extraction of materials becomes a central aspect of this layer as well. Material design decisions and strategies will steam from this careful consideration.
Duration: 1 week
Output: Material geographies and material systems models
Readings:
Hutton, Jane. "Reciprocal Landscapes: Material Portraits in New York City and Elsewhere." *Journal of Landscape Architecture 8*, no. 1 (2013): 40-47.
William McDonough and Michael Braungart, 2002. "Chapter 1: A question of design", in *Cradle-to Cradle: Remaking the Way We Make Things*. (New York: North Point Press).

Layer 6: Metabolic Systems:
Architectures are bundles of materials and flows that are constantly flowing in and out of its footprint. This layer explores these metabolic systems that support the daily life of architecture to projectively envision new ways of dealing with them. If most of architecture today is characterized by a linear metabolism, consuming resources, energy, water, and information and generating waste products and emissions, the potentials to develop architectures as circular metabolisms are yet to be fully developed. By looking at systems of water, information, energy and waste products, the goal is to come up with feedback loops between architecture and larger support systems
Duration: 1 week
Output: Devices/models/diagrams for a circular metabolism of projects

Readings: Zaera, Pae, Zaera, Alejandro, and Pae, Hyŏng-min. *Imminent Commons : Urban Questions for the near Future*: Seoul Biennale of Architecture and Urbanism 2017. New York, NY: Actar Publishers, 2017. Chapters to be divided by students.

Layer 7: Envelope and Interface:
An important percentage of the environmental, thermal and ecological performance of architecuture has to do with its envelope. Historically at the center of the design concerns, today façade design is in many cases the selection of solutions from pre-given catalogs and systems. This layer is intended to control the performance of architecture through its external envelope. By designing the material(s), the arrangement of layers, thickness and its shape, buildings could achieve a much powerful environmental, thermal and ecological performance.
Duration: 1 week
Output: Envelop section
Readings:
Spencer, Douglas. *The Architecture of Neoliberalism : How Contemporary Architecture Became an Instrument of Control and Compliance*. New York: Bloomsbury Academic, 2016. Chapter 6, pages 139 to 160.
Moe, K., and Princeton Architectural Press Staff. *Thermally Active Surfaces in Architecture*. New York: Princeton Architectural Press, 2010 (pages TBD).

Layer 8: Extending Architecture - Feedbacks:
This layer is intended to reconnect back the site specifics of each design research project with the larger urban and territorial dynamics. The goal is to explore potential feedback-loops and couplings from the immediate physical environment from an urban design and landscape architecture perspectives to the region and the larger territories.
Duration: 1 week
Output: Site plans and cartographies
Readings:
Ibañez, Daniel, Opening Black Boxes: Metabolic Interdependencies in Design in Ibanez, Daniel et al. *Wood Urbanism: From the Molecular to the Territorial*. Actar 2018 (pages 380 to 389).
Ibañez, Daniel, Urbanism Beyond "Eco-Parts" and "Eco-Bubbles" in Ibanez, Daniel et al. *Wood Urbanism: From the Molecular to the Territorial*. Actar 2018 (pages 380 to 389).
Moe, Kiel. Metabolic Rift, Firms, and Institutions in *Insulating Modernism : Isolated and Non-isolated Thermodynamics in Architecture.* Basel ; Boston: Birkhäuser, 2014 (pages 289 to 309).

Synthesis: After the several iterations of the design research projects, the design research projects emerge as a palimpsest which ultimate formalization also renders visible its constitutive layer.
Duration: 4 weeks
Output: Directed Design Research Book

WEEK	DATE			SESSION TYPE	
ARCH-2297-01 (2+C2:I478351) STUMINAR: SEMINAR					
ARCH-2298-01 (28194) STUMINAR: STUDIO					
WEEK	**DATE**			**SESSION TYPE**	
WK1	14-Feb	Thursday	SEMINAR	Course Presentation	
			STUDIO		
WK2	18-Feb	Monday	SEMINAR	Introduction: Palimpsest as method	
			STUDIO		
	21-Feb	Thursday	SEMINAR	Layer 1: Hybrid programming and labor relations:	
			STUDIO		
WK3	25-Feb	Monday	STUDIO		
	28-Feb	Thursday	SEMINAR	Layer 2: Heliomorphism:	
			STUDIO		
WK4	4-Mar	Monday	STUDIO		
	7-Mar	Thursday	SEMINAR	Layer 3: Energy:	
			STUDIO	**Mid-Review**	
WK5	11-Mar	Monday	STUDIO		
	14-Mar	Thursday	SEMINAR	Layer 4: Materialism:	
			STUDIO		
WK6	18-Mar	Monday	STUDIO		
	21-Mar	Thursday	SEMINAR	Layer 5: Material Systems:	
			STUDIO		
WK7	25-Mar	Monday	STUDIO	**Spring Break-No Classes**	
	28-Mar	Thursday	SEMINAR	**Spring Break-No Classes**	
			STUDIO		
WK8	2-Apr	Tuesday	STUDIO	**Qualifying Review**	
	4-Apr	Thursday	SEMINAR	*Review Debriefing*	
			STUDIO		
WK9	8-Apr	Monday	STUDIO		
	11-Apr	Thursday	SEMINAR	Layer 6 and 7: Metabolic Systems and Interface:	
			STUDIO		
WK10	15-Apr	Monday	STUDIO		
	16-Apr	Tuesday	STUDIO	**2nd Qualifying Review if necessary**	
	18-Apr	Thursday	SEMINAR	Layer 8: Extending Architecture - Feedbacks:	
			STUDIO		
WK11	22-Apr	Monday	STUDIO		
	25-Apr	Thursday	SEMINAR	Synthesis I: Discursive Palimpsest	
			STUDIO		
WK12	29-Apr	Monday	STUDIO		
	2-May	Thursday	SEMINAR	Synthesis II: Book Narrative	
			STUDIO		
WK13	6-May	Monday	STUDIO		
	9-May	Thursday	SEMINAR	Synthesis III: Book TOC, Apendix, Citantions and Bibliography	
			STUDIO		
WK14	13-May	Monday	STUDIO		
	15-May	Wednesday		**Last day of classes**	
WK15	22-May	Tuesday		**Installation at Woods Gerry Begins**	
	23-May	Wednesday	STUDIO	**Directed Research Reviews**	
	24-May	Thrusday	STUDIO	**Directed Research Reviews**	**Super-jury**
	25-May	Friday	STUDIO	**Directed Research Reviews**	

COURSE STRUCTURE

DELIVERABLES

Directed Research Book

Directed research books will follow the formatting requirements for Pamphlet Architecture. The format which is 7" x 8.5" and a maximum length of 40 spreads or 80 pages. It seems worth noting to students that they have the option of submitting their work to the call after graduation. The deadline for the submission of the books will be Thursday, May 30th at noon.

Box-in-a-Suitcase

Following the idea of a condensed universe of Marcel Duchamp, each student produces, in addition to the book, a "box-in-a-suitcase" as a cabinet of small three dimensional objects resulting from the architectural palimpsest. These objects will be progressively produced, crafted, collected as tridimensional traces of a layer-based iteration of the design research project. All the content of this "condensed design research universe" will be complementary to book content. Dimensions and requirements for this deliverable will be provided at the beginning of the stuminar.

COURSE INFORMATION

Stuminar: Palimpsest
Spring 2019
Room: BEB 113
3 credits > seminar
6 credits > studio
Instructor: Daniel Ibañez
Instructor's Office Location and Hours: TBA
Instructor's Contact Information: dibanez@risd.edu

COURSE GOALS AND OBJECTIVES

The stuminar (seminar + studio) provides students with direction, methodology and framework within which to develop their design research projects. While each project is different and derive from student's personal interests, the goal of the stuminar is to provide the theoretical, methodological and instrumental foundations to each of the layers in is seminar, and to develop the design research work associated with each of them in the studio.

STUDENT LEARNING OUTCOMES

Students will learn how to fully develop the design implication of their already delimited design research projects. They will explicitly learn design and discursive techniques, methodologies, and modes of

representation to advance both their work during the semester, as well as the future creative practices. They will gain confidence in their scholarly research, visual research, and design research skills.

COURSE ORGANIZATION

The stuminar is structured in two intertwined components: a seminar and a studio.

The seminar consists in a series of curated topics covering the basics for each layer of the architectural palimpsest. The instructor makes weekly talks on various aspects of the relevant methodologies and techniques in each layer with its relations to architecture. Students undertake weekly readings to engage in conversation about the layer in question.

As a design mirror, the studio translates, filters and incorporates the learnings from the seminar into specific developments outcomes for their design research projects. The studio offers a possibility to ground some of the techniques and approaches in the specificities of the student's work.

COURSE REQUIREMENTS

Students are required to attend all classes and to actively participate in the discussion. More than one unexcused absence or late attendance will result in a full letter grade reduction.

Readings and weekly participation	10%
Studio deliverables	25%
Box-in-a-Suitcase	15%
Final book	50%

RISD GRADING SCALE

"A" Excellent Performance superior achievement in fulfilling the minimum requirements outlined in the course handout and terms of evaluation beyond expectation (superior achievement, taking initiative, being proactive, developing multiple iterations of the work in a self-propelled manner, making continuous design advancements while exercising self-critiques, developing an extensive body of work)

"B" Good Performance exceeding the minimum requirements outlined in the course handouts and terms for evaluation (sustaining critical reflection and self-critiques, initiating project requirements beyond the given minimum, developing work in a self-propelled manner testing through various iterations)

"C" Average Performance fulfilling the minimum requirements outlined in the course handouts and terms for evaluation (relying solely on external critiques for the development of work, restricting exploration to given requirements, a minimum undertaking of the iterative process)

"D" Minimum Performance marginally fulfilling the minimum requirements outlined in the course handouts and terms for evaluation (many of the given requirements remain untested, the iterative process is not undertaken, little effort is demonstrated)

"F" Unacceptable Performance not fulfilling the minimum requirements outlined in the course handouts or terms for evaluation (not enough process, testing, and production to pass the course)

READING MATERIALS

There is one reading per week, and students will have access to these pdf's through a shared course folder.

RISD'S ACADEMIC CODE OF CONDUCT

https://policies.risd.edu/academic/academic-code-of-conduct/

RISD'S DISABILITIES SUPPORT SERVICES

https://info.risd.edu/disability-support-services-dss/#how-to-requestaccommodations

DIVERSITY/CIVILITY STATEMENT

The RISD community is dedicated to the advancement of knowledge and the development of integrity. To thrive and excel, this community must preserve the freedom of thought and expression of all its members. A culture of respect that honors the rights, safety, dignity, and worth of every individual is essential to preserve such freedom. We affirm our respect for the rights and well-being of all members.

FEEDBACKS

"A very important part of the near future is that people will become more aware of the interdependence of what is city and what is non-city. I think that there will be a more systematic movement between the two."

— Rem Koolhaas, 2014

"It's vitally important that architects, both as responsible citizens and creative professionals, strive to expand the boundaries of pedagogy and practice. Intensifying environmental and political crises demand that we enlarge the frameworks for action and responsibility."

— Brent Sturlaugson, 2018

INTRODUCTION

Designers are vital partakers in the planetary reorganization of metabolic flows (material and energy), the majority of which is bundled as buildings and infrastructures. Through the act of designing with matter, designers unintentionally transform distant geographies, today abstracted through complex supply chains of the resources that presuppose building, and more extensively urbanization. The construction of a building typically entails the destruction of a landscape (or, at least, its transformation). While designers typically specify these metabolic flows for buildings towards structural, aesthetic or performative ends within a confined site, these constitutive resource flows are connected through spatial networks with forests, quarries, warehouses, logistical hubs, factories, labor processes or landfills that are as real as any designed building. When designers encapsulate design in this way, we are limited to the unwarranted, overdeveloped, disproportionate, and misplaced forms of geometric and technocratic specificity. This oversight means that we reiteratively occlude powerful ecological and architecturally forms, site specificities, and formations from design, at multiple scales.

This scope seminar aims to demonstrate that the typically separated realms of production and circulation of material and energy flows are constitutive of, contiguous with, and generative for design. This boundary-exploding agenda of metabolic feedback loops between buildings and their constitutive 'outsides' aims to reinvigorate design discourse and practice, while enabling designers to meaningfully engage with urgent *problematiques* of socio-environmental concern. Accordingly, the goal is to

reformulate how we could think about design, its methods, its implications, its associations, its boundaries, and artifacts.

This seminar will utilize the content, topic, and conceit of feedback relations between architecture and its broader constitutive outside as a pinhole through which to see the world of Directed Design Research. Directed Design Research lays out a specific territory of inquiry and encourages students to identify the topic and scope of their work, emanating from this specific point of departure, which by nature is open-ended.

The seminar will lay out a series of research methods, frameworks, and representational techniques and exercises related to the exploration of feedbacks, asking each student to then define their own territory of inquiry within this delimited field. The deliverables for the Scope Seminar include a thoughtfully delimited and actionable statement of the intended design research, the documentation of methodologies or approaches to be utilized in the design research, and a well-wrought syllabus that includes: a weekly breakdown of tasks and deliverables, relevant references and precedents properly cited, and a concise text (3 pages maximum) describing the research activities to be undertaken.

COURSE SCHEDULE

As a point of departure for the design research, each student is asked to select a general topic (or field of knowledge) where the research is placed. Based upon this topic chosen, each student will then conduct a series of weekly readings and exercises that will gradually help to crystallize the research project:

WEEK	DATE	SESSION TYPE
WK1	M 10-Sept	**Pitch Session**
WK2	M 17-Sept	**Meetings with Students**
WK3	M 24-Sept	**Introduction**
		Make_ Visual glossary of key concepts/precedents in and about your research project
	F 28-Sept	**Thesis + Directed Research Colloquium, 4:30 to 7:30pm BEB 106**
WK4	M 1-Oct	**Discourse on: Metabolism**
		Research Framework: Narrative
		Read_ Brent Sturlaugson, "What You Don't See," *Places Journal*, September 2018.
		Ibanez et al, "Grounding Metabolism," in *New Geographies 6.* Cambridge, MA, USA (Harvard University Press, 2014).
		Make_ Visual narrative of your research topic
WK5	M 8-Oct	**Discourse on: Urbanization**
		Research Framework: Critical
		Read_ Neil Brenner, "Theses on Urbanization," *Public Culture,* 25, 1, 2013, 86-114.
		Neil Brenner, "What is Design in an 'Urban Age'? Dialogue with Daniel Ibañez, in Neil Brenner, *When Design Meets Urban Theory* (Santiago de Chile: ARQ Ediciones, 2016)
		Make_ Critical text describing a contemporary urban *problematique* that your research aims to address and comparative case studies

| WK6 | M 15-Oct | **Discourse on: Territory and Geography** |
| | | Research Framework: Cartographic |

Read_ Stan Allen, "From the Biological to the Geological" in Stan Allen et al. *Landform Building: Architecture's New Terrain.* Lars Muller; Princeton University School of Architecture, 2011.

Hashim Sarkis, "New Geographics: Notes on an Emerging Aesthetic" in *New Geographies 0* Cambridge, MA, USA (Harvard University Press, 2008)

Make_ A cartographic speculation describing the interrelations between your research project and the regional and territorial dynamics

| WK7 | M 22-Oct | **Discourse on: Ecology and Nature** |
| | | Research Framework: Projective |

Read_ Mohsen Mostafavi, Why Ecological Urbanism? Why Now? In Mohsen Mostafavi et al. *Ecological Urbanism.* Revised ed. Zürich, Switzerland: Lars Müller Publishers, 2016.

Chris Reed and Nina-Marie Lyster "Ecological Thinking: Design Practices," in *Projective Ecologies,* Harvard University Graduate School of Design: Actar Publishers, 2014.

Make_ Succession, Emergence and Adaptation diagrams: The (spatio-) temporal implications of your research project

| WK8 | M 29-Oct | **Discourse on: Heliomorphism and Energy** |
| | | Research Framework: Morphological |

Read_ Knowles, Ralph L. *Energy and Form; an Ecological Approach to Urban Growth.* Cambridge, Mass.: MIT Press, 1974.

Abalos, Iñaki, Renata Sentkiewicz, and Lluís Ortega. *Essays on Thermodynamics, Architecture and Beauty.* New York: Actar Publishers, 2015.

Make_ A catalog of energy and thermodynamic variations associated with your research project

| WK9 | M 5-Nov | **Discourse on: Materialism** |
| | | Research Framework: Empirical/Quantitative |

Read_ Manuel DeLanda, 2009. "Material Evolvability and Variability", in Lars Spuybroek (Ed.) *Research & Design: The Architecture of Variation*, (London: Thames & Hudson), p. 11-17

William McDonough and Michael Braungart, 2002. "Chapter 1: A question of design", in *Cradle-to Cradle: Remaking the Way We Make Things.* (New York: North Point Press).

Make_ A figurative and quantitative visualization of the materialism associated with your research project

WK10	S 11-Nov	**Directed Research Probe Installation in BEB Gallery**
	M 12-Nov	**Directed Research Probe Reviews, 9 am to 1 pm**
	T 15-Nov	**Directed Research Probe Reviews, 9 am to 1 pm**
WK11	*M 19-Nov*	*Thanksgiving*
WK12	M 26-Nov	
WK13	M 3-Dic	**Syllabus Submission**

DELIVERABLES

1. Probe

Thesis Probe reviews will take place on <u>Monday, November 12th from 9 am to 1 pm</u>, and <u>Thursday, November 15th, from 9 am to 1 pm</u>. Additionally, on Thursday, November 15th, we will have a reception at 6:10 pm in the BEB Gallery for all of the Thesis and Directed Research students, and I will invite all FT and PT faculty teaching this semester to attend.

2. Syllabus

Another deliverable for directed research will be a well-wrought syllabus or studio brief articulating the nature of the design work the students plan to undertake in the Spring. The syllabus should include all of the constituent elements that this format requires: a brief disciplinary positioning of the work; a body of references; framing of the various pieces of design work; a weekly schedule; etc. The syllabus is due on <u>Monday, December 3rd.</u>

3. Book format

The thesis and directed research books will follow the formatting requirements for Pamphlet Architecture. The format which is 7" x 8.5" and a maximum length of 40 spreads or 80 pages. It seems worth noting to students that they have the option of submitting their work to the call after graduation. The deadline for the submission of the books will be <u>Thursday, May 30th at noon.</u>

COURSE INFORMATION

Scope Seminar: Feedbacks
Fall 2018
3 credits
Instructor: Daniel Ibañez
Instructor's Office Location and Hours: TBA
Instructor's Contact Information: dibanez@risd.edu

COURSE GOALS AND OBJECTIVES

This Scope Seminar provides students with direction, a delimited scope within which to locate their intended design research, and research methodologies and representational techniques for executing the work.

STUDENT LEARNING OUTCOMES

Students will learn how to strategically limit the scope of their design research. They will explicitly learn techniques and methodologies to advance future self-directed creative practices. They will gain confidence in their scholarly research, visual research, and design research skills.

COURSE ORGANIZATION

The seminar is structured around a series of curated discourses of engagement related to the concept of feedbacks. The instructor will make weekly talks on various aspects of feedback relations in architecture and design more broadly, and students will undertake weekly reading assignments and exercises geared towards developing and articulating a position for their future design research projects. The course culminates with each student crafting a well-wrought syllabus that includes: a weekly breakdown of tasks and deliverables for their intended spring studio work, relevant references and precedents adequately cited a concise statement of their intended design research trajectory, and a minimum of three methodologies they will utilize in the work.

COURSE REQUIREMENTS

Students are required to attend all classes and to actively participate in the discussion. More than one unexcused absence or late attendance will result in a full letter grade reduction.

Weekly participation and understanding of the assigned reading	10%
Weekly exercises	40%
Final syllabus	50%

RISD GRADING SCALE

"A" Excellent Performance superior achievement in fulfilling the minimum requirements outlined in the course handout and terms of evaluation beyond expectation (superior achievement, taking initiative, being proactive, developing multiple iterations of the work in a self-propelled manner, making continuous design advancements while exercising self-critiques, developing an extensive body of work)

"B" Good Performance exceeding the minimum requirements outlined in the course handouts and terms for evaluation (sustaining critical reflection and self-critiques, initiating project requirements beyond the given minimum, developing work in a self-propelled manner testing through various iterations)

"C" Average Performance fulfilling the minimum requirements outlined in the course handouts and terms for evaluation (relying solely on external critiques for the development of work, restricting exploration to given requirements, a minimum undertaking of the iterative process)

"D" Minimum Performance marginally fulfilling the minimum requirements outlined in the course handouts and terms for evaluation (many of the given requirements remain untested, the iterative process is not undertaken, little effort is demonstrated)

"F" Unacceptable Performance not fulfilling the minimum requirements outlined in the course handouts or terms for evaluation (not enough process, testing, and production to pass the course)

READING MATERIALS

There is one reading per week, and students will have access to these pdf's through a shared course folder.

RISD'S ACADEMIC CODE OF CONDUCT

https://policies.risd.edu/academic/academic-code-of-conduct/

RISD'S DISABILITIES SUPPORT SERVICES

https://info.risd.edu/disability-support-services-dss/#how-to-requestaccommodations

DIVERSITY/CIVILITY STATEMENT

The RISD community is dedicated to the advancement of knowledge and the development of integrity. To thrive and excel, this community must preserve the freedom of thought and expression of all its members. A culture of respect that honors the rights, safety, dignity, and worth of every individual is essential to preserve such freedom. We affirm our respect for the rights and well-being of all members.

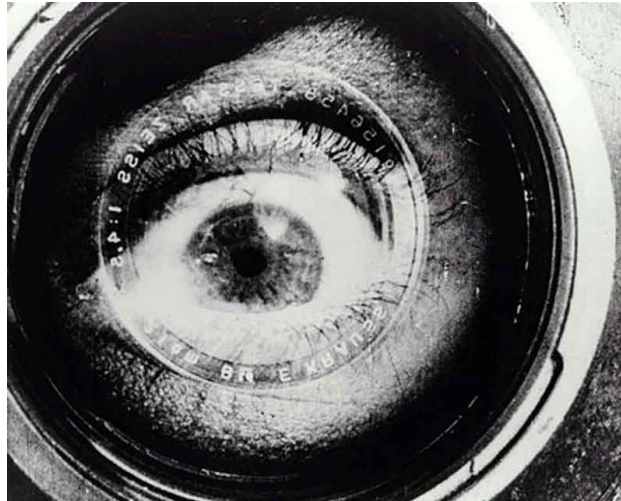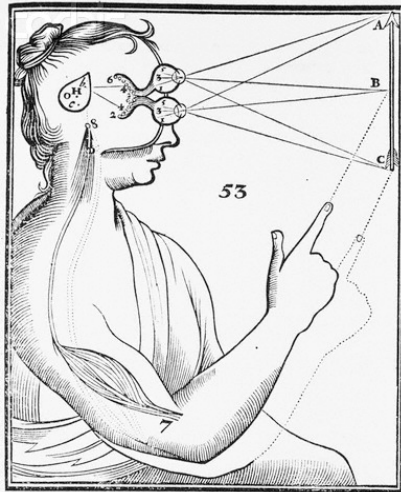Rhode Island School of Design, Department of Architecture

Thesis Discursive Workshop

Arch-2197 • Wintersession 2019, Schedule B (9:40am – 12:40pm)

Ryan McCaffrey: rmccaf01@risd.edu; BEB 324, Office hours by appt.
Erin Putalik: eputalik@risd.edy; BEB 324, Office hours by appt.
Jacqueline Shaw: jshaw02@risd.edu; BEB 412, Office hours by appt.

"You cannot simply choose to be a sociologist or psychoanalyst; you cannot simply make statements that have the status of knowledge in anthropology; you cannot merely suppose that what you say as a historian enters historical discourse. You have to pass through certain rules of accreditation, you must learn the rules, you must speak the language, you must master the idioms and you must accept the authorities of the field – determined in many of the same ways – to which you want to contribute."

- Edward Said. *Opponents, Audiences, and Constituencies* **(163)**

Course Description

In its current iteration, Thesis Research (ARCH 2197, 3 credits), is poised between Thesis Seminar: Navigating the Creative Process (ARCH-2196, 3 credits) in the Fall, and Thesis Project (ARCH 2198, 6 credits) in the Spring. Though the course catalog describes the Wintersession as a time for research, in reality, much of that work has already happened in the fall seminar. The Thesis Discursive Workshop utilizes the Wintersession to hone students' discursive skills, both written and oral, so that they can choreograph a robust discussion around their work. The Thesis Discursive Workshop imagines a parallel discursive trajectory to the ongoing individual design development of the thesis project.

In addition to providing a forum in which you might draw out, articulate, and position some of the central claims and aims of your thesis work, this course also aims to instigate careful thought about the written component of your eventual thesis book and the way that this written component might inform or be informed by your design work. The five assignments of the course are designed to create the *infrastructure* of your eventual thesis book, the elements of any/many book(s). They are not the book content itself, but organize, clarify, define, contextualize, reference, etc. the work contained therein. These elements, for the purposes of this course, are: synopsis (back page/cover flap summary), "cover art", bibliography, table of contents, title, index, and appendix/appendices.

In this five-week intensive workshop, students will develop and refine the following skills, relating each development to a component of their eventual book via an assignment:

1. Crafting the thesis polemic or narrative

    Assignment 1: Sentence, Paragraph, Page -- *Infrastructural Role: Synopsis - the back page, inside flap, publisher blurb that lets us decide whether or not to read further, buy it, or walk away...*

    Assignment 2: 3 Images, 3 Minutes -- *Infrastructural Role: Cover Art*

2. Positioning the thesis

    Assignment 3: Visual Bibliography -- *Infrastructural Role: Bibliography*

3. Contextualizing and formatting the thesis.

    Assignment 4: AnnoTOC and Title(s) -- *Infrastructural Role: Table of Contents, Marginalia, Footnotes, Endnotes, etc.*

4. Curating and editing the thesis. -

    Assignment 5: Index and Appendix -- *Infrastructural Role: Index, Appendix, Glossary, etc.*

5. Persuasively articulating the thesis.

Course Schedule

Week One _ Crafting and Refining

During the first week of the Wintersession, we will revisit the culminating work of your Thesis Seminar, whether that took the form of a syllabus or something else. Beginning with your texts that project the work for the semester to come, we will ask that you re-craft your thesis argument in three lengths: A sentence, a paragraph, and a page. Our working assumption is that a strong thesis, in various levels of detail, already exists, whether it is nascent or highly articulated. Through small group presentations and individual discussions, we hope to help you draw it out and give it more dimension.

Thursday, January 3
Assignment 1: Sentence, Paragraph, Page
Small Group Meetings - SPP: Unpacking/practicing

Friday, January 4
Meet in 106: Syllabi and (our) syllabus
In Small Group Meetings: Sentences‹›3 Minutes
Week 2 reading assigned

Week Two _ Positioning the Thesis within the Discipline

In week two we will explore the articulation of disciplinary questions, asking students who their theses are in conversation with, and whose shoulders their work is standing on.

Wednesday, January 9
Upload before 5 pm: ***Assignment 1: Sentence, Paragraph, Page***
Issued at 5 pm via email: ***Assignment 2: 3 Slides, 3 Minutes***

Thursday, January 10
Discussion of readings, contextualization and disciplinary (and other) positioning. This will be done with half the group at a time. Group that is not meeting can work as you please.
Assignment 3: Visual bibliography is issued.

Friday, January 11

Meet in 106 for each of your presentations of **Assignment 2: 3 Slides, 3 Minutes** (as a full class).
Note: please arrive on time and be ready to present, ALSO, please bring a laptop to this session. You will be actively giving constructive feedback to your colleagues as they present.
Week 3 reading assigned
SPP returned with comments from critics

Week Three _ Contextualizing and Formatting the Thesis

Week three will examine possible formats for the dissemination of thesis work, and the implicit and explicit relationships between the medium and the message.

Wednesday, January 16

Meet in 106: Questions about **Assignment 3: Visual bibliography**
Desk crit (sign up) 4th floor

Thursday, January 17

Half of class pin-ups of **Assignment 3: Visual bibliography**; Other half of the class, work session.

Friday, January 18

Meet in 106 (short, approx 20 minutes, so please arrive on time) to discuss **Assignment 4: AnnoTOC**
Second half of class pin-up of **Assignment 3: Visual bibliography**

Week Four _ Curating and Editing the Thesis

Week four will explore the roles of curating and editing in the thesis, and ask the critical questions: How much is enough, and how much is too much? We will explore strategies for display, titling, inclusion and exclusion.

Thursday, January 24

Full group: critique of **Assignment 4: AnnoTOC and Title;** pinup space to be assigned the previous evening.

Friday, January 25

Meet in 106: Discussion of requirements for Jan 30th review; **Assignment 5: Index and Appendix** issued and discussed.

Desk crits by appointment

Week Five _ Persuasively Articulating the Thesis

The focus in week five is on the verbal delivery of the thesis proposition, the elevator pitch, the discursive framing of the project, in the context of the review and beyond.

Wednesday, January 30

Full group review: **Book draft - Assignments 1-5**

NOTE: this will likely take longer than the allotted 3 hours. If you have a class directly after this class, please alert one of your critics to ensure that your project is discussed before 12:40.

Thursday, January 31

Desk crits by appointment.

Friday, February 1

Exhibition of book mockups, individual meetings.

Course Goals and Objectives

The objective of this course is to posit the discursive framing of the thesis, both written and oral, as a critical parallel dimension to the design development of the project. Students will come to view the written and verbal expressions of their theses as entities that require both designing and positioning.

Student Learning Outcomes

Students in this course will learn how to write an articulate thesis statement, scaling it up and scaling it down to suit the audience and context of the writing. They will learn to craft a polemic and to fashion a narrative, while exploring the difference in these two discursive approaches to thesis construction. Additionally, they will assimilate various techniques for the positioning and oral presentation of their design work.

Course Requirements

Assignments 1-5: 50% of final grade
Attendance, participation, preparation: 20% of final grade
Draft and mock-up of book: 30% of final grade

RISD Grading Scale

"A" Excellent Performance
superior achievement in fulfilling the minimum requirements outlined in the course handout and terms of evaluation beyond expectation (superior achievement, taking initiative, being proactive, developing multiple iterations of the work in a self-propelled manner, making continuous design advancements while exercising self-critiques, developing an extensive body of work)

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exceeding the minimum requirements outlined in the course handouts and terms for evaluation (sustaining critical reflection and self-critiques, initiating project requirements beyond the given minimum, developing work in a self-propelled manner, testing through various iterations)

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Diversity/Civility Statement

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References

Week 1
Umberto Eco, *How to Write a Thesis* (Cambridge: The MIT Press, 2015).

Tom Spector and Rebecca Damron, *How Architects Write* (New York: Routledge, 2013).

Developing a Thesis, Harvard College Writing Center - https://writingcenter.fas.harvard.edu/pages/developing-thesis

Week 2
Mark Wigley, "Prosthetic Theory: The Disciplining of Architecture," Assemblage, No. 15, (Aug., 1991), pp. 6-29.

Reyner Banham, A Critic Writes: Selected Essays by Reyner Banham (Berkeley: University of California Press, 1996.

Keller Easterling, "Only the Many," Log, n. 11 (2008), pp. 143-152.

Sylvia Lavin, "Kissing Architecture: Super Disciplinarity and Confounding Mediums," Log, n. 17 (2009), pp. 9-16.

Week 3:
Marshall McLuhan, "Media Hot and Cold," in Understanding Media (London: Routledge, 1964): 24-35.

Rem Koolhaas, Delirious New York: A Retroactive Manifesto for Manhattan (New York: Monacelli Press, 1994.)

Rem Koolhaas and Jorge Otero-Pailos, Preservation is Overtaking Us (New York: Columbia Books on Architecture and the City, 2014)

Week 4:
Igor Marjanovic and Katerina Ruedi Ray, The Portfolio (Architectural Students Handbooks)

Hans Ulrist Olbrist, "Curating, Exhibitions, and the Gesamtkunstwerk," in Ways of Curating (New York: Farrar, Straus, and Giroux, 2014): 22-35.

Week 5:
Nancy Duarte, "The Secret Structure of Great Talks," TED Talks -
https://www.ted.com/talks/nancy_duarte_the_secret_structure_of_great_talks?ref
errer=playlist-how_to_make_a_great_presentation

Chris Anderson, "TED's Secret to Great Public Speaking," TED Talks -
https://www.ted.com/talks/chris_anderson_teds_secret_to_great_public_speaking
?referrer=playlist-how_to_make_a_great_presentation