

Welcome to Fall 2020

By
Dean
Lesley Lokko



In this month's issue: faculty news and achievements; an interview with the three incoming program directors; a new Zoom lecture series; building re-opening plans; new scholarship opportunities and upcoming student reviews.

It goes without saying that we didn't expect to be here, reading this newsletter in our living rooms and bedrooms and not in the crowded auditorium, which I now only dimly remember. But here we are, fully prepared and fully operational. My immense thanks go to everyone — staff, faculty and students — for their patience and fortitude. This has already been a year to remember and the next four months will likely be even more memorable as we get on with the business of teaching, thinking, learning, and, hopefully, *growing*. Challenges and adversity are two of the most powerful forces in life. How we choose to respond, both as individuals and as institutions, will determine whether we succeed or fail. So far, I'm happy to say, we've risen to the challenge. Monday's Zoom lecture by Argentinean architect Gerardo Caballero was our highest-ever audience, which was a great boost to morale. Alongside many other schools of architecture worldwide, our lectures and events are publicised on e-FLUX and on AIANY's website. We've upped our social media game and have reorganised roles and responsibilities within the staff to prioritize communications, both internally and externally.

Brief, jointly produced by myself and Erica Wszolek in her role as Communications Manager is modest but it's a start at streamlining and regularizing the school's communications. Look out for it at the beginning of each month. News items will be taken from the regular social media updates supplied during the course of the month from staff, faculty and students. If you would like to contribute an article, please contact Erica Wszolek for the appropriate details. We welcome student work, opinion pieces, critical reflections, reviews and projects



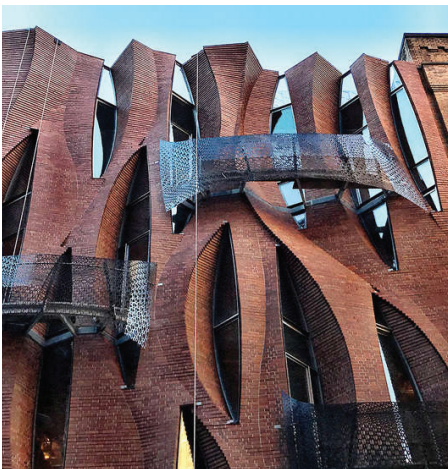
of interest. The format is simple and will, we hope, provide a timely record of the school's aspirations and ambitions in the coming years.

Professor Lesley Lokko
Dean

New Program Directors: In Their Own Words

Interviews with Profs Jeremy Edmiston, Catherine Seavitt Nordenson, Nandini Bagchee and Julio Salcedo-Fernandez

by Erica Wszolek



What will the new program directors bring to the table in the newly-reformed Graduate Programs Spitzer? How will the Unit System impact teaching and research?

Although change came to the Spitzer School of Architecture well before the events of this year turned everything upside down, the past six months have accelerated the process in ways that few could have predicted. In June of 2019, Lesley Lokko, a UK-trained, Scottish-Ghanaian architect, academic and the author of eleven best-selling novels was appointed dean. Her vision for the school included an overhaul of the existing curriculum, including distinct identities for the undergraduate and graduate programs. A key change has been the introduction of the Unit System, a way of teaching first pioneered at the Architectural Association in London in the 1970s. As of Fall 2020, Spitzer is the only school of architecture in the United States to run the Unit System, which you can read about here. Soon after her arrival, she appointed three new Graduate Program Directors: Associate Professor Jeremy Edmiston (Master of Architecture); Professor Catherine Seavitt Nordenson (Master of Landscape Architecture) and Associate Professor Nandini Bagchee (Master of Science in Architecture), replacing Associate Professor Bradley Horn and Professor Denise Hoffman Brandt, who had both served as program directors for over a decade. Associate Professor Julio Salcedo-Fernandez had previously replaced the late Professor Michael Sorkin, bringing four new faces to the positions and programs that Profs Horn and Hoffman Brandt had successfully established. Over the summer, Erica Wszolek, Executive Associate to the Dean and Communications Manager, sat down with each new appointee via ZOOM to discuss their vision for their respective programs.

Interview with Associate Professor Jeremy Edmiston, Program Director, M Arch

Erica Wszolek: To start, thank you so much for joining me this morning and congratulations on being appointed Program Director of the M Arch program! This should be short and painless, so let's begin.

Jeremy Edmiston: Easy for you to say, your questions are already written. My answers aren't written yet.

EW: Why did you choose to work at Spitzer?

JE: It's the best job in the city. As an architect, you're really curious about how the city works; how it operates; what the different layers are. I don't know how I would meet the people that I meet at Spitzer if I didn't work here. I mean, how would I ever understand or rub shoulders with our students and our faculty in any other context? I think it's an incredibly privileged position and it occupies a very particular place within New York city. It's unique. That's one reason why it's one of the best jobs in the city. The other thing is that it's part of the city's infrastructure, for better or worse. At the moment it's a little worse, right? The National Guard can take over City College in a way that they can't take over Columbia University. The Governor can cut the budget of City College in a way that they can't... so, you're part of the life of the city, you're part of the energy of the politics and the governance of the city. Architecture is about understanding the space of the city. You need to understand the structures that create that space and Spitzer is a remarkable place to do that.

EW: What ambitions do you bring to the post of program director?

JE: I think I want what everybody wants, and that is for the program to be relevant. I want the program to be relevant for our students. Relevant for the city. Relevant for the culture of architecture. I'd like the program to contribute to the discussion of what making the built environment is. I'd like us to be able to contribute to the making of that built environment, as well as contribute to the discussion of what it needs to be. I think that's the basic ambition for architecture, for art. We make because we want to be relevant. We speak the language of making and at the school, 'making' means the making of ideas and discussion, as much as the making of propositions, buildings or speculations. We make these stories. We make these fantastic visions. This is the language we speak. We make these essays. We make these ideas in all kinds of ways and the reason why we make them is that we want our voices heard, we want to be relevant, and we want to be a part of the discussion. So, that's my ambition for the program and for the school.

EW: What insights from your teaching and professional experience are you hoping to integrate or adopt as a program director?

JE: Curiosity, right? We have to learn together. I don't know what the future is. What the hell is the future? But I

know that curiosity will help us. As a practising architect, I know that architecture allows us to see around corners; it allows us to see through things. We also believe in the human experience and the possibility of humanity.

EW: That's great. So, this is the last question and it should be easy. In one word, what do you hope your legacy to be?

JE: Jesus. I'm starting this thing and you're asking about my end already? The end is coming that soon? Thanks, Lesley. But, back to your question: fun.

EW: Fun?

JE: Yeah, we need more levity. We need more fun. If it's not fun, why are we doing it?

Interview with Professor Catherine Seavitt Nordenson, Program Director, MLA

Erica Wszolek: Why did you first choose to work at Spitzer?

Catherine Seavitt Nordenson: Well, I felt like this was the place where I could be most useful. I think that's a good way of thinking about it. I'm a strong believer in the public mission of City College, and of course Spitzer as well, and our unique landscape architecture program. And I think, like most of our faculty, we are indebted to the many generations before us at this institution who really pushed an agenda of equity, justice, and education as a powerful weapon. There's a shared vision amongst faculty who teach at City College — we want to be here. We want to work with these smart, diverse students. Someone told me recently that teachers are considered "essential workers." I think that's important to keep in mind. And at a public urban university, it's invaluable work.

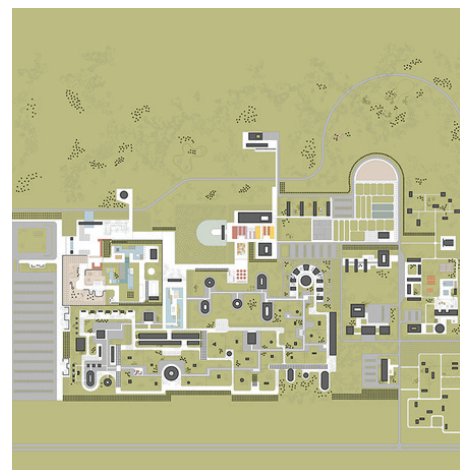
EW: What ambitions do you bring to the post of program director?

CSN: This is an interesting question. The history of our landscape architecture program is quite unique. The program was first launched in 1969 by M. Paul Friedberg, the first director. It was funded by a federal

HUD grant—the U.S. Department of Housing and Urban Development. The question at the time was to really probe the question "what is urban landscape architecture?" And how could the profession become more diverse? How could City College educate the young people of New York City to become the urban landscape architects who would work in the city's public agencies? I think that role of the public university to educate students from an urban context and prepare them for a position in which they would design the public spaces of the very neighborhoods where they grew up is really intrinsic to the DNA of this program. So, there's a really interesting history of service and the urban realm that resonates from the very foundation of the program. While keeping that in mind, I think it's important to ask how our students are different today, and if we should shift our educational methods, and if so, how? Of course, everything always evolves, but having taught at City College for ten years now, I've noticed that we attract a very particular activist student in our graduate landscape architecture program. Today, these students are really looking for a way to implement actionable change in the urban realm, in the realm of landscape, and in the public-ness of that realm. So, although our students don't necessarily funnel directly into the city agencies one-hundred percent any longer, a good number of them do end up working in the public realm. We've still got graduates in the agencies—in the Parks Department, the Department of Environmental Protection, the Department of Transportation—but they're also working in private firms that are specifically addressing the public realm and the quality of that space in terms of equity, justice, and accessibility.

Landscape architecture is a discipline that actually works with the surface of the earth—it literally changes the world, and the world's systemic flows. These changes are actionable and address the issues of justice that are so critical to the overall City College vision, but they specifically tackle climate justice, social justice, environmental justice, and now multispecies justice—we're not just responsible for humans. The actionable nature of the education that we're giving our students is key to our program in terms of making change—not just pointing out the inequities and the problems, but really tackling new ways of bringing new knowledge into that real world and making a difference.

EW: What insights from your teaching and professional experience are you hoping to integrate or adopt as a program director?



CSN: So, the work that I do professionally is very much focused on questions of climate justice and creating a paradigm shift in the way we consider our landscapes. I grapple with ways of adapting to an uncertain future and designing for indeterminacy. What does it mean to move the needle? To make a paradigm shift? To think differently about engineering with concrete, versus deploying marsh grass? If we think differently, we can actually undermine assumptions that have been in place for fifty years, seventy-five years, one hundred years. So, there are many ways of rethinking certain paradigms that haven't been questioned, that are blindly accepted as "this is how we do things."

EW: Or, how things always been?

CSN: Right! But we have to do things differently. It's imperative. You know, think of what's happening all around us. Reverend Al Sharpton delivered the eulogy at George Floyd's funeral yesterday. I was moved by his powerful quote on the front page of The New York Times this morning. "Get your knee off our necks." Things must change. We're experiencing a powerful moment right now—the pandemic can be seen as just one of innumerable respiratory illnesses, right? It's the air we breathe, it's what happens to our lungs, it's when you tell someone you can't breathe and they don't act accordingly, it's when you don't let someone else breathe freely. You hold their breath, we hold our own breath. I mean, there is a respiratory illness that has spread across everything right now. It's in the so-called culture, the nature, and the profession. We have to rise up and look at this directly in the eye, and address it as something that needs to be fundamentally rethought. There has to be a new paradigm. There has to be a new way of understanding something seemingly simple, yet so complex. Take Central Park. Is that a white landscape? How can we make Black landscapes matter, too? Seneca Village was part of that landscape, until the land-owning Black and Irish communities living there were taken over, razed by eminent domain, and Central Park was formed in its place. That's erasure, simply put. And so, I think that there's so much that we have to question. Who built your landscape? Who takes care of your public space? Who is your essential worker? And what's their essential place in this story? There's so much here that we have to radically rethink. It's time to upset the whole historical canon and ask, whose land are we sitting on? Think about this planet of ours. We look at the world,

we see systems, we see how things connect. We know that there's a relationship between the equator and the poles, and that melting ice has a lot to do with burning rainforests. If there's one thing that COVID-19 has taught us, it's that our planet is totally interconnected. Political borders are meaningless. That interconnectedness has to be addressed through questions of equity, justice, race, labor, public, private, and, you know, rethinking capital in a way that is transformative. We can no longer accept "this is how we've always done it."

EW: Okay, last question: in one word, what do you hope your legacy will be?

CSN: Oh my gosh.

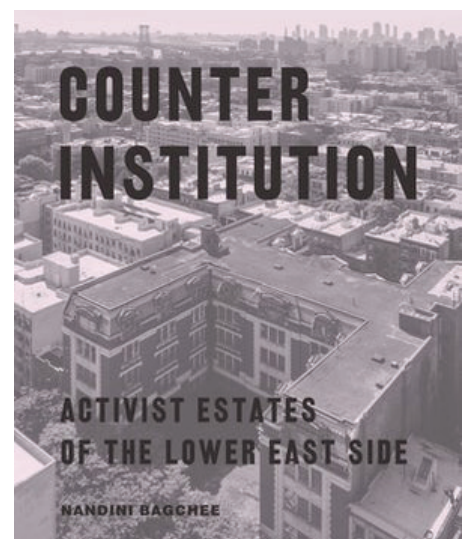
EW: You can think about that.

CSN: Hmm, I'm coming up with two-word phrases. I guess that doesn't count. I'm thinking a lot about air. I'm thinking a lot about shaping a space to breathe and think freely. I'll say 'atmosphere'. Because that's the air and the space we're in, you know, the atmosphere of a place. I want to create a good atmosphere.

Interview with Associate Professor Nandini Bagchee, Program Director, MSc Arch

Erica Wszolek: Thank you so much for taking this time, I promise it's going to be painless. So, first of all, congratulations on your appointment as director – it's exciting! I know you guys just reopened your admissions process and I hear that that has been well received, so that's good. My first question is: why did you choose to work as Spitzer?

Nandini Bagchee: Gosh, it was a long time ago that I made the decision to enter academia. I come from a family of educators and I have always been interested in teaching. After completing a Bachelor's degree in Architecture from the Cooper Union, I practiced within the profession for a few years before applying to graduate school at MIT to pursue a Master's degree in the History of Architecture, with a focus on Islamic Architecture. All along, I collaborated within different architectural practices in New York, Minneapolis/Basel,



Boston and then, about fifteen or so years into my career, I thought I would love to be a part of an educational architectural environment. I was lucky to have had such inspiring professors and fellow students at Cooper and MIT. It all happened at the same time: I got licenced, I got some commissioned work, established my own studio, Bagchee Architects in New York, and I started teaching as an adjunct professor at City College. It was called City College then, not Spitzer, and we were in Shepherd's Hall, all thrown together pell-mell in the basement, with the first- and second-year undergraduate studios together. City College/CUNY, a public university, seemed like an ideal place to become part of a teaching community. There is some synergy between my alma mater, the Cooper Union, and City College. It is quite interesting, but not surprising, that quite a few of us teaching architecture at Spitzer are Cooper Union graduates. I think that there is an idea of "education for all" that attracts a certain type of faculty, as well as a diverse student body. This is all me thinking after the fact. I did not rationalise all this at the time I accepted the teaching job here in 2006. I had not thought it through entirely but, over time, I feel like the reason I stayed for so many years is because I feel like I really belong here. I find the students to be very much like I was as an architecture student – an immigrant, with similar socio-economic pressures alongside hopes, aspirations, and the desire for creative change. But all that dawned on me very gradually. I did not have a very clear picture coming into the job what opportunities it afforded, but I loved the process of engagement through teaching and gradually found my own space within the very tightly-circumscribed architectural curriculum. At the time, some of the full-time faculty were very invested in having a strong (global) history and design component and, quite simply, I was best qualified to do so with my Master's degree from the history and theory department at MIT. This was — and remains — my interest: bringing marginalised histories of architecture and city-making into the mainstream discourse and study of architecture. So, having the support and encouragement of the more radical full-time faculty like Michael Sorkin and Marta Gutman at City College, I was able to develop an interesting research-based teaching practice. This focus was appealing, and I am grateful to City College for having provided me this platform. How I came to be here was a bit happenstance, but then why I stayed here is much clearer to me because of the various aspects of the community at City College, as well as my colleagues

and the broader interest of bringing the humanities together with design for social justice.

EW: Okay great, next question. What ambitions do you bring to the post of director?

NB: So, once again I hadn't been thinking of heading a program. I have so far taught mostly in the undergraduate program and I encountered the graduate students more recently, through the exchange between the advanced design studios that we initiated two or three years ago — and also, in my seminars on World Cities and Activism in Architecture. And so, a post within the graduate program was not something I was striving towards. When Dean Lokko asked me to join and become part of the larger GPS team, I think I was taken off guard, but also excited and honored to take on a new role. It is a pivotal moment in our lives in general but also the city and the discipline of architecture. Things that I have been working on for years on the sidelines – activism and how architecture can support communities of color are suddenly at the front and center of public debate. We had an interim dean for the past four years at SSA and now we have this new leadership and fresh ideas. The program that I am heading is small at the moment and doesn't have such a distinct shape of its own. However, it is one of two, post-professional degree programs within our school. The challenge is how to form it into something unique by taking advantage of the transdisciplinary research opportunities within our school. Part of the allure of the MS Arch Program is that it offers a flexibility to advanced students that are coming in with an undergraduate degree in architecture and have ideas of their own that they want to investigate at a deeper level. I want to be a part of that process of mentoring them and thinking, yes, we are all trained as architects but, you know, there is so much more to architecture. What is it that you want to do? What types of questions do you have? And what type of research do you want to undertake? And to really help the students achieve the specificity of their goals while opening them up to the inter-disciplinarily that is reflected in our faculty and course offerings. The second facet that interests me is to develop a network of people and institutions affiliated with our program outside the school. To look at the built environment on a global scale and local level simultaneously. I grew up in India and have lived in many different places on at least four different continents, so although my work is locally

grounded here in New York, I bring a wider perspective to the SSA. The MS Arch program currently attracts foreign students and I want to build upon this constituency as well as encourage our local/national students to dialog with the outside world. I feel with my background and experience, I am well-positioned to bring an international perspective to our curriculum and to disseminate this idea that the world is a very connected place. We tend to be very New York-centric at City College and while I appreciate this commitment to the city, we can also connect to the outside and see ourselves as part of a larger empathetic universe of ideas and building practices.

EW: Okay, second to last question. What insights from your teaching and professional experience are you hoping to integrate or adopt as program director?

NB: As I mentioned before, I established my own architectural practice in 2005. It is a practice that I continue to work in and take on new projects. I do like building physically out there in the world with teams and folks who want and need something constructed! I love that material aspect of architecture that brings me into contact with clients, engineers, builders and users of a potential space that I can facilitate and design. As architects, we get to work very collaboratively with a lot of different people. We begin abstractly with our own sketches and thoughts and then move on to work on a site with an assortment of issues and people. The "project" is constantly shifting and changing. Integrating scientific, humanist as well as material and economic principles into the body of a building is truly a heady experience. Architects are passionate generalists. It's for those of us who really like that non-specialized but wide-ranging process of engagement with all aspects of the act of getting something fairly complicated realized. So, that's on the professional side. On the education end, I've been teaching now for more than ten years, plus or minus. Simultaneously, I have been writing about social movements and the ways in which grassroots organizations leverage space for political action and change. Teaching has offered me the resources and time to conduct deeper archival and ethnographic research and to write. This other facet of practice has also expanded the scope of my professional work. So, things come together, and cross pollinate — the building, teaching, and writing feed one another. And I think this is an expansive concept of a "project" that I would like to bring to the MS Arch program. The idea of being able to connect a variety

of interdisciplinary thinking that goes on within the profession of architecture and thinking more broadly about the purposefulness of your engagement as an architect. Architecture is a career that unfolds slowly. You begin at one end and then you gradually start to look at it, not just plug yourself into “the profession.” That was never the type of architect that I was/am and I hope my students will also go a little bit against the grain of the very consumer-oriented aspects of the profession and to seek what they can do, where they can really be instrumental in implementing change. I think that this is an experience that I have by moving in between the professional and the academic world and that is the type of synergetic practice that I will cultivate within the program.

EW: I've always been fascinated by the projects that you choose and the communities that you work with and I'm excited to see what you will do in the new program. There's a lot of potential to shape it and create that impact that you're so passionate about. So, it's exciting!

NB: Yeah, I brought some of my work with communities into the advanced design studios. I did this three years in a row with different outcomes. Two of them were very successful: one with an organization in the South Bronx, Unite, to repurpose and claim a city-owned building into a cultural center and another to produce modular housing with a Black socialist movement cooperative in Mississippi. These two workshops were successful since we were working with a democratically self-organized core group. It can be difficult to build trust and actually work with people who are struggling with real-life problems that are systemic and go back years and years and centuries and are deep-rooted. These projects have been eye-opening for some of the students. What's interesting about the people that I choose to work with, and that choose to work with me/my students is that there's a reciprocity. People must allow you into their universe and become a part of the educational project themselves. It's a profound learning experience, being around people so strapped for resources and all kinds of things, yet so generous. Much of this work has been within communities of color, but this is not the explicit reason we got together. It is rather implicit in the radical nature of the project itself, a desire for change. The people we worked with are like myself, like our students, trying to find and form a place for themselves in what is a precarious landscape. This level of empathy and

understanding is important for all human relationships. I recognize that I am in a position of privilege as a professor and get to do this kind of work with a group of energetic students. Students often ask me: how can I do this? How can I be an activist-architect? Well, you just work your way through life and if you are interested in these kinds of endeavors, persevere and they will come to you. It's tough to build trust, raise funds and to engage in questions of space and social justice. But it can and must be done because there is a pressing need. I introduce them to creative people in difficult situations who are exemplary in how they feel they could change their own environments.

EW: Organizing around those changes.

NB: Yes, there is a vulnerability that needs to be explored but there is power in engagement. I want them to experience that power. They're still working their way through the ideas — that's what they're doing as students — but I think many of our students already come from a world of experience. In other words, not only am I teaching them, they are teaching me about all of this other stuff, *their* expertise. So, I think it's really a great tool for educators to engage multiple audiences by leveraging their position as academic leaders (people are very respectful of this role that we play) but then really making the three-way connection between organizers, students and the school.

EW: That's great. It really empowers them, and early. It lets them tap into that power that they have within, but don't feel the confidence to use yet. Okay, last question Nandini, and this is a tough one. In one word, what do you hope your legacy will be?

NB: In *one* word? All the words that are coming to me are non-architectural. I'm thinking “compassionate”, but it's the moment that we're in. I'm not thinking of going out there and building things and going on with business as usual. So “compassionate” is a word that comes to me. I don't know how I will feel about it tomorrow. We need to have, just the conversation we had after the film [*La Haine*] that was so important, about violence and retribution, that you started off, actually. The violence in building and unbuilding really to bring it back to architecture. We need leaders that have a just and compassionate approach to things on a very general level rather than aggressive and—

EW: —Defensive, combative?

NB: Yeah, all this energy is just not needed. But that's also a very hard type of leadership to accomplish.

In next month's *Brief*, an interview with Urban Design Program Director, Associate Professor Julio Salcedo-Fernandez, MSc in Urban Sustainability Program Director Professor Hillary Brown and Director of the J Max Bond Center, Associate Professor Shawn Rickenbacker.



Faculty News & Achievements

By
Dean Lokko

A round-up of awards, publications, appearances and achievements since the beginning of summer.

Professor Catherine Seavitt Nordenson has received a 2020 Graham Foundation grant, supporting the publication of her forthcoming book with the University of Texas Press, *The Miasmist: George E. Waring, Jr. and the Sanitary Landscape*.

<http://grahamfoundation.org/grantees/6105-the-miasmist-george-e-waring-jr-and-the-sanitary-landscape>

She will be presenting the lecture "Forest Politics" at the University of Southern California's Fall 2020 Virtual Lecture Series on Wednesday, September 9, 6.00pm Pacific Time, addressing Roberto Burle Marx's 1976 advocacy of the Amazon rainforest, ongoing deforestation under the Bolsonaro administration, and the impacts of Covid-19 on indigenous populations of that biome. All are welcome to register and attend via the Zoom webinar link. <https://arch.usc.edu/news/usc-architectures-fall-2020-virtual-lecture-series-brings-renowned-global-speakers-to-living-rooms-worldwide> https://usc.zoom.us/webinar/register/WN_XevswJyASq01n1bZHtmzDA

Her paper "Essential Documentation: Lucio Costa and the Modernist Mission" has been accepted for presentation at the 74th Annual International Conference of the Society of Architectural Historians, which will take place in April 2021 in Montreal, Canada. <https://www.sah.org/2021>

Along with Thom Mayne and Eric Owen Moss, **Adjunct Associate Professor Martin Stigsgaard** was invited to participate in Steven Holl's T-Space Summer Residency Final Review. The projects focused on "Transformation of Consciousness" in architecture.

Adjunct Associate Professor Ali Höcek's essay, "Fieldwork: The Suchiate River," was published in the Spring 2020 issue of *Plot*. The essay describes border crossings between Guatemala and Mexico, witnessed during Höcek and Stigsgaard's spring studio visit to the area.

Adjunct Assistant Professor Jerome Haferd and students from his SSA Spring 2020 Advanced studio presented their projects on the Pine Street African Burial Ground to an audience of stakeholders and interested guests as part of an event *Speculative (Afro) Futures*,

on May 18th, put on in collaboration with Kingston, NY community partner organizations. Jerome also participated in *Neighborhoods Now*, a city-wide initiative put on by the Van Alen Institute and Urban Design Forum, gathering design offices to provide on the ground COVID-related design assistance to small businesses. His firm was part of the Bronx effort and is currently helping to spearhead a local artist collaboration with restaurants in Kingsbridge neighborhood. @van_alen @urbandesignforum. And, finally, Jerome and his design partner had a piece featured in Season 3 of *Storefront TV* and Instagram-based series on Wednesday, August 26th.

Assistant Professor Frank Melendez has completed a new book titled, *Data, Matter, Design*, which he co-edited with Marcella Del Signore (New York Institute of Technology) and Nancy Diniz (Central Saint Martins, UAL). *Data, Matter, Design* presents a comprehensive overview of current design processes that rely on the input of data and use of computational design strategies, and their relationship to an array of outputs. The book is available for pre-order and is published by Routledge, Taylor & Francis Group. <https://www.routledge.com/Data-Matter-Design-Strategies-in-Computational-Design/Melendez-Diniz-Signore/p/book/9780367369095>

Professor Hillary Brown and two recent graduates from Urban Sustainability, both from Colombia, spent the summer synthesizing the work of her spring elective's class project in a publication entitled: "Jemeinshu Wuin (Desert Water Spring): bringing resiliency to a unique, indigenous peoples in the harsh desert of La Guajira, Colombia." Hillary and the project team have developed international partners and to date have built multiple alliances, including the Universidad Externado de Colombia, to advance the initial co-development phase of the project.

Associate Professor Francis Leadon has had his first NYT byline, on 3rd of June. <https://www.google.com/amp/s/www.nytimes.com/2020/06/03/opinion/christo-artist-death.amp.html>

Associate Professor Jeremy Edmiston's recently-completed townhouse in NYC has won a number of awards, including first prize at the 2020 World Design Awards; an Honorable Mention at the 2020 S.ARCH Awards; another Honorable Mention at the Un-Historic

Townhouse, Residential Awards and is a finalist at the 2020 Architizer A+ Awards. He is also on the long-list at Dezeen for the same project.

Adjunct Associate Professor Suzan Wines, Loukia Tsaoulia and Samantha Ong's publication, *Transient Spaces*, will be presented at the 27th World Congress of Architects UIA 2021 in Rio de Janeiro, as part of the 'Transience and Flows' – Design Work Session. Suzan will also be moderating and speaking at the College of Architecture and the Built Environment, Thomas Jefferson University, Philadelphia, PA on November 9th. <https://www.uia2021rio.archi/details-program-uia2020rio-N073en>

Dean Lesley Lokko is a juror on the 2020 RIBA Gold Medal Awards <https://www.architecture.com/knowledge-and-resources/knowledge-landing-page/meet-the-riba-honours-committee-2021>. She will also be on the Golden Lion Jury at the 2021 Venice Biennale. Dean Lokko has a new novel coming out in July next year, along with a chapter in Jonathan Hill's forthcoming *Designs on History* (Routledge) and a chapter in a new anthology in the Journal of Architecture Special Edition, *Revisiting Jennifer Bloomer*. Over the summer, Dean Lokko participated in a number of online fora and lectures, including the Architectural Association Visiting School in Zurich; Moscow Architecture School; the Architecture Foundation <https://www.youtube.com/watch?v=QGt69AmVka> and Luca Molinari Studio in Milan <https://www.instagram.com/tv/CBSYXQCH6L4/>. This fall, Dean Lokko will be speaking at Cornell University, The Cooper Union, University of Illinois at Urbana-Champaign, University of Virginia and the Architectural Association in London.

Chair June Williamson has been invited to contribute to the Montreal-based think tank, *NewCities' Big Picture* report on Millennial Migration. Her piece, *How Millennials are Retrofitting North American Suburbs* will feature insights from her forthcoming book: <https://newcities.org/june-williamson/>

To send in news:

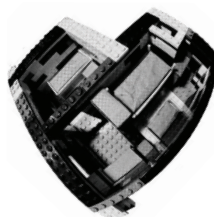
<https://ssa.ccny.cuny.edu/information-for/faculty/submit-your-news-announcement/>

Student News

By
Erica Wszolek

This year AIANY will hold an architecture student roundtable in addition to the Dean's roundtable, both to give students a forum to discuss their experiences and concerns, and to inform the discussion at the annual gathering of Deans. The student roundtable will be a closed discussion, moderated by Luis Munoz, AIANY student representative board member. While deans and other administrators will not be invited to attend, AIANY will report back on the discussion. The program will be held virtually on October 10th at 4 PM. Spitzer's representative on this important event will be **Leslie Epps**, NOMAS President 2020.

The second edition of the Spitzer student journal *Informality* was published on 19 August 2020 and can be found here: https://issuu.com/informalitybyus/docs/issue_two_hq



RE-ARRANGED



Global Spotlight Lecture Series

—
September Lectures



**Monday 4
September
2020**

Gerardo
Caballero

Argentina



**Monday 14
September
2020**

Teresa Moller

Chile



**Monday 21
September
2020**

Gloria Cabral

Paraguay