

THE NEW SCHOOL PRESS COVERAGE
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HIGHLIGHTS

The New York Times

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An Interview With J.M. Bernstein

By TYLER KRUPP and RACHEL STUART

J.M. Bernstein is University Distinguished Professor of Philosophy at the New School for Social Research.



Bernstein's interests are many and wide-ranging — they include social and political philosophy, critical theory and aesthetics — and he is well-known as a colorful, insightful and engaging speaker and teacher. He is the author of several books, most recently “Against Voluptuous Bodies: Adorno’s Late Modernism and the Meaning of Painting.” He also wrote three posts for The Stone in 2010, including “The Very Angry Tea Party” and Hegel on Wall Street.” When we asked Bernstein what was at stake for him in doing philosophy, he answered, “Possibility ... possibility of a different form of social life and social organization, a different way of relating to one another, a different way of thinking about our relationship to nature.” Theodor Adorno famously wrote that a good life is impossible in a damaged world. We interviewed Bernstein as someone who takes such claims seriously and is committed to imagining possible responses to the problem of disenchantment in modern society.

New York Times

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The New York Times

The Opinion Pages

November 21, 2011; Circulation: 4367,672,520

Breaking New Ground

By NEVIN COHEN AND KUBI ACKERMAN



New York City Department of Environmental Protection

Nevin Cohen teaches sustainable food systems, environmental policy and urban planning at the New School, and focuses on the evolution of municipal food policy. Kubi Ackerman is a research coordinator at the Urban Design Lab at the Earth Institute at Columbia University; he focuses on food systems and urbanization projects. I'm an admirer of the work both of them do and invited them to write about the New York City Department of Environmental Protection's important proposals for environmental infrastructure initiatives.

New York City's Department of Environmental Protection (DEP) recently funded three new urban agriculture projects: a rooftop garden at a settlement house, a vegetable garden near the Gowanus Canal and a commercial rooftop farm atop a Brooklyn Navy Yard building. These projects are part of an innovative green infrastructure program to turn impervious roofs, vacant lots and streets into spaces that soak up the rain and prevent water pollution. Supporting urban farms and gardens as a means of keeping our waterways clean is an excellent idea, and should be dramatically scaled up.

New York has already spent billions on 14 wastewater treatment plants that handle the dry-weather sewage that flows from homes and businesses. Thanks to this technology, the harbor is cleaner than it has been in generations. But our sewers also collect rainwater, which mixes with raw sewage (called "combined sewer overflow," or CSO) and is dumped into nearby rivers and creeks through hundreds of pipes to avoid

inundating the treatment plants. Tens of billions of gallons of CSOs pollute our harbor each year, hindering the recovery of our estuarine ecosystem. The Clean Water Act requires New York City to control these overflows.

To do so, DEP has committed to investing \$187 million in green infrastructure over the next four years, including “blue roofs” that hold rainwater, extra-large street tree planters, “green streets,” parking lots paved with porous concrete, and vacant paved lots turned into gardens. Over 20 years, the total cost for this green infrastructure will be \$2.4 billion – \$1.5 billion in public dollars (paid by water fees and state and federal funds) and \$0.9 billion in private investments, plus \$2.9 billion in cost-effective conventional improvements.

The green expenditure is a bargain compared to the estimated \$6.8 billion over the next 20 years that would otherwise be required for “bricks and mortar” infrastructure like underground storage tanks and tunnels. Moreover, green infrastructure reduces air pollution, cools the city during hot summer months, increases property values and provides other ecological and quality of life benefits valued at between \$139 and \$418 million. When the green infrastructure is a farm or garden, it supplies fresh fruit or vegetables as an added bonus.

DEP’s green infrastructure program represents a unique opportunity for New York City to substantially expand its already robust network of urban farms and community gardens while simultaneously tackling the CSO problem. There are nearly 2,000 acres of vacant land in the areas contributing to sewage overflows, mostly impervious surfaces. There are also thousands of buildings that could support rooftop farms. Interest in growing food locally is at an all-time high, and gardeners, farmers, entrepreneurs, and farming organizations would jump at the chance to have access to additional space to farm. In locales such as the Bronx River watershed, in which CSO problems coincide with limited food access, the benefits to the environment and to public health would be substantial.

This clear win-win requires only that DEP direct its investments in green infrastructure to many more food-producing projects beyond the three already funded. Agriculture is not formally included in its green infrastructure plan, but at a time when the budget for the Parks Department’s GreenThumb community gardening program may be slashed, and teachers struggle to raise money to build school gardens, using DEP’s resources to expand urban agriculture could be one of the most effective means of achieving a greener and healthier city.

New York Times

[View Original Article](#)

Terra Lawson-Remer is an Assistant Professor of International Affairs at Milano School of International Affairs, Management, and Urban Policy.

What Next for Occupy Wall Street?

Terra Lawson-Remer

The purpose of bold, symbolic dissent is to catalyze debate, to challenge the inertia of the status quo with the moral clarity of a refusal to acquiesce in the face of clear injustice. When Gandhi led a long people's march to the sea to collect salt in 1930, in defiance of the British colony's Salt Act, which gave the crown a monopoly on salt and forbid citizen from collecting or selling the vital nutrient, his dramatic act of non-violent civil disobedience mobilized Indians to pursue independence, which they finally achieved in 1947.

The Occupy protests have succeeded in galvanizing a conversation in the United States—unseen since the 1970's—about equity, inequality, opportunity, the influence of money in politics, and the outsized power of corporations and financial institutions. Whether this renewed national dialogue ignited by the occupations will result in substantive changes that have a meaningful impact on peoples' lives depends on three factors.

First, the most immediate salience of the occupations will be on how public officials, especially Democrats, engage with the issues at the heart of the protests. OWS has fundamentally shifted the frame of the national political conversation, making possible policy positions that would have felt untenable, and precariously progressive, to establishment power brokers just two months ago. By shifting the political-ideological landscape, and redefining the terms of debate, OWS could play a crucial role in determining the key issues at stake in the Presidential campaign and other electoral contests next fall. And in the shorter term, the movement could impact the policy stances that the President and members of Congress take in the lead-up to 2012, stances that will be public evidence of their accountability (or lack thereof) to the "99%".

Second, the energy of the movement will ultimately need to be channeled to support organizations and campaigns with the institutional capacity to develop strategic and sustained pressure—at multiple levels—to force decision-makers to implement specific policies. The Civil Rights movement of the 1950's and 1960's developed momentum through a set of a specific, strategic direct action campaigns that won a series of socially transformative victories—building from the Montgomery bus boycott, to the Greensboro lunch counter desegregation sit-ins, to the Freedom Rides, to the March on Washington, to the passage of the Civil Rights Act of 1964. It is an age-old adage that power only responds to power. Change will only come if the broad-based frustration given voice by OWS can be directed at specific targets, and leveraged to win concrete victories.

Strategic and sustained direction could manifest in a number of ways. It could mean an upsurge of participation in and support for unions, the only civil society actor whose interests are naturally aligned with those of the protesters that also has the institutional capacity to sustain long-term mobilizations. Working America, the affiliate of the AFL-CIO that organizes non-union workers, signed up approximately 25,000 new recruits in the second half of October, partially thanks to the visibility and momentum of the occupations. It could take the form of political and electoral organizing to support specific congressional candidates in vulnerable districts—this is the route pursued, with

success in the last election cycle, by the Tea Party. Or this energy could turn towards non-electoral campaigns in support of specific issues, such as a jobs bill, serious financial market regulation, or a constitutional amendment to reign-in the influence of money in politics through campaign finance reform.

Critically, channeling the momentum of the occupations does not mean that the Occupy movement itself should necessarily endorse specific goals or demands, run electoral candidates, or develop the internal institutional capacity to wage targeted, specific campaigns. Much of the strength and vitality of the Occupy movement derives from its open and inclusive structure and process—and the corresponding lack of demands—which allows organic leadership, and encourages participation, democracy, and diversity. The political-ideological influence of OWS arises from its success in defining the terms of the public debate and shifting public expectations about accountability, equity, and democracy with memes like "We are the 99%", not in pursuing narrow programmatic agendas. The challenge will be for the Occupy movement to work synergistically and organically to support campaigns led by other entities, not to itself develop a unified policy platform.

Third, the OWS movement will need to both broaden and deepen. This will require significant shifts, which are to some degree in tension with each other.

Broaden, by creating the space and possibility for people to actively participate in the movement without attending three hour long General Assemblies, or sleeping outside in the rain and snow. Given that the most recent Pew Research Poll indicates that almost 40% of Americans support OWS, there appears to be significant opportunity to expand the movement. However, the intensely participatory process, alongside a diffuse structure, makes it difficult for sympathizers that have jobs and other commitments to become active participants and leaders. Mechanisms need to be developed to allow people to help lead this movement and still hold down a job.

The movement will also need to deepen—by strengthening internal cohesion, building skills, and developing a more coherent analysis among members and participants. Although many of the core OWS participants in DC, New York, Oakland, and a few other cities are longtime organizers, they are in the minority. Organizing skills are the linchpin of successful movements. For example, the Highlander School, formed in 1932, has long served as a critical catalyst for grassroots organizing and movement building by nurturing leadership, skills, and analysis among organizers and impacted communities.

All a tall order for this nascent movement, certainly. But in the context of a social contract that feels fundamentally broken to those who have been left out and left behind, politically and economically, over the past three decades, and alongside the success of citizen uprisings across the Middle East and North Africa last Spring, this may be the moment of possibility.

THE NEW SCHOOL

The New York Times

City Room

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New School Is Squeezed Between Landlord and Occupiers

By AIDAN GARDINER

When student protesters took over a study center at the New School last week, the school administration said it had no problem with the occupation. But the occupation was not O.K. with the school's landlord, who the school says has insisted on the protesters' removal and has taken action against the school.

Since last Thursday, students from various universities have camped in the New School's study center on the second floor of 90 Fifth Avenue to protest the escalating cost of higher education — and earning the disapproval of the landlord, the real-estate mogul Aby Rosen. Mr. Rosen has repeatedly tried to persuade school administrators to evict the demonstrators, said the New School's president, David Van Zandt.

Dr. Van Zandt said he relented on Tuesday and asked the protesters to move to a gallery at Parsons the New School for Design.

"We've been trying to avoid some kind of confrontation," Dr. Van Zandt said of the protesters. "We're trying to bend over backward for them."

Mr. Rosen's company, RFR Realty, issued a notice of default, often a precursor to eviction, that said graffiti the protesters had scrawled in the center and the banners that hung outside violated the terms of the school's lease, Dr. Van Zandt said.

University officials were unable to procure a copy of the lease and a representative at RFR declined to comment on Tuesday.

More than 100 demonstrators and supporters voted Tuesday night to move to the new space. But as of late Wednesday afternoon, a contingent of several dozen hard-line protesters remained in the study center and refused to leave, saying they did not recognize the result.

Reporters were barred from the occupied space. Some protesters inside said they were demanding that the study center remain open 24 hours a day, even after the occupation ended. Its closing time has been 11 p.m.

Dan Boscov-Ellen, a New School graduate student, said that the occupiers who voted to move weren't wedded to continuing the protest in the study center and could continue their work in the new space.

There have generally been about 30 demonstrators inside the center, with spikes throughout the day as protesters hold general assemblies or teaching events.

Dr. Van Zandt toured the space Tuesday morning and characterized the educational activities inside as positive.

Many New School students were angry that the protesters spread graffiti on the walls of the study center. The school spent about \$1 million to renovate the space, which opened in January.

“It contributes to negative stereotypes about students and the movement,” said Brandice Taylor-Davis, a New School undergraduate student.

Dr. Van Zandt said that graffiti in the center would not be tolerated and that the protesters could not sleep there because of fire code restrictions; demonstrators will not be able to sleep in the gallery at Parsons, either, he said.

Many of the occupiers said they believed that they could continue to propel a citywide student movement from the new space.

“We have hoped from the beginning that this occupation would only be the beginning, and that it would spread to other campuses and institutions,” Mr. Boscov-Allen said. “As the Occupy Wall Street folks put it, you cannot evict an idea whose time has come.”

New York Times

[View Original Article](#)

THE WALL STREET JOURNAL.

November 25, 2011; Circulation: 108,391,541

Protest Puts School in Awkward Spot

By JENNIFER MALONEY



[Enlarge Image](#)

Daniella Zalzman for The Wall Street Journal

The New School, an institution founded on the principle of free expression, has taken a softer approach with protesters who seized a study room than some universities grappling with occupations of campus spaces across the country.

But brokering a compromise has so far proved confounding and has put the famously anti-establishment Greenwich Village university in the awkward position of exercising authority.

Members of the Occupy Wall Street movement celebrated Thanksgiving at Zuccotti Park on Thursday with turkey dinners.

Despite attempts by New School President David Van Zandt to negotiate a change in venue, the second-floor Student Study Center at 14th Street and Fifth Avenue remained occupied by protesters Thursday, its entrance blocked by tables.

A group of protesters—some students, others not—have refused to move to a nearby New School art gallery and are crying foul over the university's negotiating tactics. The school's administration said it wants to allow the students to express themselves but is under pressure from the building's landlord to move them.

The study space, seized more than a week ago by about 30 protesters, is in a building owned by Aby Rosen's RFR Holdings LLC. Mr. Van Zandt has said the firm is concerned about fire code violations and unhappy with sleeping bags in the study space and murals being painted on the walls. RFR hasn't commented on the protests.

The New School protest highlights the spread of the Occupy Wall Street movement's tactics to college campuses after demonstrators were kicked out of Zuccotti Park last week. But the university has tried to avoid violent confrontations such as those seen in California and even in Manhattan, where Baruch College students complained of harsh treatment when they were removed from a school lobby.

Mr. Van Zandt on Tuesday afternoon offered the university's Kellen Gallery on 13th Street as an alternative location. "It's always been part of our DNA to foster discourse," university spokesman Sam Biederman said Thursday. "We feel that we have a commitment to offer a space for the free expression of ideas."

Protesters said they had some reservations, including the limited size of the space, the lack of computers and the fact that they couldn't sleep there. More than 100 people attended a General Assembly meeting Tuesday night, and a two-thirds majority voted to accept the offer.

But many protesters didn't leave. In interviews Thursday, they said the administration had hijacked their democratic process, stacking the General Assembly with students not involved with the movement.

The New School was founded in 1919 by intellectuals, including historian Charles Beard and philosopher John Dewey, who wanted an educational institution where they could discuss ideas without censure.

On Thursday, a New School protester—who wouldn't give her full name—said the university was rejecting its activist history by trying to move the demonstration elsewhere. Others said they had agreed in principle to move, but they were waiting for the university to respond to their set of proposed conditions.

The university has cast the remaining occupiers as rogue holdouts. In a letter to the campus community Wednesday, Mr. Van Zandt wrote that the protesters were violating fire standards and had ejected peers who didn't agree with them. "This is a situation antithetical to our values as a university," he wrote.

Mr. Biederman said the occupiers must leave by Monday so students can study for finals.

The Kellen Gallery Thursday was empty, except for a professor and a student who stopped by. "It's an old tradition at the New School," said Dmitri Nikulin, a philosophy professor who said he wants to work with students in the gallery. "My hope is that this will become a major forum in New York that will support nonviolent movements."

The Wall Street Journal

[View Original Article](#)



November 28, 2011; Circulation: 1,201,796

New School Ends Occupy Occupation (Without Arrests)

As of Friday, the Occupy movement was no longer occupying any space at the New School. For a week prior, Occupy supporters from the New School and other colleges were protesting (and sometimes sleeping) in a study center at one New School facility. University officials said that the landlord to the building (which is not owned by the New School) was concerned about the students sleeping there, and that New York City Fire Department officials said that the occupation was producing a fire hazard. Blogs also started to detail the spraying of graffiti in the study center (which in what may be an irony was created in response to the demands of a student protest a year ago about inadequate study space). The New School then told the Occupy movement supporters that they had to leave the study center, but that they could occupy an art gallery of the New School, and could stay there 24 hours a day through the end of the semester – provided that only students were admitted to the gallery (although the students need not be New School students) and that people not sleep there. By Friday, the study center was empty; workers are cleaning and painting it so it can open on Monday. The initial move to the art gallery did not go according to the New School's plans, as some protesters slept there and others used the wall for graffiti. So the protesters were asked to leave and the New School is cleaning and repainting and planning to turn the gallery over to the Occupy protesters on Monday, provided that the terms are followed.

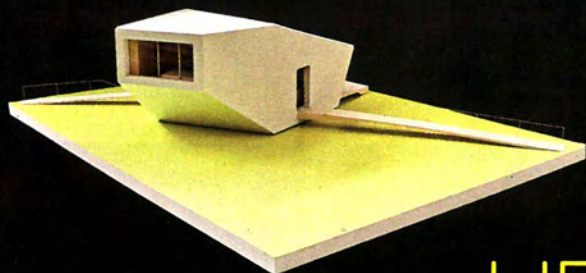
The movement, now dispersed, has not issued any statements on its departure from the protest spaces. New School officials said that everyone eventually left without police intervention or arrests. A statement on the blog kept during the occupation of the study center said that those there were concerned that "the pigs of the NYPD are preparing to attack our space," and also criticized the New School. "New School administration, despite their mealy-mouthed lip service to the movement, has decided to side with the banks, landlords, millionaire university trustees, and whining conservative students who are all clamoring for this break in the miserable daily routine to end," the blog post said.

Inside Higher Ed

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GreenSource

THE MAGAZINE OF SUSTAINABLE DESIGN



HERE

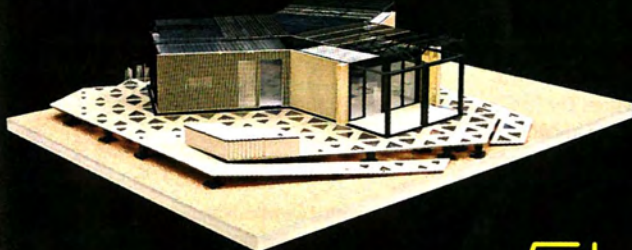


COMES

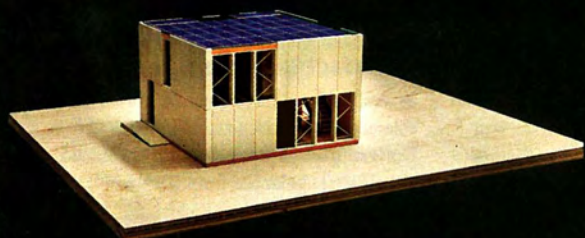


Radiating with excitement and optimism, students from universities around the world exhibited playful, elegant, and affordable residences at the 2011 Solar Decathlon in Washington, D.C.

THE



SUN





"Even though we are located near the competition site, developing a delivery schedule was still a challenge," says Parlin Meyer, graduate architecture student.

WINNER!
UNIVERSITY
OF MARYLAND

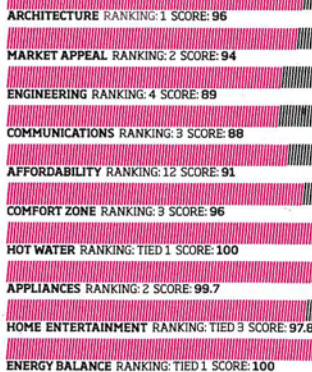
This fall, the U.S. Department of Energy hosted its fifth Solar Decathlon in the District of Columbia's West Potomac Park, a shuttle bus ride from its previous location on the National Mall. University teams from four continents presented a diverse array of solar-powered houses and participated in 10 contests that assessed energy efficiency, livability, appeal, and—new this year—affordability. The less accessible venue, the uncooperative weather, and the premature withdrawal of one team this summer (University of Hawaii, citing timing and financial challenges) did not dampen the students' enthusiasm, the public's interest, or the energy performance of

many of the entries. Over the 10-day event, the 19 houses received a total of 357,000 visits and seven projects generated more energy than needed.

This year's designs ranged from highly conventional to futuristic. Purdue University's house, which placed second overall, staked out one end of this spectrum: With the first garage in the history of the competition, it could fit comfortably into most any U.S. suburb. On the other end was the innovative proposition from The Southern California Institute of Architecture and California Institute of Technology team, which wrapped a wood-framed structure with 16-inch-thick insulation made of recycled blue jeans and an outer skin of vinyl.

China's Tongji University configured shipping containers into a "Y" plan to simplify assembly and transportation while keeping costs down, and Belgium's Ghent University created a two-story house—the only one—that anyone could assemble like a giant Erector Set.

Meanwhile, Ohio State University had fun with translucent white polycarbonate panels, which were spaced apart to visually



alternate with a wood substrate on the exterior and extended above a flat roof to screen solar arrays—creating the effect of a flat, crenellated parapet. Additional translucent panels served as operable shades for south- and west-facing windows.

ARCHITECTURAL GEMS

Several entries demonstrated that beauty and solar technology can go hand-in-hand. University of Tennessee elegantly sheathed a simple rectangular box framed by steel

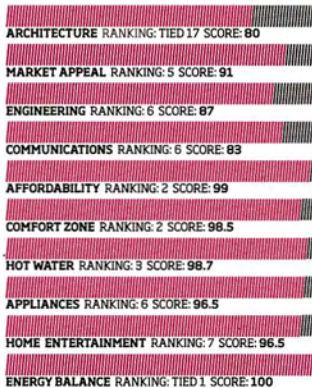
MODELS FROM PREVIOUS SPREAD TOP ROW: TIDEWATER, VIRGINIA, OLD DOMINION UNIVERSITY AND HAMPTON UNIVERSITY; FLORIDA INTERNATIONAL UNIVERSITY; THE SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE AND CALIFORNIA INSTITUTE OF TECHNOLOGY; THE OHIO STATE UNIVERSITY SECOND ROW: THE UNIVERSITY OF TENNESSEE; PURDUE UNIVERSITY; VICTORIA UNIVERSITY OF WELLINGTON, NEW ZEALAND; PARSONS THE NEW SCHOOL FOR DESIGN AND STEVENS INSTITUTE OF TECHNOLOGY; THIRD ROW: APPALACHIAN STATE UNIVERSITY; UNIVERSITY OF MARYLAND; TEAM NEW YORK, THE CITY COLLEGE OF NEW YORK FOURTH ROW: MIDDLEBURY COLLEGE; TEAM CANADA, UNIVERSITY OF CALGARY; TEAM CHINA, TONGJI UNIVERSITY; TEAM MASSACHUSETTS, MASSACHUSETTS COLLEGE OF ART AND DESIGN AND THE UNIVERSITY OF MASSACHUSETTS AT LOWELL; FIFTH ROW: UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN; TEAM FLORIDA, THE UNIVERSITY OF SOUTH FLORIDA, FLORIDA STATE UNIVERSITY, THE UNIVERSITY OF CENTRAL FLORIDA, AND THE UNIVERSITY OF FLORIDA; TEAM BELGIUM, GHENT UNIVERSITY; TEAM NEW JERSEY, RUTGERS, THE STATE UNIVERSITY OF NEW JERSEY AND NEW JERSEY INSTITUTE OF TECHNOLOGY



SECOND PLACE

PURDUE
UNIVERSITY

"The integration of different disciplines has been a great learning experience," says civil engineering graduate student Mallory Schaus.



tubular trusses, with a sophisticated double-facade of alternating transparent and translucent glass panels. With abundant light and exterior views, and with utility and privacy functions tucked neatly on either end, the interior felt surprisingly expansive.

Another head-turner was the Modernist precast concrete house by Team New Jersey (Rutgers, The State University of New Jersey and New Jersey Institute of Technology). The design included an inverted hip-shaped roof that hid solar and rainwater collection

systems plus small openings filled with insulating glass units that playfully perforated massive concrete walls.

And, perhaps in homage to the kiwi bird—a national symbol—the entry from New Zealand's Victoria University of Wellington, which placed third overall, featured an eye-catching winged cedar canopy that optimized electricity generation by permitting air circulation around the photovoltaic (PV) modules it supported.

THINKING LOCAL

The Solar Decathlon encourages teams to develop solutions appropriate to their regions. Concerned with the health of the Chesapeake Bay, students from University of Maryland—whose entry was this year's overall winner—created an ever-present reminder of the occupants' connection to their ecosystem by visually linking the central zone of the house, which includes the bathroom, with exterior vegetation selected to filter and retain water.

North Carolina's Appalachian State University tapped into the state's pioneering history. The home, which won the People's

Choice Award, consisted of a main unit plus several outbuildings that could serve multiple auxiliary functions. Shaded by a canopy of bifacial PV panels, the entry deck connects the assemblage and provides additional space for outdoor living while visually celebrating the energy-generating elements.

Both teams from Florida used innovative technologies to address the state's climate. Team Florida (The University of South Florida, Florida State University, University of Central Florida, and University of Florida) created an indoor water feature that doubled as a liquid desiccant, while Florida International University developed exterior adjustable louvered panels that provide both sunshade and hurricane protection.

Entries from both Middlebury College and Team Massachusetts (Massachusetts College of Art and Design and University of Massachusetts at Lowell) echoed New England vernacular. In addition, Middlebury integrated a small greenhouse into the kitchen's south-facing wall so residents can grow food indoors, while Massachusetts acknowledged the changing needs of occupants by designing mobile



High humidity was building-science student Robert Southwell's greatest concern: "The house doesn't have a dedicated humidifier as it was designed for New Zealand."

THIRD PLACE

VICTORIA
UNIVERSITY OF
WELLINGTON

ARCHITECTURE RANKING: 2 SCORE: 95

MARKET APPEAL RANKING: 3 SCORE: 93

ENGINEERING RANKING: 1 SCORE: 93

COMMUNICATIONS RANKING: 5 SCORE: 84

AFFORDABILITY RANKING: 9 SCORE: 84.6

COMFORT ZONE RANKING: 12 SCORE: 77.3

HOT WATER RANKING: TIED 1 SCORE: 100

APPLIANCES RANKING: 14 SCORE: 86.4

HOME ENTERTAINMENT RANKING: 8 SCORE: 96

ENERGY BALANCE RANKING: 1 SCORE: 100

partition walls that allow reconfiguration of interior space.

PROJECTS WITH A LARGER PURPOSE

Despite the challenging goals inherent to the competition, several teams aimed to do more than meet the energy needs of one house. The City College of New York designed its project to be installed on the roofs of mid-rise buildings to help green an entire city: Surplus energy generated from the penthouse's solar array could be distributed to its host building, and its deck's garden could be cultivated by all tenants.

Meanwhile, members of Tidewater Virginia (Old Dominion University and Hampton University) developed their submission to serve as a research model for net-zero systems that later would be incorporated into the design of six-unit multifamily dwellings, a building type common to Norfolk.

Canada's University of Calgary worked with Treaty 7 Native Peoples in Southern Alberta, one of the country's many native groups, to create a home that would meet the unique needs of this low-income population. University of Illinois at Urbana-Champaign devised a solution to quickly rehouse victims of natural disasters with a highly livable structure that can be shipped on a truck and assembled in 12 hours.

MAKING WAVES

Arguably this year's most far-reaching entry came from **Parsons The New School for Design** and Stevens Institute of Technology. To maximize social and environmental impact while minimizing carbon footprint, the multidisciplinary group from the New York City region worked with Habitat for Humanity of Washington, D.C.; the D.C. Department of Housing and Community

Development; and Groundwork Anacostia River D.C., among others, to identify a real site near the competition, engage community members in the design, and select a low-income family to inhabit the finished product. The team's Solar Decathlon entry, which meets Passive House standards, was actually only one quarter of the final project: It will be transported to a D.C. neighborhood east of the Anacostia River to become the first floor of a highly energy-efficient, two-story duplex.

The team's efforts are generating a powerful ripple effect: "We will implement what we've learned through the Solar Decathlon partnership into our plans to build passive housing here in the District," says Kent Adcock, president & CEO of Habitat's D.C. affiliate, who adds that, "Energy-efficient design results in healthier, more affordable and sustainable housing solutions for the low-income families we serve." The local nonprofit hopes that its passive-design efforts will become a model for other Habitat affiliates around the country, if not the world. **GS**

Nancy B. Solomon, AIA, editor of *Architecture: Celebrating the Past, Designing the Future*, writes frequently about architecture, planning, and sustainable design.

THE NEW SCHOOL FOR PUBLIC ENGAGEMENT

The New York Times

ROOM *for* DEBATE

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Fascination and Fear

By Tom Brown



Rick McGahey, who was an economic policy adviser to Senator Edward M. Kennedy, is a professor of public policy and economics in the Milano School of International Affairs, Management, and Urban Policy at the New School.

At an Occupy demonstration in Los Angeles, I saw protest signs ranging from “Reinstate the Glass-Steagall Act” (the New Deal legislation that separated investment and commercial banking) to “Eat the Rich.” That’s the Occupy movement—everything from very specific ideas to flame-throwing sloganeering. Occupy doesn’t have conventional leaders and a detailed policy agenda, which is a source of its energy but also why many Democrats can’t figure out how to engage them.

Democrats want to tap Occupy’s energy, but there’s a risk of losing independent voters.

Progressive public officials are both fascinated with and scared of the Occupy movement, because the politicians need two things to win elections: enthusiastic ground troops for the day-to-day grunt work, and a media message that attracts loosely affiliated independent voters. A motivated base cannot win elections on its own.

So on the one hand, progressive officials connect with Occupy. These leaders finally see some motivated grassroots groups taking action. After the surge of hope with Obama’s election, progressives have been very disappointed with the weak response to economic stagnation, the failure to regulate (and punish) banks, and the seemingly endless compromising and accommodation with conservative policies in environment, Social Security and Medicare, and defense. Polls show a huge enthusiasm gap between the Democratic and Republican bases, and maybe Occupy could represent a resurgence of progressive energy.

And on the other hand, progressive politicians are scared of this movement because it could blow up in their faces and alienate independents. Polls show support for Occupy Wall Street has been dropping, and elected officials fear that some fringe group will do something dramatic, negative and stupid that would tarnish anyone supporting the protesters. But there is continued high support for policies like introducing a millionaire’s tax, protecting Social Security and Medicare from budget cuts, and reducing corporate influence in politics.

The urge to tap Occupy’s energy vs. the fear of losing independents — thus far, this conflict has paralyzed many Democratic officials.

New York Times

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Deliberately Considered.

November 7, 2011

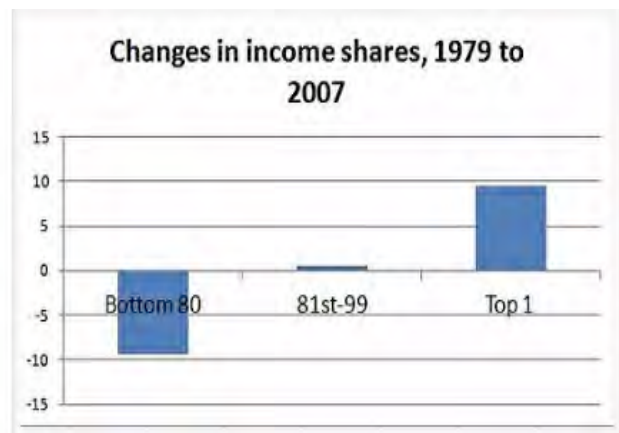
David R. Howell is a professor of economics and public policy at Milano School of International Affairs, Management and Urban Policy.

The Metrics of Protest: Extreme Inequality and the Payoff to College Degrees

By **David Howell**

This is an excerpt, [View Original Article](#)

Not so long ago, during the first several decades of the post-war era, the American dream of a broad and growing middle class was a significant reality. But since the 1970s the shape of the American distribution of income has steadily become more like an hourglass: as the middle has collapsed, large numbers of workers earn very low wages and at the other end of the scale, very few take home gigantic sums.



Source: CBO Report "Trends in the Distribution of Household Income Between 1979 and 2007"

Figure 1 shows the extraordinary reallocation of national resources from the bottom 80 percent of the population to the top 1 percent, while those in between (81st-99th) have, as a group, shown no change in their share of total income.

Not surprisingly, over the last three decades many households in the bottom 80 percent have faced sharp declines in their standard of living as the costs of health care, higher education, food and energy have risen far faster than the wage check. The result has been the accumulation of unprecedented levels of mortgage, credit card, and student debt.

I have argued that the roots of the economic crisis can be found in the shift in economic thinking and public policy toward free market fundamentalism in the 1970-80s, which fueled the rise in debt, financial instability, and extreme inequality. We've seen a toxic mix of financial deregulation, evisceration of protective labor market institutions (like collective bargaining and the minimum wage), a political system corrupted by campaign contributions, and an increasingly polarized education system that performs poorly for most of those in the 80 percent and terribly for the most disadvantaged communities.

But this is not at all the conventional wisdom. Rather, it has become widely accepted that the government is the root cause of the economic crisis of 2008-11 and the decline in living standards for the vast majority. The problem in this conservative vision is too much regulation, too much taxation, too much encouragement of home ownership for low-income families, and government workers (who take too much for themselves in

wages, benefits and job security). And worst of all is fighting the economic crisis with deficit spending. Incredibly, many leading academic economists have lent support to this free market fantasy, which of course has the causation between unemployment and government spending exactly backwards.

In the free market vision, extreme inequality is not the real problem. It is government spending and regulations, and reducing both would induce employers to generate jobs, workers to get off unemployment benefits, and students to invest in their own education (as public spending for education is cut back). Mainstream economists have long been fixated on supply side solutions to inequality and low pay. It is a natural part of the package of free market orthodoxy: more education makes people more productive and in competitive labor markets workers get paid what they're worth (otherwise known as their "marginal product").

A good example of this free market vision can be seen in David Brooks' recent column in which he argued that the "right" inequality to worry about is not what's going to the top 1 percent, but instead it is the "chasm between college and high school grads." And we get much more than just higher incomes from more higher education. As he put it: "Today, college grads are much less likely to smoke than high school grads, they are less likely to be obese, they are more likely to be active in their communities, they have much more social trust, they speak many more words to their children at home."

Unfortunately, while college grads may, on average, have higher scores on all these good outcomes, it seems unlikely that an increase in college degrees would have any effect on any of them. Let's say we increase in the 6-year graduation rate for Bachelor's degrees from about the current abysmal level of 55% (see below). Should we really expect to see less smoking, less obesity, more social trust and more words spoken to children? Actually, given the costs and benefits of college attendance spelled out below, we might reasonably expect these outcomes to worsen, as recent graduates with modest incomes realize that they are unable to pay off their mountainous student debt.

So what is the payoff to getting a college degree? We can start with Figure 1. Since 30 percent of the population over age 25 had college degrees in 2010 (Department of Education, Digest of Education Statistics: 2010, table 8), not many college graduates could have been among the top 1 percent of winners.

Figure 2 provides a view of the timing of the growth in inequality at the top. Saez shows that all the action at the top has taken place within the top 1%, whose share of total income rose from about 14% in 1993 to 23% in 2007, and then declined to about 21% in 2008, as the financial system nearly collapsed.

Nothing like this sort of take-off in inequality appears in the earnings data organized by educational attainment. Figure 3 shows that real earnings for those with only a college degree rose modestly in the 1990s and not at all since (in 2007 dollars). At the peak of the last business cycle, in 2000, the average college graduate wage was \$25.86 and increased to \$26.40 the next year. Six years later the college wage was \$26.51. Measured from 2001 to 2007, the Bush "boom" increased the average college wage by a full 11 cents...



November 18, 2011

New York City Students Join OWS Day of Action with Union Square Rally, March

Among the many Occupy protests throughout New York City yesterday was a rally that attracted more than a thousand students to Union Square, a public park with a long history of political demonstrations. During a march out of the park, hundreds of people thronged into the street and attempted to occupy a New School building. We speak with a New York University student participating in the march and a New School professor who has incorporated the Occupy movement into his curriculum as "a prism through which to view a lot of broader social issues this semester." We also talk to The Nation correspondent John Nichols, who says, "I don't think that a year ago anybody would have predicted that on a cold, rainy day in November 2011 you would have thousands and thousands of young people out on the streets in New York City and in cities across the country. Something has changed."

John Nichols, Washington correspondent for The Nation magazine. He maintains the blog, "The Beat," at TheNation.com.

Rana Jaleel, PhD candidate in the Program in American Studies at New York University and a teaching assistant in the Department of Social and Cultural Analysis.

Jeff Smith, assistant professor of politics and advocacy, The New School.

AMY GOODMAN: Music from Foley Square last night here in New York City, where tens of thousands of people gathered to mark the two-month anniversary of the Occupy movement. This is Democracy Now!, democracynow.org, The War and Peace Report. I'm Amy Goodman, with Juan Gonzalez.

JUAN GONZALEZ: Well, among the many Occupy protests throughout New York City yesterday was a rally that attracted more than a thousand students to Union Square. During a march out of the park, hundreds of people thronged into the streets and attempted to occupy a New School University building.

JEFF SMITH: My name is Jeff Smith. I'm an assistant professor of politics and advocacy at Milano, which is the public policy graduate program at the New School.

RENÉE FELTZ: Can you tell us what you saw happen here today and what's going on?

JEFF SMITH: OK. Well, there were a mass of young people, I think a lot of the New School students that came down Fifth Avenue here on their way to marching to Union Square. A number of the students occupied the New School Study Center here and have evacuated—the school has evacuated the students and staff

who work at the Study Center. I'm teaching a course right now called "Power, Strategy and Social Change," and so we've been really using the Occupy movement as sort of a prism through which to view a lot of broader social issues this semester. And sure, student debt is a serious concern of a lot of them.

RANA JALEEL: Rana Jaleel, and I'm a graduate student, employee at New York University. I'm here today because the higher education system at particularly private universities like NYU have really deep ties to Wall Street. Our board of trustees are the same people who precipitated and also benefited from the financial collapse. John Paulson, for example, has a building named after him, after he donated \$20 million to NYU. This is money that he received—or it's money that possibly came from the approximately \$5 billion that he made in the subprime mortgage crisis. So, we want—I'm here basically to talk about those kind of connections and show the discrepancy between the people who run the university and the people that it's educating, and the difference between their future and ours, which is pretty vast.

JOHN NICHOLS: Hi, this is John Nichols from The Nation magazine. There's parallel things that are happening across the country today. There are substantial demonstrations in cities in every corner of the United States. And I think that actually Occupy is making a pivotal turn at this point. There was an awful lot of focus on maintaining a space in Zuccotti Park, and that was important, but what's happening now is exactly what you want to happen with a movement. It's said, "OK, you don't want us in this park? Great, we'll go everywhere." And we're seeing it. I don't think that a year ago anybody would have predicted that on a cold, rainy day in November 2011 you would have thousands and thousands of young people out on the streets in New York City and in cities across the country. Something has changed. And so, we journalists ought to be out here paying close attention to it.

PROTESTERS: We are the 99 percent! We are the 99 percent! We are the 99 percent! We are the 99 percent! We are the 99 percent!

The New York Times

The Opinion Pages

November 19, 2011; Circulation: 4367,672,520

Nevin Cohen teaches sustainable food systems, environmental policy and urban planning at the New School for Public Engagement.

No Turkeys Here

By Mark Bittman

This is an excerpt, [View Original Article](#)



faster than ever, while wrecking the planet.

There are days when it seems — both in and out of the food world — that Everything Is Going Wrong. That makes it easy enough to complain, and I'm not alone in doing so routinely. Nothing tastes the way it used to. Even pricey restaurants have lost their glow. Quality is shot. People die from eating melons. The dominance of hyper-processed, industrialized food (and, more to the point, food-like products) is spreading globally, and we're all gaining weight

The green expenditure is a bargain compared to the estimated \$6.8 billion over the next 20 years that would otherwise be required for “bricks and mortar” infrastructure like underground storage tanks and tunnels. Moreover, green infrastructure reduces air pollution, cools the city during hot summer months, increases property values and provides other ecological and quality of life benefits valued at between \$139 and \$418 million. When the green infrastructure is a farm or garden, it supplies fresh fruit or vegetables as an added bonus.

Nevertheless, it's nearly as easy to find signs of hope — lots of them — as well as people and organizations who've been prodding American food back on a natural, sustainable, beautiful track.

Then, of course, there are the things that just plain make you glad to be alive. Aside from the smell of garlic simmering in olive oil, what and whom am I thankful for? In no particular order:

8. Back home: Will Allen and the Milwaukee-based Growing Power, Malik Yakini and the Detroit Black Community Food Security Network, and Nevin Cohen of the Five Borough Farm are, along with the other pioneers of the urban food movement, making a difference.

New York Times

THE NEW SCHOOL FOR SOCIAL RESEARCH

City Awaits Next Phase of Occupy Protest

Rise in Tensions Could Prove Test for the Protesters, Law Enforcement

By SUMATHI REDDY and SEAN GARDINER

This is an excerpt, [View Original Article](#)



The relationship between the Occupy Wall Street protesters and law enforcement will likely be tested in upcoming days, as tensions have escalated following the protesters' abrupt eviction from their home base in a Lower Manhattan park. Clashes as Park Cleared

Some observers said Tuesday that the New York Police Department would be faced with new challenges if the protesters were no longer contained for the most part to Zuccotti Park...

Some experts say Occupy Wall Street's future will be greatly affected by its interactions with the police. The eviction and any outrage over it is "oxygen to the movement," said **James Miller, professor of politics at the New School for Social Research**, who said he is independently observing the movement but is sympathetic to some of its issues.

"Obviously it creates a problem...when people sort of fan out in the city and go on rampages and do wildcat strikes and sit-downs and protests," said Mr. Miller.

Mr. Miller noted the disparate behavior of demonstrators, as reported in a Wall Street Journal article, in which some marched through SoHo and NoHo Tuesday morning knocking over trash cans while others righted the cans and put trash back in them.

One part of the group chanted: "We are peaceful." Others responded with chants of: "We're not peaceful."

"That is the crossroads that the movement is at," said Mr. Miller. "The majority of protesters are committed to non-violent protests but there's obviously another small group that has not as much commitment."

"When you have this devolution that you have at the moment, it could be that the people chanting, 'No peaceful protest' will prevail," he added.

"Who knows where this could lead....It's not just the protesters who will write this script. It's how they interact with police, as well."

THE OBSERVER'S

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Winter 2011

A SPECIAL ADVERTISING SUPPLEMENT TO THE NEW YORK OBSERVER

*Our Picks That Will Have
the Town Buzzing*

BY HANNAH GHORASHI

EVENT

November 15

A Bug's Life

The New School

6:30 pm-8:30 pm

Bugs do more than creep and crawl in the event "U-n-f-o-l-d: What Insects Tell Us." During this conversation, composer **David Dunn** and anthropology

professor **Hugh Raffles** share their knowledge about what the most pesky pests have to say. This talk is in conjunction with the ongoing exhibition, U-n-f-o-l-d: A Cultural Response to Climate Change, which offers various other events throughout November. First come, first serve!

THE NEW SCHOOL FOR DRAMA

SHEKNOWS®

November 16, 2011; Circulation: 47,653,211

Bradley Cooper's A Sexy Beast!

It was only a matter of time before Bradley Cooper landed the title of People magazine's Sexiest Man Alive. After his breakout performance in 2009's *The Hangover*, Cooper has been at the forefront of Hollywood both professionally and personally.

Cooper is the successor to 2010's Sexiest Man Ryan Reynolds, whose stellar physique and snappy wit made women swoon. This year, Cooper adds a little versatility to the title. The Philadelphia native is more than just eye candy – he's a scholar. He graduated from Georgetown University's Honors English program and went on to enroll in the Actors Studio **Drama School at New School** University. It was there that he honed his craft through intense stage performances such as *The Elephant Man*.



If his looks and education weren't enough, Cooper is also fluent in French. He proved that he could hang with the natives when he appeared on a French television program and participated in an interview – without a translator. All that aside, the actor's greatest quality has to be his humble personality. Upon learning of his Sexiest Man title, Cooper immediately thought of his mom.

He told People, the "first thing I thought was, 'My mother is going to be so happy.'" The self-deprecating star also played down his stunning good looks. "I think it's really cool that a guy who doesn't look like a model can have this [title]. I think I'm a decent-looking guy. Sometimes I can look great, and other times I look horrifying."

Cooper is half-Irish, half-Italian and stands at 6'1" with dirty blond hair and sparkling blue eyes. It's no surprise that he's been linked to Hollywood's hottest beauties. After ending a two year relationship with Renee Zellweger, the actor has been spotted with Jennifer Lopez, Jennifer Aniston and Olivia Wilde. But Cooper doesn't consider himself a Casanova.

"If you're a single man and you happen to be in this business," said Cooper. "You're deemed a player. But I don't see myself as a ladies' man."

[View Original Article](#)

THE NEW SCHOOL FOR JAZZ AND CONTEMPORARY MUSIC

Jazz Vocalist Jazzmeia Horn Taking Jazz World By Storm

In the last 40 years few vocalists have emerged whom seemed poised to leave an undeniable mark in the world of jazz. Now **Jazzmeia Horn**, seems able to do just that. Hailing from Dallas, Texas, and currently enrolled in the **New School Jazz** program, led by **Martin Mueller**, Ms. Horn's ability to turn a musical phrase from words to feeling is reminiscent of the late, and undeniably great Sarah Vaughn, while owning a voice that is truly her own.

Where most vocalists copy and mimic, Jazzmeia Horn pays tribute, not only in quality of sound, but through that own originally unique force that makes the greatest singers beacons of light in a drab world of dull vocalists. "I've always wanted to sing." Says Ms. Horn. "Since I was young, I wanted to learn every song, remember every line, and then find a way to craft them into my statements, to find a way to make them me."

At the tender age of 20, Jazzmeia Horn seems well on her way. Having played and performed with such jazz heavy hitters as Jazz at Lincoln Center Alumni Ali Jackson and Vincent Gardner, and NEA Jazz Master Jon Hendricks, Ms. Horn has taken learning and exploring the musical form of jazz as serious as can be. While managing a full course load at the New School, Jazzmeia Horn, manages to study, practice and perfect her musical skills all while living the jazz musician's dream—that of being a working jazz musician in New York.

Come out and see for yourself why Jazzmeia Horn is considered the singer to watch on the Jazz Scene.



[View Original Article and Video](#)

The Herald-Sun

November 21, 2011; Circulation: 23,812

Carrying on the tradition

By Cliff Bellamy



DURHAM – Alto saxophonist **Jim Snidero**, in town last week for a concert at N.C. Central University, gave students in the school's Jazz Studies Program "my take on values" during a master class. He discussed what he believes is important to the music, by way of mentoring students who will carry on the jazz tradition.

Snidero said he had listened to a CD of the NCCU Jazz Ensemble, and complimented the students on their sound. "The band really swings," he said, "and to me that's the most important thing in jazz," the element that makes it "so powerful."

While he likes abstract music, he wants music to maintain its "spiritual quality," and to be grounded in the history of this American art form. "Sometimes people try to be so abstract, and they confuse that with being modern," Snidero said. He referred to his approach as being "relevant to now, but [with] all the power and force

of the past behind it."

As if to demonstrate his point, Snidero picked up his horn and played Charlie Parker's composition "Au Privave," with a rhythm section picked from students in the Jazz Studies program – Stephanie Cordero on piano, David Langellotti on bass, and Jasmine Best on drums. Cordero and Langellotti both took solos, and Snidero and Best traded phrases.

After the final chord was played, he complimented the group on its sense of balance. "Very swinging," Snidero said. "Great rhythm section." He urged the students to listen to older jazz records, like the Blue Note recordings, which he called models of balance. On those records, "the piano is kind of down in volume. I really feel that those engineers were good at making it sound natural," he said.

Snidero, who teaches at the **New School for Jazz and Contemporary Music** and at New Jersey City University, has written a series of textbooks used in jazz education, titled "The Jazz Conception Series." He also has 14 solo albums to his name, the most recent being "Interface." He has worked and taught in New York for 30 years, and in that time has worked with the Mingus Big Band, trumpeter Tom Harrell, Frank Sinatra and many other musicians.

He was a member of Sinatra's big band, and recalled how audience members would break into tears at the beauty of Sinatra's vocals. He had the ability to make notes into something that could so deeply touch people, Snidero said. "The best singers, they have a very complete, very rich and complex, tone that is very satisfying to listen to," he said. Horn players often try to emulate that vocal tone, he said.

He also toured with organist Jack McDuff, whom he said helped him understand the importance of swing in jazz. "I never heard Jack play anything that didn't sound great," he said, even if sometimes the notes were not all perfect.

Learning jazz requires practice and knowledge of theory, but the art form also requires musicians to find their individual voice, and Snidero stressed the importance of listening to great players on their instrument, then trying to incorporate their sound. He advised the students to try to "duplicate their language," then begin listening to other instrumentalists and trying to understand them. In his experience, players who "have come to themselves" have followed that kind of path.

He also stressed the importance of transcribing solos from recordings. Start with the entire solo, and then learn to extract small ideas from that solo, he said. "You have to train yourself to start anywhere in the solo," he said. "If you can do that, it's yours, then."

The Herald-Sun

[View Original Article](#)

Gilad Hekselman is a graduate of The New School for Jazz and Contemporary Music.

´El flamenco es similar al jazz, con una profundidad sin fin´

"Yo quería tocar la batería pero, después de un mes, mi vecino no me lo permitió". "Mi carrera ha sido un viaje espiritual muy profundo", **Gilad Hekselman**, guitarrista

This is an excerpt, [View Original Article](#)

GORETTI REDONDO El guitarrista israelí Gilad Hekselman promete una noche de creativa improvisación el próximo sábado 5 de noviembre en Noches del Lago, en Puerto de la Cruz. Hekselman desplegará las melódicas canciones de su último disco Hearts Wide Open y quién sabe dónde terminará la noche. Como dice Hekselman "es jazz, ¡cualquier cosa puede suceder!" Las entradas están a la venta en Librería Masilva en Puerto de la Cruz, Hombre Bala en Santa Cruz de Tenerife y Café Siete en la ciudad de Agüere, al precio de seis euros, ocho en taquilla.



En primer plano, el guitarrista israelí Gilad Hekselman junto a sus músicos. lot

–¿Cuándo empezó a tocar la guitarra y por qué se decantó por este instrumento?

–Empecé a tocar la guitarra cuando tenía nueve años. Yo quería tocar la batería, pero después de un mes, mi vecino no me lo permitió, así que elegimos el instrumento fresco de al lado, la guitarra.

–¿Cómo acaba dedicándose al jazz? ¿Qué le atrapa de este estilo musical?

–Yo solía tocar rock, y luego comencé a meterme en lo que se suele denominar rock progresivo, luego de ahí a la fusión y el jazz. Así que creo que fue algo gradual. Cuando fui a la Escuela secundaria para las artes, me metí en el jazz y me di cuenta que es un gran vehículo para la expresión personal y para averiguar acerca de uno mismo. Mi carrera ha sido un viaje espiritual verdaderamente profundo desde entonces.

–¿Qué artistas le han influido en su carrera artística?

–La lista es interminable, puedo citar a músicos de la importancia de Bill Evans, Mehldau, Bard, John Coltrane, Ahmad Jamal, Omer Avital, Miles Davis, Caspi Matti, Mark Turner, Joe Martin, Marcus Gilmore, Ari Hoenig y muchos más, incluyendo todos los músicos con los que puedo tocar habitualmente.

EUGENE LANG COLLEGE THE NEW SCHOOL FOR LIBERAL ARTS

THE OBSERVER'S

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Winter 2011

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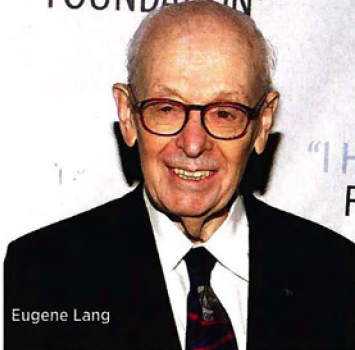
Name-Dropping U

At the city's most prestigious universities, money isn't the only way to leave a legacy. Just take a stroll through New York University's Greenwich Village campus and you'll be surrounded by powerful names. The new Gould Plaza, the Courant Institute of Mathematical Sciences and the Jack H. Skirball Center for the Performing Arts are each named after university benefactors. This name-dropping trend goes beyond NYU, many institutions in the city name programs, rooms, and schools to honor generous endowments and support.

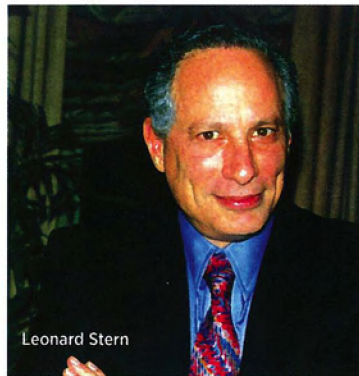
EUGENE LANG COLLEGE THE NEW SCHOOL FOR LIBERAL ARTS

The Eugene Lang College The New School for Liberal Arts began as the pre-college Freshman Year Program at the New School in the early seventies. Just three years later, the high-school graduate program was expanded to include a full undergraduate program as The Seminar College. But, after a donation by philanthropist Eugene Lang, it was renamed Eugene Lang College. In 2005, the college underwent another name-change. It was renamed Eugene Lang College The New School for Liberal Arts as part of a unification effort by University President Bob Kerrey. The university's mission is "informed by the values of its namesake: informed by the values of its namesake: to foster critical thinking, social justice, and cross-cultural understanding." Students continue to honor the philanthropist's generosity with the slang term for the school: "Lang."

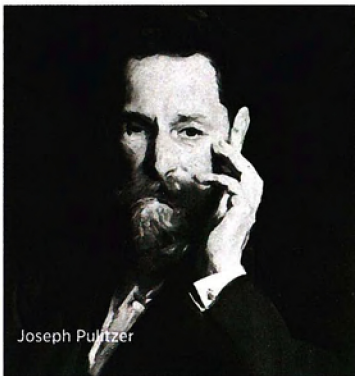
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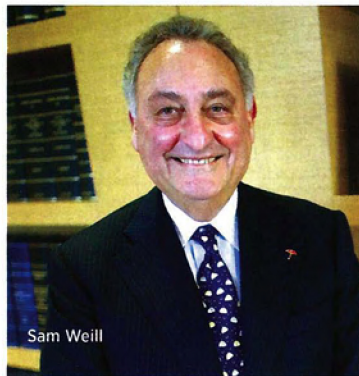
Eugene Lang



Leonard Stern



Joseph Pulitzer



Sam Weill

MANNES COLLEGE THE NEW SCHOOL FOR MUSIC

Manhattan School of Music



Song and Dance Goes a Long Way

Graduate Performing Arts Programs Thrive in NYC

BY SARAH HUCAL

Have you been feeling nostalgic for your music appreciation courses? Perhaps you're ready to dust off that old trombone sitting in the closet? Never fear, in New York City, a classical performance education needn't come to an end... even when the fat lady sings. From masters programs in opera performance to continuing education classes for ballet lovers, New York City higher education offers a wide variety of classical continuing education and degree-granting performing arts programs and they're anything but a thing of the past.

To the delight of aspiring Wagnerian Brunhildas, New York offers some of the finest vocal and opera performance graduate programs in the country. From Metropolitan opera superstars to aspiring Pavarotti's in subway stations, the opportunity to hear classical performers in New York is ubiquitous— and, fortunately, there's a school or program for everyone.

Since its merge with **The New School** in 1989, the **Mannes College of Music** the city's smallest conservatory, has truly become host to one of the finest classical music programs in the county. "Many choose Mannes for its long-standing reputation as a school that provides

unusually rigorous instruction, first rate faculty, and small class size," says Mannes Dean, Richard Kessler. "More and more, people are looking to Mannes and the unique opportunities it provides" he says. Led by an impressive faculty of seasoned opera veterans such as Ruth Falcon and Arthur Levy, the Mannes school of music vocal program is perhaps the pearl in the oyster. The opera program, led by Joseph Colaneri, puts on two major productions a year, which are presented at the Kaye Playhouse and feature Mannes's many talented Masters and Doctoral degree-seeking singers.

For those who would simply like to take lessons or courses, Mannes offers individual classes through its extension division. Enrolled extension division students can improve their shower singing skills by taking private voice lessons, or attempt to become the next Mozart by enrolling in one of several composition classes. Both extension division classes and private lessons are offered in the spring and fall semesters.

With graduate students outnumbering their undergrad counterparts, The Manhattan School of Music is undoubtedly one of the finest programs for the continuing study of instrumental music and opera. Located

on 122 and Broadway, it shares the serene neighborhood of Morningside Heights with esteemed universities including Columbia and Barnard.

Faculty members come from the city's leading performing institutions such as The New York Philharmonic, The Metropolitan Opera, and the Chamber Music Society of the Lincoln center, to name a few. Composer Michael Dougherty and star mezzo-soprano Susan Graham are among the list of notable alumni who made the most of their time at The Manhattan School.

MSM offers many performance opportunities for its graduate students, from fully-staged and costumed opera productions such as last year's 'Summer and Smoke' by American composer Lee Hoiby. Through a wide offering of masterclasses, MSM offers many opportunities for graduate and doctoral students to learn from professionals in the field. In just a couple of weeks on November 16th, MSM will be hosting a violin masterclass with virtuoso and chair of the Orchestral Performance Program, Glenn Dicterow.

And let's not forget the time-honored tradition of dance. The Graduate dance program at the Tisch School of the Arts takes the cream of the crop, so to speak,



Mannes College
The New School for Music

while admitting aspiring professional dancers. “There are Tisch grads in almost every contemporary performance you go to in New York,” says James Sutton, a Dance professor and distinguished professional ballet master. Offering a two-year Masters of Fine Arts in Dance, it is one of the premier dance masters programs in the country, sharing the spotlight with other reputable New York dance programs at Julliard and SUNY purchase. Tisch’s graduate program focuses on Contemporary dance from the standpoint of classical ballet training and focuses on student-generated work. “That’s one of our strengths,” says Sutton. “Not only to interpret work but to create work.”

Through opportunities such as the 2nd Avenue Dance Company, a performance group made up of 3rd year undergrads and 2nd year masters students, soon-to-be professional dancers collaborate with professional

To the delight of aspiring Wagnerian Brunhildas, New York offers some of the finest vocal and opera performance graduate programs in the country.

dance companies and choreographers who are already at the top of the field. 2nd Avenue Dance Company performs several times each year, putting on works from the classical contemporary cannon from the likes of Martha Graham, as well as experimenting with the most cutting edge contemporary works by many avant-garde choreographers.

If you’re more interested putting on your

dancing shoes or tickling the ivories part-time, enrolling in a fun-filled performance arts continuing education class might be the best option. Hunter College Continuing Education offers several options for the performer ranging from basics of ballroom dance to beginner classical piano. For additional continuing education courses in downtown Manhattan, check out NYU’s School of Continuing Education, offering evening courses for the music lover with themes such as American Opera, exploring American composers, as well as Greek Mythology in Art, Literature and Music.

Whether you aspire to become the next Yo-Yo Ma, or simply aim to impress your friends on Karaoke night after a few classical voice lessons, New York City offers a wide-variety of first-rate graduate and continuing education programs for the ever-developing performer.



Opera Student Nadine
Sierra Practices.

PARSONS THE NEW SCHOOL FOR DESIGN

THE FASHION INFORMER

Get informed. Stay informed.

November 29, 2011

Informed Obsession: Zero-Waste Anorak

I've just discovered the perfect anorak. No, seriously. It's fashioned from soft charcoal grey wool, so it looks surprisingly sophisticated. The roomy hood, adjustable cords and pleated pockets keep things sporty. And the cozy-chic fabric neck closure and roll-tab sleeves lend an unexpectedly fashion-forward edge. But the most winning feature of this gorgeous limited edition topper—designed for Loomstate by recent Parsons grad, Andria Crescioni, and made entirely in NYC—is its zero-waste construction, meaning no fabric was wasted in the making of this buy now/wear forever piece. Merry Christmas, Mother Earth!



The Fashion Informer

[View Original Article](#)

Loomstate Reveals a Student-Designed, Zero-Waste Anorak

By Emma Grady



Timo Rissanen, Rogan Gregory, Simon Collins, Scott Mackinlay Hahn, and Julie Gilhart celebrate Loomstate's zero-waste anorak.

Loomstate has revealed their first zero-waste garment: a limited edition, 100% wool anorak designed by **Parsons graduate Andria Crescioni** (\$345 at Loomstate.org). Born out of Parsons' inaugural course on zero waste fashion taught by Timo Rissanen, assistant professor of Fashion Design and Sustainability, this time last year, the anorak was created under the mentorship of Loomstate founders Scott Mackinlay Hahn and Rogan Gregory.

Students from Rissanen's course participated in a design competition to create a zero waste garment. The winner would see their design through to development and production by Loomstate and sold alongside their fall 2011 collection. As I wrote back in February, all of the designs were on view at an exhibit, called Zero Waste Denim, at the Sheila C. Johnson Design Center at Parsons The New School for Design.

Andria Crescioni's dolman sleeve unlined anorak design with a hood, pockets, and adjustable ropes made the final cut. The garment is finished with leather details made from factory scraps and features versatile sleeves that be unrolled to full length.

Simon Collins, dean of the School of Fashion at Parsons, believes the collaboration proves that zero waste fashion can be a success. He had this say, via the press release:



Zero waste fashion is an innovative design process that produces no fabric waste. In effect, patternmaking becomes an integral part of the process, creating a richer, more sustainable design practice. Through this collaboration, we have proven that zero waste can be a viable manufacturing process for designers.

Hahn and Gregory are making an investment in the future of green fashion by mentoring students and working with Rissanen. Students are tomorrow's designers and educating them on responsible sourcing, dyeing, finishing, and energy consumption better equips them to design green from the get go.

Crescioni, a recent graduate, already with a zero waste garment produced by Loomstate under her belt, is proving that she is one to watch out for on the green fashion scene. She's putting her design skills to good use with her next project: a collaboration with Peruvian non-profit Awamaki Lab.

Andria Crescioni is currently in the Patacancha Valley of Ollantaytambo, Peru on a four month residency program where she is working with impoverished Quencha women

weavers and fair trade textiles to create a capsule collection. She follows in the footsteps of designer Nieli Vallin, a student from Paris's Chambre Syndical de la Couture, who developed Awamaki Lab's inaugural collection earlier this year.

Tree Hugger

[View Original Article](#)

StyleCaster

November 17, 2011; Circulation: 273,520

Loomstate and Parsons Go Green(er) For Eco-Friendly Fashion



Every once in a while a student – a fashion student to be exact – will do something pretty cool. Enter Andria Crescioni, Parson newbie designer-in-the-making and eco-fashion warrior.

Crescioni was challenged by Timo Rissanen, Parsons assistant professor of Fashion Design, and Loomstate (a green fashion brand), to make something spectacular to wear that produced zero waste. The concept was to use ALL of the fabric (as in nothing left over or nothing to throw away). It may not sound too hard, but when you think of all the fabric scraps you snip away when you're sewing, things can get a little dicey.

There's no question Crescioni rose to the challenge – her limited-edition anorak is now being sold at Rogan downtown and online at Loomstate.org. With only ten in existence, you can bet you better purchase one of these bad boy before they run out.

StyleCaster

[View Original Article](#)

Loomstate's Eco Anorak to Debut at Rogan's NYC Boutique Tonight



Rogan Gregory and Scott Mackinlay Hahn's organic label Loomstate was among the first high-end brands to promote sustainable dressing. Happy to continue challenging the status quo, the company recently turned the concept of the designer collaboration on its head, teaming up with Parsons The New School for Design on a unique eco-educational project.

Through a course developed by Timo Rissanen, the school's assistant professor of Fashion Design and Sustainability, Hahn and Gregory personally guided students through the process of environmentally-friendly design, from sourcing earth-kind fabrics to integrating nontoxic dyes. Under their tutelage, recent Parsons grad Andria Crescioni created a versatile zero-waste anorak, which the Loomstate duo hand-picked to stock at Rogan's Bowery shop. It's the first entirely no-waste garment to be marketed under the Loomstate label, but it's limited-edition—so get thee to loomstate.org (or Rogan's downtown NYC location) ASAP to snag this one-of-a-kind piece of outerwear. Waste not—want, yes.

Lucky

[View Original Article](#)

REFINERY29

November 16, 2011; Circulation: 1,580,186

Loomstate's "Zero-Waste" Student-Collab Aces The Eco-Friendly Fashion Test

By Jillian Lucas



Imagine being a young designer, fresh out of design school, and having the opportunity to collaborate on a garment with New York design royalty. For one very lucky Parsons student, this too-good-to-be-true privilege is real, and coming to life in an (adorable!) eco-friendly collection designed alongside Loomstate's Rogan Gregory and Scott Mackinlay Hahn.

The first ever "zero-waste" line of imaginative cuts and silhouettes not only keeps in mind the need for unique winter wear, but also prioritizes Mother Nature — every slice of fabric that's purchased must be used in one way or another. The idea is legitimately to not let any resource from the production process go to waste.

The collab came to be as part of a contest in a Fashion Design and Sustainability class at the renowned design school. The winning product, a chic gray and green anorak, dreamed up by recent grad, Andira Crescioni, is now available at Rogan and Loomstate's online store. With organic denim, thoughtful patterns, and a classic fit, these are the kinds of pieces you'll wear for seasons to come. Talk about sustainable fashion!

[View Original Article](#)

Refinery29

ecouterre

November 16, 2011; Circulation: 176,876

You Can Finally Buy Loomstate's Student-Designed Zero-Waste Anorak (But Hurry, Only 10 Were Made!)



When Parsons student Andria Crescioni won Loomstate's zero-waste challenge in February, she didn't just receive accolades and the approval of her peers. The recent graduate also got to see her design go into production. Her one-size-fits-all topper makes its commercial debut tonight at Rogan's Bowery store in Manhattan, but it's strictly limited edition—only 10 pieces were made. If swinging by the store isn't on the cards, not to worry. Loomstate's Scott Mackinlay Hahn and Rogan Gregory snuck us in for a sneak preview.



Ecouterre

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iACT NATURAL!

November 15, 2011

Zero Hero



This anorak is about to start a lot of zero-to-hero jokes. What makes it so special, you say? It's more than just a really chic wool jacket with nice details. It's a zero-waste garment - Loomstate's FIRST EVER! The zero waste process is a new innovative approach to pattern-making to ensure no waste is produced. In a course taught by **Timo Rissanen, assistant professor of Fashion Design and Sustainability at Parsons The New School for Design** and expert in zero waste design, a handful of students explored different ways of designing with zero waste. Loomstate's own Scott Mackinlay-Hahn and Rogan Gregory served as mentors on the project, educating students on sourcing, dyeing, finishing, and energy consumption of organic denim.

Back in February, Parsons showcased finalist designs that fit the requirements of zero waste at the end of the course, and one design was chosen to be produced and sold. Designer and recent **Parsons grad Andria Crescioni**, who you've seen documenting her zero-waste journey, figured out a way to construct this anorak using every inch of the fabric, and was guided by Hahn and Gregory all the way to the garment's production.

Because Andria's original design and prototypes were created on a different fabric (muslin and denim), she, the Loomstate production team and the factory here in NYC had to work together to create a new pattern that fits with the fabric they wanted to use. The rope and leather tab finishes were salvaged from the factory floor. An extremely limited quantity of only TEN were produced!



pictured above: Andria by her garment with Scott Mackinlay-Hahn, Parsons Dean Simon
Collins, and Rogan Gregory

Loomstate is so proud and excited to finally launch our first ever zero-waste garment, and to do so with such great collaborators as Parsons and Andria Crescioni, who is always looking for new sustainable approaches and is currently working with a Peruvian non-profit on a collection.

The anorak is now available for pre-order exclusively at Loomstate.org and the ROGAN Store at 330 Bowery NYC.

Check out Andria's site, Timo's blog, the Parsons site, and our posts on the zero-waste process.

Act Natural!

[View Original Article](#)

Lustables: Loomstate & Parson's Zero Waste Anorak

By Amy DuFault

Loomstate debuts its first zero-waste garment developed in collaboration with Parsons The New School for Design.



Recent Parsons graduate Andria Crescioni, and Loomstate founders Rogan Gregory and Scott Mackinlay Hahn are this week debuting their first zero-waste garment developed in collaboration with Parsons The New School for Design. The winning design, by Crescioni was inspired from a zero waste fashion course at the school and guidance from Timo Rissanen, Parsons Assistant Professor of Fashion Design and Sustainability and an expert in zero waste fashion.

Rissanen developed the course for students to learn a new approach to design: that of wasting absolutely nothing in the entire design process. Hahn and Gregory served as mentors on the project, educating students about such issues as sourcing, dyeing, finishing, and energy consumption of organic denim. The two continued to guide Crescioni in the manufacturing of the garment from development through production. The result is this modern, truly sustainable spin on a wardrobe favorite that never goes out of style.

“Zero waste fashion is an innovative design process that produces no fabric waste. In effect, patternmaking becomes an integral part of the process, creating a richer, more sustainable design practice,” says Simon Collins, dean of the School of Fashion at Parsons. “Through this collaboration, we have proven that zero waste can be a viable manufacturing process for designers.”

You can see more from Crescioni at the Awamaki Lab, a Peruvian non-profit that works with indigenous female weavers, where she is developing a capsule collection.

The winning anorak will be available starting this week at the ROGAN boutique located on the Bowery in New York City and at Loomstate's online store.

Eco Salon

[View Original Article](#)

Awards in Store for Paul Smith, Donna Karan, and Oscar de la Renta

By Stephanie Murg



Three fashion designers are clearing space on their shelves for a virtual cornucopia of awards. First up is that wizard of stripes, Paul Smith (that's "Sir Paul," as of 2000), whose vast retail empire one cannot truly appreciate without visiting Japan. On Monday, Smith will receive the outstanding achievement award at the British Fashion Awards in London. The special award celebrates the achievement of a designer whose work "has had an exceptional impact on global fashion," according to the British Fashion Council, which has previously honored Smith as an exceptional menswear designer (1997/1999), classic designer (2001), and contemporary designer (2003).

Meanwhile, back on our shores, **Parsons The New School for Design** is gearing up to honor one of its own. **Donna Karan**, who famously failed draping (apparently the second time was the charm), will be recognized along with philanthropist **Sheila Johnson** at the 2012 Parsons Fashion Benefit on May 1. "Parsons gave me my start in the industry, and to be able to support future designers is incredibly important to me," said Karan in a statement issued by the school. "I am particularly excited to be honored with Sheila, who has been so instrumental to the success of Parsons, as well as to celebrate the first graduating class of the new MFA in Fashion Design and Society." The new graduate program was made possible by the endowed Donna Karan Professorship.

Another design legend will get his due from the Fashion Institute of Technology's Couture Council, which will honor Oscar de la Renta with its 2012 Couture Council Award for Artistry of Fashion. Valerie Steele, director of the Museum at FIT, describes the designer as "a true fashion superstar who has long served as one of the greatest ambassadors of American style. His clothes, which draw on the heritage of Spain and the French haute couture, as well as on the dynamism of contemporary New York high fashion, convey a sense of luxury and drama that have earned him acclaim throughout the world." De la Renta will receive the award at a luncheon in September.

Media Bistro

[View Original Article](#)



November 21, 2011

Parsons introduces interdisciplinary design degree program

By Alexandra Rosario



The more theoretical aspects of design—from design history to theory and methodology—are the focus of a new Design Studies graduate masters program at Parsons The New School For Design.

“We were trying to think of a program that shapes the future, bridging the past and the present and bringing the history of design into the future. We're thinking of a new tomorrow,” said David Brody, director of the Design Studies program. Brody has been with Parsons for eight years, and wrote the book *Design Studies: A Reader* with Hazel Clark, which will provide a base for the types of topics and

courses that the Design Studies program will have.

While students will have the chance for more practical application if they choose, the 42-credit program is geared at shaping an overall understanding of all aspects of design, from commerce and ethics to the philosophy of design, creating a truly interdisciplinary program.

The program has already attracted attention, with an open house attended by 30 potential students, according to Brody.

“It's very exciting,” he said. “We are trying to attract students from a range of disciplines as well, from current interior designers to those with a background in history, engineering or sociology.”

The inaugural class will be small, about 15 students, ensuring a detailed and in-depth educational experience. And, while there is currently no undergraduate program in design studies, Brody doesn't rule out the possibility that one could be created in the future.

“We really wanted to rethink what's been going on with design studies,” Brody said. “We'll be looking at contemporary design practice and the questions around that, for example.”

Parsons currently has a masters in History of Decorative Arts and Design (which just celebrated its 30th anniversary) and the MA in Fashion Studies which launched last fall. The new Design Studies degree will launch Fall 2012.

[View Original Article](#)

Amplifying Creative Communities 2011 Northwest Brooklyn: The Opposing Designs of Urban Activism

This is an excerpt, [View Original Article](#)

The United States is proud of its commitment to competitive markets as efficient ways of organizing society. But as we all know—from every time we catch a flight, or go to the doctor, or try to negotiate a new wireless or wifi contract—the United States is far from efficient, let alone filled with elegant human-centered experiences. This is especially the case in larger-scale or infrastructure-related contexts, like much of city-life.

This is also not a new complaint about the United States. King C. Gillette, before and after designing a way of shaving that required less skill (but that could only be affordable if disposable), was fed up with the inefficiencies that he felt arose from competition. The response he worked on tirelessly throughout the end of the 19th Century into the first decades of the 20th Century, pitching the idea to President Roosevelt and Henry Ford as well as the general public, was the establishment of a People's World Corporation, a single company that would build the one metropolis needed to house the entire US population in identical towers of serviced apartments near its hydro-electric power-source, Niagara Falls...

For example, consider the number of attempts to 'crowd-source' city redesign just this year in New York City alone:

A. is for Amplifying Creative Communities A Rockefeller Foundation funded 2-year project of the **Parsons DESIS Lab** [of which I am contributing researcher] exploring sustainable social innovations by communities around New York City, and how design could make those innovations more robust and more widely adopted.

B. is for By the City/For the City



This is the first in a 3-part series from Cameron Tonkinwise, sharing learnings from a two-year project from the New School's Design for Social Innovation and Sustainability (DESIS) Lab. Amplifying Creative Communities, works to research, promote and amplify community-based solutions for sustainability.

A competition and festival produced by the Institute for Urban Design (also in part funded by Rockefeller Foundation) that solicited public ideas for improving public space in New York City.

C. is for Change by Us

A platform initially developed for the Bloomberg Administration in New York City by Local Projects, resourced by CEOs for Cities and the Rockefeller Foundation (the contemporary heirs to Gillette's social vision?) that allows citizens to identify urban betterment needs that the platform then connects with appropriate government agencies and community groups.

These are, in addition to already existing platforms for co-re-designing cities, such as ioby.org (crowd resourcing platform for environmental improvement projects [I am on their Board]), kickstarter (here's their page on urban redesign projects put together by the World Resources Institute), and openideo.com.

Stepping back to overview all this, it would appear that our urban problem is not lack of ideas. In a way that King C. Gillette would recognize, there is almost frustrating redundancy in not only what people think should be done, but places in which they can express these desires. The issue is rather how to realize all these ideas, or even just some of the good ones.

Compared to the first year of the Amplifying Creative Communities project, which took place in the Lower East Side, this second year's exhibition pays more attention to the stories of individuals who are fighting to materialize their innovations in Northwest Brooklyn (neighborhoods that include Greenpoint, Williamsburg and Bushwick). As **Lara Penin, Assistant Professor of Transdisciplinary Design at Parsons the New School for Design** and Co-curator of the exhibition and its workshops this November, notes, the narratives of heroically creative people, if you can find and capture them, are inspirational, and more appropriate to the United States' approach to social innovation.

What emerges from these stories is a rich picture of what it means to attempt change in dense urban contexts. They provide lessons for what a networked approach to social change demands, as opposed to Gillette's total designs and the competitive market's nondesigns:

There's not much room /

There's always space somewhere

There are lots of different kinds of cities, with different horizontal and vertical scales and densities, and within each of those cities are lots of different kinds of conditions. But in cities like New York, the number of people keen to be there means that nearly every square foot is programmed, usually with something expensive enough to deliver a growing return on investment to the owner. Further, what is there is invariably set in concrete, either literally, or, in the case of property rights, metaphorically. This means that urban change is difficult. Since there is no room to add onto the existing systems or structures, the task is one of 'unbuilding cities' (to use the nice title of a book), which is very difficult...

CollegeFashionista: Project Parsons

By Mary Lucas, College Fashionista



Parsons the New School for Design has no one or definitive style. Like New York City, Parsons is a melting pot, full of diverse people and diverse style. On any given day around our ‘campus’ I can find someone in all black, someone with pink, orange, green — or a combination of all three — colors in their hair, and someone who is wearing enough prints to fill the entire school.

I see everything from Louboutins and Chanel, Prada, or Celine bags, to thrifted or vintage band t-shirts and carpetbags to basics from places like H & M or Zara. The point is, there is no one true ‘Parsons Style’, and in a school full of so much diversity and so much talent, I wouldn’t expect there to be.

Parsons the New School for Design is just that, a school for design, although it is hardly new — as it was founded back in the late 1800’s and not officially named Parsons until 1936.

In a design school, you are bound, more so than at other colleges, to find students who really express who they are through their dress.

Being in New York City, one of the most fashion-forward places in the world, students are not afraid to take risks and be that fashion forward student.

This Fashionisto’s outfit is a perfect example of something seen everyday at Parsons.

His great button down and tie ensemble, which you can just see peeking out from his fabulous trench, combined with his rolled up pants make for a great casual chic look.

The button down and tie might be a bit much for some, during the day at least, but for this Fashionisto, a sophomore in Fashion Design, it is simply his everyday uniform. He likes to look “polished and stylish” whether he is going to class or taking his puppy, Chanel, for a walk. (Actually, he does more of the walking, and she rides in his bag).

And stylish he is. The rolled up pants, combined with high socks and dressier shoes, is very in right now for the Fashionistos. Suddenly, slightly rolled up pants that showcase socks (whether they be printed with fruit or just plain and simple) have been popping up everywhere. Capri's are not just for the Fashionistas, or the summertime, anymore.

To get a look like this Fashionisto's, start with a great button down, and, if you are so bold, add a tie. For a little extra oomph, you could even add a sweater (the weather is cooling down, after all) or a sweater vest! Take your favorite pants or jeans and roll them up a bit at the bottom to showcase a fun pair of socks. Of course, great shoes are essential to this look, since so much focus will be directed to the area south of your ankles.

Finish off this look with some gloves (preferably magnetic ones so your fingers can text and stay cozy all at once) a newsboy cap, and a warm coat, like this Fashionisto's fun trench (note the gray contrasting collar). And, if you have them, please, by all means, add the fabulous round glasses. They are kind of a showstopper.

Style On!

USAToday

[View Original Article](#)

The New York Times

November 23, 2011; Circulation: 4367,672,520

Wid Chapman is a professor at Parson The New School for Design.

On Aging Baby Boomers, and the Question of Where to Live

By JULIE LASKY

This is an excerpt, [View Original Article](#)



Robert Wright for The New York Times

Wid Chapman, left, and Jeffrey P. Rosenfeld

The 72 million American baby boomers, born between 1946 and 1964, are turning 65 at the rate of roughly 10,000 a day, and many are considering not just how to age (with or without annuities? soy sauce? crow's feet?), but also where. **Wid Chapman**, an architect, and Jeffrey P. Rosenfeld, a gerontologist who specializes in the relationship between aging and the built environment, collected 33 examples of residences that have been recently designed to bridge the distance between one's vital and declining years.

Their book "Unassisted Living: Ageless Homes for Later Life" (the Monacelli Press; \$45) was published last week; it includes projects like a remote mountain house and a multigenerational community. One chapter is called "Affordable but Never Boring." The authors, who live in the New York area, were interviewed on a three-way phone call.

What do aging baby boomers want from housing that's different from previous generations?

Mr. Rosenfeld: As we began the project and talked to friends, who are mostly boomers, they said again and again: "There's no way I'm moving into a nursing home. You're going to have to shoot me first."

Mr. Chapman: Even if they go to a senior living center, it's going to be a more forward-thinking kind of contemporary environment. Metropolis magazine published an article five years ago about "rock 'n' roll" housing for seniors that had been done in Holland. I remember the architect saying, "We expect this to be the kind of place that Keith Richards could drop out of a palm tree and live in." I don't know why he said that...

10 Questions with New York Designer Kay Unger

By Cavan Sieczkowski

This is an excerpt, [View Original Article](#)



Kay Unger knows dresses.

Unger's line, Phoebe Couture, might feature a blouse or skirt here and there; but her main focus is dresses. All kinds of dresses – frilly, fitted, sleek, sassy, comfortable, classic, printed, pleated and everything in between.

The latest US business and financial news as well as issues and events
Sample

The New York-based designer mixes luxurious fabrics with feminine cuts for a line of perfect party frocks. She has two lines, Kay Unger New York and Phoebe Couture. Kay Unger New York embraces sophistication, while Phoebe Couture takes a more playful approach.

Her Fall 2011 collection is complete with sequins, floral prints, draping, ruffles and rich jewel tones. Her Spring 2012 collection is a blend of maxi skirts and 70s prints with tassels and tulle. Unger offers ideal options for any day or evening occasion. Her pieces can be purchased at luxury department stores like Nieman Marcus and Saks Fifth Avenue...

Do you feel that designing was an innate calling or was it a talent you truly developed after **attending the Parsons School of Design**?

Both! I had an innate calling in having a passion for fashion, but I had to work hard at Parsons to develop it.

You are a native Chicagoan currently living in New York City. Can you please elaborate on the different sort of muse each city provides?

NY has an urban chic vibe, and Chicago has a more traditional vibe. Both cities are great in their own way, but there isn't too much of a difference. My muse has always been Audrey Hepburn. She traveled and fit into any place she lived. People today are embracing a global lifestyle, and it is important for a woman to be fashionable and adjust to any city.

Gwen Stefani's Former Stylist Andrea Liebermann Launches Jewelry Line

By Colleen Nika

This is an excerpt, [View Original Article](#)



Andrea Liebermann's clothing line, ALC, provides a smart and versatile wardrobe for alpha-females – a demographic she's well experienced in attiring. Known as one of music's premier stylists, Liebermann gained fame dressing the likes of Gwen Stefani, Jennifer Lopez, Shirley Manson and Mary J. Blige in some of their most memorable video, stage and red carpet moments.

Some of those relationships grew into even more collaborative roles – she helped Stefani launch clothing line L.A.M.B., and Manson ended up playing muse to Liebermann's own line years later. Now with the launch of ALC's Spring 2012 jewelry line, which features music-spiked staples like refined punk studs and brass, crystal-accented handcuffs, she's ready to take her design endeavors to new heights.

You were one of the premier stylists in the entertainment industry. When did you decide to expand into design?

I always wanted to be a designer. I went to **Parsons, and I studied design**. Then I fell into styling. I feel like the luckiest girl to have been able to work with so many talented, creative women; but it was a personal choice to change my life, to pursue design. Styling was a lot of commitment and a lot of travel.

What did you enjoy most about styling?

The red carpet stuff I did was always in addition to the greater scope of what styling was for me, which creating images and performances and tours and costumes. I remember being up all night in Vegas, ironing on rhinestones, for example. It was an amazing super fun journey.

You did create one of the most memorable red carpet images in history: J. Lo in that plunging Versace dress at the 2000 Grammy Awards.

Oh, that was very iconic. I spotted that dress and it spoke to me. When we had the actual fitting, she loved it. It was an amazing dress and it was on the right woman at the right time. Jennifer looked Amazonian: amazing, strong, and confident...

The New York Times

November 17, 2011; Circulation: 367,672,520

Renovating a Work of Art in a Slice of Living History

By LIZA FOREMAN

This is an excerpt, [View Original Article](#)

PARIS — Not so long ago, when employees at the Banque de France's headquarters needed medical attention, all they had to do was cross the Rue de Valois and climb the stairs of the Palais-Royal to visit the bank's doctor.

The bank owns a large part of this illustrious Parisian landmark built in 1629 by Cardinal Richelieu, including half of the Beaujolais arcade and the Valois arcade, where the doctor lived and worked.



After he moved out a few years ago, the bank planned to renovate the somewhat dilapidated rooms, which have sweeping views of the linden trees that line the inner courtyard.

But then **Amanda Sykes** persuaded the bank to let her rent the property and to oversee the renovations. Ms. Sykes, **a graduate of Parsons The New School for Design** in New York, where she studied French decorative arts, even financed some of the work when her plans outstripped the bank's ideas.

The agreement was part of a six-year lease, settled in October 2009, that specified rent of €12,000, or \$16,520, a month. "You can't buy these places, as the bank always wants to know who is living here because of the gold bar deliveries downstairs," said Ms. Sykes, who moved in with her son George, 9, in June 2010.

Her neighbors include the politician Jean-Louis Debré, president of the National Assembly from 2002 to 2007, and the Mona Lisa, who resides across the street in the Louvre.

The space is now an airy two-bedroom, three-and-a-half bathroom apartment totaling 180 square meters, about 1,900 square feet...

Eye for success

Versatile Charlotte native has a star-worthy accessories line and makes shoes for Rachel Roy

By Cristina Bolling

This is an excerpt, [View Original Article](#)



Visit a Macy's shoe department or flip through the pages of your favorite fashion magazine and there's a good chance you'll see the work of Charlotte native and UNC grad **Maggie Gavigan**.

She's known as Maggie in Charlotte, but these days she answers more often to Mignonne, her given name, and the one she uses as a high-end fashion designer in New York.

By day, Gavigan, 30, designs shoes for the Rachel Roy apparel line - a job that spans from pencil sketches in her Manhattan cubicle to quality control checks at factories in China, and twice-yearly "inspiration" trips to France, India, Italy and beyond.

By night, she designs her own necklace and accessories line, ROARKE New York, which she started with a Bergdorf Goodman buyer in 2009. The necklaces, striking chiffon and bead confections that sell for between \$100 and \$400, have been photographed on celebrities from Ivanka Trump to Rachael Ray. Sherri Shepherd has worn them on "The View," and they've been featured in lots of national magazines, most recently in last month's Elle...

From N.C. to N.Y.

Her mom encouraged her to take a few classes at the **Parsons School for Design** in Paris, one of the most prestigious design schools in the world.

Alice Gavigan scanned pieces of her daughter's art portfolio so she could apply. Before long, Maggie Gavigan was an art student at Parsons. After about a year at the Parsons Paris campus, Gavigan transferred to the Parson's school in New York City and earned an internship with Marc Jacobs.

"It was one of the toughest years of my life," she says. Being an intern for a large design house means hours of hard, unpaid manual labor, but it also means access to contacts and hands-on knowledge of how the fashion industry works.

Portfolio Review: 'New York Reservations' With Sophia Chang

By Justin Korkidis



Generalizations aside, when you're from Flushing, Queens., certain truths apply — The Mets are your team, Large Professor is your idol and you frequent all the best Asian joints around Main St. If there's one girl who could attest to this, it's designer/illustrator Sophia Chang, the next big staple here in NYC.

Just a few years ago, Sophia was interning at Complex while **pursuing a degree at Parsons School of Design.** After completing her formal education, Sophia has worked as a commercial freelancer, including work for legendary NYC streetwear designer, Jeff Staple.

One of the city's rising young creatives, **Sophia Chang** continuously makes us proud with every move she makes. Her current illustrations for Staple Designs have been well received and her recent collaboration with Anthony Bourdain and the Travel Channel is a tremendous testament to all she's accomplished.

Join us as we take a look at Sophia Chang's Portfolio Review and read what she has to say about her artistic process and her come up.

Complex

[View Original Article](#)

THE ROOT

November 6, 2011

Sheila Bridges: Designing Woman

One of the best-known interior designers says that more young blacks should consider her profession.

This is an excerpt, [View Original Article](#)

Sheila Bridges is the founder and CEO of one of the most prominent interior design firms in the United States. Named "America's Best Interior Designer" by both Time magazine and CNN, she is perhaps best known for having designed the Harlem offices of former President Bill Clinton and his staff.

Her signature style combines a firm grounding in the traditional with her wide-ranging taste for contemporary art and design – an enticing mix that has attracted high-profile clients ranging from Sean Combs and author Tom Clancy to Princeton and Columbia universities.

Born and raised in Philadelphia, Bridges graduated from Brown University before completing a **postgraduate degree in interior design at**

Parsons School of Design. She also studied decorative arts in Florence, Italy, and to this day cites overseas travel as one of the biggest influences on her work.

She founded Sheila Bridges Design, Inc. in 1993, and in 2007 she launched her own line of home furnishings with Sheila Bridges Home, Inc. She is also an author, having released *Furnishing Forward: A Practical Guide to Furnishing for a Lifetime* in 2001, which was one of Amazon's top 20 decorating books for nearly a decade.

In addition to her design work, Bridges is widely known for her work in television. A frequent contributor to the Today show, she has been a featured guest on The Oprah Winfrey Show and The Nate Berkus Show and has been profiled by ABC News. She also hosted four seasons of the series *Sheila Bridges: Designer Living* on the Fine Living Network. Bridges has been profiled in countless national and international publications, including virtually every major design magazine as well as Black Enterprise, Essence, Vanity Fair, In Style and the New York Times....

