

ATCOOPER

SPRING 2026 THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART





Leo Sorel

I've learned that in each issue of *At Cooper*, it is tradition that a message from the president welcomes you, our readers, to the magazine. I love that, and after a full academic year of being welcomed by all of you, it feels great to be returning the favor.

Early on in my time here, I came across this passage by Peter Cooper. He wrote, "My hope is to place this institution in the hands and under the control of those that will both know and feel the importance of forever devoting it...to the improvement of the rising generation."

Throughout this year, I've had the opportunity to listen closely to an incredible community of students, faculty, staff, alumni, and friends, each representing the very best of this institution. What I've heard and witnessed resonates with Peter Cooper's words. To this day, there is a deep and shared devotion at The Cooper Union; devotion to access and inquiry, to our students, and to the belief that an education here transforms lives.

You'll see that sense of devotion come to life in this issue of *At Cooper*—from the reimagining of our Humanities and Social Sciences curriculum (page 1) to our new dean of The Irwin S. Chanin School of Architecture, Michael Young (page 12), the depth of scholarship exhibited by our Benjamin Menschel Fellows (page 8), the ingenuity of our award-winning, cement-toboggan-designing, underdog team of engineering students (page 20), and even the inauguration of a certain new president (page 6).

In fact, ceremonies like inauguration invite reflection, underscoring the contributions of all who've come before us, while, at the same time, pointing us forward. Peter Cooper believed that talent exists everywhere, but opportunity does not. He built this institution to close that gap, and that mission is as relevant today as it was in 1859.

That belief is driving our continued progress toward restoring full-tuition scholarships for undergraduate students. We are on track, and the goal is within reach. But it's only possible because of the strength of this community—especially our alumni. Thank you for your generous support this past Giving Day. Every gift is meaningful, and we are incredibly grateful.

I mentioned earlier the importance of those who precede us. This year, we lost two giants who exemplified an outsized devotion to The Cooper Union. An enduring and beloved campus figure, Dean Stephen Baker passed away on April 3. He enriched the Cooper community for 51 years. On March 4, we also lost Richard Menschel, a devoted friend and benefactor of The Cooper Union. His legacy will live on in the programs and spaces he and his wife, Ronay, created for our students. I invite you to read more about both men at cooper.edu.

Forever devoting this institution to the improvement of the rising generation. It is an honor to help carry Peter Cooper's visionary promise forward. It is a greater honor, still, to be in that work alongside all of you.

—STEVE MCLAUGHLIN, president

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On the cover: 2026 Benjamin Menschel Fellowship Exhibition.

Phragmites: Remaking Invasiveness by Shannagh Crowe AR'26, Eli Hicks BSE'26, Santiago Helbig ME'26, DeeDee Kinzie A'26, and Jonas Margono ME'26.

HOW TO CHANGE YOUR MIND



Kathryn Gamble

Last fall's entering class faced a deceptively simple question: What can stories do? Cooper students are perhaps more likely to see themselves as makers than storytellers. They make plans, solutions, components, paintings, models, sketches. Yet bringing something into being—*poiesis* in Ancient Greek, a word that shares its root with poetry—is to tell a story about what kind of world is possible.

Members of the Faculty of Humanities and Social Sciences (HSS) are helping students consider the stories they want to tell from the outset of their undergraduate education. The approach is part of a multiyear initiative, funded by the Teagle Foundation, to reimagine the HSS core curriculum, a four-semester sequence of courses that provides all Cooper students with a shared foundation in reading a variety of literary forms, writing, history, social and political theory, information literacy, and research methods.

EMBRACING REVISION

It begins with one of the world's oldest surviving stories of *poiesis*. The new syllabus piloted for HSS-1: The Freshman Seminar assigns students the Eridu Genesis, also known as the Sumerian Flood Story, which dates to 1600 BCE and recounts the creation of humanity by the gods. Students examine issues surrounding translation, interpretation, and the geography of ancient Mesopotamia before turning to the biblical flood narrative in the Book of Genesis. By the end of the term, they leap into an unspecified future in Kazuo Ishiguro's *Klara and the Sun*. It's a novel told through the eyes of an "artificial friend"—a solar-powered android companion for children—who, peering through the shop window where she is for sale, develops her own cosmology around the nourishment of the sun.



Kathryn Gamble

“Sifting through the process of storytelling, moving between the old and the new, is also directly linked with how we communicate the story of HSS to students.”

—Kit Nicholls



Courtesy of the Penn Museum

As part of the Teagle-funded planning, Jana Matuszak, an expert on Sumerian literature from the University of Chicago, met with Cooper faculty to examine cuneiform artifacts and discuss how to teach the Sumerian Flood Story.

“The idea is to start with ancient myth and move to contemporary fiction to ask how these forms of invention and genesis function,” says Kit Nicholls, director of Cooper’s Center for Writing and Learning and the HSS faculty member leading the Teagle initiative. He notes that the selection of texts provides thematic footholds for students to discuss current issues, from sea-level rise to automation to renewable energy. “Sifting through the process of storytelling, moving between the old and the new, is also directly linked with how we communicate the story of HSS to students.”

Anchoring HSS-1 in a common set of readings is itself a departure from past practices, where the content varied across course sections. The issue, as Nicholls explains it, has been a lack of cohesion. “We haven’t been considering the classes and the entire core structure together as a whole, so students are often unable to explain the overarching narrative of what they’re being taught.”

Much has changed in higher education since the core last underwent comprehensive revision in 1998. Nada Ayad, acting dean of HSS, wants to bring renewed attention to the humanities classroom as a source of energizing ideas, divergent perspectives, and texts that inform students’ practices. “Within each of their disciplines, HSS faculty work to forge ways to define new words and



Beowulf Sheehan

***“HSS faculty help create the conditions for all of us to collectively reach for new constructs that could encompass the intellectual and social energies, interests, and problems of our day.*”**

—Nada Ayad

worlds,” she says. “They help create the conditions for all of us to collectively reach for new constructs that could encompass the intellectual and social energies, interests, and problems of our day. They work to craft culturally and historically expansive foundations, while insisting on criticality and commitment to the exchange of knowledges.

They help us find ways to thrive in this murky and often polluted atmosphere.”

Nicholls, along with faculty members Ninad Pandit, assistant professor of history, and William Germano, professor of English literature, wrote the curriculum planning grant in 2024, securing \$25,000 through a Teagle Foundation initiative aimed at revitalizing the role of the humanities in general education. During the summer of 2025, Teagle awarded HSS an additional \$300,000 to fund implementation of the new curriculum over three years. This year, faculty have focused on the first two courses of the HSS-1 through HSS-4 sequence: The Freshman Seminar last fall and the spring offering of Texts and Contexts: Old Worlds and New.

“I want us to arrive at a place where we know the story students are experiencing through the core,” says Nicholls. “Regardless of wherever the disciplinary focus leads, we need to conceptualize these courses as having a familiar story structure: the students are the heroes, they encounter problems, and they discover new ways to approach those problems. Then, after four semesters, they come out of that hero’s journey transformed.”

TEACHING AS A COMMUNITY

Rethinking the core invites broader discussion about the position of humanistic study within the institution. Classes in civics, economics, history, and related topics date to the time of Peter Cooper and his close friend John C. Zachos, who taught literature and served as The Cooper Union’s first Library Curator. In the 1863 Deed of Trust, Peter Cooper gave preference above all discretionary expenditures to “the course of instruction on social and political science.” But it wasn’t until 1939 that the School of Engineering formally established a Department of Humanities, making it one of the first schools of its kind in the nation to do so. In 1941, the School of Art and Architecture (then combined) followed suit, introducing required humanities courses taught by its own faculty members.

For several decades, faculty teaching in these areas remained scattered across Cooper. A 1974 article in the alumni magazine chronicles internal disputes over the relevance of the humanities to professional education, lamenting its lot as “a step-child without a fully defined place at Cooper Union.” That changed in 1984, when the academic unit was reformed as the Faculty of Humanities and Social Sciences: an autonomous, distinct entity nonetheless integral to the degree-granting programs.

Within that panorama of Cooper history, the notion of revision relates to academic culture as much as reading lists. “It was the most sustained conversation I’ve seen in all my years at Cooper about the core and what it is doing for our students,” says Nicholls, describing a recent daylong faculty retreat. Organized by Nina Ebner, an assistant professor of social geography who joined Cooper last fall, the meeting brought together full-time and part-time instructors from across the core to share insights from the classroom. Nicholls says that kind of collegial engagement helps clarify the trajectory of the student experience: “We want them to complete the core with a sense that their next few years at Cooper are the start of a new chapter. By the time they arrive in their fourth semester, they can choose electives that help them advance in their field of study or pursue an HSS minor that allows them to dig deeper into a specific interest.”

HSS minors have already been steadily increasing thanks in part to a coordinated effort across programs to afford greater flexibility in taking elective credits. According to Pandit, who serves as the academic advisor for HSS, the upward trend in students pursuing HSS minors has been consistent across architecture, art, and engineering in proportion to the size of each school. Some students, including a few preparing to graduate this year, are pursuing double HSS minors, no easy feat at a school with notoriously demanding workloads.

The goal of closely integrating HSS with students’ other academic pursuits builds directly on the recommendations of a committee of external scholars who were convened by Cooper in Fall 2021. Tasked with a comprehensive review of the HSS curriculum, the visiting committee authored a report that portrays social and humanistic inquiry as central to Cooper’s educational mission, especially in a climate of increased scrutiny toward the value of a college degree: “The ability to affordably educate well-rounded, technically literate, and culturally astute students for professional careers, citizenship responsibilities, and life journeys will undoubtedly give Cooper a winning edge.”

More immediately, HSS provides the space for critical dialogue that can only emerge from carefully reading and discussing a text in a room full of people who hold differing views. As Nicholls sees it: “Students today are confronted by new forms of alienation and loneliness, from the effects of social media to living through climate breakdown, war, political divides. Humanistic education is uniquely equipped to help us all think about and respond to those challenges. Building HSS into a real academic community—with students as its most important members—is how we fortify that kind of learning at Cooper.”



Kathryn Gamble

THINKING IN THE FIELD

Students, too, see what's at stake. "We're the last class to remember at least part of our college education without ChatGPT," a senior recently observed in a group discussion. "I think students' abilities to read and write have gotten worse. Attention spans are shorter." Many nodded in agreement.

Reading stories of genesis offers one provocation for thinking about *poiesis* in a time when writing an essay can be automated by generative machines. Another approach is to ask what distinguishes human learning from machine learning. "We live in a moment where people are bad at changing their minds," says Nicholls. Through the multivalence of literary forms, the first-semester curriculum follows this philosophical problem against

the grain of reinforcing algorithms and statistical models: "How do we change our minds? What does it mean to be open-minded? How does persuasion work?"

Nicholls and the other faculty want to open an expanded field of opportunities that pull students away from the screen and into New York City as a laboratory for diverse ideas. That effort is partly supported by the Dale Harris Fund, named in memory of a distinguished lecturer who taught in HSS for over 20 years. The fund covers expenses for field trips that bring students into direct contact with the arts. According to Dean Ayad, faculty have made far more use of the fund this year than in the past. Field trips in Spring 2026 alone have included visits to the Frick Collection, the Whitney Museum of American Art, the Museum of Modern Art, the Shigeko Kubota Video Art Foundation, Poster House, and Cooper Hewitt, Smithsonian Design Museum's Research Library.

The Teagle grant is also funding an additional approach to engagement with the city by establishing a Core Community Engagement Fellow as a permanent feature of the core structure. The fellow is charged with facilitating institutional collaborations, coordinating field trips, and bringing outside expertise to Cooper. This semester, adjunct assistant professor Marie Hubbard, the first to hold the role, is organizing a student public speaking workshop led by Minna Taylor, founder of Energize Your Voice, a communication coaching firm. Reviving public speaking, a staple of the curriculum until the 1960s, would meet a growing demand among students for stronger communication and persuasion skills, which many say are waning in contemporary life.

Navigating the digital academic environment, on the other hand, means learning how to identify bias, conduct independent research, evaluate sources, and recognize misinformation. "We've been working closely with HSS to clearly define the relationship between the core and what we can teach in terms of information literacy," says Lisa Norberg, director of The Cooper Union Library.

CONTINUED ON PAGE 25

A WEEK TO CELEBRATE...

On March 27, Steve McLaughlin was inaugurated as The Cooper Union's 14th president. An array of notable guests attended, including Dr. Kaye Husbands Fealing, the assistant director of the Social, Behavioral and Economic Sciences Directorate at the National Science Foundation, who delivered the keynote address, and Ángel Cabrera, president of the Georgia Institute of Technology.

The celebration brought together students, faculty, alumni, and local leaders, as well as guests from institutions across the country. These included incoming dean of The Irwin S. Chanin School of Architecture Michael Young, who led the processional, and student chamber ensemble Poco a Poco, whose musical performance bookended the ceremony. School of Art junior Jane Forrest presented a poem she composed for the proceedings, and civil engineering seniors Sinclair Kennedy-Nolle and Isabella Ng as well as third-year architecture student Zekaiya Whittington, also offered remarks.

Leading up to the investiture ceremony, Cooper hosted a series of Great Hall public programs and community events throughout the week.



Michelle Biagi A'24



Beowulf Sheehan

Alumnus Daniel Arsham A'03 spoke about his new book *Future Relic: Failures, Disasters, Detours, and How I Made a Career as an Artist*, as part of the Cooper Union Gardiner Foundation Great Hall Forum.

The Cooper Union Alumni Association held its annual Founder's Day Awards during inauguration week. L to r: Alumni Council member Roni Benjamini CE'96 M.Eng'98; honorees Andrew Keane CE'17 M.Eng'19, Ellen Lupton A'85, Lou Manzione ChE'75, Pamela Belyea AR'85, Ron Vogel ChE'01, and David Gersten AR'91; President McLaughlin.

Opposite page, from l to r, top to bottom:

Michael Young, incoming dean,
The Irwin S. Chanin School of Architecture
Poco a Poco
Jamie Levitt, chair, Board of Trustees
Isaac W. K. Thweatt, VP Alumni Affairs
and Development
Jane Forrest A'27
Brad Hoylman-Sigal, Manhattan
borough president
Ninad Pandit, assistant professor of history,
Faculty of Humanities and Social Sciences
Kaye Husbands Fealing, assistant director,
Social, Behavioral and Economic Sciences
Directorate, National Science Foundation;
professor, Jimmy and Rosalynn Carter
School of Public Policy, Georgia Institute
of Technology
Nada Ayad, acting dean, Faculty of Humanities
and Social Sciences with Isabella Ng CE'26
and Sinclair Kennedy-Nolle CE'26
Zekaiya Whittington AR'28
Douglas Sharrott EE'83, president,
The Cooper Union Alumni Association
Past presidents Laura Sparks and
Malcolm King EE'97
Ángel Cabrera, president, Georgia
Institute of Technology



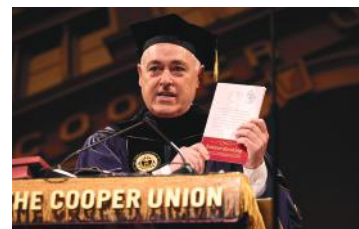
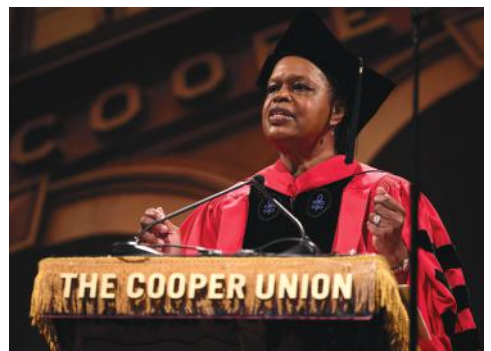
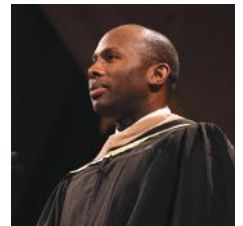
Michelle Biagi A'24

The 2026 John Jay Iselin Memorial Lecture featured CBS News Sunday Morning correspondent David Pogue in conversation with tech journalist Lauren Goode, senior correspondent at WIRED, and Joanna Stern, author of *I Am Not a Robot*.

INAUGURATION DAY

STEVEN W. MCLAUGHLIN

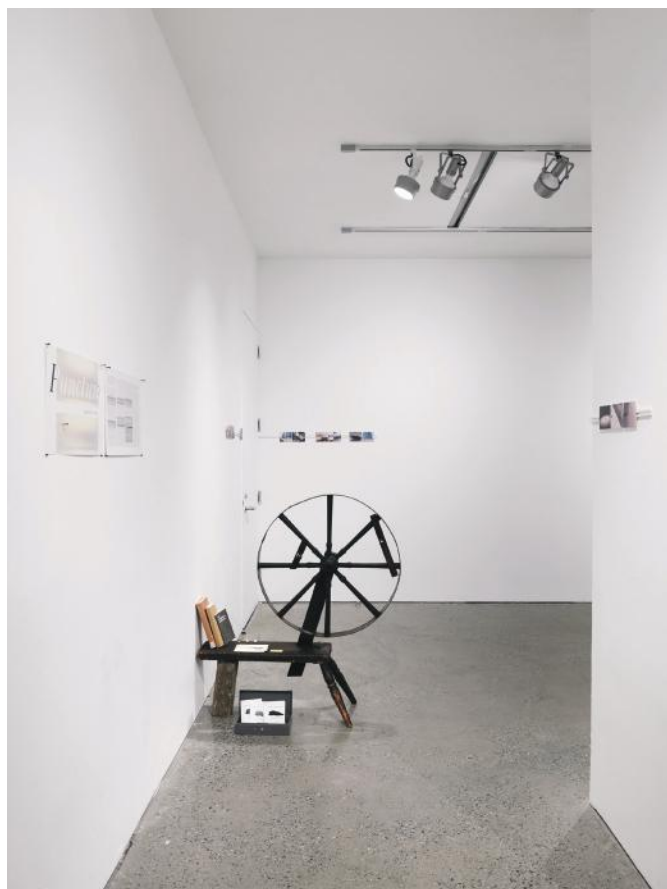
14TH PRESIDENT OF THE COOPER UNION



Photos: Argenis Apolinario A'03

AND TRACKS AND TRACES AND CHANGES

2026 BENJAMIN MENSCHEL FELLOWSHIP EXHIBITION



Photos: Frances Tyska A20

*Left: Puncture: Three Debates in Ecological Commodity
by Jayne Ellen Miller*

*Above: Regrounding Architecture: A Rammed Earth Exploration
by Phoebe Zhang, Ashley Wu, Ilea Wunder, and Natalia Naugle*

Opposite: Soil Memory in Landscapes of Extraction by Isabella Ng

*Front cover: Phragmites: Remaking Invasiveness
by Jonas Margono, Eli Hicks, Santiago Helbig, DeeDee Kinzie,
Shannagh Crowe*

“This year’s Benjamin Menschel Fellows have taken us beneath the surface. Across five distinct investigations, they have excavated, figuratively and literally, what lies beneath: soil that remembers the weight of mountains removed, earth stamped into walls that expand what architecture permits, reeds that reveal the entanglement of ecology and human systems, sediment that archives economic transformations, ancestral ground that eludes simple claims of belonging.”

— Buck Wanner, director of the Benjamin Menschel Fellowship Program to Support Creative Inquiry



2025-26 BENJAMIN MENSCHEL FELLOWS

- SHANNAGH CROWE AR'26
- SOFIA FANI GUTMAN AR'27
- SANTIAGO HELBIG ME'26
- ELI HICKS BSE'26
- DEEDEE KINZIE A'26
- JONAS MARGONO ME'26
- JAYNE ELLEN MILLER AR'26
- NATALIA NAUGLE AR'26
- ISABELLA NG CE'26
- ASHLEY WU AR'26
- ILEA WUNDER AR'26
- PHOEBE ZHANG AR'26



The Cooper Union community mourns the loss of RICHARD MENSCHER, who, with his wife Ronay and through the generous support of the Charina Endowment Fund and the Horace W. Goldsmith Foundation, helped establish the annual Benjamin Menscher Fellowship Program in memory of his father.



Read more about Richard Menschel's remarkable life and legacy here.



NEW LEADERSHIP IN ARCHITECTURE

This April, associate professor Michael Young stepped into his new role as dean of The Irwin S. Chanin School of Architecture. The appointment not only marks an important transition for the school but also arrives at a momentous time for Young's professional practice, as the Metropolitan Museum of Art prepares to unveil the renovation of one of its study rooms designed by his firm.

"Michael is uniquely positioned to build on The Cooper Union's legacy in design experimentation and architectural pedagogy," says President Steve McLaughlin. "He brings deep institutional knowledge, an international perspective on the discipline, and a strong commitment to Cooper's mission of education in the public interest."

A nationally recognized architect and scholar, Young has taught at Cooper since 2005 and previously served as coordinator of graduate studies in architecture. He's played a central role in shaping the school's academic culture, earning a reputation as a rigorous teacher and engaged intellectual leader.

"Michael Young represents the best of us," says Benjamin Aranda, IDC Foundation Distinguished Professor. Aranda served as acting dean of architecture over the past year alongside Acting Associate Dean and Assistant Professor Mersiha Veledar AR'03. "He is a dedicated teacher, inspiring architect, and distinguished academic, whose new role as dean formalizes the longstanding leadership he commands here among both students and faculty," Aranda says.

Young is a founding partner of Young & Ayata, which he co-leads with Kutan Ayata. The award-winning firm was selected by the Met to redesign the Nolen Study Room in its Thomas J. Watson Library, a \$3 million, 1,000-square-foot

HOUGHTON GALLERY TRANSFORMED



One of the largest architecture-focused, museum-quality galleries in New York City—among a handful of comparable spaces, including those at the Museum of Modern Art and the Metropolitan Museum of Art—opened this spring in Cooper's Foundation Building. Or rather, it reopened, with the renovation of the Arthur A. Houghton Jr. Gallery, an 1,800-square-foot, now fully climate-controlled space named for a former Cooper Union Trustee and Chair of the Board.

For nearly five decades, the Houghton Gallery has supported The Irwin S. Chanin School of Architecture through public exhibitions, events, and programs, featuring a wide range of work and practices. The renovation, completed in April, introduces new temperature and humidity controls that achieve recommended museum standards for exhibition spaces. Architect Sam Anderson AR'82, professor adjunct, and his associates Eddie Gormely AR'90 and Daniel Smith AR'20 led the project, which



Ryan Brenizer

renovation that will replace the library’s former Periodical Room. The renovation, which began last fall, preserves the study room’s mid-century modern character while subtly reworking its details. The renovation is intended to enhance the experience of scholars, students, and members of the public who rely on the Watson Library’s extensive holdings.

In a press statement, Young and Ayata expressed their excitement to be shaping this important cultural space: “As so much of our daily access to information has moved to online platforms, the extraordinary resources available to the public through the collection of Watson Library remind us how wonderful it is to explore physical material in the spaces of library reading rooms. We are thrilled to have a modest contribution to the ever-evolving architectural character of The Met and hope to create an inspirational atmosphere for scholars and members of the broader public invested in learning through the library’s collection.”

Young also shared his enthusiasm for the next chapter of The Cooper Union’s school of architecture: “This is truly an honor. I am thrilled and humbled with the opportunity before me to work with the students, faculty, staff, and President McLaughlin on the next transformations for the school that continually inspires me.” ■

included running hydronic piping to the roof of the building, replacing air handlers, and reconfiguring ductwork to enable the gallery to operate on a closed loop.

The revamped gallery opened with *Once in Awe: Drawings of Growth and Decay*, a memorial exhibition of the work of Alexandra Kiss AR’05, who sadly passed away on September 2, 2025. Kiss was an accomplished artist whose drawing practice was informed by her architectural education at The Cooper Union. The exhibition, which runs through May 10, 2026, is a celebration of her work with community members, friends, alumni, and her husband and architecture classmate Amir Shahrokhi AR’05.

**READ MORE ABOUT
ALEXANDRA KISS HERE:**



Broken Wreath #1. Acrylic, gouache, lead pencil on paper. 2023.

DESIGNING FOR A BREAKTHROUGH

“It’s the nature of the universe that every time there’s a major breakdown, there’s a major breakthrough, and the breakdown and breakthrough are commensurate in scale and depth.”

That’s how **ELI KUSLANSKY A’73**, an artist, interactive media executive, radio host, and journalist, describes cycles of creativity, not just in art but in all human endeavors. Take the COVID vaccine, he says. Kuslansky points out that from a worldwide tragedy emerged a new kind of vaccine that rewrites the RNA code of a virus, a whole new approach to fighting viral diseases.

Art is undergoing a radical shift too, he believes, and instead of resisting those changes, Kuslansky is all about exploring them. His color-outside-the-lines approach has led to a wide array of projects that share one feature: they all look to discern and expand the boundaries of technology and art, both ancient forms and those new on the scene.

As chief strategist and partner at Unified Field, an interactive media firm, he works on a wide range of projects. “We call ourselves a creative innovation firm. We create engaging media and digital experience ecosystems in public spaces. A lot of it’s to convey knowledge, to bring communities together, create enduring relationships, and to inspire curiosity.”

The work suits Kuslansky’s peripatetic style: every new commission brings its own challenges, not least of which is learning the specifics of a new field. Take his 2016 collaboration with musician David Byrne and financier Mala Gaonkar, called *The Institute Presents: Neurosociety*. Kuslansky developed the digital systems for an immersive interactive theater that, unfolding over four rooms, let visitors participate in scenarios informed by neuroscientific experiments and explore how biases affect behavior and decision-making.

Even as a student at Cooper, Kuslansky was looking for ways to bring research into his art. “I had some original ideas when I was at Cooper about perception, and I did these thought experiments, because the computer graphics to create it didn’t exist at that point. Now I have the programs and the skills and everything else needed to really express these complex, future-forward ideas.”



Eli Kuslansky’s interest in new creative technologies brought him back into conversation with his alma mater. On his podcast *Art Movez*, Kuslansky and co-host Toni Williams interviewed Harrison Tyler, director of the IDC Foundation Art, Architecture, Construction, and Engineering Lab, a space where Cooper students can experiment with advanced fabrication tools. Listen to the episode here:



Still, his time at Cooper helped him develop a rigorous foundation in form, structure, and the relationship between concept and construction. After graduating, he worked at two maritime museums and a shipyard in Greece where he was part of a crew that restored the *Elissa*, a salvaged nineteenth-century iron sailing ship. He was fascinated by the construction of the ship's iron hull, the tensile structure of its rigging, and how it was powered by nature's forces. "These ships were moving at the intersection of two cosmic forces, wind and wave. They were light and really powerful and poetic."

Kuslansky's work reflects both of those formative influences, the intellectual rigor of Cooper and the tactile discipline of the boatyard. In many ways, computing has been the medium extraordinaire for his talents. Marla Supnick, one of Unified Field's founders, described the firm's early forays into digitally based exhibitions and environments: "It was the new frontier, graphic interfaces were just emerging." Supnick recalls that from the start, Kuslansky "had a keen sense of how exhibits were designed and how they could be translated and enhanced with digital experiences." He became a full partner within three years and continues to exert a huge impact on the firm's vision.

"It's the nature of the universe that every time there's a major breakdown, there's a major breakthrough, and the breakdown and breakthrough are commensurate in scale and depth."



The Institute Presents: Neurosociety. David Byrne/Pace Gallery.



Eli Kurlansky, Red Handed. 2022. Archival pigment on Belgian linen, 66 x 44 inches.

With each of his interactive exhibition designs, Kurlansky is fighting what he sees as most museums’ failure to connect with audiences. Kurlansky thinks that institutional fears about using innovative technologies are one major obstacle, as well as museums’ challenges making their exhibits and programs more participatory, immersive, and relevant. “The museums getting the most value from breakthroughs are the ones willing to ride the currents of change and institute bold ideas to shift museums as we know them.”

He advocates for a wide range of strategies for museums to build more democratic, inclusive, and appealing experiences for audiences by better deploying digital media and fabrication and experimenting with interactive experiences. It’s not surprising that clients have told Supnick that “if they want to know what the future of museums and cultural experiences are, they’d go to him. He moves fast and thinks broadly.”

You can see these ideas put into practice at Graceland, Elvis Presley’s home in Memphis, Tennessee, where Kurlansky’s firm used a technology called iBeacon. It allows mobile devices to trigger augmented reality programming based on location and visitors’ points of view. Visitors can fully customize their tours, which are available in nine languages, as they watch Elvis’s home movies or listen to his favorite songs and move through the house.

He’s equally tech-forward when it comes to his artwork. His paintings, for instance, challenge notions of the medium by merging traditional and digital art-making. For example, in an early painting entitled *Camus*, done in the 1990s, he used cast encaustic on linen to depict doubled, pixelated images of the writer as if seeing him on a shaky black-and-white television set.

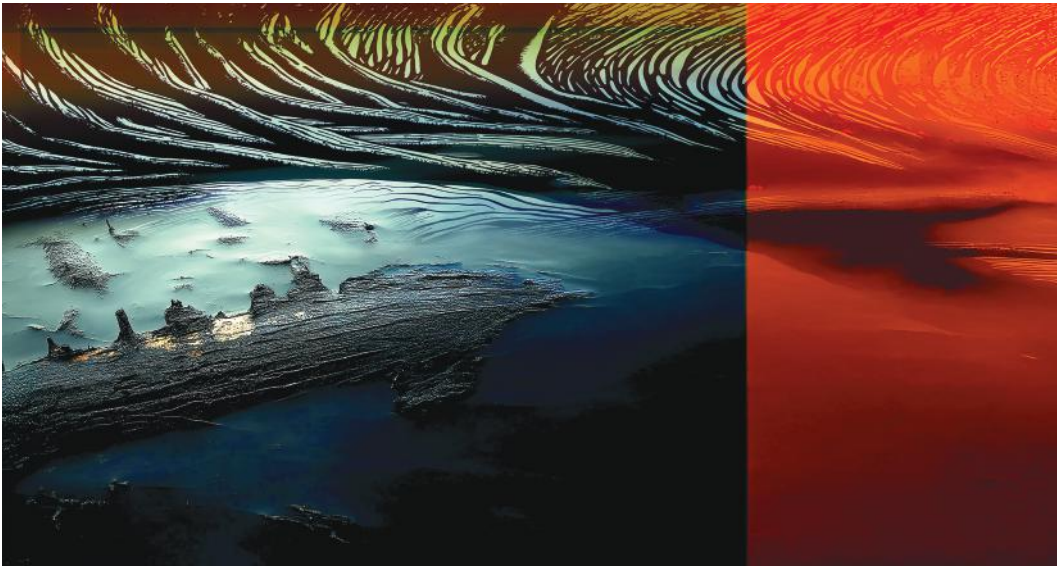
Similarly, in his sculptures, Kurlansky explores the relationship between perception and illusion. Many of his prints are inkjet on archival paper, showing assemblages of organic forms in highly saturated colors, reminiscent of wet-mount

slides as seen through a microscope. The work is the result of far-flung influences, what he calls “an amalgam of digital finger painting, Japanese sumi-e ink paintings, the fifth season of *Samurai Jack*, intelligent digital photo compositing, with a bit of sci-fi, Picasso, and Philip Guston thrown in for good luck.” Currently, he is using artificial intelligence (AI) as source material merged with handmade and photographic images to make his pigment on Belgian linen paintings.

Questions of “true” authorship engendered by advanced technology strike him as irrelevant, objections that miss the point of art-making. “With digital compositing, you can do paintings holistically. You can really tweak almost any element of it, the coloration, how things layer on top of each other. And you can still put a lot of emotive aspects in it even though it’s digital. Digital is just a methodology.”

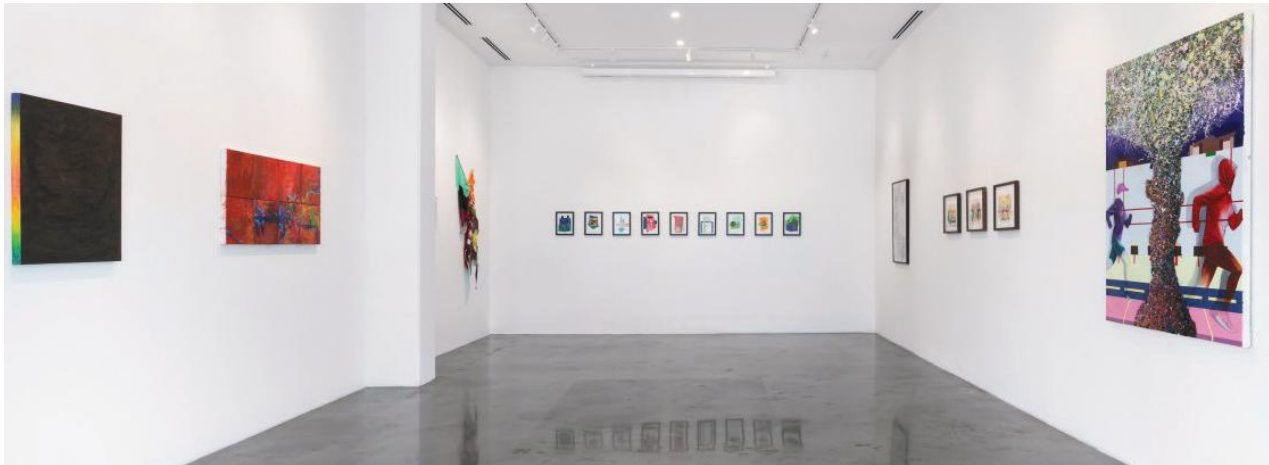
Since 2019, Kuslansky has teamed up with Toni Williams, former director of Regional & Community Affairs for Con Edison, to produce a radio show and podcast about the current landscape for artists, curators, and cultural policymakers. Called *Art Movez*, the show sets out to explore the intersection of art, innovation, and social justice. It’s in this venue that Kuslansky, who was a mentor for NEW INC, a creative innovation lab sponsored by the New Museum, shows his deep interest in the role that art can play in promoting innovation and social justice. Kuslansky and Williams make for a formidable team, pulling no punches and having a lot of fun asking guests about the future of art-making, the role of galleries, the impact of AI, and any number of subjects related to culture, how it’s made and how it’s distributed.

In 2023, when Williams interviewed Kuslansky for her talk show *Brooklyn Savvy*, she noted that she prefers a drawing done by hand; it seems to her to have more heart. Kuslansky said, “Even 80 to 90 percent of today’s art could have been done at the turn of the century or the 1920s. So, then, what’s the avant garde art today? Art that’s not just made in our time but is of our time. Those are two different things.” ■



Eli Kuslansky, *Shark Test*. 2023. Archival pigment on Belgian linen, 77 x 44 inches.

ON COOPER



ALUM-LED GALLERY PUTS ARTISTS FIRST
DOWN GALLERY IS CO-FOUNDED BY QUINCI BAKER A'17



TOOLS FOR EXHIBITION DESIGN

JESS KURONEN A'16 AND
TROY ZARETSKY-KREINER
A'14 CO-TAUGHT A COURSE
THAT INSPIRED SEVERAL
STUDENT-LED SHOWS



WHITNEY
BIENNIAL
MAR 2026

ALUMNI IN
2026 WHITNEY BIENNIAL
FIVE SCHOOL OF ART GRADS
ARE IN THIS YEAR'S SURVEY
OF AMERICAN ART

JIM JARMUSCH RECEIVES GO YOUR OWN WAY AWARD

PRESENTED BY THE
SCHOOL OF
ARCHITECTURE
IN MEMORY OF THE
SON OF JESSE REISER
AR'81 AND NANAKO
UMEMOTO AR'83.



STUDENTS SHARE RESEARCH

ENGINEERING STUDENTS
MADE THEIR MARK AT
NATIONAL RESEARCH
CONFERENCES

ROOTEDU

/AT-COOPER/SPRING-25



ALUMNA TAKES TO THE RING

ANGELA HILL A'08 IS ONE OF THE WORLD'S TOP-RANKED MMA FIGHTERS



REIMAGINING VIRTUAL GAMEPLAY

KERESTELL SMITH ME'12 BUILT THE HIT VR GAME GORILLA TAG



COOPER IN COPENHAGEN

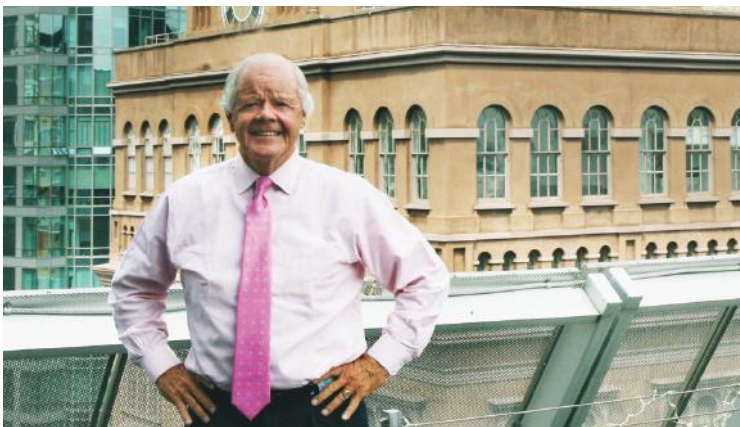
MERSIHA VELEDAR AR'03 AND ANNE ROMME AR'05 LED A SPRING BREAK STUDENT WORKSHOP



Searchlight Pictures

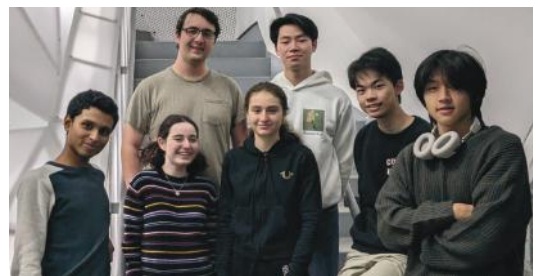
LOIS DODD A'48 IN NEW DOCUMENTARY

THE ALUMNA IS ONE OF THREE ARTISTS FEATURED IN *ARTISTS IN RESIDENCE*



IN MEMORIAM: DAVID YARNELL

YARNELL AND HIS WIFE TONI HOWARD ESTABLISHED A MAJOR GIFT FOR ART AND ARCHITECTURE GRADS



IN MEMORIAM: STEPHEN P. BAKER

A BELOVED FIGURE ON CAMPUS, DEAN BAKER DEDICATED HIS CAREER TO COOPER'S STUDENT ATHLETES

NASA NEW YORK SPACE GRANT

THE FUNDING SUPPORTS COOPER UNION SATELLITE LAUNCH INITIATIVE

COOPER UNDERDOGS WIN

As elite athletes gathered in Northern Italy for the 2026 Winter Olympics, nine engineering students traveled from the East Village to London, Ontario, with ambitions of their own. Over a frigid weekend in early February, the Cooper Union Toboggan Team made its competition debut at the 2026 Great Northern Concrete Toboggan Race (GNCTR). Facing off against students from 17 Canadian institutions, the Cooper team left with five first-place awards and secured third place overall.

The annual event is Canada's largest and longest-running engineering competition, drawing more than 400 participants. Teams design, construct, and race five-person sleds that run downhill on skis made of waxed concrete. This year, students from the Albert Nerken School of Engineering were the only American team to compete. Despite being newcomers, they won Best Performing Toboggan, the People's Choice Award, and Best New Team, among several other top honors.

Co-captains Josef Kucher, a senior in mechanical engineering, and Elise Danko, a senior in general engineering, discovered the competition after watching *Cool Runnings*, a film about Jamaica's national bobsled team defying expectations to qualify for the 1988 Winter Olympics. Like the underdogs portrayed in the movie, the Cooper students faced long odds against seasoned competitors.

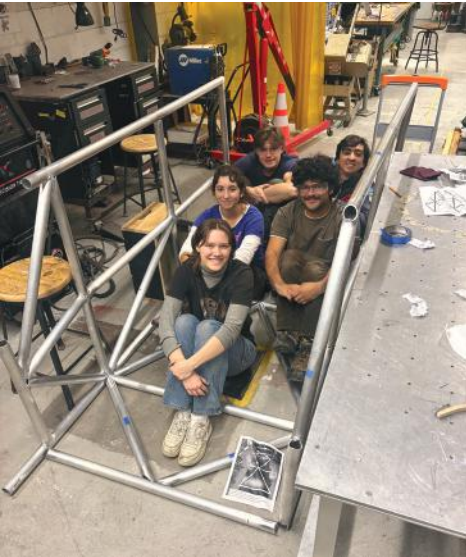
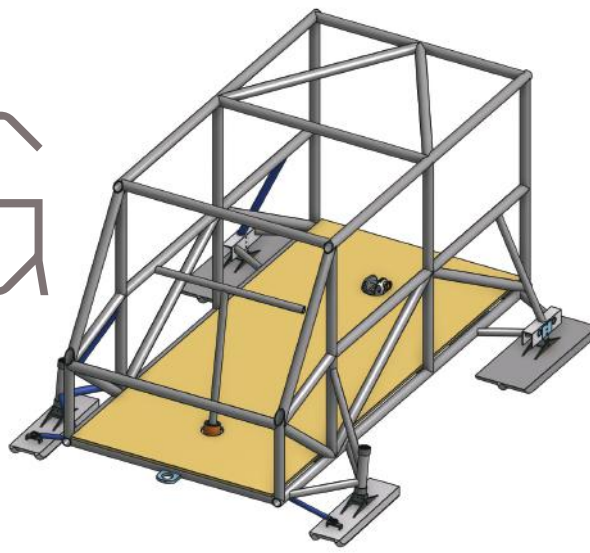
"We initially had no idea what a concrete toboggan is," Kucher says. "What could a brake look like? How do you design concrete skis for a 350-pound toboggan?" The competition specifies requirements for the toboggan design but leaves substantial room for interpretation. The team consulted past competitors' technical reports and refined their design through their engineering coursework.

"I steered my curriculum to help with this project," says Kucher. "I learned a lot from it, and I think that's been true for all of us on the team." He and Danko began designing the frame of the toboggan as a project for their Design Elements course, while Introduction to Computer Aided Engineering provided tools for modeling. For safety reporting and ensuring their sled could withstand high speeds, they turned to Injury Biomechanics and Safety Design, a course taught by Professor David Wootton.

"I'm especially proud that every component of the toboggan is student-fabricated," says Danko. "That seemed to be rare among other teams." The extra effort earned them first place for Excellence in Student Construction. They also won first place for Best Braking Performance; second place for Best Steering Performance, the King of the Hill Tournament, and Most Memorable Run; and an Honorable Mention for Excellence in Safety.

The Cooper students were the smallest team to qualify for the 2026 race, so each member played several roles in designing and building the sled, from welding the frame to managing finances to waxing the skis. Alongside the

BIG



two captains—and with staff support from shop technician Max Summers—the group included mechanical engineering seniors Xano Sweeting and Tre Brown, civil engineering juniors Gianna Allegretti and Chris Lin, electrical engineering junior Ayla Rinsky Bryant, and mechanical engineering junior Dylan Qiu. Clarice Kuang, a mechanical engineering major and the only first-year student on the team, was the first to drive the sled while it was moved from the unloading area to the pits.

“People kept telling us, ‘It’s great you’re competing, but don’t be surprised if you don’t make it to the bottom of the hill or even pass safety inspection,’” says Danko. “We ended up having the best performance for a new team in over 30 years.”

Beyond the race itself, the GNCTR weekend featured a technical exhibition, industry events, and networking opportunities. Teams were also judged on several off-slope criteria, including design abilities, technical presentations, project management skills, and spirit, which involved a sketch performance at the race’s opening ceremonies, with Allegretti and Rinsky Bryant taking the lead as spirit captains. Danko handcrafted her teammates’ costumes for the sketch, which took thematic inspiration from the 2011 animated film *Rio*.

“The engineering on display was really impressive, especially during the technical exhibition, but it was also just a lot of fun,” Kucher says. “Though half the team is graduating, I’m really hopeful that the team continues next year. There is also so much room for art and architecture students to contribute. It’s one of the things that makes GNCTR really unique among engineering competitions.” ■

STACKS AND SHOWCASES

THE COOPER UNION LIBRARY BECOMES AN EXHIBITION SPACE

In Spring 2024, The Cooper Union Library launched a new initiative that reimagines what a library can be: known simply as the Library Exhibitions program, the initiative invites students, staff, and faculty to curate their own exhibitions within the library itself, transforming its atrium and display spaces into platforms for storytelling and collective inquiry.

The program's approach makes no demands on style or subject, as long as each curator commits to a thoughtful exploration of a subject. The exhibitions have included a show of handmade textiles by the Yarn Club, an homage to the noted photographer and Cooper professor Marcia Resnick A'72, an exploration of theater design, and a show by The Cooper Union Radio Club, among others.

"Students can see themselves in the collections and space!" says Art and Architecture Librarian Mackenzie Williams. "While the librarians and staff know a ton about Cooper and the collection, students bring their current experiences of Cooper and dreams for what Cooper could be."

The main exhibition site is the library atrium, where a long niche accommodates flat works, leaning objects, and wall-mounted pieces. The library has also expanded its display infrastructure, borrowing vitrines from campus partners and eventually acquiring five custom wooden vitrines built by Arthur Lee, a 2025 graduate from The Irwin S. Chanin School of Architecture, as part of his thesis project, *Archives for Loïsaida*. These resources allow student curators to think ambitiously while working within the practical rhythms of a shared, active space.

The program builds on several years of evolving collaboration between library staff and The Cooper Union community. When

Mackenzie Williams joined the library in 2022, she began working with Library Director Lisa Norberg on book displays curated by students and faculty. These early displays—centered on topics ranging from screen printing and LGBTQ+ studies to Latin American art and the Lillian D. Wald Humanities Reading List—opened the door to seeing the library as an expressive space rather than a purely functional one.

By 2023, that idea had expanded further through Williams's work with Mary Mann, the Archives Librarian, assisting on exhibitions drawn from Cooper's archival collections. Students, faculty, and staff increasingly engaged with archival materials not just as sources, but as objects with visual and narrative power. A turning point came in May 2023, when Anjanisari Ramadhani A'22 curated *Show of Shows*, documenting the history of Cooper exhibitions while demonstrating how naturally exhibitions could live within the library space.

The following year, Williams and Mann sought to keep the library connected to the End of Year Show by issuing a call for works related to text, book arts, and writing. Collaborating with work-study student Magnus Gomez A'24, they developed the exhibition *Books Without Words and Words Without Books*, reinforcing the idea that the library could function as both a scholarly and creative commons. Around this time, a broader framework began to take shape. Williams—alongside Norberg, Assistant to the Director Samantha Berman, Digital Collections Librarian Calista Donohue, and Mann—helped formalize Library Exhibitions as an open, proposal-based program for the entire Cooper Union community.

The library plans to issue a call for proposals each semester, with the goal of hosting



*Captions clockwise from top left:
Zekaiya Whittington installing a model of the
Todd Haines Theater by Marsha Ginsberg A'83;
a self-portrait by Marcia Resnick, part of Tay Wright's
exhibition about the photographer, Bad Girl;
installation view of Architectural Acts of Theater.*

approximately three to four exhibitions per year, depending on scheduling and archival commitments. Proposals are reviewed by a small, mock-committee dubbed the Library's Exhibitions and Events Committee (LEE). Rather than rigid selection criteria, the committee focuses on clarity of vision, relevance to the library, and feasibility. Proposals ask applicants to explain why the project belongs in a library context—how it engages with either specific holdings or broader themes of archives, books, and knowledge. In practice, the biggest constraints are logistical: “The real criteria are space and time—because there’s always something happening in the library!” says Williams. “We have book launches, faculty talks, community discussions, long tables, and sometimes massage chairs and relief dogs!”

While library staff continue to organize their own exhibitions—alongside archival shows, book displays, and semi-permanent installations—student-led exhibitions shift responsibility and authorship. Students take the lead on installation and are encouraged to work with archival materials, meeting with Mann or Williams to learn research methods, safe display practices, and proper citation.

The results have been illuminating. *Architectural Acts of Theater*, a student-curated show that was mounted in Fall 2025, mined numerous sources, including Cooper's Architecture Archives and the Schubert Archive, to find a long history of theater design by Cooper Union alumni. These include the school's namesake, Irwin S. Chanin, who profoundly shaped New York City's Broadway Theater District in the early 20th century. His



Installation views of the Yarn Club's Spring 2025 exhibition.

work includes the 46th Street Theatre (now Richard Rodgers Theatre), Biltmore (Samuel J. Friedman), and the Majestic, among others. The show included original construction documents of Chanin's buildings as well as work by other Cooper alumni, including scenic designer Marsha Ginsberg A'81 and Milton Glaser A'51, and archival materials from The Cooper Union Dramatic Club, active from 1939 to 1967.

The show's curators—Zekaiya Whittington AR'28, Angelis Heredia AR'27, Amira Walcott AR'27, and Mia Press AR'28—all have an interest in curation and theater design as a professional route outside of the traditional architecture firm.

"We wanted to represent work having to do with scenic design, and we were able to acquire a model of *Anastasia*, a play that was set in the Broadhurst," said Whittington. "We also included student work from a current architecture studio, studying playhouses in Boston. Lastly, we had books relating to theater from the library since that's where the exhibition took place."

That wide-lens approach was balanced by another exhibition last fall that explored the work of one artist alone, student Tay Wright's presentation of the work of influential photographer Marcia Resnick A'72. Wright, a sophomore art student at Cooper, served as Resnick's studio assistant and archivist from November 2024 until her death in June 2025, spending countless hours organizing her vast photographic archive.

"I wanted to bring Marcia's work to as many more eyes as possible," Wright explained, "and celebrate her life and work in some way—especially to bring it back to where she started as an art student 50 years ago."

The exhibition included approximately 26 works—prints and ephemera—drawn from Resnick's archive of more than 11,000 photographs, alongside collaged photocopies of scans Wright made while archiving negatives and slides, many of which had never been printed or published.

In the final year of her life, Resnick had hoped to reconnect with Cooper, where she had both studied and taught. The library exhibition, Wright notes, became a way to fulfill that wish. "Thankfully, the library team is absolutely fantastic and was able to work with my idea of bringing Marcia back to Cooper by way of a retrospective exhibition in the library." ■



CONTINUED FROM PAGE 5

Information literacy is already being incorporated in one HSS-4 class taught this semester by Eilin Pérez, a visiting assistant professor of history. Students in Pérez’s class were assigned a box of archival materials and tasked with assessing the contents, creating a collection guide, and choosing materials to digitize. They scanned the materials using a new student digitization station installed in the library, the result of a collaboration between The Cooper Union Archives and Special Collections, the Herb Lubalin Center, and the Architecture Archive. The assignment spurred discussion around archival decision-making and labor, permissions, and ethical concerns about digitization and training proprietary data models.

“What can HSS help our students see and do?” That’s the question Nicholls and the other faculty collaborators will continue asking as they look ahead to next year, when their attention turns to the final two semesters of the core. Ultimately, they hope to give students the time and space to discover their own motivations for reading, writing, and thinking. What students do with those practices remains open. ■



Photos: Kathryn Gamble

MAKING LEDGERS LIVE

IN HER OWN WORDS | MARY MANN

“Feather workers!” Dale exclaimed when we ran into each other at the tea kettle. We had gotten into the habit of greeting each other with new discoveries, so I knew he was telling me that he’d found another labor union we’d never heard of. “The feather workers!” “The brassiere makers!” “The parasol makers!” These were just a few of the organizations that rented out the Great Hall at The Cooper Union for meetings between 1859 and 1957, the records of which were scrupulously hand-scrawled in the ten volumes of *The Ledgers and Orders of The Cooper Union*.

In 2022, when applying for my first digitization grant as archivist at The Cooper Union Archives and Special Collections, I chose the ledgers. To some, this may have been surprising. The ledgers’ ten oversized volumes (seven brown, the other three shades of gray) are not visually striking: no cover illustrations or marbled end pages, not a speck of gilt. Inside, their ruled pages are filled with lists of names and numbers, written in cursive that’s occasionally ornate but mostly illegible to anyone under thirty. Aesthetics matter in archives, more than I’d like to admit. Beautiful things can attract funding and compel people to take an interest in history. A unique-looking item is much more likely to be photographed or digitized and shared with the public.

Yet, after investigating the ledgers, I fell in love. Their appeal is difficult to articulate, but looking back, I think their visual dullness is partially why I fell for them: like spies in beige coats, their plainness disguises the intelligence they hold. Each entry yields incredible stories of politics, popular culture, and life in the late nineteenth century.

IT’S WHAT’S ON THE INSIDE THAT COUNTS

The sheer number of recognizable names packed into these ledgers is extraordinary. My short grant application to the Metropolitan New York Library Council (METRO) mentioned Susan B. Anthony, Frederick Douglass, the Cloak Makers Union, Barnes & Noble’s predecessor Hinds & Noble, the Italian-American Labor Council, the Chinese Equal Rights League, and laughing gas pioneer G.Q. Colton. Looking back, this may have been a bit like hitting the grant reviewers with a strobe light. Luckily, they seemed to have survived the onslaught and chose to fund our project.

Getting funding sounds like a successful end, but it’s almost always just the beginning. The ledgers were digitized, described, and uploaded to our Voices from

“Making Ledgers Live” was originally printed in Archival Outlook January/February 2026, published by the Society of American Archivists.



the Great Hall portal, made possible by the Robert David Lion Gardiner Foundation. Then I looked at the fruits of a year’s labor: Ten ledgers...now in digital form.

Don’t get me wrong—digitizing the ledgers was critical for preserving them, and it made them accessible to a much wider audience. But now I faced the more complicated project of finding an audience who would appreciate them beyond their unassuming appearance.

Fortunately, I wasn’t alone. While I’m technically the sole arranger in The Cooper Union Archives, I am extremely lucky to be linked to The Cooper Union Library, which employs history enthusiasts generous with their time and ideas. One of my colleagues who’d originally introduced me to the joy of the ledgers, Senior Library Technician Dale Perreault, joined me at this stage of the process. We decided to launch the digitized ledgers into the world with an exhibit and began bouncing curation ideas off each other. Dale also began transcribing the ledgers, and as we talked about his findings, we worked toward a shared understanding of why we wanted people to look at these volumes.

Finding the “why” was very important. Archives are not businesses in the usual sense—“why do we want people to look at this?” can’t be easily answered with “because we need to sell it.” We started a shared document where we attempted to articulate why we were so fascinated with the ledgers, and why we wanted other people to experience them. Dale wrote, “For historians and researchers, these are prompt books. Pick your passion and you’ll find something to inform, enrich, or ground it. The ledgers capture sprawling times in monthly measures, daily entries, and hourly bookings.” For my part, I think there’s something special about seeing all these names together, this truly massive list of people and organizations who’ve moved through this one community space, stripped of almost all other contexts. The ledgers reveal how many different things people can want and need and strive for, all within a few-block radius.



Ryan Brenizer



THE LEDGERS LIVE AGAIN

We held the exhibit launch in Fall 2023. The physical ledgers were displayed in enclosed vitrines with QR codes for their digital versions. On the facing wall, we displayed a row of oversized prints of ledger pages and photographs depicting specific entries, each accompanied by brief wall text. Some of these images seemed to speak to each other. The Immigrants' Protective League in 1906 and the Chinese Equal Rights League in 1892. The Actors' Protective Union (precursor to the Screen Actors Guild) in 1864 and the Eight Hour League in 1871. The first woman to run for president, Victoria Woodhull, who spoke several times between 1871 and 1876, shared space with the now virtually unknown contraceptive distributor Dr. Sarah B. Chase, both of whom were arrested under the Comstock obscenity laws. W. E. B. Du Bois appeared eight times that we know of between 1902 and 1945, including in a night session of the National Association for the Advancement of Colored People (NAACP) founding conference.

All of this is serious stuff, but as it was mixed in the ledgers with lighter fare, we did the same in the exhibit: the Davenport Brothers held seances in 1873, and General Tom Thumb did sideshow acts in 1868. Two years prior, the same stage was the site of the Great National Billiards Match—the winner received \$1,000 and custody of the champion billiard cue.

Our exhibition's wall of images drew visitors into the exhibit. Then, once someone's interest was piqued, they'd wander to the vitrines. I watched this happen repeatedly during the month that the exhibit was on display. Even stressed-out undergraduates took the time to look at it. Dale's faith had always been strong, but I confess I was surprised at the exhibit's popularity. It was conceptually simple, and we spent very little: We

printed images for free in the college media lab and used Command Strip tape to hang the prints. This low-cost exhibit piqued the interest of one faculty member to the degree that he included a video tour of it in his virtual pavilion for the eighteenth Venice Architecture Biennale.

PAST MEETS PRESENT

The success of the show was both inspiring and intimidating. We knew we had kindled a flame, but now the onus was on us to keep it burning. Fortunately, this was also when the ledgers began to prove their value to us: now that we knew them so well, we were able to use them to answer reference questions, and in this way they advertised themselves. One faculty member doing research on labor organizing found so much fruit in the volumes that he asked to collaborate with us on an "Eve of May Day" series: a yearly event on labor movements, with modern contexts enriched by history. The second of these events was a panel of union leaders in the Great Hall in May 2025. They spoke about the needs of modern workers within the same walls that had reverberated with the words of Clara Lemlich exhorting garment workers to launch the Uprising of the 20,000. Knowing this made everything the union leaders argued for seem more possible. This was it—the value we'd been seeking.

As we continue to find ways to connect the ledgers to researchers, new discoveries continue to emerge. What other names are waiting to be uncovered? What other modern movements might be enriched by finding a strand from history to weave into their work? We can't wait to find out. ■



Every year on April 29—the day Peter Cooper established this institution in 1859—The Cooper Union community is asked to give. Giving Day falls on April 29 because the connection between our supporters’ gifts and our mission is that direct. Those gifts are vital to us getting back to free.

This year, our community showed up. The Cooper Union raised more than \$1 million on Giving Day—and unlocked \$450,000 in additional gifts thanks to the generosity of Edward ChE’76 and Kathleen Dineen and Morris ChE’66 and Amanda Gelb, who gave in honor of their respective 50th and 60th class reunions this year.

You gave. Some of you gave for the first time in years. Some of you gave again. All of it counts. All of it moves Cooper closer to what it was always meant to be.

“It feels like joining a mission, a calling, a place rooted in Peter Cooper’s radical idea that education should be ‘as free as air and water.’” —President Steven W. McLaughlin

That mission is alive because of you. Peter Cooper’s belief—that a first-rate education should be accessible to anyone with the drive to pursue it, regardless of their means—has guided this institution for more than 165 years. Thank you for being part of that.

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ALL COOPER WEEKEND



SAVE THE DATE: SEPTEMBER 17-19, 2026

Every September, Cooper Union alumni come back to New York. Not because it's their reunion year. Not because they need a reason. Because there is no place quite like the iconic Foundation Building, and no group of people quite like the ones who came through it.

ALL COOPER WEEKEND IS FOR EVERYONE

All Cooper Weekend is open to every alum, parent, and family member of a Cooper student, every year—engineering, architecture, and art, every decade, every class. The weekend includes programming, campus time, and an evening celebration for the entire community. If you have never come back, this is the year.

BE A CLASS LEADER THIS FALL Within All Cooper Weekend, milestone reunion classes gather with special purpose. In 2026, we're celebrating the class of 2024 and all classes who are celebrating their five-year anniversary.

JOIN YOUR REUNION COMMITTEE The best reunions are built by a handful of people who start early—reaching out to classmates, building the guest list, and making sure the people who should be there actually show up. If your class is celebrating a milestone in 2026, we are looking for Reunion Committee volunteers today.

To get involved, contact the Office of Alumni Affairs and Development at alumni@cooper.edu. We'll be happy to help you!



All Cooper Weekend also includes a dedicated track for current Cooper parents and families. We will have programming designed around your experience, your questions, and your connection to the institution your student is part of.

REGISTRATION OPENS SPRING 2026 | QUESTIONS? NEED MORE INFORMATION?
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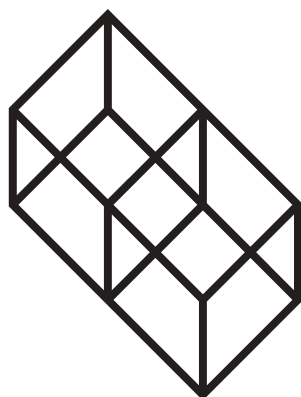
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Lifelong friend and benefactor Richard Menschel never stopped giving to The Cooper Union. Today, his family's name lives in the fellowships, laboratories, and lectures that shape students he never met. The Estate of Harvey J. Kosherick CE'64 made a bequest gift this past year—an alumnus investing in the students who came after him.

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SEE INSIDE TO LEARN MORE ABOUT THIS YEAR'S REUNION ACTIVITIES
AND OPPORTUNITIES TO GET INVOLVED.