

12 January, 2013

As an architect, I do not often have the opportunity to leave my professional life in New York behind and take part in a residency such as AIR Krems. In many ways this was a new experience for me, and I found it to be productive and rewarding, albeit in some unexpected ways.

One of the best parts of the residency was having the opportunity to operate less like an architect and more like an artist. As an architect, I am normally commissioned to do specific work with requirements and boundaries set by a client. This leaves little room for pure exploration. Although the work I do with my business partner, Babak Bryan, together as BanG studio is often unorthodox and experimental, it is always directed toward some end defined by a client, a design competition, or some other externality. The residency in Krems gave me the opportunity to explore ideas without worrying where they would lead. That exploration was always done as an architect, but the method of working was unlike anything I experience normally as part of either my design or academic practice.

Architecture, like many disciplines, fosters a particularly insular community of practitioners. In my day-to-day life, I have become increasingly divorced from other modes of creative practice. One of the great advantages of AIR Krems is the interdisciplinary nature of the residency. I enjoyed interacting with musicians, writers, and visual artists. In Krems, I had many discussions about art, music, words and the various ways in which our fields are similar and different. I found it very useful to try to explain my work to practitioners of other disciplines and to hear them talk about theirs. At BanG we are currently collaborating on a project with Lucy Pawlak, a visual artist I met during residency. My one wish for the residency is that perhaps more could be done to foster these conversations from an institutional level.

In my conversations with visual artists in particular I learned that some residencies place strict requirements on how the artists must operate. AIR Krems offered total freedom. We were allowed to have friends and partners come to visit, and we were allowed to travel. On the whole, I found this to be a very good thing. Because of the nature of my work, the times I spent travelling to see significant buildings were very productive and rewarding.

Although I set out with a clear agenda and process for my project, the work soon took on directions of its own. In some ways I am left with a series of studies and discoveries which have yielded more questions rather than answers. From previous experience, some of the most productive times in my career have been moments such as my time at Krems, where I feel full of new ideas to explore and new techniques to employ. I have no doubt that the work done in Krems will be put to good use in projects for years to come. I am truly grateful to AIR Krems for this unique opportunity.

Sincerely,



Henry Grosman, principal  
BanG studio

## Henry Grosman

Henry received his B.A. in Computer Science from Columbia University in 1997 and his M. Arch. from Columbia University Graduate School of Architecture, Planning, and Preservation in 2005. He has worked in such diverse fields as interactive media, game design and telecommunications in New York City and Berlin, Germany. He has taught at Parsons School of Design in New York as well as Columbia University. Henry currently teaches a design studio and a seminar at the New Jersey Institute of Technology in Newark, New Jersey and NYUPoly in Brooklyn, NY. His academic and design work explore the intricate relationship between emerging computational techniques and design culture. At BanG, Henry combines his interest in novel design methodologies with his considerable real-world experience.

### Education

- Graduate School of Architecture, Planning, & Preservation, Columbia University - New York City, NY
  - Master of Architecture - 2005
- Columbia College, Columbia University - New York City, NY
  - Bachelor of Arts in Computer Science - 1997

### Teaching

- New Jersey Institute of Technology - Newark, NJ
  - 2nd Year and 4th Year Undergraduate Design Studio - 2007-present
  - 1st Year Graduate Design Studio - 2010
  - Introduction to Parametric Design & Theory - Undergraduate / Graduate Seminar - 2009-2010
  - Advanced Parametric Design & Theory - Undergraduate / Graduate Seminar - 2011
  - Modes of Design Communication - Undergraduate / Graduate Drawing - 2007-2008
- Cornell Architecture, Art & Planning - New York City, NY
  - 4th & 5th Year Undergraduate Design Studio - 2011 with Thomas Leeser
- Parsons the New School for Design - New York City, NY
  - 3rd Year Graduate Design Studio with Henry Smith-Miller & Bronwyn Breitner - Fall 2006
  - Columbia University, Graduate School of Architecture, Planning, & Preservation - New York City, NY
    - Spatial Information Systems: Digital Mapping Theory & Technique - Summer 2005, 2006

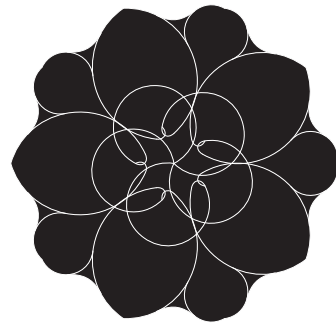
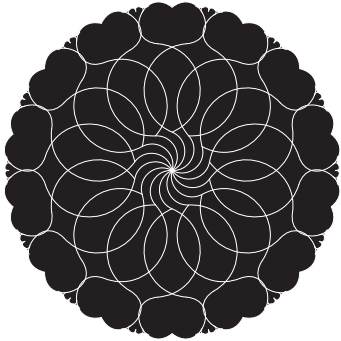
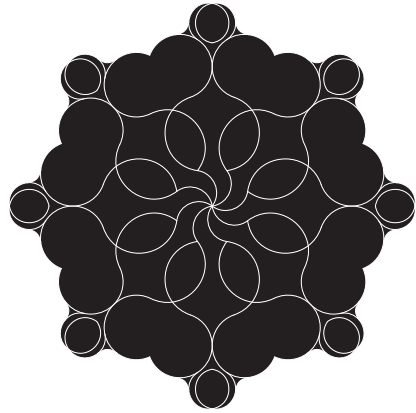
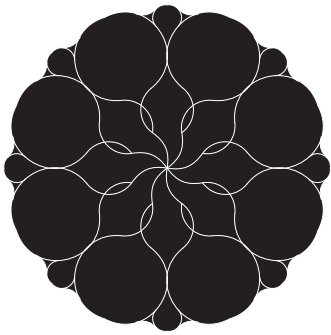
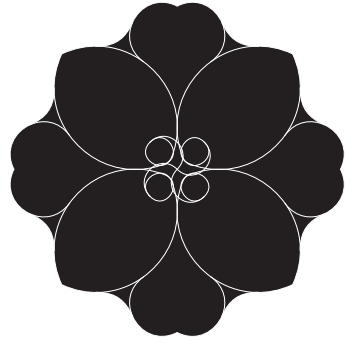
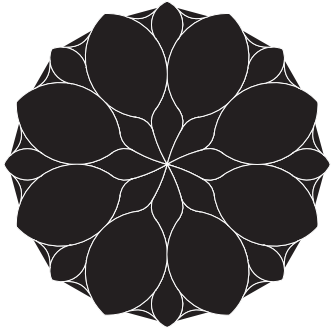
- The City College of New York Spitzer School of Architecture, Urban Design & Landscape Architecture - New York City, NY
  - Interim 3rd Year Undergraduate Design Studio Critic for Douglas Gauthier, studio critic - Spring 2004

### Work Experience

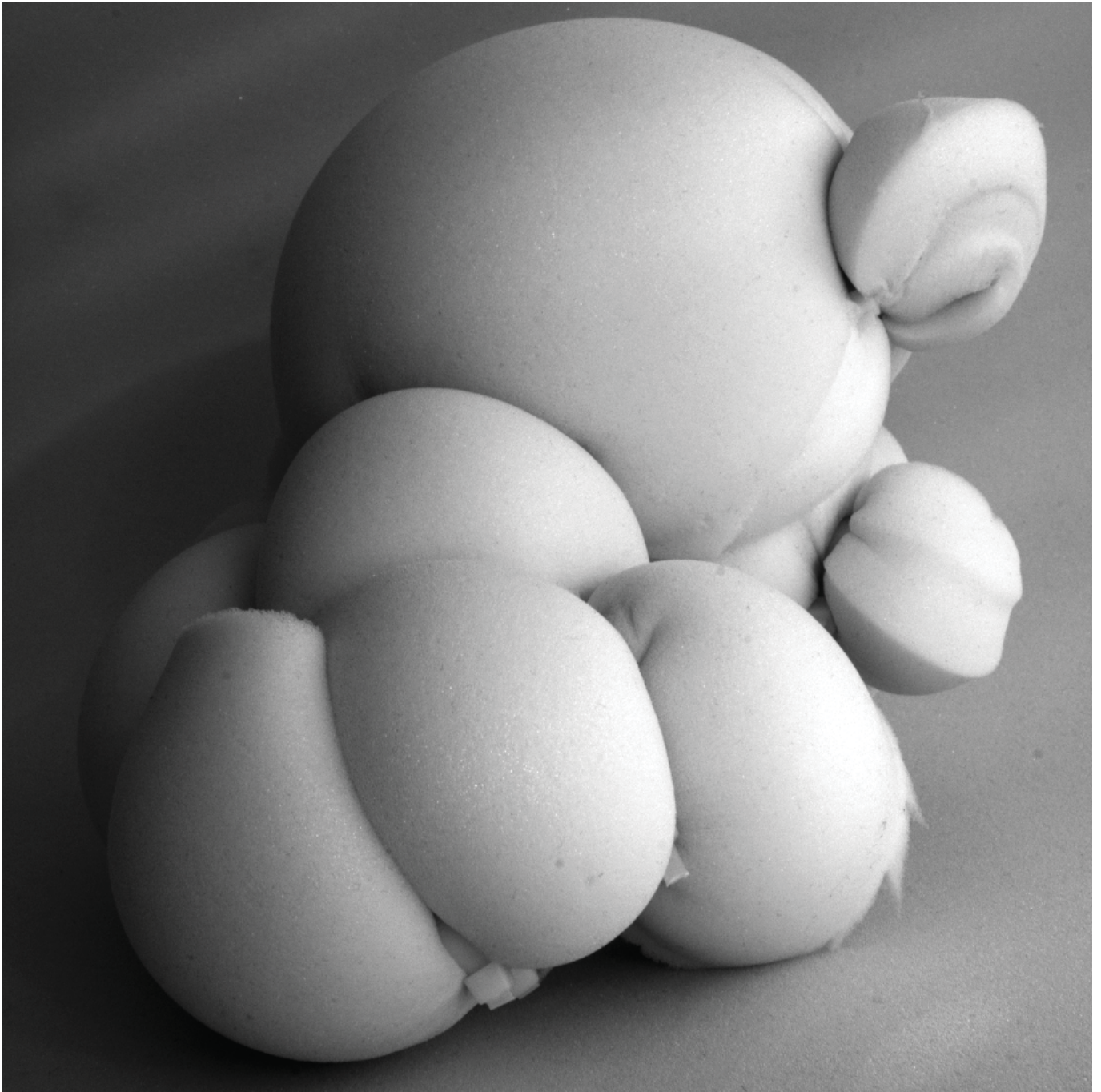
- BanG studio - Brooklyn, NY - 2011-Present
  - Principal
- Leeser Architecture - Brooklyn, NY - 2009-2011
  - Project Architect
- Gauthier Architects & SYSTEMarchitects - New York City, NY - 2008
  - Project Manager
- Smith-Miller + Hawkinson Architects - New York City, NY - 2005-2008
  - Architect
- SYSTEMarchitects - New York City, NY - 1999-2002
  - Architect
- Archimation - Berlin, Germany - 1998
  - 2D/Multimedia Designer
- Cybersites, Inc. - New York City, NY - 1995-1997
  - Multimedia Developer

### Fellowships & Awards

- AIR Krems - Art Residency in Krems an der Donau, Austria - 2011
- Bauhaus Kolleg - The Bauhaus Stiftung - Dessau, Germany - 2001



Amiens Rose Window - 6 Variations



Foam & Zip Tie Model - 003



Studio with PVC Arch Studies