

ACSA Distinguished Professor

2013-2014 Winner: Submission Materials

BRUCE LINDSEY

Washington University in St. Louis

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I am the E. Desmond Lee Professor for Community Collaboration and Dean of the College and Graduate School of Architecture & Urban Design at Washington University in St. Louis. As part of the Sam Fox School of Design & Visual Arts, an experiment 8 years in the making, I work closely with Dean Carmon Colangelo, dean of the school, Buzz Spector, dean of art, faculty and students to explore the interdisciplinary educational future of art, design, architecture, landscape architecture, urban design and the Kemper Museum, the oldest art museum west of the Mississippi. Building on over 150 years of tradition in art and architecture at Wash. U. we have started a new professional program in landscape architecture, grown the graduate programs of art, architecture and urban design, are working on a new graduate program in design, and have reformed the undergraduate curriculum bringing art, design, and architecture students together in a shared foundation year. Holding down the middle with the gravity of the Mississippi River, we are proud to be local and global, not coastal.

Raised in Idaho I earned a Bachelor and Master of Fine Art from the University of Utah where I worked closely with sculptor Richard Johnston. I received a Master of Architecture from Yale University where I studied with Sverre Fehn, and Kent Bloomer among others.

I am an artist, architect, and educator and began teaching beginning design in the school of architecture at Virginia Tech with mentors Olivio Ferrari and Gene Egger. I joined the faculty of the School of Architecture at Carnegie Mellon in 1988 where I taught across the curriculum of architecture and art for 14 years. I worked as associate head with Vivian Loftness to help instill sustainability as a core value across the curriculum. Inspired by Samuel Mockbee's charge to educate *Citizen Architects* I joined the School of Architecture at Auburn University as head in 2001. I was the co-director of the Rural Studio from 2002-06, and the Paul Rudolph Professor from 2005-06. I helped develop the five degree programs and two outreach programs around an idea of collective practice that was characterized by social and environmental activism advanced through an emphasis on interdisciplinary work and joint degrees. My friend, urban designer David Lewis, said; "The award of the Gold Medal to Mockbee in 2004 is one of the most significant things that the AIA has ever done."

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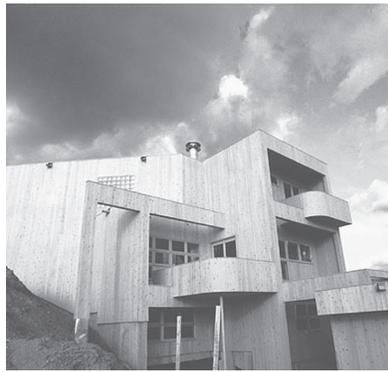
My design practice spans 30 years, working with amazing people, clients, students, colleagues, and institutions. Working with Davis + Gannon Architects the Pittsburgh Glass Center was selected as one of 2005's top 10 green buildings in the US by the AIA's Committee on the Environment. Early work in digital fabrication for the Niche Project at Carnegie Mellon with architect Paul Rosenblatt and architectural historian Richard Cleary was cited by Engineering News Record as one of the ten most significant contributions to the building industry in 1992. My work as an artist and craftsman has been exhibited in the American Crafts Museum in New York City, the Carnegie Museum of Fine Arts and the Society for Contemporary Craft in Pittsburgh, the Kimball Art Center in Park City Utah and the Salt Lake Art Center to name a few.

In a time where everyone seems to suffer labels, the following might apply to me: I am a modernist trying to recover the social program of modernism's early foundations. I am an environmentalist who believes that our need to do significant work may well be as important an environmental resource as the rain forest. I am an [old] urbanist who defines urban as that moment when we realize that there are things we can do together that we cannot do alone. I am a realist in the sense that I find real life, real places, real projects, and real people, endlessly more fascinating than the abstractions, most of the time. For 25 years I have been a teacher, wary of Kierkegaard's warning that a professor is a teacher without paradox. My wife, Marilee Keys is an artist and we have believed for a while that the longer we are away from the place where we grew up, the more we feel we are from there. This is what it looks like:





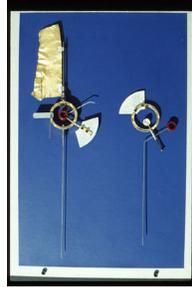
Salt Lake City, UT; Design Director, Modular housing Co.



Letter residence, designer, 1981



Art Space, designer, w/ Prescott Muir Architects, 1982



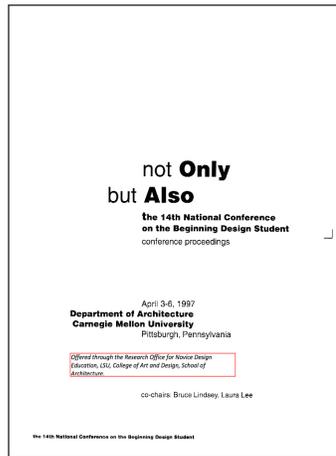
MFA, sculpture, photography, 1975- present



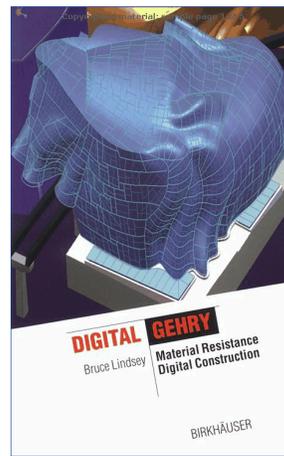
Digital Fabrication, Niche project, College of Fine Arts, CMU, Pittsburgh, 1991-1993



CityArchRiver, STL, 2009- present



Beginning Design Pedagogy, 1989- present



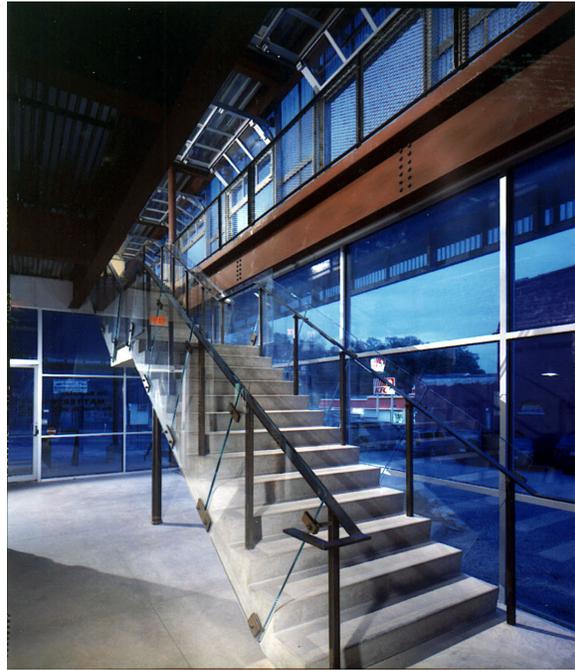
Digital Gehry, 2001

Research / Creative Practice

Architecture is a business by necessity, science and technology by marriage, and art by default. More like a pot than a painting, architecture enriches our lives, by making evident fundamental relationships of landscape and building, inside and outside, public and private. Architecture in an information culture, forsaking science for art, or art for science, like painting, exists amid talk of its irrelevance... at least until it rains.

My research and creative practice has focused on sustainability, technology, the application of digital tools to design and construction, and to beginning design pedagogy. Building on my early training as a metalsmith and a photographer I have also continued to make things, inspired in knowing that "things are not as they are but as we are."





Pittsburgh Glass Center
Pittsburgh, PA 2000-01
w/ Gannon + Davis

17,000 sf public access arts facility for glass arts; LEED Gold certified.

The addition to the ca. 1920 auto warehouse facilitates natural ventilation through the glass blowing studio where heat recovery provides 90% of the heating for the building. Harvested rainwater is used for finishing operations. The facade of the added circulation box is recycled corrugated glass salvaged from a nearby high school gym.

This project received an AIA Honor Award in 2003 and was chosen as one of the top ten green buildings of 2005 by the Committee on the Environment of the AIA.

Working with Gannon + Davis architects I served as the lead designer and project architect. The project has been featured in numerous publications. The organization, thriving today, was an early catalyst for the redevelopment of the neighborhood.



bruce lindsey



Society For
Contemporary Craft
Pittsburgh, PA 94-95, 00-01
W/ EDGE Architecture

The Society For Contemporary Craft located in the Strip District is a nationally recognized crafts institution. Working with a very tight budget the project involved renovations of the gallery, store, cafe, resource area, children's workshop, offices and exterior entrance plaza area.

Five years later and with the growth of the society a new initiative centered on the expansion of the gallery, new curatorial spaces, and the development of classroom spaces. The plans included a master plan for the growth of the institution for the next ten years.

My role was lead designer and project architect. My association with the society began in 1989 when I was awarded a Pennsylvania Council for the Arts Fellowship. I curated two shows; Architects + Artifacts in 1991 which included the work of Todd Williams Billie Tsien, Gaetano Pesche, Maya Lin, Morphosis among others, and Fresh Furniture in 1998, an exhibition of limited production furniture.





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2



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College of Fine Arts
Niche Project
Pittsburgh, PA 1990-93
w/ Paul Rosenblatt, Richard Cleary

Left unfinished for 60 years the College of Fine Arts building niche project involved the design and completion of five monumental niches each representing a different historic period of architecture. Working with a team of stone carvers from England and France and taking three years to complete the project combined the age old craft of carving by hand with computer aided drafting and manufacturing.

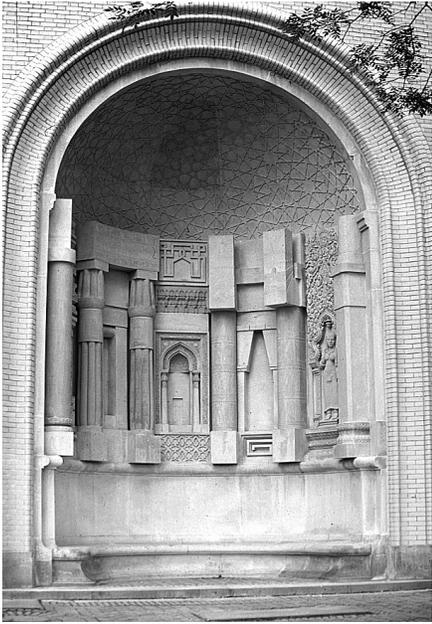
Guided by design files drawn on the computer, robotic saws did much of the basic masonry work on the columns and capitals of the Greek Niche. These roughed out shapes were then completed by the skilled hands of the carvers.

1. College of Fine Arts
2. Existing niche
3. Simon carving letters
4. Roman Niche
5. Greek Niche
6. Gothic & Medieval Niche
7. World Niche
8. Terrace design
9. Roman Niche section
10. Nick Fairplay
11. Robotic saws
12. Rubin



4





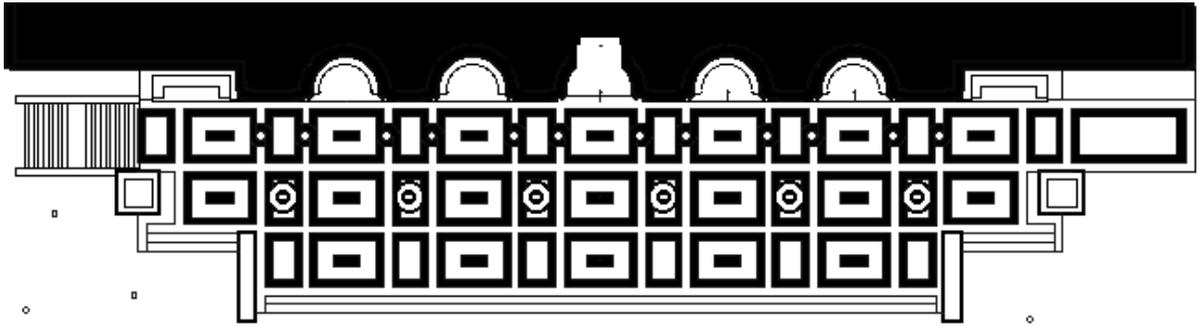
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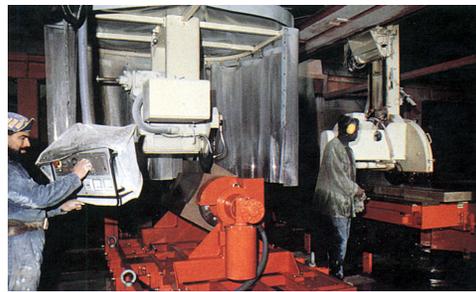
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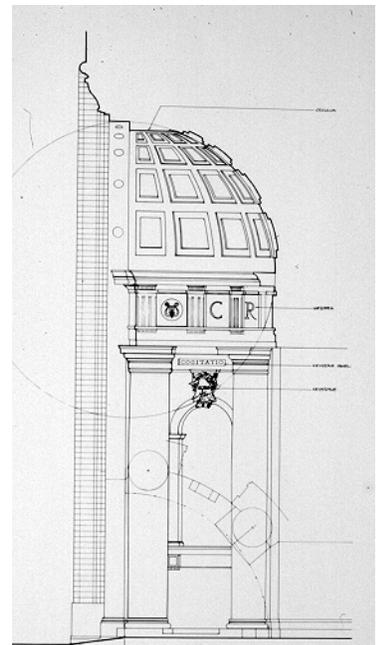
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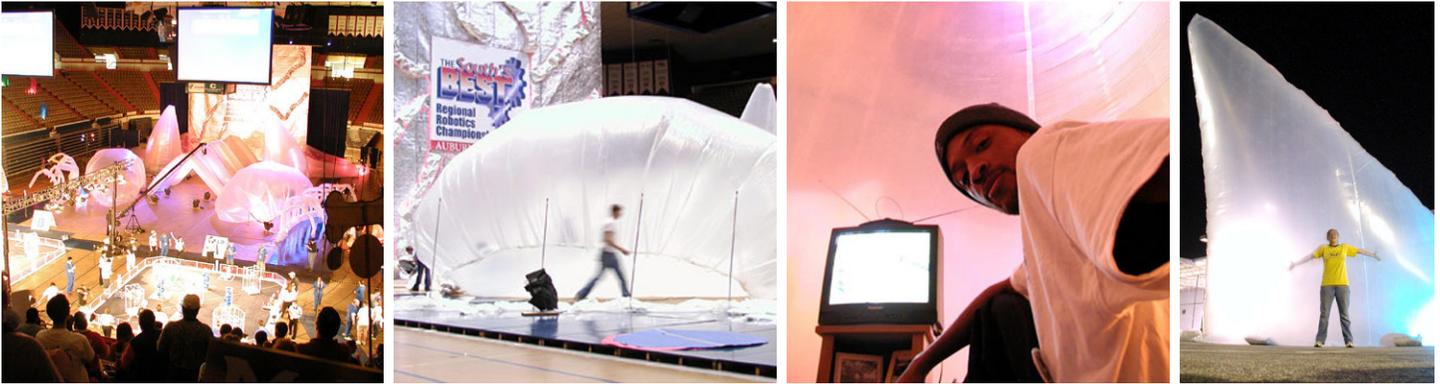
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Auburn, Alabama Best Robotics Competition, first year students design build stage set, Prof. Rusty Smith



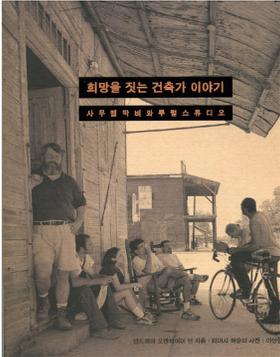
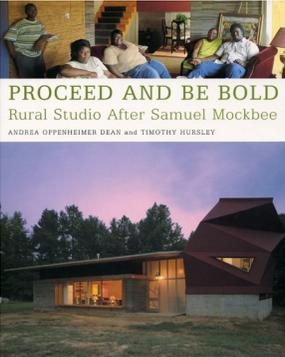
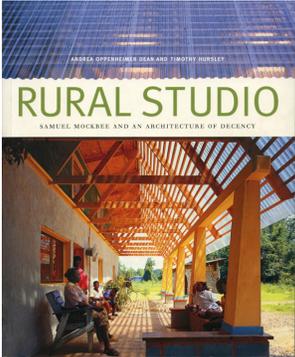
Auburn, Urban Studio small town design initiative, 18 cities in four years



Auburn, Solar Decathlon house, Washington, DC, 2002, Prof. Alan Cook

Citizen Architects

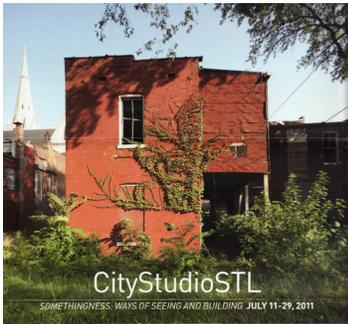
Community engagement has been a defining theme in my work as an educator and practitioner. Inspired by Mockbee's charge to educate citizen architects I have worked to develop programs that place the student as an advocate for something outside their own individual interest. This, contrary to what might be expected, opens the creative and expressive potentials. It makes the students responsible to each other in a way that rewards shared risk with individual accomplishment where they can say, "we did that." Schools are charged with making new knowledge and making it public. Practice makes values public. All practice is practice in place. There is no such thing as "private practice." There is no such thing as a "private school."



Auburn School of Architecture, Rural Studio, Co-Director 2002-2006



Alberti Architecture for Young People, Washington University in St. Louis



City Studio, 2010 - present



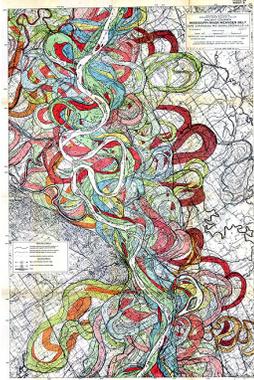
bruce lindsey

SLMO NOLA MISSISSIPPI

St. Louis to New Orleans

This is a chance to strengthen the ties between our cities and awaken our consciousness to the environmental impacts associated with our existence. All too often we forget that our connection to the earth is a connection to each other, and these simultaneous, site-specific performances will create a sense of interconnectedness that transcends our local community relationships, reminding us that we are all one in a great, eternal whole...

C. Ray Nagin, Mayor New Orleans



Dear Colleagues,

Beginnings are important. They set forth, set up, anticipate, precede, and prefigure things that follow. In teaching beginning design I have believed that it is valuable to begin as many times as possible, realizing that in most other things it is clear that we have only a precious few. While a beginning to me is likely different to those who have been here, or done that, it is also the case that through a collective force of will it is possible to conjure or construct one, regardless of person, place, or circumstance. Sometimes it simply requires a change of mind, although that is rarely simple.

In the spirit of beginnings in general, and the beginning of the Sam Fox School and my beginning here specifically, and all our respective beginnings, I would like to suggest an idea for the spring semester. Following on the work being done by John Hoal and his firm in New Orleans and our shared geographical connection I would like to propose that we all begin by working on the same project – St. Louis down the Mississippi to New Orleans. Interpreted broadly the two cities connected by the river provide a variety of possible project types and sites that can be celebrated with an exhibition at the conclusion of the semester.

Bruce Lindsey

Washington University in St. Louis, College and Graduate School of Architecture and Urban Design
2006-

First semester NOLA school wide studios.

The Times-Picayune

Winnipeg team from Washington and MIT

Central City project wins student contest

Price is \$25,000 to start renovation

By Rebecca Montgomery

A team of students from Washington University in St. Louis and the Massachusetts Institute of Technology (MIT) has won a contest to renovate a historic building in Central City, St. Louis. The winning team, led by architect C. Ray Nagin, was selected from over 100 entries. The project, known as the Hoffman Triangle, is a historic building that has been abandoned for decades. The winning team's plan includes restoring the building's original architectural features, adding modern amenities, and creating a vibrant community space. The project is expected to be completed by 2015.

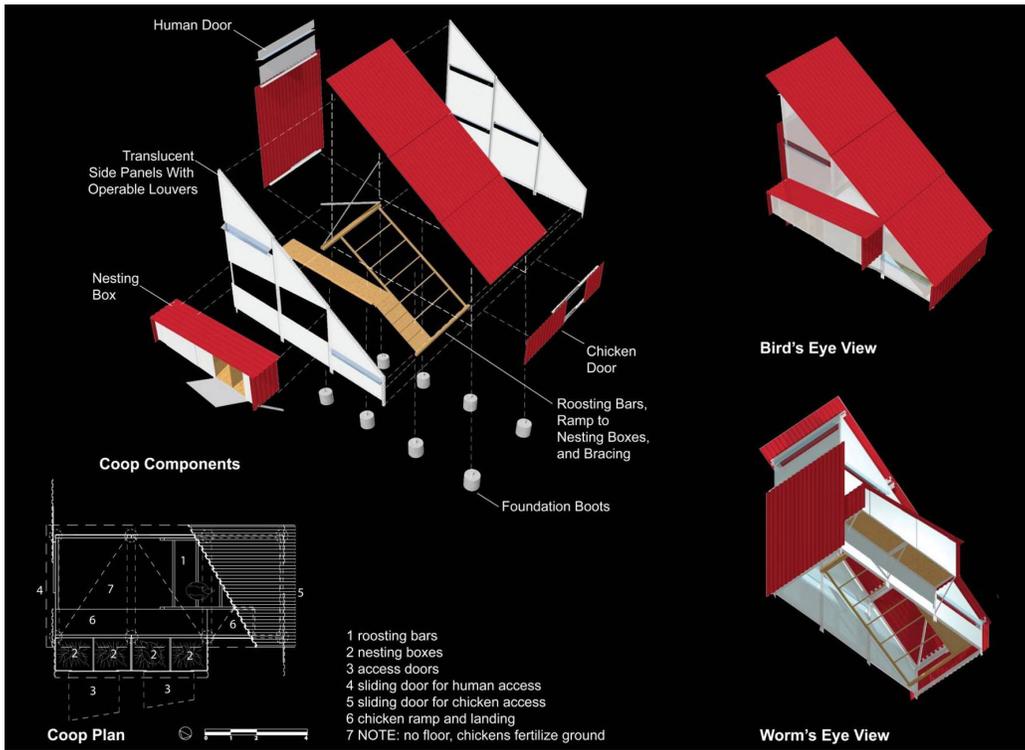
Wong works to rebuild New Orleans neighborhood

By Lisa Cox

Wong, who grew up in New Orleans, is now a graduate student at the University of California, Berkeley. He is currently working on a master's thesis about the impact of Hurricane Katrina on the city's architecture. Wong is also involved in a project to rebuild a neighborhood in New Orleans that was destroyed by the hurricane. He is working with a team of architects and engineers to design a new, more resilient building that can withstand future storms. Wong's work is part of a larger effort to rebuild New Orleans and make it a more sustainable city.

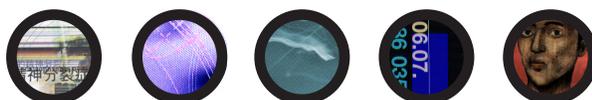


bruce lindsey



Washington University in St Louis, College and Graduate School of Architecture and Urban Design
 2006-

NOLA chicken coop, Derek Hoeflerlin professor



bruce lindsey



Alberti
2006-

The Alberti Program-Architecture for Young People is a problem-solving studio workshop about architecture, community, and the environment for fourth- through ninth-grade students from St. Louis public schools.

Offered free to students the program is intended to introduce the fields of environmental design.

The fall, spring and summer program has over 100 students from 25 different schools working in the architecture building on Saturdays in a studio setting. Lectures by local professionals set the day's tasks which include designing portable shelters for refugees in Haiti to a visit to Forest Park to plant a pizza garden.

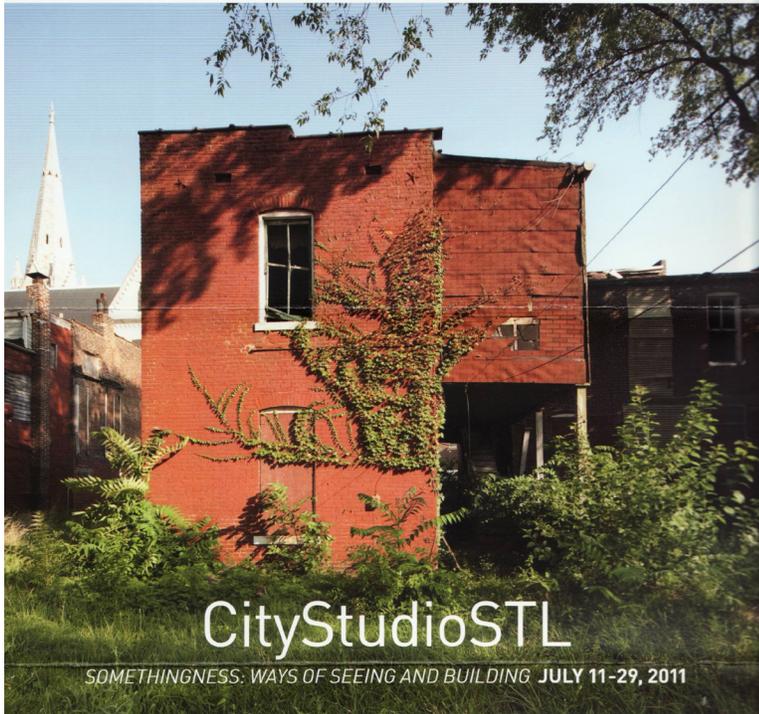
The program is directed by a faculty member Gay Lorberbaum and includes instruction from 25 undergraduate and graduate architecture students. The program is supported by grants from the local AIA, the NEA, the Green Foundation, and Bon Appetit, among others.



<http://www.studlife.com/scene/2011/10/27/building-the-future-the-alberti-program/>



bruce lindsey



CityStudioSTL

SOMETHINGNESS: WAYS OF SEEING AND BUILDING JULY 11-29, 2011

Somethingness: Ways of Seeing and Building, a project of CityStudioSTL, is informed by the words and practice of visiting artist Theaster Gates, Jr., who will be in residence at the Sam Fox School of Design & Visual Arts and in partnership with the Pulitzer Foundation for the Arts. During this intensive, 3-week design-build course, students will have the opportunity to work collaboratively with Gates on a site-specific project in St. Louis' Hyde Park that combines conversation, construction, and community engagement. The cultural constructs of ritual, community, and race will inform all work, inspiring projects that echo the history of the site while addressing the needs of the community through architecture, the arts, and social science. Students will gain an understanding of design methods that arise out of cultural research while learning to translate small-scale design investigations into real, inhabitable spaces.

Somethingness: Ways of Seeing and Building is open to anyone at the advanced undergraduate level or beyond who is involved with art, architecture, social work or related disciplines.

Application deadline: May 15, 2011
For more information and an application, visit samfoxschool.wustl.edu/citystudiostl/somethingness or call 314.935.4643.

Washington University in St. Louis

City Studio
2008-

Somethingness: Ways of Seeing and Building was a three week summer workshop in partnership with the George Warren Brown School of Social Work led by artist Theaster Gates. The art, landscape architecture, architecture, and social work students designed and renovated a building in the Hyde Park neighborhood of North St. Louis to be used by children for an after school arts program.



<http://www.youtube.com/watch?v=APIBR3HaEtY>



bruce lindsey



THE CITY ARCH RIVER THE GREAT RIVERS DISTRICT
СВЯТИНС А МОДЕВИ МАСТЕРЬСЕСЕ



CityArchRiver
2008-



CityArchRiver 2015 began as an international design competition and is a public-private partnership that includes the National Park Service, the Missouri Department of Transportation, the Great Rivers Greenway District, the City of St. Louis, Bi-State Development Agency and many other agencies and groups on both sides of the Mississippi River. CityArchRiver 2015 will make the Arch easier and safer for everyone to experience by connecting, invigorating and expanding the park's grounds and museums and neighboring public spaces.

The CityArchRiver 2015 Foundation is a private 501(c)(3) organization coordinating the partners who are working to implement the transformational winning design by October 28, 2015, the 50th anniversary of the Arch's completion. The Foundation is also raising \$250 million in private gifts and grants to fund the capital costs of the project and seed an endowment.



I am founding and continuing member of the board for CityArchRiver.

<http://www.cityarchriver.org/>



bruce lindsey

MASTER OF LANDSCAPE ARCHITECTURE



SAM FOX SCHOOL OF DESIGN & VISUAL ARTS

Master of Landscape Program
2009-

In 2009 we started the first professional program of landscape architecture in the state of Missouri. This past spring the program received accreditation. Work of the students was featured in the Venice Biennial last summer.



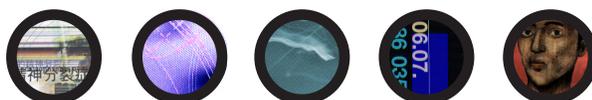
MASTER OF LANDSCAPE ARCHITECTURE

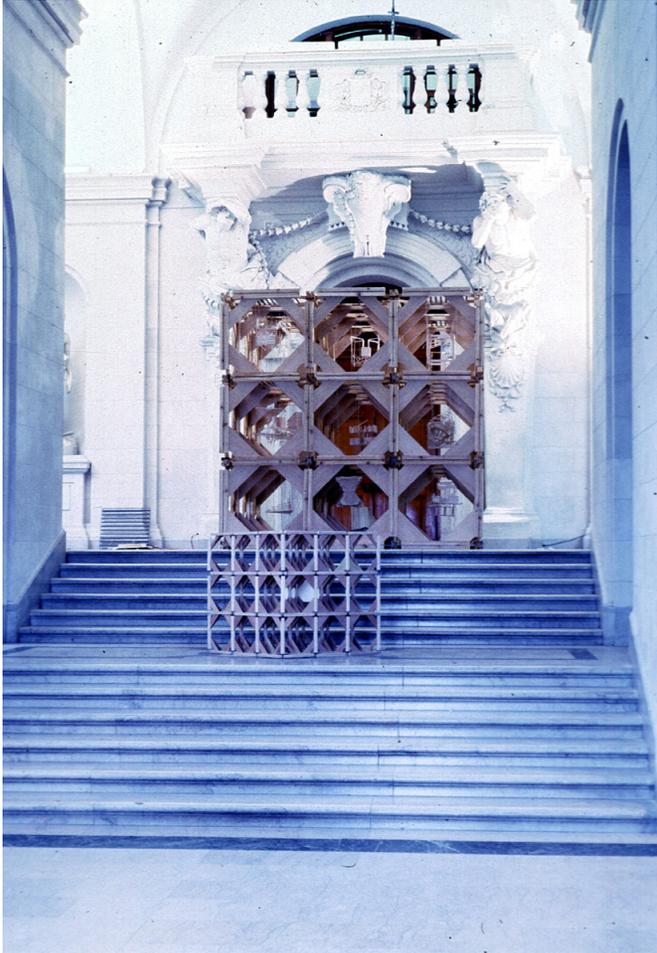
ARCH MLA MUD ART MUSEUM

The Master of Landscape Architecture is a three-year professional program that also offers advanced placement to applicants with a prior design education. The interdisciplinary structure of the Sam Fox School allows for wide-ranging explorations in design and art and greatly facilitates the pursuit of dual degrees with architecture and urban design.



Parking Plot, constructed in fall 2011 by nine MLA students, is one of 124 urban interventions selected from 450 submissions to be featured in the U.S. Pavilion — Spontaneous Interventions: Design Action for the Common Good — at the 13th International Venice Architecture Biennale.





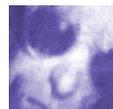
Large Cubes

first year, first semester, 1994

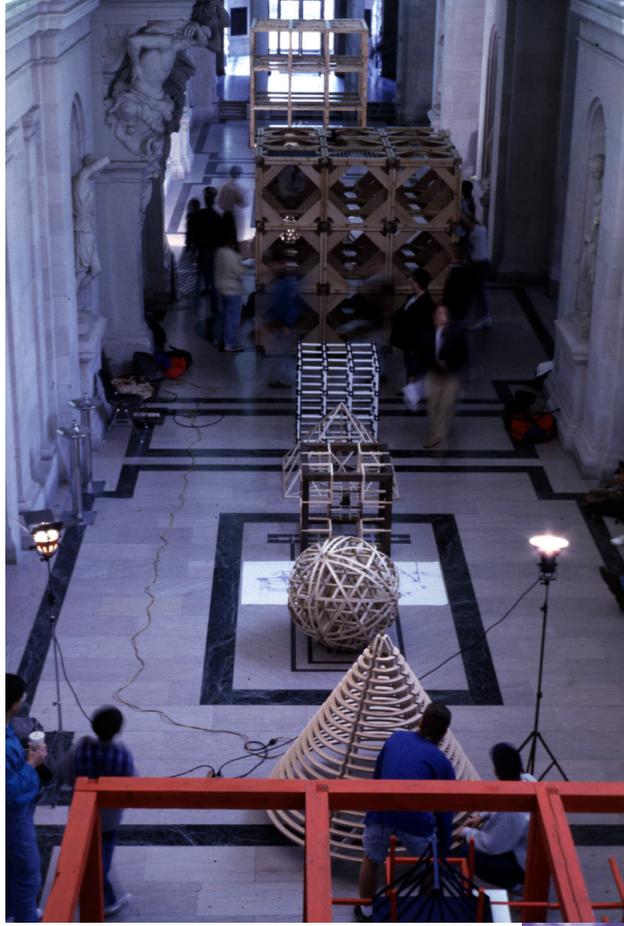
1.0 starting with what you know ; A 12" nine square cube is constructed with balsa of two sizes only, the logic of the connection of the pieces guides the construction and the expression. Gravity is the critic. The literal structure is the conceptual structure. The balsa has materiality, dimension and proportion. The problem and therefore the goal can be seen clearly from the outset.

2.0 brainstorming, a violent mental aberration; The joint is studied large in 3/4" balsa. A family of situations, 3-legs, 5-legs, 6-legs are explored. Because of the size new possibilities for connection are provoked. Connections now deal with distinction as well as construction.

2.2 anarchy; The group builds a three foot cube. It is both more than they imagined, less than they expected, and took three times longer to build then anticipated. It is beginning to be more than a model.



Bruce Lindsey, Associate Professor
School of Architecture
Pittsburgh, PA



Large Cubes

first year, first semester

3.0 democracy; The studio of six groups (30 students) choose one of the three foot cubes to build 9 feet to the side. Two other studios do likewise. They must be built on a budget of twenty dollars contributed by each student. They must be designed and built within a weeks time. They must extra-ordinary.

3.1 refinement; The connections are studied full size. Mysteriously they look different than their 3/4" predecessors. The cedar does not work like the balsa, the joints are unstable. Necessity provokes invention, John Coltrane, Alexander Calder, and Michael Jordan come to mind.

3.2 construction; Group therapy.

4.0 Architecture; Three structures sit in the great hall of the College of Fine Arts. They can be physically occupied. They are extremely large.

"Architecture remembers the childhood dreams of building great towers and climbing high mountains".

Bruce Lindsey, Associate Professor
School of Architecture
Pittsburgh, PA