



## CANDIDATE FOR PRESIDENT-ELECT

Bruce Lindsey, AIA, Washington University in St. Louis

### Candidate Statement

*The professional challenge, whether one is an architect in the rural American South or elsewhere in the world, is how to avoid being so stunned by the power of modern technology and economic affluence that one loses sight of the fact that people and place matter.*

Samuel Mockbee

**EDUCATION & PRACTICE:** Architectural education is dangerous. It changes your mind. Donald Schon in his book *The Design Studio* writes: "In the context of the modern research university, the architectural studio is deviant. It is a throwback to an earlier mode of education and an earlier epistemology of practice... It is the repository of long-standing traditions for education in the artistry of designing. It is a setting for the acquisition of a competence to perform..." Architects and designers practice while design education is in part, figuring out how to practice in school. Learning to be an architect is more like learning a sport or a musical instrument than learning calculus or history; it requires practice. There is an ethical dimension to this that is unexpected. Practice done in a social context (school or in the world) makes values public. Practice links work to a place attempting to establish connections to a "reality beyond the clues on which it relies" – one result being what Jane Jacobs says are "lessons nobody learns by being told." In other words practice is both how architects work in the world, and a way that they learn about the world. Hannah Arendt called this a second language of commitment, the first being the language of individualism, the second being that of participation. Work in place is practice, and practice makes values public. There is no such thing as private practice. There is no such thing as a private school.

**ARCHITECTURE:** is 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, culture and society, you and me. Architecture in an information culture, forsaking science for art, or art for science, like painting, exists amid talk of its relevance... at least until it rains.

**BIO:** In a time where everyone seems to suffer labels, by way of introduction I offer some of the ones that might be applied 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, real people, and real clients... endlessly more fascinating than the abstractions, most of the time. For nearly thirty 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.

**ACSA:** More than ever, it is imperative that we remain open to change, creating partnerships and alliances that are nimble and able to effectively respond to the shifting landscape and the complex and rapidly changing context of education and practice. In just the past several years, we have seen important developments across the five collateral organizations, including changes to the IDP program by NCARB, restructuring of AIA, changes in accreditation standards and terms by NAAB, and a path to licensure initiative announced by NCARB. Most recently, NAAB and ACSA announced a plan to explore a merger that is intended to "strengthen architectural education, and is the result of over a year of discussions among NAAB, ACSA, AIA, NCARB, and AIAS leadership," discussions which I participated in. The leadership provided by the ACSA will be critical to continue successful planning, coordination, and communication among the collateral organizations and their shared constituencies. With over 28 years of experience in architectural education and practice, I believe my skills, experiences, and expertise can advance this work and build on the accomplishments of many dedicated peers and colleagues—Michael Monti and the ACSA staff, current president Hsinming Fung, president elect Marilyns Nepomechie, and past president Norman Millar, to name only a few. In addition I would work to strengthen the on-going mission of the organization which is worth remembering: "To advance architectural education through support of member schools, their faculty, and students... through five primary means: advocacy, annual program activities, liaison with collateral organizations, dissemination of information and response to the needs of member schools in order to enhance the quality of life in a global society." This is certainly a mission to aspire to.

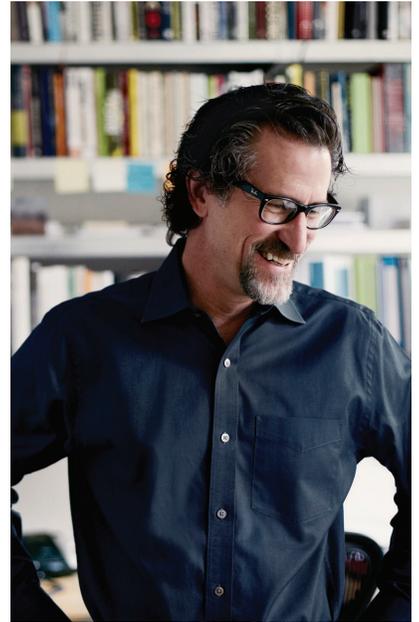


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## Curriculum Vitae

### TEACHING

Washington University	Dean, E. Desmond Lee Professor	2006-
Auburn University	Paul Rudolph Professor	2006
	Professor & Head, School of Architecture	2001-06
	Co-Director Rural Studio	2002-06
	Program Chair, Master of Landscape Architecture	2001-03
Carnegie Mellon University	Assistant, Associate Professor,	1987-2001
	Associate Head, 1994-01, Courtesy appt. School of Art	1997-01
	Foundation coordinator	1987-2001
Arizona State University	Visiting Professor, Foundation Coordinator	1998-99
SUNY Buffalo	Pierce Visiting Critic	1998
Catholic University of America	Visiting Critic summer program	1993-94
Virginia Polytechnic Institute	Assistant Professor	1986-87

### PRACTICE

Bruce Lindsey Architect		1994-
Architecture Works	Birmingham, AL	2003-05
BLPRA	Pittsburgh, PA	1989-1994
Prescott Muir Architects	Salt Lake City, UT	1982-83
RA	State of Pennsylvania	

### EDUCATION

Yale University	MArch., Honors	1986
University of Utah	MFA, Sculpture, Photography, Honors	1979
University of Utah	BFA, Art, Cum Laude	1976

### SERVICE

Steering Committee, International Center for Advanced Renewable Energy & Sustainability, Wash. U.		
Founding board member, CityArchRiver 2015 St Louis Arch Grounds Project		2006-
Board Member, Downtown STL		
Chair, AIA Design Awards, Georgia		2014
AIA National Urban Design Awards, chair of jury		2011

### PUBLICATIONS

Outside / Inside: landscape space & place, Place is the Space, Contemporary Art Museum St. Louis, 2014  
Haystack Reader, Essays on Craft 1991-2009 Community Works: Sambo Mockbee and the Rural Studio  
Digital Gehry, Bruce Lindsey, series edited by Antonino Saggio, Birkhauser, 2001, English, Italian, Chinese

### HONORS / GRANTS

Co-PI Divided City, Mellon Foundation Grant for Urban Design & Humanities Initiative, 1.6M		2014
ACSA Distinguished Professor		2014
Distinguished Alumni Award, College of Fine Arts, University of Utah		2012
AIA, Committee on the Environment, Top Ten Green Building Award, Pittsburgh Glass Center		2005
AIA Alabama State Chapter Distinguished Service Award		2005
AIA Education Honor Award		2005
Co-PI Forestry & Community: Creating Local Markets for Local Resources, Rural Studio, 460K		2005
AIA Design Honor Award, Pittsburgh Glass Center		2003
ACSA New Faculty Teaching Award		1992
AIA Design Honor Award, Piers Project		1992
Henry Hornbostle College of Fine Arts Teaching Award, Carnegie Mellon University		1989

For portfolio and bio, please visit [http://samfoxschool.wustl.edu/portfolios/faculty/bruce\\_lindsey](http://samfoxschool.wustl.edu/portfolios/faculty/bruce_lindsey)