

# ACSA Distinguished Professor

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2013-2014 Winner: Submission Materials

BRUCE LINDSEY

Washington University in St. Louis

## BRUCE LINDSEY



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."

## BRUCE LINDSEY

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:







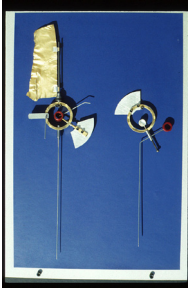
Salt Lake City, UT; Design Director, Modular housing Co.



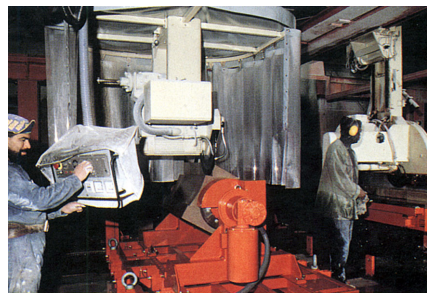
Letter residence, designer, 1981



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



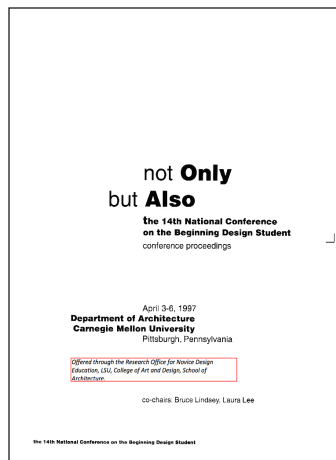
MFA, sculpture, photography, 1975- present



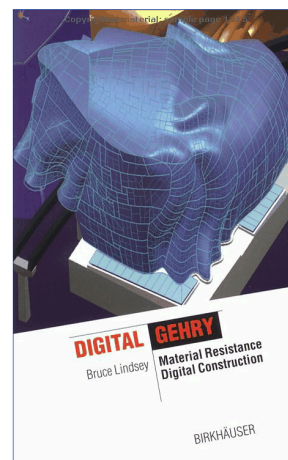
Digital Fabrication, Niche project, College of Fine Arts, CMU, Pittsburgh, 1991-1993



CityArchRiver, STL, 2009- present



Beginning Design Pedagogy, 1989- present

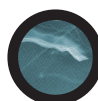


Digital Gehry, 2001

## Research / Creative Practice

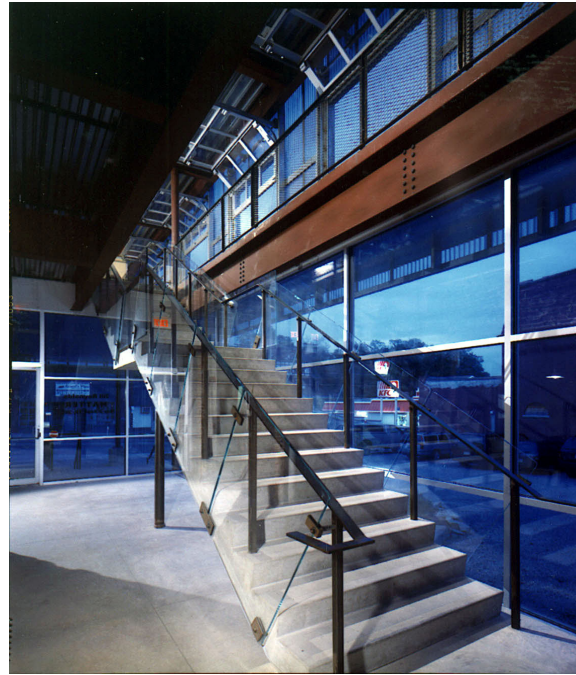
Architecture is a business by necessity, science and technology by marriage, and art by default. More like a pot than a painting, architecture enriches our lives, by making evident fundamental relationships of landscape and building, inside and outside, public and private. Architecture in an information 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."



bruce lindsey





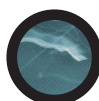
Pittsburgh Glass Center  
Pittsburgh, PA 2000-01  
w/ Gannon + Davis

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



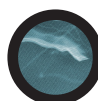


Society For  
Contemporary Craft  
Pittsburgh, PA 94-95, 00-01  
W/ EDGE Architecture

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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1



2



3

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.

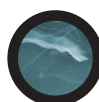
Guided by design files drawn on the computer, robotic saws did much of the basic masonry work on the columns and capitals of the Greek Niche. These roughed out shapes were then completed by the skilled hands of the carvers.



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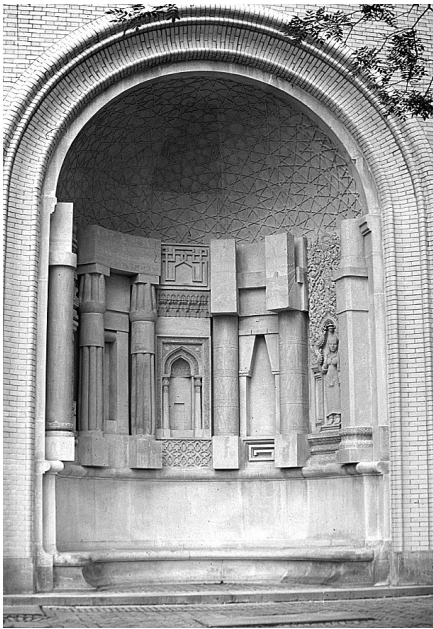


1. College of Fine Arts
2. Existing niche
3. Simon carving letters
4. Roman Niche
5. Greek Niche
6. Gothic & Medieval Niche
7. World Niche
8. Terrace design
9. Roman Niche section
10. Nick Fairplay
11. Robotic saws
12. Rubin



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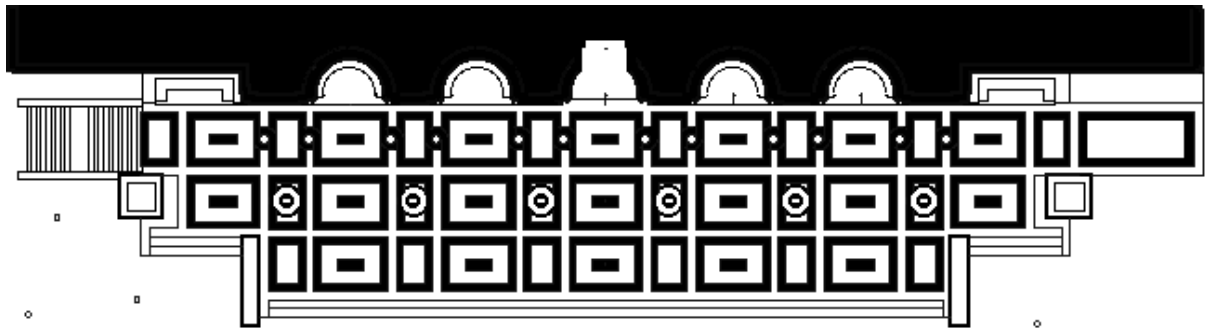
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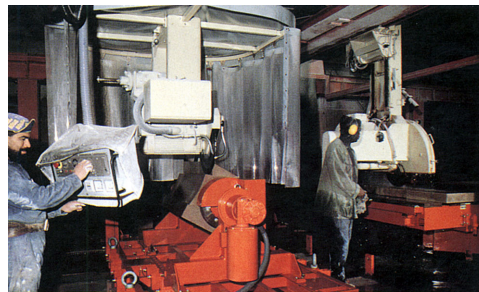
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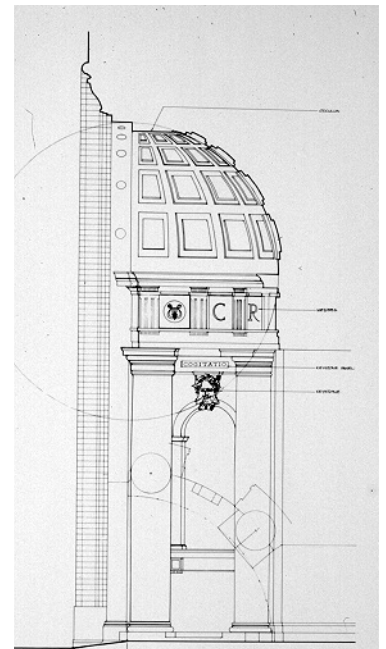
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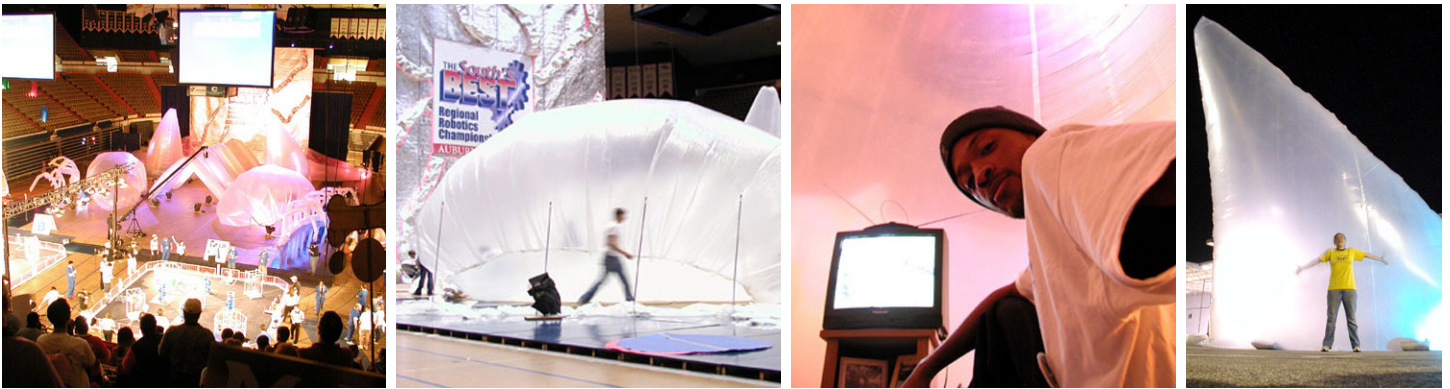


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Auburn,Alabama Best Robotics Competition,first year students design build stage set, Prof. Rusty Smith



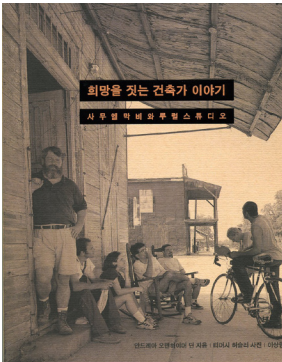
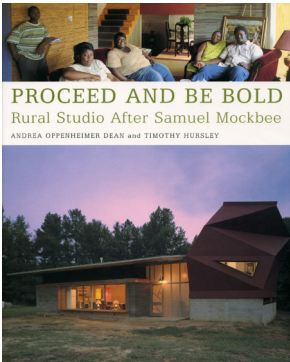
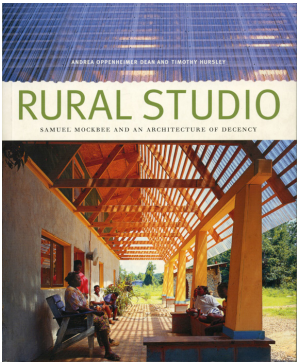
Auburn, Urban Studio small town design initiative, 18 cities in four years



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."



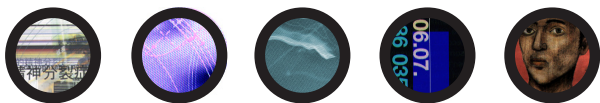
Auburn School of Architecture, Rural Studio, Co-Director 2002-2006



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



City Studio, 2010 - present



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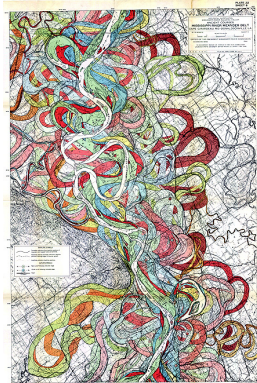


# SLMO NOLA MISSISSIPPI

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**  
WINNING TEAM FROM WASHINGTON AND MIT

## Central City project wins student contest

**Price is \$25,000 to start renovation**

**THE CONTEST**  
A team of students from Washington University in St. Louis and the Massachusetts Institute of Technology (MIT) won a contest to design a renovation of the Central City project in New Orleans. The contest was held by the city of New Orleans and the state of Louisiana. The winning team was given a prize of \$25,000 to start the renovation.

**THE PRIZE**  
The winning team was given a prize of \$25,000 to start the renovation. The prize was given by the city of New Orleans and the state of Louisiana.

**THE WINNERS**  
The winning team was given a prize of \$25,000 to start the renovation. The prize was given by the city of New Orleans and the state of Louisiana.

**THE PRIZE**  
The winning team was given a prize of \$25,000 to start the renovation. The prize was given by the city of New Orleans and the state of Louisiana.

## Wong works to rebuild New Orleans neighborhood

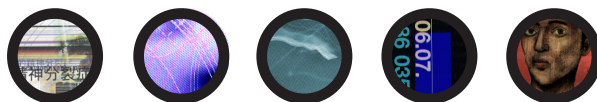
**By Lisa O'Connell**

For the first time since the devastation of Hurricane Katrina, the Central City neighborhood in New Orleans is being rebuilt. The rebuilding is being done by a team of architects and engineers, including the firm of Wong & Associates.

Wong & Associates is a firm of architects and engineers. The firm was founded in 1980 and has been working on projects in New Orleans ever since. The firm was founded by Wong & Associates.

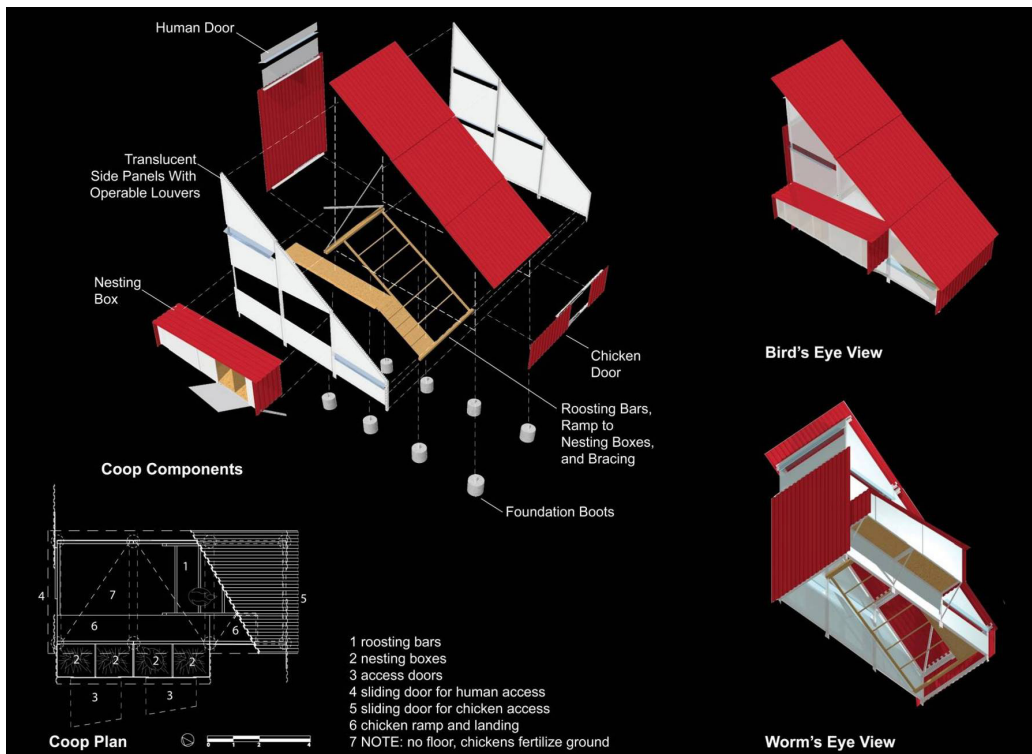
The firm was founded by Wong & Associates. The firm was founded by Wong & Associates. The firm was founded by Wong & Associates.

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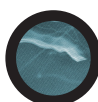
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Washington University in St Louis, College and Graduate School of Architecture and Urban Design  
 2006-

NOLA chicken coop, Derek Hoeflerlin professor



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## Alberti 2006-

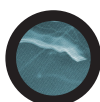
The Alberti Program-Architecture for Young People is a problem-solving studio workshop about architecture, community, and the environment for fourth- through ninth-grade students from St. Louis public schools.

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/>



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### Biointensive Farming with Raised Beds

A system of growing food in raised beds that maximize production on minimal available land in which soil is formed in beds raised above ground level.

**ADVANTAGES:** High crop production per available acre; water management; great soil and water retention; soil is not compacted by tractors; no or low erosion; growing season can be as long as 100 days.

**DISADVANTAGES:** Not sustainable; soil must be replenished.

### Hoophouses

A form of growing vegetables characterized by a half-circular or semi-circular structure made of a high-strength material, typically built with steel pipe and a plastic cover.

**ADVANTAGES:** Longer growing season; extended growing season; can be used for all types of crops; can be used for all types of crops; can be used for all types of crops.

**DISADVANTAGES:** High initial cost; need for adequate ventilation; need for adequate ventilation; need for adequate ventilation.

### Phytoremediation

A method of cleaning soil by using plants that remove pollutants.

**ADVANTAGES:** Permanent solution that cleans soil of existing and future pollutants; can be used for all types of pollutants; can be used for all types of pollutants.

**DISADVANTAGES:** Not all pollutants can be removed; need for adequate ventilation; need for adequate ventilation; need for adequate ventilation.

### Aquaponics

A method of growing food with fish in a closed-loop system.

**ADVANTAGES:** High crop production; high water efficiency; no need for pesticides; no need for pesticides; no need for pesticides.

**DISADVANTAGES:** High initial cost; need for adequate ventilation; need for adequate ventilation; need for adequate ventilation.

### Hydroponics

A method of growing food without soil by providing nutrients to plants in a water solution.

**ADVANTAGES:** High crop production; high water efficiency; no need for pesticides; no need for pesticides; no need for pesticides.

**DISADVANTAGES:** High initial cost; need for adequate ventilation; need for adequate ventilation; need for adequate ventilation.

### Rural Agriculture Network

Network of farmers within a 100-mile radius of the market who produce food for the market.

**ADVANTAGES:** High crop production; high water efficiency; no need for pesticides; no need for pesticides; no need for pesticides.

**DISADVANTAGES:** High initial cost; need for adequate ventilation; need for adequate ventilation; need for adequate ventilation.

### Produce Row

Network of farmers within a 100-mile radius of the market who produce food for the market.

**ADVANTAGES:** High crop production; high water efficiency; no need for pesticides; no need for pesticides; no need for pesticides.

**DISADVANTAGES:** High initial cost; need for adequate ventilation; need for adequate ventilation; need for adequate ventilation.

### Urban Agriculture Network

Network of farmers within a 100-mile radius of the market who produce food for the market.

**ADVANTAGES:** High crop production; high water efficiency; no need for pesticides; no need for pesticides; no need for pesticides.

**DISADVANTAGES:** High initial cost; need for adequate ventilation; need for adequate ventilation; need for adequate ventilation.

### Urban Gardens

Network of farmers within a 100-mile radius of the market who produce food for the market.

**ADVANTAGES:** High crop production; high water efficiency; no need for pesticides; no need for pesticides; no need for pesticides.

**DISADVANTAGES:** High initial cost; need for adequate ventilation; need for adequate ventilation; need for adequate ventilation.

### Organizational Structure

Diagram showing the hierarchy of the market, from the Board of Directors down to the Market Manager.

### Funding

Diagram showing the various sources of funding for the market, including grants, donations, and sales.

### THE VILLE MARKETPLACE, LLC

#### Start-Up Farm Services

Assistance with the initial setup of the farm, including land acquisition, infrastructure, and equipment.

#### Services Provided

Provision of various services to the market, including marketing, distribution, and logistics.

#### Community Education

Provision of educational programs to the community, including workshops, seminars, and tours.

### Direct Sales

Diagram showing the various ways in which the market can sell its products, including direct to consumers, restaurants, and institutions.

### CSA Membership

Diagram showing the various ways in which the market can offer Community Supported Agriculture (CSA) membership, including weekly shares, seasonal shares, and corporate shares.

### External Markets

Diagram showing the various ways in which the market can sell its products in external markets, including farmers' markets, grocery stores, and restaurants.

### Value Added Products

Diagram showing the various ways in which the market can create value-added products, including jams, preserves, and baked goods.

### How food affects us...

Text explaining the impact of food on health, the environment, and the economy.

### The Village Marketplace Educational Directive teaches CHILDREN AND ADULTS alike how to RECONNECT with the land

### A HEALTHY DIET includes 2-3 pounds of fruits and vegetables per day

### The sale of locally-grown produce KEEPS MONEY in the NEIGHBORHOOD



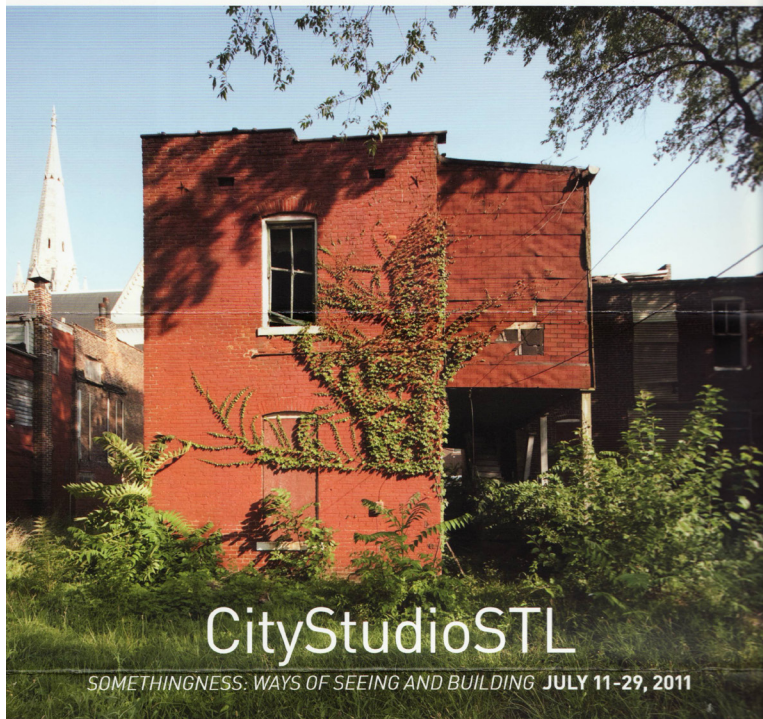
## City Studio 2008-

City Studio is a conceptual space and an administrative infrastructure within the school where things can happen that otherwise would not. In partnership with the Skandalaris Center for Entrepreneurial Studies, City Studio has supported design build projects, summer workshops, and community based courses involving interdisciplinary groups of students.

The Ville Farmer's Market project, led by faculty member Don Koster was a two year effort growing from a community charrette. The project included the design of the market, internships for students with Karl Grice architects where they developed the working drawings for the project. Affiliated projects for educational programs in near by Summer High School involved social work students and public health students. The project won an AIA design award.







*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](http://samfoxschool.wustl.edu/citystudiostl/somethingness) or call 314.935.4643.

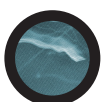
Washington University in St. Louis

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 • THE ARCH • THE RIVER  
 СЪВЪЗНАВАНЕ И МОДЕРНИ МАТЕРИЯ

CityArchRiver  
 2008-



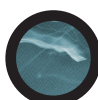
CityArchRiver 2015 began as an international design competition and is a public-private partnership that includes the National Park Service, the Missouri Department of Transportation, the Great Rivers Greenway District, the City of St. Louis, Bi-State Development Agency and many other agencies and groups 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-

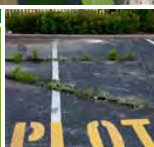
In 2009 we started the first professional program of landscape architecture in the state of Missouri. This past spring the program received accreditation. Work of the students was featured in the Venice Biennial last summer.



# MASTER OF LANDSCAPE ARCHITECTURE

ARCH MLA MUD ART MUSEUM

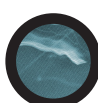
The Master of Landscape Architecture is a three-year professional program that also offers advanced placement to applicants with a prior design education. The interdisciplinary structure of the Sam Fox School allows for wide-ranging explorations in design and art and greatly facilitates the pursuit of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

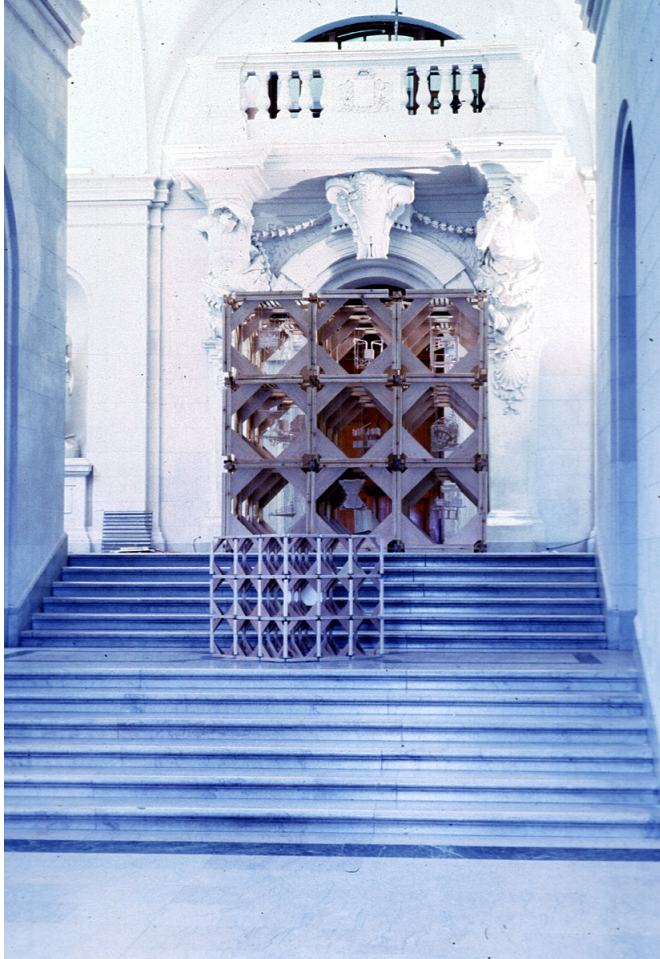
Washington University in St. Louis

To learn more and apply, visit  
[samfoxschool.wustl.edu/programs/mla](http://samfoxschool.wustl.edu/programs/mla)



bruce lindsey





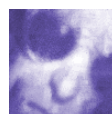
## Large Cubes

first year, first semester, 1994

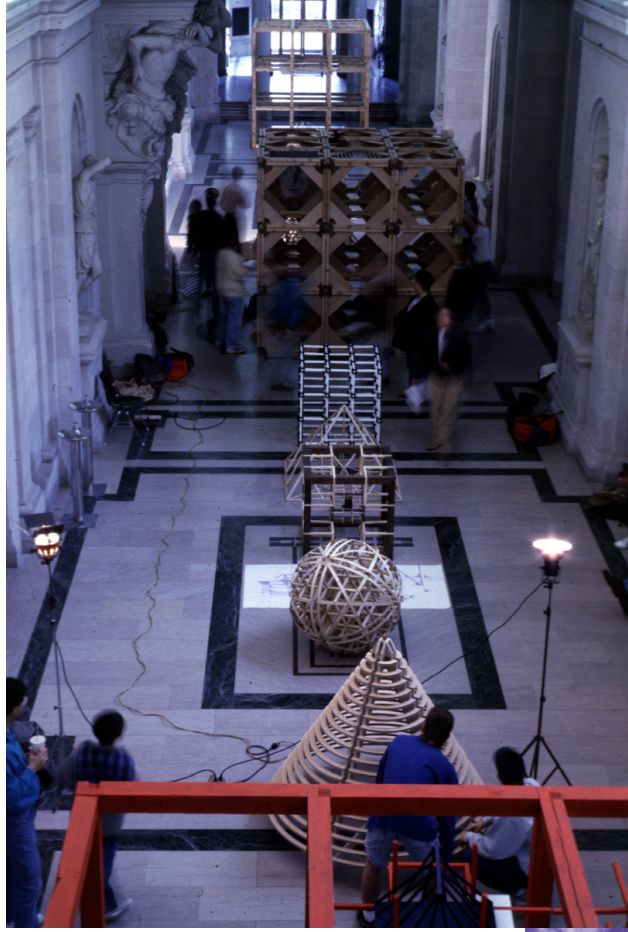
1.0 starting with what you know ; A 12" nine square cube is constructed with balsa of two sizes only, the logic of the connection of the pieces guides the construction and the expression. Gravity is the critic. The literal structure is the conceptual structure. The balsa has materiality, dimension and 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.



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## 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".

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