DANIEL FRIEDMAN
University of Hawaii At Manoa
CITIES ON WATER

2014 MCKINLEY FUTURES STUDIO

5 INTRODUCTION
D.S. FRIEDMAN

7 OFFSHORE DHAKA, BANGLADESH
JARED A. LUTHER, ALDEN MACKEY, MATTHEW S. ROTHLISBERGER, MONICA SARKER

51 OFFSHORE LAGOS, NIGERIA
MATTHEW MACDONALD, RAYMOND J. SAYERS, NICHOLAS L. FALLER

79 OFFSHORE SVALBARD, NORWAY
R. NICHOLAS AMES, RIVA BLACK, LIYANG CHEN, KIRK W. MALANCHUK

103 ACKNOWLEDGEMENTS & CREDITS
OFFSHORE DHAKA, BANGLADESH, IN THE OUTFLOW OF THE GANGES–BRAHMAPUTRA DELTA—employing bioengineered “synthscapes” that combine carbon fiber with natural vegetation and bamboo in an expansive seaborne urban network, generating new community morphologies, new systems of water detoxification and management, and new infrastructure that can continuously absorb and support migrating populations.

JARED A. LUTHER, ALDEN MACKEY, MATTHEW S. ROTHISBERGER, MONICA SARKER
OFFSHORE SVALBARD, NORWAY, THE NORTHERNMOST CONTINUOUSLY POPULATED ISLAND ON THE PLANET—employing thermosyphons and other advanced technology to preserve natural icebergs and generate and sustain manufactured ice, which will serve as support for the development of a new patterns of urban settlement, economy, cultural identity, tourism, scientific research, and ecological conservation.

Citation, 2014 AIA Northwest & Pacific Student Design Awards Program
R. NICHOLAS AMES, RIVA BLACK, LIYANG CHEN, KIRK W.
Program: Produce a single model of a modest building devoted to public education, such that a sensible contractor might perfectly extract all of your intentions from this simple, three-dimensional representation. Employ five 22 x 22 inch sheets of 1/2 inch A/A Baltic Birch plywood in your composition. Renounce conventional drawing. Direct your thinking to problems of construction. Reformulate a measure for your building based on local habits and decorum. Give away all your architectural scales.
Many pieces of pattern

Scholarship & Creative Work

A park in which all states participate.
Awarded by
AIA Cincinnati, 1997
PLUMBING
sounding modern architecture

“Plumbing is more interested in clogging—provocatively—than in cleaning; it questions not only the old quest for purity in modernism, but also the contemporary move to plumb—to measure, to eradicate—its dark depths as well.”
—Hal Foster, author of The Return of The Real

ONE HUNDRED YEARS AGO, ON THE EVE of the twentieth century, Loos called the plumber the “beletting officer of culture,” a pioneer of cleanliness and the first artisan of the state. “Increasing water usage is one of the most pressing tasks of culture,” he wrote. “Thus may our ... plumbers do their job as fully and completely as possible in leading us to this great goal.” Loos’s great goal of course was modern civilization itself. But at the end of the twentieth century, as we once again undertake to plumb the depths of modernity, we find ourselves at its limits. One name for these limits is the hygienic body, the modern subject in its verticality. This verticality consists in the obstinate repression of the abject, the unclean, and the horizontal. In this collection of essays, we present the dialectic of cleanliness and uncleanness in various logics of modernity under the complex concept of “plumbing.”
—from the Introduction

ESSAYS BY
William W. Braham
Victor Burgin
Xavier Costa
Marco Frascari
D. S. Friedman
Donald Kunze
Nadir Lahiji
Harry F. Mallgrave
Helen Molesworth
Margaret Morgan
Claudio Sgarbi

EDITED BY
Nadir Lahiji and D.S. Friedman

PREFACE BY
Ignasi de Solà-Morales

PRINCETON ARCHITECTURAL PRESS
Q: What are the boundaries of design?
— Mme. L. Amic

A: What are the boundaries of problems?
— Charles Eames

I have never discussed form as an end itself, but only as the distant expression of a complicated set of interacting dynamics whose roots are nowhere else but in the social, historical, material world in which our own drama unfolds. I am often surprised at how architects, both those brilliantly deft at manipulating form and those dimly ungifted with it, equally defend the position that form is the only rightful end of architectural propositions.
— Sanford Kwinter

Our conception of place is not bounded narrowly by immediate adjacency. Nearby buildings, infrastructure and landscape, no longer define the realm of relevant operation. Our obligation is to the position of architecture, infrastructure and landscape in an ever-ascending magnitude of large-scale natural and man-made systems. All aspects of architectural form participate in these larger scale systems.
— Stephen Kieran and James Timberlake

Two fundamental problems appear to drive KieranTimberlake's practice—in simple terms, we might call these problems craft and conscience. Craft derives from words meaning “strength” and “skill,” typically implicating the hand; conscience derives from words meaning “inner knowledge” or “being privy to,” typically implicating the mind. The interdependency of craft and conscience in architecture flows from wellsprings older than the canons of antiquity, thus their confluence finds unusual force in Alberti’s fifteenth century definition of concinnitas—his “most difficult and expressive term,” according to Jacob Burckhardt—which follows Vitruvius in addressing the union of practical convenience and grace. Alberti argues that merely fitting things together well is insufficient. “Arising from the composition and connection of [number, outline, and position],” he writes, “is a further quality in which beauty shines full face.”

Concinnitas is

Daniel S. Friedman

The drawing of a butter lamp on a wall looks like a butter lamp, but does not dispel darkness.

The feeling that our present-day architecture needs embellishment stems in part from our tendency to fair joints out of existence—in other words, to conceal how parts are put together. If we were to train ourselves to draw as we build, from the bottom up, stopping our pencils at the joints of pouring or erecting, ornament would evolve out of our love for the perfection of construction and we would develop new methods of construction. It would follow that the pasting on of lighting and acoustical material, the burying of tortured unwanted ducts, conduits, and pipelines would become intolerable. How it was done, how it works, should filter through the entire process of building, to architect, engineer, builder, and craftsman in the trades.
— Louis I. Kahn, “How to Develop New Methods of Construction” (1954)

Little wonder arguments over Louis I. Kahn collect along the centerline of the Salk Institute, as though debate over his truer intentions might somehow influence the physical sensation of standing in its courtyard. “Kahn was involved solely with the physical experience of physical form: with Empathy, though he did not call it that,” Vincent Scully wrote, twelve years after Kahn’s death. Kahn’s empathy is rarely contested, though the words he used to express it often are—for example, his famously having asked bricks what they “want to be.” What scholars seem to disagree about most is the source of Kahn’s empathy—what it meant in practice, how it shaped his approach to problems of architectural form, and what those forms contribute to our understanding of modernity and “the haunting sorrows of twentieth century experience.”

Daniel S. Friedman
In 2007, Studio/lab worked with the AIA College of Fellows to reimagine the Latrobe Fellowship, an important but outdated research funding program. Renamed the Latrobe Prize, our goal was to position this program as an academic research equivalent to the famed Pritzker Architecture Prize. The amount of the award was increased to $100,000, the biannual program was designed to focus on a theme relevant to current research and practice, and a new identity was established to attract a higher number of applicants.

The first theme of the redesign “Transforming Practices” provided inspiration for our design of the primary communication piece, a booklet that could also become a poster, and for its imagery—an inverted undeveloped landscape.
In preparation for this year’s Cranbrook program, thirty educators and practitioners met last October in Oak Park to explore priority questions about twenty-first century professional education.

Participants presented brief individual positions on the state of the curriculum, then assembled into five teams. Each team addressed this single question:

What needs to change?
cr>nbr[k]k
07
proceedings from Cranbrook 2007:
Integrated Practice and the Twenty-first Century Curriculum

AIA  ACSA
Citations

Communication Arts, 2008
Print Magazine, 2007
The new identity for University of Washington's College of Built Environments is a flexible typographic system that honors the past, celebrates the here and now, and looks toward possible futures. An optional vertical orientation of the logo celebrates the traditional arts of the Pacific Northwest, the city of Seattle, and the underlying structures of architectural planning/design.