

# ACSA Distinguished Professor

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2015-2016 Winner Submission Materials

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University of Hawaii At Manoa

# CITIES ON WATER

2014 MCKINLEY FUTURES STUDIO

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UNIVERSITY OF WASHINGTON COLLEGE OF BUILT ENVIRONMENTS  
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THE 2014 MCKINLEY FUTURES STUDIO

R. NICHOLAS AMES

RIVA BLACK

LIYANG CHEN

NICHOLAS L. FALLER

JARED A. LUTHER

MATTHEW MACDONALD

ALDEN T. MACKEY

KIRK W. MALANCHUK

JAYSON S. MARLEY

MATTHEW S. ROTHLSBERGER

MONICA SARKER

RAYMOND J. SAYERS

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MATTHEW MACDONALD, RAYMOND J. SAYERS, NICHOLAS L. FALLER

## 79 OFFSHORE SVALBARD, NORWAY

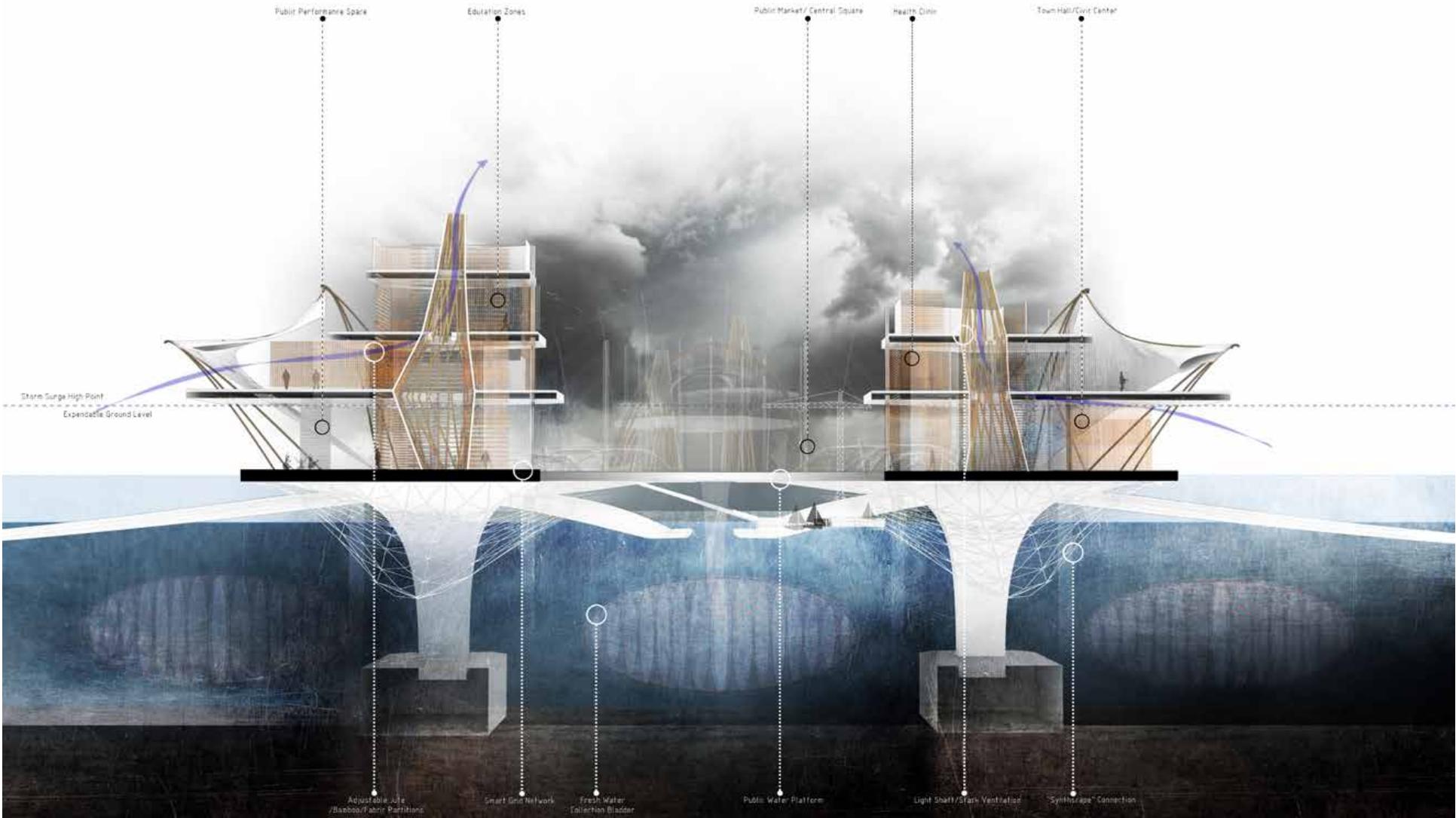
R. NICHOLAS AMES, RIVA BLACK, LIYANG CHEN, KIRK W. MALANCHUK

## 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.**

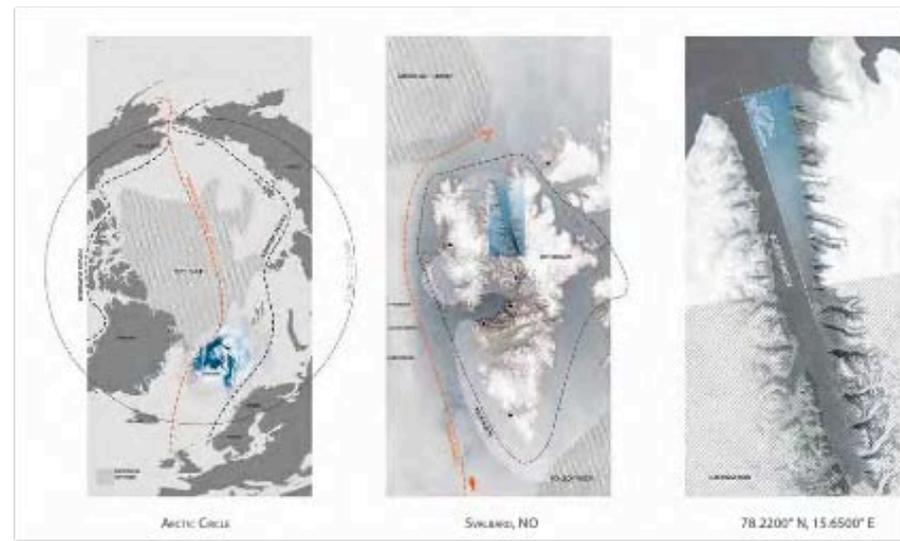
JARED A. LUTHER, ALDEN MACKAY, MATTHEW S. ROTHLSBERGER, MONICA SARKER



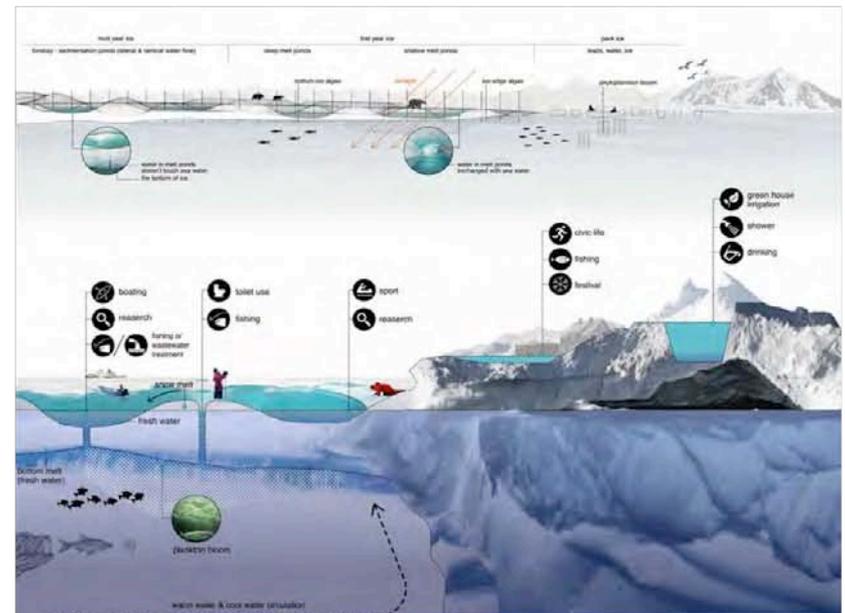
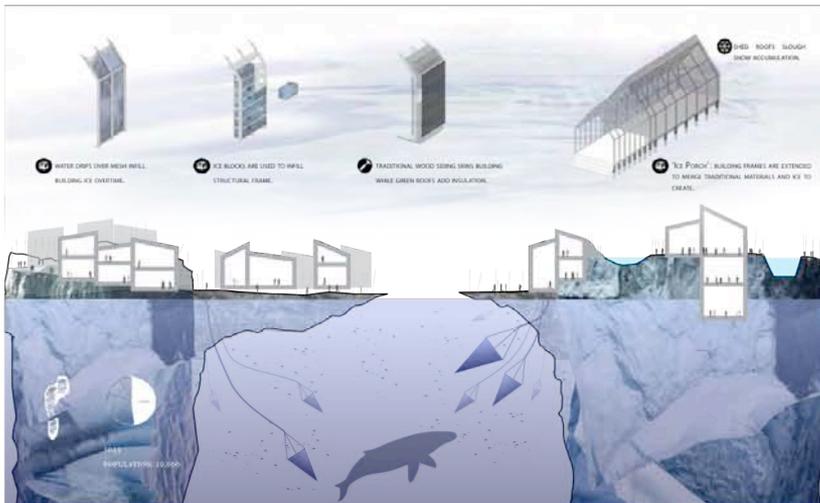


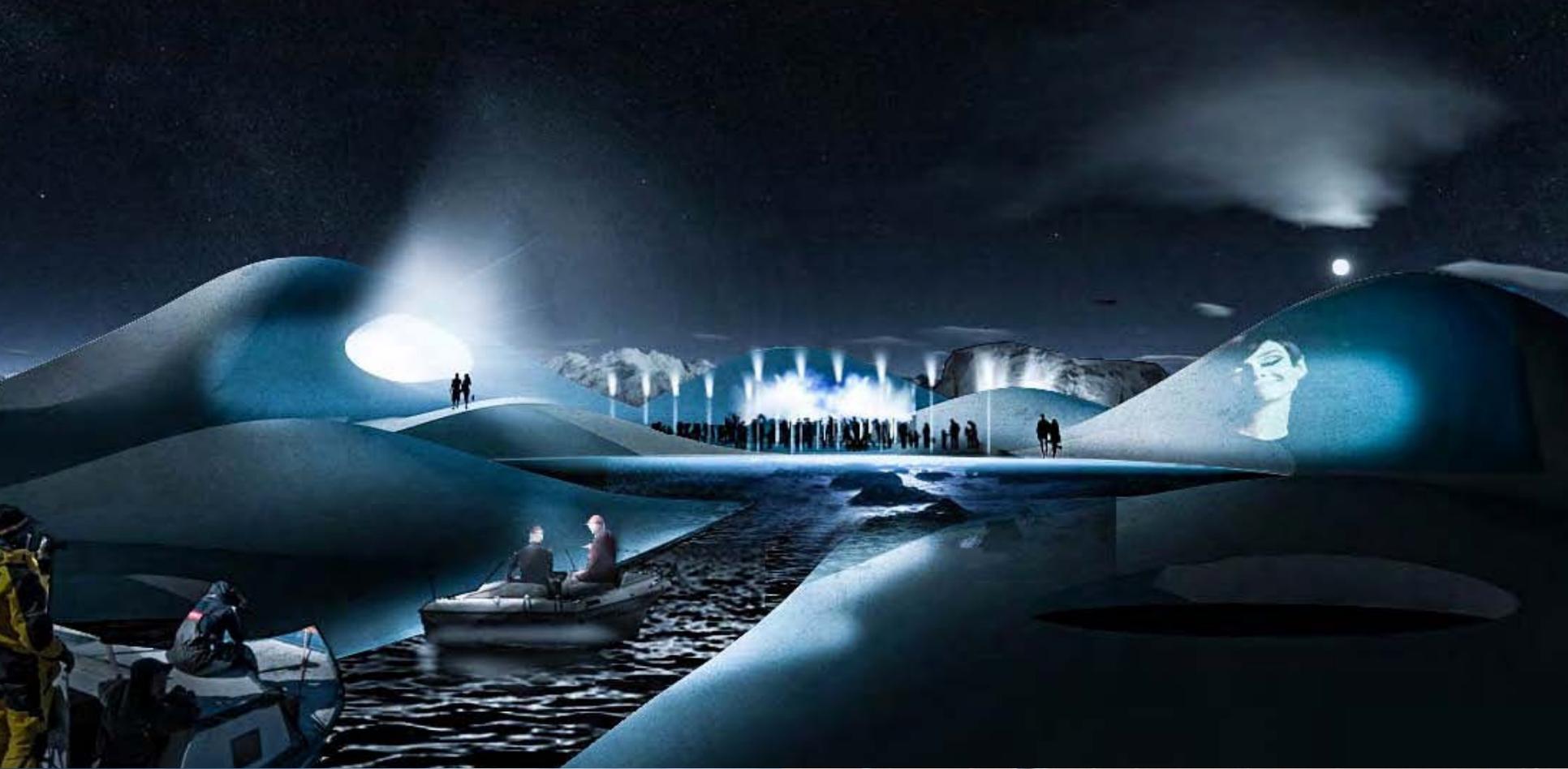
# OFFSHORE SVALBARD, NORWAY, THE NORTHERNMOST CONTINUOUSLY POPULATED ISLAND ON THE PLANET—employing thermosyphons and other advanced technology to preserve natural icebergs and generate and sustain manufactured ice, which will serve as support for the development of a new patterns of urban settlement, 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.

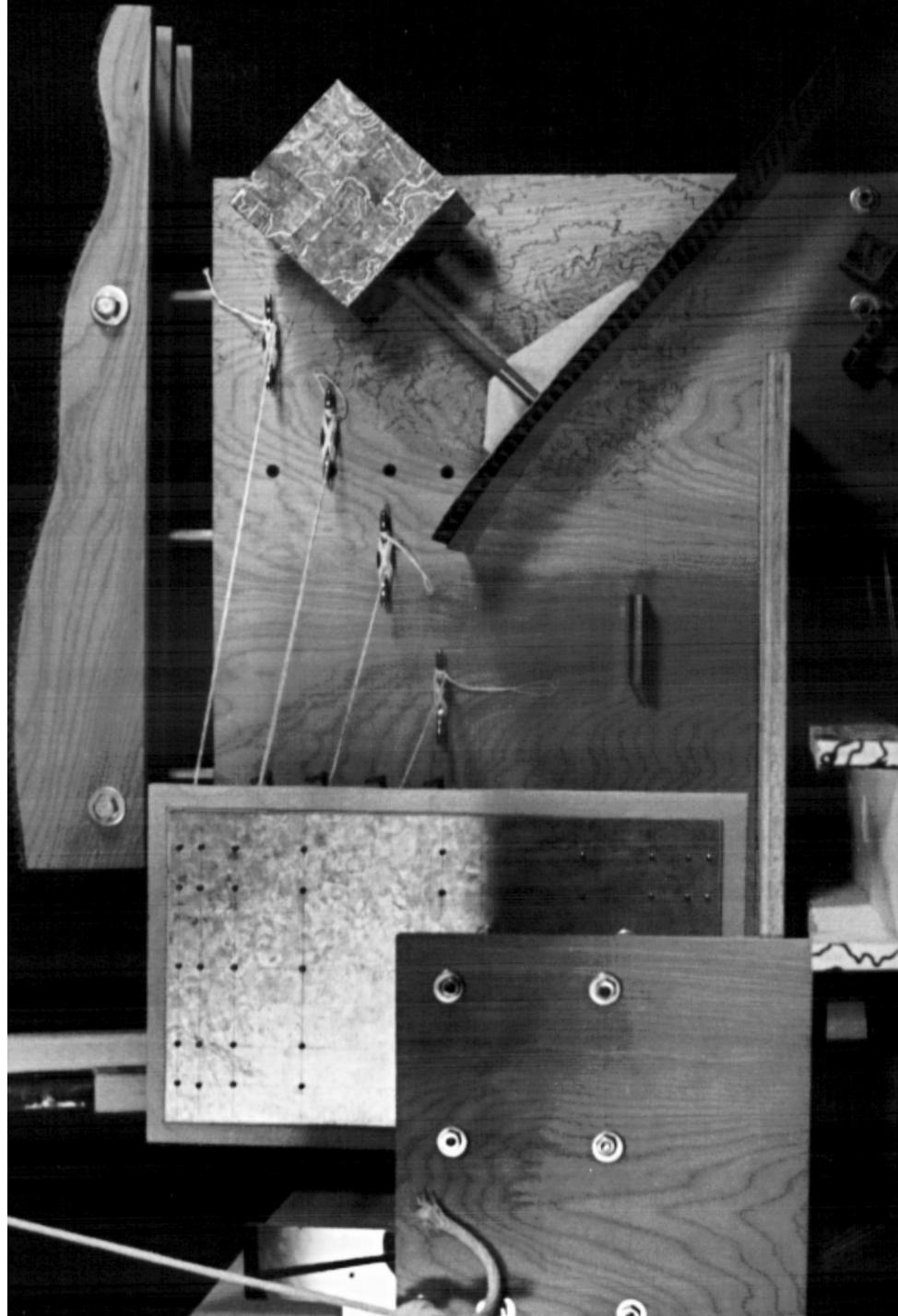


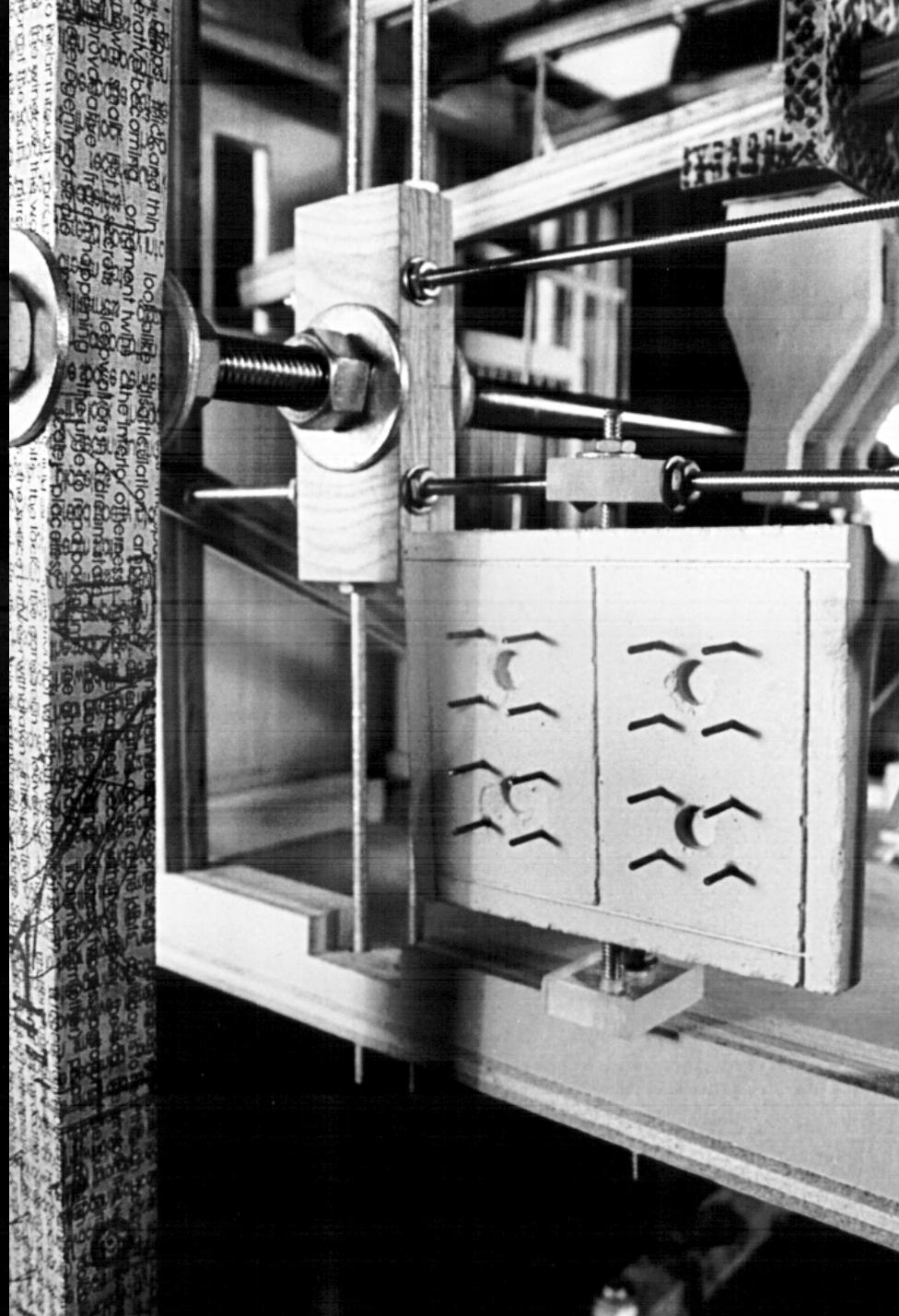
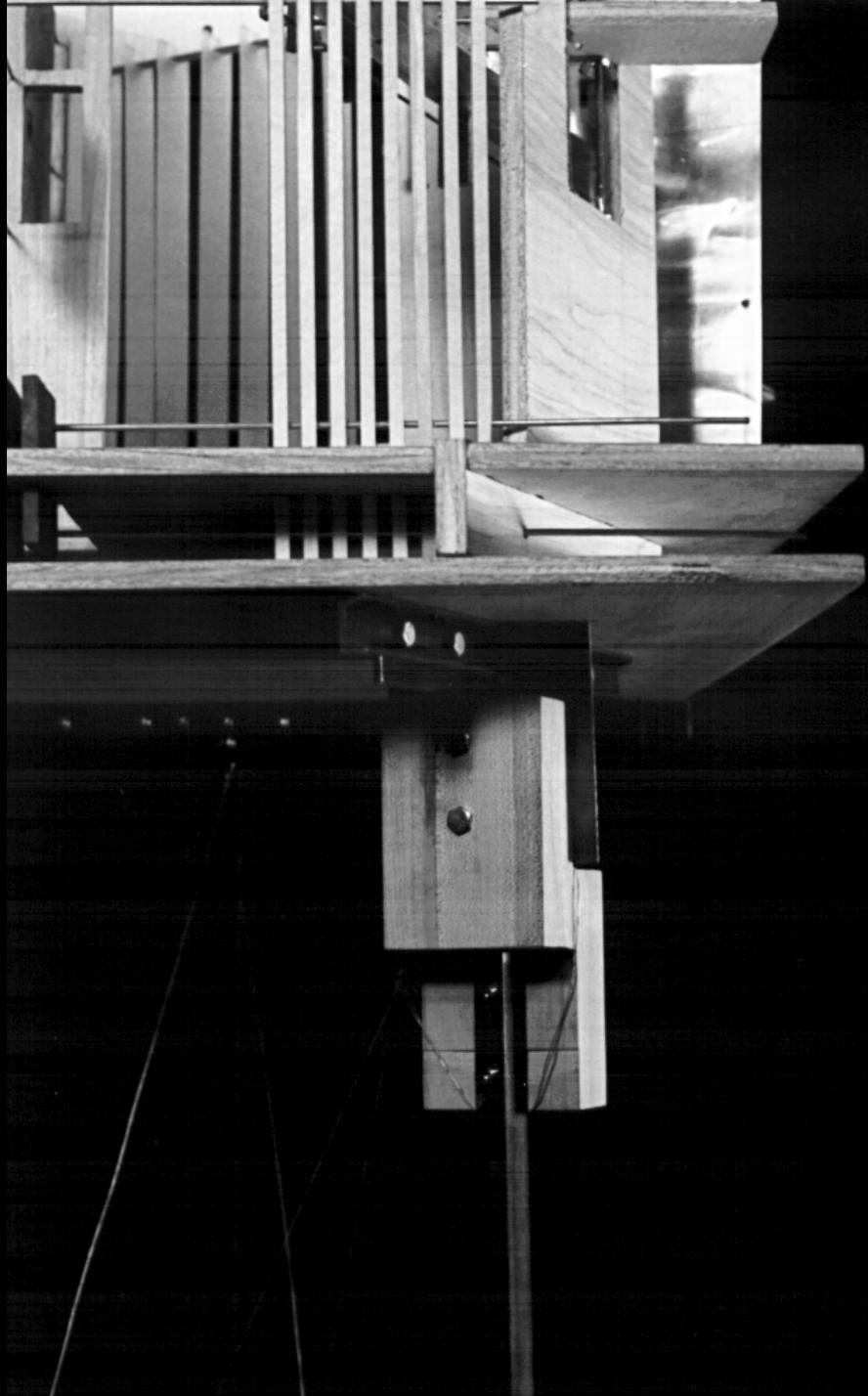
## ICEBERG MORPHOLOGY



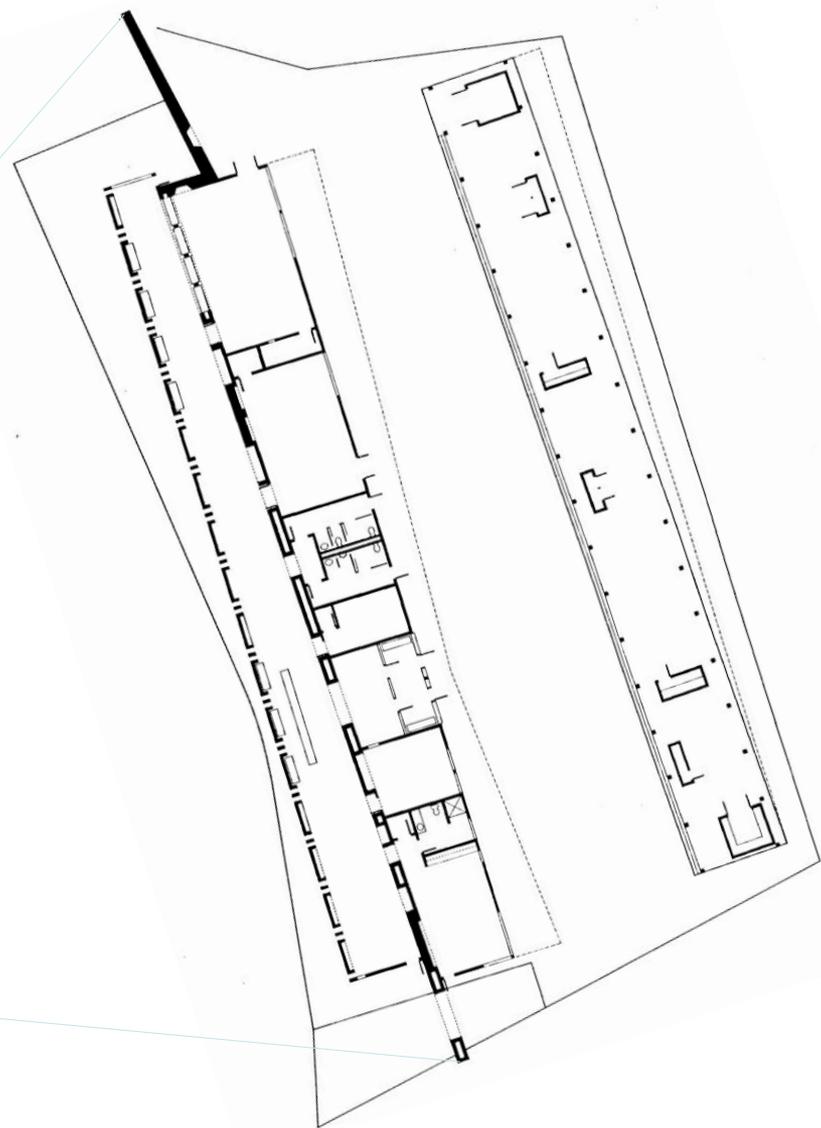


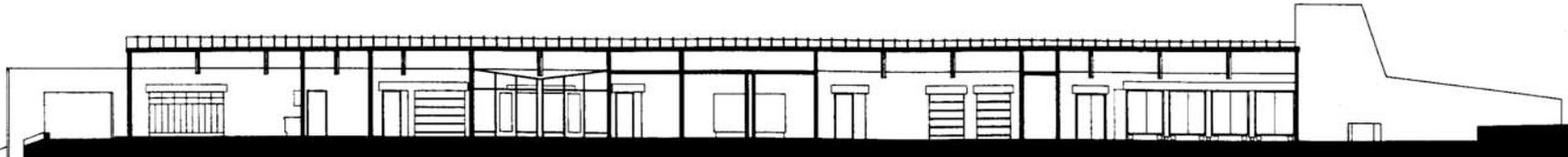
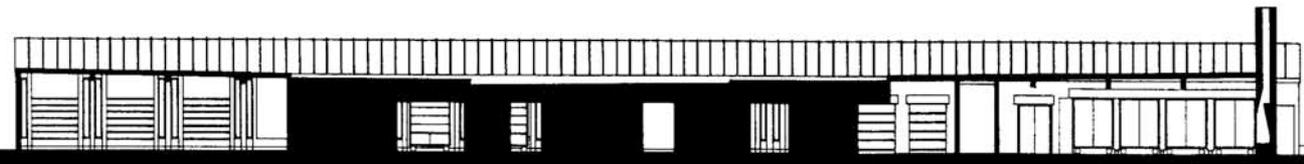
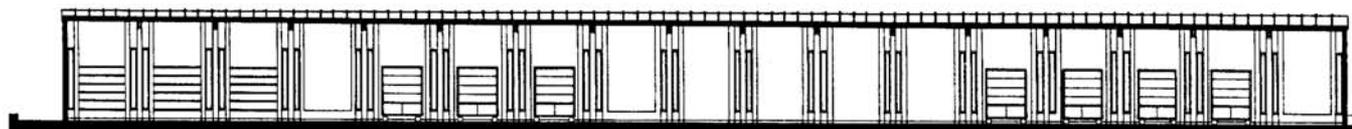
**Detail Ornament Studios (1994–1998).**  
**Program: Produce a single model of a modest building devoted to public education, such that a sensible contractor might perfectly extract all of your intentions from this simple, three-dimensional representation. Employ five 22 x 22 inch sheets of 1/2 inch 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.**



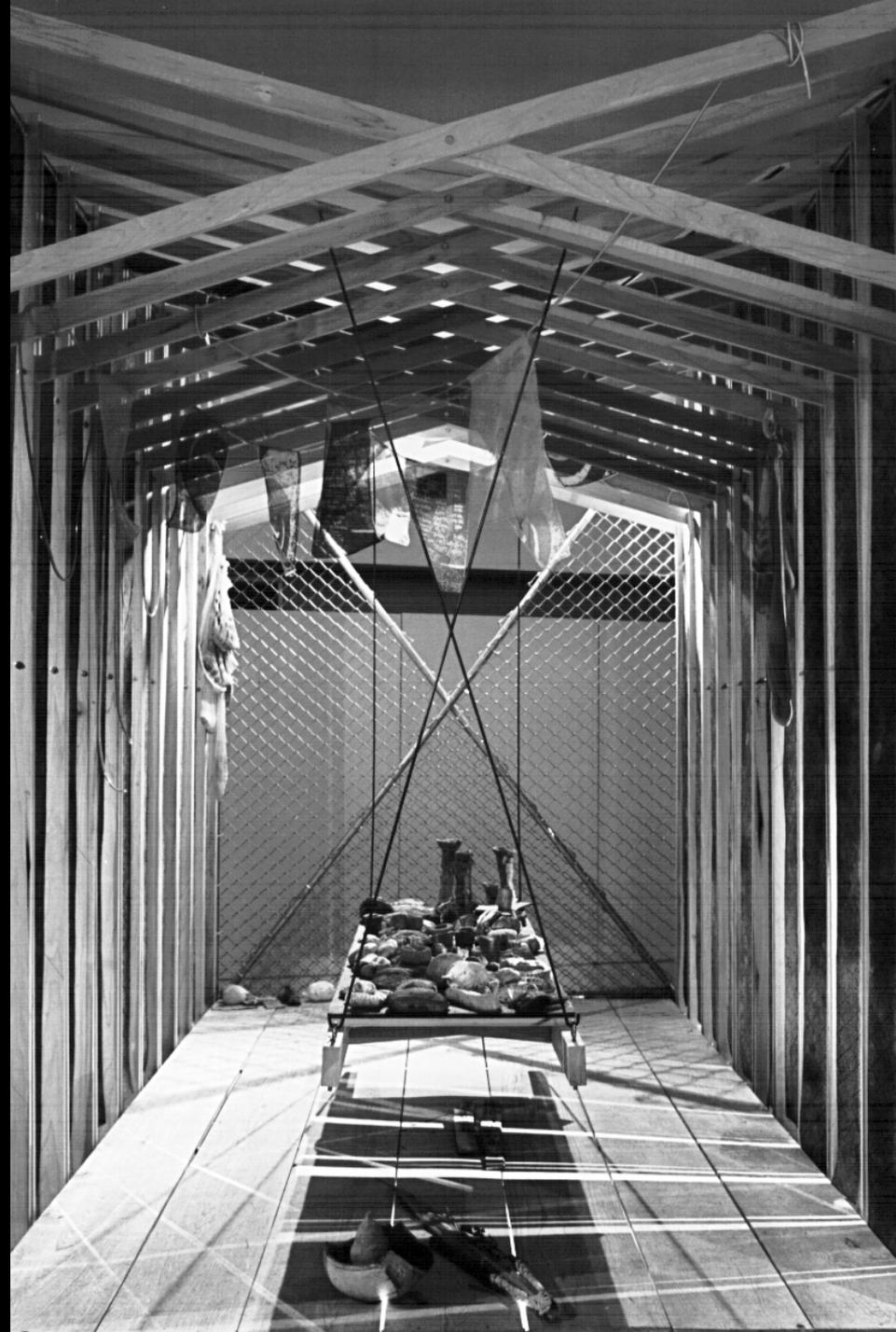








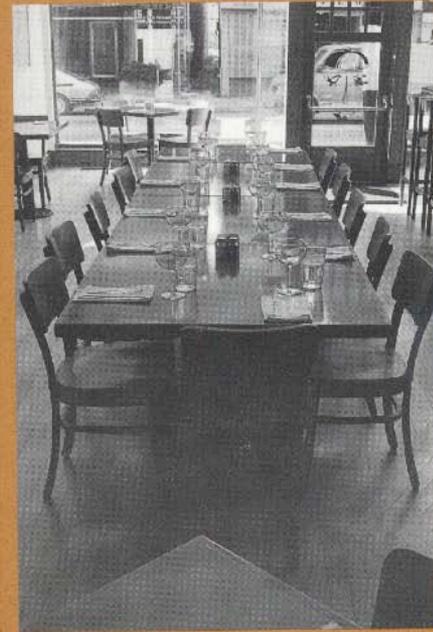




**Awarded by**

**AIA Cincinnati, 1997**

# PRACTICE <sub>S</sub><sup>5/6</sup>



ABSTRACT ART

GEOMETRICAL ABSTRACT ART

# PLUMBING

sounding modern architecture



EDITED BY  
**Nadir Lahiji and  
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FAUVISM  
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**Ignasi de Solà-Morales**

PRINCETON ARCHITECTURAL PRESS

P L U M B I N G

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 its obstinate repression of the abject, the unclean, and the horizontal. In this collection of essays, we present the dialectic of cleanliness and uncleanliness in various logics of modernity under the complex concept of “plumbing.”

—from the Introduction

## ESSAYS BY

William W. Braham

Victor Burgin

Xavier Costa

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Donald Kunze

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DRAFT—NOT FOR PUBLICATION

RESEARCHING

KieranTimberlake's Design Ethic

Daniel S. Friedman<sup>1</sup>

Q: What are the boundaries of design?

—Mme. L. Amic

A: What are the boundaries of problems?

—Charles Eames<sup>2</sup>

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 dismally ungifted with it, equally defend the position that form is the only rightful end of architectural propositions.

—Sanford Kwinter<sup>3</sup>

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<sup>4</sup>

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.<sup>5</sup> 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.”<sup>6</sup> *Concinnitas* is

DRAFT—NOT FOR PUBLICATION

Hard-won Calm: A Note on Concrete at Louis Kahn's Salk Institute

[Forthcoming in D. Leatherbarrow and A. Eischschmidt, eds., *A Companion to Twentieth Century Architecture* (Wiley-Blackwell)]

Daniel S. Friedman

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

—Dilgo Khyentse, *The Wish-Fulfilling Jewel* (1988)<sup>1</sup>

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)<sup>2</sup>

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.<sup>3</sup> “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.<sup>4</sup> 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.”<sup>5</sup> 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.”<sup>6</sup>



Citations  
 Step Inside Design, 2008  
 Print Magazine, 2007

**Integrated Practice & the Twenty-first Century Curriculum**

**June 28-July 1,**

ACSA

**Cranbrook Academy of Art Bloomfield Hills MI**

**Cochairs: D.S. Friedman, J.M. Hill, M.K. Young**

Cranbrook 2007 will explore the impact of emerging project delivery methods on the professional curriculum. Design as we know it will be leveraged by powerful virtual modeling technologies that involve early collaboration with the full spectrum of participants in the building production process. The integrated practice world thus challenges common assumptions about roles, responsibility, and risk—and so, too, the skills that graduates of professional programs will need to thrive.

Some see integrated practice as the return of the master-builder, some see it as the harbinger of profound organizational transformation; some see it as a rare opportunity to rethink our entire educational system. In this quest, educators and practitioners are invited to Cranbrook 2007 to explore alternative pedagogies, performance criteria, curricular infrastructures, and program formats that more productively articulate the critical subject of architectural education within an integrated practice framework.

**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 07

proceedings from Cranbrook 2007:

Integrated Practice and the Twenty-first Century Curriculum



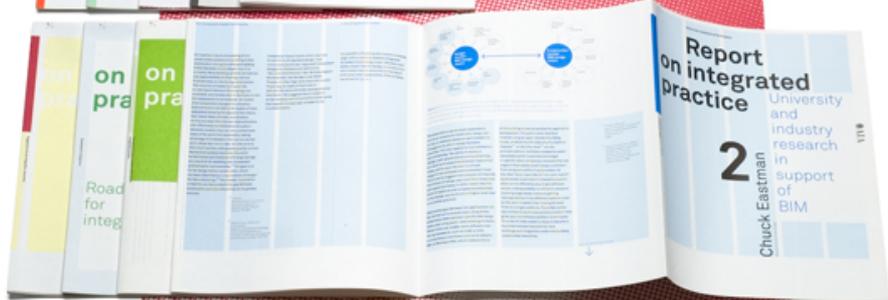
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Integrated Practice  
and the Twenty-first Century Curriculum

June 28-July 1, 2007  
Cranbrook Academy of Art  
Bloomfield Hills, Mich.

**Cochairs**  
Daniel S. Friedman  
Joyce M. Noe  
Norman Strong

Citations  
Communication Arts, 2008  
Print Magazine, 2007



Citations  
Communication Arts, 2010  
Rebrand 100, 2010

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