Spring 2019

Faculty Publications for Academic Year 2018-19

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Recommended Citation  
Brandt, Kathleen; Lonsway, Brian; Brown, Lori; Chun, Junho; Cooke, Sekou; Corso, Gregory; Czerniak, Julia; Davis, Lawrence; Dixit, Mitesh; Louie, Jonathan; McIntosh, Nicole; Parga, Marcos; Park, Daekwon; Wang, Fei; Bartosh, Amber; Bedard, Jean-Francois; Chua, Lawrence; Hunker, Molly; Hubeli, Roger; Larsen, Julie; Krietemeyer, Elizabeth; Linder, Mark; Namara, Sinead Mac; Sho, Yutaka; Brown, Ted; Godlewski, Joseph; Miller, Kyle; and Shanks, David, "Faculty Publications for Academic Year 2018-19" (2019). Full list of publications from School of Architecture. 230.  
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"The Refurbishment and Renovation of the Palais – Royal during the Regency”,
The Computer History Museum exhibits the beanbag with a nod to both historical accuracy and cultural cheekiness, acknowledging that the transformative impacts of this commonplace piece of furniture in the domain of computing history are manifold. The beanbag functions ergonomically, culturally, and symbolically, and these various functions have been built upon, expanded, and in many cases reified since this famous placement in the early PARC. Our friend the beanbag has grown up, but not necessarily matured, in the hands of designers since its invention. Together with many allies including the fern, the ping-pong table, and the playground slide, the beanbag has become a de facto indicator and erstwhile instigator of creative capacity.

What is behind this evolution? And to what do we owe the iconic status of the beanbag? We need look no further than Bruno Latour and Steve Woolgar’s observational work with the Salk Institute’s scientists for a method to unpack the evolution of PARC’s beanbags into the Googleplex. We see that designers, much like scientists,


“SPORTS / Syracuse”, Design 360, no. 74 (April 2018): 40–45


Guest Editor. Special Issue on Landscape Criticism, Journal of Landscape Architecture (JoLA) 13, no. 3 (April 2019): 5–7 (introduction)
VISO ART IS NOW ROUGE FIFTY YEARS OLD. IN HER DRESS SEEN ON THE COVER, “ARTIST: THE AESTHETICS OF NOSTALGIA” (1958), VISIO ART PAYS HOMAGE TO HER HOMETOWN WITH A SENSE OF PATRIOTISM. WITHOUT QUESTION, VISIO ART IS IMPORTANT TO THE CITY, AS SHE IS A MANDATORY INFLUENCE. SHE HAS A GREAT PERSONALITY, AND SHE IS A VERY INNOVATIVE SALESMAN. VISIO ART’S WORK IS A SENSATIONAL, AND HER WORK ’S IMPACT ON THE CITY IS INDEED NOTABLE.

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Subic, Sandra (co-author), *DOMAIN*. Nis: Galaksijanis, 2018.
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Brown, Bill (co-author), “Siting re-assemblage: Queen Elizabeth Park”,
Journal of Landscape Architecture 13, no. 3 (April 2019): 40–53
Lubell, Sam. “This Glowing Grilled Cheese Restaurant Offers the Formerly Incarcerated a Fresh Start,” Metropolis, January 7, 2019, https://www.metropolismag.com/interiors/all-square-minneapolis-restaurant-architecture-office/

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POSSIBLE MEDIUMS presents a collection of sixteen speculative design mediums by emerging architects.

ARTIFACTS are man-made objects gathered and reused in the composition of new constructions.

GRIDS are underlying formal structures guiding the arrangement of architectural elements in two-dimensional representation and three-dimensional space.

PATTERN is a repetitive arrangement of linear elements that produces figuration through excessive overlapping.

BODIES are continuous topological forms with features resembling human or animal body parts.

LINES are abstract geometric entities manifested as material constructions organizing form, space, structure, and use.

PLANS are two-dimensional representations of walls, windows and doors cut up, recomposed, or extruded to produce new spatial and formal arrangements.

FURNITURE refers to objects with expressive forms, details, and components that challenge the rituals of eating, sitting, sleeping, storage and display.

GRAPHICS are applied illustrations that embellish or obscure architectural elements and surfaces.

NARRATIVES are graphic stories of real or fictional architecture involving sequential arrangements of language, animations, illustrations, and props.

PLASTIC is a synthetic material used in non-standard fabrication to create heterogeneous tactile and visual qualities.
DAVID SHANKS
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