

UIUC School of Architecture Promotion and Tenure 3rd Year Review – 2010/11
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Communication #9

ROGER HUBELI dipl. Arch. ETHZ/SIA

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I. Personal History and Professional Experience

A. Educational Background

- 1996-03 Swiss Federal Institute of Technology Zürich (ETH), Zürich, Switzerland
- 2000-01 CEPT School of Architecture (Exchange Program), Ahmedabad, India

B. Academic Positions since Final Degree

- 2004-07 University of Michigan, Taubman College of Architecture and Urban Planning
Lecturer II in Architectural Design
Lecturer II in Construction
- 2007-08 Swiss Federal Institute of Technology (ETH Zürich)
Junior Faculty (Assistant) at the Chair of Prof. Marc Angelil
- 2008- University of Illinois at Urbana Champaign
Assistant Professor for Architecture

C. Other Professional Employment

- 1996 Schafir & Mugglin AG, Zürich, Switzerland
Internship as a construction worker
- 1996 L. Gasser & Co AG, Zürich, Switzerland
Internship as a construction worker
- 1999-04 Hornberger Architekten AG, Zürich, Switzerland
Architecture intern, working on the following Projects:
Main Railway Station for the City of Zug, Zug, Switzerland
Concert Hall Zürich (Renovation), Zürich, Switzerland
Sport Facility, Thalwil, Switzerland
Bus Stop, Zug, Switzerland
Div. Competitions and feasibility studies
- 2002 Swiss Federal Institute of Technology Zürich (ETH), Zürich, Switzerland
Chair for History of Urban Design Prof. Dr. Vittorio Magnago Lampugnani
Part-time tutor editing and research in the field of urban history
- 2002- APTUM formed in collaboration with Julie Larsen
- 2009- Registered Member of the SIA (Association of Swiss Engineers and Architects)

D. Honors, Recognitions, and Outstanding Achievements

Professional Recognition

- 2005 1 of 8 finalists, Workshops for Disabled + Market Rate Housing Competition
Lenzburg, Switzerland

- 2008 FLIP-A-STRIP Competition, 3rd Place Winner, Scottsdale, Arizona, US (\$2,000)
- Jury:
 Aaron Betsky, internationally noted architectural critic and author
 Julie Eizenberg, Koning Eizenberg Arch., advisor U.S. Mayor's Institute on City Design
 Merrill Elam, Mack Scogin Merrill Elam Architects
 Richard E. Eribes, former Dean College of Architecture at the University of Arizona
- 2009 Gymnasium Arbon, Switzerland Competition 6th Place (\$14,000)
- Jury:
 Thomas Stadelmann, dipl. Arch. ETH/SIA, Planning Department City of Arbon
 Markus Friedli, Head of the Building Commission of the State of Thurgau, Frauenfeld
 Patrik Bisang, dipl. Arch. ETH/SIA/BSA, Luzern
 Silva Ruoss, dipl. Arch. ETH/SWB, Zürich
- Experts for the Jury:
 Peter Bär, Sports Department State of Thurgau, Frauenfeld
- 2010 "Out of the box!" International Competition by
 the National Association of Italian Shoe Manufactures, 2nd Place Winner, Milan, Italy

Teaching Recognition

Taubman College of Architecture and Urban Planning, University of Michigan:

- 2004 AIA Huron Valley Award Deborah Richards
 2004 AIA Huron Valley Honorable Mention Hans Papke
 2004 UG 2 Award, First Year Undergraduate, Chang-Yeon Cho
 2005 Undergraduate Alumnae Studio Award - Roger Hubeli Studio
 2005 Undergraduate Alumnae Honor Award, James Sobczak
 2005 Undergraduate Alumnae Merit Award Yulia Mazur

School of Architecture University of Illinois at Urbana Champaign:

- 2009 Student Prize: Edward C. Earl Prize Junior Undergraduate Studio, Rossitza Kotelova
- 2008-10 UIUC List of teachers ranked as excellent by their students
 Fall 2008 Arch 373
 Spring 2009 Arch 374
 Spring 2010 Arch 374

E. Invited Lectures and Invited Conference Presentations

Conferences

- 2008 Reviewer, ACSA West Central Fall Conference University of Illinois

[ARCHITECTURE] in the age of [DIGITAL] reproduction.

- 2008 Moderator, ACSA West Central Fall Conference University of Illinois
[ARCHITECTURE] in the age of [DIGITAL] reproduction.
- 2009 Architectural Education Forum IV, MimED, Erciyes University, Kayseri, Turkey
Paper accepted: 'Architecture and Conjunction'
- 2009 Co-Author, The Joint Symposium of IAPS-CSBE&HOUSING Networks, Istanbul, Turkey
'Revitalizing Built Environments: Requalifying Old Places for New Uses'
Paper presented: 'TERPSICHORE INTERVALS – Interdisciplinary Project for a Rehearsal Dance Space'
- 2009 Co-Author, The Joint Symposium of IAPS-CSBE&HOUSING Networks, Istanbul, Turkey
'Revitalizing Built Environments: Requalifying Old Places for New Uses'
Poster presented: 'FLIPPING THE STRIP – Challenging the Complacency of the Suburban Periphery'
- 2009 Local Intelligence, Beckman Institute UIUC
Paper presented, 'TERPSICHORE INTERVALS - Interdisciplinary Project for a Dance Rehearsal Space',
- 2010 Co-Author, International Journal of Arts & Sciences, Aix-en-Provence, France
Paper presented, 'Mythology of Construction'
- 2010 Co-Author, International Journal of Arts & Sciences, Aix-en-Provence, France
Paper presented, 'Architecture of Crisis'
- 2010 Co-Author, 2011 Academic Chairpersons Conference, Orlando Florida,
Paper accepted, 'Building Sustainable Spaces through Collaborative Partnerships'
- 2010 Reviewer, *Below the Radar: Informal Settlements and Disciplinary Reversals*,
99th ACSA Annual Meeting Montréal, Québec, Canada

Invited Lectures

- 2004 "Museum of Modern Art Competition"; University of Michigan, Ann Arbor, MI
- 2006 "Public Space: Heart of our Cities", University of Michigan,
School of Architecture, Ann Arbor, MI
- 2006 "Competition Strategies"; AIAS, University of Michigan,
School of Architecture, Ann Arbor, MI
- 2006 "1 Program [2 SITES]"; Current Competition Work,
University of Michigan, Ann Arbor, MI
- 2008 "Constructing Thoughts", University of Illinois,
School of Architecture Urbana-Champaign, IL
- 2008 "Constructing Thoughts, Thoughts on Construction", University of Illinois,
School of Architecture; Urbana-Champaign, IL
- 2008 "Constructing Thoughts", University of Florida, School of Architecture Gainesville, FL

2010 "Stress-Test, Architecture of Crisis", in the Series Everyday Architecture, Champaign Public Library, Champaign, IL

F. Office Held in Professional Societies

N/A

G. Editorship of Journals or Other Learned Publications

N/A

H. Grants Received

2009 University of Illinois Research Board Grant for *"Flip A Strip"*
\$8,880 (primary author)

2009 University of Illinois Research Board Grant *"Dance Space"*
\$12,455 (co author)

2009 University of Illinois, Student Sustainability Committee *'Graduate Rehearsal Dance Space -Renovation of 2nd floor of East Art Annex II'*.
\$58,000 (co-principal Investigator)

2009 Scholars' Travel Fund for travel support to Istanbul, Turkey to present paper
" TERPSICHORE - INTERVALS – Interdisciplinary Design-Build Project for a Rehearsal Dance Space" (\$1100)

2010 University of Illinois Research Board Grant,
" MINI-Me the MYTHOLOGY OF CONSTRUCTION"
\$4,630 (primary author)

2010 University of Illinois Research Board Grant,
"ARCHITECTURE OF CRISIS" - Solo Exhibition at Sam Fox School of Design and Visual Arts at Washington University in St. Louis, MO'
\$ 7,250 (co-author)

2010 University of Illinois, Collage of Fine and Applied Arts, Creative Research Award,
"Mini-Me --Lineages Between Construction and Urban Form"
\$3,535 (primary author)

Recent grant proposals submitted:

2010 Co-principal, Public Engagement Grant Proposal,
UIUC Office of the Vice Chancellor for Public Engagement,
"Independent Media Center Constructions' for the design and construction of information and storage kiosks at the IMC",
Grant: \$18,000 Pending (co-principal Investigator)

I. Review Panels

2007 Final Reviews First Year Course ETHZ Department of Architecture, Zürich, Switzerland

2009	Final Reviews First Year Course ETHZ Department of Architecture, Zürich, Switzerland
2009	Midterm Reviews Graduate Studio Gale Fulton, School of Landscape Architecture UIUC
2009	Final Reviews Graduate Studio Gale Fulton, School of Landscape Architecture UIUC
2009	Research Board Grant Review, Requested by: Elen Deming
2009	Final Reviews Graduate Studio Laurie Hawkinson, School of Architecture Columbia University New York
2009	Final Reviews Graduate Studio Craig Konyk, School of Architecture Columbia University New York
2009	Final Reviews Graduate Studio Yolande Daniels, School of Architecture Columbia University New York
2010	Midterm Reviews Graduate Studio Gale Fulton, School of Landscape Architecture UIUC
2010	Midterm Reviews Graduate Studio Jimenez Lai, School of Architecture UIC Chicago
2010	Midterm Review Thesis Kevin Stewart, Supervisor David Hays, School of Landscape Architecture UIUC
2010	Midterm Review Ben Cole Fall Semester Landscape Architecture Thesis, Stefan Sears

II. Publications and Creative Work

Denotes any publication derived from the candidate's thesis.

* Denotes publication or creative work that has undergone stringent editorial review by peers.

+ Denotes publication or creative work that was invited and carries special prestige and recognition.

A. Doctoral Thesis Title

N/A

B. Books Authored or Co-Authored (in print or accepted)

N/A

C. Editor

2010 Co-Editor, Plym Booklet for Kenneth Frampton; University of Illinois,
Date of Completion Pending: Spring 2011

D. Chapters in Books (in print or accepted)

N/A

E. Monographs (in print or accepted)

N/A

F. Articles in Journals

- 2002 Jahrbuch der Architektur Abteilung der ETHZ, Department of Architecture ETHZ, Zürich, Switzerland
Information and Documentation for Building Technologies, page 160
- 2007 Two Project Competitions for Elderly Homes "Trotte" in Zürich-Wipkingen and "Köschenrüti", Zürich-Seebach", Building Department City of Zürich, January 07
- 2008 * 99k house Competition, Selected Entries, RDA/AIA Houston 2008, pages: 162-163
- 2009 Pivot, Issue 24, 2009 'The New Graduate Dance Center', Jan Erkert
- 2009 *+ Competitions, 'FLIP-A-STRIP Competition'
Publication Date: Winter 2008/2009 Volume 18, Louisville, KY, pages: 10-17
- 2009 Author. Thawed, in Field Correspondence, 'Setting out Lines', Issue 1, 2009
- 2009 Melissa Merli, Old IMPE basketball floor now ready for new shoes,
News Gazette Champaign 5/16/2009
- 2009 + David Hoekstra, 'Housing transition as seen through the art of sprawl',
Chicago Sun Times, 12/15/2009
- 2010 Co-Author. Thawed, in Field Correspondence, 'Suburbia in a Mid-life Crisis?', Issue 2
Publication Pending
- 2010 INTERNI. ANCI Creative Awards. November Issue 2010. P. 52

G. Creative Works

Commissions/Projects

- 2003 Eco Haus, Housing Prototype (Study); Detroit, Michigan
- 2003 Stadler House; Private Residence (Built); Neerach, Switzerland
- 2006 THICK house - Housing Prototype (Study); Detroit, Michigan
- 2007 McHenry Holsteins Minor League Baseball Stadium, (Schematic Design); Harvard, Illinois
- 2007 Competitive 24 Lane Airport Bowling, (Schematic Studies); Rümlang, Switzerland
- 2008 Kubler House; Renovation, (Schematic Studies); Bülach, Switzerland
- 2008 Villa Meyer; Private Residence, Addition, (Schematic Studies); Zürich Zürich, Switzerland
- 2008 Michigan City Minor League Baseball Stadium, (Design Development);
Michigan City, Indiana

- 2009 Graduate Dance Rehearsal Space I for Dance at Illinois at UIUC, (Built); Champaign, Illinois
- 2010 Graduate Dance Rehearsal Space II for Dance at Illinois at UIUC (Under Construction); Champaign, Illinois
- 2010 IMC Spatial Reconfigurations, (Schematic Studies, Construction February 2011) Urbana, IL

Competitions

- 2004 Museum of Modern Art Competition; Lausanne, Switzerland
- 2004 Mies Van Der Rohe's Lafayette Park Competition; Detroit, Michigan, US
- 2005 Workshops for Disabled + Housing Competition, (8th Place Winner); Lenzburg, Switzerland
- 2006 Altersheim Trotte - Assisted Living Competition; Zürich, Switzerland
- 2006 Altersheim Köschenrüti - Assisted Living Competition; Zürich, Switzerland
- 2006 Federal Ministry of Interiors Competition; Berlin, Germany
- 2008 * FLIP-A-STRIP Competition, 3rd Place, Award of Excellence, Scottsdale, Arizona, US
- 2008 Ground-up Design Competition; Syracuse, New York, US
- 2008 * 99K Sustainable House Competition; Houston, Texas, US
- 2009 Pamphlet 30, Princeton Architectural Press; Princeton, NJ
- 2009 WPA 2.0 by cityLab at UCLA, CA
- 2009 * Gymnasium Arbon, 6th Place (14'000 \$) Arbon, Switzerland
- 2010 Berufsschule Solothurn; Solothurn, Switzerland
- 2010 Pamphlet 31, Princeton Architectural Press; Princeton, NJ
- 2010 "Out of the box!" International Competition by the National Association of Italian Shoe Manufactures, (2nd Place Winner); Milan, Italy, Pending

Exhibitions

- 2005 [Seeing] Switzerland: Study Abroad Program; University of Michigan, Ann Arbor, MI
- 2006 [Seeing] Switzerland: Study Abroad Program; University of Michigan, Ann Arbor, MI
- 2007 [Seeing] Switzerland: Study Abroad Program; University of Michigan, Ann Arbor, MI
- 2008 Tools to Clarify and Convey Complex Questions of Urban Design and Urban Planning in Schwyz
Architecture Department, for Prof. Marc Angelil ETHZ; Zürich, Switzerland
- 2008 *+ FLIP-A-STRIP, Group Exhibition, Scottsdale Museum of Contemporary Art; Scottsdale, AZ
- 2009 Setting out Lines: New Faculty Exhibition, School of Architecture, UIUC; Champaign, Illinois
- 2009 Architecture of Crisis, Solo Exhibition I-space together with Julie Larsen; Chicago, IL
- 2011 *+ Architecture of Crisis, Solo Exhibition, Sam Fox School of Design and Visual Arts at Washington University, St. Louis, MO, Anticipated Spring 2011

H. Patents

N/A

A. Bulletins, Reports, or Conference Proceedings (in print or accepted)

N/A

K. Other

Internet Publications

- 2008 Laurel Petriello, *Winners Announced in Strip Mall Redesign Contest*, Interior Design
<<http://www.interiordesign.net/article/CA6604304.html>>
(13th October 2008)
- 2008 Bustler, *Winners in "Flip a Strip" Mall Redesign Contest Announced*, Bustler
<http://bustler.net/index.php/article/winners_in_flip_a_strip_mall_redesign_contest_announced/>
(14th October 2008)
- 2008 Jan Buchholz, *Exhibit of Flip A Strip finalists draws large crowds; three winners named*, Phoenix Business Journal
<<http://phoenix.bizjournals.com/phoenix/stories/2008/10/13/focus2.html?b=1223870400%5E1713410>>
(14th October 2008)
- 2009 Paul Klein, *ArtLetter (11/20/09)*
<http://www.artletter.com/html/artletter_11_20_09.html>
(25th November 2009)
- 2009 WPA 2.0 Competition, Selected Design Proposals Entries
<http://wpa2.aud.ucla.edu/info/index.php?thegallery/exhibition-of-select-design-proposals/>
(17th January 2010)
- 2009 University of Illinois at Urbana-Champaign, *Here and Now: Architecture, Dance, and a Green Renovation*
<http://illinois.edu/here_now/videos.html?videoID=-tsgGZjgWUeVsUaXubEXnA>
(29th May 2009)
- 2010 Whitney Stoepel, *Architecture of Crisis; Last exhibit at I-space*, Gapers Block
<<http://gapersblock.com/ac/2009/12/16/architecture-of-crisis-last-exhibit-at-i-space/>>
(17th January 2010)
- 2010 Melissa Mitchell, *Dance, Architecture Students Collaborate on Sustainable Dance Space*, Newswise
<<http://www.newswise.com/articles/dance-architecture-students-collaborate-on-sustainable-dance-space>>
(17th January 2010)
- 2010 Sustainability @ Illinois, *Graduate Rehearsal Dance Space Project*
<<http://vimeo.com/14382353>>. August 2010.
(16th September 2010)
- 2010 Office of the Provost, *Green Graduate Dance Center Built through Campus Collaboration*

Quietly Changing the World - The Influence of Illinois in '10
<<http://quietlychangingtheworld.com/>>
(7th November 2010)

III. Resident Instruction

A. Summary of Instruction

1. Descriptive Data

Courses at Taubman College of Architecture and Urban Planning, University of Michigan

2004	Architecture Design Studio UG1, First Year Undergraduate Arch 312 Fall
2004	Architecture Design Studio UG2, First Year Undergraduate Arch 322 Winter
2005	Architecture Design Studio UG2, First Year Undergraduate Arch 322 Winter
2005	Construction 2 UG4, Second Year Undergraduate Arch 427 (Lab and Lectures) Winter
2005	Construction 1 UG1, First Year Undergraduate Arch 317 (Lab and Lectures) Fall
2005	Architecture Design Studio UG1, First Year Undergraduate Arch 312 Fall
2006	Construction 2 UG4, Second Year Undergraduate Arch 427 (Lab and Lectures) Winter
2006	Architecture Design Studio UG2, First Year Undergraduate Arch 322 Winter
2006	Construction 1 UG1, First Year Undergraduate Arch 317 (Lab and Lectures) Fall
2006	Architecture Design Studio UG1, First Year Undergraduate Arch 312 Fall
2007	Construction 2 UG4, Second Year Undergraduate Arch 427 (Lab and Lectures) Winter
2007	Architecture Design Studio UG2, First Year Undergraduate Arch 322 Winter
2007	Summer Study Abroad Class, Zürich, Switzerland Summer

Courses at ETH Zürich, Chair of Prof. Marc Angelil

2007	Architecture Design Studio I First Year Undergraduate Fall
2008	Architecture Design Studio I First Year Undergraduate Winter

Courses at UIUC

Term	Offering Dept.	Course	Section	Indiv. Inst./ Class	IUs	Studs.	Class Contact Hours	# of Instr.
FA08	1-767	Arch 573	LAB	C	16	2	12	1
SP09	1-767	Arch 576	LCD	C	32.9	11	3	1
SP09	1-767	Arch 574	LAB	C	8	1	12	1
SP09	1-767	Arch 374	LAB	C	65	13	13	1
FA09	1-767	Arch 373	LAB	C	160	32	13	1
FA09	1-767	Arch 101	CNF	C	194.8	64.7	1	3
SP10	1-767	Arch 199	CNF	C	9.3	3	2	2
FA10	1-767	Arch 475	LAB	C	84	14	13.6	1
FA10	1-767	Arch 101	CNF	C	164	54.5	1	3

2. Supervision of Graduate Students

- 2009 Wong, Grace, Anticipated: 2009, Master's Thesis Student, "Intersection Ahead; Reinterpreting the Commuter Bridge"
- 2009 Diego Morell, Graduate Research Assistant for the Dance Space I Project
- 2009 Vatsel Desai, Teaching Assistant for Arch 101 FS 2009
- 2010 Brian Vesely, Graduate Research Assistant for the Dance Space II Project
- 2010 Lauren Grieco, Teaching Assistant for Arch 101 FS 2010

Thesis Review Boards

- 2010 Thesis Review Board, Kevin Stewart, Landscape Architecture, Chair David Hays
- 2010 Thesis Review Board, Ben Cole, Landscape Architecture, Chair Stephen Sears

3. Other Contributions to Instructional Programs

- 2009 Developed new graduate-level seminar course titled 'Architecture of Conjunction' A seminar on construction thinking and making
- 2009-10 Co-developed a new graduate and undergraduate level 'design/build' seminar that was taught for the past two years in accordance with a project for the Dance Department.
- 2009 Developed and Coordinated Arch 373 Design Studio in collaboration with Assistant Professor Julie Larsen

2009 Redeveloped a new Arch 101 course for freshmen (194 Students) to be offered each year in collaboration with Assistant Professor Julie Larsen and Stewart Hicks

B. Evaluation of Instruction

1. Student ICES Course Evaluation Questionnaires

UNIVERSITY OF ILLINOIS
AT URBANA-CHAMPAIGN

Center for Teaching Excellence
249 Armory Building
505 East Armory Avenue
Champaign, IL 61820



Instructor name: ROGER HUBELI
Department name: ARCHITECTURE

Instructor GLOBAL ITEM 1: Rate the instructor's overall teaching effectiveness
Course GLOBAL ITEM 2: Rate the overall quality of this course

1987 to Present (Rating Range 1-5):

Semester	Course No.	No. of Forms	Elective Mixed Required	Mean Item 1	Mean Item 2	Norm Group Item 1	Norm Group Item 2
FALL2008	373	8	R	4.6	4.4	HI AVG	AVG
SPNG2009	374	10	R	4.7	4.7	HI AVG	HI AVG
FALL2009	101	155	R	3.8	3.7	LO AVG	LO AVG
FALL2009	373	14	R	4.2	4.0	AVG	AVG
SPNG2010	374	11	R	4.7	4.6	HI AVG	HI AVG

2. Candidate's Teaching Activities Report and Self Review

Introduction

Richard Sennett writes, in the introduction to his book *"The Craftsman"* of the difference between an *animal laborans* who is simply satisfied with the question "how?" versus a *homo faber* that dares to ask the question "why?"¹

Most of my teaching is connected to the idea best described by the linguistic term "pars pro toto". It describes an intrinsic relationship between the single elements of an object to its overall composition. However my goal is not to teach the simple "mastering" of building construction. Instead, it lies in challenging the students to develop new "constructions". How can design be derived and argued for through a theoretical framework that is based in the theory of construction or the "tectonic". In this sense, my teaching aims at the German term "Baukunst", that literally translates to "the art of building". But "Baukunst" carries not only the technological aspects of how to build. It also implies poetic and aesthetic or in other words the "why".

Throughout my career as a teacher, I was always interested in teaching students an architectural design process that has the capability to make links between architecture as a physical manifestation and an academic discourse. This was my goal while teaching design studios and construction classes at Michigan as well as during my tenure for Professor Marc Angelil at the ETHZ. I challenge the students to see architectural design through the lens of construction. Construction for me is a fundamental argument for the conception and design of architectural form and space. This is the case because construction is inherently connected to a cultural situation. The way we build is a reflection on the way our society is organized. This has been true for palaces as well as for high-rise buildings. But construction is also specific to each project and its context and can be seen as the link between a built reality and a broader theoretical design position. Michael Cadwell, for example, writes about the relationship between the joints in Frank L. Wrights Usonian-Houses and the grid system of his Utopian Broadacre-City.² This fascination for the interplay between constructive methods and design is closely tied to my research and guides much of my contributions to the discipline (see V. Research).

My courses offer students a new way to understand their environment. I allow them to question the status quo of building production as a simple commodity. This, in turn, empowers them to promote architecture as an applied, public art form or "Baukunst", which manifests itself through intelligent and sustainable engagements in the built environment.

It is therefore not just about educating architects that can critically engage in the discourse, but also about educating critical individuals that can participate within the field of architecture. I believe that we need to educate a hybrid between a *homo faber* and a *homo aestheticus*³, participants that are eager to produce but are not afraid to creatively speculate on their production.

Teaching Methodologies

While each class is seen as an individual project there are four methods that remain as constants for all of them. First, I start all courses with exercises that explore individual construction elements and their potential as aggregations. This is true for design studios that specifically look at construction, such as Arch 475, as well as for a class like Arch 101, where the first exercise is the simple production of a line. In the Arch 576 seminar, students designed a space that was based on the simple connection between two pieces of wood joined together with piano wire. Second, (whenever

¹ The Craftsman, Richard Sennett, Yale University Press; 1 edition (March 27, 2008) p. 6-7

² Strange Details, Michael Cadwell, The MIT Press; (June 2007), p. 49 - 92

³ Homo Aestheticus: Where Art Comes from and Why, Ellen Dissanayake, University of Washington Press (September 1995)

possible) students should build physical artifacts. Any investigation should be accompanied by careful and precise physical making in various scales (machined and manually). Physical production is particularly important since this will inherently question the relationship between the elements and the whole. Third, there is no supremacy of any kind of media or process. Hybrid outputs and processes are encouraged. The critical reflection of the given process is part of the student's performance. In the words of Marc Angelil, "the traditional simulation of practice was replaced with the delivery of performance. We train our students to learn to deal with uncertainties, to operate intelligently within a complex field of constantly changing parameters – to live dangerously"⁴. This applies particularly to design studio. And lastly the main element of assessment of the projects is the quality of architectural space at multiple scales.

The following is a more in-depth description of the courses taught and their relationship to my overall teaching philosophy and methodology.

Architecture and Conjunction (Seminar)

This seminar was aimed at the tension between the presence of theory and physicality in the realm of making. The theoretical scope of the work done in this seminar looked at a broad base of speculative writings on construction and the scale of the investigations remained small.

The seminar was divided in to two parts. In the first half of the semester students studied a series of theoretical writings on tectonics, from Gottfried Semper's "*Style in the Technical and Tectonic Arts; or, Practical Aesthetics*" to Kieran-Timberlake's "*refabricating ARCHITECTURE*". At the same time, students studied small-scale projects and objects of architects who's performance is biased on the interaction of tectonic and formal aspirations, including: Ray and Charles Eams, Jean Prouvés, Eero Saarinen, Peter Zumthor and others. The focus of these studies was the conjunction between materiality, process and aesthetic as well as technical performance. These studies were done through writing as well as drawing and small-scale models.

Cumulating knowledge from the first part of the semester formed the basis for the second part where students developed a series of small, full-scale built objects. These models investigated a common construction material and speculated on its potential beyond a material's normative use.

Results from this seminar were used for the full-scale construction of a graduate dance rehearsal space at UIUC. This was a design-build project that is part of a larger project to transformation the FAA Annex second floor. The project was ultimately done in collaboration with faculty and the students of Dance at Illinois as well as students from the School of Architecture.

Arch 373/374 (Design Studios)

In this sequence of design studios, students are introduced to the connection between architecture and landscape as well as architecture and the city. In both cases it is important for me that neither landscape nor city is just seen as a fixed term. The meaning of both of these terms is under constant flux. Where does city begin and where does landscape start. Are they descriptions of a physical reality or are they cultural conditions? What is considered 'landscape' in one place, can be read as 'city' in another. This is even more the case with the rapid shifts in global dwelling from rural to urban environments in the past decade.

⁴ Deviations: Designing Architecture - A Manual, Marc Angelil, Dirk Hebel, Birkhäuser Architecture; (September 2008), p. 16

Therefore I want the students to realize that both of these conditions are a context that needs to be constructed as much as the architectural intervention itself, physical as well as cultural. I therefore position the project at either physical or cultural fringes, to force the students to take a position. For example, in the Architecture and Landscape studio, I have students study the relationship between the suburban idea of landscape in Champaign, Illinois and the surrounding agricultural landscape. Or in the Architecture and the City studio, students investigate the relationship between the infrastructural aspects of the city, such as Wacker-Drive in Chicago, and its architectural context.

During these courses, students are required to complete short, prescribed design exercises, as well as longer duration design projects. The initial exercises are used to introduce common terms that are fundamental to the understanding of landscape and city but can be read as interchangeable between the two, such as: fringes and edges, field conditions, borders, structural logic, or even broader terms such as cultural identity. Through short design exercises, the investigations of these terms allow the students to develop tools to read landscapes or cities beyond their physical appearance. This empowers the students to make visible the construction of the context as it is developed through different contingencies.

The conclusions of these initial exercises form the basis for the subsequent design projects. The students are challenged to design small-scale projects that take a critical stand towards the current condition of either the landscape or the city. In that way, studio becomes not just a place for learning the development of a viable architectural proposition, but also a possibility to engage in current issues of the discipline, whether it is to contest the current suburban condition with its rather loose definition of landscape or current status of infrastructure in the contemporary city.

Arch 475 (Design Studio)

Arch 475 is a “comprehensive” design studio and the final required course in the studio sequence of the undergraduate education. As a comprehensive studio, my studio course focuses on the relationship between construction and its cultural meaning. The making of the building is hereby not seen as a means to an end but as a fundamental argument for form and meaning of the project.

The given program and the proposed site are part of this relationship. A clear understanding of the culture of production and the relationship between a public institution and its material expression is of imminent value. Today’s production of buildings is guided by economic constraints and preconceived ideas. These are, more often than not, guided by economic and legal arguments rather than by a discussion on the meaning of architecture as a cultural product. While not dismissing applicable codes, the studio focuses on the connection between a singular constructive idea and its meaning as part of an architectural expression.

The work in this studio is characterized by rigid studies of constructive elements as part of a long-standing cultural discourse. This requires a process that finds its formal constraints through constructive concepts. This is implied in simple exercises that ask the students to develop a spatial sequence through the repetition of a single element, controlling the spatial expression through the repetition of the element and through the development of the module itself. This design studio teaches the student an approach to architectural design that is rooted, in the per-formative aspects of technology (construction methods, building systems), as well as in a theoretical discourse that focuses on the relation between construction and architectural expression and aesthetic. This ultimately allows the students to bridge the gap between academia and the realities of the profession.

Arch 101 (Freshmen Lecture Class)

I developed this class together with Assistant Professors Julie Larsen and Stewart Hicks and serves as

a new type of introduction to the topic of architectural design and theory. The structure of the class is a reaction to the environment that architecture students find themselves in, swimming amongst the endless streams of references in magazines, blogs and news feeds. As the sheer amount of information increases and becomes more easily accessible to everyone, it is important that students learn to handle productively this torrent of unfiltered content from around the globe.

Architecture 101 is an introduction to architecture, architectural education and the profession with emphasis on issues that influence architecture and the people and processes involved. Architecture 101 explores critical design intelligence as it intersects multiple conditions of history, theory and current conditions in the practice of architectural and design fields. It surveys a range of media and tools used to understand diverse methods of design and architecture through investigating fundamental and complex processes commonly discussed in various design disciplines.

In the opening lectures of the semester, each professor establishes their own agenda for their individual approach to the course. In relation to my research interests, I am engaging the links among form, construction, materials and their cultural and historical dimensions. I use for example the lecture on "Methods" to introduce the work of Herzog and DeMeuron. This allows me to demonstrate to the students how a technical question, such as "how to enclose a building" can have a bearing for a complete oeuvre of an architectural firm. Similarly I use the lecture on space to introduce the students to the connection between simple building technologies and their spatial implications. I reflect on how the stacking of the pyramids leads to objects in the space or Le Corbusier's constructive concept of the "piloti" becomes the modernist space continuum and the dissolving of the figure ground.⁵

(For additional information, such as Syllabi and Assignment sheets, see supporting materials)

3. Departmental Evaluation of Teaching and Course Documentation

IV. Service (Public, Professional/Disciplinary, and University)

A. Summary of Service

1. Public Service

Architecture is a public endeavor that always includes a multitude of different participators. Therefore it is crucial that architecture is continuously explained, discussed, and argued for in different venues and with different views. This conviction lies at the core of my public services. Academia offers the freedom to engage the public from a more general and intellectual point of view. A position that the profession is hardly ever able to take due to economic and in times political pressures. It is therefore important that we offer this service to engage the community. This is why I am interested in public lectures for the community, such as at Champaign Public Library, or engage the community IMC in Urbana in a discourse on architecture through their own spatial needs.

At the same time, it is important that a similar discourse can happen at the School of Architecture itself, discussions that go beyond the everyday work of students in class and each individual faculty in reviews and committees. For that reason, I used an initial exhibition, where each new faculty was invited to present their work, as a moment of collaboration with two other new faculty members, Stewart Hicks

⁵ Architecture and the Phenomena of Transition: The Three Space Conceptions in Architecture, Sigfried Giedion, Harvard University Press; (June 1971)

and Julie Larsen. Rather than just presenting our individual work we created a space out of hundreds of threads that offered a physical as well as intellectual place for engagement. Similarly the participation in a school wide debate about sustainability offered a moment of critical discourse with other faculty members and again created a space for public engagement.

- 2009 "The Cat in a Hat" Workshop at Children's Research Center of UIUC in collaboration with Katie Shea Fall
- 2009 Setting out Lines, New Faculty Exhibition, University of Illinois U-C; February
- 2010 Independent Media Center (IMC) Public Radio Interview, April 2010.
- 2010 Thawed Debate: "Controversy: Will Sustainability Kill Architecture, Yes or No?" Temple Buell Gallery, Architecture Building UIUC, April 2010
- 2010 IMC Spatial Reconfigurations, Pro Bono Design Services for the Urbana Champaign Independent Media Center, The IMC is a part of Indymedia Network, an affiliation of over 200 media centers across every continent; Urbana, IL
- 2010 "Stress-Test, Architecture of Crisis", in the Series Everyday Architecture, Champaign Public Library, Champaign, IL

2. Service to Disciplinary and Professional Societies or Associations

3. University/Campus Service

- 2008-09 Publication Committee, Stewart Hicks – Chair
- 2008-09 Lectures/Exhibits & I-Space (NAAB), Erik Hemingway - Chair
- 2008-09 Foundation Design Curriculum Sub-Committee Fall 08
Design Curriculum Coordination Between Freshman, Sophomore and Junior Years
- 2009 NAAB Accreditation Visit March 28-April 1 Faculty Exhibition, co-chair
Faculty Exhibition of Publications and Creative Work in TBH Gallery
- 2009 Architectural Council Committee Fall Semester – Chair Gains Hall
- 2009 Search Committee for Faculty Position in Department of Art and Design
Chair Jennifer Gunji-Ballsrud
- 2010 Fabrication Facilities Committee, Kevin Erickson - Chair

B. Evaluation of Service

1. Public Service

2. Service to Disciplinary and Professional Societies or Associations

3. University/Campus Service

V. Research

A. Statement of Research Goals and Accomplishments

Introduction

Anne Beim observes in *Tectonic Visions*, that the current condition of architectural practice has undergone radical changes during the last decades due to the introduction of new technologies as well as an increased emphasis on matters of administration. "The contemporary architectural practice seems to pursue a sort of architectural homogeneity and general standard in order to satisfy an unidentifiable clientele". Common construction systems and processes are maximized for monetary and time based efficiency. A condition that marginalizes the construction of a building to a simple problem solving issue is depriving architecture of its value as a form of culture embedded in a rich history. Consequently my research agenda focuses on the relation between recent construction methods and the rich historical context of construction as a basis for design.

Since its very beginning, the construction of architecture has been in tension between poetics, expressed by the term "tectonic" and the instrumental, expressed by the term "technological".⁶ Due to its rational relation to economics, the profession commonly claims an instrumental approach to construction. Construction as a poetic practice is harder to be understood and applied. However, as Kenneth Frampton⁷, or more recently, Stephan Kieran⁸ and James Timberlake point out it is the notion of the "tectonic" in architecture that continues to propel and challenge the discipline and ultimately the profession. I would argue that this is the case, because buildings are made of parts, hence the poetics of joining is inherently at the core of any piece of architecture.

Therefore it is essential to sustain a critical discourse on the poetics of architectural construction as an alternative to the common notion of construction as instrumental application of technology to build architecture. We cannot afford the future of the Architect as a reduction to the role of 'yet another consultant', who mainly deals with issues of aesthetic appearance.⁹ It is crucial that architects take on the role of a "piece de resistance" that is willing and able to challenge normative approaches through creative and speculative design work. Especially in a moment in history where the discipline is more than ever challenged by an economy that follows *get-rich-quick* schemes that neglect the material and spatial importance of our built environment. The result of this unsustainable practice has been revealed harshly in the most recent real estate crisis. This shows that any speculations on possible mutations towards a more sustainable practice must happen with the full conscious of the cultural contradictions between technology, art and politics that architecture as a discipline is embedded within.

The basis of this conviction stems from my personal education at the ETH in Zürich and my own practice as an architect in Switzerland. At ETH, architecture as an academic field is seen as the foundation for physical but still critical interventions in the contemporary context. This has a major impact on the status of architecture in the cultural and political discourse on the built environment and allows academia to have a substantial influence. This is possible due to the status of construction in design as a conceptual framework. A strategy that, for example, makes it possible to use competitions for real projects as an opportunity for speculations on the discipline. It allows for bridging between technological and practical aspects that concern the profession as well as discourse on "tectonics". In the words of renowned Swiss architect and ETH Professor Andrea Deplazes, "Tectonics (Construction) always incorporates all three components: the conceptual connection of the physical assembly and the metaphysical, architectural

⁶ *Tectonic Visions in Architecture*, Anne Beim, Arkitektens Forlag Copenhagen (2004), Introduction, p. 17

⁷ *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, The MIT Press (2001)

⁸ *Refabricating Architecture: How Manufacturing Methodologies are Poised to Transform Building Construction*, McGraw-Hill Professional; 1 edition (2003)

⁹ *Tectonic Visions in Architecture*, Anne Beim, Arkitektens Forlag Copenhagen (2004), Introduction, p. 13

space, and all the mutually interacting, transforming and influencing aspects, which, in the end, are specific and also exemplary.”¹⁰

Research Goal

It is crucial for the future of architecture as a relevant academic field that it has a meaningful impact on the status of our inhabited environment. But as denoted by Deplazes in the quote above, it is important that this discourse is positioned between the study of “tectonics” as well as the current economic and cultural constraints. Considering construction as a basis for design in academia allows for questioning and challenging the extremely regulated and predefined situation of construction in common practice today. Only outside of these constraints and political pressures can we speculate freely to develop new relevant contributions that will have the power to propose valuable mutations.

The connection between economic constraints and common practice is best clarified by more traditional modes of research such as collection of data and comparative studies. Yet, a new bridging between the academic design discourse and common practice can only be done through creative design studies that focus on construction as the driving force for architectural design. Thinking about mutations of materials and construction methods means to construct a different meaning and new relevance of the built environment. We need to question the “tectonic” in architecture and challenge common norms.

Methodology

The underlying strategy for these proposed mutations of construction concepts and methods is established on a comparison between Roland Barthes arguments for everyday Mythologies in language¹¹ and the idea that construction itself can be seen as language. According to Barthes, “Myths” carry a cultural argument that is implied in the meaning of a language. He argues that the “Myth” is a secondary level of meaning in language that exists in relation to a socially constructed notion. The base argument for my research is that this linguistic structure can be translated to the discipline of architectural construction. Here, as well as in language, there is a similar relationship between individual elements (construction materials) and an inherent expression formed through the common use of the material (construction method). Therefore the relationship between constructive concept and architectural form can also create “Myths”. One example of this relationship can be seen in the traditional American 2x4 (signifier) that is generally used in platform framing (signified) to create suburban houses (sign) that then can be read as a signifier for the “American Dream” (myth).¹²

This is a useful approach because, it allows structuring different aspects of construction and their relationship to each other. So one can find a logical system to compare the cultural or economic meaning of specific construction methods to their material and constructive processes. This enables one to challenge the initially mentioned relationship between economic maximization and the meaning of construction in common practices. Or in the case of the 2x4; the myth of the American Dream is potentially shattered if the construction method or understanding of the material is altered. Ultimately there is a potential for new “Myths” when we mutate ‘standard’ construction methods.

My research is conducted by means of different creative medias such as small-scale projects, exhibitions, comparative studies and written essays. Competitions and projects, which are part of my professional work, supplement and test out ideas generated in my research. This research happens within the full

¹⁰ Constructing Architecture: Materials, Processes, Structures, Andrea Deplazes, Birkhäuser Basel; 1st edition (October 1, 2005), Part 1, p.10-15

¹¹ Mythologies, Roland Barthes, Hill and Wang New York, 1972

¹² Mythologies, Roland Barthes, Hill and Wang New York, 1972, Myth Today, p.115

contradictions of the market realities of architecture and its condition as a form of applied art, which may make creative speculations the condition of the future truth.¹³

Research Accomplishments

The following is a description of specific research projects that investigate architectural construction through the described vantage point. These descriptions allow a more in depth look at the above-described method as applied in my work. Two of these projects are research projects done through the University. The other two are competitions that were entered as part of my professional work. The resonance of this work locally as well as nationally and internationally are evidence that the research is current and can participate as part of a larger discussion that is ongoing in the field of architecture.

Architecture of Crisis / A Mythology of Construction

In 2009 an exhibition in collaboration with Assistant Professor, Julie Larsen and students was formed out of the interests developed in the "Flip A Strip" exhibition at the Scottsdale Museum of Contemporary Art (Smoca), where we were invited to build a piece that critically challenged the suburban strip-mall condition. The acclaimed architectural critic and juror of the competition, Aaron Betsky wrote about the winning entries that were part of the exhibition, that "at the core of all the most interesting proposals was an environmental vision tied to a social critique."¹⁴

This quote was a starting point for the development of the exhibition "Architecture of Crisis". It set up the idea to speculate on the relationship between suburban form and materiality an environmental vision and social critique, critiquing the relationship between standard building materials, construction methods and architectural form. Three common building materials (vinyl siding, wooden trusses, asphalt roof shingles) were used to build artifacts that propose different uses for these materials. The new constructive use of these materials provoked new "Myths" for a suburban life that were shown through speculative drawings. The exhibition was shown at the I-Space in Chicago and was published on a two-page spread article in the Chicago Sun Times.

Architecture of Crisis is part of a larger project on the mythology of construction. Mythology of Construction will be a compilation of the exhibitions and extend them through a series of essays on the status of tectonics in the current discourse. In support of this larger project, Architecture of Crisis will be further developed for two upcoming exhibitions. One exhibition is planned for the end of the spring 2011 semester at the University of Washington in St. Louis Missouri. This research is further extended into the studies of particular constructive concepts and their architectural expression in recent Swiss architecture. This research will be exhibited in the new Gallery of the College of Fine and Applied Arts in down town Champaign at the end of next semester.

(For more information on "Flip A Strip" and "Architecture of Crisis" see supporting materials)

Terpsichore Intervals (Graduate Dance Rehearsal Spaces for Dance at Illinois)

This project is an interdisciplinary design-build project between Assistant Professor Julie Larsen, myself, the School of Architecture and *Dance at Illinois*. The Dance Department was in desperate need of dance rehearsal space to accommodate the recent addition of three extraordinary world-renowned choreographers – Tere O'Connor, Jennifer Monson, and Kirstie Simson – and their students. These efforts are now extended with an additional rehearsal and office space for Dance at Illinois that is currently under construction on the same floor.

¹³ Mythologies, Roland Barthes, Hill and Wang New York, 1972, Preface to the 1957 Edition, p. 12

¹⁴ Aaron Betsky, Competitions Winter 2008/2009, Flip a Strip Design Competition, p. 15

Both of these projects have, at their core, a material mutation. The first space was built out of a basketball floor that was salvaged from a University building site that was reused as the dance floor as well as to create interior walls needed in the rehearsal space. The second space is using reclaimed wood from a donated barn from Iowa. The use of the material elements is transformed. Structure becomes floor and frames; the siding is reconfigured in stacked wall elements that transform the space into a creative dance laboratory. The mutation of the construction method of the material did not only create a new aesthetic language, but it also allowed the reuse of otherwise broken material that would have been land filled.

The project is scheduled to be inaugurated on December 10th 2010 and will serve the graduate students of Dance at Illinois. Initially supported with funding by the University Research Board (\$12,455) the project received additional funding (\$58'000) through the Students Sustainability Grant. The inauguration of the second space is scheduled for December 10th 2010. Both spaces will be presented together with Jan Erkert, head of *Dance at Illinois*, at the 2011 Academic Chair Conference in Orlando, Florida.

(For more information on this project see supporting materials)

Professional Work

Besides the work at the School I am working together with Julie Larsen and Beat Steuri (our partner in Switzerland) on professional work. The professional work is a possibility to close the gap between academia and profession since it allows us to test out concepts that were developed as part of the research. For example the prize winning competition for a gym in Arbon Switzerland, looked at the development of an architecture that finds its expression through studies of the tectonic system of the vertical disposition of the inside of the gym versus its horizontal outside. The architectural form is clearly derived from a tectonic study of the loadbearing system of the façade and the large span roof.

The ANCI Creative Award competition asked to rethink the way high-end Italian shoes are sold. Our second place winning entry connected the manufacturing and sales process of the shoe with the construction of the proposed "walk[in]g" shop. The boxes for the shoes are coming directly from the factory. There are no other typical shoeboxes needed. The box is not just storage but also a building element. At the same time the project does not neglect the current fast pace and global interaction in the world of fashion, therefore creating a system that is not only able to quickly adapt itself to a new context and markets but is also able to participate in global communication. A new construction method aims at the mutation of the construction of the store creating a new the "Myth".

(For more information on some of the mentioned project see supporting materials)

B. Departmental Evaluation of Research Accomplishments

C. Departmental Evaluation of Future Potential

VI. External Evaluations

A. Sample Letter to External Evaluators

B. Qualifications of the External Evaluators

C. External Letters

VII. Special Comments by the Unit Executive Officer

Supporting Materials (attached):

Creative Works Portfolio

02

Publications

03

99k house Competition, RDA/AIA Houston 2008
pages: 162-163

Competitions, 'FLIP-A-STRIP Competition'
Winter 2008/2009 Volume 18, Louisville, KY, pages: 10-17

Melissa Merli, 'Old IMPE basketball floor now ready for new shoes',
News Gazette Champaign 5/16/2009

David Hoekstra, 'Housing transition as seen through the art of sprawl',
Chicago Sun Times, 12/15/2009

Thawed, in Field Correspondence, 'Setting out Lines', Issue 1, 2009

Co-Author, The Joint Symposium of IAPS-CSBE&HOUSING Networks, Istanbul, Turkey
'Revitalizing Built Environments: Requalifying Old Places for New Uses'
Paper presented: 'TERPSICHORE INTERVALS – Interdisciplinary
Project for a Rehearsal Dance Space'

Co-Author, The Joint Symposium of IAPS-CSBE&HOUSING Networks, Istanbul, Turkey
'Revitalizing Built Environments: Requalifying Old Places for New Uses'
Poster presented: 'FLIPPING THE STRIP – Challenging the
Complacency of the Suburban Periphery'

Teaching Portfolio

(Syllabus provided only for Courses coordinated or co-coordinated.)

Arch 101 (Syllabus, Assignments, Student Work Samples)

04

Arch 373 (Syllabus, Assignments, Grading, Student Work Samples)

05

Arch 374 (Assignments, Grading Samples, Student Work Samples)

06

Arch 475 (Assignments, Student Work Samples)

Additional work for Arch 475 will be shown during studio visits.

07

Arch 576 (Syllabus, Assignments, Student Work Samples)

08