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# TACK

## Interview: Robert Kirkbride on Design, Part I

On April 16, 2014

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Image from the cover of *Architecture and Memory* (Columbia University Press + Gutenberg-e).  
<http://www.gutenberg-e.org/kirkbride>

*"We're endlessly fascinated, and endlessly bored."* —Robert Kirkbride

Robert Kirkbride, the director of *studio 'patafisico* and the Associate Dean of Parsons School of Constructed Environments, specializes primarily in architecture and product design. But his thoughtful and steadfast commitment to exploring the full realm of design—including our relationship to *what, how* and *why* we design—makes the breadth of his work especially unique. "It's too easy to opt out," said Kirkbride, who urges his students to be "optimistically skeptical" and tells them "you have to be critical." Whether he's contemplating historical artifacts, art works, commonplace (or arcane) objects, architectural spaces or natural landscapes, Kirkbride's willingness to dig ever-more deeply into our personal and cultural understandings of what design means and what it can teach us provides an inherently multi-disciplinary approach we can use to consider any number of topics.

In the first of this two-part interview, TACK talks to Kirkbride about his unconventional online book project, designed to engage us in an unexpected and non-linear learning experience, and the historical backdrop that frames the cultural divide between ornamentation and minimalism.

You published a multimedia book online about the *Renaissance Studioli of Federico da Montefeltro*—explain to me what this is all about, and what the purpose of the project was.

That was interesting, because that was right at the leading edge of translating scholarship into an online media. It was part of the *Gutenberg-e* project, which was funded by a big scholarship from the American Historical Association in collaboration with Columbia University Press, and they had been trying for years to find new ways to produce scholarship on the web.

The rooms that I had studied, the two rooms built for the same patron in the late 1400s, they represented the cutting edge of technology at that period of time: The use of perspective, *trompe l'oeil*, artists such as *Piero della Francesca* who were writing treatises on perspective at that time (in Urbino and Gubbio Italy—"right around the calf"). The patron was the knight for several popes, and he was a very interesting figure. The size of his dukedom was very small, but it was strategically located and he, throughout his childhood (by forced hostage situations, among other things), developed relationships with the *Medicis*, with the *Sforza* family, and spent time in Venice and Verona and Milan, and all of the major centers. He became a very important military

*The room worked in a way like a matryoshka doll, a nested series of spaces contained in your mind that you could transport with you. So the*

commander who was really remarkable for his shrewdness and for his strategic abilities—and his support of artists, architects and designers. And quietly, what history usually overlooks, is that he had a half brother who was a little younger than he, Ottaviano (degli Ubaldini) was his name. He was the behind-the-scenes guy, and would govern when Federico da Montefeltro was out at war, which was his job. Ottaviano was called the Prince of Astrology because he was very much into arcane, recondite arts. So he was in connection with a lot of the different scholars, and he was actually probably responsible for bringing a lot of those people in. They really navigated this fine line between being good, upright Christians, and also being part of the humanistic recovery of the ancient pagan past, and that evidence is itself, and all sorts of details, in these rooms.

These rooms, in their time, worked from the tradition of the art of memory, so that they provided a mental space that you could use not only when you were physically in a room, but also when you were at large in the world negotiating with people, you could, in your mind, retreat to certain details and construct rhetorical arguments, which was part of the practice at that time. That's what I was reconstructing (in the book), and how they really believed the mind works. The room worked in a way like a *matryoshka* doll, a nested series of spaces contained in your mind that you could transport with you. So the approach to the online book was that I wanted to do something similar in the structure. So the reader, as he or she navigates and cross-references, doesn't have to read it in a linear fashion—there are many ways of reading across the grain. My goal was not to use the technology—as might be expected—to create a photo-realistic space; my goal was to create a kind of interactive document that would pique your curiosity and compel you to go see the rooms, because the rooms are the artifacts and what I did was a translation and transcription of that.



Seven-pointed navigational icon. Screenshot courtesy of Architecture and Memory.

There's an interactive diagram, a seven-pointed diagram that was literally in one of the rooms, that I used as a way of organizing the chapters of the book and appendices. Yes, you can follow the chapter-by-chapter outline to the left of the page, but if you're a little curious, you'll find this icon that pops up, and you can scroll over that and use it to navigate in a manner that feels, perhaps, a little more random and open ended, and the point was to create with the new technology a simulation of the kind of multicursal navigation that people used the rooms for in their time. The challenge was reconstructing mental practices, and how they believed the memory worked: design and images and architecture and clothing were *infrastructure*, even the colors of the planets, which were embedded in the ceiling ornament. Ornament literally served as conduits to guide your attention through a space. And by navigating through that, interpreting what those images mean and reconstructing them and using them to remember your own arguments, you are redesigning that space and internalizing it.

**So in a way, it's a constantly changing space, or at least always a new version of itself.**

There's a beauty there, which is quite a bit to recover. There's lots of fantastic scholarship on these rooms, but no one had asked the question: How do these rooms work? How were these rooms designed to work? Not: What do they mean? When scholars have attempted to analyze these rooms, they've approached it with a modern psychoanalytic point of view, in other words, what did these images mean? And that's sort of irrelevant, because that's holding a mirror to ourselves.

**Especially when the images can and did contain multiple meanings.**

Exactly. Every image was like a coat hanger, to temporarily or more permanently hang the associations you needed to make or recall, so a single image could have and did (technically) have infinite numbers of meanings—autobiographical, cultural, all these different things.

**I think this is a really fascinating way to think about designing online media—and presenting information online in general—in a way that can be informative, but also interactive and genuinely exploratory.**

Research in general tends to become fairly fixed and fixated on creating a definitive impression, and what I was trying to capture was to say that these rooms were as much about the ephemeral experience. The perception of cognition, of how the mind worked at that time, was not limited to looking at an image and thinking about what it meant. They were designed to change as you moved across the room; these rooms were designed to *move* you. The wheels of the illusionistic cabinets, the bench legs, are actually wheels, so the room is literally a chariot, to move your thoughts and to move your body in multi-sensual ways. There are puns, there are words that "sound like," the images are multi-layered in how they sound and how they're spoken—it's an oral culture, not a book-based culture, and I think in some ways the technology we're working with online gives us that ability to engage the senses in a way that goes beyond simply looking at a single distance on the catwalk, for example.

**The runway is interesting to consider here, because there's a hugely important performative aspect to a runway show and a multi-sensory experience that you just can't get from a flat image. I'm interested to hear your thoughts about the ways physical spaces and the objects around us relate to our more internal experiences—and consequently, how we construct our identities—which I know is a topic you've considered in a lot of your work.**

The piece that I finished this past year was for a special issue called *Cuaderno 48*, which is a collaboration between Parsons and the University of Palermo down in Argentina, and specifically centered on fashion. Steven Faerm was the editor from the Parsons side, and the article I wrote focused specifically on that issue, and reflected on the angle I take with what you were just summarizing: the artifacts and constructed environment, and how they shape, inform, transform our identity and memory, culturally and personally. The best way I can really sum it up is that design equips us—the artifacts and environments around us that we use all day long, every day—they equip us to stand out and to fit in. Because otherwise, how do we articulate what is a "me" and not a "you"? But at the same time, that's a lonely conversation if it's only a "me." I talk about what is it that ornament does, because so many of us, after modernism, perceive that either you love ornament and ornament is superfluous and frilly and unnecessary—which is also as a result of a misreading of some of the texts produced in the Renaissance. Interestingly enough, especially in architecture, a lot of people misread the texts of Leon Battista Alberti, who talks about unity and harmony of the building with all its ornament, its beauty as well as its structure and firmness and solidity, without it being separate. Yet at the same time, he talks about ornament and decoration as *additional* to structure. It was really during the French Revolution in the 1800s—the separation of aristocracy, and all the trappings that went along with style, character, personal character and expressing your character through the choice of style—that style began to become a historical set of categories.

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And one of the results of the revolution, you had the **Beaux-Arts** tradition which came to the United States in the form of Harvard, the University of Pennsylvania, private—especially Ivy League—schools. The school in Paris that was formed after the fall of the old regime was the *École de Polytechnique* (Polytechnic Institute), and that approach became the approach of the state schools in the United States. So you have an immediate separation within the U.S. about tradition, history, theory, style and ornaments, versus state schools, stripped down, reduced, reductionist. Then that gets further massaged and added to after two world wars in the 20th century, where a lot of—especially European—intellectuals emigrated to the United States: **Walter Gropius, Mies van der Rohe, Le Corbusier**, who doesn't come to the U.S., but he designs the UN. They brought across this certain fatigue with history, because all the trappings of history were only creating more wars—ornament became a bad thing.

When you look at history, you see this real pendulum swing back and forth. When it comes down to it, it's a pendulum swing between luxury and Spartan living, and it endlessly goes back and forth. You can see it in the cycles of fashion, you can see it from the '80s shifting into the oatmeal '90s and the minimalism of Calvin Klein

and Yamamoto. They were doing the work by and large regardless, but it suddenly becomes a ground swell in the cultural identity, and then suddenly everyone's into minimalism. And then people get fed up with minimalism and you have Murray Moss in 1999 or 2000 suddenly exhibiting these very over-the-top ceramics and porcelain figurines from these companies in Europe who were trying to find a new audience and remake themselves—the Swarovskis, the Lladrós. You find it in architecture, product design, fashion, this perpetual sea change back and forth, ebbing and flowing between splendidiferous additions and ornamentation—not used for the historical purpose of storing memory but now used much more for just consumption—versus stripping everything away and getting rid of it. And what happens in larger patterns is that often times what we experience is on personal levels and in our own lives, so it's interesting to see how those different scales of cycles sync up.

To explore the virtual pages of Kirkbride's online book, please click [here](#).

Click here to read Part II of this interview feature.

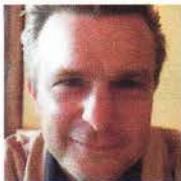


Photo by Melissa Grey ©  
Robert Kirkbride

*Robert Kirkbride is the director of studio 'patafisico and Associate Dean of Parsons School of Constructed Environments. A scholar-practitioner, Kirkbride investigates relationships between design and learning, and the influences of artifacts, ornament, furniture, interiors, installations, buildings, cities and landscapes on memory and identity. Kirkbride has been a Visiting Scholar at the Canadian Centre for Architecture and Architect-in-residence at the Bogliasco Foundation in Genoa, Italy. His multimedia book, Architecture and Memory: the Renaissance Studioli of Federico da Montefeltro (Columbia University Press), received the Gutenberg-e Prize, and his design and research projects have been exhibited and published in Vogue, The New York Times, The Oxford Handbook of Rhetorical Studies, Chora 4, Mark Magazine, C3, Alphabet City's FUEL, WATER, and AIR, and others. Recently, he established the Giuseppe Zambonini Archive at the Kellen Design Archives, The New School, and is currently designing the Morbid Anatomy Museum (Brooklyn, NY) in collaboration with Anthony Cohn. He also guest-edited the special issue Geometries of Rhetoric for the Nexus Network Journal (Birkhäuser) and prepared a chapter on architecture and rhetoric in the renaissance for Oxford University Press. He has been an editorial*

*board member of the Nexus Network Journal, visiting critic at the University of Edinburgh, guest professor at the University of Montréal, and conducted design charrettes at the Cooper-Hewitt National Design Museum.*

*Kirkbride received his Ph.D. in the History and Theory of Architecture from McGill University, and a Master of Architecture and BA in Design of the Environment from the University of Pennsylvania.*

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architecture, art, craft, design, q&a, tack magazine, technology

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## 2 Responses to *Interview: Robert Kirkbride on Design, Part I*

**PaulBirdsong** December 18, 2014 at 11:12 pm #

Thanks on your marvelous posting! I seriously enjoyed reading it, you will be a great author. I will make sure to bookmark your blog and may come back very soon. I want to encourage yourself to continue your great work, have a nice weekend!

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## Interview: Robert Kirkbride on Design, Part II

On April 17, 2014

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Milstein-O'Connor Residence, West Village, Manhattan, NYC. Photo by Martin Seck © Robert Kirkbride

In the second of this two-part interview, TACK talks to Robert Kirkbride about the existence of trends, craft and technology, and his thoughts on sustainable design. You can read Part I [here](#).

How do you convey to your students that this historical trajectory and cyclical nature of trends are intrinsically relevant to producing new and original work *now*, especially in the context of an industry like fashion, which is always anticipating the future more than designing for the present?

The longer that I've taught, the more that I've found certain simple ways of saying that. At first I would try to say that history is important—to cook a good meal, you need good ingredients, and those ingredients come from somewhere. They do have origins, and other people are involved in producing and refining those ingredients, or materials. A lot of images for cognition in our memory are linked to food and diet, and I seize upon them whenever I can because it's very direct. That

helps to a certain point, but I think what really seemed to be effective was when I would say: We are always and never ourselves. What I mean by that is, of course we're preoccupied with ourselves individually—what will befall us, what's the right decision to make, all of those things—but we are also outside of ourselves trying to figure things out, somewhat objectively, if we're able. And by not being ourselves, it means I came from somewhere.

Whether we like to admit or not, we do stand on the shoulders of others who have come before. It makes you a better designer to know damn well where you are coming from, because the people who really know their stuff will expose you without blinking. And that's not just to make you fearful and make you think you need to cram history—you can't digest all of history—but you start to find patterns, details, thematic threads, that really interest you, and that connects you to people across time and place. The awareness of history cultivates a form of empathy that works in the present, meaning that if you consider what it was like to be in someone else's shoes 500 years ago, if you can put yourself as close as possible—we can never put ourselves up perfectly in a time removed from ourselves, just like we can never put ourselves perfectly in the present, too much is happening around us to make a definitive statement about what is happening at any given moment—but that empathy for 500 years ago, it applies in the present to someone who is 500 miles away from you. You can do that to find out how things have worked in the past, certain patterns that emerge, whether you want to approach it as though you're surfing on that or really absorbing it, whatever angle you take, it will affect how you design for the people who exist in the present and will exist in the future. That should help you think a little more about the people who are helping to fabricate the things that you're designing, too, because that's the real critical point. Every artifact that we make embodies all the relationships required to give rise to it.

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**What are your thoughts about the intersection between craft and technology, especially in a contemporary design context, and how do you see the most recent resurgence of craft against the backdrop of these historical cycles?**

There are ground swells, we have simultaneity of discoveries and these patterns that re-emerge, and suddenly this person's doing it, and this person's doing it too! Then you realize you have a neighborhood of people, you have a community, and this community of interested participants is thinking in somewhat similar, but always a little different, kind of ways.

How you think is embedded in how you make, you can't get away from it. So if you produce shoddy work, if you're satisfied with that, if you don't mind that these warehouses are burning in Bangladesh, fine, you can go on the way you're doing that, but I think a lot more people are thinking about sustainability. Not simply in the selection of materials—green materials and all that, because that has already played out as being washed and kind of faux and very problematic, even if you tenaciously hold to it—but sustainability is really about understanding the community of people you're working with, and how what you make impacts their lives, and vice versa. You find people that way, and you find your communities that way.

**Now that you bring up sustainability, I think you make a good point, in that ultimately it comes down to the people who are affected.**

You have to understand what the conditions they live in are, the conditions they work in, they're not hidden people, that transparency will never be fully transparent, it will always be translucent, but recognizing that these people are not ghosts who produce your stuff and that it's not just your willful exertion that is at stake. So again, that's a valuable part of the conversation around style, ornament, identity, creating space for oneself, a market niche or a market approach, that recognizes the business of any design field, but at the same time not at the expense of really understanding how you fit into other people's lives.

*It's never as simple as one particular answer, there are always multiple truths coexisting in the same space. So when it comes to trends... It's never neutral, it's never objective, no matter how much one purports it to be.*

**Going back to the concept of simultaneous discovery and these seemingly random patterns that we notice emerging, a major question and challenge in fashion is understanding where trends come from, how to predict future trends, and why trends or certain design elements seem to appear simultaneously at all. How do you account for the existence of trends, especially in a global design context when very similar or the same ideas come from very different people and places at the same time?**

It's never as simple as one particular answer, there are always multiple truths coexisting in the same space. So when it comes to trends, of course you have trend forecasters, people who broker the ability or the knowledge base or the research capacity, either through taste or increasingly through science and market-based studies: how users behave, statistical analysis, etc., which is just a finer calibration of taste because it depends on how you skew the questions, how you frame the interviews, the questionnaires and the ethnographic research. It's never neutral, it's never objective, no matter how much one purports it to be. It's always swayed by the vested interest of the people asking the questions, or the people wanting to do something with the results.

But you do have pollinators, you have people who, under that aegis of questionnaires and trend forecasting, are marketing that ability—the tastemakers. I've sat in on several of presentations by trend forecasters, and it is so humorous to me to watch: This year it is about friendship, but it's also about adversity; and it's about chaos, but it's also about order. And they'll have lusciously beautiful slides and images to illustrate a whole preposterous juxtaposition of terms that are absolutely all over the place. In a way, there's an authoritative presentation, rhetorically illustrated with beautiful images, that could be anything—it's a lovely Rorschach test. So you see yourself in it, and you can pull from it what you want. I'm not saying it's unimportant or not valuable, I am *not*, but it is what it is if you look at it from a certain point of view. It *could* be anything.

Then there are just the simultaneity of **Leibniz and Newton** developing calculus simultaneously, in different parts of the world. And yes, letters traveled in their time, people were very much in communication with one another, formal postal system or not. However, those ideas do percolate, and there are, I suppose one could say, arterial disseminations, channels and flows that are set up by institutions and industries, and they reciprocate with one another and keep those arteries open for producing students and fueling the seasonal production of different items. But then there's also just percolation. Those ideas are non-hierarchical, and they emerge from many places, seemingly simultaneously, and with the media that we have and the dispersion at our fingertips, it's not a puzzle that you see these patterns. If you zoom out, the macro view is that perpetually, everything is happening all the time. But there seem to be these patterns that have a predominance or emphasis in a given season or time of year, or as a result of a cataclysm or a big change in the world, or politics or the environment, so it comes back to being aware that humankind in the broader sense is always and never itself.

It's interesting, because you'll hear people talk about a "rule of three" in journalism, meaning you need to come up with three examples before you can call it a trend—and often, there needs to be a identifiable trend before it's considered worth writing about or commenting on. Then you have an argument or a declaration that people start to look for, and you can usually find it, especially because we tend to group things together and identify patterns that make sense. Yet sometimes the fact that there aren't enough instances to "make a trend" out of something that's taking root in the culture is noteworthy in and of itself.

To that extent, all design is editing. The designer—let alone people in the marketplace—is always making choices, and it's the filter you have at a given period of time about what you *don't* want. It's not only what you want, it's also editing out what is unreasonable, ungainly, and you might have actually enjoyed that thing several months ago, but your life is going forward and you're framing who you are, both as a designer and a person who uses stuff. That practice of editing is very interesting compared to a bricolage approach, or other approaches of tectonically making things. It's interesting in our product program, after a few years of teaching there I would talk with my colleagues and realize that a number of our professors are sculptors, and some of them have come from a tradition of adding pieces. It's incremental pieces added to other pieces, so the joints become important, the materials play against one another, and it just happens to be that there aren't as many people who are reductive, who take a given material and reduce. So that parallel to how you choose materials and join them leads to a very interesting conversation that we don't often think about—is design editing, or is design incremental addition?

**(Shifting the conversation to the topic of favoring craft based on a fear of technology, or a rejection of technology in a modern, high-tech world and marketplace...)**

That becomes something like the slow food movement in Italy, which—honorable intentions, local foods, organic whenever possible, all good things. But guess what? Nobody can afford it. So you are feeding a form of elitism in a way, regardless of the noble aspirations. Therefore, if the simple formula of time and money in craft leads to all furniture, clothing, etc., being ungodly expensive, where only a few people will be able to afford it, that's a rarefication which is not really helping more people appreciate the value of craft. That creates a polarity right there. So I think there are very interesting things people are doing in architecture, as well as in fashion and product design, using hybrid making conditions—digital, handmade, because digital and manual are just different words for the same thing, it all comes from us.

**Because we're still the ones making the actual things.**

In one form or another. And at that intersection or the instances of those modes of production are real promise for sense of volume, scale, context, so that low-volume production in New York City—why not? We have the facilities. That's what I was doing with my furniture in 1999: I was working with a local craftsman, had low-volume production, and I was able to make pieces that cost less, handcrafted materials in the middle of Manhattan, cost less than many of the luxury items that were produced elsewhere in the world that have all the overhead of shipping and paying someone in the Philippines \$2 a day to sell a product at \$1500 in Seattle. The kind of offensive, non-transparency in that interaction, that was, for me, a way of thinking about rescaling where and how we do things, and who we do them with.

*As designers, we are detectives, we have to be. If we're not detectives, then we're missing most of the story.*

**I think that's a great way to think about the role of craft in products today, especially in a culture where things like fast fashion and small-batch artisanal products happily coexist—both models are problematic. Then you bring in issues like intellectual property and counterfeiting, and you often wind up with even *more* rarefied products when designers then try to make something that no one else can feasibly replicate.**

It's a difficult predicament, because if you're working entirely on your own, then you may not worry so much about the sweat equity and the amount of time that cannot be calculated in dollars per hour, in a wage-based approach. How does one continue to navigate the world with its realities, a world that *wants* commodification, that wants to be able to forecast trends and to predict no differently than the Duke of Urbino in the late 1400s who has an astrologer at the court and his brother to constantly try to forecast what is going to happen. We're no different now, and we'll be no different in the future from what we've been in the past. We want to limit uncertainty, however, the experimentation and the fearlessness to explore these hybrid circumstances, that almost willfully edges you to embrace that uncertainty and to approach it from a point of view that is not easily reduced to numerical approaches.

So the predicament is, what happens when you suddenly have a staff? What happens when you have other people dependent on you? Not just people who are directly working with you or your team, but also people who really connect with you because they believe in your way of working? You have licensees, vendors, all sorts of other people who play some part in that extended chain of influences that your work embodies. That becomes much more challenging in a field like fashion that is so time-sensitive and seasonally sensitive. Do you step off the treadmill? I don't know, but it is very much a treadmill, with its cycles that you can play against or challenge. But in the foreseeable future, it's hard to say that's going to end. It's an infrastructure itself, and institutions, once they're formed, whether it's the Vatican or the seasonal fashion industry, exist for a lot of people's livelihood, and the institution becomes concerned with its own life and sustaining it. So I think the more people we bring into the conversation, the more variety and more opportunity it will create; I think it also creates more facets and opportunities for people to experiment in different ways. There are many ways of practicing architecture, and there are many ways of practicing design.

**For you personally as a designer, why objects? Why things, and spaces? What's your personal relationship to the things that make up our lives, and why are you compelled by objects and their connection to design?**

I have a love/hate relationship with *stuff*. For me, it's endlessly fascinating to be a detective of sorts, and to understand how something is made. What are all the invisible aspects of it? Not only its psychological impact to its user, how it becomes part of someone's life, their identity, things that are intangible; how it becomes part of their memory, why they can't live without it, etc. But also the invisible backstory of, where did it come from? Who made it? How does it embody relationships that may or may not be questionable?



Milstein-O'Connor Residence, West Village, Manhattan, NYC. Photo by Martin Seck © Robert Kirkbride

As designers, we are detectives, we have to be. If we're not detectives, then we're missing most of the story. But at the same time, stuff is heavy. There are two great stories about things. One story by D. H. Lawrence is about a couple that gets married; they're in Europe, they come back from Europe, and they're constantly lugging around their things. But the things start to crowd them out, and become this insurmountable gravity to their lives, things that just gather dust. And the other story is by George Perec, who's one of my favorite novelists, it's called *Things: A Story of the Sixties*, and before he shifted into writing as a form of living, he would sustain himself by doing a string of various jobs, and one of them was ethnographically visiting all these farms around France. There's a beautiful chapter in *Things* where he's traveling with a partner, and the chapter is just an endless list, as he often does, of stuff, of things that are encountered at a given farm, and at all the farms that he's visited: barrels of dot dot dot, fill in the blank, just going on and on and on, of all of this plenitude, and all of this stuff that we produce for human existence. And at the end, he just says, we realized that we were just a speck driving on a road among these different forms of plenitude, and we had nothing, and we were crushed.

Having and not having; in ways, things comfort us, but they also exasperate us.



Culobocca © Robert Kirkbride



Photo by Melissa Grey ©  
Robert Kirkbride

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board member of the *Nexus Network Journal*, visiting critic at the *University of Edinburgh*, guest professor at the *University of Montréal*, and conducted design charrettes at the *Cooper-Hewitt National Design Museum*.

Kirkbride received his Ph.D. in the *History and Theory of Architecture* from *McGill University*, and a *Master of Architecture and BA in Design of the Environment* from the *University of Pennsylvania*.

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◀ Interview: Robert Kirkbride on Design, Part I

Quoted: Louise Wilson ▶

## 4 Responses to *Interview: Robert Kirkbride on Design, Part II*

**les media sociaux** February 21, 2015 at 12:31 am #

Quand j'ai créé la première version de ce panorama, les médias sociaux étaient considérés comme une catégorie à part, un sous ensemble du web.

REPLY

**Victorina** January 29, 2015 at 5:33 am #

Excellent items from you, man. I have have in mind your stuff prior to and you are simply too magnificent. I actually like what you have acquired right here, certainly like whhat you are saying and the way in which through which you assert it. You make it entertaining and you still take care of to keep it sensible. I can not wait to read far more from you. This is really a terrific site.

REPLY

**tenuousrecluse732.over-blog.com** July 3, 2014 at 3:55 am #