

arcca

aiacc design awards issue

10.3

architecture california
the journal of the american institute of architects
california council

Pittman Dowell Residence, La Crescenta
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D e s i g n E d u c a t i o n

Fieldwork

Grid/Street/Place

A Perfect Landing on Hallowed Ground

Design on the Edge

So We Opened a Gallery

Iggy Peck, Architect

Learning by Doing

Content

Learning by Doing 9 → Douglas Tom, AIA

**Architecture Education in California:
Nine Agendas** 13

Book Reviews:

Iggy Peck Architect 22 → Peter Exley, FAIA, and Sharon Exley, MAAE

Design On the Edge: A Century of Teaching Architecture at the University of California, Berkeley, 1903-2003 23 → Sunil Bald

Grid/Street/Place 24 → David Thurman, AIA

2010 AIA California Council Awards 27

03 **Comment / Contributors**
51 **... and Counting**
52 **Coda**

arcCA, the journal of the American Institute of Architects California Council, is dedicated to exploring ideas, issues, and projects relevant to the practice of architecture in California. **arcCA** focuses quarterly editions on professional practice, the architect in the community, the AIACC Design Awards, and works/sectors.

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arcCA joins the architecture community of Los Angeles in mourning the death of John Leighton Chase, Urban Designer for the City of West Hollywood and Chair of the arcCA Editorial Board. The Web is filled to bursting with tributes to John, as he was filled with an all-embracing love of buildings and urban places:

Alissa Walker (www.gelatobaby.com): "John was a tremendously outspoken voice in planning and politics, a larger-than-life fixture at architecture events, and honorary cheerleader for an entire generation of young writers and designers."

Frances Anderton (www.kcrw.com): "Dear friend . . . brilliant writer, outrageous wit, . . . and secret weapon in West Hollywood, where, as urban designer, he was responsible for nurturing urbane and adventurous real estate development."

Christopher Hawthorne (www.latimes.com): "When he wasn't taking part in a panel discussion or a civic meeting he could be found in one of the front rows at such events, always easy to spot because of his elaborate color-coordinated outfits. Indeed, Chase cultivated a public persona that was flamboyant but also approachable. Like those stucco boxes he wrote about, he was a hedonist and a pragmatist both—a down-to-earth dandy, an earnest provocateur."

And, so perfectly echoing my own experience,

Marissa Gluck and Josh Williams (la.curbed.com): "Perhaps John's greatest trait was his belief in others when they didn't believe in themselves. We know we're not the only ones who made dismissive comments about something we were working on, and John would insist it was important, that what we were doing could make a difference."

John's passing reminds us to acknowledge the gifts of our colleagues and reminds me, especially, to recognize those who contribute their time and expertise by writing (without compensation—as I tell prospective authors, "solely in the certain hope of continued obscurity") for this publication.

Tim Culvahouse, FAIA
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p.s., John would have loved the third annual Modesto International Architecture Festival, October 21-23, 2010, State Theatre, 1307 J Street, Modesto, www.modestoarchfest.com.



John Leighton Chase (1953-2010) was Urban Designer for the City of West Hollywood and Chair of the arcCA Editorial Board. He was the author of *Exterior Decoration: Hollywood's Inside-Out Houses* and *Glitter Stucco & Dumpster Diving: Reflections on Building Production in the Vernacular City*, and he co-edited, along with Margaret Crawford and John Kaliski, *Everyday Urbanism*.



Sunil Bald is a partner in the New York practice Studio SUMO and teaches design, theory, and visualization at Yale University. Raised in California, he received his BA in Biology at UC Santa Cruz and his M. Arch at Columbia University. He may be reached at sunil.bald@yale.edu.



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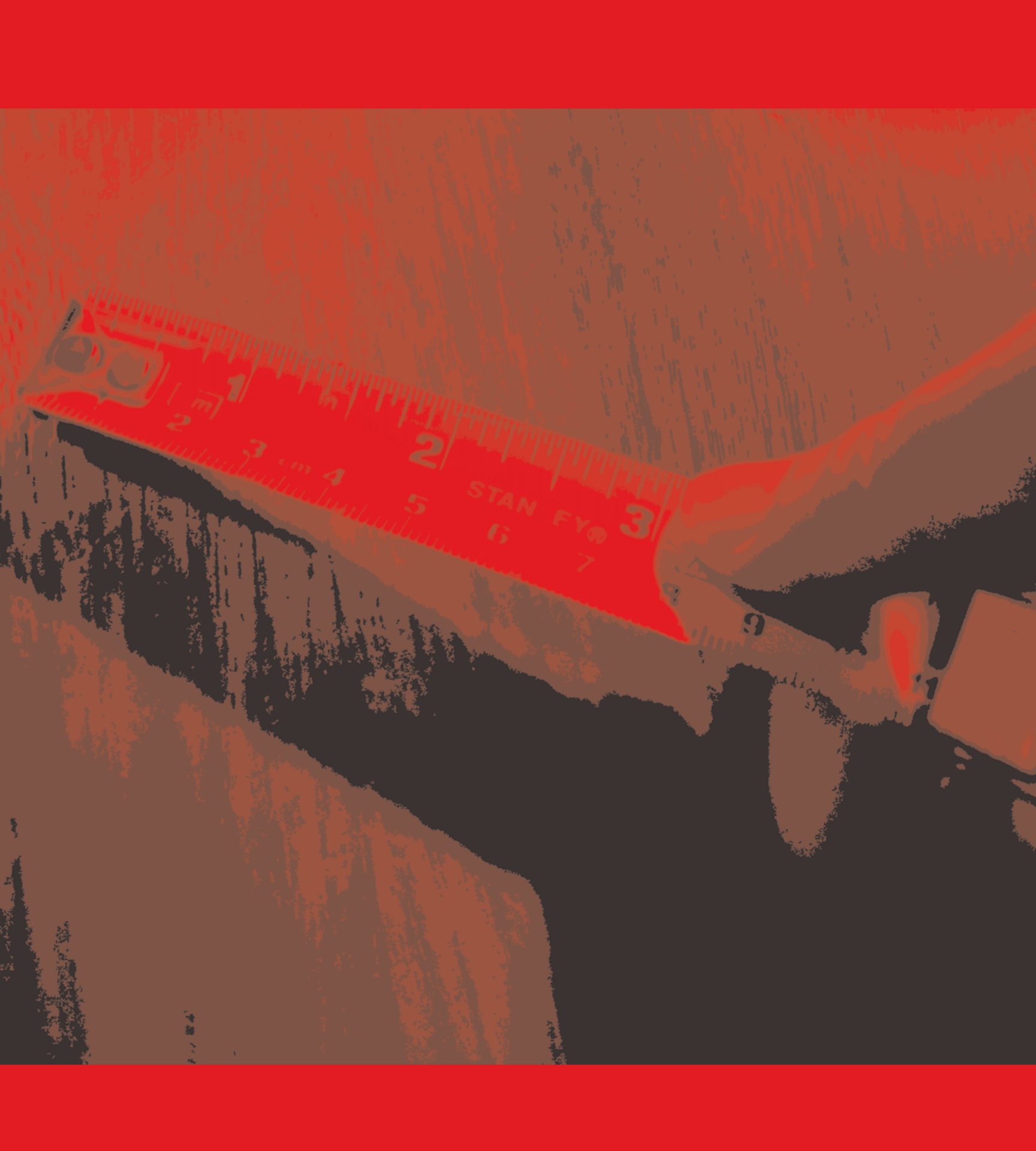
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Learning

by Doing

Douglas Tom, AIA

When I was growing up in Salinas, California, a family friend—a local architect—said that architects know a little bit about a lot of things, without being masters of any one thing. I still think that there’s a lot of truth to that. Since becoming an architect myself, I’ve come to see how that aspect can make architecture a valuable tool in general education. It’s a perfect fit for project-based learning—an instructional approach that teaches students to learn by doing.

In traditional learning, instructors start by teaching students skills, concepts, and information. Only later do students apply what they learned. In project-based learning, the reverse is true: students are asked to solve an open-ended question or challenge that has real-world relevance. They learn what they need to achieve their goal. Although the projects are carefully structured, students collaborate in small teams, defining the tasks, discussing and reflecting on their values, critiquing each other’s work, and coming together to create a finished product or presentation.

Architectural projects lend themselves well to project-based learning. They involve not only designing, but also engineering, financing, managing client relationships, and integrating environmental sustainability. In addition, architecture is collaborative by nature. And while students learn about design, engineering, and construction, they’re also building math, science, and communication skills and gaining insight into broader issues of political science and public policy. Architecture and project-based learning share a multidisciplinary, collaborative approach to problem solving well suited to the pedagogical shift underway in higher education today (particularly in the sciences) toward interdisciplinary teaching/learning and research.

My first real sense of what project-based learning can do came out of the development of the Build San Francisco Institute in the 1990s. Around this same time, my wife and I were trying to decide whether to send our kids to public or private school, so I was immersed in the topic of quality education. I was a member of the board of the Architectural Foundation of San Francisco, and I found that my fellow board members shared my interest in helping the profession support

and enhance public education. Together, we launched the Build San Francisco Institute. Initially an after-school program, it has evolved into a full partnership with the San Francisco Unified School District, various public agencies, and more than fifty professional design and construction firms acting as mentors.

On average, twenty-five San Francisco high school students pair up with mentors, who work with them two afternoons each week throughout a semester, exposing them to the workings of their practice. The other three afternoons, the students are in a classroom downtown hearing visiting architects and other professionals speak, doing classroom assignments, and learning the latest software, like AutoCAD and even Revit. They earn college-accepted course credit for these afternoon sessions through the school district.

The program exposes students to real-world projects led by mentors and full-time teachers. Students collaborate in small teams and produce videos, models, drawings, and other tangible things that reflect what they've learned. They often present these in public forums. One year, students from six San Francisco high schools worked together to design and create sixteen ceramic tiles for San Francisco's Pier 14, which the city was restoring for public use. Students had ten weeks to come up with a theme, make a proposal to the Port of San Francisco Commission for approval, create the designs, glaze and fire the tiles, and deliver them for installation. The commission sent the students back to the drawing board after their first presentation to refine and focus their initial concept, replicating the back-and-forth dialogue that is an integral part of real-world projects. When the revised design was approved, they felt a greater sense of pride and accomplishment, and they had an authentic sense of the realities of professional life. Other projects that Build San Francisco students have been involved with include the San Francisco Ferry Building renovation, Pac Bell Park, and the renovation of Piers 1-1/2, 3 and 5.

One student I mentored through Build San Francisco a few years ago was a former

gang member. He has told me that his internship with our firm turned his life around—he went on to graduate from high school and was accepted at San Francisco State University. Last I heard, he wanted to transfer to the architecture program at UC Berkeley.

My positive experiences with the Build San Francisco Institute led to my becoming involved with another educational endeavor that incorporates project-based learning. In 2002, I was introduced to the founders of Envision Schools, a charter school organization in the Bay Area whose mission is to bring high-quality college preparatory education to underserved urban youth, particularly those who will be the first in their families to attend college. At the time, Envision was just getting off the ground and didn't yet have any sites for the five schools it was planning to launch. I was intrigued by Envision's focus on combining academic and project-based learning, using the arts and technology to enhance student learning. I helped put the school in touch with contacts in the finance, construction, and development worlds and scouted potential school sites. In the end, the schools were provided buildings from each local chartering school district, as mandated under California law, but by that time I was hooked by its vision and had become a board member.

Currently there are four Envision Schools in the Bay Area—two in San Francisco, one in Oakland, and one in Hayward—serving approximately 1,200 students. Envision's curriculum involves the same elements as Build San Francisco: research, analysis, discussion, and portfolio presentation. It has received national recognition as a model for public high school education. More than 93% of Envision graduates are attending either a two- or four-year college, compared with 40% of all California high school graduates. Envision Schools is one of a small handful of charter school management organizations in the country to be funded directly by the Bill and Melinda Gates Foundation, receiving several million dollars to help create high-quality options for high school education in California. In 2005, the

United States Department of Education named Envisions' City Arts and Technology High School as one of twelve exemplary schools in the country.

I've seen the difference Envision Schools makes in the lives of its students. At the end of their senior year, students must develop a final defense of their work, a public presentation that is attended by their fellow students and parents. A successful presentation is a requirement of graduation. They spend a month and a half working intensively with their teachers to prepare these portfolios, which tend to be highly creative and address substantive issues. Recent examples include a presentation on land use in San Francisco; a study of banned books in the United States; and a multimedia "museum" about the Holocaust, blending digital design, theatrical performance, sculpture, graphic art, and radio broadcasts.

Seeing the Envision students present their portfolios, much as architecture students present their design work in school, has left a profound impression on me. Not only has it convinced me that project-based learning enables a student to learn a subject from many points of view, but it also has given me great hope for the prospect of transforming public education.

Build San Francisco and Envision Schools show that engaging students in real-world projects is a great motivator—it builds enthusiasm and provides a reason to learn. With a concrete problem to solve, students have to bring together information and approaches from multiple disciplines, dig deeper into what they've been taught, and acquire new skills. They retain knowledge longer than with traditional education, they gain confidence in making presentations to adults, and they learn to work together more effectively. Architecture is not just a profession for creating buildings; it can also shape an educational process that motivates young students to excel, become educated citizens and consumers of architecture and perhaps even professionals themselves. ●

Other K-12 Architecture Programs in California

Statewide

Through the **ACE (Architecture, Construction, and Engineering) Mentor Program**, ACE affiliates in California (Central, Los Angeles, Palm Springs, Sacramento, San Diego, SF Bay Area) offer a variety of activities aimed at helping young people explore potential careers in architecture, engineering, and construction: <http://www.acementor.org/572>.

BEEP (Built Environment Education Program), developed by the California Architecture Foundation, www.caf-e.org/beep, and implemented by a number of local organizations, including the Architectural Foundation of Santa Barbara (http://www.afsb.org/beep_p.html) and the San Diego Architectural Foundation (<http://sdarchitecture.org/beep>), features in-classroom learning programs and specialized, community-based seminars.

The **San Francisco and Los Angeles Chapters of the National Organization of Minority Architects** hold summer architecture camps for middle school students: for SFNOMA, www.sfnoma.net; for LANOMA, contact Drake Dillard, 323-683-6231, or see LA NOMA's facebook page.

Central Valley

The **Chico High Academic Mentoring Program (CHAMP)** matches high school students interested in architecture/engineering with volunteer mentors in the industry: <http://www.chicousd.org/dna/champ/index.html>.

At **Clovis and Fresno Unified School Districts' Center for Advanced Research and Technology (CART)**, eleventh and twelfth grade students receive instruction in planning, documentation, and design as it relates to residential and commercial building and receive academic credit for advanced English, science, math, and technology: http://www.cart.org/program/lab_archdesign.php.

The **Fresno Regional Occupation Program** offers courses in Architectural Design, Architectural Drafting (CAD), and Architectural Engineering Design: www.fresnorop.org.

Los Angeles Area

The **A+D Museum's ARkidECTURE + design** consists of a series of one-day workshops for children ages 7-12 hosted by Los Angeles architecture and design firms. Under the guidance of professional architects and designers, the children explore these creative industries through hands-on projects: <http://aplusd.org/v5/upcoming-events/arkidecture-design>.

Big Brothers and Big Sisters of Greater Los Angeles & the Inland Empire's Business Buddies Program match kids with professional mentors in several industries, including architecture: www.bbbslaie.org.

The **Los Angeles Board of Public Works High School Internship Program** exposes high school juniors and graduating seniors in the City of Los Angeles to career options in architecture, engineering, construction management, and environmental engineering: <http://www.ci.la.ca.us/bpw/PWHiP/index.html>.

The **USC Exploration of Architecture** program provides high school students from across the country and the world with an intensive and in-depth introduction to the world of architecture and the experience of an architectural education. <http://arch.usc.edu/Programs/SummerPrograms/ExplorationofArchitecture>.

San Francisco Bay Area

San Francisco's **Out of Site Youth Arts Center** offers after-school and summer visual arts, architecture, and performing arts programs for high school students: www.outofsite-sf.org.

At **UC Berkeley's Center for Cities and Schools Y-PLAN** (Youth Plan Learn Act Now), high school students work side-by-side with UCB mentors for ten weeks, learning the fundamentals of community development by engaging in real world planning projects: <http://citiesandschools.berkeley.edu/yplan.html>.

California College of the Arts' Pre-College Architecture Program explores architecture as a two- and three-dimensional spatial discipline through sketching, drafting, model building, and digital representation: <http://www.cca.edu/academics/precollege/courses/architecture>.

MOCHA (Museum of Children's Art) in Oakland has an annual architecture camp for 6-10 year olds and another for middle school students: <http://mocha.org/programs/museum-programs-camps-summer-themed>.

The **HOPE SF Youth Leadership Academy** is designed to arm residents ages 14-16 with the development knowledge and leadership skills they need to fully participate in the revitalization of their communities, eight of San Francisco's most distressed public housing sites: <http://hope-sf.org/youth-leadership-academy.php>.

Children's Architecture Think Tank offers a series of projects in the San Francisco public schools; for more information, contact Shirl Buss, Ph.D., Director, 415-332-8766 or shirl@lsa-design.com.



Architecture Education in California: Nine Agendas

arcCA asked each professional architecture school in the state to identify and describe a program or initiative that aptly characterizes the philosophy, attitude, direction, or emphasis of the school. Our goal was to avoid generalities, instead presenting concrete instances that will suggest meaningful differences among the institutions. Nine of the ten schools responded. These are their responses, in order of the age of the architecture program—founding dates indicated in parentheses—eldest first.

UC Berkeley (1903): The Cal Design Lab @ Wurster

Jennifer Wolch, Dean

Over the past decade, something called “design thinking” has swept business, engineering, and other professions the world over. Now, at Berkeley’s College of Environmental Design (CED), faculty and students are coming together with others from across campus—entrepreneurs, information technologists, industrial designers, and engineers—to work on critical design challenges. The medium is the studio environment—nothing new for architects, planners, or landscape architects, but decidedly different from the traditional environments of other professionals. The experiment has been crafted to understand whether disciplinary cross-talk, exposure to a wide variety of design methods and ways of thinking and doing, and collaborative work around prototypes and projects can lead to a new form of educational experience and design practice.

The experiment started when I was approached by CED alumnus and lecturer Clark Kellogg, along with Sara Beckman and John Danner from the Haas School of Business. Clark is an architect, designer, and expert on innovation; Sara pioneered UC’s popular course on product design, along with her colleague Alice Agogino from Mechanical Engineering; and John is a management guru and senior fellow leading courses in new venture development and global poverty. They wanted “think-do” space for a collaborative design studio: for classes, informal group projects, and faculty seminars. In the face of their energy, enthusiasm, and vision, I quickly carved out a corner of the 5th floor studio and said: Go for it!

Because enthusiasm is infectious, the deans of the Haas School of Business and the Information School also signed on to participate in the experiment. Dean Rich Lyons of the Haas School of Business recognized that this type of space would afford MBA students a chance to work in a completely different way, not only because it encourages collaborative thought but also because



Cal Poly San Luis Obispo, ZGF Professional Studio, Fall 2009. Students: Julia Arria, Corey Kawamoto, Sandra Kovacs; Cal Poly Faculty: William Benedict; ZGF Mentors/Design Teachers: Harold Wolfe, Ryan Kristan; Project: J. Craig Venter Institute: A Research Facility with Biological and Digital Laboratories.

it allows the persistence of visual information over time. After several iterations, we settled on a name: the *Cal Design Lab*. The 5th floor space is the Cal Design Lab @ Wurster, but we hope that eventually—with community and corporate support—there will be Cal Design Lab facilities in other corners of the campus, creating a network of intersecting groups focused on design in its many instantiations.

In July, a charrette was held to think through how to equip the space for future use. Faculty and staff from CED's Department of Architecture, Haas School of Business, Information School, and College of Engineering participated, as well as senior staff from Steelcase, keen to nurture an experiment into future learning styles and their physical environments. Even without fancy furnishings, however, students were already being exposed to design thinking in practice; last spring, Jon Pittman, a senior executive from Autodesk, taught his course on the role of design as a competitive strategy there. This year, introductory courses, mini-courses, and project-based courses from architecture, engineering, and business will cycle through the space. Student teams are apt to prototype green products, frame innovative business ventures, craft social marketing campaigns, collaborate around design competitions, and more.

The Cal Design Lab @ Wurster will also be the locus of cross-disciplinary faculty seminars focused on the design process. This effort builds on CED's tradition of scholarship on

design theory and methods; in the 1960s, Professor of Architecture Horst Rittel coined the idea of “wicked problems” and used systems theory and data to understand how designers crafted solutions to them. The seminars' goal is ambitious: how can we retrieve the still-powerful pieces of this scholarly legacy, while recognizing that today's thinking has changed under the influence of subsequent intellectual currents and a communications revolution that necessarily alter our understanding of how designers think about problems?

Cal Poly San Luis Obispo (1964): Professional Studio
Henri de Hahn, Department Head

Cal Poly is heir to the French polytechnic education, one that finds a balance between theory and practice. This dual identity remains at the core of an architectural education that is committed to nurturing the practice and practices of architecture. In 2005, the department set in place an innovative professional off-campus program that responds to emerging trends in the profession.

A Professional Studio, a collaboration between the Architecture Department and an architectural firm, grew out of conversations with the KTG Group, Inc. and developed into the quarter long placement of students in firms. During the quarter, the students work as paid co-op employees and are taught a fourth year design studio by firm members.

The program provides students with professional work experience and financial support; a comprehensive design experience informed by the firm's deep knowledge of a building type, design philosophy, and processes; and an immersive experience in the profession of architecture. Students are involved in co-op work about 24 hours per week and in design studio about 16 hours per week, with evenings and weekends available for additional work on design projects.

The first Professional Studios were offered by KTG during the 2005-2006 academic year. WATG of Irvine joined for the 2006-2007 academic year, and since then LPA of Irvine, Roesling Nakamura + Terada Architects of San Diego, Zimmer Gunsul Frasca Architects of Los Angeles, and Gensler of Santa Monica have joined the program. Firms typically participate in the program for one or two quarters each year and move in and out of the program as their workload permits. We are fortunate to have the long-term commitment from firms that allows us to offer multiple Professional Studios as an ongoing part of our curriculum.

A Cal Poly faculty member works with the identified firm members to develop the design problem and mentors them in course organization and teaching. The faculty member visits the firm for a mid-term evaluation of student progress and to provide support for the firm members regarding teaching issues. At the end of the quarter, the faculty member, firm members, and students make a presentation

at Cal Poly, which all faculty and students are invited to attend.

All fourth year students in good academic standing are eligible for the program. The faculty member, in consultation with the student and firm, makes student assignments based on interest, GPA, and portfolio. Students work in a range of work assignments appropriate to their capabilities and the firm's needs. They are involved in such things as site visits, client and consultant meetings, production meetings, and CIDP/IDP meetings. The goal is to make the co-op experience as broad and rich as possible. Students create a report on their co-op experience and provide examples of their work. The program mentors at the firm provide feedback on the student's co-op performance and a grade recommendation.

The firm-based design studio is not intended to replicate an on-campus studio, but to provide students a comprehensive design experience informed by the firm's knowledge, philosophy, and processes. It is important that the design project, process, and outcomes be unique to each firm within our overall curricular goals.

The project is based on the firm's experience with site constraints, program, construction, etc. and is designed to capture the richness of the firm's work. The approach to solving the problem mirrors the firm's design philosophy and process while providing an opportunity to reflect on its rationale and implications. The output of the process and

its presentation reflect the firm's experience in creating successful internal, peer, and client communications.

UCLA (1964): SUPRASTUDIO

Neil Denari, 2008-09 SUPRASTUDIO Director

"What's next?" Although this meta-question encompasses all possible questions about the future of architectural education, within it is the implication that certain agendas have run their course and new ones must be initiated. Now that sustainability, in all of its forms (urbanism, materials, housing, natural resources, growth, etc.), has become, rightly, the lens through which the public discourse of architecture is perceived, "What's next?" suggests a series of other questions: "What is the future of urbanism?" "What is the language of a sensitive, logic-based architecture?" "What exactly is cultural sustainability?" "How can architecture affect energy policy in the U.S.?" . . . and so on.

These and similar queries prompt an exhortation to schools to "Get Real, Get Public," to leave the free fall of the digital field for a focus on applied research and the problems that face us as a global society. It is not yet clear, however, what will be the actual role of design, in contrast to the point-based logic of environmental assessment.

To address these questions, UCLA Architecture and Urban Design established a post-

professional degree program in 2008 entitled SUPRASTUDIO. Designed for M. Arch. II students, it centers around Los Angeles based sites, programs, consultants, and client sponsors, all of which come together in a dedicated curriculum that includes studios, technology and theory seminars, and field research in various cities. More akin to a one-room schoolhouse or the European Unit system, the year is written and taught by one professor with a full-time assistant, with invited experts forming an expanded faculty team.

SUPRASTUDIO takes advantage of UCLA's rich recent history of advanced design and reaches for new levels of interactivity with companies and agencies whose work or products affect both L.A. and our lives. SUPRASTUDIO's agenda is to confront what is now a collective problem—that of the sustainable future—with a sensibility that does *not* create adversarial relationships between design and responsibility, between aesthetics and the anodyne, between academic and professional realms, or between the commercial and the avant-garde. Each year endeavors to develop ideas that are both speculative and rigorously real.

The 2008-09 year collaborated with Toyota Motor Sales, U.S.A., Inc., to explore the ways transportation and urban form can come together in large-scale undeveloped regions of Southern California. Entitled "Megavoids," the studio designed a series of projects of enormous scale (both in form and population den-



left, Roof raising: Cal Poly Pomona third year B.Arch. and second year M.Arch. students and faculty raise a poured reinforced concrete roof in the department's comprehensive studio.

far left, TJ house: Low-cost sustainable prototype house for Tijuana, Mexico, built at the John T. Lyle Center for Regenerative Studies. The faculty/student project team was led by Dept. of Architecture faculty Associate Professor Pablo La Roche with Associate Professor Irma Ramirez and Lyle Center Director Professor Kyle Brown and won the 2008 NCARB Grand Prize for Creative Integration of Practice and Education in the Academy.

sity) that challenged the *pro forma* of low-density sprawl without recourse to familiar urban models. This work allows Toyota to imagine its future as a transportation solutions company as they look to a peak oil time frame of 2025 and beyond. Field research was carried out in Vancouver (the most livable city in North America?) and Tokyo (the most chaotic with the most order).

For the 2009-2010 year, Professor Greg Lynn and Walt Disney Imagineering studied entertainment and the spectacle of physically immersive environments. Not usually associated with an academic enterprise, this constellation of figures and forces introduced a new conversation on design engendered by the programs of themed environments. Disneyland/Disneyworld has been theorized for years, but this was the first time that design research produced at a research university would have an impact on Walt Disney Imagineering's design department.

Pritzker Prize winner and Distinguished Professor Thom Mayne will lead the 2010-2011 academic year. In collaboration with the RAND Corporation, this SUPRASTUDIO will explore the intersection between cultural initiatives, public policy, and urban design, culminating in a comprehensive cultural plan for a selected city.

For more information, see www.suprastudio.aud.ucla.edu.

Cal Poly Pomona: Shaping California's Future

Michael Woo, Dean

California's rise to global prominence in the second half of the 20th century was propelled by the state's trail-blazing Master Plan for Higher Education, adopted in 1960, which opened up opportunities for many young Californians to become the first in their families to attend college. Subsequent decades of prosperity and economic expansion have proven the wisdom of staking California's future to the public higher education sector.

At Cal Poly Pomona, design education has been a key part of the university's service to the public. Building upon the polytechnic philosophy of "learning by doing," the Architecture Department grew as it attracted prominent architects and designers such as Craig Ellwood, Ray Kappe, Richard Saul Wurman, Thom Mayne, and Marvin Malecha to join the faculty; and as it welcomed practitioners such as Richard Neutra and Raphael Soriano, who may have been too busy to teach but came to the campus regularly to critique student work.

As its graduates became known for acquiring practical, employable skills, the department evolved a distinctive role, especially in Southern California, where many of its alumni became stalwarts of the profession. And its high academic quality and low cost to students have made admissions extremely competitive.

But the steady erosion of state support for public higher education threatens the depart-

ment's achievements. Prominent faculty may consider moving to more financially stable institutions, and rising costs will close the door on students who cannot afford the unsubsidized cost of a high-quality, professional education.

Yet, even a severe, multi-year fiscal crisis cannot hold back the creativity of the department. For example, over the past three years, department faculty have collaborated with faculty from the highly-regarded Civil Engineering Department to teach an innovative studio offering architecture and engineering students a rare opportunity to work together on the design of a wooden bridge connecting two buildings on the campus. Led by Architecture Chair Judith Sheine and Professor Gary McGavin, architecture students have come to appreciate engineers' thinking processes in ways that will serve them well in the real world.

Although budgets are tight, and the university's bureaucracy does not make it easy to forge collaborations between departments in different colleges, the value of the experience over three years has convinced both Architecture and Civil Engineering that the relationship needs to be solidified and expanded, even if it requires raising external funds.

In another example of raising external funds to create opportunities for students and faculty to interact with industry professionals, the Architecture Department organized a Building Enclosure Sustainability Symposium earlier this year in collaboration with the engi-



SCI-Arc Gallery

George Yu, *Blow Up*

Blow-Up utilizes inflatable vinyl fabrication and touch-sensitive surfaces to create an interactive, communal, perceptual playground, which incorporates sound, touch, and light. Visitors to the installation “play” the pliant and supple surfaces of the *Blow-Up* components, thereby generating a continuously shifting soundscape composed of an infinite variety of non-linear compositions. The design of the exhibit encourages and *requires* curiosity, active participation, exploration and collaboration.

neering firm Simpson Gumpertz & Heger, Inc., with additional support from HMC Architects and other firms.

In addition to the ingenuity of faculty and students, the department has two other notable assets upon which to draw in response to external challenges. First, with Los Angeles County’s infill development to the west and the rapidly-urbanizing Inland Empire to the east, the campus is well-positioned for case studies, pilot projects, and client relationships, which are especially relevant to our growing emphases on sustainability and preservation studies.

Finally, the most striking factor may be the student body’s ethnic and cultural diversity, with high percentages of students who were born in another country, learned English after starting out in another language, or are the first in their families to earn a college degree. Opening doors of opportunity for those striving to enter the middle class has been the historic mission of public higher education in California. But for a program that aims to produce the architects who will shape our environments, the daily diversity of life at Cal Poly Pomona is truly emblematic of California’s future.

SCI-Arc (1972): So We Opened a Gallery

Eric Owen Moss, Director

Krishna once admonished Arjuna:
“...not fare well, but fare forward, warriors.”
SCI-Arc was listening.

So we opened a gallery.

Here’s the SCI-Arc conundrum: in a tradition of non-tradition, in search for the perpetual experiment, on the lookout for a pedagogy that hasn’t yet been discovered, SCI-Arc aspires to teach what it doesn’t yet know.

How can you teach what you don’t know?

So we opened a gallery.

What we don’t know is the destination of the architecture discourse.

But we understand where to look.

So we opened a gallery.

What we know is our intention.

We intend to begin again, and again, and again.

We intend to sustain the fragile idea, the tentative thought, the preliminary sensibility, the not-altogether clear hypothesis.

We intend to disestablish.

So we opened a gallery.

SCI-Arc teaches intent: the wonder of wondering, one architect at a time.

Imagining architecture’s Magellans: lost and found, and lost and found again, one architect at a time.

So we opened a gallery.

What’s durable is the intellectual and emotional toughness of SCI-Arc’s critical pursuit.

Not intellectual Darwinism, with gradually evolving chronologies of thought.

More a cataclysmic evolution of thought moving by twists and leaps.

So we opened a gallery.

Magellan’s circumnavigation was never guaranteed.

But the means were available, and the end was plausible.

Ditto SCI-Arc.

[Although Magellan himself didn’t make it.]

[And that makes sense to us too.]

So we opened a gallery.

SCI-Arc doesn’t own invention.

What SCI-Arc guarantees is a mind-set of discovery.

Independence, idiosyncrasy, self-confidence.

And that mind set makes invention at SCI-Arc plausible.

Not the durable ends, but the durable means to evolving ends.

It’s the process of imagining that’s compelling.

Or more precisely, the pursuit of what doesn’t yet exist.

So we opened a gallery.

Why?

Not long after its birth, the new, once fragile, now less new, no longer fragile, is codified—doctrine, books, has advocates, teachers, becomes an allegiance.

A codex.

If there’s a code, there’s a map.

If there’s a map, there’s a route.

If there’s a route,

It’s the post-codex institute.

SCI-Arc is the pre-codex institute.

That’s the enduring aspiration.

So in 2002 we opened a gallery.



NewSchool: Serving Education, Addressing Need

Steve Altman, President

NewSchool of Architecture and Design (NSAD) students are making a difference in the real world from San Diego to Monterey to Liberia through participation in Design Clinic. As a continuing opportunity in the curriculum, Design Clinic has provided master planning and preliminary design services to individuals, the underserved, and disaster victim groups and community partners for the past decade.

Started under the guidance of Graduate Program Department Chair Kurt Hunker in response to the damage caused by local wildfires, the program has grown significantly as it has gained visibility in the past few years. Now under the purview of Associate Professor Chuck Crawford and Adjunct Professor Adriana Cuellar, this course allows NSAD to give back to the local, state, and—increasingly—the global community, while affording students the opportunity to test their planning, design, and communication skills outside the classroom. They learn how to deal with the intricacies of ill-defined projects, diverse clients, and the necessities of teamwork.

The projects range from a 600 square foot thrift store renovation benefiting single mothers to a 200,000 square foot automotive museum. Gateway San Diego, an Intermodal Transportation Center Proposal under the direction of NSAD Board Member Jim Frost, was the recipient of the 2009 San Diego

Architectural Foundation “Orchid” for planning excellence.

The clinic’s most ambitious project is the Morweh Educational Institute (MEI) in Liberia, Africa (<http://www.morweh-edf.org/project.html>). A self-supporting village on 4,000 acres, it features indigenous construction materials and techniques, passive heating and cooling, and a phased construction plan for classrooms, housing, dining and worship facilities, sports fields, and food production, including farming, livestock, and a fishery. This summer, the residents of Morweh began pressing natural mud bricks and digging foundation trenches, and construction is scheduled to begin in December. NSAD student Paul Davis was awarded a scholarship from the Morweh Educational Institute Foundation and will be traveling to Liberia after graduation to assist in the on-going design and construction of the Institute.

Meanwhile, this August, students Miguel Abarca, Yousef Al-Rashed, Allen Ghaida, David Mandel, Lynn Ritz, and Ramiro Saenz presented their models and drawings to over 300,000 auto enthusiasts attending the annual Monterey Automotive Week. The Monterey Automotive Heritage and Preservation Foundation is using this material to obtain entitlements and funding for the most ambitious automotive museum and educational and restoration center in North America.

NSAD students have provided homeowners devastated by wildfires the documents

necessary to rebuild their homes; they have worked with non-profit advocates for the homeless to research and interpret building and zoning codes; they have proposed options for transit stations at UC San Diego and a community village and gateway at San Diego State University; and they have advocated on behalf of an award-winning transportation hub that would bring together automobile parking, bus lines, surface light-rail trolleys, Amtrak’s “Coaster,” and San Diego’s Lindbergh Field, all contained under a new urban park at the edge of San Diego’s bay. Current projects include a collaboration with estudio teddy cruz to design prefabricated room additions for low-income residents of San Ysidro, a gymnasium for the YMCA, and a “net zero” care-taker residence for a dog rescue shelter in Texas.

This is (or should be) the mission of every school of architecture: making our communities better places to live and work on both a local and global scale. Our students learn by doing, and the excitement and satisfaction from their experience propels them to want to do even more.

For more information visit: www.newschoollarch.edu/designclinic.

far left, Morweh Educational Institute, brick press.

Photo by Daniel Menyon.

middle left, Morweh Educational Institute, typical building.

Every structure on the site uses the same pre-fab truss and the roof is designed to capture and circulate the breeze. The uniform module can be expanded or contracted depending on the function intended. Cut-away perspective by Paul Davis, courtesy of NewSchool of Architecture and Design.

Woodbury University (1984): Fieldwork Transforms

Norman Millar, Dean, and Vic Liptak, Assoc. Dean

Fieldwork is a state of mind, a consideration of the world as laboratory, of lived experience as archaeology. Through fieldwork, we address urgent issues grounded in reality and contemporaneity. The Woodbury B. Arch. program has extensive opportunities for students to immerse themselves in architecture away from campus. Faculty lead programs in Barcelona, Berlin, India, Tahiti, Colombia, Costa Rica, Buenos Aires, Nanjing, Paris, Rome, and the American Southwest. Students also take advantage of exchange programs in England, Spain, Germany, Mexico, and South Korea.

Fieldwork as ethos permeates Woodbury Architecture's new issue-driven master's curricula, engaging local Southern California territories, distant learning sites, and unexplored academic terrain. The diverging and intersecting paths of alternative practice and entrepreneurship, landscape design and urbanism, and architecture and technology encourage advanced students to develop a practice of architecture with a focused expertise.

Woodbury's School of Architecture offers programs leading to a professional B. Arch. or M. Arch., a post-professional Master of Architecture in Real Estate Development or in one of three focuses described below, and a BFA in Interior Architecture.

The focus on **Alternative Practice and Entrepreneurship** challenges the architect to

take a greater role in the development of the built environment, from infrastructure design to policy making to community advocacy and public art. For students who wish to follow their M. Arch. with an MBA, six pre-MBA courses in the School of Business may be taken as electives, allowing the M. Arch. recipient to move directly into Woodbury's one-year MBA program.

The focus on **Landscape Design and Urbanism** addresses the history of the city, urban and rural landscapes, contested landscapes, wilderness edge conditions, borders, energy and infrastructures, geography and watersheds, community design, landscape architecture, urban design, and policy and planning.

The focus on **Architecture and Technology** addresses emergent technologies and materials, green technologies, responsive environments, building skins and systems, mass production, prefabrication, rapid prototyping, and digital fabrication.

We maintain a critical, inventive, resourceful, and exceptionally dedicated faculty representing diverse interests and strengths. Faculty interests under development include research and design in response to US-Mexico trans-border conditions, and designing a landscape architecture curriculum toward a professional MLA degree. Three faculty initiatives have already attracted external attention and funding:

The eponymously-funded **Julius Shulman Institute** provides programs that promote an

appreciation and understanding of architecture and design, focusing on Shulman's enduring involvement in the broad issues of modernism in Southern California and the application of photography as a basic instrument for presenting and representing design.

The **Center for Community Research and Design** acts as a resource and research center for both real and visionary responses to questions about the future of the communities of Los Angeles. Its public art and architecture work in universal design are supported by the NEA.

The **Arid Lands Institute (ALI)** is an education, research, and outreach center addressing water scarcity, increased hydrologic variability, and climate change in the arid and semi-arid American West. ALI received a \$600,000 grant from HUD in 2009 funding three years of research, development, and educational opportunities in collaboration with communities in Burbank and Embudo/Dixon, New Mexico, and culminating with a two day conference in 2012 on *Best Practices in Dry Lands Design* in collaboration with the California Architectural Foundation. ALI is developing a fellows program to attract scholars who will further the institute's work.



far left, *Flux: Architecture in a Parametric Landscape*, CCA Architecture MEDIALab exhibition by Andrew Kudless, Andre Caradec, Kory Bieg, Ila Berman, and Andy Payne.

left, *ECOLab Sustainable Skyscraper* project developed by Aaron Taylor Harvey and Michael Ageno CCA. Faculty: Charles Blaszies, Margaret Ikeda, and Jesper Gottlieb.

California College of the Arts (1985): Architecture Labs

Ila Berman, Director

The architecture programs at CCA promote the understanding of architecture as a critical and rapidly evolving practice within a larger cultural context. In addition to providing students a firm foundation in the profession, they offer specialized areas of investigation supported by three exploratory labs focused on digital technologies, urbanism, and ecology. Each lab consolidates advanced research expertise around project- and studio-based activities, which are then shared through public workshops, exhibitions, lectures, publications, symposia, and other events. The labs intensify areas within the curricula, through the provision of core and elective course offerings; they form, as well, the locus of research for our new interdisciplinary, post-professional Masters in Advanced Architectural Design (MAAD).

The MEDIALab (mlab.cca.edu) integrates the interdisciplinary culture of CCA with our region's cutting-edge digital milieu. It advances skills and research in generative design strategies, parametric modeling, scripting and computation, building information modeling, digital fabrication, advanced visualization, robotics, and interaction. These rapidly advancing technologies will continue to transform the ways in which we design, build, and think about architecture and will have one of the largest

influences on the evolution of the profession in the hands of the next generation. Research projects and events mounted through this lab include the exhibition *FLUX: Architecture in a Parametric Landscape*, lecture series and workshops coordinated with the 2009 International Smart Geometry Conference, and *Biodynamic Structures*—an intensive workshop investigating the application of dynamic energetic processes in living systems to environmentally and materially responsive building structures and skins—co-developed with the Emergent Technologies and Design Programme at the Architectural Association in London.

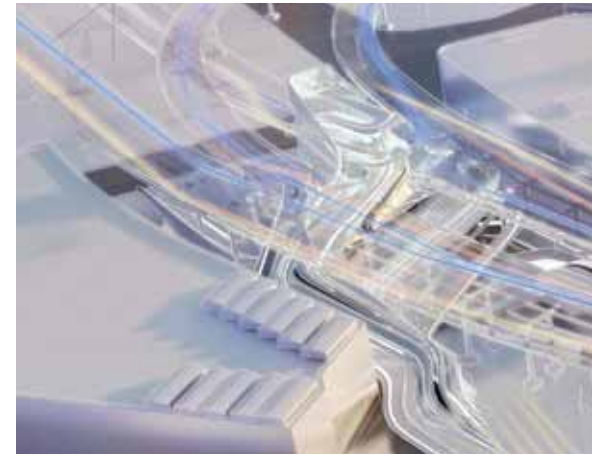
The URBANlab (ulab.cca.edu) investigates the design challenges and potentials of the urban environment in the 21st century. Supported by the lab, our new post-professional program in this area integrates organizational, systemic, and morphological investigations in architecture and urbanism with urban geography and landscape design. Developing projects that operate on the local, metropolitan, and regional scales, this lab engages the realities and transformative potential of the post-industrial city and explores future urban ecologies and their architectural and infrastructural systems. Such projects as *Transformative Land: Envisioning Bay Link Pier 70*, focused on the redevelopment of the San Francisco waterfront, and *Agropolis*, dealing with the overlay of urban agriculture and architecturally embedded systems for energy harvesting, represent examples of the lab's endeavors. Global-scaled

research on international cities and their environs, such as *Jerusalem: Divided City/Common Ground*, and research projects in Shanghai, Taiwan, Vienna, Berlin, and Buenos Aires, are supported through travel studios and collaborative workshops.

The ECOLab (elab.cca.edu) focuses on environmentally responsive architectural systems and ecologically informed design strategies. Recent projects include the *Refract House*, first-place winner in the architectural category of the 2009 Solar Decathlon, designed in collaboration with Santa Clara University; the *Sustainable Skyscraper: Vertical Ecologies and Urban Ecosystems* studio; and the *Networked Urban Sensing* project, a partnership with geographers and meteorologists at SFSU that develops architectural and urban systems in response to the measurement of city-scaled microclimates.

Digital technologies, global urbanization, and ecological imperatives are three critical domains guaranteed to have a tremendous impact on the ways we practice architecture in the future. Architectural educational institutions must be the place where such design research and innovation occur in ways that are highly integrated with, yet have some autonomy from, the daily structure of our professional curriculum.

right: PAAV (Prefabricated Auxiliary Adaptive Volume); AAU Students: Justin Ackerman, Shanay Moghbel, Mary Telling, Shaum Mehra, Justin Hanan; Instructors: Jennifer Asseltine, Greg Upwall; photo by Bob Toy



far right: Transbay Redevelopment; Students: Ion Popian, Khalid Alattas, Shuran Wang, Min Li, Ahmed Attar, Nnamdi Ihemelu, Quan Tran, Jon Bradley, Li Qing, Ivan Henriquez, Shirin Fardin, Tomonori Takauchi

Academy of Art University (2001): Meaning and Making

Alberto Bertoli, Director

The Academy of Art University was established in San Francisco in 1929 with a philosophy of building a faculty of established professionals to teach future professionals. The AAU began preparations for an Architecture School in the year 2000 and launched its graduate program in the fall of 2001.

Since its inception, the architectural program at the Academy has been under continuous academic development with the intent of educating future design professionals capable of critical thinking and service to both society and the profession. The program teaches students the fundamentals of the architectural profession and, through the exploration of *Meaning* and *Making*, exposes them to the continual historical unfolding of architectural ideas—from classical times through today—and the factors that influence design: aesthetics, technology, urbanism, media, and social behavior.

The School of Architecture at the AAU strives to achieve a balance of focus in theory, technology, history, practice, media, and sustainability and at all times to encourage a synthesis of these areas in the process of design and aesthetic discourse. Fixation with the fashionable is dismissed in favor of a genuine and vigorous creative pursuit and a methodical investigation of architectural possibilities.

Siting, planning, programming, selection of materials, and even detail development are components of a conceptual investigation used to understand the formation of architectural *Meaning*. Design studios are the core of the curriculum and the forum for this continuing discussion. Starting with the analysis of case studies, students develop a personal architectural language that they can augment over the course of a progressive studio sequence. The gradual introduction of studio topics such as sensory systems, site analysis, and the technical and aesthetic importance of structural systems culminates in a comprehensive studio that is a precursor to a two-semester thesis period.

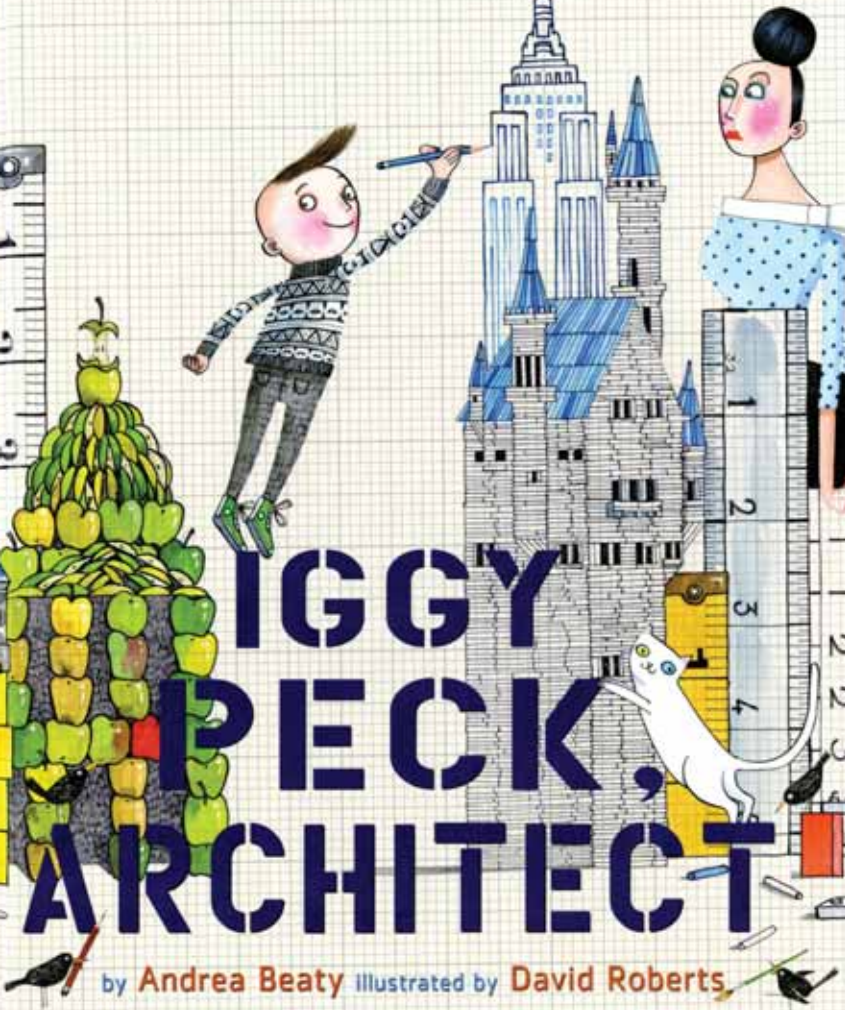
Communication of an architectural thought is encouraged through all available graphic media and techniques. While a comprehensive set of digital resources (emulating those found in the profession) is made available and supported in the curriculum, hand drawing remains a vital component in the generation of design ideas. Craftsmanship is considered a priority, and drawing is emphasized as a tool for both representation and exploration. Similarly, the practice of physical model making is incorporated not only as a representational tool and a mechanism for developing craftsmanship, but also as a design strategy for the generation of form, space, and composition, emphasizing the importance of the concept of *Making*.

A unique component of academic life at the AAU is the interaction across multiple

disciplines of art and design. Selected studios offer collaborative projects in which participation from students enrolled in other programs (Industrial Design, Sculpture, Painting, and Interior Design) provides a cross-fertilization of ideas and uncovers mutually enriching information and processes—an early introduction to the type of teamwork that is critical to the architectural profession.

At the completion of the program, students presenting their final theses are required to extend their field of study and learn to represent their thesis idea in a painting. More than the acquisition of an additional graphic skill, this step involves stretching the student's notion about the boundaries of their discipline and enhancing their ability to communicate an idea regardless of the media used.

As an extension of the curriculum, the School of Architecture is involved in two major events during the academic year. In the fall, a visiting moderator leads a public symposium, in which a panel of professionals, students and guests debate a pre-determined architectural topic. Each Spring, a visiting professor leads the Visionary Charrette—involving all students in a week-long effort proposing solutions to an urban project located in San Francisco. The Charrette culminates in a public debate in which students must defend their proposals. It is the intent of the school to publish these events at regular intervals and use them as theoretical material within the curriculum. ●



Book Reviews

Iggy Peck, Architect, by Andrea Beaty, illustrated by David Roberts
New York: Abrams, 2007

DESIGN ON THE EDGE

A Century of Teaching Architecture at the University of California, Berkeley, 1903-2003

Peter Exley, FAIA, and Sharon Exley, MAAE

Iggy Peck is the architect we all want to be, the engineer and author of lovely, exuberant structures made from the most exceptional and unexpected materials. Who couldn't help but love a Gateway Arch if made of towers of pancakes and coconut pie?

Iggy's tale is of one loved and encouraged by parents to follow his heart. Many of us will recall parents who were nurturing—if perhaps a tad curious about our creative quirks—or a teacher who tolerated our eccentricities, if not with approval, with fondness and patience. Yet it is Iggy's teacher who first takes a jab, makes a joke, and attempts to extinguish his creative efforts. Banished with his chums to the periphery of the classroom, Iggy the outsider doodles his escapist architecture, and, as the class become victims of a terrible calamity, it is he, our hero, who uses his architectural *nous* to save the day. Bravo Iggy! Even his resuscitated teacher is impressed, and Iggy's pals give the reader that look of told-you-so smugness—perhaps they didn't exactly understand Iggy's fascination with architecture, but he's their friend, and they never doubted his brilliance.

Andrea Beaty's poetic story of Iggy is most charming, but it is David Roberts's illustrations that bring Iggy to life (and give away

Edited by Waverly Lowell, Elizabeth Byrne, and Betsy Frederick-Rothwell



his Midwestern location). The drawn Iggy is tiny and quirky, especially set against his own towering structures, but he is a master builder, in charge of his destiny. Each page is a visual treat, filled with architectural details and historical references that lend themselves to close inspection. A clever use of white space and the double page spreads help create the sensation of height and urban density on every page, while giving the impression that Iggy's imagination grows along with each new creation.

Iggy "quirks" up quite a few of our favorite buildings: architectural aficionados will enjoy the many references to iconic buildings and structures, though they may be a bit obscure for those who've never taken an architectural history class. Iggy's ambition is heroic and original, for sure; a little ugly and ordinary might make the details of the subject matter more accessible. But maybe that's okay; an impossible Leaning Tower crafted from diapers is certainly funny and could be fine inspiration for a mischievous reader.

Iggy Peck, Architect, is a lovely parable of the power of creativity and an oddball manifesto to challenge the linguistic and logical biases of most educational curricula. Will it be the antidote? Likely not, but faith in creativity and invention saves the day in this book, and perhaps that will encourage a bit more tinkering with building blocks, glue, cereal boxes, and yogurt pots and inspire some future problem solvers. Read it at bedtime (it's a quick read!), chuckle with your children, and send them to dreamland to build alongside Iggy.

Design on the Edge: a century of teaching architecture at the University of California Berkeley, 1903-2003, edited by Waverly Lowell, Elizabeth Byrne, and Betsy Frederick-Rothwell
San Francisco: William Stout Publishers, 2009

Sunil Bald

From the edge, perceptions become amplified. This has certainly been the case when it comes to Berkeley's College of the Environmental Design. One might argue that no school of architecture has been so identified with its location on the nation's geographic and political spectrum. A handsome and thorough compendium, *Design on the Edge* paints a complex portrait of this influential institution.

The pedagogical contributions of the College of Environmental Design during the sixties and seventies are undeniable. The social, political, and environmental disciplines that it incorporated into architectural education are now being re-discovered, reconsidered, and re-implemented. It is, however, unproductive and inaccurate to define the school solely on these terms and by this era. Berkeley, an outpost that eventually became a touchstone in the national consciousness, struggled like other schools with tradition, history, the changing desires and values of students, the personalities of faculty, and the academy's relationship to practice. Yet, there always seemed to be the pervasive sentiment that, distanced from the expectations of the East Coast academic hegemony, Berkeley was reinventing architectural education as it was inventing itself. A

unique set of characters, from Bernard Maybeck to J.B. Jackson, and the democratic ideals engrained in California's mythology—from the consistently high percentage of female students to the early introduction of open juries and free faculty/student dialogue—helped construct an architectural ethos that was inextricably interlaced with the sense of being on the western edge.

In the second two thirds of the book, the more recent intellectual concerns of the curriculum are described, usually firsthand by those who created it. In many ways, the pedagogical inventions of this period—from those planned, to those that were a response to local events that became national spectacle (People's Park), to those accidentally stumbled upon (Sim Van der Ryn's wonderful descriptions of his communal experiments in Inverness)—foreshadow much of the recent interest in design/build and sustainable communities. While some schools are finally taking these on, sometimes, as one takes a daily dose of Castor Oil, one understands how they have become germane to Berkeley. It is the latter part of *Design on the Edge* that holds the multiple overlapping, often contradictory voices that must have made for lively pedagogical debates and interesting faculty meetings. This latter part of the book includes seven sections, among them, "The Research Environment," "Communities and Cultures," "Ecology and Building Sciences," and "Systematic Approaches." A section dedicated to the design studio is, however, conspicuously absent. Indeed, save for Dan Solomon's erudite and entertaining



article, the school's influential design figures from the last thirty years (Saitowitz, Mack, Fernau, and others) are mentioned only in passing. This is a striking contrast to how the history through William Wurster's deanship is told, with change and interdisciplinarity happening through design, not in spite of it.

A the editors note, writing a history of the period since the 1980s is difficult, there not being sufficient time for reflection. Accordingly, *Design on the Edge* feels more like a 75-year history than reflections on a century, and it misses the opportunity for the CED to show how its recent past, while much debated, is ready to be reshaped for a world engulfed in globally interconnected academic, architectural, and environmental exchanges. As Asia's rise continues, Berkeley is clearly no longer at the edge. The natural question is, "Where does it go from here?"

Grid/Street/Place: Essential Elements of Sustainable Urban Districts, by Nathan Cherry with Kurt Nagle

Chicago: American Planning Association, 2009

David Thurman

In *Grid/Street/Place*, Nathan Cherry, Kurt Nagle and their collaborators pursue the ambitious goal of identifying, analyzing, and summarizing the key attributes of sustainable urban districts around the country. The book's figure-ground diagrams, charts, perspectives, and photographs form a valuable resource, a worthy complement to the toolkit of any urban designer and architect who works at such a scale.

In the first two chapters, the authors lay the groundwork by presenting examples of both classic districts—Country Club Plaza in Kansas City, Mizner Park in Boca Raton, and Malaga Cove Plaza in Palos Verdes Estates—and contemporary mixed-use districts, such as Playa Vista and L.A. Live in Los Angeles and Mockingbird Station in Dallas. They consider important elements of districts, such as squares, greens and parks, shopping streets, and "places" (reflecting a yet smaller scale).

The book's restrained drawing style is applied with consistency and rigor. Detailed, same-scale diagrams nurture comparison, encouraging the reader to make back-and-forth, page-turning journeys. The diagrams document scale, open space, resources, transit, and general relationships of chosen districts, along with dimensionally accurate plans. The authors have the good sense to compress the district plans on one or two pages in each chapter, further enabling comparison. Each chapter includes a summary of findings and common attributes, and, although the text lacks literary flourish, one comes to appreciate the no-nonsense, "focus on the essentials" attitude.

The book betrays an unstated geographic bias in its selection of districts. As an Angeleno, it is a bias I appreciate and applaud. The authors choose a number of districts from the Los Angeles metropolitan area, which reflects their professional interests but is also a unique service to the region, considering the Southland's enduring reputation as the front line of sprawl, lacking significant public spaces. L.A. is important, because it is not a bucolic environment, is very much a contributor to the global environmental crisis, and needs a toolkit

of real solutions.

Early in the book, the authors discuss the necessity of using branding as a key part of the urban re-envisioning process, an approach that seems directly related to their professional expertise and is highlighted by a later chapter on "shopping streets"—a welcome chapter, given that retail design can be a very misunderstood topic dominated by specialists, and that it is not an area of deep expertise in most architectural offices.

If there is a less satisfying aspect to the book, it is the light touch on the topic of sustainability itself. While the chosen districts are clearly sustainable places, the attitude seems to be that their sustainability is self-evident, owing to their compact, mixed-use, and transit-oriented character. Yet this approach bypasses a critically focused discussion of sustainable performance, climate change, and other significant environmental pressures, none of which are in fact mentioned. In this area, the book is missing significant data and analysis, comparable to that applied to the physical characteristics and retail circumstances of the districts.

One would expect that performance in delivering solutions to greenhouse gas reduction, addressing stormwater needs, incorporating sustainable buildings, or reducing often-excessive parking ratios (a potentially critical means to discouraging automobile use) would be central to the discussion. One could easily imagine highly aggressive performance indicators and checklists added to each chapter that analyze how the districts deliver on the critical global deadlines we face. This is the evolving core of professional practice. If there is one suggestion I would have, it is that the authors consider such issues in a revised version. ●

2010

AIACC AWARDS



- . Firm Award
- . Lifetime Achievement Award
- . Distinguished Practice Award
- . Twenty-five Year Award
- . Architecture
- . Interiors
- . Small Projects
- . Urban Design

Complete information on winning projects at <http://aia-awards.com/AIACC/gallery/displayAll.php>

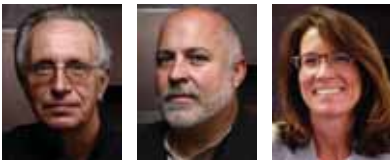


FIRM AWARD:

Pugh + Scarpa

Santa Monica

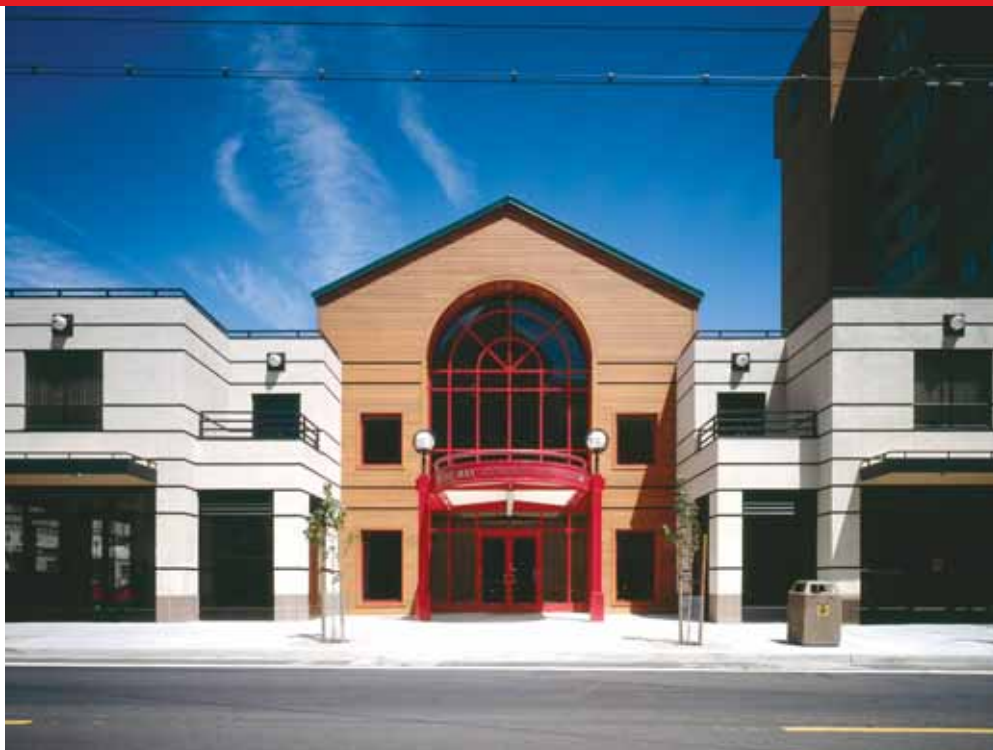
www.pugh-scarpa.com



Pugh + Scarpa is a mid-sized architecture, engineering, interior design, and planning firm founded in 1991 by principals Gwynne Pugh, FAIA, ASCE, LEED AP, and Lawrence Scarpa, FAIA. In 2000, Angela Brooks, AIA, LEED AP, joined the firm as principal. The firm has garnered international acclaim for its success in marrying an innovative aesthetic with leadership in sustainable and socially progressive design. Over the past decade, the firm has won thirteen national AIA awards and more than forty state and local awards; in 2008, it won a Lifetime Achievement Award from *Interior Design* magazine. The firm views each project as the continuation of an ongoing inquiry, incorporating research in materials and technologies as well as reexamining known conditions, accepted norms, and established methods, regardless of scale, whether for public or private use, for rich or for poor. As Steve Dumez, FAIA, observed in the July 2008 issue of *Contract* magazine, “Pugh + Scarpa has consistently applied a vigorous combination of creativity and pragmatism to its projects, imbuing everyday items with new poetry, even in prosaic applications.” ●

The principals, left to right: Gwynne Pugh and Lawrence Scarpa, photos by Luke Wooden; and Angela Brooks, photo by Lawrence Scarpa; top left, Lofts at Cherokee Studios, photo by John Edward Linden; top right, Solar Umbrella, photo by Marvin Rand; below left, Colorado Court, photo by John Edward Linden.

2010 AIACC Lifetime Achievement Award



LIFETIME ACHIEVEMENT AWARD:

Michael Stanton, FAIA
San Francisco



top left, Westbay Community Service Building, San Francisco, photo by Russell Abraham Photography; top right, Monaco Hotel, Washington, DC, photo by Kimpton Group; Michael Stanton, FAIA, photo by Russell Abraham Photography; bottom left, La Petite Baleen Swim School, Crissy Field, The Presidio, San Francisco, photo by Ethan Kaplan Photography.



Michael Stanton, FAIA, LEED AP, began his service to the AIA in the mid-1970s as a writer for the *Bay Architect's Review*, the AIA San Francisco newsletter. In the mid-1980s, he was elected to the Chapter's Board of Directors and chaired the local Urban Design Committee, which under his leadership prepared its highly influential *Embarcadero Corridor Study*, a 1988 recipient of a Citation for Excellence in Urban Design from the national AIA. He served as president of the San Francisco Chapter in 1987 and as the AIA California Council president in 1991, after chairing its Task Force on Managing California's Growth. As national AIA president in 1998, he focused the Institute on the design of sustainable buildings and communities.

His international outreach includes participation on the AIA/AIACC Armenian Design Assistance Task Force, which studied and proposed ways to rebuild Spitak, Armenia, after the devastating earthquake of December 1988; the 1999 signing of the first agreement between the AIA and the Architects Council of Europe; and the culmination, also in 1999, of a six year joint effort by the AIA and the Architectural Society of China to develop the first Union of International Architects' *Accord on Professional Practice*.

The work of Stanton Architecture is concentrated on urban infill projects, historic preservation, and adaptive reuse of older structures that help to knit together the disparate threads of American cities. ●

bottom right, Radisson Fisherman's Wharf, San Francisco, photo by Russell Abraham Photography.

2010 AIACC Distinguished Practice Award



DISTINGUISHED PRACTICE AWARD:

Mark Cavagnero Associates

San Francisco

www.cavagnero.com



top left, Oakland Museum of California, Oakland; top right, Community School of Music and Arts, Mountain View; above, Trinity School Enrichment Center, Menlo Park. Photos ©Tim Griffith

Mark Cavagnero Associates serves the public good through the design of timeless public spaces for civic and institutional clients, with emphasis on durability, clarity, volume, and light.

Public projects are challenging. They often involve multiple parties, complex problems, and limited budgets and can take many years to complete. Collaboration is essential—within the firm, with the entire consulting team, and with diverse client groups. The firm carries the culture of collaboration to many projects in the role of prime architect, working in a joint venture or an association with another firm. The Sava Pool, for example, was a joint venture with Paulett Taggart Architects, and the San Francisco Public Safety Building is an association with HOK.

The firm's work has garnered numerous awards, beginning with local and state AIA awards in 1997 for the California Palace of the Legion of Honor. Since 1997, the firm has consistently received awards nearly every year, totaling over thirty accolades from state, local, and national organizations for over a dozen completed projects. These honors include the prestigious International Architecture Award from the Chicago Athenaeum Museum of Architecture and Design—the only global awards program in architecture of its kind—for the Community School of Music and Arts. After MC2 won a James Beard award for restaurant design in 1998, the firm received numerous inquiries from other potential restaurant and developer clients, yet declined these opportunities, choosing instead to focus on public projects and contributing to the greater good. ●



TWENTY-FIVE YEAR AWARD:

Oakland Museum of California

Kevin Roche John Dinkeloo and Associates, 1969

Mark Cavagnero Associates, 2010



bottom right photo ©Tim Griffith; all other photos courtesy of Oakland Museum of California

Set on four city blocks by Lake Merritt in downtown Oakland, California, the Oakland Museum of California (OMCA) was designed by Kevin Roche John Dinkeloo and Associates, working with landscape architect Dan Kiley, and is an icon of mid-century modernism. It first opened its doors in 1969. Roche's design united under one roof Oakland's collections of art, history, and natural sciences. The building became a milestone in museum design. Its interrelated interior spaces, tucked under landscaped terraces and opening onto lush gardens, transcended the boundaries that had separated the collections.

After thirty years of operation, OMCA joined forces with Mark Cavagnero Associates of San Francisco to develop a master plan to address the growing needs of the museum while honoring the integrated architecture and landscape vision of Roche and Kiley. In 2009, the "museum for the people" closed for construction, reopening in May 2010, reinvigorated and refreshed. ●



HONOR AWARD FOR ARCHITECTURE

Apple Store,
Boylston Street,
Boston

ARCHITECT:

Bohlin Cywinski Jackson

CLIENT: Apple, Inc.

ENGINEER OF RECORD: Robert Silman Associates

METAL & GLASS: Eckersley O'Callaghan,
Structural Design

MECHANICAL/ELECTRICAL/PLUMBING: WSP Flack
& Kurtz

LIGHTING: ISP Lighting Design

DAYLIGHTING: Loisos + Ubbelohde

ACOUSTICS: Charles M. Salter Associates, Inc.

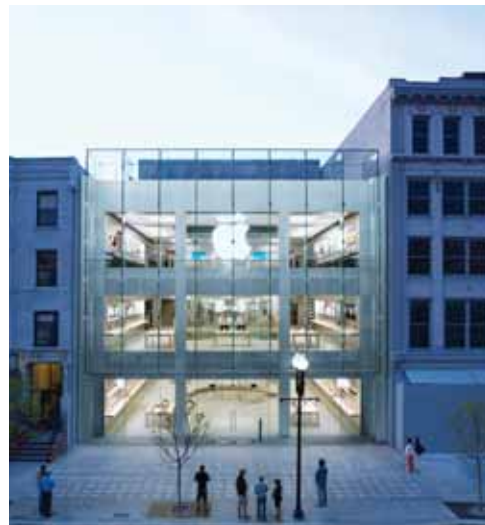
WATERPROOFING: Simpson Gumpertz & Heger

CODE: Rolf Jensen & Associates

GENERAL CONTRACTOR: Shawmut Design
and Construction

Photos: top, Roy Zipstein; bottom, Peter Aaron, ESTO.

The Boylston Street Apple Store stands between Boston's 19th Century Back Bay residential neighborhood to the north and superblock developments to the south. This section of Boylston Street is characterized by an architectural heterogeneity that contrasts with the otherwise relatively homogenous Back Bay. The new Apple Store is a glass box cut to the proportions and articulations of this historic neighborhood.



HONOR AWARD FOR ARCHITECTURE

C. V. Starr East
Asian Library
University of California,
Berkeley

DESIGN ARCHITECT:

Billie Tsien Architects

ASSOCIATE ARCHITECT: Tom Eliot Fisch Architects

CLIENT: University of California, Berkeley

LANDSCAPE ARCHITECT: CMG Landscape
Architecture

CIVIL & STRUCTURAL: Rutherford & Chekene

MECHANICAL/ELECTRICAL/PLUMBING: WSP Flack
& Kurtz

LIGHTING: Office for Visual Interaction, Inc.;
HLB Lighting Design

ACOUSTICS: Acoustic Dimensions

AUDIOVISUAL: Charles M. Salter Associates, Inc.

GENERAL CONTRACTOR: McCarthy

Photos: top, Nic Lehoux; bottom, Michael Moran

This quiet box of light is tucked into the hillside of the "classical core" of the UC Berkeley campus. Clad in white granite, it is overlaid with bronze screens, which powerfully represent the building's Asian mission. Lit at night, they emerge as a golden veil, a glowing symbol of the building's legacy in the heart of campus. The building's core is open and bathed in natural light from a sculpted skylight.



HONOR AWARD FOR ARCHITECTURE
41 Cooper Square
 New York

ARCHITECT: Morphosis Architects
ASSOCIATE ARCHITECT: Gruzen Samton, LLP

CLIENT: The Cooper Union for the Advancement of Science and Art

PROJECT MANAGEMENT: Jonathan Rose Companies

LANDSCAPE ARCHITECT: Mathews Nielsen

CIVIL: Langan Engineering & Environmental Services

STRUCTURAL: John A. Martin & Associates, Inc.; Goldstein Associates, PLLC

MECHANICAL/ELECTRICAL/PLUMBING: IBE Consulting Engineers; Syska Hennessy Group

FAÇADE CONSULTANT: Gordon H. Smith Corporation

GEOTECHNICAL: Mueser Rutledge Consulting Engineers

SUSTAINABLE DESIGN/LEED: Davis Langdon

GENERAL CONTRACTOR: F.J. Sciamè Construction Co., Inc.

Photos: Iwan Baan

The new academic building for The Cooper Union aspires to manifest the vibrant character of the institution and the city. This center for innovative education in art, architecture, and engineering sought an iconic building, reflective of its values and aspirations. Built to LEED Gold standards and likely to achieve a Platinum rating, it will be the first LEED-certified academic laboratory in New York City.



HONOR AWARD FOR ARCHITECTURE
Inner-City Arts
 Los Angeles

ARCHITECT: Michael Maltzan Architecture, Inc.

CLIENT: Inner-City Arts

LANDSCAPE ARCHITECT: Nancy Goslee Power & Associates

STRUCTURAL: John A. Martin & Associates, Inc.

MECHANICAL/ELECTRICAL/PLUMBING: Innovative Engineering Group, Inc.

CIVIL: Paller-Roberts Engineering, Inc.

ACOUSTICS: Newson Brown Acoustics LLC

THEATER LIGHTING: Entertainment Lighting Services

ENVIRONMENTAL GRAPHICS: Ph.D

SPECIFICATIONS: John Carter

GENERAL CONTRACTOR: Matt Construction

Photos: Iwan Baan

Located just east of downtown Los Angeles on the edge of Skid Row, the arts campus serves over 10,000 at-risk youth each year. The building houses a range of art facilities and is an oasis in the urban environment. Built in three phases over fifteen years, the one-acre campus was conceived as a contemporary open-air village, an indoor/outdoor tradition perfectly suited to the local climate.



HONOR AWARD FOR ARCHITECTURE Pittman Dowell Residence La Crescenta

ARCHITECT: Michael Maltzan
Architecture, Inc.

CLIENTS: Lari Pittman & Roy Dowell

STRUCTURAL: B.W. Smith Structural Engineers

CIVIL: Paller-Roberts Engineering, Inc.

GEOTECHNICAL: Byer Geotechnical

ARBORIST: Robert W. Wallace

GENERAL CONTRACTOR: Asterisk

Photos: Iwan Baan

Situated, along with a residence designed by Richard Neutra, on six acres at the edge of Angeles National Forest, the residence is a heptagonal figure whose purity is confounded by a series of intersecting slices. Bounded by an introverted exterior, living spaces unfold in a moiré of shifting perspectival frames. Movement and visual relationships expand and contract to respond to the centrifugal nature of the site and context.



HONOR AWARD FOR ARCHITECTURE Adaptive Reuse of the Historic Ford Assembly Building Richmond, California

ARCHITECT: Marcy Wong Donn
Logan Architects

CLIENT: Orton Development, Inc.

PRESERVATION ARCHITECT: Preservation
Architecture

STRUCTURAL: Crosby Group

MECHANICAL/PLUMBING: Mechanical Design
Studio, Inc.

LIGHTING: Architecture & Light

ACOUSTICS: Charles M. Salter Associates, Inc.

Photos: top, Billy Hustace; bottom, Cris Benton

This adaptive reuse required insight into the building's historic features and its urban waterfront context, as well as the enhancement of its original architectural nature to recreate the symbolic functionality of the factory. The result is a rejuvenated facility with a lively mix of uses: offices, manufacturing, R&D, dining, retail, public performance venues, and a visitor center.



HONOR AWARD FOR ARCHITECTURE
3641 Holdredge Avenue
Building
 Los Angeles

ARCHITECT: Lynch / Eisinger /
 Design (LED)

ASSOCIATE ARCHITECT: HPA

CLIENT: Urban Offerings, Inc.

INTERIOR DESIGN: TVS-Design

LANDSCAPE ARCHITECT: Van Atta Associates, Inc.

STRUCTURAL: Structural Focus

MECHANICAL/ELECTRICAL/PLUMBING: Rosini
 Engineering

LIGHTING: Lighting Workshop

LANDSCAPE CONSULTANT: Emerald Design

LEED CONSULTANT: Zinner Consultants

LEED COMMISSIONING: Engineering Economics, Inc.

ENERGY MODELING: Brummit Energy Associates, Inc.

GENERAL CONTRACTOR: Oltmans Construction Co.

INTERIOR CONTRACTOR: Howard Building
 Corporation

Photos: Amy Barkow / Barkow Photo

A major renovation transforms three obsolete industrial buildings into state-of-the-art, LEED Gold office and showroom space. A third of the 31,500 sf structure was removed, creating two courtyards that provide usable outdoor space and daylight deep into the building. Existing materials were stripped to reveal site-cast concrete panels and the original wooden bow-truss structure characteristic of mid-century LA.



MERIT AWARD FOR ARCHITECTURE
Oakland Museum of
California
 Oakland

ARCHITECT: Mark Cavagnero
 Associates

CLIENT: Oakland Museum of California

STRUCTURAL: Forell/Elsesser Engineers, Inc.

LANDSCAPE ARCHITECT: Robert LaRocca &
 Associates, Inc.

CIVIL: Van Maren & Associates

MECHANICAL: Rumsey Engineers, Inc.

ELECTRICAL: FW Associates, Inc.

LIGHTING: Auerbach Glasow French

ACOUSTICS: Charles M. Salter Associates, Inc.

PROJECT MANAGEMENT: ProPM Inc.

GENERAL CONTRACTOR: Cahill Contractors

Photos: © Tim Griffith

The original architectural vision of this landmark museum remains strong, yet its needs have changed since it opened in 1969. A new stainless steel entry canopy makes the main entrance more apparent and inviting, while sky-lit canopies at the central stairway and covered circulation throughout the museum interconnect the galleries. Lightweight steel enclosures and clerestory glazing provide 5,200 sq. ft. of new gallery space.



MERIT AWARD FOR ARCHITECTURE UC San Diego Price Center East San Diego

ARCHITECT: Yazdani Studio of
Cannon Design

CLIENT: University of California, San Diego
LANDSCAPE ARCHITECT: Pamela Burton & Company
STRUCTURAL: Englekirk and Sabol
CIVIL: Hirsch & Company
MECHANICAL: IBE Consulting Engineers
ELECTRICAL: Coffman Engineers
LIGHTING: Lighting Design Alliance
ACOUSTICS: Newson Brown Acoustics LLC

FOOD SERVICE: Webb Design
GRAPHICS: Harmon Nelson Design Inc.
COST ESTIMATORS: Cumming
VERTICAL TRANSPORT: Lerch Bates
AUDIOVISUAL: Media Systems Design Group
GENERAL CONTRACTOR: Mortensen Construction
Photos: Timothy Hursley

UCSD's existing student center was developed with an introverted configuration, with program elements facing a central courtyard. This expansion forms an extroverted, highly permeable addition that creates a living room for the campus and transforms the surrounding area into a town center—a lively, dense, pedestrian-oriented area with a distinctive urban quality, serving as hub for activities.



MERIT AWARD FOR ARCHITECTURE US Embassy Beijing, China

ARCHITECT: Skidmore Owings &
Merrill LLP

CLIENT: U.S. Department of State
Photos: courtesy of SOM

This new embassy responds to its diplomatic role as a secure space that is both welcoming and respectful of local traditions. As a sovereign U.S. presence on Chinese soil, it reflects American cultural, social, and political values while respecting China's ancient and extraordinarily vibrant culture. Simple architectural geometries, coupled with gardens and courtyards, symbolically fuse eastern and western traditions.



MERIT AWARD FOR ARCHITECTURE
Triskelion
 Presidio of San Francisco

ARCHITECT: Ogrydziak Prillinger Architects

CLIENT: For-Site Foundation

ENGINEER: Endres Ware

DAYLIGHTING/ENERGY: Loisos + Ubbelohde

GENERAL CONTRACTOR: Forsythe General Contractors

Photos: © Tim Griffith

A nomadic exhibition space for site-specific art touches down in the Presidio like an alien space ship, its north-facing wing aligned to frame views of the Golden Gate Bridge. Designed for minimal impact on the site, the innovative configuration can be disassembled for use elsewhere. Daylighting analysis ensures comfortable conditions for gallery viewing and minimizes electrical loads for off-grid performance.



MERIT AWARD FOR ARCHITECTURE
Sonoma Retreat
 Sonoma County

ARCHITECT: Aidlin Darling Design

LANDSCAPE ARCHITECT: June King

STRUCTURAL: Berkeley Structural Design

GENERAL CONTRACTOR: Burlington Construction Inc.

Photos: Bruce Damonte

A private exercise, meditation, and relaxation studio for a businessman and his family is defined by a collection of simple rustic cedar boxes that provide a counterpoint to the surrounding landscape. The rectilinear forms are cradled by curving walls that burrow into the earth. The wood deck of reclaimed teak extends interior space out into the landscape, obscuring the boundaries between inside and outside.



MERIT AWARD FOR ARCHITECTURE **Formosa 1140** West Hollywood

ARCHITECT: LOHA

CLIENT: Habitat Group Los Angeles, LLC

LANDSCAPE ARCHITECT: Katherine Spitz
Associates, Inc.

GENERAL CONTRACTOR: Archetype

Photos: Lawrence Anderson Photography, Inc.

Located in West Hollywood, this new eleven-unit housing project emphasizes the importance of shared open space. The project takes what would be the internalized space of the courtyard and moves it to the exterior of the building, creating a public park occupying approximately one-third of the site. External circulation is used as a buffer between public and private realms and articulated through layers of perforated metal.



MERIT AWARD FOR ARCHITECTURE **Palms House** Venice, California

ARCHITECT: Daly Genik

CLIENT: Sam Laybourne

LANDSCAPE ARCHITECT: Venice Studio

STRUCTURAL ENGINEER: Gilsanz Murray Steficek

ENERGY/TITLE 24: Energy Code Works

GENERAL CONTRACTOR: Carlos Grande,
CA Construction

Photos: Benny Chan / fotoworks

An existing house and guesthouse were renovated to accommodate a growing family. The primary design challenge was to allow shared use by an extended family while maintaining some levels of privacy. A folding, perforated metal skin that rests on an aluminum exoskeleton shades the entirely glazed, two-story façade of the main house facing the courtyard, as well as the garage apartment opposite.



MERIT AWARD FOR ARCHITECTURE
Sapphire Gallery
Extension
 Encino

ARCHITECT: XTEN Architecture

STRUCTURAL: Axial Engineering Group Inc.

GENERAL CONTRACTOR: MAK Construction

Photos: Art Gray

This residential addition is designed to display a growing private art collection, while also providing domestic spaces with views to the surrounding hills and creating a compelling new focal point for the approach and entry to the property. A structural system of steel braced frames was developed to achieve the double cantilevers at each end of the trapezoidal building.



MERIT AWARD FOR ARCHITECTURE
Step Up on Fifth
 Santa Monica

ARCHITECT: Pugh + Scarpa Architects

CLIENT: Step Up

STRUCTURAL ENGINEER: John A. Martin & Associates, Inc.

MECHANICAL/ELECTRICAL/PLUMBING: IBE Consulting Engineers

GENERAL CONTRACTOR: Ruiz Brothers Construction Co.

Photos: John Edward Linden

The project provides 46 studio apartments of permanent affordable housing, support services, and rehabilitation for the homeless and mentally disabled population, along with ground level commercial/retail space and subterranean parking. South-facing walls filter direct sunlight with asymmetrical horizontal openings that lend unexpected visual depth while creating a sense of security for the emotionally sensitive occupants.



MERIT AWARD FOR ARCHITECTURE Hancock Mixed Use Housing West Hollywood

ARCHITECT: Koning Eizenberg

CLIENT: CIM Group, LLC

LANDSCAPE ARCHITECT: Fletcher Studio

ENGINEER: Englekirk Partners

GENERAL CONTRACTOR: The Lee Group, Inc. /
Lee Homes

Photos: Eric Staudenmaier

This mixed-use project provides 217 public and private parking spaces, 38 affordable and market-rate housing units, and retail space. An unconventional approach to parking maximizes active street frontage and creates a rooftop open space that anchors the hillside residential community. Architectural expression is rooted in passive, sustainable strategies utilizing thin, cross-ventilated unit plans.



MERIT AWARD FOR ARCHITECTURE New Carver Apartments Los Angeles

ARCHITECT: Michael Maltzan
Architecture, Inc.

CLIENT: Skid Row Housing Trust

LANDSCAPE ARCHITECT: [place]

CIVIL: Paller-Roberts Engineering, Inc.

STRUCTURAL: B.W. Smith Structural Engineers

MECHANICAL/ELECTRICAL/PLUMBING: IBE
Consulting Engineers

ACOUSTICS: Newson Brown Acoustics LLC

FIRE & LIFE SAFETY: Arup

Photos: Iwan Baan

Located just south of Los Angeles' downtown core and immediately north of the I-10 freeway, the mixed-use residential project explores ways architecture can create new possibilities for highly vulnerable, dramatically under-served residents. Medical and social service support facilities are integrated into the plinth below, encouraging the residents to reconnect with each other and with the world outside.



MERIT AWARD FOR ARCHITECTURE
Gallery House
 San Francisco

ARCHITECT: Ogrydziak Prillinger
 Architects

STRUCTURAL: Santos & Urritia, Inc.

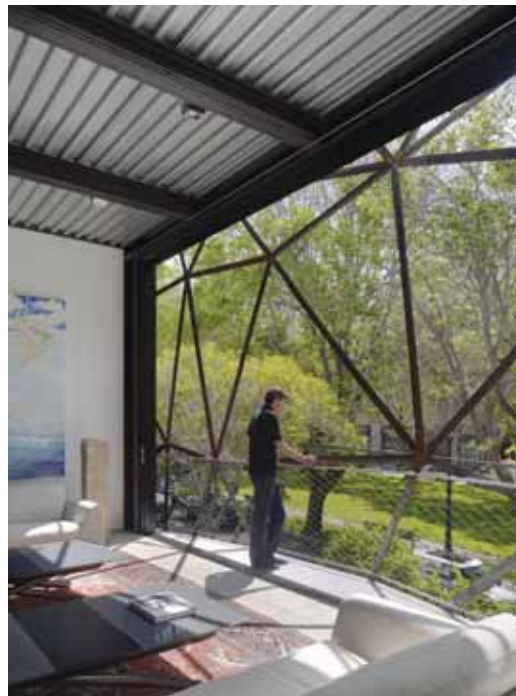
DAYLIGHTING/ENERGY: Loisos + Ubbelhode

STRUCTURAL (FAÇADE LATTICE): DeSimone
 Consulting Engineers

GENERAL CONTRACTOR: Forsythe General
 Contractors

Photos: © Tim Griffith

A semi-public art gallery and a residence for two prominent collectors borders one of the few figural public spaces in San Francisco. The orthogonal framework dissolves in response to the organic morphology of tree-filled South Park. The flexed tessellations of the balconies resulted from parametric interpretations of the Planning Code constraints for allowable projections that trigger the typical San Francisco Victorian bay window.



MERIT AWARD FOR ARCHITECTURE
Bubeshko Apartments
 Los Angeles

ARCHITECT: DSH

CLIENTS: Madeleine Brand & Joe DeMarie

LANDSCAPE ARCHITECT: Thaya duBois

GENERAL CONTRACTING: by Owner

Photos: Grant Mudford

The rehabilitation of R.M. Schindler's Bubeshko Apartments probes their history, engaging Schindler's formative theories and their material realization without freezing the work at the time of its conception. As in all of Schindler's work, the notion of "color plasticity" is integral to shaping these environments; a muted, translucent palette using reformulated, environmentally sound materials was central to the project's success.



MERIT AWARD FOR ARCHITECTURE

Santa Monica Civic Center Parking Structure Santa Monica

ARCHITECT: Moore Ruble Yudell Architects & Planners

EXECUTIVE ARCHITECT: International Parking Design

CLIENT: City of Santa Monica

GENERAL CONTRACTOR: ARB, Inc.

LANDSCAPE ARCHITECT: Melendrez Design Partners

STRUCTURAL: Frame Design Group

CURTAIN WALL ENGINEER: Werner Systems

LIGHTING CONSULTANT: Francis Krahe & Associates

ARTIST: Mark Lere

Photos: John Edward Linden

The design of this 300,000 sf parking structure establishes a strong presence within a cluster of civic buildings. The structure provides 882 parking spaces in six levels above grade and two below, while a café animates the main plaza terrace. Colored glass channels are set at varying angles to break down the scale and bring a luminous, scintillating quality to the building, forming a shimmering curtain in the evening.



MERIT AWARD FOR ARCHITECTURE

LAPD Memorial to Fallen Officers Los Angeles

ARCHITECT: Gensler

PROJECT TEAM: Gary Downer, Richard Hammond, David Herjeczki, Eddie Huang, Rob Jernigan, Hae-Sun Kim, Philippe Pare, Dominick Ricci, Li Wen

CLIENT: Los Angeles Police Foundation

METAL FABRICATOR AND ENGINEER: A. Zahner Co.

GENERAL CONTRACTOR: Tudor Saliba

Photos: top, David Herjeczki/Gensler; bottom, Ryan Gobuty/Gensler

Part of the newly completed Los Angeles Police Department (LAPD) Headquarters, the memorial is a tribute to the men and women in blue who have died in the line of duty. Experienced from afar as a solid wall of lit brass, upon approach it becomes a vast assemblage of discrete, individual brass plates, seemingly suspended in light and air, and representing the LAPD both as a collective and as individuals.



HONOR AWARD FOR INTERIOR ARCHITECTURE

**Performance Capture Studio
Novato**

ARCHITECT: LOHA / Kanner Architects

LANDSCAPE ARCHITECT: Brian Powell & Associates

STRUCTURAL: Tipping Mar

MECHANICAL/ELECTRICAL/PLUMBING: ARC Engineering

LIGHTING: Horton Lees Brogden Lighting Design

ACOUSTICS: Veneklasen Associates

AUDIOVISUAL: Snader and Assoc/RLS/ Diversified Systems

FURNITURE: Vanguard Concept Offices

GENERAL CONTRACTOR: DPR Construction

Photos: Frank Oudeman

Transforming two huge airline hangars on a former Coast Guard base, this massive project was designed for an intensely collaborative and highly creative 3D film studio and office environment. The project was conceived as a loop to provide a sense of procession around the core of the building, allowing members of the various artistic and production teams to constantly engage with each other.



HONOR AWARD FOR INTERIOR ARCHITECTURE

**Sand Residence and Offices,
449 Bryant Street
San Francisco**

ARCHITECT: Sand Studios

CLIENTS: Larissa and Jeff Sand

ENGINEER: Charles Beauvoir

GENERAL CONTRACTOR: Pinnacle DB

Photos: Ken Probst

This project involved recycling on a grand scale. A three story, dilapidated 1940 warehouse, which was scheduled to be torn down by the previous owner, was completely rehabilitated into a contemporary urban dwelling, office, and machine shop. Both the residence and the office present a blend of preservation and reinterpreted new elements. A careful choice of materials and detail bring the two eras together.



MERIT AWARD FOR INTERIOR ARCHITECTURE

FIDM
San Diego

ARCHITECT: Clive Wilkinson Architects

CLIENT: Cisterra Development

STRUCTURAL: KPFF Consulting Engineers

AUDIOVISUAL: Signal Integration Technologies

SECURITY: Ashland Integrated, Inc.

GENERAL CONTRACTOR: Steiner Construction

MILLWORK: Artcrafters Cabinets, Inc.

ELECTRICAL CONTRACTOR: Bergelectric Corporation

MECHANICAL CONTRACTOR: Brian Cox Mechanical

PLUMBING CONTRACTOR: R.L. Fick & Son Plumbing

GLAZING CONTRACTOR: Caldwell Glass Inc.

PARTITIONS AND DRYWALL CONTRACTOR: Interior Specialties

SHEET METAL: CSM Metal Fabricating & Engineering

Photos: Benny Chan / fotoworks

Together with sister campuses in Orange County, Los Angeles, and San Francisco, the dynamic "learning landscape" of this campus represents the Fashion Institute of Design & Merchandising's brand and philosophy of education. The new learning landscape is organized in three zones: public entry, education, and student support services and administration, each with its unique spatial experience.



MERIT AWARD FOR INTERIOR ARCHITECTURE

The Conga Room
Los Angeles

ARCHITECT: Belzberg Architects

CLIENT: Apex Realty

STRUCTURAL/MECHANICAL: John A. Martin & Associates, Inc.

ELECTRICAL: A&F Consulting Engineers

PLUMBING: Tom Nasrollahi and Associates

MILLWORK: Spectrum Oak Products

Photos: Benny Chan / fotoworks

This downtown LA club interprets the vibrancy of Latin dance through architectural and space-defining elements. Reflecting the dynamism of Latin culture, the ceiling surface—fashioned from a series of CNC-milled, painted plywood panels—was created from an assemblage of diamond patterns that were derived from the classic Cuban Rumba dance step.



MERIT AWARD FOR INTERIOR ARCHITECTURE
LA County Elections Operations Center
 Santa Fe Springs

ARCHITECT: Lehrer Architects

CLIENT: County of Los Angeles Department of Public Works

STRUCTURAL: John Labib + Associates

ELECTRICAL: Vector Delta Design

MECHANICAL/PLUMBING: Airplus Engineering Consultants, LLC

HAZARD AND FIRE/SAFETY: Hughes Associates, Inc.

ARTIST: Rebeca Mendez Design

GENERAL CONTRACTOR: MTM Construction, Inc.

Photos: Michael B. Lehrer

This project is about housing and honoring the infrastructure of democracy. Those who work here are the “enablers of democracy.” The challenge is to help solve the conundrum of infrastructure: the more effectively it is provided, the more invisible it is. The mission is to celebrate this often anonymous work and to imbue it into society’s consciousness, while transforming the huge, drab warehouse into a place of delight.



MERIT AWARD FOR SMALL PROJECTS
Aortic Arc
 California College of the Arts, San Francisco

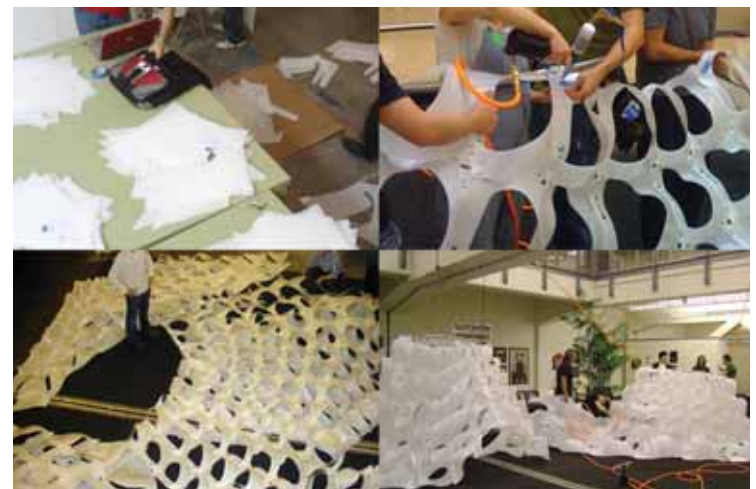
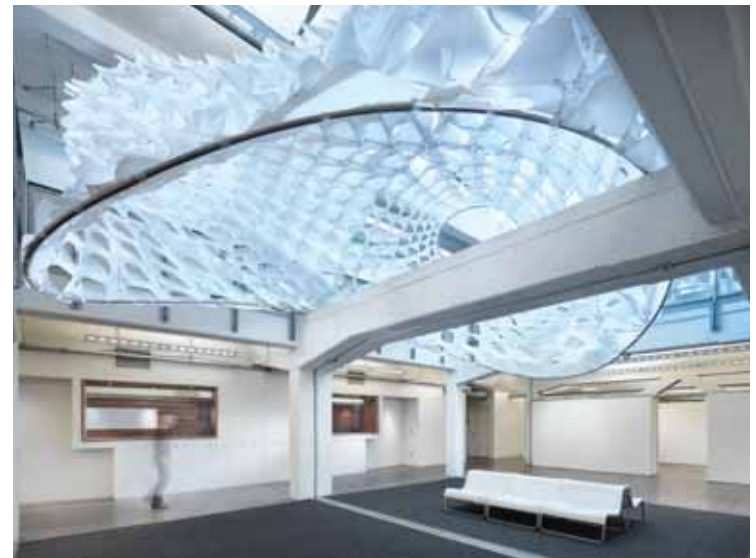
ARCHITECT: Visible Research Office / Buro Happold Consulting Engineers

CLIENT: California College of the Arts

DESIGN/SCRIPTING: BIOS Design Collective

Photos: top, Rien van Rijthoven; bottom, Mark Donohue

A canopy for a student lounge functions as a light scope, spatial definer, and viewing portal. Its minimal surface, modeled using non-linear analysis tools and parametric BIM technology, behaves as a hybrid between a cable-net and membrane structure. HDPE plastic, used to make milk jugs, was selected for its low cost, resistance to solar degradation, recyclability, low embodied energy, and high tensile capacity.



MERIT AWARD FOR SMALL PROJECTS

Century Building Bicycle Commuter Center Pittsburgh, Pennsylvania

ARCHITECT: Koning Eizenberg

ASSOCIATE ARCHITECT: Moshier Studio

CLIENT: TREK Development Group

LANDSCAPE ARCHITECT: Christine Caspary Lauble

GENERAL CONTRACTOR: Guardian Construction Management Services Inc.

ENVIRONMENTAL GRAPHIC DESIGNER:
Newsom Design

Photos: Eric Staudenmaier

The bicycle commuter center provides a cost effective prototype to support the sustainable revitalization of downtown communities by encouraging cycling. Initiated during the adaptive reuse of the neighboring historic building, the center occupies a previously underutilized easement. The property was donated and funding provided by the adjacent building owner, who also secured federal SPC grants.



MERIT AWARD FOR SMALL PROJECTS

GREENskin San Francisco

ARCHITECT: INTERSTICE Architects

DESIGN TEAM: Andrew Dunbar, AIA, Tim Bragan, Arjun Bhat

CLIENT: INTERSTICE Architects

Photos: top, Cesar Rubio; bottom, Andrew Dunbar

GREENskin is a permanent storefront glazing system made entirely of re-claimed Insulated Glazing Units (IGU's) salvaged from the local construction industry and reassembled to create a new shop-front in San Francisco's Mission Commercial District. The system seamlessly receives the random shapes, sizes, colors, and thicknesses of this ubiquitous waste stream material, to create a continuous weather-proof skin at street level.



MERIT AWARD FOR SMALL PROJECTS

**Kokoris Residence
San Francisco**

ARCHITECT: Jensen Architects /
Jensen & Macy Architects

CLIENT: Sam Kokoris

STRUCTURAL: Jeffrey Weber & Associates, Inc.

GEOTECHNICAL: Geotecnia

GENERAL CONTRACTOR: Johnstone McAuliffe
Construction

Photos: Cesar Rubio

An existing hillside home is transformed with the addition of a re-imagined front porch. Floating concrete steps lead to the cantilevered, cast-in-place porch, which hovers above a new waterfall and reflecting pool lined with artisan ceramic tile in shimmering shades of blue. A vitrine-like vestibule leads to an automatic sliding translucent door, which slowly opens to reveal panoramic views of the city below.



MERIT AWARD FOR SMALL PROJECTS

**Camp Emerald Bay-Eco Cabin
Catalina Island**

ARCHITECT: Gensler

CLIENT: Boy Scouts of America, Western LA
County Council

ENGINEER: Arup

GENERAL CONTRACTOR: RMS Group

Photos: Richard Hammond / Gensler

Part of a larger campaign of sustainability for the BSA's Western LA County Council, the prototype sleeping cabin is built from two 20' shipping containers bolted together and covered with a translucent tensile fabric roof. The result is a structure that serves to educate young people about the possibilities of transformation and to demonstrate that sustainable architecture need not be boring.



HONOR AWARD FOR URBAN DESIGN
Sproul Student Community Center
 University of California Berkeley

Moore Ruble Yudell Architects & Planners

CLIENT: University of California, Berkeley

LANDSCAPE ARCHITECT: CMG Landscape Architecture

CIVIL: KPFF

STRUCTURAL: Rutherford & Chekene

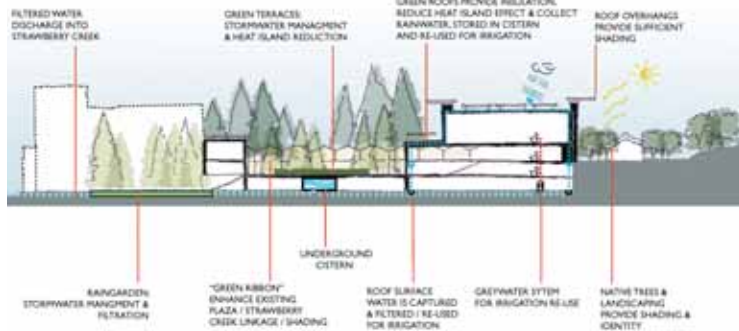
MECHANICAL & PLUMBING: Taylor Engineering

ELECTRICAL: O'Mahony & Myer

COST CONSULTANT: Davis Langdon

RETAIL CONSULTANT: Brailsford & Dunlavey

A partnership of students and administrative leadership at the University of California, Berkeley, plans to revitalize the mid-century modern Lower Sproul Student Center to create a dynamic new hub for student life. The master plan and feasibility study envisions a new Student Community Center (SCC) as a revitalized, state of the art facility rooted in sustainable practices. Both new construction and adaptive reuse strategies combine to celebrate the legacy of the site and its history while modernizing its infrastructure into a flexible armature to better accommodate the evolving needs of future generations of students.



HONOR AWARD FOR URBAN DESIGN
The iQuilt Plan for Downtown Hartford
 Hartford, Connecticut

Suisman Urban Design

PROJECT DESIGNER: Doug Suisman

ASSOCIATE DESIGNER: Eli Garsilazo

Smith Edwards Architects

CLIENT: The Bushnell Center for the Performing Arts

The iQuilt is the newly adopted urban design plan for downtown Hartford. The city struggles economically; culture can help revive it. The plan capitalizes on downtown's key advantages: a rich collection of cultural assets (ranked 14th in the nation); district compactness and potential walkability; and two

remarkable landscapes—historic Bushnell Park and the Connecticut River waterfront. Yet the city also suffers three key weaknesses: its pedestrian network is fractured, the cultural assets are scattered, and the park and river are disconnected.

The plan rectifies these weaknesses. It reframes and visually rebrands downtown as the iQuilt, a pedestrian oriented cultural district; it merges new and existing public spaces—parks, plazas, walkways—into the GreenWalk, a landscape spine linking park to river; it creates two new public spaces at the core (Bushnell Gate and Tower Square); and it implements enhanced streetscapes, electronic wayfinding, and green infrastructure.



HONOR AWARD FOR URBAN DESIGN
The Arc—A Formal Structure for a Palestinian State

Suisman Urban Design

CLIENT: RAND Corporation

The Arc project offers a sweeping infrastructure plan for a Palestinian state; it could begin immediately and provide tangible incentives for political resolution by demonstrating the benefits of achieving peace. Following the natural terrain of the West Bank, the Arc corridor provides transportation, water, and power to the main Palestinian towns and cities, allowing them to absorb a fast-expanding population and grow in a sustainable manner. The Arc provides a

framework for urban development that would direct aid and private investment towards a unifying plan, rather than towards countless disconnected projects. It is designed to provide the physical foundation for the long-term economic and social success of a Palestinian state. Building the core elements (transport infrastructure and 100,000 housing units) would cost \$8 billion. Work could begin now on planning and construction carried out in phases, beginning with individual cities and then expanding to the national scale.

Palestine



MERIT AWARD FOR URBAN DESIGN
2009 UC Merced Long Range Development Plan Merced

UC Merced Physical Planning, Design and Construction RACESTUDIO

CLIENT: Regents of the University of California
LANDSCAPE ARCHITECT: Cliff Lowe Associates
ENGINEER: Stantec
ENVIRONMENTAL/CEQA: Impact Sciences
RENDERINGS: Douglas Jamieson, Inc.

UC Merced's Long Range Development Plan boldly incorporates sustainable planning and urban design

concepts to integrate land use, circulation, and open space systems in the heart of California's rapidly growing San Joaquin Valley. Edged by 30,000 acres of permanently preserved vernal pool grasslands, the 815-acre high density plan accommodates 25,000 students, housing for 12,500, and 6.25 million square feet of research and administrative space. Through the aggressive deployment of solar, energy efficient buildings and a strategic land use plan, the campus will be zero net energy, zero waste, and zero net emissions by 2020. The unique plan is oriented around a dense, interdisciplinary academic core designed for bicycles, transit, and pedestrians. Two mixed use, "Main Street" corridors penetrate the Academic Core, integrating it with an adjacent 1,100 acre University Community that provides housing and services for 30,000 people and 5,000 jobs within a 10 minute walk to campus.



MERIT AWARD FOR URBAN DESIGN Parkmerced Vision Plan San Francisco

Skidmore Owings & Merrill LLP

CLIENT: Parkmerced Investors LLC

LANDSCAPE ARCHITECT: Tom Leader Studio

CIVIL: AECOM

TRANSPORTATION: Advant Consulting

SUSTAINABLE DESIGN: Stantec; Skidmore,
Owings & Merrill LLP

HYDROLOGY: Hydroconsult Engineers, Inc.

The Parkmerced Vision Plan is a pioneering neighborhood revitalization effort. The program transforms a 1950s-era, car-centric neighborhood into

a holistic urban ecology through a comprehensive and innovative long-term development program based on the best-applied principles of environmental sustainability and neighborhood livability. The project will promote these principles by creating a pedestrian-friendly neighborhood that establishes a productive network of open space, applies evolving environmental technologies to reduce energy and water usage, and resolves automobile dependency by realigning public transit. The project will protect existing residents at Parkmerced from displacement and help to address the City's current shortage of housing for households at all income levels.



MERIT AWARD FOR URBAN DESIGN Tianjin Financial City Vision Plan Tianjin, China

Skidmore Owings & Merrill LLP

CLIENT: Tianjin Financial City Development Co., Ltd.

TRAFFIC: CHS Consulting

ECONOMICS: Economic Research Associates

SUSTAINABILITY: Skidmore, Owings & Merrill LLP

Renderings: Courtesy of SOM, © Christopher Grubbs

Tianjin has long been one of Asia's leading trading cities with a financial heart running along Liberation Road. In the early '00s, Tianjin planned to transform the historic, yet deteriorating, neighborhood into a

new Financial Street. The historic renovations did not produce the economic lift necessary for the creation of a viable, new center.

By 2008, a new high-speed rail link made Tianjin an attractive live/work alternative to Beijing, and a team was commissioned to develop a program for a new 133-hectare CBD. Planners recognized the need to energize and sustain what would be a vibrant 24-hour downtown community. The new Tianjin CBD plan proposed a rich mix of commercial, residential, and recreational uses to enhance the lives of residents and workers. The Plan also mandated taller, densely-populated buildings to create a compact, walkable downtown, with its riverbanks a "hub" for smaller park streets connecting the Tianjin riverfront, its new CBD, and historic Liberation Road.



Education is learning what you didn't even know you didn't know.

- Daniel J Boorstin

Pritzker Prize winning architects with degrees from California architecture programs

Frank Gehry, USC '54, Pritzker 1989
Thom Mayne, USC '68, Pritzker 2005

www.pritzkerprize.com

Recent NCARB Prize recognition of California architecture programs

2010 California College of the Arts
Cal Poly SLO

2009 (none)

2008 Cal Poly Pomona

2007 USC

2006 California College of the Arts

www.ncarb.org

Recent ACSA Competition Winners among California architecture programs

2009 California College of the Arts

Cal Poly SLO

Woodbury

2008 Cal Poly SLO

UC Berkeley

UCLA

Woodbury

2007 Cal Poly SLO

Woodbury

2006 California College of the Arts

UC Berkeley

UCLA

Woodbury

www.acsa-arch.org

Department of Energy's Solar Decathlon participation by California architecture programs

2009 California College of the Arts with

Santa Clara University

2007 (none)

2005 Cal Poly SLO

2002 (none)

www.solardecathlon.gov

AIA/ACSA Topaz Medallion winning faculty from California architecture programs

1997 Donlyn Lyndon, UC Berkeley

1992 Spiro Kostof, UC Berkeley

1990 Raymond Kappe, SCI-Arc

1982 Joseph Esherick, UC Berkeley

www.acsa-arch.org

David Meckel, FAIA

Number of professional degrees granted in 2006 by the nine California architectural programs

| | | |
|--------------------------------------|-----------|----------|
| Academy of Art University | - | 18 MArch |
| California College of the Arts | 24 BArch | 20 MArch |
| Cal Poly SLO | 104 BArch | - |
| Cal Poly Pomona | 68 BArch | 16 MArch |
| NewSchool of Architecture and Design | 32 BArch | 43 MArch |
| SCI-Arc | 49 BArch | 78 MArch |
| UC Berkeley | 35 MArch | - |
| UCLA | 17 MArch | - |
| USC | 113 BArch | 22 MArch |
| Woodbury | 70 BArch | 6 MArch |

Total of all professional degrees: 715

www.archschools.org

California licensed architects in 2006

| | |
|------------------------------|--------|
| Total | 21,279 |
| New licenses | 480 |
| Licenses through reciprocity | 96 |
| Deceased | - 95 |
| Delinquent | - 750 |
| Total change | - 269 |

www.cab.ca.gov

Education is an admirable thing, but it is well to remember from time to time that nothing that is worth knowing can be taught.

- Oscar Wilde



A Perfect Landing on Hallowed Ground

John Leighton Chase, Assoc. AIA

High in the Malibu hills, Tony Duquette's former Sortilegium Ranch is getting a second life with the arrival of a Boeing 747, reconceived and reassembled as a house. Duquette—"Hollywood's wild child of design," in biographer Wendy Goodman's words—was master of the decorative arts, from furniture to jewelry, costume to architectural design. His legerdemain with recycling was groundbreaking and unparalleled; egg cartons, antlers, and metal pipe all found new existences superior to anything they had known before. His work is an object lesson in reuse: long before architects were keen on green, interior designers and decorators were already hard at work repurposing and re-contextualizing objects. Most of the twenty-one structures of Sortilegium were destroyed by the 1993 Green Meadow Fire, leaving only a few small pavilions. Had it remained intact, the ranch would have been one of America's most singular and visionary design compounds.

Wing House is the work of David Hertz, FAIA, who, beginning in 1984, pioneered the use of recycled elements as an admixture in his "Syndcrete" concrete. Client Francie Rehwald, owner of a Mercedes dealership, requested feminine forms for the project; Hertz, well schooled

left: Sortilegium Ranch pavilions, photo by Tim Street-Porter;
right, Wing House, photo courtesy of the architect.

in dramatic, organic form as an alumnus of the John Lautner office, offered the swelling curves of the 747. In the noble California tradition of William Wurster's Gregory Farmhouse and Frank Gehry's Whitney House, Wing House is a courtyard compound, each building fashioned from a section of the former aircraft. The lower half of the fuselage will be the Animal Barn, while the upended nose cone forms a forty-five foot tall Meditation Pavilion. Although it will indeed be a building, Wing House will retain enough of its former identity to require FAA registration, so that no one reports it as a downed plane.

A single family house that required \$100,000 in materials delivery costs, including Chinook helicopter time and the closing of five Southern California freeways, is not about maximum efficiency in recycling. Yet, while 747s have been recycled before as buildings, this is the first of such buildings that is as much a work of art, as rich and complex an artifact, as the original plane. It is a rare occasion when design lightning and visionary recycling strike twice at the same location; Tony Duquette, who used old satellite dishes to make a lyric pavilion of his water tank, would be pleased. ●