

# New Architectural Realities

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2019–2020

This thesis design studio is a think-tank and design laboratory dedicated to a broad-based critical inquiry into contemporary possibilities for architecture to sponsor new performances, new experiences, and new understandings of the world.

It is geared toward those of you who aspire to advance architectural thinking and practice by challenging existing conceptions and assumptions about architecture and the experiences it affords, and who are interested demonstrating new possibilities for architecture to meaningfully intervene within the world.

This studio is open to a diverse range of possible thesis investigations, and is structured to help you to focus your specific interests and talents into an architectural proposition that is demonstrated through a well-researched and totally awesome thesis project.

Based on the diversity of interests of the students in the studio, these thesis projects will range from extremely speculative and experimental to those that are realizable with present or near-term materials and techniques. They will examine form, space, materials, technologies, cultural habits and customs—and even discoveries and modes of thinking from other fields—in ways that open up new understandings of and possibilities for architecture. And they will be manifested in an incredible variety of compelling thesis design projects that could include buildings, furniture, cities, processes, games, and virtual realities. These might be demonstrated across a variety of media and formats that include renderings, drawings, diagrams, animations, physical models, full-scale prototypes, fictional or sci-fi narratives, films, and graphic novels—or through some other creative means.

Although the work you produce in this studio will make comprehensive use of all that you have learned and experienced so far, it is not a studio that is merely intended to summarize your past experiences. Instead, it is geared toward speculating about and developing the future—both the future of architecture as well as your own. With this forward-looking attitude in mind—and with a commitment to rigorous research, thought-provoking discourse, radical experimentation, and compelling design work—the thesis work produced during this year will serve as an ambitious beginning to a long and fruitful career of culturally significant and profoundly visionary work.

FOR QUESTIONS ABOUT THESIS IN GENERAL,  
OR MY APPROACH TO STUDIO IN PARTICULAR,  
YOU CAN WATCH A VIDEO THAT I MADE [HERE](#).

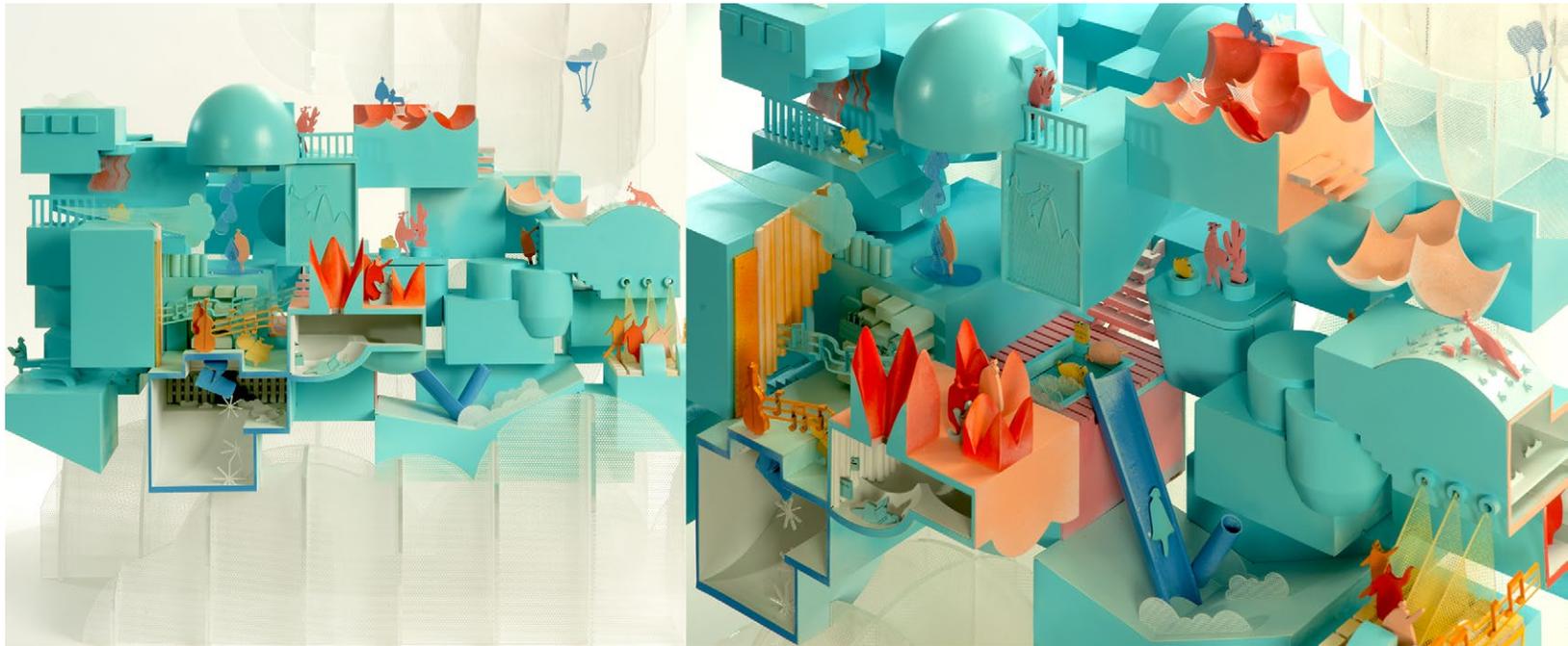


## Introduction

Architecture is a struggle. Of course, such a statement must seem obvious to you at this point, since your entire time here at Cal Poly might uncharitably be described as a series of struggles: against deadlines, against sleep, against your professors' criticism, or even against your own occasional creative constipation. However, apart from these sort of everyday challenges, architecture is also a struggle of another sort. Whether it is a struggle against time, a struggle against gravity, a struggle against environmental forces, a struggle against environmental degradation, or even a struggle against the legacy of its own production, architecture is ultimately a struggle against various aspects of *reality*. In other words, architecture is characterized by its unique ability to speculate about and manifest forms, spaces, and experiences that intentionally constitute *other realities*—other representations of the world that are profoundly *different* from the everyday experience of the world, and which derive their meaningfulness, poignancy, and value from expressing that difference.

This struggle to manifest new realities is paralleled by an internal struggle that arises from architecture's dual nature as both a discipline and a cultural practice. As a *discipline*, architecture maintains a proprietary body of knowledge that is enlarged and refined over time, and that gives it both a degree of integrity and prestige as well as an inertia that resists sudden or rapid change. Thus, to some extent, architecture is often characterized by what it has already done, and what it has been historically good at doing.

However, architecture is also a *cultural practice*, which means that it must operate within and respond to contemporary cultural conditions in order for it to produce work that is meaningful to contemporary society and the individuals that comprise it. Yet, since contemporary social and cultural conditions are neither homogenous nor static, this means that architecture's existing body of knowledge and its familiar techniques might not be adequate. Rather, constantly evolving social, cultural, and technological realities require architecture to also evolve—and for architects to speculate about and debate the potential course of this evolution.



**above:** "House Party" by Celia Chaussabel. Celia's thesis argues that contemporary society has been significantly impacted by access to virtual spaces within which idiosyncratic self-expression assumes a quasi-public character—a condition that, in its propensity to catalyze unplanned encounters with the ideologies and desires of others, better fulfills the aspirations for urban public space than the actual physical spaces of contemporary cities. In turn, Celia demonstrates a new, fictional form of urbanity comprised of idiosyncratic domestic "rooms" interlaced with public circulation spaces that can be spontaneously appropriated for unplanned encounters, exchanges, and events. The architecture is designed to trigger these unplanned public occurrences through the careful perforation of boundary conditions that allow for the leaking of interior effects (lights, sounds, smells, etc.) in proximity to suggestive forms that afford activities that benefit from the appropriation of these effects.

**below:** "Strange, Strange Architecture!" by Kealani Jensen. Kealani argues that Michael Hardt and Anthony Negri's concept of the "multitude"—a description of contemporary society defined predominantly by the diversity and idiosyncrasy of individuals rather than by their shared ideas and practices—is unduly constrained by contemporary space within the public sphere, since such public space presumes commonality rather than difference. In turn, she asserts that architecture has the potential to create radical spatial difference within the public sphere by creating spaces and forms that promote multiple interpretations about their possible uses. These strange and uncanny spaces, she argues, provide the catalyst for idiosyncratic behaviors and performances by members of the multitude, which in turn have the potential to produce new cultural habits and practices.



So, this begs the question: *what is architecture, anyway?* How should it perform? What is its value? Who should decide? The contemporary practice of architecture demonstrates numerous different ideas about the current nature of our discipline, how it should participate in the world, and how it might perform in the future. Some see architecture as a fundamentally practical discipline concerned with very tangible problems associated with the built environment—such as shelter, environmental resourcefulness, and the innovation of new materials and techniques. Others, meanwhile, see architecture as discipline concerned primarily with aesthetics, ideas, and experience. Some view architecture's performance as something that can be quantified and measured, while others assert that architecture's true value is intangible and immeasurable.

While this plurality of ideas makes architecture a rich and fertile field, it also calls into question the discipline's own sense of identity, and complicates its ability to assert this identity to society. That means that voices from outside of our discipline—such as developers, planners, investors, clients, the media, and others—have an unusual ability to weigh in on the definition and scope of architecture, and to thereby limit and constrain its practice. In fact, no other discipline or profession is so potentially vulnerable to the assumptions and misperceptions of those who do not practice it.

In the absence of an absolute and permanent definition for architecture, however, all reasonable beliefs and positions about architecture are debatable. Therefore, the role of architects today is not simply to design architecture, but also to continually *define* it—to assert its relevance and its value within diverse and fluid cultural and technological contexts through the ongoing realization of new and compelling architectural performances. Since architecture is an *open question*, the primary purpose of a contemporary architectural education is to prepare students for the continuing responsibility to justify that openness through the demonstration of new and valuable architectural manifestations.

An architectural *thesis* is the primary tool by which an idea about architecture is put forth for consideration and defended. It makes a compelling case for that idea by positioning it in relation to prior architectural precedents and discourse, and by demonstrating the value of that idea in the form of an architectural design. In contrast to a more traditional architectural design project, an architectural thesis is a conjecture about architecture itself—one that recognizes architecture's continuing need to meaningfully engage in a form of public speculation and discourse about the future of its own evolution and the value of its possible performances. It is therefore less about the world as it is currently given, and more about the world as it might yet become. It is an idea, a desire—and your thesis design project therefore becomes the instrument through which your idea or desire about architecture is publicly communicated. This is truly a unique opportunity for you to create work that is critical, visionary, persuasive, and transformative—work that has the potential to affect the architectural discipline, contemporary culture, and the world.

### ***What is an Architectural Thesis?***

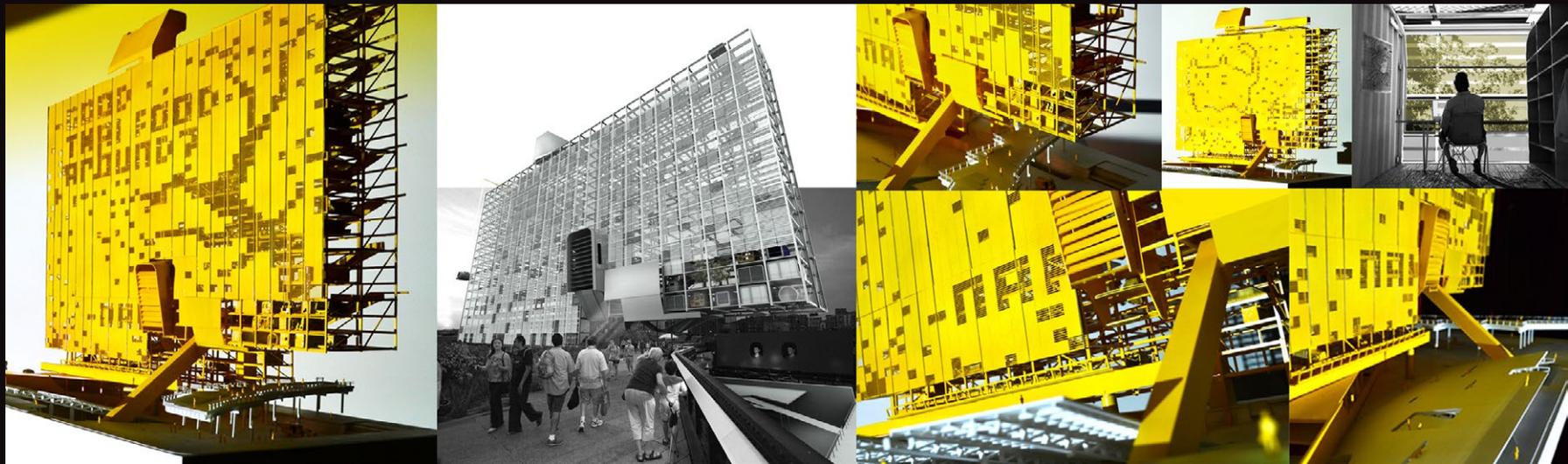
A major goal of the thesis studio and associated seminar class will be to assist each of you in formulating a true architectural *thesis* based on your unique ideas and interests, and in selecting the appropriate *project* within which to demonstrate that thesis.

The difference between these two terms is crucial to understand. An architectural thesis is not a design project, but is instead a hypothesis, conjecture, or idea about architecture that is defended through research, analysis, argumentation, and design. It is not only a statement of personal interest, but is rather an intellectual contribution to the architectural discipline that synthesizes your cumulative experience, knowledge, and insight into a critical idea that has value, both to the discipline and society.

The *thesis project*, on the other hand, is an architectural design project that is employed to embody and demonstrate the architectural consequences of your thesis proposition. Its primary task is to showcase the value and credibility of the ideas you are proposing. However, like all design projects, it also becomes a vehicle for discovery during the process of design, and will therefore likely suggest refinements or modifications to the original thesis ideas that produced it. In that way, the thesis argument and the thesis design project will inform each other, such that both are developed in tandem throughout the year.

This particular studio will encourage theses (and thesis projects) that are radical, visionary, provocative—ones that suggest new possible performances for architecture, and which open up new ways for individuals and society to experience the world. It should appeal to those of you who are not simply interested in only demonstrating what you have learned so far, or of imitating architecture-as-we-know-it, but who are instead interested in demonstrating a new vision of how architecture and the world could be. In short, it is designed for those of you who want to make a difference in the world, and in architecture's relation to it.

While united under this common goal, each thesis and project will obviously vary greatly according to your unique interests. This balance between a shared sense of purpose and a rich variety of thesis positions, areas of research, and design projects will be crucial to ensuring a dynamic and synergistic studio—a studio that will operate more like a think-tank or laboratory dedicated to exploring the broad spectrum of future possibilities for architecture.

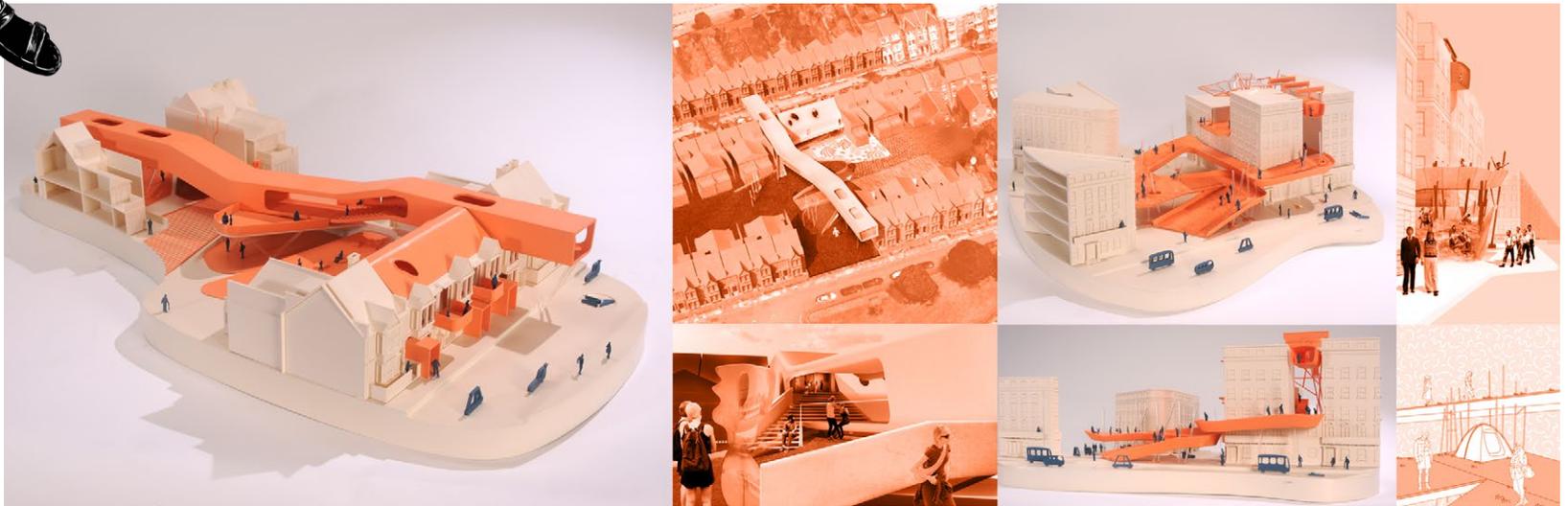
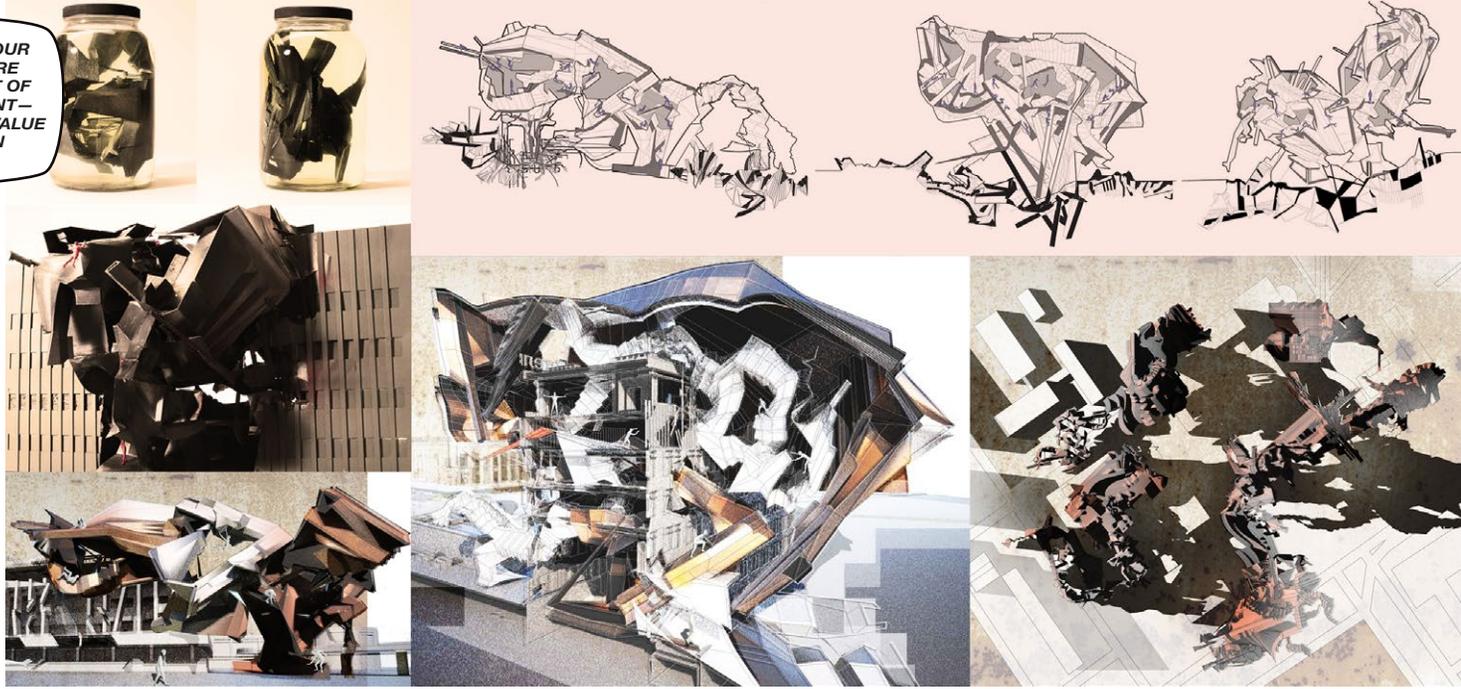


**above:** "Networked Authorship," by Sam Clovis, which postulates that an architecture that truly engages the network would be one that monumentalizes the competing flows of authorship and feedback that characterize the contemporary experience of social media. The resulting immersive quality of perpetual experiential remix is demonstrated in a large micro-housing complex along New York City's Highline—comprised of a large matrix for DIY individual dwelling pods linked by an array of responsive space-making mezzanines and partitions within a shared atrium, and screened by a "pixel skin" that amplifies the spontaneous social media interactions between the inhabitants and the public on the Highline and city streets below.

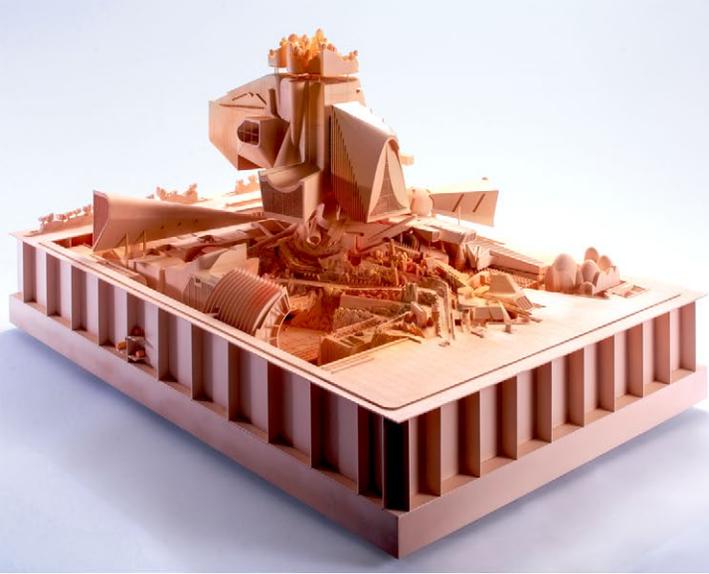
**below:** "Toward a Monstrous Architecture," by David Hupp. David's thesis argues that the architectural discipline's rhetoric of radicality and innovation masks an overwhelming conservatism. He contends that architecture is inherently constrained by history and precedent, by its own discourse, and by the premeditated and authored nature of design itself—all of which narrow the field of potential for architecture's formal and spatial production. Consequently, David explores forms of spontaneous production and differentiation which occur through evolutionary processes of mutation and selection, and interrogates the possibility of such heuristic and wasteful forms of production as a type of "undesigned" and evolutionary architecture. Such an architecture would privilege monstrosity, freakishness, and otherness—and might ask humanity to evolve in relation to it, rather than assume humanity's current condition as its basis for evaluation.



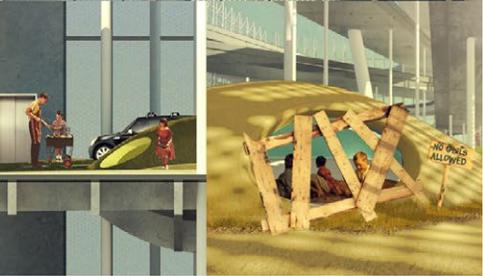
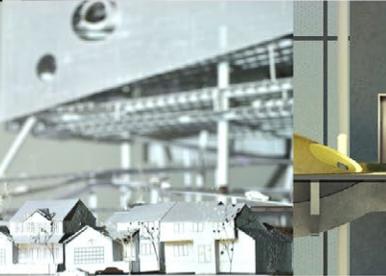
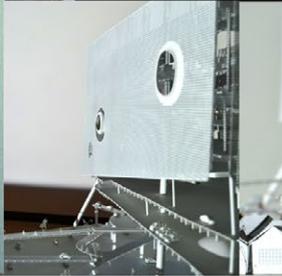
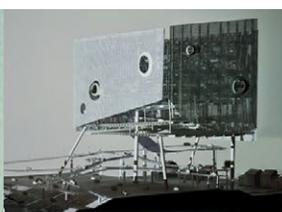
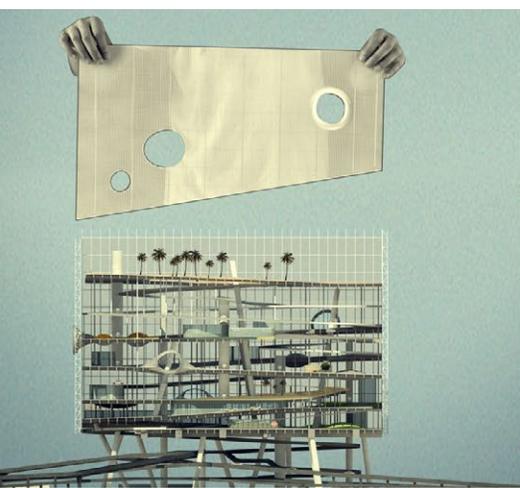
**YOUR THESIS POSITIONS YOUR IDEAS ABOUT ARCHITECTURE WITHIN A LARGER CONTEXT OF DISCOURSE AND PRECEDENT—AND DEMONSTRATES THE VALUE OF YOUR IDEAS IN A DESIGN PROJECT.**



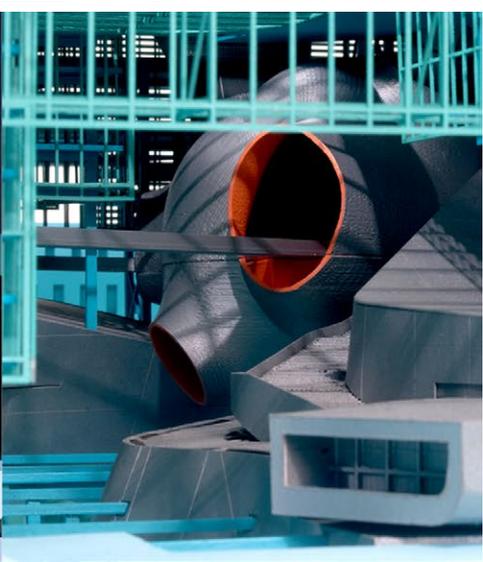
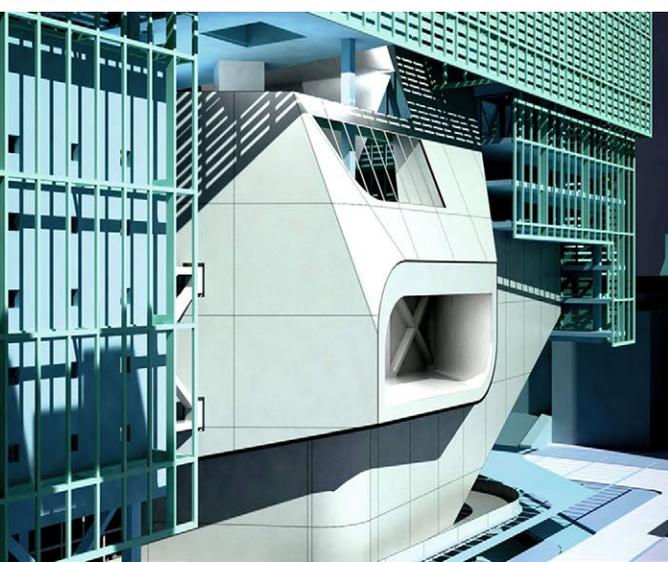
**above:** "IDIOSYNCRAcity," by Natacha Schnider, proposes a series of interventions designed to introduce difference and idiosyncrasy into the modern city as a means to mitigate the homogeneity of use and activity that results from modern city planning's emphasis on zoning similar uses into segregated urban zones, as well as its requirement for large amounts of time to be spent in transit through unengaging circulation spaces. Located in London, Natacha's interventions take cues from the internet's abundance of idiosyncratic, individually authored and customized content that can be aimlessly surfed through. They then translate this affordance of non-identical, inexact, and unpremeditated experience into physical spaces that allow Londoners to wander, discover, invent program as they go along, and revel in their own and others' craziness.



**left:** "The Agony and the Ecstasy," by Adrian Tsou. His thesis argues that the manner in which humanity employs various technologies, including language and architecture, to formalize the world into stable and discrete objects and categories problematically obscures actual and possible realities, and in so doing limits the possible practices and performances of individuals. Since architecture is one of the primary means by which the world is framed, Adrian argues that its formal techniques should be deployed to cultivate a surreality within which forms, spaces, and activities become uncertain—thus flattening the distinction between cultural and performative normality and abnormality. Adrian's thesis project demonstrates this in a formal and programmatic grotesquerie located in Manhattan's Upper East Side, within which all architectural qualities—form, space, program, structure, etc.—become flattened into a ontologically singular medium that is manipulated to proliferate unstable and conflicting interpretations.



**left:** "Little Bits of Los Angeles," by Marki Becker. Her thesis argues that the reciprocal "non-spaces" of Los Angeles' freeways and its sprawl of experientially sequestered suburban neighborhoods can be addressed by a series of intermediary structures designed to facilitate the spontaneous and unpredictable experiences and encounters that each can provide to the other. These "freespace" structures artfully mix pedestrian and vehicular spaces and programs in order to maximize the productive and playful interactions between the two, thereby neutralizing the social and experiential segregation that currently exists.



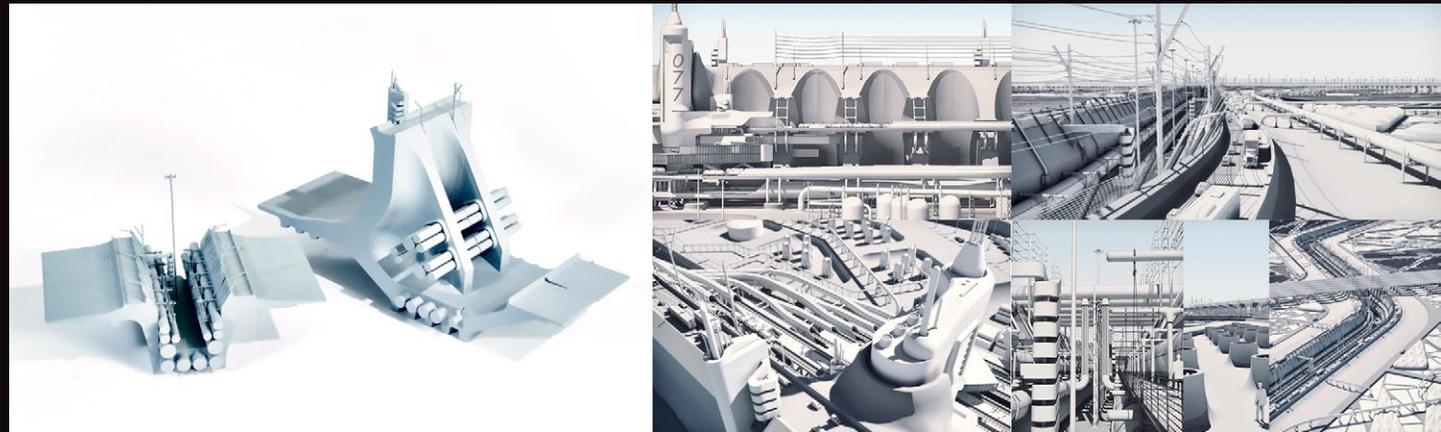
**left:** "Lucidity: The Threshold of Immersive Space" by Ben Pennell. Ben's thesis asserts that one's perception of reality is a constructed fiction that depends upon a limited perception of space, form, and atmosphere from which the mind constructs a seemingly coherent and objective whole. However, psychological distress occurs when new environmental information conflicts with the seemingly objective reality that the mind has constructed. In turn, Ben's thesis explores the consequences of architectural space designed to intentionally frustrate the development of such a seemingly coherent reality. In his project for a mixed use development on the site of New York's Penn Station, Ben demonstrates how space and spatial relationships can be structured in order to produce conflicting environmental information, and thereby permit a conscious and continual awareness of the contingency and subjectivity of one's sense of reality.

### Studio and Seminar Descriptions

The overarching goal of the thesis studio and associated seminar class is to formulate, investigate, and demonstrate new architectural realities. While the realm of practice rarely provides the opportunity for such a dedicated self-reflection of the architectural discipline, it is nevertheless crucial to the healthy growth and development of architecture as it continually negotiates its relationship to constantly evolving social, cultural, and technological conditions.

The studio and seminar are designed to help each of you produce a thesis proposition that is conceptually profound, rhetorically convincing, well-researched, and of disciplinary consequence—and to help you demonstrate that thesis in a thesis project that is thoroughly designed at multiple scales, architecturally compelling, and represented in a diverse range of media that might include high-quality drawings, renderings, animations, diagrams, physical models, full-scale prototypes, fictional or sci-fi narratives, films, graphic novels, and more.

The following pages more specifically describe how the Fall, Winter, and Spring Quarters will be structured to help you achieve this.



**above:** "Tales from the RAMPART," by Tyler Armstrong. Tyler's thesis considers the distinction between "the map" and "the territory"—famously conflated in the short story "On Exactitude in Science" by Jorge Luis Borges—and argues that not only has architecture always conflated the abstract and idealized intellection of the map with the lived experience of the territory, but also that the course of modernity has marked a social and technological evolution wherein this conflation has gradually become transposed from its unique locus in architecture and the arts to the arena of everyday life—which is now thoroughly penetrated by technologies of virtuality and data. Considering this, Tyler's thesis demonstrates a speculative reality in which this condition is radicalized, and wherein humanity occupies a space that is the infrastructure necessary to transform the virtuality of the map—its political boundaries—into a physical reality, and in which the enclosed territory is reduced to a material resource to support this infrastructure.

**below:** "Four Footnotes to History," by Zach Crocker. Zach's thesis targets contemporary architecture's predominant post-critical emphasis on engagement in "the real" (through discourses of performance, sustainability, material production, etc.) by arguing strongly for a value in the un-real or not-yet-real. In asserting the social and cultural value of fiction, and architecture's ability to productively engage individuals in such fictional constructs, he identifies four types of essential experiences which have largely disappeared within contemporary culture. He then develops four corresponding fictional dwellings within which one can once again inhabit these crucial experiences. Each house is "sited" in Berlin—a timeless and fictional Berlin, in which the Berlin Wall still haunts the city, and is reincarnated in the form of these four houses.



### ***Fall Quarter***

#### **Arch 481 Studio**

The Fall Quarter will begin with the development of an architectural thesis position. One-on-one discussions, group discussions, and suggested readings—both in studio as well as in the associated Arch 492 Thesis Design Seminar—will assist each of you in developing your specific interests into an actual thesis. Meanwhile, additional reading, research, and writing will help you to enlarge and refine your thesis, help make it more relevant and compelling, and also help you to identify an architectural design project in which to demonstrate your thesis. Concurrently, the studio as a whole will begin the Fall Quarter by participating in a preliminary design study, and which is designed to help each of you to engage certain key issues and ideas related to your thesis in a tangible way, and to serve as a useful complement to the reading, research, and writing that is occurring both in studio as well as in the associated seminar class (see below). This project will result in the design and construction of a large-scale physical construct that will serve as a conceptual study for your thesis, and which will be in the form of a conceptually critical piece of furniture to be submitted as part of the Vellum Competition. This large-scale study will be complemented by numerous other smaller-scale design investigations and studies—all of which will assist you in clarifying a design direction for your thesis project.

By the end of the Fall Quarter each of you will have not only developed and clarified a thesis, but will have identified a thesis project within which to demonstrate that thesis, and will also have begun significant work on that project.

#### **Arch 492 Seminar**

The seminar class in the Fall Quarter is meant to provide an intellectual foundation to the studio as a whole. In this class we will read assigned texts and engage in intellectual discussions designed to increase your command of important architectural issues and opportunities, which are designed to help you frame your own unique interests and ideas in relation to new and ongoing concerns of the architectural discipline.

The readings, discussions, and presentations in the seminar class will cover both contemporary as well as timeless topics, and will be tuned along the way in order to most effectively relate to and clarify your theses and thesis projects as they develop. Some of the issues that might be discussed include:

- the distinction between representational and performative techniques in architecture, and the manner in which each produces cultural value
- modes of architectural speculation and representation across various media, including architecture's recent engagement with the discourse of parafiction
- the relationship between time and space in architecture, especially with respect to pre-modern concepts of space-time, and the effect that modern concepts of time and space have had with respect to the understanding of architectural space
- post-industrial forms of production (digital, open-source, crowd-sourced, etc.) and their emphasis on individual authorship and content reformulation, the open-source and open-content paradigms and their possible relationship to architecture
- architectural agency and authorship, and how these concepts have evolved from the pre-Classical understanding of authorless architecture, to the 16th century origination of the idea of the architect as the primary author, to contemporary concepts of split-agency and multiple authorship
- the shift in architectural discourse away from networks and fields and towards objects and assemblies, and architecture's recent re-engagement with the ontological, epistemological, and phenomenal dimensions of those objects (Object Oriented Ontology, etc.)
- a critical look at the existing discourse of sustainability and contemporary concepts of "nature," as well as a discussion of environmental consciousness as a mode of thinking and perception triggered by qualitative phenomena rather than quantifiable performance
- architecture as a spectacle vs. architecture as a means for participation or engagement, with a critical look at contemporary responsive/interactive art and architecture
- issues of play, ludic space, openness, appropriation, mis-use, and individual creativity, and the manner in which these practices constitute a form of urban critique—as seen through the lens of parkour, the Situationists, and other examples
- the relationship between the idea of architecture and virtuality—including the question of whether architecture is really "real" or operates more like a simulation, how this relates to discourses of phenomenology, and how technologies for producing experience are appropriated by architecture
- Artificial Intelligence as a powerful, non-human agent, and how a resulting post-human or trans-human world might give rise to a new aesthetic perception and the perception of new forms of space



above: Jen Li, *ch/ERRor*



above: Greg Schaal, *Sling Chair*  
left: Shaler Campbell, *Revolve*



left: Ben Pennell, *C1000*



I EMPHASIZE PHYSICAL TESTING AND EXPERIMENTATION AS A CRUCIAL MEANS OF IDEA DEVELOPMENT. DURING FALL QUARTER, VELLUM IS ONE OF MANY PHYSICAL STUDIES YOU WILL UNDERTAKE AS YOU DEVELOP YOUR THESIS.



below: Abby Dorrell, Adam and Eames



above: Grace Choy, *Möbi*  
left: Michael Charters, *Extenze*



**Winter and Spring Quarters**  
**Arch 481 Studio**

The design studio in Winter and Spring Quarters will support the continual development and refinement of your thesis project, concluding with the public presentation of your work.

During the Winter Quarter your thesis projects will be developed thoroughly, with an emphasis on the plausible and compelling manifestation of your unique thesis position within your design project. Desk crits, reviews, and peer-discussions will be geared toward facilitating design development across multiple scales of consideration, and through multiple media. In addition to this ongoing design development, I will also help each of you to clearly and convincingly articulate your design ideas—graphically, verbally, formally, and spatially.

By the end of Winter Quarter each of you will have a substantially complete thesis project, supplemented by a substantially complete thesis book. Spring Quarter, in turn, will be primarily devoted to the refinement and public presentation of this work. Since your thesis project is unique in terms of its scope of critical inquiry and design speculation, the studio calendar is designed to allow you ample time in Spring Quarter for the production of unprecedented forms of design representation.

At the conclusion of Spring Quarter each of you will have a unique, profound, and thought-provoking architectural thesis and thesis design project that is fully developed and compellingly represented. These will be on display not only at a final 5th Year Architecture Show (the “Chumash Show”), but also in a final comprehensive studio show. In the past these studio shows have been curated and designed by the studio as a collective, and have resulted in some fairly impressive exhibitions—which you can see some images of on the next page. This coming year, we will decide as a studio if we would like to continue to collectively design our studio show, or whether we would prefer to pursue another approach instead.

Sometime during Winter or Spring we will also attempt to take at least one major studio field trip. The specific destination and time of such a trip will be decided by the studio as a whole. Past trips have included visits to Japan, Mexico, South Korea, and New York. During such a trip, if possible, we will also attempt to present our work at another school of architecture—both in order to make our work public, as well as to gain constructive feedback from noted critics at other institutions.

In addition, we will do other things as a studio—day trips, dinners, drinks, etc.—both to bond as a studio and also just to have fun.

*below: images from field trips to Tokyo, Kyoto, New York, and Mexico City*



Lucid, 2016

Everything, 2014

Probe, 2013



AT THE END OF THE SPRING QUARTER OUR STUDIO DISPLAYS ITS WORK IN A FINAL EXHIBITION.

IN PREVIOUS YEARS, THE STUDIO HAS DECIDED TO COLLECTIVELY DESIGN THE EXHIBITION. THESE EXHIBITIONS WERE OPPORTUNITIES TO BOTH PRESENT EACH STUDENT'S THESIS PROJECT, AS WELL AS TO CREATE AN ENGAGING ENVIRONMENT THAT ENCOURAGED VISITORS TO FULLY EXPLORE THE CONTENT OF EACH PROJECT.

\* SINCE ARCHITECTURE FORMALLY SERVED AS A BARRIER TO REALITY, AND GIVEN ITS ROLE AS A TECHNOLOGY FOR CONSTRUCTING SPACES, FLOWS, AND PERCEPTION, THIS THESIS PROPOSES TO MAKE USE OF THE GLITCH IN WHICH THE MALFUNCTIONING OF TECHNOLOGY BECOMES VISIBLE—TO LOOSEN UP AND UNRAVEL THE SCENARIOS UPON WHICH OUR REALITY IS CONSTRUCTED.

Headrush, 2019

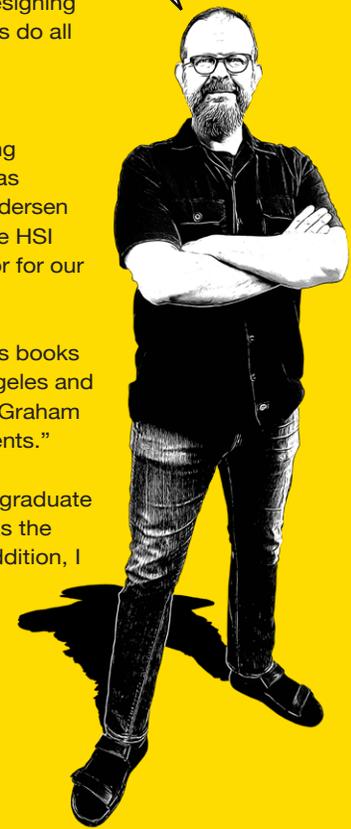
Striptease, 2015

**more photos and videos:**

- Probe 2013 photos
- Everything 2014 photos
- Everything 2014 video: Trailer
- Everything 2014 video: Adventure Time with Blair
- Everything 2014 video: Network Culture
- Everything 2014 video: Cultural Exploration
- Striptease 2015 photos
- Striptease 2015 video: Trailer
- Striptease 2015 video: Live Feed
- Striptease 2015 on Designboom
- Lucid 2016 photos
- Interspace 2017 photos



IF YOU'D LIKE TO FIND OUT EVEN MORE ABOUT ME, YOU CAN CHECK OUT AN INTERVIEW I DID ON THE "MIDNIGHT CHARETTE" PODCAST [HERE](#).



### Bio

I am an architect, writer, and educator. Prior to coming to Cal Poly my entire career revolved around questioning assumptions about architecture, designing work that embodies new ideas about architecture, and sometimes even constructing that work. Now, at Cal Poly, I am thrilled to get to help students do all of that as well.

Previously, I served as a principal along with Wes Jones in the award-winning and internationally-acclaimed office of Jones, Partners: Architecture (J,P:A), and during this time our innovative work was widely exhibited and was featured in numerous national and international publications, including the monographs *Instrumental Form* and *El Segundo*, published by Princeton Architectural Press in 1998 and 2007 respectively. While with J,P:A I was responsible for the design and management of a variety of projects, including the Confluence Point Bridges and Ranger Station in San Jose, the Andersen Consulting Corporate Headquarters in Kuala Lumpur, the India Basin Technical Center in San Francisco, the "Shuffle" installation at SCI-Arc, and the HSI Productions Satellite Office in Culver City. I was also the graphic designer for our award-winning monograph, *Instrumental Form*, the graphic director for our follow-up monograph, *El Segundo*, and the author of our firm's patent for our Residential Program Deck (PRO/dek) system.

In addition, I have maintained an independent design practice whose constructed as well as speculative design work has been featured in numerous books and design journals, and has also been exhibited both nationally and internationally—most recently at the Architecture + Design Museum in Los Angeles and the GA Gallery in Tokyo. I am also the author of a book titled *SOUPERgreen!—Souped Up Green Architecture* (for which I received a grant from the Graham Foundation for Advanced Studies in the Fine Arts) and the guest editor for a special issue of the *Journal of Architectural Education* titled "Environments."

I am a licensed architect, and I received my BArch from Virginia Tech and my MArch from Princeton University. Before coming to Cal Poly I taught graduate and undergraduate design studios at the Southern California Institute of Architecture (SCI-Arc) and the University of Nebraska–Lincoln (where I was the Hyde Chair of Excellence—an invited position that has also been occupied by Wolf Prix of Coop Himmelb(l)au and Peter Cook of Archigram). In addition, I have also served on studio and thesis juries all over the place, including SCI-Arc, UCLA, UC Berkeley, USC, CCA, Harvard, and Columbia.

If you want to talk to me about thesis studio and/or your thesis ideas then please don't hesitate to call, e-mail, or drop by my office.

E-MAIL: [dojackso@calpoly.edu](mailto:dojackso@calpoly.edu)  
PHONE: (805) 756-6207  
OFFICE: Building 21, Room 210

below: some images of my own work

