

# architecture

@calpolysanluisobispo



college of architecture and environmental design

CAED  
fall '10

# Stepping Up

Architecture proudly delivers best and brightest to the profession



Henri T. de Hahn

This year, once again, our alumni and friends have been an inspiration, thus my enthusiasm as I share with you the continued successes of the Architecture Department. Cal Poly's learn-by-doing approach is a vision that allows us to translate ideas into reality, and we are proud that we have not wavered from our educational mission.

Our talented faculty members educate future architects through their confidence, persistence and hard work. The scholastic achievements of my colleagues are stronger than ever, and for the second consecutive year, our architecture faculty were the largest contingent to present peer-reviewed papers at the ACSA Annual Conference. These research efforts directly benefit our students, and the number of prestigious national and international awards that our students continue to garner is impressive.

The curriculum remains a living organism, and finding a balance between change and adjustment is often the pretext for the rich exchanges that remind us why we chose to become educators. The Architecture Department continues to educate the next

generation of leaders by providing them with a state-of-the-art interdisciplinary curriculum experience.

I trust that this edition of the Architecture newsletter will be informative and engaging. We remain committed to educating leaders qualified to solve the pressing challenges of design within a more sustainable environment. Along the journey we continue to increase our national and international prominence as one of the finest educational undergraduate programs. We owe much of this success to the talent of our students, to the dedication of our faculty, and to the trust and generosity of our alumni and friends. Year after year we are able to set a course of action that will provide the profession with alumni ready to lead. It is a responsibility that we cherish, and I am delighted to showcase the program in such a favorable light.

Henri T. de Hahn, SIA, International AIA

## inside

- 3 program news
- 10 learning & teaching
- 21 emeritus faculty talk
- 26 alumni news
- 30 student achievement
- 35 councils & boards

### on the cover

Students view Professor Doug Jackson's Thesis Student Exhibition in the Berg Gallery.



A project by Kiley Feickert  
(Professor Robert Arens' second-year studio)



Professor Tom di Santo's students in Switzerland, participating in the summer 2010 off-campus program



Mark Cabrinha



Jim Doerfler



Bruno Giberti



Stephen Phillips



Jonathan Reich



Sandy Stannard

## News Briefs

### Faculty news

Architecture celebrates the following faculty members' accomplishments:

- **Mark Cabrinha** earned his doctorate from Rensselaer Polytechnic Institute. The topic of his dissertation was (In)forming: the affordances of digital fabrication in architectural education.
- **Jim Doerfler** is associate department head for Student Affairs in Architecture. He will also head the expanded professional/co-op/internship program. Contact Jim at [jdoerfle@calpoly.edu](mailto:jdoerfle@calpoly.edu) for details about these opportunities. Jim is also leading discussions about curricular changes to the master's program.
- **Bruno Giberti** has been appointed director of Cal Poly's Center for Teaching and Learning.

- **Stephen Phillips** was promoted to associate professor with tenure. He will serve as coordinator-in-residence of the fifth-year L.A. pilot Metro Program.
- **Jonathan Reich** was awarded a U.S. Fulbright Scholar grant and a sabbatical to teach a Sustainable Environments class and a studio with Cristiano Toraldo di Francia at the University of Camerino in Ascoli Piceno, Italy in spring 2011. He will also do research on Toraldo's 30-year work with CSU's program in Florence.
- **Sandy Stannard** has been promoted to professor.
- **Charles Crotser** (35 years), **Don Swearingen** (35 years), **Karen Lange** (20 years), **Bruno Giberti** (15 years) and **Thomas di Santo** (10 years) received Cal Poly Service Awards in 2010.

### Student Digest is online

The site includes details about competitions, job fairs, career services and opportunities, scholarships, events, and more. Visit <http://www.arch.calpoly.edu/current/digests/>.

### It's 'one grand circle'

A special thank you to our alumni and friends who contribute one grand – or more – per year!

Your gift of one grand to the Architecture Department at our Cal Poly address, One Grand Avenue, means a great deal to us. In addition to our thanks, members of this group will receive a special token of our appreciation and communications throughout the year.

## High Marks

### Cal Poly Architecture ranks at top nationally

Once again, the Cal Poly Architecture Department was ranked as the top public undergraduate program in the nation by *DesignIntelligence* in its annual "America's Best Architecture Schools" study. The Department proudly shares a spot at the top of the list with programs at Cornell, Syracuse and Rice universities.

"This ranking reinforces that Cal Poly's learn-by-doing philosophy, which combines common sense and intellectual curiosity, continues to position graduates to become the next team players in a world of increasing complexity," says Department Head Henri de Hahn.



Michael Lucas and his wife, Ann Davenport

### Professor Lucas is 2010 recipient of Architecture Faculty Merit Award

Professor Michael Lucas was awarded the 2010 Architecture Faculty merit Award for his achievements in teaching and service.

Michael received his master's in architecture from Morgan State University in 1995. His areas of expertise include architectural design, applied phenomenology, vernacular architecture, Native American architecture, and place theory.

A faculty member at Cal Poly since 1997, Michael teaches courses on architecture for barrier-free environments, and Native American architecture and place. Currently he is coordinator of the first-year design studio for the department.

In receiving this award, he follows in the footsteps of colleagues including Margot McDonald, 2009; Karen Lange, 2008; Barry Williams, 2007; Arthur Chapman, 2006; Thomas Fowler, 2005; and Joseph Amanzio, 2004.

### Architecture recruiting

ARCH has advertised several tenure-track positions and hopes to have new faculty in place for the next academic year.

The Department's polytechnic tradition promotes theory and practice as equally critical components of an architectural identity and they are seeking faculty to teach design studio and other courses in their specialty. Nearly 150 applications were received.



Dessau's Bauhaus is a new exchange program site.

### Expanding ARCH exchange program offers more rich experiences abroad

Three new Architecture exchange programs have been announced: at the Center for Environmental Planning and Technology (CEPT) in Ahmedabad, India (in partnership with Landscape Architecture and City and Regional Planning programs); at the Bauhaus in Dessau, Germany; and in Canberra, Australia. In addition, the Paris exchange program has expanded from seven students to 10. Other opportunities are under consideration, including Buenos Aires, Japan and Switzerland.

"Groundwork for the success of the overseas programs was laid many years ago," says Department Head Henri de Hahn. "In particular, I want to thank professors Don Swearingen and Ron Batterson for their tireless efforts handling the Danish Institute (DIS) program for so many years."

### Honor a graduate in print

Want to honor a recent graduate? The Media Resource Center is offering specially designed book plates that will include your name and name of the honored student in a new book (\$50). Contact Henri de Hahn at [hdehahn@calpoly.edu](mailto:hdehahn@calpoly.edu) if you're interested.

### Embracing online offerings

ARCH's website continues to improve and update. Visit the publication, research, exhibition and gallery pages to follow the achievements of our students and faculty at [www.arch.calpoly.edu](http://www.arch.calpoly.edu).

We are particularly proud of the gallery pages where we feature portfolios to assist the students in better understanding how to present their work.

Education has embraced Twitter and other social media sites, and we're on Facebook in many forms. Our page [architecture@calpoly.edu](mailto:architecture@calpoly.edu) was such a success that it split into three parts:

- [architecture@calpoly.edu](mailto:architecture@calpoly.edu) continues to serve our students with updates on current lectures, special events and campus news;
- [architectureparents@calpoly.edu](mailto:architectureparents@calpoly.edu) recently launched as a way for parents to connect online and be part of the Department Head's Circle;
- [architecturealumni@calpoly.edu](mailto:architecturealumni@calpoly.edu) allows alumni to connect and network.

# Japanese Lessons

## Fourth-year students will study country's architecture next spring

In Japan during spring 2011, 19 fourth-year students will explore architecture ranging from the world's oldest extant wooden buildings to works of the newest Pritzker Prize laureates.

During the first half of the trip, students will live in Kyoto, examining historical architecture and also modern works by Tadao Ando, Hiroshi Hara, and others.

After a weeklong trip to western Japan to visit sites such as Ando's buildings on Naoshima, the students will move to Tokyo, the epicenter of contemporary architecture in Japan.

Students will examine works by designers ranging from Herzog and de Meuron to Kazuyo Sejima, and they will visit offices, museums and universities.

Throughout the quarter, these diverse experiences will form the basis for projects and writings as students complete courses in architectural design, history and theory.



Students visit vernacular sites while traveling.



# When in Rome ...

## Architecture speaks – and the students observe, listen and learn

Architects have visited Rome, Italy for hundreds of years to experience the treasures of antiquity as well as modern work. Even as the work that was once contemporary has become historic, architects continue to travel to the eternal city.

In fall 2010, 18 fourth-year architecture students continued this tradition. In the spirit of learn by doing, they immersed themselves in 2,500 years of history in the great classroom of Rome, which offers a unique perspective on modernity and tradition. It is not difficult, even in a short walk, to experience work from both the first century and the last century.

Students not only got to know the ancient monuments, masterpieces of the Renaissance and the Baroque, as well as contemporary projects, but they studied the work within the rich fabric of the city. Architecture was studied, not through a Powerpoint presentation, but as part of daily life.

To complement their stay in the Italian capital, students also made weeklong trips to



Naples and Palermo in the south and to the Veneto in the north to see the work of Palladio, Scarpa and others.

Professor Marc J Neveu, who teaches both history/theory and studio, led this year's group. The program was coordinated with Professor Tom Rankin, an architect who specializes in sustainable environments and is an expert on Rome.

During their visit to Rome in September, students got a keyhole view of Santa Maria del Priorato on the Aventine hill (above).

They took a break from sketching at Paestum (top).

# Resource Rich

## ARCH benefits from WAAC partnership

The Washington-Alexandria Architecture Consortium (WAAC) started as an urban extension of Virginia Tech's College of Architecture and Urban Studies in the Washington Metropolitan Area in 1980. Five years later, the Cal Poly Architecture Department joined the program as the first partner in what would turn into a consortium of 10 universities, with each member school providing 1-15 students and one faculty member for an academic year.

Located in historic Old-Town Alexandria, Va., and offering degrees in architecture, landscape architecture, and urban design, the Center is ideally situated to utilize the resources of the national and international design, development, planning community in the Washington-Baltimore Metropolitan area.

After joining the architecture faculty at Cal Poly in 1974, Don Swearingen first taught at WAAC in 1988 and returned this year.

"It's a magical place," he says, hoping that Cal Poly's commitment to the consortium will remain strong over the next years. "There are about 150-200 students in the program so we can have the total student body involved at every level."

The Center offers a full complement of studios and workshops, and students are engaged in a wide range of theoretical discourses. Because of the small size of the Center, students have unparalleled access to these resources as well as a plethora of others located within a major metropolitan area. Some examples are lectures from prominent architects, potential internship within globally connected firms, world-class museums and libraries, and significant pieces of architecture.

By working in close proximity with masters and landscape architecture students in various levels of study, many Cal Poly students find that the WAAC is an ideal laboratory for their fourth-year experience.

While at WAAC, the students experience Washington as an urban metropolis and engage with



The Washington-Alexandria Architecture Consortium (WAAC) offers a full complement of studios and workshops.

colleagues and faculty brought together from across the globe. The fourth year off campus experience is well established in the Architecture Department, and WAAC allows students to remain in the U.S. and at the same time share classes with those from around the world.

Jaan Holt, director of WAAC since its founding, believes that "construction and design are inclusive of all cultures, originating in the common unity of the human condition and, like all endeavors, are the product of desire and reason, of dream and detail." This forms the core of the mission of WAAC: commitment to professional growth through the design process as revealed and validated by the work produced.

For more information about the program or to contribute to the creation of a scholarship for a student at WAAC, contact Department Head Henri de Hahn at [hdehahn@calpoly.edu](mailto:hdehahn@calpoly.edu) or 805.756.1316.

### Participating schools

Virginia Polytechnic Institute and State University  
 Bahcesehir Universitesi, Turkey  
 Bauhaus-Universitat Weimer, Germany  
 Cal Poly, San Luis Obispo  
 Universidad del Desarrollo, Chile  
 Louisiana State University, Baton Rouge  
 Universidad de Mendoza, Argentina  
 Universidad Nacional Autonoma de Mexico  
 Oxford Brookes University, London  
 Technion - Israel Institute of Technology, Israel  
 University of Bahrain

### Participating Cal Poly faculty over the years

|                |                 |                   |
|----------------|-----------------|-------------------|
| Richard Beller | Laura Joines    | Don Swearingen    |
| Chuck Crotser  | Ken Kohlen      | Anne Vytlačil     |
| Merrill Gaines | David Lord      | Howard Weisenthal |
| Bruno Giberti  | Charles Quinlan | Barry Williams    |
| Martin Harms   | George Stewart  | Paul Wolfe        |

## The PDCI CAED introduces the Planning, Design and Construction Institute

The College recently inaugurated the Planning, Design, and Construction Institute (PDCI). The PDCI is an applied research unit devoted to advancing the application of knowledge and practice that improves the quality and safety of the built environment.

Under the guidance of founding Director William Siembieda, the PDCI will assemble

faculty, students and professional affiliates to work on projects of faculty interest and community and professional need.

Already the PDCI has supported the research of Architecture faculty Robert Arens (Rapidly Assembled Emergency Shelters, Phase II) and Troy Peters (SolarShoeBox: Passive Solar Interface for EnergyPlus) through grants.

As a catalyst for creating effective and productive applied research partnerships, the PDCI promises to be a place where answers to real-world questions are formulated, where partnerships with the civil society yield community benefits, and where the next generation of student leaders become involved in research and solutions-based design. For details, visit [www.caed.calpoly.edu/pdci](http://www.caed.calpoly.edu/pdci).

# Jonathan Reich Reflects

## Professor addresses the challenges of maintaining a strong program during tight budget times

### A Successful Program

By every measure, Cal Poly's five-year Bachelor of Architecture Degree program is remarkably excellent. We enjoy a reputation and location, as well as a relatively low price-tag, that continues to attract very high-quality students (10 times more than we can admit) and helps them focus on their education.

Our college and departmental administration and staff provide the vital support that allows our faculty to continue their long-standing dedication to teaching and scholarship. Our success is evident in the honors and awards we've won, the publications and projects we've done, the rankings we've earned, the consistency of job success our students prove, and the loyalty and friendship of our alumni and professional constituencies.

### A High-Quality Program

We offer a great diversity of rich education within the context of a professional architecture degree program. For example, our fourth-year curriculum stands out for the variety of educational experiences offered in many urban settings around the world and also along with other disciplines.

The Cal Poly architecture students who remain on campus for their fourth year take advantage of a selection of architecture studios, from international competitions to small local interventions, as well as ambitious intensive interdisciplinary offerings in the CAED. These include the two-quarter Architecture and Architectural Engineering "Interdisciplinary Design Studio" and the Architecture, Construction Management, and Architectural Engineering "design-build" studio, both of which include faculty and students from those other disciplines.



"We continue to be motivated by seeing our students develop and change as they become more educated. Our 'profits' are the rewarding, meaningful trajectories of life that we help students embark upon. We are continuously inspired by our work as our students are inspired to learn."

### Shared Governance and Meeting the Challenge

Fortunately, and quite properly, we've continued our efforts to evolve a model of "shared governance" between our faculty and college and departmental administration. Shared governance is a shared responsibility, and while some of us may wish to focus on scholarship and teaching alone, we've had to rise to the challenge of relentless evaluation and re-evaluation of what we do and how we do it in order "to maintain quality in the face of declining financial support."

There are no simple answers to the dilemma presented by declining funds. We've all modified what we do and teach. We've modified our curriculum again and again, we've attempted to do five-year planning for such things as getting a handle on student enrollment, replenishing our faculty and keeping up with developments in architectural education.

### What, How & Why

This year, we are also undergoing our six-year NAAB accreditation. This gives us the opportunity to not only re-assess what and how we do what we do, but also why we do it. Architecture is a great, hopeful endeavor that emphasizes recognizing and enhancing the quality of people's lives in space and time. Architectural education is an extraordinary blend of the practical, theoretical, social and artistic that prepares students for many potential futures. Education is not business and can't be quantified in the same ways as business. We continue to be motivated by seeing our students develop and change as they become more educated. Our "profits" are the rewarding, meaningful trajectories of life that we help students embark upon. We are continuously inspired by our work as our students are inspired to learn.

If you are reading this, you are probably familiar enough with our discipline to understand this.

## Hearst Lecture Series **Pros share expertise their about integrative design practices**

Hosted by Cal Poly's College of Architecture and Environmental Design, the Hearst Lecture Series focused this past year on integrated design practices. Assistant Professor Mark Cabrinha (mcabrinh@calpoly.edu) served as series director.

In advancing its reputation as a polytechnic institution, the internationally respected group of designers, practitioners, and educators invited to

participate in this year's lecture series employ new tools and technologies to integrate design and building that is core to the polytechnic tradition. These professionals bridge teaching and practice, further integrating and innovating pedagogical and design practices.

Lecturers in the 2009-10 series included Elena Manferdini, Andrea Ponsi, Will Bruder, Ray Landy,

Chris Haeggglund, Mark Horton, Anna Dyson, Chris Sharples, Benjamin Ball, Michael Hughes, Ann Forsyth, Pierluigi Seraino, Scott Marble, Kevin Klinger, Ralph Roesling, James Gates and James Brown, Ron Radziner, Preston Scott Cohen and Karl Daubman.

The free public lectures are made possible through a grant from the Hearst Foundation.

Workshop-goers experienced the studio culture and a variety of design activities (this page and opposite).



# Building A Future!

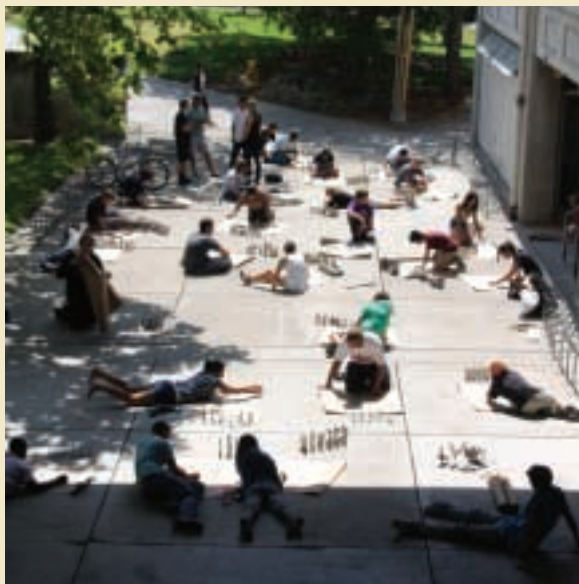
**High school students explore architecture during a Summer Career Workshop at Cal Poly**

Want to catch a glimpse of the Summer Career Workshop? Search YouTube for “Summer High School 2009@Cal Poly” and find that a video is worth a thousand words!

The Architecture Department offers an intensive four-week in-residence workshop designed for high school students considering architecture as a career or developing a design portfolio. The workshop was first conceived by emeritus Professor Art Chapman in 1979, and in 1981 led to its current popularity by emeritus Professor Jim Bagnall. Current faculty members Michael Lucas and Mark Cabrinha say they couldn't have inherited a better program.

Participants get an in-depth view of architecture through immersion into studio culture, projects, evening lectures and field trips. Activities cover design fundamentals such as light and shadow, space and sequence, materiality and climate selected from first- and second-year assignments.

The workshop also exposes students to other aspects of the built-environment, such as structural engineering and site and community planning through visiting guest faculty members. It concluded this year with a gallery exhibit celebrating the work of all 60 students.



Summer sunshine welcomed the young project designers.

The students come primarily from California, but also from as far away as India, London, Canada, the East Coast and the Pacific Northwest. Students are assigned desks in architecture studios led by graduating Cal Poly Architecture students. This immersion into studio culture exposes students to the more intuitive and exploratory visual-spatial abilities

common to design study. This design-as-search differs dramatically from the analytic, verbal-linguistic and logical-mathematical skills that high schools typically concentrate on.

In addition to the studio experience, participants live on campus in Cal Poly residence halls, becoming familiar with university life and developing social skills as long-term friendships emerge.

Rocky Chan, a 2009 participant, is now a freshman in the Architecture Department.

“The summer workshop experience was an eye-opening introduction to Cal Poly’s architecture program that shot me straight into the dynamic studio culture,” he says. “It was unlike anything I had in high school, and it gave me the opportunity to build models, draw, and sample the life of a design student.”

More information on the Architecture Summer Career Workshop can be found on the Architecture Department’s website at <http://www.arch.calpoly.edu/programs/summer-career.html>.

A special thanks to those who supported the summer 2010 program: Architecture for Education, Inc.; Cuningham Group Architecture PA; CYS Structural Engineers, Inc.; Deems Lewis McKinley Architects; Lionakis; LPAS Architecture and Design; Nacht & Lewis Architects; and WRNS Studio LLP.





## 2010 changes spell progress for NAAB

This past year, as president of the National Architectural Accrediting Board (NAAB), I have been filled with excitement, trepidation and optimism. With the 2009 Conditions for Accreditation and the 2010 Procedures for Accreditation, the NAAB implemented a number of changes that shift its focus toward greater rigor and consistency in its performance. The board and staff have renewed our commitment to continuous improvement, especially regarding team objectivity, consistency and VTR writing. Much of this is reflected in a more rigorous training program for both team chairs and members, as well as in the decision to make training mandatory. These changes have been put into effect to establish a more objective, less burdensome and more rigorous accreditation process.

Between launching two new online systems, approving the 2010 Procedures, and the 39 accreditation decisions made in July, the NAAB has accomplished a lot this year. I feel like I am just starting to get the hang of this thing called presidency, and already it is time to pass it on. The opportunity to serve the architectural profession is humbling. The experience has been tremendous.

I continue to be proud of my undergraduate education at Cal Poly. It helped form my views as a practitioner, an educator and as one who continually gives back to the architectural community. I would not be where I am today without the professional culture instilled in my formative years.

*Wendy Ornelas*

Wendy Ornelas, FAIA

### Meet Wendy Ornelas



Wendy Ornelas

Wendy Ornelas (ARCH '80) served as president of the 2009-2010 National Architectural Accrediting Board. The associate dean and a professor of the College of Architecture, Planning + Design at Kansas State University, she is also director of the doctoral program in Environmental Design and Planning and of the Architecture Internship Program.

Wendy is married to Bob Condia (ARCH '80).



# Field of Vision

**Reorganized first-year curriculum inspires students' creativity in myriad forms**

How to resolve massive differences in capabilities while introducing techniques needed for design in the upper years? Historically in Architecture at Cal Poly, the first-year design studio sequence was divided into two parallel tracks: One focused on traditional analog with a digital supplement and the other an optional path with more technology integrated in the studio projects.

In the past academic year the first-year faculty decided to change this. They merged ARCH 120/ ARCH 160, ARCH 105 and ARCH 130 to create one overarching methodology that would also incorporate a revitalized ARCH 101 lecture.

First-year coordinator Michael Lucas says that the faculty had many outcomes they wanted to retain and coordinate, including the continuation of the wood and metal shop. At the same time, he adds, *continued on page 12*



Dramatic lighting for a site-specific 'paraSITE' construction (above)

UFOs [uninhibited formal operations] float across the staircourt in front of digital compositions (left).

A beginning design lab team rests after erecting a wood, pvc gridshell, and woven caution tape habitat in Poly Canyon for the annual Design Village event (top).

Ironed recycled plastic shopping bags provide cover for another Design Village structure (opposite).







A 60-foot basswood model combined 29 team interventions at Harford Pier, Port San Luis (above)  
Welding for the paraSITes (right)

“The students enter with great traditional academic backgrounds, and we wanted to broaden their intellectual skills right away.” To do this, the faculty decided to add writing – and lots of it. “Previously, there wasn’t a writing component in first-year design, so some studios did some and others didn’t. We added this across the board,” says Michael.

Another part of the more comprehensive strategy was the introduction of guest speakers strategically sequenced to introduce other “in-house” topics in the first quarter, including introducing other courses and relating them to the entire academic experience.

Professor Mark Cabrinha spoke about the digital fabrication lab and at the same time provided a bridge to the topics students heard in the Hearst Lecture Series. “We forget that in the first weeks the new students don’t have a frame of reference and they see and hear lectures and aren’t quite sure what to make of it,” Mark remarks, adding that as faculty they can give some insight and at the same time relate lectures to the facilities and courses on campus.

Other faculty lectures included Marc Neveu on history and theory, Sandy Stannard on lighting, Robert Arens on materiality, Donna Duerk on programming, and Tom di Santo on the Vellum furniture competition happening in their midst.

Winter and spring quarters saw the expansion of this internal speaker series to bridge the gap between conception, materiality and the “built thing.” Among others, Robert Arens, who teaches the second-year practice course, lectured on his involvement with the Denver Art Museum designed by Daniel Libeskind,



and Architecture Engineering Professor Ed Saliklis spoke on his research in emergency housing.

The entire year was carefully orchestrated to continually teach skills, stimulate intellectual growth and provide a firm foundation for second year. At the heart of the various design problems was seeing through sketching, seeing through photography, then converting sketches to scans to the InDesign computer program. “Never leaving one skill behind but working between them” is how the faculty describe their goals.

One thing the faculty didn’t want to change was the blend of about 110 architecture students and about 40 architectural engineering students. Interdis-

#### First-year faculty

Jim Bagnall, Brent Freeby (B.Arch '00), Michael Lucas, JoAnn Moore (B.Arch '98), Bryan Ridley (B.Arch '01) and Keith Wiley (LA '92)

ciplinary education has long been at the heart of the CAED, and with an increase in the number of upper-level classes crossing disciplines, the faculty felt it was equally important to keep them together in first year.

Satisfied? Michael Lucas says yes, and at the same time the faculty are making revisions to this year’s projects. “We are constantly trying to improve and learn from our experiences.”



Nicholas Pappas, 2009-10 AIAS treasurer, at a Mixer AIAS membership on campus is strong, and growing (below).

# AIAS

**Cal Poly chapter addresses current issues and offers its members real-world experiences**

The American Institute of Architecture Students at Cal Poly (AIAS) has a clear goal for the year: generate more excitement among Cal Poly students. Over the past year membership has risen dramatically, and members are aiming even higher for the future.

The Cal Poly AIAS Chapter is the first – and currently only one in California – to have a Freedom by Design (FBD) Chapter. FBD was designed to teach students how to resolve accessibility issues while simultaneously providing them with the real-world experience of working with a client, fundraising for a project, mentorship from a local architect and contractor, and an understanding of the practical impact of architecture and design.

The Cal Poly chapter plans to undertake a project each quarter, helping one to three clients with disabilities throughout the year. This gives the students the opportunity to make a positive impact in the community while learning outside the confines of the studio. The chapter also plans to work with upper classmen to retain IDP credit. Attending AIAS conferences (there are four per year) and participating in Freedom by Design can earn a student IDP hours.

This year's board message is that AIAS is here to serve the students. "Our mission is to provide a forum for architecture and design students to come together and share ideas, information and knowledge not only at the local chapter level but at the national and even international level," says 2010-2011 AIAS Cal Poly Chapter President Brent Gibbons.

"Support from our alumni and other professionals is so important," adds Hazel Cruz, AIAS Cal Poly



Faculty (from left): Jim Doerfler, Ansgar Killing, Margarida Yin and Chris Yip

Chapter vice president. "They understand that these students are the future of the profession. We appreciate all they do through sponsorships, mentoring, and anything that connects students to the profession."

AIAS is actively planning the future with its bid to host the 2012 national conference in San Francisco. "We've partnered with the Academy of Art University in San Francisco to make this happen," says Hazel. "We will be going to Toronto this December to make the bid and hopefully win."

"This will be an incredible opportunity for the Cal Poly students to collaborate with their peers and learn from the professionals about the direction and the future of the profession," she adds. "It will also be a chance to show the AIAS community what California is all about and who the Cal Poly architecture students are."



# Best of Show

## Fourth annual event showcases student work from third-year studios

Initiated four years ago, the Saturday review of third-year studios has been successful in allowing students a chance to obtain a holistic view of the work developing across all of the third-year studios in a formal jury setting with outside reviewers.

Department Head Henri de Hahn notes that the size of Cal Poly's Architecture Department means the students – and faculty – have few opportunities to view cross sections of student work.

"We have 40 studios with 850 students, and each faculty member approaches his or her studio assignment from a unique perspective," he says. "They bring different skills out of the students, with the computer, in models and drawing. Creating an environment where we, as faculty, can see the collective achievements of third year is a marvelous experience."

The daylong review provides the opportunity for students to articulate their ideas, respond to criticism and develop leadership qualities during oral and visual presentations of their work. Each year, third-year faculty select three students from their design studio to represent their work during the Best of Show Review. Outside reviewers guarantee a heightened sense of expectation.

Tom Fowler, coordinator of third year since 1997, says, "The review has provided an opportunity that all third-year students look forward to potentially participating in every year. I think

students come into the third year with a heightened sense of awareness for developing a well-designed project that may have the potential for being selected for review by this selected outside jury.

"During the three years that we have had these outside reviews, the quality of the students' work has improved, and students also seem to have a better sense of how it is best to present their work and the process that got them there within the time constraints that are provided."

The review is also an opportunity for students in first and second year to have a view to the future.

"They leave rejuvenated," adds Tom. "Anyone who sees great work presented by colleagues wants to go back to studio and keep working!"

Student Brian Ng (holding plaque) with guest jurors (from left) Wendy Ornelas, Bob Condia, Alfred Jacoby and Chris Talbott. Professor Tom Fowler introduces student presenters to visiting jurors. (below).



### Spring 2010 winners

#### Best of Show:

- Rachel Janzen (Fowler)

#### Second Place:

- Joe Vorholick (Illingworth)

#### Honorable Mention:

- Dion Dekker (Cabrinha)
- Tiffany Carlson (Neveu)
- Brian Ng (Yin)

#### Guests

Alfred Jacoby, Bauhaus director, Dessau, Germany; Professor Wendy Ornelas, FAIA (B.Arch '80), Kansas State University associate dean and NAAB president; Robert Condia, AIA, (B.Arch '80), Kansas State University professor; and Chris Talbott (B.Arch '06), designer

#### Third-Year Faculty

Mark Cabrinha, Thomas Fowler, Terry Hargrave, Curt Illingworth, Chandrika Jaggia, John Lange, Dan Panetta, Troy Peters, Greg Wynn and Margarida Yin



# Tom Fowler

## Third-year coordinator encourages student participation in public projects

Tom Fowler has teaching responsibilities that include third-year design and building technology courses, and directing the computer laboratory he started in 1997 called the Collaborative Integrative Digital-



Tom Fowler

Design Studio (CIDS). During his career, Tom has received a number of awards in recognition of his teaching and research activities, including the recent Association of Collegiate Schools of Architecture (ACSA) Creative Achievement Award for development of the Collaborative Integrative-Interdisciplinary Digital-Design Studio.

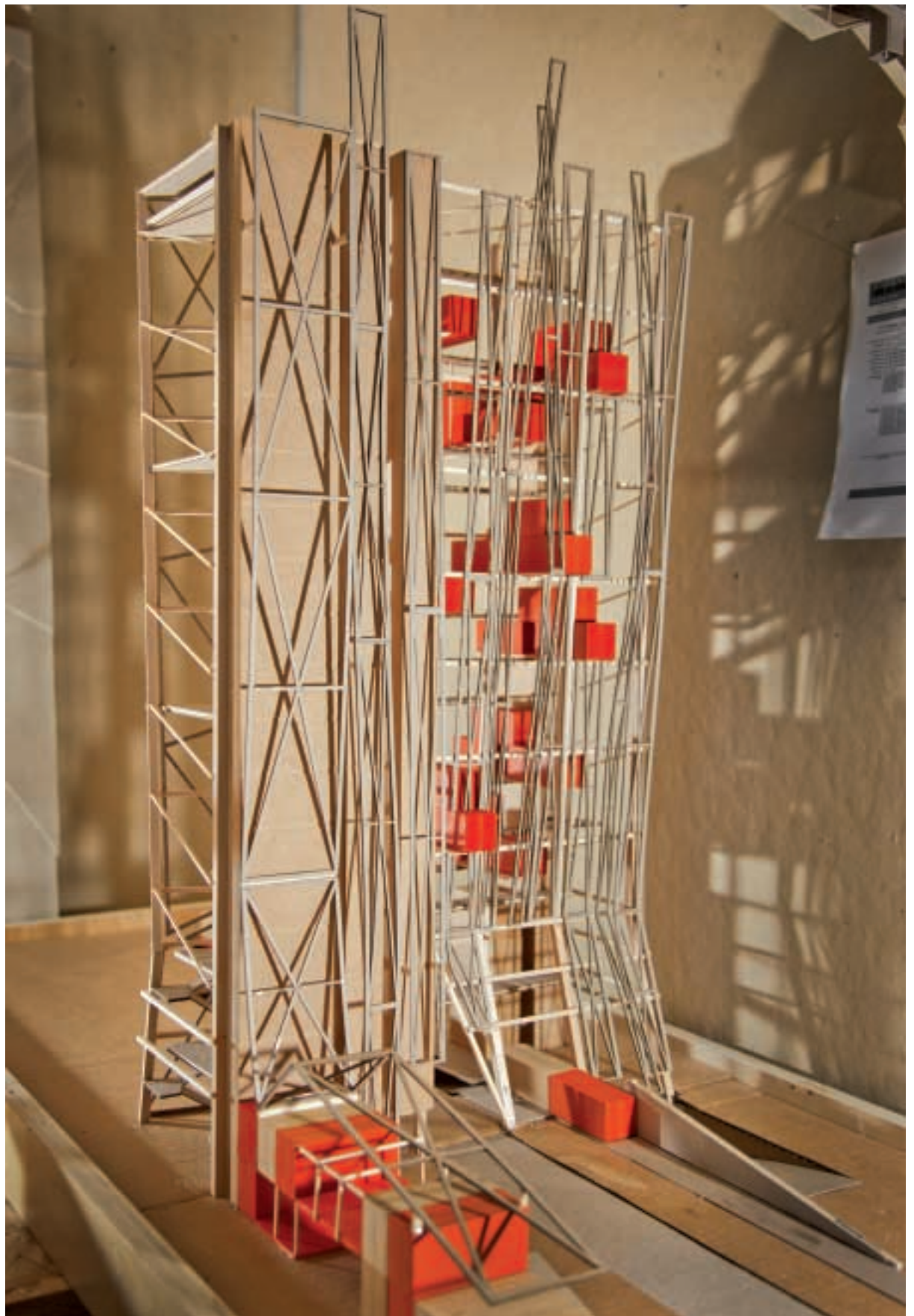
In addition to being a licensed architect in the state of New York, Tom has served as the ACSA's secretary to the board, 2004-2006, and on the National Architectural Accreditation Board (NAAB) as an ACSA representative from 2007-2009. He chaired a national task force in 2007-2008 (the "renovations group") to rewrite the student performance criteria and conditions and has extensive experience participating on NAAB visitation teams.

Tom has served as the third-year coordinator for design since 1997. He is also currently serving as the assistant department head with responsibilities for assisting with curriculum development along with preparation for the re-accreditation visit in 2011.

In addition to being frequent national award winners, students who work with Tom are encouraged to bring their work into the public realm. This year they presented their work to the Housing Authority of San Luis Obispo (HASLO). Their participation enabled HASLO to research and develop a sustainable alternative building method culminating in a unique design application of the proposed new administrative office building and rental housing project named HO:ME (Housing Opportunities: through: Modular Environments).

On campus, Tom's ARCH 352/33 Third-Year Design Studio students participated in a group installation at the Kennedy Library titled, "reKinetic: an exhibition exploring kinetic themes in architecture and art."

The case study exploration of kinetic machines and the reuse of recycled or found materials are often starting points in the design studio for inspiring third-year architecture students to take different paths for the design of buildings. The use of kinetics can play an important design role in how buildings are conceptualized regarding their envelope system (commonly referred to as "skins") responses to the environmental effects of sun, sound, wind, etc. The focus during the winter quarter of third year is for students to push the



Third-year student project

boundaries for exploring the poetics for integrating the kinetics and material systems that are in response to particular environmental effects. Students are then required to use lessons learned from these studies to inform the building design for their own projects during the quarter.

The studio is supported by Kenneth Rodrigues & Partners, Inc., in Mountain View.

Two new books from AeDPRESS about the work taking place in Tom's studio – "Fowler Studio: Selected Student Design Work 2008-2010" and "2007-2010 Design Collaboratory" – are available on [Lulu.com](http://Lulu.com).

# BRIDGE TO KNOWLEDGE



## With her thesis research, Carisa Nakano hopes to make a difference for the cocoa bean farmers working in Ghana

Arroyo Grande native Carisa Nakano always wanted to be an architect. Now, as a 2010 graduate, she is well on her way, armed with a degree and a life-changing thesis research trip to Ghana, Africa.

Carisa's thesis topic originated with planning and serendipity in equal measure. She wanted something "that was real and that carried the potential to be built," but she hadn't identified a specific topic. In the fall of her senior year, she received an email forwarded from Tom Neuhaus, a professor of Food Science and Nutrition at Cal Poly. Tom had been involved in cocoa farming in Ghana, Africa for several years as part of his nonprofit organization, Project Hope and Fairness. In 2009, he was given three acres of land in the small cocoa farming village of Ebekawopa, along with permission to design and build a cocoa study center there.

The goal of the cocoa study center was to empower cocoa farmers through the attainment of knowledge and provide them with the means necessary to correlate the relationship between cocoa beans and chocolate, an understanding that is currently non-existent in Ebekawopa. In order to



A farmer dries cocoa beans in Ghana (above).  
Carissa Nakano in Ghana to research her project (left)  
A model of the cocoa study center's interior (below)







North Elevation



West Elevation



South Elevation



East Elevation

Carissa's renderings of the center show four elevations (above). A model of the exterior (right)

fulfill his vision of this study center, Tom realized his need for an architecture student.

The project consisted of an international study center, cocoa bean processing facility, Ebekawopan village meeting area, and small housing component for visiting guests. The center would provide the facilities necessary for local cocoa farmers to learn about farming techniques and methodologies, produce chocolate on a small scale, and provide guest housing to facilitate cross-cultural collaboration between international students, faculty and farming villagers. The hope is that the facility can ultimately house study-abroad programs from universities, allowing students and faculty from various disciplines to study the villages while the villages would, in return, learn from the students and faculty.

Elaborating on the project, Carisa speaks forcefully about the role of culture and the value of preserving it.

"Architecture can facilitate open dialogue between different cultures and can provide a common ground for two-way learning," she says. "By educating oneself about cultural value and indigenous lifestyles, architecture can provide an opportunity to preserve and sustain a way of life through collaborative education. In the case of this proposal, architecture may provide cocoa farmers with a method for cultural preservation and encourage the cross-pollination of cultures in the cocoa industry. At the same time, it may provide a medium to sustain a lifestyle of intrinsic value for Ebekawopa and its inhabitants."

Faculty advisor Sandy Stannard notes that projects such as Carisa's with design/build potential provide invaluable lessons for students. "Our



discussions throughout Carisa's design process revolved around responsiveness and sensitivity – in this case, bringing a contemporary sensibility about structure, form and climate together with an understanding of Ebekawopa's cultural situation, including available materials and technology." Thesis projects with the benefit of an actual client encourage a combination of creative and critical design with essential accountability.

Asked if she has any final thoughts about her time at Cal Poly, Carisa says that she is extremely grateful for the support of an anonymous donor that enabled her to travel to Ghana.

"It was the most amazing and life-changing experience I could've ever asked for, and it would not have been possible without such a generous donation," she says. "I am a true believer in Cal Poly's learn-by-doing approach, and I am very thankful that the faculty and alumni are equally supportive. My goal was to have a fifth-year thesis project that could have the potential to make a difference in the world, and the opportunity to travel to Ghana fulfilled my expectations, and more!"

#### A special thanks to project supporters

Carisa extends a special thanks to the many people who helped her through the year of the project's development, including: David Aine (ARCH alumni), Robert Arens (ARCH professor), Kevin Dong (ARCE professor), Vangeli Evangelopoulos (LA professor), Hunter Francis (BOT professor), Henri de Hahn (ARCH department head), Lucas Hogan (ARCE alumni), John Kehoe (TCHO Chocolates - SF), David Lambert (ARCE alumni), Gerard Minakawa (Bamboo DNA), James Mwangi (ARCE professor), Anna Nakayama (FSN student), Tom Neuhaus (FSN professor), Cornelius Nuwursoo (CRP professor), Matt Ridenour (ARCH alumni), Matt Ritter (BOT professor), Sandy Stannard (ARCH thesis professor), Peter Sewornoo (Ghanaian citizen), Alex Vincent (ARCH student), and Lisa Wong (FSN student).



David Lee (left) and Anthony Stahl won top honors at the 2010 Mock Firms International Skyscraper Challenge. A rendering of their Mexico City skyscraper (left)

# Metous

David Lee and Anthony Stahl finished this past academic year with a big win: the highest honor at the 2010 Mock Firms International Skyscraper Challenge: Collegiate Division, sponsored by Chicago Architecture Today.

The competition challenged students to conceptualize a mixed-use, high-rise design for Mexico City. David and Anthony's project, Barrio de los Paracaidistas, translated the traditional Mexican street into an elevated, open-air, high-rise form that redefined the urban condition in Mexico City.

Juror comments noted the "superb craftsmanship, consistent and professional graphics" and high quality of the team's cultural research.

Raised in northern Virginia, Anthony was enticed to Cal Poly by the published rankings. He was also intrigued by the area and the difference in thinking on east and west coasts. "I wanted to understand architecture from a different perspective, both in terms of culture and building technique," he recalls.

His family provided an engineering background but he was interested in architecture. "The ability to invent and collaborate with people," is how he remembers his early attraction. With a previous interest in the arts, he felt that architecture could be considered "a type of universally understandable art, one with social and experiential impacts."

Growing up in Orange County, David often visited San Luis Obispo with his family. The location and



Central Coast weather made Cal Poly an easy choice for him. Architecture was not always his first choice. While in high school David participated in the University of Southern California's summer architecture program, gaining a sense of the breadth of architecture as a profession. "I had originally considered industrial design but that summer I realized that architecture was much more intriguing: engaging design, people and culture."

David and Anthony first met at orientation and were in studio together during second year. Friends since then, by the time the 2010 competition was announced, they knew they were well matched in terms of design ability and personalities so a partnership was formed.

Asked why they entered the Mock Firm competition, David and Anthony stated they were both interested in a project that would challenge them in a way different typical studio environment. They were also drawn to collaborating with other students and possibly traveling to Chicago to present their ideas.

As partners in their mock firm, Metous Studio, they managed schedules, ideas and solutions to build a collaborative firm with varied perspectives. Their winning presentation incorporated models and computer renderings and work from a dozen students associated with the mock firm. Architecture Professor



Marc J. Neveu and ARCE Professor Ed Saliklis were their faculty advisers.

While the Mock Firm Competition had elements common to other competitions – design and presentation – it does stand out in other ways. "We had to learn how to harness the efficiency of our team, divide and conquer," says Anthony.

In addition to taking the top prize of 2010 Mock Firms Winner, they also placed first in the following categories: Top American Mock Firm, Top Firm Structure, Top Building Project, Top Marketing Firm. They were runners up in the Top Conceptual Platform category. They competed against more than 30 entries from the U.S., Sweden, Spain, Switzerland and Canada.

Renderings and diagrams of Barrio de los Paracaidistas (above and left)

Hoping to encourage other students to enter competitions, David and Anthony presented to the College in the Business Rotunda. Their theme: the competition experience. "We learned so much," says Anthony, "and we wanted to share our process in a way others could benefit."

David is quick to add, "We want others to enter. It was such a fantastic experience, from concept to development, to teaming up with other students and then flying to Chicago to present to the jury in person." Asked to sum up their advice they both agree: A strong concept is the most important.

This past summer Anthony was chosen to participate in Terrefarm and did a SOM Co-Op in San Francisco fall quarter 2009. David participated in three separate architecture competitions this past year, performed in the Walt Disney Concert Hall last June with the Cal Poly Wind Ensemble, and participated in the Fontainebleau School of Architecture, France.

David and Anthony are currently doing their thesis year. After graduating in spring 2011, they plan on working in New York and eventually going to graduate school.



# History | Theory | Criticism

## Architecture faculty's active learning strategies enliven important lecture classes

You might expect faculty teaching history, theory and criticism (HTC) to expound upon the difficulties of teaching these subjects at a “polytechnic,” but they don’t, instead pointing out that differences that may have existed between a polytechnic and university education at their origins in the early 19th century have largely been dissolved. Evidence that it is helpful to know your history.

Learn by doing gets similar attention. “Cal Poly has a wonderful tradition of learn by doing,” says Professor Marc Neveu, before going on to point out that this is a fascinating pedagogical perspective with a long history; from the 18th century philosophies of Giambattista Vico through the 20th century thought of Dewey and to the more contemporary Schön with “constructive” theories of education. Marc argues that history, theory and criticism may seem anathema to such ideas, however he finds they are essential.

“In its worst manifestation, learn by doing may imply a ‘make, don’t think’ approach or an obsession with authorless fabrication and representation techniques. I do not believe this is what any of the above philosophies were proposing.”

One of the greatest difficulties in teaching these courses is the large lecture format, which may be a passive experience. Marc is joined by colleague Don Choi in making a concerted effort to incorporate more active learning strategies in the large lectures. This includes the use of technology (blogs, wikis, etc.) but also, and perhaps more importantly, shifting the student’s perception of architectural education from a lecture on what they are supposed to know to a dialogue in which the faculty explore what might have been, and therefore, what may be.

The emphasis on design studio in most architectural schools remains an obstacle in the complete integration of the history-theory sequence, and at Cal



“In a sense, HTC teaches us about the meanings that architecture holds for society, and this is a crucial lesson in an age when so much attention is focused on the whims of individual designers.”

*Professor Don Choi*

Poly current practice and ECS courses are directly connected to studio while the history courses are not. Marc remarks that it could be interesting to consider offering a studio with a history or theory seminar integrated in the same way as the ECS and practice

courses. In this way, the HTC curriculum may become understood as an integral part of making rather than an additional course that gets in the way of students’ work in studio.

All agree that there is a place for active discussion about relationships between the HTC courses and design studio. Don Choi believes that “in fact, at Cal Poly we are striving to realize the full potential of design studio as the place where students integrate and synthesize all architectural issues, including history and theory.”

Marc Neveu adds his hope that students in the large lectures will begin to recognize that their ideas in studio are not born in a vacuum and that as a group they share a very rich and varied history. “If the questions students are asking in studio can, in some way, begin to share the horizon of the work we are discussing in lectures, the history courses will be seen as important and maybe even relevant,” he says.

There is opportunity to experience HTC outside the large lecture in Arch 420. Here architectural history, theory and criticism become a dialogue, although faculty members acknowledge that it is a large leap from lecture to specific topics. Asked to speculate on alternatives, they say perhaps a theory-specific course in the middle to enable students to have a wider horizon so that the faculty might be able ground the discussion in seminar.

Asked what contributions HTC can make to a student’s understanding of architecture, Don replies: “What we learn from history and theory is the richness and complexity of architecture as a cultural and intellectual artifact. In a sense, HTC teaches us about the meanings that architecture holds for society, and this is a crucial lesson in an age when so much attention is focused on the whims of individual designers.”

## A conversation with faculty emeritus

# Jim Bagnall

## What brought you to Cal Poly after graduating from UC Berkeley?

I must say that coming to Cal Poly was not one of those things one plans. I don't think it could happen again.

Things have changed dramatically since I first heard about a job in San



Jim Bagnall

Luis Obispo in 1969. Those were strange times. California was flush. The state colleges were expanding and hiring eagerly. I left UC Berkeley in my fourth year as an architecture student to work full-time in graphic design for print, exhibition design and filmmaking. I was also working on the permanent exhibition for the new Oakland Museum as a consultant. I was considering the offer of a permanent position at the Museum when I received a call from Don Koberg, my very first design instructor at UC Berkeley. I had kept in touch with him after his move to Cal Poly. The School of Architecture was attempting to hire 22 faculty members, and would I consider a move to Cal Poly for a one-year lectureship?

Now, Cal Poly and San Luis Obispo were far away and mysterious places for a young Bay Area man and his wife and two boys. I remember asking Sandra if she knew what the weather was like in San Luis Obispo. It wasn't an easy decision for us, but we decided to try it out. After all, how bad could a year be? We grew to love San Luis Obispo and teaching. The one-year lecture position turned into a 40-year challenging, remarkably rewarding and enjoyable career.

## You were the founder and Academic Director of the Summer Career Workshop for high school students for 18 years. What were the premises of this vision?

The workshop was a joint creation by Art Chapman and me; a perfect partnership. Art was great with organization, and I had become a pretty good basic design instructor. The concept was to show high school juniors who were considering architecture as a college major what a career in architecture involves. Most of them had no idea that it involved anything beyond drafting. Many of the rest just had no idea, but their parents liked the idea of getting them out of the house for a month.

Art and I designed an original and challenging curriculum. Many of the elements of our first efforts remain in place today. The workshop proved to be exhausting, stressful, and rewarding in many ways. Many of our students decided not to pursue the architecture major. We counted those among our successes, as well as those who became completely enchanted by the idea of learning about architecture.

## You co-authored with Don Koberg a best seller titled "The Universal Traveler." Can you explain the success of this book, which has been edited seven times since 1972?

Of course, at the base of "The Universal Traveler's" success is the fact that it is a creative, unique, approachable book on creativity and the design process. Even today it is among the very few that address the subject at the entry level. The content is mostly the result of Don Koberg's thorough research and brilliant way with words. My experience as a graphic designer contributed to the look and feel of the book. I should also give credit to a group of Cal Poly fifth-year students enrolled in a design section called Z-Lab. They proved to be a great sounding board and target audience for testing the writing and graphic style of the book.

The success, in terms of copies in print (more than 500,000), falls to a very creative publisher. He gave away

"I subscribe to two universal thoughts: Drawing is a matter of seeing; and three words apply to getting better at drawing: practice, patience and persistence – essential qualities needed to improve one's drawing ability."

hundreds of copies, not only to design teachers, but to teachers in many areas that need to be creative. I'm not sure why it is still in print. People keep discovering it. I think it is because we were able to deal with a very complex subject at an entry level without talking down to the readers.

## Your ability to describe, sketch, and draw superbly are synonymous with your teaching abilities. How did you develop those "architectural" skills and impart them to your students?

A few good teachers didn't hurt. Connie Perkins at Occidental College gave me my first introduction to drawing and composition. Donlyn Lyndon taught my first drawing class in the Berkeley Architecture Department. Leaving the first class with homework assigned, I told him I had never drawn seriously. He said, "Just don't do it seriously." Today I see that in his drawings, which I love, and in mine.

I really didn't develop my drawing skills until I arrived at Cal Poly. I learned the best way to master something is to try to teach it to someone else. Once again, Don Koberg is there for a turning point in my life. For some reason, we were talking about teaching, and I said I couldn't draw. He replied, "It's not that you can't draw; it's that you won't draw." From that point, mostly out of spite, I changed my story from "I can't draw" to "I can draw anything" and never looked back.

As to how I developed my skills and how I try to teach others, I subscribe to two universal thoughts: Drawing is a matter of seeing; and three words apply to getting better at drawing: practice, patience and persistence – essential qualities to improve one's drawing ability. (Another great teacher, Neil Watson, introduced me to the last idea.)

## Your life is synonymous with teaching architecture. Who were the mentors that inspired and nurtured this gift within you?

That is a good question and an easy, if emotional, one to answer. I've thought about it often and feel fortunate that the names come so easily. We all have hundreds of "teachers" shaping our lives, and for me the list of teachers who could be counted as mentors is short. They are responsible for a huge part of who I am and what I know.

Most readers won't recognize the names, except here comes Don Koberg again. I wish you could have known them all:

- Jim Robertson – teacher, typographer, graphic designer, book designer, small press publisher and friend. Jim taught me the value of craft, precision, attention to minute detail and humor in all life's efforts.

Please see this interview in its entirety online at <http://www.arch.calpoly.edu/people/emeritus.html>.

## A conversation with faculty emeritus

## William Benedict

**When and how did you come to Cal Poly, and what attracted you to this place after Texas?**

The first 20 years of my professional life were spent in Knoxville, Tenn. and included six years as a faculty member in the College of Architecture and



William Benedict

Design at the University of Tennessee sandwiched between two seven-year periods as an architectural, graphic and product designer. At the end of this period I wanted to return to teaching, so I entered the Masters of Architecture program at the University of Texas to study with Charles Moore. After graduation I found a one-year lectureship at Texas A&M and continued applying for beginning design positions. In spring 1990 I received a phone call from Mike Martin, the head of the Architecture Department at Cal Poly at the time, saying that the search I had applied for had been canceled, but he could offer me a one-year lectureship. Janis and I took a walk around the block, and not knowing anything about Cal Poly and little about California, we decided to see it as an adventure. I called Mike and accepted his offer to begin fall quarter 1990.

**You were involved in two important curricular contributions. The first was about first year; describe your passion in teaching the fundamentals to freshmen students.**

At the University of Tennessee I was part of a faculty team charged with completely recreating the two-year beginning design program. It was during this time that I discovered my love for teaching fundamental design concepts and visual communication. I also learned that integrating the teaching of communication skills and

design concepts produced a powerful and effective learning environment.

The first two years at Cal Poly I taught both first-year drawing and second-year design. The second year had just been changed to five-unit design studios, and it was an exciting time as a group of us worked together under the leadership of Jim Bagnall to develop a new beginning design program. Teaching in both first and second year made it clear to me that our program was wasting a year teaching only drawing and computer skills in isolation from their applications. If the goal was to have a third-year curriculum in which environmental control systems, practice and design were integrated then design fundamentals must be addressed in first year and second year must develop to be a transition between the two. My career at Cal Poly has largely been an effort to achieve this goal.

In fall 1993, with faculty support, I began the Inclusive Beginnings Program experiment. The idea was to recruit incoming students who would agree to purchase a computer and software along with traditional tools as part of joining a program that would integrate the teaching of digital and analog visual communications skills and beginning design concepts.

Over the next six years I had the privilege of working with highly motivated and creative students that responded to my educational challenges in ways that always exceeded my expectations and pushed me to constantly improve my teaching. There is nothing more rewarding for a teacher than to have students perceive value in what they are learning and respond in ways that inspire you to improve the effectiveness of your teaching.

The culmination of this effort was the incorporation of the Inclusive Beginnings Program into the curriculum in 1999 as ARCH 131/2/3 Design & Visual Communications.

My teaching grows from my professional experience as an architectural, product, graphic and interior designer and a belief that there are fundamental design principles that underlay all design disciplines. My teaching at The University of Tennessee and subsequent master's thesis at The University of Texas was focused on identifying a set of fundamental design principles. My goal was to develop a hierarchical organization of the design principles supported by a vocabulary that would be a bridge between the understanding the students arrived with and the professional world of design. My teaching focused on developing in my students an understanding of this language and an ability to use the principles to evaluate and develop their design ideas.

**The second important curricular contribution is related to the innovative Professional Studios. Tell us about the underlying ideas in developing this program.**

The concept for the Professional Studios took form after a conversation with KTGy principles Jim Thomas and

“There is nothing more rewarding for a teacher than to have students perceive value in what they are learning and respond in ways that inspire you to improve the effectiveness of your teaching.”

Frank Yonemori, and Craig Chinn, a Cal Poly graduate, concerning how they could support the Architecture program. (See article on page 22.) One of the ideas discussed was teaching a studio at KTGy. As I developed the proposal, it became clear that a studio/co-op taught at an architectural firm could provide our fourth-year students a unique design experience, a valuable professional work experience, an off-campus program accessible to more of our students and a reduction in on-campus staffing and space needs.

Key program principles/qualities:

- The design studio is taught by firm members that are mentored by a Cal Poly Faculty member
- The studio project is based on a building type specialized in by the firm
- The design process and presentation methods reflect those of the firm
- Design solutions must be comprehensive in their scope
- Design is undertaken as a team project
- Students are paid during the co-op to defray the cost of participating in the program
- The co-op provides students as comprehensive and diverse a set of professional experiences as possible
- The co-op assignments make connections/parallels to the studio project, as possible.

The program has been successful for both the students and the firms. Students consistently feel more confident of their commitment to architecture and their ability to succeed in the profession. Firms are delighted with the students' contributions during the co-op and are energized by their interaction with the students during the design studio. Teaching the design studio has become a sought-after assignment within the firms.

Please see this interview in its entirety online at <http://www.arch.calpoly.edu/people/emeritus.html>.

## A conversation with faculty emeritus

# Allan Cooper

**Rice and Cornell, two prestigious architectural programs, marked your architectural education. After receiving your M.Arch, you worked in Louisville, Ky., prior to moving to the West Coast. What motivated you with Cal Poly's learn-by-doing philosophy?**



Allan Cooper

During the second half of the '60s, the Rice architecture program was very practice-oriented with a strong emphasis on addressing social issues and client needs. This was partly the result of Bill Caudill's influence as dean of the School of Architecture. It didn't hurt that Clovis Heimsath, a prolific and pioneering author of books addressing architectural programming, was a professor of mine. While I was there, Rice had already initiated a summer internship program, which had a profound influence on me. I spent that summer living, practicing and social networking with Harris Armstrong, FAIA, who had reputedly introduced the International Style of architecture to St. Louis, Mo., in the '30s and '40s.

My appreciation for my learn-by-doing education at Rice increased even more when I attended graduate school at Cornell, where Colin Rowe was my thesis advisor and Fred Koetter was my graduate teaching assistant. Colin Rowe's emphasis on "learn-by-theorizing" was considered radical at the time. Social issues and client needs were summarily dismissed and "form-for-form's sake" became the new dictum. This was a two-year graduate program with a class of nine students. My determination to address social issues resulted in my having to take another year to complete my thesis. I later found out that I was only one of three students in my class to actually graduate. (Fred Koetter, who later went

on to become dean at Yale, completed his thesis long after me!)

**Your tenure in the Department gives you the privilege of having experienced almost four decades of changes that affected the education of an architect. What are some of the highlights that you believe were key in building the national reputation of this program?**

Over the past 35 years, Cal Poly has consistently attracted motivated architecture students. Many of these students came from modest economic circumstances where they were often the first in their family to attend college. This instilled in them a higher purpose for attending college. Also, these students had an ingrained work ethic that they needed to survive five to six years of grueling coursework (compounded by the fact that they once needed to complete 248 units to meet their graduation requirements) while holding down part-time jobs to pay their way through college.

Dean George Hasslein deserves some credit for hiring full- and part-time faculty who came from diverse backgrounds – faculty from overseas, faculty with multiple degrees, urban designers, graphic artists, practitioners and scholars. Needless to say, this mix of faculty led to many contentious curriculum meetings where consensus only came slowly and painfully! Nevertheless, the curriculum that ultimately emerged reflected the diversity and depth that truly exists within the profession.

**You designed your own house in Port Townsend, Wash. Guests rave about the sense of intimacy, craftsmanship and overall detailing that you were able to create in this project. How did you achieve this spatial quality?**

My Port Townsend house was built on a lot that should have been declared permanent open space! My friend,

Ellen Notermann, declared when she first saw the property that no one should own it. It is a half-acre of century-old cedar and fir trees perched 240 feet above the Pacific Ocean with commanding views of Vancouver Island (on a clear day), Miller Peninsula and Protection Island.

I hired a very talented former Cal Poly student Rick Erickson to assist me on this project. Rick was a designer-builder living in Port Townsend who had assembled a team of very talented master builders, several of whom were boat builders as well. His crew consecrated the site before construction, as they felt that it was a sacred piece of property, and the house came to be known as the "shrine house."

I have always been a fan of everything Japanese, and I conceived the house as a piece of Japanese folk architecture. What I didn't realize until later in the design process was that I would be confined to a building envelope no wider than 14 feet, no longer than 50 feet and no higher than 35 feet. The previous owner's plans had inaccurately located the existing percolation field 20 feet further from the proposed building footprint. Then we were confronted with increased setbacks from top of bluff as per direction from the Coastal Commission. Of course we couldn't touch any existing trees. So whether I wanted it or not, my house became very tall, very narrow and very long. This worked to my advantage, as I wanted to flood the house with natural light and most certainly wanted to celebrate the magnificent views.

**You were awarded in 2007 the Octavius Morgan Distinguished Service Award from the California Architecture Board. Describe your role and aspirations while serving on this board.**

My service to the Architecture Board began more than 25 years ago when George Hasslein invited me to

"Dean Hasslein deserves some credit for hiring faculty who came from diverse backgrounds. The curriculum that ultimately emerged reflected the diversity and depth that truly exists within the profession."

help develop a new architecture licensing exam for the State of California. This was when California had "seceded" from NCARB because of irreconcilable disagreements over the national exam. At that time, the California Board recognized that their licensees needed a more rigorous understanding of structure, HVAC and life safety issues, and NCARB was not prepared to sufficiently address these concerns. It was, for me, a seminal experience, as I was working alongside leading practitioners debating how to address the most critical issues facing architects practicing at that time in the State of California. This experience ultimately led to the development and administration of the California Supplementary Exam.

*Please see this interview in its entirety online at <http://www.arch.calpoly.edu/people/emeritus.html>.*

## A conversation with faculty emeritus

## Donna Duerk

**Coming from MIT, Cal Poly must have seemed remote and different. What did you expect from your new association with a polytechnic education?**

Surprisingly, Cal Poly was not new and strange – it is very much like my undergraduate institution of NC State,



Donna Duerk

in that it is very agricultural and has a great design education for its students. I had far more trouble adjusting to the quarter system than to the

wonderful weather and beautiful countryside of Central California.

I spent most of my time those first few years here focused on working very hard to become a better teacher and to learn the ropes. Remoteness was not an issue for me because I learned very quickly that cultural opportunities come to SLO in world-class packages, but are only available for one day instead of a week or more. So that part of my life was far richer than the life I had led as a graduate student with her nose in her papers all the time. The major difference between MIT and Cal Poly is that MIT attracts the best and the brightest from all over the world, not just from California. The atmosphere there was that you had to do your very best work just to survive. Here, the intellectual competition is not quite so stiff, although I know that our top students would thrive at MIT.

**You are firmly anchored in the traditional values of architecture. Do you see changes in how students espouse those ideals?**

That's an interesting question. I don't spend a lot of time examining my values; I just try to live them. The students are different with each studio, and I try to focus on each of them rather than come to some global conclusion about who they are.

What I have noticed is that most students still want to do houses when they are second year. They also want to make some creative contribution to the world, whether from altruism or from the pride of seeing their own creations made real. The only trend in thinking I have noticed is that they are far more interested in sustainability than in prior years, but I think that is due to the shifts in national, university, college, and faculty consciousness as well. I still feel the need to teach principles of composition and constructing drawings in analogue forms as a way of teaching students to see their world more clearly, instead of just through the computer. They need to be able to tell when the computer output is wrong.

**Your interest in space without gravity is fascinating. How do you share this passion with your students?**

Sputnik captured my imagination when I was a teenager, and ever since I have thrived on the dream of living on the Moon. Since that is not going to become a reality, I have become satisfied with teaching students about the joys of space travel and Moon habitation. I use the space-related problems I give to the students to have them focus on several principles that are useful in terrestrial architecture as well. One of the basic principles is how to make the best use of a small space by thinking three-dimensionally and by having multiple uses for the same space.

Another principle is sustainability. On the Moon, people are completely self-contained and do not survive unless their habitats are sustainable. The ideas of water conservation, natural energy production, making the best use of small spaces, and producing one's own food are quit useful in making terrestrial projects more sustainable.

**Recent projects that your second-year students are asked to tackle are about "inhabiting." Describe the ideas you want them to understand.**

"I actually attribute my sense of happiness and well being to the fact that most things in my life are congruent and consistent. As I reflect on it, it seems that the major theme is sustainability, closely followed by a sense of beauty."

Inhabiting is all about place-making. It is about making a place serve human activities well and making it beautiful enough to be memorable. It is also about anthropometrics and using the human body to measure space and to design it to best fit its human use. For me, architecture is about people! It is about the legibility of the space – how easy it is to read the uses and circulation paths intended and otherwise afforded. It is about the views one has from inside the space to bring the beauty of the world inside. It is about human comfort – both physiological and psychological. Inhabiting is mostly about pushing architecture to its maximum ability to support or facilitate human endeavors as beautifully as possible.

**At the end of this year, you will have ended your FERP. What****accomplishments are you most proud of as an educator?**

I am most proud of my connection to my students. I maintain a number of friendships from my early years of teaching to more recent years. I was a bit surprised to note that all of the current Architecture faculty who are alums are former students of mine. That makes me proud as well. One of the fellows even told me that he first thought of the possibility of teaching because of something I said to him.

I am proud of the book, monograph, and papers I have written. And I am proud to have chaired the EDRA Conference so many years ago. The scholarships I have been able to endow here and at NC State are also a source of pride. When I was a poor, starving student, I would never have imagined that my good fortune would allow me to assist young students of architecture the way I was assisted when I was a student.

**Many of your hobbies seem extensions of the way you teach and think about architecture. Is that a fair assessment?**

It is a more than fair assessment. I actually attribute my sense of happiness and well being to the fact that most things in my life are congruent and consistent. As I reflect on it, it seems that the major theme is sustainability, closely followed by a sense of beauty.

I have been gardening since I was a child, but more recently, with my activities as a Master Gardener and a member of the CA Rare Fruit Growers and the Central Coast Cactus and Succulent Society, I have focused more and more on issues of sustainability.

*Please see this interview in its entirety online at <http://www.arch.calpoly.edu/people/emeritus.html>.*



# Larry Loh

**Teaching a variety of design studios commands a constant reassessment of new knowledge. How did you keep up with those changes beyond**



Larry Loh

**being passionate about architecture and the education of an architect?**

The ways I teach and guide students are as follows:

- Read as many architecture, landscape architecture and urban design books as possible to formulate a body of working knowledge, of theory, of vocabulary.

- Develop a habit and/or an attitude of critical inquiry to collect and analyze architectural form, and systematically find the relationship between the architectural form within the context of culture and environmental factors.

- Acquire and improve analytical investigation skills to: a) reveal conceptual and experimental order of architecture; and b) identify space sequences, structural system, plane, volume, sequence of views, and relations of space and structure.

- Constantly search for one's own unique capability, and excel.

**You designed and built your own house near campus. What were the challenges at that time in making such an important statement?**

As a trained architect under a rigid architecture education, I have designed a few buildings in Canada. However, after joining Cal Poly, I was inspired and stimulated by its education slogan, learn by doing. I would demonstrate to my students that designing my own residence is not a small project. The challenges that I imposed on myself were as follows:

“Designers should respect the land and only put appropriate man-made objects there; then, the structure and the environment will give peace, harmony and tranquility for humans to enjoy.”

- To develop an architecture grid that could be implemented both horizontally and vertically. I was using Le Corbusier's modular as a workable tool.

- To incorporate the ideal composite overlays: site, sequence, plan, section, as well as spatial layering with transparency, solid and void, form and space as a manifestation of the essence of my design ideation.

Students and colleague faculty members were watching and participating in all of my struggles and successes during the whole construction process. When one designs his/her own home, it is an entirely different challenge. But, at the end, it is a rewarding experience.

**You are deeply rooted in modernism and its spatial ideals. How did you share your convictions as generations of students came with a new set of preoccupations?**

Without Corbu, Wright and Aalto, the architecture language of the modern movement would not be less satisfying

but substantially incomplete. To reintroduce their writings and projects in the design studio, students learn the ways that those master architects created and manipulated the spaces with good proportion, scale and pleasant environments for human enjoyments.

**Your wife, Alice, is an educator and a landscape architect. How did a complicity between architecture and landscape architecture inform both of your careers?**

Architecture and landscape architecture do complement each other; they are inseparable! I found the followings particularly important.

- Land form and the land's intrinsic characteristics give clues on what is the best use of the piece of land: where and what is allowed to be built; and where it should not be built. Designers should respect the land and only put appropriate man-made objects there; then, the structure and the environment will give peace, harmony and tranquility for humans to enjoy.

- Natural and man-made form in the landscape is the ultimate visual expression of many forces that shape and influence the design. A total picture of structure(s) and natural elements within a landscape should be read as a paradise on earth.

- Garden is considered to be a model of orderly paradise; it transcends to be a most desirable place where one forgets all earthly worries but holds spiritual divine. It becomes a place of a special meaning.

**You have an interest in architectural competitions. What fascinates you with this type investigative process?**

In general, students would learn many more facets of architecture through doing competition project(s):

- To investigate and search for a contextual response that is best for a

particular functional use, as well as for the environment.

- To demonstrate an effective search for a fitting architecture on a specific location – where and how.

- To fulfill one's highest hope in winning recognition in the field.

The challenges of competition:

Without first-hand site visits/ inspections, one learns to read visual images of photos and maps, find clues to understand the landscape, and identify the contextual elements on/ adjacent to the site.

The learning experience includes:

- Best response to the program of requirements and to the opportunities of the site.

- Best capture the spirit, dynamic quality of the building.

- Exceptionally completed and detailed technical aspects related to cost.

- The design proposal engages the program and the site in a powerful way, expression of an integrated solution, the coherence of the design concept, including landscape design.

- Clear and complete set of graphic documents, sketches and process diagrams.

**Your curiosity seems to be second nature. How have your travels informed your life as an architect and educator?**

“Experience gained through traveling is by far better than reading thousands of text books.” – a Chinese proverb.

Seeing with first-hand experience in architecture, sites are most memorable events. Through observation, we learn from our own insights. The arrival sequence, form and space, scale and proportion, structural system, color and texture, plane and volume and its context would always remain in one's mind. Open one's eyes and widen one's mind and perspective, one could be self taught.

ALUMNI MESSAGE

**A tribute to our education**

# We Are Cal Poly

This is a year of major change at Cal Poly – the primary change being the selection of a new president. As alumni of one of the nation’s most prestigious colleges of architecture and environmental design, it is important that we stay connected to this chapter in our history as well as other activities that will be taking place over the coming year.

In many ways, Cal Poly is a reflection of who we are as alumni. The status we now enjoy is a result not only of our efforts within our chosen professions, but is also a tribute to the instructors and administrators who developed a program that has influenced students from all over the world. The selection of new leadership for Cal Poly is important to not only our university as a whole, but specifically to our college.

Our college, under the innovative and engaging dean, continues to move the faculty and students to the forefront of our profession – whether architecture, architectural engineering, landscape architecture, construction management or city and regional planning. Support of that leadership will be vital to our continued success as a college.

As we move forward in our own lives it is important to remember that we are Cal Poly. Our contribution to how our environment is shaped and implemented continues to be an integral part of our everyday lives and reflects the quality of education we received here amid the majestic peaks that overlook this small coastal city. It is that education that tells our story – who we are now and how we will continue to change the way in which the built environment will allow us to live on an increasingly smaller planet.

Your interest, participation, and your voice are important to our continued success. I urge each of us to actively contribute to Cal Poly – a place we all owe so much.



Fred Sweeney (B.Arch '74)

## Meet Alumnus Fred Sweeney

Fred Sweeney is principal-in-charge of marketing for Phillips Metsch Sweeney Moore Architects in Santa Barbara.

A longtime active supporter of Cal Poly and the CAED he has been active on the Dean’s Leadership Council and Development Committee. Currently president of the Cal Poly Alumni Association Board of Directors,



Fred Sweeney

Fred is a past president of the College of Architecture and Environmental Design Foundation Board and was chair of the campaign for the George Hasslein Endowed Chair.

Fred is founding president of the Architectural Foundation of Santa Barbara and is actively involved in many other organizations. His wife, Jane, is a graduate of Cal Poly’s College of Liberal Arts. The couple make their home in Santa Barbara.

## An inspired donation from alumna Jennifer Nightingale

Jennifer L. Nightingale, a member of the class of 1987, presented one of her paintings to the Architecture Department in appreciation for the support of her career as an artist.

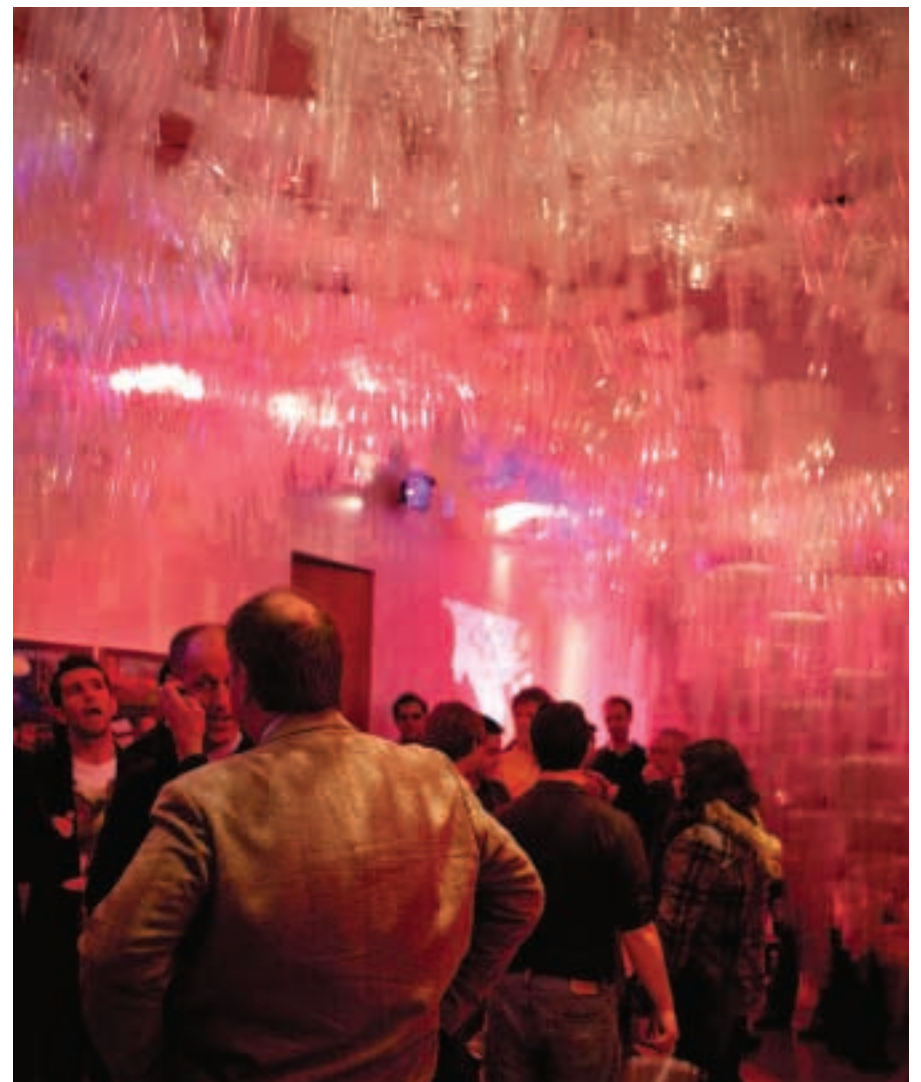
“Jennifer captivated the audience,” says Department Head Henri de Hahn. “On behalf of her alumni colleagues, students, faculty and administrators, we wholeheartedly thank Jennifer for her generosity and inspiration.”

In 1985, Jennifer was a committed athlete intent on becoming an architect at Cal Poly when a drunk driver smashed head-on into her car. After 13 weeks in coma, she emerged with extraordinary resolve and the courage she now expresses through her artwork.

To view Jennifer’s artwork, go to <http://www.artworkbyjennifer.com>.



Artist Jennifer Nightingale donated her painting titled “Montana de Oro” to the Architecture Department.



## Creative Social

Alumni gather at 3A Gallery in San Francisco to experience Fogbank, an installation designed by Prof. Eric Nulman's thesis students.

# Back to School

## Class of '65 alumni return to campus for reunion and barbecue

The ARCE/ARCH Class of '65 celebrated its 45th Reunion with a get together this summer.

The former classmates enjoyed reminiscing about the good ol' days at a barbecue held in the Engineering West Courtyard with friendly CAED students.

Need assistance planning a reunion with your classmates? Contact Rachel Garrett in the CAED Advancement office at 805-756-5138 or [rgarrett@calpoly.edu](mailto:rgarrett@calpoly.edu).



# www.sloArch.com

## Cal Poly alumni-launched website shares Architecture news

Architecture is streaming! Department alumni Tim Alatorre and Haley Gipe created *sloArch.com* as a news and entertainment site dedicated to strengthening Cal Poly's architecture community. Although they claim the project is in its infancy, the dynamic creators are already bringing assistance, education and entertainment to the architecture community through news coverage, media production and community outreach.

In May 2009 Tim Alatorre (B.Arch '06) started the site as a general architecture blog. In December of that year he joined Haley Gipe (B.Arch '06) to launch The Studio, a podcast for Cal Poly Architecture students and alumni. In 2010 the site changed its focus to the Cal Poly community, and Peter Kaupert (B.Arch '05) joined the team to assist with news gathering, reporting and forming a nonprofit corporation. Justin Ribble (B.Arch '03) also joined.

Tim says he thought they would do a few broadcasts, and that would be it; now, having passed episode number 40, he feels more confident about the future. "We're constantly evolving," he says.

Weekly topics have ranged from "Smartest Freshman Ever" to "The Master Builder." Upcoming topics will include an interview with Cal Poly archivist Catherine Trujillo as she shares news of the collection, including the recent addition of the



Haley Gipe and Tim Alatorre launched *sloarch.com*.



drawings and papers of California mid-century modernist architect Mark Mills.

"We're always looking for ideas and topics. There is so much happening at Cal Poly, and we check the Architecture Department website constantly," says Haley.

Tim and Haley bring the same determination and energy to their "day jobs" as they do to sloArch.

Tim graduated with a Bachelor of Architecture Degree in 2006 and was issued his license in April 2010 to practice architecture in California.

Tim has recently been involved with the AIA San Francisco Chapter, where he is participating in the mentorship program. He has also been used by the California Architect's Board as a subject matter expert to develop the California Supplemental Examination. He currently works with RLS in San Francisco.

Haley is the IDP state coordinator for Northern California and sits on the Council of Advisors for the Academy of Emerging Professionals through the AIA California Council.

She has been working at Darden Architects in Fresno since 2008, where she has helped to establish the IDP educational program within the firm that ultimately led to the AIA national IDP Firm Award 2009-2012. She is working towards licensure in California, studying for the Architecture Registration Exams in hopes of becoming licensed by 2012.

"We both love Cal Poly so much," says Haley. "It was an incredible place to live and study, and we want to stay in touch and share the news with everyone."

She invites everyone to stream the podcast and keep in touch with the Cal Poly architecture community at [www.sloarch.com](http://www.sloarch.com).



2010 Architecture graduates

# Alumni Update

Find more news at [arch.calpoly.edu](http://arch.calpoly.edu)

**Bryce Osborn** (B.Arch '04) is a project manager in the Commercial Office Buildings and Retail Studios at Gensler in Santa Monica.

**Jason A. Conner** (B. Arch '07), **Ernesto Mock Fong** (B. Arch 07) and **Paul A. Locke Jr.** (B.Arch 02) work with Gehry Partners, LLP in Los Angeles.

**Craig R. Smith** (B.Arch '76), principal of CRSA Architecture, received an Honor Award for the historic Wineman Hotel project at the AIA CCC Design Awards 2010.

**George Garcia** (B.Arch '89), principal of Garcia Architecture + Design, received three design awards for three different projects from the AIA Central Coast Chapter.

**Makoto Yagishita** (B.Arch '09) is an architect at Klein Dytham architecture, Tokyo, Japan, following an internship at Shigeru Ban Architects.

After an internship at Estudio Teddy Cruz Architects, **David Pearson** (B.Arch '09) was hired by Roesling Nakamura Terada Architects (RNT). He will work

on a team to develop a senior housing competition proposal in Novato.

**David and Mikaela Spielman** (B.Arch '09) were married in summer 2010.

**Zhong Ren Huang** (B. Arch '09) received an AIA CCC Student Design Award at the 2009 Design Awards Gala Banquet.

**Nathaniel Jakus** (B. Arch '07), LEED AP, is a project coordinator at Clive Wilkinson Architects in Los Angeles.

**Vivian Ngo** (B.Arch '05) works as an architect and urban designer in the Los Angeles NBBJ Studio. She recently became a licensed architect in California and New York state. Vivian was part of the class of 2009 Architecture and Urban Design Program in Columbia University's Graduate School of Architecture, Planning and Preservation.

The office of **Dominic Leong** (B.Arch '01), partner of Leong Leong Architecture, was selected for the AIA-New York New Practices 2010.

**Ted Hyman** (B.Arch '79) was elevated to Fellowship in the AIA.

**Wendy Ornelas** (B.Arch '80), FAIA, is president of the National Architectural Accrediting Board (NAAB).

The artwork of **Bob Condia** (B.Arch '80) was featured in an exhibit, "Not Simply Every Sunset Over Eden," sponsored by the College of Architecture, Planning and Design at Kansas State University in Manhattan, Kansas.

**David Diamond** (B.Arch '88, M.Arch '89), AIA, was promoted to associate director at the San Francisco office of Skidmore, Owings & Merrill LLP.

**Ron Witte** (B.Arch '85) was appointed associate professor at the School of Architecture at Rice University. Principal of WW Architecture, Ron edited the 2009 book, "Toyo Ito: Sendai Mediatheque" (Case Series).

**Eric Kahn** (B.Arch '81), AIA, and **Russell N. Thomsen** (B.Arch '81), of IDEA Office, published the Y House in the 2010 December/January issue of Dwell magazine.

Email news to [hdehahn@calpoly.edu](mailto:hdehahn@calpoly.edu) or submit the Alumni Submittal form online.

## IN MEMORIAM

### Donald Koberg (1930-2010)

Retired faculty member Don Koberg died after a long illness.



Donald Koberg

A New Orleans native, Don was a founder of the San Luis Obispo Mardi Gras. He earned his undergraduate degree at Tulane University and his master's degree at

the University of Washington.

In 1983, Don received the prestigious California Distinguished Teaching Award, and from 1983 until 1985, he served as the Cal Poly Architecture Department's interim department head in the CAED.

He was known by college students across the U.S. and around the world as co-author of the book, "The Universal Traveler," with Professor James Bagnall.

He taught in the CAED until his retirement in 1992.



1 + 1 = 1 House by Tom di Santo and his firm, M:OME (left)  
 Music Practice Rooms by Laura Joines and her firm, DOMU Architecture + Design (far left)

# Award-Worthy

## AIA CCC recognizes outstanding work by ARCH alumni and students

The College of Architecture and Environmental Design has a strong connection to practice, encouraging students to engage in the profession prior to graduation. This commitment is reflected in the partnership between the CAED and the American Institute of Architects Central Coast Chapter (AIA CCC).

Dean R. Thomas Jones served as chair of the AIA CCC awards committee this year, enlisting Department Head Henri de Hahn as the master of ceremonies. In addition, faculty member Eric Nulman ('99), AIA, served on the jury with Anne Fougerson, FAIA, and Pamela Ricci, AICP.

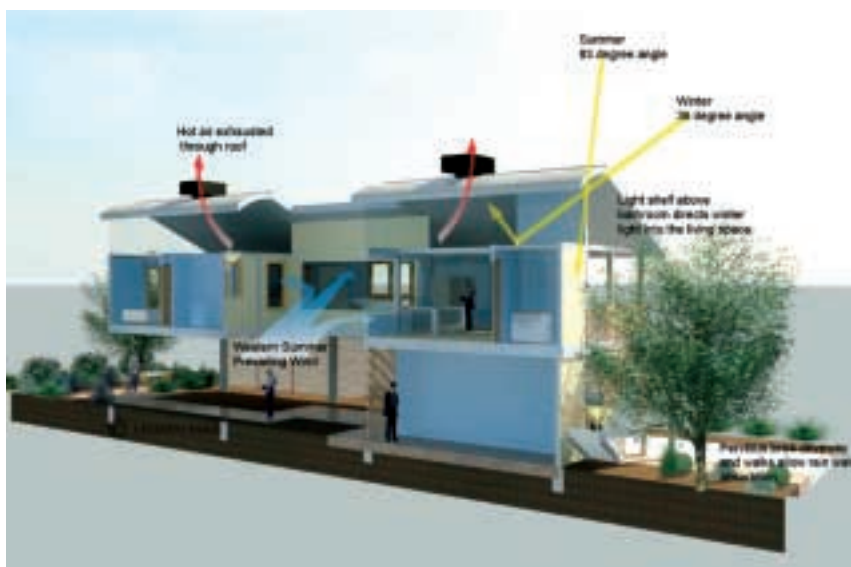
Several Architecture Department faculty members and alumni received awards:

- George Garcia (Arch '89) and his firm, Garcia Architecture + Design, received an Award of Merit for The MIX@Monterey and Citation Awards for both Secunda Terrace + Garden and the Norris Residence;
  - Faculty member Tom di Santo's (Arch '89) firm, M:OME, received a Citation Award for 1 + 1 = 1 House;
  - Faculty member Laura Joines and her firm, DOMU Architecture + Design, received an Award of Merit for Music Practice Rooms.
- The AIA CCC also recognized Cal Poly architecture students:

- Graduating senior John Vierra (Arch '10) was awarded the prize for Outstanding Fifth-Year Student Thesis Project (*see article on page 32*);
- Tara Bonifacio received the 2010 AIA CCC scholarship.



©2010 garcia architecture + design



The MIX@Monterey by alumnus George Garcia and his firm, Garcia Architecture + Design (above)

Student Tara Bonifacio's work from Arch 453 (left)



# F-Stop

The space of many names gets a makeover by students using the new d[Fab]lab

Students lounge below a parametrically designed ceiling cloud constructed of 1,000 parts.

As a grassroots student-managed space, the F-Stop has had a long history in the Architecture Department, serving as home to the AIAS, at times a coffee shop or a short-lived supply store, and long-ago as the Drawing Lab.

In fall 2009, Professor Mark Cabrinha led a design-build studio to transform the F-Stop into a student lounge and gallery as a demonstration project of the Architecture Department's newly acquired Digital Fabrication Laboratory, or d[Fab]lab, co-directed by himself and Professor Jim Doerfler.

The design challenge to the 20 students in this third-year design studio was to design and fabricate furniture operating at the scale of architecture, creating a room as if one were walking into a piece of furniture, rather than a room with furniture in it. The most significant aspect of this digitally-enabled design-build studio was not in the technology itself, but in the shift to an atelier model of design education through the development of a unified design proposal. This required the development of distributed expertise across the studio into specialist groups, from plywood finishing, upholstery, lighting design, to parametric design.

The design is organized around a minimalist display wall of maple veneer plywood with lighted niches and moveable model stands and pin-up space along with an adjacent window wall with built-in sitting boxes. The 400-square-foot space is organized by a parametrically designed ceiling cloud constructed of 1,000 uniquely fabricated parts, each individually labeled and prefabricated in hexagon assemblies and installed in two days.

Through this parametric process, the complex design intent was made possible while giving consistency and control to a group of students with very minimal experience with digital tools. While digital fabrication enabled the refined execution of this highly crafted environment in a very tight timeframe, through connecting design conception with material execution the potential of digital fabrication has a much larger effect on the culture of design education.

The d[Fab]Lab is run by student teaching assistants who not only run and manage the lab, but are vested in the culture of the school as these new technologies are introduced into the student culture.

The lab has three principle pieces of equipment – two Universal laser cutters, a Micro-Scribe digitizing arm, and a HAAS SR-100 4-foot by 8-foot CNC router. The lab would like to acquire a rapid-prototyping machine in the near term, and in the long term acquire tools to fabricate metal through CNC plasma or water-jet.

Geared to scaled and full-scale prototyping, the d[Fab]lab extends the hands-on shop culture of Cal Poly into the 21st century.

Both the d[Fab]lab and the F-Stop were generously supported by the students through the College-Based Fee (CBF).

# Pro Active

## Students gain rich work experience in ARCH's Professional Studios

By William Benedict  
Emeritus Professor

A Professional Studio is collaboration between the Architecture Department and an architectural firm that occurs during the fourth year of our five-year program and is open to all students in good academic standing.

The Professional Studio grew out of conversations with the KTG Group. KTG was looking for ways they could give back to Cal Poly's Architecture program and we were looking for meaningful professional experiences for our students. The concept envisioned the quarter-long immersion of students in firms during which they would both work as paid co-op employees and be taught a fourth-year design studio by firm members.

The goal of the co-op is to give students professional work experience and provide financial support for participation in the program.

The goal of the design studio is to provide students a comprehensive design experience informed by the firm's deep knowledge of a building type and their design philosophy and processes.

The goal of the program is to provide students an immersive experience in the profession of architecture.

The first Professional Studios were offered by KTG during the 2005-06 academic year. Joining since then are: WATG and LPA both of Irvine; Roesling Nakamura + Terada Architects of San Diego; Zimmer Gunsul Frasca Architects of Los Angeles; and Gensler of Santa Monica.

We are fortunate to have the long-term commitment of the firms that has allowed us to offer multiple Professional Studios since the beginning of the program and see it as an ongoing part of our curriculum.

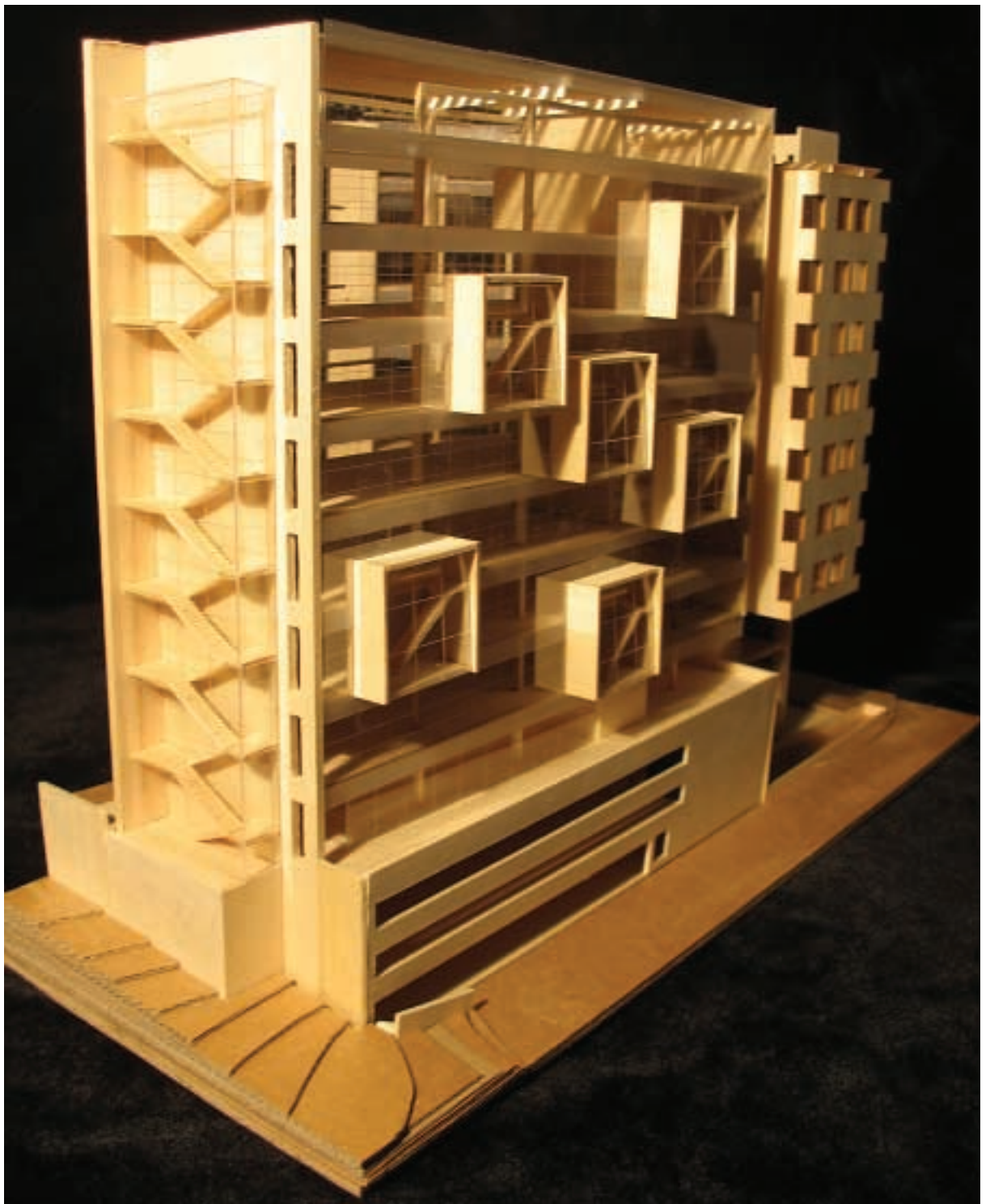
### Faculty

A Cal Poly faculty member works with firm members to develop the design problem and mentors them in terms of course organization and teaching. The faculty member visits the firm for a mid-term evaluation of student progress and provides support on teaching issues.

At the end of the quarter, a presentation is made at Cal Poly that involves the faculty member, firm members and students.

### Co-op

Students work in a range of work assignments appropriate to their capabilities and the firm's needs. Students are typically involved in 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.

### Design Studio

The firm-based design studio is not intended to replicate an on-campus studio, but provides students a comprehensive design experience informed by the firm's knowledge, design philosophy and processes. The design project, process and outcomes should be unique to each firm within the curriculum's overall fourth-year educational goals.

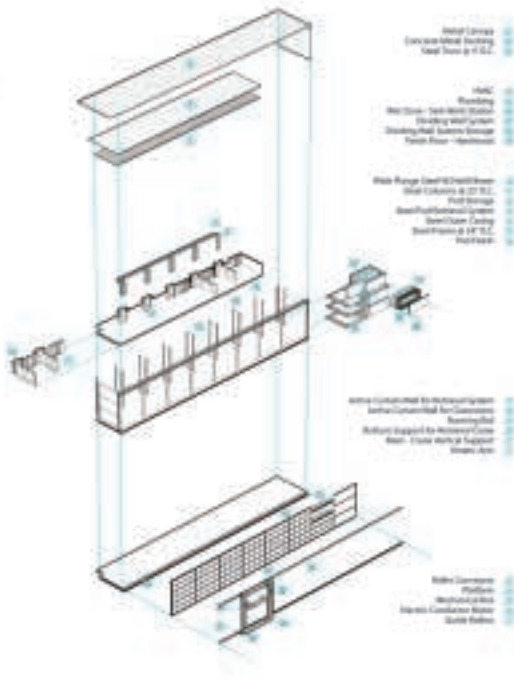
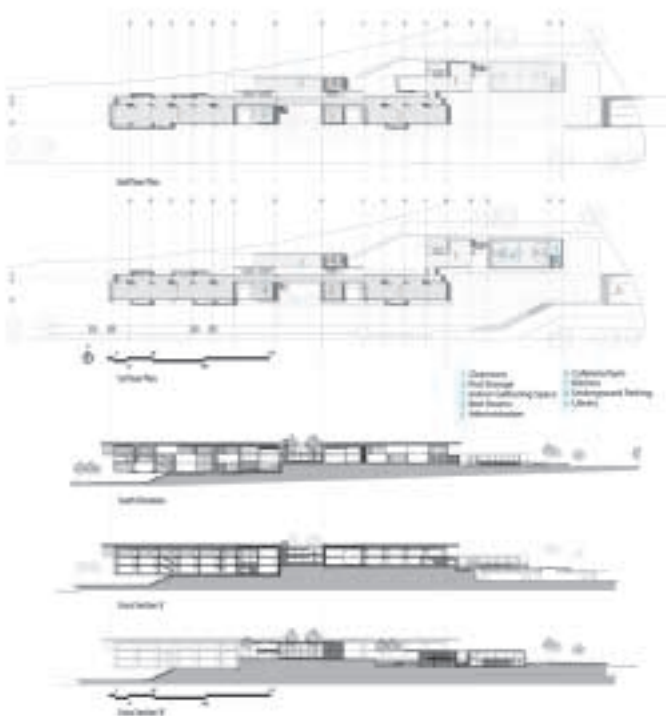
The studio project is based on the firm's experience with site constraints, program, construc-

Working with ZGF Professional Studio, a three-student team designed this presentation model of J. Craig Venter Institute for Synthetic Biology & Bioenergy Research.

tion, etc. designed to capture the richness of the firm's work. The problem-solving approach mirrors the firm's design philosophy and process while providing an opportunity to reflect on its rationale and implications.

### Organization

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 firm provides appropriate space, furnishings and equipment to support the design studio and co-op work.



Renderings from John's thesis project

John Vierra's designs unfurl in a

# Creative Wave

With an eye on the future, award-winning graduate hopes to 'contribute to some fantastic architecture'



John Vierra

John Vierra graduated on a high note: He was LEED-accredited, and he had won two international competitions and several CAED prizes for design.

Firmly in the next stage of his career, working for Olson Kundig Architects in Seattle, Wash., he looks back on his time at Cal Poly and what drew him to architecture in the first place.

"My father was a general contractor, and at an early age I would tag along with him to visit job sites. I mainly kicked dirt around and followed his shadow, but looking back now, I was observing the technical aspects of construction early on."

John was fortunate to have strong skills in math and art. Unsure about the specific path of his career, he enrolled in a junior college. During his second year there he took his first courses in drafting and architectural design. From there the path was clear.

"Due to its ranking, Cal Poly was everyone's first choice at my junior college, and when I heard the acceptance rate was extremely low, I knew I had to work hard to get in. That motivation to work hard to reach my goals is still with me today."

That determination led him to win two AIAS competitions while a student. John's winning projects were based on strong parties and a clear understanding of materials. Always searching for a



A model of a work titled Tsunami is one of the designer's favorite projects.



way to increase and complement his skills, John explored other creative outlets. "Designing furniture early on was a great starting point because it allowed for play and experimentation before entering into my thesis. I was able to explore kineticism at its most basic level – function, structure and beauty – without the complexity of egress, program and services."

His entry into the Vellum Competition, titled Tsunami, remains one of his favorite projects. "It was the first project I was able to carry out from conception to realization. I knew that going into the construction there was going to be a huge risk involved. It was unlike anything I've seen before."

Although John looked at each quarter as a change to build on his skills, he remembers fourth year as

significant. "That fall I became LEED accredited, enrolled in an independent studio with Professor Margarida Yin and won first place in AARP's Livable Communities, and I got to travel around Japan with Professor Don Choi. I couldn't ask for a better year. It challenged and reassured me that with hard work and determination, you can set your mind to do anything."

What does the future hold? John plans to become licensed as quickly as possible and perhaps in the future pursue a master's degree in business. "I want to one day open a practice, and I know one of weaknesses an architect has is his knowledge in business. I want to set realistic goals and hopefully contribute to some fantastic architecture."



# I'm Outta Here

Annual 'Chumash Show' showcases senior talent

Seven years and going strong! The annual senior show, known colloquially as the "Chumash Show," has become a rite of passage at the end of May. Collectively, the 158 fifth-year thesis projects represented a history of growth and achievement.

Barry Williams, show advisor and architecture faculty member, reflected that "the show encapsulates five-plus years of education and experience. In a three-day period you get to see the diverse routes that 158 travelers took through the architecture program here at Cal Poly. The show is a major artifact that illustrates the opportunities that are provided by the program and creatively built upon by the students."

For more information or to view the image gallery, please visit <http://architectureshow.calpoly.edu/>.

## Thank you, supporters

### Event sponsors

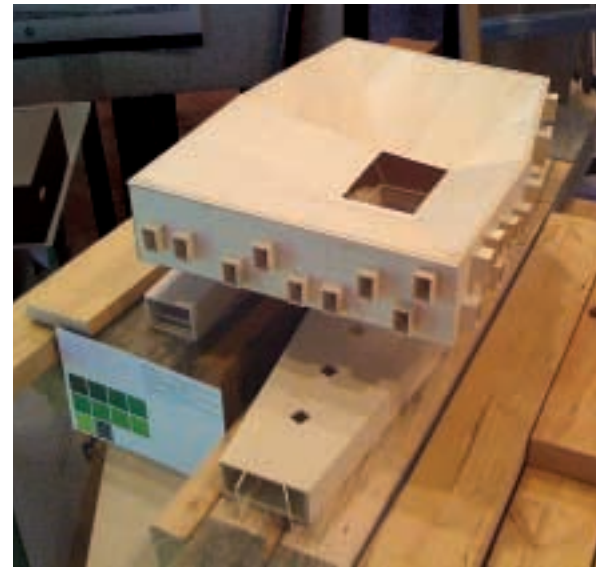
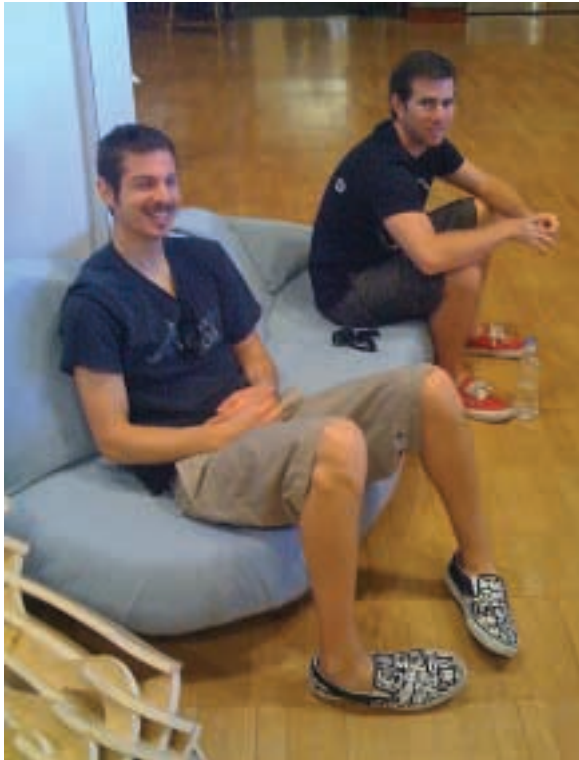
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A rendering of Amalgamation, Michael Charters' Miami Beach hotel project (below)



## Winning Work

### Students exhibit their creativity and talent in 2009-10 competitions

An interdisciplinary team from ARCH, CM, CRP, LA, BUS and IT placed second at the annual Bank of America Low Income Housing Challenge.

Dion Dekker's project, Exoskeleton: Reconfigurable Shipping Container Hotel, was awarded third place in the

2009-10 ACSA/AISC Steel Design Student Competition - Open (Category II). The project also placed first for design in the 2010 AIA/MBI Design Competition: Miami Beach Hotel.

Cody Williams' project was awarded honorable mention in the 2009-10 ACSA/AISC Steel Design Student Competition - Open (Category II). He also received "special mention" in the Deployable Pod category of the 2010 d3 Housing Tomorrow International Architectural Design Competition.

Matthew D. Yungerts was chosen as a recipient of the Frederick Peter Young Memorial Scholarship.

Anthony Stahl and David Lee's mock firm, Metous Studio, garnered five top awards at the 2010 Mock Firms International Skyscraper Challenge, organized by Chicago Architecture Today (see article, page 18.)

Thomas Paul Shorey received honorable mention for his Modular Container Hotel in the 2010 AIA/MBI Design Competition: Miami Beach Hotel.

Dion Dekker's project, Exoskeleton: Reconfigurable Shipping Container Hotel

Michael Charters received honorable mention for his Amalgamation project in the 2010 AIA/MBI Design Competition: Miami Beach Hotel.

John Vierra won first place in the 2009 AIAS/Vinyl Institute Design Competition: Bohemian Flats Boathouse (see article, page 32.)

Carisa Nakano received the 2009 AIA CCC scholarship at the Design Awards Gala Banquet.

Eva Nuo Liu, Brendan Eberhardt and Scott McColl received letters of commendation in the 23rd Annual Juried Awards Program for their ARCH 253 spring '09 studio project – a design for the Avila Beach/Cal Poly pier that included a maritime museum, boathouses and a transportation center. The awards program was sponsored by the Waterfront Center, a nonprofit organization.

Cindy Wong's entry tied for second place in the Challenge 2 of the 2009-10 Leading Edge Student Design Competition. Challenge 2 features the work of students in their first two years of study. See more award-winning student work on the Architecture Department's website at [www.arch.calpoly.edu](http://www.arch.calpoly.edu).



# A Solid Foundation

## CAEDF's far-reaching support extends to students in all five departments

The College of Architecture and Environmental Design Foundation (CAEDF) was founded in 1985 as a tribute to the leadership of the College's founding dean, George Hasslein, and to continue his legacy of student-focused, interdisciplinary studies, carried out through the Cal Poly tradition of learn by doing.

This was a landmark year in the Foundation's history as it strengthened its relationship with the College and Cal Poly and was designated an official constituent group. This affiliation means that the College has its own independent foundation to marshal special projects to benefit all students of the five departments that make up the CAED.

The Foundation has big plans on campus this year as part of its commitment to both the place and the students.

"We wanted to create a space to exhibit student work and to reflect CAEDF goals, and we wanted students involved," says CAEDF President John Maple, in reference to the Foundation's five-year pledge of financial support for the design and construction of the Bridge Gallery connecting the Engineering West courtyard and the Construction Management building.

In May, the Foundation presented the first George Hasslein Medal to CAED Dean Emeritus Paul Neel, FAIA. The medal was created by the Foundation to honor a Cal Poly alumnus or benefactor who demonstrates the commitment to George's passion for interdisciplinary learning and teaching. Paul accepted



"Paul was the only person who could have received this first award of the medal. He has touched every aspect of this institution and then reached out into the community and across the country as an educator."

— CAEDF President John Maple

the award, saying, "This is without question one of the highlights of my life, and I thank the CAEDF for this outstanding tribute." He was lauded as an

Dean Emeritus Paul Neel, recipient of the first George Hasslein Medal, with (from left): Elbert Speidel, Jeff Emrick, Bill Ehrlick, John Maple and Bill Brown.

extraordinary colleague and leader by his peers, former colleagues and former students.

"Paul was the only person who could have received this first award of the medal," said John Maple. "He has touched every aspect of this institution and then reached out into the community and across the country as an educator."

The event was held on campus in the KTGy gallery at the east end of the Engineering West courtyard. Wine was donated by Palmina Winery of Lompoc and board members of the Foundation.

## Dean's Leadership Council

Brian R. Cameron (ARCE '65)  
 Trudi G. Carey (B.Arch '78)  
 Arturo Castro, AIA (B.Arch '73)  
 Bruce E. Danziger, SE (ARCE '88)  
 Charlene J. Dekker, AIA (B.Arch '88)  
 P. Woodward Dike  
 John M. Drew  
 Vicki Estrada, FASLA (LA '75)  
 Larry Etcheverry, (CE '78)  
 Scott Gaudineer, AIA (B.Arch '79/'80)  
 C. Thomas Gilman, AIA (B.Arch '72)  
 David J. Gilmore, AIA, LEED AP (B.Arch '76)  
 Rebekah G. Gladson, FAIA (B.Arch '77/M.Arch '80)  
 Wallace B. Gordon, AIA (B.Arch '79/'80)  
 Alan Hanson  
 Hollis Harris  
 Douglas A. Lowe, FAIA (B.Arch '74)

Dasol Mashaka (B.Arch '72)  
 Victor Montgomery, AIA (B.Arch '75)  
 Mark A. Montoya (CM '84)  
 Kenneth O'Dell (ARCE '89)  
 James M. Ostrom (CM '85)  
 John R. Pangrazio, FAIA, FACHA (B.Arch '68)  
 Art Ross (ARCE '66)  
 John A. Ruffo, FAIA (B.Arch '76)  
 Fred Sweeney (B.Arch '74)  
 James Taylor (LA '86)  
 Linda Taylor, AIA  
 James Thomas  
 Warren D. Thompson, FAIA (B.Arch '88)  
 Ronald O. Van Pelt, AIA (B.Arch '76)  
 C. Nicholas Watry (ARCE '64/M.Arch '00)  
 Mario Wijtman (CM '83)  
 Marguerite L. Wilbur, MP, MBA (BS CRP '85)

## CAED Foundation Board

John Maple (B.Arch '74) – president  
 Drew Erickson (CM '97) – vice-president  
 Jeff Emrick (B.Arch '80) – past president  
 David Palmer (CM '73) – secretary  
 Gil Labrie (ARCE '65/ B.Arch '73) – treasurer  
 Bill Brown, emeritus CM faculty  
 Jeanne Byrne (B.Arch '70)  
 Michael Cook (LA '01)  
 Bill Ehrlick (ARCE '63)  
 Lauren Luker (B.Arch '88)  
 Charlie Mallers (CM '77)  
 Armando Murillo (CM '97)  
 Fred Sweeney (B.Arch '74)  
 C. Nicholas Watry (ARCE '64/ M.Arch '00)  
 Joseph Wilcox (B.Arch '75)  
 Barry Williams (B.Arch '75/ M.Arch '01)



**Class of 2010** Fifth-year students and their faculty gather in the newly renovated University Union plaza.