This past year has been memorable in many ways as we marked a milestone in the department’s history; namely the celebration of 45 years of sustained excellence of your alma mater. Granted, we are still very young at what we do, but youth comes with unconditional optimism and limitless ambition for the impossible. For architects, this translates into being visionaries, informed risk takers, and community activists. Generation after generation, alumni, faculty and students have defined San Luis Obispo as a unique place in the world of architectural education. The 2008-09 newsletter recognizes this engagement and reflects on our collective accomplishments over this past academic year.

As with any alumni newsletter, there is a need to find a sense of purpose in the way one tells the story of our talented students, dedicated faculty, and alumni successes and achievements. As you read through these pages, we have featured a selection of departmental news; student stories and their award-winning projects; faculty scholarship activities both as research and interdisciplinary teaching opportunities; faculty emeriti interviews; and alumni news. Throughout are the countless academic opportunities that we could not have offered to our students without your generous support.

However, between the lines are many untold stories of the department and those of you, our alumni, and the special memories you have of your tenure at Cal Poly. As we prepare for another year, one that will demand more creativity and ingenuity than ever, I invite you to continue your connection with your alma mater and to continue to celebrate and share the accomplishments of the Architecture Department.

Henri T. de Hahn, EPFL, SIA
hdehahn@calpoly.edu

In Architecture’s 45th year at Cal Poly, students continue the long-standing tradition of producing award-winning work. See more on pages 34-35.
In the Top 3

**Architecture program ranks high nationally**

In spring 2009, Cal Poly’s Architecture Department was ranked the third best undergraduate program in the nation by *DesignIntelligence* in its annual “America’s Best Architecture Schools” study.

The study relies on practitioners with direct experience in the hiring and performance of architecture graduates. “A cross-section of U.S. firms with a disbursed geographic profile participated, including firms that are leaders in their market sector (i.e., health care, commercial, institutional) and that have won major national, state, local and market-sector awards.”

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 increased complexity.

Plus Four

A warm welcome to ARCH’s new assistant professors

Cal Poly’s Architecture Department welcomed four assistant professors during the 2008-09 academic year.

- **Mark Cabrinha** earned a M.Arch degree at the University of Illinois in Chicago and his undergraduate degree at Cal Poly (’95). A registered architect, Mark practiced as a designer and project architect for OWP/P Architects, focusing on educational environments, mixed-use housing projects and assisted living facilities. He taught at several institutions and was a research fellow at Ball State’s Institute for Digital Fabrication. A doctoral candidate at Rensselaer Polytechnic Institute, Mark is researching the impact of digital fabrication on design culture for his dissertation, “(In)forming: Material Tactics and Digital Strategies in Design Education.”

- **Doug Jackson** has a B.Arch degree from Virginia Polytechnic Institute and a M.Arch from Princeton University. He taught graduate and undergraduate studios at Sci-Arc and elsewhere. A licensed architect, Doug was a design principal with Jones, Partners: Architecture (J.P.A). His work has been featured in national and international publications. The focus of his research and design is on developing the theories and techniques to physically transform architecture through human manipulation.

- **Marc Neveu** has a doctorate in history and theory of architecture from McGill University in Montreal, where he also earned a master’s, and a B.Arch from Wentworth Institute of Technology in Boston. Marc worked on museums, institutional and biotech projects in Boston with Kallmann, McKinnell & Wood Architects, Inc. He has taught at several institutions in the U.S. and Canada. His research interests include the history and theory of architectural pedagogy. A Fulbright Scholar in Italy, Marc’s dissertation was “Architectural Lessons of Carlo Lodoli: Indole of Material and of Self.”

- **Troy Peters** has a Master of Architecture Degree from the University of Oregon. He is NCARB-certified, a registered architect in Illinois and Wisconsin, and LEED-accredited. Troy practiced architecture in the Chicago area and founded ArchiPhysics. He has authored software programs for passive solar calculations and daylight. His academic research and software designs have focused on various aspects of thermal transfer and passive solar design.

Promotions for four faculty members

We are pleased to announce that **Jim Doerfler** and **Robert Arens** have been promoted to professors with tenure, and **Tom di Santo** and **Don Choi** have been promoted to associate professors with tenure.
Six faculty receive Service Awards
Richard Zweifel (35 years), Curtis Illingworth and Howard Weisenthal (25 years), Daniel Panetta (20 years), Christopher Yip (20 years) and Margarida Yin (10 years) received Cal Poly Service Awards in 2009. We congratulate them and extend our thanks for their dedication to the Architecture Department.

Exhibit celebrates release of Lange’s book of ‘Polemical Drawings’
“Polemical Drawings” by Professor John Lange was published in spring 2009 by AeDPress. Several alumni gatherings will be held in celebration.

His drawings will be exhibited July 18-Aug. 30 at the Blueline Gallery in Sacramento. Shows in San Francisco and Los Angeles will be announced on the departmental Web site.

Professor McDonald is 2009 recipient of Architecture Faculty Merit Award
Professor Margot McDonald was awarded the 2009 Architecture Faculty Merit Award for her achievements in teaching and service.

Margot joined the Architecture Department in 1992. In addition to her teaching duties, she has served as interim department head, organized the 2008 CSU-wide Sustainability Conference at Cal Poly, and was listed in the 2007 book, “Women in Green: Voices of Sustainable Design.”

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

Extracurricular Workshops
The generosity of alumni and friends has enabled the department to increase the number and variety of workshops it offers.

The following were offered in 2007-2009:
• Visiting from the University of Kentucky’s College of Design, Julia Smyth-Pinney presented “Rome: Issues in Roman Architectural History, 753 BCE to 2007 CE.” A historian and architect, Julia is a fellow of the American Academy in Rome. The weeklong workshop was an introduction to Rome and Florence by way of its architecture and the conditions that modify, support and distort what is built. The workshop reflects the department’s commitment to the Rome-Florence off-campus program, the oldest in the CSU system. (Sponsored by alumni)

• Invited to join seven institutions at the Herbstakademie, eight students accompanied Cal Poly professors Stephen Phillips and Guillermo Yanguex to the 15th Annual International Neukloster Herbstakademie, Germany. The workshop/symposium was created by Gernot Nalbach and Dennis Domer as a mechanism to initiate international collaboration between institutions that share an interest in the problems of art and architecture. (Sponsored by an anonymous donor)

• A team of architects, led by Edwin Darden (B.Arch ’72) of Darden Architects of Fresno, presented a series of workshops as part of ARCH 443 Professional Practice. The Darden Architects Professional Workshops program was established to contribute to the profession of architecture through experience sharing and to integrate the academic curriculum with the professional world. Topics included: Construction Documents Emphasizing Building Information Modeling (BIM) by Bob Petithomme (B.Arch ’81); Construction Administration, Project Delivery Methods and Owner/Architect Agreements by Edwin Darden; and the LEED AP Exam.

• “Body Tectonics, an Architectural Jewelry Workshop” – an outgrowth of interest in furniture design at the Vellum Competition – was presented by Len Wujcik, a professor at the University of Kentucky’s College of Design. The weeklong workshop posited that theoretical and pragmatic concerns related to three-dimensional design can be researched at multiple scales using various object types. Students created jewelry as a method of exercising design and craft skills relevant to all three-dimensional constructions. (Sponsored by alumni)

• The Daedalus Chapter of Alpha Rho Chi national honor society co-sponsored a weeklong Portfolio Workshop led by professor emeritus Gary Dwyer and faculty member Bryan Ridley (B.Arch ’01). The workshop addressed planning, organizing and documenting work in addition to viewing skills.

• Greg Taylor (B.Arch ’08) offered a weekend workshop on incorporating digital tools including Rhino and Grasshopper. A grad student at Harvard’s GSD, Greg has also led seminars there on these tools.

• Neil Watson led “Everyday Drawing,” a one-day workshop at Santa Margarita Ranch. A native of Oxford, England, Neil is an instructor at the Academy of Art College in the Bay Area. His workshop conveyed the importance of drawing as an everyday activity for everyone, but particularly for those pursuing careers in architecture and design. (Supported by the James R. Bagnall and Kathryn R. McCafferty Endowment)

If you would like to present a workshop topic, please contact the department.
Off-Campus Studies

Students absorb cultural experiences in classes held nationally and abroad

Off-campus programs are an important part of the educational offerings provided by the Architecture Department, particularly in the fourth year of study. Students interested in a European experience may spend a year studying in Florence, Copenhagen or Paris. Quarter-long programs will be offered in Rome in fall 2009 and Thailand in spring 2010. Students traveled to Japan for spring quarter 2009.

The rich experiences of field trips

Architecture isn’t experienced between the covers of a book or on a screen in a lecture hall, the way it is in person. How many of us have had an “ah-ha” moment standing in front of a unique skyscraper or a gothic cathedral, or in a remote Asian village?

Field trips are an important complement to on-campus learning, often focusing on a metropolitan experience for the students. San Francisco, Los Angeles, San Diego, New York, Seattle and Phoenix are common destinations in which students can experience great architecture, visit alumni offices and have a taste of diverse urban environments.

Thesis year is often the setting for a more adventurous trip, with faculty guiding their students overseas. In recent years, weeklong journeys have been made to Tokyo, Switzerland and France.

Let us know if we may visit your office!

Professional studies, internships and co-op experiences flourish

The co-op is a field experience tied to academic credit so the experience is more than “work-for-hire.” It is a workplace-based opportunity supported by observations and reflections of students.

While students may elect to work as unpaid interns, the co-op program requires payment, as the experience is designed to offer them academic and financial benefits. Students have been placed in offices across the country and abroad with such success that faculty members are considering making a version of this work experience mandatory.

Now the San Francisco model is being expanded as a Metro Program, which will emphasize a college-wide interdisciplinary experience and offer opportunities beyond the Bay Area. Plans include launching the Metro Program in fall 2010 in Los Angeles, Irvine and San Diego. The department is actively seeking alumni support and involvement for the expanded programs!

Thank you to WATG, LPA, RNT Architects, KTGY and RGF, among others, for their inclusion of students in their workplaces as part of the professional studio program.

College-Based Academic Fee

The College-Based Academic Fee (CBF) is derived from a quarterly fee paid with tuition and is directed entirely to each department by major. It was implemented by Cal Poly in fall 2003 to strengthen academic quality. In spring 2009, 78 percent of students campuswide voted for a fee increase.

For the Architecture Department, the CBF is particularly important as enrollment strains the desired faculty/student ratio at a time when state funding no longer covers all aspects of program requirements. The fund is critical to allowing students to graduate in a timely manner. A student-led committee recommends funding allocation to the department head.

In the 2008-09 academic year, the CBF was used for the following:

- Faculty salary support – $574,772
- CAED shop assistant & computer tech – $76,571
- 31 computer stations for the Mac Lab – $56,774
- Router – $32,982
- Laser cutter – $27,366
- Design studio furniture – $16,234
- Support for the cathedral renovation of the CAED Workshop – $15,610
- Support for the CAED Photo Lab – $11,381
- Computer, shelving and furnishings for the renovation of the Hay MRC – $8,000
- First-aid kits for all design studios – $606
- CNC router enclosure – $542
- LEED certification exams – $8,000
- NAAB Archival Room – $3,000
Department and faculty welcome more resources thanks to alums’

Named Studios

The future of the department is based on a partnership with alumni. One way this partnership has evolved is support of the studio learning process. Ken Rodrigues (B.Arch ’76) was the first to “name” a studio. His gift of $10,000 annually for five years associates his firm with interdisciplinary learning.

The Kenneth Rodrigues Interdisciplinary Studio is headed by Professor Tom Fowler, who appreciates the additional resources, which may be used for technical upgrades, field trips, guest critics and workshops.

The Maple M3 Architects named studio comes into place fall 2009. John Maple (B.Arch ’74) has long felt this is an important element in the education of an architect and is pleased to support a comprehensive studio led by Kent Macdonald.

“We want to allow the faculty leading these studios to enhance the students’ learning experience in multiple ways. It is not a one size fits all, but a way to stimulate unique learning environments,” says Department Head Henri de Hahn. He hints that several more alumni have confirmed their interest.

New scholarships announced for Architecture students

Scholarships for Architecture students provide important support. It is a tribute to our students that so many friends, alumni and faculty choose to support their efforts through annual scholarship commitments or a legacy-creating endowment. These scholarships were newly established in 2007-09:

- Peter Hoyt Berg Memorial Scholarship (Endowment)
- Darden Architects Student Scholarship
- Merrill C. Gaines Memorial (Endowment)
- R. L. Graves Jr. Scholarship
- Henri and Tracee de Hahn Scholarship
- Kenneth Kohlen Memorial Scholarship
- Larry H. Loh, Architect, Architecture Design Excellence (Endowment)
- Andrew C. Lowry Architecture Scholarship
- Lee and Sakahara Arcosanti Scholarship
- Michael Shannon Memorial Scholarship (Endowment)
- Vern Swansen Scholarship (supported by Alpha Ro Chi)
- J. R. Whisenant Award for Architectural Practice Scholarship

Swansen leaves a colorful legacy

A gifted architect, published artist and beloved Cal Poly professor, Vern Swansen donated his art collection to the Daedalus Chapter of student honor society Alpha Ro Chi. In 2008, the honor society held its first-ever silent auction of pieces from his collection, generating $3,500 toward establishing a permanently endowed scholarship in his memory.
Valuable Feedback

Students’ work is reviewed by the pros

“Super Reviews” have been initiated in third year as a way to view a cross-section of student work.

In winter 2007, faculty in third year selected students to present to a panel of outside jurors including guests and alumni on the Saturday following final review week. Department Head Henri de Hahn says that “given the size of the department it is important to celebrate each year’s work in a comprehensive and holistic way.” Ultimately, it was time to gather and celebrate across individual studio lines and to reward exceptional work.

The Third Year show in March 2009 was sponsored by the CBF, with guest reviewers Paul Adamson, H+W, San Francisco; Elizabeth Golden, UW, Seattle, Wash.; Hugo Martinez (BArch ’05), Morphosis, Los Angeles; and Tsz Yan Ng, UM, Ann Arbor, Mich.

Student winners: Russell Hilken, Francisco Mendoza and David Watkins won Best of Show for their Oxygen Cellar (and Factory) project (instructor Marc Neveu). Students receiving an honorable mention were: Christo DaSilva for Housing (instructor Dan Panetta); Paul Hedgcock for Country Transition Home, Atascadero (instructor Margarida Yin); and Adriana Savannah for Pacific Film Archive, UC Berkeley (instructor Jim Doerfler).

Hearst Lecture Series

Internationally known guest speakers inspire students

Established in 1996 through the generosity of the Hearst Foundation, the Hearst Lecture Series brings top names in architecture and the allied professions to the college. 2008-09 saw an internationally respected group of leaders in the contemporary fields of history, theory, design, planning and technology sharing their ideas with students and faculty on campus.

The endowed lecture series has guaranteed a place in the college and department for intellectual discourse, where opinions from outside the college are heard and discussed. As a tribute to the strength of the series, its current director, associate professor Stephen Phillips, has announced the upcoming publication of a series of thematic books to archive recent years’ speakers.

The spring 2009 series was capped by a symposium titled “Research Practice.” Speakers included: Beatriz Colomina, Princeton University; Mark Wigley, Columbia University; Jeffrey Inaba, Columbia/Sci-Arc, INABA; Raveevarm Choksombatchai, UC Berkeley/Veey Design; Ed Keller, Sci-Arc/Columbia; and Lisa Iwamoto and Craig Scott, UC Berkeley/CCA, Iwamoto/Scott.

For more information, visit the online archives.
Maasai land in Kenya was the site of Matthew Ridenour (B.Arch ’08) and David Aine’s (B.Arch ’08) senior thesis. The area is home to the semi-nomadic Maasai tribe that occupies land stretching between Kenya and Tanzania, and is desperately in need of rural medical facilities. Recipients of the 2008 J. R. Whisenant Award for Architectural Practice Scholarship, Matt and David spent their final year at Cal Poly designing, helping to fund and build a satellite medical clinic there. Now, as young professionals looking back on the experience, both agree that it was life changing.

Matt and David first traveled to Kenya together in summer 2004 after their second year of college. Matt’s father, the Rev. Dale Ridenour, had been involved in the area since 1999 through Westminster Presbyterian Church, and Matt and David accompanied a group from the church to assist with work in an AIDS Orphanage. Here they also got their first taste of building in the third world. “The nonprofit associated with the orphanage was building dorms, painting school buildings, and drilling a well, and we helped,” says Matt. He reflects that he didn’t know how important this work would be when, three years later, he and David were planning for the construction of their own building.

Their project was an outgrowth of these connections. American educated Maasai warrior Dr. Moses Pulei, founder of the non-profit Staff of Hope, knew them and proposed the idea of a satellite clinic on tribal lands. He secured the site and convinced the Kenyan government to fund staffing and oversight of operations. In fall 2007, Matt and David knew that it was up to them to make it a project.

They were already committed to separate thesis studios (Matt with Professor Tom di Santo and David with Professor Sandy Stannard) and decided to keep it that way. Tom remembers the year-long project well. “Their project really did require a prodigious effort on
Matt’s and David’s rendering for the project (left) 
The completed clinic (below)

their parts. Not only did they complete a typical thesis course of study, but they also made a complete set of working drawings and built a full scale 1:1 tectonic study that took eight people to lift.”

Sandy adds: “They had to keep up with studio assignments for both of us.” She remembers the pair pinning up for a crit in one studio and then running to do the same for the other. Matt and David admit it was a lot of work, but believe that having two strong faculty perspectives added to their final design.

In addition to the studio requirement, the pair worked on fundraising, including the design of a Web site to aid these efforts. On the design side they were committed to understanding the materials and methods of construction indigenous to that region of Kenya. For this, they drew on personal experiences and turned to Kenyan native and ARCE faculty member James Mwangi. They also credit the assistance of two ARCE students, Kristin Mendes and Matt Neiss, who undertook structural aspects for their own senior projects.

Matt says, “I never felt as alive as when I was there and began constructing the project – walking the site, being on the land and working alongside the construction team. Incredible experience.”

David echoes that sentiment, adding that he “felt the responsibility and potential we have as designers to make a positive impact through our work.”

Today, David has settled with his wife, Ruth Aine, formerly Brady (CP ’07), in Oak Park, Ill., and is working for a small firm. “This is where I need to be right now,” he says. “Through recent work, I have been most engaged by exploring the Passive House concept as a solution to sustainable, affordable housing.”

Matt worked for Gensler San Francisco after graduation and has recently left the firm. He plans to travel for several months this summer to Southeast Asia, India and Nepal, where he hopes to find projects similar to the clinic in Kenya and start the next phase of his life.
“I want students to look more closely at the world.”

Seated in the Media Resource Center (MRC) on the ground floor of the College of Architecture and Environmental Design building, Robert Arens takes an approving look around. Material samples are in place, new lighting fixtures have been mounted, and the patio holds the promise of expansion into outdoor presentations.

Robert joined the Cal Poly faculty with a strong background in both teaching and design, and the possibility of creating a space for materials was important to him. He professes a longtime interest in materials and adds that this was only enhanced through his education and professional experience.

While an undergraduate at the University of Michigan, several of his professors had worked for the Saarinen office, which was well known for its use of materials and the design process they employed to study and develop their use.

More recently, Robert has worked with Studio Daniel Libeskind on several projects including the Denver Art Museum expansion. On that project, one of his responsibilities was researching the use of titanium as a cladding and different finishes available that were most conducive to the formal intentions as well as the light and climatic conditions.

These experiences strengthened Robert’s interest in materials, their use, origin and production, and caused him to link them firmly in his second-year design studio and practice classes. Recruited to Cal Poly to revitalize the practice course, he currently teaches it divided into two quarters: one is methods and one materials. Robert’s overarching objective is bringing the studio and materials and methods courses together in a holistic way.

“I taught at several other institutions in the U.S. and abroad before coming to Cal Poly, but the size of the program here means a truly dynamic student
body and faculty. Plus the program has a history of hands-on experimentation. And the peripheral things, such as the darkroom and shop, are phenomenal and an impetus to student exploration."

Robert is committed to continuing his link to professional activity, saying that, ideally, practice and teaching are mixed. "I’m more of an architect who teaches instead of someone who is full-time academically focused." He has great respect for those who are focused entirely on academics, but finds that particularly for his classes that are focused on technology, he needs to stay connected to the profession. "I think that in some programs there is such an emphasis on the digital – which is important, but not at the expense of the physical. This is very important to me and is tied to my background. My heritage as a student is tied to faculty who were developing materials. I want to keep that alive."

Robert sees a great future for the program at Cal Poly. "The climate today is perfect for challenging the drift that has occurred between disciplines over time. Now with the global economy, technology and digital fabrication, BIM … the entire process of architecture is changing. Hopefully it is enabling us and requiring us to work together with other disciplines more. I want to take advantage of these opportunities and bring that to how we are thinking of education."

Specifically in his materials and methods courses, Robert hopes to come together with Architectural Engineering and Construction Management programs. Acknowledging nuances to the manner each discipline approaches materials, he hopes that the commonality will override that. "Architects may look more at qualitative aspects, and ARCEs quantitative, but I think we all benefit from seeing the other perspective. Surely we can create a class around that."

A rendering by Janelle Wiens

A most useful Resource

Renovated Media Resource Center brims with tools and materials

The Evelyn and Harold Hay Media Resource Center (MRC) has received a “sustainable” face lift over the past year. MRC Director Vickie Aubourg explains that it was a necessary reinvention of the space and the mission.

The collection’s previous focus was books – predominantly 20th century monographs. The new mission focuses on updating the book collection, adding contemporary periodicals and making the change from slides to digital images and from VHS to DVD. The nature of digital image files meant more space was available, and this opportunity led to the creation of a more substantial materials lab. “The materials lab started in a closet and now it is 40-50 percent of the MRC’s space,” says Vickie.

She and Professor Robert Arens hope the reinvented MRC will appeal to professionals in the surrounding community. "It is impossible for small and medium-sized offices to house up-to-date collections of materials, and we can provide that resource," says Robert.

The collection will emphasize both smart and green materials. Beyond housing the materials, he hopes to encourage students to learn how to do their own research and make appropriate selections of materials.

“It is one of the few truly shared spaces in the college,” says Robert. “The next step is to get outside organizations involved, such as the AIA, and solidify the bridge to the professions.”

The MRC’s materials lab currently has approximately 5,000 samples. Acknowledging that it is never possible to have a “complete” collection, Robert says they are focused on “new, smart and green” to impart the kind of ethos they hope to connect to the students.

2008-09 Materials Sample Collection sponsors are Hayes Group, Owens Corning and RRM Design Group.

MRC Director Vickie Aubourg
Architecture and Architectural Engineering students’ collaborative work on “Assembling Housing” won them an honorable mention (above and opposite page).
The CAED’s integrated interdisciplinary studios offer out-of-major experiences, preparing students for “cross-over” in real-world projects.

Four faculty, two quarters, one idea: an integrated interdisciplinary studio. Architecture faculty Jim Doerfler, Tom Fowler and Mark Cabrinha (B.Arch ’95) teamed with architectural engineering faculty member Kevin Dong to create an integrated interdisciplinary experience for fourth-year students. Their requirements were simple: The students had to commit to working in integrative and interdisciplinary teams to enter the competition that would form the basis of the studio.

For this, each student committed to a two-quarter studio. They also needed a work ethic compatible with the challenges of collaborating out of the discipline of architecture while simultaneously accomplishing project goals in a flexible work environment.

They began their experiment in 2008 with seven architecture and seven architectural engineering students working in teams.

“We chose the Steel Student Design Competition for the first iteration,” says Jim Doerfler, “mainly because we wanted a program that would appeal to students from both disciplines. We also wanted to spur their competitive side. Not only would they learn, but maybe, just maybe, they would get outside recognition.”

Last year, four teams entered the competition and one composed of two architecture students with two architectural engineering students received an honorable mention for their “Assembling Housing” proposal. This year, students participated in the same competition with a different theme: the high school of the future. “The students respond to this program and take it to the next level,” adds Tom Fowler of the studio work.

Also this year, the Los Angeles office of the international multi-disciplinary engineering consultancy firm Buro Happold has been involved with the studio from the beginning, consulting via a live Web-based link, visiting Cal Poly’s campus for desk crits and inviting the students to visit their Los Angeles office for a tour and project review.

“It adds another level to the discourse,” remarks Mark Cabrinha, “when the students are continually confronted with outside professionals.”

Parallel to the studio is a professional elective course, Integrated Building Envelopes, taught by Jim Doerfler with architectural engineering professor Kevin Dong (ARCE ’86) and construction management professor Mike Montoya. The seminar attracts upper level students from all three disciplines and covers design, construction and integrated project delivery methods. The course introduces the students to a collaborative approach to design and construction and
Learning & Teaching

“Key to the studio is teaching the students how to collaborate. Collaboration means integration and that will make for better professional relationships when they graduate.”

Margot McDonald

A project designed by students in Margot McDonald’s ARCH 452/CM 431 studio (below)

exposes them to the design of and energy issues surrounding the building envelope.

The class includes an introduction to Building Information Modeling (BIM) workshop and asks industry partners to share their experiences about materials, procurement, fabrication and installation. Essential to the success of the course is the help of industry partners such as Lou Palandrani (Clark Construction), Ed Knowles (Walters & Wolf) and Nancy Brown (Autodesk).

On another interdisciplinary front, faculty members Tom Fowler and Barry Williams received a 2009 AIA Education Honor Award for their Integrated Project Studio, which combines the content of a third-year building design studio and that of a building environmental systems studio. The difficulty of synchronizing environmental systems lecture topics with building design and environmental systems studios is formidable in a 10-week term. Tom and Barry linked and tightly choreographed these two studios by framing the coursework into thirds, emphasizing to the students that environmental content is not distinct from building design.

Other departmental interdisciplinary engagements include Margot McDonald’s teamwork with construction management faculty Nick Watry and Barbara Jackson. Together they teach an integrated interdisciplinary studio, and in fall 2009 will complete the full integration of architectural engineering with the addition of two faculty members from that program.

Currently the studio is divided into teams (ideally with two CM students, two ARCH students and one ARCE student), is real-client-based and requires the student teams to walk a project through many of the steps leading to construction. Margot reels off the requirements from conceptual design, budget and schedule to a management plan that details the construction approach. She then adds risk analysis, mitigation plan and full LEED analysis. “Key to the studio,” Margot says, “is teaching the students how to collaborate.”

The Dean’s advisory council visited this studio while on campus in winter 2009, and after a formal presentation by several teams, board member Woodford Dike commented, “It was impossible to tell who was in what professional role.” Margot is pleased by this reaction for “collaboration means integration and that will make for better professional relationships when they graduate.”

Jay Whisenant (B. Arch ’73), partner with Neptune Thomas Davis Architects in San Diego, expanded his scholarship award from architecture to include construction management students, an acknowledgment of the importance of the interdisciplinary work.

In its third year, the studio has tackled numerous real projects including a Center for Coastal and Marine Sciences. During spring quarter 2009 they had the CAED as a client and proposed solutions to the renovation of Crandall Gym as a place for new interdisciplinary studio space.

Buro Happold’s David Herd discusses Ryan Nearman’s project (top).
Students present in ARCH 452/CM 431 (left), with Professor Margot McDonald observing.
A competition panel from the Cabrinha, Fowler, Doerfler interdisciplinary team reflects how ARCH and ARCE collaborate on a project (opposite).
Programmatic Performance: Phoenix High School for the performing arts

The organization of the program creates a series of courtyards. These courtyards translate into outdoor performing spaces which activate the upper levels by engaging the occupants to respond to the performances below.

The horizontal circulation lies on the perimeter of the program spaces guiding the students from learning spaces to rehearsal and finally to performing spaces. The vertical circulation is located at the ends of program spaces and allows for the transition from level to level.

A study of local Native American tribe art and tapestries began to inform the organization of spaces. The rectilinear qualities as well as the positive and negative spaces created in Navajo art and tapestry, were translated into the spaces for the school. The negative spaces became part of the program—in the form of courtyards.
The invaluable gift of Time, Talent & Support

As a proud graduate of the Architecture Department, an even prouder Cal Poly parent (with one studying architecture, another studying civil engineering, and a third entering architectural engineering this fall), a long time and active member of the Cal Poly Alumni Association Board of Directors, and president of the California State University statewide Alumni Council, I have a unique position from which to view Cal Poly.

So much is the same as when we were students, and so much has changed. What has changed the most is the technology in teaching and learning. Gone are the oil lamps, computer punch cards and microfiche. In their place are laptop computers, high-end graphics programs and the internet. What has remained the same is the human touch and learn-by-doing philosophy that is the hallmark of Cal Poly and our department. What is also the same is the high caliber of Cal Poly’s deans, department heads and instructors, and their dedication to quality learning.

What is important to note, however, is that state funding of higher education is not the same as it was in our day. Providing the high quality education that Cal Poly continues to offer now requires more from students, in terms of higher fees, which I believe is a good thing, but also calls upon individuals like us and industry to provide the margin of excellence that is so important.

I urge you to stay connected to Cal Poly, and as needed, to become reconnected. Today’s and tomorrow’s students can benefit so much from the gifts of your time, talents and support.

As our department celebrates its 45th anniversary, I encourage you to take advantage of this important event to consider how you can give back to Cal Poly and the Architecture Department. Every form of support is important. I try to do all three – some of my time, some of my talent and some financial support as well.

Best regards,

Ken Stone (B.Arch ’80)

Meet Alumnus Ken Stone

Ken Stone is vice president and general manager for The Austin Company’s western region, headquartered in Irvine.

Maintaining a continuing commitment to Cal Poly, Ken has served on the Cal Poly Alumni Association Board of Directors for nearly 20 years, twice as president. He is currently president of the California State University Alumni Council, representing the 23 CSU campuses.

Ken is also a member of the College of Architecture and Environmental Design’s Development Committee, which advises the dean in areas of alumni and industry support. He was recognized by the college as its Honored Alumnus in 2005.

His wife, Jeanne, is a graduate of Cal Poly’s College of Liberal Arts. The couple live in Irvine.

Architecture Regional Alumni Network

Calling Architecture alumni to help us build it!

Wherever we go, we are always proud to meet our talented Architecture alumni. As a student at Cal Poly, you were dedicated to your studies, creative and articulate in your expression, willing to work hard and eager to learn a profession.

Now, as alumni, we see that your interests continue to include your alma mater. We hope you will consider joining a regional alumni chapter where you can:

• Rekindle friendships, and develop new connections with Cal Poly alumni in your region
• Act as a point of contact with young graduates in your area, helping them integrate within the professional community
• Develop a forum for bringing together alumni and friends surrounding a topic or issue through workshops, lectures, or panel discussions
• Host events such as exhibits of alumni work, walking tours of current alumni projects or social hours

A helpful transition from education to the real world

Job Fairs

Year after year, Cal Poly alumni and firm principals return to campus, eager to hire our students. This year – despite the economic downturn – the spirit was still positive, with many saying, “We can’t hire right now, but when we do, we want to hire from Cal Poly.”

Cal Poly Career Services staff members Carol Moore and Soukita Thipsouvanh do a wonderful job of organizing the spring Job Fair for the College of Architecture and Environmental Design’s students. Recently, participating employers answered questions from hundreds of students. It’s all part of helping our students reach future employers and assure those employers that they will get the high-quality workforce they need. This year, Alpha Rho Chi sponsored a pre-event attended by more than 70 students. Participants worked on refining their résumés and interviewing skills prior to meeting the potential employers.

To celebrate the support of the many alumni who return to meet current students, Architecture Department Head Henri de Hahn and his wife, Tracee, hosted a reception at their home.

“We want to thank those who return every year and stay in touch with the department and our graduates,” says Henri. “One of the most important things alumni can do is hire our students. That show of support is so meaningful.”

To participate in future job fairs as an employer, contact Soukita Thipsouvanh at thipsouv@calpoly.edu.
Alumni met at the Armand Hammer Museum (above). Julius Shulman and Raul Vega (right).

Alumni catch up at the event (above). Gene Fong, John Maple and a friend (right)

Architecture alumni

Get Social

Wonderful gatherings for alumni, with others in the planning stages

Julius Shulman, renowned architectural photographer (1910-2009), led an alumni tour of the John Lautner exhibit, “Between Earth and Heaven: the Architecture of John Lautner,” at the Armand Hammer Museum of Art and Cultural Center in Westwood. Forty alumni gathered to hear the master’s personal remembrances of many of the featured photographs. The event was sponsored by Gene Fong Associates and Maple M3 Architects.

In October, José Oubrerie, French architect and protégé of Le Corbusier, spoke to a gathering of Cal Poly Architecture alumni held at and sponsored by BAR Architects in San Francisco. He focused on the recently completed Church of Saint-Pierre in Firminy, France, which he began with Le Corbusier in 1960. José recently completed the project by invitation of the city.

Upcoming alumni events: a visit to Neutra’s VDL house and a book party for the publication of Professor John Lange’s work.
Over 250 alumni and guests gathered at BAR Architects during the AIA San Francisco Convention to celebrate the 45th anniversary of Cal Poly’s Architecture Department. Dim sum and a great location made it a welcome chance to reconnect with friends. Alumni, students from the San Francisco program, faculty and student officers of CBF, AIAS and Alpha Rho Chi had a chance to see a display of Cal Poly student work.

It was also a perfect occasion to present the first annual Sandy Miller San Francisco Urban Program Award to BAR Architects. This award was created to recognize the vision of Professor Miller, who created the internship program and allows the department to honor the professionals who have made it such a success. As part of this honor, BAR Architects are invited to lecture at the college as part of the Hearst Lecture Series.

On Thursday of the convention, David Diamond (B.Arch ’88, M.Arch ’89), associate director of SOM San Francisco, led a tour of the Cathedral of Christ the Light. David was senior technical coordinator on the project. Touted as a cathedral for the centuries, the project has already received 13 awards, including a 2009 AIA National Honor Award for architecture.

A special thanks to Jeff Goodwin (B.Arch ’86) and Chris Haegglund (B.Arch ’84) and everyone at their firm, BAR Architects, for their generous support of the evening. We will gather again at the AIA Convention in Miami in 2010. Hope to see you there!
Ensuring the next 45 years, and beyond

As a graduate (class of 1958), a faculty member, and dean, my relationship with the Architecture Department has been almost a life-long experience, especially since my wife and son are also graduates of Cal Poly. During those early years there was only the Architectural Engineering Department, and with a design option and a structural option, the majority of the graduates became architects. Most of the students then were veterans going to school on the G.I. Bill. I have been able to watch the program grow from a small department under the Division of Engineering to the College of Architecture and Environmental Design with one of the largest and most respected architecture departments in the country.

I returned to Cal Poly to teach in the Architectural Engineering Department in 1962, and two years later, the Architecture Department was added. Now we celebrate 45 years of success as a premier program. That success is derived from well-prepared graduates who have become leaders in the profession. We have remained one of the top five best architecture programs in the United States for several years.

One of the most serious changes at our university has been to go from a state-supported to a state-assisted institution. Student fees offset some of the short fall; however, support from industry and alumni is imperative to maintain the quality of education that we now enjoy.

I envision that the strides made in the last 45 years will continue into the future because of the quality of the students and faculty, and the support of our friends. It is important to our students and to the future of our department that you stay in touch and help us strengthen our advantage.

All the best,

Paul R. Neel, FAIA
Dean Emeritus

See more photos on the departmental Web site.
The Architecture Department is pleased to recognize the extraordinary accomplishments of our alumni.

We are proud of your achievements and hope that you will stay in touch by contacting the department or by completing the Alumni News Submittal Form at www.arch.calpoly.edu/alumni.

Our Web site’s Alumni section also offers more detailed and up-to-the-minute news!

A Taste of the News

For a complete listing, visit our Web site

Bryce Osborn (B.Arch ’04), AIA, LEED AP, is a project architect for Gensler in Newport Beach. Bryce works in the Aviation and Transportation and Mission Critical Practice Areas.

Jonathan Lott (B.Arch ’03) and Brian Price (B.Arch ’02), principals of PARA-Project, recently placed as finalists in the 2009 Young Architect’s Program organized by PS1 MoMA.

Matt Thackery (B.Arch ’99) was promoted in November 2008 to senior design manager at Marriott International.

John Sotirios Kanakaris (B.Arch ’98) is an associate professor of architecture at the New School of Architecture and Design (NSAD) in San Diego. John is also principal of Synthesis JSK Design Studio in San Diego.

Joanne (Sevilla) McAllister (B.Arch ’92), AIA, is a senior architect with Anderson Brule Architects, Inc. in San Jose. Brad is celebrating his 14th year with the firm.

Michael M. Fukutome (B.Arch ’89), AIA, is an associate at Skidmore, Owings & Merrill LLP in San Francisco.

Eric McSwain (B.Arch ’89) is the president and owner of Access Compliance Consultants in San Luis Obispo.

Phred Starkweather (B.Arch ’88), AIA, is principal of Starkweather Bondy Architecture in Oakland.

Steve McCallion (B.Arch ’87) is executive creative director at ZIBA Design in Portland, Ore.

Brian Lane (B.Arch ’86), AIA, works as the managing principal of Koning Eizenberg Architecture in Santa Monica.

Lee Salin (B.Arch ’86), AIA, is chief operations officer for HMC Architects. He is based in San Jose.

Karen Cribbins-Kuklin (B.Arch ’82), AIA LEED(r), is AP associate and principal of Perkins + Will.

Ken D. Hayes (B.Arch ’82), AIA, is principal and architect of Hayes Group Architecture in Redwood City.

Brian Husting (B.Arch ’81), AIA, LEED AP, is associate vice president of WATG in Irvine.

Robert “Bob” J. Condia (B.Arch ’80), AIA, is a professor of architecture in the College of Architecture Planning & Design at Kansas State University.

Rick J. Brereton (B.Arch ’79), AIA, works as principal architect at Architectural Design and Restoration (ADR) in Petaluma.

F. Thomas Murphy (B.Arch ’78), AIA, is principal of Centrepoint Architecture, a full-service architectural, engineering, planning and interior design firm in Raleigh, N.C.

Carl W. Lagoni (B.Arch ’76), AIA, president of Bassenian Lagoni Architects, is “in charge of all aspects of day-to-day operations.”

Alberto Bertoli (B.Arch ’74) is director of the School of Architecture at the Academy of Art in San Francisco.

William “Bill” F. Riesberg (B.Arch ’73), FCSI, AIA, CCS, is principal of Riesberg Architects LLC, located in Charleston, S.C.

Gene L. Fong (B.Arch ’72), AIA, is president of Gene Fong Associates in Los Angeles.

Setsuo Tajima (B.Arch ’71) is principal of Tajima Environmental Planning Corp (TEP). The company designs condominiums all over Japan.

Homer T. Delawie (B.S. ’51), FAIA

San Diego’s legendary modernist architect died in June. He was 81.

Homer served in the U.S. Navy in World War II and subsequently studied architecture at Cal Poly. He later became the school’s first licensed architect, its first National Design Award winner, and its first to be elected to the AIA’s National College of Fellows. In 1997, the AIA California Council presented Delawie with a lifetime contribution award, and in 2002, he received an award from Save Our Heritage Organization, San Diego.

IN MEMORIAM

Mackey Deasy (B.Arch ’73)

A member of the CAED Dean’s Advisory Council, Mackey passed away suddenly on a recent business trip.

Mackey taught for a while at Cal Poly and elsewhere after graduation. He was a prolific architect, working on projects locally and abroad. What really distinguished him, though, was his zest for life in all things and his always-present smile. He was passionate about architecture, his family, good wine, photography and Cal Poly.

The council and the college lost a true gentleman and advocate.
Sustainability

While it’s no longer new, the “green” movement has continued to grow in importance globally and in architecture programs everywhere – including Cal Poly’s

“Interest in sustainability is everywhere right now, but how to integrate that, how to implement these ideas into our curriculum and into the lives of our students on campus is part of an ongoing discussion,” says Department Head Henri de Hahn.

Faculty commitment to integrating sustainable principles is evident. Faculty members Jonathan Reich and Tom di Santo teach a series of courses on sustainable principles in the EDES series. At the upper level Tom carries the principles from class into his private practice, and vice versa. The firm that he co-owns with faculty member Laura Joines-Novotny, M:OME, is “committed to sustainability as a baseline, a minimum requirement, a sieve through which all work must pass to be considered architecture.” In essence, sustainability by stealth.

The department plans to establish a policy in sustainable education in the next months. “We need to establish goals and methods to obtain them in multiple directions: faculty course offerings, faculty research, engagement with the college, university and community. At the same time we can’t forget the everyday, how we work in studio, the materials we use,” says Henri.

The department and college have already created more recycling opportunities as a first step. The architecture College Based Fee currently pays for up to 20 students to be LEED certified annually.

Professor Margot McDonald has a long connection to issues of sustainability. She was drawn to teaching at Cal Poly because of California’s role as a leader in environmental issues. When the AIA initiated interest in sustainability, Margot remembers that they were already teaching it on campus.

At Cal Poly she has taught building energy courses, and although interested in the technical side of sustainable principles, she is also a proponent of historic preservation as a means of achieving a sustainable balance in building. “There are not only environmental aspects,” she says. “Preserving a building is the first step to sustainability.”

As part of actively engaging students in these issues, she takes them to Mission San Miguel to conduct field measurements.

Margot has been recognized for leading the Sustainable Environmental Design Education (SEDE) program, a comprehensive curriculum framework for architects and landscape architects funded by the California Integrated Waste Management Board.

In summer 2008 Margot chaired the 7th Annual UC/CSU/CCC Sustainability Conference hosted by Cal Poly. With 1,100 registered participants, it was the largest event of its kind in California and “a wonderful showcase of what we are doing as faculty, staff and students at Cal Poly to support sustainability.”

Interest in sustainable design has a long history in the Architecture Department, and many graduates remember courses taught by Ken Haggard and Polly Cooper. More recently, Sandy Stannard was one of three faculty advisors for the 2005 Solar Decathlon House, sponsored by the U.S. Department of Energy, which garnered Cal Poly third place overall.

Sandy is committed to “ecological sensitivity and a transformation into areas of design with what people call green or sustainable design as a focus.” She has high hopes for Cal Poly’s role in the 2010 Imperative/2030 Challenge.

“If the state’s background and general awareness of environmental issues, we in California can act strategically to offer an ecological paradigm shift,” Sandy says. “We can design smart buildings like the Solar Decathlon House, which are primarily self-sustaining with a few added comfort systems. We need to harness this kind of intellectual thinking to educate people in the making of intelligent, delightful, eco-aware architecture.”

If you have an interest in supporting a sustainable design studio, contact the department.

2005 Solar Decathlon Team
Is it a fair assessment that you have avoided proposing studio projects that were fashionable for those which were more profound?

What? Affordable housing’s not fashionable!! Yes, I’d like to think that I avoided the fashionable in search of problems and situations that would teach us to develop a habit of discovery toward design decisions that would make our work meaningful. Teaching 2nd year design studios my first 10 years at Cal Poly probably helped me understand that we each need to define any problem for ourselves first; then a problem becomes profound if we approach it as such. And yes, I guess I was hung up on essence and seeking conceptual insights for design.

The social and cultural aspirations of architecture seem to have marked your teaching. Is this linked intrinsically to your interest in housing? How has that unfolded during your time at Cal Poly?

Yes. The more I learned about how spaces were really about performances and how places become memorable, the more I saw this as the basic program for design.

A home is a marvelous expression and a setting for living. Housing deserves much more of the same because it is also an opportunity for community. When I began the housing studio in 1990, there were already many emerging developments in California and elsewhere: in kinds of households and forms of housing beyond the traditional norms.

There simply seemed to be a need for someone to focus on Housing at Cal Poly and I found many students who saw their role in architecture as to design for their community; often this meant better housing than they had experienced. The cities within SLO County were also full of opportunity for thesis projects and the public and non-profit agencies were very receptive to having us do research and make proposals to prod their system. And of course the architecture and planning offices in cities across the state were generous in hosting our field trips and informing us about new housing projects and issues.

Sustainable community design naturally evolved into the title of the studio as we also considered the social and economic issues of each housing thesis more integrally.

Issues of sustainability have always been at the forefront of your teaching. How did you incorporate those issues when most other schools were not yet thinking of them?

My own passive solar practice in Durango, Colo., gave me an appreciation for the larger environmental impact of solar thinking, and I could see how my clients’ lives and identities were changed by a more intentional living space. By the early ’90s, a good number of us felt we were not making enough of an impact on the college or the students, so Margot McDonald and Polly Cooper took the lead in re-establishing the interdisciplinary Renewable Energy Institute (originally founded by Ken Haggard), while Walt Tryon and Walt Bremer of L.Arch, Paul Wack of CRP and I initiated the two interdisciplinary courses, which became the basis of the minor in Sustainable Environments.

We continued to make sustainable issues and design principles a basis of our teaching by broadening the context and definition of the project goals and by involving the community, the public agencies and professionals in the process of research and design development and critiques. The voluntary interdisciplinary collaboration has been inspirational for all of us, and the department and college have attracted another generation of very sustainably based faculty who have enhanced the program. There is still an immense opportunity for our school to lead through collaboration on and off campus.

You have been a proponent of fourth year as a moment for students to have multiple opportunities. Talk about your role in the Mexico travel program.

Off-campus programs have been a strong, distinguishing feature of our curriculum for many years now, helping students to broaden their horizons worldwide or study and apprentice in major urban offices. Since we had not had a program in Mexico, despite a large student population with cultural ties there, I thought it could be an excellent opportunity for a faculty-led urban design study/tour.

The focus was twofold: to study the importance of plazas and small urban spaces in historic Mexican cities and the variety of patio/ courtyard-based building typologies for residential, commercial, mix-use and public facilities. The idea being that we could learn much about community, sustainability, urban livability, adaptability and making urban spaces for future American mixed-use development patterns and infill design. Of course, we also learned about our own culture from being in theirs and learning to appreciate it.

We had wonderful success during three winter quarters, spending five weeks exploring and analyzing many cities and archeological sites from the Yucatan to Guanajuato, plus a two-week urban design charrette with students from the Facultad de Arquitectura, Benemérita Universidad Autonoma de Puebla (in Puebla, the first Spanish city, established in 1531, now population 2.5 million), and finally, a three-week architectural design project in the city of Guanajuato, a vastly different urban landscape. This and other exchange activities brought faculty and students back and forth between our schools, until my retirement. Permanent bonds were formed and the path remains wide open. It is hoped that another program can be established, ideally with an interdisciplinary focus, within the next few years.

How do you see the carbon neutral 2010 initiative being implemented at Cal Poly? Is it achievable? In what way?

Haven’t we always used deadlines to commit ourselves to something we wanted to achieve? Carbon neutral is, of course, achievable but it is a fundamental challenge to our way of life and the notions we hold of the role of architecture in it. It is not a matter of just adding new technology and recycling our current waste. We need to begin to make relatively holistic environments at every scale, as parts of the whole environment we influence.

Cameo projects should not delay a commitment to our transformation to the paradigm (and imperative) of sustainability. Projects like Professor Dan Panetta’s Energy Efficient Resource Recovery Facility for Cal Poly and new projects to create interdisciplinary living-learning villages on campus could begin to transform our understanding and our values.

How much we achieve ... and when ... on campus is primarily a matter of political will from the faculty to the chancellor of the CSU system. For the larger community it will be more a matter of economic and social change ... a change to think regeneratively.

This year is the department’s 45th anniversary. What would you hope is remembered from these years?

Good problem-solving and design is not prescriptive! Real learning is diverse and collaborative.
Many of your students have continued to practice in San Francisco and become leaders in the top firms. Would you comment on that success?

Finding the highest design firm possible that is a good fit and in the top career interest for each student has been the guiding principle of the San Francisco Urban Program. Spending 15-20 minutes interviewing each student is crucial. Listening to their top priorities, goals and values, studying the student’s design language in their portfolio and matching all those with a compatible, thoughtful architectural firm has produced the successful results you refer to.

Building relationships is the heart of the SF Urban Program. If a student and firm have the same goals, values, design language and comfort level, they are naturally compatible, and it becomes a long-term relationship. A good match requires aligning these critical similarities. As much as possible, the student must be someone the firm would actually hire. The firm is looking for a great match too. The better the match, the more the firm invests its energy in the intern.

The first firm you are with becomes your résumé. The better match the firm is to your own goals, the closer you are to finding your dream career. I think that first job experience is a huge, career-setting transition. Cal Poly can open so many doors for each student's future transition. Cal Poly can open so many doors for each student’s future success that it would be a major lost opportunity if it failed to do so. The success of all these students pays back the Architecture Department for decades in so many ways. Last quarter two SF Program alumni gave our current students access to state-of-the-art BIM and IPD methods from real projects in two case studies.

Establishing a strong track record with many award-winning design firms in San Francisco of all sizes and types has been a personal goal of mine. It's long-term strategic planning. Over a period of 20 years, it has helped our students gain easier access to many top San Francisco firms, where they are mentored by very talented architects. As these students graduate and rejoin those firms permanently, they help create even more opportunities for Cal Poly graduates and help expand the Cal Poly network in San Francisco. They become second-generation mentors for the new crop of Cal Poly SF interns.

Every student needs to have professional work experience before they graduate. About half of the students in the program arrive in fourth year and have never worked in an office before. So the San Francisco Program gives them their critical first job experience where they can “test drive” their top career interest risk-free. It gives our students “early access” to the best offices.

Your understanding of the professional side of architecture has enabled you to lead the San Francisco program. Tell us about its conception.

I was recruited by Ray Yeh, who proposed the idea of starting the San Francisco Program with my involvement 50 percent in San Francisco and 50 percent on campus. When the program actually began in 1988, our design studios were held at the SF City Planning Department doing Urban Design Demonstration Projects for them. In 1993 that five-year body of work was awarded a national AIA Urban Design Award of Excellence. This was tangible evidence of the quality and range of the Cal Poly student work.

The distinctiveness of the SF Urban Program is that it immerses the students in real projects. Immersion learning is the fancy name for this very effective pedagogy. Cal Poly's motto, “learn by doing,” defines it succinctly. Many students summarize the immersion experience by saying they simply learn more this way.

Our students enjoy the balance between design studio and internships. How do you nurture the balance?

The real projects chosen for the design studio immediately immerse the students in complex issues of context, culture, regulations and emerging ideas so they feel more comfortable when they begin their firm internships. At the design reviews, highly talented architects from our internship offices, often principals and associates, attend the juries. This helps set a high professional level for the class and allows the students to discover and build relationships with new architects and offices. Over the years we've been able to build solid relationships with many very talented firms through our studio projects, design reviews, case studies, and firm internships. It’s all about building and nurturing relationships so offices know Cal Poly students, and trust and respect their abilities.

How would you define the architecture scene and richness of San Francisco? And are there particular projects that students can tackle that are different than those on campus?

Studio projects take full advantage of the richness here. Projects range from large mixed-use projects covering a city block with strong urban design components to individual buildings. Some examples of this range: In two recent quarters we worked with the Western South of Market core committee on two demonstration sites, trying out their ideas for WSoMa design guidelines. Each project had a SF Planning

“The first firm you are with becomes your résumé. The better match the firm is to your own goals, the closer you are to finding your dream career. I think that first job experience is a huge, career-setting transition.”
“IPD, BIM, and Revit are causing a huge paradigm shift in architectural project management and practice. Because Cal Poly students are capable in both technical and design abilities, I think they are uniquely poised to benefit.”

Department city planner, the real developer, plus the core committee of architects, neighborhood activists, etc. They all attended several initial tours, information sessions and intense design reviews.

At a different scale, in fall 2008 our studio liaisoned with PfauLong Architecture, using the new SPUR Urban Center as our studio project. Peter Pfau, principal, and Jeffery Galbraith, project manager, toured the class around the Mission Street site, attended our reviews and after the last student had presented, unveiled their design, which the students had not seen previously.

The model of the San Francisco program is going to expand to be more completely interdisciplinary. Given that, has the profession changed or has it always been this way?

IPD, BIM, and Revit are causing a huge paradigm shift in architectural project management and practice. The first participants in the SF Program are now project managers, associates and principals and have generously given their time and knowledge back to the current SF Program classes. Beginning spring 2008, SF classes began exposing our current students to these new techniques by lectures, Case Studies and individual Firm Internships.

Casey Visintin, project manager at HOK, organized a panel of disciplines for the spring ’08 class, demonstrating how HOK integrates IPD, BIM and Revit on all of its new projects. The last two quarters, SF Program alum Eric Peabody, associate at Design Partnership, talked to our students, showing how they used these techniques to cut 37 percent off a project budget (from $6.8 million to $4.5 million actual), how the construction time was cut from 18 months to 15 months actual, and how the change orders for “mistakes” was cut to one, etc. The savings and changes are extensive. The class was so impressed that several of the students immediately started teaching themselves Revit and switched their design project into Revit. Most SF students now place interning in an office that uses Revit, IPD and BIM as one of their top priorities.

Offices like SOM and HOK have had interdisciplinary in-house teams from their beginnings in the 1950s. Offices using IPD, BIM and Revit are able to have a very different type of collaboration, which is the key to these amazing changes, now taking place, in the way architecture is practiced. Because Cal Poly students are capable in both technical and design abilities, I think they are uniquely poised to benefit from the current paradigm shift.

You have strong ties to the San Francisco AIA. How has that influenced your academic life?

When I was hired to teach at Cal Poly, I was on the SF AIA Board of Directors, had strong ties to the SF Planning Department, and had done my graduate work at UC Berkeley. Those strong ties and trust helped gain commitments from offices for the first internships and the SF Planning Department for doing demonstration projects on real sites for them. Staying involved with San Francisco AIA continues to help us build relationships with new emerging offices.

I agree with Stan Allen, dean at Princeton, who said that “architectural students should be taught by architects.” Giving our fourth-year students “early access” to highly talented architects who win major awards helps give Cal Poly students a unique architectural education with access to strong relationships to the profession before they graduate.

This year is the department’s 45th anniversary. What would you hope is remembered from these years?

First, that Cal Poly’s Architecture Department was willing to be unique. Its educational philosophy was that architecture students should be taught by architects; therefore, its faculty were experienced architects. Second, Cal Poly’s primary focus has always been teaching. Dedicated teaching and the students’ needs were clearly stated as the top priorities. Third, for the San Francisco Urban Program, it’s that building relationships is the heart of the program.

Bidding farewell to retiring faculty

A generation of faculty members who laid the foundation of the department are retiring. Under the Faculty Early Retirement Program (FERP) some will phase out their retirement over five years, teaching part time; others have completed their service.

Professors William Benedict, Donna Duerk, Terry Hargrave, Sandy Miller and Don Swearingen are currently teaching as part of the FERP. They will be joined in fall 2009 by Art Chapman. We appreciate their continued service to the department.

Emeritus professors Alan Cooper and Joseph Amanzio concluded their FERP teaching in spring 2009. Professors Sharad Atré, Patrick Hill, Brian Kesner, George Stewart and Martin Harms have recently retired from the department. They are greatly missed by their colleagues.
I’m sure you’ve seen many changes (both curricular and with students) at Cal Poly during your tenure here. Tell us something about those changes.

The students are never the same. Each is as individual as they always have been. Their values shift in general patterns as revealed by societal issues. We are more diverse now. Some should be cloned, never stoned. Not all are spatially gifted, but nearly all are still very bright.

When I came here in 1978, I was struck by the overall high level of students, like those at MIT excepting life experiences. A few of the Poly faculty were also comparable, most weren’t. I arrived here straight from MIT, where I had gone for grad work after 12 years of practice and two years of teaching. I was interviewed by phone and had no idea what Poly was about, but I was excited to be going to California.

Poly seemed to enjoy robust support from the architectural community, as it provided a well-skilled future workforce. The curriculum was structured accordingly. But there were many rumblings too.

The year I arrived, the faculty teaching architecture were entering a new era empowered by their newly gained right to departmental self governance. That meant they were responsible for creating their own curriculum and the means for organizing how best to deliver it. But there were deep political divisions seemingly symptomatic of the larger architectural culture … those clinging to the traditional culture of as-practiced architecture vs. those seeking to incorporate the emerging disciplines of psychology, environmental studies, urban design, semiotics, history/theory, and so on.

Those differences played out in our curricular development. Studio projects and approaches were individual-teacher-generated without a year-level czar. It fostered a climate of experimentation and competition, but it left a few gaps in the curriculum.

But the biggest shifts are very recent. Changing the studio to three days per week, seating 20 rather than 16, and using computer desks rather than drawing and model types will shift the pedagogy far more than anything else has in the past 28 years. These revisions reflect departmental budgets and shifts in representation aims to align with the profession. Even Poly Canyon is hostage to institutional inertia … environmental impact reports, etc., must precede any class work. For a while, even the gallery was mostly off limits for studio reviews.

Yes, curricula look pretty much the same on paper, but pedagogies are certainly in flux. The great group of newer faculty will make it work.

As a MIT graduate, how did your research unfold in your teaching at Cal Poly (since Cal Poly is primarily a teaching institution)?

MIT is a powerful teaching institution. Research is integrated into the process of education rather than seen as a separate activity. I find that model better aligned with the practice of architecture than the “received wisdom” mixed with magazine-copying “case studies” approach.

Research methods were taught at MIT as part of any critical inquiry process … we do very little of this. My research at MIT was akin to search and synthesis in a very personal but rigorous way. They honored my desire to make sense of all the new insights that were unfolding from my own experience as well from my design/research projects.

They [Kevin Lynch and Larry Anderson] encouraged me to do my thesis as a collage of openings [the first in the department] rather than the traditional conclusion/defense. Even my thesis title reveals my impulse for the assemblage: “User Mediated Formal Content: A Basis for the Genesis of Design.”

Remember, this was the era that space seen as essentially concrete [material formed] was challenged with emerging spatial concepts that were abstract [psychology, existentialism, political, cultural, meaning driven]. On arriving at Cal Poly, I found many faculty and students shared these interests, and they were voicing design concerns beyond those of square feet and rendering techniques.

Don Koberg was instrumental in focusing on the individual’s journey in design; Bilgi Denel was obsessing about space and light as part of a personal journey into the unknown, only to become known; Wes Ward was transporting the minds to distant magical places to inspire and invest; Jake Feldman was teaching structures as an abstract spatial construct without engineering calculations, Gary Dwyer was an artist in drag, John Lange was looking at design as a succession of spatial actions that built upon previous ones without attempting to pre-synthesize [an interesting parallel to MIT’s built-form school].

The precedents were here; all I had to do was to create my own path. All of these great teachers as well as others were practicing the integration of research and teaching.

Many have argued that when our students are learning by doing and making they are learning from research. This can be so if there is a critical discourse in their process … and this is where I think I’ve contributed in my own small way. This approach asks students to be responsible citizens to both society and nature, and to suggest ways in which architecture can make being less oppressive to both humans and nature. This means sustained research and personal journeys or there is little basis for asserting its level of criticality. To these ends we look at culturally compromised landscapes, those at which we can spend a good deal of time.

MIT had a great beginning drawing-theory course that set the stage for design as a research/generative process … drawing was always in-situ and demanded taking positions on what is observed. Poly has a complex history of packaging drawing, history, design, structures and theory courses as discrete skills/knowledge items, hence the students have a hard time integrating them. This becomes problematic to a research/design approach wherein the students have to use any or all of architecture’s many dimensions to create a critical move or shift. How is this different from any aesthetic experience?

When Henri de Hahn arrived in 2006, he perceived in your teaching a strong sense of integration of art as a cultural discourse for architecture. Is that a fair assessment? How do students respond to this?

I have never seen our studio as particularly obsessed with art as it is with design. I think students assume it is because of the personal freedom valued as part of the themes to minimize architecture’s oppression in all of our lives and on nature. I was deeply vested in the ‘60s counter-culture and have great difficulty separating art from daily life, or for tolerating intolerance at any level.

Our building offers up a rich pallet for creating [expanses of white walls, rooftop terraces outside our rear doors], but is thwarted by institutional demands against all uses except pinups. When the roofs are used or walls marked on, it makes life difficult for administrators who are answerable to other admins who have no experience with non-permitted uses except in a criminal sense. This struggle is about space and its private vs. public belonging and about absolute space [our building] vs. abstract space [politics].

Space is architecture’s medium. The students must engage its fullest dialog. If art is seen as a critical inquiry intended to organize the self

A conversation with faculty emeritus

Terry Hargrave
Tunney Lee at MIT claimed that students will always be self-motivated if there is a social or cultural challenge contained within the architectural problem. And he is right. Cultural discourse challenges in architecture lead us to a critical spatial practice desire by demanding that space takes on added obligations ...

You have a unique voice in the department (not conforming to traditional architectural teaching). How did you develop this critical agenda?

I never see my voice as very unique other than as a memory mechanism reflecting the battles for academic freedom within a framework of standards, and the real probabilities that forces are always trying to impose standardizations. Bilgi used to tell me that I was paranoid, and that is true.

When I was up for tenure, 17 senior faculty signed a petition to get rid of me. Luckily, we had a very courageous department head, Ray Yeh.

Poly’s strength has always been in its rich variations of approaches. The marginalization of anyone is a real sore point with me, having grown up in the ‘60s. Without full participation, students, young faculty, or anyone else is learning negative architectural lessons, ie: it’s okay to disregard users if they are not high on the pecking order. Extending this to our larger cultural and natural context is only inevitable given an ethical debate.

Many of your students have continued their academic career and attended prestigious graduate schools. What are you most proud of with your former students?

I am lucky to have worked with many of our most gifted students. In that sense they taught me a great deal. I value my interactions with them, my memories of their sincere life struggles, and their challenges to me to get better at what I do. Perhaps they helped future students through me.

I never feel like I have “my” former students, only students who took my studios. Ryan Sherman was in seven of my classes, and I feel sorriest for him. Big John Reed was in my studio for over two years, living on the floor of the old Powerhouse. He taught the students far more than I could about the discipline of architectural culture. I will be on his floor in Chicago next week.

Bruce Tomb was one of those extra that was willing to work on the floor since there was no “extra” desk. I now am willing to work on his floor. I have met up with him and his sculpture classes at Carrizo Plain for the past couple of years. I alternate between teaching there and teaching at Cal Poly. My favorite place is Carrizo Plain. But there is no “extra” desk there. Jim had his dad build an elevated desk so that he could sit on the floor above the other’s desk. He now heads Moss’s design team. I conducted the wedding ceremony for Alex and Jill, and on and on.

This is like deciding which of your own children are your favorites. I would say that I am proud of every one of them that have never given into the easy path of apathy, and perhaps even helped others create their own meaningful world. I am pleased that so many have found their own path in life as practitioners, academics, designers, artists, bar tenders – you name it.

Raylene recently designed and opened a piano/karaoke bar in New York City; another started a workshop in L.A. for homeless to make and sell wooden toys; another wrote the authoritative book on cohousing; another ran Starbucks’ design department; others were designers on several National AIA Honor award projects; another heads the architectural department at another university; another whose dresses were featured in Vogue; and of course, those who choose to teach at Poly.

This year is the 45th anniversary of the department. What would you hope is remembered from these years?

I still have a lot of contact with alums, and most of them are loaded with fond if not idiosyncratic memories. I hope they remember the day they repainted the front of Engineering West, as it engendered the biggest angst imaginable for the bureaucrats; I hope they remember the wonderful streaming light through the deep spaces of the old powerhouse and the buckets on every desk that we needed just to remain in a beautiful space that no one but designers could truly appreciate; I hope they remember the magic of misty mornings in Poly Canyon; I hope they can forget the torture we inflicted on them through brutal crits and mindless encounters; I hope they can remember the joy of finding their own voice in design.
Roads to Fulfillment

Kristian Fosholt satisfies both his wanderlust and job search

Kristian Fosholt’s father first drew his attention to Cal Poly. A native of Denver, Kristian was unfamiliar with the Central Coast and the program. He admits that even in the weeks before making his decision he still had his eye on other universities, mainly larger schools where he had friends. Then Kristian’s parents mentioned the overseas programs at Cal Poly.

“It was always a dream that I would live in Italy one day,” he says, “and while other schools had programs for a semester, they cost more than I wanted to pay.”

If Kristian made his decision based on a future in Italy, his parents already appreciated the high academic rating at Cal Poly. At heart, Kristian is a wanderer, a trait he discovered while in college.

“I can’t believe how much I changed while at Cal Poly,” he says. “I was so unprepared, then suddenly I had so many new skills and began seeing things in a new way.”

Kristian fulfilled his dream of living in Italy during his fourth year as a participant in the CSU’s program in Florence, with Cristiano Toraldo di Francia of “Superstudio” fame. He calls it the most fantastic year of his life and the one where he learned the most.

Since the summer after his fourth year, Kristian has managed to work on both coasts as well as in Europe. He spent his final summer while in school in an internship in Orange County, a time that he credits as motivation for one of three design competitions he completed as part of his final year of design studies – an antithesis to the standard life and architecture of Los Angeles.

“Everything came together that summer – how I felt about L.A., my time in Italy,” he says. Added to this was his involvement in the History Channel’s “City of the Future” design challenge, and Professor Jonathon Reich’s research on freeway “lid” projects.

The project, “Of a New Freeway,” placed third in the open category of the 2006-07 International ASCA/AISC Steel Design Competition. Under Jonathon’s leadership as faculty advisor, Kristian created a visionary project that proposed integration of a multi-modal transit center into the large amount of single-use land occupied by the I-405 and I-105 freeways near the Los Angeles International Airport. Kristian’s goal, particularly appropriate to Los Angeles, was to reconceive the city by multiplying the purposes of its infrastructure. The ASCA/AISC jury said that the project was a “technically and visually ambitious resolution of a challenging site with well explored use of steel.”

After graduation in spring 2007, Kristian interviewed up and down the West Coast, and then his wandering spirit took hold. Ultimately, Kristian believes that his time in Europe and in Orange County inspired him to want to continue to explore the world and live and work in New York City.

Despite a job offer on the West Coast, Kristian headed east, where he called Studio Daniel Libeskind (SDL), interviewed, and started immediately. “Young and vibrant, with a collaborative design process” is how he describes the office atmosphere, adding that he was one of the few employees who didn’t have a graduate degree. He thinks the Cal Poly name – and evidence of the rigors of the program in his portfolio – helped him find a place there.

While he can’t comment on many projects he worked on while with SDL since they are not public, he can claim a favorite: the competition for a new Guggenheim Museum in Vilnius, Lithuania that SDL worked on in partnership with ARUP and Studio AMD. Kristian says it was an extraordinary experience to be part of this dynamic collaboration, however, he feels that Cal Poly’s interdisciplinary focus helped to prepare him.

Asked about his plans for the future, Kristian says he doesn’t know, other than it will always include architecture backed by the spirit of a wanderer.
New Professionals

Rachel Glabe is tall and slim, a delicate build that conceals a steely rigor in her approach to her career. She has long been focused on architecture. As a child in Sacramento, she built tree houses and elaborate forts and knew that architecture was her chosen profession.

At Cal Poly, her interest in architecture expanded to focus on structure and its expression. In keeping with this, much of her work explored the link between structure and innovations in the building’s skin.

In 2007, Rachel received second prize in the Kawneer-sponsored, AIAS-administered Rehabilitation Center Competition (see page 34). The jury rewarded her creativity given the difficulty of the site, and particularly remarked on her excellent integration of the initial concept of water. Water would prove a successful part of another award-winning project she would undertake as part of the interdisciplinary studio under the direction of Architecture professors Mark Cabrinha, Jim Doerfler, Tom Fowler and Architectural Engineering Professor Kevin Dong. That project, “Urban Filtration,” was awarded an honorable mention in the 2007-08 ACSA/AISC Steel Design Student Competition – Assembling Housing.

The team was composed of two architecture students and two architectural engineering students. In the project, water runs through large-scale screens on the face of each housing tower, filtering it for reuse. Rachel says the interdisciplinary team experience inspired her to attempt more complex structural designs and a more comprehensive project – a foreshadowing of her thesis.

During her years as an undergraduate, Rachel also pushed the boundaries outside the classroom, seeking every educational opportunity available, from consultation with industry professionals including Tripyramid Structures, Inc. in Boston to the prestigious SOM San Francisco summer internship. Her journal from the first days at SOM reveals a good mix of trepidation, awe and inspiration. Now she looks back on that experience as one of the most formative of her career.

For their part, SOM was pleased to invite her to return for a second summer. Architecture Department Head Henri de Hahn remarks that the success of internships has led the department to consider adding it as a requirement to the curriculum. Rachel says SOM has created an internship program consistent with the high quality of their professional work. While there, she worked on several projects, each in a different stage of development: animations in 3D Studio Max and the design of a lobby and reception space.

This year Rachel’s work at Cal Poly was filled with the same intensity she brings to all of her work. Her thesis project, a skyscraper, was the culmination of her interests: the problems of verticality and how spaces are arranged. She added to the usual problems of skyscraper cores, lobby design and cladding a specific site: San Francisco. Drawn to the problem of liquefaction presented in lectures at SOM, Rachel chose this as her site condition. Her committee bridged from faculty to the profession including Architecture faculty members Tom Fowler, Mark Cabrinha, Jim Doerfler, and Architectural Engineering faculty Sat Rihal. Mark Sarkisian and Keith Boswell of SOM brought expertise in structural engineering and cladding, respectively.

Rachel says that her two summers at SOM strengthened the way she worked. “It took everything I learned at school and accelerated it,” she adds, noting this to mean how she understood systems, diagramming, and digital tooling. Interested in three-dimensional modeling, Rachel continued independent work with Professor Tom Fowler on a lumiere ghosting project while she finalized her thesis project.

She will enter the master’s program at Princeton University in fall 2009.

Rising Talent

Rachel Glabe’s projects reflect the recent grad’s focus on complexity
Tissue and bone structures inspire Greg Taylor’s unique architectural vision

Greg Taylor is among the new generation of architects who can integrate digital fabrication with traditional design methods. His forceful architectural presence is unexpected upon first meeting him, for Greg is very reserved. His projects are not.

A 2008 Cal Poly grad, Greg admits to an early interest in architecture coupled with surprise at how immersed he felt in these interests once he was in the program. Greg traveled “everywhere in Europe” the year after he graduated from high school, and upon returning, he resolved to study architecture. He began his studies at Cosumnes River College in his native Sacramento. “A chance to become initiated to college,” he explains, adding that he worked for a medium-sized firm in Sacramento for two years while in college there.

He was attracted to Cal Poly’s architecture program because of its focus on engineering and contemporary construction practices. This interest is manifest in his work.

He remembers his first years at Cal Poly as a struggle. “I didn’t have my bearings,” he admits before pointing to the moment that “architecture became reinvented in my head.” This was in the third-year studio with Professor Tom Fowler, who has a slightly different view of Greg’s progress.

“He was always a good student, and then he made this extraordinary leap.” Tom notes that third year is his favorite in the curriculum. “The students have such energy, third year has to be the most exciting year. They are putting their foundation skills together, launching into ‘building design’ and feeling the pressure to create a fully integrated building design.”

Clearly, Greg had hit his stride in third year as his next projects received national and international attention. He received an honorable mention in the ACSA/AISC Steel Design Student Competition “Museum of Steel” and first place in the Tectonics International Student Design Competition. As a

Models of Taylor’s thesis, “Media Intelligence Complex”
result of his Tectonics win, he was invited to make a formal presentation of his work in Norway.

A significant part of Greg’s design work was inspired by the concept of morphogenesis, the process a cellular organism goes through as it develops based on internal and external influences. His entry into the Museum of Steel competition, a project he completed in an independent studio as a fourth-year student, investigated the relationship between bone and tissue mechanisms, examining their collaborative constructs as it relates to architectural vocabulary.

Inspired by the sectional structure of bone and tissue, the economical use of material, and maximized load distribution and flexibility, Greg used this to springboard to a programmatic relationship throughout the core of his structure. The result was a core with tissue characteristics to allow for a weaving circulation through the main spaces.

Committed to an understanding of structure, Greg played with the notion of future possibilities of steel in an elastic state. In spring 2007, he used what he had learned from the Museum of Steel as the root of his award-winning Media Intelligence Complex (first place in Tectonics “Making Meaning” International competition, Eindhoven, The Netherlands).

Greg’s building examined the role of media and methods of technological transformation occurring in a postmodern society. He investigated his themes through both digital and traditional medium using a basswood model to express vinicular structural forces in tension and compression to contrast to the vacuum of the digital model.

The competition jury said of the bio-morphology of Greg’s design: “His entry could be called a new Calatrava. What you see in the model is pure elegance; the message runs parallel with the design, with more behind the surface than can be seen.”

Greg credits his thesis advisor, Architecture faculty member Stephen Phillips, with influencing his investigations on imposing elasticity on his design and space creation.

Since graduation, Greg has returned to Cal Poly to give lectures on the computer software programs Rhino and Grasshopper. He is currently completing his master’s degree at the Graduate School of Design at Harvard University. As a teaching assistant for Joe MacDonald, Greg has been able to offer seminars investigating Grasshopper and other digital tools used in design.

Asked to compare his experience as an undergrad to what he is doing now, Greg hesitates. “I wouldn’t be here if it wasn’t for Cal Poly.”
The 6th annual showcase known colloquially as the “Chumash Show” in honor of its location in Chumash Auditorium was declared a success minutes after opening in May. Collectively, the 137 fifth-year thesis projects represented a remarkable breadth of ideas. Architecture Department Head Henri de Hahn felt that the show reflected the “talent, dreams and aspirations of our students.” He added that while architectural schools have always been a vibrant place for innovative ideas and radical change, “today, in a world where contemporary modes of thinking are challenging the idea of change itself, architectural educators are discerning the outline of another architects’ mind: one similar to ours, yet profoundly different and not yet clearly defined.

“The students express their ease in confronting this changing landscape. One might argue that they are claiming a critical voice in this debate and that the projects shown in this year’s exhibition are, each in their own way, a unique response to this paradigmatic shift. While the work recognizes the potential of an architecture yet to be created, we must not forget that the Chumash exhibition is foremost about celebrating the talent of our new graduates. They are about to leave Cal Poly with a increased responsibility; one that carries a sense of promise and opportunity in creating a fascinating place for the unfolding of their lives as they become a next generation of environmental leaders.”

For more information please visit: http://architectureshow.calpoly.edu/.

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Recently published books feature student and faculty work

In 2009 the department began publishing a collection of books on the work of faculty and students under AeDPress. The selection will expand this fall to include work of alumni with the publication of the work of San Luis Obispo-based M:OME. We look forward to showcasing the work of other alumni in the future.

“ADD (Architecture + Design + Discourse)” volumes 8 and 9 showcase the work of our students, allowing for a critical look at the breadth of their production.

“One + Two: Ten x Nine” is the first in a series of books to exhibit the work of an individual studio. Look for more in this series of studio-focused books.

“Rise and Run” is the third thesis year pamphlet to accompany the annual Chumash Show.

“Architecture 1: Faculty Scholarship” is the first in a series of collections of articles by Cal Poly Architecture faculty.

For more information about these books or to purchase them, please visit http://arch.calpoly.edu.

Sequoia Hall

It continues to be a special place for CAED students, community

Sequoia Hall, the longtime home to first-year CAED majors, continues to provide a place to learn, make friends and adjust to university life.

Arthur Atkinson, coordinator of Student Development, is proud of the achievements of the hall. First on his list is academics: 80 of its 245 residents are on the academic honor roll, meaning they received a 3.2 GPA or higher.

And last year, Sequoia won the universitywide dormitory energy usage competition. They hope to win again this year.

"It’s very important to CAED students in particular to figure out ways to reduce energy usage while still building and creating projects at all hours," says Arthur.

Service is another part of Sequoia Hall’s mission. The residents host quarterly events with United Cerebral Palsy, and in fall 2008, had a very successful bowling night with trick-or-treating throughout the dormitory. Over 30 kids with varied degrees of cerebral palsy participated. In addition, the hall has a quarterly blood drive. In fall 2008, Sequoia had more blood donors than any other hall on campus.

Other activities include an annual “Underground Tour” of Hearst Castle, cooking with Architecture Department Head Henri de Hahn, an election eve party, and a show of first-ever architecture projects by students happy to be in their second quarter!
Vellum

Annual competition boasts Architecture students’ mastery of creative furniture design

The Vellum competition celebrated five years of success with 140 entries in fall 2008.

Organized by Professor Tom di Santo and Jenee Arends and presented by Vellum Design Build, a San Luis Obispo firm, and the Department of Architecture, the competition challenges participants to create furniture from concept to finish.

To date, the projects have been completed by students independent from a studio setting; discussion is underway about creating a formal furniture design studio. Later this year, a book on the first five years of the competition will be released.

Past guest jurors for the competition have included Anne Fougeron, Jeff Jamieson, Howard Wiesenthal, Gary Dwyer, Joanna Grawunder, Chris Deam, Craig Steely, Jill Salisbury, Joey Shimoda, Eric Pfeiffer, Laura Joines-Novotny, Len Wujcik, Larissa Sand, Hilary Nagler, Hugo Martinez, Robert Arens, Jeff Sand, Joshua Aidlin, Tricia Hamachai, Mark Rawson and Jonathan Reich.

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The annual event enjoys a good turnout (above).

Jason Pignolet’s chair (left) was awarded the Grand Prize.

Matt Granelli’s chair (far left) won the DWR Modern Master Award.
Winning Work

Students prove project prowess in 2008-09 competitions

An interdisciplinary team from ARCH, CM CRP, LA, BUS and IT placed first at the annual Bank of America Low Income Housing Challenge. The development qualifies for LEED Silver certification. Advisor: Dan Panetta

Kevin Bussett received the “Dean’s Choice” award from the California Architectural Foundation.

Ray Chirgwin won a “notable entry” honorable mention in the Re:connect: Urban Planning for People and Place design competition sponsored by the San Francisco Bay Area-based organization.

Sarah Dapper received the Savings By Design Energy Efficiency Integration Scholarship from the California Architectural Foundation.

Fifth-year student Rachel Glabe received an honorable mention in the open category of the Association of Collegiate Schools of Architecture and American Institute of Steel Construction competition. Advisor: Tom Fowler

Fifth-year students Zhong Ren Huang and Yang Wang each received an award from the AIA California Central Coast Chapter for their thesis projects. Zhong Ren received a Merit Award for his project, “L.A. Skyscraper” and Yang received an Honor Award for “Spider Tower.” Both were advised by professor Steven Phillips. Other finalists were fifth-year students Kevin Bussett, Jason Pignolet and Tracy N. Wang.

Fourth-year students O-Chong Kwon, John Bellisario and Buck McBroom placed first overall and won “Top Model” honors at the Mock Architecture Firm Competition hosted by the Illinois Institute of Technology in Chicago. The students’ advisor was Stephen Phillips.

Derrick Lee won an honorable place – one of only two awards given – in the Green Modular Building Design Competition. He completed his project under faculty member Margarida Yin.

Reece Evan Satava tied with a Mt. San Antonio College student for second place, and Oscar Zarate Ramos received a merit citation in Design Challenge 2 of the 2008 Leading Edge: Student Design Competition.

John Vierra won first place in the American Institute of Architecture Students Livable Communities Design Competition. He completed the project as a third-year studio project under faculty member Margarida Yin. Top prize is $6,000 with an additional $1,000 given to the Cal Poly AIAS Chapter.
Celebrating Our Invaluable Profession

The 45th anniversary of the Architecture Department has been a year to celebrate the accomplishments of our alumni and their contributions to California and the world. While the economy has affected our field, we know society will continue to need architectural professionals if we are to meet our future growth needs in a manner that enhances communities and conserves resources.

It is as important as ever that we visit our many alumni and supporters in their firms and explore how our programs can best meet the future needs of our profession and our society.

We remain committed to the core Cal Poly learn-by-doing philosophy that made our program strong. Additionally, we maintain currency in contemporary practice through adding new technology, increasing off-campus community work, entering competitions, and broadening interdisciplinary courses.

Our highly talented and dedicated faculty and students have garnered many national awards and attention for the superb quality of their work.

We appreciate your advice and support, and hope you can visit us on campus or join us in one of our regional events.

R. Thomas Jones • AIA

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Visit ARCH’s Web site
The Architecture Department has launched a newly revamped Web site at www.arch.calpoly.edu. The work continues as sections are added to better serve our students, faculty and alumni.

In addition to News & Events, the new Alumni & Friends section will allow you to keep in touch with members of your class. In the Opportunities section, firms may post employment opportunities for students.
architecture celebrates year 45

Class of 2009

Fifth-year professors Sandy Stannard, Barry Williams, Michael Lucas and Tom di Santo pose with members of the class of 2009 before the Chumash Show opening. (Fifth-year faculty not pictured: Doug Jackson, Laura Joines-Novotny, Karen Lange and Stephen Phillips). “We wish our graduates all the best for a fulfilling career!”