Rank Advancement + Contract Renewal Application
Annie Chu, Associate Professor of Interior Architecture
School of Architecture  Woodbury University  Spring 2012
Dear Members of the Personnel Committee,

Thank you for your efforts to review this combined package for contract renewal and rank advancement to the rank of Full Professor.

This portfolio is prepared with humility recognizing the depth of collective teaching experiences of the committee members. It is also prepared with appreciation for the seriousness of this review process, as well as the informative goals of the self-reflective evaluation.

My decision to join the Woodbury faculty in Fall 2010 was guided by three goals -

1. To teach interior architecture amongst faculty learned in the recently declared discipline. (Having taught in traditional architecture and environmental design programs since 1989, this is also a plan to align my practice/research expertise in this field with teaching endeavors.)

2. To find a community of scholars and an institution supportive of research to define interior architecture as an autonomous yet allied discipline to architecture, interior design and the decorative arts.

3. To coalesce personal, professional and pedagogical interests to chart a roadmap towards the goal to exemplify what I preached to my students - that the choice to become an architect (or one who practices interior architecture) is not a choice for a career; it is one for a life-path.

My roles as teacher / mentor, architect of buildings and interior environments, business owner, city commissioner in support of arts and design, curator of content both in social media and in exhibition design practice, and as part of the editorial voice for a state wide publication have all begun to weave together in what I hope will become an example to my students of the multiple facets a designer can affect in society.

The synthetic practice of teaching, research, making and service is my most authentic path to advance the goal towards the ideals of a teaching scholar and to merge the oft-perceived disparate identities of the thinker, teacher and maker.

Thank you very much for taking the time to review this package, I am aware of the value you have invested in this endeavor, and am grateful for the opportunity to share.

Respectfully,

[Signature]

Annie Chu, Associate Professor Interior Architecture
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Signature Checklist

(Letters submitted to Nedra Peterson)

Norman Millar, Dean + Professor, School of Architecture, Woodbury University

Dr. Paulette Singley, Professor, School of Architecture, Woodbury University

Randall Stauffer, Chair + Professor, Interior Architecture Department, Woodbury University

Wendy Ornelas, Associate Dean + Professor – The College of Architecture, Planning and Design, Kansas State University 2009-2010 President, National Architectural Accrediting Board

Darren Petrucci, School Director + Professor – The Design School – Herberger Institute for Design and the Arts, Arizona State University
Weaving Different Roles

an overall reflection
WEAVING DIFFERENT ROLES

• Learning from teachers with a broad base

One of the perennial challenges faced by educators have been to determine the most effective ways to connect with the younger generation of students. As teachers we are always aware of the need to build rapport with these young adults by utilizing multiple means to engage them in learning what is individually relevant to them as well as what is relevant to the discipline. The need to continuously acquire new means to reach our students made me reflect on my own experience as one.

Some of my most memorable teachers were individuals who bore witness to the richness of our world by making connections to that immensity of knowledge from the small window of our classroom and curriculum. The world opened up and everything became connected and interesting from that vantage point of the discipline. Those teachers transformed my standards of what constitutes a great educator. I strove to offer those eye-opening experiences to my own charges.

• Learning to teach, forming a teaching attitude

I began my teaching experience assisting my mentor architect Tod Williams in the mid 1980’s at Cooper Union’s Architecture Department and at Columbia University’s Graduate School of Architecture, Urban Planning and Preservation. I witnessed the transfer of enthusiasm between teacher and student, the insistent ethics of intellectual rigor and the excitement of experimentation (and quite often witnessing spectacular failures that inherently managed to forge indelible lessons). These engagements form the basis of my identity as a teacher.

In my first solo design studio teaching at New York Institute of Technology straight out of the graduate program at Columbia University in 1989, I experienced a pedagogical insight – to teach from a place of personal knowledge and life experience. Through that sturdy place, lead the students to acknowledge their own place afforded by their experiences and provide the challenges to fortify and broaden their foundation. I have carried the appreciation for what the students bring to their classroom as a precious, inalienable part of the contract between us.

• Setting a path to form the broad base to enrich my abilities to teach as my instructors have demonstrated

1. As Cultural Information Curator – benefitting my teaching abilities and increasing the knowledge base of our students

In order to adequately mine the broad possibilities of connection with the students’ own life experiences, I have invested in learning about allied disciplines and to stay connected with culture and events around us. I have taken on the role of a curator of information, sharing this with students in the classroom as well as on Twitter, utilizing the connective potentials of the media
to reach out to thinkers and teachers across geographical borders, and making that knowledge available to our students.

2. As Practicing Architect – benefitting my teaching abilities and providing access for students

In my work as a licensed architect and principal of a design firm, I focused on engaging as my clients other cultural curators and content providers of allied disciplines (universities, museums, arts organizations, art/media/content/literature producers). This has enhanced my understanding of the cross-pollinated connections between these fields, and offered access to resources and insights for my students to bridge the classroom and culture. My practice offered me to build that wider knowledge base as my teachers have done for themselves in their manner.

3. As Citizen-Architect – offering my students examples of civic and professional engagement, sharing with them regional and national perspectives

In my other service roles - as a member of the leadership of the National AIA Interior Architecture Committee, as an editorial board member (and sometimes contributor) of the journal arcCA (Architecture California) and as one of the City of Los Angeles' cultural affairs commissioner; I have been weaving the collective knowledge gained at both the local and national levels to advance the status of the art and design disciplines and to share them with my students, instilling the importance of the role of the citizen-architect-connoisseur to expand the effective boundaries of the discipline.

4. As a Critic/Reviewer/ Juror – honing my ability to be a better critic in the classrooms, to articulate critique of design excellence and sharing examples of my experiences with my students

I have been honored to serve as a jury member in a few prestigious and highly competitive national design awards competition. These experiences gave me the insight of the current measure of design excellence and to practice my ability to advocate from the position of a teacher-practitioner those projects that are potent milestones for our discipline. In returning to the classroom, I am able to share with my students the key points that defined excellence in those works and to share with my students written and visual information to illustrate those case studies.

These multiple strands of my work have been more interwoven in the last few years as I begun consciously to bring the resources of one strand or another to service the goals of a teaching scholar, synthesizing effective (and changing) teaching methodologies, honing an overarching vision that utilize all these resources to create the transformative experiences for my students as my teachers have forged for me in the past.
2
Teaching
Self-reflective evaluation
TEACHING

- List of Courses

Summer 2012
ARCH475  Foreign Study Summer Studio (coordinator-China)
INAR 388

Spring 2012
INAR483_S1  Senior Project
INAR 265_S1  Interior Architectural History 2

Fall 2011
INAR482_F1+2  Senior Preparation
ARIA114_F1  Design Communication 1
INAR105_F1  Design Studio 1: 3D Design

Summer 2011
ARCH475  Foreign Study Summer Studio
ARCH375  Urban Environment/ Foreign Study

Spring 2011
INAR259_S1  Tectonics 1 – Material Logic
INAR483  Senior Project

Fall 2010
INAR482_F1+2  Senior Preparation
INAR105_F1+2  Design Studio 1: 3D Design

Diagram used to organize Senior Studio students' first steps into site analysis
– created by personal insights and Robert Irwin’s 4th type in Being & Circumstance
TEACHING

- Self Reflective Evaluation

Having completed my four terms of teaching in this institution, I have reviewed this teaching philosophy statement when I applied to join the Woodbury faculty in Fall 2010, revised Spring 2011.

I have made some adjustments again a year later.

The following guiding points are still relevant:

- **Foundation of a teacher/student contract** – Initial concepts generated by students are precious. These must be mined and nurtured to allow the students to see that there are virtually no “bad ideas”; it is how you develop them that results in varying degrees of success. If the teacher immediately invalidates the student’s ideas and offer up their own, you send a condescending message and may quell the student’s passion or interest.

- **Reverse-engineer your life** - Every student has experienced a fair amount of life and environments. A teacher can help students to evaluate and understand those references and begin to use them as part of the creative resources in design.

- **Encourage rigor and critical thinking skills** - Introduce the experience of rigor in thinking, execution, presentation and observation to open up a new level of engagement with design and analysis. Introduce the ethics of work, and discuss how engaging in production is an inherently essential part of the creative process.

- **Develop intuition and experience in reading the learning situation for each student** – Individual temperaments must be matched with appropriate teacher response to reap the most out of instruction time. Explain things in different manners to reach different students. Design a more open-ended assignment to anticipate different learning styles. (It is a balancing game between propelling advanced students to work to and beyond their limits; yet in the same class, find a way to nurture and restate learning objectives and invent new ways of learning for those who may have particular types of learning disabilities so that they too are working their maximum capacities.)

- **Organized enough but not inflexible** – Flexibility to alter schedules, deliverables etc. in order to reach more fruitful grounds. Discuss with students the reasons for adjustment.

- **Integrate technology and hand-eye skills** – encourage using all tools and skills with thoughtfulness, encourage iterations, 3-dimensional visualization, hand sketch, collage, photography, digital and analog etc.

- **Show your enthusiasm** – If teachers are not excited about the subject, students cannot be expected to generate all their own excitement. Discuss and demonstrate how you can conjure excitement in the work process.

- **Introduce ethics** – Discuss ethics and encourage students to formulate and express their own opinion and beliefs. Review this as part of studio culture as well as professional expectations.
TEACHING

- Self Reflective Evaluation (cont’d)

• Teach students how to learn after leaving school – Help students how to cross reference experiences with different aspects of culture. Cultivate close observation of spaces, objects, architecture, systems, art, words etc. Demonstrate how one idea opens up possibilities for other creative triggers. Encourage students to be keen observers of the world and collectors of ideas. Help them to learn to make their own connections. *Demonstrate through multiple medium ways to observe, learn and make connections to ideas, projects and modes of engagement.*

Course by Course Summary Reflection

ARIA 114 – Design Studio 1
• Built rapport and trust with students.
• Demonstrated great enthusiasm for subject matter.
• Challenged the students to a great deal of material beyond first year objectives
• Provided abundant coaching and individual mentoring time with three learning disabled students out of a class of 10.
• Communicated great expectation for their potential abilities to produce quantity and quality of work.
• Delivered a great deal of learning experience within a compressed timeframe.
• First time co-creating and administering the ARIA curriculum, some unevenness of workload, some repetition of lessons between assignments.
• Introduction of body space relationship via visiting dancer workshop can be extended into a longer exercise of making 3D spatial constructs later. Perhaps a construct to pose the solid made by the body in motion vs space surrounding that moving body. Lots of opportunities to deliver learning.

INAR 1701 – Design Communication 1
• Built rapport and trust with students
• Made abundant time available to coach learning disabled students.
• Accelerated self improvement on digital applications, this can still be improved to be more effective in solving student’s challenges with first time learning applications.
• First time assisting in creating a new curriculum for the course, some unevenness of workload, but observed highest learning and production abilities in certain assignments that require high degree of rigor and dedication, perhaps to increase quality and reduce quantity by embedding learning objectives into fewer individual assignments.
• Coordinated assignments with Design Studio observed to be most rewarding.

INAR482 – Senior Preparation
• Demonstrated great enthusiasm and organization.
• Built great rapport with students and amongst the group.
• Varied delivery format as appropriate for stages of research
• Bring to each student’s attention: current events/resources applicable to their subject of exploration.
• Respectful of each student’s intellectual potential by assisting them to develop their own individualized framework to be able to develop the Senior Project in the following term. Curriculum is written with a bias towards production of substantial writing as final deliverable. Some of our students are not at the level of writing skills to properly articulate research and analysis. Varying graphic and writing, and even offering making of research artifacts may facilitate a fair amount of learning and preparation for Senior Project.
INAR 483 – Senior Project
• In general a successful experience, with a great deal of efforts on the students’ part to make this a productive last term.
• 3 D investigation is adequate in general but not adequate in depth of inquiry – need to work on this for Senior Project in Spr 2012
• Perhaps to introduce sooner the requirement for a higher level of resolution in one aspect of each project in order to connect with the clarifying benefits of material tectonics investigations, coding, phenomenological scenarios etc.

INAR 259 – Material Tectonics 1
• This was a joyous class to teach as the practitioner in me who has been working on material realization at full scale was able to fully offer my knowledge and insight for the students.
• The group project format for the final assignment was most productive and offered the students (some who have not wielded any power tools ever) an empowering experience of making with their own hands.
• We learned a great deal with the accelerated and concentrated use of the digi fab lab. Scheduling the work was difficult but in the end fruitful.
• Students were able to connect with the young design firm of NON design during our field trip, allowing them to witness the products of market-ready digital fabrication first hand.
• I believe it was a transforming experience for the students. Perhaps smaller projects of full scale fabrication can be introduced for the appropriate senior projects.

ARCH 375/475 – Summer Foreign Study Studio and Urban Environment / Foreign Study
• Summer 2011 was my first experience with assisting Nick Roberts in Beijing and Shanghai during the first leg of the China / Berlin Studio.
• Was able to help arrange visits to architectural offices, new sites, group transportation etc. Also participated with theory nights critique, but in general a small role during the first 10 days of the two months abroad.
• Summer 2012 will see my first coordinator role. The urban environment of Beijing and Shanghai offer excellent learning opportunities. I have increased the number of days we will be in Shanghai in order to adequately prepare a rich experience of the variety of conditions in that city.
• We will be joined by Interior Architecture students and the itinerary will have to be formulated with the joint interest of both departments in mind.
• Preparation of the students before the summer fieldwork will be accelerated during the spring term to make up for the lack of previously required Chinese language and theory seminars. My role in this regard will be to collaborate with my two colleagues to provide as much of the essential preparatory experiences prior to the fieldwork journey.
TEACHING

- Self Reflective Evaluation (cont’d)

General Improvements to be made

• Need to continue to develop understanding of the demographics of students at WU in order to become more effective in teaching. Perhaps need further coaching of teaching students with learning disabilities and ways to alleviate stressful classroom situations with students with clinical anxiety issues. This is a fairly new experience for me delivered in a high concentration in the Fall 2011 term. Will continue to explore these issues with Student Development.

• Need to continue to integrate opportunities within the course to expose students to the notion of education through observation of the world around them. Revisit the field trip agendas.

• To clearly communicate and solicit consensus and understanding from a class of students in any attempt to offer a more customized delivery method. Need to understand that some individuals resist structural changes, and any deviation in format, even if it offers a greater amount of contact time and instructional benefits may not be appreciated.

• For upper division students, there is still a need to gain deeper understanding of their profiles in skills, motivation, communication, general knowledge and intellectual grounding in order to craft improved course assignments and delivery methods.

• Within the department, we have discussed the need to create through the whole curriculum more independent and pro-active designers who can find their next steps in the design process. I have begun to practice this with the Seniors by requiring them to articulate their next steps before offering those suggestions to them. I have also engaged their colleagues to help in this planning process as another way of engaging them with the subject of the different projects within the studio.
### TEACHING

- **Self Reflective Evaluation (cont’d)**

#### Academic Committees / Service within School of Architecture

<table>
<thead>
<tr>
<th>Period</th>
<th>Position</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Spring 2012</td>
<td>SOIAS Advisor</td>
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<tr>
<td>Fall 2011</td>
<td>Study Away</td>
<td>Summer fieldwork committee, working with budget cut related structural changes for programs</td>
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<tr>
<td>Spring 2012</td>
<td>ARIA</td>
<td>Integrating 1st year architecture &amp; interior architecture curriculum Design Studio Summit – Organizer with L. Molina &amp; M. Ericson Drafted curricular outlines, organized meeting with chairs for review, revise and in progress to submit for curricular committee</td>
</tr>
<tr>
<td>Fall 2011</td>
<td>Internship</td>
<td>Preliminary research and review for Internship Programs</td>
</tr>
<tr>
<td>Fall 2011</td>
<td>INAR charrette</td>
<td>Initiated and co-organized inaugural annual departmental all day charrette with Chair Randy Stauffer &amp; faculty D. Cusma responding to theme of semester of water in School of Arch. Introducing students to prompts of music, poetry &amp; visual art for sites across whole campus.</td>
</tr>
<tr>
<td>Summer 2011</td>
<td>INAR curricular</td>
<td>Help to create new curriculum to test ARIA model</td>
</tr>
<tr>
<td>Spring 2011</td>
<td>ARIA</td>
<td>Integrating 1st year architecture &amp; interior architecture curriculum Design Communication Summit – general committee member</td>
</tr>
<tr>
<td>Fall 2010</td>
<td>M.INAR</td>
<td>Served on core group to investigate Masters of Interior Architecture program.</td>
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</tbody>
</table>
Course Content

This course introduces students to:

- The basic principles of three-dimensional form
- Ideas on how function defines design problems
- How to begin design problem solving through a given set of parameters
- Basic representational skills necessary to investigate design problems and represent a final solution

"Foundation studies aimed at exploring abstract visual relationships are essential to creating art and design. (It aims to) provide students with an organized approach to the mechanics of design and the necessary inner discipline to carry out assigned problems, to develop an understanding of the elements of design, of structure, of the organizational forces which control them, and an ability to apply this knowledge to a variety of situations in designing for self-expression or for industry."

The word ‘design’ can be defined as a creative intent expressed graphically or plastically in terms of materials and manipulative processes, conditioned by a functional purpose, even when purely aesthetic in its nature. It is the art of merging an idea and feeling with concrete materials, so that the essential concept is inseparable from its material embodiment. (Rowena Reed Kostellow).

Rowena Reed Kostellow wrote this explanation about design foundation but is applicable to the beginning skills in interior architecture. These ideas will be developed and practiced over the course of the semester enabling students to understand and practice later course work in the interior architecture program. Specifically issues dealing with abstraction and the merging of ideas into concrete material form informs the underlying premise of this studio.

Learning Objectives

1. Understanding and practice of the following representation skills:
   - Model building
   - Drafting
     - Plan
     - Section
     - Elevation
   - Multi-view drawing

2. Understanding and practice of the following 3-D principles:
   - Understanding the primary elements of space
     - Point
     - Line
     - Plane

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3. Understanding how the primary elements of space define interior enclosure
   - Solids
   - Spatial Enclosure
   - Spatial Organization

4. Understanding how parameters inform a design problem and its solution

Course Text
Francis Ching, *Form, Space, and Order*
Rendow Yee, *Architectural Drawing: A Visual Compendium of Types and Methods*
Simon Unwin, *Analysing Architecture*

Handouts

Course Structure
The course is broken into 15 weeks with 2 class periods a week. In addition there are two out of class field trips that students must attend, one is **Saturday September 18, 2010** and the other one is **Saturday, October 16, 2010**. As the students’ first experience in a design studio, the structure of the course may be new. Design studios rely on several learning strategies for successfully understanding of the course content.

Class demonstrations (CD): As new information and techniques are introduced to the class, instructors provide demonstrations on how to perform these skills. It is important to understand that the class demonstrations will only be successful if the students experience the techniques on their own. During class demonstrations students should take notes on the different ideas and techniques discussed.

Informal in class presentations (CP): The in-class presentations are meant to provide a safe place for students to present their attempts at new techniques and present ideas for different design solutions. These can only be successful if the students pin up their work and participate in the class discussion. Often times in design we learn through attempts that are misunderstandings, meanderings, and unsure solutions. Don’t let fear of failure prevent you from presenting your ideas. A bad attempt is better than no attempt at all. In fact what the student may perceive as a failure or bad attempt illuminates interesting design solutions.

Informal presentations allow students to see how their colleagues solve problems differently. Though all projects may not be discussed during this time, what is discussed in one project provides valuable insight into projects that aren’t discussed.

Desk Critiques (DC): Like the informal presentations, the only way this learning experience can be productive is if new work is presented. This learning experience provides more one on one dialogue between the student and the faculty member.

Formal Presentations (FP): Formal presentations should be viewed with the same level of commitment as taking a test. It is in this learning experience that students present the culmination of their design investigation using their learned technical skills. Often times final presentations include outside jurors who will give outside perspectives. It is important that students are able to listen to the critiques and answer any questions the jurors might have. Outside jurors may provide different perspectives than students received by fellow students or faculty members. Because design problems may have several different solutions, do not feel as if your solution is the only solution. Listen to the critiques and see how the new perspective can add to your own solution.

The course schedule indicates the learning experience designated for each class.
Course Assignments

Assignment 1  Primary Elements: Point and Line
Assignment 1 is worth 20% of your course grade

Assignment 2  The Storied Vitrine - an Artifact container
Assignment 2 is worth 25% of your grade. 20% of the grade is for the actual design and representation of the container and 5% of the grade is for the Artifact Collection Document.

Assignment 3  The Storied Room – an Artifact display space
Assignment 3 is worth 30% of your grade

Ongoing Semester Assignment  The Sketchbook Assignment
The Sketchbook assignment will start the first field trip and continue until the end of the semester. The sketchbook assignment is worth 10% of the grade.

Course Grading
In addition to the three main assignments for the course, there are also out of class field trips, a sketchbook and participation the factors into the course assessment

Assignment 1  20%
Assignment 2  25%
Assignment 3  30%
Out of Class Field Trips  10%
Sketch book  10%
Participation and Attendants  5%
Note: The course schedule is subject to change based on course progress.

<table>
<thead>
<tr>
<th>Class #</th>
<th>Day</th>
<th>Date</th>
<th>Class Content</th>
<th>Learning Type</th>
<th>Grade %</th>
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</table>
| 1       | Tu  | 8.24.10 | Introduction to course goals, discussion of studio culture, rules of attendance and grading guidelines. Q+A. Primary Elements – Assignment 1: Point, Line, Plane and Volume analysis of images Reading Assignment:  
  • Unwin, Analysing Architecture: pp 35-42, 129-150  
  • Ching, Form, Space and Order chapter 1 on primary element  
  • Yee, Architectural Drawing: Chapters 1 and 4 | CD            |        |
| 2       | Fr  | 8.27.10 | Review Schematic Drawings Review diagrams 1 & 2 to discuss design issues      | CP            |        |
| 3       | Tu  | 8.31.10 | Present Point, Line, Plane analysis of images, Discuss Readings – Quiz Introduce model Introduce assignment for planar and linear models 3 cultural artifact sheets due | CD            |        |
| 4       | Fr  | 9.3.10  | Review preliminary work on Planar model and linear model Introduce multi-view drawings Reading Assignment:  
  • Yee, Architectural Drawing: Ch. 4  
  • Ching, Form Space Order: Ch. 7 | CP            |        |
| 5       | Tu  | 9.7.10  | Present planar, linear and composite models 2 cultural artifact sheets due Multi-view Drawing Progress | CD            |        |
| 6       | Fr  | 9.10.10 | Review on multi-view drawings Reading Assignment:  
  • Yee, Architectural Drawing: Ch. 3+4 | CP            |        |
<p>| 7       | Tu  | 9.14.10 | Desk Critiques on multi-view drawings 2 cultural artifact sheets due | DC            |        |
| 8       | Fr  | 9.17.10 | Presentation of First Assignment | FP            | 20%     |
| 8A      | Sa  | 9.18.10 | Out of Class Field Trip and Workshop – Downtown Los Angeles: MoCA + Disney Hall |               | 5%      |
| 9       | Tu  | 9.21.10 | 2 cultural artifact sheets due Hand out Assignment 2 : The Storied Vitrine | CD            |        |</p>
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<th>Date</th>
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<th>Event Description</th>
<th>Syllabus</th>
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<tr>
<td>10.24.10</td>
<td>Fr</td>
<td>Desk Crit on 3 preliminary schematic models</td>
<td>2</td>
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<tr>
<td>9.28.10</td>
<td>Tu</td>
<td>Students present finished model of selected scheme, Review multi-view drawings, Instructor presents paraline drawings, Student submit color copies of their sketchbook</td>
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<tr>
<td>10.1.10</td>
<td>Fr</td>
<td>Students present plans and elevations</td>
<td>4</td>
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<td>10.5.10</td>
<td>Tu</td>
<td>Students present paraline drawing</td>
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<tr>
<td>10.8.10</td>
<td>Fr</td>
<td>Desk critiques on drawings, review representing material and color in drawings</td>
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<td>10.12.10</td>
<td>Tu</td>
<td>Instructional Break</td>
<td>7</td>
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<td>10.15.10</td>
<td>Fr</td>
<td>Final Presentation of Assignment #2</td>
<td>8</td>
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<tr>
<td>10.16.10</td>
<td>SA</td>
<td>Out of Class Field Trip and Workshop – Brewery Office field analysis + Schindler House</td>
<td>5%</td>
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<td>10.19.10</td>
<td>Tu</td>
<td>Hand out Assignment #3 – Body Space, Ching, <em>Form Space Order</em>: Ch.4, Ching, <em>Form Space Order</em>: Ch.5, Unwin, <em>Circulation</em></td>
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<td>10.22.10</td>
<td>Fr</td>
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<td>10.26.10</td>
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<td>See revised detail calendar</td>
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<td>10.29.10</td>
<td>Fr</td>
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<td>11.02.10</td>
<td>Tu</td>
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<td>Thanksgiving Holiday</td>
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<td>29</td>
<td>Tu</td>
<td>11.30.10</td>
<td>See revised detail calendar</td>
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<tr>
<td>F</td>
<td>W</td>
<td>12.01.10</td>
<td>Final Presentation</td>
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Note: The course schedule is subject to change based on course progress.
Handout #1

Drafting Tools and Materials

Paper to practice drafting on – Clearprint brand 1000H Vellum (medium weight ok)
  a package of 10 sheets (18x24) or
  a roll of 24” x 5 yard (or share a 18” x 20 yards or 24” x 20 yards) or
  share a 50 sheet pad of 18”x24”

A mechanical lead holder (holds standard size 2-mm lead)
  Share a package of H leads

A cutting wheel type of mechanical lead pointer

Drafting tape or drafting dots

A drafting duster brush

Pencil-style stick/click eraser or Peel as you go type Magic Rub eraser stick

An erasing shield

A 30/60/90 plastic triangle and an adjustable triangle

A few French Curves (3 is fine)

Compass (with a lead insert)

A triangular architectural scale (1/8, 1/4, 1/2, 3/8, 3/4, 1-1/2, 3…)

Sketching Tools and materials

A few Berol / Sanford 314 pencils (The 314 designation is the important part, the brand
  changes at times – this is basically like a 3B soft pencil, the barrel is a rusty brown color)

A pink pearl eraser (a kneaded eraser sometimes come in handy)

Difference thickness markers – Pilot razorpoint (extra fine point), Paper Maid Flair felt – tip (medium point), Pentel Sign Pen (bold) (get one of each to try out)

Color pencils - Prisma color pencils, Conte color pastel pencils, Caran d’Ache, Derwent, Faber-Castell are all possibilities

Tracing paper for general drawing and sketching - One 12” roll of white tracing paper
  (aka flimsy)

A hard bound sketch book 8-1/2 x 11 – Canson, Cachet etc.
**Handout #2**

**Architectural Model Making:**

**Videos for general overview**

Part 1: Tools and Materials  
10 minutes  
[http://www.youtube.com/watch?v=47ID_XQ5ID8](http://www.youtube.com/watch?v=47ID_XQ5ID8)

Part 2: Scaling & Cutting  
6 minutes  
[http://www.youtube.com/watch?v=iV093Yo1Ab4&feature=related](http://www.youtube.com/watch?v=iV093Yo1Ab4&feature=related)

Part 3: Gluing and Connecting  
6:30 minutes  
[http://www.youtube.com/watch?v=hytDc_mW-A&feature=related](http://www.youtube.com/watch?v=hytDc_mW-A&feature=related)

*all 3 videos  by ChicagoArchToday*

**Tools and Materials**

X-Acto knife with a pack of #11-size blades for refill

Olfa snap-blade knife

Sobo glue (thicker stickier), or Elmers white glue

Glue stick

Metal ruler (the kind you can grip from the top is a bit safer)

Metal triangle

Self-healing plastic cutting mat (18x24 is versatile)

Chipboard (single ply, double ply)

Museum board / poster board (comes in different color)

Corrugated cardboard (good for bases etc.)

Foamcore (avoid using as much as possible due to inability to recycle)
What idea(s) can you perceive about this work?
What type of space(s) does it evoke or claim?
How is it displayed? And why is it displayed in this location?
What is it made of? Is the material used consistently throughout the piece?
What is the form language the artist derived from the use of the materials?
How was it made? Where was it made? When was it made?
What happened culturally during the time? Could it have influenced the work?
How long did it take to make this work? What is the level of craft? Is it noisy/quiet?
Is it large / small? How did you judge the size? Relative to what?
How long did it take you to understand this work - enough to satisfy your curiosity and questions?
How are the ordering strategies? Rhythm, repetition, datum, hierarchy…?
How does this work interact with the environment in which it is displayed?
How does the work interact with you:
Imagistically – what images does it conjure?
Logically – what thoughts of reasoning came to mind?
Spatially – what space does it claim relative to the space your body claims?
Sensually – which of your senses are activated?
Associatively – what other thoughts or experiences does this work trigger?
Projectively – what did your mind construct with this piece?
Where are the points and areas of tension? of relaxation? of movement? of stillness?
Where did this work invite your inhabitation / dwelling?
Where can your physical body fit? In which position?
What is the sequence of your eye movement when you first saw this work?
How many scales did you use to look at this work?
How did lighting work with this work? Do you think the light and shadow on the piece as it is displayed was anticipated by the artist?
1. Using Eva Hesse Artwork Handout, work in teams to analyze the above pieces. Document with sketches, photography etc. for presentation to class 2010.09.21

2. Lunch _ Grand Central Market via Angels Flight

3. Meet at Disney Hall _ Lobby for Workshop of Music/Architecture piano demonstration and discussions with Composer/Architectural Designer Matthew Abiva, plan, section and perspective sketch exercises.
Field Trip #2 - 2010.10.16, Saturday

Learning Outcome:

1. Exposure to professional environment and discussion of professional projects, processes and materials.

2. Exposure to mixed use environment - industrial arts live – work complex.

3. Exposure to different area of Los Angeles (West Hollywood) where the King’s Road House is located.

4. Exposure to domestic environment and historic project.

5. Discussion, Sketching and Photography exercises as introductory activities for Assignment #3
   - landscape, architecture and interior relationships
   - photographing with body as scale
   - measuring with body as scale
   - using body and gestures as possible design generators
   - plan and section sketching with alternative furnishing arrangements
   - perspective sketching
   - axonometric sketching as analytical tool
   - discussion of domestic program – community vs privacy
   - discussion of workplace program – conflicts and resolutions observed
   - discussion of organizing principles

Activities:

Part I – Brewery Art Complex
Chu+Gooding Architects Office Visit = Assignment #3 Site Visit

Saturday . October 23rd – 9:30am to 11:30am

2020 N. Main Street #013, Los Angeles, CA 90031
323.222.6268
Annie’s cell 213.304.0366

Bring: camera (video capacity recommended), sketch book, measuring tape, sketching pencils and pens

Begin with a continental breakfast reception, presentation of selected interior architecture works and office tour / discussion of the workings of an architectural office.
Document the measurements of the office and the adjacent exterior area using both the body (or parts of the body) as units and by using a measuring tape.

Document gestures in movement related to the site. Posing body and gestures as a way of responding to the cues at the site.

Discussion of conflicting programs and contextual observations.
Kurt Schwitters_Merzbau
Fieldtrip #2 (cont’d)

Part 2 – Lunch and travel to MAK center in West Hollywood

Saturday. November 23rd – 11:30 to 12:45pm

On your own.

Part 3 – King’s Road House by Rudolph Schindler aka MAK Center

Saturday. October 23rd – 12:45 to 3:30pm

835 North Kings Road, West Hollywood, CA 90069

Bring: camera, sketch book, sketching pencils and pens

Tour house and grounds, analyze organization – by sketching plan, sections and axonometric drawings.

Sketch perspectives to capture a scenario, an experience, a detail.
Directions to MAK Center for Art and Architecture at the Schindler House
835 North Kings Road, West Hollywood, CA 90069 - (323) 651-1510
9.9 mi – about 23 mins – up to 35 mins in traffic

2020 N Main St, Los Angeles, CA 90031 to MAK Center for Ar... http://maps.google.com/maps?f=d&source=s_d&saddr=2020+N...

1. Head west on N Main St toward S Avenue 20
   About 2 mins
   go 1.2 mi
   total 1.2 mi

2. Turn right at Alpine St
   About 3 mins
   go 0.5 mi
   total 1.7 mi

3. Turn left at N Grand Ave
   About 1 min
   go 0.3 mi
   total 2.0 mi

4. Turn right to merge onto US-101 N
   About 4 mins
   go 3.3 mi
   total 5.3 mi

5. Take exit 6B for Melrose Ave toward Normandie Ave
   go 0.2 mi
   total 5.5 mi

6. Turn left at Melrose Ave
   About 12 mins
   go 4.2 mi
   total 9.7 mi

7. Turn right at N Kings Rd
   Destination will be on the left
   About 1 min
   go 0.2 mi
   total 9.9 mi

These directions are for planning purposes only. You may find that construction projects, traffic, weather, or other events may cause conditions to differ from the map results, and you should plan your route accordingly. You must obey all signs or notices regarding your route.

Map data ©2010 Google

Directions weren't right? Please find your route on maps.google.com and click "Report a problem" at the bottom left.
Directions to MAK Center for Art and Architecture at the Schindler House
835 North Kings Road, West Hollywood, CA 90069 - (323) 651-1510
9.9 mi – about 23 mins – up to 35 mins in traffic

Google maps

http://maps.google.com/maps?f=d&source=s_d&saddr=2020+N...
Fieldtrip #2 (cont’d)

Images from in studio lecture: Plan and Section

BMW K Series Engine Section
Assignment #1

**Primary Elements – Point, Line, Plane & Volume**

2010.08.24

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**Introduction**

As designers, we create functional forms. Our acts of creation have to encompass both pragmatic and emotional considerations. The arrangement and ordering of form and space help determine how architectural space promotes activities, elicits responses, and communicates meaning. Just as one must know and understand the alphabet before words can be formed and ideas communicated; one must understand the basic elements used to shape form and space before we can create a meaningful environment.

This project will start this development of basic design vocabulary with an exploration of the simplest and clearest elements of design and structure; those of point, line, plane and volume. These elements form the foundation of the language of the built environment. They are the primary elements that also structure space. They structure both 2-dimensional compositions and 3-dimensional space. The development and definition of space, (as distinguished from just objects), is an important element in 3-dimensional design.

Good designers have a strong understanding of abstract visual order. This assignment will introduce students step-by-step to the structure of abstract visual relationships. Abstract relationships rely on several ordering principles such as the relation between parts of a composition to the whole, hierarchy, density, and succession just to name a few. Apart from any concrete or material embodiment of things, there is always a compositional order that brings meaning to the world around us. They reflect the direct visual experience of the thing; how elements, forms and spaces ‘speak’ to each other. In fact one of the most human of conditions is the ability to find order. We do this as a way of making sense of the world around us. Anytime you ask the question why it is inevitably about finding order in sometimes seemingly disparate things.
Assignment #1 (cont’d)

Learning Objectives
1. Students will **practice analyzing** an existing composition and learn to identify abstract relationships between the various elements.
2. Students will learn the value of hierarchy in a 2-dimensional and 3-dimensional composition. Concepts by which we understand visual hierarchy – dominant, subdominant, and subordinate: tension; negative and positive space are also codes for understanding the world.
3. Students will learn to ‘**parse**’ the abstract relationships between the components of a composition and the whole, apart from any concrete or material embodiment.
4. The student will learn through investigation and experimentation the functional capabilities of each of the component elements of the material embodiment of architectural space: line, plane (or surface), volume (positive and negative space), value (light and dark), texture, and color.
5. Students will be asked to think directly in 3-dimensions. They will learn first to organize space in 3-dimensions through sketching in model form.
6. Students will develop facility with various techniques for representing 3-dimensional space:
   a. Diagram
   b. Plan
   c. Section
   d. Elevation

Assignment Schedule
8.31.10 - Diagram set 1 (Point/Line/Plane/Composite Diagrams)
   (for pin-up)
9.7.10 - Models 1 & 2 (Linear & Planar)
   (for pin-up)
9.17.10 - Presentation: Diagram set 1, Models 1-3, Drawing set 1, the original image, and your written description.

Readings
Ching, Francis “Architecture: Form, Space & Order”
   Chapter 1 (Primary Elements)
Yee, Rendow “Architectural Graphics”
   Chapter 1
Unwin, Simon “Analysing Architecture” p 35-42
Assignment #1 (cont’d)

Drawings Set #1 (Diagrams):

Students are to analyze their assigned images and from this analysis create a series of hand drafted drawings that express the relationship between points & lines within the image. These student generated drawings become descriptive diagrams that express the underlying compositional strategy of the original image. Find example in Ching’s Form, Space and Order to develop a strong analysis of the original drawing.

Enlarge your image (on a copy machine) to approx. 9.5” x 12”. Create (4) 11” x 17” sheets of trace, each with a standard title format with your name, assignment name, course name and date. (See example on the next page). Using a mechanical pencil or lead holder, draw the 4 diagrams listed below, one per sheet. Layer the drawings on top of the image, starting with diagram #1 on the bottom for class pin-up.

When executing the following drawings/diagrams consider the underlying concepts of point and line that are presented in the reading from Ching’s Architecture Form, Space and Order.

Diagram 1 – draw the primary and the secondary points of the image. (Note: the primary element is the largest, the most interesting, and dramatic in character. It occupies the dominant position in the group. The secondary complements the primary in character.) Using line weights and size, your drawing should clearly establish a hierarchy between the two kinds of points. Your drawing should also have a density of marks such that at least half the drawing surface is covered in graphite. (Due for preliminary pin-up on 8.27.10 completed diagram due 8.31.10)

Diagram 2 – draw the primary, the secondary and the tertiary lines of the image. The tertiary makes the design still more interesting by introducing a third set of visual elements that fill in what is missing in the other two. Using line weights and size, your drawing should clearly establish a hierarchy between the two kinds of lines. Your drawing should also have a density such that at least three quarters of the drawing surface is covered with graphite. (Due for preliminary pin-up on 8.27.10 completed diagram due 8.31.10)

Diagram 3- Create a composite diagram including both points and lines from the entire image using various line weights (use at least 3). The line weights used are to give the drawing depth. The drawings should have a density such that between half and three quarters of the drawing surface is covered with graphite. (Completed diagram due 8.31.10)

Diagram 4 – Create a composite diagram using color to identify points, lines and planes within the composition, and the hierarchy that orders them. Use the color palette of the original image, but modify the use of color as needed to reinforce the hierarchical organization you have identified. The drawings should have a density such that between half and three quarters of the drawing surface is covered with graphite. (Completed diagram due 8.31.10)
Assignment #1 (cont’d)

In addition, you are to write a one paragraph analytical description of the compositional strategy of the assigned image. This analytical description can describe your feelings and perceptions of the image. Does the image have movement? Is it symmetrical? Does it contrast in color? Etc.

NOTE: craft in drawing is very important in communicating your ideas. Sloppy lines, smudged drawing surface and discontinuous line and line weight hinders the designer’s intent. Critics will look at every mark on a drawing and so marks that are unintentional or accidental may communicate ideas that the designer doesn’t want to communicate. The drawings will be graded on quality of craft as well as quality of ideas.

MODEL 1 – Linear (preliminary attempt due on 9.3.10, completed model due on 9.7.10)

Construct a model of the analytic drawing you created for Diagram 3 above. This time you are to use only basswood sticks. The model should occupy a volume of space roughly 10.5” in any direction. Do NOT place the model on a separate base plane. Remember this is a new physical 3-d representation of your assigned drawing, however this time you will express the points, lines and hierarchy of your image with lines rather than planes. Once the model is complete it should be able to support itself on all 8 sides of the imaginary cube. Rather than creating surface of the cube, you should try to fill the volume of the cube.

You will have to interpret the forms and material qualities of the image used in the first model and decide on their equivalent in a linear 3-D world. Make every effort to utilize the planks in such a way as to translate the qualities of the images into the new material. Clearly, some qualities will be lost, and some new ones created – it is your responsibility as designer to determine what is unimportant and can be eliminated, and what is of primary importance and must be translated.

MODEL 2 – Planar (completed model due 9.7.10)

Construct a model of the analytic drawing you created for Diagram 3 using basswood sheets (planks) and wood glue. The new model should occupy a volume of space roughly 10.5” in any direction. Do NOT put the model on a separate base plane. Remember this is a physical 3-d representation of your assigned drawing, however this time you will express the points, lines and hierarchy of your image with planes. Once the model is complete it should be able to support itself on all 8 sides of the imaginary cube. Rather than creating surface of the cube, you should try to fill the volume of the cube.

You will have to interpret the forms and spatial qualities of your analysis and decide on their equivalent in a planar 3-d world. Make every effort to utilize the basswood in such a way as to translate the qualities of the drawings into the new material. Clearly, some qualities will be lost, and some new ones created – it is up to you as the designer to determine what is unimportant and can be eliminated, and what is of primary importance to be translated.

MODEL 3 – Composite (completed model due 9.7.10) Using Linear and Planar Elements.
NOTE: craft in building is very important in communicating your ideas. Sloppy construction conveys the impression of sloppy thinking. The models will be graded on quality of construction as well as quality of ideas.

**Drawings Set #2 (representational drawings):**  
(preliminary attempt on trace due 9.10.10 completed set due 9.14.10)

Create 4 drawings of model 1, 2 & 3 on trace paper with your mechanical lead holder using different pressure and spinning speed to create varying line weights. All drawings are on the standard of 11” x 17” with a consistent title format with your name, assignment name, course name, instructor and date. There should only be one drawing per sheet.

All drawings are full scale of your model with proper line weights to show depth of field and dashed lines to show hidden or removed objects from our view.

**Required Drawings:**
- plan
- Section
- Front elevation
- Side elevation
- Colored axonometric (with elements pulled apart as necessary for concept)
Assignment #2
Value: 250 Points

The Storied Vitrine
09.17.2010

Introduction
Two major components in design include the development of form and the response to function. The first develops the appearance of the design project; the second develops the programmatic use of the design project. Over the past weeks students have been developing strategies for developing form. In this next project they will develop form that responds to the programmatic needs of a given client.

Students will design a storied vitrine. Students have been collecting artifacts that illustrate a personal, cultural and historical narrative. They have also been describing how the sensual aspects of the object allude to different ways of storing the object. These artifacts and the information written about the objects will be housed in a "storied vitrine”. Each student will work with another student and design an object to house their partner’s artifacts in such a way that it relays a narrative. The narrative will relate to the owner of the artifacts as interpreted by the designer of the artifact vitrine. The narrative both informs and is informed by physical characteristics (form) of the design. The function of the storied vitrine is to house important artifacts and communicate a story. Function can be both pragmatic – the storage of the artifacts – as well as poetic – the telling of a story.

The learning objectives for this assignment are broken into four main categories. First, students will learn how to use scale to represent large projects. Second, students will learn the rules and relationships by which you can assign program or programmatic areas to form. Third, students will learn techniques by which you explore materiality and color as a way of articulating and constructing your design. Lastly, students will continue to learn how to create a series of scaled drawings that accurately represent your project.

Learning Objectives
1. Development of line, point, plane and volume into design
2. Understand and use of architectural scale
3. Understanding program as a parameter for design
4. Awareness of how form and program work together to communicate design intent
5. Develop representational skills learned in assignment 1 while introducing the use of architectural scale:
   a. Drafting plans
   b. Drafting elevations
   c. Drafting sections
   d. Model building skills
e. Introduction to paraline drawings: axonometric, isometric and oblique.

Using Scale to Represent Projects (learning objective 2)

This project will also introduce the student to the concept of scale as it is used to represent design projects. For the most part when you design a project you will represent it in a scale that is not one to one (1:1, 1"=1"). Projects are represented using the following typical scales:

- 1/16" = 1'-0"
- 1/8" = 1'-0"
- 1/4" = 1'-0"
- 3/8" = 1'-0"
- 1/2" = 1'-0"
- 3/4" = 1'-0"
- 1" = 1'-0"

Each of these different scales tells you how many fractions of an inch will equal a 1'-0" unit. So when you are using 1/16" = 1'-0" there will be 16'-0" in a 1" increment.

- If the scale of a drawing is 1/8" = 1'-0" how many feet are in a line that is 1" long?
- If the scale of a drawing is 3/8" = 1'-0" how many feet are in a line that is 3 3/4" long?

The use of scale to represent a project allows you to draw and model very large projects in a manageable size.

For this project we will be using a variety of different to explore design solutions and represent the final design solution.

Program Analysis (learning objective 3)

Program implies action so read these words as verbs:

- Hold, Display, Suspend, Hide, Reveal, Search, Detain, Reserve, Retain, Adhere, Embrace, Defend, Guard, Mesmerize, Occupy, Suppress, Bury, Disguise, Screen, Mask, Obscure, Sequester, Shroud, Slow, Eclipse, Enconce, Enshroud, Transfer, Swing, Hang, Uncover, Unearth, Decipher, Show, Spill, Forage, Examine,

Each student will have assembled 12 final artifact sheets to be turned over to their partner. With each artifact sheet there are size requirements, photographs, and narratives dealing with 3 areas of importance: Familiar, Cultural, and Historical. The
vitrine will provide a space for viewing each of the artifacts and a place to put the different narratives. Each artifact lends itself to a different form of display. Each student will develop a coherent system for organizing the 12 artifacts. The organization of the artifacts will spatially reinforce a narrative developed in the artifacts and their relationship to one another.

The system for organizing the artifacts should take into account different ways that artifacts might be experienced. They can be openly displayed, they can be suspended from above or sit on a shelf or pedestal. They may be enclosed behind glass or left open for viewers to pick up and touch. The artifacts may even be hidden and the viewer has to respond to the designer's clues to find the artifact. When thinking about the way the artifacts are organized, think about the individual character of the artifact. If the artifact holds mystery then maybe it needs to be found, if it is rare and expensive it might want to be secured behind glass, if it has tactile characteristics then the designer may want to have people be able to hold the artifact in their hand.

Lastly the artifacts together embody a narrative about the owner. Organization of the artifacts will tell a different story. One of the parameters of this project is to develop an organizational strategy that reinforces a particular “reading” of the artifacts.

**Place to sit**
In addition to the display of the objects, these freestanding display systems must have a place to sit for one person incorporated into the design. In order to incorporate the seating into the designed object each student will measure three different sitting situations. They will sketch the front, side and top view of these three different sitting situations and bring them to class for discussion.

**Material and Spatial Size Requirements**
The overall dimensions of the spatial story will be 8'-0" high x 6'-0" wide by 10'-0" long. This will be more than enough space to house the artifacts and provide a space to sit. The design of this object that does not include the functional requirements will explore the form generation issues each student explored in the assignments up to this point.

Each project should incorporate three different materials. The material selection will be based on characteristic of materials rather than specific materials. For example reflective material is a characteristic of materials of which a mirror is a specific example having that characteristic. There would be other specific materials that would have the reflective characteristic. For this project the three characteristics of materials that should be incorporated into the design are:

- Reflective material
- Opaque material
- Translucent material

Since the project is represented as a scaled model, students don’t have to specify the actual material; they simply have to find model-making materials that fulfill these requirements. The characteristics of materials should be used in a way that reflects the design considerations of how the artifacts are organized.

Taylor, M., Preston, J.: Intimus, Tables, Chairs and other Machines for Thinking, pp173-179
Ching, Francis; *Space, Form and Order* Chapter 2 Form pp.50-109

**Getting Started**
We will use the formal characteristics explored in the first assignment as a starting point to the storied vitrine project. All students have developed a detailed essay on the formal characteristics of their first assignment. In addition to changing the size of the new design to meet the scalar and dimensional requirements of the new project, students also have to introduce a relationship between form and meaning. Exploring the meaning of the artifacts you have to work with, you will begin to explore how a particular form reinforce, detracts, hides, reflects a particular meaning. For Friday September 24, 2010 each student will bring in 3 schematic models that develop a compilation.

Schematic models – provide three schematic models using chipboard, museum board, basswood (both linear and planar), white and colored vellum.) The models are to be constructed at a scale of $\frac{1}{2}'' = 1'-0''$. 2 of them are to be sketch models and one is to be a more finished model.

**Schedule**

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>9/21/10</td>
<td>Review scale, programming parameters, formal parameters</td>
</tr>
<tr>
<td>9/24/10</td>
<td>3 schematic models at $\frac{1}{4}'' = 1'-0''$ (see directions above)</td>
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<tr>
<td>9/25/10</td>
<td>Field Trip #1 Disney Hall and MoCA</td>
</tr>
<tr>
<td>9/28/10</td>
<td>Finished model of selected scheme at $1'' = 1'-0''$,</td>
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<tr>
<td></td>
<td>Review multi-view drawings - 1 Preliminary plan and 2 elevations,</td>
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<td></td>
<td>Submit color copies of sketch book</td>
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<tr>
<td></td>
<td>Instructor demonstrates paraline drawings</td>
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<tr>
<td>10/1/10</td>
<td>Present 1 plan, 2 elevations and 1 section on trace</td>
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<tr>
<td>10/5/10</td>
<td>Present paraline drawing to class on trace</td>
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<tr>
<td>10/8/10</td>
<td>Review representing material and color in drawings</td>
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<tr>
<td>10/13/10</td>
<td>Instructional Break</td>
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<tr>
<td>10/15/10</td>
<td>Final Presentation of Assignment #2</td>
</tr>
</tbody>
</table>
Design Representation Requirements
Schematic models – The three schematic models are to be constructed using chipboard, museum board, basswood (both linear and planar), white and colored vellum. The models are to be constructed at a scale of ¼" = 1'-0". 2 of them are to be sketch models and one is to be a more finished model.

Final model – The final model is to be constructed at 1" = 1'-0". The materials used for the final model will be discussed during class critiques.

Plans
1 plan cut half way through the model at ¼" = 1'-0"
1 top view plan at ¼" = 1'-0"

Elevation
2 elevations at 3/8" = 1'-0" showing a long side and a short side

Section
1 section cut longitudinally through the model at 3/8" = 1'-0"

Paraline Drawing
1 axonometric of the model at 1" = 1'-0" showing materiality, color and shading

Reading Assignment: Rendow Yee, chapter on paraline drawings.
Assignment #3 – Body Space

_Theatre of the Absurd / Cabinet for Sleeping Standing Up_

Learning Outcome:

Working with an existing context restriction and practicing documentation and analytical techniques.

Learning to work with conflicting program requirements and to extract design opportunities from such conflicts.

Practicing a trans-disciplinary outlook and developing skills for design analysis and inspiration - contributing to life-long experiential learning.

Gaining skills to work with form languages out of one’s comfort zone.

Gaining insight how to integrate research and analysis of program and context into design process and practicing that process.

Encouraging a holistic outlook of interior architecture consideration – exterior, interior, experience design, material + making + tectonic attitudes, relationship between body + space + objects.

Practicing writing, drawing and making as the motivating forces and critical tools in design.

Practicing basic perspective and composite representational techniques and improving multi-view and paraline drawing techniques.

Introducing fabrication shop activities, practicing to make a full-scale detail construct.

Experiencing an integrative design process that utilizes a multi-idiom, multi-disciplinary approach, with emphasis on developing conceptual and critical design thinking skills and exercises that encourage spatial visualization and design development.
Assignment #3 – Body Space

Gestural Exercise to be started at Brewery Office during Fieldtrip #2

Alvar Aalto sink Detail for TB sanatorium

Gestural image from interactivearchitecture.org
Assignment #3 – Body Space

This project encourages critical and synthetic design thinking. This project is a paired collaboration. Work with you partner from the MoCA field trip.

Start with:

A site and its context

+ A gesture from fieldtrip #2 site-body exercise

‘She thinks of how much more space a being occupies in life than it does in death; how much illusion of size is contained in gestures and movements, in breathing.’

+ A formal or syntactical concept / motif from MoCA artwork field work

+ a conflicting program

‘To generate density, exploit proximity, provoke tension, maximize friction, organize in-betweens, promote filtering, sponsor identity and stimulate blurring, the entire program is incorporated in a single container.’
Rem Koolhaas and Bruce Mau – *S, M, L, XL*, Monacelli Press, p.199

+ a haptic one to one detail

‘Inside the carriage, which is built on several levels, he sits in velveteen darkness, with nothing to smoke, feeling metal nearer and farther rub and connect, steam escaping in puffs, a vibration in the carriage’s frame, a poising, an uneasiness.’

Proceed with:

Analysis of context and program
Development of idiomatic possibilities
Development of formal expressions
Weekly writing of design concepts
2-D and 3-D simultaneous drawing and making investigations
Full scale detail development with relationship to body and material tectonics

End with:

½” to ¾” = 1’-0” scale drawings of plans, sections, elevations
Appropriate scale drawings of axonometric, perspectives etc.
Assignment #3 – Detail Calendar

16  Tu  10.19.10  Introduce Assignment #3 – Body Space
      Discuss fieldtrip
      Assign readings:
      Unwin, *Analysing Architecture*
      Elements Doing More than One Thing
      Primitive Place Types
      Geometries of Being
      De Botton, *The Architecture of Happiness*
      Talking Buildings
      Tschumi, *Architecture and its Double* via
      AD Profiles 11
      Introduce gestures translation to formal motives
      Brainstorm conflicting programs

17  Fr  10.22.10  Reading discussions
      Discuss writing a paragraph
      Conflicting program research share
      Clarify fieldtrip requirements
      Assemble list of categories expected at fieldtrip
      Assign gestures/concepts drawings assignment (Drwg Set #1)

18  Sa  10.23.10  Fieldtrip
      Brewery Art Complex – Site Survey
      MAK Center

19  Tu  10.26.10  Review Drawing Set #1
      Assign gestures/concepts models (Model Set #1)
      Assign sited drawings and site model
Woodbury University, Interior Architecture Department  
IA 105 Design Studio 1, Sections F1/F2  
First Year Course  
Page 33 of 35  
Course Syllabus  
Fall 2010

(Drwg Set #2)  
Students submit color copies of their sketch books and writing #1

20  Fr  10.29.10  
Review Model Set #1  
Review Drawing Set #2  
Assign sited model (Model Set #2) and full scale detail (Full Scale Dtl #1)

21  Tu  11.02.10  
Review Model Set #2 and Full Scale Dtl #1 in progress.  
Model Set #2 will be used to discuss perspective drawings  
Writing #2 due

22  Fr  11.05.10  
Full scale detail #1 due  
Assign composite and perspective drawings. (Drwg Set #3)  
Assign Sited model #2

23  Tu  11.09.10  
Desk crits on Sited model #2  
Drwg Set #3 pinup  
Assign Full Scale Detail #2  
Writing #3 due

24  Fr  11.12.10  
Assign final Presentation requirements  
Desk crits on final Presentation

25  Tu  11.16.10  
Pinup all Progress of Final Presentation  
Writing #4 due

26  Fr  11.19.10  
Desk crits on final Presentation  
Full Scale Detail #2 due

27  Tu  11.23.10  
Desk crits on final Presentation  
Writing #5 due

28  Fr  11.26.10  
Thanksgiving Holiday

29  Tu  11.30.10  
Desk crits on final Presentation

30  W  12.01.10  
Final Presentation

Note: The course schedule is subject to change based on pedagogical adjustments.

Tips for Final Presentation:
Prepare a written presentation, addressing how the conflicting program is emphasized/resolved, hierarchy of families of elements, organizational strategies, your rules for the elements and how they are manifested, what the threshold/entry condition (change from one space to another) is like for office workers and for your users and for the Brewery public, the way one circulates through the designed space(s), the intended atmosphere, the materials and how they are used, other specific but more minor details.

Script this presentation in an order so that you can present your drawings, models, full scale details in the order from general to specific.
Dress neatly but not provocatively so as not to distract from the main subject of Dec 1 - a review of your design learning.

You may bring as much process work with you as you see fit, in whatever format you see fit.

Format for Final Presentation:

1. Please retrieve emailed format file for drawing presentation.

2. Labeling of Drawings
   For each individual piece of drawing/photo to be displayed, please make a triple line label no more than 1-1/2 inches tall in total.
   • Top line is the title of the drawing.
   • Middle line is the name of the designer/author (for assignment 3, use last name + last name to identify the team followed by full name of person who drew it).
   • Bottom line is the code for the class and term and year and assignment #.

   See example below: all flush to one side (L or R)
   
   Exploded Axonometric Diagram
   Perez + Ramos _ (Perez)
   INAR 105_ FA10_Project #3_Body Space

   • You may hand draft this very neatly (flush left), with all straight lines done with a triangle and guidelines to create consistent height of letters.
   or
   • Create it on the computer and print it out on a consistent size paper label cut neatly and placed consistently at the bottom right corner of each page or as close as possible to that position.

   • For the bottom margin across the whole 8 feet display paper banner, see example below:

   • Flush left for the left hand side presenting partner, flush right for the right hand side presenting partner:

     eg
     Sahar Jebraelli Hamed_ INAR 105_ Fall 2010
     Projects #1-Point, Line, Plane & Volume #2- Storied Vitrine #3 - Body Space

   • Use 72 point font bold.
Physical Layout of Presentation Venue
There will be 5 tables and 26 chairs left for us at Powell on Final Review Day. This should give us space to display all the models from project 1 and 2, your sketchbook full of progress sketches and work that can be taped/glued on as well as for refreshments.

You should still coordinate to have table with black cloth for your Assignment #3 model like we did for Assignment #1 Presentation.
Introduction

The design process of architecture is an investment in meaning and a commitment to offer an experience that can transcend the everyday. The body and the mind are enveloped by architecture and our whole being is invited to engage in a sensual and intellectual dialog with that environment. Just as one must understand the nuance and effect, as well as the art and science of any discipline to master it; architecture requires you to develop a connoisseurship of its effect in order to master its creation.

This project will begin by a commitment to search for the various ways architecture and the entire being impact one another.

The realms of architectural phenomenon target many senses simultaneously. The five primary embodied senses of:

- Sight
- Hearing
- Smell
- Taste
- Touch

are well known to us, but are seldom explored beyond the first few reactions. To be thoughtful designers of memorable experiences, we have to understand how to affect these senses through the architecture: drawing out poetic longings, bridging synaptic charges and stirring the intellect.

And as if that is not enough of a challenge, architectural production requires the designer to also have command of the relative senses such as:

- Balance
- Speed
- Intuition
- Temperature
- Kinesthetic sensation of distance and height

This assignment will introduce students to an iterative process of immersion and observation, progressing from critical analysis to invention, and to apply lessons learned from the previous two assignments to consider elements, composition, order, body and movement as part of the holistic architectural proposal. In the process, the student will learn the synthetic processes of architectural design.
Learning Objectives

1. Students will practice analyzing an existing context and learn to identify potentially operative aspects using a variety of documental and analytical techniques.
2. Students will practice a trans-disciplinary outlook and develop skills to uncover design inspirations, contributing to life-long experiential learning.
3. Students will learn to develop a sensibility for the phenomenal realms of architecture, and to utilize that sensibility to conduct a hierarchical order of the architectural proposal, and to resolve the architectural program.
4. Students will learn through experimentation and critical evaluation to anticipate the potential meaning and affect of the architectonic construct, the material embodiment of the architectural space, the manifested framework for our measure of time lived and our mediated connection to the physical environment.
5. Students will be asked to reference their readings to identify the aspects of their proposal to aid the retention of terminology via repetition.
6. Students will be encouraged to practice spatial perception (3-Dimensional thinking) skills by using 3-D sketches and models to advance their design.
7. Students will use multi-media and compositional constructs/drawings to communicate the multi-sensorial architectural space of their design. (Students will practice representational techniques learned in Design Communication Course in service of the Studio design process.)
8. Students will practice writing, drawing and making as the motive forces and critical tools in design.
9. Students will be introduced to fabrication shop activities, and will practice a full scale constructed element in situ.

L to R – Olafur Eliasson_Weather Project_@ Tate Modern_London_2003; Peter Zumthor_Vals Thermal Spa_ Switzerland_2008
<table>
<thead>
<tr>
<th>Assignment Schedule</th>
<th>Topics</th>
<th>Grade %</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/25/11</td>
<td>Introduce Assignment #3 – Synesthetic - Amuse Bouche Exercise</td>
<td>2.5%</td>
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<tr>
<td></td>
<td>Site visits on campus – to match taste affiliations, sensorial</td>
<td></td>
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<td></td>
<td>distribution mapping</td>
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<td></td>
<td>Discuss potential site analysis products per site.</td>
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<tr>
<td></td>
<td>Reading Modifying Elements of Architecture</td>
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<tr>
<td>10/28/11</td>
<td>Site analysis products + writing due - <em>(for pin-up)</em> -</td>
<td>5%</td>
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<tr>
<td></td>
<td>Program of use discussed in class</td>
<td></td>
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<tr>
<td>10/31/11</td>
<td>Program and site merge products #1 *(for pin-up) , Body Occupation</td>
<td>5%</td>
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<tr>
<td></td>
<td>exercise</td>
<td></td>
</tr>
<tr>
<td>11/1/11</td>
<td>Progress – individual / small group consult + writing due</td>
<td>5%</td>
</tr>
<tr>
<td>11/04/11</td>
<td>Program and site merge products #2 <em>(for pin-up)</em></td>
<td>10%</td>
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<tr>
<td>11/08/11</td>
<td>Products of one clear direction + summary writing *(Mid Project</td>
<td>15%</td>
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<td></td>
<td>Review)*</td>
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<tr>
<td>11/11/11</td>
<td>Progress – products in response to mid review – small group consult +</td>
<td>5%</td>
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<tr>
<td></td>
<td>writing due</td>
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<tr>
<td>11/15/11</td>
<td>Process products #1 + writing due <em>(for pin-up)</em></td>
<td>5%</td>
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<tr>
<td>11/18/11</td>
<td>Process products #2 – individual / small group consult</td>
<td>2.5%</td>
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<tr>
<td>11/22/11</td>
<td>Assignment #3 Due + presentation script writing <em>(for pin-up)</em></td>
<td>15%</td>
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<td></td>
<td>Discussion of End of Term Comprehensive Presentation requirements</td>
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<tr>
<td>11/25/11</td>
<td>Thanksgiving – School Holiday</td>
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<tr>
<td>11/29/11</td>
<td>Individual consult on final presentation production + presentation</td>
<td></td>
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<td></td>
<td>script due</td>
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</tr>
<tr>
<td>11/30/11</td>
<td>Design Studio Final Presentation of Assignments #1 through #3</td>
<td>30%</td>
</tr>
</tbody>
</table>

L to R - Joseph Cornell_Sun Box_1956; Hiroshi Sugimoto_Church of Light by Tadao Ando_Osaka_1989
L clockwise: Gordon Matta-Clark _Conical Intersect_ 1975; Office Baroque_ 1977; Steven Holl Architects _Luminosity Porosity Installation_ 2005
Readings
Unwin, Simon “Analysing Architecture”
- (p 25-34) Architecture as Identification of Place due 10/28/11
- (p 43-56) Modifying Elements of Architecture in class 10/23/11
Holl, Steven + Pallasmaa, Juhani + Perez-Gomez, Alberto “Questions of Perception”
- (p 28-37) An Architecture of the Seven Sense due 10/28/11

Site Analysis Products
- Purposeful maps - of body occupation, patterns of use, natural or cyclical occurrences etc.
- Diagrams of observations – approach, material or sensorial distribution etc.
- Quantitative surveys – dimensions to tape measure (done in Design Comm), to body measures (eg. How many steps, how many arm lengths, hand measure for the exact area of your site) etc. all 3 –D axis
- Comparative measures – observed occurrence (eg light intensity) as compared to same elsewhere (eg 125% brighter and 50% as white as the light in the studio)
- Qualitative reflections – specific aspects as compare to other familiar circumstances that also has similar aspects (eg when the sunlight shines on the window sill, the color of the wood bleaches out to the tone of cake batter, and appears softer than the surrounding wood in shadow)

Weekly Writing
- One page of double spaced 11 point font reflection - on qualitative reflections, process, progress, subject of reading, subjects explored in studio, design concepts, areas of difficulty etc.
- Titled - Your Name, Three Key Words of the Week (You fill in the three words) , Date

Program and Site Merge Products
- Analysis of assigned program of use – what are the challenges and opportunities to engage design? In the form of diagrams, drawings, models
- Compare to Site Analysis Products already completed, does the in depth understanding of the program of use begin to help you to determine how to situate and accommodate these uses on the site? In the form of overlaid sequential diagrams, plans, sections, merged models, compositional drawings to maintain the hierarchy of key issues your design intends to address and to test relationships between elements of the composition.

Process products
- Drawings and models to increasing architectural scale as the design becomes more resolved (eg ½”=1'-0" 1-½ “=1'-0”)
- Multi view drawings to help you maintain the 3-D spatial understanding of your design.
- A fragment of a key element at full scale, with a mini declaration of what experiences you hope the design will conjure.
- A “Full Orchestral Score” representation of the multiple sensorial experiences you have designed, paired in time and space to plans/sections/model fragments, to represent the sequence of X number of paces and or X seconds of stillness etc.

Final Presentation Script
- A concise one page declaration of your observations, design concepts, hierarchy of manifestation of various senses, design goals, design solutions etc.
- Coordinate the sequence of script to the layout of all your presentation products.
**PROJECT BRIEF:**

**Phenomenal Realms: Perception of Architecture**

This assignment explores how architecture affects our senses and the perception of our built environment.

**Senses – Perception – Phenomenon - Space**

In this project students were challenged to experiment with the synesthetic relationships between our senses to interpret a site. Employing observation and mapping of both quantitative and qualitative site conditions, students develop a program of use and iterate a design for an intervention merging concerns of site, senses and function.

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**INSTRUCTIONS:**

Please, indicate juror and student’s name & per each assignment, mark one number only in the correspondent grade-box.

<table>
<thead>
<tr>
<th>ASSIGNMENT</th>
<th>PROFICIENT</th>
<th>GOOD</th>
<th>FAIR</th>
<th>POOR</th>
<th>VERY POOR</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10.9.8.7.6.5.4.3.2</td>
<td>10.9.8.7.6.5.4.3.2</td>
<td>10.9.8.7.6.5.4.3.2</td>
<td>10.9.8.7.6.5.4.3.2</td>
<td>10.9.8.7.6.5.4.3.2</td>
</tr>
</tbody>
</table>

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**STUDENT NAME___________________________ INSTRUCTOR NAME_____________________________________________________**

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**Part 1 – Amuse Bouche, Site Analysis, Diagrams** = 15%

**Part 2 – Body Occupation Diagram** = 5%

**Part 3 – Intervention Design Process Products**

- **Product 1 – Site Model with iterations of intervention** = 15%
- **Product 2a – Enlarged Plan with human occupation** = 10%
- **Product 2b – Enlarged Section with human occupation** = 10%
- **Product 2c – Composition score – approach + occupation** = 5%
- **Product 2d – Full Scale Detail** = 10%
- **Product 2e – Photomontage Perspective** = 10%

**Part 4 – Writing** – 4 weekly progress and 1 final script = 10%

**Part 5 – Final Presentation** – verbal, organization, professionalism = 10%

---

**PART 1 - Amuse Bouche, Site Analysis, Diagrams**

Diagrams #1, 2A, 2B - Taste Affiliations + Site affiliations + Site Analysis

- **THOUGHTFUL & THOROUGH INVESTIGATION WITH WELL DESIGNED DIAGRAMS / COLLAGE**
  - Thorough investigation of all diagrams indicating thoughtful consideration of:
    - the synesthetic affiliations between senses and site.
    - sensorial and experiential qualities of the site.
    - Student completed all three diagrams.
  - Fairly thorough investigation of all diagrams indicating thoughtful consideration of:
    - the synesthetic affiliations between senses and site.
    - sensorial and experiential qualities of the site.
    - Student completed all three diagrams on time.
  - Adequate investigation of all diagrams indicating adequate consideration of:
    - the synesthetic affiliations between senses and site.
    - sensorial and experiential qualities of the site.
    - Student completed all three diagrams.
  - Basic investigation of all diagrams indicating simplistic consideration of:
    - the synesthetic affiliations between senses and site.
    - sensorial and experiential qualities of the site.
    - Student completed all three diagrams.
  - Inadequate investigation of all diagrams indicating overly simplistic consideration of:
    - the synesthetic affiliations between senses and site.
    - sensorial and experiential qualities of the site.
    - Student completed less than three diagrams.

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<td>3</td>
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<td>1</td>
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</tbody>
</table>

Craft of Diagrams / Collage

- **WELL EXECUTED REPRESENTATION**
  - Complete sets showing a designed and assembled
  - Complete sets showing a designed and assembled

---

**INSTRUCTORS:** Annie Chu / Donatella Cusma
<table>
<thead>
<tr>
<th>Part 2 – Body Occupation Diagram</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Translation of Movement and Study of Occupied Space</strong></td>
</tr>
<tr>
<td><strong>THOUGHTFUL SELECTION OF REPRESENTATIONAL FORMS FOR CHARTING THE SPACE OCCUPIED BY MOVEMENT SEQUENCE</strong></td>
</tr>
<tr>
<td>Careful and wellconsidered observation of a body in motion at the site, including representation of the experiential realm. Well drawn sequences and great use of colors/lines/shading to convey the body’s experiences. Appropriately considered observation of a body in motion at the site, including representation of the experiential realm. Simply drawn sequences and basic use of colors/lines/shading to convey the body’s experiences.</td>
</tr>
<tr>
<td>10…9…8…7…6…5…4…3…2…1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part 3 – Intervention Design Process Products</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Product 1 – Site Model with Iterations of intervention</strong></td>
</tr>
<tr>
<td><strong>HIGHLY ORDERED &amp; COMPLEX MODEL</strong></td>
</tr>
<tr>
<td>Model presents a rich complexity &amp; resolution through an unambiguous organization. Three-dimensional space/forms are investigated and articulated in an aesthetically consistent relation of its elements.</td>
</tr>
<tr>
<td>10…9…8…7…6…5…4…3…2…1</td>
</tr>
<tr>
<td><strong>Product 2a – Enlarged Plan with Human Occupation</strong></td>
</tr>
<tr>
<td><strong>WELL EXECUTED AND COMPLETE PLAN</strong></td>
</tr>
<tr>
<td>Plan is large scale indicating thoughtfully considered evidence of design for human occupation. Complete representation of elements and highly legible.</td>
</tr>
<tr>
<td>10…9…8…7…6…5…4…3…2…1</td>
</tr>
<tr>
<td><strong>Product 2b – Enlarged Section with Human Occupation</strong></td>
</tr>
<tr>
<td><strong>WELL EXECUTED AND COMPLETE SECTION</strong></td>
</tr>
<tr>
<td>Section is large scale indicating carefully considered evidence of design for human occupation. Complete representation of elements and highly legible.</td>
</tr>
<tr>
<td>10…9…8…7…6…5…4…3…2…1</td>
</tr>
<tr>
<td><strong>Product 2c – Composition score – approach + occupation</strong></td>
</tr>
<tr>
<td><strong>STRONG COMPOSITIONAL ORDER + THOUGHTFUL RESEARCH</strong></td>
</tr>
<tr>
<td>Composite diagram reflects strong understanding of the multiple strands of phenomenological experience for two states – approach + occupation. Strong compositional logic enhances legibility.</td>
</tr>
<tr>
<td>10…9…8…7…6…5…4…3…2…1</td>
</tr>
<tr>
<td><strong>Product 2d – Full Scale Detail - BONUS</strong></td>
</tr>
<tr>
<td><strong>TECTONICALLY CONSIDERED CONSTRUCT</strong></td>
</tr>
<tr>
<td>Artifact represents a highly developed investigation into the tectonic relationship with the project. Object is constructed with a high level of craft and clear understanding of the relationship between parts.</td>
</tr>
<tr>
<td>10…9…8…7…6…5…4…3…2…1</td>
</tr>
<tr>
<td><strong>Product 2e – Photomontage Perspective</strong></td>
</tr>
<tr>
<td><strong>THOUGHTFUL &amp; COMPLEX PHOTOMONTAGE</strong></td>
</tr>
<tr>
<td>Representation executed with a lot of care.</td>
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<tr>
<td>Part 4: Writing</td>
</tr>
<tr>
<td>----------------</td>
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<tr>
<td>WELL ARTICULATED WITH REFLECTION ON RESEARCH + PROCESS</td>
</tr>
<tr>
<td>THOUGHTFULLY COMPOSED WITH REFLECTION ON RESEARCH + PROCESS</td>
</tr>
<tr>
<td>POORLY DEVELOPED REFLECTION AND NARRATIVE</td>
</tr>
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<tr>
<td>Thoughtfully articulated concepts, supported by description and insight gained through research and design process. Coherent and well-crafted work that evidenced care and highly developed critical thinking.</td>
</tr>
<tr>
<td>10</td>
</tr>
<tr>
<td>Presentation has no misspellings or grammatical errors. Student uses a clear voice and correct, precise terminology. All audience members can hear presentation and follow visual representation.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part 5 – Final Presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>WELL ARTICULATED, COMPELLING, CLEAR, ORGANIZED, PROFESSIONAL</td>
</tr>
<tr>
<td>POORLY ARTICULATED, CONFUSING SET</td>
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<td>10</td>
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<tr>
<td>Student presents information in a logical and organized manner. He or she demonstrates full knowledge of the process by answering jurors’ questions adequately and respectfully with conceptual elaboration. Presentation has no misspellings or grammatical errors. Student uses a clear voice and correct, precise terminology. All audience members can hear presentation and follow visual representation.</td>
</tr>
<tr>
<td>10</td>
</tr>
<tr>
<td>Student uses a clear voice and correct, precise terminology. All audience members can hear presentation and follow visual representation.</td>
</tr>
</tbody>
</table>
Final presentation will be on November 30, Wednesday starting at 9:15am sharp, the two sessions will present jointly alternating one student per session.

REHEARSAL
Date: Tuesday, November 29th
Oral presentation is rehearsed in class.

CHECK-IN AND PIN-UP:
Date: Tuesday, November 29th - 7pm to 8pm
There will be a mandatory pinup of all process products for INAR 105-Assignments 1 through 3, and INAR 1701-Assignment 3 (Light and Time, Light and Color). The majority of your work must be pinned up this evening. 5% of Assignment #3 grade will be deducted for non-participation.

FINAL REVIEW
Date: Wednesday, November 30th -
Students check-in: 12:45 sharp
Review starts: 1:15 pm
Review ends: 6:00 pm
Miscellaneous: You are required to participate during the entire review. Absence will reduce your final grade.

Midterm Presentation requirements:

1) Assignment #2 part 1 Photo-essay
2) Assignment #2 part 2+3 Experiential and Structural diagrams (on trace or vellum)
3) Assignment #2 part 4 Physical model
4) Assignment #2 part 5 Presentation board #1- mixed techniques and materials
   Including:
   Research on the user – (photographic and written documentation)
   Diagram generating program (flight, mating, hiding, hunting etc)
   Measured orthogonal drawings to scale of site selected for the installation (with dimensions - on trace or vellum)
5) Assignment #2 part 6.1 Presentation board #2
   Including:
   Final orthogonal drawings to scale of 3D model installed on site (with dimensions on vellum)
   Photographs of model installed on site (capture experiential qualities of space)
6) Assignment #2 part 6.2- final 3D model (can remain installed if located in the Powell Gallery otherwise bring it with you at the presentation)
7) Written Analysis (Prepare your oral presentation by writing it. You will have totally five minutes for your oral presentation. Reading one letter page single space text, font size 12 ppt, takes about five minutes. Hence, organize your oral presentation accordingly. Bring a hard copy of your oral presentation to class on Tuesday October 18 for the rehearsal.)
COURSE EVALUATIONS REMOVED FOR CONFIDENTIALITY
Professional & Scholarly
Self-reflective evaluation
Some recent and upcoming lectures and exhibitions in which I participated or will participate since my appointment to Woodbury University include:

**Interiority** – Bellevue College, Bellevue, WA – Feb 2012
Lecture on interior architecture and its expanded definition

**Slow Motion** – Kansas State University, KS – Jan 2012
Lecture on the close study of threshold conditions and transitions afforded in the interior experience.

**Situation & Subterranea** – California Polytechnic College San Luis Obsipo, CA - Jan 2012
Joint lecture with Rick Gooding reflecting above/below ground spatial experiences, archetypal / phenomenological models and expanded definition of inhabitation in art and architecture.

**Women in Design Symposium** – Dublin, Ireland – Jun 2011
Keynote speech regarding the practice of interior architecture, the experience of a woman architect and feminine attitudes existing in work.

**Smart Conversations** - Los Angeles, CA – Apr 2011
C+G Architects as Case Study for SMARTY – a network for women entrepreneurs.

**Practice & Pedagogy** – California Polytechnic College Pomona, CA – Feb 2011
Lecture on the influences between practice and pedagogy.

**Architecture & Interior Design – conflicts and resolutions** –Pasadena, CA
Lecture of proposed methodologies towards a collaborative ideal, sponsored by the American Society of Interior Designers and the Foothill Pasadena chapter of the AIA.

**Dwell on Design Conference Exhibition** - Los Angeles, CA – Jun 2011

**RIBA DiverseCity Exhibition (Final Stage)** – London, UK & travel international – 2010-11
Recent and upcoming services since my appointment to Woodbury University:

Rome Prize Jury 2012 – American Academy in Rome

AIA (National) Institute Honor Awards for Architecture and The 25 Year Award in Architecture Jury
   (see attached my argument page to advocate for the Gehry House as recipient of The 25 Year Award – this has great significance as the Gehry house is a canonical project in academia but hardly acknowledged, and often discounted within the practice community)

Calvin Traveling Fellowship Jury – California Polytechnic College Pomona

City of Los Angeles Cultural Affairs Commission Design Awards Jury
   Highlighting the design accomplishment of significant public projects within LA.

Marnell Scholarship Jury – USC School of Architecture

AIA National Convention Session – Interior Excellence – Learning from the AIA Institute Honor Awards for Interior Architecture – New Orleans, LA
   Served as session organizer and presentation material producer– national panel including Susan Szenasy, Chief Editor of Metropolis Magazine as moderator.

National AIA Committee on Design & AIA Interior Architecture Committee – Houston Design Conference - Houston, TX
   Initiated collaboration and co-chaired conference for AIA Interior Architecture Committee.
Sample Argument Page of advocacy efforts within the National AIA 25 Year Award Jury, typically merging scholarly and practice viewpoints to convince a practice-dominant jury panel. Content was used as reference for official AIA essay and excerpts were used for jury comments. (see AIA website page following)

25 Year Award – Gehry House by Frank Gehry

First completed in Santa Monica in 1979, Frank Gehry’s house ushered in a period of turbulent change in architecture. Widely recognized as an authentically North American project that accelerated the end of the postmodern movement, the Gehry House was positioned as the great reflection of the emerging cultural values of the late ‘70s, which then moved the postmodern debate into a production arena. This renovation project influenced a whole generation of architects and of architectural education. It made California a viable place for practices that responded to the lure of the expanding boundaries of architecture.

As the architectural historian Kenneth Frampton asserted in his primer Modern Architecture – a Critical History, ‘…Frank Gehry’s domestic work, above all his deconstructed ‘anti-house’ (referencing Marcel Duchamp’s ‘anti-painting’) built in Santa Monica in 1979, introduced a genuinely subversive element into the complacent decadence of American Populist architecture.’

Published around the world, the image of a defiantly ‘destroyed’ California house made of unexpectedly humble materials ignited responses as far as Europe and Asia. As often with ground-breaking efforts, the provocative house invited astonishment, admiration, and contempt. Even with a groundswell of disdain, the house eventually justified its place in architectural history by offering a strong rebuttal to the kitsch neo-historic approach of postmodernism. It ignited a forum to consider the relationship between art and architecture, which fueled the subsequent waves of architect and artist collaborative projects in the ‘80s, further expanding the role of the architect in culture.

The house offered a new way of building with an existing context (historical or vernacular). Reminiscent of the development of modern music as in jazz or John Cage, it embraced a messy and juxtaposed dialog between old and new, and confirmed that seemingly discordant voices can in fact be composed into a viable and strong complement to the existing. It created a new aesthetic possibility in architecture and compelled the discipline to embrace its theoretical research and connectedness to other creative fields.

The ‘low brow’ interpretation of the tenet of modernism to reveal its structure was easily spotted in the exposed 2x4 wood studs. Employing humble materials, this aesthetic of the poor questioned institutionalized notion of taste, and evinced that creativity is an opportunistic endeavor. The transformative power of design to improve the lived experience could care less about the cost of building materials.

Through the cuts made to the house to connect new elements, Gehry radically altered the spatial conditions of the California Bungalow. Through incisions, assemblage and hybridization, the Gehry house borrowed from art practices such as Gordon Matta Clark and liberated the limited Cartesian geometry of the cube, thus sowing the seed of formal and spatial investigations that led eventually to the phenomenon of the Bilbao effect: allowing architecture to be chosen to bring economic gain and cultural recognition to a place.
- Professional Affiliations (cont’d)
- Excerpt of researched argument to persuade other jury members published
These are works in progress / completed since my appointment to Woodbury University

- **Drylands Design: An Open Ideas Competition for Retrofitting the American West** - Exhibit 2011-12 California Architectural Foundation William Turnbull Competition
  Organized by Woodbury University’s Arid Lands Institute
  Exhibit Design - A+D Museum, Los Angeles, CA

- **LAC+USC Wellness Center, Los Angeles, CA**
  Cooperative of 12 non-profit providers of public health related services in East Los Angeles including Live Strong and Bike Kitchen.
  Renovation of historic Los Angeles County USC Medical Center ground floor.

- **Emmerich House, Beverly Hills, CA**
  Phase 4 renovation and addition to historic Harwell Hamilton Harris' masterpiece
  English House

- **Now Dig This! - Art and Black Los Angeles, 1960-1980**
  Hammer Museum, Los Angeles, CA
  9,000 sq. ft. Exhibit Design

- **LA Goes Live - Performance Art In Southern California : 1970-1983**
  Los Angeles Contemporary Exhibitions, Hollywood, CA

- **Nichols Canyon House, Los Angeles, CA**
  Complete renovation of 4,800 sq. ft. house for a photographer and collector of Italian Futurist art and ‘30s-'40s fine and decorative art.

- **Autry Resource Center, Burbank, CA**
  2 phase - 97,000 sq. ft. tenant improvement and 3,000 sq. ft. addition
  Southwest Museum and Autry National Center Collections Storage, Research Institute and Native American ceremonial area.

- **Out of the Box: Edition Jacob Samuel, 1988-2010**
  Hammer Museum, Los Angeles, CA
  in conjunction with Los Angeles County Museum of Art
  8,400 sq. ft. exhibit design of world class artist prints by master-printmaker Samuel.

- **LA Plaza de Cultura y Artes, Los Angeles, CA**
  3,800 sq. ft. galleries, classrooms and program space – addition + int. renovation
  Mexican Cultural Center in two historic buildings downtown.
PROFESSIONAL & SCHOLARLY

- Scholarly Activities

• Built a reputation for expertise in interior architecture and in exhibition design. Through my professional work and the promotion of the discipline of interior architecture in my lectures, I have been approached for consultation on materials, colors and interior theory matters from colleagues of both departments of architecture and interior architecture, as well as from organizations abroad. Those activities include week-long color workshop with top students in Mexico with a panel of international color experts, and consultation with UK color forecast firm and Central America’s largest paint company Comex.

To study the historical/spatial/cultural/theoretical ideas about color, I have begun basic research and gave a lecture to Woodbury colleagues in theory and history (Ewan Branda and Paulette Singley), as well as Chair of Art History at UC Riverside Patricia Morton to test out the ideas of the study. Part of that work has already been brought into the classroom to enrich some degree projects in the department.

• Continued to serve on various thesis and final review juries. These have been opportunities to exchange ideas with other university colleagues. Since joining the Woodbury faculty, I have served on architectural school juries for –

  College of Environmental Design, UC Berkeley
  – Graduate Thesis & Undergrad final projects reviews 2010, 2011

  College of Architecture and Interior Design, University of Cincinnati, OH
  - Graduate thesis review 2011

  School of Architecture, University of Nevada, Las Vegas
  - Undergraduate final review 2010

  Herberger Institute of Art and Design –Design School, Arizona State University
  - Undergraduate and Graduate reviews 2010, 2011

  School of Architecture, University of Southern California
  - Undergraduate final reviews 2011
- Chair Randy Stauffer initiated a small interior architecture study group including myself and two eminence grises of the interior design community. We have made several tests for compiling a joint critique of a pilot test site – the lobby of the Biltmore Hotel downtown. The process revealed the multiplicity of approaches by which an analysis of interior architecture can be conducted. The approaches are different in some ways from the traditional architectural analysis of form, elements, space, history etc. The experiential realm of the analysis became the most challenging for compilation. We are continuing to find time to bring this work to some milestone. I have attached my initial contribution to the filedwork analysis checklist on the following page.

- Have begun compilation of research for a history reader for Interior Architecture Department – a resource of the canonical projects for the discipline. This is necessary as history of interior architecture courses relied on both architecture and interior design text to cobble together the defined group of projects and movements for our students curriculum.

- I have worked with Chair Randy Stauffer to draft the initial list and have begun a database in the Summer of 2011 to collect the resources. I planned to continue broadening the field of canons and begin the analytical process of defining the systems and elements on these interior environments during the Spring 2012 term, complete the first outline of the reader in Summer 2012, refine and draft the curriculum for INAR History 2 course redux Spring 2013.
DRAFT-Field Work Check List for Interior Architecture Analysis
from initial field trip and some excerpts from Simon Unwin’s Analysing Architecture

1. Identifying a place
   What is the first impression of the experience at approach?
   • Organization
   • Imagery
   • Materials
   • Function
   • Colors
   • Appropriate response to the context?
   • Inviting or the opposite or neutral?
   • Vocabulary of formal expression

2. Almost inside
   What is the design of the transition between inside and outside?

3. Basic Elements of the interior
   What are the main family of basic elements that made up the whole interior?

   Describe it architecturally as an interior experience design created for people:
   • Ground / floor
   • Walls and vertical barriers
   • Markers of space (such as freestanding columns)
   • Canopy or ceiling
   • Openings
   • Stairs and steps
   • Built-in cabinetry
   • Path

   Describe it as an inhabited functional sculpture of material and color surfaces and of objects created for people:
   • Floor treatment and transitions
   • Vertical surrounding material and color families
   • Horizontal material and color families
   • Furnishings and groupings of furnishings
   • Artwork and other objects
   • Hierarchy of focus points
   • Conditioning of openings onto another space and onto the outside (such as doorways and windows)
   • Circulation and flow
   • Built-in cabinetry

4. Non-material Elements of the interior
   Light:
   • Daylighting
   • Electric lighting
     o Architecturally integrated lighting
     o Lighting objects
PROFESSIONAL & SCHOLARLY

• Scholarly Activities (cont’d)

- Shadows
  - Temperature
  - Ventilation
  - Sound
  - Proportion and Scale
  - Time (the sequential experiences as one goes through the project, one experience framing the one after…)
  - Symbolism, metaphors, humor / wit

5. Evaluate what the design achieved
  • Response to context - Using things, ideas already there
  • Innovation of program, of design?
  • Economy of means
  • Engaging the reasoning, emotional and intuitive parts of the brain
  • Sensorial design
  • Functionality
  • Delight

6. Miscellaneous

Circle of presence:
  • Visibility – the outer circle of the overall
  • Place – the intermediate circle of being there
  • Touchability – the intimate circle when your eyes, ears, skin are engaged with the experience

Lines of Sight:
  • We see in straight lines, so how does the alignment of things help us understand and organize space.

Lines of Passage:
  • How we go from point a to point b? Knowing where we are going or not. Goal or no goal. What is actually happening when views are shifted by the path moving our bodies to different orientations?

Our body’s orientation:
  • Frontal vs sideway experiences
  • Is there a backway experience too?

Social Geometry:
  • Does the interior space design anticipate, enable or engineer the social geometry of gathering or individual occupation / dwelling?

Archetypal Conditions:
  • Embedded relationship between body and space (e.g. under the table, on top of a hill)
ANNIE CHU, AIA

Registered Architect / State of California - License Number C26961 1997-present
Registered Architect / State of New York - License Number 02026-1 1989-2002
Registered Architect / Commonwealth of Kentucky - License Number 5383 2001-2003

EDUCATION
M.S. in Architecture & Building Design Columbia University, New York 1989
Bachelor of Architecture Southern California Institute of Architecture 1983
Bio-mathematics/Pre-Medicine Loma Linda University, Riverside, CA 1977-1980

PROFESSIONAL EXPERIENCE
CHU+GOODING ARCHITECTS Los Angeles, CA 1996-present
Principal

- Drylands Design: An Open Ideas Competition for Retrofitting the American West -Exhibit 2011-12 California Architectural Foundation William Turnbull Competition
  Exhibit Design - A+D Museum, Los Angeles, CA

- LAC+USC Wellness Center, Los Angeles, CA 2011-2012
  Cooperative of non-profit providers of public health related services in East Los Angeles
  Renovation of historic Los Angeles County USC Medical Center

- Emmerich House, Beverly Hills, CA 2010-2011
  Phase 4 renovation and addition to historic Harwell Hamilton Harris’ English House

- Now Dig This! - Art and Black Los Angeles, 1960-1980 2011-2012
  Hammer Museum, Los Angeles, CA
  9,000 sq. ft. Exhibit Design

  Los Angeles Contemporary Exhibitions, Hollywood, CA

- Autry Resource Center, Burbank, CA 2010-2013
  2 phase - 97,000 sq. ft. tenant improvement and 3,000 sq. ft. addition
  Southwest Museum and Autry National Center Collections Storage
  Research Institute and Native American ceremonial area

  Hammer Museum, Los Angeles, CA in conjunction with Los Angeles County Museum of Art
  8,400 sq. ft. exhibit design

- LA Plaza de Cultura y Artes, Los Angeles, CA 2009-2010
  41,800 sq. ft. tenant improvement and 2,000 sq. ft. addition Mexican Cultural Center
  in two historic buildings downtown

- Nichols Canyon House, Los Angeles, CA 2009-2011
  5,500 sq. ft. renovation and addition to Hollywood hillside home for photographer/collector

- Emmerich House, Beverly Hills, CA 2008-2009
  Phase 3 renovation and addition to historic Harwell Hamilton Harris’ English House

- Gilhuly House, Rustic Canyon, CA 2006-2008
  6,500 sq. ft. new residence

- Southern California Public Radio / KPCC 89.3, Pasadena, CA 2006-2010
30,000 sq. ft. renovation and 5,000 sq. ft. addition for offices and broadcast studios, LEED Silver Certified

- Barbara and Art Culver Center of the Arts, UC Riverside, Riverside, CA 2005-2010
  45,000 sq. ft. renovation of historic landmark incorporating the Keystone Mast Collection of the California Museum of Photography (with Harley Ellis Devereaux)
- Masters of American Comics exhibit, MoCA & Hammer Museum, Los Angeles, CA 2005-2006
  20,000 sq. ft. joint exhibit design
- West Edge Installation, NeoCon West, Los Angeles, CA 2005
  Experimental executive suite environment incorporating living modules
- Art Center College of Design, Pasadena, CA 2004-05
  Renovation for lobby, student galleries, screening room and main gallery
- Ontario Museum of History and Art, Ontario, CA 2003-05
  Strategic and Master Plan, 56,000 sq. ft. renovation and 15,360 sq. ft. modern addition to historic City Hall and grounds
- Southern California Edison - Sustainable Portable Classroom Prototype, CA 2003
  Collaborative expert team design of sustainable and energy efficient modular classroom
- Los Angeles Philharmonic Association @ Walt Disney Concert Hall, Los Angeles, CA 2001-2003
  15,000 sq. ft. offices in Frank Gehry designed building (with Gruen Associates)
- Kentucky Museum of Art+Craft, Louisville, KY 2001-2002
  26,000 sq. ft. renovation of cast iron building for exhibit, education, sales and administration
- The Architecture of R.M. Schindler exhibit, MoCA, Los Angeles, CA 2001
  10,000 sq. ft. exhibit design for major retrospective
- Emmerich House, Beverly Hills, CA 1999-2002
  Restoration and addition to (1950) Harwell Hamilton Harris designed 7,000 sq. ft. English House - Phases 1 & 2
- UC Riverside Fine Arts Seismic Building, Riverside, CA 1996-2001
  90,000 sq. ft. Fine Arts facility for music, dance, studio art, art history and theater departments (as independent consultant, project designer for Israel Callas Shortridge associates)
  Offices for psychology practices
- Art Center Art Gallery, Pasadena, CA 1998
  Gallery for changing exhibits
- Tarzana Child Care Center-Public Art Installation, CA 1997-99
  Collaboration with artist Eugenia Butler
- Art Center Interventions, Pasadena, CA 1996
  Joint student and faculty studies for multi-phase interventions/renovation
- Indochine West, Los Angeles, CA 1996
  Branch of New York restaurant (collaboration with AERO interior design, NY)
- Tom Mark Store, Los Angeles, CA, 1995
  Clothing store for celebrated young designer
- Various scale residential and commercial projects in Los Angeles, New York and Ireland 1990-present

ISRAEL CALLAS CHU SHORTRIDGE design associates Beverly Hills, CA 1994-1996
Principal/Project Designer

- UCLA Revlon Breast Care Center, Los Angeles, CA 1995
  3,500 sq. ft. interior for cross-disciplinary cancer clinic
- Spartan 14, The Hague, Netherlands 1995
  14-unit low-cost housing within International Housing development
- UCLA Public Policy Building, Los Angeles, CA 1995
  203,000 sq. ft. seismic upgrade, site, exterior and interior modifications to original Graduate School of Management building

ISRAEL CALLAS CHU design associates Beverly Hills, CA 1993-1994
Principal/Project Designer
- UC Riverside Fine Arts / Surge Building, Riverside, CA 1994
  Design for 150,000 sq. ft. Fine Arts facility for music, dance, studio art, film, art history and creative writing departments with temporary occupancy by theater and philosophy departments

FRANKLIN D. ISRAEL design associates Beverly Hills, CA 1990-1996
Senior Associate: Project Designer/Project Architect
- UCLA Southern Regional Library Phase II, Los Angeles, CA 1995
  90,000 sq. ft. compact book storage facility and reference center
- Rebel Entertainment, Toluca Lake, CA 1994
  3,000 sq. ft. music and video recording studios
- LACMA Children's Art Workshop, Los Angeles, CA 1993
  500 sq. ft. renovation of basement storage room for the museum
  7,000 sq. ft. remodel of warehouse space for video post-production studio
- Various scale residential projects

TOD WILLIAMS BILLIE TSIEN & ASSOCIATES New York, NY 1984-1990
Senior Associate/Project Architect
- University of Virginia dormitories, Charlottesville, VA 1990
  Residential college with 500-person dormitories, 12,000 sq. ft. dining hall, faculty housing
  3,700 sq. ft. gallery and office in corporate office tower
- Spiegel Poolhouse, Kings Point, NY 1987
  3,000 sq. ft. indoor pool addition dedicated to exhibit Sol LeWitt wall drawing
- Go Silk Boutique, San Francisco, CA 1986
  1,200 sq. ft. clothing store near Union Square
- Metropolitan Tower, New York, NY 1986
  1,500 sq. ft. interior and furnishings for model apartment in midtown high-rise
- Feinberg Hall, Princeton University, NJ 1985
  8,000 sq. ft. dormitory for Wilson College
- Baskerville Watson Gallery, New York, NY 1985
  4,000 sq. ft. gallery in SOHO

OLIVER KURZE GEORGES ARCHITECTS Los Angeles, CA 1984
Design Team Member

FRANK O. GEHRY ASSOCIATES Santa Monica, CA 1983
Production Team Member
- IMAX Theater, California Aerospace Museum, Los Angeles, CA 1983

ACADEMIC EXPERIENCE
Associate Professor
- Woodbury University, Burbank, CA 2010-present

Lecturer / Instructor / Visiting Professor
- University of Southern California, Los Angeles, CA 2006-2010
- Arizona State University, Graduate Travel Studio, Phoenix, AZ & Helsinki, Finland 2006-2007
- Art Center College of Design, Pasadena, CA 1996-2005
- Southern California Institute of Architecture, Los Angeles, CA 1993,1995
- University of Texas at Austin School of Architecture with Rick Gooding 1990

cv. annie chu
PUBLICATIONS


LECTURES / PANELS

- 'Interiority', Bellevue College, Bellevue, WA 2012
- 'Slow Motion', Kansas State University, Manhattan, KS 2012
- 'Situation + Subterranea', Hearst Lecture Series, Cal Poly San Luis Obispo, CA 2012
- Keynote - Women in Design Symposium, Dublin, Ireland 2011
- City of Los Angeles Cultural Affairs Commission Design Award Jury 2011
- Smart Conversations Lecture - SMARTY:A Network for Women in Business 2011
- 'Practice & Pedagogy', Cal Poly Pomona, CA 2011
- Lecture, Pasadena Foothill AIA + ASID Joint Program 2010
- 'Interiority', USC, Los Angeles, CA 2008
- Lecture and Workshop, CENTRO School for New Media/TV/Architecture, Mexico City, Mexico 2007
- COMEX International color forecast panel, Temozon, Mexico 2007
- 5 Miradas, Fusión de color y arquitectura workshop and international panel, Mexico City, Mexico 2006
- 'Site Conditioned', Arizona State University, Tempe, AZ 2006
- 'Current Works', USC, Los Angeles, CA 2006
- 'Situations: Conditioned', SCI-Arc, Los Angeles, CA 2004
- RIBA DiverseCity, Symposium presenter, Beijing and Zheng Zhao, China 2004
- 'Current Works', AIA Florida, Gulf Coast 2004
- 'Inspirations 02 Berlin-Los Angeles', Art Center College of Design, Pasadena, CA 2002
- 'Transitions', University of Kansas, Lawrence, KS 2001
- 'Beginnings', AIA/Los Angeles 2001
- 'Works', AIA Kansas Conference, Wichita, KS 2001
- 'Transitions', Kansas State University, Manhattan, KS 2001
- 'Interior Urbanism', Woodbury University, Burbank, CA 1998
- 'Current Works', California Polytechnic University, Pomona, CA 1998
- 'Out There Doing It/LA Forum for Arch. & Urban Design @ MAK Center, Los Angeles, CA 1998
- 'Chu+Gooding Architects', University of New Mexico, Albuquerque, NM 1998
- 'Fire in the Library', interdisciplinary panel on collaborations, SCI-Arc, Los Angeles, CA 1998
- 'Current Works: Chu+Gooding Architects', University of Oregon, Portland, WA 1997
- Eugenia Butler's seminar panel discussion on collaboration between architects and artists (w/ Robert Irwin, Erika Rothenberg), SCI-Arc, Los Angeles, CA 1996
- Southern California Institute of Architecture, Los Angeles, CA 1996
- Georgia Tech University, Atlanta, GA 1996
- University of Florida, Gainesville, FA 1996
- Los Angeles Forum for Art & Architecture, CA 1993
- Texas A&M University, College Station, TX 1991
- Parsons School of Design, New York, NY 1990
- New York Institute of Technology, Old Westbury, NY 1989

- Parsons School of Design, New York, NY 1989
- New York Institute of Technology, Old Westbury, NY 1989
**PROFESSIONAL AFFILIATIONS / SERVICE**

- Rome Prize - American Academy In Rome - Jury 2012
- National AIA Institute Honor Awards Jury- Architecture & 25 Year 2011
- City of Los Angeles Cultural Affairs Commission Design Award Jury 2011
- Calvin Traveling Fellowship: Cal Poly Pomona- Jury 2011
- Marnell Scholarship- USC Jury 2011
- AIA Convention Session - 'Interior Excellence - Awards Panel'- Session Organizer 2011
- AIA California Council Design Awards Jury 2010
- National AIA Committee on Design + Interior Architecture Committee 2010

Houston Design Conference - Advisory Group Conference Committee Co-Chair 2010
- City of Los Angeles Cultural Affairs Commission Design Award Jury 2010
- Cultural Affairs Commissioner, City of Los Angeles 2010-present
- National AIA Honor Awards Task Group 2008
- National AIA Interior Architecture Advisory Group (Chair in 2010) 2007-2010
- Board Member, arcCA, the journal of the AIA California Council 2007-present
- AIA Pasadena Foothill Chapter Design Awards Jury 2007
- AIA California Council Design Awards Committee (Chair in 2009) 2006-2009
- Kentucky Society of Architects Design Awards Jury Chair 2006
- AIA Western Mountain Region (AZ, UT, CO, NV, NM) Design Awards Jury 2006
- ACSA Wood Council Competition Jury 2005
- RIBA DiverseCity Snowball Exhibit, Beijing and ZhengZhao, China Jury 2005
- Community College Facility Coalition Professional Design Awards Jury 2004
- AIA Florida Gulf Coast Design Awards Jury 2004
- National AIA Interior Architecture Honor Awards Jury 2003
- Chicago AIA Interior Architecture Design Awards Jury 2003
- LA/AIA Next LA Awards Jury 2002
- Texas Society of Architects Design Awards Jury and Presenter 2002
- Kansas AIA Design Excellence Awards Jury Chair 2002
- Board Director, AIA Los Angeles Chapter 2000-2002
- National Council of Architectural Registration Boards certified - 47854 1997-present
- Board Member, Los Angeles Forum for Architecture & Urban Design 1997-2001
- Editorial Board, *WomEnhouse*, a Graham Foundation sponsored internet feminist project 1995

(http://www.cmp.ucr.edu/womenhouse/default.html)
- Academic Final / Thesis Reviews for Undergrad & Grad Arch Programs across country 1988-present

**EXHIBITS**

- Dwell on Design Exhibition @ Dwell on Design Conference, Los Angeles 2011
- RIBA DiverseCity Exhibit @ RIBA London, UK & traveling 2010
- 34 Los Angeles Architects @ A+D Museum, Los Angeles 2004
- The Architecture of R.M. Schindler family educational program @ Museum of Contemporary Art, Los Angeles 2001
- At the End of the Century: 100 Years of Architecture children’s educational program @ Geffen Contemporary, MoCA, Los Angeles 2000
- New Blood 101: Millennium Models @ Pacific Design Center, Los Angeles 2000
- 2x2: Architectural Collaborations @ UC Berkeley Art Museum, Pacific Film Archive 2000
- Materials World @ Pacific Design Center, Los Angeles 1999
- UC Riverside Fine Arts Building @ Hollyhock House Gallery, Los Angeles 1998
- New Blood 101 @ Pacific Design Center, Los Angeles 1998
- @ Yale University, New Haven, Connecticut
- Threads, Terrains, Thresholds @ Southern California Institute of Architecture 1997
- Sexual Politics *WomEnhouse* internet feminist project @ Armand Hammer Museum & Cultural Center 1996
- Out of Order: Frank Israel exhibit design team @ Museum of Contemporary Art, Los Angeles 1996
- Israel Callas Chu
exhibit designer, exhibitor @ Sweeney Art Gallery, UC Riverside, CA 1995
- LA Service Station Exhibit with Rick Gooding & George Yu @ Barnsdall Municipal Art Gallery, Los Angeles 1994
- Prompt Exhibit collaboration with students @ Princeton University, NJ 1993
- Angels & Franciscans exhibit designer for Frank Israel's entry @ Thompson Street Gallery, New York 1992
- Broadening the Discourse exhibit designer of women's work @ UCLA Extension Gallery, Santa Monica, CA 1991
- Architecture Tomorrow: Domestic Arrangements project architect with Tod Williams Billie Tsien & Associates @ Walker Art Center, Minneapolis, MN 1989
- Three Telephone Booths with Mary Miss, project architect with Tod Williams Billie Tsien & Associates @ Whitney Museum of American Art Downtown, NY 1990
- Art on the Beach (NEA grant)-collaboration with Rick Gooding and Perry Hoberman @ American Craft Museum, New York 1988

H O N O R S
- City of Riverside Beautification Award 2011
  Barbara and Art Culver Center of the Arts, UC Riverside
- Old Riverside Foundation Award for Historic Preservation 2010
  Barbara and Art Culver Center of the Arts, UC Riverside
- AIACC Presidential Citation 2009
- National AIA Honor Award for Interior Architecture 2006
  English House, Beverly Hills
- Southern California Institute of Architecture Distinguished Alumni Award 2006
- LA/AIA Decade Award 2006
  UC Riverside Fine Arts Building
  Design Consultant, Project Designer for Israel Callas Shortridge design associates
- Contract 27th Annual Interiors Award 2005
  NeoCon West Executive Suite for a Maverick Entrepreneur
- DiverseCity USA National Competition First Place Award 2004
  Royal Institute of British Architects initiated worldwide exhibit
- Antron Design Award Merit Award 2003
  Los Angeles Philharmonic Association @ Walt Disney Concert Hall, Los Angeles
- The Kentucky Society of Architects of the AIA Honor Award 2003
  Kentucky Museum of Art+Craft, Louisville
- National AIA Honor Award for Interior Architecture 2002
  The Architecture of R. M. Schindler exhibit @ MoCA, Los Angeles
- Inland AIA Merit Award 2002
  UC Riverside Fine Arts Building
  Design Consultant, Project Designer for Israel Callas Shortridge design associates
- Los Angeles AIA Merit Award 2002
  UC Riverside Fine Arts Building
  Design Consultant, Project Designer for Israel Callas Shortridge design associates
- California Council AIA Interiors Merit Award 2002
  The Architecture of R. M. Schindler exhibit @ MoCA, Los Angeles
- Art Center College of Design Great Teacher Certificate 2001-2003
- AICA - International Association of Art Critics First place award for architecture/design exhibition 2001
  The Architecture of R. M. Schindler exhibit @ MoCA, Los Angeles
- **Los Angeles AIA Interiors Merit Award**
  The Architecture of R. M. Schindler exhibit @ MoCA, Los Angeles 2001
- **Los Angeles AIA Honor Award ‘Next LA’**
  UC Riverside Fine Arts/Seismic Building 1997
  Design Consultant, Project Designer for Israel Callas Shortridge design associates
- **Architectural Record Magazine Record House Award**
  Drager House, Berkeley, CA 1995
  Project Architect with Franklin D. Israel design associates
- **Los Angeles AIA Unbuilt Project Merit Award**
  UC Riverside Fine Arts/Surge Building 1994
  Project Designer with Israel Callas Chu design associates
- **National AIA Honor Award for Interior Architecture**
  Limelight Productions, Hollywood, CA 1994
  Project designer with Frank Israel design associates
- **Skidmore Owings Merrill Traveling Fellowship**
  Mayan, Aztec and Incan architecture research 1989
- **New York AIA Projects Honor Award**
  Vacant Lots Proposal, Harlem 1989
  Project Architect with Tod Williams Billie Tsien & Associates
- **New York AIA Interiors Award**
  Project Architect with Tod Williams Billie Tsien & Associates
- **AIA National and New York AIA Honors Award, Time Magazine 10 Best of Year**
  Spiegel Poolhouse, Kings Point, NY 1988
  Project Architect with Tod Williams Billie Tsien & Associates
- **National Endowment for the Arts (NEA)**
  Grant through Creative Time, New York, for Art on the Beach 1987
- **New York AIA Interiors Award, Interior Design Magazine Award**
  Metropolitan Tower Model Apartment, NY 1986
  Project Architect with Tod Williams Billie Tsien & Associates
PUBLICATIONS

‘The Language of Design’ by Aryn Beitz, Design Bureau, January/February 2012

Now Dig This! By Kellie Jones, Hammer Museum Exhibition Catalog, October 2011

Case Study: Moreton Fig, 3Form Hospitality, July 2011

Whom to follow on Twitter? Start with 25 of the Culture Monster’s favorites, Los Angeles Times, July, 2011

Women in Design - Dublin Symposium Programme, June 24, 2011

‘A new focus for Latino cultural activity in LA’ by Reed Johnson, Los Angeles Times, April 11, 2011


‘Higher Ed’, perspectives sketchbook, Hospitality Design, October 2010

‘Ceiling Tile Trouble’ SmarterBuildings Interiors by Kylie Wroblaski, BUILDINGS, September 2010

‘La Plaza set to open April 15, 2011’ by David Ng, Los Angeles Times, September 15, 2010

‘AIA Interiors and AIA Knowledge Net’ by Peter Casey, officeinsight online magazine, September 13, 2010

‘Autry To Get More Room’ by Mike Boehm & Roger Vincent, Los Angeles Times, July 2, 2010

‘Autry to Remodel’ Los Angeles Times Culture Monster, June 30, 2010

AT&T Yellow Pages – Pasadena, CA (Cover) February 2010

* ‘A brief list of Interior Design Resources’ by Annie Chu, arcCA 08.4, 2008

* ‘A Report on Senate Bill 1312: the Interior Design Practice Act’ by Annie Chu, arcCA 08.4, 2008

L.A.Modern by Tim Street-Porter, Rizzoli October 2008 (English House)

‘Magnetic Fields’ by Michael Webb, World of Interiors, June 2008


* ‘Cabinet for Sleeping Standing Up’ by Annie Chu, arcCA 08.1, 2008


‘Aisha inside and out’ by Kwala Mandel, InStyle Magazine, June 2007

Global Interior Design Collection -a1, December 2006

‘Annie Chu Interview’ by Michelle Finkelshteyn, Contract Magazine, November 2006
‘AIA 2006 Honor Awards’ Architectural Record, June 2006
L.A.WOMEN Artists and Architects, by Eva Schlegel 2006
‘exhibit’ by Amy Milishtein, Contract Magazine – Interiors Awards Issue, January 2006
‘Masters of American Comics’ by John Carlin, Paul Karasik & Brian Walker, Hammer Museum & MoCA Exhibition Catalog, November 2005
‘Currents: Los Angeles’ by Frances Anderton, New York Times, October 27, 2005
‘on the edge’ by Edie Cohen, Interior Design Magazine, May 2005
‘Interior Sights’, by Nancy Egan, UrbanLand, May 2005
‘Snaps’, Interior Design Magazine, February 2005
The Louisville Guide by Luhan/Domer/Mohney, Princeton Architectural Press, 2004
‘Who is Toby Emmerich?’ by Nicole LaPorte, Vlife magazine, August/September 2004
‘Three Dinners Safari’ by Beverly Russell, officeinsight online magazine, March 29, 2004
‘Working in the Walt Disney Concert Hall’ by Beverly Russell, officeinsight online magazine, November 17, 2003
Campus = Context / UC Riverside Fine Arts Building - ‘Abstraction’ by Liz Falletta, Architecture, October 2003
‘Sharing the spotlight’ by Edie Cohen, Interior Design Magazine, October 2003
‘Art + Design gets top honor’ by Diane Heilenman, Louisville Courier-Journal, October 5, 2003
‘AIA 2003 Honor Awards’ Architectural Record, May 2003
‘In a better light’ by Diane Heilenman, Louisville Courier-Journal, March 30, 2003
‘Art Foundation has renaissance planned in new surroundings’ by Sheldon S Shafer, Louisville Courier-Journal, March 10, 2003
‘Record News’ Architectural Record, February 2003
‘A Conversation with’ Art Center Catalog 2003/2004
‘R - The Transformers’ Nacasa & Partners / Japan, 2002
‘Sensuous Surfaces’ by Therese Tierney, arcCA 02.4, 2002
‘AIA California Council 2002 Design Awards’ arcCA 02.4, 2002
* ‘One Domestic Viewpoint’ by Annie Chu & Rick Gooding, OZ 24, Kansas State University, 2002
‘House Proud’ by Dawson Fearnnow, CITY, Summer 2002
‘AIA/LA Design Awards 2001’ L A Architect, January/February 2002
‘Glass Art from Urban Glass’ by Richard Wilfred Yelle / Schifer Art Book, 2002
‘Inland Empire’ by Mary-Austin Klein, L A Architect, November/December 2001
‘Designers perform balancing act’ by Diane Heilenman, Louisville Courier-Journal, October 2001
‘Education Update’, L A Architect, July/August 2001
‘Building a Better Future at the Getty and MoCA’, by Michael Webb, KUSC Website, June 8, 2001
‘Site Specifics’ by Paul Goldberger, The New Yorker, April 2, 2001
‘Visions of Earthy Paradise’ by Nicolai Ouroussoff, Los Angeles Times, March 3, 2001
‘Breezy Modernist Gets His Due’ by Bernard Weinraub, New York Times, February 26, 2001
‘News Briefs’, Architectural Record, February 2001
‘Record News’, Architectural Record, November 2000
‘California New Wave’ Architectural Pilgrimage 43, by Hitoshi Abe, 2000
'Architecture + Design LA' by Michael Webb, Guidebook, 2000

'Women and the Making of the Modern House: a Social & Architectural History'

'Revlon/UCLA Breast Center' by Michael Webb, INTERIORS, August 1998 ♦

'Traveling Fellows – 15 Years of Student Awards' Skidmore, Owings & Merrill Foundation, 1997

'Design Process @ SCI-Arc', Monacelli Press, 1997

'Conceptual Sketches – A Visual Compendium of Types and Methods' ARCHITECTURAL DRAWINGS, 1997 ♦

'Taut Couture' by Edie Cohen, Interior Design #12, October 1996

'A Shakeup in Seismic Assumptions' by Paul B. Rosta, Architectural Record, October 1996 ♦

'Campus Cornerstone – SRL Expansion/UCLA' by Heidi Landecker, Architecture, July 1996 ♦


'Plastic Arts' by Raymund Ryan, Architectural Review, April 1995 ♦

'Fine Arts Building, University of California at Riverside’ L A Architect, December 1994 ♦

'A Pluralistic Arts Center for U C Riverside’ Progressive Architecture, November 1994 ♦

'On the Boards’, Architecture, September 1994 ♦

'An Art Center Grown from Fragments’ by Herbert Muschamp, New York Times, August 28, 1994 ♦

'Southern Regional Library, UCLA’ ZODIAC 11, March 1994 ♦

'Chinatown Service Center’ Exhibition Catalog, 1994

'Israel, Ehrlich and Anshen & Allen build on Two Campuses' by Aaron Betsky, Architectural Record, Oct 1993 ♦

'Protokoll des Preisgerichts’ Internationaler Stadtebaulicher Ideenwettbewerb Spreebogen
Competition Catalog, 1993

'Nara Convention Hall International Design Competition 1992’ Competition Catalog, 1992

'Broadening the Discourse - the 5th Annual Conference of California Women in Environmental Design'
Exhibit Catalogue, 1992

* ‘The Stones of Cuzco' by Annie Chu & Rick Gooding, OZ 13 / Kansas State University, 1991


* ‘Art on the Beach' by Annie Chu & Rick Gooding, OFF-RAMP 1, SCI-Arc, 1988

'Art on the Beach 87' by Patricia C. Phillips, CREATIVE TIME 1987-1988

'Art on the Beach’ ARTFORUM Review, October 1987

'Art on the Beach’ New York Times Review, July 24, 1987

‘Grading the Schools’ L A Architect, September 1985

‘Scaling the Peak’ L A Architect, May 1983

‘Downtown Charrette’ L A Architect, December 1983

‘Current Works - Student/Faculty Projects’ Southern California Institute of Architecture (SCI-Arc), 1983

• Publications for Israel Callas Chu design associates
♦ Publications for Israel Callas Chu Shortridge design associates
INSIDE: PAPER EYELASHES, PUNCHY SCARVES, AND PRETTY AWESOME MOTORCYCLES

DESIGN BUREAU

KARIM RASHID
The designer we know and love, or love to hate?

PAGE 192

10 TIPS FROM A PRO
HOW TO MAKE IT AS AN ARCHITECT

SURVIVORMAN
LES STROUD IS KICKING NATURE'S ASS, DIY STYLE

THE MODERN FARMHOUSE
AT-HOME STYLE THAT’S BEEN STEPPED UP

SWISS GRAPHIC DESIGNERS
GO STATESIDE: DETEKTIV BUREAU
The Language of Design

WHAT'S IT LIKE DESIGNING ARTISTIC SPACES FOR FELLOW CREATIVES? WE ASKED THREE DIFFERENT FIRMS WITH HANDS-ON EXPERIENCE.

BY ARYN BEITZ
OR JILL AYERS, THE JOY OF designing for fellow designers comes from having creative freedom. Her firm, Design 360, was hired to design AIGA:365/27, an annual exhibition in New York City. "We had the freedom to tell a story in a less traditional way," Ayers says. The exhibit's aim was to transport its visitors to a laboratory-like setting. "There were specific elements, such as the periodic chart, that delved deeper into the creative process behind design and the people who make it happen. [The exhibit] could be appreciated by the general public, but also speak more specifically to the creative user on a deeper level."

Ayers and 360 aren't alone in their affinity to do projects for creative colleagues. Annie Chu, principal at Los Angeles-based Chu + Gooding Architects, points to an implicit kinship that guides the process. "A common language occurs because of the shared understanding of the importance of the place of art in society," she says.

Chu + Gooding was commissioned to design the Architecture of Rudolf Schindler exhibit at the MoCA, and decided to focus on Schindler’s penchant for experimentation. The firm recreated a small beach shelter designed by Schindler, encouraging visitors to experience his work in full scale. For Chu, the exhibit reinforced the power of collaborative design and its impact on the public. "We get to imagine how our spaces helped in both art production and art consumption," she says.

Margi Nothard, design principal and founding partner of Glavovic Studio, had a similar experience designing the Girls' Club in Fort Lauderdale, Florida. The Club is a foundation, gallery, and studio that champions women's
"It is difficult to create an age-free, class-free and highly accessible experience that honors the work and activities the space is built for... (it’s a) balancing game."

—ANNE CHU, PRINCIPAL, CHU + GODDING ARCHITECTS
Women in Design
Dublin Symposium
24th June 2011
Programme
# Agenda

**Friday 24th June**  
**Wood Quay Venue, Dublin City Council**

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<th>Time</th>
<th>Session</th>
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<td>09.30</td>
<td>Registration</td>
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<tr>
<td>10.00</td>
<td>Welcome</td>
<td>Ali Grehan, Dublin City Architect</td>
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<td>10.10</td>
<td>Introduction</td>
<td>Angela Brady, President Elect RIBA</td>
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<td>10.20</td>
<td>Keynote</td>
<td>Annie Chu, CHU+GOODING Architects, Los Angeles</td>
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<td>10.50</td>
<td>Keynote</td>
<td>Zoka Zola, Zoka Zola Architecture, Chicago</td>
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<td>11.20</td>
<td>Coffee</td>
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<td>11.45</td>
<td>The Invisible Sex: Eight Women in Architecture and Some Forgotten Heroes</td>
<td>Dr Sean Rothery</td>
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<td>13.00</td>
<td>Lunch</td>
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<td>14.00</td>
<td>World Design Capital</td>
<td>Ali Grehan</td>
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<td>14.20</td>
<td>Women in Design - Dieci Immagini</td>
<td>Alice Clancy, photography</td>
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<td>Deirdre Whelan, interior design</td>
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<td>Michelle Fagan, architecture</td>
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<td>Mary Doherty, graphics</td>
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<td>Damini Kumar, design and creativity</td>
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<td>Anne Markey, design education</td>
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<td>Clare Grennan and Laura Caffrey, craft</td>
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<td>Aisling Farinella, fashion</td>
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<td>Geraldine Walsh, urban conservation</td>
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<td>Sarah Miller, sustainable design</td>
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<td>16.00</td>
<td>Coffee</td>
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<td>16.15</td>
<td>Panel Discussion</td>
<td>Angela Brady, chair</td>
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<td>17.00</td>
<td>Close of Conference</td>
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<td>19.00</td>
<td>Lord Mayor's Reception, Mansion House</td>
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**Saturday 25th June**  
Walking tours in the morning
Speakers

All Grehan is the Dublin City Architect and since her appointment in January 2008 has actively promoted the idea of "excellence in the ordinary" in the context of the design and delivery of projects in the city. Prior to her appointment as City Architect, All worked on housing projects as part of the urban regeneration of Ballymun, and became chief architect in 2006. In her early career she worked in private practice in London and Dublin, most notably with Greenhill Jenner Architects in Brixton on community development projects. She was a Senior Architect with Fingal County Council and, before that, a member of the Light Rail Project Team that designed and delivered Dublin's first LUAS lines. She has maintained a keen interest in developing the transport infrastructure for Dublin.

All initiated and is leading Dublin's bid for designation as a World Design Capital 2014. This bid, Pivot Dublin, articulates the role all designers and design disciplines play in enhancing Dublin and Ireland's reputation, delivering innovation and developing the cultural, social and economic life of the city.

Educated at University College Dublin and at the Polytechnic of North London, All grew up in Booterstown and now lives with her family in Dublin City Centre.

Angela Brady is a director of Brady Mallesieu Architects, an award winning design-led private practice specializing in contemporary sustainable design. Their recent 200 homes at Mastemaker Road, Isle of Dogs, won 'Best Housing Development' in the Evening Standard Awards and an RIAI design award in 2010.

Angela will be next President of the RIBA in September 2011. She is a champion of 'Women in Architecture' internationally, past chair of 'Women in Architecture' and founding member of RIBA 'Architects for Change' promoting women and BAME architects. She curated the 'DiverseCity' travelling exhibition 2003-2010 exhibited in dozens of cities around the world and concluded with an international conference at the RIBA in October 2010.

Angela has created and led many in-school design initiatives to promote architecture and our sustainable built environment to the public, particularly working with The Building Exploratory Hackney, RIBA, RIBA, CABE, Artsinform, Open House, Open City, Architecture Foundations and Art Galleries in the UK and Ireland.

Annie Chu is a founding principal of the award winning firm CHU+GOODING Architects in Los Angeles, focusing on projects for art-related and higher education clients, including art organizations such as Museum of Contemporary Art, Hammer Museum, the Getty Center and the Los Angeles Philharmonic Association. Annie received a Master of Science in Building Design from Columbia University in 1989 and a Bachelor of Architecture degree from the Southern California Institute of Architecture in 1983. She trained for 12 years with Tod Williams Billie Tsien Architects in New York and Franklin D. Israel in Los Angeles before starting her firm in 1999. Annie received the prestigious Skidmore Owings Merrill Fellowship to study Mayan and Incan architecture in Central and South America and she also joined the RIBA delegation to China as a winner of the Diversity Competition in 2004.

Annie has been a dedicated educator of architecture and design since 1990 in architecture and design colleges in the United States such as New York Institute of Technology, Parsons, University of Texas at Austin, SCI-Arc, Art Center College of Design, Arizona State University, UCLA, USC and Woodbury University. She was the past chair of the AIA California Council Design Awards Committee and of the National AIA Interior Architecture Committee, promoting design excellence in the profession. Annie is currently serving as an editorial board member of the AIA California Council's journal arc4 and as a mayor-appointed Cultural Affairs Commissioner for the City of Los Angeles, promoting design in the public built environment and support for the arts throughout the city.

The title of her lecture today is 'The Happiness Alphabet - taking stock of what really matters.'

Zoka Zola was born in Rijeka, Croatia and is a licensed architect in the USA, the UK and Croatia. In 1990 Zola received the RIBA Award, an annual award presented to 6 students globally. After graduating from the AA she worked for a number of well-known studios in Vienna, Rome and London. Later she established her own studio in London designing small public projects and restaurants while she was teaching as senior lecturer at the Oxford Brooks University at Oxford and as Unit Master at the AA in London. In 1995, she received the Young Architect of the Year Award, an award given to one architect each year in the UK.

In 1997 Zola moved to Chicago where she first taught as adjunct professor at The School of Art Institute of Chicago and realised the Planner House. The house won the Home of the Year Award as the best house in North America and was recently included in American Masterworks: Houses of the 20th and 21st Centuries by Kenneth Frampton as one of 43 houses built in the USA since 1965. The studio's other work includes three zero energy houses (one in Chicago and two in Kuala Lumpur), a solar tower in Chicago, the urban plan for the entire city of Chicago, a number of prototypes for residential and educational buildings, a training centre with hostel in Hong Kong, a 750 foot tall infrastructure tower in California’s desert, and most recently the realisation of a winning competition proposal for affordable housing in Croatia.

Alongside her practice Zola is professor at the School of Architecture at University of Illinois Chicago. Zola’s work is published and exhibited in numerous venues around the world.
University Service
Self-reflective evaluation
UNIVERSITY SERVICE

Service / Events Since Appointment to Woodbury University

Fall 2011  Institutional Review Board
Spring 2011  Faculty Development Committee
Spring 2011  Attended and participated in interactive group work for New Faculty Development seminar series.
Fall 2010  Academic Appeals Committee
Fall 2010  Introduced Faculty Development Day panel discussion Fall 2010 by researching and reporting on the context of fieldwork studies. Prepared a coherent set of questions for each panelist in order to engage and moderate the audience in lively discussions.

Improvements to be made

• Engage in a variety of university service opportunities in order to identify where my abilities will best serve the Woodbury community.

• Engage with faculty from other disciplines to gain a better understanding of the entire university educational offerings and challenges.
5

Checklist

Recommendations submitted to WUFA