PLAN FOR ACHIEVING INITIAL ACCREDITATION

WOODBURY UNIVERSITY
7500 Glenoaks Blvd.
Burbank-Los Angeles, CA 91510-7846

MASTER OF ARCHITECTURE
(PRE-PROFESSIONAL DEGREE + 67-70 GRADUATE CREDITS)

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PART ONE    INTRODUCTION TO THE PROGRAM

Woodbury School of Architecture: Who We Are

With facilities located in Burbank/Los Angeles, Hollywood and San Diego, Woodbury School of Architecture offers a five-year, nationally accredited, professional Bachelor of Architecture degree, a nationally accredited pre-professional Bachelor of Fine Arts in Interior Architecture a one-year post-professional Master of Architecture degree in Real Estate Development, and the two year Master of Architecture degree that is seeking accreditation through this proposal. Southern California and its megalopolis, stretching from Los Angeles through San Diego to Tijuana, present a vital and diverse context within which to examine architecture, urbanism, culture, and the natural environment. The School sees its student population, which reflects the region’s vitality and diversity, as its greatest asset.

Woodbury University’s School of Architecture is committed to investigating and extending the social, urban, economic, environmental, technological, pedagogical, and formal dimensions of architecture. The School emphasizes, analyzes, and debates the role of the architect/citizen as cultural communicator and builder responsive to societal and environmental challenges. We integrate into the design curriculum recent innovations in computer-aided design, multi-media, and sustainable technologies. We provide students with a strong skill base, rich interdisciplinary dialog, and generous support resources.

We are an intensely urban school that at the same time recognizes and explores its deep embeddedness in the surrounding landscapes. We focus acutely on the distinct problems and opportunities of socially, culturally, and environmentally sustainable space-making in Los Angeles, San Diego, and Southern California. At the same time, we offer extensive opportunities for international study in Latin America, Asia, and Europe.

We maintain a critical, inventive, resourceful, accomplished, passionate, practice-based, and exceptionally dedicated faculty representing diverse interests and strengths. We train our students, who are ethnically, economically, and academically diverse, as articulate critical thinkers and highly capable practitioners, confident in local as well as global discourse. Issues of real world engagement, problem oriented learning, understanding architecture’s cultural role, supporting the liberal arts within a professional program, responsible advocacy, and appropriate and innovative use of materials and manufacturing processes are raised throughout the program, and an entrepreneurial spirit of agility and risk-taking is a hallmark of our faculty’s approach.

Dean Norman Millar and the faculty of the School of Architecture are committed to delivering the school’s mission:

WOODBURY : ARCHITECTURE : TRANSFORMS

We believe in architectural education as transformative.

We believe in the radical possibilities of architecture’s relevance, socially, environmentally, and formally.

We are architects and critical thinkers who produce other architects and critical thinkers.

Woodbury’s students, faculty, and graduates are committed to architecture that is:

• intelligent – articulates a critical position;
• effective – addresses the challenges of contemporary life; and
• beautiful – fully vested in the transformative power of beauty.
Woodbury students distinguish themselves in local, regional, and national design competitions and scholarship awards; are valued in the workplace; and often go on to elite graduate schools. Woodbury School of Architecture delivers a strong and effective education that has garnered much regional attention and is poised to gain national prominence. Under Dean Norman Millar’s leadership, enrollment in the school has doubled since 2000.

**Dean’s Vision**

The School of Architecture is poised to emerge as a strong international leader in architectural education. Our vision for the next five-year cycle for the school is to solidify our commitment to critically effective architecture and urbanism, by focusing on issue-oriented problems, challenges and opportunities within the contested landscapes of the American West and beyond. Specifically these include:

- The influences associated with the Pacific Rim and our direct connections with Latin America and Asia;
- The challenges associated with sprawl and the growth of our cities such as water supply, energy, transit infrastructure, affordable housing, border issues, climate change, and natural disasters;
- Emerging ideas about building technology, alternative practices, policy, and forms of entrepreneurship;
- The opportunities identified with Los Angeles and Southern California as a multi-cultural center of innovative contemporary design and lifestyle.

With this vision for the future in mind, as well as the needs of a growing student body and expanding faculty, Woodbury School of Architecture has recently undertaken the following major initiatives:

- Construction of new 25,000 square foot facilities in the Barrio Logan district of downtown San Diego - occupied in Fall 2008.
- Construction of a new 250 seat auditorium
- Construction of a new exhibition/lecture space (the Ahmanson)
- Renovation and repurposing of an existing building into new faculty offices, conference rooms, and reception areas.
- Creation of a Director of Communications and a Communications Office for a rich calendar of exhibitions, publications, and public programs featuring the work of Woodbury students, faculty, and contemporary discourse - expected Fall 2009.
- Completion of four full-time faculty searches in core studios, urban design/landscape urbanism, and emerging technologies, building technology, interior architecture, representation and history/theory.
- Development of emerging technologies tools, resources, and programs in San Diego and Burbank/LA, including appointment of a Program Head in Technology.
- The establishment of a new two-year M.Arch. graduate program, with admission of its first class planned for Fall 2009 and a NAAB candidacy visit planned for Spring 2010.
- The establishment of an Arid Lands Institute and a Border Institute to complement and enhance the existing Community Center for Research and Design as well as the Julius Shulman Institute.
Pursuit of a five-year $2.875 million Department of Education grant available to Hispanic Serving Institutions (HIS) to Promote Post Baccalaureate Opportunities for Hispanic Americans (PPOHA). The PPOHA grant will support the establishment of our two-year M. Arch 1 program and its expansion to a three-year M. Arch 1 program starting in 2010. The PPOHA grant will also support faculty development, new technology and graduate student assistance for the School of Architecture.

1.1 History and Description of the Institution
In the late 19th century, Los Angeles was a rapidly growing city with a population of approximately 11,000. New business enterprises were being established and community leaders looked forward to expansion and growth driven by a new real estate boom. In 1884, responding to the needs of the city’s growing business community, F.C. Woodbury, an educator and entrepreneur from San Francisco, arrived and founded Woodbury Business College, as it was initially named. From the historic storefront on North Main Street in the center of the local business community, the link between Woodbury and the economic infrastructure of Southern California was begun. By World War I, Woodbury had established a solid reputation for individual instruction - an approach that continues today.

In 1926, Woodbury was chartered by the State of California as a Collegiate Educational Institution of higher learning to confer both graduate and undergraduate degrees. In 1931, the Division of Professional Arts was established at the college to focus on three fields of design that were closely allied to business. With the addition of interior design, fashion design, and graphic design majors, Woodbury became a college of business administration and design.

In 1937, in spite of a worldwide recession, legendary President R.H. “Pop” Whitten led the effort to build new facilities at 1027 Wilshire Boulevard. For 50 years that location served as the classroom and administrative building.

Woodbury College was accredited by the Western Association of Schools and Colleges (WASC) in 1961. In 1969 the school changed its charter with the addition of a graduate program leading to a Master of Business Administration (MBA). In 1972, Woodbury College became a non-profit institution of higher learning. In 1974, Woodbury College became Woodbury University. Computer information systems was added as a major in 1982. In 1984 the university added a major in architecture.

In 1985, after 101 years in central downtown Los Angeles, Woodbury acquired a 22.4 acre campus (the former home of one of the nation’s oldest convents) that straddles the border of Burbank and Los Angeles in the San Fernando Valley. New classroom and administration buildings were added in 1986 and in 1987 the university moved in.

In 1987, the Weekend College program for working adults was established with the aid of grants from The Fletcher Jones Foundation and The William Randolph Hearst Foundation.

The North Hall residence hall was completed in 1990.

In 1994 the architecture program received its initial three-year NAAB accreditation term.

That same year, the university formally organized its undergraduate and graduate programs into three schools: the School of Architecture and Design, which had departments of Architecture, Fashion Design, Graphic Design, and Interior Design; the School of Business and Management, which had departments of Accounting, Business and Management, Computer Information Systems, and Marketing; and the School of Arts and Sciences, which had departments of Humanities and of Natural and Social Sciences and provided a full range of general education courses. That same year, three new Arts and Sciences majors were added: psychology and management, politics and history, and liberal arts and business. New architecture studios were completed in 1996. In 1997 the architecture program was reaccredited by NAAB for a five-year term.
In spring 1998, the School of Business received its accreditation from the Association of Collegiate Business Schools and Programs (ACBSP).

In 1998, in a joint effort with Mesa Community College, Woodbury opened a facility at the Point Loma Naval Training Center in San Diego to expand access to an accredited architecture program to students in that border region. Also in 1998, the major in interior design was changed to a major in interior architecture, and the university changed from a quarter system to a semester system. In the year 2000, the university added majors in communications and animation arts. The growing San Diego architecture program was moved to a larger facility centrally located in the city's downtown business district in the summer of 2001.

Since 1996, the federal government has defined Woodbury University as a Hispanic Serving Institution, and in 2001, Woodbury University received a $2.2 million Title V grant from the federal government to fund several important projects. These include a complete renovation of the institution's management information system, funding for improvement in the teaching of basic skills and foundation courses, and support for faculty development and technology in the classrooms.

In 2001 the University Board of Trustees approved a 10-year Master Plan for campus development prepared by Lou Naidorf, former dean of the School of Architecture and Design. The old basketball gymnasium was converted into the new Design Center in 2001. The New Woody’s Cafe / auditorium with a capacity of 300 was completed in 2002.

In 2002, programs in organizational leadership were initiated in the Weekend College at the graduate and undergraduate level. In 2004, the Faculty Association adopted a senate model of governance. In 2005, the Department of Architecture initiated a 12-month post-professional master’s degree in Real Estate Development for architects at its facility in San Diego, the Department of Interior Architecture was accredited by FIDER (now the Council for Interior Design Accreditation), and anticipating a bid for AACSB accreditation, the School of Business and Management refined its name to become simply the School of Business, which included the Departments of Accounting, Business and Management, and Marketing. Kirby Hall, a new sprung structure studio building, was completed adjacent to North Hall in the summer of 2005.

In 2005, a major gift from the renowned architectural photographer made it possible for Woodbury to establish the Julius Shulman Institute, housed within the architecture program.

In 2006, the School of Arts and Sciences was reorganized into the Institute of Transdisciplinary Studies (ITS) housing the departments of Academic Writing, Math and Natural Science, Art History, Politics and History, and Interdisciplinary Studies.

In January 2007, the School of Architecture and Design was reorganized into two new schools: the School of Architecture, and the School of Media, Culture and Design (MCD), which included the departments of Animation, Communication, Fashion Design, Graphic Design, Interior Architecture, and Psychology.

A continued surge in enrollment justified the decision to build a new 24,000 square foot School of Business building with a 250-seat auditorium on the main quad, a new 19,000 square foot architecture studio building parallel to Glenoaks Boulevard in the architecture complex, and a new 340-car parking lot on the upper campus. The parking lot was completed in the summer of 2006 and the two new buildings were completed in the spring of 2008.

The new 25,000 square foot San Diego facility was completed in September 2008 in the Barrio Logan neighborhood of SE downtown San Diego.

The Departments of Animation, Fashion Design, Graphic Design and Interior Architecture in the School of Media, Culture and Design received initial accreditation from the National Association of Schools of Art and Design (NASAD) in September 2008.
In 2008, the School of Business satisfied the requirements to become a candidate for accreditation by the Association to Advance Collegiate Schools of Business (AACSB). Their accreditation from the Association of Collegiate Business Schools and Programs (ACBSP) was renewed for a ten-year term in 2009.

In 2008, the department of Interior Architecture decided to leave the School of Media Culture and Design and join the School of Architecture. The move will become effective in Fall 2009.

Modifications to Wilshire Hall to house a new faculty center were completed in February 2009. For the first time, each full-time faculty member has a private office.

Woodbury University has been immersed in an extensive process in preparation for renewal of its 10-year accreditation by the regional accrediting body, the Western Association of Schools and Colleges (WASC). The first WASC accrediting team visit of this process was in Spring 2008. The final one will be in Spring 2010.

In 2009 Woodbury has a current graduate and undergraduate enrollment of over 1400 students with roughly a third of those in the School of Architecture, a third in the School of Business and a third in the School of Media, Culture and Design and ITS. The university, responding to its mission of professional and liberal arts education, now anticipates growth to 2,000 students in the coming decade.

1.2 Institutional Mission (Adopted 2006)
Woodbury University is committed to providing the highest level of professional and liberal arts education. The integrated nature of our educational environment cultivates successful students with a strong and enduring sense of personal and social responsibility. We prepare innovative learners who are adept at communicating and willing to cross the boundaries of knowledge in a rapidly changing and complex world.

Ideals
- Integrity and ethical behavior
- Diversity
- Empowering students to determine and manage their own destinies
- Academic rigor
- Liberal arts-based professional education that effectively prepares students for careers
- Student focus in all aspects of its operations

Educational Goals
The members of the Woodbury community have identified six principles that articulate more precisely what is necessary for the university to achieve its mission:

**Academic Quality**
Woodbury continually seeks to elevate its standards of excellence through a model of continually progress. The university seeks, as it has always done, to add value to the lives of its students through the educational experiences it provides. At the same time, the course and outcomes of learning must adhere to the highest principles and goals. This provides assurance to the students and to the community that the learning at Woodbury University is not only significant but of significant quality.

**Innovation and Creativity**
Innovation suggests that what one makes is new and forward-looking. Creativity suggests that one is a maker of knowledge, goods, concepts and not just a receiver of them. We foster the values of innovation and creativity in all members of our community by creating a supportive learning environment.

**Communication**
The diversity of forms in which communication takes place has swelled, as have the people and places with whom and where one may communicate. In addition to the expanding media, communication has expanded and given heightened importance to visual and physical, as well as written and oral, communication. We strive to produce good communication and excellent communicators across diverse media and audiences.
Transdisciplinarity
Transdisciplinarity understands the interdependence of all knowledge and widens the forms of knowing to include emotional intelligences, intuition, and physical knowing. It recognizes the importance of collaboration among the disciplines to solve complex problems. We believe that collaboration among people, in which each individual makes a unique contribution, not only is important but also is transformative.

Social Responsibility
Social responsibility no longer is merely an option for institutions of higher learning. It is a necessity. At its very base, social responsibility demands us to actively respect the planet and its inhabitants. It asserts that all action has an impact on the planet and that understanding that impact and accepting responsibility for one’s actions is the ethical condition for the educated global citizen. Civic engagement has come to embrace principles of sustainability as well as social justice. Members of our community will be socially responsible.

The Integrated Student
Because of the principles outlined above, Woodbury University finds it more important than ever to assure that a student’s personal and professional life are fully integrated. What one will do as a professional, then, is an outgrowth of what one will become as a person. All parts of the university will work on producing this integrated student.

1.3 Program History
Woodbury’s architecture major began in 1984 under the direction of Don Conway. Beginning with ten students in modest facilities at the downtown location, the program expanded both facilities and enrollment with the move to the Burbank campus.

With the appointment of Louis Naidorf as department chair in 1990, the program took further important steps toward accreditation. Studio space was greatly enlarged and shop and review space created. The library collection was expanded to satisfy NAAB criteria and additional full-time faculty were appointed. In 1992 the curriculum was strengthened into a B.Arch program and received NAAB candidacy status. A study-abroad program in Paris was introduced, and computer capabilities were enhanced and integrated into the design process.

In 1994, Woodbury’s architecture program achieved NAAB accreditation for a three-year term. Louis Naidorf was promoted to dean of the School of Architecture and Design and Geraldine Forbes became the chair of the Department of Architecture. Under her direction, the program continued to grow in enrollment and stature. The curriculum was refined, additional full-time faculty joined the program, and important connections were forged with Unión de Escuelas y Facultades de Arquitectura de Latinoamérica (UDEFAL) and Council of Latin American Students of Architecture (CLEA), the academic associations of the faculty and students of Latin American schools of architecture. In 1996, additional architecture studio space was added to accommodate the growing enrollment. After the 1997 NAAB visit, Woodbury’s accreditation was extended to a five-year term through 2002.

In 1997 the university decided to expand the architecture program to a facility located in San Diego, in a joint effort with Mesa Community College. Geraldine Forbes was promoted to assistant dean of Architecture and Design and director of the newly forming San Diego campus. Stan Bertheaud assumed the position of interim chair and Jay Nickels was hired to fill the newly created administrative position of assistant chair for the department. The architecture library holdings were greatly increased for the new San Diego location. The department opened up the Hollywood Community Design and Urban Research Center (CD+URC) on Hollywood Boulevard under the coordination of Peter DiSabatino. The study-abroad program was expanded to include Barcelona and Paris, and a metal shop was constructed adjacent to the wood shop. Two new full-time faculty positions were added to the program in the 1997-98 academic year.

In fall 1998, approximately thirty transfer students became the first to enroll in the third year of Woodbury’s architecture program at its new San Diego facility in the former Point Loma Naval Training Center. The facility was outfitted with a new shop and computer lab, seminar rooms
and studio space. After a team visit in the spring of 1999, Woodbury’s NAAB accreditation was extended to include the San Diego branch of the program.

Norman Millar became the chair of the Department of Architecture in the fall of 1999 and filled a newly added full-time faculty position. Under his direction, the full-time faculty further refined the curriculum and began to develop a new program mission and strategic plan. To more fully assure the successful implementation of the new curriculum, a full-time faculty member was assigned the responsibility to teach in and coordinate each of the ten studio semesters of the program. First-year students were given dedicated studio space for the first time. Additional equipment was added to shops and computer labs at both locations and their hours of operation were greatly increased. A new three-year “green” lecture series funded by a grant from Toyota Motor Sales was instituted. The name of the Hollywood program was changed to the Center for Community Research and Design (CCRD), it was moved to an improved larger location next door on Hollywood Boulevard, and Jeanine Centuori took over as its coordinator. In 1999, Woodbury architecture students placed first in the ACSA steel competition and have continued to win national, regional and local design awards regularly since then.

In 2000, after ten years building up Woodbury’s Department of Architecture and School of Architecture and Design, Dean Louis Naidorf retired and Heather Kurze was appointed the new dean. Geraldine Forbes was promoted to dean of the San Diego campus, and was elected secretary of the Association of Collegiate Schools of Architecture (ACSA). In 2002-03 she became ACSA’s first Hispanic, woman president. The San Diego space was increased by leasing a storefront for three sections of studio. The department gained two new full-time faculty positions, bringing the total to three in San Diego and six in Burbank/LA. Woodbury faculty and students won national, regional and local design awards in growing numbers, and our graduates entered leading graduate programs and professional offices at an increasing rate.

In 2001, after the graduation of San Diego’s inaugural class of students, Geraldine Forbes stepped down as San Diego’s program director. Jay Nickels was appointed San Diego’s interim director and Victoria Liptak assumed the position of interim assistant chair of the department. During the summer of 2001, the San Diego program was moved to a new, larger facility in the central downtown business district.

The NAAB re-accredited the architecture program in the summer of 2002 with a six-year term.

In the summer of 2002, Dean Heather Kurze and Chair Norman Millar traveled to Korea to sign a memorandum of understanding with Woosong University in Daejon, establishing an exchange program for design and architecture students. Also during the summer of 2002 tenant improvements were made to the studio spaces on the second and third floors of the San Diego facility, resulting in spaces that more efficiently accommodated student and faculty needs.

Based on concerns about the clarity of the administrative structure of the program voiced in the 2002 NAAB VTR, Norman Millar spent four days a month in San Diego during Fall 2002 and three days a month during Spring 2003 to oversee the smooth transition to the administrative re-organization at that location. With the re-organization, San Diego Interim Director Jay Nickels was returned to the main campus to his previous position as assistant chair of the Department of Architecture. Catherine Herbst was appointed associate chair of the department responsible for administering the curriculum in San Diego, under the direction of the department chair and the dean. Debra Abel was hired as administrative director of the San Diego campus responsible for all non-academic issues associated with that location, working under the direction of the vice president of Finance and Administration.

Also in the fall of 2002, a new administrative assistant position was established in the Faculty Center at Burbank/LA to directly support the architecture program. In Fall 2002, the computer labs in San Diego and LA were expanded to have 17 and 20 stations each. In the spring and summer of 2003, tenant improvements were made to the second and third floor corridors of the
San Diego facility. In addition several faculty offices were moved from the second to the third floor and a receptionist area was established on the second floor.

During the spring of 2004 architecture students organized a series of demonstrations to voice their concerns to the university that adjunct architecture faculty who played important roles in their education were leaving the program because they were underpaid and received no benefits. President Nielsen responded by establishing a new full-time position for the department in LA, which began in the following fall with an interim appointment and was permanently filled a year later after a national search.

In the summer of 2004, the architecture study-away programs open to both San Diego and Los Angeles students expanded dramatically. Sixteen students accompanied the chair and associate chair on a six-week program in Korea. The visit included time in Seoul, Daejon, towns near the DMZ, Busan and Fukuoka, Japan. The Barcelona/Paris study abroad program was expanded to two sections of students with both sections starting in Barcelona and then one moving on to Paris and the other to Berlin. Also in summer 2004, twenty students and two faculty in a sustainable topic studio traveled to Chile for ten days. Twenty students and two faculty in another sustainable topic studio traveled throughout the American West for ten days. In the fall of 2004 a group of fifteen students and two faculty traveled to Rome for ten days.

In the fall of 2004, Woodbury ended its agreement with Mesa College to teach the first two years of the architecture curriculum in San Diego and began to offer all five years at that facility. Still, Mesa continues to be the primary feeder school of transfer students into the third year. Following the recommendation of the 2002 NAAB VTR, Woodbury’s San Diego library holdings were moved from Mesa College to the second floor of our downtown architecture facility. The newly remodeled teaching computer lab was introduced to SD faculty and students. Woodbury’s outstanding San Diego lecture series continues to serve the entire regional architectural community extending from Tijuana to Orange County. A second architecture computer lab with 20 stations for student use was added adjacent to the existing teaching lab in LA.

In 2004 with an initial gift from the Jeanne R. Woodbury estate, the university established a portion of its endowment to be earmarked specifically for the architecture program. The gift, which is equivalent to 3.5% of the current university endowment, was to be dedicated to scholarships for architecture students.

During the 2004-05 academic year, the architecture enrollment in San Diego surpassed all other all other undergraduate programs except the architecture enrollment in LA, making it conceptually the second largest undergraduate program at the university.

During that year, the architecture faculty approved the curriculum for the new Master of Architecture in Real Estate Development for Architects (M.Arch. RED) program to be offered at the San Diego facility. The 3-semester, 12-month post-professional program under the co-direction of Ted Smith and Jonathan Segal is open to individuals with a professional degree in architecture. During the summer of 2005, improvements were made to the north side of the third floor in the San Diego facility to accommodate the needs of the new program, which began in fall 2005 with a cohort of eight students. The main interrelationship between the B.Arch program and the M.Arch. RED program is that the B.Arch program has been a primary feeder to the RED program providing about 30-40% of its students. B.Arch students and faculty also informally sit in on reviews and discussions in the RED program.

In 2005 the architecture program received a one million dollar gift from Julius Shulman. Half of that was used to initiate a capital campaign for a new architecture studio building. The other half-million was used to establish the Julius Shulman Institute and endowment in the architecture program, with a goal of focusing on his enduring involvement in issues of modernism—including building efficiency, environmental sensitivity, social responsibility, and client/architect relationships.
Also in 2005 the Raymond and Maxine Frankel family established the annual Frankel Foundation Award Program to benefit students, faculty and academic initiatives in the architecture and fashion programs at Woodbury. From 2005 on, $50,000 each year is awarded: $20,000 in faculty development grants, $20,000 in student funding initiatives, and $10,000 for special events.

In early 2006, to address the classroom space shortage due to increasing enrollment, design work commenced on the new 19,000 square foot two-story studio building at the Los Angeles facility. The facility was completed in February 2008 and occupied that spring.

Jay Nickels stepped down from his position as assistant chair of Architecture in July of 2006 and Ingalill Wahlroos-Ritter was appointed assistant chair. Also in the summer of 2006, Dean Heather Kurze took permanent leave from Woodbury when the position of dean of the School of Architecture and Design was discontinued in order to allow for planning that would alter the organization of the school.

During the ensuing months, chairs of the five departments of the school and the architecture faculty agreed that the Department of Architecture (now 500 strong) and the programs in design would be better served if they were housed in separate units. As a result, the School of Architecture and Design was dissolved and the concept of the School of Architecture came to life. It was hoped that this new independent structure would allow the architecture programs to follow a critical path that would lead to greater success. Following a fall of vigorous debate, the architecture faculty agreed upon a newly reorganized structure for their program and in January 2007 the new School of Architecture at Woodbury University was established with Norman Millar serving as its director and Catherine Herbst and Ingalill Wahlroos-Ritter as its associate directors.

In 2007 the Frankel family donated a large collection of the paintings of Jan Stussy to the School of Architecture, with the anticipation that the eventual sale of the collection will establish an endowment to fund the Raymond Frankel and Maxine Stussy Frankel Chair in Architecture by the year 2010.

The NAAB re-accredited the architecture program in 2008 with a six-year term and a 3-year focused evaluation to look at progress in Human Resources and Financial Resources.

In the fall of 2008 Interior Architecture initiated its intent to leave the School of Media, Culture and Design and join the School of Architecture. The move will become official on July 1, 2009.

In the fall of 2008 the university changed Director Norman Millar’s title to Dean of the School of Architecture. Subsequently, in alignment with the title of Chair of Interior Architecture, the titles of Associate Directors Catherine Herbst in San Diego and Ingalill Wahlroos-Ritter in Los Angeles were changed to Chair of Undergraduate Architecture, San Diego and Los Angeles, respectively. The title Director of the M.Arch RED Program was changed to Chair of M.Arch RED.

In the fall of 2008, the architecture faculty completed the proposal for the new 2-year M.Arch 1 program and submitted it to the Educational Planning Committee and the Curriculum Committee for approval. Those committees approved the program in October. The President approved the program and secured the approval of the university’s Board of Trustees in November. The Western Association of Schools and Colleges approved the new graduate program in February 2009 and Dr. Paulette Singley was named chair of the M.Arch 1 program.

1.4 Program Mission
Current Mission Statement
Adopted Fall 2006.
University endorsement, Spring 2007.

WOODBURY : ARCHITECTURE : TRANSFORMS
We believe in architectural education as transformative. We believe in the radical possibilities of architecture’s relevance, socially, environmentally, and formally. We are architects and critical thinkers who produce other architects and critical thinkers. Woodbury’s students, faculty, and graduates are committed to architecture that is:

- intelligent – articulates a critical position;
- effective – addresses the challenges of contemporary life; and
- beautiful – fully vested in the transformative power of beauty.

Consistent with the university’s mission, the School of Architecture is committed to the training and education of articulate and innovative design professionals. The curriculum prepares our students to balance the need to work competitively in the marketplace with the equally important concerns of ethical conduct and social responsibility.

1.5 Program Self-Assessment

In addition to the customary procedures for self-assessment the faculty of the School of Architecture has conducted an intensive formal self-assessment over the last 3-year cycle in connection with establishing its new organizational independence, preparing for its 2008 accreditation visit, writing its section of a university Master Academic Plan and developing a proposal for the new 2-year M.Arch 1 program.

The School of Architecture faculty holds retreats each semester. They conducted a Strengths/Weaknesses/Opportunities/Threats exercise in December 2006 and January 2007; performed a Capacity and Preparatory Review as part of the WASC accreditation process (evaluating resources, policies, and finances); and worked throughout the spring of 2007 on an academic plan as part of the university’s master academic planning process. Extensive questionnaires were sent to students and alumni in summer 2007. During their exit interview following their February 2008 visit, the visiting WASC accreditation team identified the self-assessment procedures of the architecture program as a model for other disciplines at the university to follow. The 2008 NAAB visiting team also identified Self Assessment Procedures as a well-met condition in the B.Arch program.

In preparation for the next phase in the WASC accreditation procedure the School of Architecture has been immersed in the educational effectiveness review process during the 2008-09 academic year for all of its programs, including the proposed new graduate program. The process requires further clarification of curricular goals and learning outcomes; identification of when they are introduced in the curriculum and when they are mastered; and the establishment of a clear rubric for assessment of those outcomes.

These methods of self-assessment have led the School of Architecture to identify specific areas of excellence and weakness in carrying out its mission. The strengths and challenges identified by the School of Architecture’s faculty are summarized here (from the Academic Plan, which incorporated all critical feedback from the faculty retreats and the faculty SWOT exercise).

FACULTY

Strengths:
Woodbury School of Architecture maintains an energetic and devoted faculty, both full-time and adjunct, representing diverse interests and strengths. Regular faculty meetings, attended primarily by full-time faculty, offer opportunities for open curricular and pedagogical dialog. Faculty care about students individually and as a group, and the school fosters a positive atmosphere for significant student-faculty interaction.

Challenges:
The School of Architecture is committed to expanding the numbers of our full-time faculty, deepening the faculty-development opportunities, and increasing the retention rates of our excellent part-time faculty and full-time faculty. However, the greatest threats to the quality of the school’s faculty are the salary and benefit levels, workloads (especially student:faculty

4.1-11
ratio), and faculty development opportunities. Together, these may hamper the school’s ability to retain faculty, especially adjunct faculty.

Faculty Compensation:
This year there was a 10% pay increase for adjunct faculty and a 6.5% increase for all full-time employees. Current salaries for adjunct faculty members remain the greatest threat to retaining depth and continuity on our faculty.

In order to attract and retain the highest quality faculty, we are committed to offering compensation for full-time and adjunct faculty that is competitive with other schools in the region. The school is currently undertaking a study of its salaries, benefits, and faculty course loads in comparison with other schools of architecture, locally and nationally. We will also need to modify the workload/compensation formula to a finer degree, one that accounts for class size as well as number of units taught.

Faculty Workload: Student:Faculty Ratio
During the 2006-07 year including the summer semester, the Woodbury School of Architecture had 506 students and 10 full-time faculty members, an FTE student to full-time faculty ratio of 50.6:1. By the 2008-09 academic year, three more full-time positions had been added, bringing that ratio down to 38.5:1. Current searches will add two more positions for the 2009-2010 academic year and will bring the ratio further down to 34.6:1 even with the new graduate cohort. The student:faculty ratio for the new graduate program will be much smaller, with enrollment eventually capped at twenty students per graduating class thereby making the studio ratios 1:10 and the seminar/lecture ratio 1:20.

For the School of Architecture to attain the university’s stated enrollment goal of 600 students at an appropriate student FTE:FT faculty ratio, we will need to add, at minimum, five more full-time faculty after next year to a total of twenty.

Faculty Development:
The School of Architecture is exploring increased faculty development opportunities, including: periodic release time (on top of sabbaticals) to complete research; internal funding opportunities; assistance with seeking and writing grant proposals; mentoring; and guaranteed financial support for attending conferences and other academic programs.

Faculty would also benefit from greater support in meeting the particular challenges of teaching at a highly inclusive, academically diverse program. As stated eloquently by Graduate Chair Paulette Singley, “If we maintain our goal of offering an accredited architecture degree at a highly inclusive level then we need to support the faculty who are teaching under-prepared students. We need to develop an infrastructure that complements existing programs outside the School of Architecture, and that fully advantages students who need more attention, and the faculty who spend time working with them.”

STUDENTS
Strengths:
Students in Woodbury’s B.Arch program are culturally, ethnically, economically, and academically diverse; many of them are first-generation Americans and/or first-generation college-educated; and most of them are from the Southern California region. The student body is characterized by a commitment to and passion for education, as well as markedly uneven skills, a wide range of academic preparedness and habits, and varying degrees of intellectual sophistication upon arrival.

Applicants to the M.Arch program reflect a similar diversity to our undergraduate students, however we are attracting more students from outside of Southern California and, as the program matures, will be implementing more rigorous acceptance standards with the goal of attracting the best students possible.

Challenges:
While the school remains committed to serving a student body representative of the population of Southern California, including a wide range of academic backgrounds, the
greatest threats facing the School of Architecture with regard to the student body involve the qualitative and quantitative management of a liberal admissions policy:

• articulating and exercising admissions standards;
• cultivating uniformly high standards of work and study habits;
• maintaining and enforcing curricular “gateways” – from consistent grading policies to portfolio reviews – to ensure increasingly high standards are met as students progress;
• regulating class size in the face of a growing student body;
• measuring “success” of our students before and after graduation in order to better evaluate our effectiveness as educators.

A second challenge facing the School of Architecture pertains to recruitment and recognition. If we are to attract qualitatively better students to our undergraduate and graduate programs then we need to find a way to reach a larger constituency of applicants and to demonstrate to this enlarged target audience that we are delivering a high quality education and have emerged as an influential institution in the Southern California area and beyond. While our students and faculty are winning awards, publishing papers, and participating in conferences, this is not enough. Our growth, development, and recruiting opportunities will benefit from the appointment of the communications director who will help us cultivate and ultimately deliver our message to the world at large.

Admissions: Quality of Student Body
Currently in the B.Arch program, 300 students apply each year for 100 openings in Burbank/Los Angeles; 100 students apply for 50 openings in San Diego. As the School of Architecture matures and the applicant pool continues to increase, liberal admissions policies will ultimately have to be balanced with selection standards.

While the school remains committed to serving a diversely prepared student body, the school has recently introduced minimum SAT and GPA standards for automatic admission to the B.Arch program and minimum GRE and GPA standards for the graduate program. It has also moved away from rolling admissions and introduced a deadline-based process, allowing the school to be more selective. It also has introduced a waiting list.

As part of the ongoing evolution of the admissions process, the School of Architecture is committed to implementing a Student-Faculty Admissions Committee and strengthening its recruitment efforts starting with the new M.Arch program.

Admissions: Quantity and Class Size
With completion of its new facilities in LA and San Diego, the school expects to be able to accommodate 560 B.Arch students, 150 in San Diego and 410 in Burbank/LA, and eventually forty M.Arch 1 students. The new M.Arch program has been conceived as a small program with annual cohorts of 10 to 20 students. We anticipate a challenge in attracting the minimum cohort during the first two years of the program prior to NAAB accreditation.

While the school is committed to increasing the number of full-time faculty (see Faculty Targets), until it achieves a more appropriate student:faculty ratio, it is unlikely that such hiring targets can be met as rapidly as enrollment targets. This is an ongoing threat to quality instruction and student and faculty satisfaction in the program.

Studio Culture:
The School of Architecture is committed to cultivating a studio culture that is honest, open, committed, fair, and respectful. In order to introduce students and faculty to uniform expectations of conduct and work habits in the design studio, the school has developed and is implementing a comprehensive Studio Culture Policy, to be revised and updated annually. Students and faculty participate equally in the oversight and maintenance of the policy.

At the same time, the faculty is mindful that architecture programs have historically placed greater emphasis on design studios at the expense of other classes. Therefore, a central
question for the School of Architecture as it continues to grow and evolve is how to achieve balanced learning across the curriculum: a “Studio Culture that is a Learning Culture”.

**Standards: Nurturing, Support, Retention**

The School of Architecture is committed to providing rich academic support resources through the university, at both its Burbank/LA and San Diego facilities. The university recognizes the need to supplement existing student support services in San Diego and is committed to rectifying that need in the coming year with a plan initiated by Student Development in cooperation with the School of Architecture.

The School of Architecture is committed not only to nurturing struggling students, but challenging, rewarding, and retaining strong students, especially graduate students and upper division undergraduate students, by providing increased opportunities for independent study, teaching assistantships, student-faculty collaborations, and merit-based scholarships. The school also recognizes that the presence of a graduate program could offer myriad opportunities for strong undergraduates to be exposed to and engaged in more advanced discourse.

**Standards: Excellence, Expectations, Enforcement**

The school is committed to continue vigilantly guarding curricular “gateways” in its programs, including in the graduate curriculum. The M.Arch program has assumed the responsibility of requiring its graduating students to complete a bona fide thesis project. Students will spend a full twelve months on this thesis, beginning in the summer following the first year, when they initiate their thesis research in the summer fieldwork semester. In the fall semester of their second year they develop a thesis proposal and assemble their thesis committee, which will include one member from outside the discipline of Architecture. The thesis committee must approve the thesis proposal in December in order for a student to proceed with thesis in the final spring semester. Students will deposit this thesis in the university library for future reference and as a way of elevating the level of expectations.

The school is committed to enforcing even application of grading standards and is currently exploring the possibility of a standard grading rubric used throughout the curriculum.

**Measures of Success: Life after Graduation**

The school is committed to the evaluation of its alumni’s post-graduate success, including a practice of thoroughly tracking our alumni, in order to understand how well they were prepared by Woodbury for licensing, gainful and/or meaningful employment as professionals and/or educators, alternative careers, paying off student loans, etc.

The school is committed to relationship building with alumni through initiation of a considered alumni affairs program, developed in conjunction with the Communications Office and Office of University Advancement. Such programs, including the establishment of the Friends of the School of Architecture in 2008, will address how the school can continue to be a resource to its graduates, and how graduates can continue to serve and support the programs of the school. In January 2007, former assistant chair Jay Nickels was appointed as the School of Architecture Development and Alumni Relations officer under the joint supervision of the architecture dean and the vice president of University Advancement to help initiate this program.

**CURRICULUM**

**Strengths:**

Woodbury’s School of Architecture offers a comprehensive curriculum with a clear set of learning objectives that aligns with the guiding principles of the university and fulfills and surpasses NAAB requirements. The school provides a positive atmosphere for close interaction between students and faculty. The school emphasizes a solid foundation in and continual development of core skills. Its studios and degree projects are issue-driven and designed to produce critical thinkers. The school is committed to exploiting the regional laboratory that is Southern California, taking full advantage of its proximity to centers of
fabrication, industry, media and entertainment, as well as natural, cultural, and academic resources. At the same time, the school recognizes the value of being part of a small university, with potential for engagement across disciplines.

**Challenges:**
According to recent faculty and student assessments of the program, the greatest threats to the vitality of the curriculum include:

- the need for more coherent coordination of the technology and representation courses;
- the need for greater investment in digital fabrication technologies, and the development of advanced software skills;
- the need for stronger focus in design development;
- the need for stronger emphasis on process;
- a better way to use the Hollywood facility;
- the need for greater alignment, communication and consistency between SD and Burbank/LA;
- the need for more oversight into content of GE courses;
- the need to raise the level and consistency of student communication skills at conclusion of studies (drawing, model-making, writing).

In response to this critical self-evaluation, the School of Architecture's faculty have recently re-aligned the core programs of the curriculum and designed an organizational structure to support it. At the heart of this revised curriculum are five programs:

- History and Theory
- Building Technology
- Representation
- Urban/Landscape Studies
- Practice and Professional Ethics

These five programs weave together the undergraduate curriculum, and are supplemented by graduate study, traveling study (Europe, Asia, the Americas), and the Hollywood Center for Community Research + Design (CCRD).

Coordination of the History and Theory program has a strong track record and a program head in place. Each of the other programs awaits the appointment of a program head. We hope to fill the program head positions for Building Technology and Representation as a result of the faculty searches currently underway associated with the new graduate program.

**SCHOOL Strengths:**
The School of Architecture has remarkable assets in terms of faculty, students, and curriculum, and is ready to leap into national prominence. The school is committed to raising its visibility and, with the university’s support, is making preparations to do so.

**Opportunities:**
Two important features of the school’s recently re-envisioned administrative structure are aimed at this central goal of national prominence: the creation of the position of dean and the creation of a dedicated Communications Office with a director.

**Dean**
Restructuring from a department into a school in 2007 allowed us to have a strong focused dean effective at promoting the School of Architecture to a national audience. By redistributing the responsibilities of what was formerly a single architecture department chair position to the positions of B.Arch Chair-San Diego, B.Arch Chair-Burbank/LA, Interior Architecture Chair, M.Arch Chair and M.Arch RED Chair, a fresh approach to the new role of school dean is now possible.
An essential role of the new position of Dean of the School of Architecture is to advance the programs of the school to regional, national, and international prominence. It is the expectation of the students, faculty and administration of the School of Architecture that the dean will connect the programs of the school with a wide range of endeavors in the city (academic, cultural, environmental, etc) and in the profession. A critically important part of the dean’s role is to envision and oversee a coordinated approach to furthering the life of the school intellectually and materially. Visibility will be measured in the near term by the quality and amount of media coverage, public events and programs, attendance levels, and institutional relationships built and managed by the dean, in conjunction with the faculty, students, and Communications Office, for the school’s benefit. Ultimately, in the near, medium, and long term, success will be measured at least in part by increased applications for admissions; increased competition for faculty positions; and increased monetary resources available to the school in the form of grants, public collaborations, private sponsorships, research subsidies, student scholarships, funded faculty positions, and, presumably, eventually an endowment.

Communications Director
The purpose of the communications director will be to improve and maintain the school’s visibility in the press, on the web, and in key constituencies. The communications director will work closely with students, faculty, and administration of the School of Architecture to coordinate, design, and implement a calendar of publications, exhibitions, lectures, and public programs. The goal is to support, illuminate, and enrich the work of students and faculty, and to build in words and images a brand awareness of the school, locally, regionally, nationally, and internationally, working in both printed and digital media. Reporting to the dean of the School of Architecture, with oversight by the vice president of University Marketing and Enrollment Management, the communications director will be charged with formulating the school’s messages for use in communicating with the media, the general public (including prospective students, alumni, employers and, donors), the architecture community, and the Woodbury community (students, faculty, staff and board members). The Communications Office will share a development and outreach affinity, and possible synergy, with the Julius Shulman Institute, the newly established Arid Lands Institute, the Valley Center and the Office of University Advancement.

Development
The creation of a Communications Office will enrich the intellectual life of the faculty and students internally, as well as support and focus the efforts of the dean in connecting the programs of the school to a far larger public externally. As such, it must be recognized that the Communications Office serves an important supporting role in increasing not only the school’s creative, professional, and intellectual cache, but also the possibility of increasing its material wealth. At the same time, it must be recognized that it is NOT a development office.

The value of an outwardly-turned dean and a dedicated Communications Office will be fully realized when an appropriate development apparatus is fully articulated and implemented for the school’s benefit – when positions within the university (such as Development Director Rose Nielsen from the Office of University Advancement, who is primarily focused on development for the School of Architecture) and/or the school are devoted to raising funds to support the work of students (scholarships) and faculty (grants, research opportunities, endowed positions, etc).

With the support of the Communications Office, a development apparatus, whether within or complementary to the Office of University Advancement, will have the opportunity to evolve a broader scope and sharper focus for fundraising for the School of Architecture than now exists, and will eventually have to apply thoughtful strategies to the following concentric circles of the School of Architecture’s development markets:

- alumni
- friends of the school
• board of advisors (school)
• board of trustees (university)
• profession, local, national, international
• corporations
• foundations
• public sector

Challenges:
While it is recognized that the realization of comprehensive, strategic development efforts fall outside the scope of either the dean or the communications director’s offices, and will not materialize overnight, it is critical to the School of Architecture’s faculty and students that this opportunity to forge a synergistic relationship with the Office of University Advancement not be overlooked.

As examples:

The development and management of intelligent, targeted databases is an immediately recognizable area of overlap between Communications and Development/Advancement and should be anticipated by both.

The cultivation of friends, supporters, and institutional allies is an area of immediate overlap between the dean and the Office of University Advancement, and should include, but not be limited to, the involvement of a circle of potential sponsors, a reactivated board of advisors, and increased opportunity for the university’s board of trustees to come to know and appreciate the unique asset that is the Woodbury University School of Architecture.

Similarly, the implementation of programs such alumni exhibitions, drawing auctions, sponsored design studios, and other potential fundraising events may be considered another area of overlap between Communications and Development/Advancement and should be anticipated by both.
PART TWO  COMPLIANCE (and plans for compliance) WITH CONDITIONS FOR ACCREDITATION

On July 22, 2008, the Bachelor of Architecture program at Woodbury University was formally granted a six-year term of accreditation with the stipulation that a focused evaluation be scheduled in three years to look only at Human Resources and Financial Resources and the progress that has been made in those areas.

The following visiting team comments were taken from the 2008 VTR Summary of Team Comments:

*In its 24th year, Woodbury University’s School of Architecture finds itself in the midst of an institutional growth cycle along with moderate pains associated with any process of transformation. With the outcomes of the faculty retreat, recent commissioning of a new studio building in Burbank(-LA), and plans to relocate the San Diego program, the school is positioning itself to achieve its goal of becoming recognized nationally for its unique architectural education offering.*

*Academically, the Team saw emerging signs of excellence as evidenced by the strong student work and dedicated faculty. Most of the NAAB student performance criteria are met; and in areas where they are unmet, there is clear commitment to correct the shortcoming.*

**Building on Strengths**

The proposed M.Arch 1 program will build on the strengths of our existing accredited B.Arch program in the School of Architecture, strengths which collectively demonstrate that we address the interests of the collateral organizations that make up the NAAB in ways that are consistent with our scholastic identity and mission. The 2008 VTR Conditions Met and Well Met were:

1.1 Architectural Education and the Academic Context Met
1.2 Architectural Education and the Students Met
1.3 Architectural Education and Registration Met
1.4 Architectural Education and the Profession Met
1.5 Architectural Education and Society Met
2  Program Self Assessment Procedures Well Met
3  Public Information Met
4  Social Equity Well Met
5  Studio Culture Well Met
7  Human Resource Development Met
8  Physical Resources Met
9  Information Resources Met
11 Administrative Structure Met
12 Professional Degrees and Curriculum Met
13.1 Speaking and Writing Skills Met
13.2 Critical Thinking Skills Met
13.3 Graphic Skills Met
13.4 Research Skills Met
13.5 Formal Ordering Systems Met
13.6 Fundamental Design Skills Met
13.7 Collaborative Skills Well Met
13.8 Western Traditions Well Met
13.9 Non-Western Traditions Met
13.10 National and Regional Traditions Met
13.11 Use of Precedents Met
13.12 Human Behavior Met
13.13 Human Diversity Met
13.15 Sustainable Design Met
13.16 Program Preparation Met
Responding to Weaknesses

The proposed M.Arch 1 program will benefit from the responses in attention and efforts that are being made to address the B.Arch program’s weaknesses and vulnerabilities as identified in the NAAB conditions Not Met and Causes of Concern:

6 Human Resources Not Met

From 2008 VTR

*Notwithstanding the serious concerns, it is important to note that the school is held together by its extraordinarily dedicated faculty and through the sensitive and creative leadership of Norman Millar, Catherine Herbst, Ingalill Wahlroos-Ritter, Debra Abel, and many others who fill formal and informal leadership roles.*

The staff of the school is also truly impressive in the quality of their work and their ability to operate in a challenging environment of limited resources.

At the moment, while the human resources are just barely meeting the basic needs of the students (with certain qualitative gaps already appearing), the signs of stress and failure are also evident in several unmet Student Performance Criteria. Perhaps even more important is the unmet potential of a program that is clearly trying to emerge in the local, state, and national arena.

The turnover of talented adjunct faculty is of serious concern; when one of these dedicated colleagues leaves, it represents a tremendous waste of one of the core strengths of this program. There is continuing concern about burnout among the full-time faculty given their numbers in relation to the dramatic increase in student numbers. This important picture of a program's health is seriously out of balance, especially when the team sees the disconnect between dramatic growth in student numbers in the last six years and only two new full-time faculty hired during this period.

Response

New Faculty Positions

Since the 2007 APR was written, one full-time faculty line was added in academic year 2007-08 at the Los Angeles facility and two additional full-time faculty lines were added in academic year 2008-09, one at the San Diego facility and one in LA, raising the number of full-time faculty from ten to thirteen. A national search is currently underway to permanently fill two additional positions starting in year 2009-10 which will raise the number from thirteen to fifteen.
The total current architecture enrollment is 505 (one less than year 2006-07 last reported in the APR). As a result, the current student/full-time faculty ratio is down to 39:1 from the 50.6:1 at the time of the 2007 APR. Next year, even though enrollment is expected to grow, the student/full-time faculty ratio is expected to be down even more, to around 35:1. The university has voiced a commitment to add at least one full-time position per year until the ratio is closer to 25:1.

Two of these faculty positions are intended to partially fulfill the teaching needs of the M.Arch 1 program.

Arid Lands Institute

Two active members of the adjunct faculty, Peter and Hadley Arnold, have been hired by the university into full-time research positions to initiate the Arid Lands Institute associated with the School of Architecture. The positions each have a half-time teaching responsibility. Since that teaching occurs primarily in the School of Architecture, an argument could be made that it raises the number of full-time faculty associated with the school by at least one, putting us at fourteen this year and sixteen next year and reducing the student to FT faculty ratio to 36:1 this year and 33:1 next year.

New Staff Positions

The university has also committed to hiring two additional full-time staff members in the School of Architecture prior to year 2009-10: a communications director to work with the dean’s office and a student development ombudsman for the San Diego facility. We hope to have a new assistant chair administrative position from among the adjunct faculty at the Burbank-LA facility by Fall 2009.

Salary Increases

In spring of 2008 the Board of Trustees agreed to a 30% raise in adjunct salaries over the cost of living over a five-year period starting with a 6% raise in year 2008-09. The Board agreed to a 10% raise in full-time salaries over the cost of living over a five-year period.

Financial Resources

From 2008 VTR

The program accomplishes a great deal with a very tight budget. They should be commended for their ingenuity and enthusiasm. Nonetheless, as with Human Resources, it is the assessment of this team that the balance between student numbers and financial support has not found the proper equilibrium to adequately support this fine program. This was implicitly a Cause for Concern at the last visit, and although there have been significant steps in the right direction with respect to capital investment (primarily in the new Burbank architecture building and with the projected new space for San Diego opening this summer), operating funds have not kept pace. Comparative data in the APR show clearly that architecture has slipped on a per-student funding basis, and this situation needs to be corrected.

Response

With increased resources being devoted to new and expanded facilities and equipment, personnel budgets, we are on track for meeting this condition prior to our 2011 Focused Evaluation.

Facilities
The new studio facility in Burbank-Los Angeles was complete by the end of spring semester 2008 and is being used but not at full capacity, thus providing some room for expanded enrollment. The new multipurpose Ahmanson Main Space has become the hub of architecture and other development activity on the main campus. Pressure is now off on all studio space allowing for a more spacious professional studio working atmosphere. The Burbank-LA shop has expanded into A108, an adjacent classroom, to accommodate the growing enrollment and new equipment. A new archive space was built adjacent to studio space in A106. With access to classrooms in the new business building, plans are in the works to convert the A105 classroom (adjacent to the computer lab in A103) into a Digital Fabrication Lab. An on-campus office for the Community Center for Research and Design (CCRD), which once operated out of the Hollywood studio space, will be located adjacent to the archive and given a new build out with its own entrance and identity.

The new San Diego facility on Main Street in the Barrio Logan was complete by the second week of fall semester 2008 and also has room for expansion. The library and shop are twice the size as in the former 8th and C location. There are operable windows and modern restrooms. San Diego students and faculty are exhilarated by the new facility.

A new Faculty Center in the old Wilshire Hall was completed in February 2009. The School of Architecture occupies its own wing of the building, with single offices for the entire faculty that in most cases are more spacious than the double offices formerly shared by many of them. The new dean’s office is nearly twice the size of the former office and provides ample space for meeting with donors and other friends of architecture. A new large conference room comfortably seats the entire full-time faculty of the School of Architecture.

Increased Personnel Budgets

The architecture operational budget has been increased with the addition of full-time positions. In 2007-08 it was increased approximately $87,000 for one faculty position in LA. In 2008-09 it was increased approximately $148,000 for one faculty position in LA and one in San Diego. In 2009-10 there will be additional increases of approximately $180,000 for two more faculty positions, $150,000 for the new Communications position and approximately $55,000 for the new student development position in San Diego. Architecture is the main benefactor of the increased operational expenditure of $125,000 for the Arid Lands Institute. The salary increases mentioned in Human Resources also add to the operational budget.

Annual Budgets

2007-08

The annual 2007-08 operating budget for the Bachelor of Architecture program increased by 11.8% to $3,013,696 over the previous 2006-07 year. Broken down by facility there was a 15% increase in the Burbank-LA budget to $1,736,055 and a 7.3% increase in the San Diego budget to $1,277,641.

The total Bachelor of Architecture FTE student enrollment including summer semester for the 2007-08 academic year rose 11.2% to 563 from 506 in 2006-07. Broken down by facility, the total FTE student enrollment rose 12% to 415 from 369 at Burbank-LA and 8% to 148 from 137 at San Diego.

This means that for the B.Arch program, the budget per FTE student only rose about .04% to $5353 per student in 2007-08 from $5331 per student in 2006-07. Broken down by facility the budget per FTE student at Burbank rose 2.3% to $4183 from $4086 and at San Diego fell .07% to $8632 from $8686.

2008-2009

The annual 2008-09 operating budget for the Bachelor of Architecture program has been increased by 7% to $3,223,102 over the previous 2007-08 year. Broken down by facility there is a 6% increase in the Burbank-LA budget to $1,845,072 and a 9% increase in the
San Diego budget to $1,378,030.

The total Bachelor of Architecture FTE student enrollment including summer semester for the 2008-09 academic year is expected to remain steady at around 563 or fall slightly from 2007-08.

This means that for the B.Arch program this year, the budget per FTE student is expected to rise by about 7% to $5331 per student from $5353 per student last year. Broken down by facility the budget per FTE student at Burbank will rise 6% to $4446 from $4183 and at San Diego it will rise 8% to $9311 from $8632. This is expected to be a significant improvement over last year’s gains.

**Budget Centers**

The university is considering movement to a business model where each academic unit is seen as a budget center that needs to generate enough revenue to support its needs and contribute a minimum percentage of that revenue to the general fund of the university. As a member of the Presidents’ Budget Advisory committee the dean of the School of Architecture is pushing for a transition to this model over a three- to five-year period. Once this transition is made, the school should benefit with an expanded operational budget that is more in line with the tuition revenue it generates.

**13.14 Accessibility**

**Not Met**

From 2008 VTR

_The Team found evidence of this criterion in coursework at the understanding level but did not find consistent evidence of an ability in the design studios._

**Response**

With new facilities at both the LA and San Diego locations we are developing a plan to graphically represent accessibility standards on the floors and walls so that students will be reminded of these principles on a daily basis as they use the buildings.

In fall semester 2008, the five sections of Comprehensive Design Studio (AR 487) in LA and the three sections in San Diego are being coordinating by one faculty member in each location; they have stipulated that all projects graphically demonstrate both site and building design that accommodates individuals with varying physical abilities.

Vic Liptak and Ingalill Wahlroos-Ritter organized a Universal Design Workshop for the spring semester. The workshop moderated by Nick Roberts was required for all studio instructors and students and aimed to raise awareness of design challenges and possibilities for access. Workshop participants included Arnie Levitt (architect, Levitt Group and Friend of the School of Architecture), and our students Vahe Essagholian and Alex Huezo, who use wheel chairs. The workshop will be repeated at the San Diego facility.

**13.23 Building Systems Integration**

**Not Met**

From 2008 VTR

_Courses in building systems integration are good; however evidence found at the ability level is sketchy and incomplete. This ability should permeate each degree project (AR 492) and represent a skill in synthesis of integrating building systems in the design solution. This is a crucial skill in leading the design process. Consistent evidence of this ability was not found._

**Response**
A search is currently underway to identify and hire a new full-time faculty member in building technology. The school intends to appoint a building technology program head who will coordinate systems integration and comprehensive design. A curriculum change making Systems Integration co-requisite with Studio 4A Comprehensive Design (AR 487) will be implemented in Fall 2009.

In addition to making Systems Integration and the Comprehensive Design Studio co-requisite, we are introducing BIM (Building Integration Modeling) software into Systems Integration. This will help reinforce an understanding of building systems truly integrated as a critical part of the design process. In fact, one LA section of AR 487 is using BIM this semester with great success.

The new architecture building in LA and the new facility in San Diego are designed to be used as teaching tools. Multiple building components are left exposed to reduce the amount of finish materials required and to reveal construction technologies. Lighting and mechanical systems adhere to the California Energy Code's Title 24 standards for energy efficiency (required by code).

The San Diego building incorporates active energy systems in the classrooms and computer lab that were supported by Sempra Energy's Emerging Technologies Division. The envelope, daylighting, and artificial lighting are being modeled and evaluated by Savings By Design. The energy system's flushless urinals, low flush toilets and other recycled materials make the building a model of sustainable construction.

In the LA building, exterior circulation areas reduce the amount of conditioned interior space. Exterior sheet metal sunshades at the south façade reduce direct sunlight and glare inside studio areas. White cap sheet at the roof reduces the heat island effect (required by code). DuctSox, a fabric air dispersion system, in open studios replaces 65% of the traditional sheet metal ducts. DuctSox is considered a "green" product because it improves air quality with more effective air distribution (uniform discharge), protects against mold growth (air porous fabric eliminates condensation), allows for easy duct cleaning (remove and launder), and reduces shipping and jobsite waste (lightweight, finished product out of box). TimberTech wood composite board manufactured with recycled wood waste that would otherwise go into landfills is used on exterior guardrails. The Kone EcoSpace elevator utilizes energy-efficient technology. The elevator consumes approximately half the energy of conventional traction machines and approximately one-third the energy of hydraulic machines. Reztec rubber flooring made from a blend of recycled tire, post industrial waste and colored rubber granules is used in the elevator cab. Echo Eliminator acoustical panels help control sound levels in studio areas and exhibit space.

The toilet partitions, bathroom tiles, bathroom counters and dual flushometers at all water closets make for very sustainable restrooms.

Faculty and students in AR 464 Systems Integration and AR 487 Comprehensive Design Studio use the buildings as case studies or living labs to interrogate the relationships between sustainable systems and architectural design.

13.28 Comprehensive Design Not Met

From 2008 VTR

Although this criterion is not currently met, the program is moving in the right direction with necessary pre-requisite technical courses in place prior to fourth year. The comprehensive project has been identified as a fall semester, fourth year element of the curriculum. However, at this time, only a few select studios are approaching compliance with this criterion. The team is impressed with planning in place to correct this deficiency, and we are confident that an effective approach will be in place starting next year. There are some specific challenges with
4.1-24

 respect to transfer students and their ability to realize all of their pre-requisites for the comprehensive project before the fall of their fourth year.

Response

A search is currently underway to identify and hire a new full-time faculty member in building technology. The school intends to appoint a building technology program head who will coordinate systems integration and Design Studio 4A (AR 487), which is now a Comprehensive Design Studio. Systems Integration and Design Studio 4A will become co-requisites in Fall 2009. Since Design Studio 4A is a vertical studio with Studio 5A, all Studio 4A/5A sections are comprehensive and demonstrate evidence of ability in accessibility and building systems integration. According to the new, tightened criteria enforced by each faculty member, each project must demonstrate ability in integrating:

- structural systems - the development of logical structures and connections
- environmental systems - passive strategies and active system speculation
- building envelope design - to support environmental positions
- life safety - in terms of proper exiting and accessibility
- sustainable strategies - for siting, material selection, construction technologies

Nick Roberts has been appointed coordinator of all Studio 4A sections in LA and Stan Bertheaud is coordinating Comprehensive Design in San Diego. With up to ten sections of Studio 4A/5A during any one fall semester there is an opportunity to investigate different structural systems. For example Stan Bertheaud’s section studied concrete shear wall and frame systems, Gerry Smulevich’s section studied steel moment frame construction, Nick Roberts’ section studied folded plate, concrete moment frames and steel braced frames, Peter Arnold’s section studied heavy timber, rammed earth and a mix of light framing and masonry, and Jeanine Centuori’s focused on Type V construction.

As mentioned above our intention in offering the Systems Integration course (AR 464) as a co-requisite of the Comprehensive Design studio is to improve the learning outcomes for both (specifically NAAB Learning Criteria 23 and 28).

2008 VTR CAUSES OF CONCERN

Digital technologies have evolved in both Los Angeles and San Diego over the past several years, and are very well received by the students and faculty. However, there are unmet needs specific to each location. Further, the Team suspects that there are basic infrastructure issues with the network and staffing that will be necessary to support and maintain a robust delivery. These are vitally important tools for the practice of architecture that require attention.

Response

We have a laser cutter in LA shared with Fashion Design and Interior Architecture, which students use extensively. A milling table was purchased using funds from a Title V grant and was installed at the San Diego campus two years ago because of limited space availability in LA. The San Diego 3B studios use the CNC machine as a generative tool within the semester assignment. The School of Architecture is working with the university to establish complete digital technology labs in both LA and San Diego. Spaces at both the LA and San Diego facilities have been allocated, and funds are being sought from various sources, including grants and endowments. With recent downturns in the economy, outside funding seems to be more of a challenge, however, we believe we can begin the funding to outfit the LA classroom in preparation for the arrival of the equipment.

We have installed Revit in the computer labs and have begun teaching BIM programs.
We are offering advanced software workshops on Rhino and Revit at both facilities. The IT department continues to develop and upgrade the campus digital infrastructure, and will provide an active video link between the two locations for Fall 2009. This year we have an additional plotter in the Architecture computer labs in LA and San Diego, and our students are actively using the new Mac lab in Miller Hall in LA.

Students admire the faculty and understandably view them as role models. In many cases, upon graduation they will immediately move into the workforce and licensure is a vital asset. There is concern this important step in the affirmation of the student’s abilities is not consistently reinforced by the faculty. Licensure should be a clear prospect for all Woodbury alumni.

Response

An increasing percentage of our faculty are licensed. Woodbury Architecture alumni were recently featured at an informational panel at the LA campus that was well attended by our current students. The alumni panelists discussed options following graduation including graduate school, working in the profession and licensure. All of them stressed that licensure has benefitted them in terms of delegation of responsibility and salary at their firms.

Qualifications for New Program Accreditation

For initial accreditation of our proposed M.Arch 1 program, according to the NAAB PROCEDURES FOR ACCREDITATION 2009 Edition, Section 5.1.b., programs that already have at least one NAAB-accredited professional degree program must have:

i. No less than two years in continuous candidacy.
ii. A six-year term without focused evaluation for the existing accredited professional degree program in architecture.
iii. One graduating class that has completed the entire professional degree program for which accreditation is sought.

Our plan for compliance with the conditions for initial accreditation of the new M.Arch 1 program would follow this timeline:

- Submit candidacy application for the program
  - Apr 2009
- Gain NAAB approval to proceed with candidacy process
  - May/June 2009
- Enroll initial M.Arch 1 cohort
  - Aug 2009
- Submit M.Arch 1 Candidacy APR
  - Sept 2009
- Submit annual report
  - Nov 2009
- Host a visiting NAAB team for candidacy
  - Mar 2010
- demonstrate Human Resources and Financial Resources Conditions are met
- one year prior to focused evaluation
- Gain NAAB Candidacy status effective Jan 1 2010
  - July 2010
- Submit annual report
  - Nov 2010
- Submit official request for initial accreditation
  - Mar 2011
- Meet requirements of focused evaluation
  - Mar 2011
- Graduate first M.Arch 1 cohort
  - May 2011
- Submit M.Arch 1 Accreditation APR
  - Sept 2011
- Host visiting NAAB team for M.Arch 1 Initial Accreditation
  - Mar 2012
- Gain NAAB accreditation for M.Arch 1 effective Jan 1 2012
- Submit B.Arch + M.Arch reaccreditation APR
  - Sept 2013
- Host visiting NAAB team for accreditation of both programs
  - Mar 2014

We understand that for initial accreditation we need a 6-year term without a focused evaluation. Our plan for compliance with the conditions for initial accreditation of the new
M.Arch 1 requires Woodbury to meet NAAB Condition 6, Human Resources and Condition 10, Financial Resources in our 2010 candidacy visit, one year prior to the focused evaluation scheduled for 2011.

GOALS AND OUTCOMES

The learning outcomes of the M.Arch. 1 program arise from and are aligned with a curriculum that jointly addresses the five tracks of mastery that the School of Architecture has identified as pertinent to all architecture and the 34 student performance criteria of the National Architectural Accrediting Board (NAAB).

School of Architecture Five Tracks of Mastery
All graduates of the School of Architecture are expected to master:

1. **Critical Thinking** – the ability to build abstract relationships and understand the impact of ideas based on research and analysis of multiple cultural and theoretical contexts;
2. **Design** – the inventive and reflective conception, development, and production of architecture;
3. **Building** – the technical aspects, systems, and materials and their role in the implementation of design;
4. **Representation** – the wide range of media used to communicate design ideas including writing, speaking, drawing, and model making;
5. **Professionalism** – the ability to manage, argue, and act legally, ethically, and critically in society and the environment.

NAAB Student Performance Criteria
See Appendix 2 for the complete NAAB Student Performance Criteria.

M.Arch. 1 Program Emphases
Three areas of focus augment the basic M.Arch. 1 curriculum in the form of 6-unit topic studios and 3-unit elective seminars or mini-studios:

1. **Landscape Urbanism**
   Courses offered will address but not be limited to: history of city, rural and urban landscapes, contested landscapes, wilderness edge conditions, borders, watersheds, demography, infrastructures, energy, geography, mapping, GIS, community design, public art, landscape architecture, urban design and planning, and non-western traditions.

2. **Building Technology**
   Courses offered will address but not be limited to: emergent technologies and materials, green technologies, rapid prototyping, building skins, building systems, mass production, prefabrication, case study, and ornament.

3. **Entrepreneurship**
   Courses offered will address but not be limited to: alternative practices, parallel practices, real estate development for architects, open-ended building and building slow. Students wishing to receive a Master of Architecture followed by an MBA degree may opt to follow the Entrepreneurship track, taking six pre-MBA courses as M.Arch degree electives. These courses: PC 501 Accounting Practices, PC 502 Financial Economics, PC 503 Legal and Ethical Issues in Business, PC 504 Global Marketing, PC 505 Production, Operation and Systems Management and PC 506 Organizational Behavior and Strategy, would qualify the M.Arch recipient to move directly into a 1-year MBA program.

Expectations of incoming M.Arch students
In many respects, the identity of Woodbury Architecture M.Arch 1 is an outgrowth of the interests and strengths of its higher achieving undergraduate students, often minority, and low income, first in their family to go to college. These students bring a passion for improving their lives and the lives of others. Their work is rooted in their identities and in the communities from which they come and to which they hope to return to make a difference. While the design of the program will allow us to admit only those who are qualified
academically for a place, the interests and dispositions of the candidates for admission will play a role in their selection. For them, as for our other students, we seek transformation which comes from knowledge, skill, and vision with purpose.

Students admitted to the M.Arch. 1 program with a 4-year architecture degree must demonstrate that they have met, at a minimum, the architecture major learning outcomes equivalent to those expected of a Woodbury B.Arch student entering the fourth year.

They will constitute a community of diverse individuals from multiple backgrounds and places who demonstrate the potential to become leaders who are citizen architects – competent in the contemporary practice of the discipline, who understand the place of building in the environment, who have the intelligence to conceptualize in a way that has impact, who have the professional ethics to ensure that that impact is for the greater common good, and who will develop these skills as leaders in the field.

They will demonstrate competence in research methods, intensive expository writing, description, and narration, and the abilities to discuss ways to solve problems, evaluate arguments, make decisions, and reason soundly using different methods of inquiry. They will demonstrate an understanding of contemporary communication theory with their abilities in the practices of interpersonal communication, oral presentation of ideas, and methods of listening and hearing. They will have satisfied the math and physics prerequisites for our structures sequence and may have satisfied the equivalent of one or both of our structures courses (AR 326/526 Structures 1 and AR 327/527 Structures 2).

**Study abroad in Los Angeles**
Drawing on the strength of our diverse student body, Woodbury’s Master of Architecture curriculum seizes an opportunity to similarly diversify the pedagogical approach in teaching architecture. The spirit of ethical professional behavior motivated by keen observation skills and opportunistic invention guides the M.Arch.1 curriculum. Built on the premise that dislocation = transformation, the M.Arch. 1 program offers a fieldwork-based curriculum that follows one of three optional focuses or a combination thereof: landscape urbanism, building technology, and entrepreneurship.

Beginning in the first semester, every studio project is expected to satisfy the requirement of having a clearly written statement of intent based upon a well-researched position. As a rule western, non-western and regional traditions are discussed and researched at every studio level. Highly developed drawing and model making skills, digital and by hand, are stressed in design studio as a means to express design intent.

**Fall 1 (first semester)**
In the theory course, advanced concepts, philosophies, ideologies, models, and polemics that have influenced or been the genesis of architectural expression and form are surveyed and analyzed. Special attention is given to current debates in the field of architectural design in order to identify alternative forms of delivery into which architectural theory has immersed itself beyond buildings – websites, zines, blogs, journals, exhibitions, course syllabi, etc. Students meet NAAB criteria by demonstrating ability in the skills of speaking and writing, critical thinking, research, collaboration, and the use of precedents in architecture; and by achieving understanding of formal ordering systems, western, non-western, national and regional traditions, human diversity and leadership skills in architecture. Students satisfy outcomes of School of Architecture tracks in Critical Thinking, Design, Representation and Professionalism.

In the structures course, fundamental architectural structures, forces, force systems, and resultants are studied, including concepts of forces and stresses on statically determinate structures such as trusses, beams, and columns. Topics include equilibrium, behavior of structures subject to vertical and lateral forces, and strength properties. Basic structural analysis and design as it relates to wood is studied. Students meet NAAB criteria by achieving understanding of structural systems in architecture. Students satisfy outcomes of School of Architecture tracks in Design and Building.
In the systems integration class, the interrelationships of the properties of materials, structures, environmental systems, building envelope systems, construction technology, building cost control, and life-cycle costs as they influence design development and decision making are examined. A comprehensive and integrative process is presented. Students meet NAAB criteria by demonstrating ability in the skills of building systems integration, technical documentation and comprehensive design in architecture; and by achieving understanding of sustainable design, environmental systems, life safety, building envelope systems, building service systems, building materials and assemblies and construction cost control in architecture. Students satisfy outcomes of School of Architecture tracks in Design, Building, Representation and Professionalism.

In the design studio, students produce a comprehensive architectural project based upon a building program and site that includes the development of programmed space, demonstrating an understanding of structural and environmental systems, life-safety provisions, wall sections, building assemblies and the principles of sustainability. Students meet NAAB criteria by demonstrating ability in the skills of speaking and writing, critical thinking, graphics, collaboration, use of precedents, designing for accessibility, site conditions, technical documentation and comprehensive design in architecture; and by achieving understanding of western, non-western, national and regional traditions, sustainable design, environmental systems, life safety, and building materials and assemblies in architecture. Students satisfy outcomes of School of Architecture tracks in Critical Thinking, Design, Building, Representation and Professionalism.

In one elective course students begin to develop expertise in one of the concentrations or emphases identified with the M.Arch. 1 program – landscape urbanism, building technology or entrepreneurship.

Spring 1 (second semester)
In the professional practice course, legal codes and regulations that affect architecture and influence design are reviewed including a study of energy, accessibility, egress and life safety. The development of project documentation based on local codes is studied, with an emphasis on technical documentation, drawing format organization and outline specifications. Students meet NAAB criteria by demonstrating ability in the skills of accessibility and technical documentation in architecture; and by achieving understanding of life safety, client roles, architectural practice, professional development, legal responsibilities, and ethics and professional judgment in architecture. Students satisfy outcomes of School of Architecture tracks in Representation and Professionalism.

In the second structures course, structural analysis and design with respect to wood and steel structures is studied including tension, compression, and seismic design. Fundamental concepts in reinforced concrete design are studied emphasizing the ultimate strength method. Students meet NAAB criteria by achieving understanding of structural systems in architecture. Students satisfy outcomes of School of Architecture tracks in Design and Building.

In the urban design theory course, cultural, sociological, contextual and formal issues of urbanism and their influence on the contemporary design of cities are studied. The course investigates the relationship between architecture, landscape architecture, and urban planning. Emphasis is placed on the process of visual analysis, nature and society, public and private space, human behavior and the physical environment, human diversity, and regulation and public policy. Students meet NAAB criteria by demonstrating ability in the skills of speaking and writing, critical thinking, research, collaboration, and the use of precedents in architecture; and by achieving understanding of formal ordering systems, western, non-western, national and regional traditions, human diversity and leadership skills in architecture. Students satisfy outcomes of School of Architecture tracks in Critical Thinking, Design, Building, Representation and Professionalism.
In the design studio, students study the architect’s leadership role in their community on issues of growth, development, and aesthetics through the study of urban design techniques and practices related to architecture and urbanism. A broad array of urban theories, tactics and strategies, building and space types, landscape and infrastructure design, and politics and policy making are explored through the dialectic between the private and public realms of the diverse urban culture. Students meet NAAB criteria by demonstrating ability in the skills of speaking and writing, graphics, collaboration, the use of precedents in architecture and site conditions; and by achieving understanding of western, non-western, national and regional traditions, human behavior, human diversity and leadership in architecture. Students satisfy outcomes of School of Architecture tracks in Critical Thinking, Design, Representation and Professionalism.

**Summer 1 (fieldwork semester)**
In the fieldwork seminar, using a foreign or local host city as the classroom to begin thesis preparation, students examine the numerous factors that contribute to shaping the particular city or region. Through primary source readings and direct experiences, the students examine the urban environment of the host location historically and typologically. Students meet NAAB criteria by demonstrating ability in the skills of speaking and writing, critical thinking, research, collaboration, and the use of precedents in architecture; and by achieving understanding of western, non-western, national and regional traditions, human diversity and human behavior in architecture. Students satisfy outcomes of School of Architecture tracks in Critical Thinking, Design, Representation and Professionalism.

The parallel fieldwork summer mini-studio employs the study of 'new' and 'old' existing buildings and sites within the host city, exploring them tectonically through program, structure, materials and details. Design development is stressed, along with cultural /social concerns. Students meet NAAB criteria by demonstrating ability in the skills of speaking and writing, graphics, fundamental design, the use of precedents in architecture and site conditions in architecture; and by achieving understanding of western, non-western, national and regional traditions, human diversity and human behavior in architecture. Students satisfy outcomes of School of Architecture tracks in Critical Thinking, Design, Representation and Professionalism.

**Fall 2 (fourth semester)**
This is the semester when the students establish their position or area(s) of expertise. All of the courses of this semester are chosen in support of that position.

In the three elective courses students continue to develop expertise in one of the concentrations or emphases identified with the M.Arch. 1 program – landscape urbanism, building technology or entrepreneurship.

In the thesis preparation course, theory and techniques for analyzing and integrating design methodologies, client or user needs, and site conditions into criteria for preparing for an architectural project are studied. The theoretical and practical context for the thesis project is researched and developed. Along with the completion of a substantiated written position of intent, a project site is selected, program written and design methodology articulated. Students meet NAAB criteria by demonstrating ability in the skills of speaking and writing, critical thinking, research, program preparation and site conditions in architecture; and by achieving understanding of legal responsibilities and ethics and professional judgment in architecture. Students satisfy outcomes of School of Architecture tracks in Critical Thinking, Design, Representation and Professionalism.

In the topic studio students explore and test architectural design as it relates to one or more special contemporary issues in the area of landscape urbanism, building technology or entrepreneurship. Students meet NAAB criteria by demonstrating ability in the skills of speaking and writing, graphics, collaboration, and the use of precedents in architecture; and by achieving understanding of western, non-western, national and regional traditions in architecture. Students satisfy outcomes of School of Architecture tracks in Critical Thinking, Design, Representation and Professionalism.
Spring 2 (fifth semester)
In the second professional practice course, design delivery and project and firm management are studied, including understanding the client role in architecture, program preparation, an analysis of documents, services, professional contracts and fees, project budget and cost estimating, global markets, and professional ethics. Students meet NAAB criteria by demonstrating ability in the skills of collaboration and program preparation in architecture; and by achieving understanding of client roles, architect’s administrative roles in architectural practice, professional development, legal responsibilities, and ethics and professional judgment in architecture. Students satisfy outcomes of the School of Architecture track in Professionalism.

In the graduate thesis studio, students must demonstrate the application of theoretical research and critical positioning, plus the ability to integrate site, program and other design issues of architecture including space, time, aesthetics, context, inhabitation, and systems in a self-initiated architectural design project. The finished thesis project must demonstrate an advanced degree of critical thinking, technical skill, and knowledge of the craft of building through a rigorous and highly resolved level of work. Students meet NAAB criteria by demonstrating ability in the skills of critical thinking, graphics, research, use of precedents, program preparation, site conditions, and comprehensive design in architecture; and by achieving understanding of western, non-western, national and regional traditions in architecture. Students satisfy outcomes of School of Architecture tracks in Critical Thinking, Design, Building, Representation and Professionalism.

In the one or two elective courses students continue to develop expertise in one of the concentrations or emphases identified with the M.Arch. 1 program – landscape urbanism, building technology or entrepreneurship.

On page 32 is the matrix cross-referencing each required course with the performance criteria it fulfills.

In an era when architectural production and communication are characterized by ever-increasing reliance upon the computer, Woodbury’s M.Arch. 1 program will heartily embrace new technologies and explore the wide panorama of the digital revolution. With recent advances in digital information systems having made the global classroom a real possibility, new models of teaching allow us to conduct media-driven lectures in airports or on archaeological sites as well as in the traditional university. This freedom from site-restricted teaching also increases the tensions between a mediated world and the immediate environment, presence and distance, the virtual and the actual. Fieldwork takes advantage of these tensions by translating them into learning experiences that are hyper-immediate and remote only to the touch.

We also want to spend some time “unplugged.” Among many distinguishing characteristics of Los Angeles and Southern California are the intricate and tightly knit intersections of the urban with the wild. Combined with the vast array of micro economies and diverse communities that remain tucked away within this sprawling acreage, Southern California offers an incredibly rich array of topics for architectural research.

Fieldwork
The emphasis on fieldwork in the M.Arch. 1 program asserts that, despite the bounty of information provided by the internet and digital information systems, mining the physical terrain of Los Angeles, Southern California, and other distant sites allows students to collect data, work in situ, and develop observational skills about the physical environment that can be translated into thinking about critical spatial practices. In this sense then, while students are directed to undertake a summer of fieldwork, this approach to interrogating the built environment characterizes the ethos of the entire graduate program and demonstrates our commitment to engaging real world problems, developing international connections, and quickly responding to global transformations.
Fieldwork is summer study in which students are required to complete six units of directed research about a specific geography or topic where they apply theory to practice. To fund the fieldwork, a nominal additional fee is built into the annual per-unit tuition. When compounded across the student’s entire tuition this amounts to enough revenue to fund her or his travel away. Upon enrollment, each student will receive a fieldwork voucher of $4000 to be used during the summer between the first and second year of enrollment. A student may travel with one of the established programs, work with a faculty member to set up a directed study, or find an overseas program to attend. He or she may even remain in Southern California and apply this voucher to funding experimental research with such institutions as Cal Tech or UCLA, as long as a Woodbury faculty member maintains fiscal and scholarly oversight of the student’s research project.
### Graduate School Matrix

<table>
<thead>
<tr>
<th>NAAB Criteria</th>
<th>Fall 1</th>
<th>Spring 1</th>
<th>Summer 1</th>
<th>Fall 2</th>
<th>Spring 2</th>
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</tbody>
</table>

### School of Architecture Tracks

| 1 Critical Thinking | ✔ | ✔ | ✔ | ✔ | ✔ |
| 2 Design | ✔ | ✔ | ✔ | ✔ | ✔ |
| 3 Building | ✔ | ✔ | ✔ | ✔ | ✔ |
| 4 Representation | ✔ | ✔ | ✔ | ✔ | ✔ |
| 5 Professionalism | ✔ | ✔ | ✔ | ✔ | ✔ |

**Legend**
- ✔ understanding
- ✔ ability
ENROLLMENT PROJECTIONS

Since the program will be un-accredited for the first 2-year candidacy status, we anticipate that it will begin with approximately 10-16 students in the first year with enrollment increasing by 25% each year up to a maximum of 20 per cohort after receiving NAAB accreditation in 2012.

Los Angeles is a significant center for contemporary architecture. Its geographic location as part of the Pacific Rim and the close relationship Southern California shares with Mexico and Latin American countries will help recruit a vital, diverse student and international student body. Most American students will come from the 4+2 programs located mainly at state universities.

In addition to the Southern California location, the growing reputation of Woodbury’s School of Architecture and its faculty within academic circles will also help draw students to the program based upon recommendations of the faculty in their 4-year programs.

See Appendices for a list of 4-year B.A. and B.S. degrees in the U.S. (NAAB accredited as part of a 4+2 M.Arch. 1 program) and an ACSA list of schools that offer 4-year non-NAAB accredited Bachelor of Arts and/or Science degrees.

RESOURCES

Human resources
Searches for three new full-time positions for the Los Angeles architecture faculty have been approved and are underway during the Spring 09 semester. Two of those positions have been allocated in support of starting the grad program (one in history and theory and one in building technology) and one will replace a visiting position currently held by Tim Durfee (in representation). The teaching responsibilities of the grad program will be absorbed by appropriate members of the full-time and part-time faculty. Many of the courses (structures and advanced topic studios and electives, for example) will have both graduate and undergraduate students together. Dr. Paulette Singley was appointed to Chair of the graduate program from among the existing faculty. The position requires a chair's stipend and course release.

The program’s immediate human resource needs include the following items:

During the summer of 2009 the initial APR for NAAB candidacy will be prepared and will require a stipend for a faculty member plus administrative assistance from the School of Architecture administrative coordinator and assistants. During the first year administrative assistant responsibilities initially will be small but will increase substantially with the size and duration of the program. During the second year of the program (spring and summer 2011) when the APR is being prepared for the first NAAB accreditation visit, an additional faculty stipend will be required as well a dedicated administrative assistant.

Admissions and recruiting costs will largely overlap with existing undergraduate recruiting costs. Amin Maghsoodi, who administers transfer admissions for architecture, will be assigned to graduate admissions. Within five years the number of applicants to the program may warrant a new graduate admissions person. There will be additional recruiting costs, particularly to target regions (national and international) not covered by current recruiting efforts.

Information resources
The current library holdings in architecture and interior architecture surpass NAAB requirements for accreditation, so there will be no immediate impact of starting the graduate program. However, working with the library, building up the collection as it relates to the graduate program’s areas of focus – landscape urbanism, building technology, and entrepreneurship – will be a top priority for new acquisitions in the collection. Increased library holdings will not only benefit and enrich the School of Architecture but all of the
university’s programs. Having the new grad program may justify subscribing to relevant internet resources such as JSTOR. The School of Architecture is currently establishing an on-line library of pdfs that faculty members use to compile on-line course readers.

**Technology resources**

With up to thirty graduate students by the second year of the program and maxing out at around forty within five years, expanded IT support will be required by year two, including the addition of computer stations (possibly into A100) and printing and plotting capabilities.

The digital fabrication laboratory for the B.Arch. program in the School of Architecture will initially include a CNC milling table, a laser cutter, and a rapid prototyping machine, together with workspace and the required exhaust and vacuum systems. The university's Adaptive Reuse Plan includes space for this laboratory, together with an expanded shop space, adjacent to the existing studio buildings. The university is currently seeking funding for the digital fabrication equipment from a number of sources, including federal government programs and private foundations. It is anticipated that equipment funding will be available at the same time that the space becomes available, in mid-2009. The M.Arch. 1 program will share the use of the new digital fabrication lab.

**Space resources**

With the completion of the new studio building, the School of Architecture is well positioned to accommodate a new graduate program. In the spring of 2009 both floors of the new building have the capacity to seat between 16 and 20 additional students as long as additional workstations are installed. If the B.Arch. enrollment levels off at a maximum of 375 students there will not be a problem with studio space. The students in the M.Arch. 1 program will have dedicated space in the new building. First-year masters students would occupy the east end of the first floor of the new building, and second-year masters students would occupy the east end of the second floor. In addition, selected courses and fieldwork could take place in the Hollywood CCRD or at a new Valley CCRD if that comes on line. As the graduate enrollment grows beyond 30 to 40, some topic studios may be scheduled in the eastern bay of the A104 / A106 studio building, currently being generously occupied by first-year architecture students.

The shop expanded into A108 during the fall semester of 2008, to accommodate the growing architecture student body including the grad students expected in Fall 2009.

Seminar courses that are not cross-listed with current undergrad courses will be scheduled in cooperation with the office of the Associate Vice President of Student Development, so as not to conflict with the established academic schedule of other schools and departments and to minimize competition for classroom space.

The three new faculty positions have been accounted for in the School of Architecture allotment of full-time faculty offices in the new Isaacs Faculty Center, completed in February 2009.

The summer fieldwork requirement will allow students to take advantage of the new facilities at our San Diego campus and other summer programs.

**REVENUE-EXPENSE BUDGET**

The following is an estimated budget based on the best information available at the time of the proposal.

We plan to align the tuition cost per unit of the new M.Arch. 1 with the M.Arch. RED tuition. We also plan to keep the tuition at the same cost per unit during the entire two years of each new cohort of grad students. For example, if the Fall 09 M.Arch. 1 cohort were charged the M.Arch RED rate per unit, their annual tuition would be $29,205. If the tuition
goes up 3% for the 2010 M.Arch. 1 cohort, their annual tuition would be $30,081. If the tuition goes up 3% for the 2011 M.Arch. 1 cohort, their annual tuition would be $30,983.

We are planning for a maximum cohort each year of 20 grad students, and expect to work up to that in the early years with a program that can work in the black with a cohort as small as 12 grad students in the first year. The following annual revenue tables reflect the range of 10 to 20 students.

### TABLE 1
**ESTIMATED BUDGET**

<table>
<thead>
<tr>
<th>Year</th>
<th># Students</th>
<th>2 full-time positions</th>
<th>marketing</th>
<th>20 computer stations</th>
<th>½ time staff</th>
<th>Revenue spent Table 2</th>
<th>Total Regular expenses</th>
<th>total revenue generated Table 3</th>
<th>total revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>10 students</td>
<td>180,000</td>
<td>20,000</td>
<td></td>
<td></td>
<td>140,000</td>
<td>340,000</td>
<td>304,050</td>
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<tr>
<td>2009</td>
<td>20 students</td>
<td>180,000</td>
<td>20,000</td>
<td></td>
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<td>280,000</td>
<td>480,000</td>
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<tr>
<td>2010</td>
<td>20 students</td>
<td>180,000</td>
<td>20,000</td>
<td>100,000</td>
<td></td>
<td>240,000</td>
<td>540,000</td>
<td>616,860</td>
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<tr>
<td>2010</td>
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<td>180,000</td>
<td>20,000</td>
<td>100,000</td>
<td></td>
<td>480,000</td>
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<tr>
<td>2011</td>
<td>20 students</td>
<td>180,000</td>
<td>20,000</td>
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<td>240,000</td>
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<tr>
<td>2011</td>
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<td>480,000</td>
<td>710,000</td>
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</table>

### TABLE 2 - REVENUE SPENT

<table>
<thead>
<tr>
<th>Year</th>
<th># Students</th>
<th>TA position*</th>
<th>Scholarships**</th>
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<tbody>
<tr>
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<td>140,000</td>
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<td>120,000</td>
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<tr>
<td>2010</td>
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<tr>
<td>2011</td>
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<tr>
<td>peak</td>
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### TABLE 3
**2009 REVENUE GENERATED**

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<th>Year</th>
<th># Students</th>
<th>Annual tuition</th>
<th>Lab Fees</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>2009 cohort</td>
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<td>292,050</td>
<td>12,000</td>
<td>304,050</td>
</tr>
<tr>
<td>20</td>
<td>584,100</td>
<td>24,000</td>
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</table>
### 2010 REVENUE GENERATED

<table>
<thead>
<tr>
<th>Year</th>
<th># Students</th>
<th>Annual tuition</th>
<th>Lab Fees</th>
<th>Total</th>
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<tbody>
<tr>
<td>2009 cohort</td>
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<td>$29,205</td>
<td>$1,200</td>
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<td>10 10</td>
<td>292,050</td>
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<tr>
<td></td>
<td>20 20</td>
<td>584,100</td>
<td>24,000</td>
<td>608,100</td>
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<tr>
<td>2010 cohort</td>
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<td></td>
<td>10 10</td>
<td>300,810</td>
<td>12,000</td>
<td>312,810</td>
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<tr>
<td></td>
<td>20 20</td>
<td>601,620</td>
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</table>

<table>
<thead>
<tr>
<th>Year</th>
<th># Students</th>
<th>Annual tuition</th>
<th>Lab Fees</th>
<th>Total</th>
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<tbody>
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<td>592,860</td>
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<tr>
<td>Total high</td>
<td>40</td>
<td>1,185,720</td>
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### 2011 REVENUE GENERATED

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<th>Annual tuition</th>
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<tr>
<td></td>
<td>10 10</td>
<td>300,810</td>
<td>12,000</td>
<td>312,810</td>
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<td></td>
<td>20 20</td>
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<td>625,620</td>
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<td>2011 cohort</td>
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<td>10 10</td>
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<table>
<thead>
<tr>
<th>Year</th>
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<th>Annual tuition</th>
<th>Lab Fees</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total low</td>
<td>20</td>
<td>610,640</td>
<td>24,000</td>
<td>634,640</td>
</tr>
<tr>
<td>Total high</td>
<td>40</td>
<td>1,221,280</td>
<td>48,000</td>
<td>1,269,280</td>
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We will offer teaching assistantship positions of $2000 each per semester to the students with the highest GPAs (transcript GPA in the first year, and Woodbury University GPA in the second year). These TAs will offset departmental budget spent on adjunct salaries. We have not calculated the revenue generated.

We are prepared to offer students with the highest GPAs an average tuition reduction of $6000.

We will offer every student a travel voucher of $4000, and some a teaching assistantship of $2000 to travel abroad.

**Notes for comparison of tuition rates:**
Cost of attendance at SCI-Arc is $22,690 per year ($11,170 tuition per semester + $125 administrative fees per semester + $50 Student Union fees per semester).

Annual graduate tuition and fees at USC for the 2008-2009 academic year are approximately $37,192 (based upon 30-36 units of tuition).

Total mandatory fees for graduate students attending UCLA, for California residents, are $9,669.50 per year (trimester system) for California residents. Total mandatory fees for non-California residents are $24,675.50 per year.
## Baseline Expectations for Students Enrolling in M.Arch. 1 Program:
Preference for admission is given to those who have successfully completed the first four years of a 4+2 program that is NAAB-accredited.

* Courses identified with asterisk may not be required based on student having previously taken course as part of the undergraduate degree.

### SCHEDULE OF CLASSES

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course</th>
<th>Course Number</th>
<th>WU Equivalent</th>
<th>Units</th>
<th>Blended or Separate Class</th>
</tr>
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<tbody>
<tr>
<td><strong>Fall 1</strong></td>
<td>Graduate Design Studio 3 Comprehensive Design</td>
<td>AR 587</td>
<td>AR 487</td>
<td>6</td>
<td>Graduate and Undergraduate students enrolled together</td>
</tr>
<tr>
<td></td>
<td>Structures 1 *</td>
<td>AR 526</td>
<td>AR 326</td>
<td>3</td>
<td>Graduate and Undergraduate students enrolled together</td>
</tr>
<tr>
<td></td>
<td>Advanced Theory of Architecture</td>
<td>AR 533</td>
<td>AR 330</td>
<td>3</td>
<td>Graduate only</td>
</tr>
<tr>
<td></td>
<td>Systems Integration</td>
<td>AR 664</td>
<td>AR 464</td>
<td>3</td>
<td>Graduate and Undergraduate students enrolled together</td>
</tr>
<tr>
<td></td>
<td>Elective</td>
<td></td>
<td></td>
<td>3</td>
<td>Graduate and Undergraduate students enrolled together</td>
</tr>
<tr>
<td><strong>Spring 1</strong></td>
<td>Graduate Design Studio 4 - Urbanism</td>
<td>AR 589</td>
<td>AR 489</td>
<td>6</td>
<td>Graduate and Undergraduate students enrolled together</td>
</tr>
<tr>
<td></td>
<td>Structures 2 *</td>
<td>AR 527</td>
<td>AR 327</td>
<td>4</td>
<td>Graduate and Undergraduate students enrolled together</td>
</tr>
<tr>
<td></td>
<td>Pro. Practice 1 *</td>
<td>AR 553</td>
<td>AR 250</td>
<td>3</td>
<td>Graduate and Undergraduate students enrolled together</td>
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<tr>
<td></td>
<td>Urban Design Theory</td>
<td>AR 534</td>
<td>AR 334</td>
<td>3</td>
<td>Graduate and Undergraduate students enrolled together</td>
</tr>
<tr>
<td><strong>Summer 1</strong></td>
<td>FIELDWORK</td>
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<tr>
<td></td>
<td>Urban Environment / Fieldwork</td>
<td>AR 575</td>
<td>AR 375</td>
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<tr>
<td></td>
<td>Fieldwork Summer Studio</td>
<td>AR 576</td>
<td>AR 475</td>
<td>3</td>
<td>Graduate and Undergraduate students enrolled together</td>
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<tr>
<td><strong>Fall 2</strong></td>
<td>Graduate Design Studio 5 Contemporary Topics</td>
<td>AR 691</td>
<td>AR 491</td>
<td>6</td>
<td>Graduate and Undergraduate students enrolled together</td>
</tr>
<tr>
<td>Semester</td>
<td>Course</td>
<td>Course Number</td>
<td>WU Equivalent Course</td>
<td>Units</td>
<td>Course Description</td>
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<tr>
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</tr>
<tr>
<td>Fall 1</td>
<td>Graduate Design Studio 3</td>
<td>AR 587</td>
<td>AR 487</td>
<td>6</td>
<td>Students produce a comprehensive architectural project based upon a building program and site that includes the development of programmed space, demonstrating an understanding of structural and environmental systems, life-safety provisions, wall sections, building assemblies and the principles of sustainability. Studio, twelve hours a week.</td>
</tr>
<tr>
<td>Course Name</td>
<td>Code 1</td>
<td>Code 2</td>
<td>Credits</td>
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<tr>
<td>Structures 1 *</td>
<td>AR 526</td>
<td>AR 326</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fundamental architectural structures, forces, force systems and resultants are introduced. Concepts of forces and stresses on trusses, beams, columns, and statically determinate structures are presented. Topics include equilibrium, behavior of structures subject to vertical and lateral forces, and strength properties. Structural analysis and design as it relates to wood structures is introduced. Lecture, three hours a week.</td>
<td></td>
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</tr>
<tr>
<td>Advanced Theory of Architecture</td>
<td>AR 533</td>
<td>AR 330</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The advanced concepts, philosophies, ideologies, models, and polemics that have influenced or been the genesis of architectural expression and form are surveyed and analyzed. Special attention is given to current debates in the field of architectural design in order to identify alternative forms of delivery into which architectural theory has immersed itself beyond buildings—websites, zines, blogs, journals, exhibitions, course syllabi, etc. Lecture/seminar, three hours a week.</td>
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<td></td>
</tr>
<tr>
<td>Systems Integration</td>
<td>AR 664</td>
<td>AR 464</td>
<td>3</td>
<td></td>
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</tr>
<tr>
<td>The interrelationships of the properties of materials, structures, environmental systems, building envelope systems, construction technology, building cost control, and life-cycle costs as they influence design-development and decision-making are examined. A comprehensive and integrative process is presented. Lecture, three hours a week.</td>
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<tr>
<td>Elective</td>
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<td>Spring 1</td>
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<tr>
<td>Graduate Design Studio 4 – Urbanism</td>
<td>AR 589</td>
<td>AR 489</td>
<td>6</td>
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</tr>
<tr>
<td>This course focuses the architect's leadership role in their community on issues of growth, development, and aesthetics through the study of urban design techniques and practices related to architecture and urbanism. A broad array of urban theories, tactics and strategies, building and space types, landscape and infrastructure design, and politics and policy making are explored through the dialectic between the private and public realms of the diverse urban culture. Studio, twelve hours per week.</td>
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<tr>
<td>Structures 2 *</td>
<td>AR 527</td>
<td>AR 327</td>
<td>4</td>
<td></td>
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</tr>
<tr>
<td>Structural analysis and design is studied with respect to wood and steel structures including tension, compression, flexural members, columns, connections and seismic design. Fundamental concepts of reinforced concrete design are studied, emphasizing the ultimate strength method. Lecture, four hours a week.</td>
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<tr>
<td>Pro. Practice 1 *</td>
<td>AR 553</td>
<td>AR 250</td>
<td>3</td>
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</tr>
<tr>
<td>Legal codes and regulations that affect architecture and influence design are reviewed, including a study of energy, accessibility, egress and life-safety. The development of project documentation based on local codes is studied, with an emphasis on technical documentation, drawing format organization and outline specifications. Lecture, three hours a week.</td>
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</tr>
<tr>
<td>Urban Design Theory</td>
<td>AR 534</td>
<td>AR 334</td>
<td>3</td>
<td></td>
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</tr>
</tbody>
</table>
| Cultural, sociological, contextual and formal issues of urbanism and their influence on the
contemporary design of cities are studied. The course investigates the relationship between architecture, landscape architecture, and urban planning. Emphasis is placed on the process of visual analysis, nature and society, public and private space, human behavior and the physical environment, human diversity, and regulation and public policy. Lecture, three hours a week.

<table>
<thead>
<tr>
<th>Summer 1</th>
<th>FIELDWORK</th>
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<tbody>
<tr>
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<tr>
<td></td>
<td>Urban Environment / Fieldwork</td>
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<tr>
<td></td>
<td>Fieldwork Summer Mini-Studio</td>
</tr>
</tbody>
</table>

Using a foreign or local host city as the classroom to begin thesis preparation, this course examines the numerous factors that contribute to shaping the city. Through 'primary source' experiences and readings, the students examine the urban environment of the host city or region historically and typologically. Lecture, 4 hours a week, ten weeks. In lieu of coursework, student may act as T.A. for undergraduate foreign study course - Faculty consent.

This mini-studio occurs in a foreign or local host city, employing existing buildings and sites within the city; the study of 'new' and 'old' is explored tectonically through program, structure, materials and details. Design development is stressed, along with cultural/social concerns. Course may be taken only once for degree credit. Studio, twelve hours per week, ten weeks.

Potential fieldwork locations include: China, Korea, Barcelona, Rome, Paris, Berlin, Latin America, New Mexico, San Diego, Los Angeles. Locations are subject to change each year and depend on faculty participation. All fieldwork to be done under faculty supervision. Independent Study to alternative location subject to School approval.

<table>
<thead>
<tr>
<th>Fall 2</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Graduate Design Studio 5 Contemporary Topics</td>
</tr>
<tr>
<td></td>
<td>Thesis Prep.</td>
</tr>
</tbody>
</table>

The studio intent is to explore and test architectural design as it relates to one or more special contemporary issues in one of M.Arch program focuses of landscape urbanism, building technology or entrepreneurship. Studio, twelve hours a week.

Theory and techniques for analyzing and integrating design methodologies, client or user needs, and site conditions into criteria for preparing for an architectural project are studied. The theoretical and practical context for the thesis project is researched and developed. Along with the completion of a substantiated written position of intent, a project site is selected, program written and design methodology articulated. Lecture, three hours a week.

<table>
<thead>
<tr>
<th>Spring 2</th>
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<tbody>
<tr>
<td></td>
<td>Elective</td>
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<tr>
<td></td>
<td>Elective</td>
</tr>
<tr>
<td>Course</td>
<td>Code</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Thesis Studio</td>
<td>AR 692 AR 492</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Students must demonstrate the application of theoretical research and critical positioning, plus the ability to integrate site, program and other design issues of architecture including space, time, aesthetics, context, inhabitation, and systems in a self-initiated architectural design project. The finished thesis project must demonstrate an advanced degree of critical thinking, technical skill, and knowledge of the craft of building through a rigorous and highly resolved level of work. Studio, twelve hours a week.</td>
<td></td>
</tr>
<tr>
<td>Pro. Practice 2 *</td>
<td>AR 650 AR 450</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Design delivery and project and firm management are studied, including understanding the client role in architecture, program preparation, an analysis of documents, services, professional contracts and fees, project budget and cost estimating, global markets, and professional ethics. Lecture, three hours a week.</td>
<td></td>
</tr>
<tr>
<td>Elective</td>
<td></td>
</tr>
<tr>
<td>Elective (optional)</td>
<td></td>
</tr>
<tr>
<td>TOTAL UNITS TO GRADUATE</td>
<td></td>
</tr>
<tr>
<td>TOTAL ELECTIVE UNITS</td>
<td></td>
</tr>
</tbody>
</table>
The following architecture electives are required if an enrolling student has not previously completed courses equivalent to these courses:

<table>
<thead>
<tr>
<th>Elective</th>
<th>Code</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Comm. 2</td>
<td>AR 511</td>
<td>3</td>
<td>Various skills used in two- and three-dimensional methods of representation employing digital media are introduced, with an emphasis on their use as design tools that merge traditional and electronic techniques. Studio, six hours a week.</td>
</tr>
<tr>
<td>World Architecture 1</td>
<td>AR 567</td>
<td>3</td>
<td>History and theory of architecture and design that span a chronological period from prehistory to the nineteenth century in Western and non-Western societies are surveyed. The course traces history with a process of focused explorations into diverse cultures, geographies, and places that cut through many layers of historical time. When considered together, these explorations contribute to an understanding of architecture as a deeply bound discipline with components that range from the artifacts of everyday life and ritual, to building traditions and practices, to the larger forces of geography and the design of entire cities. Lecture, three hours a week.</td>
</tr>
<tr>
<td>World Architecture 2</td>
<td>AR 568</td>
<td>3</td>
<td>Histories and theories of architecture, urbanism, and interiors are surveyed in Western and non-Western societies from 1900 to the present. The focus of this course is on the formal, aesthetic, cultural, and socio-political dimensions of modernism. Different historiographies are developed as various approaches in understanding modern architecture in its varied contexts, including but not limited to Marxist, Feminist, and Psychoanalytic. Lecture, three hours a week.</td>
</tr>
<tr>
<td>Materials &amp; Methods</td>
<td>AR 543</td>
<td>3</td>
<td>Each major material - wood, masonry, steel, concrete and glass - is placed within a fundamental context of physical properties, historical evolution, structural behavior, sustainable design, contemporary methods of construction and detailing, building envelope systems, and new and future products. Their influence on design with respect to durability, building cost, lifecycle cost, and scheduling is evaluated. Lecture, three hours a week.</td>
</tr>
<tr>
<td>Environmental Systems</td>
<td>AR 525</td>
<td>3</td>
<td>Human comfort, climate analysis, passive and active systems, heating and cooling, daylighting and acoustics are reviewed. The survey, with a special emphasis on sustainable design, provides an understanding of the basic principles and appropriate application and performance of building systems including heating, cooling and ventilation systems; electrical and plumbing distribution systems; lighting, acoustical, energy, waste, fire protection, security and hazardous material systems. Lecture, three hours a week.</td>
</tr>
</tbody>
</table>
1.6 Faculty Resumes
HADLEY H.S. ARNOLD
Adjunct Faculty
CURRENT COURSE(S) TAUGHT
AR 448 Professional Practice II, with Aaron Whelton
AR 492 Degree Project. Advisor to four students.

EDUCATION
1994 Master of Architecture
Southern California Institute of Architecture (SCI-Arc), Los Angeles, California.
Alpha Rho Chi medal
1986 Bachelor of Arts
Harvard College, Department of Fine Arts
Nominee, Mellon Fellowship for Teaching in the Humanities.

TEACHING AND ACADEMIC SERVICE
2006 Summer Architecture and the Anthropogenic Landscape. With Peter Arnold. Advanced Option Studio Woodbury University, Burbank, California.
2005 Fall In-Here, Out-There: Explorations and Investigations on the Los Angeles River and Los Angeles Aqueduct, with Peter Arnold. Contemporary Issues Seminar, Woodbury University, Burbank, California.
2005 Summer Architecture and Adaptation in the Anthropocene Era, with Peter Arnold. Advanced Option Studio, Woodbury University, Burbank, California.
2002-2007 Degree Project Advisor, 4 to 6 students, Woodbury University, Burbank.
2004 Summer Re-Tooling the Hydraulic Society, with Hadley Arnold. Advanced Option Studio, Woodbury University, Burbank, California.
2003 Summer Livable Landscapes, Sustainable Settlements, with Hadley Arnold. Advanced Option Studio, Woodbury University, Burbank, California.
2002 Summer Visionary Infrastructures: The Modern Hacienda, with Hadley Arnold. Advanced Option Studio, Woodbury University, Burbank, California.
2001 Winter Second Year Studio, UCLA Graduate School of Architecture and Urban Design, Los Angeles, California.
2001 Fall Water & Architecture: Redesigning the Hydraulic Society, with Peter Arnold. Advanced Topics Studio, Graduate School of Architecture and Urban Design, University of California, Los Angeles, California.
1995, Fall Oakwood: The Political Economy of Place. Graduate seminar, Southern California Institute of Architecture (SCI-Arc). With Mike Davis

PROFESSIONAL PRACTICE
1998-Present Office of Hadley and Peter Arnold LLC
2001 Desert House. Mesa de Las Viejas, Rio Arriba County, New Mexico, ongoing.
1987-1990 Getty Center for the History of Art and the Humanities, Santa Monica, California.
AWARDS AND HONORS
2006  Grant Recipient, Maxine Frankel Award, Woodbury University, Burbank, California.
Watercourses: The Architecture of Water in the West: A Photographic and Written Survey, with Peter Arnold.
2004  Grant Recipient, the LEF Foundation, The Architecture of Water in the West: A Photographic and Written Survey, with Peter Arnold.
2000  Fellow, the Bogliasco Foundation, Villa Liguria Study Center for the Arts and Humanities, Genova, Italy.

PUBLICATIONS

LECTURES AND EXHIBITIONS
2003  "Future Directions" roundtable panel with Frances Anderton, moderator
Part of New Blood: Next Gen Group Exhibition, Architecture + Design Museum (A+D), Los Angeles, California.
2002-2004  "Concrete Plasticity," presentation to Mark Lee’s Materials +Methods seminar, UCLA

PROFESSIONAL MEMBERSHIP
1991-1995  Board of Directors, SCI-Arc
PETER ARNOLD
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 4930  4th Year Open Studio
AR 4931  4th Year Open Studio
AR 4932  4th Year Open Studio

EDUCATION
Master of Architecture
Southern California Institute of Architecture (SCI-Arc)

TEACHING AND ACADEMIC SERVICE
2006, Summer  Architecture and the Anthropogenic Landscape.
2005, Fall  In-Here, Out-There
2005, Summer  Architecture and Adaptation in the Anthropocene Era
2004, Summer  Re-Thinking the Hydraulic Landscape
2003, Summer  Livable Landscapes, Sustainable Settlements
2002, Summer  Visionary Infrastructures: The Modern Hacienda
2001, Fall  Water & Architecture: Redesigning the Hydraulic Society

PROFESSIONAL PRACTICE
1999-2007  Office of Hadley + Peter Arnold LLC:
1995  Canyon House. Los Angeles, California.
1994-2007  Single-family residence; complete re-design and re-building; an environmentally sensitive ‘case study.’ Residence, interiors, and landscape design.
2006  Featured Project: New Blood: Next Gen, Architecture + Design Museum (A+D), Los Angeles, CA
2006  Featured Project: New Blood: Next Gen, Architecture + Design Museum (A+D), Los Angeles, CA

AWARDS AND HONORS
2006  Grant Recipient, Maxine Frankel Award, Woodbury University, Burbank, California.
Watercourses: The Architecture of Water in the West: A Photographic and Written Survey, with Hadley Arnold.
2000  Fellow, The Bogliasco Foundation, Villa Liguria Study Center for the Arts and Humanities, Genova, Italy.
2000  American Institute of Architects, National Honor Award
1999  Grant Recipient, Graham Foundation for Advanced Studies in the Fine Arts, the Architecture of Water in the West: A Photographic and Written Survey, with Hadley Arnold.
American Institute of Architects, New York Chapter, Honor Award
1999  Record Houses, Architectural Record
1997  American Institute of Architects, National Honor Award
1997  NYACE Engineering Excellence Platinum Award
1997  National ACEC Engineering Excellence Award Finalist
1996  CRSI Design Award
1996  WCCC Meritorious Project Achievement Award
1996  San Diego AIA Honor Award
1996  SDG&E Energy Efficiency Integration Design Award
1996  IESNA Award of Excellence for Interior Lighting Design
1996  San Diego Grand Orchid Award
1996  American Institute of Architects, New York Chapter, Honor Award
1996  American Society of Landscape Architects, Design Honor Award
1996  Time Magazine, Best of Design
1994-1996  Architect, Full Time On-Site Construction Management and Job Supervision: The Neurosciences Institute, La Jolla, California. 50,000-square foot neuroscience research complex of 3 buildings: laboratories; library and offices; and a 250-seat auditorium.
1995  San Diego AIA Honorable Mention Award
1993  American Institute of Architects, San Diego Chapter, Honor Award (Design)
LECTURES AND EXHIBITIONS

2006-2007  Woodbury University Lecture Series, Water as Power, with Hadley Arnold.
STAN BERTHEAUD

Professor

CURRENT COURSE(S) TAUGHT
AR 182  Design Studio 1A: Principles & Processes
AR 281  Design Studio 2A: Program & Space
AR 3722 Design Studio 3A: House and Housing
AR 384  Design Studio 3B: Structure, Systems
AR 448  Professional Practice 2
AR 487  Design Studio 4A: Contemporary Topics
AR 491  Design Studio 5A: Contemporary Topics
AR 3991 Mini Studio
AR 3992 Mini Studio
AR 4993 Degree Project Publication

EDUCATION
1990 Graduate work in "Film Production" and "Screenwriting" 
University of Southern California, School of Cinema and Television, Los Angeles, CA 
1979 Master of Architecture 
North Carolina State University Raleigh, NC 
1978 Bachelor of Architecture 
Louisiana State University Baton Rouge, LA 

REGISTRATION
Licensed in State of Louisiana (currently lapsed)

TEACHING AND ACADEMIC SERVICE
1989-Present Woodbury University, School of Architecture, San Diego 
Professor, full-time 
2005-2006 Auburn University 
Paul Rudolph Visiting Professor (one year appointment)

UNIVERSITY SERVICE
2007-Present Woodbury University: Inaugural Board Member: ITS (Interdisciplinary Program@ Woodbury University), 
1989-Present Committee work: Personnel, Policy, Library, Academic Appeals, Faculty Budget, 
Numerous Ad Hoc, Nominating & Search committees. 
2006 Auburn University, Writing Awards Committee, 2006. 
2003 – 2005 Mt. San Antonio College - Architectural Technology Advisory Committee 
1999 Chautauqua Competition. Coordinator. Sponsored by ASEA (American Society 
of Architects and Engineers), 
1999 East Los Angeles College Advisory Board 
1998- Present Mesa College Advisory Board. 
1998 Ad Hoc Committee on Architectural Education, sponsored by the AIA/San Diego 
Chapter and convened at the Newschool of Architecture. 
1990-2001 Faculty advisor, AIAS (American Institute of Architects, Student Chapter). 
1996-1997 Faculty judge, Student Talent Show. 
1996 Faculty advisor, Publications Club. 
1993 Faculty advisor, Mountain Bike Club. 

PROFESSIONAL PRACTICE AND SERVICE

AWARDS AND HONORS
2005-2006 Architecture/design Paul Rudolph Visiting Professorship - Auburn University, 
Auburn, Alabama. Faculty of record with Geraldine Forbes - Honorable Mention, 
Washington, D.C, Martin Luther 
2000 King Memorial Competition, Ernie Moore, student designer. 
2000 Lumbermans Competition, Ojay Faculty of record with Carl Strona and Haley Hodnett - 
Winner, 
Pagano, student designer. 
1996 Associated Student Government (ASG), Woodbury University, Faculty Member 
of the Year. 
1993 Fellowship, AIA/ACSA “Professional Practice in the Design Studio” summer workshop.
1986 Santa Fe, NM Restoration/Renovation Honor Award, 1912 St. Charles Avenue

Project, Historic District Landmarks Commission, New Orleans, LA, 
Commendation, New Construction in a Historic District, Sugarhouse Hotel 
Project, Historic District

PUBLISHED WRITINGS
In progress 3 Foot Eleven: a Child’s Eye View of Hurricane Katrina (A children’s 
book done in conjunction with 4th year Auburn architecture students.)
VINAYAK BHARNE
Adjunct Faculty

CURRENT COURSE(S):
AR 366   Contemporary Issues "Estimating Asia"
AR 280   Roving Critic: Sustainable Issues, Studio 2B

EDUCATION
1998   Master of Architecture
       University of Southern California
1995   Bachelor of Architecture
       Goa University, India

REGISTRATION
Licensed Architect in India

TEACHING AND ACADEMIC SERVICE
2005-Present   Woodbury University School of Architecture
                   Instructor
2007           Academic Service: Co-Chair, "Estimating Asia" Symposium

PROFESSIONAL PRACTICE AND SERVICE
2006-Present   Associate, Torti Gallas & Partners
1997-2005      Senior Urban Designer, Moule & Polyzoides Architects

AWARDS AND HONORS
2007           Maxine Frankel Grant, Woodbury University
2007           Faculty Development Grant, Woodbury University
2001           First Prize, Del Mar Station Competition (as Project Lead at Moule & Polyzoides)
2001           APA Focused Study Award, Magnolia Corridor Revitalization (as Project Lead at Moule & Polyzoides)
1997-1998      Presidential Fellow, USC Marshall School of Business
1998           Outstanding Academic Achievement Award, USC School of Architecture
1995           Best Thesis, Goa University
1993           Jaycees Traveling Fellow (to Japan)
1993           First Prize, Nat’l Association of Students of Architecture Design Competition “The Wall”

PUBLISHED WRITINGS
BOOKS
In progress   Japanese Architecture: Traditions & Mutations – Author
              Los Angeles: Building the Polycentric Region (CNU) – Contributing Author, 3 Chapters:
              "The Block", "The Street", "The Building"
              In Praise of Shadows (Koda Press) – Contributing Author, After-word:
              "Perceptions of the Shadowy World"

EDITORIAL
2005           Congress for the New Urbanism – Editorial Board
2003           Los Angeles Forum Issue 6 – A Note on Downtown – Co-Editor,
                   www.laforum.org/issues/issue6.php
1997-1998      Saintonge IV (Architecture Guild Press, USC) – Assistant Editor

SELECTED PAPERS
2007, Nov      “Isozaki’s Conundrum” – Journal of Architectural Education,
2007           Deliberate Dusk: Darkness & the experience of Japanese space - ACSA Annual Conf. Proceedings
2007           Kyoto: The view from Rome – Kyoto Journal, No. 65 (Japan)
2006           From Mega-block to Mixed-use Block – ACSA West Regional Conference Proceedings,
2005           The dilemma of Japan’s Street & Square – ACSA Annual Conf. Proceedings
2004, winter   From Tree to Temple town – Urban Design Quarterly, Issue 89 (United Kingdom)
2003-2004      A Note on Downtown Los Angeles – Los Angeles Forum Issue 6
2003, Dec      Urbanism without Urbanists – Urban Forum, Issue No. 64 (Australia)
                   Council R Report 2
2001, Sept  
Ruins & Reincarnations: The old and new cathedrals – *Los Angeles Forum* Issue 2

2000, Mar/Apr  

2000  
Perceptions of the Shadowy World – *Journal of Japanese Cultural Arts*, No. 4, w
www.michionline.org

**PROFESSIONAL MEMBERSHIP**

2005-Present  
Advisory Board - Prague Institute for Global Urban Development (GUD),

2006-Present  
Founding Member, Organizing Committee - Congress for the New Urbanism
Southern California Chapter
Executive Committee - Congress for the New Urbanism XIII, Pasadena, CA
JEANINE CENTUORI
Professor, Director of CCRD

CURRENT COURSE(S) TAUGHT
AR 281 Design Studio 2A: Program and Space
AR 487 Design Studio 4A/5A: Real Estate Development (RED) Studio
AR 489 Design Studio 4B: Urbanism

EDUCATION
1991 Master of Architecture, Cranbrook Academy of Art, MI
1983 Bachelor of Architecture, The Cooper Union, New York, NY

REGISTRATION
California State
New York State

TEACHING AND ACADEMIC SERVICE
1998-Present Woodbury University School of Architecture
Associate Professor / Full Professor

UNIVERSITY SERVICE
Director of the Center for Community Research and Design
Exhibition by Susan Ciancolo, with LACE
Camera Obscura Exhibition by Paul Groh
End of Year Student Exhibition
Launching "The Store" in the Hollywood storefront
Hollywood Urban Studies Collaborative Program- with P. Singley
2003--2004 Member of the Personnel Committee
2001-2002 Member of the Faculty Development Committee
2000-2001 Member of the Physics Search Committee
2001-2002 Member of the Budget committee
1999-2001 Member of the Lecture Series Committee
1999-1998 Member of the Police
1999 Member of the Search Committee for Chair of Architecture
1998-1999 Director of the Wedge Gallery

PROFESSIONAL PRACTICE AND SERVICE
Host for Association for Community Design National Conference, L.A.

AWARDS AND HONORS
2007 Stapleton Pool Public Art Commission, Denver, CO
2005 Metropolis Magazine Runner-up Award for Next Generation Prize for "More Doors" project
2005 Architecture Magazine "Progressive Architecture" Award for "Margins" project
2004 International Design Magazine "Best of Category" Award in Design Concepts for "Margins"
2004 Metropolis Magazine Runner-up Award for Next Generation Prize for "Margins"
2003 Westside Prize for excellence and innovation in city making for "Margins" project
2003 "Margins" received an honorable mention from Boston Society of Architects, Unbuilt Projects
1998 Making Cities Livable award for "Temporary Urban Garden"

GRANTS/PROJECTS
2006 Maxine Frankel Grant for “More Doors” Prototype
2004 Woodbury University Faculty Development grant
2002 Graham Foundation Grant
2001 AIA California William Turnbull Environmental Education Grant
2001 National Endowment for the Arts Grant
2001 Woodbury University Faculty Development Grant
2001 Hollywood Chamber of Commerce Grant, "Facades"

PUBLISHED WRITINGS
2003 “Finding Space in the Margins” booklet published by the National Endowment for the Arts, project with Russell Rock, graphic design by Kim Shkapich.

4.1-52
1998
"The African Burial Ground Memorial," and "Aids Memorial" in Designed Landscape Forum 1; Gina Crandell and Heidi Landecker, editors; Spacemaker Press, Wash, DC

PUBLISHED WORK
2005
"Margins" project in Architecture Magazine, PA Awards issue
2004
"Margins" project in International Design Magazine, annual design review
2001
"Gateway to Hollywood" article in Los Angeles Times
1999
"Scopes" billboard in exhibition catalog, Massachusetts Museum of Contemporary Art
"Temporary Urban Garden." (collaboration with Russell Rock)  
In 86th ACSA National Annual Meeting Conference
1997
"Temporary Urban Garden" and "Oklahoma Memorial Design" in  
"Undefining...Craft" exhibition catalogue; Detroit Artists’ Market
1996
"Doughboy Plaza" in "Possible new digs for Doughboy
1995
"Occupations" in Sheet catalog for exhibition coordinated and designed by Julieanna Preston
1995
"The African Burial Ground Memorial" in Cameraworks
1995
"The Antemillennium Dollhouse," Part Two in Art Papers
1995
"Head Start Facility: An Architecture of Holding" in The  
Head Start Facility Competition, catalog publication of selected entries
1995
1995
1994
"Pleats Link Architecture and Sculpture," by Carolyn Schade
1994
"The African Burial Ground Memorial" in Landscape Architecture. 6th Annual Visionary Landscape Competition
JACOB CHAN
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 425 Environmental Systems

EDUCATION
BS Electrical Engineering (Honors), University of Southampton, England
DMS, Polytechnic of Central London, School of Business School

REGISTRATION
Professional Engineer (PE) in State of: Arizona, California, Nevada,
New Jersey, New York, Ohio, Texas, Wisconsin
LEED AP
Certified Power Quality Professional (CPQ)
European Engineer, Europe (Eur Ing.)
Chartered Engineer, Engineering Council, United Kingdom (C.Eng)

TEACHING AND ACADEMIC SERVICE
Woodbury University, School of Architecture, Los Angeles, CA
Instructor

PROFESSIONAL PRACTICE AND SERVICE
MDC Engineers, Inc. – Electrical Engineering and Sustainable Design Consultant

PUBLISHED WRITINGS
ARUP Journal; Miller Park, Ashley center

PROFESSIONAL MEMBERSHIP
Adjunct Professor at Woodbury University, Burbank
ACEE
Institution of Electrical Engineers
Institution of Building Services Engineers
Institute of Electrical and Electronics Engineers Inc.
Project Management Institute
DAVID FREELAND
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 283  Design Studio 2B: Site orders
AR 383  Design Studio 3A: House & Housing
AR 4726 Digital Fabrication Mini studio

EDUCATION
2004  Master of Architecture
      UCLA
1999  Bachelor of Architecture
      University of Virginia

TEACHING AND ACADEMIC SERVICE
Degree Project Advisor, 5th Year Design Studio, Architecture Department, Woodbury
University
House & Housing, 3rd Year Design Studio, Architecture Department, Woodbury
University
Site Orders, 2nd Year Design Studio, Architecture Department, Woodbury
University
Environmental Control Systems with Alan Locke, UCLA

PROFESSIONAL PRACTICE AND SERVICE
Michael Maltzan Architecture, Los Angeles, CA
Angell Graham Architecture (AGPS), Los Angeles, CA
Resolution: 4 Architecture, New York, NY

AWARDS AND HONORS
PROP-X Inventing the Next LA, Competition, Awarded Public Prize
Mapping Woodbury: 31 Architects, Faculty Exhibition
Drawn, UCLA alumni exhibition Small Space Gallery
Graduation with Distinction in Design, thesis selected for exhibition
Richmond Summer Program for Architecture, Fellowship

PUBLISHED WRITINGS
"PROP-X: Lessons Learned," competition publication and text
Field Notes, compilation of Site Orders 2B studio
PAUL GROH
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 351 Design Animation D1 & D2
AR 384 Design Studio 3B: Structure, Systems, Space, and Form

EDUCATION
1990-1994 Bachelor of Architecture
Southern California Institute of Architecture, Culver City CA
1991 Master of Architecture
Massachusetts Institute of Technology, Cambridge, MA
1990 Art Center College of Design, Pasadena, CA
1988-1990 Woodbury University, Burbank, CA
1989 Bachelor of Science in Architectural Studies
University of Illinois at Urbana-Champaign, Illinois
1987 Orange Coast College, Costa Mesa, CA
1985-1987 Questa Community College, San Luis Obispo, CA

TEACHING AND ACADEMIC SERVICE
2004 – Present Woodbury University, Los Angeles and San Diego, CA
1996 – Present University of California Los Angeles, Los Angeles, CA
1994 – 1995 California State University, Long Beach
Senior Thesis Advisor
1994 – 1997 Southern California Institute of Architecture, Los Angeles, CA
1990 – 1991 MIT, Cambridge, MA
Teaching Assistant
Academic Advisor to MTI College

PROFESSIONAL PRACTICE AND SERVICE
1996 – 1996 And Interactive / Lost Cities, Beverly Hills, CA
3d designer
1994 – 1996 Morphosis, Santa Monica, CA
Project Architect, 3d Designer
1992 – 1996 Eric Owen Moss Architects, Culver City, CA
Project / Computer Manager / Designer / Photographer
1992 – 1994 Killefer Flammang Purtil Architects A.I.A, Santa Monica, CA
Computer Maintenance and System Operator
Draftsman / Designer
1986 – 1987 Carl Foundation Hospital, Urbana, Illinois
Draftsman / Space Planner
1987-Present Freelance Photography, Design, and Construction

AWARDS AND HONORS
1997, Sep Winning invited competition entry for Sworskys Architects on project in Korea
1995, Nov Jury critic for Form Z student competition
1995 Lead modeler / designer for Morphosis in the invited Prado competitionin Madrid, Spain
1995 Lead modeler / designer for Morphosis in Big Daddy office space Burbank, CA
1995 Lead modeler / designer for competition entry of Big Daddy for Morphosis, ’95 Progressive Architecture
Winning 2d design/layout for Morphosis for invited competition in Tours, France
Lead modeler / renderer for Barton Meyers Architects in the invited Bristol competition
Lead modeler / renderer for restaurant in Taipei, Taiwan

PUBLISHED WORK
1998, Mar Interior Expressions magazine
1997, Oct Electric Image website
1997, Aug Global Architecture Magazine
1997 Form Z
1996, Jun Korean Architects 137
1996, Jun GA Document 43
1996, Jun Form Z
1996, Jun Progressive Architecture
1996, Apr GA Houses
1996, Feb Eric Owen Moss II, Rizzoli
1996, Feb Architektur Aktual
1996, Jan Form Z
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<tr>
<td>1996</td>
<td>Jan</td>
<td>L’Arca</td>
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<td>1995</td>
<td>Sep</td>
<td>New York Times</td>
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<td>1995</td>
<td>Apr</td>
<td>L’Arca (cover)</td>
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<td>1995</td>
<td>Mar</td>
<td>Arquitectura</td>
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<td>Feb</td>
<td>Korean Architecture</td>
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<td>Feb</td>
<td>Los Angeles Times Magazine</td>
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<td>1995</td>
<td>Jan</td>
<td>Progressive Architecture</td>
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<td>1995</td>
<td>Spring</td>
<td>A+U Tokyo Exhibit</td>
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<td>1995</td>
<td>Nov</td>
<td>Architecture Magazine</td>
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<tr>
<td>1994</td>
<td>Nov</td>
<td>A+U</td>
</tr>
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<td>1994</td>
<td>Oct</td>
<td>Connaissance des Arts</td>
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<td>1994</td>
<td>Oct</td>
<td>Institute</td>
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<td>1994</td>
<td>Sep</td>
<td>Architecture Magazine</td>
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<td>1994</td>
<td>Jul</td>
<td>Great Cities, Los Angeles</td>
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<tr>
<td>1994</td>
<td>Jul</td>
<td>New York Times</td>
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<tr>
<td>1994</td>
<td>Jun</td>
<td>Architecture in Process</td>
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<tr>
<td>1994</td>
<td>Mar</td>
<td>Progressive Architecture</td>
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<td>1993</td>
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<td>Eric Owen Moss, Academy Editions no. 29</td>
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<td>1993</td>
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<td>Global Architecture Houses 41</td>
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**LECTURES AND EXHIBITIONS**

<table>
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<th>Year</th>
<th>Month</th>
<th>Event</th>
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<tr>
<td>1999</td>
<td>June</td>
<td>Guest lecturer of Pasadena Chapter AIA regarding integration of 3d CADD and the benefits</td>
</tr>
<tr>
<td>1998</td>
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<td>Featured in &quot;New Blood Exhibit&quot;, Pacific Design Center, Los Angeles, CA</td>
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<td>1997</td>
<td>Sep</td>
<td>Speaker for the L.A. Forum for Architecture and Urban Design</td>
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<td>1997</td>
<td>Aug</td>
<td>Exhibit of works at UCLA extension on Third Street Promenade</td>
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<tr>
<td>1996</td>
<td>Apr</td>
<td>Cuba Exhibition, MAK Center</td>
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<td>1995</td>
<td>Spring</td>
<td>A+U Tokyo Exhibit</td>
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<td>1993</td>
<td>Spring</td>
<td>Aspen Art Museum Exhibit</td>
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<td>1992</td>
<td>Fall</td>
<td>Harvard Exhibit</td>
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<td>Guest Speaker on 3d design integration for Los Angeles Macintosh Group</td>
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<td></td>
<td>Traveling exhibit of Morphosis computer related projects as displayed at Form Zero art gallery &amp; UCLA</td>
</tr>
</tbody>
</table>
CATHARINE HERBST
Assistant Professor, B.Arch Chair, San Diego

CURRENT COURSE(S) TAUGHT
AR 493 Degree Project
AR 375.1 Urban Environment
AR 472.9 China Foreign Study
AR 489 Design Studio 4B: Urbanism
AR 280 Design Studio 2A: Program and Space
AR 183 Design Studio 1B: Natural Tendencies
AR 464 Systems Integration
AR 3735 Korea Seminar
AR 4724 Korea Studio I

EDUCATION
1985 Bachelors of Architecture, Montana State University 1985

REGISTRATION:
State of California C 27295

TEACHING AND ACADEMIC SERVICE
1999-Present Woodbury University School of Architecture, San Diego
Faculty/chair/associate director
2001-2007 Chair San Diego Committee
Portfolio Review
Professional Practice
Partner: Rinehart Herbst
Consultant: Rob Wellington Quigley, FAIA

AWARDS AND HONORS
2007 WELTON RESIDENCE, Palo Alto CA
Honor Award, Concrete Masonry Association of California and Nevada
2006 Honor Award, AIA East Bay Exceptional Residential Design Awards
2005 Honor Award, AIA San Diego Chapter Design Awards
2005 Energy Efficiency Award, San Diego AIA Chapter Design Awards
2004 William Turnbull Environmental Education Grant, AIACC

PUBLISHED WRITINGS
2007 Design for Living Magazine, April issue
2006 ExRes: AIA East Bay Chapter Gallery, Oakland CA
2005 ArcCA 05.4
AJ Small Projects Exhibition, RIBA London UK
2005 Architecture Centre, Essex UK
100% Design Interiors Exhibit @ Earl's Court, London UK
2005, Jan 27 Architects’ Journal #3 Volume 221
2005, Feb San Diego Home and Garden
2005, Feb 6 San Diego Union Tribune
2004 C3 Korea, #240
2002, Aug 25 San Jose Mercury News, RWQ
2002, Jun 2 San Diego Union Tribune
2002, Jan 16 Stanford Report, RWQ

LECTURES AND EXHIBITIONS
2007, May ‘Just Work’ Cal Poly Pomona, lecture
2007, Jan ‘Just Work’ New School of Architecture and Design, lecture
2006 ‘Just Work’ Montana State University, lecture
2003 Six San Diego Houses, AIA National Convention
KPBS Radio Auction Tour
GUILLERMO A. HONLES
Adjunct Professor

CURRENT COURSE(S) TAUGHT
AR 4930 4th Year Open Studio
AR 4931 4th Year Open Studio
AR 4932 4th Year Open Studio

EDUCATION
1990 Master of Architecture II
University of California, Los Angeles
1988 Bachelor of Architecture
California Polytechnic University, Pomona
1983 Associate in Arts degree, Glendale Community College

REGISTRATION
Registered Architect Licencia # C 24928

TEACHING AND ACADEMIC SERVICE
Adjunct Professor, Woodbury University
Honorary Professor, Albert Einstein University, El Salvador
Honorary Professor, Central American University UCA, El Salvador

1995 – 2007 Guest Lecturer; Over 60 Educational and Professional Institutions throughout North and South America

PROFESSIONAL PRACTICE AND SERVICE
1990 - Present Architect Los Angeles Department of Water & Power

1989 - Present “GH Architecture” Principal
1989 - 1990 John Sergio Fisher Architects
1985 - 1989 Pete Volbeda Architects

AWARDS AND HONORS
1987 Student Design Competition, “Chautaqua” Winner
1988 Multi Family Council Design Competition, Winner
1989 Otis Elevator International Student Competition, Finalist
1993 Los Angeles Cultural Affairs Commission Design Award
1994 Los Angeles Cultural Affairs Commission Design Award
1995 Los Angeles Cultural Affairs Commission Design Award Finalist
1997 Los Angeles Cultural Affairs Commission Design Award
1999 Los Angeles Cultural Affairs Commission Design Award
2000 Los Angeles Cultural Affairs Commission Design Award
2001 US Energy Department Solar Design Competition – Honorable Mention
2007 AIA San Fernando Design Awards, Winner

PROFESSIONAL MEMBERSHIP
American Institute of Architects (AIA)
Association of Collegiate Schools of Architecture (ACSA)
Union of Schools of Architecture of Latin America (UDEFAL)
National Association of Minority Architects (NOMA)
Academic Advisor Council of Latin American Students of Architecture (CLEA USA)
HELENA JUBANY
Adjunct Faculty

CURRENT COURSE(S) TAUGHT:
AR 450 Professional practice 3

EDUCATION
Master of Architecture, California State Poly-technical University, Pomona
Bachelor of Architecture, University of Sao Paulo

REGISTRATION
Licensed Architect in California #22214

TEACHING AND ACADEMIC SERVICE
2002-Present Woodbury University School of Architecture, Los Angeles, CA
Seminar instructor

PROFESSIONAL PRACTICE AND SERVICE
2006-2007 Board Member, American Institute of Architects,
2006-2007 Political Outreach Committee Member, American Institute of Architects,

COMMUNITY SERVICE
2006-present Community Service
2005-present Board Member, A Community of Friends

AWARDS AND HONORS
"Design Award of Honor" for the Community & Youth Center, SIPA;
California Council Society of American Registered Architects,
"Design Award of Honor" for the Gratts Primary Center, LAUSD;
American Institute of Architects,
"Design Award of Honor" for the Verdugo Job Center, City of Glendale; American Institute of Architects.
"Design Award of Merit" for the Transit Tot East; American Institute of Architects, 1998
"Design Award of Honor" for the Lynwood Youth Center; Society of American Registered Architects.
"Challenging Creations" exhibition of the Lynwood Youth Center, sponsored by the Associate for
Women in Architecture, Friends of Hollyhock House and City of Los Angeles Cultural AffairsDepartment.
"Community Planning & Design Honor Award": Design Professional Coalition, California Council of the American Institute of Architects.
Recognitions
2000 "California State Assembly Certificate of Recognition" awarded by Congressman Robert Hertzberg, 40th Assembly District.
1999 "California State Assembly Certificate of Recognition" awarded by Assemblyman Scott Wildman, 43rd Assembly District.

PUBLISHED WORK
Gratts Primary Center and Vine Elementary School, LAUSD.
2006, May/ Jun LA Architect, published
Gratts Primary Center, LAUSD.

PROFESSIONAL MEMBERSHIP
1991-Present Member, American Institute of Architects,
1999-2000 President, Asian American Architects/Engineers Association,
1994 - Present Member, Asian American Architects/ Association,
M. VICTORIA LIPTAK
Associate Professor of Architecture
President of the Woodbury University Faculty Association
and Dean of the Faculty 2007-2009

CURRENT COURSES
AR 182 Design Studio 1A
AR 183 Design Studio 1B
AR 269 Object Making
AR 492 Degree Project
IS 373 Energy and Society
IS 104 Knowledges

EDUCATION
1985 B.A. Linguistics, University of California, Santa Cruz
1994 M.Arch., Southern California Institute of Architecture

TEACHING AND ACADEMIC SERVICE
2006-Present Educational Planning Committee.
2006-Present Chair, Constitutional Task Force.
2006-Present President’s Task Force for a Sustainable Campus
2004-2006 Faculty Association Senate, elected vice president by Senate
2003-2006 Faculty Association Senate, elected senator at large by university faculty
2005, Spring Writing Faculty search committee
2004, Spring Council of Independent Colleges Workshop on Transformation of the College Library, (as a member of the campus team).
2003, Fall Strategic Planning Committees: First Year Experience, Ethical Leadership
2003-2005 Safety Committee
2003, Spring University VPAA screening committee
2002-04, 2006-Pres. ACSA faculty councilor
2004, Summer Lecture series proposal to Toyota (funded).
2003-2004 Green Matters: Response+Design lecture series coordinator
2003, Spring Green Matters 2 lecture series proposal to Toyota, (funded).
2002-2004 AIAS Burbank faculty advisor
2002, Nov Faculty presenter at Woodbury Board Retreat, invited by the President.
2002, Spring Architecture Technology Faculty search committee
2002, Spring Co-organizer, NAAB team visit
2001, Summer Co-editor, Architecture Program Report

COMMUNITY SERVICE
2003-Present CityworksLosAngeles, member
2005-Present Architects, Designers and Planners for Social Responsibility, member
2004 Pierce College Architecture Advisory Board
1995 South Central LA HeadStart, instructor for playground design/build studio

AWARDS AND HONORS
2007-2008 Faculty Development Award, with Vinayak Bhave, for “Estimating Asia: Traditions, Tensions, Transformations,” Fall 2007 Woodbury symposium organizer & co-chair.
2007 Maxine Frankel Award, with Vinayak Bhave, for “Estimating Asia” (see above).
2006, October Paper reviewer & session moderator, ACSA West Regional Conference
Member of first Woodbury University Faculty Learning Community, developing teaching and electronic portfolios for use in faculty, program and university evaluation, 2006

FUNDING
2006 Faculty Development Award, researching rapid urbanization in Turkey.

PUBLISHED WRITINGS AND PRESENTATIONS
2006, Fall “Çatalhöyük,” invited lecture in AR 267 World Architecture 1,
2006, Sept Today’s Architecture Students: How will they power their world tomorrow?” Woodbury Architecture Symposium for China’s Ministry of Construction delegation
2006, January “Rapid Modernization in Turkey and Architectural Response,” invited lecture at Jubany Architects

2003  “Untied Knots: Dwelling Patterns in a Central Anatolian City,” ACSA Central Regional Conference, Ball State University, Indiana (published in proceedings).

2002  “Great Teacher, Great Program,” A+D, Hong Kong.


ALAN LOOMIS
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 334 Urban Design Theory

EDUCATION
2000 Masters of Architecture
Southern California Institute of Architecture
1996 Bachelors of Arts
University of Detroit Mercy

TEACHING AND ACADEMIC SERVICE
2001, 2007-present Adjunct Faculty, School of Architecture, Woodbury University
Seminar Instructor

PROFESSIONAL PRACTICE AND SERVICE
2005-present Principal Urban Designer, Planning Dept, City of Glendale CA,
1998-2005 Senior Urban Designer, Moule & Polyzoides Architects and Urbanists
1997 Project Designer, Rachlin Architects, Culver City CA
1993-1996 Project Designer/Manager, Eckert/Wordell Architects, Kalamazoo MI

AWARDS AND HONORS
2007 City of Glendale Planning Department [for Downtown Specific Plan and Mobility Study]
Southern California Association of Governments, Compass Blueprint President’s
Excellence Award for
Visionary Planning
2007 American Planning Association / Los Angeles Chapter, Comprehensive Plan Award, Large
Jurisdiction
2007 Moule & Polyzoides Architects and Urbanists: American Planning Association / Los
Angeles Chapter,
Best Practices in Planning Award [for Downtown Newhall Specific Plan]
2007 Society of College and University Planning, Merit Award for Excellence in Planning for an
Established
Campus [for Occidental College Master Plan]
2005 Los Angeles Forum for Architecture and Urban Design City of Los Angeles Cultural Affairs
Department Grant [for Los Angeles Area Architecture Events Calendar]

PUBLISHED WORK
2005 Los Angeles: Building the Polycentric Region, Congress for New Urbanism, summer 2005
[w/ Gloria Ohland]
and Urban Design
2004 “Forum Issue 6: A Note on Downtown”, LA Forum online journal, Spring 2004 [w/ Vinayak
Bharne]
2003 “Down by the River” in arcCA 4.03, Winter
2003 “Forum Issue 5: Parks”, LA Forum online journal, Spring 2003 [w/ Lize Mogel]
2002-2005 Architecture and Urban Design Events in Los Angeles, weekly calendar,
2002-2003 “The Once and Future Mall” in Forum Issue 4 : Consuming the City, online journal, Winter
[www.deliriousla.net/events.htm]
2002-2003 “Forum Issue 4: Consuming the City”, LA Forum online journal, Winter
2000 (Feb) “Urban Paranoia” in Loudpaper volume 3, issue 3
2000 “Urban Conversations: Other Urbanisms at UC Berkeley” in Forum Issue 1, online journal,
Summer
2000 Offramp 7: Detours and Dialogues, SCI-Arc / Princeton Architectural Press, 2000 [w/ Tricia
Sanedrin and Yuval Yasky]

PROFESSIONAL MEMBERSHIP
2007-present Los Angeles Forum for Architecture and Urban Design, Advisory Board
2006-present American Institute of Architects, Associates
2005-present Congress for New Urbanism / Southern California Chapter
2004-present Huntington-USC Institute on California and the West
2004-2005 Congress for New Urbanism XIII, Local Executive Committee
2002-2005 Los Angeles Forum for Architecture and Urban Design, Board of Directors

4.1-63
DAVID MAYNARD  
Adjunct Faculty  
CURRENT COURSE(S) TAUGHT  
AR 471 4th Year Open Studio: Architecture and Sustainability, Summer Semesters  
EDUCATION  
1995 Masters of Architecture  
Southern California Institute of Architecture (SCI-Arc) Los Angeles, CA  
1992 Atelier Italia, Tivoli, Italy  
1987-1988 Boston Architectural Center, Boston, MA  
1986 BA in Architecture  
Lehigh University, Bethlehem PA.  
REGISTRATION  
1995 California Registered Architect  
C-25765  
TEACHING AND ACADEMIC SERVICE  
2001-Present Woodbury University School of Architecture, Burbank, CA  
Adjunct faculty member, School of Architecture  
2005-2006 Visiting Assistant Professor of Architecture, 3rd Year Coordinator, (one year appointment)  
2001-2005 Part time adjunct faculty member, School of Architecture  
Full time (18 credits per year, min.) adjunct faculty member, School of Architecture  
2003 Visionary Infrastructure. Fall  
2002-2006 Degree Project Advisor. Spring  
2004 Pasadena City College Pasadena, CA  
Adjunct Professor, Department of Architecture, Introduction to Architecture  
2002 University of Nevada Las Vegas Las Vegas, NV  
Adjunct Professor, Graduate Department of Architecture, Masters Thesis Research Studio.  
2001 Otis College of Art and Design, Los Angeles, CA  
Adjunct Professor, Department of Environmental Design, Environmental Design Seminar:  
Technologies and Ecologies - Introduction to Landscape Architecture.  
1998 Southern California Institute of Architecture (SCI-Arc) Los Angeles, CA  
Adjunct Professor, Graduate Architecture Program, 2GA Studio: The New Metropolitan  
Library. Co-I  
Instructor with Robert Mangurian, Mary-Ann Ray, Emily Jagoda, Kirsten Gottschalk, and  
John Jennings.  
PROFESSIONAL PRACTICE AND SERVICE  
1995-Present Dave Maynard Architecture Los Angeles, CA  
Principal. Co-founder of HEDGE design collective. Architecture Director for be’  
(architecture|design|marketing), a multidisciplinary firm in S.F and L.A. (www.be-  
idea.com). All phases of architectural design, construction documents, and construction  
administration for small to large residential and small to medium commercial projects.  
Structural engineering analysis, design, detailing, and drawings for small to medium  
residential projects.  
1993-1995 Gordon Polon Engineers Venice, CA  
Engineer. Completed structural design, calculations, and detailing for a variety of small to  
medium residential projects. Performed field inspections and evaluations of damaged  
buildings after the 1994 Northridge earthquake. Good working knowledge of Type V  
construction, lateral (seismic and wind) design, interpretation of geotechnical reports,  
requirements of the UBC and City of LA.  
1990-1991 Charter Builders Mountain View, CA  
Project Engineer. Responsible for review and coordination of all contract documents for a  
$16 million condominium. Four stories of wood frame construction (132 units) erected  
over two stories of post-tensioned concrete parking garage. Liaison to the architect and  
subcontractors.  
1987-1990 Grassi Design Group Boston, MA and Key West, FL  
Project Manager, Senior Field Representative. Responsible for CA phase of over $20  
million of construction. Managed Key West office from August 1989 - August 1990.  
AWARDS AND HONORS  
1995 Southern California Institute of Architecture (SCI-Arc) Director's Award  
1986 Lehigh University Williams Senior Essay Award  
PUBLISHED WORK  
2005, Jan/Feb Metropolitan Home, Met Home of the Year Contest Winners: Club Doug Jorge Arango
<table>
<thead>
<tr>
<th>Year</th>
<th>Event/Publication</th>
<th>Details</th>
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<tbody>
<tr>
<td>2003</td>
<td>Praxis Issue 5: Architecture After Capitalism, Summer</td>
<td>Architecture After Capitalism - Reorganizing: HEDGE design collective Ashley Schafer</td>
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<tr>
<td>2003, Apr</td>
<td>I.D., pp. 70-75</td>
<td>The Continentials Aric Chen and Paul Davies</td>
</tr>
<tr>
<td>2002, Oct</td>
<td>Sunset, Best of the West</td>
<td>HEDGE design collective</td>
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<tr>
<td>2001, Dec</td>
<td>Home, Zeigler Residence</td>
<td></td>
</tr>
<tr>
<td>1999</td>
<td>Offramp No.7: Detours and Dialogues Southern California Institute of Architecture, Superseche</td>
<td>HEDGE design collective eds.: Alan Loomis, Tricia Sanedrin, Yuval Yasky</td>
</tr>
<tr>
<td>1999, May/Jun</td>
<td>Index Magazine</td>
<td>pp.11-14, LA Design: HEDGE design collective Fritz Heag</td>
</tr>
<tr>
<td>1999, Feb</td>
<td>Interior Design</td>
<td>pp. 62-64. Studio Site: Corinth Ceramic Studio Edie Cohen</td>
</tr>
<tr>
<td>1999</td>
<td>West Coast Rooms Rockport Publishing</td>
<td>HEDGE design collective: Aaronson Residence Edie Cohen</td>
</tr>
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**LECTURES AND EXHIBITIONS**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event/Location</th>
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<tbody>
<tr>
<td>2000</td>
<td>Jackalope, Cornish School of the Arts, Seattle</td>
</tr>
<tr>
<td>1999</td>
<td>Untitled, CalPoly Pomona</td>
</tr>
<tr>
<td>1997</td>
<td>Out There Doing It, Los Angeles Forum for Art and Architecture</td>
</tr>
<tr>
<td>1996</td>
<td>Progressive LA, Design Symposium, Pacific Design Center</td>
</tr>
<tr>
<td>1995</td>
<td>Seven Words, Woodbury University</td>
</tr>
</tbody>
</table>
NORMAN R MILLAR AIA
Dean and Professor

CURRENT COURSE(S) TAUGHT
AR 183 Design Studio 1B: Natural Tendencies
AR 492 Degree Project
AR 560 Ethics

EDUCATION
2006 Ross Minority Program in Real Estate Certificate
Lusk Center for Real Estate, Marshall School of Business
University of Southern California
1978 Master of Architecture
University of Pennsylvania, Philadelphia, Pennsylvania
1976 Bachelor of Arts in Environmental Design
University of Washington, Seattle, Washington

REGISTRATION
1989 State of Hawaii No. AR 6549
1985 State of California No. C-15826
1983 State of Washington No. 4124

TEACHING AND ACADEMIC SERVICE
2007-Present Woodbury University School of Architecture, Los Angeles, CA
Director and professor, School of Architecture
1999-2006 Woodbury University Department of Architecture, Los Angeles, CA
Chair and Professor, Department of Architecture
The Department of Architecture was within the School of Architecture and Design along with the
Departments of Animation, Fashion Design, Graphic Design and Interior Architecture.
1994-1999 Southern California Institute of Architecture, Los Angeles, CA
Associate Professor
1987-1994 USC School of Architecture, Los Angeles, CA
Adjunct Assistant Professor
1987 UCLA School of Architecture, Los Angeles, CA
1st year Grad design studio; Guest instructor and lecturer
1986-1988 Art Center College of Design, Pasadena, CA
Understanding Materials: Advanced Environmental Design Studio

UNIVERSITY SERVICE
1999-2007 Woodbury Committees: Budget Advisory 04-07, Space Planning 04-07, Personnel 04-06,
Development
03-04, Academic Programs 03-04, Curriculum 99-03, Policy 99-03
1999-2007 Woodbury University Search Committees for 15 faculty and staff positions
1998-1999 SCI-Arc Search Committees for: Director (Neil Denari) Graduate Program Head (Michael
Speaks)
Undergraduate Program Head (Gary Paige)
1997-1999 SCI-Arc City Practice + Research Center (CPRC); founding Director/Coordinator
1997-1999 SCI-Arc Academic Council Member, policy and curriculum advisory panel to the director
1995-1999 SCI-Arc Committees: Admissions, Undergraduate Curriculum, Recruiting, Scholarship and
Academic Standing Committees

PROFESSIONAL PRACTICE AND SERVICE
1987-Present Norman R Millar Architects, Los Angeles, CA.; a sole proprietorship registered for the
practice of
Architecture in the western states of California, Washington and Hawaii.
1983-1986 A2Z, Los Angeles, CA. Norman Millar was a partner with artists Ries Niemi and Sheila
Klein in this
architecture and design firm whose award winning work ranged from buildings to furniture.
1981-1983 Olson / Walker Architects, Seattle, WA; Project Designer, Project Architect
1979-1981 The Bumgardner Architects, Seattle, WA; Project Designer
1978-1979 Rafael Villamil, Architect, Philadelphia, PA; Project Architect

COMMUNITY SERVICE
2006 Raymond E Enkeboll Woodbury Library Courtyard i-scape Student Competition, final juror
2006 Drexel University NAAB Visit, Team Member (and ACSA representative)
2006 Landscape Journal, manuscript reviewer
2004 Tenure and Promotion Review for Assistant Professor Jose Gamez of the Dept. of
Architecture at
University of North Carolina at Charlotte

2004-Present
The Los Angeles Forum for Architecture and Urban Design, Advisory board member

2004-2007
NAAB Visiting TEAM Member for ACSA, Univ. of Idaho-04, Drexel-06, Illinois Inst of Tech.-07

2002-Present
AIA Los Angeles Chapter, Board member

1999-Present
Hollywood Design Review Advisory Board for LA City Council and Community Redevelopment Agency

AWARDS AND HONORS

2005
$5000 Maxine Frankel Foundation Faculty Grant For sabbatical study of real estate development

2005
$2500 Woodbury Faculty Development Grant For sabbatical study of real estate development

1999
$27,000 Los Angeles Culture Affairs Grant for SCI-Arc Community Practice and Research Center

1998
$30,000 Los Angeles Culture Affairs Grant for SCI-Arc Community Practice and Research Center

First Place South Korea Pusan Dankam Public Housing Competition Hak Sik Son, Architect

1994
$7500 Graham Foundation Research Grant for the Los Angeles Service Station Project Co-ordinated with Chris Jarrett for the USC School of Architecture and the LA Department of Cultural Affairs

1994
First Interstate Bank’s South Central Los Angeles Mixed-use Design / Build Competition Semifinalist.

1999

1998
“A Delicate Balance: Harm Reduction Housing” for People with AIDS John Chase and John D’Amico with Norman Millar

PUBLISHED WRITINGS

2004
Space Magazine, October 2004 Issue, “Refining a Language: Drawing and Building-Not Talking”

2004
C3Korea Magazine, August 2004 Issue, “Running and Thinking: Building Spaces Between”

2003

1999

1998
“First Interstate Bank’s South Central Los Angeles Mixed-use Design / Build Competition Semifinalist.”

1997
Norman Millar, From the Center: Faculty Design Process at SCI-Arc The Monacelli Press, New York

1987
Double Identity, Architectural Record, Record Houses, Deborah K Dietsch

1987
A2Z, Interiors- 40 Under 40

1986
All 4 One, Progressive Architecture, Interiors Issue, Pilar Viladases about A2Z Office

1986
Best Bets, New York Magazine on Linoleum Rug

1986
Tappeti, Arbritare on Linoleum Rug

1985
A2Z; Interview by Barbara Goldstein, Arts & Architecture Magazine; Crossovers/Collaborations Issue: Cover story

LECTURES

2006
Fuzzy Activism: Social Practice in Los Angeles Panelist: Assoc. for Com Des annual conf. LA,
<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>Lecture: Architectural Education for a Diverse Culture Woosong University, Dajeon, South Korea</td>
</tr>
<tr>
<td>2002</td>
<td>Mayors Institute on City Design, Austin, Texas. Resource team member</td>
</tr>
<tr>
<td>1999</td>
<td>Poetics of Green Symposium, Woodbury University, Los Angeles, CA; Panelist</td>
</tr>
<tr>
<td>1999</td>
<td>Urban Tactic, Lecture on private practice, community activism and teaching; UBC, Vancouver</td>
</tr>
<tr>
<td>1999</td>
<td>Teaching Ambivalence; Lecture, National College Art Association Conference, Los Angeles</td>
</tr>
<tr>
<td>1997</td>
<td>Under the Influence: Crossovers and Collaborations; SCI-Arc Faculty Lecture Series</td>
</tr>
<tr>
<td>1996</td>
<td>Current Work: Lecture, School of Architecture, Cal-Poly, Pomona</td>
</tr>
<tr>
<td>1988</td>
<td>Designs for Poverty, Guest participant architect, Louisiana Tech School of Architecture</td>
</tr>
</tbody>
</table>

**PROFESSIONAL MEMBERSHIP**

<table>
<thead>
<tr>
<th>Year</th>
<th>Organization</th>
<th>Number</th>
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<tr>
<td>2006</td>
<td>Urban Land Institute (ULI)</td>
<td>No 319941</td>
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<tr>
<td>2000</td>
<td>American Institute of Architects</td>
<td>No 30149070</td>
</tr>
</tbody>
</table>
MELANIE MOOSSAIAN
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 280 Design Studio 2B: Site Orders
AR 281 Design Studio 2A: Program and Space

EDUCATION
1997 Master of Landscape Architecture
Harvard University
1992 Bachelor of Architecture
University of Southern California

TEACHING AND ACADEMIC SERVICE
2006-Present Woodbury University School of Architecture, Los Angeles
Adjunct Professor, School of Architecture
2005 USC, Los Angeles, CA
Instructor, Designing with Natural Forces
Coordinator, Summer Landscape Exploration
2003 UCLA Extension, Los Angeles, CA
Design Studio Instructor
2001-2004 USC, Los Angeles, CA
Instructor, Ecological Factors in Design
1994-1997 USC, Los Angeles, CA
Instructor, Exploration of Architecture/First Year Drawing

PROFESSIONAL PRACTICE AND SERVICE
1999-2002 Mia Lehrer+Associates, Los Angeles; Design Associate
1997-1999 Jerde Partnership International, Los Angeles; in-house landscape designer
1996 The SWA Group, Sausalito; summer internship program
1996 Martha Schwartz Inc., Cambridge; developing conceptual models and preparing presentation drawings
1994-1995 Lehrer Architects, Los Angeles; design & coordination for numerous residential projects
1992 Roschen Van Cleve Architects, Los Angeles
1991 Landworth, DeBolske & Brown

AWARDS AND HONORS
1996 Harvard GSD, Community Traveling Fellowship: Investigating the Landscape in America
1996 Harvard GSD, Penny White Traveling Fellowship: Richard Haag symposium and exhibit
1992 USC: William Landworth Internship
1991 American Armenian Association Award
1990 Goolbenkian Foundation Scholarship
1988 USC: John Prkinson Scholarship

EXHIBITIONS

PUBLISHED WORK
1999 “You Are Here,” Jerde Partnership Publication, photograph of conceptual model for rooftop garden.
1994 Arts Leadership Initiative, Arts Inc, a training program for business people who want to be effective arts advocates.
1993 L.A. Art Seen, Co-founder, Mission: To promote the visual arts in Los Angeles in a collaborative effort by exploring new and alternative approaches in representation.
1992 “Constructing the Urban Landscape in L.A.,” USC: Form 1
ERIC W. OLSEN
Assistant Professor

CURRENT COURSE(S) TAUGHT
AR 384 Design Studio 3B
AR 492 Degree Project

EDUCATION
2001 Master in Architecture
Harvard University, Cambridge, Massachusetts
1996 Bachelor of Environmental Design
University of Colorado, Boulder, Colorado

REGISTRATION
2004 State of Colorado No. AR 400256

TEACHING AND ACADEMIC SERVICE
2008-Present Woodbury University School of Architecture, Los Angeles, CA
Assistant Professor, School of Architecture
2007-2008 California College of the Arts, San Francisco, CA
Senior Lecturer in Architecture
2007 University of California, Berkeley, CA
Visiting Instructor in Architecture
2006-2007 University of Michigan, Ann Arbor, MI
Mushenheim Fellow in Architecture
2003-2006 University of Colorado, Denver, CO
Senior Instructor in Architecture
1997-2000 University of Colorado, Denver, CO
Instructor in Architecture

UNIVERSITY SERVICE
2008-Present Woodbury University Search Committees for 2 faculty positions
2008-Present Woodbury University ACSA Faculty Liaison
2006 University of Colorado Summer Study Abroad Coordinator
2004 University of Colorado Studio 2 Co-Cordinator

PROFESSIONAL PRACTICE AND SERVICE
2001-2003 Kennedy Violich Architecture, Boston, MA; Project Designer.

AWARDS AND HONORS
2009 $3000 Maxine Frankel Foundation Faculty Grant for exhibition of work in Milan, Italy.
2008 $10,000 Metropolis Magazine Next Generation Award
2008 Wired NextFest invited Participant
2008 Phase I Spark Award
2007 Metropolis Magazine Next Generation Finalist.

PUBLISHED WRITINGS
2008 "Surface Tension", Dimensions 21, University of Michigan.

PUBLISHED WORK OR REVIEWS

LECTURES
2008 "Do good and prosper", ICFF Conference and Exposition, New York.
2007 "Innovation and Entrepreneurship: Clean Energy Opportunities", Haas School of Business, Berkeley.
2007 "New Ideas For the Wall", United States Gypsum Corporation, Chicago, IL.
2006 "The Space within the Wall", Mushenheim Candidate Presentation, University of Michigan.
MARK OWEN
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 281  Design Studio 2A: Program and Space
AR 351  Design Animation
AR 211  Design Communication 2
AR 4726 Digital Fabrication
AR 492  Degree Project
AR 384  Design Studio 3B: Structure, Systems, Space, and Form

EDUCATION
1998  Master of Architecture
      UCLA
1994  Bachelor of Architecture
      Woodbury University

TEACHING AND ACADEMIC SERVICE
1999-Present  OTIS College of Art & Design
1999-Present  Art Center
1999-Present  UCLA Extension
1999-Present  Woodbury University School of Architecture, Los Angeles, CA

PROFESSIONAL PRACTICE AND SERVICE
1999-Present  Mark Owen Designs – Many Consulting Jobs on Airports (Salt Lake City, Lax, John
      Wayne, Burbank, Ontario, Las Vegas, Phoenix, Etc) and Schools
    In progress  Numerous rendering jobs (too many to list).
    In progress  7 Built Projects.
    In progress  4 On the Boards for completion by late this year to mid next year.
JOSE PARRAL
Associate Professor

CURRENT COURSE(S) TAUGHT
- AR 182: Design Studio 1A: Principles and Processes, Bodies and Objects
- AR 281: Design Studio 2A: Program and Space
- AR 366: Contemporary Issues
- AR 489: Design Studio 4B: Urbanism

EDUCATION
- 2001: Master of Arts in Landscape Urbanism, Architectural Association School of Architecture
- 1996: Bachelor of Arts in Landscape Architecture (honors), University of California at Berkeley

TEACHING AND ACADEMIC SERVICE
- 2008-Present: Woodbury University School of Architecture, San Diego, CA, Associate Professor, School of Architecture
- 2005-2006: The Ohio State University, Columbus, Knowlton School of Architecture, Ohio, Visiting Lecturer, Landscape Architecture Section
- 2004-2005: Woodbury University School of Architecture, San Diego, CA, Adjunct Professor, School of Architecture
- 2003: Fluctuating Borders: Memory and the Emergent Collaborative Workshop, RMIT University, Melbourne, Universidad Iberoamericana, Mexico, New School of Architecture, San Diego, San Diego State University, and Tecnológico de Monterrey, Campus Ciudad de Mexico, Mexico City, Mexico November 20th – 25th

UNIVERSITY SERVICE
- 2008-2009: Woodbury San Diego Committees: Lecture Series 08-09, Educational Planning Committee
- 08-09:
- 2008-2009: Chair Woodbury University Search Committees for San Diego position

PROFESSIONAL PRACTICE AND SERVICE
- 2001-Curent: Josetasí (office 24/7, Partner San Diego, CA; a partnership practice of Architecture, landscape Architecture, and urbanism in California, Mexico City, Melbourne, Duisburg, Johannesburg
- 2006-2008: P & D Consultants/TCB – San Diego, California, Project Manger
- 2003-2005: Gillespie Design Group – San Diego, California, Project Manager
- 1996-2003: Spurlock Poirier Landscape Architects – San Diego, California, Project Designer, Project Manager
- 1997-1998: Pamela Burton & Company – Los Angeles, California, Project Manager
- 1996: Walter Hood – Oakland, California, Internship
- 1996: Peter Walker and Partners – Berkeley, California, Internship

COMMUNITY SERVICE
- 2000: The Karen D. Love Head Start – San Diego, California, Demonstrated introductory Landscape Design and ecology to pre school children
- 1997,1999: Sherman Heights Greener Barrio – San Diego, California, Demonstrated introductory Landscape Design with ecological emphasis to grade school children

AWARDS AND HONORS
- 2008: $4600 Maxine Frankel Foundation Faculty Grant For publication of research of Urban Design Studio
- 2007: Kate L. Brewster Rome Prize in Landscape Architecture, American Academy in Rome
- 2007: Award for Excellence, Petco Park, San Diego's Ballpark District, Urban Land Institute (Spurlock Poirier Landscape Architects)
- 2006: City of Claremont Excellence in design Award Categories: New Construction, Landscaping, and Sustainability Richard C. Seaver Biology Building Pomona College (Spurlock Poirier Landscape Architects)
- 2005: Merit Award, Petco Park, American Society of Landscape Architects, San Diego Chapter (Spurlock Poirier Landscape Architects)
- 1996: Geraldine Knight Scott Traveling Scholarship
- 1996: Departmental Citation, Department of Landscape Architecture, University of California, Berkeley
- 1996: Barlow Design Award
- 1996: College of Environmental Design Alumni Association Award
1996 ASLA Certificate of Honor
1995 Thomas Church Competition, 2nd Place
1992 San Diego Lumber Association Competition, top 20 Honor

PUBLISHED WRITINGS
Forthcoming “Gauging Multiplicities: The measurement of intensive properties” *states of change*, Rosalea Monacella, Dr. eds.; RMIT Publications, forthcoming
2007 “Supernatural: Urban Fluctuations and the alter ego of self and planned organizations” *Fluctuating Borders: Memory and the Emergent New possibilities for International Borders*, Rosalea Monacella, Dr. SueAnne Ware eds.; RMIT Publications,

PUBLISHED WORK OR REVIEWS

LECTURES
2008 University of Virginia School of Architecture, ‘Public Awareness’
2007 University of California, Berkeley, ‘Linework’
2005 The Ohio State University, Knowleton School of Architecture, ‘Linework’
2003 Universidad Iberoamericana, Mexico City, ‘Supernatural’

PROFESSIONAL MEMBERSHIP
2007 Fellow, American Academy in Rome
RENÉ PERALTA
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 366    Contemporary Issues
AR 448    Professional practice 2
AR 384    Design Studio 3B: Structure, Systems, Space, and Form
AR 2930   Second Year Open Studio
AR 4930/32 Fourth Year open Studio
AR 487    Design Studio 4A: Comprehensive Design
AR 491    Design Studio 5A: Contemporary Topics
AR 489    Design Studio 4B: Urbanism

EDUCATION
1996       Studies in Graduate Design
           The Architectural Association School of Architecture, London, England
1995       Bachelor of Architecture
           New School of Architecture
           San Diego State University, San Diego, CA

TEACHING AND ACADEMIC SERVICE
2003-Present Woodbury University School of Architecture, Los Angeles, CA
              Instructor in Architecture, School of Architecture

PROFESSIONAL PRACTICE AND SERVICE
2000-Present Generica arquitectura, Principal
THEODORE PORUSH
Adjunct Faculty
CURRENT COURSE(S) TAUGHT
AR 326 Structures 1
AR 327 Structures 2
EDUCATION
1951 Bachelor of Engineering, Civil Engineering
Massachusetts Institute of Technology
REGISTRATION
CE, State of California #13899
SE, State of California #1589
TEACHING AND ACADEMIC SERVICE
1991-Present Woodbury University School of Architecture, Los Angeles, CA
Adjunct Professor, School of Architecture
PROFESSIONAL PRACTICE AND SERVICE
1972-Present Porush Structural Engineers, Partner
1965-1972 C.F. Braun Company, engineer
1954-1965 Henry Layne Structural Engineer, engineer
1951-1954 US Army, Corporal
PROFESSIONAL MEMBERSHIP
Structural Engineers of South California Consulting Structural Engineers Society
NICHOLAS ROBERTS
Professor
CURRENT COURSE(S) TAUGHT
AR 448  Professional Practice 2
AR 243  Materials & Methods
EDUCATION
1974  Diploma, Architectural Association
      London, England
1973  Master of Architecture
      Trinity College, Cambridge, England
1969  Bachelor of Architecture
      Trinity College, Cambridge, England
REGISTRATION
1980  Architect in the State of California
1976  Architect in United Kingdom
TEACHING AND ACADEMIC SERVICES
2006-7  Woodbury University Academic Senate: Member
2005-7  Woodbury University WASC Reaccreditation Committee: Member,
2003-6  Woodbury University Faculty Development Committee: Convenor,
PROFESSIONAL PRACTICE AND SERVICE
2007  ACSA National Conference: Session Chair
2006  ACSA West Conference: Conference Co-Chair
2005-2006  Faith and Form, Board Member,
2001-2002  Brentwood Community Council, Board Member,
2000-2002  AIA Los Angeles, Board Member and Treasurer
1999-2000  AIA Los Angeles, Design Awards Committee, Co-chair
1998-1999  AIA Los Angeles, Design Awards Committee, Member
AWARDS AND HONORS
2007  ACSA Service Award,
2000  American Institute of Architects, Los Angeles Chapter: Project of the Year Award:
      Cathedral of Our Lady of the Angels
PUBLISHED WRITINGS
2005  "Infiltrating the Edge: An Encounter with the Peripherique," Proceedings, ACSA
      Southeast Conference
2004  Places of Worship, John Wiley and Sons, June,
2003  "Design as Materials Research: Building a Cathedral to last 500 years," arq,
      vol. 7, nos. ¾.
2003  "Nurturing the Hypothesis: A Degree Project that really works," Proceedings,
      ACSA SE Regional Conference, Tampa FL,
2002  Proceedings, ACSA Western Regional Conference, San Luis Obispo,
2001  Faith and Form, Journal of the Interfaith Forum on Religion, Art and
      Architecture, Vol.
      XXXIV, No. 4
1997  Proceedings, ACSA Western Regional Conference, Los Angeles
1997  Proceedings, ACSA Northeastern Regional Conference, Newport RI,
1972, Jun  Architectural Design Magazine, London, “Peterchurch, the
      Development of a Rural Community”
PROFESSIONAL MEMBERSHIP
  Association of Collegiate Schools of Architecture
  American Institute of Architects
KOJE F. SHORAKA  
Adjunct Faculty  
CURRENT COURSE(S) TAUGHT  
AR 326 Structures 1  
AR 327 Structures 2  
EDUCATION  
1970 M.S. in Structural Engineering  
Michigan State University  
REGISTRATION  
Professional Engineer in the States of California & Arizona  
TEACHING AND ACADEMIC SERVICE  
1986-Present Woodbury University, Los Angeles, CA  
Lecturer  
PROFESSIONAL PRACTICE AND SERVICE  
1988-Present Scotsman Building West  
Manager, Design and Engineering  
1983-1988 Radco/Avalon  
Manager, Engineering Services leading the design & Drafting Group.  
1982-1983 Consulting Structural Engineer  
1980-1981 Ralph M. Parsons Company, Pasadena  
Senior Structural Engineer  
PROFESSIONAL MEMBERSHIP  
American Society of Civil Engineers  
American Concrete Institute  
Association for Women in Architecture & Related Fields
PAULETTE SINGLEY  
Professor, M.Arch 1 Chair  

CURRENT COURSE(S) TAUGHT  
AR 267  World Architecture 1  
AR 268  World Architecture 2  
AR 366  Contemporary Issues  
AR 375  Urban Environment: Rome/Paris  
AR 472.7  Urban Theory: Rome  
AR 472.7  Mini Studio  
AR 475  Summer Studio: Rome/Berlin  
AR 487  Design Studio 4A: Contemporary Topics  
AR 491  Design Studio 5A: Contemporary Topics  

EDUCATION  
1998  Doctor of Philosophy, Architectural History & Theory  
      Princeton University  
1989  Master of Architecture, Architectural History  
      Cornell University  
1985  Bachelor of Architecture  
      University of Southern California  

UNIVERSITY SERVICE  
Co-Chair, Western ACSA Conference  
Convener of Committee to develop Graduate Program in Architecture  
Woodbury Faculty Search Committee for Art Historian  
Woodbury University Personnel Committee  
Woodbury University Faculty Senate: Secretary  
Woodbury Faculty Search Committee for Architecture Faculty member  
Participant, UCLA Ph.D. student symposium  
Woodbury University Faculty Development Committee  
Reviewed paper for ACSA International Conference in Cuba  
Moderator, ACSA History/Theory session in Baltimore, MD  

PROFESSIONAL PRACTICE AND SERVICE  
Tour leader, AIA National Convention of Architecture, Brentwood & Beverly Hills, CA  
History Channel: Future City Competition w/ Office of Mobile Design  

AWARDS AND HONORS  
2007  Service Award From The ACSA in nor of co-chairing at the ACSA conference  
2006  Infinity Design Excellence Award, Office of Mobile Design, “City of the Future  
      Competition”/History Channel  
2005  Woodbury University Faculty Development Grant, to attend conference in England  
2004  AIA/LA awarded the Los Angeles Forum for Architecture and Urban Design its “Educator  
      of the Year” award while Dr. Singley served on the Board in the capacity of secretary.  
2004  National Endowment for the Humanities (N.E.H.) grant to attend seminar in Rome  
2002  Woodbury University Faculty Development Grant for publication of Eating: Architecture.  
2000, Nov  Graham Foundation for Advanced Studies in Fine Arts, support for publication of Eating  
      Architecture  
2000  Miller Faculty Fellowship for “Interdisciplinary Urban Studio in Los Angeles”  
2000  Iowa State University Humanities Summer Salary Grant, to cover research expenses in  
      Rome.  
1998  Faculty Award for Extraordinary Performance, College of Design, Iowa State University.  
1996  Honorable Mention, AIA teaching award for “Literary Itineraries: Tours and Detours of  
      Rome”. Iowa State University, IDRO Mini-grant to cover expenses in preparation for larger,  
      external grant application.  
1996  Samuel H. Kress Traveling Fellowship for Extended Dissertation Research in Venice, Italy  
1995  Richmond Harold Shreve Thesis Prize for Picturesque Associations in the Urban  
      Architecture of Robert and James Adam; Cornell University, Ithaca, New York  

PUBLISHED WRITINGS  
      States (China Architecture and Building Press)  
      Urban Design)  
2004  Eating Architecture, co-editor and co-author of “Introduction” with Jamie Horowitz; author  
      of essay titled “Hard to Swallow” (Cambridge, MA:MIT Press).
2003  “Delineating the City” LA Architect: Cityscape March/April
2002  “Los Angeles County Museum of Art, Los Angeles” Lotus Navigator v.5, 2002
2000  “Through the Outside-In House” Iowa Architect No. 00:234

PROFESSIONAL MEMBERSHIP
- The Society of Architectural Historians
- Association of Collegiate Schools of Architecture
- Los Angeles Forum for Architecture and Urban Design
TED SMITH, RA  
Adjunct Faculty, M.Arch RED Chair

CURRENT COURSE(S) TAUGHT
AR 521   Topics & Trends Real Estate Development
AR 531   Business Planning: Theory and Practice 2
AR 540   Political Environment of Development 1
AR 551   Opportunities and Partnering 2
AR 560   Ethics and Legal Issues in Real Estate 1
AR 580   Case Study Studio
AR 585   Thesis Project Research Studio
AR 590   Thesis Project Development Studio

EDUCATION
1971   Bachelor of Architecture
       University of Virginia

REGISTRATION
1974   Registered Architect in the State of California

TEACHING AND ACADEMIC SERVICE
1999-Present Woodbury University School of Architecture, San Diego
       Undergrad and MArchRED instructor
1988-1995 N.S.A Faculty
1995    N.S.A Design Chair
1992    Summer Housing Seminar
       Harvard Graduate School of Design
1987    5-Week Guest Studio Professor
       University of Maryland

PROFESSIONAL PRACTICE AND SERVICE
1974-Present Smith and Others Architects, Kathy McCormick, Ted Smith

AWARDS AND HONORS
1997    Progressive Architecture Citation, “The Merrimac Building”.
       Winner, Little Italy Housing Demonstration Block
1995    3rd Place, KOMA International Competition.
1994    La Jolla Antheneaum, Architecture Exhibition, “This is not a house”
1994    Finalist, 1st Interstate Housing Competition, South Central L.A.
1992    Progressive Architecture New Public Realm Competition Traveling Exhibit
1988    Record Houses
1987    “The California Condition, a Pregnant Architecture”, 12 California Architects, 87 San
       Diegans to Watch
1986    Record Houses
1985    Record Houses
1971    A.I.A Student Medal, University of Virginia

PUBLISHED WRITINGS
1996    “MacConnell-Lowe House” Kliczkowski Publisher, Casas Internacional, San Diego
1996    Construire, “Prototipo Residenziale”, pp.116-117
       Wave, NewCalifornia Houses
1993    Architecture, “Shared Housing, Richman Poorman”, pp.56-61
1991    “The Gohomes” (Karen Frank, Sherry Ahrentzen) Van Nostrand Reinhold, New York, pp.9-
       10; New Households New Housing
1987    Progressive Architecture, “Affordable Housing”, pp.86-91
1986    Metropolis, “Housing for Non Nuclear Families”, p.35
1985    Architectural Record, “Upas Street Houses”, cover, pp.104-109
       Smith, Tom Grondona”, (A.I.A EDITA, Tokyo Co., Ltd.)
       and Public Art in California, Victor Condo”
1983    Architecture California, Author “View From the Freeway”, pp.28-29

RESEARCH
<table>
<thead>
<tr>
<th>Year</th>
<th>Project Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975-Present</td>
<td>Developer of Housing Prototypes</td>
</tr>
<tr>
<td>1996</td>
<td>10 Unit Artist Lofts in Little Italy</td>
</tr>
<tr>
<td>1991</td>
<td>Richman Poorman 9th Ave.</td>
</tr>
<tr>
<td></td>
<td>6 Unit 16 Suite Apartment Building, Redevelopment Downtown San Diego</td>
</tr>
<tr>
<td>1989</td>
<td>Six Share Rental House Via Aprilia</td>
</tr>
<tr>
<td></td>
<td>Designed for Client as variation on ownership</td>
</tr>
<tr>
<td>1987</td>
<td>Gone Home; 6 suite partnership house sold as normal single family residence to</td>
</tr>
<tr>
<td></td>
<td>demonstrate compatibility and flexibility in design.</td>
</tr>
<tr>
<td>1986</td>
<td>Via Esperia Go Home</td>
</tr>
<tr>
<td></td>
<td>6 Suite live/work partnership house</td>
</tr>
<tr>
<td>1985</td>
<td>Via Felino Go Home</td>
</tr>
<tr>
<td></td>
<td>6 Suite live/work partnership house</td>
</tr>
<tr>
<td>1984</td>
<td>Via Donada Go Home Addition</td>
</tr>
<tr>
<td></td>
<td>2 Suite addition to above house making a 6 share</td>
</tr>
<tr>
<td>1983</td>
<td>Via Donada Go Home</td>
</tr>
<tr>
<td></td>
<td>4 Suite low cost live/work partnership house</td>
</tr>
<tr>
<td>1983</td>
<td>Upas Street Houses</td>
</tr>
<tr>
<td></td>
<td>4 Single Family spec houses with loft interiors to allow for personal adaption.</td>
</tr>
</tbody>
</table>
GERARD SMULEVICH
Professor

CURRENT COURSE(S) TAUGHT
AR 114  Design Communication 1
AR 375  Urban Environment
AR 4727  Mini Studio
AR 475  Foreign Study Studio
AR 487  Design Studio 4A: Comprehensive Design
AR 491  Design Studio 5A: Contemporary Topics

EDUCATION
1993  Master of Architecture, Second Professional Degree Program (M.Arch II)
      University of California, Los Angeles. UCLA Graduate School of Architecture and Urban
      Planning
1986  Diploma of Architect (six year professional degree program)
      National University of Buenos Aires, School of Architecture and Urbanism

REGISTRATION
Registered Architect, State of California

TEACHING AND ACADEMIC SERVICE
2007-Present  Woodbury University School of Architecture
      Full-time faculty: Design Studio Instructor for Second through Fifth year design studios
      (Burbank and San Diego campuses); Instructor of Design Communication I (traditional
      drawing media); Instructor of Design Communication II (digital media); Instructor of
      Digital Media/ Computer Modeling and Visualization elective courses; Instructor of History/Theory
      elective on 20th century German Architecture; Third year design studio coordinator;
      Fourth/Fifth Year Vertical Topics Studio instructor
      Degree Project (5th year) advisor/instructor;
      Coordinator and Instructor of the Study Abroad Program in
      Barcelona, Paris and Berlin; Digital media and architectural computing coordinator.
1995-2006  Woodbury University School of Architecture & Design
      Full-time faculty
1995-2007  University of Southern California and at the Southern California Institute of Architecture.
      Adjunct faculty
1986  University of Buenos Aires, School of Architecture and Urbanism: Research and
      Teaching Assistant, Research Assistant with the International Council of Monuments and
      Sites).

AWARDS AND HONORS
2007  Seventh ACSA/AISC Student Design Competition. Awards: First, Second and Third places
      (last one with Julio Zavolta)
2006  Sixth ACSA/AISC Student Design Competition. Award: First Place
2005  Fifth ACSA/AISC Student Design Competition. Award: Third Place
2004  Fourth ACSA/AISC Student Design Competition.
2003  Third ACSA/AISC Student Design Competition. Awards: Third Prize + Honorable Mention
2001  Fourth International ACSA/Hollow Steel Sections Institute Design Challenge. Award:
      Mention.
2000  ACSA National Faculty Design Award. National Design award for distinguished faculty-led
      design projects.
1999  NEXT LA Award, Los Angeles Chapter of the American Institute of Architects
1999  Second International ACSA/Hollow Steel Sections Institute Design Challenge. Award for
      Excellence (First Place).
1994  The Bauhaus/ Weimar Revisited: International student design competition. Award:
      Honorable Mention
      Autonoma de Aguascalientes, Mexico. Special Award for: Best Lecture.

PUBLISHED WORK
2002  ACSA International Conference, Havana, Cuba. Paper accepted through peer review.
      15th Congress of Latin American Students of Architecture (ELEA XV) Havana, Cuba.
      Speaker.

LECTURES
<table>
<thead>
<tr>
<th>Year</th>
<th>Event/Conference</th>
<th>Location</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>WASC Annual meeting</td>
<td>San Jose</td>
<td>Speaker on &quot;Extreme Teaching&quot;.</td>
</tr>
<tr>
<td>2006</td>
<td>ACSA Western Regional Conference</td>
<td></td>
<td>Surfacing Urbanisms. Speaker.</td>
</tr>
<tr>
<td>2004</td>
<td>ACSA National Annual Meeting</td>
<td>Miami</td>
<td>Speaker.</td>
</tr>
<tr>
<td>2003</td>
<td>28th Colloquium on Film, Television and Literature</td>
<td>West Virginia University</td>
<td>Speaker.</td>
</tr>
<tr>
<td>2001</td>
<td>ACSA National Annual Meeting</td>
<td>Knoxville, Kentucky</td>
<td>Speaker.</td>
</tr>
<tr>
<td>2000</td>
<td>University of Applied Sciences</td>
<td>Mainz, Germany</td>
<td>Guest lecturer.</td>
</tr>
<tr>
<td></td>
<td>University of Applied Sciences</td>
<td>Stuttgart, Germany</td>
<td>Speaker, Guest lecturer.</td>
</tr>
<tr>
<td>2000</td>
<td>ACSA National Annual Meeting</td>
<td>Los Angeles</td>
<td>Speaker.</td>
</tr>
<tr>
<td>1999</td>
<td>University of Applied Sciences</td>
<td>Stuttgart, Germany</td>
<td>Speaker.</td>
</tr>
<tr>
<td>1999</td>
<td>University of Applied Sciences</td>
<td>Mainz, Germany</td>
<td>Guest lecturer.</td>
</tr>
<tr>
<td>1998</td>
<td>University of Applied Sciences</td>
<td>Stuttgart, Germany</td>
<td>Speaker.</td>
</tr>
<tr>
<td>1998</td>
<td>University of Applied Sciences</td>
<td>Mainz, Germany</td>
<td>Guest lecturer.</td>
</tr>
<tr>
<td>1997</td>
<td>California Polytechnic Institute</td>
<td>Pomona</td>
<td>Guest lecturer.</td>
</tr>
</tbody>
</table>
JOHN SOUTHERN
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 330 Theory of Architecture
AR 383 Design Studio 3A: House and Housing
AR 384 Design Studio 3B: Structure, Systems, Space, and Form
AR 334 Urban Design Theory (Berlin)
AR 489 Design Studio 4B: Urbanism (Berlin)

EDUCATION
2002 Masters of Architecture
Sci-Arc
1997 Bachelor of Architectural Design
University of Florida

TEACHING AND ACADEMIC SERVICE
2005-Present Woodbury University School of Architecture, Los Angeles, CA
Design studio and seminar instructor

PROFESSIONAL PRACTICE AND SERVICE
Present Urban Operations, Los Angeles, CA
Director
2005-Present Board of Directors, LA Forum for Architecture and Urban Design

PUBLISHED WRITINGS
2007, May "The Evolution of Place: LA" In Form magazine
2003 "Anywhere Comes to Hollywood", LA Forum Annual Reader
Tropolism Online
WARREN WOLFF WAGNER, AIA
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 383 Design Studio 3A: House and Housing

EDUCATION
1988 Masters of Architecture
Graduate School of Architecture and Urban Planning, UCLA
1988 Visiting Critics Studio: Frank O. Gehry
1987 Visiting Critics Studio: Richard Meier
1981 Bachelor of Arts, Appropriate Technology
UC Santa Cruz

REGISTRATION
Registered Architect in California C-19875

TEACHING AND ACADEMIC SERVICE
2000 – Present Woodbury University School of Architecture
Design studio instructor, sustainable design component

PROFESSIONAL PRACTICE AND SERVICE
W3 Architects, inc.
Principal Architect / Owner

AWARDS AND HONORS
1994 Civic Innovations, "Public Composter" International competition with architect Petri Ilmarinen "Public Restroom Facilities," for the City of Los Angeles
1998 Poetic Space - Japan Architect Residential Competition JA Magazine
2001 C.O.L.A. (City of Los Angeles) Individual Design Artist Fellowship
2002, May $10,000 award for the design and exhibition of "Cardinal Points - Prototypes for Solar Living" Exhibition/LA Design Excellence Award – Citation, McRight/Wagner Studio, Venice, California

PUBLISHED WORK
1996, Fall/Wint "Recent Projects," Jack Becker, Public Art Review
1996, Sep 19 "Public Art" (video), Life and Times, KCET Channel 28
1996, Aug 5 "Night Bright," Walter Sawicki, Los Angeles Downtown News
1996, Jul "Live from Hop Street," Bonnie Grice, KUSC Radio
2002 "C.O.L.A. 2002 - Individual Artist Fellowships", Catalog, City of Los Angeles Cultural Affairs Department
2004, Jan "Citation Award -2003", LA Architect, January/February 2004
2006, Apr "Sustainable Scale", Sri Kesava, Yogi Times, Los Angeles issue 41, April 2006
2007, Feb "Center of Attention", Melody Hanatani, Santa Monica Daily Press, 2/08/07
2007, Apr "Meet the Planet w/ Lex Gornik” Radio interview on the work of W3 Architects,Inc April 24, 2007
2007, Aug "Living with Ed" HGTV environmental reality show episode featuring the Beitcher Residence and interviews with Warren Wagner

LECTURES AND EXHIBITIONS
1995 University of Minnesota CALA 1995 Winter Lecture Series; H.W.S. Cleveland Visiting Professor, "The Architecture of Conversion"
1988, Jan Selected Works - Graduate School of Architecture and Urban Planning
University of California, Los Angeles
1988, Jun Thesis Exhibition - Water Reclamation and Resource Recovery Facility
Santa Cruz, California, Edgemar Gallery, Santa Monica, California

4.1-85
1988, Jul  "Six Projects", Selected Thesis Projects, Gallery 1220 Univ. of California, Los Angeles
1996   Hope Street Terminus: The Garden of Conversion, Downtown Cultural Trust Fund Grant,
        Los Angeles Community Redevelopment Agency (with artist Blue McRight), a site specific
        environmental work of public art located under a freeway in downtown Los Angeles
1998   Traveller, a site specific environmental work of public art for the downtown parking
        structure, with artist Blue McRight, City of San Buenaventura
1999   Skyshelters (with artist Blue McRight): 4 new bus shelters at entrance to Phoenix
        Skyharbor International Airport, Phoenix, AZ
1999   Garland @ The Staples Center: design architects with artist Blue McRight, Los Angeles,
        CA
2001, Apr  Architectural Faculty Exhibition, Woodbury University, Burbank, California
2002, May  C.O.L.A. 2002 - City of Los Angeles Design Artist Fellowship Exhibition
        Japanese American National Museum, Los Angeles, California
2003, Oct  AIA/LA Awards Traveling Exhibition, Los Angeles, California
2004, Jan  "L.A. Homes and Gardens", Newspace Gallery, Los Angeles, California
2006, Apr  C.O.L.A. 10th Anniversary Exhibition, Los Angeles, California

PROFESSIONAL MEMBERSHIP
American Institute of Architects
American Solar Energy Society
U.S. Green Building Council
Southern California Bio-Diesel User Group
Reef.org
INGALILL WAHLROOS-RITTER, AIA
Associate Professor, B.Arch Chair, Los Angeles
CURRENT COURSE(S) TAUGHT
AR 487 / 491 Design Studio 4A / 5A
AR 366 Inmaterial Constructions, Contemporary Issues
AR 372.4 Advanced Object Making – Lyceum Competition
AR 373 Eco-dynamic Materials (Elective Seminar or Contemporary Issues)
AR 373.9 Hollywood Confidential (Elective Seminar or Contemporary Issues)
AR 448 Professional Practice 2
AR 492 Degree Project
AR 475 Urban Design Studio, Paris, Berlin, and China
EDUCATION
1990 Master of Architecture
University of California, Los Angeles (summa cum laude)
1987 Bachelor of Arts
University of California, Los Angeles (summa cum laude)
REGISTRATION
1994 State of California
1999 State of New York
TEACHING AND ACADEMIC SERVICE
2006 - Present Woodbury University School of Architecture, Los Angeles, CA
Associate Director
2005 - 2006 Woodbury University Department of Architecture, Los Angeles, CA
Assistant Professor, Associate Professor
2003 – 2006 Yale University, New Haven, CT
Lecturer
2003 - 2005 Southern California Institute of Architecture, Los Angeles, CA
Hardtech Coordinator, Instructor
2002 - 2003 The Bartlett, University College of London, London, UK
Unit Tutor
2002 - 2003 Oxford Brookes University, Oxford, UK
UnitPilchuck Glass School, Instructor
1999 - 2002 Cornell University, Ithaca, NY
Visiting Professor
UNIVERSITY SERVICE
2005 - 2007 Woodbury University Technology Committee
Web Committee / Marketing Advisory Committee
Search Committee
AIA Student Scholarship Award jury
2003-2005 SCI-Arc Academic Council Member, policy and curriculum advisory panel to the director
2003-2005 SCI-Arc Committees: Admissions, Graduate Curriculum, Scholarship
PROFESSIONAL PRACTICE AND SERVICE
2002-Present [WROAD], Los Angeles, CA. A partnership practice of Architecture
1999-2002 Ingalill Wahlroos Architects, New York, Sole practitioner
2002-Present Dewhurst Macfarlane & Partners, Senior Associate International Façade Group; Founder
and Director,
Los Angeles Office, a structural engineering and façade consultancy firm
COMMUNITY SERVICE
2007–PRESENT LACE, Los Angeles Contemporary Exhibitions, Advisory Board Member
2007 AIA LA 2x8 Student Competition and Exhibition, Committee Member
2007 Los Angeles: City of the Future, gallery talk, exhibition & reception, coordinator w/ LACE
2006 Hollywood Confidential, event, exhibition w/ LACE
2006 Mapping Woodbury: 31 Architects, Woodbury University faculty exhibition in Hollywood
2005-2006 Raymond E Enkeboll Woodbury Library Courtyard i-scape Student Competition, co-coordinator
2002-Present AIA Los Angeles Chapter, member
SELECTED LECTURES, EXHIBITIONS, AND AWARDS
2007 Exposed: the Immaterial Skin, lecture at Southeast University, Nanjing
2007 Femme Fatales: LA Forum Pecha Kucha Night, participant
2006 Glass: Material Matters, project included in exhibition at LACMA, Los Angeles
Contemporary Museum
of Art

2006     Artist Conversation – Glass: Materials Matters, lecture at LACMA
2005     [WROAD] Work, lecture at Cal Poly Pomona
2005     Maxine Frankel Foundation Faculty Grant for work as coordinator of the L-Scape competition
2005     In/Discrete Materials, Lecture / Symposium, Columbia University
2002     The Glass Ceiling, Lecture and exhibition, Pilchuck Glass School, Seattle, WA
2002     Architecture (de)light, lecture, Rockwell Museum of Art, New York
2001     AIA New York State Merit Award, Corning Museum of Glass

PUBLISHED WRITINGS AND WORK

2006     Glass: Material Matters, LACMA exhibition catalogue
2004     Architect’s Newspaper, Beyond Transparency, article written for April 2004 issue
2003     Bartlett Works, Summer Stage, Peter Cook, Iain Borden (Eds.)
2002     Praxis, Ingalill Wahlroos Architects, by Marta Falkowska
2002     Architectural Record, Glorifying Glass at Corning’s Summer Stage, by Ingrid Whitehead

2001     Cornell AAP Publication, Art and Science Melded: An unusual course explores old and new capabilities of glass, a material that is both poetic and technical, by Beth Saulnier
2000     10 x 10, Vivian Constantinopoulos (Ed.), Phaidon Press
1999     Metropolis, House of Pane, Joseph Giovannini, September 1999
1999     Casabella, Corning Museum of Glass, September 1999, 673/674
1999     Architectural Record, The Corning Glass Center, September 1998

SELECTED PROJECTS
(As Principal)

2007     Leg Avenue, design of warehouse, City of Industry, Los Angeles selected residential projects: Mann + Penn, Montoya Kessler, Dent-Eliasberg, Bonnet-Smith, Chiles-Mantel, RJ Hendricks
2002     Summer Stage, Corning Museum of Glass, Corning, New York
2001     Steuben Store, Corning Incorporated, New York City, New York (as Façade Consultant)
2006     Morphosis Pompidou Exhibition, Paris France
2006     Pugh + Scarpa, Pier 59 Studio, Santa Monica, California
2005-2007     agps (Angeli Graham Pfenniger Scholler), Portland Aerial Tramway, Portland, Oregon
2005     Antonio Citterio & Partners, de Beers Flagship Store, Beverly Hills, California Rick Mather Architects, Virginia Museum of Fine Arts, Richmond, Virginia
2002     Studio Daniel Libeskind, Renaissance Royal Ontario Museum, Toronto, Ontario (as Project Architect)

PROFESSIONAL MEMBERSHIP

2005-Present     American Institute of Architects
2000-Present     NCARB
2000     Woman Owned Business Enterprise Certification, New York State
4.2 Student Progress Evaluation Procedure

Entry to the program
To apply for admission to the 2-year 5-semester MArch 1 program, potential students must have earned an undergraduate degree in architectural design or its equivalent, with preference given to those who have completed their 4-year pre-professional studies in a NAAB-accredited 4+2 MArch program. Applicants are expected to have achieved a GPA of 3.0 or better as an undergraduate; those who do not meet this threshold must submit earned GRE scores between 500 and 800. Non-native speakers of English must submit an earned TOEFL score of at least 550. Applicants demonstrate by portfolio, transcript, letters of recommendation, and interview that they have met the School of Architecture’s learning outcomes equivalent to those expected of a BArch student entering the fourth year.

Our MArch 1 students enter with a minimum of 45 units of General Education work, including the math and physics required for our Structures sequence (AR 526 and 527). They demonstrate effective communication skills in their written statements of purpose and their interviews.

Applicants to the MArch program are evaluated for their level of preparation by submitting a portfolio, which is reviewed by a committee consisting of the graduate chair and two fulltime faculty members. Since we expect students to meet or exceed the level of architectural design preparation of our own BArch students entering fourth year, we have taken the portfolio review instrument used at the end of the third year of the undergraduate program and the transfer portfolio review instrument, and modified them so that the new rubric may be applied to portfolios prepared specifically for the MArch 1 program but completed in other academic contexts.

MArch Entrance Portfolio Review
Woodbury University
Master of Architecture 1
Portfolio Review – Fall 09

Student Name: ________________________  Reviewers: ________________________
Date: ________________________

Rubric: 1 (not met)  2 (minimally met)  3 (met)  4 (excellently met)

1. Critical Thinking – the ability to build abstract relationships and understand the impact of ideas based on research and analysis of multiple cultural and theoretical contexts.

Evidence that the student has analyzed and created new relationships, for example, between an idea and the representation of idea, or relationships between multiple projects. 1 2 3 4

Writing gives access to the ideas that the student has developed in his/her project. 1 2 3 4

Relationships between 2d, 3d and textual information. 1 2 3 4

Evidence of concept developed through design process: ideas, diagrams, history of project. 1 2 3 4
2. **Design** – the inventive and reflective conception, development, and production of architecture; appropriate competence in design principles.

- Formal resolution (geometry, joinery, formal relationship).
  
  1 2 3 4

- Spatial resolution (understands types of space, including levels and double-heights).
  
  1 2 3 4

- Understanding of how program affects form and space.
  
  1 2 3 4

- Understanding of circulation systems including stairways, ramps, and elevators.
  
  1 2 3 4

- Contextual response (site and context information, response to environmental forces).
  
  1 2 3 4

- Acknowledgement and understanding of precedents.
  
  1 2 3 4

3. **Building** – the technical aspects, systems, and materials and their role in the implementation of design.

- Evidence of understanding of gravity and structure (structural systems, relationship to site).
  
  1 2 3 4

- Evidence of distinction among materials, relationship between materials and environment.
  
  1 2 3 4

- Inclusion of technically correct plans and sections.
  
  1 2 3 4

- Indication of differential wall and roof assemblies, enclosures, and openings.
  
  1 2 3 4

- Understanding of environmental systems: air flow, water flow, sustainable practices, HVAC.
  
  1 2 3 4

4. **Representation** – the wide range of media used to communicate design ideas including writing, speaking, drawing, and model making.

- Range of media includes hand drawing, computer drawing and physical and digital models (sketches, photographs).
  
  1 2 3 4

- Design process is revealed through representation.
  
  1 2 3 4

- Familiarity with the following techniques:
  - AutoCAD
  - 3dStudioMAX
  - Rhino or an equivalent object-oriented software (not just SketchUp)
  
  1 2 3 4

- Mastery of architectural drawing conventions including differential and appropriate lineweight, and projection between plan, section and other views, perspective, sketching techniques, diagramming.
  
  1 2 3 4

- Facility and confidence in choice of media (care in craft).
  
  1 2 3 4

- Written descriptions are clear and grammatically correct.
  
  1 2 3 4

- Evidence of a personal and compelling language of representation.
  
  1 2 3 4
5. **Professionalism** – the ability to manage, argue, and act legally, ethically, and critically in society and the environment.

Overall quality of portfolio represents appropriate educational achievements.  
Evidence that architecture responds to human, social and environmental issues and is not just formal manipulation.

**COMMENTS:**

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After students have been admitted to the program, their transcripts are carefully evaluated both by the equivalency specialist in the Registrar’s Office, Barry Lightner, and by the graduate chair, to ascertain whether the transcript reveals advanced achievement or gaps in the student’s professional preparation. The graduate chair prepares a set of required courses for each student’s first semester, and works individually with each student during graduate SOAR (Student Orientation, Advising and Registration) to determine the student’s early interest in an emphasis and to identify electives for the Fall semester. Graduate students are only admitted for Fall entry into the program.

In their first day in AR 587, Graduate Design Studio 3, all MArch students are asked to complete a survey. The survey was developed to provide a pre-test for understanding how the program meets student expectations, and how well the program helps students meet their academic, professional, and personal goals. The survey is reprinted below, with the compiled responses indicated in red.

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**MArch Entrance Survey**

**Fall 2009 Survey of entering Master of Architecture students**

If you prefer not to answer any question, please write NA (no answer).

**A. Demographics**

1. Year of birth (1984 ± 3)

2. Year of completion of bachelor’s degree: 50% 2009, 37.5% 2008, 12.5% 2003 (single response)

3. Which of the following best describes your residency prior to coming to Woodbury?  
   12.5% (single response) from Southern California  
   None from central or northern California  
   50% from another US state  
   37.5% from another country

4. Do you identify with a race or ethnic group? If so, which?  
   One each: Asian, African American, Filipino, Asian-American, African, Caucasian, White, decline to state

5. Do you identify with a gender? If so, which? 4 male, 3 female, 1 decline to state

**B. Preparation**

1. What type is your bachelor’s degree?  
   **1** BA  
   **___** BFA  
   **___** BS  
   Other (specify) BDesArch, BEnvDes, BlntArch

2. What was your undergraduate major? Architecture (2), civil engineering, landscape architecture, architectural studies (2), interior architecture, finance
3. Which of the following best describes your non-academic experience with architecture?

Check all that apply.

- Internship in architecture or architectural design (4 responses)
- Work experience in architecture or architectural design (4 responses)
- Relative or friend in architecture (2 responses)
- Travel (2 responses)
- Self-guided study (3 responses)
- Experience building (construction, carpentry, etc.) (3 responses)
- Experience making things (sculpture, objects, other design/art experience) (5 responses)
- Other (briefly explain) (1 response, no explanation)

4. Work experience

Please briefly describe your previous work experience in and out of architecture.

(for example, several part-time retail jobs, summers in my parents' architecture office, fulltime automobile-assembly line, etc.)

- Worked in family-owned real estate development office.
- Worked in small arch firm as summer intern and then for a full year.
- Six years of structural engineering design.
- Several full-time and part-time jobs in healthcare.
- Worked as captain of Freedom by Design for AIA; house manager of auditorium, office and retail work.
- Interned at architecture and interiors firm for two years.
- Worked at a residential firm doing marketing and graphic design; drafting as intern and entry-level; managed a retail concern.
- Summer internships in German architecture office and in San Francisco architecture office, travel and study (measured drawings) in Jericho and Jerusalem.

D. Expectations for the program

1. Do you expect to contribute to the formation and development of this program? Yes/No

   If yes, how?
   - Putting my skills to work in helping others.
   - Doing kickass work that gets the program accredited & gets people excited about the directions to go in.
   - Dealing with a new program to express opinions of what would work with this program.
   - Creating program awareness.
   - Setting the standards with my classmates of what a top tier grad program should be.

2. Are there specific faculty you expect to work with? Yes/No

   If so, whom? Eric Olsen (1 response)

3. What appealed to you most about this program?

   Small program/individual attention (3)
   - Good faculty
   - Undergrad accreditation/work (2)
   - Fieldwork
   - Program and facilities
   - California
   - Recommendation

4. What do you think are the greatest challenges in the Master of Architecture program?

   Advanced understanding of architecture itself.
   - Studio demands.
   - Adjusting to a student lifestyle after 6 years of working.
   - The program is new, and the pressure to meet and exceed expectations of Woodbury and LA design community.
Time constraints and the ability to carry on a life outside the program.
Moving to LA.
Mastering rendering programs.
Managing everything and being successful.

5. How many hours per week do you anticipate spending on:

- ______ Coursework outside of class time
- ______ External work obligations
- ______ Teaching/research assistantship
- ______ Family obligations
- ______ Leisure activity (friends, socializing)
- ______ Health/fitness activities
- ______ Other (please describe briefly)

These answers were highly varied. Of those who weighted the activities, all put “coursework outside of class time” as likely to require the most time.

E. Goals
1. Why are you entering grad school?
Keep learning. (5)
Get licensed (3)
Get professional architecture degree (2)
Pursue goals (2)
Become an architect
Start my own firm
Current economy

2. Do you think you’ll finish? Yes/No 8 yes

3. Do you intend to (check all that apply)
_____7 Become a licensed architect
_____4 Work in a small firm
_____8 Establish your own practice
_____4 Work in a large firm
_____ Teach architecture
_____ Work in an allied field (what?)

4. What aspects of architecture do you hope to contribute to? Check all that apply.

4 experimental
2 formal
1 theoretical
4 architectural research
2 history of architecture
3 preservation/conservation
4 residential
4 commercial
3 civic
3 other (specify)

5. What other programs did you consider?
UCLA (2), Columbia, AA, Pratt, UWash, USC, Berkeley, MBA (2), culinary, graphic design (2)

6. How did you find out about this program? Check all that apply.
_____2 Undergraduate instructor(s)
_____2 Woodbury faculty/dean/advisor
_____1 Academic advisor
_____ Poster announcing new program
______ Fellow students
_____3 Website (specify)
_____1 Other (specify) word of mouth in professional field
According to our self-assessment plan for alignment of the curriculum and learning context with the school mission and the NAAB perspectives, we will administer this survey to all incoming MArch 1 cohorts, and do follow-up surveys at the end of each cohort’s fieldwork summer and immediately following completion of the thesis studio semester. Still, these surveys tell us more about the program than they do about individual student progress.

To assess each student’s progress through the program, we rely on two primary mechanisms. First, Woodbury Architecture has robust faculty-student advising, which we value particularly for its ability to establish a strong trust between student and advisor and for its effectiveness in tracking each student’s strengths and weaknesses. The graduate chair will initially advise all MArch 1 students. As the program grows, we will train two other faculty who teach regularly in the MArch curriculum to serve as advisors. A faculty advisor meets with her/his student advisees individually each semester. During advising, the faculty member gauges the student’s academic progress, time management skills, evolving goals, both short-term and long-term, attitude, and overall wellbeing. Faculty advisors keep advising folders up to date and confidential, to protect students’ privacy rights and share appropriate information among advisors. When necessary, the faculty advisor may suggest a student meet with an academic counselor from OASIS or a personal counselor from the Counseling & Wellness center, both of which are now located under one roof in the new Whitten Student Center.

The second mechanism for evaluating students’ progress through the program is the studio evaluation. We ask all our students, but our graduate students even more so, to use studio projects and the design process as a means of synthesizing their life experience, their previous education, and their current academic work. The graduate students’ design studio work should demonstrate this synthesis, and thus the work done prior to the presentation, the products produced for the presentation, and the presentations itself should be a valid direct assessment of student progress. Graduate studios use the School of Architecture’s project evaluation rubric; this way of evaluating studio work places an emphasis on process, and progress through process, over stand-alone product.

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**MArch Studio Project Evaluation**

**School of Architecture**

**Studio Project Evaluation Rubric**

Each project will be graded according to the following criteria:

- **Research/Analysis** 20%
  The study and documentation of influences, conditions and phenomena relating to the problem including precedents, methodologies, techniques, influential people, philosophies, and implicit comparisons.

- **Idea/Belief** 20%
  The critical development of a design intent, rationale or position based upon the realization stemming from the research and analysis, including writing and oral communication.

- **Rigor/Completion** 20%
  Day to day punctuality, hard work and class participation. Satisfactory completion of assignments.

- **Clarity/Resolve** 20%
  The development of end products that successfully demonstrate the design intent, rationale or position. The clear and logical development of relationships, systems of order and hierarchies.

- **Skill/Craft** 20%
The qualitative development and composition of drawings, models, digital media, written texts and other means of professional representation.

We have an opportunity to track and document student progress in this new MArch program through application of this project rubric to the student’s studio work throughout the semester. The faculty in graduate studios will pilot a narrative evaluation system, in which for each student at the end of each of the five semesters, the studio instructor or advisor (in the case of fieldwork and thesis) prepares a brief written description of the student’s performance through the perspective of the five criteria.

Finally, the thesis proposal, produced at the end of the second fall semester in AR 648 Graduate Thesis Preparation, is a last milepost before the thesis project itself to gauge student progress in the program. Again, preparing the proposal is a synthetic exercise, so we can both expect and require that it demonstrate a critical engagement of the School of Architecture’s five tracks of mastery: Critical Thinking, Design, Building, Representation, and Professionalism.
STUDIO CULTURE at Woodbury:

OVERVIEW

The purpose of a studio culture policy is to spell out the following:

1. **What do students expect of Woodbury’s studio faculty?**
2. **What do studio faculty expect of Woodbury’s students?**
3. **What do students expect of each other in studio?**

Woodbury’s School of Architecture is committed to an architectural education that is radically transformative—of ourselves, our profession, and of our surroundings. In keeping with that commitment, Woodbury’s Studio Culture policy spells out best practices to have in place in the design studio. We expect students and faculty to continually offer revisions and updates to this policy.

Instructors and elected studio representatives are expected to take an active role in introducing students to good studio practices, making an explicit effort to articulate and model expectations of healthy studio culture, and to review and renew studio culture expectations each semester.

STUDIO CULTURE at Woodbury:

Generated by the students and faculty of Woodbury’s School of Architecture, the following studio culture policy outlines standards of conduct for both students and faculty. After reviewing and discussing this policy within your studio, please indicate your agreement to adhere to these guidelines by signing on the final page.

1. **Woodbury fosters a spirit of openness, honesty, critical thinking and passionate engagement in the design studio.**

   a. **Exchange of Ideas:**
      - Honesty + Openness are expected and encouraged in studio dialog, between faculty and students, and between students.
      - To foster the richest possible dialog in studio, faculty are urged to teach students how to be both good critics and good listeners. Studio pin-ups should be seen as opportunities to invite and foster constructive, respectful peer criticism.
      - There is no place for hostile or intimidating criticism in Woodbury studios.

   b. **Collaboration, Mentoring, and Leadership**
      - Faculty and students are encouraged to look for collaborative learning opportunities involving classmates of comparable abilities; students of varying abilities; peer mentors and study groups, TAs, student-faculty collaborations, etc.
• Students and faculty are urged to seek opportunities to work together more closely on issues that affect the School of Architecture, its curriculum, policies, and programs (exhibitions, lectures, publications, etc).
• Student leaders are to be encouraged and mentored to take positions and represent their peers on issues that help shape the life of the school.
• Students are urged to develop their voices in studio not only as future practitioners but as future educators and effective leaders.

c. Mutual Evaluation:
• Students depend on faculty to articulate and adhere to rigorous, explicit grading guidelines and apply them uniformly.
• Matters related to grading and evaluation are strictly confidential and may be discussed only between the student and the instructor.
• Instructors are expected to challenge and support students with a wide range of skill levels and educational backgrounds.
• Instructors are expected to communicate thoroughly and adhere rigorously to university grading policies, maintaining vigilant standards of student readiness to proceed to the next level.
• Faculty depend on students to submit thoughtful faculty evaluations to the university every semester. Faculty evaluations provide important professional and creative feedback to individual instructors, and help shape curricular decisions for the school.

2. Woodbury is committed to forming students who are both competent and critical; students who can articulate critical design intent and realize it with appropriate technical skill.

a. Critical Differences
• Alternative methods and viewpoints are essential to testing the ethical, social, political, and economic forces that impact design.
• Diversity of opinion, expertise, cultural background, political perspective, methods/media, and formal preferences are to be expected and encouraged in the student body, on the faculty, in visiting critics and lecturers.

b. Critical/Practical Ratio:
• Design studio is expected to continually emphasize critical positioning: understanding complexity and articulating a position, declaring an intent, making an argument.
• Design studio is expected to research and engage complex realities of particular sites, programs, and communities.
• Design studio is expected to strike a dynamic balance between critical positioning and technical competence, supporting students to both think critically and develop plausible, competent design responses.
• Students expect instructors to support continued growth in practical skill-building—drawing and modeling, digitally and conventionally—as well as developing conceptual fluency.

c. Design Process
• Instructors are expected to recognize, value and support richness of design process as well as skillful representation or production of final design product.

d. Cultivating Curiosity:
• Students and faculty are expected to take full advantage of the huge cultural and natural resources available to them in the region.
• Faculty are urged to push, pull, invite, lead, and point students toward off-campus research + learning opportunities, fostering a spirit of curiosity, exploration, discovery, and engagement in the city and in the landscape that is essential to the critical practice of architecture.

3. Woodbury studios are to be conducted with respect and professionalism.

a. Time Management/Work Loads
• Faculty are expected to exercise, teach, and model wise time management.
• Faculty are expected to show up on time, use studio time well, and end class on time.
• Faculty are expected to divide their time equitably between students.
• Faculty are expected to make appropriate arrangements for substitute or supplementary instruction if they must miss a scheduled class.
• Students are expected to show up on time, use studio time well, and work in studio.
• Students are expected to maximize the value of the studio environment by working in studio, both during and outside of class time.
• Students are expected to maintain a creative and collegial environment. A more detailed studio etiquette policy follows.

b. Stress Management/Wellness
Woodbury recognizes that the intensity of the studio environment can be stressful. All students should be aware that there are ample resources available to them for preventing and relieving harmful levels of stress.

Learning time management includes budgeting time for maintaining physical, mental, and spiritual health. Students are urged to remember that physical exercise and time spent outdoors are two of the easiest and most effective ways to boost mood, gain perspective, and ward off stress. Woodbury offers a variety of curricular and co-curricular activities, proximity to parks and hiking trails, as well as easy access to the vast natural resources and benign climate of Southern California.

In addition, the Office of Student Development exists to support the academic and personal development of students. Students and faculty are encouraged to take advantage of its services, including:

• Early Alert: Faculty are urged to send Early Alert messages to the Director of Academic Advising by phone (ext. 129 on the Burbank campus or 818.252.5129) or in writing (mailbox in the Office of Student Development). Please use discretion about privacy issues (e.g. seal envelopes marked confidential). Address questions about Early Alert to Ruth Luna, Senior Director of Academic Advising (ext. 263 on Burbank campus, or
ruth.luna@woodbury.edu). Ruth will coordinate assistance and resources for students as needed.

• Counseling Center: Free counseling is available to any currently enrolled Woodbury student. Call Ilene Blaisch, Campus Counseling Center (ext. 237 or 818.252.5237), during business hours; you may ask the campus operator to page her, if urgent. Or email her at ilene.blaisch@woodbury.edu. The Counseling Center is located in Cabrini Hall, Room 106, Burbank/LA.

Services available through the Counseling Center include:

• Individual, couple and/or family assessment and short term counseling
• Workshops and presentations on a variety of topics, emphasizing health and wellness
• Support groups (organized around student interest)
• Consultation to Woodbury faculty, staff, students and parents concerned about the emotional or mental health of a specific student
• Referrals to psychiatric and specialized mental health or community services
• Woodbury's On-line Screening for Depression, Anxiety, Alcohol and Eating Disorders: http://www.mentalhealthscreening.org/screening/welcome.asp (Keyword: Woodbury) – Students now have access year round to this anonymous screening program for depression, anxiety, alcohol and eating disorders. Individuals can be surveyed on-line for symptoms of these disorders and connected with local resources for treatment, if necessary.

More information is available online at www.woodbury.edu under current students, health and counseling. If you have any questions, please call the Counseling Center at 818.252.5237.

In the rare case of students exhibiting extreme emotional distress (threatening harm to themselves or others) indicating that urgent intervention is necessary, call:

• 9-1-1
• Burbank /LA Security: ext. 208 or 414, Cell 818. 355.8026, ext. 415 Cell 818.355.8023
• Psychiatric Mobile Response Team (LA County) – 24 hour access: 800.854.7771
• Report to: Office of Student Development, first contact Anne Ehrlich, Dean of Students, second contact Phyllis Cremer, Associate VP, 818.252.5254.

c. Design Review Conduct
Woodbury students and faculty are expected to conduct themselves in a committed, passionate, open, supportive, respectful way during public reviews of student work.
• Instructors are expected to provide constructive, respectful criticism.
• Students are expected to be in attendance and fully engaged for in-studio pin-ups and reviews.
• An ethos of open, honest, respectful, supportive dialog is to be expected from faculty, students, and invited critics.

d. Studio Etiquette: Maintaining An Appropriate Work Environment
In any given studio section, every student is entitled to an equal amount of studio space and a learning and working environment that is conducive to receiving instruction, studying, and production. To maintain a safe and productive working environment, studios must maintain the following guidelines.
• A minimum of 18” clear space must be maintained in front of all electrical panels.
• Minimum 3’-8” aisles MUST be maintained throughout the studio at all times.
• Students are responsible for cleaning out their work spaces and removing all personal belongings by the last day of the final examination period of each semester. Anything left in studio spaces after that date will be disposed of.
• Dividers or partitions within the studio are strongly discouraged, and must not in any case extend higher than 4 feet.
• No more than one computer storage cabinet per student is allowed. No excess or unauthorized equipment or belongings are to be stored in studio.
• No overhead structures are allowed.
• Power tools may not be used in studio.
• Under no circumstances are students to consider the studio as their primary residence.
• Beds, clothing storage units, and other domestic furnishings are not allowed in studio.
• Cooking is not allowed in the studio.

e. Studio Etiquette: Ethical Conduct and Personal Safety
Students and faculty are expected to foster a collegial and professional working environment at all times in studio by displaying courteous comportment in respect to the gender, sexuality, ethnicity, sexual orientation, and religion of other students and faculty.
• **Music and other acoustic distractions are not allowed during class time.** Courteous sound levels and/or headphones must be used when listening to music or other media during non-class hours. Students expect each other to respond to the first request from another student to lower the volume of music. Students and faculty alike are urged to enforce this policy.
• Students should exercise appropriate caution and responsibility for their own safety, well-being, and property as well as that of their fellow students.
• Taking or using the belongings of others without their permission is not allowed. This includes using someone else’s desk.
• Drinking alcohol or using illegal substances is not allowed in studio.
• Exterior doors are to be kept closed and locked as appropriate.
• Studio keys are not to be duplicated nor door access codes shared.

**Implementation, Enforcement, and Revision:**
At the first class meeting of each semester, studio instructors and volunteer studio representatives are to present, distribute, and review the studio culture policy in class. Students and faculty are to indicate their agreement to adhering to these guidelines by signing the document and returning it to the studio instructor.

Breaches of studio culture policy may be addressed in a variety of ways. First and foremost, students and instructors should communicate early and openly with each other about perceived infractions. Should studio reps feel that there is a need to address studio culture issues more broadly than on a case-by-case basis within studio, they are expected to take their studio’s concerns to the Architecture Student Forum for discussion and recommended action. The officers of the Architecture Student Forum are then expected to bring
recommendations for emending or enforcing the studio culture policy to the faculty meeting for discussion and action.

At the conclusion of each academic year, faculty and representatives of the Architecture Student Forum will review and revise the studio culture policy as necessary. The revised, updated policy will then be presented, distributed, discussed, and signed at the start of the following academic year.

This policy was last reviewed and approved by the faculty on March 27, 2007.

This policy was last reviewed and approved by the Architecture Student Forum on: April 10, 2007.

Agreement
Please indicate your agreement to adhere to the above policies and guidelines by signing below and returning this signed statement to your instructor.

Student/Faculty name: ____________________________________________

Signature: ______________________________________________________

Date: __________________________________________________________
4.4 Course Descriptions

Woodbury University
Course Syllabus

AR 526
STRUCTURES 1
UNITS 3
PREREQUISITES SC 240, Physics 1

COURSE DESCRIPTION
Fundamental architectural structures, forces, force systems and resultants are introduced. Concepts of forces and stresses on statically determinate structures such as trusses, beams, and columns are presented. Topics include equilibrium, behavior of structures subject to vertical and lateral forces, and strength properties. Structural analysis and design as it relates to wood structures is introduced. Lecture, three hours per week.

SPECIFIC LEARNING OUTCOMES
- Understanding of the principles of structural behavior in withstanding gravity and lateral forces, and the evolution, range, and appropriate applications of contemporary structural systems NAAB 18, SOA 2, 5

NAAB PERFORMANCE CRITERIA - Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
18 Structural Systems understanding
School of Architecture Track Satisfied
2 Design
5 Professionalism

SAMPLE SYLLABUS
REQUIRED TEXT Simplified Engineering for Architects and Builders, by James Ambrose. 9th edition, Wiley Publisher.

INSTRUCTIONAL PROCESS
The instruction process includes lectures, discussions, demonstrations, homework assignments and tests.

ASSESSMENT OF STUDENT PERFORMANCE GRADING
Homework 10%
Midterm Exams 45%
Final Exam 45%

COURSE OUTLINE
Week 1 Forces: Properties of forces, resultant, resolution and composition of forces, the static equilibrium of intersecting and parallel forces.
Reading assignment
Homework assignment

Week 2 Force Actions: Moments of forces, force, stress, and elasticity, deformation and elongation.
Homework assignment

Week 3 Elastic limit, yield point, modulus of elasticity, factor of safety, design use of direct stress
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<td>4</td>
<td><strong>Introduction to Equilibrium</strong>: Laws of equilibrium, beam loads and reaction forces. Homework assignment</td>
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<td>5</td>
<td><strong>Properties of Sections</strong>: Centroids, moment of inertia</td>
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<td>Homework assignment</td>
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<td><strong>Midterm Exam #1</strong></td>
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<td>6</td>
<td><strong>Properties of Sections</strong>: continued</td>
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<td>7</td>
<td><strong>Trusses</strong>: Analysis of planer trusses.</td>
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<td>Homework assignment</td>
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<td>8</td>
<td><strong>Investigation of Beam</strong>: Shear and bending moment diagrams</td>
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<td>Homework assignment</td>
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<td>9</td>
<td><strong>Investigation of Beams</strong>: continued</td>
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<td>10</td>
<td><strong>Investigation of Beams</strong>: continued</td>
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<td><strong>Midterm Exam #2</strong></td>
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<td>11</td>
<td><strong>Design Loads</strong>: Introduction to UBC Chapter 16. Behavior of structure subject to vertical and lateral</td>
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<td>12</td>
<td><strong>Wood Properties</strong>: species, allowable stresses and adjustment factors</td>
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<td>13</td>
<td><strong>Beam Design and Checking</strong></td>
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<td>14</td>
<td><strong>Column Design</strong></td>
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<td>15</td>
<td>Summary, discussion</td>
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<td><strong>Final Exam</strong></td>
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COURSE DESCRIPTION
Structural analysis and design is studied with respect to wood and steel structures including tension members, flexural members, columns, connections and seismic design. Fundamental concepts of reinforced concrete design are studied, emphasizing the ultimate strength method. Lecture, four hours per week.

SPECIFIC LEARNING OUTCOMES
- Understanding of the principles of structural behavior in withstanding gravity and lateral forces, and the evolution, range, and appropriate applications of contemporary structural systems NAAB 18, SOA 2, 5

NAAB PERFORMANCE CRITERIA - Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
18  Structural Systems  Understanding

School of Architecture Track Satisfied
2  Design
5  Professionalism

SAMPLE SYLLABUS

INSTRUCTIONAL PROCESS
Lectures, discussions, demonstrations, homework assignments and tests

ASSESSMENT OF STUDENT PERFORMANCE GRADING
Mid-term exam (steel)  45%
Homework  10%
Final Exam (concrete)  45%
100%

POLICY OF PROJECT RETENTION
The university reserves the right to retain student work for archival purposes. Projects/models, assignments, and exams will be kept at the department's discretion for this purpose.

STUDENT RESPONSIBILITY
It is the responsibility of the student to attend class/studio sessions and to work in class/studio. Woodbury University has established clear and appropriate grading and administrative guidelines. They will be followed in this class, except as amended. Students should be familiar with the various policies as stated in the Woodbury University catalog.

COURSE OUTLINE
Week 1  Design Loads: behavior of structure subject to vertical and lateral loads, loadpath. Introduction to U.B.C., Chapter 16
Homework assignment

Week 2  Design for Lateral Loads: lateral load resisting systems in buildings.
Homework assignment

Week 3  Design for Lateral Loads: (continued)
Homework assignment

Week 4  Factors in Beam Design:
Homework assignment

Week 5  Design of Steel Beams: (continued)
Homework assignment

Week 6  Column Design: introduction, slenderness ratio, design of steel and wood columns.
Homework assignment

Week 7  Connections:
MID-TERM EXAM

Week 8  Connections: (continued)
Homework assignment

Week 9  Materials and Properties of Structural Concrete, Reinforced Concrete Beams:
Homework assignment

Week 10  Reinforced Concrete Beams: (continued)
Design for bending and size of longitudinal rebar, shear reinforcement.
Homework assignment

Week 11  Flat Spanning Systems: Design of one way continuous slabs, introduction and discussion about other flat spanning systems.
Homework assignment

Week 12  Footings: wall footing

Week 13  Footings: independent column footings

Week 14  Footings: (continued)

Week 15  Summary discussions

FINAL EXAM
AR 533.0
ADVANCED ARCHITECTURAL THEORY: VICISSITUDES, REIFICATIONS AND POLEMICS

UNITS 3

PREREQUISITE (Completion of World Architecture 1-2 during pursuit of B.A. is required. If student has not completed this required course work prior to enrolling at Woodbury they must complete these courses before they will be allowed to take AR 533 unless the faculty member gives consent. This course is open to undergraduate students who have completed AR 330 and to Urban Studies minors.)

COURSE DESCRIPTION
The advanced concepts, philosophies, ideologies, models, and polemics that have influenced or been the genesis of architectural expression and form are surveyed and analyzed. Special attention is given to current debates in the field of architectural design in order to identify alternative forms of delivery into which architectural theory has immersed itself beyond buildings—websites, zines, blogs, journals, exhibitions, course syllabi, etc. Lecture/seminar, three hours a week.

SPECIFIC LEARNING OUTCOMES
- **Ability to read, write, listen, and speak effectively** NAAB 1, SOA 1, 4
- **Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards** NAAB 2, SOA 1
- **Ability to gather, assess, record, and apply relevant information in architectural coursework** NAAB 4, SOA 1
  - **Understanding of** the fundamentals of visual perception and of the principles and perceptions of order that inform two- and three-dimensional design, architectural composition, and urban design NAAB 5, SOA 1, 2, 4
- **Ability to recognize the varied talent found in interdisciplinary design teams in professional practice and work in collaboration with other students as members of a design team** NAAB 7, SOA 5
- **Understanding of** the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them NAAB 8, SOA 1
- **Understanding of** parallel and divergent canons and traditions of architecture and urban design in the non-Western world NAAB 9, SOA 1
- **Understanding of** national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition NAAB 10, SOA 1
- **Ability to incorporate relevant precedents into architecture and urban design projects** NAAB 11, SOA 2
- **Understanding of** the diverse needs, values, behavioral norms, physical ability, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity for the societal roles and responsibilities of architects NAAB 13, SOA 5
- **Understanding of** the need for architects to provide leadership in the building design and construction process and on issues of growth, development and aesthetics in their communities NAAB 32, SOA 5

NAAB PERFORMANCE CRITERIA - Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
1. Speaking and Writing Skills ability
2. Critical Thinking Skills ability
4. Research Skills ability
5. Formal Ordering Systems understanding
7. Collaborative Skills ability
From the late 1980s to mid 1990s architectural theory emerged as the backbone of architectural pedagogy. More recently it has been sublimated into research foci such as digital production, tectonics, urbanism, networks, or sustainability. Similarly Peter Eisenman writes "the role of theory in architectural practice is yet again under scrutiny; the leveling strategies of the globalized marketplace and pervasive media suggest to some that theory is over." (course syllabus "Contemporary Architectural Theory, 1960s to present" offered at Yale University, Spring 2008).

That we are in the middle of a building boom unprecedented in world history since the postwar explosion in the 1950s further contributes to this theory backlash. As common wisdom applies, architects write when there is nothing to build and stop writing when they are able to build. Thus, economic recessions often emerge as moments in time that are fertile for the production of architectural theory. This lack of theoretical production does not necessarily imply a lack of architectural theory. Rather, it simply suggests that theory is occurring in a different medium than the conventional site of the architectural journal. With the advent of the Internet and alternative forms of publication, coupled with innovative forms of digital architectural production, the face of architectural theory has shifted as radically as has the form of architecture—from the rectilinear to the kinetic and curvilinear. It is stealthful, canny, and very much alive.

As an advanced architectural theory class, the goal of this course is to interrogate the status of architectural theory from the moment of its inception and trace its discursive apparatus backwards genealogically into more distant philosophical, historiographical, pedagogical, and formal sites. We will work together collectively in an attempt to make sense of what has become a quickly moving target in order to tease out the alternative forms of delivery into which architectural theory has immersed itself—buildings, websites, zines, blogs, journals, course syllabi, exhibitions, etc.

This course will be organized around contemporary themes that are presented in a lecture format with their historical antecedents framed by the faculty member. Students will read essays printed with the wettest ink possible paired with essays whose pages are dusty and crumbling with age, in an effort to frame the current moment with a deeper historical and theoretical perspective.

To paraphrase Philip Johnson incorrectly...you cannot not have theory.

The concepts, philosophies, ideologies, models, and polemics that have influenced or been the genesis of architectural expression and form are surveyed and analyzed. Special attention is given to current debates in the field of architectural design.

**INSTRUCTIONAL PROCESS**

This course is offered in a combined seminar and lecture format that will meet one day per week. During the first half of the class the instructor will present a formal lecture about significant movements and concepts in architectural theory that are augmented with visual presentations. During the second half of the class the students will present research completed in response to assigned readings and significant interlocutors in the

**ASSESSMENT OF STUDENT PERFORMANCE GRADING**

20% Participation and attendance

As a seminar course participation and attendance are crucial. You must complete the assigned readings before class and be prepared to ask intelligent question that will generate meaningful discussion among your peers.
10% Course Reader
At the end of the semester Dr. Singley will collect your course reader to determine that you have written in the margins, looked up words and underlined salient passages. This is to encourage participatory reading. Color highlight markers are discouraged.

20% Due at the beginning of class each week are 1. two quotations from each of the readings that you found to be inspiring and 2. one statement that you wrote in response to the reading that would constitute the beginning of your developing your own theoretical position about architecture. The goal of this exercise is, by the end of the semester, to have written 20-30 sentences and collected 40-60 quotations that you will then be able to develop into a thesis statement for your final design studio AR 693.

30% Select from the list of topics provided in the calendar below, set up an appointment with Dr. Singley to discuss the scope of the material to be covered and prepare a 20 minute power point presentation that you will give in class. After the presentation you will lead the discussion for the rest of the class session, generation debate and actively participating in engaging student participation. You will hand in a rough draft at the time of your presentation and the instructor will give you feedback on this document. You will develop this draft into a 10-page long research paper.

10% You are to write a thesis statement describing the formal organization, theoretical approach, and conceptual strategies of your AR583 studio project. This paper is three double spaced pages long. This of course suggests that you will need to develop these dimensions of thought in your project!

10% Apropos of the “Fieldwork” emphasis of this M.Arch. I program, we will take three field trips this semester. You will need to take field notes during these trips and hand them in to Dr. Singley after the class. You should bring a Moleskin sketchbook and camera.

POLICY OF PROJECT RETENTION
The university reserves the right to retain student work for archival purposes. Projects/models, assignments, and exams will be kept at the department’s discretion for this purpose.

STUDENT RESPONSIBILITY
It is the responsibility of the student to attend class/studio sessions and to work in class/studio. Woodbury University has established clear and appropriate grading and administrative guidelines. They will be followed in this class, except as amended. Students should be familiar with the various policies as stated in the Woodbury University catalog.

POLICY ON ACADEMIC HONESTY
Woodbury University faculty and students have adopted an academic honesty policy that reflects and sustains the integrity of our work and the University. You are expected to know the policy and uphold it in practice and in spirit. The Academic Honesty Policy may be found in the current student handbook and the course catalog.

The following is the beginning of a reading list that will evolve into a weekly schedule. The idea is to have one assigned reading that is of the moment and one that is canonical. When this course is offered in the fall of 2009 this list will be honed and narrowed to about 50 pages of reading per week.

**Current Theory**
- Icons and indexes
- Charles Jenks
- Sylvia Lavin

**Genealogy**
- Semiology, Structuralism, Poststructuralism
- Charles Pierce
- Claude Levy Strauss
- Rosalind Krauss, “Death of a Hermeneutic Phantom: Materialization

**Postcriticality**
- Postmodernism
Bob Somol and Sara Whiting


Jacques Lyotard


Recommended:
of the Sign in the Work of Peter Eisenman,” *Houses of Cards* (New York: Oxford University Press, 1987),


Blobs, Folds, Atmospheres
Greg Lynn

Bodies
formalism
Weak Form
Deleuze and Guattari, enfome, Bataille


Rosalind Krauss and Yves-Alain Bois,
“Introduction: The Use Value of ‘Formless,’”
Formless: a Users Guide

Sustainability
Environmental design, the sixties, Banham, Radical Architecture, etc.

Autonomy
Adorno, Mies, formalism, Rowe

Film Theory, media
Benjamin, Crary,

Criticality, Theory, Assemblage, Oppositions, Tafuri, Hays, Marx, Politics, Frankfurt Schools

Fields/fieldwork/Landscapes
Land Art, Gardens, Sustainability, Deserts, Grids and contexts

Stan Allen
Public Art
The Website
Death of Theory


PLUS Schafer on “After Theory” in Perspecta 38

Kitsch
Pop, High-Low
Jeff Koons

Dirty Real
Everyday
Loungecore/cocktails
Power/Knowledge
Surface/fashion
Deconstruction
Gyatri Chakravorty Spivak, “Translator’s Preface,” Of Grammatology (Baltimore:
Jacques Derrida, Of Grammatology (Johns Hopkins University Press, 1974).

Datascapes and diagrams...the pseudo-motivated
Genetic

Generic, terrain vague, junkspace

Infrastructure
Global
Scenario planning

Rhizome/arboreal
Biological precedent/science

Building precedent/history
Manfredo Tafuri, “Introduction, the Historical Project,” The Sphere and Labyrinth, trans. Pellegrino
D'Acierino and Robert Connolly (Cambridge: MIT Press, 1987),

Branding consumerism and critique from within
Sprawl

Bataille/evil/surrealism/chance/arbitrary
Typological

Delirious New York

Mapping
Fragment

Marxism
Fold Technology

Tekne

Recommended:

Networks and organizations

Power


REQUIRED READINGS
Colin Rowe
Manfredo Tafuri
Robert Venturi and Denise Scott Brown
Aldo Rossi
Bernard Tschumi
Peter Eisenman
Anthony Vidler
Rem Koolhaas
Beatriz Colomina
Michel Foucault
Fredric Jameson
Manuel Castells
Manuel de Landa (?)
Gilles Delueze
Woodbury University
Course Syllabus

AR 534
URBAN DESIGN THEORY

UNITS 3
PREREQUISITE AR 533 Advanced Theory of Architecture

COURSE DESCRIPTION
Cultural, sociological, contextual and formal issues of urbanism and their influence on the contemporary design of cities are studied. The course investigates the relationship between architecture, landscape architecture, and urban planning. Emphasis is placed on the process of visual analysis, nature and society, public and private space, human behavior and the physical environment, human diversity, and regulation and public policy. Lecture, three hours a week.

SPECIFIC LEARNING OUTCOMES
- Ability to read, write, listen, and speak effectively NAAB 1, SOA 1, 4
- Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards NAAB 2, SOA 1
- Ability to gather, assess, record, and apply relevant information in architectural coursework NAAB 4, SOA 5
- Understanding of the fundamentals of visual perception and the principles and systems of order that inform two- and three-dimensional design, architectural composition, and urban design, NAAB 5, SOA 2, 4
- Ability to recognize the varied talent found in interdisciplinary design project teams in professional practice and work in collaboration with other students as members of a design team NAAB 7, SOA 5
- Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them NAAB 8, SOA 2, 3
- Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world NAAB 9, SOA 2, 3
- Understanding of national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition NAAB 10, SOA 2, 3
- Ability to incorporate relevant precedents into architecture and urban design projects
- Understanding of the diverse needs, values, behavioral norms, physical ability, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity for the societal roles and responsibilities of architects NAAB 13, SOA 5
- Understanding of the basic principles and legal aspects of practice organization, financial management, business planning, time and project management, risk mitigation, and mediation and arbitration as well as an understanding of trends that affect practice, such as globalization, outsourcing, project delivery, expanding practice settings, diversity, and others. NAAB 30, SOA 5

NAAB PERFORMANCE CRITERIA - Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
1. Speaking and Writing Skills ability
2. Critical Thinking skills ability
3. Research Skills ability
4. Formal Ordering Systems understanding
5. Collaborative Skills ability
6. Western Traditions understanding
7. Non-Western traditions understanding
8. National And Regional Traditions understanding
9. Use of Precedents ability
SAMPLE SYLLABUS
REQUIRED TEXT

A course reader will be made available to students in digital format.

INSTRUCTIONAL PROCESS & GRADING

The final grading will be based on the following:

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<th>Component</th>
<th>Weight</th>
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<tr>
<td>Participation, attendance</td>
<td>20%</td>
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<tr>
<td>Book</td>
<td>80%</td>
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1. Final product for urban theory will be the Book (which may be published on lulu)

2. The Book will contain 3 sections, each graded separately
   a. 30% Written introductions to each city
   b. 30% pages for the “journal” scanned and formatted for inclusion in the Book
   c. 30% 6-12 analytical drawings of the city.
   d. 10% quality of final product

All other analysis will have to do with site/program selection of the studio project and will produce outcomes to be determined by the studio instructors.

Part a: Written Introductions

These introductions should respond to meaningful quotations from the assigned reading that the students cull from these texts. They should also contain information from the tours and lectures. They should also contain the students’ own descriptions of the cities. They are two, 1000 word-long essays that describe each city visited. These essays will serve as verbal introductions to the book.

Part b: “Journal”

This is a loose title for a collection of diverse work that ultimately students will reformat into the Book. They will carry notebooks and sketchbooks in the field and also produce work during studio/urban theory studio time that is journal-oriented.

The journal is a document that is assembled and reviewed on a weekly basis by students in the field. It contains diagrams, drawings, photographs, collage, found objects, and text, which demonstrate the students’ understanding of the lectures, readings, and site visits, and their ability to bring the theoretical issues raised in the readings and lectures to their experiences in the field. The exact format of the journal will be directed by the instructor, but typically each page of the journal should be built around an issue, which will form the title of the page. Captions under each image explain the relevance of the image to the concept explored on the page. Students will complete two double-page spreads per week, for a total of six per city, twelve for the entire class.

In addition to the journal, students will work on a sketchbook-diary that they will carry in the field. There are responsible for taking notes of all lectures in this book and for completed quick, analytical sketches of field sites. The drawings in the sketchbook will eventually be translated into the journal.

Part c: Analytical work, which may overlap with studio research

Students may select from the list provided below six of the thirteen (these need to be fleshed out more) analytical techniques that we are recommending in the list below.

They will initiate this work while abroad and polish it to a high level of completion upon return to the United States. It
all, eventually, will be formatted digitally to conform to the final “Book” publication.

1. “Urban armatures” Edmund Bacon, Design of Cities
2. “Data compression” MVRDV Farmax
3. “Urban event” Tschumi Manhattan Transcripts or Event cities or ???
4. “Narrative drawings” look at Tufte, translate urban story into a Tufte-inspired diagram
5. Field Conditions, Stan Allen etc.
6. Hybrid Cartographies as detournement…look at the images in “taking measure across the American landscape” and produce similar analyses to that of this book that merges maps and photographs
7. Exploded axonometric diagram of spatial sequences …and procession and path (Lynch), Great Streets
8. Hilberseimer revisited—what has modernism done to the city?
9. Demolition maps
10. Flows and networks (Lynch as a start?)
11. Water infrastructure
12. Distributive systems, loops,

POLICY OF PROJECT RETENTION
The university reserves the right to retain student work for archival purposes. Projects/models, assignments, and exams will be kept at the department’s discretion for this purpose.

STUDENT RESPONSIBILITY
It is the responsibility of the student to attend class/studio sessions and to work in class/studio. Woodbury University has established clear and appropriate grading and administrative guidelines. They will be followed in this class, except as amended. Students should be familiar with the various policies as stated in the Woodbury University catalog.
Woodbury University
Course Syllabus

AR 553
PROFESSIONAL PRACTICE 1 - DOCUMENTATION AND CODES
UNITS 3
PREREQUISITES None

COURSE DESCRIPTION
Legal codes and regulations that affect architecture and influence design are reviewed including a study of energy, accessibility, egress and life-safety. The development of project documentation based on local codes is studied, with an emphasis on technical documentation, drawing format organization and outline specifications. Lecture, three hours a week.

SPECIFIC LEARNING OUTCOMES
- Ability to design both site and building to accommodate individuals with varying physical abilities NAAB 14, SOA 5
- Understanding of the basic principles of life-safety systems with an emphasis on egress NAAB 20, SOA 5
- Ability to make technically precise drawings and write outline specifications for a proposed design NAAB 26, SOA 4, 5
- Understanding of the responsibility of the architect to elicit, understand, and resolve the needs of the client, owner, and user NAAB 27, SOA 5
- Understanding of the basic principles and legal aspects of practice organization, financial management, business planning, time and project management, risk mitigation, and mediation and arbitration as well as an understanding of trends that affect practice, such as globalization, outsourcing, project delivery, expanding practice settings, diversity, and others NAAB 30, SOA 5
- Understanding of the role of internship in obtaining licensure and registration and the mutual rights and responsibilities of interns and employers NAAB 31, SOA 5
- Understanding of the architect’s responsibility as determined by registration law, building codes and regulations, professional service contracts, zoning and subdivision ordinances, environmental regulation, historic preservation laws, and accessibility laws NAAB 23, SOA 5
- Understanding of the ethical issues involved in the formation of professional judgment in architectural design and practice NAAB 34, SOA 5

NAAB PERFORMANCE CRITERIA - Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
14 Accessibility ability
20 Life Safety understanding
26 Technical Documentation ability
27 Client Role in Architecture understanding
30 Architectural Practice understanding
31 Professional Development understanding
33 Legal Responsibilities understanding
34 Ethics and Professional Judgment understanding

School of Architecture Track Satisfied
4 Representation
5 Professionalism

SAMPLE SYLLABUS
INSTRUCTIONAL PROCESS
Lecture sessions are supplemented by demonstrations, class critiques and discussions. Each week teams of students will be required to complete an assignment based on the comprehension of Construction Documents.

ASSESSMENT OF STUDENT PERFORMANCE GRADING
Attached to the schedule are point values and percentages of course assignments and class expectations. The points are broken into 4 categories:
• Initial, Schematic Design
• Class participation and assignments
• Mid-Term Quiz
• Final Project
Class participation points vary depending on the expectations of each class. For typical assignments, students fulfill a set of criteria handed out prior to the presentation.

COURSE SCHEDULE
1 LECTURE: Introduction, syllabus, class organization, attendance, homework, assignments & quizzes
LECTURE: The architect’s office, drafting standards and document production,
ASSIGNMENT: Assignment 01A (Site Research)

2 LECTURE: Zoning code, building code, site plan, grading, setbacks, building occupancy/use & type of construction
ASSIGNMENT: 01B (Site Revision), 02A (Grading) & 02B (Zoning Analysis)

3 REVIEW: Site Plans and Grading
DUE: Reading AWD_8 site grading.
DUE: Assignment 2: site plan
DUE: Reading: AWD 2

4 LECTURE: maximum height and area, general building limitations: height and area, location on property
ASSIGNMENT: 03 Building
REVIEW: Buildings
DUE: Reading ASC 295-402
DUE: Assignment 1B, 2A & 2B

5 LECTURE: floor plans, fire resistant materials. & construction
REVIEW: Schematic Des.
ASSIGNMENT: 04 Schematic Des.
DUE: Reading AWD 5- Const. Methods & Materials
DUE: Reading: AWD 10- Floor plans
DUE: Assignment 03

6 LECTURE: Elevations
ASSIGNMENT: 05A & 05B Elevations & Sections
DUE: Reading AWD-12 Building Sections
REVIEW: Elevations & Sections
DUE: Reading AWD 9- foundation plan
DUE: Assignment 04
DUE: Reading ASC-15-136
7
DUE: Reading ASC-247-277
REVIEW: Elevations & Sections

8
REVIEW: Foundation plan
LECTURE: building sections, methods, materials, means of egress & egress system parameters
ASSIGNMENT: 06 Plans
DUE: Assignments 5A & 5B
DUE: Reading: ASC 243-277, Egress
REVIEW: Plans

9
LECTURE: exterior elevations
ASSIGNMENT: 07 Elevations & Sections
Mid-Term Quiz
DUE: Reading: AWD-13, Ext. Elevations
DUE: Assignment 6

10
LECTURE: ADA, accessibility, int. environment, stairway and ramp design
LECTURE: T24, Energy Conservation, exterior wall coverings, roof and roof structures
REVIEW: Elevations & Sections REVIEW: Elevations & Sections

11
LECTURE: framing plans, structural systems & materials
ASSIGNMENT: 08A (Wall Sections) & 08B (Details)
REVIEW: Wall Sections & Details
DUE: Reading AWD 14
DUE: Assign. 7

12
LECTURE: interior elevations
REVIEW: Wall Sections & Details
REVIEW: Wall Sections & Details
DUE: Reading AWD 15

13
LECTURE: window, door, finish schedules
ASSIGNMENT: 09 Vertical Circulation, Schedules & Outline Specification
DUE: Reading AWD 11
DUE: Assign. 08A & 08B
REVIEW: Vertical Circulation, Schedules & Outline Spec.

14
LECTURE: IDP & ARE
NO CLASS: Individual appointments are required for this day regarding detail development and revisions to assignments
DUE: Reading AWD 16
DUE: Assign. 09

15 FINAL PROJECT DUE (Exact time and date to be determined)
AR 575
FIELDWORK RESEARCH STUDIO 1
UNITS 3
PREREQUISITE AR 534 Advanced Urban Theory

COURSE DESCRIPTION
Using a foreign or local host city as the classroom, this course examines the numerous factors that contribute to shaping the city. Through 'primary source' experiences and readings, the students examine the urban environment of the host city historically and typologically. Studio, 90 hours over the summer. In lieu of coursework, student may act as T.A. for undergraduate foreign study course - Faculty consent

SPECIFIC LEARNING OUTCOMES
- Ability to read, write, listen, and speak effectively NAAB 1, SOA 1, 4
- Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards NAAB 2, SOA 1
- Ability to gather, assess, record, and apply relevant information in architectural coursework NAAB 4, SOA 5
- Understanding of the fundamentals of visual perception and the principles and systems of order that inform two- and three-dimensional design, architectural composition, and urban design, NAAB 5, SOA 2, 4
- Ability to recognize the varied talent found in interdisciplinary design project teams in professional practice and work in collaboration with other students as members of a design team NAAB 7, SOA 5
- Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them NAAB 8, SOA 2, 3
- Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world NAAB 9, SOA 2, 3
- Ability to incorporate relevant precedents into architecture and urban design projects
- Understanding of the diverse needs, values, behavioral norms, physical ability, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity for the societal roles and responsibilities of architects NAAB 13, SOA 5

NAAB PERFORMANCE CRITERIA - Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
1. Speaking and Writing Skills ability
2. Critical Thinking skills ability
3. Research Skills ability
4. Formal Ordering Systems understanding
5. Collaborative Skills ability
6. Western Traditions understanding
7. Non-Western traditions understanding
8. Use of Precedents ability
9. Human Diversity understanding

School of Architecture Track Satisfied
1 Critical Thinking
2 Design
3 Building
4 Representation
SAMPLE SYLLABUS

Instructional Process
Faculty will lead students on walking tours of Rome and develop this city as an open-air classroom, lecturing in situ and assigning on-site drawing exercises. Students will compete a series of three-dimensional analyses accompanied by a ten page written paper. The faculty will augment the site visits with a series of classroom based lectures and workshops.

Assessment of Student Performance

ASSIGNMENTS
1. Urban Zoo

Step One:
In teams of two, explore an assigned Rione (districts). Working in your sketchbooks and using your cameras, discover and document six small-scale urban structures or moments, your Zoo creatures that contribute to a larger urban collection. Look for moments in the built environment that are remarkable and out of the ordinary. You should seek out architectural qualities that range from the aesthetically pleasing to the quirky, from the performative to the programmatic. Your sketchbook should record each of three following scales: 1. Urban Detail (bench, fountain, threshold) 2. Urban Space (piazza, street, block) 3. Urban Armature (how one space connects to another, Cf. Edmund Bacon’s Design of Cities). All of the species within the collection should be found within your assigned Rione. Scan the pages of your sketchbook and design a template for all six architectural animals that includes your photography and your descriptive text (or a quotation from the assigned readings) making a total of 18 pages (one page per scale for each of the six elements).

Step Two:
Zoom in and draw (on your computers) a 1/8” axonometric of your collection of six “Architectural Animals” showing basic dimensions of the total width, length and height. This drawing should follow the model established by the drawings in the publication Pet Architecture. You should document every detail precisely and obsessively. Format these drawings uniformly onto 8.5” X 11” glossy paper and include.

Step Three: Draw (on your computers) a 1 ½” x 1 ½” site location map at 1”=50’ scale.

Step Four: Most important, you also must list the name for the selected structure/element. If there is none think of one.

Step Five: Read about your Rione in Rome from the Ground Up and research it in the Penn State library. In Word document format, write 200 words, 10-point double-spaced description of the structure or element. Then write a 200 word, 10-point double-spaced description of each of the six structures or elements. Your description should give a location, use, materials, form, function, the names of significant adjacencies along with their architects, and a compelling reason why you chose this site. No personal pronouns please (I, me, we, he, she, etc.). Make certain to cite all sources.

Step Six: Format the text, the titles, and the drawings and print onto 8.5” X 11” glossy paper to produce a catalogue of 6 drawings total.

What to look for…
Things to look for at the small scale: 3-foot wide spaces, closely placed buildings, properties subdivided into small parcels, different materials bumping up against each other, and more. When considering the opposite scale of extreme largeness, big sites such as the train station may be composed of small and middle scale elements.

Think of new structures or elements relating to the ancient fabric of the city or ancient artifacts being reused for contemporary lifestyle. Begin with either a small moment or large landscape.

Elements to Consider:
Water, Wall, Piazza, Building, Bridge, Market, Garden, Island, Paving, Curbs, Bench Café, …

Materials to Consider:
Marble, Brick, Travertine, Mosaic, Concrete, Basalt, Tufa, Granite, Glass, Terracotta, Metal, Plants, Plastic, Wood, Fabric, …
Moments to Consider:
old-new, portable-provisional shelters, diurnal patterns, cracks and crevices, high-low, incompletions, form within form, parasites, additions, extractions, subtractions, slippages, smoothing, projections, electronics, ornament, ...

2. Reading Responses
Transcribe one quotation from each of the assigned essays into a Word document format, 10-point double-spaced. Cite the author, title, publication location, etc. as per MLA documentation requirements. Write 200 words explaining why this quotation is relevant and worth repeating. Illustrate this writing with a photograph you have taken in Rome. No personal pronouns please (I, me, we, he, she, etc.)

3. Sketchbook
You must fill one Fabriano Artist's Journal by the end of the trip (http://www.dickblick.com/zz103/65/#photos). This sketchbook will include your Rione/Urban Zoo analyses. It also will include three types of drawing per sketch site: 1. Perspective 2. Analytical sketch 3. Collage. Thus, at each site we stop to sketch you must complete these three drawings (minimum). In order to fill the book you also will need to sketch on your own. This is your most precious object. Take it everywhere you go and sketch ALL THE TIME.

You also must sketch five out of the following ten sites that we will sketch as a group.
1. Vatican Museum
2. Castel Sant'Angelo
3. Bone Church
4. Museum of the Crypta Balbi
5. Piazza Vittoria
6. Porta Maggiore
7. Pantheon
8. Baths of Trajan/Nero's Domus Aurea
9. Porticus Octavia
10. Temple of Minerva Medica

4. Notebook
Purchase a Moleskine Pocket Plain Notebook (3.5 x 5.5, http://www.moleskineus.com/). Bring it with you to all lectures and class excursions. Take copious notes.

Grade Distribution
Urban Zoo %50
Reading Responses %20
Sketchbook %20
Notebook %10
Attendance/Participation This will tip the scales for you between a plus and minus grade.

Policy of Project Retention
The university reserves the right to retain student work for archival purposes. Projects/models, assignments, and exams will be kept at the department’s discretion for this purpose.

Student Responsibility
It is the responsibility of the student to attend class/studio sessions and to work in class/studio. Woodbury University has established clear and appropriate grading and administrative guidelines. They will be followed in this class, except as amended. Students should be familiar with the various policies as stated in the Woodbury University catalog.

During study away sessions students must attend all excursions as partial completion of the requirements for passing this class.

Policy on Academic Honesty
Woodbury University faculty and students have adopted an academic honesty policy that reflects and sustains the integrity of our work and the University. You are expected to know the policy and uphold it in practice and in spirit. The Academic Honesty Policy may be found in the current student handbook, the course catalog, and on the Academic Affairs page on the Portal. The Academic Affairs site link is below: http://my.woodbury.edu/Staff/AA/default.aspx
Bibliography:


Filmography:
The Belly of an Architect, Peter Greenaway (1987, 118 min.)
Gladiator, Ridley Scott (2000, 155 min.)
La Dolce Vita, Federico Fellini (1960, 174 min.)
Ladri di biciclette, Vittorio De Sica (1948, 80 minutes)
Roman Holiday William Tyler (1953, 118 min.)
Titus, Julie Taymor (1999, 162 min.)

Things to Bring:
Sketchbook (3.5 x 5.5" Moleskin Pocket Notebook)
Camera
Computer with Autocad if desired
Watercolor pencils
Charcoal or Conte crayons
Pastels
Glue stick
Fountain pens
Felt tip pens
Soft pencils
Small water container
Woodbury University
Course Syllabus

AR 576
FIELDWORK RESEARCH STUDIO 2
UNITS 3
PREREQUISITE AR 584 Design Studio 2, AR 534 Urban Design Theory

COURSE DESCRIPTION

This mini-studio occurs in a foreign or local host city, employing existing buildings and sites within the city; the study of ‘new’ and ‘old’ is explored tectonically through program, structure, materials and details. Design development is stressed, along with cultural/social concerns. Course may be taken only once for degree credit. Studio, 90 hours in summer.

SPECIFIC LEARNING OUTCOMES

- **Ability to read, write, listen, and speak effectively** NAAB 1, SOA 1
- **Ability to use appropriate representational media, including freehand drawing and computer technology, to convey essential formal elements at each stage of the programming and design process** NAAB 3, SOA 3
- **Ability to use basic architectural principles in the design of buildings, interior spaces, and sites** NAAB 6, SOA 2
- **Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them** NAAB 8, SOA 1
- **Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world** NAAB 9, SOA 1
- **Understanding of national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition** NAAB 10, SOA 1, 2
- **Ability to incorporate relevant precedents into architecture and urban design projects** NAAB 11, SOA 2
- **Understanding of the diverse needs, values, behavioral norms, physical ability, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity for the societal roles and responsibilities of architects** NAAB 13, SOA 5
- **Understanding of the theories and methods of inquiry that seek to clarify the relationship between human behavior and the physical environment** NAAB 12, SOA 2, 5
- **Ability to respond to natural and built site characteristics in the development of a program and the design of a project** NAAB 17, SOA 2, 5

NAAB PERFORMANCE CRITERIA - Levels of accomplishment

- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

**NAAB Criteria Satisfied**

<table>
<thead>
<tr>
<th>NAAB Criteria Satisfied</th>
<th>Ability/Understanding</th>
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<tbody>
<tr>
<td>1 Speaking and Writing Skills</td>
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<td>3 Graphics Skills</td>
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<td>6 Fundamental Design Skills</td>
<td>ability</td>
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<td>8 Western Traditions</td>
<td>understanding</td>
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<td>9 Nonwestern Traditions</td>
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<td>10 National and Regional Traditions</td>
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<td>11 Use of Precedents</td>
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<td>12 Human Diversity</td>
<td>understanding</td>
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<td>13 Human Behavior</td>
<td>understanding</td>
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<td>17 Site Conditions</td>
<td>ability</td>
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</tbody>
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4.4-124
School of Architecture Track Satisfied
1  Critical Thinking
2  Design
4  Representation
5  Professionalism

SAMPLE SYLLABUS
SEMESTER  Summer
INSTRUCTORS  Nick Roberts
              Paulette Singley
              Ingalill Wahloos-Ritter
              Hadley Arnold
              Peter Arnold
DAYS/TIME    Monday, Wednesday, Friday 9:00am-5:00pm (will vary by city)
            Locations will vary every year – Barcelona, Spain; Paris, France; Berlin, Germany; Nanjing, China; Rome, Italy

CLEAN DATA/ DIRTY MAPPING
A study of the internal organizations of cities and their narratives

Concepts of historical layering and contemporary thinking will be discussed and developed, examining Western and Eastern cultures as a means of understanding global urban culture as it is developing today. The studio will more specifically search for reconciliation between fact-based research (data) and interpretative analytical frameworks (narratives). In so doing, the studio will be operated as an urban laboratory, attempting to establish a relationship between traditional cities with long accumulated histories, and the paradigms that are defining the development of the 21st Century city.

(Two separate issues: globalization and infrastructures) In the emerging global city, information systems and other infrastructural networks become transparently overlaid on the historic city fabric offering varied possible alternative futures. As populations, economies and technologies shift, migrate and redefine cities as places to live, work and experience cultural landscapes, the urban fabric itself mutates, redistributes and blends in ways that cannot be predicted by simple observation. It becomes essential that factual, quantifiable information be harvested, organized and formatted with the goal of offering arguments for the redefinition of an evolving urban fabric. At the same time, certain spatial, programmatic and experiential qualities that also define life in mega-cities will be employed as a continuum or “ideological datum”, in fact branding the body of research, requiring students to develop a keen sense of observation and the ability to map and document those impressions.

The historic centers of Barcelona, Paris, Berlin, Nanjing and Rome contain the DNA of complex, successful and self-sustaining urban spaces, urban and architectural fabric, and patterns for self-densification; they also possess less visited yet clearly characterized peripheries that will become critical to the class as areas to test and experiment with, using the information and experiences distilled over the four-week study of each city. The class will study the inner historic city and implement its lessons on the cities internal and external peripheries; we will examine the transition between the two states, attempting to develop a progression or process for the translation from the multi-layered historic fabric of the city center’s to the terrain vague of their peripheries.

Tools: The tools the class will develop as part of the studio process with include the creation of slides based on data + field observations, and complex three-dimensional mapping of multiple conditions and narratives, constituting a “dirty map” of each student team’s designated research sector. Unlike traditional cartographical mapping, the notion of a “dirty map” is one that incorporates personal experience and observations with nominal, quantifiable data into a graphic device for communicating and evaluating a particular place in a complex, fluid manner.

INSTRUCTIONAL PROCESS IN BARCELONA, NANJING AND ROME:
**Structure:** Teams of 2 students in each city.

The objective of the assignment is to understand the site, and the people and buildings that currently occupy it, with a view to proposing a project to address a particular existing condition. The intention is to understand the site not only in formal and architectural terms, but also as an interwoven series of urban systems that include a variety of land uses and densities; infrastructural elements such as transportation, information and energy systems; public institutions such as schools and health care facilities, and landscape and public open space.

Each team will be assigned (or select) a sector /area in each city. Each of the three weeks of field research will be focused on a *simultaneous dual research process* on their assigned sector:

**A systematic analysis of formal urban systems.**
**A field investigation of urban themes.**

1. **Systematic urban analysis:** Same categories assigned to all teams. The intention is to understand the site not only in formal and architectural terms, but also as an interwoven series of urban systems that include a variety of land uses and densities, infrastructural elements and sub-systems:

   **Week 01:** Urban armatures: Geometry, Infrastructure.
   **Week 02:** Urban Space: Public space, open space, vague space.
   **Week 03:** Urban and architectural typologies, land uses and program.

2. **Field Investigation:** *Dirty Mapping* based on field observations + online data-mining. Students may propose their own topics or choose one/ several from the list below:

   1. Transportation. Movement of people and vehicles. How do people get to and from the area? If it is a residential area, how do people get to work, how long does it take?
   2. Information and energy systems;
   3. Public institutions such as schools and health care facilities.
   4. Landscape and public open space.
   5. Movement of food, material and waste. How does material get in, and how is trash removed or recycled?
   6. Food: its characteristics, structure, textures, variety, composition, mode of consumption, distribution.
   7. Water: moving, stored, fresh and waste. How is surface or storm water handled?
   9. Complex adaptive systems like vendors and informal bars; spontaneous commerce and shadow economies.
   10. Social structures: How different trades, professions, generations, ethnicities, gender-specific issues etc. contribute to the characterization of a city. Immigration and it's varied imprints on the social landscape and spatial program of the city.
   11. Time: Diurnal analysis of one area over 24 hours. The rhythm of a city's daily cycle.
   12. Signage, advertising, posters and bills, graffiti, billboards, traffic signage.
   13. Velocity: How fast/slow do things happen? Not just related to vehicle movement and transportation. How fast tables are served/waited compared to other cultures/places? How long does a retail transaction last? How fast does an emergency vehicle move through traffic and how does this reflect on life-quality expectations in the city?
   14. Urban rituals: Things people and municipalities do that as recurring actions constitute a ritual or predetermined sequence of actions that contribute to the characterization of a city.
   16. Scales of intervention: The Macro vs. the Micro intervention within a city’s fabric. Large, broad strokes vs. surgical small-scale modification to the urban landscape.

**Data-mining:**
**Develop an argument for an intervention based qualitative data such as:**

a) What is happening here? What are the different uses on the site?

b) How many people live or work here? What is the density in terms of people per hectare and area per occupant?
c) How do people get to and from the area? If it is a residential area, how do people get to work, how long does it take?
d) How did your area get to be the way it is? What building typologies exist there? What are the precedents or precursors for the types of urbanism that you see?
f) How does material get in, and how is trash removed or recycled?
e) What kinds of infrastructure, other than transportation, are present – power, water, information?
f) How is surface or storm water handled?
h) Where are the amenities such as stores, parks, schools, and medical facilities? How do people get there?
i) What kinds of people are involved: (Demographics?)
   Wealth
   Race and ethnicity
   Family structure
   How is this changing?
j) What is the municipality planning to do here? (Planning)

Develop an argument for an intervention based quantitative data such as:

F.A.R.
Lot Coverage
Building density
Residential density, production density, service density, leisure density
Average square meters of living space.
Commuting distances
Street, road and highway capacities and dimensions
Public transportations availability and capacities
Cost of living
Cost of property
Cost of consumables, food, entertainment
Internet access: availability and cost. Who has access and who does not.
Healthcare: costs and availability

PROCESS
Essentially, this research and design project transforms an uncoordinated set of data, notations and narratives into a cumulative exploration of the urban topography constitutive for an urban design proposal.

FORMAT:
Each team will submit the following:
   a) 12 data slides + 1 map or layered drawing per week based upon their selected field of investigation + formal urban analysis. Each data slide is comprised of a double/opposing pair of pages (24 pages total per week).
   b) A final layered drawing/map as a proposal based on the build up of data + layered drawings.
   c) Final presentation will include 48 slide-pairs + 4 maps / layered drawings. These 'maps' would be 3 dimensional and complex in nature. A first draft would be presented on-site in each city, with a final re-working upon return to USA as of August 13.
An important ingredient in the team’s success will be the team’s ability to work together and delegate tasks to team members.

The slide-pairs are to be carefully crafted images and text building an argument for an urban intervention. The sequence of slides must in itself be a project of thoughtful, critical persuasion in support of a design proposal. Programs to be employed must include Adobe Indesign.

E-book format:
8x8 inches per opposing page (double pages per issue/topic), 150 dpi. Exported as PDF files.

GOALS
1. Observe, represent, and effectively communicate to others the specific qualities and potentials that constitute particular urban conditions.
2. Synthesize an urban design proposal for a given site that allows for the emergence of contextual qualities and programmatic elements within a given methodology.
3. Represent the implications of student observations (field investigations) and design proposals in diagrams, digital photo-constructions, drawings and digital models.
4. Situate and critically evaluate methods and modes of observation and design within the current discourse of architecture and urban design.
5. Respond and incorporate criticism and advice from the faculty and invited guest critics.
6. Conduct independent research and resolve evolving problems
7. Indicate understanding and resolve problems of urban design.

SCHEDULE
There will be interim and final reviews with outside guest critics towards the end of each city visit. The work presented will be considered a final draft of the assignment. The final version will be developed upon the student’s return to WUNO/WUSO, requiring completion, regeneration of unsatisfactory graphics and written material as well as better quality output than that produced while abroad.

ALL WORK WILL BE RE-MASTERED, CORRECTED AND COMPLETED AFTER RETURNING TO USA.

2. SITE VISITS
2.0 Site visits are the basic daily studio format, complimented by impromptu on-site reviews of student work as well as prescheduled all-class projections.
2.1 Students are expected to sustain the utmost professional demeanor while visiting sites as a group. Unrelated chatting, horseplay or distracting behavior will not be tolerated.
2.2 Students are expected to take notes and carefully listen to any explanation being offered by either the instructor or tour guide.
2.3 PENS FIRST, CAMERAS LATER: Students are asked NOT to take “snapshot” photographs upon arriving at any given site. Cameras shall be kept in their bags, turned-off until the student is ready to carefully frame critical views/moments of the site. We ask that you carefully select and compose your photographs towards the END of each visit. The instructors will announce when the class is in a “photo-free zone” (free to shoot-away). The intention here is that students LOOK carefully, study and record what they see, hear and think. Digital photography too often invites for a “McDonalds”-style capture of the site where a barrage of badly composed, badly lit and content-deficient “snapshots” replaces thoughtful observation. This practice will be discouraged. Pens first, cameras later.

ASSESSMENT OF STUDENT PERFORMANCE GRADING:
All work in the studio is geared to develop and exercise the topics of the studio; all grading will also be done in light of the execution of those intentions. The grading of student work and performance will be at fourth and fifth year university levels. It will follow the standards of the University. Students should be fully aware of them, and we will discuss them. The particulars are:

Attendance:
A MAXIMUM of 3 absences will be tolerated, beyond which an automatic grade of F will be instituted. While abroad, tardiness is tantamount to hijacking the whole class. A 5-minute wait period will be considered, beyond which the tardy student will be considered absent (and on his or her own).
POLICY OF PROJECT RETENTION
The university reserves the right to retain student work for archival purposes. Projects/models, assignments, and exams will be kept at the instructor’s discretion for this purpose.

STUDENT RESPONSIBILITY
It is the responsibility of the student to attend class/studio sessions and to work in class/studio. Woodbury University has established clear and appropriate grading and administrative guidelines. They will be followed in this class, except as amended. Students should be familiar with the various policies as stated in the Woodbury University Catalog.
Woodbury University
Course Syllabus

AR 583.0
DESIGN STUDIO 1: BEHAVIOR AND PROGRAM, ORGANIZATION AND SYSTEMS (for future 3-year MArch)
UNITS 6
PREREQUISITE none

COURSE DESCRIPTION
The course focuses on the interior programmatic organization of architecture and the implications of tectonics. The influence of site and context is downplayed in favor of an architecture designed from the ‘inside’, in which the exploration of the interior configuration of space is influenced by merging the understanding of structure, building technology, material conditions, and tendencies of human behavior. Studio, twelve hours a week.

SPECIFIC LEARNING OUTCOMES
- Ability to read, write, listen, and speak effectively NAAB 1, SOA 4
- Ability to use appropriate representational media, including freehand drawing and computer technology, to convey essential formal elements at each stage of the programming and design process NAAB 3, SOA 4
- Ability to use basic architectural principles in the design of buildings, interior spaces, and sites NAAB 1, SOA 2
- Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them NAAB 8, SOA 3
- Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world NAAB 9, SOA 3
- Understanding of national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition NAAB 10, SOA 3
- Ability to incorporate relevant precedents into architecture and urban design projects NAAB 11, SOA 2
- Understanding of the theories and methods of inquiry that seek to clarify the relationship between human behavior and the physical environment, NAAB 12, SOA 5
- Understanding of the basic principles and appropriate application and performance of construction materials, products, components, and assemblies, including their environmental impact and reuse NAAB 24, SOA 3

NAAB PERFORMANCE CRITERIA - Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
1 Speaking and Writing Skills ability
3 Graphics Skills ability
6 Fundamental Design Skills ability
8 Western Traditions understanding
9 Nonwestern Traditions understanding
10 National and Regional Traditions understanding
11 Use of Precedents ability
12 Human Behavior understanding
24 Building Materials and Assemblies understanding

School of Architecture Track Satisfied
1 Critical Thinking
2 Design
4 Representation
5 Professionalism
SAMPLE SYLLABUS
This design studio focuses on the interior programmatic organization of architecture and the implications of tectonics. Program is framed as a critical element towards the process of design – as a creative component of design rather than a numerical afterthought defined by others. Associations between the elements of architecture’s interior discussion (program, form and organization) are mined for their cultural, political and economic possibilities. The influence of site and context is downplayed in favor of an architecture designed from the ‘inside’, in which the exploration of the interior configuration of space, structure, building technology, material conditions, and programmatic issues are merged.

The history of the development of educational institutions is filled with hopeful, often utopian proposals. However, the reality of schools as represented in films and literature, and indeed in our memories, is often a dismal and depressing one. Our challenge is to develop a program for an alternative pedagogical model which addresses some of the shortcomings and limitations of conventional school design and extends the understanding of what a school can become, in social, communal and architectural terms.

The program, as the source of the narrative of your building, will provide the vehicle with which to develop your future building design. A series of investigations into historical school typologies and performative material conditions will provide the means by which the program is explored.

OBJECTIVES
Consider that the program of a building inscribes itself into various spaces and defines the spatial manifestation of the building as well as organizing bodies in space. How can a critical engagement with the program of a building determine the formal and tectonic strategies of a building? How can the program be considered a generative force for design development?

Ultimately, the goal is to understand and improve the built environment through a learned manipulation of the substance from which it is made. This can be achieved through a critical engagement with the program, the idea generated from (in our case) the concept of learning, and through an active understanding, manipulation and transformation of the materials from which the built environment is formed.

You will be asked to derive a building design through a critical engagement with the program, to consider the type and quality of spaces you are interested in developing, and to choreograph the materials you chose for particular programmatic effects.

The end result should be a well-developed building design which demonstrates an understanding of programmatic relationships, tectonic proficiency, environmental concerns and material conditions.

METHODOLOGY
Architecture is built from matter, from physical stuff. The active study of materials – shaped and transformed through formal processes to achieve particular effects - encourages a non-hierarchical relation between ideas and things. An understanding of the performative aspects of materials engages directly with the phenomenal, with the environment and with the tactile and tectonic. While the program is driving force, material investigations will provide the vehicle.

Architects do not as a rule make but rather speculate about making and leave the act of making to others. The resulting distance in the design process results in the common treatment of material as an instrument of graphic effect rather than an expression of physical consequence. The treatment of materials is one important means by which spatial and experiential effects in architecture are created.

INSTRUCTIONAL PROCESS
Studio sessions may be supplemented by slide lectures, demonstrations, class critiques, and discussions. Students acquire an understanding of their project solutions through interactive class pinups and instructor demonstrations.

The assignments are formulated to allow you to engage in the conceptualizing of program to generate ideas. You will then be asked to translate your ideas through the making of things, investigating the way in which they are experienced, understanding their performative qualities, and exploring the reciprocity between thinking and making.
Matter itself, in parallel with the program, will be the subject of investigation. The result will be a dialogue between the idea – derived from the program analysis and development - and its physical manifestation.

Specific assignments will be assigned at intervals throughout the term. A general outline of the studio topics are included in the schedule below. Please notify me as far in advance as possible of absences. Please note that more than two unexcused absences will be grounds for receiving a grade of No Credit.

**ASSESSMENT OF STUDENT PERFORMANCE GRADING**

Each project will be graded according to the following criteria:

**Research/Analysis** 20%
The study and documentation of influences, conditions and phenomena relating to the problem including precedents, methodologies, techniques, influential people, philosophies, and implicit comparisons.

**Idea/Belief** 20%
The critical development of a design intent, rationale or position based upon the realization stemming from the research and analysis, including writing and oral communication.

**Rigor/Completion** 20%
Day to day punctuality, hard work and class participation. Satisfactory completion of assignments.

**Clarity/Resolve** 20%
The development of end products that successfully demonstrate the design intent, rationale or position. The clear and logical development of relationships, systems of order and hierarchies.

**Skill/Craft** 20%
The qualitative development and composition of drawings, models, digital media, written texts and other means of professional representation.

The final semester grade will be arrived at through the following:

- **Precedent** 5%
- **Review 1** 15% (Case Study 1, 2, 3 cumulative)
- **Review 2** 25%
- **Review 3** 15%
- **Final Review** 30%
- **Participation** 10%

**POLICY OF PROJECT RETENTION**
The university reserves the right to retain student work for archival purposes. Projects/models, assignments, and exams will be kept at the department's discretion for this purpose.

**STUDENT RESPONSIBILITY**
It is the responsibility of the student to attend class/studio sessions and to work in class/studio. Woodbury University has established clear and appropriate grading and administrative guidelines. They will be followed in this class, except as amended. Students should be familiar with the various policies as stated in the Woodbury University catalog.

**POLICY ON ACADEMIC HONESTY**
Woodbury University faculty and students have adopted an academic honesty policy that reflects and sustains the integrity of our work and the University. You are expected to know the policy and uphold it in practice and in spirit. The Academic Honesty Policy may be found in the current student handbook and the course catalog.

**SELECTED READINGS**
Foucault, Michel. Discipline and Punish (Surveiller et Punir), Part Three, "Discipline", “Panopticism”. “What is Enlightenment?”
Woodbury University
Course Syllabus

AR 584
DESIGN STUDIO 2 – SITE: CONTEXT AND TERRITORY (For future 3 year MArch program)

UNITS 6
PREREQUISITE AR 583

COURSE DESCRIPTION
Broad and inclusive approaches to understanding and analyzing site and territory are introduced, including the study of the political, economic, social, cultural, technological and environmental contexts that influence the generation of architecture at particular locations. Studio, twelve hours a week

SPECIFIC LEARNING OUTCOMES
- Ability to read, write, listen, and speak effectively NAAB 1, SOA 1
- Ability to use appropriate representational media, including freehand drawing and computer technology, to convey essential formal elements at each stage of the programming and design process NAAB 3, SOA 3
- Ability to use basic architectural principles in the design of buildings, interior spaces, and sites NAAB 6, SOA 2
- Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them NAAB 8, SOA 1
- Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world NAAB 9, SOA 1
- Understanding of national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition NAAB 10, SOA 1, 2
- Ability to incorporate relevant precedents into architecture and urban design projects NAAB 11, SOA 2
- Ability to respond to natural and built site characteristics in the development of a program and the design of a project NAAB 17, SOA 2, 5

NAAB PERFORMANCE CRITERIA - Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
1 Speaking and Writing Skills ability
3 Graphics Skills ability
6 Fundamental Design Skills ability
8 Western Traditions understanding
9 Nonwestern Traditions understanding
10 National and Regional Traditions understanding
11 Use of Precedents ability
17 Site Conditions ability

School of Architecture Track Satisfied
1 Critical Thinking
2 Design
4 Representation
5 Professionalism

SAMPLE SYLLABUS
Our work this semester will focus on architecture and site: how the characteristics of location influence and determine an architectural intervention onto that location, and how one can deploy tactics associated with interpreting and creating landscape as methods for developing architecture.
The first part of the semester will start with research into case studies - then analysis and transformation of them - as a means to expose you to the issues and precedents surrounding both the design of landscape, and to expand your visual, spatial, and verbal language for understanding design. We will move toward a more broad interpretation of the concepts of site and context - beyond the denotative, literal, and local - to modes more inclusive, instrumental, and generative.

The question of how to situate a structure in a landscape is one of the most basic concerns of architecture - drawing on the most primal, animal instincts for shelter. Over the course of history, architects from Vitruvius to the present day have considered how to establish guidelines for buildings’ relationship to their context.

In this studio, the subject of architectural response to site will be our primary concern. However, what constitutes “the environment” is much broader and more complex today than in earlier times. A nearly countless range of social, cultural, environmental, economic, and technological issues - including urban growth and densification, globalizing economies, accelerating changes in climate, and new communications technologies - are forcing a continued evolution of how we perceive the context into which we produce architecture. Many of these factors are physically and visually intangible, and yet can affect the lived reality in any environment as much as the most concrete elements of a landscape. Conversely, the tangible qualities of a site should be of no less concern to architects today as in the past.

As the physical landscape becomes increasingly human-made, it has become the opportunity - perhaps the responsibility - of architects to recover the spatial conditions of the land which constitute of most essential gestalts of inhabitation, movement, and shelter. Seen in this way, the task of architecture can be understood as one of constructing the environment itself - creating new context, new experience, new nature. The promise of affordable, non-standard construction - enabled by digitally-controlled mass customization - can further prompt architects to pursue this most ancient aspiration.

Viewing the opportunities and limitations discovered in a site through the lens of a programmatic opportunism will be encouraged as a means to innovate new spatial, organizational, formal, and structural directions for architecture.

INSTRUCTIONAL PROCESS
Studio sessions may be supplemented by slide lectures, demonstrations, class critiques, and discussions. Students acquire an understanding of their project solutions through interactive class pinups and instructor demonstrations. Desk critiques are provided as time permits.

Students will present verbally and self-critically their solutions for class review as well as communicate observations of classmates' work in order to develop oral presentation skills and methods of critical evaluation.

There are three ways faculty determine assessment:

1. Individual desk critiques.
   This is a standard method of evaluating a student's progress throughout the semester. In order for desk critiques to be effective, students need to follow several guidelines. It is important that students work in class and have work done for class. In the desk critique scenario it is difficult to simply talk about what you are "going to do." Helpful criticism can only occur when there are drawings and models to look at and discuss. Verbal ideas and things off the top of your head are usually too vague and formless to discuss in depth – there are rarely any conflicts in verbal statements of a design problem. What students intend to do, how they go about doing it, and in turn what they actually do, can be three completely different things. Although the connections are clear to you in your mind they may not be clear to anyone else. Students should try their ideas out on other people in class. See if colleagues can make the connections that you assume are clearly stated.

   During desk critiques students will be expected to write or draw ideas that are communicated during the desk critiques. Part of your grade will be based on class participation. Participation assessment is determined by how students take the ideas communicated during the critique into the next desk critique. It is important that students develop as strong continuity for their project.

2. Class Pinups.
   Class pinups provide an additional opportunity for presenting the physical implementation of student ideas to a group of
peers. During these pinups students should ask a classmate to keep notes for them. Refer back to these notes as a way of 'hearing' how your classmates view the connections you are trying to establish in your design. During informal class pinups students are expected to develop the skill of verbalizing critical analysis of another students work. The class pinup is also important because oftentimes ideas and critiques on one project have relevance to your own project. Seeing connections between disparate parts is a skill all designers strive to acquire.

3. Formal Presentations.
Students should expect a minimum of three formal presentations throughout the semester. Written evaluations on the progress of the students design project will follow these formal presentations. Often times, but not always, the formal presentations are attended by outside jurors practicing in the field of architecture or an allied discipline.

ASSESSMENT OF STUDENT PERFORMANCE GRADING
Each project will be graded according to the following criteria:

Research/Analysis  20%
The study and documentation of influences, conditions and phenomena relating to the problem including precedents, methodologies, techniques, influential people, philosophies, and implicit comparisons.

Idea/Belief  20%
The critical development of a design intent, rationale or position based upon the realization stemming from the research and analysis, including writing and oral communication.

Rigor/Completion  20%
Day to day punctuality, hard work and class participation. Satisfactory completion of assignments.

Clarity/Resolve  20%
The development of end products that successfully demonstrate the design intent, rationale or position. The clear and logical development of relationships, systems of order and hierarchies.

Skill/Craft  20%
The qualitative development and composition of drawings, models, digital media, written texts and other means of professional representation.

The final semester grade will be arrived at through the following:
Project 1:  25%
Project 2:  30%
Project 3:  30%
Participation and lectures:  15%

POLICY OF PROJECT RETENTION
The university reserves the right to retain student work for archival purposes. Projects/models, assignments, and exams will be kept at the department's discretion for this purpose.

STUDENT RESPONSIBILITY
It is the responsibility of the student to attend class/studio sessions and to work in class/studio. Woodbury University has established clear and appropriate grading and administrative guidelines. They will be followed in this class, except as amended. Students should be familiar with the various policies as stated in the Woodbury University catalog.

POLICY ON ACADEMIC HONESTY
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REQUIRED READINGS
Koolhaas, Rem. “Patent Office.” Content pg. 73, on.
Bargman, Julie, “Toxic Beauty”
Easterling, Keller, “Organization Space: Landscape, Highways and Houses in America”
“Situating”, Architectural League of New York, 2005

RESEARCH PRECEDENTS

1. **City Center as Landscape**
   - Tokyo Mid-town; a new development of high rise buildings, museum and open space near Roppongi Hills
   - Shanghai Carpet. Shanghai Yang Pu University City Hub. Shanghai, China. Skidmore, Owings & Merrill.
   - City of Culture, Galicia, Spain. Peter Eisenman Architects
   - Dubai
   - Abu Dhabi
   - Fez

2. **Redevelopment Landscapes**
   - Coney Island Redevelopment
   - Grand Avenue Project & Civic Park

3. **Sustainable Landscapes**
   - Dutch Pavilion for Expo 2000. Hanover, Germany. MVRDV.
   - The Los Angeles River Master Plan (focus on one or all: valley, LA City and south LA portions)

4. **Public Spaces**
   - Highline. New York City. Field Operations and Diller Scofidio + Renfro
   - Buga Park (Potsdam, Germany). Barkow Leibinger, Architects.
   - 2012 and Beyond for Flushing Meadows. Queens, NY. Weiss/Manfredi Architects.
   - Field Rotation. Governor's State University, Park Forest South, Illinois. Mary Miss.
   - The Garden of Lost Footsteps. Museo di Castelvecchio, Verona, Italy. Peter Eisenman.
   - Interpolis Garden. Tilburg, Netherlands. West 8 Landscape Architects.
   - Place de la Revolution. Paris, France, Room 4. 1. 3.
   - Pole Field at Byxbee Park. San Jose, California. George Hargreaves.
   - Poplar Street. Macon, Georgia. Walter Hood.
   - Schouwburgplein (Theatre Square) Rotterdam. West 8 Landscape Architects.
   - The Women's Rooms Berlin, Germany. Room 4. 1. 3.

5. **Memorial Landscapes**
   - WTC Memorial. New York City Michael Arad & Peter Walker.
   - Berlin Jewish Memorial. Berlin, Germany. Peter Eisenman.
   - Igualada Cemetery Park. Igualada, Spain. Enric Miralles & Carme Pinos
6. Landscape Design Competitions
- San Fernando Arts Park competition. San Fernando Valley, CA. Morphosis.
- San Fernando Arts Park competition. San Fernando Valley, CA. Hodgetts + Fung Architects.
- Parc de La Villette, Paris, France. Office for Metropolitan Architecture
- Downsview Park. Toronto, Ontario. Bruce Mau $ Office of Metropolitan Architecture
- Downsview Park. Toronto, Ontario. Foreign Office Architects
Woodbury University
Course Syllabus

AR 587.0
GRADUATE DESIGN STUDIO 3: Domestic Field Study
UNITS 6
PREREQUISITE None for +2 M.Arch students, AR 584 for +3 M.Arch students

COURSE DESCRIPTION
Through critical study, analysis, and comparison of the historical, contemporary, and multicultural evolution of the built domestic environment, the course focuses on the formal and programmatic organization of architecture and the implications of tectonics, site and context as related to interiority and exteriority, privacy and publicity, and varied social groupings. A serial investigation of the built domestic environment begins with an in-depth field study of an important regional case and develops into a layered analysis, then coalesces with a design project that constructs a critical relationship with the case study. The course includes a sustainable materials and systems component comprising lectures and written research assignments. Students must demonstrate the application of theoretical research and critical positioning, and the ability to integrate site, program, technology, tendencies of human behavior, structure, material, environment, and context (social, political, economic and cultural) in their design work. Studio, twelve hours a week.

SPECIFIC LEARNING OUTCOMES
- Ability to read, write, listen, and speak effectively NAAB 1, SOA 1.4
- Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards NAAB 2, SOA 1
- Ability to use appropriate representational media, including freehand drawing and computer technology, to convey essential formal elements at each stage of the programming and design process NAAB 3, SOA 3.4
- Ability to gather, assess, record, and apply relevant information in architectural coursework NAAB 4, SOA 1
- Ability to use basic architectural principles in the design of buildings, interior spaces, and sites NAAB 6, SOA 2
- Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them NAAB 8, SOA 1,3
- Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world NAAB 9, SOA 1,3
- Understanding of national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition NAAB 10, SOA 1,2,3
- Ability to incorporate relevant precedents into architecture and urban design projects NAAB 11, SOA 2
- Understanding of the theories and methods of inquiry that seek to clarify the relationship between human behavior and the physical environment, NAAB 12, SOA 5
- Ability to prepare a comprehensive program for an architectural project, including assessment of client and user needs, a critical review of appropriate precedents, an inventory of space and equipment requirements, an analysis of site conditions, a review of the relevant laws and standards and assessment of their implication for the project, and a definition of site selection and design assessment criteria NAAB 16, SOA 1, 5
- Ability to respond to natural and built site characteristics in the development of a program and the design of a project NAAB 17, SOA 2,5
- Understanding of the basic principles and appropriate application and performance of construction materials, products, components, and assemblies, including their environmental impact and reuse NAAB 24, SOA 3
- Ability to make technically precise drawings and write a outline specification, NAAB 26, SOA 2, 3

- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
1 Speaking and Writing Skills ability
2 Critical Thinking Skills ability
3 Graphic Skills ability
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**School of Architecture Track Satisfied**

1. Critical Thinking
2. Design
3. Building
4. Representation
5. Professionalism

**SAMPLE SYLLABUS**

**INSTRUCTIONAL PROCESS**

Studio sessions may be supplemented by slide lectures, demonstrations, class critiques, and discussions. Students acquire an understanding of their project solutions through interactive class pinups and instructor demonstrations. Desk critiques are provided as time permits. Students will present verbally and self-critically their solutions for class review as well as communicate observations of classmates’ work in order to develop oral presentation skills and methods of critical evaluation.

There are three ways faculty determine assessment:

1. **Individual desk critiques.**
   This is a standard method of evaluating a student’s progress throughout the semester. In order for desk critiques to be effective, students need to follow several guidelines. It is important that students work in class and have work done for class. In the desk critique scenario it is difficult to simply talk about what you are “going to do.” Helpful criticism can only occur when there are drawings and models to look at and discuss. Verbal ideas and things off the top of your head are usually too vague and formless to discuss in depth – there are rarely any conflicts in verbal statements of a design problem. What students intend to do, how they go about doing it, and in turn what they actually do, can be three completely different things. Although the connections are clear to you in your mind they may not be clear to anyone else. Students should try their ideas out on other people in class. See if colleagues can make the connections that you assume are clearly stated.
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2. **Class Pinups.**
   Class pinups provide an additional opportunity for presenting the physical implementation of student ideas to a group of peers. During these pinups students should ask a classmate to keep notes for them. Refer back to these notes as a way of ‘hearing’ how your classmates view the connections you are trying to establish in your design. During informal class pinups students are expected to develop the skill of verbalizing critical analysis of another students work. The class pinup is also important because oftentimes ideas and critiques on one project have relevance to your own project. Seeing connections between disparate parts is a skill all designers strive to acquire.

3. **Formal Presentations.**
   Students should expect a minimum of three formal presentations throughout the semester. Written evaluations on the progress of the students design project will follow these formal presentations. Often times, but not always, the formal presentations are attended by outside jurors practicing in the field of architecture or an allied discipline.

**ASSESSMENT OF STUDENT PERFORMANCE / GRADING**

Each project will be graded according to the following criteria:

- **Research/Analysis** 20%
The study and documentation of influences, conditions and phenomena relating to the problem including precedents, methodologies, techniques, influential people, philosophies, and implicit comparisons.

**Idea/Belief 20%**
The critical development of a design intent, rationale or position based upon the realization stemming from the research and analysis, including writing and oral communication.

**Rigor/Completion 20%**
Day to day punctuality, hard work and class participation. Satisfactory completion of assignments.

**Clarity/Resolve 20%**
The development of end products that successfully demonstrate the design intent, rationale or position. The clear and logical development of relationships, systems of order and hierarchies.

**Skill/Craft 20%**
The qualitative development and composition of drawings, models, digital media, written texts and other means of professional representation.

The final semester grade will be weighted by the following formula:

- Project 1a: 15%
- Project 1b: 25%
- Project 2: 45%
- Participation and lectures: 15%

**POLICY OF PROJECT RETENTION**
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**STUDENT RESPONSIBILITY**
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**REQUIRED READINGS**
T.B.D.
Woodbury University
Course Syllabus

AR 589.0
GRADUATE DESIGN STUDIO 4: URBANISM
UNITS 6
PREREQUISITE AR 587

COURSE DESCRIPTION
This course focuses the architect’s leadership role in their community on issues of growth, development, and aesthetics through the study of urban design techniques and practices related to architecture and urbanism. A broad array of urban theories, tactics and strategies, building and space types, landscape and infrastructure design, and politics and policy making are explored through the dialectic between the private and public realms of the diverse urban culture. Studio, twelve hours per week.

SPECIFIC LEARNING OUTCOMES
• Ability to read, write, listen, and speak effectively NAAB 1, SOA 1
• Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards NAAB 2, SOA 1
• Ability to use appropriate representational media, including freehand drawing and computer technology, to convey essential formal elements at each stage of the programming and design process NAAB 3, SOA 4
• Ability to recognize the varied talent found in interdisciplinary design project teams in professional practice and work in collaboration with other students as members of a design team NAAB 7, SOA 5
• Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them NAAB 8, SOA 1, 2
• Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world NAAB 9, SOA 1, 2
• Understanding of national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition NAAB 10, SOA 1, 2
• Ability to incorporate relevant precedents into architecture and urban design projects NAAB 11, SOA 4
• Understanding of the theories and methods of inquiry that seek to clarify the relationship between human behavior and the physical environment NAAB 12, SOA 5
• Understanding of the diverse needs, values, behavioral norms, physical ability, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity for the societal roles and responsibilities of architects NAAB 12, SOA 5
• Ability to respond to natural and built site characteristics in the development of a program and the design of a project NAAB 17, SOA 2, 3
• Understanding of the need for architects to provide leadership in the building design and construction process and on issues of growth, development, and aesthetics in their communities NAAB 32, SOA 5

NAAB PERFORMANCE CRITERIA
Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
1 Speaking and Writing Skills ability
2 Critical Thinking Skills ability
3 Graphics Skills ability
7 Collaborative Skills ability
8 Western Traditions understanding
9 Non-Western Traditions understanding
10 National and Regional Traditions understanding
11 Use of Precedents ability
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**School of Architecture Track Satisfied**

1. Critical thinking
2. Design
3. Building
4. Representation
5. Professionalism
Woodbury University
Course Syllabus

AR 664
SYSTEMS INTEGRATION
UNITS 3
PREREQUISITE AR 526 Structures 1
COREQUISITE AR 691: Grad Studio 5: Comprehensive Design

COURSE DESCRIPTION
The interrelationships among the properties of materials, structures, environmental systems, building envelope systems, construction technology, building cost control, and life-cycle costs as they influence design decision-making are examined. A comprehensive and integrative process is presented. Lecture, three hours a week

SPECIFIC LEARNING OUTCOMES
- **Understanding of** the principles of sustainability in making architecture and urban design decisions that conserve natural and built resources, including culturally important buildings and sites, and in the creation of healthful buildings and communities NAAB 15, SOA 2, 5
- **Understanding of** the basic principles and appropriate application and performance of environmental systems, including acoustical, lighting, and climate modification systems, and energy use, integrated with the building envelope NAAB 19, SOA 3
- **Understanding of** the basic principles of life-safety systems with an emphasis on egress NAAB 20, SOA 2, 5
- **Understanding of** the basic principles and appropriate application and performance of building envelope materials and assemblies NAAB 21, SOA 3
- **Understanding of** the basic principles and appropriate application and performance of plumbing, electrical, vertical transportation, communication, security, and fire protection systems NAAB 22, SOA 3
- **Ability to** assess, select, and conceptually integrate structural systems, building envelope systems, environmental systems, life-safety systems, and building service systems into building design NAAB 23, SOA 2, 3
- **Understanding of** the basic principles and appropriate application and performance of construction materials, products, components, and assemblies, including their environmental impact and reuse NAAB 24, SOA 3
- **Understanding of** the fundamentals of building cost, life-cycle cost, and construction estimating NAAB 25, SOA 5
- **Ability to** make technically precise drawings and write outline specifications for a proposed design NAAB 26, SOA 4, 5
- **Ability to** produce a comprehensive architectural project based on a building program and site that includes development of programmed spaces demonstrating an understanding of structural and environmental systems, building envelope systems, life-safety provisions, wall sections and building assemblies and the principles of sustainability NAAB 28, SOA 2, 3, 4

NAAB PERFORMANCE CRITERIA- Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
15 Sustainable Design understanding
19 Environmental Systems understanding
20 Life-Safety understanding
21 Building Envelope Systems understanding
22 Building Service Systems understanding
23 Building Systems Integration ability
SAMPLE SYLLABUS

INSTRUCTIONAL PROCESS
Instructor lectures and guest lectures
Student projects and presentations
Site visits
Readings and discussions
Incorporation of studies into the design studio
See “Course Outline” below for additional information

ASSESSMENT OF STUDENT PERFORMANCE GRADING
• Attendance and Class Participation 25%
  Due to the large number of guest lecturers and site visits, three unexcused absences will result in a failing grade. No exceptions.
• Attendance to Project Sites and Verbal and Graphic Documentation 23%
• Systems Case Study and Verbal and Graphic Documentation 22%
• Glass Performance and Systems Diagrams Communication 20%
• Systems Integration Notebook 10%
  100%

COURSE OUTLINE
The emphasis of this course will be in understanding how to apply systems of construction to buildings, or in some cases, how the systems can become the building.

The course will begin by analyzing important works of architecture to understand the architect’s intention in the creation of a work of art that meets the ultimate functional requirements. Working in pairs, the students will analyze the work’s structure, enclosure, mechanical, lighting, plumbing and sustainable design systems.

The second part of the course will apply a disciplined analysis to the student’s previous or current studio project. The student will “finish” the project by taking it to the next level of resolution regarding the main building systems (structural, mechanical, lighting, enclosure). Again, the students will work in groups but will analyze other student’s projects. At the end of this phase, each student will continue working on his or her project taking into consideration the input from the “design team” and finish the project. Interim presentations will be required and a final presentation will be made during finals week. Graphic material will include descriptions of the building’s systems and a wall section.

The course will also include lectures by invited professionals and construction job site visits. Guest lecturers will consist of engineers, clients and architects who will provide a broad focus and introduce the students to the vast number of factors to consider in the creation of a work of architecture.

Site visits will be made to projects that encapsulate the ideals of the successful integration of building systems. The projects will be at various stages of completion, and the project architect or the client will conduct the tours.

Readings will be assigned and the students will be expected to submit a written abstract of the material.

The students will be required to maintain a class notebook with class notes, reading notes, photographs, sketches, research notes, impressions of the site visits and other relevant information. The book will be turned in to the instructor.
for review at midterm and final. At the end of the semester the instructor may select one, two or three books that best represent the scope of the course and the understanding of the material for archival purposes for the university.

SPECIAL NOTES
• Guest Lecturers: We will be hearing from professionals that will share their experience as a favor to me, to you and to our profession. They are not being paid. Please show them the respect that they are showing you: Be in class on time, alert and prepared to ask questions. Class participation accounts for a large percentage of the course grade. And TURN OFF PAGERS AND CELL PHONES!
• Site Visits: We will be visiting several construction sites. Some of the projects are nearing completion; others are in the early phases. Bring sturdy shoes and a hardhat, if you have one. Have a clipboard, paper and pen, a tape measure and, if you have one, a digital camera or video cameras.

SCHEDULE
The lectures will be presented from 6:30pm through 8pm, with a 15 minute break in between. The last hour will be spent on drawing and discussing the different drawing sections of the building components as part of this course.

01 1. Introduction and course overview
3. Defining a system
Discuss course schedule and site visits
Discuss Students Design submittal for grading
Discuss relevant literature
02 The Design Process: Pushing it together and pulling it apart.
Real projects will be used to illustrate this process
03 The effects of environmental parameters on a buildings performance: Solar, Wind, Temperature and Building Orientation. Glass Characteristics and Performance
Discuss Students interim studies on glass
05 Building Physics and Thermal Comfort
06 Project designs: a review of some unique applications in building designs
07 Guest Lecturer: Lighting Design
08 Guest Lecturer: Electrical systems
Assign system studies of student's own project.
Midterm: Collect Notebooks
09 Site Visit: IBE Consulting Engineers, Sherman Oaks
10 Sustainable designs IBE Consulting Engineers
Assign student's own project. Due on Class 15 and 16
11 Guest Lecture: Structural Engineer
12 Guest Lecture: Architect
13 Integrated Building Design.
14 Studio Finals (no classes on these days)
15 Review of Student designs - Collect notebooks
16 Final review of Student designs
Woodbury University
Course Syllabus

AR 648
THESIS PREPARATION: RESEARCH METHODS AND PROGRAM DEVELOPMENT
UNITS 3
PREREQUISITE AR 533 Advanced Architectural Theory

COURSE DESCRIPTION
Theory and techniques for analyzing and integrating design methodologies, client or user needs, and site conditions into criteria for preparing for an architectural project are studied. The theoretical and practical context for the thesis project is researched and developed. Along with the completion of a substantiated written position of intent, a project site is selected, program written and design methodology articulated. Lecture, three hours a week.

SPECIFIC LEARNING OUTCOMES
- *Ability to* read, write, listen, and speak effectively NAAB 1, SOA 1, 4
- *Ability to* raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards NAAB 2, SOA 1
- *Ability to* gather, assess, record, and apply relevant information in architectural coursework NAAB 4, SOA 1
- *Ability to* prepare a comprehensive program for an architectural project, including assessment of client and user needs, a critical review of appropriate precedents, an inventory of space and equipment requirements, an analysis of site conditions, a review of the relevant laws and standards and assessment of their implication for the project, and a definition of site selection and design assessment criteria NAAB 16, SOA 1, 5
- *Ability to* respond to natural and built site characteristics in the development of a program and the design of a project NAAB 17, SOA 1, 2, 5
- *Understanding of* the architect's responsibility as determined by registration law, building codes and regulations, professional service contracts, zoning and subdivision ordinances, environmental regulation, historic preservation laws, and accessibility laws NAAB 33, SOA 5
- *Understanding of* the ethical issues involved in the formation of professional judgment in architectural design and practice. NAAB 34, SOA 5

NAAB PERFORMANCE CRITERIA - Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
1 Speaking and Writing Skills ability
2 Critical Thinking Skills ability
4 Research Skills ability
16 Program Preparation ability
17 Site Conditions ability
33 Legal Responsibilities understanding
34 Ethics and Professional Judgment understanding

School of Architecture Track Satisfied
1 Critical Thinking
2 Design
4 Representation
5 Professionalism

SAMPLE SYLLABUS
"Sometimes a scream is better than a thesis."
Ralph Waldo Emerson (1803-1882)

According to the online etymological dictionary:

from Gk. thesis "a proposition," also "downbeat" (in music), originally "a setting down or placing," from root of tithenai "to place, put, set," from PIE base *dhe-"to put, to do" (see factitious). Sense in logic of "a proposition, statement to be proved" is first recorded 1579; that of "dissertation written by a candidate for a university degree" is from 1653.

According to the School of Architecture at Woodbury University, an architectural thesis is a proposition that focuses on spatial thinking and results in a design proposal. It is an independent work undertaken by a student that proposes to ask a question about the essential nature of architecture or urban design the answer to which results in a thesis project which will be produced as a three dimensional, spatial investigation.

This course focuses on the specific argumentative logic and strategies, alibis and excuses, for developing the spatial investigation that the M.Arch student will develop the following semester in the design studio as a thesis project. This course will examine the ways in which architects develop a personal design voice and methodology— systematically and rationally as well as unsystematically and irrationally. Thus, learning about research methods and developing a set of tools for quickly surveying the contemporary critical field will be as equally important as probing deeply into one’s creative unconscious in an effort to identify more latent formal urges.

Ultimately, we will expect students to be able to position their work typologically, formally, contextually, and critically within contemporary discursive practices. How does their complement, critique, or compare to other similar work that is going on in the field today? What is an architectural question in comparison to a sociological or an economic question? What is architecture’s role as a critical or semiotic practice?

Theory and techniques for analyzing and integrating design methodologies, client or user needs, and site conditions into criteria for preparing for an architectural project are studied. The theoretical and practical context for the thesis project is researched and developed. Along with the completion of a substantiated written position of intent, a project site is selected, program written and design methodology articulated. Lecture, three hours a week.

AREAS OF GENERAL DISCUSSION
The Architectural Question
Research Methodology
Program
Site, Drift, Derive, and Detour
High Concept
Tectonic Systems
Arbitrary versus Systematic Methodologies
Heuristic Brainstorming
Developing your Personal Bag of Tricks
Games: Collage/Montage, Dream Notebooks and the Ludic
Syntagmatic and Paradigmatic Language Systems
Re_presentation
Diagram Designs
Opportunism
Ultra-pragmatism
Just the Specs
Competition Redux

INSTRUCTIONAL PROCESS
This course is offered in a combined seminar and lecture format that will meet one day per week. During the first half of the class the instructor will present a formal lecture about significant movements and concepts in architectural theory that are augmented with visual presentations. During the second half of the class the students will present research completed in response to assigned readings and significant interlocutors in the classroom.

The thesis at Woodbury is a design project that addresses a well-researched and clearly defined problem using an explicit methodology that addresses itself a critical question. AR 648 includes both research and conceptual design in preparation for the degree project, and instruction in the skills of analysis and presentation of research data, programming, and site analysis required in professional practice.

The instructional process for the AR 648 class is as follows:

1. Create a project proposal addressing a problematic that arises out of students’ research in the area of inquiry defined by the instructor. The proposal must be supported by clear arguments as to its relevance and appropriateness.
2. Include a clearly stated design methodology, supported by research and case-studies.
3. Based on the defined problematic and the use of case studies, develop a detailed program of space, environmental, and adjacency requirements.
4. Investigate and analyze the site in physical, environmental, social, legal, and historical terms.
5. Develop concept designs, using the methodology developed in (2) above.
6. Develop a tectonic system, which may also be a generator of the concept design.
7. Present the research, the proposal, program, site analysis, concept designs and tectonic concepts in the form of a book.

Instructional process will include the following:
- Lectures and class discussion.
- In-class critique of students’ written and graphic materials.
- Presentations and critiques by students.
- Presentations and critiques by visiting lecturers.
- Class readings, and individual readings tailored to the student’s research, with instructor’s review of students’ written commentary on the readings.
- Students’ individual guided research.

E-mail and IQ Web will be the primary communication between instructor and student outside class. Each student is required to have a fully working IQ Web account in place by the second week of class. A current email address must be posted on IQ Web and the student should plan to check for messages on a daily basis.

**ATTENDANCE**
Because the information provided at each meeting builds on the preceding session, attendance at each class meeting is critical for successful development of the degree project. Students who are absent from more than two sessions will be asked to withdraw from the class.

It is the student’s responsibility to make sure that the instructor receives assignments and other class materials on time. **No late submittals will be accepted.**

Each student must have a fully functional e-mail account, and must provide their e-mail address to the instructor the first day of class.

**ASSESSMENT OF STUDENT PERFORMANCE GRADING**
20% Participation and attendance
   As a seminar course participation and attendance are crucial. You must complete the assigned readings before class and be prepared to ask intelligent question that will generate meaningful discussion among your peers.

40% Exercises 1-10

Exercise One: Design a Topic Studio
Exercise Two: Write your theory of architecture
Exercise Three: Program Scavenger Hunt
Exercise Four: Trans-Tectonics
Exercise Five: In-class games
Exercise Six: Detour L.A.
Exercise Seven: Web-surfing
Exercise Eight: Event Planning
Exercise Nine: Artist Partnerships
Exercise Ten: Word-Image Scrapbook

40% Final Project: Thesis Proposal

Thesis Proposal Content

1. title
2. thesis statement
3. site documentation
4. program description
5. architectural precedents
6. annotated bibliography
7. semester schedule
8. process exercises

GRADING GUIDELINES
"A" Clearly stands out as excellent performance, has unusually sharp insight into material and initiates thoughtful questions, sees many sides of an issue, articulates well, and writes logically and clearly; integrates ideas previously learned from this and other disciplines and anticipates the next steps in progression of ideas. Example: “A” work should be of such a nature that it could be put on reserve for all students to review and emulate. The “A” student is, in fact, an example for others to follow.

"B" Grasps subject matter at a level considered to be good to very good, is an active listener and participant in class discussion, speaks and writes well, accomplishes more than the minimum requirements, and produces work in and out of class that is of high quality. Example: "B" work indicates a high quality of performance and is given in recognition for solid work; a "B" should be considered a high grade.

"C" Demonstrates a satisfactory comprehension of the subject matter, accomplishes only the minimum requirements, displays little initiative, communicates orally and in writing at an acceptable level for a college student, and has a generally acceptable understanding of all basic concepts. Example: "C" work represents average work for the students in a program or class. A student receiving a "C" has met the requirements and deadlines of the course. The "C" student must be a student whose work the University would be willing to exhibit.

"D" Quality and quantity of work in and out of class is below average, unsatisfactory and barely acceptable. Example: "D" work is passing by a slim margin.

"F" Quality and quantity of work in and out of class is unacceptable. Example: "F" work does not qualify the student to progress to a more advanced level of work.

NOTE: Good grades are usually correlated with regular attendance and with assignments of all types completed and on time. Poor grades are often correlated with frequent absences and incomplete and/or missing assignments. Plus or minus grades indicate that a student is at a high or low end of the assigned grade.

POLICY OF PROJECT RETENTION
The university reserves the right to retain student work for archival purposes. Projects/models, assignments, and exams will be kept at the department’s discretion for this purpose.

STUDENT RESPONSIBILITY
It is the responsibility of the student to attend class/studio sessions and to work in class/studio. Woodbury University has established clear and appropriate grading and administrative guidelines. They will be followed in this class, except as amended. Students should be familiar with the various policies as stated in the Woodbury University catalog.

**WOODBURY UNIVERSITY: POLICY OF ACADEMIC HONESTY**
The reputation of the University and the value of its degrees rest upon the integrity of its members. All students are responsible for understanding and abiding by the Policy on Academic Honesty. See the Student Handbook for the current Academic Honesty Policy.
AR 663 (Architecture elective)
CONTEMPORARY ISSUES: PRACTICE AND THEORY
UNITS 3
PREREQUISITE AR 533 Advanced Architectural Theory

COURSE DESCRIPTION
Theories and debates that animate recent contemporary architectural practice and discourse are examined with special emphasis placed on the impacts of context, technology, sustainability alternative practices, sociology and philosophy. Lecture/seminar three hours a week

SPECIFIC LEARNING OUTCOMES
- Ability to read, write, listen, and speak effectively NAAB 1, SOA 1, 4
- Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards NAAB 2, SOA 1
- Ability to gather, assess, record, and apply relevant information in architectural coursework NAAB 4, SOA 1
- Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them NAAB 8, SOA 1
- Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world NAAB 9, SOA 1
- Understanding of national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition NAAB 10, SOA 1
- Ability to incorporate relevant precedents into architecture and urban design projects NAAB 11, SOA 2

NAAB PERFORMANCE CRITERIA - Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
1 Speaking and Writing Skills ability
2 Critical Thinking Skills ability
4 Research Skills ability
8 Western Traditions understanding
9 Non-Western Traditions understanding
10 National and Regional Traditions understanding
11 Use of Precedents ability

School of Architecture Track Satisfied
1 Critical Thinking
2 Design
4 Representation
SAMPLE SYLLABUS
CONTEMPORARY ISSUES: PRACTICE AND THEORY
Walking in the City: Inventing Cultural Tourism in LA
UNITS: 3
PREREQUISITE: Theory of Architecture
SEMESTER: Spring 2007
INSTRUCTOR: Sara Daleiden, saradaleiden@yahoo.com
            323-630-7272 cell (cell only for use during fieldwork)
DAYS/TIME: Fridays, 9:00 – 11:45 am
ROOM: Hollywood Center for Community Research and Design
       6518 Hollywood Boulevard, Hollywood, CA 90028
       323-461-6486

REQUIRED TEXT
Course readings will be distributed online via IQ Web.
Most original texts will be available at the library for reference.

INSTRUCTIONAL PROCESS
This is a seminar that will develop an experiential and theoretical understanding of urban sites in Los Angeles through the vehicles of field trips, site analysis exercises, sketchbooks, lectures, student presentations, readings, group discussions, writing responses, guest artist workshops, individual and collective critiques, and a written, verbal and visual final projects.

Exploring ideas of the public sphere through the investigative practice of observant walking as exemplified by the Situationists, the 1960s revolutionary art collaborative, and its successors, this course intends to embrace the city as a classroom to understand the layers of infrastructure, phenomena and inhabitation that comprise the urban network of auto-centric Los Angeles. Using Woodbury's Hollywood Center for Community Research and Design as a home base, students will develop facility in navigating the urban environment and public transportation to uncover the interplay of physical, social, economic and cultural dynamics. Students will experiment collaboratively and individually with an array of site-analysis techniques and presentation options stemming from progressive art, architecture, landscape and urban design practices to elicit relationships between the constructed performance spaces of the public realm and its participants. Multidisciplinary case studies will be surveyed to reveal innovative uses of the devices of tourism and planning such as maps, tours, brochures, information kiosks, community workshops and authoritative bodies. The presence of media amidst the streetscape will be critically considered and documented as a communication vehicle which produces an image of the city for residents and visitors. As the students effectively becoming astute cultural tourists in their own city, the course will culminate in a final project that proposes an alternative cultural tourism device, essentially offering a new definition of civic engagement.
The majority of classes will involve on-site investigations starting from the Hollywood Center unless otherwise indicated by the instructor. Please prepare for each class as you would to spend a day walking in the city: wear comfortable walking shoes, apply suntan lotion, and bring water, public transportation change, a camera, a field notebook and a kit of marking and collaging utensils.

Goal of AR 366: Theories and debates that animate recent contemporary architectural practice and discourse are examined with special emphasis placed on the impacts of context, technology sustainability, alternative practices, sociology and philosophy. The issues are concurrently tested in AR 487 and AR 491 Contemporary Topics Studios.

ASSESSMENT OF STUDENT PERFORMANCE GRADING

20% Active Class Attendance and Participation
This course is founded on on-site investigations of urban nodes using a range of site analysis techniques thus making each class unique and time-sensitive. Each student is responsible to be punctual for the start of class so the group can remain intact for fieldwork purposes. Class will initiate from Hollywood Center unless otherwise indicated by instructor. Active participation in fieldwork exercises and class discussion both in the Hollywood Center and in varying urban conditions is crucial and will be evaluated as part of final grade.

15% Fieldwork Writing and Discussion Assignments
All assignments are due online at the indicated deadline and will be returned to you as soon as possible. Completion of fieldwork assignments including readings demonstrates processing of experience and contributes to meaningful class discussion. All written assignments must follow MLA style, be checked for grammar and spelling, and be formatted in Arial or Verdana font at 10 or 11-point type, double-spaced with your name, date and assignment at the top of the paper.

10% Case Study Presentation
In-class presentation of assigned case study in art and architecture demonstrating careful research and critical analysis of precedent developing a critical answer to assigned question. Digital files and bibliography due at time of presentation.

25% Field Notebook
Each student will develop a hard copy field notebook, brought to each class, displaying visual and written research collected during scheduled walking tours, demonstrating active participation in site analysis exercises and additional assignments as required. The field notebook will be reviewed in class, submitted at mid-term and end of semester for evaluation and presented informally at the end of semester.

30% Final Project and Presentation: Alternative Cultural Tourism
As part of final exam, each student will present their alternative cultural tourism solution for an identified urban node for evaluation by guest critics and other students. Areas of interest will be indicated at mid-term for development in second half of semester. Final digital submissions including presentation, resource images, project summary and bibliography will be due at start of final exam. Submissions will be graded on innovation, site analysis, research, written and visual structure and presentation.

SYLLABUS REFINEMENT
This syllabus is subject to change and/or revision during the academic term. This will allow the instructor to make minor changes to the syllabus such as due dates, altering assignments, etc. as needed

LEARNING NEEDS
Reasonable alternative assignments will be developed for students with documented learning disabilities based on recommendations in the diagnostic evaluation. Valid documentation involves educational testing and a diagnosis from a licensed clinical psychologist or psychiatrist. The instructor and the Associate Vice President of Student Development should be advised of the disability as soon as possible.

POLICY OF PROJECT RETENTION
The university reserves the right to retain student work for archival purposes. Projects, assignments, and exams will be kept at the department's discretion for this purpose.

STUDENT RESPONSIBILITY
It is the responsibility of the student to attend class sessions, to work in class and to meet assignment deadlines. Regular and prompt attendance at all University classes is mandatory and attendance is taken during the first ten minutes of each class meeting. The instructor is not obligated to assign extra work for classes missed and the student is responsible to obtain any materials and assignments distributed during missed class, adhering to due dates. Woodbury University has established clear and appropriate grading and administrative guidelines, which will be followed in this class. Students should be familiar with the various policies as stated in the Woodbury University catalog. It is understood that when 15% of the class time has been missed, the student's absence rate is excessive. Three unexcused absences will lower your grade one complete grade. Three unexcused late arrivals to class equal one unexcused absence. No late work will be accepted without a legal or medical excuse, no exceptions.

POLICY ON ACADEMIC HONESTY
Woodbury University faculty and students have adopted an academic honesty policy that reflects and sustains the integrity of our work and the University. You are expected to know the policy and uphold it in practice and in spirit. The Academic Honesty Policy may be found in the current student handbook and the course catalog.

BIBLIOGRAPHY


SCHEDULE
Walk Next Door
Class Overview
Introduction to Site Investigation
Fieldwork 1: Hollywood Center Neighbors
Next Assignment: Read excerpt from Michel De Certeau’s The Practice of Everyday Life and write two complex response questions.

Metro Red Line to 7th/Metro
Field Notebook and FieldWork examples
Fieldwork 2: Bunker Hill, Downtown Los Angeles
Assignment Due: Questions on De Certeau Reading
Next Assignment: Read excerpt from Harriet F Senie’s Contemporary Public Sculpture: Tradition, Transformation, and Controversy and write two complex response questions.

**Metro Red Line to Civic Center** [or driving]
Discussion of De Certeau and Senie Reading
Fieldwork 3: Little Tokyo/MOCA Geffen, Downtown LA
Assignment Due: Questions on Senie Reading
Next Assignment: Read excerpt from Libero Andreotti and Xavier Costa’s Theory of the Dérrive and other situationist writings on the city and write two complex response questions. Due in two weeks on February 15, write 2-page text about impressions, impact, analysis provoked by Fieldwork 2/3 including at least one references to completed readings. Review Visiting Artist Sara Wookey’s website: www.sarawookey.com, project: Walking LA.

**Movement in Hollywood** [Delayed Class Time: 12-3pm]
Visiting Artist at Lunch Hour: Sara Wookey, www.sarawookey.com
Fieldwork 4: Hollywood Movement Workshop
Assignment Due: Questions on Andreotti/Costa Reading
Next Assignment: Work on 2-page text on Fieldwork 2/3.

**Metro Bus 217 to Hollywood/Western**
Case Study Presentations (3)
Introduction to Situationists
Discussion of Andreotti/Costa Reading
Fieldwork 5: Hollywood/Western
Assignment Due: 2 page text on Fieldwork 2/3
Next Assignment: Read excerpt from Jack Flam’s Robert Smithson: The Collected Writings, and write two complex response questions.

[Optional: San Francisco Field Trip]

**Metro Bus 780 to 3rd/Fairfax**
Discussion of Smithson Reading
Fieldwork 6: Farmer’s Market, 3rd/Fairfax
Assignment Due: Questions on Smithson Reading
Next Assignment: Read excerpt from Kevin Lynch’s The Image of the City and write two complex response questions.

**Metro Red Line to Hollywood/Highland**
Case Study Presentations (4)
Introduction to Park Design
Discussion of Lynch Reading
Fieldwork 7: Domestic Hollywood
Assignment Due: Questions on Lynch Reading

Next Assignment: Read excerpt from Robert Irwin’s ‘Being and Circumstance: Notes Toward A Conditional Art’ and write two complex response questions.

**Metro Red Line to MacArthur Park**
Introduction to Final Project
Discussion of Irwin Reading
Fieldwork 8: MacArthur Park
Assignment Due: Questions on Irwin Reading
Next Assignment: Read excerpt from Rem Koolhaas and Bruce Mau’s S,M,L,XL and write two complex response questions.

Metro Red Line to North Hollywood [Last day to withdraw]
Case Study Presentations (4)
Discussion of Koolhaas/Mau Reading
Assignment Due: Questions on Koolhaas/Mau Reading, Mid-Term Field Notebook and Urban Node Proposal
Fieldwork 10: North Hollywood
Next Assignment: Due in two weeks on March 28, write 2-page text about impressions, impact, analysis provoked by Fieldwork 6/8 including at least one references to completed readings. Review Friends of LA River website in preparation for Jenny Price’s tour: www.folar.org.


Driving the LA River [Meeting Location TBA]
Field Notebooks and Urban Node Proposals Returned
Fieldwork 9: LA River
Assignment Due: 2 page text on Fieldwork 6/8
Next Assignment: Read excerpt from Miwon Kwon’s One Place After Another: Site-Specific Art and Locational Identity and write two complex response questions.

Metro Red Line to 7th/Metro, F Dash to South Park
Discussion of Kwon Reading
Fieldwork 3: South Park, Downtown LA
Assignment Due: Questions on Kwon Reading
Next Assignment: Read excerpt from Vito Acconci's “Public Space in a Private Time” and write two complex response questions.

Metro Bus 163 to Woodbury
Fieldwork 11: Woodbury Neighbors
Assignment Due: Questions on Acconci Reading
Next Assignment: Work on Final Project

Final Project Studio Time
Case Study Presentations (Back-up)
Discussion of Acconci Reading
Final Project Desk Critiques
Next Assignment: Work on Final Project

Final Project Studio Time
Field Notebook Informal Presentation and Discussion
Final Project Desk Critiques
Assignment Due: Final Field Notebook with CD of digital files containing key scanned pages
Next Assignment: Work on Final Project

Final Project Presentation: Alternative Cultural Tourism
Assignment Due: Presentation of Final Project. Final project digital submissions including presentation, resource images, 3-4 page project summary and bibliography.
Woodbury University
Course Syllabus

AR 691.0
GRADUATE DESIGN STUDIO 5: COMPREHENSIVE DESIGN
UNITS 6
PREREQUISITE AR 589
COREQUISITE AR 664

COURSE DESCRIPTION
Students produce a comprehensive architectural project based upon a building program and site that includes the development of programmed space demonstrating an understanding of structural and environmental systems, life-safety provisions, wall sections, building assemblies and the principles of sustainability. The last half of the semester will be devoted to design development. Studio, twelve hours per week.

SPECIFIC LEARNING OUTCOMES
- Ability to speak and write effectively NAAB 1, SOA 4
- Ability to employ appropriate representational media, including computer technology, to convey essential formal elements at each stage of the programming and design process NAAB 3, SOA 4
- Ability to employ basic methods of data collection and analysis to inform all aspects of the programming and design process NAAB 4, SOA 1
- Ability to recognize the varied talent found in interdisciplinary design project teams in professional practice and work in collaboration with other students as members of a design team NAAB 7, SOA 5
- Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them NAAB 8, SOA 3
- Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world NAAB 9, SOA 3
- Understanding of national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition NAAB 10, SOA 3
- Ability to incorporate relevant precedents into architecture and urban design projects NAAB 11, SOA 2
- Ability to incorporate relevant precedents into architecture and urban design projects NAAB 11, SOA 2
- Ability to design both site and building to accommodate individuals with varying physical abilities NAAB 14, SOA 2, 5
- Understanding of the principles of sustainability in making architecture and urban design decisions that conserve natural and built resources, including culturally important buildings and sites, and the creation of healthful buildings and communities NAAB 15, SOA 2, 3, 5
- Ability to respond to natural and built site characteristics in the development of a program and the design of a project NAAB 17, SOA 2
- Understanding of the basic principles of life-safety systems with an emphasis on egress NAAB 20 SOA 2, 5
- Understanding of the basic principles and appropriate application and performance of construction materials, products, components and assemblies, including their environmental impact and reuse NAAB 24, SOA 2, 3
- Ability to make technically precise drawings and write an outline specification, NAAB 26, SOA 2, 3
- Ability to produce a comprehensive architectural project based upon a building program and site that includes the development of programmed space, demonstrating an understanding of structural and environmental systems, life-safety provisions, wall sections, building assemblies and the principles of sustainability.
NAAB PERFORMANCE CRITERIA - Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
1. Speaking and Writing Skills
2. Critical thinking Skills
3. Graphics Skills
7. Collaborative Skills
8. Western Traditions
9. Nonwestern Traditions
10. National and Regional Traditions
11. Use of Precedents
14. Accessibility
15. Sustainable Design
17. Site Conditions
20. Life Safety
24. Building Materials and Assemblies
26. Technical Documentation
28. Comprehensive Design

School of Architecture Track Satisfied
1. Critical Thinking
2. Design
3. Building
4. Representation
5. Professionalism

SAMPLE SYLLABUS

From its beginnings, film-making was characterized by two opposing tendencies: the documentation of events as they occur before the camera as typified by the work of the Lumière Brothers in 1895, and the use of artifice and illusion to tell a story, pioneered by Georges Méliès in 1896. Using Méliès realization that the space on the screen is not the same as space in the natural world, this studio will study the richness and variety of spatial representation achieved by great directors of fiction films as a tool to enhance the students’ visualization of space in concept design. North Hollywood is known as the “backyard” of the Los Angeles film industry; it is where many gaffers, grips and stuntmen live, and prop houses, lighting companies, and special effects companies are based, and yet it does not have a movie showcase of its own.

North Hollywood is also the theater capital of the San Fernando Valley, home to over nine live theater companies. It is linked to Hollywood by the Metro Red Line, and connected to the rest of the Valley by the Orange Line. Long-term plans show a northsouth light rail line connecting North Hollywood to Burbank Airport and Sun Valley. The project will provide a venue for film screening, and for training in film and television technology, by building a cinemathèque and film school on a prominent site in North Hollywood (NoHo), adjacent to the Metro Red Line and Orange Line stations, and forming the gateway to NoHo from the North. The project will contain a wide variety of spatial types: large-scale auditorium spaces for lectures and screenings, small screening rooms, sound stages, seminar rooms and offices;
public plazas for public screenings and community events, and streetfront retail stores, cafes and restaurants. Some of the design issues to be investigated include:
- Procession through public and private space as a choreographed experience
- The relation of architectural spatiality to the space of film.
- The edge between the space of the street and the world of the film, where does it occur and what are the qualities of that transition between real and virtual space? Is it possible for the two to overlap?
- The boundary between public space of the street and the plaza, and the private space of the film school. Again, what are the qualities of the edge between the two, and is it possible to blur the distinction?

INSTRUCTIONAL PROCESS
Assignment 1: Film analysis (three weeks)
1. Choose a clip from one of the canonical films offered.
2. Analyze that clip in the following terms:
   a. Describe the space in which the clip was filmed using a digital model:
   b. On the digital model show where the camera was positioned and how it moved.
   c. On the digital model show the space created by the protagonists, actors, cars, etc..
   d. Describe the space created in the film frame by the combination of these movements.
Assignment 2: Storyboard (one week).
Using the spatial experience of the film as a base, develop a storyboard for your project, describing the spatial experience of moving through the buildings. Use the actual project program.
Assignment 3: Concept design (two weeks)
Repeating the process of Assignment 1, create a concept model of the project on the actual site:
1. Describe the space of the project with a physical model:
2. Use diagrams to show the space created by the protagonists, actors, cars, etc..
3. Describe the experience of the viewer moving through the building using a digital animation, series of model shots, or hand sketches.
Assignment 4: Systems concept designs: (three weeks)
On the basis of Assignment 3, students form groups of three, one taking the role of architect, one of structural engineer, and one of environmental engineer. Working collaboratively, the group will develop an integrated concept for the project design, including structural, environmental and architectural systems.
Assignment 5: Design development and presentation (six weeks).
The final presentation will include architectural, structural and environmental system drawings. It will also cycle back to the original research by including a movie describing the experience of inhabiting the project, based on the storyboard created in Assignment 2. This movie will not be a conventional digital animation, but will include footage of live action, subjects matted onto digital models, stop action using photoconstructions, and clips copied from other movies.
(six weeks)

ASSESSMENT OF STUDENT PERFORMANCE
Assignment 1 .................................................. 15%
Assignment 2 .................................................. 10%
Assignment 3 .................................................. 10%
Assignment 4 .................................................. 15%
Assignment 5 .................................................. 35%
Attendance and participation ............................ 15%
TOTAL 100%

ATTENDANCE:
Because new information will be provide to students at each class meeting in the form of lectures and
discussion, attendance at each meeting is essential for students to successfully complete the class. Any student who has more than two unexcused absences will be administratively dropped from the class.

POLICY OF PROJECT RETENTION
The university reserves the right to retain student work for archival purposes. Projects/models, assignments, and exams will be kept at the department’s discretion for this purpose.

STUDENT RESPONSIBILITY
It is the responsibility of the student to attend class/studio sessions and to work in class/studio. Woodbury University has established clear and appropriate grading and administrative guidelines. They will be followed in this class, except as amended. Students should be familiar with the various policies as stated in the Woodbury University catalog.

POLICY ON ACADEMIC HONESTY
Woodbury University faculty and students have adopted an academic honesty policy that reflects and sustains the integrity of our work and the University. You are expected to know the policy and uphold it in practice and in spirit. The Academic Honesty Policy may be found in the current student handbook, the course catalog, and on the Academic Affairs page on the Portal.
Woodbury University  
Course Syllabus  

AR 692  
GRADUATE THESIS STUDIO  
UNITS 6  
PREREQUISITE AR 648 Thesis Preparation, AR 691 Design Studio 5 Comprehensive Design

COURSE DESCRIPTION  
Students must demonstrate the application of theoretical research and critical positioning, plus the ability to integrate site, program and other design issues of architecture including space, time, aesthetics, context, inhabitation, and systems in a self-initiated architectural design project. The finished thesis project must demonstrate an advanced degree of critical thinking, technical skill, and knowledge of the craft of building through a rigorous and highly resolved level of work. Studio, twelve hours a week.

SPECIFIC LEARNING OUTCOMES  
- Ability to read, write, listen, and speak effectively NAAB 1, SOA 1, 4  
- Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards NAAB 2, SOA 1  
- Ability to gather, assess, record, and apply relevant information in architectural coursework NAAB 4, SOA 1  
- Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them NAAB 8, SOA 1  
- Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world NAAB 9, SOA 1  
- Understanding of national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition NAAB 10, SOA 1  
- Ability to incorporate relevant precedents into architecture and urban design projects NAAB 11, SOA 2  
- Ability to prepare a comprehensive program for an architectural project, including assessment of client and user needs, a critical review of appropriate precedents, an inventory of space and equipment requirements, an analysis of site conditions, a review of the relevant laws and standards and assessment of their implication for the project, and a definition of site selection and design assessment criteria NAAB 16, SOA 1, 5  
- Ability to respond to natural and built site characteristics in the development of a program and the design of a project NAAB 17, SOA 2  
- Ability to make technically precise drawings and write an outline specification, NAAB 26, SOA 2, 3  
- Ability to produce a comprehensive architectural project based upon a building program and site that includes the development of programmed space, demonstrating an understanding of structural and environmental systems, life-safety provisions, wall sections, building assemblies and the principles of sustainability. NAAB 28, SOA 2, 3, 4, 5

NAAB PERFORMANCE CRITERIA - Levels of accomplishment  
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.  
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.
NAAB Criteria Satisfied
1  Speaking and Writing Skills   ability
2  Critical Thinking Skills    ability
3  Graphic Skills             ability
4  Research Skills           ability
8  Western Traditions       understanding
9  Non-Western Traditions   understanding
10 National and Regional Traditions understanding
11 Use of Precedents        ability
16 Program Preparation     ability
17 Site Conditions          ability
28 Comprehensive Design    ability

School of Architecture Track Satisfied
1  Critical Thinking
2  Design
3  Building
4  Representation
5  Professionalism
Woodbury University
Course Syllabus

AR 650
PROFESSIONAL PRACTICE 2: DOCUMENTS AND PROJECT ADMINISTRATION

UNITs: 3
PREREQUISITE: AR 553 Professional Practice 1

COURSE DESCRIPTION
Design delivery and project and firm management are studied, including understanding the client role in architecture, program preparation, an analysis of documents, services, professional contracts and fees, project budget and cost estimating, global markets, and professional ethics. Lecture, three hours a week.

SPECIFIC LEARNING OUTCOMES
- Ability to recognize the varied talent found in interdisciplinary design project teams in professional practice and work in collaboration with other students as members of a design team. NAAB 7, SOA 5
- Ability to prepare a comprehensive program for an architectural project, including assessment of client and user needs, a critical review of appropriate precedents, an inventory of space and equipment requirements, an analysis of site conditions, a review of the relevant laws and standards and assessment of their implication for the project, and a definition of site selection and design assessment criteria. NAAB 16, SOA 5
- Understanding of the responsibility of the architect to elicit, understand, and resolve the needs of the client, owner, and user. NAAB 27, SOA 5
- Understanding of obtaining commissions and negotiating contracts, managing personnel and selecting consultants, recommending project delivery methods, and forms of service contracts NAAB 29, SOA 5
- Understanding of the basic principles and legal aspects of practice organization, financial management, business planning, time and project management, risk mitigation, and mediation and arbitration as well as an understanding of trends that affect practice, such as globalization, outsourcing, project delivery, expanding practice settings, diversity, and others NAAB 30, SOA 5
- Understanding of the role of internship in obtaining licensure and registration and the mutual rights and responsibilities of interns and employers NAAB 31, SOA 5
- Understanding of the architect’s responsibility as determined by registration law, building codes and regulations, professional service contracts, zoning and subdivision ordinances, environmental regulation, historic preservation laws, and accessibility laws NAAB 33, SOA 5
- Understanding of the ethical issues involved in the formation of professional judgment in architectural design and practice. NAAB 34, SOA 5

NAAB PERFORMANCE CRITERIA - Levels of accomplishment
- Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.
- Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied
7 Collaborative Skills ability
16 Program Preparation ability
27 Client Role in Architecture understanding
29 Architects’ Administrative Roles understanding
30 Architectural Practice understanding
Professional Development understanding
Legal Responsibilities understanding
Ethics and Professional Judgment understanding

School of Architecture Track Satisfied
5  Professionalism

SAMPLE SYLLABUS
REQUIRED TEXT:    AIA Handbook – Student Edition

INSTRUCTIONAL PROCESS
Instruction will consist of lectures, guest lectures, assignments, meetings with professional firms, and class discussions.

ASSESSMENT OF STUDENT PERFORMANCE GRADING
Attendance/Class Participation    20%
Assignments                     35%
Mid Presentation/Examination    25%
Final Presentation/Examination  20%
HADLEY H.S. ARNOLD
Adjunct Faculty
Co-Director, Arid Lands Institute

CURRENT COURSE(S) TAUGHT
2009-2010
AR 493 Dry Studio
IS 3747 Reading the West
Project Co-Director, Arid Lands Institute

EDUCATION
1986
A.B., Harvard College, Department of Fine Arts.
summa +/magna -
1994
M. Arch., Southern California Institute of Architecture (SCI-Arc), Los Angeles, California.
Master’s thesis: “Home/Work: 12 Proposals in the Public Sphere, Providence, RI.”

TEACHING/ACADEMIC SERVICE
2008-2009
AR 448 Professional Practice II
AR 492 Degree Project Studio
AR 493 Dry Studio
IS 3747 Reading the West
Project Co-Director, Arid Lands Institute
2007-2008
AR 493 Dry Studio
School of Architecture Faculty Meeting Facilitator
NAAB APR co-author
M.Arch Proposal editor
2006-2007
AR 366 Contemporary Issues: Deep Green: What is Environmental Urbanism?
Critical Case Studies in the Contemporary Practice of Sustainable Urban Design
AR 448 Professional Practice II
AR 366 Contemporary Issues: Water, Infrastructure + Urban Form
AR 492 Degree Project. Advisor
School of Architecture Course Catalog editor
Studio Culture facilitator/editor
Vision/Mission facilitator
2005-2006
AR 366 Contemporary Issues In-Here, Out-There: Explorations and Investigations on the Los Angeles River and Los Angeles Aqueduct
AR 493 Dry Studio
AR 334 Urban Design Theory
AR 492 Degree Project Advisor
2004-2005
AR 493 Dry Studio
AR 334 Urban Design Theory
AR 492 Degree Project Advisor
2003-2004
AR 493 Dry Studio
AR 334 Urban Design Theory
AR 492 Degree Project Advisor
2002-2003
AR 493 Dry Studio
AR 334 Urban Design Theory
AR 492 Degree Project Advisor
2001-2002
Water & Architecture: Redesigning the Hydraulic Society, with Peter Arnold.
Advanced Topics Studio, UCLA Graduate School of Architecture and Urban Planning.
Second Year Studio, UCLA Graduate School of Architecture and Urban Planning.
1995
Oakwood: The Political Economy of Place. Graduate seminar,
Southern California Institute of Architecture (SCI-Arc). With Mike Davis.

PROFESSIONAL PRACTICE:
1998-Present
Office of Hadley and Peter Arnold LLC
Small scale residential + commercial design.
1995-1998
Rattlebag, Inc., New York, NY
Community design workshops.
1994-1995
Director, Foundation of the Southern California Institute of Architecture (SCI-Arc),
Los Angeles, California
1987-1990 Assistant Editor, publications and exhibitions

Getty Center for the History of Art and the Humanities, Santa Monica, California.

AWARDS AND HONORS
2008 AIA/LA Design Merit Award, Canyon House, Los Angeles, CA
2006 Maxine Frankel Faculty Development Award, Woodbury University, Burbank, California. for: Watercourses: The Architecture of Water in the West
2000 Fellow, The Bogliasco Foundation, Villa Liguria Study Center for the Arts and Humanities, Genova, Italy.
1994 Alpha Rho Chi medal.
1986 Nominee, Mellon Fellowship in the Humanities.

PUBLICATIONS, LECTURES AND EXHIBITIONS
BROODWORK, Group Exhibition, Eagle Rock Arts Center.
2007 MAK Center LA Modernism Tour, Featured Site: Canyon House, Los Angeles, CA
New Blood: Next Gen Group Exhibition, Architecture + Design Museum (A+D), Los Angeles, California.
Featured projects: Canyon House + Desert Research Station.
Panelist. “Future Directions” roundtable panel with Frances Anderton, moderator

PROFESSIONAL MEMBERSHIP
PETER ARNOLD  
Adjunct Faculty  
Co-Director, Arid Lands Institute

CURRENT COURSE(S) TAUGHT
AR 487  Comprehensive Design Studio
AR 4931  Urban Design Studio
AR 4932  Fourth Year Open Studio

EDUCATION
B.A.   University of Colorado, Boulder

TEACHING/ACADEMIC SERVICE
2009  Infrastructure + Resilience: WPA 2.0 Competition
2009  Infrastructure + Resilience: Dry Studio
Centers in the American West.
2008  Appointed Co-Director: Arid Lands Institute, Woodbury University
2008  Creation + 3-Year Charter: Arid Lands Institute, Woodbury University
2008  Architecture + Adaptation: Dry Studio
2007  Architecture + Adaptation: Dry Studio
2007  GIS Mapping: Mini Studio
2006  Architecture and the Anthropogenic Landscape: Dry Studio
2005  In-Here, Out-There: Contemporary Issues
2005  Architecture and Adaptation in the Anthropocene Era: Dry Studio
2004  Re-Thinking the Hydraulic Landscape: Dry Studio
2003  Livable Landscapes, Sustainable Settlements: Dry Studio
2002  Visionary Infrastructures: The Modern Hacienda: Dry Studio
2001  Water & Architecture: Redesigning the Hydraulic Society

PROFESSIONAL PRACTICE
1999-2009 Office of Hadley + Peter Arnold LLC
1994-1999 Tod Williams Billie Tsien and Associates (TWBTA), New York, NY
landscape design.
1994-1996 Assistant to Project Architect, Full Time On-Site Construction Management and Job Supervision: The
Neurosciences Institute, La Jolla, California. 50,000-square foot neuroscience research complex of 3 buildings: laboratories; library and offices; and a 250-seat auditorium.

AWARDS
2008  AIA/LA Design Merit Award, Canyon House, Los Angeles, CA
2007  MAK Center LA Modernism Tour, Featured Site: Canyon House, Los Angeles, CA
2006  New Blood: Next Gen, Architecture + Design Museum (A+D), Los Angeles, CA
2006  Grant Recipient, Maxine Frankel Award, Woodbury University, Burbank, California. Watercourses: The
Architecture of Water in the West: A Photographic and Written Survey, with Hadley Arnold.
2004  Grant Recipient, The LEF Foundation, The Architecture of Water in the West: A Photographic and Written
Survey, with Hadley Arnold.
2000  Fellow, The Bogliasco Foundation, Villa Liguria Study Center for the Arts and Humanities, Genova, Italy.
1999  Grant Recipient, Graham Foundation for Advanced Studies in the Fine Arts, The Architecture of Water in the
West: A Photographic and Written Survey, with Hadley Arnold.
2000  TWBTA/American Institute of Architects, National Honor Award, Rifkind Residence
1999  TWBTA/American Institute of Architects, New York Chapter, Honor Award, Rifkind Residence
1999  TWBTA/Record Houses, Architectural Record, Rifkind Residence
1997  TWBTA/American Institute of Architects, National Honor Award, Neurosciences Institute (NSI)
1997  TWBTA/NYACE Engineering Excellence Platinum Award, NSI
1997  TWBTA/National ACEC Engineering Excellence Award Finalist, NSI
1996  TWBTA/CRSI Design Award, NSI
1996  TWBTA/WCCC Meritorious Project Achievement Award, NSI
1996  TWBTA/San Diego AIA Honor Award, NSI
1996  TWBTA/SDG&E Energy Efficiency Integration Design Award, NSI
1996  TWBTA/IESNA Award of Excellence for Interior Lighting Design, NSI
1996  TWBTA/San Diego Grand Orchid Award, NSI
1996  TWBTA/American Institute of Architects, New York Chapter, Honor Award, NSI
1996  TWBTA/American Society of Landscape Architects, Design Honor Award, NSI
1996  TWBTA/Time Magazine, Best of Design, NSI
1995  TWBTA/San Diego ACI Architectural Concrete Award, NSI
1993  TWBTA/American Institute of Architects, San Diego Chapter, Honor Award (Design), NSI

LECTURES, EXHIBITIONS, PUBLICATIONS
2009  Group Exhibition: BROODWORK, Eagle Rock Arts Center
2000  Lecture and Gallery Exhibition: Green Voices, 2000-2001 Lecture Series: America's Imperial Garden: The
       Architecture of Water Control in the American West, with Hadley Arnold, Woodbury University, Burbank,
       California.
STAN BERTHEAUD
Professor of Architecture

CURRENT COURSE(S) TAUGHT
AR 281  Design Studio 2A: Program & Space
AR 3722  Living in Oblivion (Marketing the short film on the down low)
AR 383  Design Studio 3A: House and Housing
AR 384  Design Studio 3B: Structure, Systems
AR 448  Professional Practice 2
AR 487  Design Studio 4A: Contemporary Topics
AR 491  Design Studio 5A: Contemporary Topics
AR 492  Degree Project (and coordinator)

EDUCATION
1987-1990 University of Southern California Los Angeles, CA Graduate work in “Film Production” and “Screenwriting” USC School of Cinema and Television
1978-1979 North Carolina State University Raleigh, NC Master of Architecture
1973-1978 Louisiana State University Baton Rouge, LA Bachelor of Architecture

TEACHING AND ACADEMIC SERVICE
2007-Present Woodbury University: Inaugural Board Member: ITS (Interdisciplinary Program at Woodbury University)
1989-Present Committee work: Personnel, Policy, Library, Academic Appeals, Faculty Budget, Numerous Ad Hoc, Nominating & Search committees
1990-2001 Faculty advisor, AIAS (American Institute of Architects, Student Chapter)
1996 Faculty advisor, Publications Club
1996-1997 Faculty judge, Student Talent Show
1993 Faculty advisor, Mountain Bike Club

OTHER ACADEMIC SERVICES
2006 Auburn University, Writing Awards Committee, 2006
2006-Present Orange Coast College Advisory Board
1998-2005 Mesa College Advisory Board
2003-2005 Mt. San Antonio College- Architectural Technology Advisory Committee
1999 Chautauqua Competition Coordinator Sponsored by ASEA (American Society of Architects and Engineers)
1999 East Los Angeles College Advisory Board
1998 Ad Hoc Committee on Architectural Education, sponsored by the AIA/San Diego Chapter and convened at the New School of Architecture

PROFESSIONAL PRACTICE AND SERVICE
2007-Present Planning commissioner/ Oceanside, CA- Term: 2007-2011
Ad hoc Signage committee
Ad hoc Sustainability committee

AWARDS AND HONORS
2005-2006 Architecture/design Paul Rudolph Visiting Professorship- Auburn University, Auburn, Alabama, Faculty of record with Geraldine Forbes- Honorable Mention, Washington, D.C., Martin Luther King Memorial Competition, Ernie Moore, student designer
2000 Faculty of record with Carl Strona and Haley Hodnett- Winner, Lumbermans Competition, Ojay Pagano, Student designer
1996 Associated Student Government (ASG), Woodbury University, Faculty Member of the Year
1993 Fellowship, AIA/ACSA “Professional Practice in the Design Studio” summer workshop.
1986 Santa Fe, NM Restoration/Renovation Honor Award, 1912 St. Charles Avenue Project, Historic District Landmarks Commission, New Orleans, LA, Commendation, New Construction in a Historic District, Sugarhouse Hotel Project, Historic District

SCREENWRITING AND CINEMA/TELEVISION PRODUCTION
2007 “Created by” & “Consulting Producer” credity: “Architecture School” (co-creator with Michael Selditch) Currently in production. A six episode documentary for the Sundance Channel following architecture students designing/building a home for a displaced family in post-Katrina New Orleans
2000 “Screenplay by” credit: “South of Heaven, West of Hell” (co-written with Dwight Yoakam) A western set in turn of the century New Mexico. Valentine Casey, a U.S. Marshall, vows to bring to justice a gang made of his adopted family. Starring Dwight Yoakam, Billy Bob Thornton, Vince Vaughn, Peter Fonda, Bridgett Fonda, Bud Cort and Paul Ruebens. Closing film and World Premiere at the 2000 Slamdance Film Festival, Park City Utah

BARRBARA BESTOR, AIA
Chair, Graduate Architecture, Burbank/Los Angeles

EDUCATION
1992  Master of Architecture, Southern California Institute of Architecture, Los Angeles, California
1987  Bachelor of Arts in Visual and Environmental Studies, Magna Cum Laude, Harvard College, Cambridge, Massachusetts

REGISTRATION
1999  State of New York  No. 026174-1
1998  State of Rhode Island  No. 2761
1995  State of California  No. C 26132

TEACHING AND ACADEMIC SERVICE
1997-2005  SCI-Arc Graduate Design, Faculty
2001-2002  Harvard Graduate School of Design, Faculty
1994-1997  UCLA Graduate Architecture Program, Design Faculty

PROFESSIONAL PRACTICE AND SERVICE
1992-1994  Bestor Design Studio and Bestor + Millar (with Norman Millar)
1992  Dagmar Richter Studio
1990-1991  Richard Lundquist Design Associates
1989  Studioworks, Robert Mangurian and M.A. Ray
1987-1988  AKS Runo, Andrew Zago
1986  Morphosis

COMMUNITY SERVICE
2009  SOM Travelling Fellowship Award Juror
2009  Sunset Magazine Western Home Awards juror
2009  Pro Bono- King Junior High School "welcome" entrance mural
2009  Planned Parenthood Los Angeles, event committe member
1996-1997  President, Atwater Chamber of Commerce

AWARDS AND HONORS
2007  AIA restaurant design awards, for excellence in restaurant design, Intelligentsia
2003/4  Nominee / National Design Award, Cooper Hewitt Museum
1992  AIA Henry Adams Metal, SCI-Arc
1992  AIA Hastings Award for student journalism, OFFRAMP
1987  Phi Beta Kappa, Harvard College
1987  Radcliffe Fellowship, Contemporary Architecture in Tokyo

PUBLISHED WRITINGS
2008  Los AngelesTimes, "Hand over the mini-malls", December
2006  Barbara Bestor Bohemian Modern; Living in Silverlake, Harper Collins/Regan Books
1998  LA Forum for Architecture and Urban Design Newsletter, Editor
1991  OFFRAMP, The Issue of Technology, Executive Editor
1985  Copyright, Cambridge MA, editorial team

PUBLISHED WORK OR REVIEWS
2009  Elle, May "The New White House"  Topanga House
2009  Vart Nya Hem, June "Architecturally Designed in Silver Lake", Sweden  Bestor 2 House
2009  Loudpaper, July "Building as Media: Loudpaper Interviews Barbara Bestor"  Mural Project
2009  Angeleno, May "Women's Works: LA's Designing Dames"  Work profile
2009  Brutus, May, Japan  Bestor 2 House
2009  LA Weekly, 4/17-23, „Dangerbird’s Wings”  Dangerbird
2008  Los Angeles Times, 4/17 "Out of the Shadows"  Bestor 2 House


2008 Los Angeles Times, 12/4 „A new Intersection in LA”

2007 Architectural Record, December, review

2007 PAPER magazine, February “California Dreaming, Bestor at home”


2007 Riviera, „Roxy My World”

2007 Cottage Style, review

2006 Los Angeles Times, 3/30 “A treat, if you can find it”

2006 Elle Decor, ITALY, April

2006 Los Angeles Times, 4/6 “Bohemia, with a killer view”

2006 DWELL, November, „In The Modern World”

2006 Womens Wear Daily, „East of Eden”


2006 Barbara Bestor *Bohemian Modern; Living in Silverlake*, Harper Collins

2006 PEN with New Attitude (Japan), April “World Architecture Ideas for Living”


2006 Los Angeles Confidential, July/August, “Color Me Barbara”

2006 Domino, March 2006 “Material Girl”

2006 Eva Schlegel L.A. Women: Artists and Architects, Austria

2006 California Home and Design, October „Ten to Watch”

2006 Cottage Living, May/June, „For Us Its All About Color”

2005 Los Angeles Times, 4/7 “Art hits a wall, makes a splash”

2005 Elle, November, “Living in Silverlake, CA”


2005 DWELL, Jan/Feb 2005 “Dwell House II”

2004 Los Angeles Times, 3/18 “Perception, deception: beyond model homes”

2004 Long Beach Press Telegraph, 2/27 „Matters Of Size”

2003 Art Forum, June, “Top Ten List” Dave Muller


2003 This Old House, November. „Buiy In Bookcases”

2002 Los Angeles Times, 3/14 “Building a Name for Herself”

1999 Hitoshi Abe *Los Angeles Locals*, Japan

1997 I.D., January/February

LECTURES AND SYMPOSIA

2009 American Women in Architecture Symposium, keynote speaker

2009 Dwell on Design Conference, Lecture, „On Color”

2008 Good Magazine, Lecture, December, „On Minimals”

2006 CCAC Watts Institute, lecture with Escher Gunewaarda.


EXHIBITS

2009 BROODWORK group show, “Pirate Therapy”, Eagle Rock Center for the Arts, May


2006 CCA Watts Institute, San Francisco “Humans Were Here! (building in L.A.)” curated by Fritz Haeg, San Francisco, Sept.-November


2004 “Models of Experience: New Ideas on the Form and Function of Architectural Models” installation at the University Art Museum, CSLB January 24-April 18

1994 “Los Angeles Service Stations Project” exhibition at L.A. Municipal Art Gallery

PROFESSIONAL MEMBERSHIPS

2008+ American Institute of Architects

1995+ Association Of Women in Architecture

2000+ Silverlake Chamber of Commerce
EMILY BILLS, Ph.D.
Adjunct Faculty, School of Architecture
Participating Adjunct Faculty, Institute of Transdisciplinary Studies

CURRENT COURSE(S) TAUGHT
AR 267  World Architecture 1
IS 2074  Introduction to Urban Studies
IS 3741  Current Issues in Urban Studies
IS 3744  Urban Theory

EDUCATION
2006  Institute of Fine Arts, New York University; Ph.D. in the History of Architecture and Urbanism, 1800- present
2000  Institute of Fine Arts, New York University; Master of Arts in the History of Art and Architecture
1996  University of California, Berkeley; Bachelor of Arts in the History of Art, Twentieth Century

TEACHING AND ACADEMIC SERVICE
2009- Present Chapman University, Orange, CA
Adjunct Professor, Department of Art
2007- Present Woodbury University, Burbank, CA
Participating Adjunct, Institute of Transdisciplinary Studies Coordinator, Urban Studies Program
2000- Present The New School, New York, NY
Adjunct Professor, Humanities Department
2006-2007 University of Southern California, Los Angeles, CA
Instructor, School of Policy, Planning, and Development
2005, Spring Colorado College, Colorado Springs, CO
Visiting Professor, Art Department
2000-2002 New York University, New York, NY
Preceptor, Psychology Department and Department of Fine Arts

UNIVERSITY SERVICE
2009  Instructional Mentor for new professors, Blended Learning Initiative, The New School
2008-Present  Program Developer, Urban Studies Minor, Transdisciplinary Studies, Woodbury University
2000- Present  Curriculum Development, Metropolitan Studies, The New School
2008-2009  Participant, San Fernando Valley Initiative, Woodbury University
2008, Fall  Transdisciplinary Studies Committee, Woodbury University
2008, Fall  Coordinator, World Architecture 1, Woodbury University
2008, Fall  Guest Critic, Fourth Year Comprehensive Studio reviews, Woodbury University
2008, Summer  Guest Critic, Architecture Study Abroad reviews, Woodbury University in Nanjing, China
2007, Fall  Guest Critic, Architecture and Urban Design: M2 Critical Studies reviews, UCLA
2006, Fall  Guest Critic, Third Year Housing Studio reviews, Woodbury University
2005, Spring  Co-coordinator, Art Department Lecture Series, Colorado College
2003, Spring  Coordinator, Los Angeles Study Tour, Institute of Fine Arts, New York University

PROFESSIONAL EXPERIENCE
2007- Present Urban Operations, Los Angeles, CA; Research Director
1999-2003  Institute of Fine Arts, NYU; Graduate Assistant
1999-2002  Richard Gray Gallery, New York, NY; Gallery Assistant
1997-1998  Brooklyn Museum of Art, Department of Decorative Arts, Brooklyn, NY; Kress Foundation Fellow

AWARDS AND HONORS
2009  Society of Architectural Historians Beverly Willis Architecture Foundation Fellowship
2008-2009  Smithsonian Institute Postdoctoral Fellowship, Archives of American Art (McCoy Papers)
2008  Faculty Development Award, The New School (for curriculum development)
2005-2006  American Council of Learned Societies Henry Luce Dissertation Fellowship in American Art
2005  Graham Foundation Carter Manny Dissertation Award Citation of Special Recognition
2004  Huntington Library Haynes Foundation Fellowship in Los Angeles Region History
2003  Institute of Fine Arts Alumni Fellowship (for study in Florence)
2002  Barbara Altman Fellowship (travel stipend for study in Los Angeles)
2001  President’s Service Award, NYU (for service to community post- 9/11)
2000-2002  Morse Academic Plan Teaching Fellow, three semesters, New York University
1999  Shelby White and Leon Levy Travel Grant (for study in Paris and Barcelona)
1998  Kress Foundation Grant (for research in conjunction with the Brooklyn Museum of Art)
1996  Graduated Phi Beta Kappa, University of California, Berkeley

PUBLICATIONS

2011, TBD  “Selling Perceptions of Space: Bell Telephone Print Ads, 1908-1930”
Chapter in Visual Merchandising: the Art of Selling; MIT Press. Peer reviewed

2010, Spring  “Talking Points: Advertising Female Telephone Identity”

2009, April  “The Missing Link: L.A.’s Telephone History and the Binding of the Region”
Article in Southern California Quarterly, journal of the Historical Society of Southern California. Peer reviewed

2004, October  “The Telephone Shapes Los Angeles, Communications and Urban Form, 1880-1950”
Article in PART, the online journal of the Art History Department of the Graduate Center, City University of New York. Peer reviewed

Publication works in progress
In Progress  The Telephone Shapes Los Angeles: Communications and Built Space
Book project developed from doctoral dissertation

In Progress  Esther McCoy: Selected Writings of an Architectural Advocate
Book-length introduction and edited volume of selected writings by Esther McCoy. Project in research stage of development

LECTURES AND SYMPOSIA

2009, April  “Regarding the Disregarded: Esther McCoy and the Contextualization of L.A. Architecture”
(Beverly Willis Architecture Foundation Fellowship Annual Meeting Honoree for advancing the work of women in architecture) Society of Architectural Historians, Annual Conference, Pasadena, CA

2009, March  “Oh No You Didn’t: The Future of Downtown L.A.’s Dirty Past” Guest lecture for Art History Department Tour Series Chapman University, Los Angeles, CA


2008, October  “Wiring the City: Communications and Urban Development in Los Angeles” Huntington-USC Institute on California and the West, Los Angeles History Group Roundtable Seminar Series, Huntington Library, San Marino, CA

2008, March  “Why are there no women in architecture? Why is there no architecture in L.A.? Esther McCoy versus the architectural establishment” Art History Department Lecture Series; Chapman University, Los Angeles, CA

2008, February  “Selling Perceptions of Space: Bell Telephone Print Ads, 1908-1930” College Art Association, Annual Conference, Dallas, TX

2008, January  “Just Link It: The History of Transport in L.A.” Guest lecture for School of Architecture studio course
“Traffic;” Woodbury University, Burbank, CA

2006, August  “Wiring the City: Communications and Urban Development in Los Angeles” American Historical Association, Pacific Coast Branch, Annual Conference, Stanford University

2004, October  “The Telephone Shapes Los Angeles, Communications and Urban Form, 1880-1950” Tenth Annual Art History Symposium, Graduate Center, City University of New York

2000, November  “Frank Lloyd Wright’s 9 to 5: Female White-Collar Labor in the Larkin Complex” Reynolda House, Museum of American Art, Symposium, Winston-Salem, NC

PROFESSIONAL MEMBERSHIP

Society of Architectural Historians, National and Los Angeles Chapters
Los Angeles Forum for Architecture and Urban Design
College Art Association
Organization of American Historians
Los Angeles Conservancy
Huntington-USC Institute on California and the West, Los Angeles History Group
EWAN E BRANDA
Assistant Professor of Architecture

CURRENT COURSE(S) TAUGHT
AR 330   Theory of Architecture (in progress)
AR 533   Advanced Architectural Theory (in progress)
AR 448   Professional Practice II (in progress)

EDUCATION
2010 (expected) PhD, Critical Studies in Architecture
              University of California Los Angeles
1998          Master of Science in Architecture Studies
              Massachusetts Institute of Technology
1989          Bachelor of Architecture
              University of Waterloo, Ontario, Canada
1985          Bachelor of Environmental Studies
              University of Waterloo, Ontario, Canada

REGISTRATION
1993-1999 Province of Québec

TEACHING AND ACADEMIC SERVICE
2009-Present Woodbury University School of Architecture, Los Angeles, CA
       Assistant Professor, School of Architecture
2007-2008 UCLA Department of Architecture and Urban Design, Los Angeles, CA
       Teaching Fellow, Architectural history and theory
2006 Art Center College of Design, Pasadena, CA
       Co-instructor, Trans-disciplinary design studio
1999-2000 Art Center College of Design, Pasadena, CA
       Instructor, Environmental Design
1995 McGill University, Montréal, Canada
       Faculty Lecturer, School of Architecture
1993 University of Waterloo, Canada
       Adjunct Lecturer, School of Architecture
1991-1992 McGill University, Montréal, Canada
       Faculty Lecturer, School of Architecture

UNIVERSITY SERVICE
2009                  Woodbury University School of Architecture web site working group
2001-2006             UCLA Experiential Technologies Center, Grant writing and Research Fellow
2000-present          Software and information architecture consulting for cultural non-profits. Clients include the Center for Land Use Interpretation (Los Angeles), the Beverly Willis Architecture Foundation (New York), Art Center College of Design Graduate Media Design program (Pasadena, CA)
1994-1996             Marosi Troy Architects, Montréal, Canada; Project Designer
1992-1994             Saia et Barbarese, architectes, Montréal, Canada; Project Designer, Project Architect
1989-1992             Saucier + Perrotte, architectes, Montréal, Canada; Project Designer
1988-1989             Peter Rose, architecte, Montréal, Canada; Project Designer

COMMUNITY SERVICE
2009-Present          Board Member, Los Angeles Forum for Architecture and Urban Design, Los Angeles, CA
2008-Present          Board Member, Electronic Literature Foundation, University of Maryland, University of Illinois at Chicago
2007-2008             ACSA conference paper reviewer
1999-Present          Technical Editor and Site Architect, Electronic Book Review (electronicbookreview.com)
AWARDS AND HONORS
2006, 2008 Edgardo Contini Award, UCLA Department of Architecture and Urban Design. For distinction in interdisciplinary architectural research.
2008 Scott Opler Fellowship for Emerging Scholars, Society of Architectural Historians
2007 Collegium of University Teaching Fellows award, UCLA, 2007. Awarded to fifteen promising doctoral candidates selected from the university as a whole.
2003 Graduate Research Mentorship award, UCLA
2003 Chancellor’s Fellowship, UCLA. Awarded to the top entering doctoral student in each department.
1996, 1997 Canada Council B grant for professional artists ($15,000)
1996 Prix d’excellence, Ordre des architectes du Québec, for the design of the Centre communautaire Jean-Claude-Malépart, Montréal.
1994 Award of distinction, Ordre des architectes du Québec, for exceptional performance in architectural licensing exams.

PUBLISHED WRITINGS

PUBLISHED WORK OR REVIEWS
1997, July Canadian Architect magazine Art of CAD Competition. Second prize for a project of digital documentation and analysis of the Jose Luis Sert House in Cambridge, Massachusetts.

LECTURES
2007 “Representing Epistephilia: Roman topography, spatial markup, and the Semantic Web.” Talk given at the Institute for Advanced Technology in the Humanities (IATH) at the University of Virginia.
NINA BRIGGS
Visiting Assistant Professor of Interior Architecture

CURRENT COURSE(S) TAUGHT
IA 252   Space Planning
IA 480   Design Studio 7: Narrative and Media
PD 200   Transition to Woodbury

EDUCATION
1985   Bachelor of Architecture
University of Southern California, Los Angeles, California

TEACHING AND ACADEMIC SERVICE
2009-present   Woodbury University Department of Interior Architecture, Burbank, CA
               Assistant Professor (Visiting Lecturer)
2008-2009   Woodbury University Department of Interior Architecture, Burbank, CA
               Participating Adjunct Assistant Professor
2007-2008   Woodbury University Department of Interior Architecture, Burbank, CA
               Adjunct Assistant Professor
2002-2006   University of California Los Angeles Extension Architecture Interior Design Program, Los Angeles, CA
               Instructor
2003-2004   Art Institute of California Departments of Interior Design and Graphic Design, Santa Monica, CA
               Instructor
1997-2000   California State University, Northridge Department of Visual Arts, Northridge, CA
               Professor
1997-2000   Crossroads School for Arts & Sciences, Santa Monica, CA
               Teacher
1997   Palisades Elementary School, Pacific Palisades, CA
               Teacher
1995   112th Street Elementary School, Los Angeles, CA
               Teacher

UNIVERSITY SERVICE
2009   Woodbury University Coordinator and Professor for Interior Architecture Summer Abroad to Paris Program
2009   Woodbury University Search Committee for Architecture Faculty Position
2008 to present   Woodbury University Society of Interior Architecture Students (SOIAS) Faculty Advisor
2008 to present   Woodbury University Institute of Transdisciplinary Studies Faculty Advisor to former Interior Architecture Students
2008 to present   Faculty Advisor to Interior Architecture Students
1984-1985   University of Southern California Architecture Student Council President

PROFESSIONAL AND SERVICE
1987-present   nba design studio, Pasadena, CA/ Paris, France: a sole proprietorship in the practice of interior residential and commercial architecture
2009-present   nba & kkid, Los Angeles, CA: a partnership with Kristin King, ASID in the practice of home staging, interior design and styling services
2004-2007   The Charles White Archives, Altadena, CA/Pomona, NY: coordinator of exhibitions, art loans, collection preservation and public relations
2002-2003   Boardwalk Builders, Inc., Culver City, CA: consultant for tenant improvement and residential construction
2002-2003   Duvivier Architects, Venice, CA: consultant/expeditor negotiating complex approvals with city agencies
1985   Daniel Dworsky and Associates, Los Angeles, CA: draftsperson
1983-1985   Gregory Bloomfield Architects, Santa Monica, CA: draftsperson and designer
COMMUNITY SERVICE
2007 Legacy: Homage to an American Master, Charles White Exhibit at Art in The Atrium, Inc. Curator
2002-2003 Woodbury University Architecture Department Consultancy Board Member, Association for Women in Architecture Representative
2002 Southern California Institute of Architecture Alumni Association Auctioneer
2000 Eighth Grade Architecture Exhibit at Crossroads School for the Arts & Sciences Curator
1996 Brentwood Art Center Architecture Teacher
1995-1997 Watts Towers Arts Center Architecture Teacher
1988-1989 Palisades Ministerial Association Member

AWARDS AND HONORS
2004 Outstanding Instructor of the Year, UCLA Extension Architecture & Interior Design Program
1984 Scholarship Award for Architecture Study in Rome, Italy
1982 John Parkinson Scholarship Award
1981 Tommy Award for Academic Excellence
1980 Art and Architecture Scholarship Award for European Study

PUBLISHED WRITINGS
1996 Pamphlet, “Teaching Some Architectural Fundamentals, the Built Environment, and Three Dimensional Thinking to Children: Learning By Design”

PUBLISHED WORK OR REVIEWS
Custom residence featured
Custom residence featured
1989 Sun Coast Magazine
Custom residence featured

LECTURES
2009 Pecha Kucha: Femmes Fatales 2009, an annual Los Angeles Forum for Architecture and Urban Design event that celebrates the vibrant and talented women architects in the Los Angeles area.
2008 Film & Human Behavior Mapping Project, Los Angeles, CA: Creator of a filmography experiment to observe, time-lapse photography, film, map, analyze and document human behavior and proxemics in public and private interior spaces, as related to the psychological responses to the form, color, texture and quality of materials and finishes.
2008 Designers and Educators- Society of Interior Architecture Students at Woodbury University, Burbank, CA: Lecture featuring professional projects
2004 Art Institute of California – Los Angeles, Santa Monica, CA: Lecture The Definition of Interior Design, illustrating the design process by which an interior designer works and the professional qualification process.

PROFESSIONAL MEMBERSHIP
2009-present Interior Design Educators Council
2006-2007 Writers At Work
1995-2008 Association for Women in Architecture
1996-1997 American Institute of Architects, Architecture in Education Committee
1994-1997 American Institute of Architects Associate
1984-1985 American Institute of Architects, California Council Student Representative
1981-1984 American Institute of Architects Students Delegate
JEANINE CENTUORI, AIA
Professor of Architecture

CURRENT COURSE(S) TAUGHT
AR 281  Design Studio 2A: Program and Space
AR 487  Design Studio 4A/5A: Comprehensive Topic Studio
AR 489  Design Studio 4B: Urbanism

EDUCATION
1991  MArch: Cranbrook Academy of Art, MI
1983  BArch: The Cooper Union, NY

REGISTRATION
California State
New York State
LEED Accredited Professional

ACADEMIC SERVICE
Current  Director of the Center for Community Research and Design (CCRD)
Year of the Valley Curricular initiative
Valley Summit I
Valley Summit II
Exhibition by Susan Cialcolo, with LACE
Camera Obscura Exhibition by Paul Groh
End of Year Student Exhibitions
"The Store" in the Hollywood storefront

PROFESSIONAL SERVICE
2006  Host for Association for Community Design National Conference, L.A.
2009  AIA CA Award in “Small Projects” for “Conditional Reflections”
2009  Grant Road Public Art Master Plan Commission, Tucson, AZ
2009  Downtown Plaza + Art Plan Commission, Redding, CA
2009  Young at Art Museum and Library Public Art Commission, Davie, FL
2008  Tempe City Museum Public Art Commission Tempe, AZ
2007  Stapleton Pool Public Art Commission, Denver, CO
2005  Metropolis Magazine Runner-up Award for Next Generation Prize for "More Doors" project.
2005  Architecture Magazine "Progressive Architecture" Award for "Margins" project.
2004  International Design Magazine "Best of Category" Award in Design Concepts for "Margins"
2004  Metropolis Magazine Runner-up Award for Next Generation Prize for "Margins"
2003  Westside Prize for excellence and innovation in city making for "Margins" project
2003  "Margins" received an honorable mention from Boston Society of Architects, Unbuilt Projects.

GRANTS
2009  Maxine Frankel Grant for “CCRD Booklet of Projects”
2006  Maxine Frankel Grant for “More Doors” Prototype
2004  Woodbury University Faculty Development grant
2002  Graham Foundation Grant
2001  AIA California William Turnbull Environmental Education Grant
2001  National Endowment for the Arts Grant
2001  Woodbury University Faculty Development Grant
2001  Hollywood Chamber of Commerce Grant, "Facades"

PUBLISHED DESIGN WORK (IN BOOKS)
2006  "Margins project in “Design Like you Give a Damn” published by Metropolis.
2003 "Finding Space in the Margins" booklet published by the National Endowment for the Arts, project with Russell Rock, graphic design by Kim Shkapich.
1998 "Burn," a project about Detroit, Mi. [collaboration with K. Bermann, and J. Preston], in Slow Space, edited by Michael Bell and Sze Tsung Leong, Monacelli Press.

PUBLISHED DESIGN WORK (IN JOURNALS, CATALOGS, & NEWSPAPERS)
2005 "Margins" project in Architecture Magazine, PA Awards issue
2004 "Margins" project in International Design Magazine, annual design review
2001 "Gateway to Hollywood" article in Los Angeles Times
1999 "Scopes" billboard in exhibition catalog, Massachusetts Museum of Contemporary Art
"Temporary Urban Garden." [collaboration with Russell Rock]
In 86th ACSA National Annual Meeting Conference
"Temporary Urban Garden" and "Oklahoma Memorial Design" in
"Undefining... Craft" exhibition catalogue; Detroit Artists’ Market
1996 "Doughboy Plaza" in "Possible new digs for Doughboy
1995 "Occupations" in Sheet catalog for exhibition coordinated and designed by Julieanna Preston
1995 "The Antemillenium Dollhouse," Part Two in Art Papers
1994 "Pleats Link Architecture and Sculpture," by Carolyn Schade
JACOB CHAN
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 425 Environmental Systems

EDUCATION
B SC. Hons, University of Southampton, England
DMS, Polytechnic of Central London, School of Business School

REGISTRATION
PE in:
  California
  Nevada
  New Jersey
  New York
  Wisconsin
  Texas
  Arizona
  Ohio
LEED AP
CPQ

TEACHING AND ACADEMIC SERVICE
Woodbury University, School of Architecture, Los Angeles, CA

PROFESSIONAL PRACTICE AND SERVICE
MDC Engineers, Inc. – Electrical Engineering and Sustainable Design Consultant

PUBLISHED WRITINGS
ARUP Journal; Miller Park, Ashley center

PROFESSIONAL MEMBERSHIP
ACEE
ANDREA DIETZ
Assistant Chair, Undergraduate Architecture, Burbank/Los Angeles
Participating Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 448  Professional Practice 2: Research and Pre-Design

EDUCATION
2005  Master of Architecture
Rice University, Houston, Texas
2002  Certificate in Architecture
Institute for Social and International Studies, Barcelona, Spain
2000  Bachelor of Science in Architecture
University of Virginia, Charlottesville, Virginia

TEACHING AND ACADEMIC SERVICE
2009-present  Woodbury University School of Architecture, Los Angeles, CA
Assistant Chair and Participating Adjunct, School of Architecture
2008  Washington University School of Architecture, St. Louis, MO
Summer Program Co-Director and Visiting Adjunct, School of Architecture
2005-2008  Woodbury University School of Architecture, San Diego, CA
Adjunct and Participating Adjunct, School of Architecture
2006  Newschool of Architecture, San Diego, CA
Visiting Faculty
2005  University of Houston College of Architecture, Houston, TX
Visiting Faculty

UNIVERSITY SERVICE
2007-2008  NAAB Accreditation Exhibit Co-Coordination
Woodbury University School of Architecture, San Diego, CA
2005-2008  Lecture Series Coordination
Woodbury University School of Architecture, San Diego, CA

PROFESSIONAL PRACTICE AND SERVICE
2009-present  Kyong Park Studio, San Diego, CA; exhibition design.
2008  Rinehart Herbst, San Diego, CA; signage design.
2008  CRO Studio, San Diego, CA; office management and project supervision.
2005-2007  Estudio teddy cruz, San Diego, CA; office and project management, event coordination, and research.
2000-2001  Design Corps, Gettysburg, PA; office and project management, event coordination, and research.

COMMUNITY SERVICE
2000-2001  Design Corps, Gettysburg, PA; AmeriCorps VISTA.

AWARDS AND HONORS
2008  $100 Friends of Architecture Donation made in my name for contributions to the education of Hispanic students
at Woodbury University
2008  $500 Merit Award for co-submission to the Roanoke Urban Effect Design Competition
2008  $5000 Installation Award for co-submission to Descours

PUBLISHED WRITINGS
2008  lunch [volume 3]: territory, Faculty and Graduate Student Work at the University of Virginia School of
Architecture. “From estudio teddy cruz: Outpost on the Political Equator.”
Architectural Press. “Communication.”

PUBLISHED WORK OR REVIEWS


LECTURES


Catherine Herbst
Chair, Undergraduate Architecture, San Diego

Current Course(s) Taught
AR 493  Summer Studio
AR 492  Degree Project
AR 375.1  Urban Environment
AR 472.9  China Foreign Study
AR 489  Design Studio 4B
AR 280  Design Studio 2A
AR 183  Design Studio 1B
AR 464  Systems Integration
AR 3735  Korea Seminar
AR 4724  Korea Studio I

Education
2008  Master of Architecture, Montana State University
1985  Bachelor of Architecture, Montana State University

Registration
1995  California State License   #C 27295

Teaching and Academic Service
2007-Present  Faculty Senator from Architecture
2001-2007  Chair San Diego Committee
  Portfolio Review

Professional Practice
Partner: Rinehart Herbst
Consultant: Rob Wellington Quigley, FAIA

Awards and Honors
WELTON RESIDENCE, Palo Alto CA
2007  Honor Award, Concrete Masonry Association of California and Nevada
2006  Honor Award, AIA East Bay Exceptional Residential Design Awards
  STRAWBERRY STAND WETLAND LEARNING CENTER, San Dieguito River Park
2005  Honor Award, AIA San Diego Chapter Design Awards
2005  Energy Efficiency Award, San Diego AIA Chapter Design Awards
2004  William Turnbull Environmental Education Grant, AIACC

Published Writings
2009  Space Magazine, Interview with Byoung Soo Cho
2007  Design For Living Magazine, April issue
2006  ExRes: AIA East Bay Chapter Gallery, Oakland CA
2005  arcCA 05.4
  AJ Small Projects Exhibition, RIBA London UK
  Architecture Centre, Essex UK
  100% Design Interiors Exhibit @ Earl’s Court, London UK
  Architects’ Journal #3 Volume 221, January 27
  San Diego Home and Garden, February issue
  San Diego Union Tribune February 6
2004  C3 Korea, #240, August
2002  San Jose Mercury News, August 25 RWQ
  San Diego Union Tribune, June 2
  Stanford Report, January 16 RWQ
LECTURES AND EXHIBITIONS

2009  MIX – Nine San Diego Architect’s, Museum of Contemporary Art, San Diego
2007  May - ‘Just Work’ Cal Poly Pomona, lecture
      Jan - ‘Just Work’ New School of Architecture and Design, lecture
2006  ‘Just Work’ Montana State University, lecture
2003  Six San Diego Houses, AIA National Convention
      KPBS Radio Auction Tour
GUILLERMO A. HONLES
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 493.0  Fourth Year Open Studio
AR 493.1  Fourth Year Open Studio
AR 493.2  Fourth Year Open Studio

EDUCATION
1990  Master of Architecture II
       University of California, Los Angeles
1988  California Polytechnic University, Pomona
1983  Associate in Arts degree, Glendale Community College

REGISTRATION
1992  Registered Architect; Licencia # C 24928

TEACHING AND ACADEMIC SERVICE
Adjunct Professor, Woodbury University
Honorary Professor, Albert Einstein University, El Salvador
Honorary Professor, Central American University UCA, El Salvador
Honorary Professor Universidad del Moron, Buenos Aires, Argentina
Honorary Professor Universidad del Diseno, San Jose, Costa Rica
1995 – 2007 Guest Lecturer; Over 60 Educational and Professional Institutions throughout North and South America

PROFESSIONAL PRACTICE AND SERVICE
1990 - Present  Architect Los Angeles Department of Water & Power
Architect Renewable Energy Task Group for the City of Los Angeles: “Green Power for a Green LA”
Architect for the Solar Energy Program of the Los Angeles Department of Water & Power
Member of “Task 7” Group for the US Department of Energy and the UN International Energy Agency for the
Development of Renewable Energy.
2004-Present  H+Z Architects “Principal”
1989 - 2004  “GH Architecture” Principal
1989 - 1990  John Sergio Fisher Architects
1985 - 1989  Pete Volbeda Architects

AWARDS AND HONORS
1987  Student Design Competition, “Chautauqua” Winner
1988  Multi Family Council Design Competition, Winner
1989  Otis Elevator International Student Competition, Finalist
1993  Los Angeles Cultural Affairs Commission Design Award
1994  Los Angeles Cultural Affairs Commission Design Award
1995  Los Angeles Cultural Affairs Commission Design Award Finalist
1997  Los Angeles Cultural Affairs Commission Design Award
1997  Academic Advisor of the Year, Woodbury University
1999  Los Angeles Cultural Affairs Commission Design Award
2000  Los Angeles Cultural Affairs Commission Design Award
2001  US Energy Department Solar Design Competition – Honorable Mention
2007  AIA San Fernando Design Awards, Winner

PROFESSIONAL MEMBERSHIP
American Institute of Architects Pasadena Chapter(AIA)
Association of Collegiate Schools of Architecture (ACSA)
Union of Schools of Architecture of Latin America (UDEFAL)
National Association of Minority Architects (NOMA)
Academic Advisor Council of Latin American Students of Architecture (CLEA USA)
HELENA JUBANY
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 450  Professional Practice 3

EDUCATION
1985     M-Arch, California State Polytechnical University, Pomona
2982     BACHELOR OF ARCHITECTURE, University of Sao Paulo

REGISTRATION
1991     California license   #22214

COMMUNITY SERVICE
2006-Present  Commissioner, Los Angeles Department of Building & Safety
2009     Board Member, Design Review Board for Marina Del Rey
2005-Present  Board Member, A Community of Friends

PROFESSIONAL SERVICE
2006-2007  Board Member, American Institute of Architects
2006-2007  Political Outreach Committee Member, American Institute of Architects

AWARDS AND HONORS
2007     "Design Award of Honor" for the Gratts Primary Center, LAUSD;
         American Institute of Architects, California Council
2003     "Design Award of Honor" for the Community & Youth Center, SIPA;
         California Council Society of American Registered Architects
1999     "Design Award of Honor" for the Verdugo Job Center, City of Glendale; American Institute of Architects
1998     "Design Award of Merit" for the Transit Tot East; American Institute of Architects
1998     "Design Award of Honor" for the Lynwood Youth Center; Society of American Registered Architects
1998     "Challenging Creations" exhibition of the Lynwood Youth Center, sponsored by the Associate for Women in Architecture, Friends of Hollyhock House and City of Los Angeles Cultural Affairs Department
1994     "Community Planning & Design Honor Award": Design Professional Coalition, California Council of the American Institute of Architects

RECOGNITIONS
2000     "United States Congress Certificate of Congressional Recognition" awarded by Congresswoman Lucille Roybal-Allard, 33rd Congress District
2000     "State of California Senate Certificate of Recognition" awarded by Senator Richard G. Polanco, Majority Leader, California State Senate
2000     "California State Assembly Certificate of Recognition" awarded by Congressman Robert Hertzberg, 40th Assembly District.
1999     "California State Assembly Certificate of Recognition" awarded by Assemblyman Scott Wildman, 43rd Assembly District.

PUBLICATIONS
2006, May/June  LA Architect --, published Gratts Primary Center, LAUSD

PROFESSIONAL MEMBERSHIP
1991-Present  Member, American Institute of Architects
1999- 2000  President, Asian American Architects/Engineers Association
1994 - Present  Member, Asian American Architects/ Association
M. VICTORIA LIPTAK
Associate Professor of Architecture
Associate Dean of the School of Architecture
President of the Woodbury University Faculty Association
and Dean of the Faculty 2007-2011

CURRENT COURSE(S) TAUGHT
AR 182   Design Studio 1A
AR 183   Design Studio 1B
AR 269   Object Making
AR 492   Degree Project
IS 373   Energy and Society
IS 104   Knowledges
PD 200   Transition to Woodbury for Architecture Students

EDUCATION
1985    B.A. Linguistics, University of California, Santa Cruz
1994    M.Arch., Southern California Institute of Architecture

TEACHING AND ACADEMIC SERVICE
2007-Present Faculty Personnel Committee, convenor.
2006-Present Educational Planning Committee.
2006-2008 Chair, Constitutional Task Force.
2006-Present President’s Task Force for a Sustainable Campus
2004-2006 Faculty Association Senate, elected vice president by Senate
2003-2006 Faculty Association Senate, elected senator at large by university faculty
2005, Spring Writing Faculty search committee
2004, Spring Council of Independent Colleges Workshop on Transformation of the College Library, (as a member of the
        campus team).
2003, Fall Strategic Planning Committees: First Year Experience, Ethical Leadership
2003-2005 Safety Committee
2003, Spring University VPAA screening committee
2002-04, 2006-Present ACSA faculty councilor
2004, Summer Lecture series proposal to Toyota (funded).
2003-2004 Green Matters: Response+Design lecture series coordinator
2003, Spring Green Matters 2 lecture series proposal to Toyota, (funded).
2002-2004 AIAS Burbank faculty advisor
2002, Nov Faculty presenter at Woodbury Board Retreat, invited by the President.
2002, Spring Architecture Technology Faculty search committee
2002, Spring Co-organizer, NAAB team visit
2001, Summer Co-editor, Architecture Program Report

COMMUNITY SERVICE
2003-2007 City Works Los Angeles, member
2005-2008 Architects, Designers and Planners for Social Responsibility, member
2004  Pierce College Architecture Advisory Board
1995  South Central LA Head Start, instructor for playground design/build studio

AWARDS AND HONORS
2007-2008 Faculty Development Award, with Vinayak Bhave, for "The Emerging Asian City: Traditions, Tensions, Transformations," Fall 2007 Woodbury symposium organizer & co-chair.
2007  Maxine Frankel Award, with Vinayak Bhave, for "The Emerging Asian City" (see above).
2006-07 Member of first Woodbury University Faculty Learning Community, developing teaching and electronic portfolios for use in faculty, program and university evaluation.
2006, October Paper reviewer & session moderator, ACSA West Regional Conference
2003-2004 Faculty Development Award, researching rapid urbanization in Turkey.
PRESENTATIONS AND PUBLICATIONS
2009, Fall  "Çatalhöyük," invited lecture in AR 267 World Architecture 1,
2006, January  "Rapid Modernization in Turkey and Architectural Response," invited lecture at Jubany Architects
2003  "Untied Knots: Dwelling Patterns in a Central Anatolian City," ACSA Central Regional Conference, Ball State University, Indiana (published in proceedings).
ALAN LOOMIS  
Adjunct Faculty

CURRENT COURSE(S) TAUGHT  
AR334  Urban Design Theory

EDUCATION  
2000  Masters of Architecture, Southern California Institute of Architecture  
1996  Bachelors of Arts, University of Detroit Mercy

ACADEMIC SERVICE  
2007-Present  Adjunct Faculty, School of Architecture, Woodbury University  
2001  Adjunct Faculty, School of Architecture and Design, Woodbury University

PROFESSIONAL SERVICE  
2007-Present  Principal Urban Designer, Planning Dept, City of Glendale, CA  
1998-2005  Senior Urban Designer, Moule & Polyzoides Architects and Urbanists  
1997  Project Designer, Rachlin Architects, Culver City, CA  
1993-1996  Project Designer/Manager, Eckert/Wordell Architects, Kalamazoo MI

AWARDS AND HONORS  
City of Glendale Planning Department  
[for Downtown Specific Plan and Mobility Study]  
2007  Southern California Association of Governments, Compass Blueprint President's Excellence Award for Visionary Planning  
2007  American Planning Association / Los Angeles Chapter, Comprehensive Plan Award, Large Jurisdiction Moule & Polyzoides Architects and Urbanists  
2007  American Planning Association / Los Angeles Chapter, Best Practices in Planning Award [for Downtown Newhall Specific Plan]  
2007  Society of College and University Planning, Merit Award for Excellence in Planning for an Established Campus [for Occidental College Master Plan]  
2005  Los Angeles Forum for Architecture and Urban Design  
2005  City of Los Angeles Cultural Affairs Department Grant [for Los Angeles Area Architecture Events Calendar]

PUBLICATIONS  
AUTHOR  
2004  "The Once and Future Mall" in Forum Annual, Los Angeles Forum for Architecture and Urban Design  
2003/04, Winter  "Down by the River" in arcCA 4.03,  
2002/03, Winter  "The Once and Future Mall" in Forum Issue 4 : Consuming the City, online journal  
2000, Summer  "Urban Conversations: Other Urbanisms at UC Berkeley" in Forum Issue 1, online journal,  
2000, February  "Urban Paranoia" in loudpaper volume 3, issue 3

EDITOR  
2005, Summer  Los Angeles: Building the Polycentric Region, Congress for New Urbanism, [w/ Gloria Ohland]  
2000-2005  Architecture and Urban Design Events in Los Angeles, weekly calendar,  
2004, Spring  "Forum Issue 6: A Note on Downtown", LA Forum online journal [w/ Vinayak Bhamre]  
2003, Spring  "Forum Issue 5 : Parks", LA Forum online journal [w/ Lize Mogel]  
2002/03, Winter  "Forum Issue 4 : Consuming the City", LA Forum online journal  
2000  Offramp 7: Detours and Dialogues, SCI-Arc / Princeton Architectural Press [w/ Tricia Sanedrin and Yuval Yasky]

PROFESSIONAL MEMBERSHIP  
American Institute of Architects, Associates [2006-current]  
Congress for New Urbanism / Southern California Chapter [2005-current]
DAVE MAYNARD
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 471  Architecture and Sustainability, Fourth year open studio, Summer Semesters

EDUCATION
Masters of Architecture
1992 Atelier Italia; Tivoli, Italy
1987-1988 Boston Architectural Center; Boston, MA
1982-1986 Lehigh University; Bethlehem PA; BA in Architecture

REGISTRATION
1995 California Registered Architect  C-25765

TEACHING AND ACADEMIC SERVICE
2007-Present Woodbury University School of Architecture, Los Angeles, CA
Part time adjunct faculty member, School of Architecture (summers only)
2005-2006 Woodbury University School of Architecture, Los Angeles, CA
Visiting Assistant Professor of Architecture, Third Year Coordinator, (one year appointment)
2003-2005 Woodbury University School of Architecture, Los Angeles, CA
Part time adjunct faculty member, School of Architecture
2001-2003 Woodbury University School of Architecture, Los Angeles, CA
Full time (18 credits per year, min.) adjunct faculty member, School of Architecture
Courses Taught at Woodbury University School of Architecture, Los Angeles, CA:
3A Design Studio: House and Housing; Fall Semester: 2001, 2002, 2005
Vertical Design Studio: Architecture and Sustainability; Summer Semesters: 2001-2009
[1:1] Design/Build Mini Studio; Fall 2005, Spring 2006
Visionary Infrastructure; Fall 2003
2004 Pasadena City College, Pasadena, CA
Adjunct Professor, Department of Architecture; Introduction to Architecture
2002 University of Nevada, Las Vegas, Las Vegas, NV
Adjunct Professor, Graduate Department of Architecture; Masters Thesis Research Studio
2001 Otis College of Art and Design, Los Angeles, CA
Adjunct Professor, Department of Environmental Design; Environmental Design Seminar: Technologies and Ecologies- Introduction to Landscape Architecture
1998 Southern California Institute of Architecture, Los Angeles, CA
Adjunct Professor, Graduate Architecture Program; 2GA Studio: The New Metropolitan Library. Co-instructor with Robert Mangurian, Mary-Ann Ray, Emily Jagoda, Kirsten Gottschalk, and John Jennings

PROFESSIONAL PRACTICE AND SERVICE
1995-Present Dave Maynard Architecture, Los Angeles and Mill Valley, CA; Principal
Co-founder of HEDGE design collective. Architecture Director for be' (architecture|design|marketing), a multidisciplinary firm in S.F. and L.A. (www.be-idea.com). All phases of architectural design, construction documents and construction administration for small to large residential and small to medium commercial projects. Structural engineering analysis, design, detailing, and drawings for small to medium residential projects.
2006-2009 Kuth Ranieri Architects, San Francisco, CA; Project Architect; All phases of architectural design, construction documents, and construction administration for medium to large residential, medium multi family housing and small to medium commercial projects. Supervised 3 to 5 employees, running 2 to 4 simultaneous projects. Closely interfaced with clients, contractors and consultants on all phases of work.
1993-1995 Gordon Polon Engineers, Venice, CA; Engineer; Completed structural design, calculations, and detailing for a variety of small to medium residential projects. Performed field inspections and evaluations of damaged buildings after the 1994 Northridge earthquake. Good working knowledge of Type V construction, lateral (seismic and wind) design, interpretation of geotechnical reports, requirements of the UBC and City of LA.
1990-1991 Charter Builders, Mountain View, CA; Project Engineer; Responsible for review and coordination of all contract documents for a $16 million condominium. Four stories of wood frame construction (132 units) erected over two stories of post-tensioned concrete parking garage. Liaison to the architect and subcontractors.
1987-1990 Grassi Design Group, Boston, MA and Key West, FL; Project Manager, Senior Field Representative; Responsible for CA phase of over $20 million of construction, Managed Key West office from August 1989-August 1990.

AWARDS AND HONORS
1995 Director's Award, Southern California Institute of Architecture (SCI-Arc)
1986 Williams Senior Essay Award, Lehigh University

PUBLICATIONS
2005 Metropolitan Home, January/February 2005, Met Home of the Year Contest 2005 Winners: Club Doug Jorge Arango
2003 I.D., April 2003, pp. 70-75, The Continents Aric Chen and Paul Davies
2001 Home, December, Zeigler Residence
1999 Offramp No.7: Detours and Dialogues; Southern California Institute of Architecture 1999 Superseche: HEDGE design collective eds.: Alan Loomis, Tricia Sanedrin, Yuval Yasky
1999 Index Magazine, May/June 1999, pp.11-14, LA Design: HEDGE design collective Fritz Heag
1999 Interior Design, February 1999, pp.62-64, Studio Site: Corinth Ceramic Studio Edie Cohen
1999 West Coast Rooms, Rockport Publishing 1999, HEDGE design collective: Aaronson Residence Edie Cohen
1996 Metropolis, November 1996, pp. 67, 102-103, Building: HEDGE design collective

LECTURES AND EXHIBITIONS
2006, June HEDGE dc: an alternative practice case study; Pontificia Universidad Catolica, Río de Janeiro, Brazil
2000, Dec Jackalope; Cornish School of the Arts, Seattle
1999, Feb Untitled, Cal Poly Pomona
1997, Aug Out There Doing it; Los Angeles Forum for Art and Architecture
1996, Aug Progressive LA, Design Symposium; Pacific Design Center
NORMAN R. MILLAR, AIA
Dean, School of Architecture, and Professor

CURRENT COURSE(S) TAUGHT
AR 492  Degree Project

EDUCATION
2006  Certificate, Ross Minority Program in Real Estate
       Lusk Center for Real Estate, Marshall School of Business, University of Southern California
1978  Master of Architecture, University of Pennsylvania, Philadelphia, Pennsylvania
1976  Bachelor of Arts in Environmental Design, University of Washington, Seattle, Washington

REGISTRATION
1989  State of Hawaii  No. AR 6549
1985  State of California  No. C-15826
1983  State of Washington  No. 4124

TEACHING AND ACADEMIC SERVICE
2008-Present  Woodbury University School of Architecture, Los Angeles, CA
              Dean and professor, School of Architecture
2007-2008  Woodbury University School of Architecture, Los Angeles, CA
           Director and professor, School of Architecture
1999-2006  Woodbury University Department of Architecture, Los Angeles, CA
           Chair and Professor, Department of Architecture
           The Department of Architecture was within the School of Architecture and Design along with the Departments of
           Animation, Fashion Design, Graphic Design and Interior Architecture.
1994-1999  Southern California Institute of Architecture, Los Angeles, CA
           Associate Professor
1987-1994  USC School of Architecture, Los Angeles, CA
           Adjunct Assistant Professor
1987  UCLA School of Architecture, Los Angeles, CA
      1st year Grad design studio; Guest instructor and lecturer
1986-1988  Art Center College of Design, Pasadena, CA
           Understanding Materials: Advanced Environmental Design Studio

UNIVERSITY SERVICE
1999-2009 Woodbury Committees: Budget Advisory 04-09, Space Planning 04-09, Personnel 04-06, Development 03-04,
          Academic Programs 03-04, Curriculum 99-03, Policy 99-03
1999-2007 Woodbury University Search Committees for 15 faculty and staff positions
1998-1999 SCI-Arc Search Committees for:  Director (Neil Denari) Graduate Program Head (Michael Speaks)
          Undergraduate Program Head (Gary Paige)
1997- 1999 SCI-Arc City Practice + Research Center (CPRC); founding Director/Coordinator
1997-1999 SCI-Arc Academic Council Member, policy and curriculum advisory panel to the director
1995-1999 SCI-Arc Committees: Admissions, Undergraduate Curriculum, Recruiting, Scholarship and
          Academic Standing Committees

PROFESSIONAL PRACTICE AND SERVICE
1987-present Norman R Millar Architects, Los Angeles, CA.; a sole proprietorship registered for the practice of Architecture in
          the western states of California, Washington and Hawaii.
1983-1986 A2Z, Los Angeles, CA. Norman Millar was a partner with artists Ries Niemi and Sheila Klein in this architecture
          and design firm whose award winning work ranged from buildings to furniture.
1981-1983 Olson / Walker Architects, Seattle, WA; Project Designer, Project Architect
1979-1981 The Bumgardner Architects, Seattle, WA; Project Designer
1978-1979 Rafael Villamil, Architect, Philadelphia, PA; Project Architect

COMMUNITY SERVICE
2009  AIA Awards juror for the Pasadena / Foothill Chapter
2009  Juror for both stages of the LA Forum for Architecture and Urban Design Form Liner Competition
2009  Tenure and Promotion Review for the Dept. of Architecture at University British Columbia
2008-present Regent, California Architectural Foundation, Board of Regents
2006  Raymond E Enkeboll Woodbury Library Courtyard i-scape Student Competition, final juror
2006  Drexel University NAAB Visit, Team Member (and ACSA representative)
2006  Landscape Journal, manuscript reviewer
2004-2009 Tenure and Promotion Review for UNC, Charlotte ’04 and UBC, Vancouver ’08,’09
2004-2009 The Los Angeles Forum for Architecture and Urban Design, Advisory board member
2004-2007 NAAB Visiting TEAM Member for ACSA, Univ. of Idaho-04, Drexel-06, Illinois Inst of Tech.-07
Faculty Record Report  NAAB 2010

2002-present  AIA Los Angeles Chapter, Board ex officio member
1999-present  Hollywood Design Review Advisory Board for LA City Council and Community Redevelopment Agency

AWARDS AND HONORS
2005  $5000 Maxine Frankel Foundation Faculty Grant For sabbatical study of real estate development
2005  $2500 Woodbury Faculty Development Grant For sabbatical study of real estate development
1999  $27,000 Los Angeles Culture Affairs Grant for SCI-Arc Community Practice and Research Center
1998  $30,000 Los Angeles Culture Affairs Grant for SCI-Arc Community Practice and Research Center
1994  First Place South Korea Pusan Dankam Public Housing Competition Hak Sik Son, Architect
1994  First Interstate Bank’s South Central Los Angeles Mixed-use Design / Build Competition Semifinalist.
1997  Record House Award; Architectural Record Magazine: DoubleHouse in Seattle, Washington
1988  40 Under 40; New York, New York, Listing by the New York Architectural League and Interiors Magazine of 40
leading American architects under the age of 40.

PUBLISHED WRITINGS
2004  c3Korea Magazine, August 2004 Issue, “Running and Thinking: Building Spaces Between”
1999  “Everyday Urbanism,” edited by Margaret Crawford, John Chase, and John Kaliski
1998  “A Delicate Balance: Harm Reduction Housing” for People with AIDS
John Chase and John D’Amico with Norman Millar

PUBLISHED WORK OR REVIEWS
2005  Norman Millar, Bohemian Modern Living in Silver Lake by Barbara Bestor from Regan Books, published
by HarperCollins
1999  Extreme Homes, HG-TV cable show on the Niemi Tripleplex in Seattle by Norman Millar
Windows of Opportunity: Reprogramming Residual Urban Space in Los Angeles by Achva Benzinberg
Stein and Norman Millar, Special Issue Exhibit Catalog and collection of Essays
1997  Norman Millar, From the Center: Faculty Design Process at SCI-Arc
The Monacelli Press, New York
1987, April  Double Identity, Architectural Record, Record Houses, Deborah K Dietsch
1987, Feb.  Affordable Housing, Progressive Architecture
1986, Sep.  All 4 One, Progressive Architecture, Interiors Issue, Pilar Viladas writes about A2Z Office
1985, Feb.  A2Z; Interview by Barbara Goldstein, Arts & Architecture Magazine ; Crossovers/Collaborations Issue: Cover story

LECTURES AND SYMPOSIA
2009  Why Go Green? Lecture for the California Probate Referees Association 2009 Educational Conference,
Irvine, CA
2009  Panelist, Excellencia in Education Capitol Hill Show Case, Washington, DC
2008  Architecture of Seduction: Bachelor Pads and Sex Machines panel convener and moderator in
conjunction with the John Lautner Exhibition at the Hammer Museum, Los Angeles
2006  Fuzzy Activism: Social Practice in Los Angeles Panelist; Assoc. for Com Des annual conf. LA,
2002  Lecture: Architectural Education for a Diverse Culture Wocsong University, Dajeon, South Korea
2002  Mayors Institute on City Design, Austin, Texas. Resource team member
1999  Poetics of Green Symposium, Woodbury University, Los Angeles, CA; Panelist
1999  Urban Tactic, Lecture on private practice, community activism and teaching; UBC, Vancouver.
1999  Teaching Ambivalence; Lecture, National College Art Association Conference, Los Angeles
1997  Under the Influence; Crossovers and Collaborations; SCI-Arc Faculty Lecture Series,
1996  Current Work: Lecture, School of Architecture, Cal-Poly, Pomona
Designs for Poverty, Guest participant architect. Louisiana Tech School of Architecture
1988  Out There Doing It, Lecture for the Los Angeles Forum for Architecture and Urban Design

PROFESSIONAL MEMBERSHIP
2006  Urban Land Institute (ULI) No 319941
2000  American Institute of Architects No 30149070
JAY W. NICKELS, AIA
Participating Adjunct Faculty
Alumni Relationship Officer for the School of Architecture

CURRENT COURSES TAUGHT
AR 280  Design Studio 2A
AR 281  Design Studio 2B
AR 383  Design Studio 3A

EDUCATION
1963  University of Southern California, B. Arch

REGISTRATION
1968  State of California, # C-6012

TEACHING AND ADMINISTRATIVE EXPERIENCE
Fa’76-Sp’94  University of Southern California
1979  Design Studio, years 1-5, three summer studio sessions, Graduate student advisor, First Year Coordinator
1982-84  Facilities Committee
1984-85/1986-90  Scholarship Committee
1986-87  Continuing Education Committee
1986-88  Library Expansion Committee
1979-82/1990-93  Member, Board of Directors, Architectural Guild
Fall 1994  University of Miami: Coral Gables, FL
1994  Guest Lecturer, Undergraduate Program, Second Year Design Studio
1995 - Present  Woodbury University: Winter, Second - Fifth Year Design Studios, Degree Project Advisor
1996-Sp’01/  Assistant Chair, Department of Architecture
F a’02-Sp’05
Sp’00-Fa’06  Acting Chair, Department of Architecture
Summer-Fa’08  Associate Director, School of Architecture
2006-Present  Architecture Development and Alumni Relations Officer

ACADEMIC AND PROFESSIONAL HONORS
1963  USC Architectural Guild Work/Travel Fellowship
1970  Progressive Architecture Design Award
1975, 1977  AIA Honor Award
1978  CCAIA, “Best of the West”,
1990  LAAIA, 84/84  Olympic Architect
1990  “City Beautiful” Award, San Luis Obispo, CA

SERVICE
1985  Juror; “Real Problems”, AIAS Competition
1984-85  Member; State Senator David Roberti Site Selection Committee, Hollywood Entertainment Museum
1989  Juror; Hollywood Exposition, Legacy Awards
1990-94  Member; Planning and Design Review Committee, Hollywood Community Advisory Council, City Council Appointment

PROFESSIONAL EXPERIENCE
1977-1995  RNR Architects, Principal and Director of Design: Consulting Architect California State University Los Angeles; University Foundation Administration Building, Cal Poly San Luis Obispo, CA; Jackie Robinson Memorial Baseball Stadium, UCLA; J. D. Morgan Memorial Athletics Center and Hall of Fame, UCLA.
1972-1977  Honnold, Reibsamen and Rex, Architects, Associate Partner, Director of Design: Faculty Office Building, Cal Poly San Luis Obispo, CA; Huntington Beach Civic Center; Linder Plaza Office Building; McKinley Home for Boys, San Dimas, CA.
1970-1972  DMJM, Project Designer: Hollywood High School Library and Fine Arts; Arts and Communication Center, Santa Barbara Community College; Santa Maria La Antigua University Master Plan and First Phase, Panama City, Panama.
1967-1970  Honnold and Rex Architects, Project Designer: Cal Tech Solar Observatory, Big Bear Lake, CA; Molecular Biology Institute, UCLA; Master Plan and First Phase, Southwest LA Community College.

PROFESSIONAL MEMBERSHIP
AIA, CCAIA, LAAIA, ACSA
ERIC W. OLSEN
Associate Professor

CURRENT COURSE(S) TAUGHT
AR587 Graduate Design Studio 3
AR243 Materials and Methods
AR 475 Summer Study Abroad Studio
AR375 Summer Study Abroad Contemporary Issues
AR 384 Design Studio 3B
AR 492 Degree Project

EDUCATION
2001 Master in Architecture
Harvard University, Cambridge, Massachusetts
1996 Bachelor of Environmental Design
University of Colorado, Boulder, Colorado

REGISTRATION
2004 State of Colorado No. AR 400256

TEACHING AND ACADEMIC SERVICE
2009-Present Woodbury University School of Architecture, Los Angeles, CA
Associate Professor, School of Architecture
2008-2009 Woodbury University School of Architecture, Los Angeles, CA
Assistant Professor, School of Architecture
2007-2008 California College of the Arts, San Francisco, CA
Senior Lecturer in Architecture
2007 University of California, Berkeley, CA
Visiting Instructor in Architecture
2006-2007 University of Michigan, Ann Arbor, MI
Muhensheim Fellow in Architecture
2003-2006 University of Colorado, Denver, CO
Senior Instructor in Architecture
1997-2000 University of Colorado, Denver, CO
Instructor in Architecture

UNIVERSITY SERVICE
2008-Present Woodbury Committees: Curriculum Workgroup, Institutional Review Board, Academic Appeals
2008-Present Woodbury University ACSA Faculty Liaison
2008-2009 Woodbury University Search Committees for 2 faculty positions
2006 University of Colorado Summer Study Abroad Coordinator
2004 University of Colorado Studio 2 Co-Coordinator

PROFESSIONAL PRACTICE AND SERVICE
2006-Present Eric Olsen Architect, Los Angeles, CA.; a sole proprietorship registered for the practice of
Architecture in Colorado (California Pending).
2001-2003 Kennedy Violich Architecture, Boston, MA; Project Designer.

AWARDS AND HONORS
2009 International Architecture Biennale Rotterdam invited exhibitor
2009 Salone di Mobile Milano invited exhibitor
2009 $3000 Maxine Frankel Foundation Faculty Grant for exhibition of work in Milan, Italy.
2008 $10,000 Metropolis Magazine Next Generation Award
2008 Wired NextFest invited Participant
2008 Phase I Spark Award
2007 Metropolis Magazine Next Generation Finalist.

4.5-200
PUBLISHED WRITINGS
2008 “Surface Tension”, Dimensions 21, University of Michigan.

PUBLISHED WORK OR REVIEWS
2008 “Solar Water Disinfecting Tarpaulin” Metropolis Magazine.

LECTURES
2007 “New Ideas For the Wall”, United States Gypsum Corporation, Chicago, IL.
2006 “The Space within the Wall”, Muschenheim Candidate Presentation, University of Michigan.
MARK OWEN
Participating Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 211  Design Com 2
AR 281  Design Studio 2A
AR 351  Design Animation
AR 4726  Digital Fabrication
AR 492  Degree Project
AR 384  Design Studio 3B
AR 3930  3rd Year Open Studio
AR 4728  REVIT Mini Studio

EDUCATION
1998  Master of Architecture - University of California, Los Angeles, CA
1994  Bachelor of Architecture – Woodbury University, Burbank, CA

TEACHING/ACADEMIC SERVICE
1999-present  Woodbury University School of Architecture, Burbank, CA
Adjunct Faculty, School of Architecture
2002-present  UCLA Extension, Los Angeles, CA
Adjunct Faculty, Interior Design Certificate Program
2001-2004  ArtCenter College of Art & Design, Pasadena, CA
Adjunct Faculty, Environmental Design
2000  OTIS College of Art & Design, , Los Angeles, CA
Adjunct Faculty, Environmental Design

PROFESSIONAL PRACTICE
1997-Present  Mark Owen Designs
Design & Production - 7 Built Projects. 1 on the Boards to start construction in 2010
Freelance Design Consulting
Salt Lake City International Airport - Terminal Expansion
San Diego Regional Airport – Terminal 2 West Expansion
Palm Springs Airport – 20 Year Master Plan – Terminal Alternatives
Freelance Rendering & Animation Projects (too numerous to list)
1998-1999  Johnson Fain Partners Architects – Los Angeles, CA
1997-1998  Altoon + Porter Architects – Los Angeles, CA
1996-1997  JY Design Architects & Planners – Los Angeles, CA & Shanghai, China
1994-1996  Hamilton Pacific General Contractors – Pasadena, CA
1994-1995  Arc Age Furniture Company – Van Nuys, CA
1993  Lucas Rios, Architect – Santa Monica, CA

AWARDS AND HONORS
2009  ACSA Steel Competition – 2nd Place
2009  ACSA Steel Competition – 3rd Place
2008  ACSA Steel Competition – Honorable Mention
JOSE PARRAL
Assistant Professor of Architecture

CURRENT COURSE(S) TAUGHT
AR 487/491 Compressive Studio
AR 489 Urban Design Studio
AR 488 Professional Practice 2: Research and Pre-design
AR 366 Contemporary Issues

EDUCATION
2001 Master of Arts in Landscape Urbanism 2001 Architectural Association School of Architecture
1996 Bachelor of Arts in Landscape Architecture 1996 (honors) University of California at Berkeley

TEACHING AND ACADEMIC SERVICE
2008-present Woodbury University School of Architecture, San Diego, CA
Assistant Professor, School of Architecture
2006-2007 The Ohio State University, Columbus, Ohio
Visiting Lecturer, Landscape Architecture Section, Knowlton School of Architecture
2004-2005 Woodbury University, School of Architecture, San Diego CA
Adjunct Faculty

UNIVERSITY SERVICE
2008-2009 Woodbury Committees: Lecture Series 08-09, Development 09
2008 Woodbury University Search Committee head for a faculty position

PROFESSIONAL PRACTICE AND SERVICE
2009-Present Josetasi /office 24/7, Partner with Tasia Paulson San Diego CA
2008-2009 Penta Design Consultants Group, Inc. Principal Civil Engineering San Diego CA
2006-2008 P & D Consultants/TCB – San Diego, CA, Project manager
2003-2005 Gillespie Design Group – San Diego, CA, Project Manager
1996-2003 Spurlock Poirier Landscape Architects – San Diego, California
1997-1998 Pamela Burton & Company – Los Angeles, California
1996, Summer Walter Hood – Oakland, California
1996, Summer Peter Walker and Partners – Berkeley, California Internship

COMMUNITY SERVICE
2000 The Karen D. Love Head Start – San Diego, California, 2000 Demonstrated introductory Landscape Design and ecology to pre school children
1997-1999 Sherman Heights Greener Barrio – San Diego, CA Demonstrated introductory Landscape Design with ecological emphasis to grade school children

AWARDS
2008 Frankel Foundation Grant, funding for publication of research of Chihuahua Mexico
2007 Kate L. Brewster Rome Prize in Landscape Architecture, American Academy in Rome
2007 Award for Excellence, Petco Park, San Diego's Ballpark District, Urban Land Institute (Spurlock Poirier Landscape Architects)
2006 City of Claremont Excellence in design Award Categories: New Construction, Landscaping, and Sustainability Richard C. Seaver Biology Building Pomona College (Spurlock Poirier Landscape Architects)
2005 Merit Award, Petco Park, American Society of Landscape Architects, San Diego Chapter (Spurlock Poirier Landscape Architects)
1996 Geraldine Knight Scott Traveling Scholarship
1996 Departmental Citation, Department of Landscape Architecture, University of California, Berkeley
1996 Barlow Design Award
1996 College of Environmental Design Alumni Association Award
1996 ASLA Certificate of Honor
1995 Thomas Church Competition, 2nd Place

EXHIBITIONS
2009 Cities in the Sky, ConfluxCity, New York NY
2009  Shaken not Stirred, Spacecraft Gallery, San Diego CA
2009  Wedge Gallery, Woodbury University: exhibition of students work
2007  Blueroom, Spatial Occupation, with Composer Ken Ueno Rome, Italy
2005  Insite 2005 La Esquina/ Jardines Playas de Tijuana Tijuana, Mexico / San Diego California
2004  Otra/Another 2.4 academia, (students work from Woodbury) Tijuana, Mexico
2003  Otra/Another, Tijuana, Mexico
2002  The Machinic Landscape Exhibition, Norte Dame University Beirut, Lebanon and Facultad de Arquitectura y Urbanismo Universidad Nacional de la Plata Buenos Aires, Argentina
2001  Projects Review, Architectural Association School of Architecture, London, United Kingdom

LECTURES
2008  Pecha Kucha, San Diego, ‘infrastructure’
2008  University of Virginia School of Architecture, ‘Public Awareness’
2007  University of California, Berkeley, ‘Linework’
2005  The Ohio State University, Knowleton School of Architecture, ‘Linework’
2003  Universidad Iberoamericana, Mexico City, ‘Supernatural’

PUBLISHED WRITINGS
2009  “Gauging Multiplicities: The measurement of intensive properties” states of change, Rosalea Monacella, Dr. eds.; RMIT Publications, forthcoming
2007  “Supernatural: Urban Fluctuations and the alter ego of self and planned organizations” Fluctuating Borders: Memory and the Emergent New possibilities for International Borders, Rosalea Monacella, Dr. SueAnne Ware eds.; RMIT Publications

PUBLISHED WORK OR REVIEWS

PROFESSIONAL MEMBERSHIPS
Fellow, American Academy in Rome
THEODORE PORUSH
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 326 Structures 1
AR 327 Structures 2

EDUCATION
1951 B.S., Civil Engineering, MIT

REGISTRATION
CE 13899 California
SE 1589 California

TEACHING AND ACADEMIC SERVICE
1991-Present Woodbury University School of Architecture, Los Angeles, CA
Adjunct Professor, School of Architecture

PROFESSIONAL PRACTICE AND SERVICE
1972-2007 Porush Structural Engineers, Partner
1965-1972 C.F. Braun Company, engineer
1954-1965 Henry Layne Structural Engineer, engineer
1951-1954 US Army, Corporal

PROFESSIONAL MEMBERSHIP
Structural Engineers of South California Consulting Structural Engineers Society
CHRISTOPHER PUZIO
Participating Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 3734 FE Studio
AR 384 Design Studio 3B
AR491 Design Studio 5A
AR487 Design Studio 4A

EDUCATION
2002 Master of Architecture
Cranbrook Academy of Art, Detroit, Mi
1996 Bachelor of Architecture
Boston Architectural Center, Boston, MA

TEACHING AND ACADEMIC SERVICE
2006-present Woodbury University School of Architecture, San Diego, CA
Associate Professor, School of Architecture
2009 Arizona State University, School of Architecture
2008 New School of Architecture, San Diego, CA
2007 SCI-Arc, Southern California Institute of Architecture
2007 University of California Berkeley, Lecture and Exhibition, Holy Ghost
2007 Boston Architectural Center, Lecture and Exhibition, Recent Projects
2007 University of South Florida, Lecture, Constellation of Elements
2005 Woodbury University, School of Architecture
2004 University of Michigan, Taubman College of Architecture & Urban Planning
2003 Cranbrook Academy of Art, Architecture Department
2003 Lawrence Technological University, Architecture Department

PROFESSIONAL PRACTICE AND SERVICE
2003-present Spacecraft, San Diego, California, Founding partner
2000-2002 M1, Detroit, Michigan, Partner & Collaborator

AWARDS AND HONORS
2009 $7000 Maxine Frankel Foundation Faculty Grant for design/build studio project
2005 AIASD Honor Award, Extraordinary Desserts
2002 Cranbrook Academy of Art Merit and Research Grant

PUBLISHED WORKS OR REVIEWS
2008 Ghost rider & friends: Puzio sculpture blurs boundaries, San Diego Union Tribune
2003 306090, Teaching Plus Building, Princeton Architectural Press

LECTURES
2009 Dwell on Design: My House, Dwell Magazine Design Conference
2008 Holy Ghost, University of California Berkeley
2007 Recent Projects, Boston Architectural Center
2006 Constellation of Elements, University of South Florida
2003 Hale 9: Philosophy in Chemistry, University of Karlsruhe
NICHOLAS W. ROBERTS, AIA
Professor of Architecture

CURRENT COURSE(S) TAUGHT
AR 375  Urban Environment
AR 464  Systems Integration
AR 475  Foreign Study Studio
AR 487  Design Studio 4A

EDUCATION
1973  M.A. Architecture, Trinity College, Cambridge, England
1969  B.A. Architecture, Trinity College, Cambridge, England

REGISTRATION
1976  Architect, United Kingdom
1980  Architect, California, No. C-

TEACHING AND ACADEMIC SERVICE
2005 – present:  Woodbury University, Professor ,
2003 – 2005 Woodbury University, Associate Professor
1989 – 2003 Woodbury University, Adjunct Faculty Member
1994 - 1997 Southern California Institute of Architecture (SCI-Arc): Adjunct Faculty Member
1972 – 1974 Herefordshire College of Technology, England, adjunct faculty member

UNIVERSITY SERVICE
2006 – present Woodbury University China program: Coordinator
2009-10 Woodbury University Space Planning Committee: Member
2008-9 Woodbury University School of Architecture: Faculty Meeting Facilitator
2008-9 Woodbury University School of Architecture: Faculty Technology Search Committee Convener
2008-9 Woodbury University Academic Appeals Committee: Member
2007-8 Woodbury University School of Architecture: Faculty Search Committee, Member
2006-7 Woodbury University Academic Senate: Member
2006-7 Woodbury University School of Architecture: Faculty Search Committee, Member
2005-7 Woodbury University WASC Reaccreditation Committee: Member
2004-6 Woodbury University School of Architecture: Technology Grant Writer, $40,000 Title V Grant received for the San Diego Campus.
2003-6 Woodbury University Faculty Development Committee: Convener

PROFESSIONAL PRACTICE AND SERVICE
2003-present  Nick Roberts AIA and Cory Buckner Architects, Los Angeles, CA.; Projects include 12310 Studio and St. Aidan’s Church, Malibu.
1985- 2003  Associate and Project Manager with Leo A. Daly, Los Angeles. Projects include: John Spoor Broome Library, California State University Channel Islands, with Foster & Partners, design architect; Cathedral of Our Lady of the Angels, Los Angeles, with Rafael Moneo, design architect; Los Angeles Convention Center Expansion, with Pei Cobb Freed, design architects.
1974-1976  Designer and planner with James Cubitt and Partners, London. Projects include the University of Nigeria, Nsukka Campus.

COMMUNITY SERVICE
2008  Woodbury University Symposium on the San Fernando Valley, Co-Chair with Dr. Paulette Singley
2007  Woodbury University Symposium on the Emerging Asian City, November 2007, Session Chair
2007  ACSA National Conference, Philadelphia: Session Chair
2005-6  ACSA West Conference, Woodbury University: Conference Co-Chair with Dr. Paulette Singley
2001-2002  Brentwood Community Council, Board Member
2000-2002  AIA Los Angeles, Treasurer
1999-2000  AIA Los Angeles, Design Awards Committee, Co-chair with Stephanie Smith
1998-1999  AIA Los Angeles, Design Awards Committee, Member
AWARDS AND HONORS
2009 Faculty Development Award, 2009, for the development of a study abroad program in India
2006-7 Maxine Frankel Foundation: Faculty Award for research leading to the publication Paris: The Second Ring Suburbs, a Post-Industrial Landscape
2007 ACSA Service Award
2000 American Institute of Architects, Los Angeles Chapter: Project of the Year, Cathedral of Our Lady of the Angels

PUBLISHED WRITINGS
2008 Paris: The Second Ring Suburbs, a Post-Industrial Landscape
2008 Nanjing 2007: The Woodbury University Study Abroad Program, editor
2007 Nanbuting: The Woodbury University Study Abroad Program, editor
2006 Proceedings, ACSA West Conference, Woodbury University 2006, editor with Dr. Paulette Singley
2006-2009 Woodbury University School of Architecture Degree Projects: editor 2006-2008
2005 “Infiltrating the Edge: An Encounter with the Peripherique,” Proceedings, ACSA Southeast Conference 2005
2003 “Nurturing the Hypothesis: A Degree Project that really works,” Proceedings, ACSA SE Regional Conference, Tampa FL,
2002 Proceedings, ACSA Western Regional Conference, San Luis Obispo,
1997 Proceedings, ACSA Western Regional Conference, Los Angeles 1997

EXHIBITIONS
2009 2x8: SHIFT, Pacific Design Center, March 2009. The Studio 4A project by Daniel Nissimov, Artur Grochowski and Marc Guittap was selected as a finalist for the exhibition.

PUBLISHED WORK OR REVIEWS
2003 Dwell Magazine
2002 Cathedral of Our Lady of the Angels reviewed in Architectural Record and many other magazines
1993 Los Angeles Convention Center Expansion reviewed in Architectural Record and many other magazines

LECTURES
2004 Woodbury University architecture faculty lecture series
2003 ACSA SE Regional Conference, Tampa FL
2002 National Public Radio: All Things Considered with Jackie Lyden
2002 KCRW: Design and Architecture with Frances Anderton
2002 KUSC: Art and Architecture with David Marmolstein
2002 Form Reform National Conference
2002 AIA National Convention, Charlotte
2002 Westweek, Los Angeles
2002 Catholic University of America School of Architecture Lecture Series
2002 Los Angeles Architecture and Design Museum Lecture Series
2001 AIA National Conference, Denver
2000 AIAS International Conference, Los Angeles
1999 AIA National Design Conference, Los Angeles
1998 Woodbury University Lecture Series
1997 ACSA Northeastern Regional Conference, Newport, Rhode Island
1997 ACSA Western Regional Conference, Los Angeles

PROFESSIONAL MEMBERSHIP
1980 American Institute of Architects No
MARCEL SANCHEZ-PRIETO
Assistant Professor of Architecture

CURRENT COURSE(S) TAUGHT
AR 281   Design Studio 2A: Program and Space
AR 2708  introduction to Rhino
AR 2713  Advance Rhino

EDUCATION
2004    Master of Architecture
         UCLA University of California, Los Angeles,
1996    Bachelor of Architecture
         Iberoamerican University, Mexico.

REGISTRATION
1996    Mexico    cédula 2887958

TEACHING AND ACADEMIC SERVICE
2009-present    Woodbury University School of Architecture, San Diego, CA
                Assistant professor, School of Architecture
2007-2009       Woodbury University Department of Architecture, San Diego, CA
                Adjunct professor, School of Architecture
2007-2009       New School of Architecture and Design, San Diego, CA
                Adjunct Professor of Architecture
2006-2007       Independent research, Rome, Italy
                Collaborated with Rome Fellow Adriana Cuellar at American academy
2005-2006       University of Pennsylvania, Philadelphia, PA
                Visual studies instructor, department of architecture
2004           Philadelphia University, Philadelphia, Pa
                Thesis Advisor
1999-2002       IMPlan Municipal Planning institute, Tijuana, Mexico
                Assistant researcher and Head of GIS.
1999-2002       Iberoamerican University, Tijuana, Mexico
                Assistant professor, School of Architecture
2001           UCSD University of California, San Diego, CA
                Assistant GIS Researcher, Regional Workbench Consortium.
1998-1999       SDSU San Diego State University, San Diego, CA
                Assistant GIS Researcher, Institute For Regional Studies
1993-1994       COLEF. Research Institute of the Northern Border
                Assistant, Department of Urban Development

PROFESSIONAL PRACTICE AND SERVICE
2007-present    CRO Studio, San Diego, CA.; an architectural design firm with partner Adriana Cuellar
2006           Frank O. Gehry, Los Angeles, CA. Project Designer.
2004-2006       KieranTimberlake Associates, Philadelphia, PA; Project Designer
2002-2003       Generica Architecture, Tijuana, Mexico; Project Designer
1998           Tekhne, Tijuana, Mexico; Project Architect
1997           Samsung Constructions, Tijuana, Mexico; Project Architect
1996-1997       Artek Group, Tijuana, Mexico; Project Designer

AWARDS AND HONORS
2008           Second place competition, Tijuana Cultural Center
2003           Directors Scholarship, Master of Architecture UCLA
2000           Gran Show Case Award, San Diego, CA, Solutions with GIS; Tijuana 2000 Planning Scenario
1996           Thesis Distinction, Iberoamerican University.
1994           Gallo Award, Computer aided design, Iberoamerican University
1991-1992      Obelisk Award, Design, Iberoamerican University
PUBLISHED WORK OR REVIEWS

2007  “Galleria Biagiotti” Exhibition, Florence, Italy; “Trajectory in Trastevere”, mapping drawings in Rome
2007  “Spazi Aperti” Exhibition, Rumanian Academy in Rome, Variation Pattern Carpet
2004  “Otra/Another” Exhibition, Tijuana, Mexico; Architectural work LAMA-LAX entrance
2004  “Otra/Another” Exhibition, Tijuana, Mexico; Urban research Tijuana Spatial Information Effects

LECTURES

2009  CRO Studio Current Work; Lecture, New School of Architecture and Design, San Diego
2005  View in/to the information landscape; Lecture, School of Architecture, University of Pennsylvania, Philadelphia
2001  Irregular settlements and boundary conditions; University of California San Diego
1999  Downtown frictions and irregularities; Lecture, School of Architecture, Iberoamerican University, Tijuana, Mexico
1999  Binational planning atlas; Lecture, Regional Institute, San Diego State University
KOJE F. SHORAKA
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 326  Structures 1
AR 327  Structures 2
AR 526  Structures 1
AR 527  Structures 2

EDUCATION
1970  M.S. in Structural Engineering, Michigan State University
1968  Bachelor of Civil Engineering, Michigan State University

REGISTRATION
1981  Professional Engineer in the States of California & Arizona, #C 33555

TEACHING AND ACADEMIC SERVICE
1986-Present  Woodbury University, Los Angeles, CA
Lecturer

PROFESSIONAL PRACTICE AND SERVICE
1988-Present  Scotsman Building West
Manager, Design and Engineering
1983-1988  Radco/Avalon
Manager, Engineering Services leading the design & Drafting Group.
1982-1983  Consulting Structural Engineer
1980-1981  Ralph M. Parsons Company, Pasadena
Senior Structural Engineer

PROFESSIONAL MEMBERSHIP
American Society of Civil Engineers
American Concrete Institute
Association for Women in Architecture & Related Fields
PAULETTE SINGLEY, Ph.D.
Professor of Architecture

CURRENT COURSE(S) TAUGHT
AR 267   World Architecture 1
AR 268   World Architecture 2
AR 366   Contemporary Issues
AR 375   Urban Environment: Rome/Paris
AR 472.7 Urban Theory: Rome/Paris
AR 472.7 Mini Studio
AR 475   Summer Studio: Rome/Paris
AR 487   Design Studio 4A: Contemporary Topics
AR 491   Design Studio 5A: Contemporary Topics

EDUCATION
PH.D., Architectural History & Theory, Princeton University
MArch, Architectural History, Cornell University
BArch, University of Southern California

UNIVERSITY SERVICE
Chair, M.Arch I (March-August 2009)
Chair, Woodbury Faculty Search Committee for a History-Theory position
Woodbury Faculty Search Committee for a Technology position
Valley Summit I-II, conference organizer
Ad hoc committee to research and develop and M.Arch I program
NAAB 2008 visit, organized team books and participated in accreditation process
Co-Chair, Western ACSA Conference
Woodbury Faculty Search Committee for Art Historian
Woodbury University Personnel Committee
Woodbury University Faculty Senate: Secretary
Woodbury Faculty Search Committee for Architecture Faculty member
Woodbury University Faculty Development Committee

PROFESSIONAL PRACTICE AND SERVICE
Los Angeles Forum for Architecture and Urban Design: Secretary (2004), Vice President of Programs (2003), Advisory Board 2005-7
Tour leader, AIA National Convention of Architecture, Brentwood & Beverly Hills, CA
History Channel: Future City Competition w/ Office of Mobile Design
Reviewed paper for ACSA International Conference in Cuba
Moderator, ACSA History/Theory session in Baltimore, MD

AWARDS AND HONORS
2009 AIA Los Angeles, 2x8 SHIFT Exhibition winner, third place, Ahdom Sayre, Woodbury University School of Architecture Burbank, for “Hollywood Flora & Fauna”. Student in Singley/Ra studio.
2007 Service Award From the ACSA in honor of co-chairing at the ACSA conference
2006 Infinity Design Excellence Award, Office of Mobile Design, “City of the Future Competition”/History Channel
2005 Woodbury University Faculty Development Grant, to attend conference in England
2004 AIA/LA awarded the Los Angeles Forum for Architecture and Urban Design its “Educator of the Year” award while Dr. Singley served on the Board in the capacity of secretary.
2004 National Endowment for the Humanities (N.E.H.) grant to attend seminar in Rome
2002 Woodbury University Faculty Development Grant for publication of Eating: Architecture.
2000, Nov Graham Foundation for Advanced Studies in Fine Arts, support for publication of “Eating Architecture”.
2000 Miller Faculty Fellowship for “Interdisciplinary Urban Studio in Los Angeles”
2000 Iowa State University Humanities Summer Salary Grant, to cover research expenses in Rome.
1998 Faculty Award for Extraordinary Performance, College of Design, Iowa State University.
1996  Honorable Mention, AIA teaching award for "Literary Itineraries: Tours and Detours of Rome". Iowa State University, IDRO Mini-grant to cover expenses in preparation for larger, external grant application. Samuel H. Kress Traveling Fellowship for Extended Dissertation Research in Venice, Italy Richmond Harold Shreve Thesis Prize for Picturesque Associations in the Urban Architecture of Robert and James Adam; Cornell University, Ithaca, New York

PUBLISHED WRITINGS
2007  Book reviews of Soft Space and the Gen(h)ome exhibition catalogue, Journal of Architectural Education.
2006  "Fascism Under Erasure: A proposal for Via deiForiImeriali" Log, Vol.8, summer 2006
2004  Eating Architecture, co-editor and co-author of "Introduction" with Jamie Horowitz; author of essay titled "Hard to Swallow" (Cambridge, MA:MIT Press).
2003  "Delineating the City" LA Architect: Cityscape March/April
2002  "Los Angeles County Museum of Art, Los Angeles" Lotus Navigator v.5, 2002
2000  "Through the Outside-In House" Iowa Architect No. 00:234

PROFESSIONAL MEMBERSHIP
The Society of Architectural Historians
Association of Collegiate Schools of Architecture
Los Angeles Forum for Architecture and Urban Design
ARMISTEAD SMITH
Chair, Master of Architecture in Real Estate Development

CURRENT COURSE TAUGHT
AR 580/581/582  Design Studio

EDUCATION
1971  Bachelor of Architecture
       University of Virginia
1971  A.I.A Student Medal, University of Virginia

REGISTRATION
1974  State of California  No. C-7939

TEACHING AND ACADEMIC SERVICE
2008-Present  Woodbury University School of Architecture, San Diego, CA
               Department Chair and Adjunct Professor, Masters in Real Estate Development for Architects
2005-2008  Woodbury University School of Architecture, San Diego, CA
               Co Director and Adjunct Professor, Masters in Real Estate Development for Architects
1998-2005  Woodbury University School of Architecture, San Diego, adjunct professor, design studios
1995  New School of Architecture, San Diego, CA
               Undergraduate Chair
1988-1995  New School of Architecture, San Diego, CA
               Adjunct Professor
1992  Harvard Graduate School of Design, Summer Housing Seminar
1987  University of Maryland, 5Week Guest Studio

UNIVERSITY SERVICE
1998-2000  Woodbury: Facilities Search Committee, Space Planning,
2003-2005  Woodbury Building facilities development proposals
1993-1995  New School Building facilities search
1994-1995  New School space planning committee

PROFESSIONAL PRACTICE AND SERVICE
1974-present  Smith and Others Architects, San Diego, California
1971-1974  Tucker Sadlier Bennett Architects, San Diego, California; Project Designer

COMMUNITY SERVICE
2009 Sept.  “A fresh Look at Housing and Space Standards in New York City” , Symposium panelist
2008-Present  Barrio Logan Master Plan Update, pro bono, development testing models
1989- 1996  Community Outreach, San Diego Zoning Ordinance, panel discussions , studio projects
1976-1977  Torrey Pines Community Group, pro bono planning consultant

SELECTED ACADEMIC AND PROFESSIONAL HONORS
2009  Constitution Center, Philadelphia, Penn.  Beyond Building traveling exhibit
2009  Parson’s  School of Design, New York , N.Y. Beyond Building traveling exhibit
2006  ICBC Tijuana “Otra/Another Habiting la Frontera
2003  NEA, Livable Places Competition, winner, 50 unit low cost housing project , Long Beech CA.
2003  New York Architectural League, lecturer
2003  New York , Exhibition “Urban Life, Housingin the Contemporary City”
2002  Chicago Low Cost Housing Competition, Finalist
1998  A.I.A./ San Diego Chapter , Award of merit, The Merrimac Building
1997  A.I.A./ San Diego Chapter , Citation, The Merrimac Building( unbuilt)
1997  Progressive Architecture Awards, Citation, “The Merrimac Building”Architecture Magazine,  Jan
1995  Centre City development Corporation, RFP winner , Little Italy Housing Demonstration Block
1995  3rd place , KOMA, open museum competition
1994                   La Jolla Athenaeum, Architectural Exhibit “This Is Not A House”
1994                   First Interstate Bank’s South Central Los Angeles Mixed-use Design / Build Competition finalist.
1988                   Record House Award; Architectural Record Magazine:
1987                   87 San Diegans to Watch, San Diego Magazine
1986                   Record House Award; Architectural Record Magazine
1985                   Record House Award; Architectural Record Magazine Cover Article
1982                   La Jolla Museum of Contemporary Art, “the California Condition, A pregnant Architecture”

SELECTED PERIODICALS
2008                   Riviera Interiors, spring; “The Undevelopers” pp92-93
2007                   City Beat, July 11; “Building Better” pp10-12
2007                   Dwell, April “Living Small”
2006                   Bauwelt, March “Von Berlin nach San Diego und zuruck” pp 30-33
2004                   Competitions, Summer; “Livable Places” pp 52-53
2003                   Architecture, November; “Breaking down the box” p 25
2000                   Dwell, October; “the Anti-Condo”, pp 52-59
1999                   Architecture, November; “living in the city”
1998                   Metropolitan Home, March April; “New kids on the block”
1996                   Costruire, August; “Prototype Residential”, pp.116-117
1995                   L.A. Times Home Magazine, August; “Mac Connell Lowe House”
1993                   Architecture, January; “Shared Housing, Richman Poorman”, pp.56-61
1987                   Progressive Architecture, February; “Affordable Housing”, pp. 86-91
1986                   Techniques & Architecture, April/May; “Architecture De Bois, Architects en Liberte”
1986                   Metropolis, January/February; “Housing For Non Nuclear Families”, p.35
1985                   Architectural Record, Mid-April; “Upas Street Houses”, cover and pp.104-109
1984                   Arts and Architecture, Vol. 3, No. 2; Public Art in California, Victor Condo”
1983                   Architecture California, September/October 1; Author “View From the Freeway”, pp.28-29
1979                   Abitore, December; Un Percorso su Dieci Livelli” pp58-63

BOOKS
1996                   Gasa International Kliekowski Publishers, Hong Kong; “Mac Connel-Lowe House”
1994                   West Coast Wave, New California Houses, Van Nostrand Reinhold, New York
1991                   New Households New Housing; Van Nostrand Reinhold, New York; “the GoHomes”

RESEARCH AND REAL ESTATE DEVELOPMENT
2006-present           Incremental building , barrio Logan
2000-2002              Essexs Lofts, Little Italy, San Diego, 36 mixed income housing units
1995-2000              LIND .2 new housing buildings and the rehabilitation of an historic structure circa 1987
1982-1989              Shared Housing , The GoHomes 6 projects , multi suite houses for non traditional families
GERARD SMULEVICH
Professor of Architecture

CURRENT COURSE(S) TAUGHT
AR 211  Design communication I
AR 486  Studio 4A Comprehensive Studio
AR 491  Studio 5A Topics studio
AR 386  Studio 3b : structure and form
AR 375  Urban environment
AR 386  Contemporary issues
AR 4727  Mini Studio/ Lyceum fellowship design competition
AR 475  Foreign study studio

EDUCATION
1993  University of California, Los Angeles. UCLA Graduate School of Architecture and Urban Planning
      Master of Architecture, Second Professional Degree Program (M.Arch II).
1986  National University of Buenos Aires, School of Architecture and Urbanism
      Diploma of Architect (six year professional degree program)

REGISTRATION
Registered Architect, State of California

ACADEMIC SERVICE
1995-2009  Woodbury University School of Architecture and Design;
          Adjunct Faculty at the University of Southern California
          Southern California Institute of Architecture.
          Design Studio instructor for Second through Fifth year design studios (Burbank and San Diego campuses).
          Instructor of Design Communication I (traditional drawing media)
          Instructor of Design Communication II (digital media)
          Instructor of Digital Media/ Computer Modeling and Visualization elective courses.
          Instructor of History/Theory elective on 20th century German Architecture
          Third year design studio coordinator
          Fourth/Fifth Year Vertical Topics Studio instructor
          Degree Project (5th year) advisor/instructor
          Coordinator and Instructor of the Study Abroad Program in Barcelona, Paris and Berlin.
          Digital media and architectural computing coordinator.
1986  University of Buenos Aires, School of Architecture and Urbanism: Research and
      Teaching Assistant, Research Assistant with the International Council of Monuments and Sites
      (UNESCO).

AWARDS
2009  Ninth ACSA/AISC Student Design Competition.
      Awards: First, and Second places (last one with Mark Owen)
2008  Eighth ACSA/AISC Student Design Competition.
      Awards: Two First places, a Second place and an Honorable Mention (last one with Mark Owen)
2007  Seventh ACSA/AISC Student Design Competition.
      Awards: First, Second and Third places (last one with Julio Zavolta)
2006  Sixth ACSA/AISC Student Design Competition.
      Award: First Place
2005  Fifth ACSA/AISC Student Design Competition.
      Award: Third Place
2004  Fourth ACSA/AISC Student Design Competition.
      Award: Honorable Mention
2003  Third ACSA/AISC Student Design Competition. Awards: Third Prize + Honorable Mention
2001  Fourth International ACSA/Hollow Steel Sections Institute Design Challenge.
      Award: Mention.
2000  ACSA National Faculty Design Award
      National Design award for distinguished faculty-led design projects.
RESEARCH, PUBLICATIONS, EXHIBITIONS AND LECTURES

2009  University of Buenos Aires, Argentina: Invited Lecturer: “Urbanism Version 3.0”
2008  Roger Williams University, Rhode Island: Solo exhibition of photographic work titled: “Photo-Urbanism”
2004  WASC Annual meeting, San Jose: Speaker on "Extreme Teaching".
2003  ACSA Western Regional Conference: Surfacing Urbanisms: Speaker.
2001  University of Applied Sciences, Mainz, Germany. Guest lecturer.
2000  University of Applied Sciences, Stuttgart, Germany. Speaker, Guest lecturer.
1993  University of Applied Sciences, Stuttgart, Germany. Guest lecturer.
JOHN SOUTHERN
Participating Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 383   3rd Year Housing Studio
AR 334   Urban Theory (Nanjing)
AR 483   4th Year Urban Studio (Nanjing)
AR 334   Urban Theory (Berlin)
AR 483   4th Year Urban Studio (Berlin)
AR 448   Professional Practice II
AR 492   Degree Project Studio

EDUCATION
1997  Bachelors of Architectural Design, University of Florida
2002  Masters of Architecture, Sci-Arc

REGISTRATION
2008  State of California Lic. #C 31796

PROFESSIONAL SERVICE
2005-Present  Board of Directors, LA Forum for Architecture and Urban Design
2008, Fall  Hillside Building, Friends of the Silver Lake Library Lecture

PUBLICATIONS
2007, May  "The Evolution of Place: LA", in Form magazine
2003  "Anywhere Comes to Hollywood", in the LA Forum Annual Reader
2009, Sept.  "The Mobile Library Unit", in MONU
Current  Contributor to: “Tropolism Online” and “Loudpaper”
RANDALL STAUFFER  
Chair, Interior Architecture  
Professor  

COURSE(S) TAUGHT  
IA 366  Contemporary IA History Theory  
IA 105  Design Studio 1  
IA 482  Senior Project Seminar  
PD 200  Transition to Woodbury  
IA 282  Design Studio 4: Branding and Identity  
IA 165  Interior Architecture History 2: 1850-Contemporary  
IA 258  Building Systems and Codes  
IA 252  Space Planning  

EDUCATION  
1989  University of California, Berkley Ca, Masters of Architecture  
1985  Temple University, Philadelphia Pa, Bachelor of Architecture  

TEACHING AND ACADEMIC SERVICE  
2001-present  Woodbury University School of Architecture, Burbank, California  
Chair, Associate Professor  
1999-2001  Gensler, Santa Monica, California  
Sr. Designer, Project Manager  
1994-1999  Enrico Thompson Design, Santa Monica, California  
Sr. Designer, Project Manager  
Principle  
1989-1991  Interni Design, Los Angeles, California  
Designer  
1985-1987  Kling Lindquist Partners, Philadelphia  
Designers  

UNIVERSITY SERVICES  
Currently  Chair of Space Planning Committee  
Currently  Faculty Representative on Judicial Review Board  
Fall 2007 – Fall 2009  Member of Educational Planning Committee  
Fall 2004 – Fall 2005  WASC Reaccreditation Steering Committee  
Fall 2005 – Fall 2007  Dean of Faculty  
Fall 2003 – Fall 2005  Member of Personnel Committee  

PROFESSIONAL PRACTICE AND SERVICE  
2007-  Southern CA IIDA Executive Board – VP elect of GRA  
The Vice president-elect serves for one term with the current vice president to assist in the development  
of the specific programs. The vice president of Government and Regulatory Affairs works with the  
California legislative group to promote passing a practice act for the profession of interior design.  
2005-  Southern CA IIDA Executive Board – VP of Student Affairs  
2007  IA 165 investigates certain cultural, political, economic, and formal underpinnings in the history of interiors  
and architecture. By identifying specific works, students probe broader meanings inherent in the  
historically relevant designs. The course focuses on 19th Century architecture and design to the present.  
This period saw rapid change that influences contemporary questions of design. The course breaks this  
2007  Mt. San Antonio College Advisory Board  
2007  IA 165 investigates certain cultural, political, economic, and formal underpinnings in the history of interiors  
and architecture. By identifying specific works, students probe broader meanings inherent in the  
historically relevant designs. The course focuses on 19th Century architecture and design  
2006  Facilitators Workshop  
2007  IA 165 investigates certain cultural, political, economic, and formal underpinnings in the history of interiors  
and architecture. By identifying specific works, students probe broader meanings inherent in the  
historically relevant designs. The course focuses on 19th Century architecture and design
2000- AIA/LA Interiors Co-director of Annual Student Charette
2001 IA 165 investigates certain cultural, political, economic, and formal underpinnings in the history of interiors and architecture. By identifying specific works, students probe broader meanings inherent in the historically relevant designs. The course focuses on 19th Century architecture and design
2009 First Year Design Studio Inquiries: Form, Identity and Culture; St. Louis, MO
2007 Teaching forum Presentation at the International IDEC conference about first year design studio in interior architecture
The Pochè: The Intersection Between Ethics and Design, IDEC National Conference; Austin, TX
As officer in charge of revising student scholarship requirements I presented the new format at the annual IIDA Awards Ceremony.
2007 IIDA Student Scholarship Presentation; Calibre Awards; Beverly Hills
As officer in charge of revising student scholarship requirements I presented the new format at the annual IIDA Awards Ceremony.
2006 Surfacing Urbanisms: Recent Approaches to Metropolitan Design; Reg. ACSA; Pasadena
Moderated for presentation session, The Material City.
2006 The Role of Mentors in the Interior Design Profession; NeCon West; Los Angeles
A panel discussion between a design firm principle, an educator and a recent graduate discussing the how mentoring can help transition students into the profession. Sponsored and moderated by L.A. Architect.
2006 Building Engagement and Attainment for Minority Students; NSSE Conference; San Juan, PR
Participating team member made up of Woodbury faculty, staff and students who developed strategy for increasing student engagement. This workshop lead to the development of three learning communities in the 2006-2007 academic year that developed ideas for revising general education curricula.
2006 Trans: Visual Culture; University of Wisconsin; Madison, WI
Attendee only to a conference on issues of transgender and transdisciplinarity as it is represented and presented in design, media, and education.
2005 Use of Typology as a Accreditation Strategy; FIDER Workshop at Annual IDEC Conf.; Savannah, GA
Invited presenter at annual FIDER Workshop. Presented Woodbury Interior Architecture strategy on the use of a typological matrix to organize, present and order an interior design curriculum.
2005 Annual WASC Conference; Regional Conference; San Diego
As a member of the WASC Reaccreditation Steering Committee attended the conference at the commencement of Woodbury’s engagement with the accreditation process.
2004 FIDER Site Visit; Accreditation Visit; Burbank
Lead the writing of the self study, installation of the site visit exhibit and presentation of the Interior Architecture program to two Interior Design Educators and one Professional Interior Designer, leading to the first six year accreditation for the department.
2003 Graphic Occupations: Mies, Kusama, H & D; Design: Refining Knowledge Conf.; Minneapolis
Presented at a national interdisciplinary design conference on interior design, graphic design and theory. The presentation developed a historical comparison between Ludwig Mies van der Rohe, Yayoi Kusama and Herzog & DeMeuron as it applies to traumatic decoration.
2003 Decorating Rome: Bernini and the Baroque; Loyola Marymount University; Los Angeles
An invited guest lecturer to a survey art history class presenting Baroque Architecture and Bernini.
2002 Disintegrated Structures; Loyola Marymount University; Los Angeles
An invited guest lecturer to a survey art history class presenting Guarini
2002 Educational Opportunities in Interior Design; Santa Monica College; Santa Monica
An invited guest lecturer to an interior design class discussing the different educational and professional opportunities in interior design

PUBLISHED WORK OR REVIEWS
2009 Continuation: Intimacy of the In-Between
Essay about interior architecture as a discipline of exploration
2005 Must be Mod. Los Angeles Times
Article on residential adaptive reuse projects highlighted a remodel of a 1905 craftsman house in Angelino Heights neighborhood of Los Angeles in collaboration with Gloria Fowler
1999 A Renovated Warehouse Provides a Fresh Spin for a Record Company, Architectural Record
Article on the adaptive reuse of a warehouse for DreamWorks Records highlighting the lighting design in Collaboration with Enrico I Thompson design
1994 Cardella Design: Playboy Enterprises, Interior Design

4.5-220
JOSHUA G. STEIN
Associate Professor of Interior Architecture

CURRENT COURSE(S) TAUGHT
IA 207   Design Studio 3: Elements
IA 328   Tectonics 2: Detail Design

EDUCATION
2000  Master of Architecture
      University of California, Los Angeles
1994  Bachelor of Arts in French
      University of Wisconsin – Madison

TEACHING AND ACADEMIC SERVICE
2007-Present  Woodbury University School of Architecture, Los Angeles, CA
              Associate Professor, Interior Architecture
2008  Cornell University Department of Architecture, Ithaca, NY
      Visiting Critic, Department of Architecture
2008  Woodbury University School of Media, Culture & Design, Los Angeles, CA
      Acting Departmental Chair, Interior Architecture
2004-2008  Woodbury University School of Architecture & Design, Los Angeles, CA
           Assistant Professor, Interior Architecture
2003-2004  Southern California Institute of Architecture, Los Angeles, CA
           Instructor, Making + Meaning Summer Program
2002-2004  Milwaukee Institute of Art & Design, Milwaukee, WI
           Assistant Professor, Interior Architecture + Design

UNIVERSITY SERVICE
2004-2009  Woodbury Committees: Personnel 06-07, Academic Appeals 04-05, 07-08

PROFESSIONAL PRACTICE AND SERVICE
2002-present  Radical Craft, Los Angeles, CA., Principal
2001  R. Dottelonde & Associés, Paris, France, Architectural Project Team
2000-2001  Syndesis / David Hertz AIA, Los Angeles, CA, Architectural Project Designer
1999  Johnston Marklee & Associates, Los Angeles, CA, Intern Architect,

COMMUNITY SERVICE
2008-present  The Los Angeles Forum for Architecture and Urban Design, Board Member

AWARDS AND HONORS
2009  $10,000, Graham Foundation for Advanced Studies in the Fine Arts, Funding for responsive technology research and Reef installation at Storefront for Art and Architecture
2009  $3000, 1st Place, A New Infrastructure Competition, Los Angeles, CA
2007  $7000, AIA Knowledge RFP Program Grant, funding from American Institute of Architects to support research into responsive space and emerging technologies
2007  $4000, Interior Design Educators Council (IDEC) Special Projects Grant, funding to support research into responsive space and emerging technologies
2006  $2000, Woodbury University Faculty Development Grant, funding to support research into responsive space and emerging technologies
2004  $1000, MIAD Faculty Development Grant, funded design of experimental performance space
2003  $2000, UCLA Frank Israel Memorial Traveling Fellowship, funded travel and research in Japan

PUBLISHED WRITINGS
2006  Ulterior Motifs: Shifting Scales from the Urban to the Interior, ACSA West Coast Regional Conference Proceedings
2005  Projective Mapping: Exercising the Metavisual, 21st National Conference on the Beginning Design and Student Proceedings
PUBLISHED WORK OR REVIEWS
2009, April  Beyond Gridlock, Architect's Newspaper, 1st Place masTransit proposal by Radical Craft featured in article on new infrastructure for Los Angeles

LECTURES
2009  Embodied Logics, Storefront for Art and Architecture, New York, NY
2009  Reef, Storefront for Art and Architecture, New York, NY
2008  Endless Wall, Hochschule Niederrhein, Krefeld, Germany
2007  Empathy or Beauty?, Cranbrook Academy of Art, Bloomfield Hills, MI
2007  Public Art Panel, California State University - Fresno, Fresno, CA
2006  Empathy or Beauty?, Woodbury University, Burbank, CA
2004  Zoom In/Zoom Out, Material & Applications (M&A) Gallery, Los Angeles, CA,
2003  Projective Mapping: Exercising the Metavisual, University of Texas, San Antonio, San Antonio, TX

PROFESSIONAL MEMBERSHIP
2000  American Institute of Architects Associate Member  No 30498763
LINDA TAALMAN
Assistant Professor of Architecture

CURRENT COURSE(S) TAUGHT
AR 383  Design Studio 3A: House and Housing
AR 464  Systems Integration

EDUCATION & PROFESSIONAL HISTORY
1997  Bachelor of Architecture
The Cooper Union, Irwin S. Chanin School of Architecture

REGISTRATION
2003  California  No.C-30187
2002  New York  No. 029356

TEACHING AND ACADEMIC SERVICE
2009-present  Woodbury University School of Architecture, Los Angeles, CA
Assistant professor, School of Architecture
2008-2009  Woodbury University School of Architecture, Los Angeles, CA
Adjunct professor, School of Architecture
2008-2009  USC School of Architecture, Los Angeles, CA
Lecturer
2003-2006  Southern California Institute of Architecture, Los Angeles, CA
Adjunct Professor
2005  UCLA School of Art and Media Design, Los Angeles, CA
Visiting Lecturer
2003-2005  Art Center College of Design, Pasadena, CA
Design Instructor
2001  The Cooper Union, Irwin S. Chanin School of Architecture New York, NY
Design Instructor

PROFESSIONAL PRACTICE AND SERVICE
1998-2003  OpenOffice arts & architecture collaborative, New York, NY: a creative partnership (collaborating with the registered firm Open Office LLP) engaging in creative public art and architecture projects. Founder and Principal.
1997-1999  Bone Levine Architects, New York, NY; Project Manager

COMMUNITY SERVICE
2005-2008  Los Angeles Contemporary Exhibitions, Board member

AWARDS AND HONORS
2009  ASLA, Scraper Award, Stabiae Archaeological Park
2008  AIA Los Angeles Design Award Winner, Merit Award, Off-grid itHouse
2006  Vertical Garden Competition Winner, MAK Center for Art and Architecture
2006  AIA New York Design Award Winner, Merit Award, Dia : Beacon
2005  AIA Westchester/Mid Hudson Design Award, top honor, Dia : Beacon
2002  Emerging Voices Award, Architectural League of NY
2002  National Endowment for the Arts, Houses x Artists (MAK Center for Art & Architecture)
2002  LEF Foundation Project Grant, Small Skyscraper (Los Angeles Contemporary Exhib.)
2002  California Council for the Arts, Houses x Artists (MAK Center for Art & Architecture)
2001  Nordic Institute for Contemporary Art Sleipnir Travel Grant, Greenland, NhEW
2000  City of Arhus Arhus Waterfront Urban Proposal Design Competition, Acquisition Prize

PUBLISHED WORK OR REVIEWS
2009  Hauser, “Prefab Prowess” by Joseph Giovannini, January
2008  Dwell, “itHouse, Joshua Tree” by Frances Anderton, November
2006  MARK, “Modern prefab Storms America,” by Michael Webb, summer
2005  Praxis, “Collaborative Production, Dia:Beacon”, Untitled 7,
Faculty Record Report


2003  Art US, "Dia : Beacon," by Sue Spaid, November-December

2003  Quaderns, "NhEW-Beach House," Issue 239, November

2003  Architectural Record, "Dia : Beacon," by James S. Russel, October


2003  Frieze, “TREPSASSING: Houses x Artists,” by Jan Tumlir, Summer


2003  ARTFORUM, “Size Matters,” by Phillip Nobel, February

2003  Xtreme Interiors, edited by Courtenay Smith and Sean Topham, Prestel, Munich


2002  Ten by Ten 2.1, "Bringing the Dream Home, four living spaces," by Laura Gitlen,

2002  TRESPASSING: Houses x Artists, edited by Bellevue Art Museum & MAK Center for Art + Architecture, Hatje Cantz

2002  Xtreme Houses, edited by Courtenay Smith and Sean Topham, Prestel, Munich

2002  PREFAB, edited by Allison Arieff and Bryan Burkhart. Gibbs Smith

2002  Living in Motion, edited by Matias Schwartz, Vitra Design Museum


2000  Metropolis, "Dia ex Machina", by Akiko Busch, October

2000  nest, "Take it to the Limit One More Time", by Mathew Stadler, summer

2000  Metropolis, "Art for Architecture’s Sake", by John Sullivan, December

1999  #13: NhEW (NorthhousEastWest), Danish Arch. Center, 1999

EXHIBITIONS

2008  MOMA, New York, NY- Home Delivery: Fabricating the Modern Dwelling

2008  A+D Museum, Los Angeles, CA, AIA Los Angeles, 2008 Award Winners

2008  SCI Arc & Pacific Design Center, AWA Los Angeles, Los Angeles, CA- Women Architects in Los Angeles

2007  Institute of Contemporary Art, Philadelphia, PA- Fly Thu

2006  CCA Wattis Gallery, San Francisco, CA- Humans Were Here!

2006  MAK, Vienna Austria- Veritcal Garden

2004  Art Center: Wind Tunnel Exhibition Hall, Pasadena, CA- GardenLab Experiment


2003  MAK Center for Art and Architecture, L.A., Los Angeles- TRESPASSING: Houses x Artists

2003  Los Angeles Contemporary Exhibitions, Los Angeles- Small-Skyscraper

2002  Bellevue Art Museum, Bellevue, WA- TRESPASSING: Houses x Artists

2002  Vitra Design Museum, Weil Am Rhein, Germany- Living in Motion

2000  Storefront for Art & Architecture, New York, NY- NhEW

2000  Museum of Sketches Lund Royal Danish Academy of Fine Arts, Copenhagen, DK- Gesamtkunstwerk

1999  Berkeley Art Museum, UC Berkeley, CA, 2000- 2x2: Architectural Collaborations

LECTURES

2009  Guest Lecturer, Aspen Institute & Aspen Art Museum- Architecture as Medium

2007  Guest Lecturer, UPENN Architecture & Institute of Contemporary Art, Philadelphia, PA- “The it Factor”

2006  Guest Lecturer, Dwell on Design Conference, San Francisco, CA- Prefab

2006  Guest Lecturer, CCA, Wattis Gallery, San Francisco, CA- Humans Were Here!

2004  Guest Lecturer, UCLA Hammer Museum, Los Angeles, CA- Hammer Lectures

2003  Guest Lecturer, USF Contemporary Art Museum, Tampa, FL- panel on art and architecture

2003  Guest Lecturer, LA Forum, Los Angeles, CA- Dialog with Liam Gillick

2002  Guest Lecturer, Vitra Design Museum, Berlin, Germany

2002  Guest Lecturer, ARTFORUM BERLIN, Berlin, Germany- “Interdisciplines: Art and Design”

2002  Guest Lecturer, Architectural League of New York, NY, NY- Emerging Voices Series
WARREN WOLFF WAGNER, AIA
Adjunct Faculty

CURRENT COURSE(S) TAUGHT
AR 383 Design Studio 3A: House and Housing
AR 384 Design Studio 3B: Structure, Systems
AR 4727 Mini Studio: Eco Development Bonaire

EDUCATION
1988 Masters of Architecture, Graduate School of Architecture and Urban Planning, University of California, Los Angeles
1981 Bachelor of Arts, Appropriate Technology, University of California, Santa Cruz

REGISTRATION
Registered Architect State of California 19875

TEACHING AND ACADEMIC SERVICE
2000-Present Woodbury University School of Architecture, Los Angeles, CA
Member of Adjunct Faculty, School of Architecture
Professor of Sustainable Design Practices
1995 University of Minnesota, CALA 1995 Winter Lecture Series
H.W.S. Cleveland Visiting Professor, "The Architecture of Conversion"

AWARDS AND HONORS
2003 AIA/LA Design Excellence Award- Citation, McRight/Wagner Studio, Venice, CA
2001 $10,000 Award for the design and exhibition of "Cardinal Points- Prototypes for Solar Living"
C.O.L.A. (City of Los Angeles) Individual Design Artist Fellowship; Exhibition May 2002
1998 Poetic Space; Japan Architect Residential Competition; JA Magazine
1994 Civic Innovations; "Public Composter" International competition with architect Petri Ilmarinen "Public Restroom Facilities," for the City of Los Angeles
1989 Dean’s Award
1987 Women’s Architectural League Award

PUBLICATIONS
2009, August “Green Living,” Patricia Parinejad and Inken Herzig, Elle Decoration, Germany
2009, July “Bioclimatic Architecture,” Joseph Minguet, Editor, Monsa Publishing, Barcelona, Spain
2007, August “Living with Ed” HGTV environmental reality show episode featuring the Beitcher Residence and interviews with Warren Wagner
2007, April “Meet the Planet w/ Lex Gornik” Radio interview on the work of W3 Architects, inc. April 24, 2007
2006, April “Sustainable Scale” Sri Kesava, Yogi Times, Los Angeles issue 41, April 2006
2004, January “Citation Award- 2003” LA Architect, January/February 2004
1992, June “Architecture and Urbanism” No. 261
1988, October “Ground- Up” Herbert Muschamp on Architecture Art Forum International
EXHIBITIONS
2003, October  AIA/LA Awards Traveling Exhibition; Los Angeles, California
2002, May  C.O.L.A. 2002; City of Los Angeles Design Artist Fellowship Exhibition;
  Japanese American National Museum, Los Angeles, California
1989, June  Recycle L.A.; Architectural Exhibition, Artist Space, New York
1988, July  "Six Projects", Selected Thesis Projects, Gallery 1220; University of California, Los Angeles

PROFESSIONAL MEMBERSHIP
  American Institute of Architects
  American Solar Energy Society
  U.S. Green Building Council
INGALILL WAHLROOS-RITTER, AIA
Chair, Undergraduate Architecture, Burbank/Los Angeles
Associate Professor

CURRENT COURSE(S) TAUGHT
AR 487 / 491  Design Studio 4A / 5A
AR 366  Immaterial Constructions, Contemporary Issues
AR 372.4  Advanced Object Making – Lyceum Competition
AR 373  Eco-dynamic Materials (Elective Seminar or Contemporary Issues)
AR 373.9  Hollywood Confidential (Elective Seminar or Contemporary Issues)
AR 448  Professional Practice 2
AR 492  Degree Project
AR 475  Urban Design Studio, Paris, Berlin, and China
PD 200  Professional Development

EDUCATION
1990  M. Arch, Master of Architecture, University of California, Los Angeles (summa cum laude)
1987  Bachelor of Arts, University of California, Los Angeles (summa cum laude)

REGISTRATION
1994  State of California
1999  State of New York

TEACHING AND ACADEMIC SERVICE
2008 – present  Woodbury University School of Architecture, Los Angeles, CA
Chair, Undergraduate Program, Los Angeles
2006 - 2008  Woodbury University School of Architecture, Los Angeles, CA
Associate Director
2005 - present  Woodbury University Department of Architecture, Los Angeles, CA
Assistant Professor, Associate Professor
2003 – 2006  Yale University, New Haven, CT
Lecturer
2003 - 2005  Southern California Institute of Architecture, Los Angeles, CA
Hardtech Coordinator, Instructor
2002 - 2003  The Bartlett, University College of London, London, UK
Unit Tutor
2002 - 2003  Oxford Brookes University, Oxford, UK
Unit Tutor
2002  Pilchuck Glass School, Instructor
1999 - 2002  Cornell University, Ithaca, NY
Visiting Professor

UNIVERSITY SERVICE
2005 - 2009  Woodbury University Technology Committee
Curriculum Committee
Web Committee / Marketing Advisory Committee
Search Committees: San Diego + Building Technology
AIA Student Scholarship Award Jury
School of Architecture Curriculum Workgroup, Chair
2003-2005  SCI-Arc Academic Council Member, policy and curriculum advisory panel to the director
2003-2005  SCI-Arc Committees: Admissions, Graduate Curriculum, Scholarship

PROFESSIONAL PRACTICE AND SERVICE
2002-present  [WROAD], Los Angeles, CA. A partnership practice of Architecture
1999-2002  Ingalill Wahlroos Architects, New York, Sole practitioner
2002-present  Dewhurst Macfarlane & Partners, Senior Associate International Façade Group; Founder and Director,
Los Angeles Office, a structural engineering and façade consultancy firm

COMMUNITY SERVICE
2007-present  Los Angeles Forum for Architecture and Urban Design, Board Member
2007–present  LACE, Los Angeles Contemporary Exhibitions, Advisory Board Member
2007  AIA LA 2x8 Student Competition and Exhibition, Committee Member
2007  Los Angeles :: City of the Future, gallery talk, exhibition & reception, coordinator w/ LACE
2006  Hollywood Confidential, event, exhibition w/ LACE
2006  Mapping Woodbury : 31 Architects, Woodbury University faculty exhibition in Hollywood
2005-2006  **Raymond E Enkeboll Woodbury Library Courtyard i-scape Student Competition**, co-coordinator

SELECTED LECTURES, EXHIBITIONS, & AWARDS
2009  **Femme Fatales Trois: Pecha Kucha**, LA Forum
2009  [WROAD] **work**, Westfield Lecture Series
2007  **Exposed: the Immaterial Skin**, lecture at Southeast University, Nanjing
2007  **Femme Fatales: LA Forum** Pecha Kucha Night, participant
2006  **Glass: Material Matters**, exhibition at LACMA, Los Angeles Contemporary Museum of Art
2006  **Artist Conversation – Glass: Materials Matters**, lecture at LACMA
2005  [WROAD] **Work**, lecture at Cal Poly Pomona
2005  **Maxine Frankel Foundation Faculty Grant** for work as coordinator of the I-scape competition
2005  **In/Discrete Materials**, Lecture / Symposium, Columbia University
2002  **The Glass Ceiling**, Lecture and exhibition, Pilchuck Glass School, Seattle, WA
2002  **Architecture (de)light**, lecture, Rockwell Museum of Art, New York
2001  **AA New York State Merit Award**, Corning Museum of Glass

PUBLISHED WRITINGS AND WORK
2006  **Glass: Material Matters**, LACMA exhibition catalogue
2004  **Architect’s Newspaper**, Beyond Transparency, article written for April 2004 issue
2003  **Bartlett Works**, Summer Stage, Peter Cook, Iain Borden (Eds.)
2002  **Praxis**, Ingalill Wahlroos Architects, by Marta Falkowska
2002  **Architectural Record**. Glorifying Glass at Comings Summer Stage, by Ingrid Whitehead
2001  **Cornell AAP Publication**, Art and Science Melded: An unusual course explores old and new capabilities of glass, a material that is both poetic and technical, by Beth Saulnier
2000  **10 x 10**, Vivian Constantinopoulos (Ed.), Phaidon Press
1999  **Architectural Magazine**, Rear-View Mirror, Ned Kramer, September 1999
1999  **Metropolis**, House of Pane, Joseph Giovannini, September 1999
1999  **Casabella**, Corning Museum of Glass, September 1999, 673/674
1999  **Architectural Record**, The Corning Glass Center, September 1998

SELECTED PROJECTS
(as Principal)
2008  **PET Pavilion**, Shanghai, China (under fabrication)
2009  **Korean Embassy**, with Chang-Jo Architects, Tokyo, Japan (winning competition entry)
2008  **15-story Office Building**, with Chang-Jo Architects, Seoul, Korea (under construction)
2007  **Leg Avenue**, design of warehouse, City of Industry, Los Angeles
2002-2007 selected residential projects:  Mann + Penn, Montoya Kessler, Dent-Eliasberg, Bonnet-Smith
2002  **Summer Stage**, Corning Museum of Glass, Corning, New York
2001  **Steuben Store**, Corning Incorporated, New York City, New York (as Façade Consultant)
2006  **Morphosis Pompidou Exhibition**, Paris France
2006  **Pugh + Scarpa**, Pier 59 Studio, Santa Monica, California
2005  **Antonio Citterio & Partners**, de Beers Flagship Store, Beverly Hills, California
2002  **Studio Daniel Libeskind**, Renaissance Royal Ontario Museum, Toronto, Ontario (as Project Architect)
2000  **Corning Museum of Glass**, Corning, New York

PROFESSIONAL MEMBERSHIP
2005-present  American Institute of Architects
2000-present  NCARB
2000  Woman Owned Business Enterprise Certification, New York State
4.6 Woodbury University Catalog and Student Handbook

As of September 8, 2009, the most recent published catalog for the university is 2008-09. The 2009-10 catalog is a complete rewrite, aiming to reflect the assessment work every division has completed for our regional Educational Effectiveness Review. The Handbook on Learning at Woodbury University (working title) is meant to make explicit the connections between a program's mission, its learning outcomes, and its curriculum.

The curriculum for the two-year Master of Architecture degree will be published in this new format. The catalog is scheduled for online publication in late October. An addendum to this Candidacy Architecture Program Report will be sent to the NAAB with the catalog’s URL as soon as it is available.

The URL below is for the 2008-09 Student Handbook. The 2009-10 Student Handbook is being formatted for electronic publication; an updated URL will be sent to the NAAB with the URL for the 2009-10 catalog.

URL for the 2008-09 Woodbury University Catalog and Graduate Bulletin (navigate to page, then download .pdf files):

URL for the 2008-09 Woodbury University Student Handbook (navigate to page, then download .pdf file):
4.7 Assessment from the eligibility visit.

This section intentionally left blank. No eligibility visit was required.
School of Architecture Lectures – 2007/2008

September 25, 2007 (B/LA)  Lize Mogul Lecture  6:30pm
October 25, 2007 (SD)  Louis Longhi Lecture  7:00pm
October 30, 2007 (B/LA)  Liane LeFaivre Lecture  6:30pm
November 2, 2007 (B/LA)  Scott Uriu Lecture  6:30pm
November 6, 2007 (B/LA)  Mia Lehrer Lecture  6:30pm
November 13, 2007 (B/LA)  Hadrian Predock Lecture  6:30pm
January 15, 2008 (B/LA)  Neil Denari Lecture  7:00pm
January 24, 2008 (SD)  Bryan Finoki Lecture  7:00pm
January 31, 2008 (SD)  Lovis Longhi Lecture  7:00pm
February 7, 2008 (SD)  Todd Gannon Lecture  7:00pm
February 26, 2008 (B/LA)  Christof Jantzen Lecture  6:30pm
March 11, 2008 (B/LA)  Jenna Dedier &  6:30 pm
Oliver Hess Lecture
March 13, 2008 (SD)  Paulette Singley Lecture  7:00pm
March 20, 2008 (SD)  Michael Rojkind Lecture  7:00pm
April 1, 2008 (B/LA)  John Friedman &  6:30pm
Alice Kimm Lecture
April 10, 2008 (B/LA)  Jose Parral Lecture  Noon
April 11, 2008 (B/LA)  Candidate Lectures:  11:30am
Elena Manferdini
Jason Rebillot
Eric Olsen
April 17, 2008 (B/LA)  Ingalill Wahlroos-Ritter  6:15pm
Lecture
April 24, 2008 (SD)  Taylor MacDougall Burns  6:30pm
Architects, Lecture
## School of Architecture Events & Exhibitions – 2007/2008

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Details</th>
<th>Time</th>
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<tr>
<td>August 31, 2007 (B/LA)</td>
<td>Rome Exhibition Opening</td>
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| November 16, 2007 (B/LA) | Baumgartner Uriu Exhibition  
Opening Reception          | 6:00pm|
| December 13, 2007 (SD) | AR Exhibition                          | 6:00pm|
| March 7, 2008 (B/LA)   | NAAB Exhibition Opening Reception      | 6:00pm|
| March 28, 2008 (B/LA)  | David Freeland Exhibition Opening      | 6:30pm|
| April 4, 2008 (B/LA)   | Schindler Debate                       | 6:30pm|
| April 18, 2008 (B/LA)  | San Fernando Valley Summit 1           | 9:00am – 2:00pm|
| May 6-9, 2008 (B/LA)   | Final Studio Reviews & Exhibition      | All Day|
| August 29, 2008 (B/LA) | Summer Studios Exhibition              | 6:00pm|
School of Architecture Lectures – 2008/2009

September 12, 2008 (B/LA)  Tom Reiner Systems Integration  5:00PM
September 26, 2008 (B/LA)  Peter Simmonds Systems Integration  5:00PM
October 10, 2008 (B/LA)  Hank Koening System Integration  1:30PM
                      Prof. Tong Zhang Lecture  7:00PM
October 23, 2008 (SD)  Les Bernstein Lecture  7:00pm
October 28, 2008 (SD)  Catherine Seavitt Lecture  7:00pm
October 30, 2008 (SD)  Kyong Park Lecture  7:00pm
November 13, 2008 (SD)  Sarah Graham Lecture  7:00pm
January 29, 2009 (SD)  Charles Waldheim Lecture  6:30pm
February 9, 2009 (B/LA-I)  Julieanna Preston Lecture  10:00am
February 12, 2009 (B/LA)  Michael Rotondi Lecture  6:00pm
February 19, 2009 (B/LA)  Charles Waldheim Panel Series  6:30pm
February 19, 2009 (SD)  Ken Ueno Lecture  7:00pm
February 23, 2009 (B/LA)  Christopher Hawthorne, Moderator  6:30pm
                      Panel Discussion
February 26, 2009 (SD)  Keller Esterling Lecture  7:00pm
February 27, 2009 (B/LA)  Julian Bonder Lecture  6:00pm
March 23, 2009 (B/LA)  Frances Anderton, Moderator  6:30pm
                      Panel Discussion
March 26, 2009 (SD)  Marcelo Spina Lecture  7:00pm
March 27, 2009 (B/LA)  Beth Weinstein Lecture  1:30pm
April 2, 2009 (SD)  Andrew Zago Lecture  7:00pm
April 7, 2009 (B/LA)  Chandler Ahrens Lecture  1:00PM
April 20, 2009 (B/LA)  Ewan Branda Presentation  1:00pm
April 21, 2009 (B/LA)  Dr. Emily Bills Presentation  1:00pm
April 24, 2009 (B/LA)  William Cromar Presentation  1:00pm
April 28, 2009 (B/LA)  Linda Taalman Lecture  11:00AM
                      David Freeland Lecture  2:00PM
April 29, 2009 (B/LA)  David Maynard Presentation  1:00pm
                      Anna Neimark Presentation  2:00pm
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<thead>
<tr>
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<tr>
<td>October 7, 2008 (B/LA)</td>
<td>WU Architecture</td>
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<td>Alumni Forum</td>
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<td>October 10, 2008 (B/LA)</td>
<td>Summer Study Exhibition</td>
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<td>October 16, 2008 (SD)</td>
<td>Grand Critique</td>
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<td>November 6, 2008 (SD)</td>
<td>Stan Bertheaud &amp; Michael Selditch Exhibition Opening</td>
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<td>February 9, 2009 (B/LA -IA)</td>
<td>Julieanna Preston Workshop</td>
<td>Noon – 3pm</td>
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<td>February 12 &amp; 13, 2009 (B/LA) San Fernando Valley</td>
<td>Summit 2</td>
<td>All Day</td>
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<td>March 26, 2009 (B/LA)</td>
<td>2x8 Shift: Exhibition Opening</td>
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<td>April 3, 2009 (B/LA)</td>
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<td>Paul Groh Exhibition</td>
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<td>Opening Reception</td>
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<td>August 28, 2009 (B/LA)</td>
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<td>Date</td>
<td>Speaker</td>
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<td>September 21, 2009</td>
<td>Jane Rendell</td>
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<td>October 20, 2009</td>
<td>Ben Aranda</td>
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<td>October 22, 2009</td>
<td>Bryan Finoki</td>
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<td>Peter Zellner</td>
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<td>Sheila Kelley</td>
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<td>November 10, 2009</td>
<td>Marcelo Pedemonte</td>
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<td>November 12, 2009</td>
<td>Michael Bell</td>
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<td>November 19, 2009</td>
<td>Jose Castillo</td>
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<td>February 23, 2009</td>
<td>Michael Hughes</td>
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<td>March 2, 2009</td>
<td>Keith Mitnick</td>
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<td>March 9, 2009</td>
<td>Paul Lewis</td>
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<td>March 23, 2009</td>
<td>Buster Simpson</td>
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School of Architecture Events & Exhibitions – 2009/2010

August 29, 2009 (B/LA)  Summer Studies Exhibition  6:00pm
           Opening Reception

October 27, 2009 (B/LA)  Grand Critiques  4:00pm
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<tr>
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<th>Affiliation</th>
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<tr>
<td>Aaron Gabriel</td>
<td>EDAW</td>
</tr>
<tr>
<td>Aaron Neubert</td>
<td>Woodbury Burbank/LA</td>
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<tr>
<td>Alan Loomis</td>
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<tr>
<td>Alex Schmitzberger</td>
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<tr>
<td>Ali Jeevanjee</td>
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<td>Alice Kimm</td>
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<tr>
<td>Alvarado Rojas</td>
<td>Universidad Del Diseno, San Jose, Costa Rica</td>
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<td>Alvarado Zepeda</td>
<td>H + Z Architects</td>
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<td>Ancelmo Perez</td>
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<td>Andre van Niekerk</td>
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<td>Andrea Cohen-Gehring</td>
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<td>Andrew Holder</td>
<td>The Los Angeles Design Group</td>
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<td>Adrian Koffka</td>
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<td>Ann Bergren</td>
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<td>Annette English</td>
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<td>Annie Chu</td>
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<td>Ann-Sofi Holst</td>
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<td>Ara Zenobians</td>
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<td>Ari Seligman</td>
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<td>Barbara Bestor</td>
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<td>Beren Bucknum</td>
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<td>Casey Hughes</td>
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<td>Catherine Herbst</td>
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<td>Christoph Kapeller</td>
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<td>Christoph Korner</td>
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</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Douglas Bailey</td>
<td>EDAW</td>
</tr>
<tr>
<td>Eric Olsen</td>
<td>Woodbury Burbank/LA</td>
</tr>
<tr>
<td>Ewan Branda</td>
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<tr>
<td>Gabriel Montemayo</td>
<td>Arizona State University</td>
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<td>Gerard Smulevich</td>
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<td>Jeanine Centuori</td>
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<td>Juan J. Robles</td>
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<td>Linda Taalman</td>
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<td>Marcel Sanchez-Prieto</td>
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<td>Marci Harris</td>
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<td>Miki Iwasaki</td>
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<td>Vic Liptak</td>
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Javier Gomez
Jay Nickels
Jeanine Centuori
Jeff Kim
Jennifer Gilman Woodbury LA
Jennifer Siegal
Jess Borenstain H + B Architects
Jim Gilbert Lower Embudo Valley Watershed Planning Group
Joe Day SCI-Arc & Deegan-Day Design
John Chase
John Enright
John Freedman
John Jennings Dry Design
John Kaliski
John Linton
Jon Linton Woodbury SD
Jose Perral Woodbury SD
Josh Stein
Juan Azule
Judith Sheine Cal Poly Pomona
Julie Eizenberg
Katie Spitz
Kelly Bair
Kirby Smith
Kristin King Woodbury LA
Larry Scarpa
Leigh Christy Woodbury LA
Linda Taalman
Liz Falletta USC
Liza Kerrigan Blue Studio
Lorcan O’Herlihy
Lynn Alden Ecological Designer
Marcelyn Gow
Marcos Sanchez
Margaret Griffin
Mark Gang Gang Associates & USC
Mark Lee
Mark McVay
Mark Owen
Mark Smeaton Smeaton Architects
Mark Stankard
Mary Ann Ray
Matt Gillis  Woodbury LA
Matias Cremer
Mia Lehrer
Michael Holz
Michael Pinto
Michael Rotondi  ROTO Architects
Michelle Butler  Tiffany & Co.
Michael Woo  Climate Plan California + USC
Mitchell DeJarnett
Mohamed Sharif
Moshik Ma
Neal Leach  USC
Neil Denari
Norman Hilario
Olivier Touraine
Par Sjøblom
Pat Killen
Pat Morton
Paul Davis  Davis Architects
Paulette Singley
Peter Arnold
Peter Erni
Peter Sun
Peter Testa
Phillip Bosshart  Woodbury SD
Phillip Ra  Yazdani Studio
Rachel Allen  Woodbury LA
Randy Stauffer  Woodbury LA
Raveevarn
Choksombatchai  UC Berkeley
Raymond Gutierrez  Adobe LA
Rebecca Lowry
Rebecca Smeaton  Smeaton Architects
Rene Peralta  Woodbury SD
Richard Seltzer  Richard Seltzer Design Studio
Rick Gooding
Robert Kerr  Woodbury LA
Robert Mangurian
Robert Stout  Robert Stout Architects
Robert Templeton
Roger Sherman
Sara Deleiden
Scott Uriu
<table>
<thead>
<tr>
<th>Name</th>
<th>Affiliation</th>
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<tr>
<td>Simon Ha</td>
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<tr>
<td>Siobhan Burke</td>
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<tr>
<td>Stanley Bertheaud</td>
<td>Woodbury SD</td>
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<td>Stanley Crawford</td>
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<td>Stephanie Reich</td>
<td>Glendale City Planning</td>
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<td>Stephanie Smith</td>
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<td>Stephen Grant</td>
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<td>Steven Lee</td>
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<td>Tensho Takemori</td>
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<td>Thurman Grant</td>
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<td>Tijana Vujosevic</td>
<td>MIT</td>
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<td>Tim Castillo</td>
<td>UNM Albuquerque</td>
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<td>Tim Durfee</td>
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<td>Tim Higgins</td>
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<td>Tod Rinehart</td>
<td>Rinehart/Herbst</td>
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<td>Todd Gannon</td>
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<td>Tom Gilmore</td>
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<td>Tom Marble</td>
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<td>Tracey Stone</td>
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<td>Trip Haenisch</td>
<td></td>
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<tr>
<td>Vic Liptak</td>
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<td>Victor Jones</td>
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<td>Victor Smith</td>
<td>LADWP Architects</td>
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<td>Victoria Casasco</td>
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<tr>
<td>Vinayak Bharne</td>
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<td>Warren Techinten</td>
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<td>Warren Wagner</td>
<td>W3 Architect</td>
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<td>Wil Carson</td>
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<td>William Hogan</td>
<td>SCI-Arc</td>
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<td>William Taylor</td>
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<td>Yi Hsiu Yeh</td>
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# Architecture Faculty Development

## Faculty Awards 2007-08

<table>
<thead>
<tr>
<th>Faculty Name</th>
<th>Project Title</th>
<th>Type of Award</th>
</tr>
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<tbody>
<tr>
<td>Jeanine Centouri</td>
<td>4-$1250.00 stipends for Participating Adjunts - Installation Projects</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>and Ingalill Wahlroos-Ritter</td>
<td>Presentation of &quot;Here is Tijuana&quot; at the 2007 Shenzhen &amp; Hong Kong Bi-City Biennale of Urbanism/Architecture.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Rene Peralta</td>
<td>Allow WU students to participate simultaneously with UNCC students and produce digital work that responds to bi-coastal visual exploration of issues on immigration and cultural juxtaposition as it relates to the built environment.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Ramon Ramirez</td>
<td>Design-Write 1/2 day symposium on the subject of developing writing as a process of generating design within the studio, to be held at Woodbury's Burbank Campus.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Paulette Singley</td>
<td>Subsidize mini-studio which enables students to work with the Council of International Education Exchange in the Netherlands, building a new administrative and laboratory building. Building developed is to be a model of sustainable design and green architecture.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Randy Stauffer</td>
<td>For Field Research and Site Visit to First Unitarian Church by Louis Kahn in Rochester, N.Y.</td>
<td>Faculty Dev'ment Award</td>
</tr>
<tr>
<td>Vinayak Bharne and Vic Liptak</td>
<td>Funds to develop a symposium and publication, &quot;The Emerging Asian City: Tensions, Traditions, Transformations.&quot;</td>
<td>Faculty Dev'ment Award</td>
</tr>
<tr>
<td>Randy Stauffer</td>
<td>To research Kahn's First Unitarian Church in Rochester, NY (Spring 2008).</td>
<td>Sabbatical</td>
</tr>
<tr>
<td>Paulette Singley</td>
<td>Keynote Speaker at the 24th International Conference of Society of Architectural Historians in Australia, September 2007.</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Linda Samuels</td>
<td>Acting as Moderator at the ACSA Conference in Washington, DC, October 2007</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Norman Millar</td>
<td>Recruiting Students at a College Fair in Atlanta, October 2007</td>
<td>Faculty Travel Grant</td>
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<tr>
<td>Norman Millar</td>
<td>Recruiting Students at a Boston Society of Architects event, October 2007</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Giulio Zavolta</td>
<td>Presenting at ACSA Conference in Washington, DC, October 2007</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Norman Millar</td>
<td>Attending ACSA Administrators Conference in Minneapolis, November 2007</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Mark Owen</td>
<td>Attending an Autodesk University Conference, November 2007</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Vinayak Bharne</td>
<td>Presenting at the ACSA Conference in Houston, March 2008</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Gerry Smulevich</td>
<td>Receiving the ACSA Steel Competition 2007 Award at the ACSA Conference in Houston, March 2008</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Mark Owen</td>
<td>CAD Training at CUIS, May 2008</td>
<td>Faculty Travel Grant</td>
</tr>
</tbody>
</table>

## Faculty Awards 2008-09

<table>
<thead>
<tr>
<th>Faculty Name</th>
<th>Project Title</th>
<th>Type of Award</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jeanine Centouri</td>
<td>Pamphlet for The San Fernando Valley Center.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Eric Olsen</td>
<td>Solar Water Disinfecting Tarpaulin Project was selected to be exhibited as part of Design Week activities in Milan. Funds will be used to produce the exhibit and attend the activities in Milan.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Jose Parral</td>
<td>Collaboration with Arizona State University &amp; Instituto Superior de Arquitectura of Chihuahua Mexico &amp; WU San Diego to expand on the notion of critically thinking and proposing solutions about the urban edge of Chihuahua Mexico.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Faculty Name</td>
<td>Project Title</td>
<td>Type of Award</td>
</tr>
<tr>
<td>------------------------------</td>
<td>-------------------------------------------------------------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Christopher Puzio</td>
<td>Constellation of Elements: Generative Design &amp; Digital Fabrication Workshop. With this project students will design &amp; build full scale 1200SF architectural canopy on campus through digital generative design and fabrication technologies.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Randy Stauffer</td>
<td>Material cost for 6 projects for a Material Logic class competition.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Paul Groh</td>
<td>For photographic documentation of logistical warehousing districts.</td>
<td>Faculty Dev'ment Award</td>
</tr>
<tr>
<td>Mark Owen</td>
<td>AIDP 3D Max Training at Autodesk University, August 2008</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Nick Roberts</td>
<td>Revit Software Training at CADLearning, September 2008</td>
<td>Faculty Travel Grant</td>
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<tr>
<td>Norman Millar</td>
<td>Recruiting Students at an ACSA Recruiting Event in Chicago, October 2008</td>
<td>Faculty Travel Grant</td>
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<tr>
<td>Norman Millar</td>
<td>Recruiting Students at a Boston Society of Architects event, October 2008</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Gerry Smulevich and Guillermo Honles</td>
<td>Attending the CLEA USA Conference in Costa Rica with Several Woodbury Students, October 2008</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Sara Daleiden</td>
<td>Presenting at the College Art Association Conference, February 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Norman Millar</td>
<td>Recruiting Graduate Students in Seattle, February 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Norman Millar</td>
<td>Recruiting Graduate Students in Chicago &amp; Washington, March 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Vic Liptak</td>
<td>Presenting at the National Conference on the Beginning Design Student at the LSU in Baton Rouge, LA, March 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Gerry Smulevich</td>
<td>Receiving the ACSA Steel Competition 2008 Award at the ACSA Conference in Portland, March 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Paulette Singley</td>
<td>Recruiting Graduate Students in Chicago, March 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Paulette Singley</td>
<td>Recruiting Graduate Students in Minneapolis, March 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Norman Millar</td>
<td>Acting as a Juror at Thesis Reviews at ASU in Phoenix, April 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Jeanine Centuori</td>
<td>Attending the Public Art Network Conference, June 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Emily White</td>
<td>Funds to attend the 2010 Smart Geometry Workshop.</td>
<td>Faculty Dev’ment Award</td>
</tr>
<tr>
<td>Sara Daleiden</td>
<td>To develop Domestic Hollywood Prototype Production.</td>
<td>Faculty Dev’ment Award</td>
</tr>
<tr>
<td>Gerry Smulevich</td>
<td>To produce an photography exhibition and publication: Sub.d. vision: An Ex-urban Landscape.</td>
<td>Faculty Dev’ment Award</td>
</tr>
<tr>
<td>Nick Roberts</td>
<td>To make a reconnaissance visit to architecture schools in India toward the development of an exchange/travel program.</td>
<td>Faculty Dev’ment Award</td>
</tr>
<tr>
<td>Stan Bertheaud</td>
<td>To continue his documentary film series on architecture schools (Spring 2010).</td>
<td>Sabbatical</td>
</tr>
<tr>
<td>Nick Roberts</td>
<td>To research architecture schools in India and continue study of Asian urban conditions (Spring 2010).</td>
<td>Sabbatical</td>
</tr>
<tr>
<td>Mark Owen</td>
<td>Revit and 3D Max Design Training at GRM, Inc., July 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Jeanine Centuori</td>
<td>Receiving AIACC Design Award at the Monterey Design Conference, October 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Norman Millar</td>
<td>Recruiting Students at a Boston Society of Architects Event, October 2009</td>
<td>Faculty Travel Grant</td>
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<tr>
<td>Norman Millar</td>
<td>Attending a California Architectural Foundation Board of Regents Meeting in Pacific Grove, CA, October 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Gerry Smulevich and Guillermo Honles</td>
<td>Attending the CLEA USA Conference in Costa Rica with Several Woodbury Students, October 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Barbara Bestor</td>
<td>Recruiting Graduate Students at a Graduate Portfolio Day Event in New York, October 2009</td>
<td>Faculty Travel Grant</td>
</tr>
<tr>
<td>Name</td>
<td>Event Description</td>
<td>Grant Type</td>
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<tr>
<td>Barbara Bestor</td>
<td>Recruiting Graduate Students at a Graduate Portfolio Day Event in San Francisco,</td>
<td>Faculty Travel Grant</td>
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<td>October 2009</td>
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<tr>
<td>Barbara Bestor</td>
<td>Recruiting Graduate Students at a Graduate Portfolio Day Event in Chicago, November</td>
<td>Faculty Travel Grant</td>
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<td></td>
<td>2009</td>
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<td>Norman Millar</td>
<td>Attending ACSA Administrators Conference in St. Louis, November 2009</td>
<td>Faculty Travel Grant</td>
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<tr>
<td>Mark Owen</td>
<td>Attending an Autodesk University Conference in Las Vegas, November 2009</td>
<td>Faculty Travel Grant</td>
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</tbody>
</table>
## Architecture Student Awards

### Student Awards 2007-08

<table>
<thead>
<tr>
<th>Student Name</th>
<th>Project Title</th>
<th>Type of Award</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kevin Bond</td>
<td>Subsidize trip to Netherlands to present to government the mini-studio project.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Christine Concepcion</td>
<td>Subsidize trip to Netherlands to present to government the mini-studio project.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Ruth Escobar</td>
<td>Subsidize trip to Netherlands to present to government the mini-studio project.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Steve Gomez</td>
<td>To attend, participate and present at the World Conference of the International Union of Architects (UIA) in association with CLEA, in Torino, Italy.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Jason Muller</td>
<td>Subsidize trip to Netherlands to present to government the mini-studio project.</td>
<td>Maxine Frankel Award</td>
</tr>
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</table>

### Student Awards 2008-09

<table>
<thead>
<tr>
<th>Student Name</th>
<th>Project Title</th>
<th>Type of Award</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Students of the School of Architecture</td>
<td>Shop equipment needs for the School of Architecture.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>Michelle Ascencio and Carolina Moreira</td>
<td>The 7th IAHH international assn of humane habitat is promoting a competition for a sustainable development &amp; revitalization of transit hubs world wide. Carolina &amp; Michelle are proposing a design for the SF Valley Hub.</td>
<td>Maxine Frankel Award</td>
</tr>
<tr>
<td>D'Angelo Curtis</td>
<td>Entry into a student design competition during Spring 2009 for designing an urban survival tent.</td>
<td>Maxine Frankel Award</td>
</tr>
</tbody>
</table>
Woodbury University Annual Faculty Development Workshop  
**Friday, August 21, 2009**

**Morning**
8:30-9:30 Coffee and … Ahmanson Main Space, Architecture studio building  
9:00-9:30 Opening plenary Ahmanson Main Space  
9:45-12:00 Working sessions School of Business classrooms

**9:45-10:45 Session 1**
A. Chairs: Chairs and the Educational Effectiveness Review (SB 202)  
   Moderator: Randy Stauffer, Interior Architecture Chair  
   Nedra Peterson, Director of the Library
B. Adjuncts: Outcomes assessment for adjuncts (SB 101)  
   Moderator: Paul Decker, Director of Institute for Excellence in Teaching & Learning  
   Nathan Garrett, Institutional Researcher
C. General: Real good advising (SB 104)  
   Moderator: Rebecca Devereaux, Assistant Dean for OASIS  
   Jay Nickels, Faculty Advisor, Architecture
D. Senior faculty: Full professor – Now what? (SB 102)  
   Moderator: John Karayan, Accounting Chair

**11:00-12:00 Session 2**
E. Chairs: University processes for chairs – Who’s on first (SB 202)  
   Moderator: Sue Vessella, Graphic Design Chair, Curriculum Committee convenor  
   Vic Liptak, WUFA President and Dean of the Faculty
F. Adjuncts and others: Innovations in the classroom (SB 101)  
   Moderator: Paul Decker, Director of Institute for Excellence in Teaching & Learning  
   Nathan Garrett, Institutional Researcher
G. Senior faculty and others: Funding your scholarly/professional development (SB 102)  
   Moderator: Zelda Gilbert, Professor of Psychology, Title V coordinator  
   Rick Nordin, Vice President of University Advancement

**Noon**
12:00-1:30 Lunch Ahmanson Main Space

**Afternoon**
**Faculty best practices sessions** School of Business classrooms

1:45  
“Accelerated learning and the power of facilitation,” Yael Hellman, Org. Leadership (SB 101)  
“Blurring the lines between disciplines,” Rennie Tang, Architecture (SB 102)  

2:30
“Blogging and interactive learning,” Barbara Hunt, Math & Nat. Sci. (SB 102)
“This Bud’s for you: A simple way to find and use cognitive styles,” John Karayan, Acct (SB 104)

3:10 Pecha-kuchas (SB 101)
“Cotton farm tour: A true field experience,” Meredith Strauss & Louise Coffey-Webb, Fashion Design
“Three big ideas in Physics, fast,” Christine Carmichael, Physics
“Transformation: Ari Bhod,” Linda Taalman, Architecture

4:00 University Welcome Reception Ahmanson Main Space
4.8 Appendix D Faculty Handbook

The Faculty Handbook is under constant revision in various committees. As policies are formalized, they are brought to the Faculty Association for approval. The most recent versions of each section of the Faculty Handbook may be found at the URL below; please navigate to the page and then download individual .pdf files for each section. The section of greatest interest to faculty is Section C, Faculty Personnel Policy. This has been referenced several times within the body of the APR.

Faculty Handbook on the external university website, www.woodbury.edu:

The two following pages contain the generic salary schedules for fulltime faculty in 2009-10 and for adjunct faculty in 2009-10.
<table>
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<td>Assistant I</td>
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<td>40,607</td>
<td>41,825</td>
<td>43,080</td>
<td>44,588</td>
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<td>Assistant II</td>
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<td>45,119</td>
<td>46,473</td>
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<td>Assistant III</td>
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<td>49,631</td>
<td>51,120</td>
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<td>54,497</td>
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<td>63,379</td>
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<tr>
<td>Associate I</td>
<td>6.00-8.99</td>
<td>49,631</td>
<td>49,631</td>
<td>51,120</td>
<td>52,654</td>
<td>54,497</td>
<td>56,877</td>
<td>59,511</td>
<td>63,379</td>
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<tr>
<td>Associate II</td>
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<td>54,143</td>
<td>55,767</td>
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<td>59,451</td>
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<tr>
<td>Associate III</td>
<td>12.00+</td>
<td>58,655</td>
<td>58,655</td>
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<td>64,405</td>
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<td>Professor I</td>
<td>11.00-14.99</td>
<td>58,655</td>
<td>58,655</td>
<td>60,415</td>
<td>62,227</td>
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<td>Professor II</td>
<td>15.00-17.99</td>
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<td>69,359</td>
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<td>Professor III</td>
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<td>86,425</td>
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<td>Professor IV</td>
<td>21.00-23.99</td>
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<td>72,591</td>
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<td>Professor V</td>
<td>24.00-26.99</td>
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<td>76,703</td>
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<td>81,374</td>
<td>84,222</td>
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<td>91,971</td>
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<td>Professor VI</td>
<td>27.00+</td>
<td>81,215</td>
<td>81,215</td>
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Full-Time Faculty Salary Schedule
2002-03 Through 2008-09 Academic Years

SALARY @ JANUARY 1 ANNUALLY
## Adjunct Faculty Pay Schedule

### Effective 2009

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<thead>
<tr>
<th>UNDERGRAD</th>
<th>Steps</th>
<th>Lecture</th>
<th>Units</th>
<th>Contact Hrs</th>
<th>A ($60.17)</th>
<th>B ($62.67)</th>
<th>C ($65.15)</th>
<th>A ($62.67)</th>
<th>B ($65.15)</th>
<th>C ($67.68)</th>
<th>A ($65.15)</th>
<th>B ($67.68)</th>
<th>C ($70.45)</th>
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<td>A (=Master degree or equivalent or professional experience)</td>
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<td>$62.67</td>
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<td>B (=2 Masters Masters +CPA License, MFA or M.Arch)</td>
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<th>UNDERGRAD</th>
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<th>Units 0.80 ug lecture</th>
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<th>B ($50.14)</th>
<th>C ($52.12)</th>
<th>A ($50.14)</th>
<th>B ($52.12)</th>
<th>C ($54.14)</th>
<th>A ($52.12)</th>
<th>B ($54.14)</th>
<th>C ($56.36)</th>
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<tbody>
<tr>
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<table>
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<th>GRADUATE</th>
<th>Steps</th>
<th>Lecture <strong>hourly rate</strong> = 1.333 ug lect</th>
<th>Units</th>
<th>Contact Hrs</th>
<th>A ($80.22)</th>
<th>B ($83.53)</th>
<th>C ($86.85)</th>
<th>A ($83.53)</th>
<th>B ($86.85)</th>
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<tbody>
<tr>
<td>Step 1 (1-2 Yrs Teaching @ WU)</td>
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<td>$3,908.25</td>
<td>$4,059.45</td>
<td>$4,226.40</td>
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</table>

Note: Accelerated Evening and Weekend classes also subject to rules connected to enrollment.

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4.8D-250
School of Architecture Faculty Search Procedures [DRAFT]

Advertising the position:
The appropriate chair, in consultation with the dean, appoints a faculty subcommittee to write the ad and present it to the fulltime and participating adjunct faculty for approval. The announcement should specify minimal and preferred degree and experience levels, the field of teaching and scholarship, and any responsibilities particular to the position. Applicants are asked to submit a cover letter with teaching philosophy, CV, contact information for three references, and samples of their students’ work and professional or scholarly work, limited to 12 pages.

Once approved by the faculty, the copy goes to the dean, then the CAO, then Personnel Committee, then human resources. HR publishes the ad in appropriate places. A copy of the ad is distributed to all FT and adjunct faculty in the SoA. Faculty are encouraged to promote the advertised position widely, at conferences, meetings, reviews at other institutions, et cetera.

Composing the committee:
The members of the committee are proposed by the committee convenor, who is appointed by the dean, and are approved by the dean. The search committee should be fair and balanced, with members best suited to evaluate for the position advertised. The committee will have 3 (minimum) to 7 (maximum) members. It is desirable that both campuses be represented. At least one member must be faculty from outside the SoA. The committee may include a student member and an adjunct faculty member.

A search requires full commitment from all committee members. Those who are unable to meet search schedule commitments should recuse themselves at the outset and be replaced. In the event of an emergency in which a member becomes unable to participate in a meeting or interview, the meeting or interview must be rescheduled.

The full committee can consult with the dean at its discretion. The dean will not otherwise be involved in the committee’s work except in case of an irresolvable dispute or issue.

First meeting:
At its first meeting, the committee chooses its own chair from among its members. The department chair, if serving on the committee, may not chair the committee.

At the first meeting, the committee establishes the process by which it will proceed (e.g., dynamic self-governance, democratic vote, secret ballot, etc). It reviews evaluation criteria and modifies the screening tool (see attachment A) as needed. It organizes the search schedule. The committee addresses these issues, adapted from the UCLA Faculty Search Tool Kit (May 19, 2008):
How will committee discussion be recorded?
What are the rules of discussion, including how disagreements will be handled?
How will the committee decide who is invited to campus?
How will the committee respond to faculty input?
What end product is the committee aiming for in its work?

The committee will record its decisions regarding the above issues in writing.

No applications are reviewed at the first meeting.

Search committee chair responsibilities:
The chair
(1) forwards to the dean of faculty the position advertisement, the search committee membership, and a target timeline for completing the search.
(2) ensures that all university search policies are adhered to.
(3) maintains the search schedule and keeps all committee members fully informed.
(4) presides over committee meetings and seeks to maintain a collegial atmosphere.
(5) communicates the committee’s progress at all SoA faculty meetings.
(6) communicates committee needs to the appropriate department chair.
Applicant screening:
Each member of the committee uses the screening tool (attached, A) as soon as s/he begins reviewing applications. The committee keeps these written records for all candidates, including those who are eliminated from further consideration. This information or a copy of it is forwarded to HR in compliance with university search policies (attached, D and E). HR notifies eliminated candidates as soon as they are no longer under further consideration.

The screening tool is meant to enhance, not define, a fair and equitable search process. The committee must take care to evaluate all candidates using the same criteria, not adding special or additional criteria for one applicant and not another.

Shortlist practices:
Keep the playing field level.
All candidates are given the same opportunities to present themselves. The committee will have predetermined whether phone interviews are part of the search process. For phone interviews (or when telephoning references), the committee will generate a list of questions that is adhered to in each phone conversation. If one candidate is given the questions ahead of time in order to prepare, all candidates must be given the list ahead of time in order to prepare.

For the in-person interview stage, the campus experience provided each candidate should be as equivalent to all others as possible. Provide each candidate with the same material, whether electronic or hard copy. Provide equivalent travel and lodging arrangements. Provide equivalent opportunities to meet with the committee, to meet with other faculty, to present their work to an audience, and to have some informal time with interested members of the department (over lunch or dinner, for example).

Keep the target steady.
It is unfair to the department, the university, and the candidates to allow position description creep. The committee and its chair must make every effort to focus the evaluations by referring early and often to the advertised position and the job description.

Be aware of the human nature of bias.
Require that all statements made about candidates be backed up by fact. See the resources list (attached, F) for articles about bias. Bias is most effectively dealt with by being aware of it and by devoting adequate time and attention to all candidate material.

Long shortlist:
- a. Eliminate applicants who don’t meet the minimum criteria after review of all materials. Inform HR that these candidates are no longer under consideration.
- b. Follow up with discussion ranking candidates as top-, mid- and lower-tier.
- c. Create a list of questions for candidates’ references. Distribute calling of references in an equitable manner. If possible, have two search committee members on the line when talking with each reference.
- d. Following reference calls, revise top-, mid- and lower-tier candidate list. If any candidate is determined post-reference-calls not to meet the position requirements, notify HR that the candidate is no longer under consideration. Candidates who meet the criteria may be kept active until the search is complete or terminated.

Mid shortlist:
- a. From the long shortlist derive a mid shortlist of 3 to 6 candidates who will be interviewed by telephone. Prepare the list of questions. The entire committee should be present (or on conference call) for the telephone interviews.
Short shortlist:
a. Based on the telephone interviews, derive a true shortlist of 2 to 4 candidates whom the committee would like to invite to campus for a full interview and presentation. Consult with the appropriate department chair to verify that search funds are adequate. Notify the dean of the shortlisted candidates who will be invited to campus. The committee may request HR to send letters at this point to candidates not selected for on-campus interviews. The committee chair may send shortlisted candidates’ CVs to the Personnel Committee for preliminary ranking.

Soliciting department input:
A few days prior to each on-campus interview, the SoA community, faculty and students, is reminded via email of the visit schedule and encouraged to participate. Announcements of the presentation time and place are posted. Faculty and students are provided access to each candidate’s file. Faculty and students are asked to record their impressions on a candidate evaluation form (attached, B). The committee collects candidate evaluation forms on the first work day after the presentation.

Decisions:
The committee uses the method determined at its first meeting to reach a decision regarding the shortlisted candidates. The committee considers solicited faculty advice, including the candidate evaluation forms, in making its decision. The committee will state simply, in writing, how it arrived at its decision.

The committee usually sends forward a ranked list of candidates. It may add a strong recommendation for one candidate if that is the clear search result. It may also rank two candidates equally. It may also recommend no candidate (failed search).

The committee presents its decision to the faculty, which meets within five working days of the committee’s ranking. The faculty votes up or down on the committee’s decision. The faculty’s vote and the committee’s decision are forwarded to the dean.

Offer:
The dean informs the CAO and the HR director of the search result and of his/her own recommendation. The offer of a position is made verbally by the appropriate department chair. When an offer has been verbally accepted, the chair notifies HR via the Employee Status Form, providing the final candidate’s name, proposed job title, salary and hire date, and accompanied by the original copy of the resume. HR completes its process, including degree verification and any background check. HR also ensures that university hiring policies have been followed. Human Resources will then extend a written offer of employment to the successful applicant. When that offer is accepted in writing, HR informs the department chair and the search committee chair that the search has been successful. The search committee chair asks HR to send all remaining candidates notification that the position has been filled.

If the offer is not accepted, HR informs the department chair and the search committee chair that the top candidate has declined the offer. The department chair and search committee chair consult with the dean to determine an appropriate course of action, which may include continuing the search with the remaining candidates or terminating the search.

Attachments: (under development)
A. Screening tool
B. Candidate evaluation tool
C. Search schedule template
D. University search policy (HR)
E. Faculty search policy (Faculty handbook, section C)
F. Resources for search committees
Design Studio

Design Studio

Design Studio

Design Studio

Shop

Physics Lab

Computer Lab

Computer Lab

Class room

Class room

Classroom

Classroom

Archive Space

Design Studio

Design Studio

Design Studio

Design Studio

Restroom

Restroom
exhibition space:
- studios: 9040 sf
- classrooms: 2006 sf
- meeting room: 2065 sf
- gallery: 2065 sf
- lecture hall: 2065 sf
- lobby: 2065 sf
- studios: 9040 sf
- computer lab: 867 sf
- dock lab: 540 sf
- digital fabrication: 1516 sf
- library: 1516 sf
- shop: 1199 sf
- offices (/9): 1669 sf
- archive storage: 444 sf
- total: 27,000 sf

Woodbury School of Architecture - San Diego
### Course Specific Software

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<tr>
<th>Software</th>
<th>Version</th>
<th>Qty Installed</th>
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<td>21</td>
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<tr>
<td>Adobe Acrobat Professional</td>
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<td>21</td>
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<tr>
<td>Adobe Illustrator</td>
<td>CS4</td>
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<td>Adobe Photoshop Extended</td>
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<tr>
<td>ArcGIS</td>
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<td>21</td>
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<tr>
<td>AutoCad Architecture</td>
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<td>21</td>
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<tr>
<td>Maya</td>
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<td>mental queue monitor</td>
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<td>Grasshopper</td>
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<td>nPower Rhino-to-3ds Converter</td>
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Please describe below, how you use the software package.

For accessing the render farm.

### List Additional Software Required:

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<td>Adobe Shockwave Player</td>
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<td>Camtasia Codec</td>
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## A103 Inventory - Hardware

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<td>Removable Storage</td>
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<tr>
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<td>Monitors</td>
<td>20&quot; Widescreen 1680x1050 LCD</td>
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<tr>
<td>21</td>
<td>Hard Drive Security</td>
<td>Centurion Hardware Lock</td>
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</tr>
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<td>Printers (Shared w/ A111)</td>
<td>HP 5100 B&amp;W laser printer</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Ricoh 5560 (color printer)</td>
<td>In room A110</td>
</tr>
<tr>
<td>2</td>
<td>Plotters (Shared w/ A111)</td>
<td>HP DesignJet 5500PS Large Format Color Printer (42&quot; PC)</td>
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<tr>
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<td>HP Designjet z6100 Large Format Color Plotter (42&quot; PC)</td>
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<tr>
<td>1</td>
<td>Scanners</td>
<td>Epson 10000 (11 X 17 Flatbed Scanner)</td>
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<td>Muilt function flash card reader</td>
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<tr>
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<td>For in-class demonstration and sharing student work</td>
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</tr>
<tr>
<td>1</td>
<td>Screen for multimedia projector</td>
<td>For in-class demonstration and sharing student work</td>
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</table>

### Typical Workstation Dimensions

![Diagram](Image)

- **Width**: 2' 6" (76 cm)
- **Depth**: 2' 8" (81 cm)
- **Height**: 5' 4.5" (164 cm)
### Course Specific Software

<table>
<thead>
<tr>
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<th>Description</th>
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<td>21</td>
<td></td>
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<td>Adobe Illustrator</td>
<td>CS4</td>
<td>21</td>
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<td>Adobe InDesign</td>
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<td>Adobe Premiere</td>
<td>CS4</td>
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<td>Adobe After Effects</td>
<td>CS4</td>
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<td>Maya</td>
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<td>For accessing the render farm.</td>
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<td>t-Splines for Rhino</td>
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<td>vray for Rhino</td>
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#### List Additional Software Required:

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<tr>
<th>Software</th>
<th>Version</th>
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<th>Description</th>
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<td>Adobe Shockwave Player</td>
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<td>21</td>
<td>Hard drive security software.</td>
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<td>Diskeeper</td>
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<td>FileZilla FTP Client</td>
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<td>FTP Software</td>
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<td>Internet Explorer</td>
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<td>Java</td>
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<td>Mozilla Firefox</td>
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<td>Symantec Endpoint Protection</td>
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<td>Pipeline</td>
<td>fx qube! Gui</td>
<td>21</td>
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<td>Windows Media Player</td>
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4.8F-268
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<th>Amount</th>
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<th>Description</th>
<th>Please Indicate Below any Upgrades/Additions Required</th>
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<td>CPUs</td>
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<td>Hard Drive</td>
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<td>Removable Storage</td>
<td>DVD+ROM / DVD+RW</td>
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<tr>
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<td>Monitors</td>
<td>20&quot; Widescreen 1680x1050 LCD</td>
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<td>21</td>
<td>Security</td>
<td>Centurion Hardware Lock</td>
<td>*</td>
</tr>
<tr>
<td>2</td>
<td>Printers (Shared w/ A103)</td>
<td>HP 5100 B&amp;W laser printer</td>
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<td></td>
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<td>Ricoh 5560</td>
<td>in room A110</td>
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<td>2</td>
<td>Plotters (Shared w/ A103)</td>
<td>HP DesignJet 5500PS Large Format Color Printer (42&quot; PC &amp; MAC)</td>
<td>in room A110</td>
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<tr>
<td>1</td>
<td>Microphone</td>
<td>for recording lectures</td>
<td>*</td>
</tr>
<tr>
<td>3</td>
<td>Scanners</td>
<td>HP ScanJet 6300C (flatbed scanner)</td>
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<tr>
<td></td>
<td></td>
<td>Epson 10000 (11 X 17 Flatbed Scanner)</td>
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<td></td>
<td>Minolta DualScan 35mm slide scanner AF2882OU</td>
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<td>overhead multimedia projector</td>
<td>for In-class demonstration and sharing student work</td>
<td>*</td>
</tr>
<tr>
<td>1</td>
<td>screen for multimedia projector</td>
<td>for In-class demonstration and sharing student work</td>
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Typical Workstation Dimensions
# Course Specific Software

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<thead>
<tr>
<th>Software</th>
<th>Version</th>
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<tbody>
<tr>
<td>Adobe Acrobat Pro. (full version)</td>
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<tr>
<td>Adobe After Effects Pro</td>
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<tr>
<td>Adobe Bridge</td>
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<tr>
<td>Adobe Contribute</td>
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<tr>
<td>Adobe Dreamweaver</td>
<td>CS 4</td>
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<td>Adobe Fireworks</td>
<td>CS 4</td>
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<tr>
<td>Adobe Flash</td>
<td>CS 4</td>
<td>16</td>
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<tr>
<td>Adobe Illustrator</td>
<td>CS 4</td>
<td>16</td>
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<tr>
<td>Adobe Indesign</td>
<td>CS 4</td>
<td>16</td>
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<tr>
<td>Adobe Photoshop Extended</td>
<td>CS 4</td>
<td>16</td>
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<tr>
<td>Adobe Premiere Pro</td>
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<tr>
<td>Final Cut Express</td>
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<td>Microsoft Office 2008 (Word, Excel, PowerPoint)</td>
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# General Use Software

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<td>Norton AntiVirus Corporate Edition</td>
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<td>Safari</td>
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## D201 Inventory - Hardware

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<tr>
<th>Amount</th>
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<th>Description</th>
<th>Please Indicate Below any Upgrades/Additions Required</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>CPUs</td>
<td>Imac 24&quot; Intel Duo Core 2.2GB, 500GB</td>
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</tr>
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<td>Printer</td>
<td>HP 5100 Black/White Printer</td>
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</tr>
<tr>
<td>1</td>
<td>Scanners</td>
<td>Epson Expression 10000XL</td>
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</tr>
<tr>
<td>16</td>
<td>Wacom Tablets</td>
<td>8&quot; x 6&quot; tablets</td>
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</tr>
<tr>
<td>16</td>
<td>Security</td>
<td>Deep Freeze for Mac</td>
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</tr>
<tr>
<td>1</td>
<td>overhead multimedia projector</td>
<td></td>
<td>for In-class demonstration and sharing student work</td>
</tr>
<tr>
<td>1</td>
<td>screen for multimedia projector</td>
<td></td>
<td>for In-class demonstration and sharing student work</td>
</tr>
<tr>
<td>1</td>
<td>Multiflashcard reader</td>
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### Typical Workstation Dimensions

![Diagram of typical workstation dimensions](image)
## D202 Software

**OS:** Windows XP SP3

### Course Specific Software

<table>
<thead>
<tr>
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<th>Installed Version</th>
<th>Qty Installed</th>
<th>Please describe below, how you use the software package.</th>
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<tr>
<td>Adobe Design Premium</td>
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<tr>
<td>Acrobat Professional</td>
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<tr>
<td>Bridge</td>
<td>CS4</td>
<td>21</td>
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<td>Dreamweaver</td>
<td>CS4</td>
<td>21</td>
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<td>Fireworks</td>
<td>CS4</td>
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<td>Flash</td>
<td>CS4</td>
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<td>Illustrator</td>
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<td>InDesign</td>
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<td>Adobe Encore</td>
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<td>Adobe Premiere Pro</td>
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<td>Adobe OnLocation</td>
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<td>SketchUp Rendering Plugin</td>
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<td>Maya</td>
<td>2009</td>
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<tr>
<td>Microsoft Office Professional</td>
<td>2007</td>
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<tr>
<td>NetOp</td>
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<td>Rhino, Flamingo, Penguin, Bongo</td>
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### List Additional Software Required:

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<th>Software</th>
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<th>Qty</th>
<th>Software Purpose</th>
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<td>Hard drive security software.</td>
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<td>Diskkeeper</td>
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<tr>
<td>FileZilla FTP Client</td>
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<td>FTP Software</td>
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<td>8</td>
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<tr>
<td>iTunes</td>
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<td>Symantec Endpoint Protection</td>
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<td>Pipelinefx qube! Gui!</td>
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<td>QuickTime Professional</td>
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<td>Roxio Easy Media Creator</td>
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<tr>
<td>Windows Media Player</td>
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## D202 Inventory - Hardware

<table>
<thead>
<tr>
<th>Amount</th>
<th>Hardware</th>
<th>Description</th>
<th>Please Indicate Below any Upgrades/Additions Required</th>
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<td>RAM</td>
<td>4 GB</td>
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<td>Hard Drive</td>
<td>160 GB</td>
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<tr>
<td></td>
<td>Removable Storage</td>
<td>DVD-ROM, &amp; DVD+RW/CD-RW</td>
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<tr>
<td>21</td>
<td>Wacom Tablets</td>
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<td>Scanner station missing Wacom</td>
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<tr>
<td>21</td>
<td>Monitors</td>
<td>20&quot; Widescreen Acer monitor</td>
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</tr>
<tr>
<td>21</td>
<td>Security</td>
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<tr>
<td>1</td>
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<td>Epson Expression 10000XL</td>
<td>Includes Feed Scanner</td>
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<tr>
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<td></td>
<td>for In-class demonstration and sharing student work</td>
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### Typical Workstation Dimensions

![Diagram of typical workstation dimensions](image-url)
# D203 Software

**OS:** Windows XP SP3

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<tr>
<th>Course Specific Software</th>
<th>Installed Version</th>
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<td>Mental Queue Monitor</td>
<td>2.1.11</td>
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<td>1</td>
<td></td>
<td>Compositing Software</td>
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<td>Combustion 4</td>
<td></td>
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<td>4</td>
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<td>4</td>
<td>Network issued floating license</td>
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<td>Toon Boom: Storyboard Pro</td>
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<td>Network issued floating license</td>
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<tr>
<td>Toon Boom: Animate Pro</td>
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<td>Network issued floating license</td>
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<td>installed on the render nodes</td>
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**List Additional Software Required:**

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## General Use Software

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<tr>
<td>Adobe Acrobat Reader</td>
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<td>4</td>
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<tr>
<td>Adobe Flash Player</td>
<td></td>
<td>4</td>
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<tr>
<td>Adobe Shockwave Player</td>
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<tr>
<td>Camtasia Codec</td>
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<td>4</td>
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<tr>
<td>Centurion Guard</td>
<td>21</td>
<td>4</td>
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<tr>
<td>Cyberlink PowerDVD</td>
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<td>4</td>
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<tr>
<td>Diskeeper</td>
<td></td>
<td>4</td>
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<tr>
<td>Epson Network Scanning Software</td>
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<td>4</td>
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<tr>
<td>FileZilla FTP Client</td>
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<td>4</td>
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<tr>
<td>Internet Explorer</td>
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<td>iTunes</td>
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<tr>
<td>Java</td>
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<td>4</td>
</tr>
<tr>
<td>Mozilla Firefox</td>
<td>3.5</td>
<td>4</td>
</tr>
<tr>
<td>Symantec Endpoint Protection</td>
<td></td>
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<tr>
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<td>fx qube! Gui!</td>
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<tr>
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<td>4</td>
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<tr>
<td>Roxio Creator Plus</td>
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## D203 Inventory - Hardware

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<td>Removable Storage</td>
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<td>DVD+-RW/CD-RW</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Monitors</td>
<td>17&quot; LCD</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Security</td>
<td>Centurion Hardware Lock</td>
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</tr>
<tr>
<td>1</td>
<td>Scanner</td>
<td>Epson Expression 10000XL w/ Feeder &amp; Network Options</td>
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</tr>
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<td>4</td>
<td>Cameras</td>
<td>Samsung Digicam SC-D353 &amp; SCD23</td>
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<tr>
<td>4</td>
<td>VHS/DVD Player</td>
<td>For Flipbook Pro Stations</td>
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<td>Dazzle Video Capture Device</td>
<td>For Flipbook Pro Stations</td>
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<td>4</td>
<td>Kaiser Stands</td>
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<td>Render Farm File Servers</td>
<td>Render Farm File Server for storing renders</td>
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<td>10</td>
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<td>Render Farm Rendering Nodes for rendering animations</td>
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<tr>
<td></td>
<td>Ricoh Aficio 5560</td>
<td>Color printer</td>
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### Typical Workstation Dimensions

![Typical Workstation Dimensions](image-url)
# M202 Software

**OS:** Windows XP SP3

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<tr>
<th>Course Specific Software</th>
<th>Installed Version</th>
<th>Qty Installed</th>
<th>Please describe below, how you use the software package.</th>
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</thead>
<tbody>
<tr>
<td>Microsoft Office</td>
<td>2007</td>
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<td></td>
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<tr>
<td>Microsoft Visio</td>
<td>2007</td>
<td>17</td>
<td></td>
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<tr>
<td>Microsoft Project</td>
<td>2007</td>
<td>17</td>
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<tr>
<td>Plato</td>
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<td>17</td>
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<tr>
<td>SPSS</td>
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<td>17</td>
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<tr>
<td>Peachtree Accounting</td>
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**List Additional Software Required:**

<table>
<thead>
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<th>Qty</th>
<th>Software Purpose</th>
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## General Use Software

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<tr>
<th>General Use Software</th>
<th>Installed Version</th>
<th>Qty Installed</th>
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<tbody>
<tr>
<td>7-Zip</td>
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<td>17</td>
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<tr>
<td>Adobe Acrobat Reader</td>
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<td>Adobe Flash Player</td>
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<tr>
<td>Adobe Shockwave Player</td>
<td>17</td>
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<tr>
<td>Camtasia Codec</td>
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<td></td>
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<tr>
<td>Centurion Guard</td>
<td>21</td>
<td>17</td>
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<tr>
<td>Cyberlink PowerDVD</td>
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<td>Diskeeper</td>
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<td>Epson Network Scanning Software</td>
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<td>FileZilla FTP Client</td>
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<tr>
<td>Java</td>
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<tr>
<td>Mozilla Firefox</td>
<td>3.5</td>
<td>17</td>
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<tr>
<td>Symantec Endpoint Protection</td>
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<td>Pipeline</td>
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<td>17</td>
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<tr>
<td>QuickTime Player</td>
<td>7</td>
<td>17</td>
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<tr>
<td>Easy CD Creator</td>
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4.8F-276
## M202 Inventory - Hardware

<table>
<thead>
<tr>
<th>Amount</th>
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<th>Description</th>
<th>Please Indicate Below any Upgrades/Additions Required</th>
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<tbody>
<tr>
<td>17</td>
<td>CPUs</td>
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<td>3.5&quot; Floppy</td>
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<td>CD-RW</td>
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</tr>
<tr>
<td>17</td>
<td>Monitors</td>
<td>19&quot; Widescreen LCD</td>
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<tr>
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<td>Security</td>
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<tr>
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<td>Multifunctional Card reader</td>
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### Typical Workstation Dimensions

- **Width:** 2' - 6"
- **Depth:** 2' - 0"
- **Height:** 4' - 2"
### Course Specific Software

<table>
<thead>
<tr>
<th>Software</th>
<th>Version</th>
<th>Qty Installed</th>
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<tbody>
<tr>
<td>Microsoft Office</td>
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<td>Microsoft Visio Pro</td>
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<td>PAD</td>
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<tr>
<td>SPSS</td>
<td>17</td>
<td>22</td>
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<tr>
<td>Peachtree Accounting</td>
<td>2005</td>
<td>22</td>
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<tr>
<td>Microsoft Project</td>
<td>2007</td>
<td>22</td>
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<tr>
<td>Adobe Design Premium</td>
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<td>7</td>
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<tr>
<td>Photoshop</td>
<td>CS4</td>
<td>7</td>
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<tr>
<td>Illustrator</td>
<td>CS4</td>
<td>7</td>
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<tr>
<td>InDesign</td>
<td>CS4</td>
<td>7</td>
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<td>Acrobat Professional</td>
<td>CS4</td>
<td>7</td>
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<tr>
<td>3ds max</td>
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<td>7</td>
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<td>7</td>
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#### List Additional Software Required:

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<th>Software Purpose</th>
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<tbody>
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### General Use Software

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<tr>
<th>Software</th>
<th>Version</th>
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<td>Adobe Flash Player</td>
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<td>Adobe Shockwave Player</td>
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<td>Camtasia Codec</td>
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<td>Cyberlink PowerDVD</td>
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<td>Diskeeper</td>
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<tr>
<td>FileZilla FTP Client</td>
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<td>iTunes</td>
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<tr>
<td>Java</td>
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<tr>
<td>Mozilla Firefox</td>
<td>3.5</td>
<td>17</td>
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<tr>
<td>Symantec Endpoint Protection</td>
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<tr>
<td>Pipelinefx gube! Gui!</td>
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<td>QuickTime Player</td>
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<tr>
<td>Easy CD Creator</td>
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## M204 Inventory - Hardware

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<th>Description</th>
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<tr>
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<td>22</td>
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### Typical Workstation Dimensions

![Diagram](4.8F-279)
# M205 Software

**OS:** MAC OS 10.5.8

## Course Specific Software

<table>
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<th>Installed Version</th>
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<tr>
<td>Adobe Illustrator</td>
<td>CS 4</td>
<td>25</td>
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<tr>
<td>Adobe Indesign</td>
<td>CS 4</td>
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<td>Adobe Photoshop</td>
<td>CS 4</td>
<td>25</td>
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<td>Adobe Premiere Pro</td>
<td>CS 4</td>
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<td>Adobe Flash</td>
<td>CS 4</td>
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<td>Adobe Dreamweaver</td>
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<tr>
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## List Additional Software Required

<table>
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<tr>
<th>Version</th>
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<th>Software Purpose</th>
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## General Use Software

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<th>Installed Version</th>
<th>Qty Installed</th>
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<tbody>
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<td>Safari</td>
<td>4.0.3</td>
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</tr>
<tr>
<td>Firefox</td>
<td>3.5.2</td>
<td>25</td>
</tr>
<tr>
<td>Norton AntiVirus for MAC</td>
<td>10.2</td>
<td>25</td>
</tr>
<tr>
<td>QuickTime Pro Player</td>
<td>7.6.2</td>
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<tr>
<td>Deep Freeze Security</td>
<td>4</td>
<td>25</td>
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</table>
# M205 Inventory - Hardware

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<th>Amount</th>
<th>Hardware</th>
<th>Description</th>
<th>Please Indicate Below any Upgrades/Additions Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CPUs</td>
<td>Imac 24&quot; Intel Duo Core 2,2GB,500GB,256, SD</td>
<td>instructor multimedia workstation for In-class demonstration and sharing student work</td>
</tr>
<tr>
<td>24</td>
<td>CPUs</td>
<td>Imac 24&quot; Intel Duo Core 2,2GB,500GB,256, SD</td>
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</tr>
<tr>
<td>1</td>
<td>Printer</td>
<td>HP 8000 Laserjet</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Security</td>
<td>Deep Freeze for Mac</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>overhead multimedia projector</td>
<td>Epson Powerlight 1825</td>
<td>for In-class demonstration and sharing student work</td>
</tr>
<tr>
<td>1</td>
<td>screen for multimedia projector</td>
<td>for In-class demonstration and sharing student work</td>
<td></td>
</tr>
</tbody>
</table>

## Typical Workstation Dimensions

- Width: 4'-0"
- Height: 5'-2"
- Depth: 2'-6"
## M206 Software

**OS:** MAC OS 10.5.8

<table>
<thead>
<tr>
<th>Course Specific Software</th>
<th>Installed Version</th>
<th>Qty Installed</th>
<th>Please describe below, how you use the software package.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adobe Acrobat (Full version) Pro</td>
<td>9</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Adobe Bridge</td>
<td>CS 4</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Adobe Contribute</td>
<td>CS 4</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Adobe Dreamweaver</td>
<td>CS 4</td>
<td>19</td>
<td></td>
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<td>Adobe Fireworks</td>
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<td>19</td>
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<tr>
<td>Adobe Flash</td>
<td>CS 4</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Adobe Illustrator</td>
<td>CS 4</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Adobe Indesign</td>
<td>CS 4</td>
<td>19</td>
<td></td>
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<td>Adobe Photoshop Extended</td>
<td>CS 4</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Microsoft Office 2008 (Word, Excel, PowerPoint)</td>
<td>2008</td>
<td>19</td>
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<td>Screenflow</td>
<td>1.5.4</td>
<td>1</td>
<td>Instructors station only</td>
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<tr>
<td>Snap Fashun</td>
<td>12.1.1</td>
<td>11</td>
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<th>Installed Version</th>
<th>Qty Installed</th>
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<td>19</td>
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<tr>
<td>Deep Freez security software</td>
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<td>19</td>
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<tr>
<td>Firefox</td>
<td>3.5.2</td>
<td>19</td>
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<tr>
<td>Font Folio open type edition</td>
<td>10.2</td>
<td>19</td>
</tr>
<tr>
<td>Norton AntiVirus for MAC</td>
<td>10.2</td>
<td>19</td>
</tr>
<tr>
<td>QuickTime Pro Player</td>
<td>7.6.2</td>
<td>19</td>
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<tr>
<td>Safari</td>
<td>4.03</td>
<td>19</td>
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# M206 Inventory - Hardware

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<th>Description</th>
<th>Please Indicate Below any Upgrades/Additions Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CPUs</td>
<td>Imac 24&quot; Intel Duo Core 2,2GB,500GB,256, SD</td>
<td>instructor multimedia workstation for in-class demonstration and sharing student work</td>
</tr>
<tr>
<td>18</td>
<td>CPUs</td>
<td>Imac 24&quot; Intel Duo Core 2,2GB,250GB,256, SD</td>
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</tr>
<tr>
<td>1</td>
<td>Printer</td>
<td>HP 5000 GN Laserjet</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Scanners</td>
<td>Epson 1640 XL Large format Scanner (11x17)</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Wacom Tablets</td>
<td>8&quot;x 6&quot; tablets</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Security</td>
<td>8&quot;x 6&quot; tablets</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>overhead multimedia projector</td>
<td></td>
<td>for In-class demonstration and sharing student work</td>
</tr>
<tr>
<td>1</td>
<td>screen for multimedia projector</td>
<td></td>
<td>for In-class demonstration and sharing student work</td>
</tr>
<tr>
<td>1</td>
<td>Multiflashcard reader</td>
<td>station ACS-M206-02</td>
<td>for use with Final Cut Express</td>
</tr>
<tr>
<td>1</td>
<td>Shuttle xpress</td>
<td>station ACS-M206-02</td>
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</tr>
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</table>

![Typical Workstation Dimensions](image-url)
### Course Specific Software

<table>
<thead>
<tr>
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<th>Version Installed</th>
<th>Qty Installed</th>
<th>Please Indicate Below any Upgrades/Additions Required</th>
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</thead>
<tbody>
<tr>
<td>Adobe Illustrator CS3</td>
<td>21</td>
<td>CS4</td>
<td></td>
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<tr>
<td>Adobe Photoshop CS3</td>
<td>21</td>
<td>CS4</td>
<td></td>
</tr>
<tr>
<td>Adobe Premiere Pro CS3</td>
<td>21</td>
<td>CS4</td>
<td></td>
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<tr>
<td>ArcGIS ArcReader 9.3</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Autodesk 3D Studio Max 2009</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Autodesk AutoCad Architect 2009</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Autodesk Maya 2008</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Autodesk Revit Architecture 2009</td>
<td>21</td>
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<td>AXYZ ToolPath</td>
<td>21</td>
<td></td>
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</tr>
<tr>
<td>Camtasia</td>
<td>3.1</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Google Earth</td>
<td>5</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>Google Sketchup</td>
<td>7</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>Maxwell Render</td>
<td>3.1</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Microsoft Office (Word, Excel, PowerPoint) 2003</td>
<td>21</td>
<td>2007</td>
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</tr>
<tr>
<td>Microsoft Windows Movie Maker SP3</td>
<td>21</td>
<td></td>
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</tr>
<tr>
<td>NetOp</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RhinoCAM</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert McNeel Rhinoceros 4.0 SR5b</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V-Ray for Rhino</td>
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</table>

**List Additional Software Required:**

<table>
<thead>
<tr>
<th>Version</th>
<th>Qty</th>
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</thead>
<tbody>
<tr>
<td>Adobe After Effects CS4?</td>
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</tr>
<tr>
<td>Corel Draw?</td>
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</table>
San Diego Computer Lab - Hardware

<table>
<thead>
<tr>
<th>Amount</th>
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<th>Description</th>
<th>Please Indicate Below any Upgrades/Additions Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>CPUs</td>
<td>Core 2 Quad Q6600 2.4GHz</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RAM</td>
<td>4GB (3.25 Addressable)</td>
<td></td>
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<tr>
<td></td>
<td>Hard Drive</td>
<td>120GB</td>
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</tr>
<tr>
<td></td>
<td>Removable Storage</td>
<td>DVD+RW, CD-RW, USB</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Monitors</td>
<td>20&quot; Widescreen 1680x1050 LCD</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Security</td>
<td>Windows SteadyState 2.5</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Printers</td>
<td>(Shared w/ Print Center)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Plotter</td>
<td>(Shared w/ Print Center)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Scanners</td>
<td>(2 Shared w/ Print Center)</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>multimedia projector</td>
<td>Dell 5100MP</td>
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</tr>
<tr>
<td>1</td>
<td>multimedia projector screen</td>
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Typical Workstation Dimensions

16 stations

2 stations per

Diagram of Typical Workstation Dimensions

4.8F-285
### Course Specific Software

<table>
<thead>
<tr>
<th>Software Name</th>
<th>Version Installed</th>
<th>Qty Installed</th>
<th>Please Indicate Below any Upgrades/Additions Required</th>
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</thead>
<tbody>
<tr>
<td>Adobe Illustrator</td>
<td>CS3</td>
<td>4</td>
<td>CS4</td>
</tr>
<tr>
<td>Adobe Photoshop</td>
<td>CS3</td>
<td>4</td>
<td>CS4</td>
</tr>
<tr>
<td>Adobe Premiere Pro</td>
<td>CS3</td>
<td>4</td>
<td>CS4</td>
</tr>
<tr>
<td>ArcGIS ArcReader</td>
<td>9.3</td>
<td>4</td>
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<tr>
<td>Autodesk 3D Studio Max</td>
<td>2009</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Autodesk AutoCad Architect</td>
<td>2009</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Autodesk Maya</td>
<td>2008</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Autodesk Revit Architecture</td>
<td>2009</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Google Earth</td>
<td>5</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Google Sketchup</td>
<td>7</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Microsoft Office (Word, Excel, PowerPoint)</td>
<td>2003</td>
<td>4</td>
<td>2007</td>
</tr>
<tr>
<td>Microsoft Windows Movie Maker</td>
<td>SP3</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>NetOp</td>
<td></td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Robert McNeel Rhinoceros</td>
<td>4.0 SR5b</td>
<td>4</td>
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**List Additional Software Required:**

<table>
<thead>
<tr>
<th>Version</th>
<th>Qty</th>
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### General Use Software

<table>
<thead>
<tr>
<th>Software Name</th>
<th>Version Installed</th>
<th>Qty Installed</th>
<th>Please Indicate Below any Upgrades/Additions Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adobe Acrobat Reader</td>
<td>9</td>
<td>4</td>
<td>Adobe Acrobat Professional 9</td>
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<tr>
<td>FormZ RadioZity</td>
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<tr>
<td>Graphisoft ArchiCAD</td>
<td>12</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Microsoft Internet Explorer</td>
<td>7 SP3</td>
<td>4</td>
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<td>Mozilla Firefox</td>
<td>3.0.5</td>
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<tr>
<td>QuickTime Player</td>
<td>7.6</td>
<td>4</td>
<td></td>
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<tr>
<td>Roxio Easy CD &amp; DVD Creator</td>
<td>9.0 DE</td>
<td>4</td>
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<td>Symantec Endpoint Protection</td>
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<td>Windows Media Player</td>
<td>11</td>
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</table>
### San Diego Print Center - Hardware

<table>
<thead>
<tr>
<th>Amount</th>
<th>Hardware</th>
<th>Description</th>
<th>Please Indicate Below any Upgrades/Additions Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>CPUs</td>
<td>P4 HT 2.6 GHz</td>
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<td>Hard Drive</td>
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<tr>
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<td>Removable Storage</td>
<td>DVD-ROM, CD-RW</td>
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</tr>
<tr>
<td>4</td>
<td>Monitors</td>
<td>20” Widescreen 1680x1050 LCD</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Security</td>
<td>Windows SteadyState 2.5</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Printers</td>
<td>Ricoh Aficio C4500 (11” x 17”)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ricoh Aficio 2550 (11” x 17”)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Plotter</td>
<td>HP Z6100C DesignJet (42”)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>HP 500PS DesignJet (42”)</td>
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<td></td>
<td></td>
<td>HP 650C DesignJet (36”)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Scanners</td>
<td>Ricoh Aficio C4500 (11” x 17”)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ricoh Aficio 2550 (11” x 17”)</td>
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</tr>
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</table>

**Typical Workstation Dimensions**

![Diagram of typical workstation dimensions]
Addendum A
Chart of holdings by Library of Congress Classification - Preliminary collection evaluation

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<thead>
<tr>
<th>Call Number Range</th>
<th>Subject Area</th>
<th>BOOKS</th>
<th>VIDEOS</th>
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<td>N</td>
<td>Visual arts, art history</td>
<td>2926</td>
<td>134</td>
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<tr>
<td>NA</td>
<td>Architecture, Interior Architecture</td>
<td>7186</td>
<td>3789</td>
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<tr>
<td>NC</td>
<td>Drawing, Design, Illustration</td>
<td>1307</td>
<td>29</td>
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<td>NE</td>
<td>printmaking, woodcuts</td>
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<td></td>
<td>Decorative Arts (includes furniture, textile arts, woodwork, metalwork)</td>
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<td>Building Construction energy, energy conservation &amp; alternatives</td>
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<tr>
<td></td>
<td>Electrical/Lighting Design</td>
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<td>Industrial Design</td>
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<tr>
<td>Total NA</td>
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<td>3489</td>
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<tr>
<td>Total all other areas</td>
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<td>TOTAL**</td>
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<td>17,876</td>
<td>3986</td>
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*Videos classed in NC are all animation
** total items 9/2009
### Addendum B

#### Spring 2009 Annual Library Survey: Student Responses

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<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Mildly Agree</th>
<th>Neutral</th>
<th>Mildly Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>N/A - I have never used this.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>a physical environment that is comfortable</strong></td>
<td>30.8% (12)</td>
<td>51.3% (20)</td>
<td>10.3% (4)</td>
<td>0.0% (0)</td>
<td>2.6% (1)</td>
<td>2.6% (1)</td>
<td>2.5% (1)</td>
<td>0.0% (0)</td>
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<tr>
<td><strong>enough seating</strong></td>
<td>28.2% (11)</td>
<td>28.2% (11)</td>
<td>25.6% (10)</td>
<td>5.1% (2)</td>
<td>5.1% (2)</td>
<td>2.6% (1)</td>
<td>5.1% (2)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td><strong>enough areas for group study</strong></td>
<td>20.5% (8)</td>
<td>17.9% (7)</td>
<td>23.1% (9)</td>
<td>17.9% (7)</td>
<td>5.1% (2)</td>
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<td>12.0% (5)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td><strong>enough light to study comfortably</strong></td>
<td>30.6% (12)</td>
<td>33.3% (13)</td>
<td>15.4% (6)</td>
<td>0.0% (0)</td>
<td>12.8% (5)</td>
<td>2.6% (1)</td>
<td>5.1% (2)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td><strong>enough areas for quiet study</strong></td>
<td>20.5% (8)</td>
<td>35.9% (14)</td>
<td>10.3% (4)</td>
<td>12.8% (5)</td>
<td>10.3% (4)</td>
<td>5.1% (2)</td>
<td>5.1% (2)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td><strong>helpful staff at the circulation desk</strong></td>
<td>53.8% (21)</td>
<td>33.3% (13)</td>
<td>7.7% (3)</td>
<td>0.0% (0)</td>
<td>2.6% (1)</td>
<td>0.0% (0)</td>
<td>2.5% (1)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td><strong>helpful staff at the reference desk</strong></td>
<td>53.8% (21)</td>
<td>28.2% (11)</td>
<td>12.8% (5)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>2.5% (1)</td>
<td>2.6% (1)</td>
</tr>
<tr>
<td><strong>accurate reference service</strong></td>
<td>41.0% (18)</td>
<td>46.2% (18)</td>
<td>5.1% (2)</td>
<td>0.0% (0)</td>
<td>2.6% (1)</td>
<td>0.0% (0)</td>
<td>2.5% (1)</td>
<td>2.6% (1)</td>
</tr>
<tr>
<td><strong>adequate open hours for my study and research needs</strong></td>
<td>15.4% (6)</td>
<td>25.6% (10)</td>
<td>23.1% (9)</td>
<td>17.9% (7)</td>
<td>10.3% (4)</td>
<td>2.6% (1)</td>
<td>5.1% (2)</td>
<td>0.0% (0)</td>
</tr>
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### 8. The library has...

<table>
<thead>
<tr>
<th></th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Mildly Agree</th>
<th>Neutral</th>
<th>Mildly Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>N/A - I have never used this.</th>
</tr>
</thead>
<tbody>
<tr>
<td>enough books in my major</td>
<td>12.8% (5)</td>
<td>35.9% (14)</td>
<td>15.4% (6)</td>
<td>5.1% (2)</td>
<td>15.4% (6)</td>
<td>7.7% (3)</td>
<td>5.1% (2)</td>
<td>2.6% (1)</td>
</tr>
<tr>
<td>materials that are easily found on the shelves</td>
<td>20.5% (8)</td>
<td>41.0% (16)</td>
<td>15.4% (6)</td>
<td>12.8% (5)</td>
<td>2.6% (1)</td>
<td>2.6% (1)</td>
<td>2.6% (1)</td>
<td>2.6% (1)</td>
</tr>
<tr>
<td>enough print/hard copy magazines and journals on the shelves</td>
<td>17.9% (7)</td>
<td>35.9% (14)</td>
<td>17.9% (7)</td>
<td>15.4% (6)</td>
<td>2.6% (1)</td>
<td>5.1% (2)</td>
<td>2.6% (1)</td>
<td>2.6% (1)</td>
</tr>
<tr>
<td>enough online databases for my research needs</td>
<td>25.6% (10)</td>
<td>35.9% (14)</td>
<td>15.4% (6)</td>
<td>10.3% (4)</td>
<td>5.1% (2)</td>
<td>0.0% (0)</td>
<td>5.1% (2)</td>
<td>2.6% (1)</td>
</tr>
<tr>
<td>a website that is easy to use</td>
<td>17.9% (7)</td>
<td>61.5% (24)</td>
<td>5.1% (2)</td>
<td>5.1% (2)</td>
<td>5.1% (2)</td>
<td>0.0% (0)</td>
<td>2.6% (1)</td>
<td>2.6% (1)</td>
</tr>
<tr>
<td>interlibrary loan service that provides materials in a timely manner</td>
<td>15.4% (6)</td>
<td>38.5% (15)</td>
<td>10.3% (4)</td>
<td>10.3% (4)</td>
<td>2.6% (1)</td>
<td>0.0% (0)</td>
<td>2.6% (1)</td>
<td>20.5% (8)</td>
</tr>
<tr>
<td>enough computers for my research needs</td>
<td>12.8% (5)</td>
<td>28.2% (11)</td>
<td>23.1% (9)</td>
<td>15.4% (6)</td>
<td>5.1% (2)</td>
<td>2.6% (1)</td>
<td>2.6% (1)</td>
<td>10.3% (4)</td>
</tr>
<tr>
<td>enough equipment (copiers, printers, scanners) for my needs</td>
<td>20.5% (8)</td>
<td>33.3% (13)</td>
<td>17.9% (7)</td>
<td>12.8% (5)</td>
<td>7.7% (3)</td>
<td>2.6% (1)</td>
<td>2.6% (1)</td>
<td>2.6% (1)</td>
</tr>
<tr>
<td>enough popular books for leisure reading</td>
<td>10.3% (4)</td>
<td>20.5% (8)</td>
<td>17.9% (7)</td>
<td>20.5% (8)</td>
<td>7.7% (3)</td>
<td>5.1% (2)</td>
<td>10.3% (4)</td>
<td>7.7% (3)</td>
</tr>
<tr>
<td>enough popular magazines for leisure reading</td>
<td>17.9% (7)</td>
<td>20.5% (8)</td>
<td>15.4% (6)</td>
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<td>10.3% (4)</td>
<td>2.6% (1)</td>
<td>5.1% (2)</td>
<td>7.7% (3)</td>
</tr>
<tr>
<td>enough popular DVDs for leisure viewing</td>
<td>15.4% (6)</td>
<td>15.4% (6)</td>
<td>17.9% (7)</td>
<td>7.7% (3)</td>
<td>15.4% (6)</td>
<td>7.7% (3)</td>
<td>7.7% (3)</td>
<td>12.8% (5)</td>
</tr>
</tbody>
</table>

### The things I like best about the library are...

<p>| Response Count | 30 |</p>
<table>
<thead>
<tr>
<th></th>
<th><strong>Response Text</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The people are the reference desk are very helpfull.</td>
</tr>
</tbody>
</table>
| 2 | Helpful and friendly staff  
Quiet atmosphere  
Working Computers |
<p>| 3 | There are some staff that would go above and beyond to help with finding the perfect book. |
| 4 | The comforting environment (since it was a church) |
| 5 | The privacy and calmness of the library |
| 6 | physical area, open til 10:00, almost quiet |
| 7 | the chapel-like structure |
| 8 | good stuff, friendly environment, comfortable for studying |
| 9 | environment, online journals |
| 10 | very helpful workers, comfortable couches, quiet environment |
| 11 | the fact that it is open from very early till late and that it is open on weekends |
| 12 | that there are people I can feel comfortable talking to and not be shy about asking questions |
| 13 | staff |
| 14 | friendly staff, cool movies |
| 15 | how relaxing it is, the willingness of aid and student workers |
| 16 | There is a lot of research material. |
| 17 | the friendly staff/student workers |
| 18 | It is convenient and easy to access. |
| 19 | movies, availability of books, ease of access |
| 20 | feel for study |
| 21 | it is quiet. |
| 22 | it’s quiet, everyone is helpful and it’s (illegible) resourceful |
| 23 | it is a quiet place to study ... |
| 24 | the helpful staff |
| 25 | There’s always a friendly face when I come to the library. I’ve mostly had all my questions answered (if they weren’t answered, it was only because the person whom I was asking didn’t know the answer, but I could always find someone to ask), and I always have a spot to lay out my stuff and work. |
| 26 | nice people |
| 27 | have spaces for me to study, such as big tables, quiet sometimes |
| 28 | the overall environment |
| 29 | Location relative to the different buildings on campus |
| 30 | It used to be a church. |</p>
<table>
<thead>
<tr>
<th>Response Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
</tbody>
</table>
| 2 | Newer computers  
More group study rooms/areas |
| 3 | I think all the library computers should be in one room, and use the space at the entrance for more cubicles for laptop use. |
| 4 | The lighting could be a little brighter. I wouldn't mind chairs in aisles for private reading (like @ Borders!) |
| 5 | More movies from the 50's and 60's like a lot of Hitchcock films and others like that. Those types of movies are most helpful for animation majors. |
| 6 | Raising opening hours in the weekends, raising lights for each table |
| 7 | Add more quiet study areas, seating |
| 8 | More hours available to use, a bit more quiet |
| 9 | More study area... smell in annex area |
| 10 | More computers |
| 11 | More leisure DVDs and books |
| 12 | None |
| 13 | Lighting and hours |
| 14 | Extend hours don't plan around: day students, grad and weekend students need usage of the library |
| 15 | To have more leisure books like with suspense, romance, adventure, etc. |
| 16 | The way it is set up. Book wise, they are in different locations. |
| 17 | Add music to relax students |
| 18 | A larger movie selection. |
| 19 | More leisure stuff |
| 20 | Quiet spaces |
| 21 | Nothing. |
| 22 | More comfy chairs.. and more places to do school work |
| 23 | I would add more private study cubicles. |
| 24 | I didn't know or notice that the library has a popular magazine collection, probably because I don't come to the library for that purpose. It would be nice to see more movies in the DVD collection, although I do enjoy the older movies circa 1960's etc. |
| 25 | Hours, more! |
26 extend the library hours, especially during final week because most of my class is in the evening, sometimes i need to do my research in the library i need more time.

27 Hours and group study areas. It library closes too early, 6pm on Fridays is not enough, we need more hours!

28 change the ambiance of the entire library to a more conducive environment for studying and concentrating, add a second floor for quiet study tables/rooms and cubicals, increase the overall number of quiet study rooms, increase the amount and type of light per table (L.E.D instead of conventional bulbs), replace all chairs with ergonomic chairs, replace tile with carpet to avoid foot traffic noise from loud and squeaky shoes

29 too small and smells badly, not enough books.

<table>
<thead>
<tr>
<th>Additional comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Response Count</td>
</tr>
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### Response Text

<table>
<thead>
<tr>
<th></th>
<th>Response Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Every one is really nice.</td>
</tr>
<tr>
<td>2</td>
<td>i think there should be a room that is just for studying, in which it has nothing but chairs and tables. (internet, power sockets, and a venting machine that only sales water, would also be a important and smart thing to add to the room.) and that it could be access at whatever time, night or day. by simply using our ID card or ID number to get in. A 24 hr study lounge is what im proposing. where there is no eating and you could only drink water cause anything else that can be spilled would be harder to clean up. i also think the room should have LARGE tinted windows that the sun rays will not be a problem, and we could still see outside (instead of looking at 4 boring white walls).</td>
</tr>
<tr>
<td>17</td>
<td>library rocks!!</td>
</tr>
<tr>
<td>19</td>
<td>i want to see the ghost.</td>
</tr>
<tr>
<td>24</td>
<td>It’s always nice when ANY club or organization provides free food, even if a survey is attached. This is the best way to advertise to the campus, but don’t neglect the design center. Students here don’t always get out much and often don’t know what happens outside of that building. :) Happy National Library Week! Paper survey entered by JR</td>
</tr>
<tr>
<td>Page</td>
<td>Comment</td>
</tr>
<tr>
<td>------</td>
<td>---------</td>
</tr>
<tr>
<td>26</td>
<td>Change the wood chair with comfortable chair.</td>
</tr>
<tr>
<td>27</td>
<td>The two rooms within the library’s main room that are meant for group studies are often occupied by one person trying to study in a closed environment. I strongly feel that the rooms need to be better monitored. It is also disturbing when a group is studying and people keep barging in to see if the rooms are free or not, it tends to throw people off track. Some kind of a sign-in sheet needs to be placed in the front of the library that allows groups of at least 2 or more to use the rooms; this way, the rooms can be better monitored and groups could have a place to study without being interrupted. In addition, there are not enough books for business majors. I was doing a research project for a production management class and I had to go to Long Beach University’s library to find books on the subject, it seemed that everything at our library was for architecture majors only.</td>
</tr>
<tr>
<td>28</td>
<td>I think that we should renovate the entire library using post-consumer materials to help save money and the environment while fulfilling the academic needs and demands of all Woodbury students.</td>
</tr>
</tbody>
</table>

Missing numbered comments were n/a.
6. The library has...

<table>
<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Mildly Agree</th>
<th>Neutral</th>
<th>Mildly Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>N/A - I have never used this.</th>
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<tbody>
<tr>
<td>a physical environment that is</td>
<td>44.0% (11)</td>
<td>48.0%</td>
<td>4.0%</td>
<td>4.0%</td>
<td>0.0%</td>
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<td>0.0%</td>
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<tr>
<td>comfortable</td>
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<td>(1)</td>
<td>(0)</td>
<td>(0)</td>
<td>(0)</td>
<td>(0)</td>
</tr>
<tr>
<td>enough seating</td>
<td>32.0% (8)</td>
<td>44.0%</td>
<td>4.0%</td>
<td>0.0%</td>
<td>0.0%</td>
<td>8.0%</td>
<td>8.0%</td>
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<td>(0)</td>
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<tr>
<td>enough areas for group study</td>
<td>12.0% (3)</td>
<td>20.0%</td>
<td>0.0%</td>
<td>8.0%</td>
<td>16.0%</td>
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<td>(2)</td>
<td>(4)</td>
<td>(3)</td>
<td>(3)</td>
<td>(7)</td>
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<tr>
<td>enough light to work comfortably</td>
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<td>(2)</td>
<td>(1)</td>
<td>(0)</td>
<td>(0)</td>
<td>(1)</td>
<td>(1)</td>
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<tr>
<td>enough areas for quiet work</td>
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<td>36.0%</td>
<td>4.0%</td>
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<td>(0)</td>
<td>(1)</td>
<td>(1)</td>
<td>(1)</td>
<td>(3)</td>
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<tr>
<td>helpful staff at the circulation desk</td>
<td>76.0% (19)</td>
<td>12.0%</td>
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<tr>
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<td>(1)</td>
<td>(0)</td>
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<td>(1)</td>
<td>(1)</td>
</tr>
<tr>
<td>accurate reference service</td>
<td>44.0% (11)</td>
<td>24.0%</td>
<td>12.0%</td>
<td>4.0%</td>
<td>4.0%</td>
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<td>(3)</td>
<td>(1)</td>
<td>(1)</td>
<td>(1)</td>
<td>(1)</td>
<td>(2)</td>
</tr>
<tr>
<td>adequate open hours for my needs</td>
<td>44.0% (11)</td>
<td>36.0%</td>
<td>4.0%</td>
<td>16.0%</td>
<td>0.0%</td>
<td>0.0%</td>
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</table>
7. The library has...

<table>
<thead>
<tr>
<th></th>
<th>Strongly agree</th>
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<th>Mildly Agree</th>
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<th>Disagree</th>
<th>Strongly Disagree</th>
<th>N/A - I have never used this.</th>
</tr>
</thead>
<tbody>
<tr>
<td>enough books in my subject area</td>
<td>8.0% (2)</td>
<td>28.0% (7)</td>
<td>24.0% (6)</td>
<td>12.0% (3)</td>
<td>12.0% (3)</td>
<td>0.0% (0)</td>
<td>4.0% (1)</td>
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<tr>
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<td>4.0% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>12.0% (3)</td>
</tr>
<tr>
<td>enough print/ihard copy magazines and journals on the shelves in my subject area</td>
<td>12.0% (3)</td>
<td>28.0% (7)</td>
<td>8.0% (2)</td>
<td>16.0% (4)</td>
<td>16.0% (4)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>20.0% (5)</td>
</tr>
<tr>
<td>enough online databases in my subject area to meet my students' needs</td>
<td>16.0% (4)</td>
<td>32.0% (8)</td>
<td>16.0% (4)</td>
<td>16.0% (4)</td>
<td>4.0% (1)</td>
<td>4.0% (1)</td>
<td>8.0% (2)</td>
<td>20.0% (2)</td>
</tr>
<tr>
<td>enough library material for my professional development needs</td>
<td>12.0% (3)</td>
<td>8.0% (2)</td>
<td>28.0% (7)</td>
<td>4.0% (1)</td>
<td>16.0% (4)</td>
<td>4.0% (1)</td>
<td>8.0% (2)</td>
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<td>a website that is easy to use</td>
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<td>52.0% (13)</td>
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<td>4.0% (1)</td>
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<td>interlibrary loan service that provides materials in a timely manner</td>
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<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>28.0% (7)</td>
</tr>
<tr>
<td>enough computers for my needs</td>
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<td>24.0% (6)</td>
<td>4.0% (1)</td>
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<td>32.0% (8)</td>
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<td>enough equipment (copiers, printers, scanners) for my needs</td>
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<td>36.0% (9)</td>
<td>0.0% (0)</td>
<td>12.0% (3)</td>
<td>4.0% (1)</td>
<td>4.0% (1)</td>
<td>0.0% (0)</td>
<td>24.0% (6)</td>
</tr>
<tr>
<td>a library instruction program that has benefited the students in my classes</td>
<td>20.0% (7)</td>
<td>40.0% (10)</td>
<td>4.0% (1)</td>
<td>16.0% (4)</td>
<td>0.0% (0)</td>
<td>4.0% (1)</td>
<td>0.0% (0)</td>
<td>12.0% (3)</td>
</tr>
<tr>
<td>an adequate course reserve materials system</td>
<td>24.0% (5)</td>
<td>40.0% (10)</td>
<td>8.0% (2)</td>
<td>8.0% (2)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>20.0% (5)</td>
</tr>
</tbody>
</table>

The things I like best about the library are...

<table>
<thead>
<tr>
<th>Response</th>
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<tbody>
<tr>
<td>Count</td>
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<td>18</td>
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<tr>
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<td>8</td>
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<td>9</td>
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<td>10</td>
</tr>
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<td>12</td>
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</tr>
<tr>
<td>15</td>
</tr>
<tr>
<td>16</td>
</tr>
<tr>
<td>17</td>
</tr>
<tr>
<td>18</td>
</tr>
</tbody>
</table>

The things I would change about the library are...
<table>
<thead>
<tr>
<th>No.</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The catalog is difficult to use</td>
</tr>
<tr>
<td>2</td>
<td>Difficulty in accessing the on-line research articles from home</td>
</tr>
<tr>
<td>3</td>
<td>More databases needed</td>
</tr>
<tr>
<td>4</td>
<td>More couches</td>
</tr>
<tr>
<td>5</td>
<td>More seating if space became available (but then I suppose we could use the new courtyard).</td>
</tr>
<tr>
<td>6</td>
<td>More private seating</td>
</tr>
<tr>
<td>7</td>
<td>The computers in the main area of the library are terrible, they really need to be replaced with faster computers.</td>
</tr>
<tr>
<td>8</td>
<td>Continue to expand the data bases for access to other university materials</td>
</tr>
<tr>
<td>9</td>
<td>Get a subscription to JStor</td>
</tr>
<tr>
<td>10</td>
<td>More books and materials.</td>
</tr>
<tr>
<td>11</td>
<td>I would like to be released from my administrative duties so that I have time to research in the library.</td>
</tr>
<tr>
<td>12</td>
<td>The computer instruction room</td>
</tr>
<tr>
<td>13</td>
<td>We need JSTOR and more canonical texts in theory and architecture.</td>
</tr>
<tr>
<td>14</td>
<td>Meeting space needs increasing the collection</td>
</tr>
<tr>
<td>15</td>
<td>Perhaps a visual map as to where the different sections reside</td>
</tr>
<tr>
<td>16</td>
<td>Update the reference computers (they are horribly outdated) and add research data bases that are of use to faculty research (by department). Build small collections of materials of use specifically for faculty and their own research.</td>
</tr>
<tr>
<td>17</td>
<td>More electronic journal access in liberal arts areas</td>
</tr>
<tr>
<td>18</td>
<td>Keeping updated information about reserve lists of books and periodicals always at the front desk.</td>
</tr>
</tbody>
</table>
Appendix C. Statistics Report

<table>
<thead>
<tr>
<th>Types of Collections</th>
<th>Number of Volumes or feet</th>
<th>Budget Year Before Last 2007-2008</th>
<th>Budget Last Year 2008-2009</th>
<th>Budget This Year 2009-2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Burbank</td>
<td>San Diego</td>
<td>Burbank</td>
<td>San Diego</td>
</tr>
<tr>
<td></td>
<td>feet</td>
<td>volumes</td>
<td>vol.</td>
<td>feet</td>
</tr>
<tr>
<td>Books classed in LC-NA</td>
<td>7186</td>
<td>3489</td>
<td>$10,000</td>
<td>$8000</td>
</tr>
<tr>
<td>Other Books Supporting Architecture</td>
<td>10,690</td>
<td>496</td>
<td>$10,000</td>
<td>$2000</td>
</tr>
<tr>
<td>Periodical Subscriptions - Architecture</td>
<td>64 titles</td>
<td>20 titles</td>
<td>$9795</td>
<td>$4057</td>
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<tr>
<td>Other Serial Subscriptions Supporting Architecture</td>
<td>26 Titles</td>
<td>0</td>
<td>$2746</td>
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<tr>
<td>Microfilm Reels</td>
<td>23.6</td>
<td>0</td>
<td>$55</td>
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<tr>
<td>Microfiche</td>
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<td>0</td>
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<tr>
<td>Slides</td>
<td>24,134</td>
<td>822</td>
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<td>Videos (included in book budget)</td>
<td>298</td>
<td>0</td>
<td>n/a</td>
<td>n/a</td>
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<tr>
<td>CD-ROMs (included in book budget)</td>
<td>41</td>
<td>2</td>
<td>n/a</td>
<td>n/a</td>
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<tr>
<td>Photo-CDs</td>
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<td>0</td>
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<tr>
<td>Digital Image Files (ARTstor counted in E. Databases below)</td>
<td>0</td>
<td>0</td>
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<tr>
<td>Other Electronic Publications</td>
<td>0</td>
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<td>0</td>
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</tr>
<tr>
<td>Drawings</td>
<td>0</td>
<td>0</td>
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<tr>
<td>Photographs</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Electronic Database Subscriptions Supporting Architecture</td>
<td>10</td>
<td>$32,052</td>
<td>n/a</td>
<td>$24,725</td>
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<tr>
<td>Total</td>
<td>24.2</td>
<td>42,449</td>
<td>4829</td>
<td>$64,648</td>
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### Staffing

<table>
<thead>
<tr>
<th>Types of Positions</th>
<th>(FTEs) Year Before Last 2007-2008</th>
<th>(FTEs) Last Year 2008-2009</th>
<th>(FTEs) This Year 2009-2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parttime ref libns</td>
<td>Burbank: 0.6, San Diego: 0</td>
<td>Burbank: 0.9, San Diego: 0</td>
<td>Burbank: 1.5, San Diego: 0</td>
</tr>
<tr>
<td>Student Assistants</td>
<td>Burbank: 1.5, San Diego: 0.5</td>
<td>Burbank: 1.9, San Diego: 0.5</td>
<td>Burbank: 1.5, San Diego: 0.5</td>
</tr>
<tr>
<td>Volunteers</td>
<td>Burbank: 0.4, San Diego: 0</td>
<td>Burbank: 0.3, San Diego: 0</td>
<td>Burbank: 0, San Diego: 0</td>
</tr>
<tr>
<td>Administrative staff in San Diego</td>
<td>Burbank: 0.25, San Diego: 0.25</td>
<td>Burbank: 0.25, San Diego: 0.25</td>
<td>Burbank: 0.25, San Diego: 0.25</td>
</tr>
</tbody>
</table>