

Benjamin Clavan and  
Raymond Lifchez

## The Berkeley Prize: Those Who Make it Work

Now in its ninth year, the international Berkeley Prize for Undergraduate Design Excellence promotes and explores the social art of architecture. Open to undergraduate architecture majors (or teams of students in allied studies led by architecture students), the prize annually consists of two parts: a highly structured essay competition based on a given question, and a more open-ended competition for a travel fellowship for semifinalists in the essay competition.

In 2006 the Berkeley Prize focused on the topic of Children and the City. A total of 111 entries represented 127 students from 28 countries and 38 schools of architecture. The essay prize winner was Ms. Qurratulain Poonawala, Indus Valley School of Art and Architecture, Karachi, Pakistan. The travel fellowship was won by Mr. Andrew Amara, Makerere University, Kampala, Uganda.

This year's travel fellowship included airfare and a three-week stipend to attend and participate in the third United Nations Habitat World Urban Forum in Vancouver, British Columbia. While there, the winner also participated in two major prearranged activities: the GUIC+10 event/workshop, sponsored by the Growing Up In Cities Program, to which the 2006 Berkeley Prize is dedicated; and the 2006 Global Studio and Global Studio Design Workshop, an international colloquium concerning specific sites and projects in Vancouver.

The full text of the winning essays and more information on the travel fellowship are available at [www.berkeleyprize.org](http://www.berkeleyprize.org)

One of the greatest rewards of the Berkeley Prize is participating in the community of thinkers and scholars who contribute time and

effort to judging its finalists. This gathering of reviewers has set the tone and helped determine the high level of response—and high level of accomplishment—the prize has so far generated. Each year every first-stage 500-word proposal and second-stage 2,500-word essay are read online in their entirety by at least three reviewers. The decision of the reviewers is automatically tabulated and final. An international jury of experts in the specific question then finally decides the prize winners.

The reviewers are a varied group, ranging from academics in the field of architecture, to lawyers, filmmakers, past student winners, and the authors of this Forum. In an effort to recognize their contribution and highlight some of the ways they are contributing to a deeper understanding of the social art of architecture, we publish a list of them here, with short notes on their backgrounds. We also highlight the work of several to show the range and breadth of the reviewers' teaching and thinking, and the vision they bring to the understanding of architecture as a social art.

**berkeley  
prize**

These Forum pages were produced under agreement between the Design History Foundation and the Berkeley Prize for Undergraduate Design Excellence.

For the archives of the prize, more information on past prize winners, essays on the social art of architecture, and fuller biographies of all of the reviewers and past jurors, see [www.berkeleyprize.org](http://www.berkeleyprize.org). Also see *Places 17.1* (Spring 2005), "Competing to Learn: The Berkeley Prize and the Social Art of Architecture," for a history of the prize and a description of the 2004 awards cycle.

Benjamin Clavan, Ph.D. is an architect who has been in private practice in the Los Angeles area for 25 years. Raymond Lifchez is a Professor of Architecture at U.C. Berkeley and co-founder of the Berkeley Prize.

## Berkeley Prize Reviewers

**Elaine Addison** is a writer, educator, mother, and documentary filmmaker who combines all these talents as an international childcare expert. She is author of *Miss Poppy's Guide to Raising Perfectly Happy Children* and co-founder of *Family Life* magazine. Her experience ranges from teaching underprivileged children in inner-city schools, to caring for the children of world leaders and Hollywood stars, to working with children living in tents in Cambodia.

**Stanford Anderson** is an architect, Professor of History and Architecture, and Head of the Department of Architecture at the Massachusetts Institute of Technology, Cambridge, Massachusetts. He is the author of *Peter Behrens: A New Architecture for the Twentieth Century*.

**Paul Broches, FAIA**, has been a partner at Mitchell/Giurgola Architects in New York since 1980, where he has led college and university master-planning efforts. As a National Board Member and Chair of the New York Chapter of Architects Designers and Planners for Social Responsibility (ADPSR), he organized a forum on the topic of schools as building blocks for community—a concept now being applied by ADPSR in the rebuilding of post-Katrina New Orleans.

**John Cary** is Executive Director of Public Architecture, a nonprofit public-interest design firm based in San Francisco. He is also co-founder of ArchVoices, a nonprofit organization and think-tank focused on architectural education and training.

**Roddy Creedon** is a Lecturer in the Department of Architecture at U.C. Berkeley, where he teaches design. He is a Member of the Arcus Endowment Committee, which supports a wide range of critical activities, including the relationship between gender, sexuality, and the built environment. He is a principal of the award-winning firm Allied Architecture and Design.

**C. Greig Cryslar, Ph.D.**, teaches courses in architectural theory and criticism and design theories and methods in the Department of Architecture at UC Berkeley. With Stephen Cairns, Hilde Heynen,



## Leslie Van Duzer Design Fundamentals I

This project grew out of my belief that it is never too early for architecture students to engage design as a social and political act. In the Spring of 2006 small teams of pre-architecture students at the University of Minnesota were assigned to nonprofit organizations with established ties to the university. In all, there were forty teams matched with twenty different organizations, ranging from a battered women's shelter to a youth farming program.

Laurel Hirt, the University's Service-Learning and Community Involvement Director, was heroic in identifying appropriate organizations and projects, and invaluable for managing the student-client relationships throughout the semester. The students worked independently with their organizations, clarifying the project programs and budgets (often nonexistent), agreeing on expectations, and reviewing their design proposals.

In parallel, the student teams met with their teaching assistants in the school for interim design reviews. Their projects included educational board games, a parade float, a bicycle-drawn garden cart, interior renovations, display boards, pamphlets, and event planning for fundraisers.

Through this assignment, the students gained experience working with real clients with real needs and extremely tight budgets. In some cases, they demonstrated tremendous resourcefulness, including dumpster-diving for recycled materials and pounding the pavement for donations. The students experienced the joys and hardships of working in teams, and perhaps most importantly, learned the value of using their design skills in the service of others. We are making plans to ramp up this effort in the fall to take on still more ambitious projects.

**Above:** Cart for the Youth Farm and Market Program, designed by Morgan Hertzfeld, Mark Zeitler, and Douglas Ziebell.



### Thomas A. Dutton Agit-Prop

Since 1996 the Department of Architecture and Interior Design at Miami University of Ohio has engaged a series of design/build and agit-prop projects in close collaboration with groups of the Over-the-Rhine neighborhood in Cincinnati.

An historical area adjacent to Cincinnati's central business district, Over-the-Rhine suffers the classic problems of many poor, inner-city neighborhoods, including homelessness, segregation, building abandonment, and unemployment and underemployment. The median household income for Over-the-Rhine is approximately \$8,000.

Our design/build work helps renovate the neighborhood's historic housing stock. We work collaboratively with Over-the-Rhine Housing Community Housing—a housing development organization founded to alleviate shelter poverty—to help bring buildings back into use.

Our agit-prop projects bring community artists and leaders together to build artistic installations that “agitate” and “propagate”

points of view with regard to the neighborhood's history and political consciousness. Negotiating a line between pedagogy and aesthetics, our agit-props challenge people to share experiences that expose how the political system works and where they are situated in it.

The results of our collaboration with institutions and leaders of Over-the-Rhine have been so positive that Miami University's School of Fine Arts established the center for Community Engagement in Over-the-Rhine. The Center provides a setting for faculty and students from a variety of disciplines to work collaboratively with neighborhood organizations and residents on common projects for the community's cultural and economic advancement.

**Above:** This agit-prop commemorates the bulldozing of a single-room-occupancy hotel for upscale housing. Adjacent to the demolition site in a prominent downtown park, five life-sized silhouettes critique the dominant culture's gaze that looks right through homeless people as if they are invisible. Suspended within the absence was text and poetry by the former SRO residents. Plaques placed on the ground throughout the park raised questions about the control of land and a community's right to self-determination.

and Sibel Bozdogan, he is co-editor of the planned *Handbook of Architectural Theory*. He is also Program Director of the Arcus Endowment at U.C. Berkeley and has extensive experience in professional practice in Canada and the U.K.

**Kim Dovey**, Ph.D., is a Professor of Architecture and Urban Design and Head of Architecture at the University of Melbourne. He has published widely on social issues in architecture and urban design, including *Framing Places: Mediating Power in Built Form*, and *Fluid City*.

**Thomas A. Dutton** is an architect and Professor of Architecture and Interior Design at Miami University, Oxford, Ohio. He is co-editor (with Lian Hurst Mann) of *Reconstructing Architecture: Critical Discourses and Social Practices*, and he is editor of *Voices in Architectural Education: Cultural Politics and Pedagogy*.

**Lynne Elizabeth** is director of New Village Press, the publishing arm of Architects, Designers and Planners for Social Responsibility. New Village is the first publisher to specialize in grassroots community building and community cultural development—“the good news” of social change. She is also co-editor of *Alternative Construction: Contemporary Natural Building Methods*, and the forthcoming *Works of Heart: Building Village through the Arts*.

**Roberta M. Feldman**, Ph.D., is a Professor of Architecture and Co-Director of the City Design Center, College of Architecture and the Arts, University of Illinois at Chicago. She is editor of the pioneering Internet catalog, *Design Matters: Best Practices in Affordable Housing*, and curator of the exhibit and editor of the forthcoming *The Chicago Greystone in Historic North Lawndale*.

**Thomas Gensheimer** is a Professor of Architectural History at the Savannah College of Art and Design, Savannah, Georgia, where he specializes in African and Islamic architecture and urbanism. He has published on globalization and the urban history of the East African coast.

**Ann Gilkerson**, Ph.D., has taught the history of architecture at Harvard, the Rhode Island School of Design, the U.C. Davis, and Oberlin College. Her

primary interest is the emergence of modernism in American architecture.

**Zachary Heiden** is a lawyer for the American Civil Liberties Union, Portland, Maine. He has advocated for a jurisprudence based on respect for human dignity, and his scholarship has touched on issues of home design in James Joyce's *Ulysses* and the use of public land by religious minorities.

**Lance Hosey**, an architect, recently founded ATMO/Atelier Modern, a Washington-based design enterprise focused on multidisciplinary collaboration and environmental innovation. His work has been featured in *Metropolis* magazine's "Next Generation" series, and in *Architectural Record's* "Emerging Architect" series. With Kira Gould, he is co-author of *Women in Green: Voices of Sustainable*.

**Michael Keniger** is the Executive Dean of the Faculty of Engineering, Physical Sciences and Architecture, and Professor of Architecture at The University of Queensland. He also holds the advisory role of Queensland Government Architect. He has written and lectured extensively on contemporary architecture and urbanism in Australia. He is a Life Fellow and Past President of the Queensland Chapter of the Royal Australian Institute of Architects and was Queensland Architect of the Year in 1998.

**Thomas-Bernard Kenniff** won First Prize in the 2002 Berkeley Prize competition with an essay entitled "The Clean Street Paradox" which was subsequently published in *arq: Architectural Research Quarterly* (Cambridge University Press). He has worked in architectural offices in Montreal, San Francisco, Barcelona and Toronto.

**Peter Liang** is a design-build architect in Oakland, California. His work, casually titled "Greater Than or Equal to 2," explores and celebrates collaboration in architecture from concept to construction. Peter now builds shed-stairs, raises houses, designs big doors, and generally over-thinks many projects in the East Bay.

**Christine Macy** is a Professor of Architectural Design and History, and Acting Director, at Dalhousie University in Halifax, Nova Scotia. She is a

## Paul Broches A Gentle Push toward Design for Everyone

During good times and bad, design remains a critical restorative tool to help mediate the strains between human beings and the primordial "man v. nature." This is the platform for architecture as a social art.

The basic building block is shelter. Like the Inuit igloo, it is also the touchstone for a people's cultural heritage. When people bring their spirit, art and craft to built form, shelter becomes home.

Each of us has a natural inclination to create personal, private spaces—intimate surroundings in which we feel protected and connected to what is most meaningful to us.

Once there are several dwellings side by side, there is community and a hierarchy of structures that become political and social tools. Individual buildings can become monumental symbols of authority, culture, or more innocently, the built fabric of community.

When the elements that make up the communal fabric form an organic whole like the mythical Tower of Babel, we experience a sense of order. Architecture can mediate between the individual and the larger community and create places for civic delight.

A remarkably simple example is a raised platform on an otherwise undefined beach in Bombay. It creates place and a civic alliance between object and desire. Left to their own devices, when people can control their environment, they prove time and again their innate understanding of the concept of architecture for everyone.

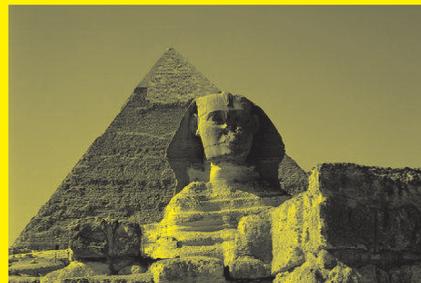
These simple concepts are the point of departure for my work as a teacher, critic and designer.



Inuit Igloo



A Private Place



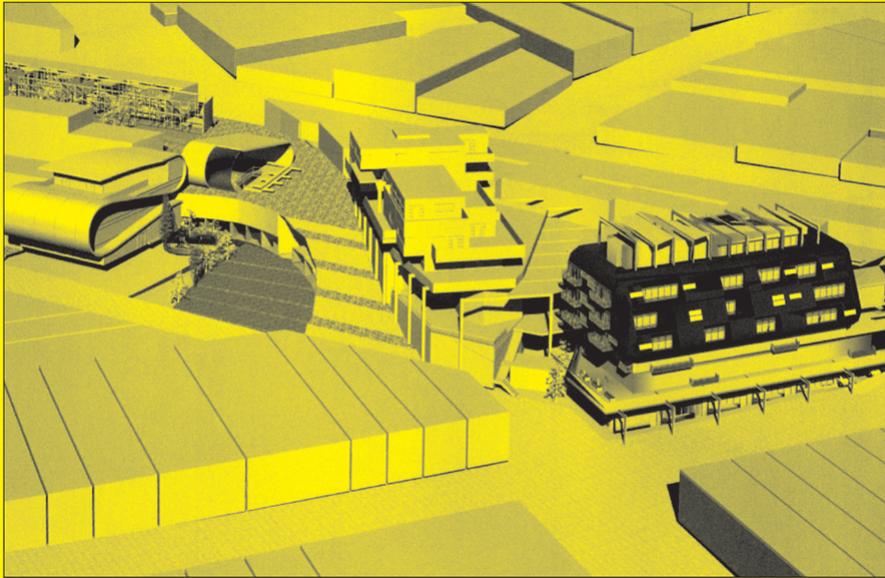
The Great Pyramid



Tower of Babel



Chowpatty Beach, Bombay



### Kim Dovey Reinventing the Suburbs

Public land attached to suburban railway stations presents opportunities for reinvention of the suburbs with higher levels of social and environmental sustainability. Yet such sites are often nestled inside residential areas that are fiercely defended against change. An urban design studio I conducted at the University of Melbourne in 2005 developed visions for just such a site incorporating residential, community, commercial and retail uses together with a revamped railway station and public open space.

Surrey Hills railway station, in the eastern suburbs of Melbourne, sits on a 2-hectare parcel adjacent to a small shopping strip. The surrounding neighborhood is composed of mostly detached housing of one to two stories, ranging from Victorian to contemporary styles.

Students were invited to reinvent the image and identity of the place. There was a lot of analysis of the existing morphology and everyday life;

some students went into the neighborhood for one-on-one interactions with the local residents.

It was agreed that the social prospect was a more walkable neighborhood with more amenities, better public space, higher use of public transport, and a greater variety of housing options. Five schemes were produced and presented to a public meeting of the residents with a lively discussion that was broadcast on local radio. The process and ideas seemed to broaden the ways of thinking about the issue for the residents, who are mostly locked into a not-in-my-backyard attitude.

The fact that it was students presenting proposals was significant: residents seemed more willing to engage with a wider range of ideas because there was no imminent political risk of actual building.

**Above:** Scheme by Catherine Collins, Mark Greenwood, Lachlan Boyd, Brad Manser, and Michael Barraclough. A new public open space that connects to existing community uses that are framed by a grand stairway that climbs over the station, lined with cafes and public uses.

co-partner in FILUM, a research-based architectural practice focusing on the design of ephemeral architecture and the form-finding and fabrication of tensile structures. She is the co-author of *Architecture and Nature: Creating the American Landscape*, and is currently completing a visual history of dams in the United States.

**John Q. McDonald** is an astronomer and spacecraft flight engineer at the U.C. Berkeley. For two years, he was a student in writing seminars at Berkeley's Department of Architecture. He is a landscape painter and author who has published writings that interweave memoir and the built environment.

**Keith Mitnick** is an Associate Professor of Architecture at the University of Michigan. He has been Burnham Prize Fellow at the American Academy in Rome, and Sanders Fellow at the University of Michigan. He has practiced in Berkeley and San Francisco, and in 2004 he was awarded the Young Architects Award by the Architecture League of New York.

**Jason Miller** is a past Secretary for the Berkeley Prize. Until recently a U.C. Berkeley Architectural Visual Resources Librarian, he recently left the university to devote his professional life to designing, building, and rigging sailing yachts.

**Angela Nkya** won the 2004 Berkeley Prize for her essay "At Home in the City." She studied at Iowa State University, and currently works for Gillis and Associates, Architects, in Costa Mesa, California.

**Maire O'Neill, Ph.D.**, is an Associate Professor at Montana State University, Bozeman, where she has taught since 1990. She is an architect whose research focuses on haptic experience in understanding space and place. Currently she is serving on the Montana Committee for the Humanities Speakers Bureau.

**Adriano Pupilli** won the 2004 Berkeley Prize travel fellowship to Barcelona for his essay "Paper House: Self-Help and Waste Reuse towards Affordable, Sustainable and People Empowering Architecture." He studied at the University of Sydney, Australia, and is currently doing environmental planning in Papua New Guinea.

**Scot Thrane Refsland**, Ph.D., is the founder of Red Clay Studios, Seattle. He has won awards for his digital media installations and performances in Australia and Japan; he is a Visiting Fellow in Computer Arts, Abertay University, Dundee, Scotland; and he is the designer/programmer for the Berkeley Prize website.

**Hadas Rix** is a senior student at the Israel Institute of Technology whose major interest is green architecture and socially responsive planning. She is the winner of the 2005 Berkeley Prize travel fellowship to Istanbul, and received honorary mention for her participation in “Concrete Thinking for a Sustainable World”—a 2005-06 ACSA design competition.

**Daves Rossell**, Ph.D., is a Professor of Architectural History at the Savannah College of Art and Design, Savannah, Georgia, where he specializes in American architecture and urbanism, cultural landscape, and the vernacular. He is Chair of the Chatham County Historic Preservation Commission, and Director of the Vernacular Architecture Forum 2007 Annual Meeting. Rossell is co-editor of an upcoming book *Commemoration and the American City* with the University of Virginia Press.

**Ananya Roy** is an Associate Professor in the Department of City and Regional Planning at U.C. Berkeley where she chairs the undergraduate major in Urban Studies. She is also Associate Dean of International and Area Studies for the university. She is the author of the book, *City Requiem, Calcutta: Gender and the Politics of Poverty*, and is currently working on a new book, *Poverty Experts: The Production of Truth in the New Global Order*. In 2006 she received U.C. Berkeley’s Distinguished Teaching Award.

**David Salazar** conducted his architectural training at U.C. Berkeley and London’s Architectural Association. He also received Master’s degrees in Project Management and Real Estate Development from Harvard and Columbia Universities. His current work focuses on implementing green building practices in New York City with corporate developers.

**Magda Saura** is an architect, art historian, and Professor of Architecture at the Universitat Polytechnica de Catalunya, Barcelona, Spain. She advises the Officer of Cultural Affairs of Catalonia on social and historic preservation policies; she has led the master planning team for the Greco-Roman archeological site of Empuries, Spain; and she built a promenade for the Barcelona 1992 Olympic Games. Her publications include *Pobles Catalans/Catalan Villages* (Barcelona, 1997).

**Anthony W. (Tony) Schuman** is Graduate Program Director and an Associate Professor at the New Jersey School of Architecture (NJIT) and a past president of the Association of Collegiate Schools of Architecture (ACSA). His articles on housing design and urban development have appeared in ten books and numerous scholarly journals and conference proceedings. He serves on the Montclair (NJ) Housing Commission and several community development organizations in Newark.

**Rafi Segal**, architect, has received several prizes and awards for his work among them the Israeli Ministry of Culture Young Artist award (1996) and the Israel Architects Association Young Architect award (2001). His career has included teaching the Diploma studio at the Faculty of Architecture and Town Planning in the Technion, and design studios at Princeton University School of Architecture.

**Murray Silverstein** is a partner in the architectural firm Jacobson Silverstein Winslow/Degenhardt, Berkeley, California. He is co-author of four books on architecture, including *A Pattern Language*, and *Patterns of Home: The Ten Essentials of Enduring Design*. He recently published his first volume of poetry, *Any Old Wolf*.

**Philip Tidwell** received First Prize in the 2003 Berkeley Prize Essay Competition. In 2004 he was selected for a two year appointment as a Junior Fellow to the EVA Forum for Business and Policy in Helsinki and was a founding member of the New York-based Urban Research Group (URGe), a non-profit organization dedicated to architectural design and research in global cities. Currently, Philip lives in Helsinki where he is the recipient of an American Fulbright grant for the study of contemporary Finnish architecture and building technology.

**Leslie Van Duzer** is an Associate Professor and Director of Undergraduate Studies at the University of Minnesota. She has been awarded numerous grants and fellowships, including a 2006-2007 Dayton Hudson Faculty Fellowship. She has published three books in collaboration with Kent Kleinman, and is currently working on two more: *Adolf Loos in the Czech Lands*, and *Architects of Illusion* (working title).

**Keith Wilson** is a Principal of Seaton/Wilson Architects and an Adjunct Professor of Architecture at the California College of the Arts. After twenty years of architecture, he has left active practice and is concentrating on watercolors inspired by vernacular structures, public spaces, and the social organizations that shape the built environment.

**Bahram Hooshyar Yousefi**, architect, has worked in the architectural division of the Iranian Cultural Heritage Organization in Eastern Azerbaijan, as well as in architectural offices in Tabriz and Tehran. He teaches at the Tehran Sooreh and Qazvin Azad Universities, and has received awards for his writings on traditional and contemporary architecture. He is the writer of “Art & Architecture” (the first blog of architecture in Persian), and is the founder and editor of the first architecture and urban news agency in Persian.