

THE FUTURE OF PLACE

MOORE RUBLE YUDELL

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The architects of Moore Ruble Yudell are reflective designers. In a practice that has spanned more than 30 years, the principals have expanded on the valuable lessons they learned from their teacher, Charles Moore, and have passed them on to younger generations of architects. This, to me, is how architecture should be practiced: a collaboration of talented people who continue to evolve a set of shared beliefs and values about architecture in response to contemporary life, keeping that vision alive for architects that will follow. What better reason is there to be an architect?

This book contains a range of recent projects of functional variety and from all over the world. It demonstrates that a carefully considered architectural value system can be adapted and suitable for virtually any client, use, or place. "Place" continues to be the bedrock of MRY's approach to architecture: the making of place, defining it, articulating in, inventing it, celebrating it. These architects see architecture as a place for human life to unfold.

MRY has studied architecture all over the world, attentive to the ways that human beings make themselves at home, in their culture, amid the collected wisdom of the civic and private worlds. MRY understands how architectural form connects with human worth—how architecture speaks to these values, articulates these values, and gives form to them. Because the architects understand how architecture helps us to make a place in the world, MRY's designs never appear arbitrary, or configured just for some arcane effect, or engage just with other architects. One senses in these buildings that architecture is always in service to larger ideas about living, about inhabiting, about making a place in the world to call your own—one connected to shared communal history and personal memory. It is, in short, one of the most demanding and challenging ways to design.

Part of MRY's place-making is aided with an understanding of typology's poetic power. This transforms typology from the way we usually understand it—the "type" of a library, for example, its configuration of spaces and forms, the materials that a library typically is composed of, the functional relationships that a library often displays. MRY also considers the cultural significance of typology—the role of the building in a neighborhood, or at the scale of the city—as well as the poetic weight of a type. What poetic dimension does the library bring to the reader's life? What fantasies does the library make possible in the reader's life? And, MRY asks, how can the type be reinvented to embody new meaning and give new life to the architectural assumptions about a type? The architecture here shows inventive responses to those questions.

From the well of this book's excellent projects, I have drawn eight that I believe capture the essence of such themes and their variations, pursued by MRY for many years. They neatly break down into two projects from each of the four typological realms that structure this book.

Residential Architecture has been a touchstone for MRY for all kinds of projects, residential or not. The house is the place where architecture starts. The Ruddell House (fig. 1) is rich in so many ways. Environmentally, it responds to its spectacular topical site. The house stretches out along the bluff of a hill, facing the sun. John Ruble and Buzz Yudell have reflected thoughtfully about the historical role of the pavilion in architecture—its power to define the place below a sheltering roof. Ruddell is a study in pavilion making. Six of them are tuned to the natural environment, catching prevailing breezes, sunlight, and views. There is also a game here of indoor and outdoor space (seen in many of their other projects) where one blends into the other, challenging us to find the line between the two. The game is never the same, as the time of day, the temperature, the views, and the inhabitants and their activities keep shifting the lines of what is outside and what is inside.

The Livermore House (fig. 2) in California contains some of the same themes as Ruddell, with a strong presence of materials. Throughout this arrangement of pavilions, which in turn are surrounded by an 18,000-acre nature reserve, one finds the celebration of natural materials. The rustic and variegated stonework near the pool is a play of light and shadow throughout the day; zinc roofs capture and reflect the hue of the blue sky; the pavilions are supported in some cases by stout columns of Douglas fir; exposed wood-beam ceilings are a counterpoint to the tight-grained wood floor below your feet.

fig. 1



fig. 2



The design of the U.S. Courthouse in Bakersfield, California (fig. 3), shifts our focus from residential to civic architecture, but the connections between the two are explored in this project. This small courthouse has a civic presence, expressed in a monumental curved concrete wall near the entrance. The interior has a strong sense of domestic architecture, which seems entirely appropriate. The scale of the large lobby—an outdoor/indoor space—is carefully modulated with an articulated wood ceiling and a textured wall of wood and glass, which overlooks a lake.

Another civic project, the U.S. Embassy in Santo Domingo (fig. 4), speaks to the architectural context and sense of place of this Dominican Republic city. Rather than an outpost of U.S. architecture, the embassy reflects the presence of modern architecture in this city, albeit with a Spanish accent. Here, MRY explores a theme of sculpted volumes that slide past each other between screen walls of white limestone.

The architecture of a university is its public identity. The University of Virginia is known primarily through its architecture by Thomas Jefferson, and what could be more intimidating than adding a complex of buildings in close proximity to America's President-Architect? For a new College of Arts and Sciences Center, instead of recreating a miniature version of Jefferson's Great Lawn, MRY distilled UVA's DNA of pavilions on a green, punctuated by a circular central commons (fig. 5).

The identity of the University of California at Berkeley over the past 50 years has been that of an institution engaged with its surrounding community. MRY's re-designed master plan for Sproul Plaza on the Berkeley campus (fig. 6) forges a stronger connection between the university and the community to the south, and extends out to a creek and riparian ecosystem to the north. MRY maintains that its design sensitivity is a product of careful listening. For this project, workshops with students, faculty, and the community helped to define the project and its characteristics.

fig. 3



fig. 4



fig. 5



fig. 6



At a different scale than Sproul, the Manzanita Residential Village at U.C. Santa Barbara (fig. 7) possesses a likewise visceral sense of place. Like Sproul, it is designed to be sustainable. It reaches out in all directions to the existing landscape. The open spaces around which the buildings meander are carefully designed to give the different quads their own unique identity. The central plaza at the heart of the village has the welcoming scale and sense of place of a small seaport village, where locals gather to celebrate community events.

Manzanita uses color to distinguish between living and community space. At Tango (fig. 8) in Malmö, Sweden, color is iconic as a series of vertical landmarks. This housing development has an outside wall that relates to the surrounding urban context. Its interior courtyard is a vibrant stage for community interaction. Eight towers in varying heights, each an intense color, step out like characters in a play. Containing stacked living rooms for each ring of units, the towers play the game of inside/outside space, and put the residents on stage as well. I can't think of a better place for a remake of "Rear Window".

The pace of development in China is break-neck, and the scale of much of this new building has been inhuman, disconnected from China's tradition of exquisitely scaled architecture. MRY's competition-winning master plan for the Tianjin Xin-He residential community (fig. 9) displays the firm's trademark sensitivity to scale and to indoor/outdoor connections. The plan defines two activity centers: a town center and a business center, connected by a meandering promenade along a river. Residential neighborhoods extend east and west from the promenade. Such walkable communities woven along a river could be models for future Chinese development.

Today the discipline of architecture seems all too fascinated with a mixture of formal blobism, recycled classicism, fascistic asceticism, and nihilistic sameness. There appears to be little room for the timeless human need for creating place, celebrating community, honoring materials, learning from the vernacular, building with the environment. The work of Moore Rubel Yudell shows us that great architecture needn't be monumental or self-conscious. Architecture is at its very best when it designed, first and foremost, as a theater for human existence. Have we already reached a point where such a notion is too passé?

The architecture herein says we have not.

fig. 7



fig. 8



fig. 9



Time and space appear to be shrinking under the influence of new technologies. Travel and electronic communication are transforming our lives—our relationships to one another and to place. The culture of architecture reflects this new globalization.

Aspects of this are energizing: cross-cultural understanding, communities of collaboration, extraordinary technologies, a vast array of cultural and environmental experiences.

Yet there are ominous trends in this period of transition. The globalization of architecture can default into the branding of place, the erasure of difference and the co-modification of the environment. How can we work creatively in a manner which embraces the energy of global transformation while celebrating the differences of place and the continuities of culture?

One effective approach is a region-based practice. Architects we greatly admire such as Kengo Kuma, Alvaro Siza, Glenn Murcutt, and Lake Rato have created powerful contemporary works that are inspired by continuities of place and culture.

Moore Ruble Yudell has taken a different path, pursuing an international practice based on a contemporary celebration of place, climate, context and regional culture. Even as we practice globally, our work is inseparable from its site, climate and context. While we explore contemporary ways of building and responding to evolving needs, we seek continuity with the specificity of culture and place. We are connecting to timeless lessons while creating places which nurture present communities and are flexible for future transformations.

The diversity of our practice presented in this volume are recent and current projects, each of which presents its own particular responses, all centered by a commitment to humanistic place making.

Respecting Heritage and Renewing Place

In certain contexts where a highly sensitive historic language of architecture and landscape has been nurtured, we have explored ways of building with great respect for these traditions, reinterpreting their principles with both traditional and contemporary expression.

At the University of Virginia, our South Lawn project revives the historic axis to distant mountains, which Jefferson had begun, only to have it later obstructed. The experience of the new building and landscape connects to the historic campus through classically inspired proportions and planning, yet surprises with an unfolding choreography of contemporary, light-filled places.

At Dartmouth College, we carefully studied the most successful patterns of historic buildings and landscape. Our new academic and residential buildings resonate with the proportions and cadences of the original campus. While the material palette connects to the historic fabric, subtle shifts in form and detail signal the newer rhythm of twenty-first century campus life.

Respecting Tradition and Transforming Place

Some historic settings have provided the opportunity to be both respectful and transformative. At UCLA, the new home for World Arts and Cultures comprises components of historic restoration, adaptively renewed spaces and flexible contemporary places such as the new Kaufman Family Garden Theater. The contrasting elements interact like a jazz composition with shared rhythms and themes, but highly varied expressions. The ensemble reflects the richness of the academic program which embraces a range of art from vernacular to emerging contemporary exploration.

New Places—New Paradigms

Working across many cultures and building types has allowed us to explore evolving paradigms in place-making.

The Tango Housing in Malmö, Sweden is part of a pioneering environmental project. A pedestrian-oriented district was designed to restore vitality and environmental health to a degraded industrial site. The project employed both cutting-edge environmental technology and timeless patterns of low-rise, high-density, urban living. It was envisioned as an urban laboratory and has become a place of pilgrimage for its enlightened environmental and urban design.

On a much larger scale, new housing in the Chun Sen Bi An project in China takes on a daunting contemporary challenge: how to build humane housing at very high density. Typically, projects at this density have created repetitive monoliths which float in space, leaving anonymous and undefined spaces at the street level. Our project uses mid-rise and high-rise buildings to shape and connect the ground plane. Courtyards, gardens, paths and streets emphasize social and environmental connections. The historical pathways and geology of the site are recognized in the new urban planning. Even at great density, there is a strong sense of community and of specificity of place.

At the University of Cincinnati, we collaborated with campus architects and colleagues (Morphosis, Gwathmey Siegel, Hargreaves Associates) to create a new 24/7 center of student life. The campus had recently completed a series of iconic buildings by distinguished architects (Eiseman, Gehry, Graves, Pei Cobb Freed). The client felt that the next challenge was to build equally distinguished buildings but to plan them collaboratively so that the spaces between buildings and the places of community would be more important than the individual buildings. This collaborative process involved programming and masterplanning prior to building design. The result has been such a vibrant contemporary ensemble, that critics have considered it the most successful integrated piece of campus planning and design since Thomas Jefferson's Lawn at the University of Virginia.

New Places to Nurture Community

Each new project is a chance to shape places which in turn nurture community. At the Santa Monica Public Library, a quiet courtyard building is configured to welcome study and activity at many scales, from the single patron to large community gatherings. The building is shaped for environmental response, optimizing daylight and coastal breezes with a flow of interior and exterior space.

At a much larger scale, the new town center of Camana Bay creates a vibrant pedestrian-oriented mixed-use core, based on an extrapolation from the environmental wisdom of traditional building types. Computer modeling and contemporary materials raise the performance and comfort of buildings. Outside spaces are shaped for community and environmentally tempered by the architecture and landscape, allowing a broad range of 24/7 activity in a tropical climate.

New Places in Harmony with Nature

From the town center of Camana Bay to single-family houses, our architecture adapts to its environment and celebrates the specific qualities of its site. From tropical environments in the Caribbean and Hawaii to temperate sites in California and harsher climates of Scandinavia, we welcome the diversity of climate, landscape and culture. Understanding the specificity of places helps us to engage in a dynamic dialogue with the fundamental qualities of the context. This in turn creates new places which have meaningful and specific connections to nature.

In the Ruddell House in Kauai, the connection to precise views and sun angles informs the gently skewed geometry of the house's pavilions. In Malmö, Sweden, the apartments of the Tango Housing jostle like phototropic plants to gather the precious sunlight.

The diversity of our work is an expression of the diversity of place and culture, and of our on-going collaboration with clients and colleagues. We continue to approach each project as part of an evolving exploration, guided by humanistic principles.

Equally important, we understand that each work makes its own particular contribution to places that already exist—respecting, enriching, and sometimes transforming—but always recognizing the defining qualities of each context and setting. In that spirit, projects presented in *The Future of Place* are titled according to their location—a geographic perspective for architecture that is above all a celebration of place.

THE HOUSE AS PLACEMAKER The house is the elemental archetype of habitation. It manifests our primal needs for shelter and identity and is often the object of intense aspirations. It is not accidental that the phrase "dream house" has persisted for decades nor that popular magazines and books focus disproportionately on the single family house.

For millennia houses were aggregated in socially structured groups. These structures supported community, safety, shared production, trade and cultural development. The configurations were powerful diagrams of the social and environmental imperatives. Primary geometries of circle and line typically formed enclosures, terraces and eventually street and courts. The materials and tectonics of construction manifested a close connection to local materials and to the contours of the land. The shapes of the houses evolved in close harmony with the environmental needs of the region.

The circular enclosures of many African villages created security while also allowing for flexible growth within the protected boundary. The construction was of local materials—mud and wattle. Ornament and identity were provided by sculpting and incising patterns in relief and at times by bold graphic painting. The Trullis of the Abruzzi region of southern Italy are houses formed by the aggregation of gently rounded conical units. Rooms are grouped into houses and houses linked to form streets (fig. 1). The plan and section of the house is the elegant result of the circumferential layering and tapering of flat stones, culminating at an ornamental roof vent.

In early house forms, the logic of material construction is married to an impulse to mark and ornament for identity and expression. There is harmony between the expression of the community and the marking of the family.

With prosperity came greater differentiation and hierarchy. In some cultures, the house became a set of uniquely expressed rooms, each of which met a specific need. In traditional Balinese villages, each room became a house unto itself: one for sleeping, one for cooking, one for storage, one for honoring ancestors (fig. 2).

A strong social order was maintained by aligning these house compounds along a street which oriented toward the mountain top, the realm of the divine.

The villas of early Mediterranean civilizations developed as an expression of great affluence and power. The Roman villa organized around a series of courtyards is a powerful typology that persists after two thousand years.

RESIDENTIAL



fig. 1



fig. 2

Grand houses evolved as places of residence, work and social and political intrigue, mirroring the ancient connection between living, working and socializing. This applied both to the country villa and the urban palazzo.

Even the briefest consideration of the evolution of the house demonstrates that it is charged with socio-economic and political implications and reflects the greater forces at work in a society.

In our own residential work of over thirty years we have witnessed and participated in the rapid transformation of the American house.

The post World War II expansion of housing financing and the proliferation of roads and interstate highways enable the spread and eventually sprawl of suburban housing. And as the dream of the single house with its ample yards proliferated the expectations for size of house rapidly expanded. In fact the average American house size has increased from 980 sf in 1950 to 1,500 sf in 1970, 2,080 sf in 1980 and 2,350 sf in 2004.

In our early practice, it was not unusual to design houses of modest means for clients with modest budgets. In the seventies we designed houses as small as 600 sf for artists and young academics. In that period, houses in the range of 1800 sf to 2,400 sf were considered comfortable and those over 3,000 sf were thought of as capacious. We often found that the smaller houses stimulated more invention and clearer concepts.

Our recent houses have ranged from about 3,500 sf to over 10,000. It is increasingly difficult for clients of modest means to design and build a house with an architect.

While we miss the challenges of the small urban house, we have been able to transfer that interest into the opportunities to design humane and imaginative homes in multi-unit housing. We continue to see the design of houses as a laboratory for exploring the many dimensions of habitation and placemaking.

Most importantly, our houses give us the chance to explore many of the issues that are fundamental to successful architecture: the connection of building to landscape and climate, the shaping and proportioning of spaces to accommodate varied scales of habitation, the choreography of space and the connections that nurture community, the use of passive techniques to create affordable sustainable buildings, the wonder of light and shadow, the integration of craft, materials and color.

Our houses allow us to explore and exercise the fundamental elements which lead to creating buildings in harmony with their inhabitants and with their environments.

This experience and knowledge continuously inform our multi-unit residential design, our civic and campus work.

Another essential component of house design has been an intimate collaboration with our clients. Usually one family, but sometimes as many as three generations, are involved. We've been able to test ways of working which invite the participation, and dreams of our clients, while not abdicating our expertise in shaping place and exploring materials and technology.

The five houses presented here represent recent and current work. While most of these are large houses in spectacular settings, each has presented opportunities to explore the connection to place, to study the harmony of building and landscape, to reveal the wonder of light and shadow, to celebrate the life of the families within.

LIGHT AND LAND Our houses are lenses which heighten our awareness of the natural world. Light and shadow are used dynamically as if painting space in time. The Livermore House explores the movement of light as a link between nature and the rooms we inhabit. The Yudell/Beebe house studies gradations of transparency and the framing of nature as a means of heightening the sense of time and place.

THE CHOREOGRAPHY OF PLACE Our movement through space intensifies our awareness of the connection of body to place. At the Ruddell House a series of pavilions part and slide to welcome breezes and reveal distant landscapes. The columns of the house dance with a syncopated rhythm through space as markers of habitation.

In the Livermore House, a gallery forms a faceted street for the house, connecting alternating courtyards and carefully proportioned rooms. The movement of the street accentuates the shifting perspectives of spaces beyond.

The Moir House uses the great room as a central anchor of family life. From this all paths and rooms flow out and trace the contours of the land both uphill and down. As in a dancer's body, the center is still and the extremities are fluid.

BREAKING BOUNDARIES; INSIDE OUT All of our houses study the layering of space from defined rooms, through spaces which are transitional to the outside, and on to outdoor "rooms." Inside and out shape each other and are equal partners in habitation.

The Maguire House creates outdoor rooms as defined as those within. The Ruddell House literally breaks open to become a series of individual rooms held together by a protective roof.

SHAPING SUSTAINABLE SPACE All of our houses owe a debt to the early Sea Ranch explorations of Charles Moore and his MLTW partners and landscape architect Larry Halprin. Their nature was studied and understood as a primary imperative in the discovery of form. Designing buildings in harmony with nature and understanding natural landscapes as ecosystems were prescient in their use of what is now called passive techniques for sustainable design. Understanding climate and place has continuously inspired our residential work. We see sustainable design as an evolving exploration, adding new tools while not losing timeless ways of building sustainably.

The Ruddell House pursues the extent to which shaping a house in plan and section can enhance its environmental responsiveness.

The house maximizes permeability to prevailing breezes, shades outdoor living and filters the strong daylight.

The Yudell/Beebe house takes a case study approach employing an array of strategies. It begins with passive design to shape the section and plan for maximum convection, shades in summer and captures winter sun for radiant heat storage. It then develops a spectrum of strategies based on renewable energy, sustainable materials and new technologies with the goal of approaching net-zero energy use.

LEARNING FROM HOUSES These generous private houses hold lessons in shaping habitation and understanding the connection to nature. These lessons inform our work in multi-unit housing with many constraints on space and budget as well as our larger civic and campus work. Our affordable housing in California or Europe aspires to the same richness of experience we have brought these private house clients.

Our large Civic and Campus work benefits as well from understanding habitation in houses. It's been noted, for example, that our large Courthouse in Fresno provides a surprising sense of comfort and intimacy as one moves through the building.

Public or private, modest or grand, all buildings can provide humane places which celebrate our range of individual and communal life.



考艾岛

KAUAI



The Ruddell House responds to unique regional and climatic challenges of the tropics. Situated on a south-west facing bluff on the north shore of Kauai, the design concept integrates environmental considerations into the aesthetic composition. The building mass is defined by a series of pavilions, interconnected by arcades, loggia, courtyards, and passageways, rendering the building threshold physically transparent. The interior/exterior boundary is dictated by common patterns of movement and habitation, allowing a synergistic lifestyle that is unique to the region.

Open spaces alternate with building masses to create a porous design that admits natural ventilation as well as weaving a fabric of interior and exterior spaces organized along a central circulation spine. Deep overhangs provide shelter from the harsh tropical sunlight and echo the vernacular architecture of the island. Despite the shading methods, the home maintains a well-lit interior environment through the use of clerestory windows open at the top of the pavilions to admit soft, indirect light into the heart of the home. Each design component is a multifaceted solution to environmental and programmatic goals: truly a contemporary aesthetic expression of vernacular architecture. The home facilitates the residents' active engagement with the environment through a modern design that is informed by the site, region and architectural heritage.



Pavilions part to frame views and catch trade winds.



Kauai, Hawaii

RUDELL FAMILY HOUSE









圣巴巴拉市

SANTA BARBARA

The architecture and the interior palette of the Maguire Beach House both reflect the oceanfront surroundings of the site. This existing beach house estate required a complete architectural re-configuration that included a revision to the first and second floor plans, a new beach façade, electrical, plumbing, HVAC and an entirely new interior finish palette.

The estate is composed of a tennis court, guest house and a main house facing the beach. The main house planning concept turned the former cluster of small, low-ceilinged rooms into a lofty plan that opens to the expansive beach view. Two decks with a new hot tub were added to the beach side of the house, and on the second floor, a spacious shower with floor-to-ceiling windows looks out onto the ocean. The second floor master bedroom suite enlarges the plan to reveal spaces that flow into one another: the dressing room communicates with bathroom, which flows into the sleeping area, the offices, and the decks.

Furnishings reflect the updated contemporary design and beachside setting: simple shapes with slip-covered upholstery keep the aesthetic clean and fresh. The architectural palette includes new wide-plank, bleached oak floors, concrete Caesarstone countertops, and stainless steel cabinets in the Baulthaupt kitchen. Louis Poulsen Artichoke ceiling pendants recall seashells in the double-height main entry and contribute to the house's uniquely oceanfront aesthetic.

An older beach house was opened horizontally and vertically to connect to the ocean and breezes.



Santa Barbara, California

MAGUIRE HOUSE









卡梅尔市

CARMEL

The design concept of the Moir House in The Santa Lucia Preserve is informed by the landscape it inhabits. Indigenous California Oak trees serve as a frame surrounding the building as it opens to key focal elements—ridges, valleys and rock outcroppings—and allows their forms and palette to permeate the residence. Two primary design elements infuse the home with natural beauty: light monitors admit filtered northern light, while the H-shaped building layout forms a communication between two courtyards and draws a landscape path between the hilltop and stream.

The overarching woodland-inspired aesthetic is applied to the Client's request for a hacienda-style home. To achieve this, several central hacienda design elements were identified, distilled and merged with natural modernist style in a perfect synthesis to form the contemporary hacienda.

While open beamed ceilings and exterior overhangs recall the traditional Mexican ranch vernacular, the interior color, materials and furnishings reflect the surrounding environment. The qualities and textures of oak moss, rock outcroppings and wildflowers enter the home with a poetic arrangement of aged tree trunk slices that climb up the fireplace wall of the great room. Tanned leather recalls hacienda ranch days, while blending seamlessly with the earth-tone palette. The residence functions as a unified whole; traditional forms are imbued with organic qualities in a synthesis between structure and nature.

The house is woven amongst great oak trees and terraces with natural topography.



Carmel, California

MOIR FAMILY HOUSE











卡梅尔市

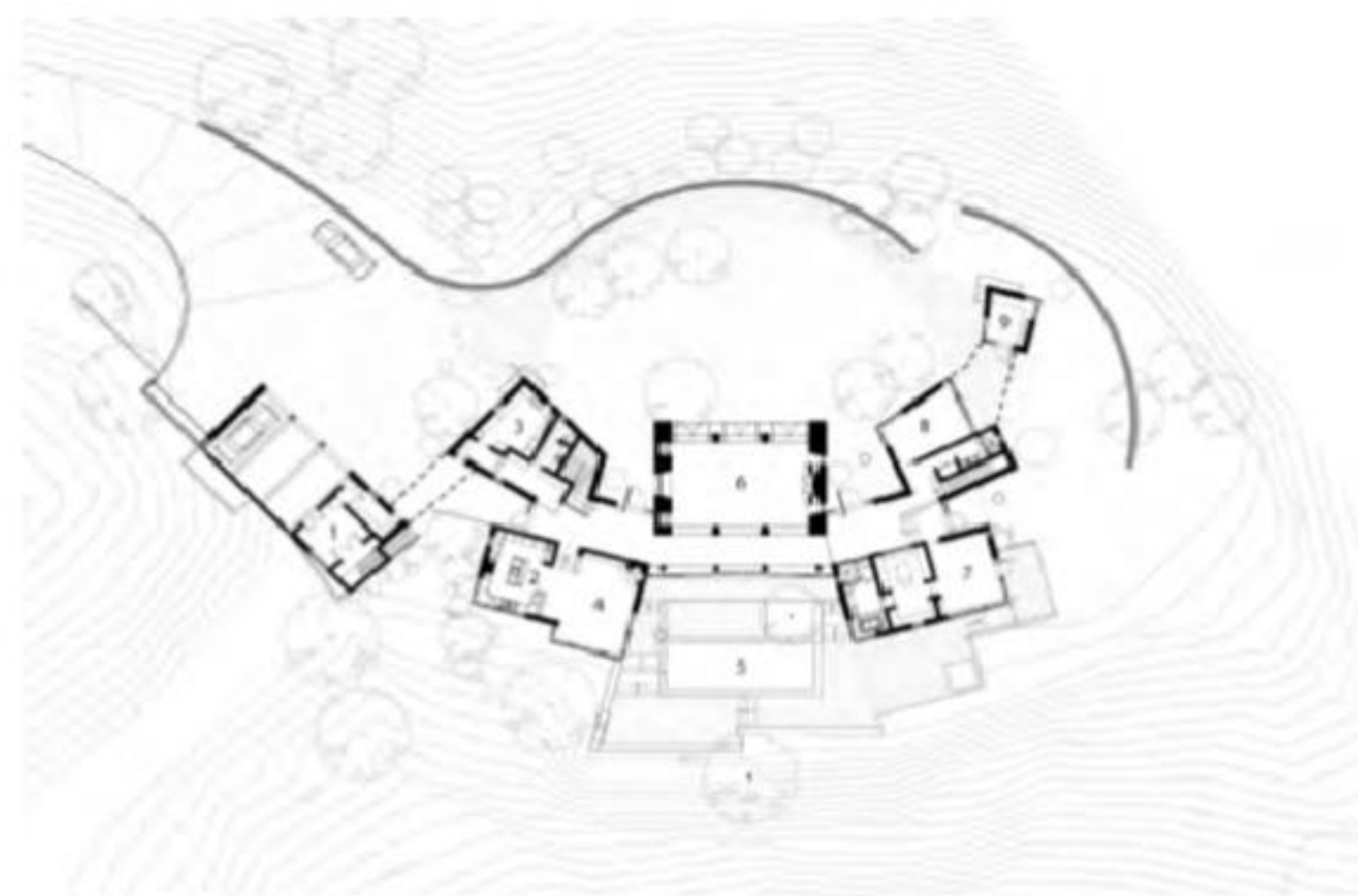
CARMEL



Rooms and courts are linked to a gallery which traces the shape of the land.

The Livermore House is sensitively integrated with an ecological preserve in Monterey, California, and is shaped by the uniquely varied topography. Knolls, swales and rock outcrops provide critical inspiration for the architectural forms and their adjacent exterior spaces.

Access to both the 11,000 sf main residence and guest cottage is along a curvilinear driveway; tucked into the natural topography, a restored riparian corridor intersects the driveway to frame the entry to the site. The crescent shape of the main residence preserves the knoll, while optimizing views both south to the distant California coastal range and north to adjacent ridge lines. The house is articulated as a weaving crescent of interior and exterior spaces, each varying in form, size, character, and orientation. A sweeping zinc roof protects the south facing leeward terraces and courtyards from the predominant northerly winds, while maximizing opportunities for north light. Light floods the home through monitors, habitable bay windows and stairways that frame the interaction of color and natural light.



1. Workshop
2. Kitchen
3. Laundry
4. Family Room
5. Pool
6. Great Room
7. Master Suite
8. Guest Room
9. Office / Studio

Carmel, California

LIVERMORE FAMILY HOUSE





Acting both as designers and clients enabled us to treat the project as a case study in which creating a place of harmony and wonder could be totally aligned with ambitious environmental goals including working toward a net-zero energy house.

The environmental strategies for the house reflect a tiered approach:

Passive design: The house is shaped in section and plan to optimize convection, natural cooling, daylight, shading, and winter heat gain. The "section" of the house is extruded throughout so that every room participates in this passive design.

The two-story space at the core of the house is not only environmentally critical but functions as a kind of piazza which links all the living spaces. All rooms benefit from the careful washing of daylight and the framing of the landscape. At night the same shaping allows indirect lighting to create its own nuanced environment.

In plan, the house develops as a "yin-yang" diagram with interior and exterior complementing and overlapping along a flexible boundary. This creates long diagonal views and movements on a tight urban lot. A gallery-like space links all the rooms and creates a transitional zone between inside and out.

Renewables: Photovoltaic panels are designed to provide over 100% of the electric energy. Solar water panels are designed to provide radiant heat, domestic hot water and pool heating.

Landscape: The landscape focuses on drought-tolerant native materials, a roof garden of native grasses, and onsite water retention.

Materials and technology: Throughout the house, materials were selected for minimal environmental impact. An array of low-energy-consuming products such as LED lighting significantly reduces the energy loads.

Monitoring: Systems are designed so that monitoring and adjustments can take place over years of inhabiting the house. This is critical so that we can use the house as a laboratory for our clients and ourselves.

While designing sustainably, we found that we could further elevate our concerns for the choreography of space, the magic of light and shadow and the harmony between building and landscape. The house is evolving with a richness and subtlety of experience, a range of transitions between inside and out and an ever-changing awareness of the magic of the natural elements.



Santa Monica, California

YUDELL/BEEBE HOUSE (in progress)

The house is shaped in plan and section to optimize its sustainable design.



圣莫尼卡市

SANTA MONICA

PASSIVE DESIGN STRATEGIES

building orientation & shape
day lighting
natural ventilation & stack effect
shading
thermal mass

ACTIVE DESIGN STRATEGIES

EnergyStar appliances
energy efficient & dimmable lighting
high-efficiency gas boiler
hydronic radiant heating & cooling
no air-conditioning
variable-speed pool pump

RENEWABLE ENERGY

photovoltaic panels
solar hot water supplies:
domestic hot water
radiant heating
seasonal pool heating

MATERIALS & METHODS

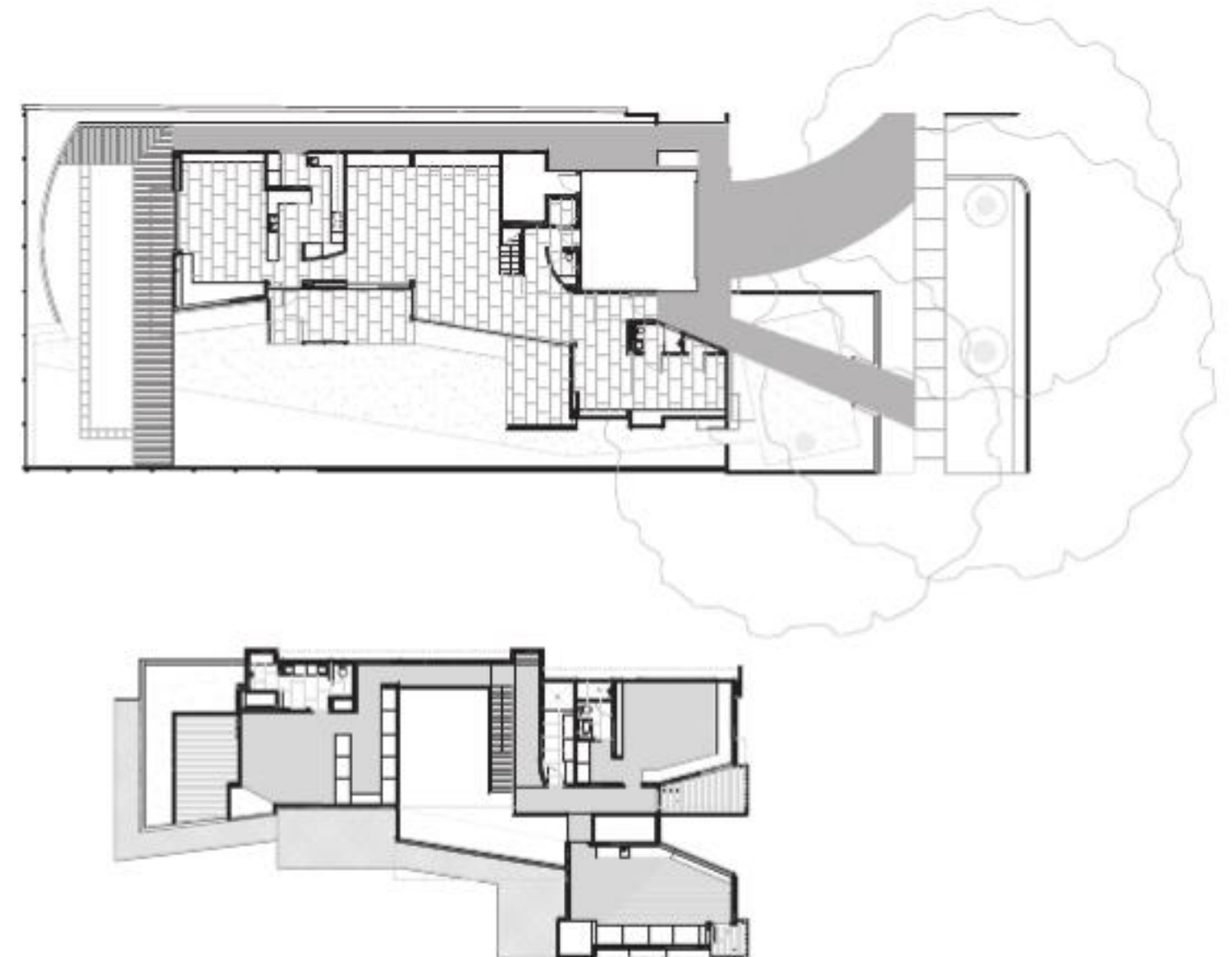
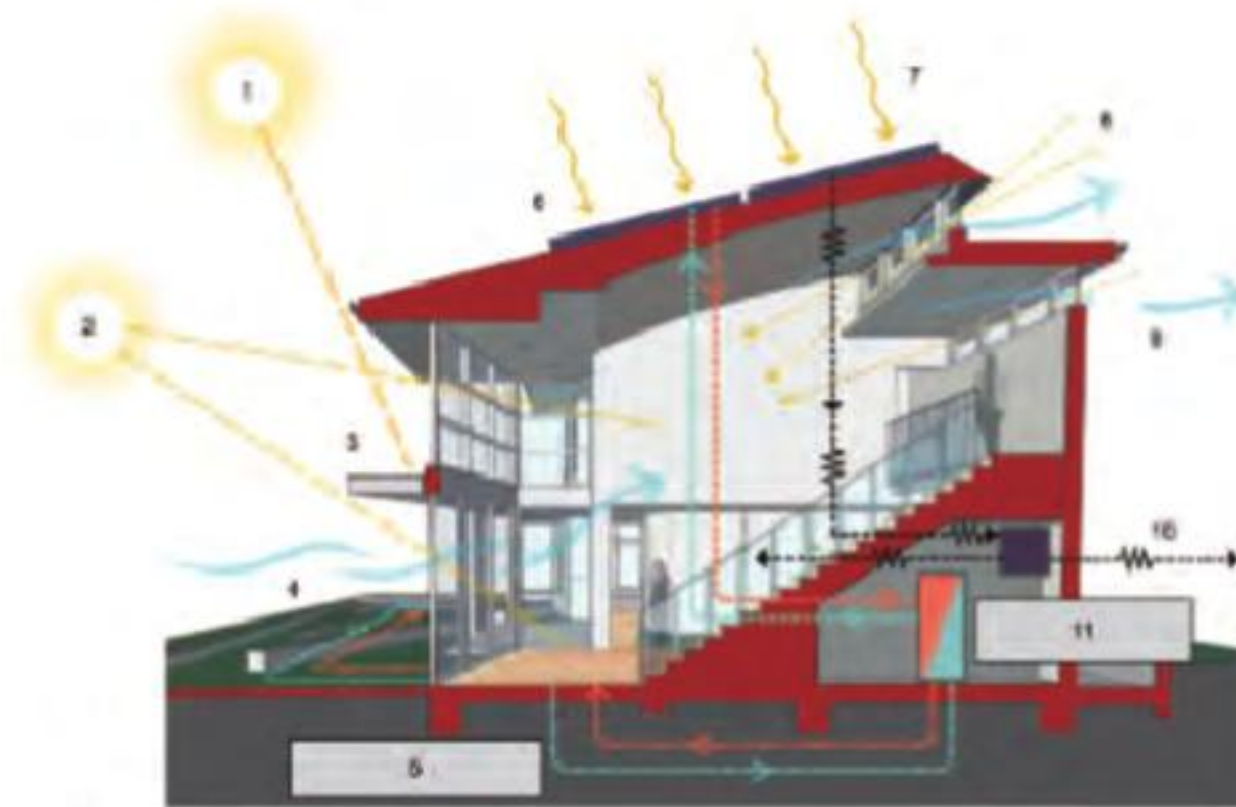
100% engineered lumber
100% FSC-certified plywood
80% of pre-existing house was donated
and recycled
durable materials
formaldehyde-free millwork
FSC-certified wood veneer
low-waste framing & millwork practices
no or Low-VOC paints, adhesives, finishes,
and sealants
recycled/recyclable materials
(steel, glass, aluminum)
renewable resources (bamboo, young trees)

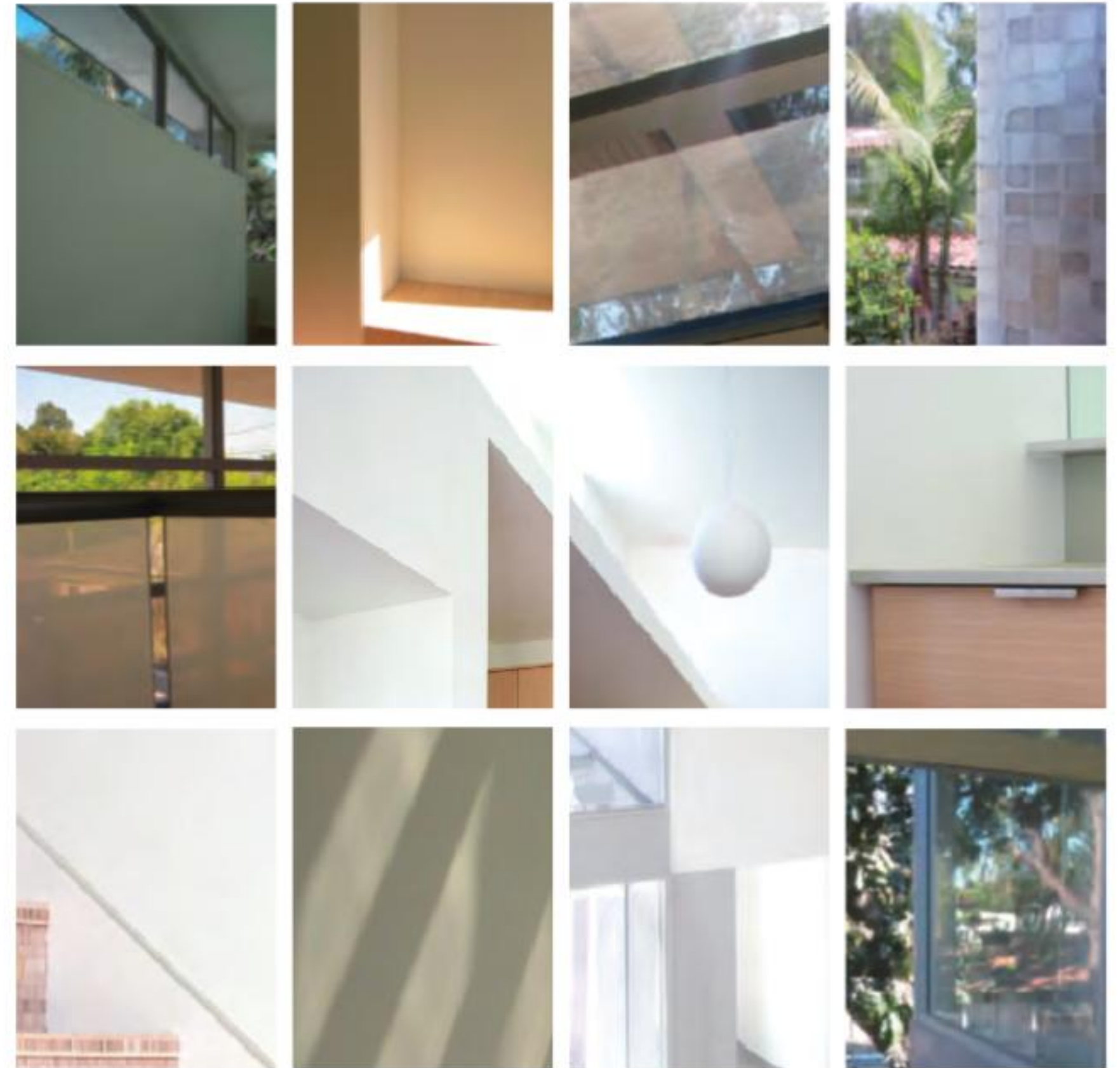
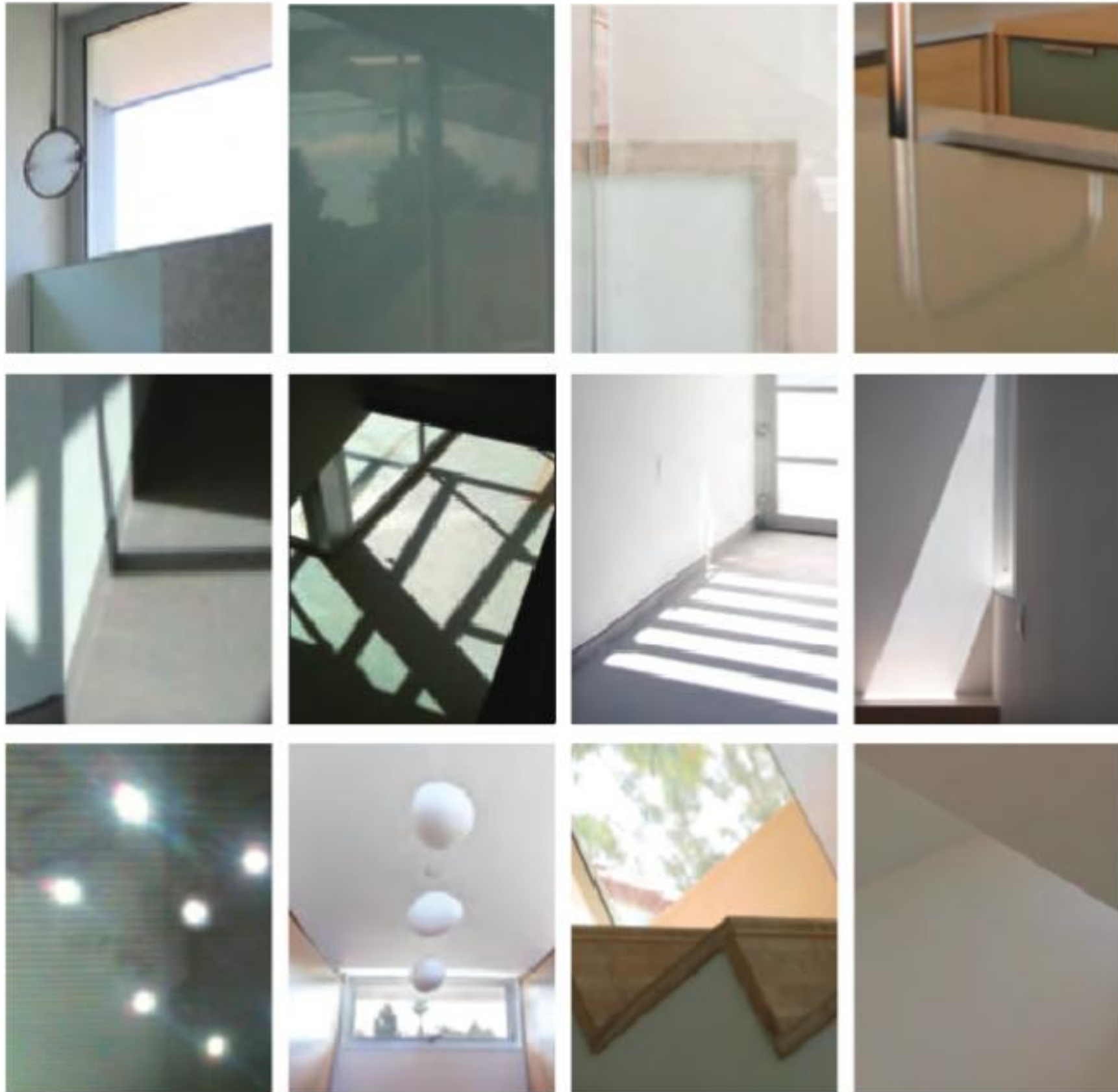
LANDSCAPE & WATER

drought-tolerant planting
drip irrigation
permeable paving
zero run-off (storm water collection)



1. Summer
2. Winter
3. Sun shading
4. Pool
5. Hydronic floor heating system
6. Solar hot water panels
7. Photovoltaic panels
8. Infrared daylight
9. Natural ventilation
10. Electricity to house and grid
11. Water storage and pump





shadow *material* *color* *light* *translucence* *craft* *transparency* *nature*

CIVIC AND INSTITUTIONAL WORKS Civic architecture connects us to the most fundamental agreements we have about public life and society. Embedded in the complexity of our sprawling metropolitan world we can still find echoes of the classical representation of civitas: a gathering of temples—each housing its particular institution devoted to religious observances, government, or culture—that in its form and function identifies a society in terms of placement and in terms of unique, specific purpose. Civic architecture offers extraordinary opportunities for the expression—and the support—of democratic values.

PLACE AND MEANING Our understanding of the city as giving form to social order is heightened by the placement of civic buildings at its heart—often in the historic center of town. Replacing or re-building contemporary civic facilities in the heart of downtown makes an important statement of commitment to the vitality and relevance of urban centers. A classic example is the Robert E. Coyle US Courthouse in Fresno. Early studies considered suburban sites that were “freeway close” to town. Yet the decision by the courts to find a site adjacent to the existing civic campus led to new development and a revitalization of Fresno’s ailing core.

Similarly, the location of the new Santa Monica Public Library in the middle of a fast developing downtown residential district has given the library its special meaning as “the living room of the city”. Its tranquil courtyard garden provides an oasis of calm and a place of community. While the garden also includes a café, the presence of the library provides an alternative to more commercial gathering places—a quieter place of destination in contrast to the ubiquitous street corner coffee shops.

Thus civic architecture is as much about place making as about buildings. The courthouse gives meaning and importance to the courthouse square, but it also needs the square—or the park—as a setting. In describing the place of monuments in our cultural landscape, geographer J.B. Jackson attributed great importance to “visibility”—relative visual prominence of the civic marker in relation to its context. Even as the scale of modern civic buildings has increased, the scale of surrounding commercial and residential buildings has grown more, and the hierarchic uniqueness of the library or courthouse is best expressed by notable setback from the street, or by presiding over a patch of open space.

CIVIC

Our proposal for a new US Courthouse in Bakersfield takes maximum advantage of the adjacent public park—an attractive, watery green space in a dry, dusty western town. The building and the park are inseparable—stitched together by a long glassy gallery so that each is bounded by the other. The Fresno courthouse makes a similar connection between public garden and lobby—a continuous work of art titled “Once upon a time in Fresno...” by landscape architect Pamela Burton and San Francisco artists Anna Valentina Murch and Doug Hollis. The garden and lobby fulfill the first priority of Judge Coyle, for whom the courthouse is named, that the building give something of importance to the city—“a magnificent public place”.

FUNCTION AND PURPOSE That civic buildings are a reflection of their function may seem self-evident, but functions evolve with time. Behind or within the shifting complexity of function is the deeper and relatively unchanging understanding of purpose. For civic programs, this idea of purpose is embodied in the concept of the building as a type. Thus a library is both a building and an institution. Contemporary re-namings like “educational resource center” or “justice center” attempt to broaden the content of the program, but also tend to imply the building as an invisible support system for a set of activities.

Yet the buildings and their latent meaning as forms will not go away. Every architect of a courthouse eventually confronts the question—“how is this design like or not like the popular image of a courthouse?” Our civic architecture will always represent something—and that something is ultimately “the purpose of the institution”—whether we want to address the issue or not. How to translate these timeless meanings into contemporary form is among architecture’s most satisfying challenges.

CONTEMPORARY DEFINITIONS OF CIVIC PURPOSE At the 2008 dedication of our new US Embassy in Berlin members of the press repeatedly asked “Did the embassy’s requirements (for security) interfere with your design?” While the need for a revised setback along the major street front did certainly impact the urban character of the block, in a more general sense the journalists’ assumption was dubious at best. In designing a modern civic building the answer does indeed lie within the question—design embodies both program and purpose.

In the 1995 design competition for the new embassy the State Department set forth four requirements or goals for the project, with the emphasis that they were all equally important: public image, functionality, sustainability, and flexibility. While the dynamics of a design competition would seem to favor public image—dominated by visual presentation—we chose to see all four aspects as interdependent. Indeed, the State Department’s listing of its priorities sounds a lot like Vitruvius (commodity, firmness, delight) and provides the ultimate user’s definition of what a civic or institutional building is in the 21st century.

Our proposal for the Embassy takes the building fabric as a whole, inside and out, to be simultaneously functional and representational. The quality of the workplace is itself an aspect of public image. The interrelated concerns of sustainability and flexibility add up to making the building long-lasting—which to be successful requires a deep exploration of functional relationships.

The new embassy also has a part to play as part of the reconstruction of the city—in particular of Pariser Platz as a frame for the Brandenburg Gate—one of Europe’s most recognized monuments. Our starting point for this critical urban design issue was to understand the building as a type—in this case a classic Berlin courtyard block—which became the parti for organizing the embassy’s many complex functions. While urbanistically relevant, the courtyard format also provides abundant daylight around a secure central garden, which in turn helped meet the city’s requirement for green space replacement.

Civic buildings provide a rich repertoire of functions to express: public arrival, event spaces such as courtrooms, gathering places, and the presence of public officials. The courthouse in Fresno, the library in Santa Monica, and the embassy in Berlin all use and activate public places with dramatic entrances, and animate their rooftops with glass-enclosed rooms that act as civic lanterns to celebrate the presence of the institution in the city.

INSTITUTING SUSTAINABILITY Increasingly civic projects have taken on the responsibility to lead the way to a greener future. While it preceded the LEED requirements of the General Service Administration's current projects, the Robert E. Coyle US Courthouse has proven to be distinguished in terms of building performance, flexible public use, and urban conservation. The Santa Monica Public Library holds a LEED Gold certification, and demonstrates an integrated design approach with multi-functional features like its rain-collecting inverted roof, which also functions as a light-scoop for the reading room.

For our clients at the State Department, the challenge of a world-wide spectrum of climate types, often in remote locations, combined with the system-wide requirement for uniform interior air conditioning has made climate-responsive design an imperative. Our proposal for a new embassy in Santo Domingo seeks to address energy performance and regional relevance with a carefully conceived building envelope. Deep overhangs, floating canopies, and projecting walls shade window openings and walkways, sheltering the public throughout a series of indoor and outdoor waiting areas. This influence of climate leads to an evidently tropical modernism, linking the architecture of the embassy to the context of Latin America's vibrant contemporary design culture.



fig. 1

CIVIC REGIONALISM Because institutional building types have such a clear DNA in terms of their programs, regional influences on design can be especially meaningful and legible. When designing the Coyle Courthouse in Fresno, it was important to state the problem clearly. Instead of asking "What is a 21st century Courthouse?" our team considered the question "What is a 21st century Courthouse in California?" and more to the point, in the Central Valley. Inspiration was all around in the form of beautiful foothills, rugged mountain ranges, and sweeping agricultural patterns. The building that resulted represents the Federal Government without looking like a visitor from Washington—an important message of local relevance and a reminder that the courts are part of the community (fig. 1).

For the much smaller program of the courthouse in Bakersfield—a very similar context to Fresno—the question was "What does a courthouse mean to a small western town?" The familiar form of the county courthouse has great significance for small towns in California, as elsewhere. While their typical position is at the center of a block, our project stood off to one side. The county courthouse gained civic stature by being mounted atop a steep set of steps—taboo in our time of universal access. Our design for the courthouse reinterprets civic gesture with a dramatic sweep of roof and a glass-enclosed gallery. The gallery faces west—the harshest orientation in a hot climate—and so is shaded by a grand colonnade of full-height wood and metal fins, combining environmental performance and civic statement in one. The gallery would provide the community with the kind of multi-use venue that has been a great success in Fresno, and points to the most relevant kind of regionalism: supporting the pattern, style, and place of public life.



圣莫尼卡市

SANTA MONICA

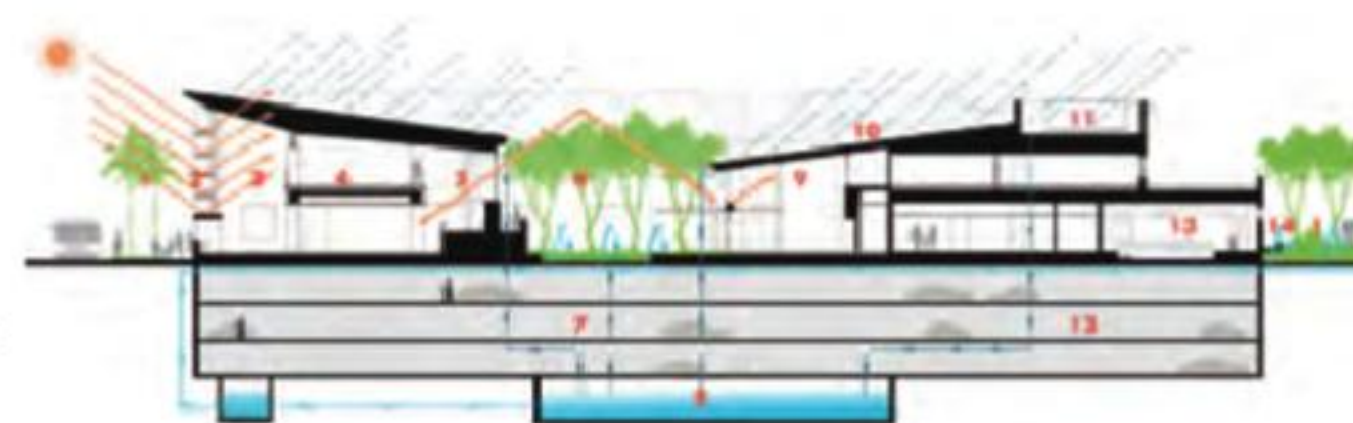


The new Public Library reflects the character of Santa Monica as a place and as a community, supporting a well-informed public in the comfort of the benign coastal climate of southern California. Seeking to enhance community awareness and encourage public use, the design presents a building of approachable scale and civic proportions, opening in all directions to access, daylight, and views into and out of the building.

Designed through a series of community meetings, the library responds to Santa Monica's breezy-but-enlightened culture by incorporating large, sun-shaded windows, colorful pocket gardens, and a broad spectrum of sustainability features—ultimately winning the project LEED Gold certification. At the center of the whole is a large enclosed garden court containing a small cafe with wireless connectivity. The north court and central garden/café combine with a 200-seat auditorium and multi-purpose rooms to offer a dynamic venue for public use. In addition, a small museum and flexible spaces can alternately accommodate exhibitions and informal presentations. The building serves as an urban oasis at the center of fast-paced residential and commercial redevelopment, earning its title as the "Living Room of the City".



Roof slopes reflect to the courtyard to gather day-light and rain water.



1. Native planting 2. Sunshades and glazing 3. Reading room / library stacks 4. Raised flooring for HVAC and electrical 5. Main staircase 6. Central courtyard 7. Rainwater filter 8. 200,000 gallon rainwater cistern 9. Cafe 10. Sloped impatiunum roof 11. HVAC equipment 12. Below-ground parking 13. Auditorium 14. Rainwater for irrigation

Santa Monica, California
**SANTA MONICA
 PUBLIC LIBRARY**

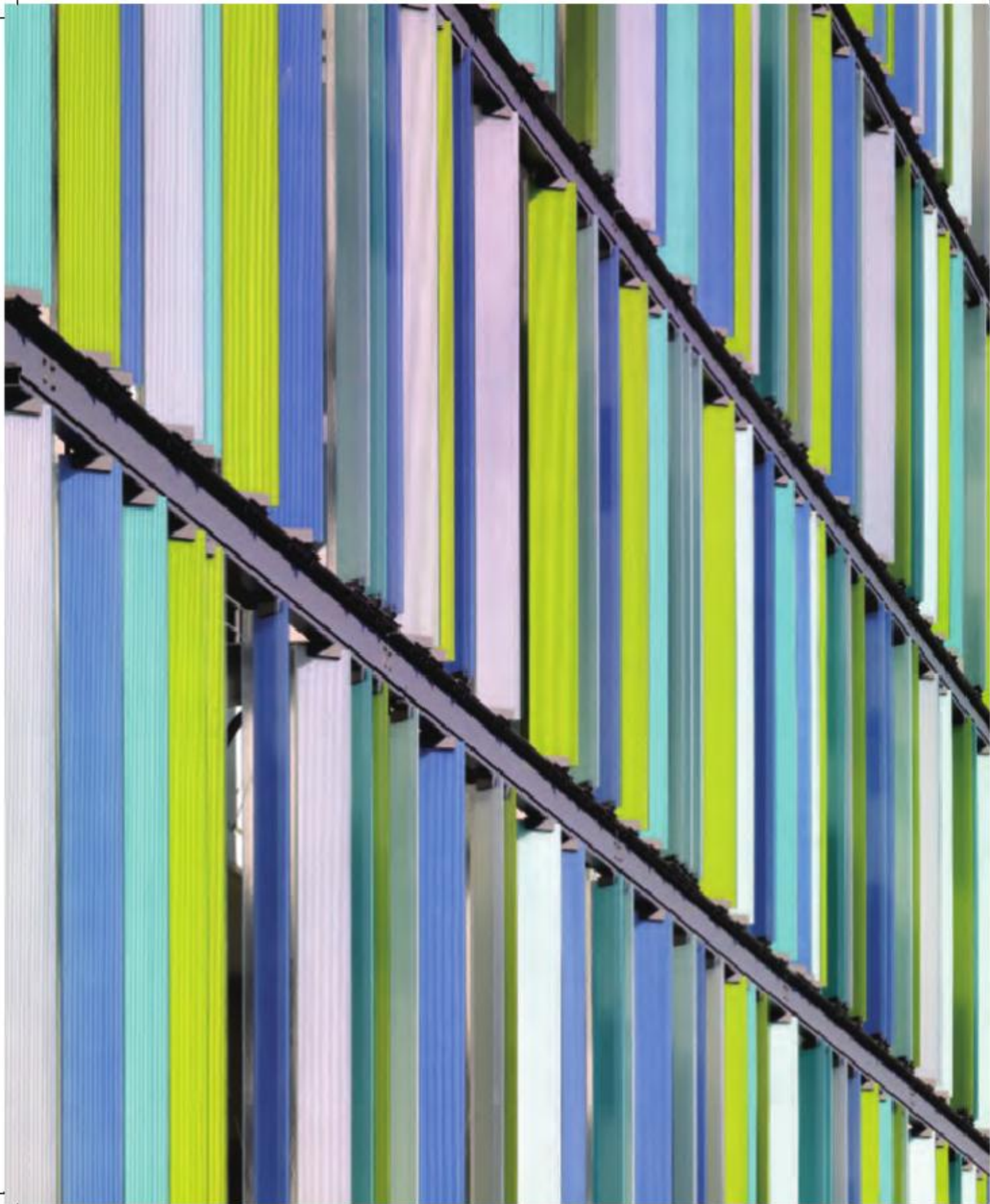






圣莫尼卡市

SANTA MONICA



The striking design of the Santa Monica Civic Parking Structure establishes a strong presence within a cluster of civic buildings near downtown Santa Monica. The structure was conceived as much more than a traditional parking garage—rather, a functionally dynamic hub of civic life. The 300,000 sf parking structure effectively provides not only 882 parking spaces (accommodated in six levels above grade and two below grade) but also a wide variety of amenities to the community. Serving as an easily identifiable marker for the entire civic center, the building affords spectacular views of the Pacific Ocean and the city from the upper levels, while a cafe on the main plaza terrace animates the pedestrian traffic flow.

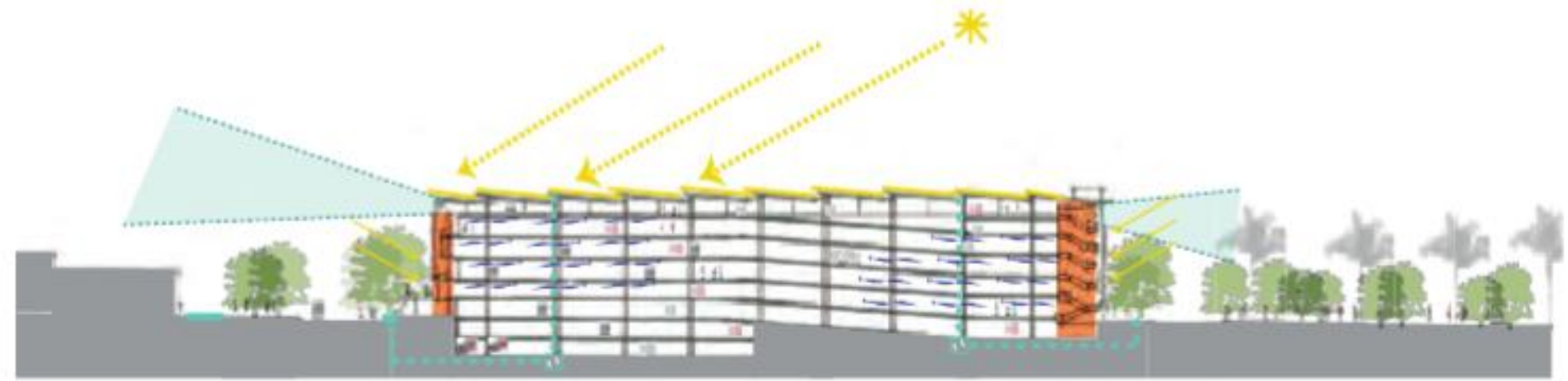
Many factors contribute to the building's status as one of the first LEED® certified parking structures in the United States. Photovoltaic panels on the roof provide for all of the building's energy needs, while canopies and photovoltaic panels facilitate self-shading. Materials with a high recycled content were used, including fly-ash replacement for cement, and recycled-content reinforcing steel and framing.

The Parking Structure is a visually iconic presence in the Civic Center. Ribbed concrete panels are set in a rhythmic, variegated pattern on all facades, capturing and enhancing the rich play of shadows while screening the presence of parked cars. A series of bays made of channeled colored glass breaks down the scale of the structure and are set at varying angles to bring a light, luminous and ever-changing quality to the building. The character of the structure changes yet again in the evening, when the glass is illuminated and appears to glow as a shimmering curtain.

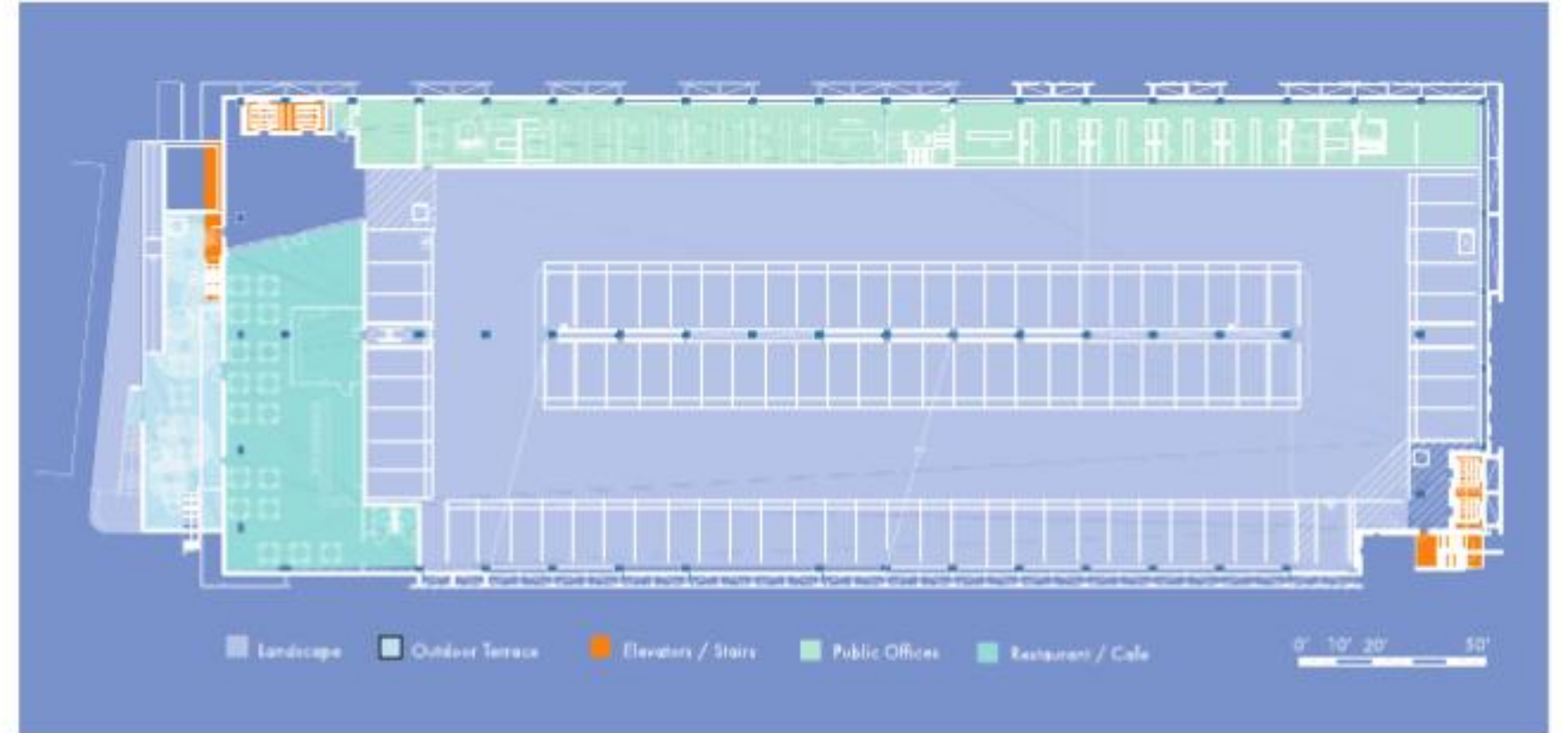


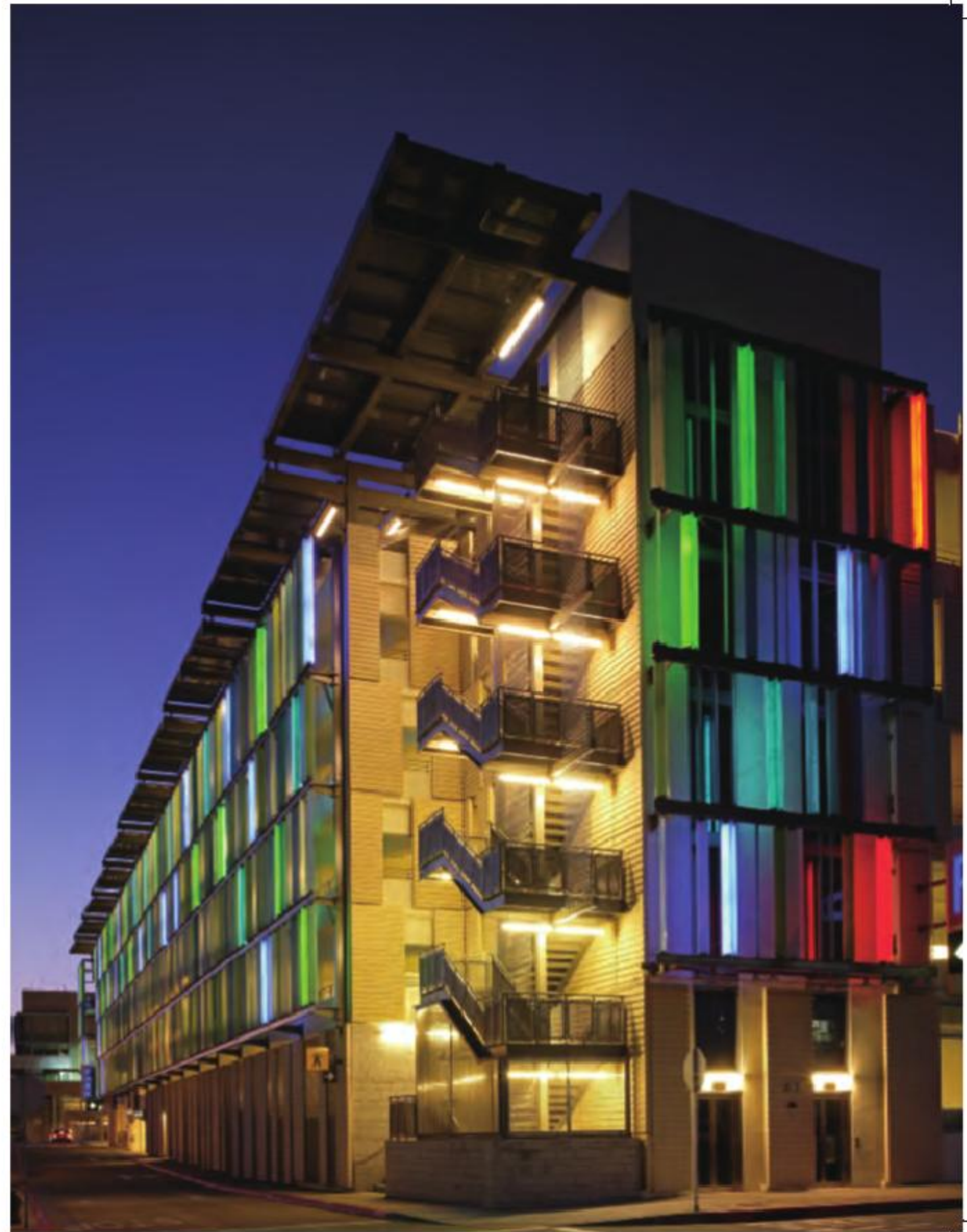
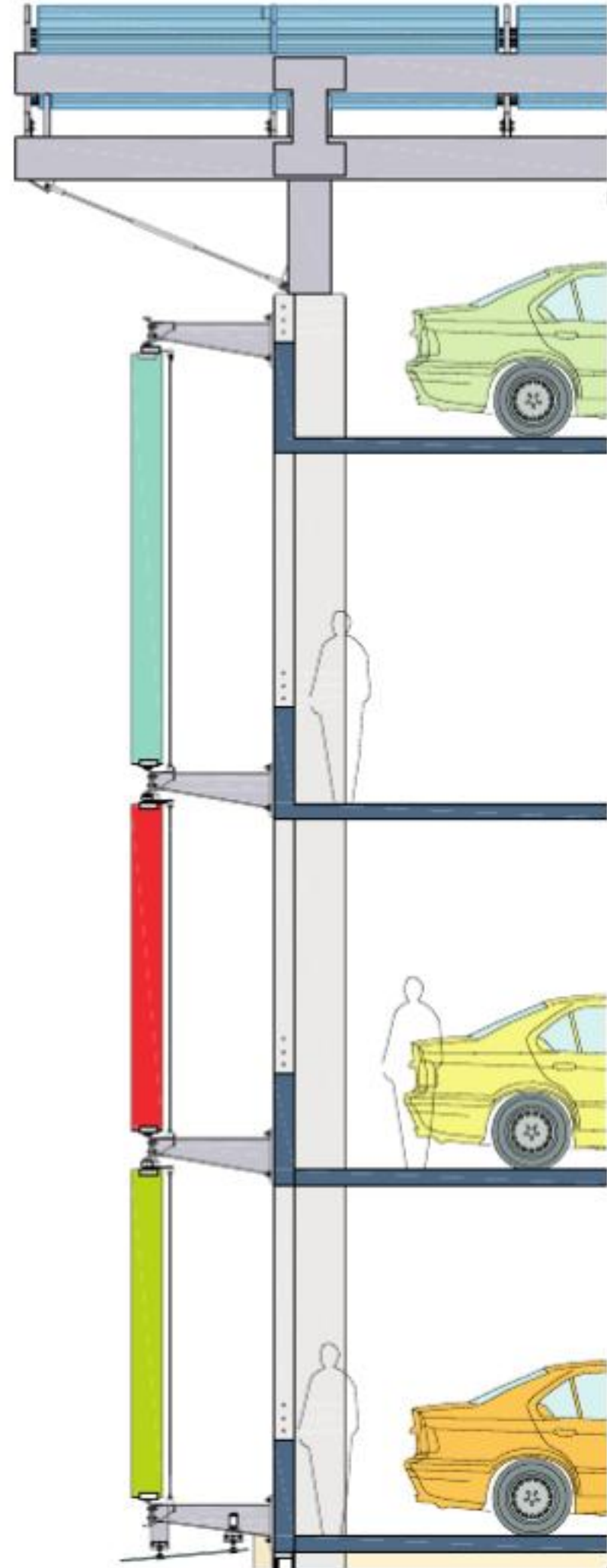
Santa Monica, California

CIVIC CENTER PARKING STRUCTURE



Photovoltaic canopies shade vehicles and collect power.







弗雷斯诺市

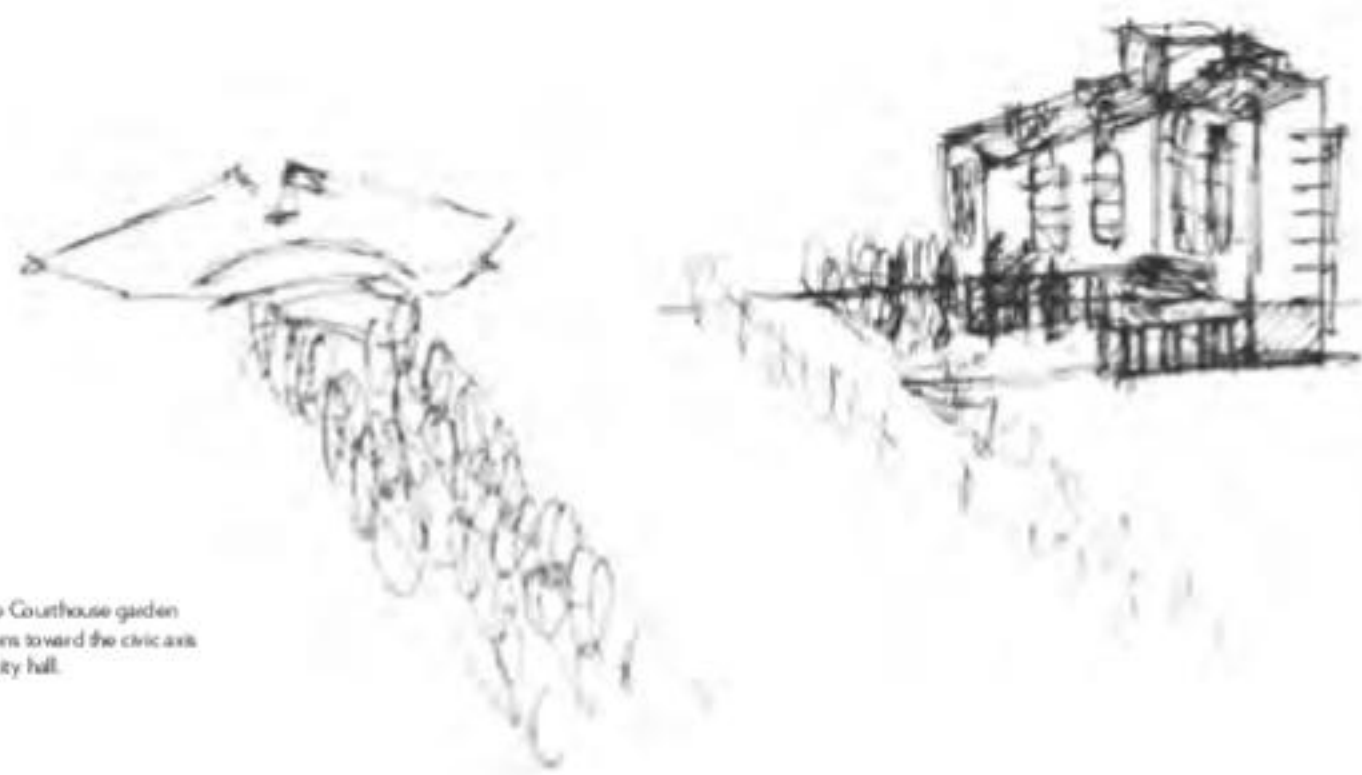
FRESNO

The United States Courthouse in Fresno adds a new landmark to the downtown and enhances the cultural environment of the city as a whole. A major public garden, large multi-use lobby, cafe, library, and other amenities make the courthouse an integral part of urban and community life. The context of the greater Central Valley and the nearby Sierra Nevada Mountains are reflected in the bold sculpting of the mass of the building and the use of a unique system of textured precast concrete panels.

The mass is folded into an L of two intersecting volumes, with solid shoulders and sloping tops, capped by a grand loggia at the apex.

The L-shape of the building frames a large public garden—a collaboration between the artists and landscape architect—as a tableau to be seen from the lobby. The garden, entitled "Once Upon a Time in Fresno..." creates a whole environment that celebrates the natural history of the San Joaquin Valley—the region that the courthouse was built to serve.

A defining aspect of the courthouse is its unique skin of sculptural precast concrete. The variation of concrete surface patterns across the elevations of the courthouse are intended to suggest the rugged nature of the landscape in the region, particularly the majestic faces of the Sierra Nevada Mountains rising to the east. Crucial technical requirements are also fulfilled: the panels meet the building's blast-resistance criteria, provide acoustical insulation, and ensure the durability of the building's envelope. Moreover, on such a large building, the faceted nature of the 1,260 individual concrete panels mediates the scale of the massive wall surfaces and heightens the sculptural effect of the entire building form.

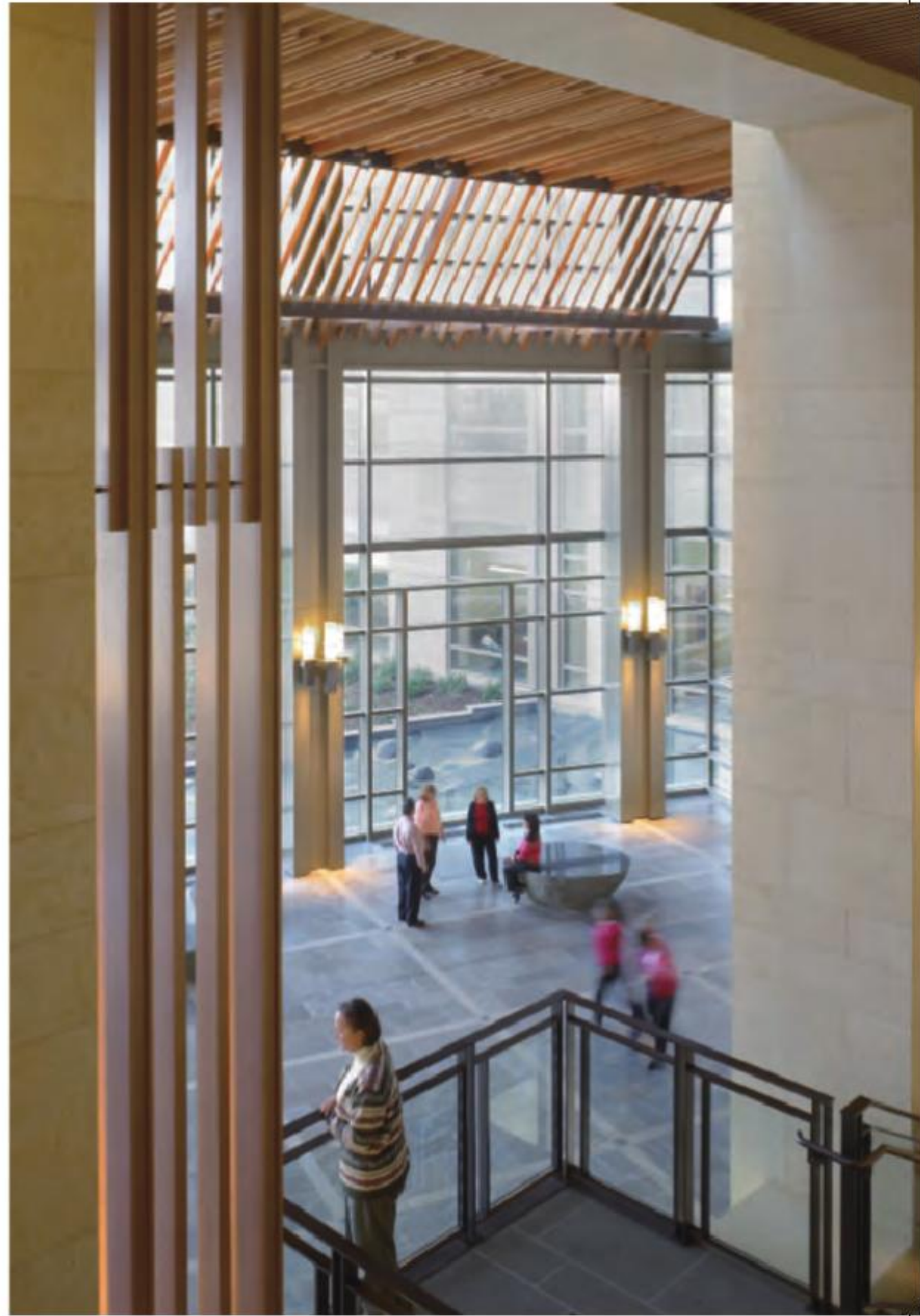


The Courthouse garden opens toward the civic axis of city hall.

Fresno, California

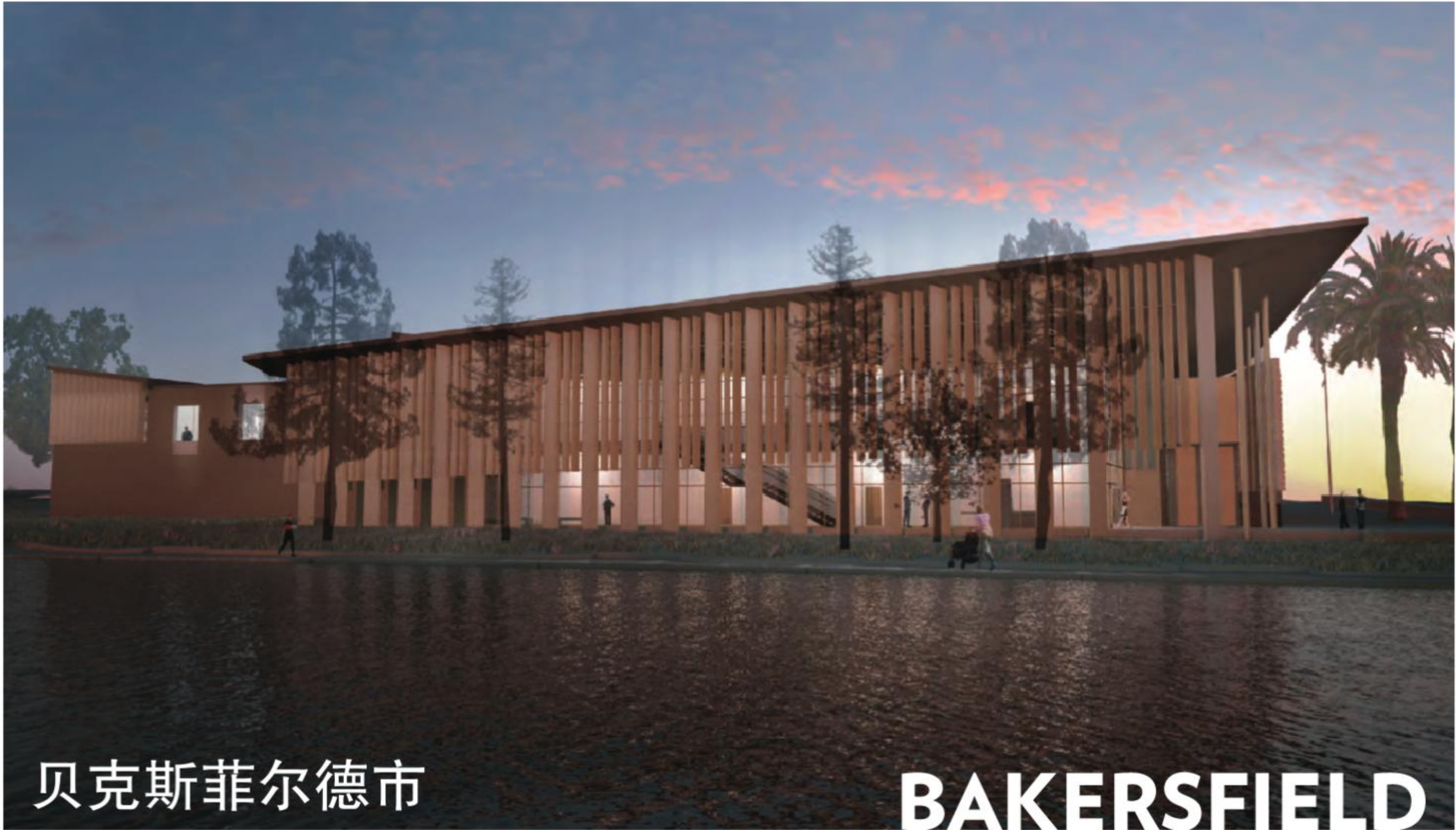
ROBERT E. COYLE
UNITED STATES COURTHOUSE











贝克斯菲尔德市

BAKERSFIELD

The new United States Courthouse will be a focal landmark of a redeveloped district of Bakersfield, but a landmark with appropriate scale. The fundamental design approach is to respond to the local environment and context. Planning for the courthouse takes maximum advantage of daylight, frames views of the nearby park and canal, and introduces daylight into the courtrooms via north-facing clerestory windows. A light court in the center of the building allows daylight to penetrate into spaces that would otherwise be cut off from the external environment.

The entry plaza of the courthouse is framed by a monumental curved wall of finely-textured concrete, over which a grand roof canopy sweeps up at an angle for a dynamic, contemporary expression of civic dignity. The courthouse is organized as a linear sequence of arrival and movement, using a glassy gallery that parallels the canal. The west-facing Lobby Gallery is characterized by a series of full-height fins that mediate potential solar heat gain and recall the order of a classical colonnade. In the context of a beautiful park, the courthouse will be the center of a new neighborhood and be an icon of the next phase in the life of the city.

The design concept for the new U.S. Courthouse in Bakersfield approaches the project in broad terms as a demonstration of new means and methods. Just as the finished building may be seen as a test case for new design approaches, Design-Build with Design Excellence as a procurement approach has equally important lessons for our current and future economy. Thus the new U.S. Courthouse in Bakersfield is more than a small, one-room courthouse—indeed, its modest scale invites it to be a laboratory for big ideas.

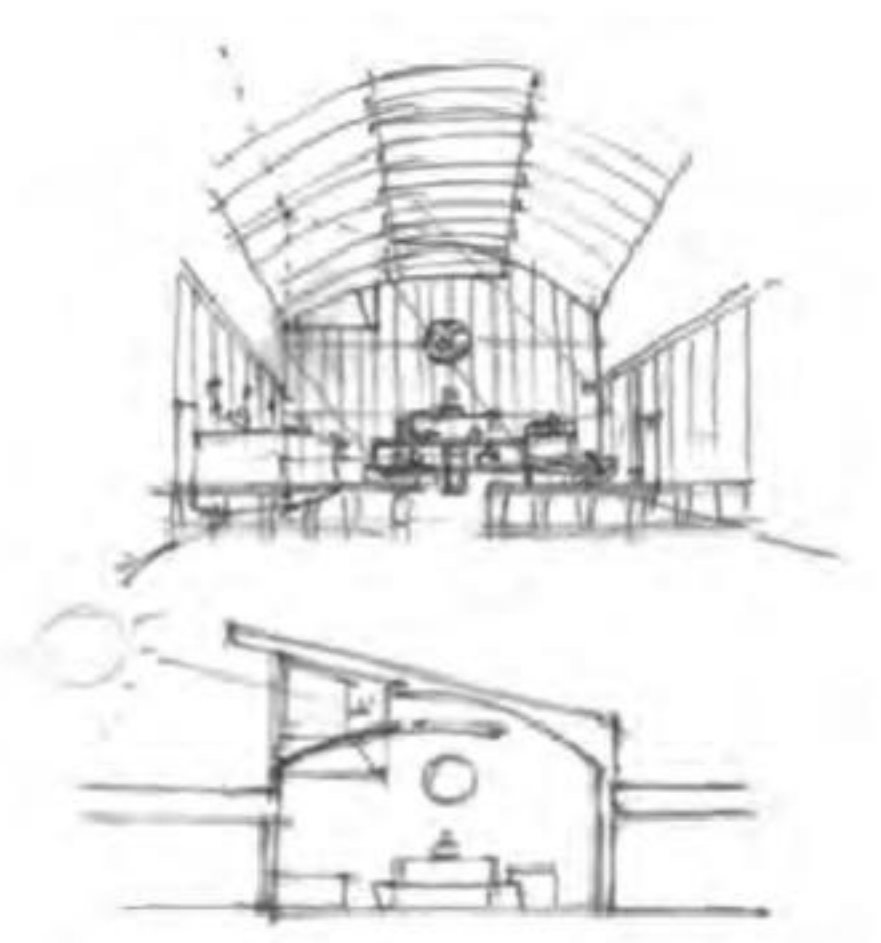


Natural light adds dignity, drama, and orientation to the courtroom.



Bakersfield, California

UNITED STATES COURTHOUSE





柏林

BERLIN



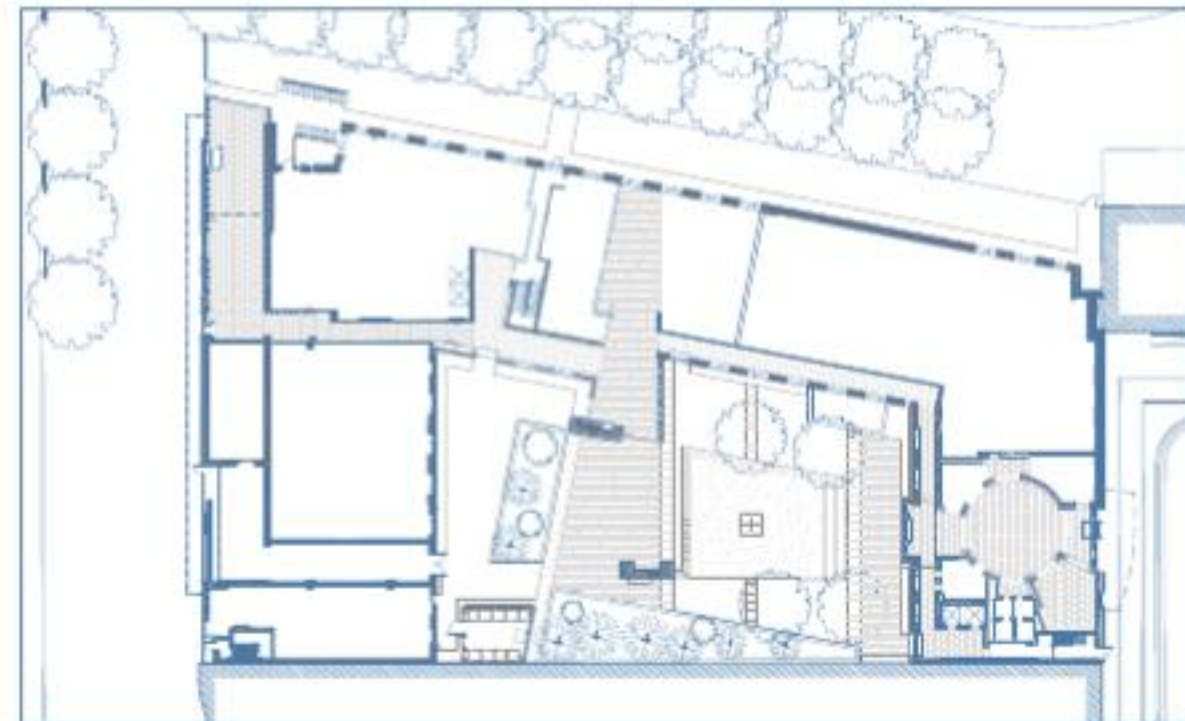
The competition-winning design for the U.S. Embassy in Berlin is both synergistic to its sensitive historic, urban context and clear in its development of a new identity for the Embassy. The building serves simultaneously as background and partner for the nearby Brandenburg Gate, occupying a focal position at the symbolic and political center of the reunified Germany. Gracious entry sequences in the interior carefully meet security criteria, while the main lobby on Pariser Platz has the feel of an open courtyard, allowing direct and reflected sunlight to break through the facade. The Chancery's elegant State Room is a compelling venue for luncheons and other high-level receptions, owing to the proximity of the new government center and the spectacular view of the Reichstag.

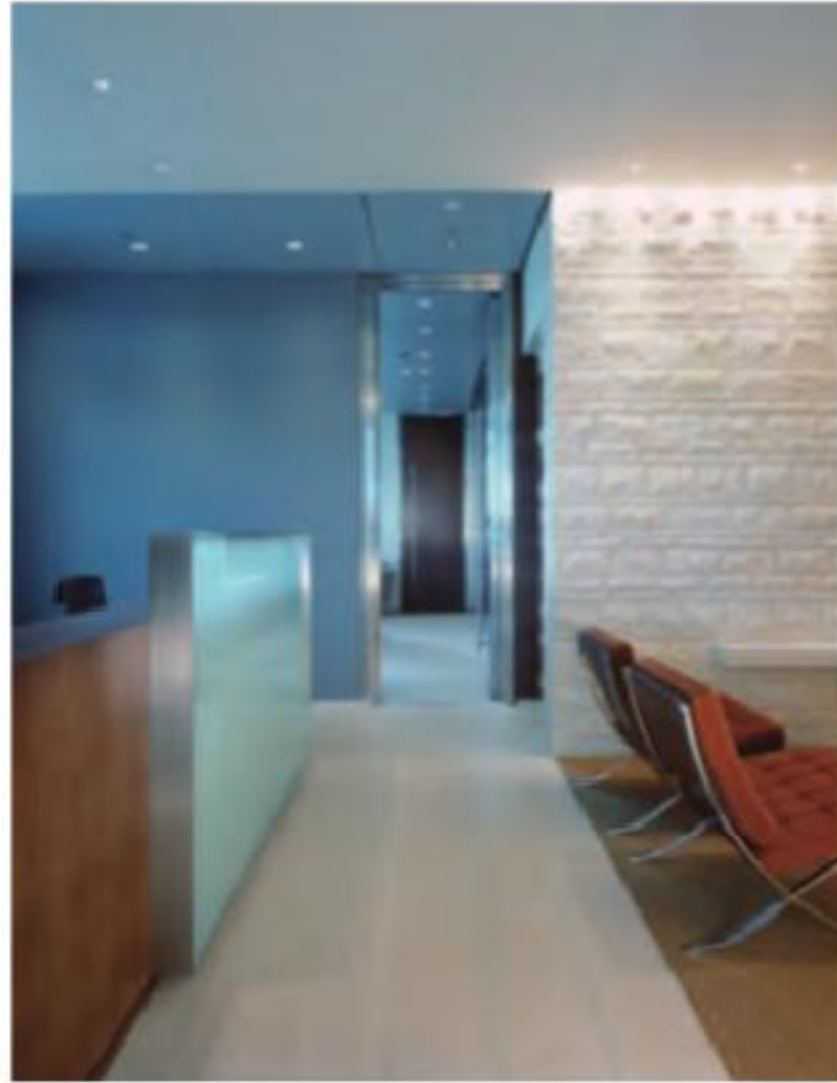
The Embassy features green rooftops and landscaped courtyards, treating the bird's eye view of the building as a "fifth elevation". Landscape materials inspired by the American continent give the Embassy a green narrative, and link the site to the grand context of the Tiergarten. Using only soft interior lighting at night, the copper and glass lantern of the rooftop State Room Pavilion joins both the Reichstag's dome and the Quadriga sculpture on the Brandenburg Gate as part of the civic district's collection of skyline landmarks. The view from the Lantern has been carefully composed to show the Quadriga as it seems to ride across the Embassy's rooftop parterre garden of native American grasses.



Berlin, Germany

UNITED STATES EMBASSY, BERLIN









圣多明各

SANTO DOMINGO

This new embassy for the Dominican Republic serves an island nation with close cultural ties to the United States—evidenced by a consulate large enough to feel like a border crossing. In response to its warm tropical climate, the new Chancery has been designed to allow abundant natural light into the interior spaces while providing deep canopies to shade exterior terraces, plazas and walks. At the heart of the Chancery a dynamic full-height atrium brings light into the center of the workplace, where the main lobby, dining, and meeting spaces for visitors and employees are gathered.

The 6.5-hectare site is organized into distinct zones related to use: Public and Consular functions at the front, Diplomatic and Embassy Community uses in the center, and Support and Service at the back, separated by garden walls and landscape. Giving order to the whole is a sculptural system of parallel walls of various heights, clad in limestone, creating layers of interior and exterior space all across the site. Landscape designed by Pamela Burton complements this geometric pattern with a continuous flow of sinuous curves, accented by rows of native palms and ornamental plantings. Inspired by the Brazilian landscape architect Roberto Burle-Marx, the free-form movement of broad lawns and planting is continued in exterior paving patterns, and inside by the soaring vaults of the atrium.

Given its island context, the new embassy is virtually self-sustaining in terms of energy and basic utilities. Through such initiatives as photovoltaic power generation and intensive storm water management the project has been designed to attain LEED Silver certification.



Santo Domingo, Dominican Republic

UNITED STATES EMBASSY, SANTO DOMINGO







台北市

TAIPEI



The American Institute of Taiwan is technically complex, consisting of multiple buildings on a topographically challenging site. The master planning and design had to meet the functional requirements of a large, complex program, while effectively negotiating the site topography and related landscape design specifications. Site access for a large number of vehicles and pedestrians, as well as the concomitant security considerations posed challenges, particularly in a project of this scope. It includes a new Chancery Office Building of approximately 18,800 GSM and support facilities of approximately 2,950 GSM. The design extends beyond masterplanning, to details such as interior expressions; the concepts of passage, privacy and procession in Taiwanese culture are explored and echo throughout the building. These ideas combined with Feng Shui practices play an integral part of the interior design development. The American Institute is a complex building with a strong presence that is carefully integrated into the landscape of Taiwan.

Taipei, Taiwan
**AMERICAN INSTITUTE
IN TAIWAN**



An etched glass wall chart of Chinese characters animates the lobby.



AMERICAN INSTITUTE IN TAIWAN



CAMPUS AND COMMUNITY: PLANNING AND ARCHITECTURE

The American Campus is a unique embodiment of the highest aspirations and achievements of the culture. Rooted in the humanistic principles of the enlightenment and expanded by the democratic commitment to equality of opportunity, these institutions have been central to the development of a society of great innovation, mobility and expectations.

Our campuses have created places which encourage inquiry, nurture community and protect freedom of expression. They create a safe zone for almost limitless exploration of ideas from the arcane to the provocative. They support a community in which people of diverse backgrounds come together for an intensely communal experience where they learn about themselves and others, realizing a better understanding of the complexities and opportunities of the greater world.

EMERGING CHALLENGES AND TRENDS The places made on the Campus scale nurture community and support individual and group study and research. While our campuses have diverse physical forms, from Jefferson's idyllic "academical village" to the urban compounds of MIT, they share emerging challenges.

After the boom years of the 1990s to 2007, virtually all campuses from modest community colleges to powerhouse prestige schools are challenged by a new economic era. Government funding, private philanthropy and endowments are all under pressure.

Building the Quality of Student Life

Yet, campuses need to provide attractive, nurturing environments to remain competitive. During the last twenty years schools have been intent on improving the quality of student life through improved dormitories, dining, student centers and athletic facilities. This has, in turn, raised expectations.

Technology and the Shrinking of Space and Time

Technology and globalization can be seen as two sides of one phenomenon: the world is becoming smaller and faster.

Students arrive at campuses as the avatars of this new world. They ignore the boundaries of time and space. At a student workshop at the University of Cincinnati in Ohio, they told us "Forget about everything you experienced in college. We live twenty four-seven and communicate globally."

Corollaries of this include the rise of *distance learning*, *collaboration on a global scale* and the increase of *multi-disciplinary research*. At MIT several years ago an architecture studio maintained a twenty-four hour video link to a studio at a European school. Both studios worked on similar design projects and students could interact with their transatlantic peers at any time and in any social configuration: individual or groups, structured or informal.

An equally powerful trend is the creation of partnerships or academic branches internationally. This has been evolving for years, but the pace is accelerating and the reach expanding. While high profile initiatives such as NYU's new campus in Abu Dhabi get press, local institutions feel the need for similar initiatives.

Many campuses see increasing professionalization of the curriculum. As economic malaise continues, schools increase their appeals to students who are concerned about employment prospects. This often parallels a diminishing funding and role of the arts and humanities. The expansion of "for profit" education also troubles many due to its potential to optimize for the company rather than the student.

Such trends challenge the core humanistic values of higher education and the core strengths of a liberal education which is meant to teach critical thinking and ignite a lifelong love of learning—strengths which have been at the core of the artistic and scientific vitality of our society.

STRATEGIES FOR MAINTAINING VITALITY AND LEADERSHIP Faced with the challenges of the economy, technology, globalization, professionalization and privatization, how can our colleges and universities remain competitive and vibrant?

We have tested a number of strategies in our planning and architecture.

Synergies and Partnerships

In an age of tighter budgets but expanding horizons we and our clients look for synergies and partnerships which yield benefits to all participants. Cross or multi-disciplinary education and research is one of the more important evolving developments.

At UCLA, the Department of World Arts and Culture supports the study and practice of dance, music, and material culture in both popular and classical forms and brings extraordinary talent from around the world to collaborate, study and teach. We helped to develop a new home for WAC in the historic 1929 Women's Gym. Since the program is protean and innovative it was necessary to develop an array of teaching and performance spaces with great flexibility and a range of technology to accommodate both the avant-garde and the traditional. The resulting physical hybrid of restored historic, adapted re-use and new, creates a dynamic synergy which both reflects the program goals and inspires new explorations (fig. 1).



fig. 1



fig. 2

At the University of California Santa Barbara we are designing a building for state of the art Biotechnology research. The building program reflects the evolving nature of scientific research where boundaries between disciplines have been rapidly falling. Here diverse areas of research will cross-fertilize and share space. The building is designed to enhance interaction and support community by the careful shaping of a hierarchy of social spaces, research laboratories, classrooms and offices. Highly sustainable design optimizes passive design and future flexibility, a key element of the building's long-term viability.

A more radical initiative at the University of California Berkeley involved design of a building to be shared by the Haas School of Business and the Boalt School of Law. The design for the building develops the synergies of connections. The building physically and culturally links the existing Law and Business School Buildings. It maximizes north-south movement between the schools and intersects that movement with shared academic and social spaces. An east-west pathway links to the campus and connects to the multi-use forum and outdoor amphitheater.

Technology

As technology evolves it presents both the opportunities for advancement and challenges to our sense of community and place.

MIT has been a leader in exploring the pedagogic applications of new technology. The physics department developed a prototype classroom call the TEAL (Technology Enhanced Active Learning). This supports a broad range of real time collaboration, teaching and testing. It works at many scales so that the faculty can monitor the work of over 100 students at tables of nine. Teams at each table can collaborate electronically, and the work of an individual, a group or the aggregation of the whole class can be digitally tallied, projected, and critiqued.

Working with faculty staff and students on new facilities for MIT's Sloan School of Management we explored the form, type and technology of classrooms. The designs that evolved accommodated a range of teaching spaces from a version of the TEAL classroom to a technologically updated version of the classic tiered case-study room, to highly flexible flat floored seminar rooms. Dimensions, structure and systems were developed so that rooms could be changed over many years. Opinions about the relation between form and pedagogy varied greatly. Case-study advocates wanted classrooms designed within the millimeter to optimize view angles and face-to-face interaction. The faculty dealing with more behavioral aspects of management wanted flexibility of spatial arrangement for student interaction in well daylight flat-floored space. Technology was, for them supportive, but not primary to their teaching.

Strategic Use of Time and Resources

Not only are costs a greater concern but we are in an era of greater awareness of the preciousness of all resources. Among these are our use of land, our treatment of existing buildings and our stewardship of natural resources. Early planning provides the best opportunity to positively deploy limited resources.

Our study for a revitalized student center at the Lower Sproul Plaza of UC Berkeley is another bellwether of a strategic approach to resources. The Plaza and its four surrounding buildings were built in the early 1960's with the idea of creating a lively urban Plaza. While this functioned well initially, it became a harsh and uninviting landscape and the surrounding buildings have not accommodated evolving student needs (fig. 2).

The plan, developed in close collaboration with students and staff, is based on the strategic insertion of new pieces, and the phased revitalization of existing buildings. The program optimizes cultural diversity, sustainability and phased transformation. The students recently voted by a two to one margin to pay additional fees to help finance the project, a surprise to many in these times.

In Dublin our master plan for the new Grangegorman Urban Quarter will create a campus for Dublin Institute of Technology (DIT), Health Service Executive (HSE) and the local community. The project builds strategically in the historic setting of St. Brendan's Psychiatric Hospital. Our plan involves the careful re-use and expansion of historic buildings, complemented by harmonious contemporary structures. The old and new inform one another, connecting to the past and aspiring to the future. Equally important is the careful connection to the surrounding urban fabric. Linkages to transit, pedestrian connections and the chance to help revitalize the neighborhood commercially and culturally were critical to gaining the support of the surrounding community (fig. 3).



Sustainable Planning and Design

Our work on many campuses has emphasized that sustainable design is as much a cultural process as a technical application.

Dartmouth College is committed to a vigorous campus wide application of sustainable living with both innovative and traditional methods. In our plan for the expansion of the campus north of its core, we built on this culture with active participation of students in the planning. The college budgeted for 100-year structures with robust building envelopes and durable materials. This approach to traditional quality was complemented by a willingness to employ cutting edge European mechanical systems as long as comfort and cost were optimized.

Soon after the housing was occupied, the students took the initiative to monitor energy use and developed graphically playful software called GreenLite—a polar bear on an ice-floe smiles when energy use is low and frowns as it rises.

This initiative has now inspired students across the country. Living sustainably is far more effective than buying technology which is not well used.

Our recent experiences give us confidence that contemporary challenges can inspire new strategies for revitalizing our campuses in ways that are affordable and implementable, while shaping places to nurture community.



圣巴巴拉市

SANTA BARBARA



The Bioengineering Building is conceived as a multi-disciplinary facility that serves the growing intersection between engineering and the life sciences. Dry, computational laboratory space is balanced with traditional wet laboratories that are served by an extensive array of equipment and procedure support space. These functions are complemented by administrative suites for defined research groups headquartered within the building.

Envisioned as a hub, or "collision-space", for the scientific community at UCSB, the site chosen anchors the intersection of two primary campus circulation routes and is centrally placed within the science and engineering district. Initiated through an extensive programming phase, the design embraces its important site while providing three research floors and a large vivarium and neurovascular surgical suite placed discretely within the basement that will serve research both within the Bioengineering Building as well as the surrounding research community.

The project has been undertaken within an integrated design approach leading to a current LEED target status that nears Platinum without incurring added cost. Extensive use of natural ventilation, daylighting, geothermal and active chilled beam technologies all support an ambitious goal towards environmental responsibility.



University of California, Santa Barbara

UC SANTA BARBARA BIOENGINEERING BUILDING

1. Fresh air introduction thru office windows moves to atrium thru acoustical baffle
2. Natural ventilation induced as hot air rises in atrium - roof shaped to facilitate air movement
3. High reflectance roofing to mitigate heat island effect
4. Canopy framework provides for a variety of shading systems - PV panels, tensile fabric, trellis
5. Screen wall provides thermal mass and structural shear
6. Usable terrace and green roof
7. Displacement ventilation



The multi-level atrium boosts natural ventilation for surrounding offices.





伯克利市

BERKELEY

The strategic master plan for the adaptive reuse, new construction, and revitalization of the Southwest Campus District will affect a transformation of the new multi-building Student Community Center (SCC) and neighborhood. The SCC is a student-based initiative that calls for recasting the existing mid-century buildings in the district into a revitalized state-of-the-art facility rooted in sustainable practices. The master plan balances physical and programming needs, celebrates the diverse community of students, faculty and staff, and creates a Living Room for student life and learning. Modern flexible spaces will accommodate the evolving needs of future generations of students for student services, retail, food service, meeting areas, and space for student organizations and student government.

The SCC site at the edge of campus makes it a gateway between campus and community. A transit center on Bancroft Way—a thriving neighborhood retail street—will reinforce 24/7 activity. The north site boundary is defined by Strawberry Creek, a verdant riparian ecosystem. Our master plan intensifies visual connections to the city, creek, and campus landmarks, while encouraging pedestrian movement and outdoor gathering.

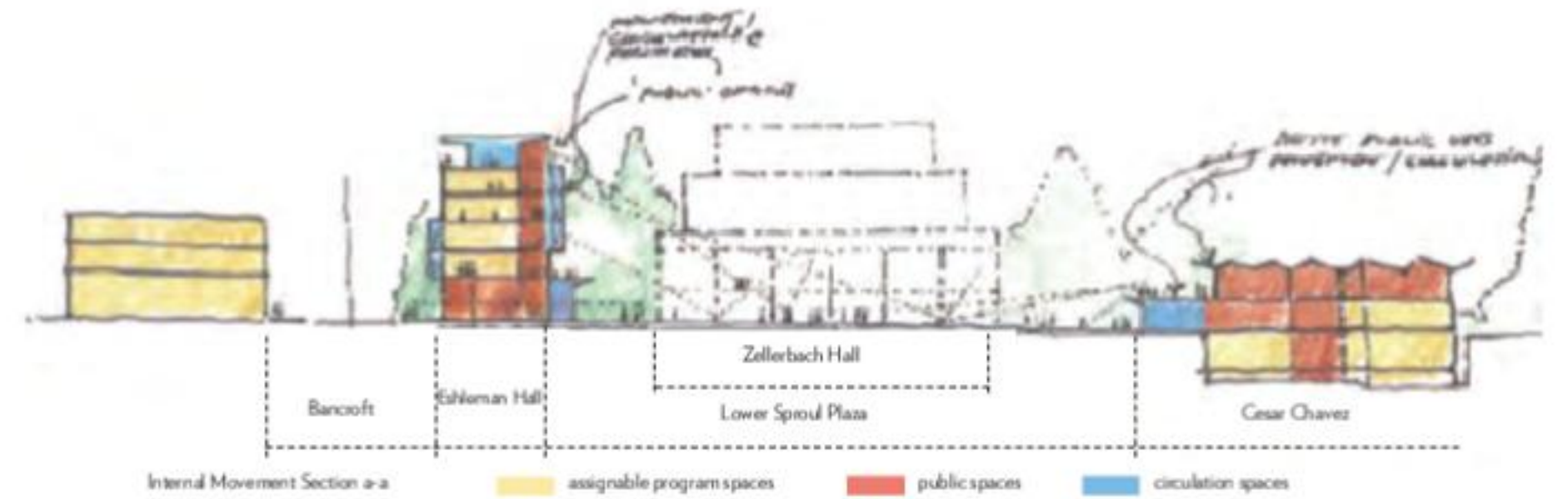


University of California, Berkeley

UC BERKELEY SPROUL PLAZA STUDENT COMMUNITY CENTER



The intersection of city and campus becomes the focus of active new uses and energy.







伯克利市

BERKELEY



The new 193,500 sf Law and Business Connection physically and academically bridges the programs of the Haas School of Business and the Boalt School of Law. Developed as two academic wings with a series of shared conference and social spaces, each academic wing has an identity and close association with its respective professional school. Each wing supports faculty and graduate student research with a combination of classrooms, faculty offices, and flexible shared space for research centers and conference rooms.

The shared central core of the building is focused around a three-story forum that can be configured for both formal and informal interaction. The space extends to a terraced garden which also allows for a broad range of activities and presentations. A cafe, lecture hall, seminar rooms, and group study areas are arrayed in close adjacency to the forum to further support its flexible use.

The building is designed to be environmentally sustainable by carefully integrating mechanical and structural systems to reduce energy consumption. The orientation of the wings minimizes heat gain while optimizing prevailing breezes and regional views. Exterior shading combined with interior "light shelves" cut heat gain while increasing interior daylighting. Roof terraces planted with native vegetation increase water retention and air quality.



University of California, Berkeley

UC BERKELEY LAW BUSINESS CONNECTION



辛辛那提市

CINCINNATI



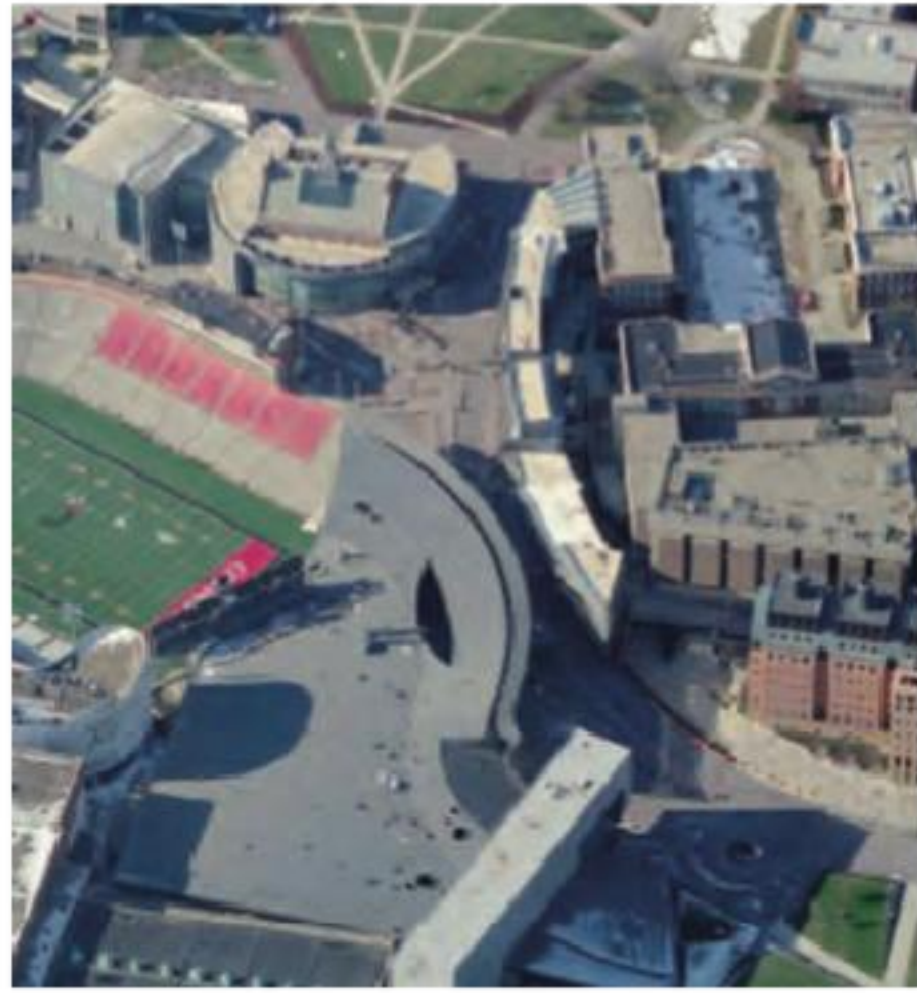
The crescent-shaped Student Life Center at the University of Cincinnati carefully connects academic, retail, and social spaces to best serve a diverse community of students. The varied mix of uses includes classrooms, student organizations, computer labs, dining, retail, and information and resource areas, within a socially dynamic and supportive environment and LEED Certified building.

These aspirations are developed at the campus scale through connections for pedestrian movement, such as covered arcades for walking, dining and relaxing. Visual linkages are reinforced by pathways, portals, and porches. At the scale of the individual building, horizontal and vertical movement is designed to encourage informal interaction and socializing, using "social stairs", naturally lighted galleries, arcades and an atrium. These elements encourage a broad array of interactions, from casual to programmed, while the varied mix of uses creates a lively 24 hour energy. Closely relating the Student Life Center to the nearby student union and recreation centers engenders a magnet for activity in the heart of the campus.



University of Cincinnati

JOSEPH A. STEGER STUDENT LIFE CENTER



The long thin building animates a new Main Street and weaves connections to its neighbors.









夏洛茨维尔

CHARLOTTESVILLE



At almost 10 times the density of Thomas Jefferson's original "Academical Village", the South Lawn is a new neighborhood, planned with the utmost concern for the harmony of buildings and landscape, and providing over 10,000 square meters of new academic program for the College of Arts and Sciences. While visually separated, and some 20 meters of elevation downhill from the Central Grounds, the project effectively extends the axis of the original Lawn across Jefferson Park Avenue with a broad landscaped terrace. Inspiration was drawn from the classical composition, character, and scale of Jefferson's great design without resorting to imitation.

Connectivity is the ultimate theme of the project, beginning with the new lawn itself, linked to the adjacent 1950 New Cabell Hall with a grand stair and porch. With its circular "Vista Point Terrace" as a hinge, the project sets up a new east-west axis, linking the College to the adjacent Foster Family historical site and gesturing to future development that will extend in the direction of the nearby medical center. Landscape design by Cheryl Barton and Walter Hood is a sweeping reintegration of site hydrology, history, topography, and pedestrian movement.

University of Virginia

COLLEGE OF ARTS & SCIENCES SOUTH LAWN



Starting at the lawn terrace, the central Commons gathers pedestrian traffic from multiple levels and directions and redistributes movement vertically and horizontally throughout the College. The 4-story wings of the new building frame a 20-meter-wide courtyard with a matrix of offices, classrooms, meeting rooms, and "flow spaces", fulfilling the University's philosophy of integrating students and faculty. Appropriate scale is achieved by articulating the plan into a series of interconnected houses that step back with open terraces at the fourth floor.

As one of the University's earliest planned LEED projects, the South Lawn began with the requirement for basic certification, but is now tracking for LEED Gold.



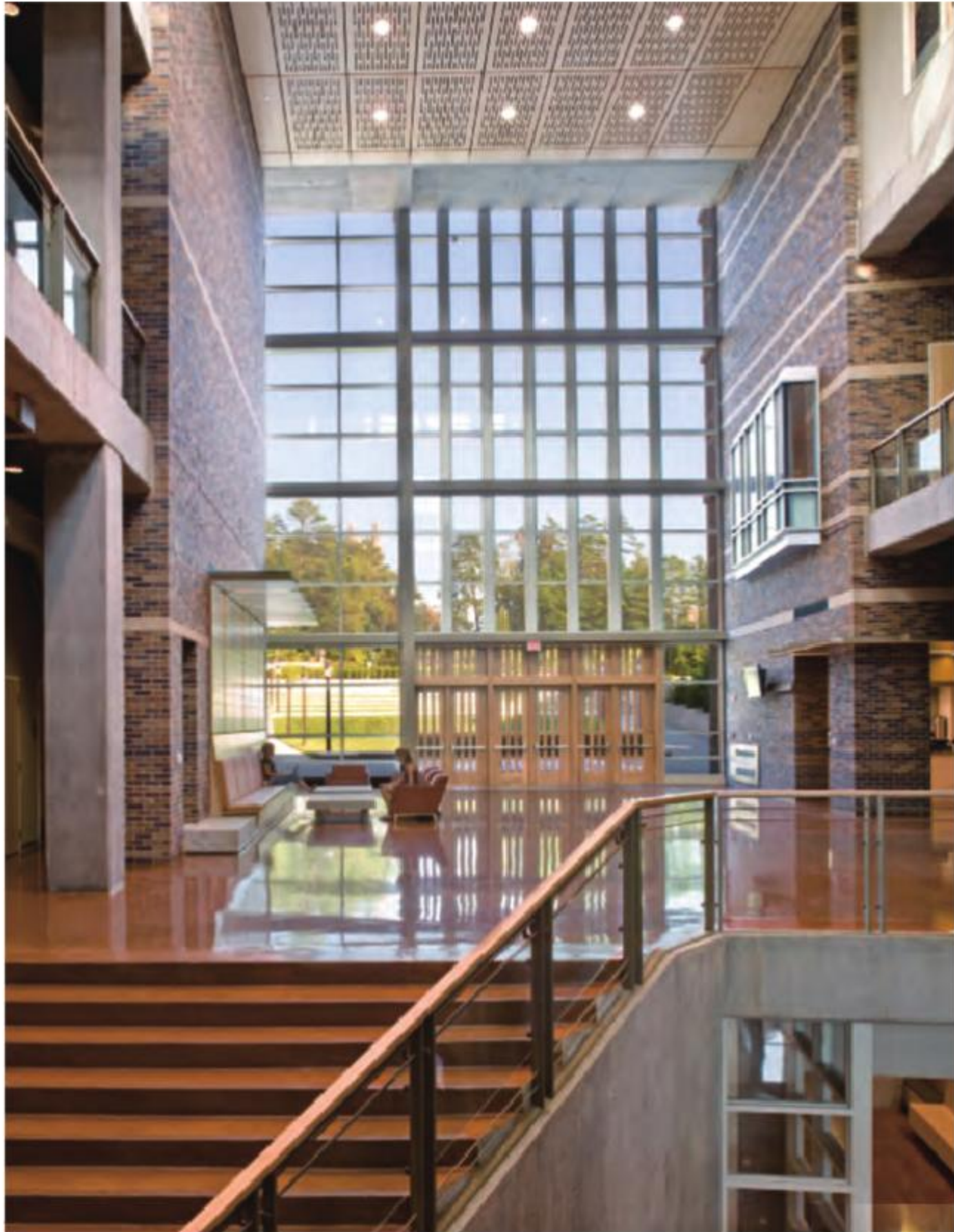






达拉谟市

DURHAM



The French Family Science Center provides, through the development of new facilities and selected renovations within the adjacent Biological Sciences and Phytotron buildings, a way of linking both physically and intellectually the primary science disciplines at Duke University. Initiated through extensive master planning and detailed programming phases, the four-story facility provides state-of-the-art research laboratories and support spaces for Chemistry, Biology and Physics, as well as undergraduate teaching laboratories, interaction spaces, conference rooms, a lecture hall, faculty and departmental offices and an extensive set of research greenhouses. The design incorporates truly flexible research spaces that allow for seamless conversions of laboratory types across disciplines.

Laboratories, lab support facilities and faculty offices are organized in grouped clusters along and within the sky-lit, multi-story atrium that provides the building's primary horizontal and vertical circulation. Generously placed throughout the Atrium are casual and formal meeting areas that serve a culture of interdisciplinary scientific investigation. The coffee shop—The French Roast—anchors the busy crossroads of entry and Atrium.

Integrally conceived in the development of the Science Center, Science Terrace creates a new campus quad that provides the primary entry space for the new facility as well as entrances into the adjoining Physics and Biology Buildings. Science Terrace creates a visual and physical connection to the heart of the campus while providing a lawn and amphitheater for a variety of campus activities.

The University and design team met their ambitious goals for environmental responsibility through the use of daylighting, energy management and recovery, locally obtained materials, and sensitive landscaping using native plant materials resulting in an LEED Silver certification.

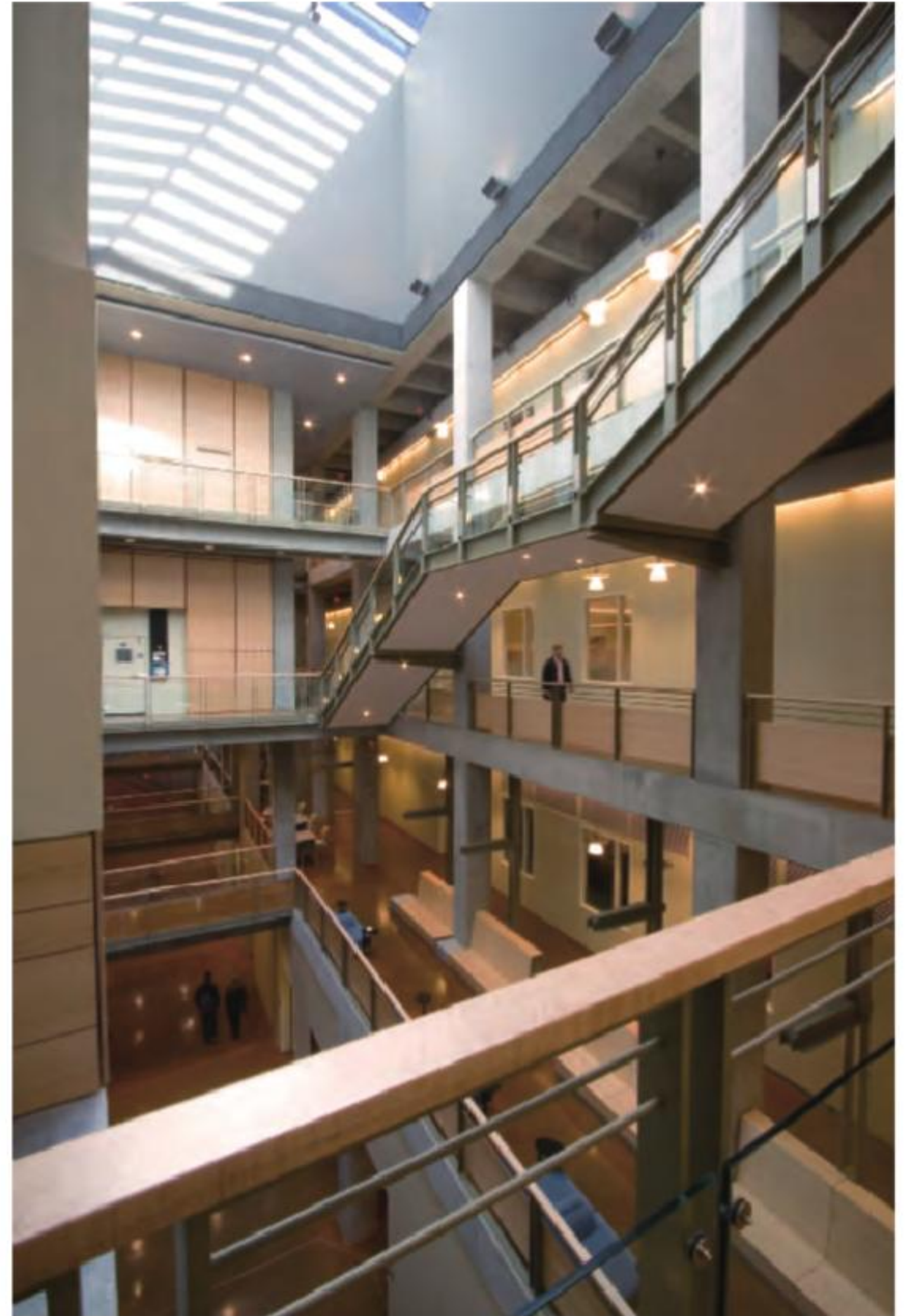
Duke University

FRENCH FAMILY SCIENCE CENTER



The interior street climbs through the site, linking buildings and sciences.









汉诺威市

HANOVER



The master plan for this seven-acre site at Dartmouth College reconfigures the area directly north of the shared town and college Green into a major new campus space. The program includes a new home for the Math and Humanities departments, Student Housing, and a major new dining center, as well as allowing for future programmatic needs, such as expansion of the Science Center and additional campus parking.

The new buildings weave connections with the rest of the Dartmouth campus, and are designed to be sympathetic with their historic context while representing contemporary needs and materials, to create a dynamic campus that will be more than the sum of its parts.

The buildings adhere to new standards for sustainability by maximizing the long-term flexibility of building systems to provide a 100-year building life. Sustainable measures include radiant floor heating and cooling, carefully sized equipment to limit energy consumption, heat recovery from return air and water, low VOC paints and adhesives, indoor air quality sensors to minimize CO₂, stormwater retention systems, and the use of rapidly renewable and recycled materials.

The McLaughlin Cluster Student Housing, awarded Gold certification, consists of two 3- and 4-story residence halls with 343 total beds, a central social Commons, a director's apartment, study and living spaces. The project design fosters social interaction among the students by providing many opportunities for casual study and gathering. Multiple entries to the Cluster animate the street and central courtyard, and serve as connections across campus.

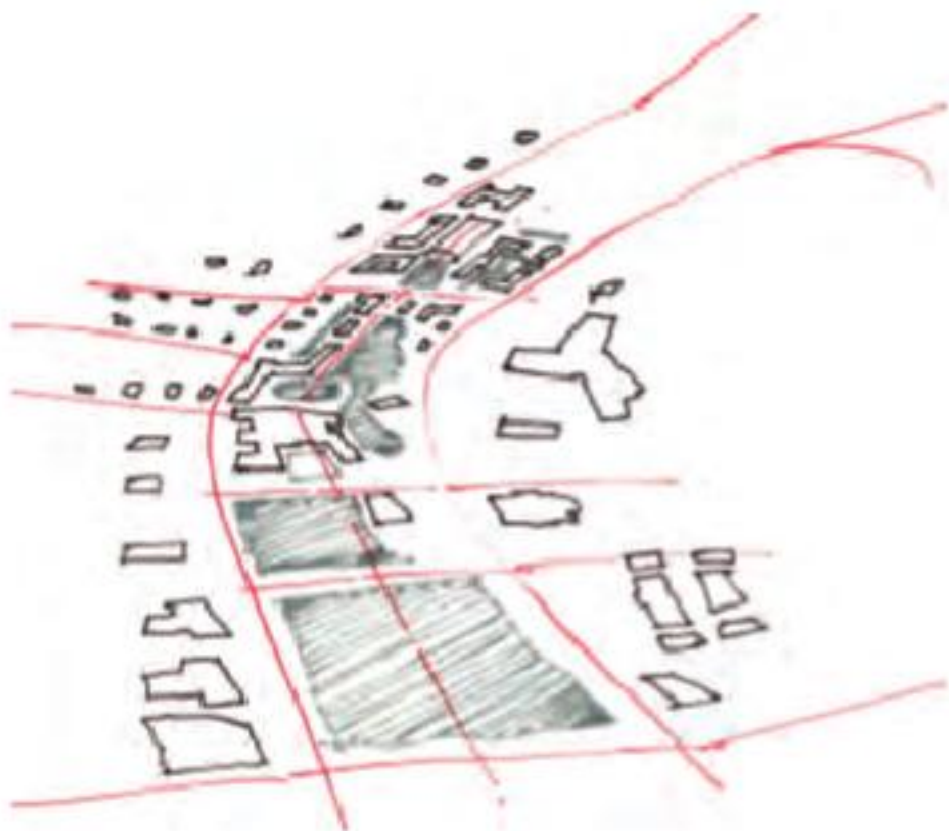
The LEED® Silver certified Kemeny Hall & Haldeman Center is the new, consolidated home for the Math Department and three Humanities departments that were previously dispersed throughout the campus. The building provides a connection between the central portion of the campus and the iconic Dartmouth Green as well as the newer buildings on the north portion of campus. Upper floor alcoves allow natural daylight to enter the corridors, making them attractive, sunny extensions of the faculty and staff offices. Public space adjacent to classrooms and conference rooms encourages people to "spill out and spread out" so that the exchange of ideas can continue long after an event or seminar has concluded.

Dartmouth College

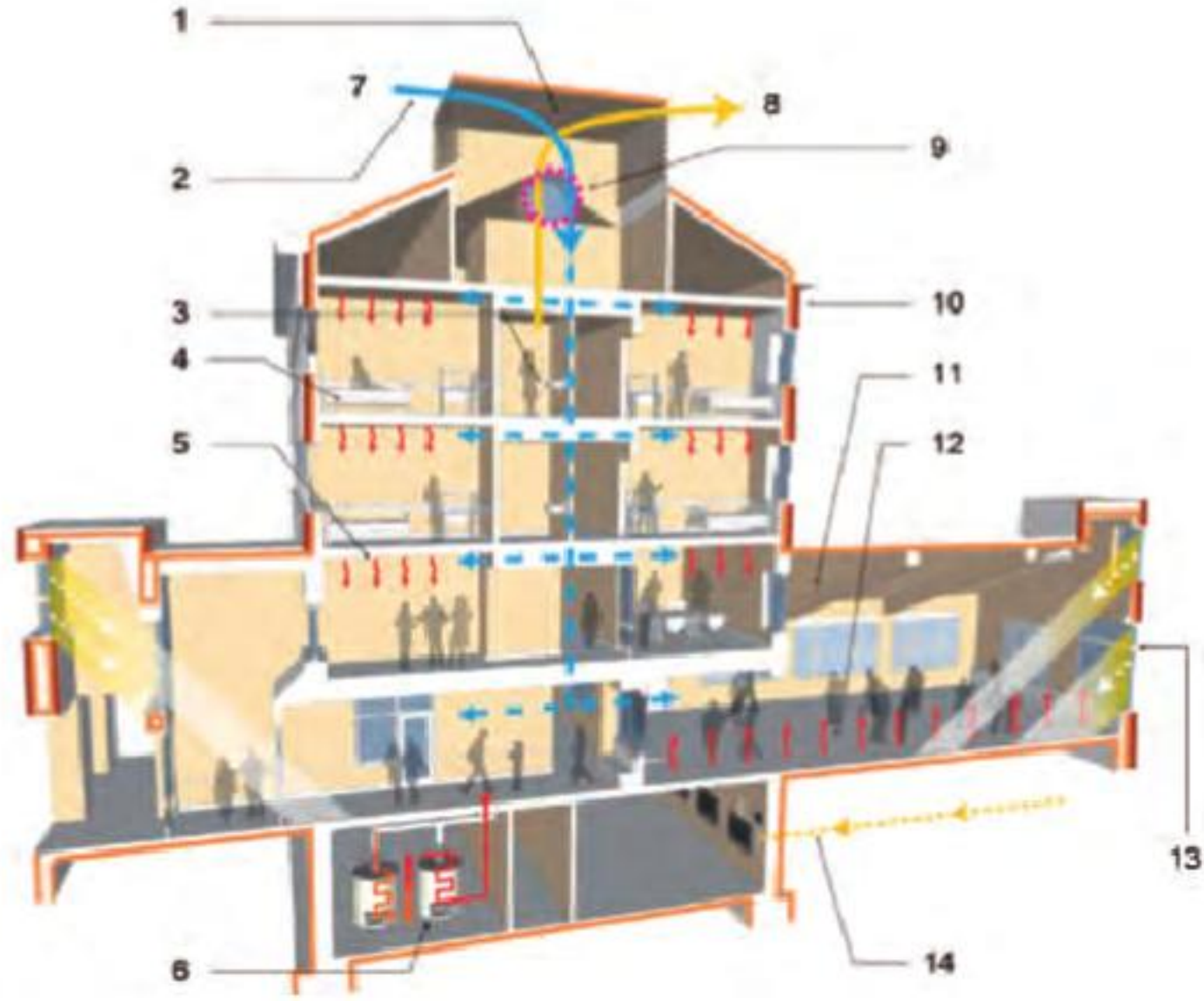
NORTH CAMPUS DISTRICT PLAN: MCLAUGHLIN HOUSING, KEMENY HALL & HALDEMAN CENTERS



New buildings extend campus core to the north, framing new paths and courtyards.



1. Intake / Exhaust through rooftop "chimneys" minimizing airborne contaminants
2. Ventilation air independent of heating and cooling to ensure indoor air quality
3. Low-flow toilets and shower fixtures
4. Wood harvested from Dartmouth College's forest used for dorm furniture
5. Radiant floor heating and cooling in all rooms from exposed concrete slab(s)
6. Heat from warm shower water drains exchanged and transferred to hot water supply
7. Supply
8. Exhaust
9. Enthalpy Wheel / Heat Exchange (E): In the Winter, warm exhaust air passes it's heat on to pre-heat incoming air supply (7). During the Summer, cool exhaust air absorbs heat from warm incoming air, thus pre-cooling it.
10. Robust Exterior Envelope: Brick, air space, poly-iso spray-on insulation, CMU with metal stud back-up
11. CO₂ sensors used in assembly spaces with VAV air system
12. Radiant floor heating and cooling beneath bamboo flooring
13. Double and triple-glazed windows allow natural light while limiting heat loss and gain. Artificial lighting loads are less than 1 W/ft².
14. 50% of power required obtained from renewable energy such as wind and solar electric







This high-density academic complex takes a gateway position on CUHK's hilly campus, greeting students as they arrive from the nearby train station. As a demonstration of our proposed Master Plan concept, 2ITB provides escalator-powered access—and universal access as well—up and down some 25 meters of hillside, in a scheme inspired by Hong Kong's Lan Kwai Fong district. The Grand Stairway also connects six stories of podium containing large lecture halls and an International Student Center.

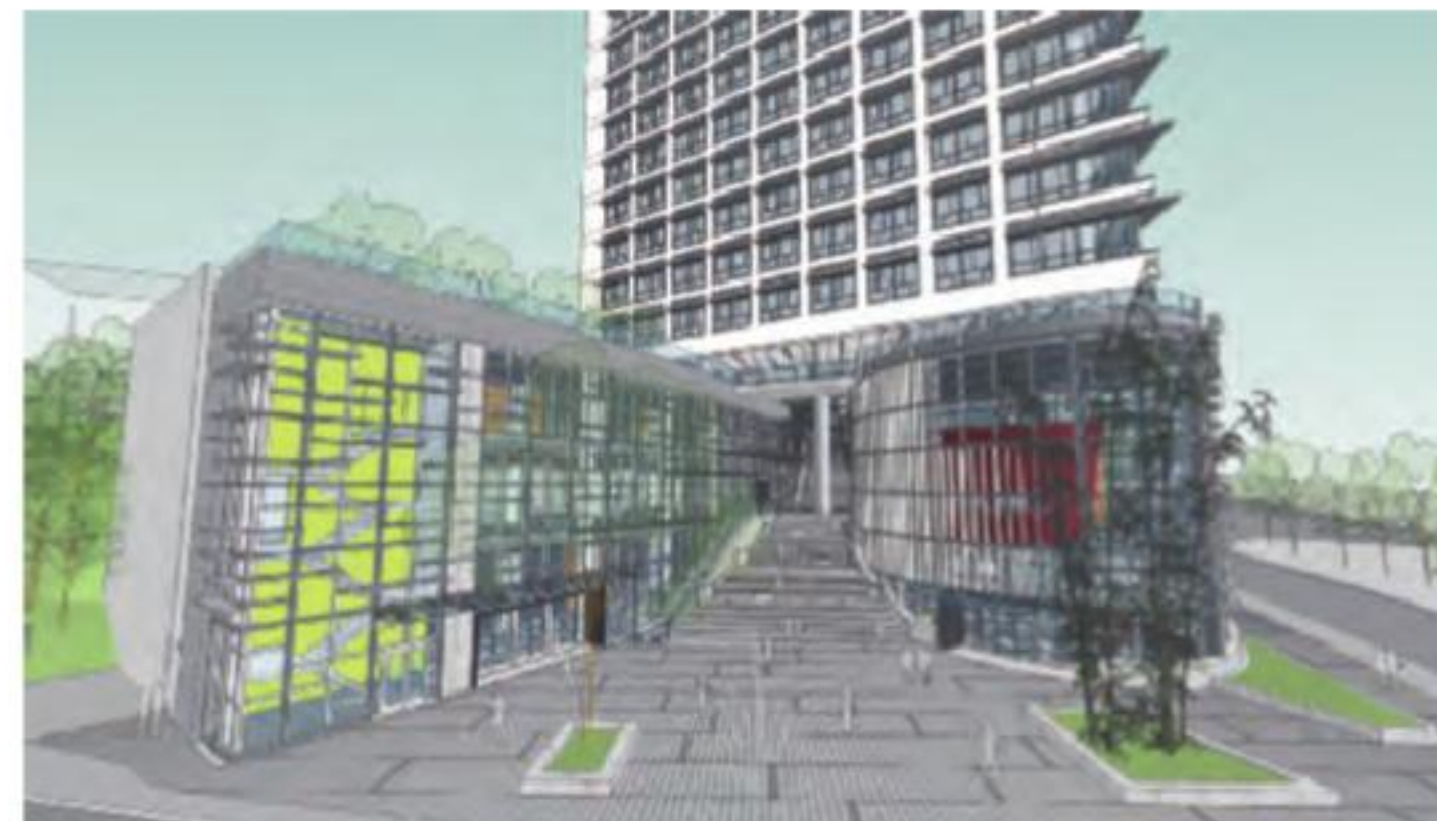
The complex addresses environmental responsibility goals through the use of planted roofs, energy efficient mechanical systems, interior and exterior water conservation measures, and glazed openings shaped and shaded by their orientation to the sun and views. Long-term maintenance of the structure was carefully considered through the use of poured concrete, porcelain tiles, and aluminum framing on the building's exterior.

Responding to the opportunities of campus place-making at higher density, 2ITB shows several strategies. Its "workhorse" program of general use facilities is enlivened by the International Student Center, providing a campus home for commuting students, with cafe, and activity spaces. The building mass is articulated into multiple forms—a glassy pavilion entry for the student center, and a landscaped podium that engages the surrounding green hillsides. With a combination of classrooms, studios, and faculty offices, the 10- and 14-story towers may be flexibly programmed over time. In plan the towers are splayed to maintain views from neighboring residence halls, and their open stairways serve as colorful, vertical lanterns. The Grand Stairway itself provides a dramatic central axis up through the site, a diagonal "street" of 24/7 activity and a new campus prototype.



Chinese University of Hong Kong, China

TWO INTEGRATED TEACHING BUILDING





圣彼得堡市

ST. PETERSBURG



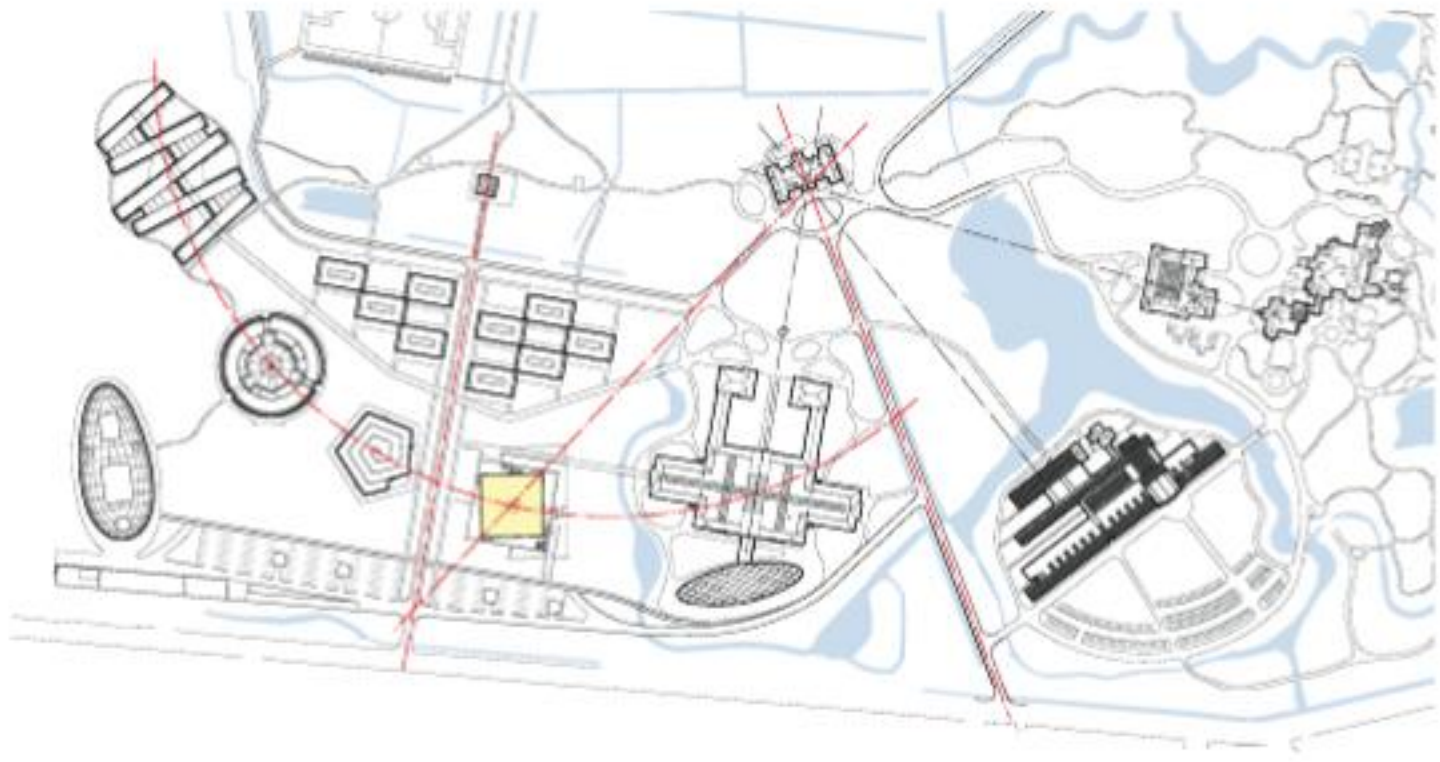
A Business Library will be integrated as a fundamental part of the new campus of St. Petersburg University. The campus plan adds new buildings to a restored 19th century palace located at the Mikhailskaya Dacha (Summer House) outside of the city. Within a strict limit of 53,800 GSF, this state-of-the-art library emphasizes efficiency and flexibility, while counterpointing a contemporary image at the entrance to the GSOM's historic site. The program combines digital media and a printed materials collection with a variety of team-oriented student work spaces, all contained in a simple modular format that assures adaptable space.

The site is sculpted to bring daylight into a lower ground floor, allowing three levels of program to fit within a strict height limit of 33 feet. Under a green roof, a minimally gradated envelope of white fritted glass is surrounded by a rotated rugged screen of reclaimed Russian railroad timbers. The raw wood speaks to the forested site and filters daylight while protecting the lower floor windows from winter snowdrifts. By night, the Library serves as a lantern to illuminate the main path between dormitories and classrooms, becoming a warm focal point of campus.

St. Petersburg, Russia

ST. PETERSBURG STATE UNIVERSITY GRADUATE SCHOOL OF MANAGEMENT LIBRARY

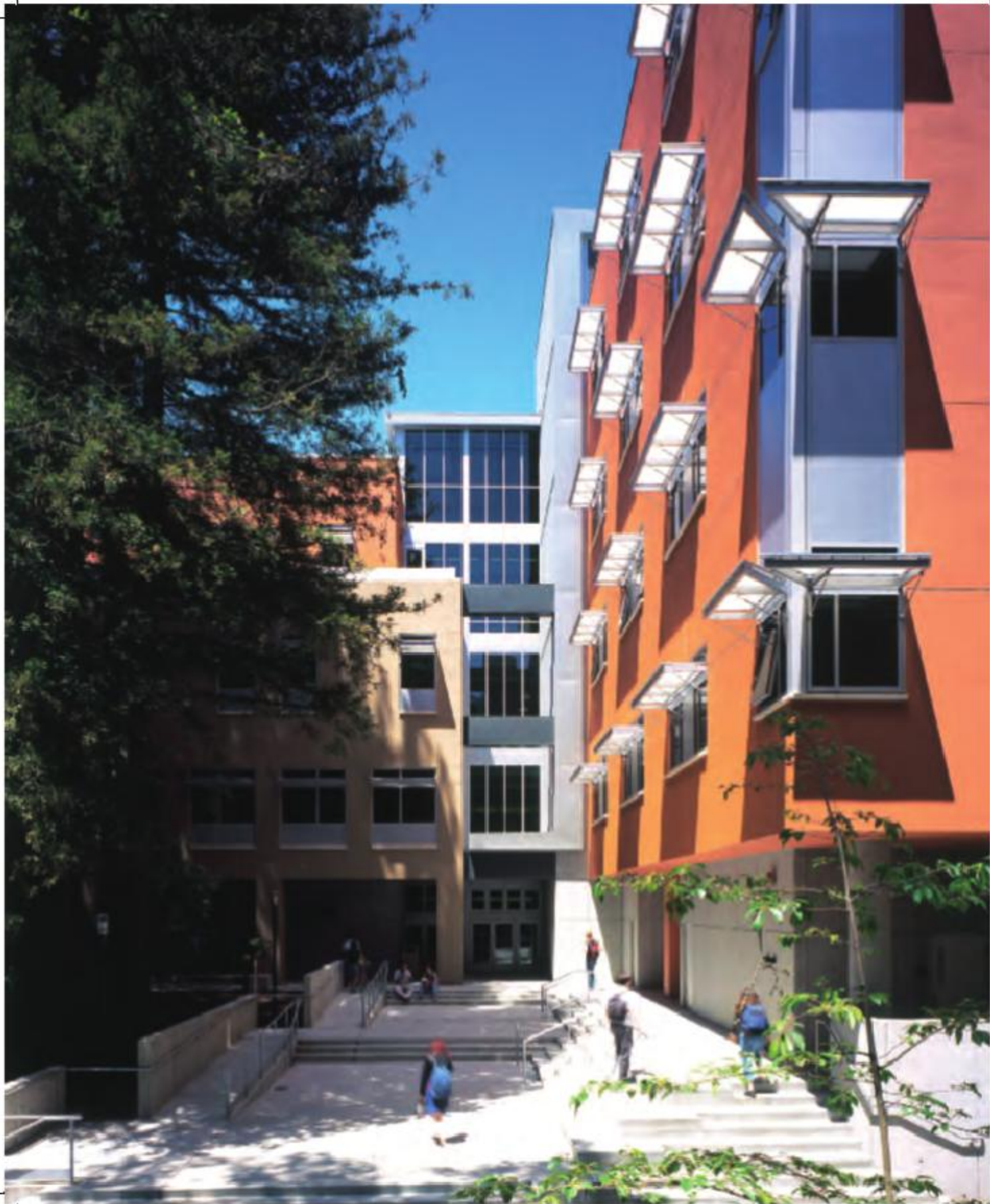






圣克鲁斯市

SANTA CRUZ

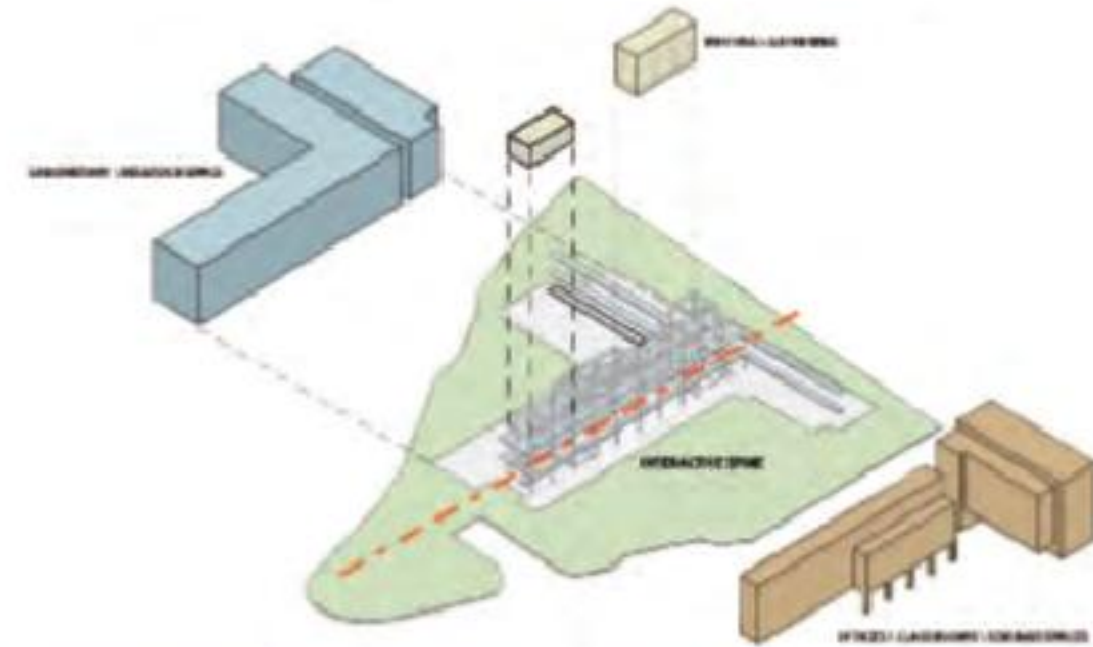
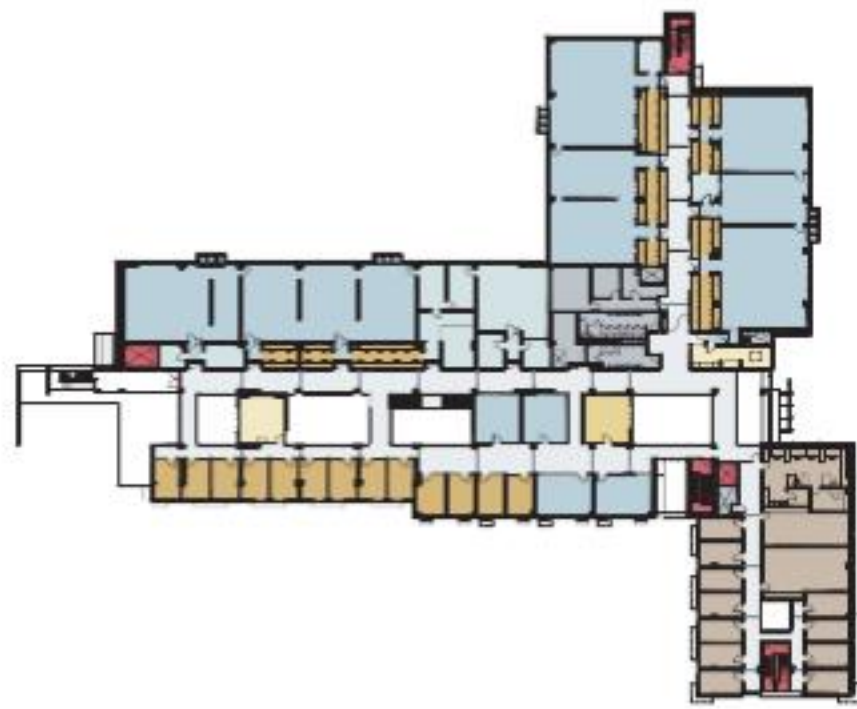


Marking the north entry to the campus's Science Hill, the 140,000 sf Physical Sciences Building houses research and teaching laboratories, support spaces, computer rooms, conference rooms, faculty and graduate student offices, as well as, general assignment classrooms and lecture halls. The design emphasizes clarity of organization centered on a four-story atrium called the Spine, which acts as a horizontal and vertical hub. Laboratory wings for Chemistry and Environmental Toxicology allow for flexible reconfiguration by placing support spaces at ends of blocks and within a flex-use band bordering main circulation routes. This support zone also houses graduate student offices that have views to circulation areas, the Spine, and through the laboratories to the forested exterior beyond.

Developed on an existing parking lot to minimize the destruction of the adjoining redwood forest, the building incorporates a wide variety of energy saving and environmentally sustainable approaches. The project includes various natural ventilation strategies including facing the sealed, air-conditioned laboratories north to reduce heat gain, locating offices with operable windows on the south to take advantage of the site's prevailing wind patterns, providing nighttime air flush, using the Spine as a thermal chimney to actively pull fresh air through occupied areas and vent stale air at the top of the space, and exposing thermal mass to temper daily temperature swings all contribute to enhanced indoor air quality and reduced energy consumption.

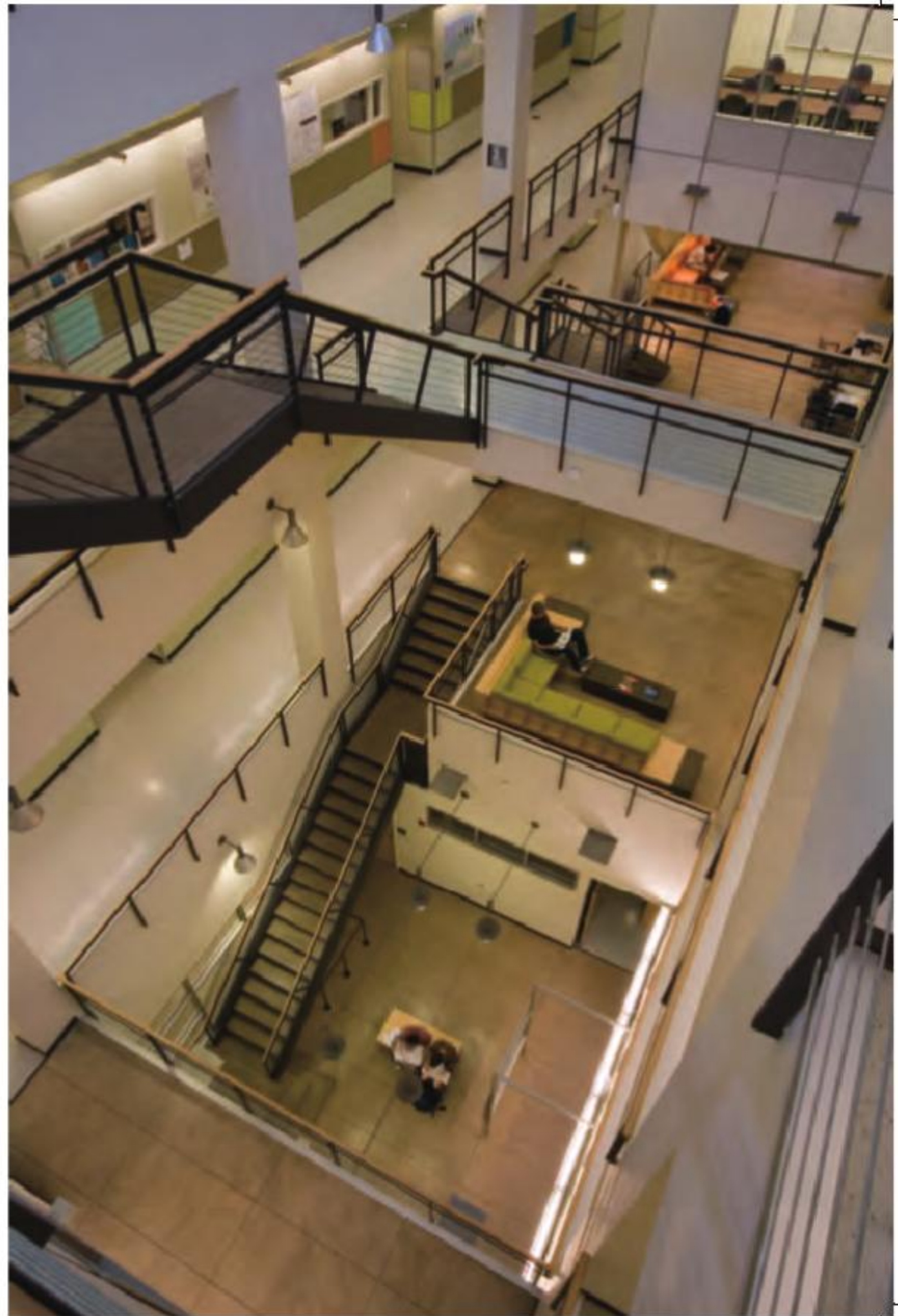
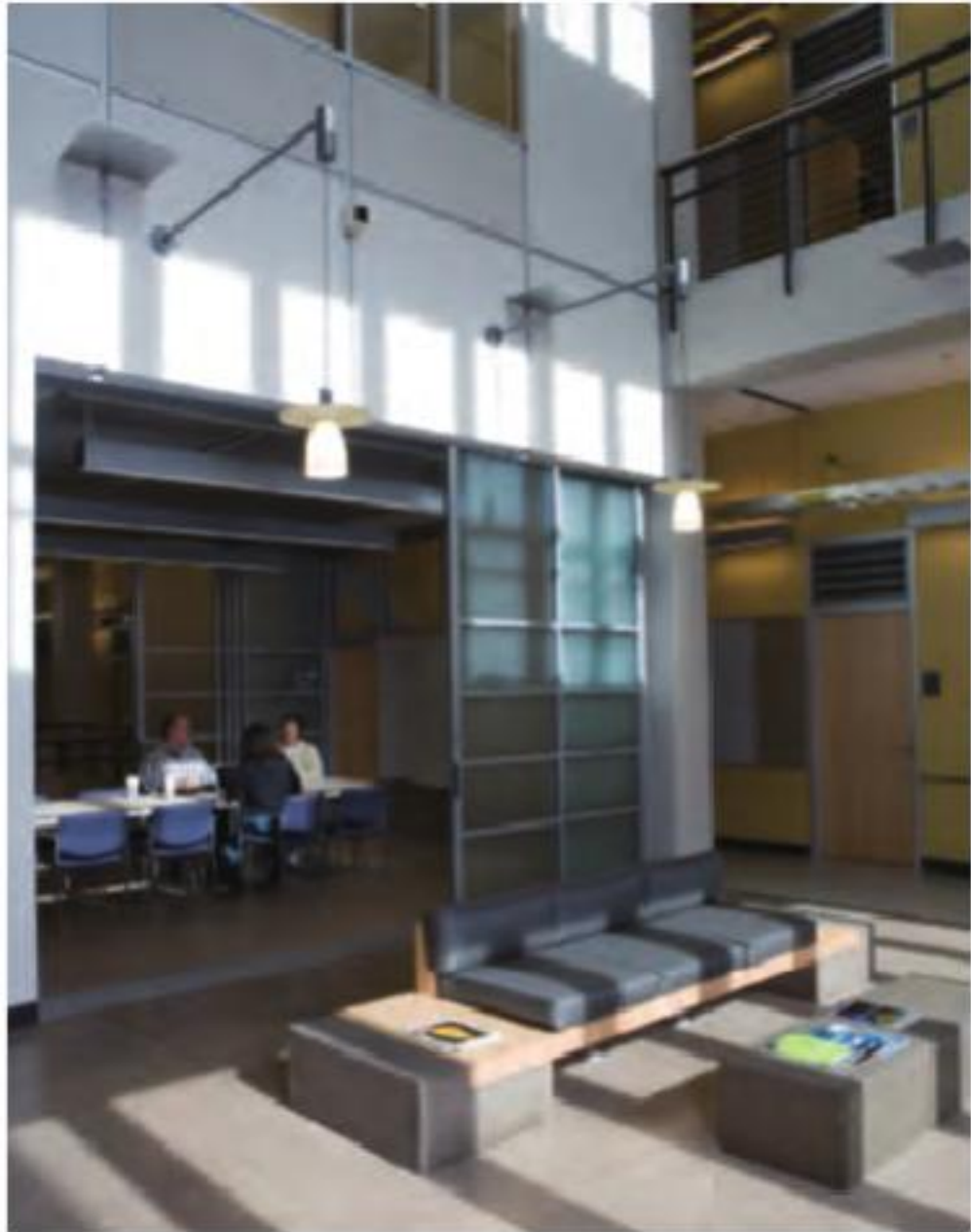
University of California, Santa Cruz

UC SANTA CRUZ PHYSICAL SCIENCES BUILDING



The atrium "Spine" draws pedestrians through the surrounding redwood trees







台州市

TAIZHOU

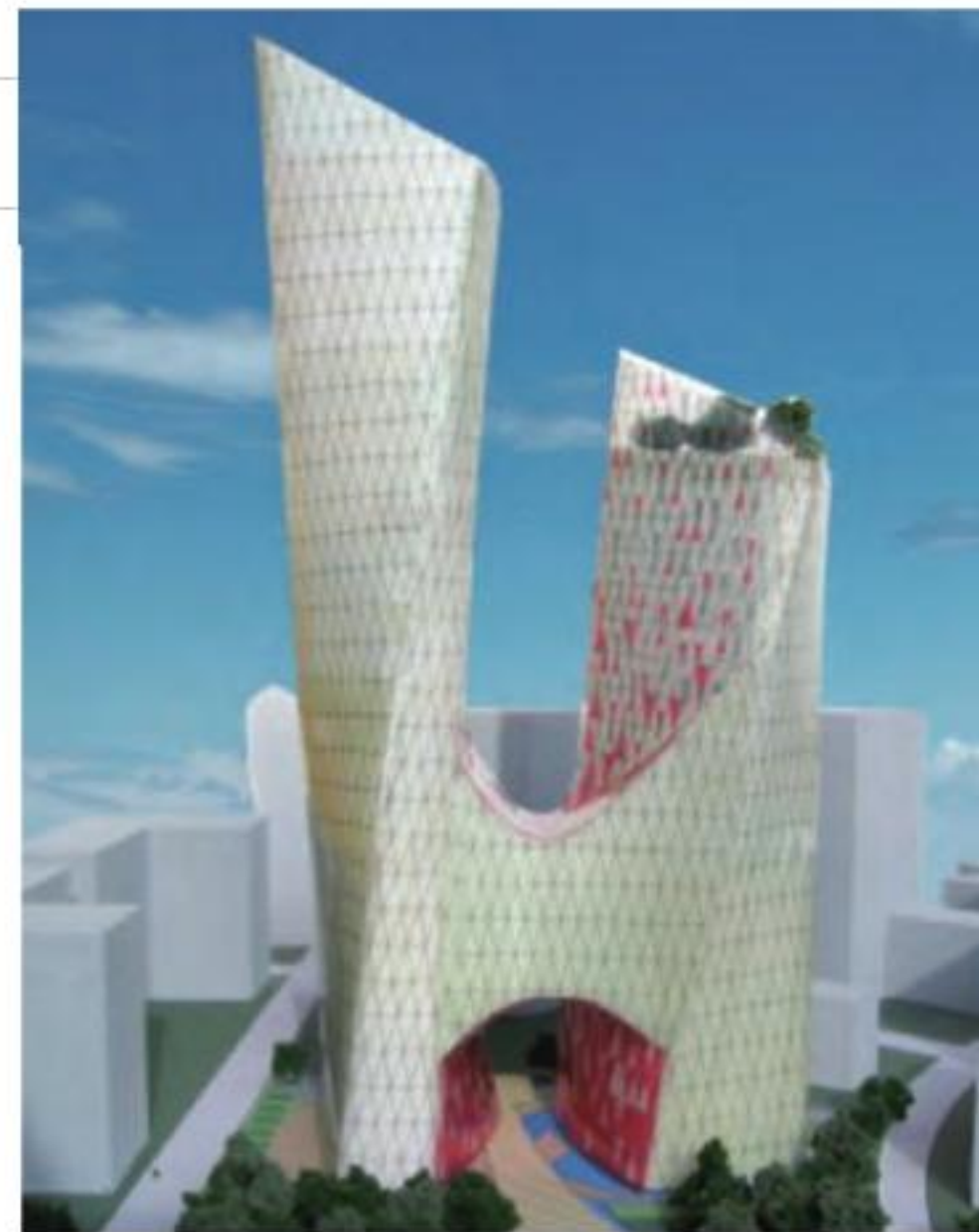
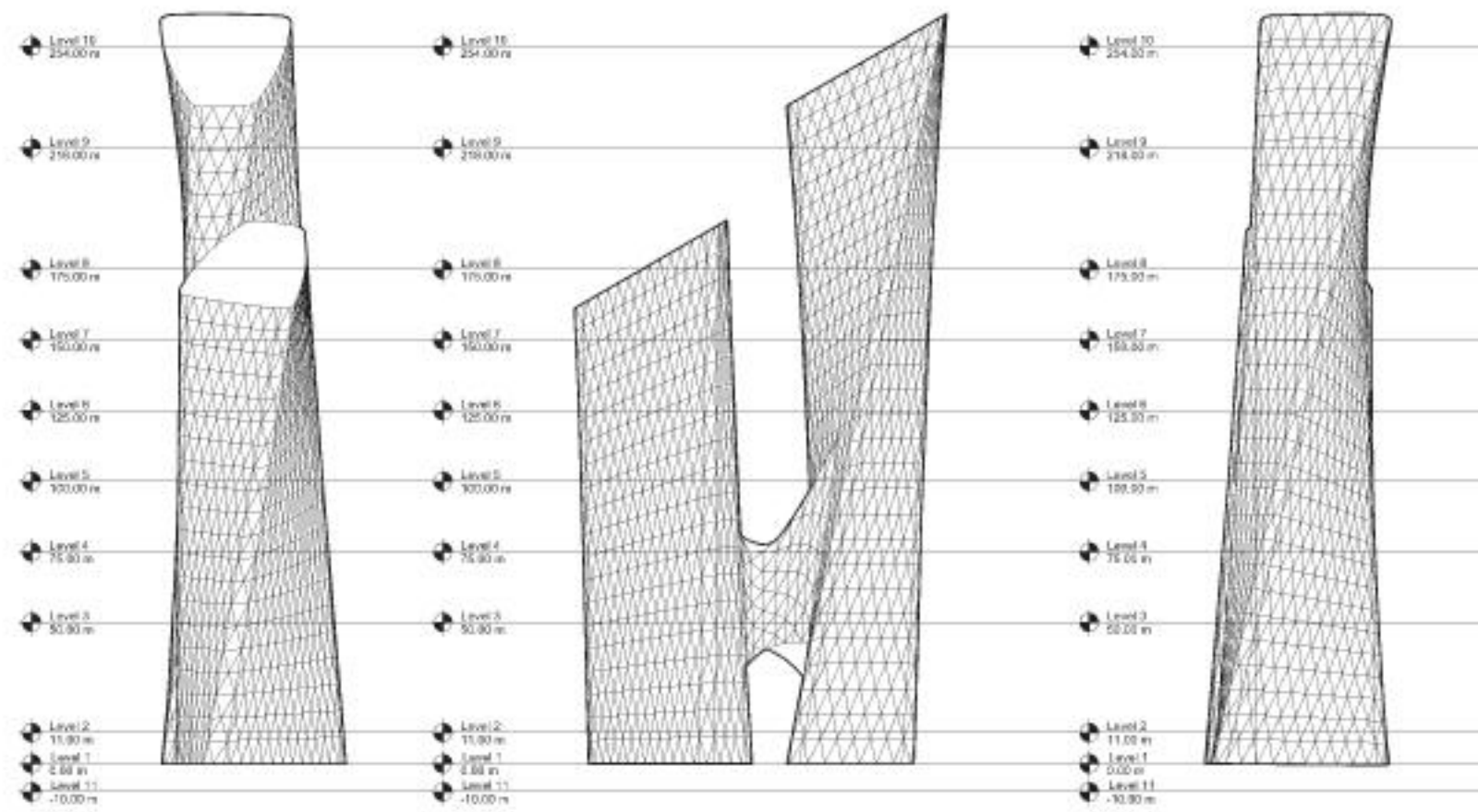
The Science Park Towers headquarters for Time-Medical Inc. in Taizhou, China incorporates state-of-the-art sustainable, environmentally friendly and information-technology features to make it an outstanding precedent for future live/work developments in the "Medical City"— China's newly-formed national hi-tech park dedicated to biomedical and pharmaceutical industries. The structure is envisioned to become a landmark symbol of Taizhou, evoking medical and science-related forms through an architectural statement that captures the energy of this unique place.

Our design concept is based on a powerful, sculptural configuration of two towers—one higher and one lower—linked by a verdant "conservatory bridge" and surrounded by reflecting pools. The lower tower accommodate hotel-style apartments and a Training Center, while the higher tower provides office space for the headquarters of Time-Medical Corporation. In order to optimize public access and promote the project as a health and sciences-oriented visitor destination, additional public spaces have been incorporated including iconic restaurants on the upper floors and roofs, observatories to provide views of the city, and exhibition galleries with medicine and science-related themes. At night, the exterior surfaces of the towers are illuminated as "media facades" to become glowing lanterns for the city.

The towers reduce energy usage by generating their own electricity through building-integrated Photovoltaic solar panels on the roofs and walls, and a micro-turbine. The solar panels double as partial shading elements that permit light passage to the interiors, as well as feeding the "media facade" skin of the buildings. Grass roofs, green cladding on walls, planted terraces and greenhouses create a vertical movement of "sky garden" offices and residential units while minimizing the need for heating and air conditioning. Rainwater is collected, and gray water recycled to irrigate planted areas, while water features and reflecting pools on the ground floor double as retention ponds.

Taizhou, China

**TIME-MEDICAL INC.
TOWERS**



A multi-level bridge raises shared facilities up into the towers.





剑桥市

CAMBRIDGE



The building carefully connects historic buildings facing the river and frames a new entry court toward the city.



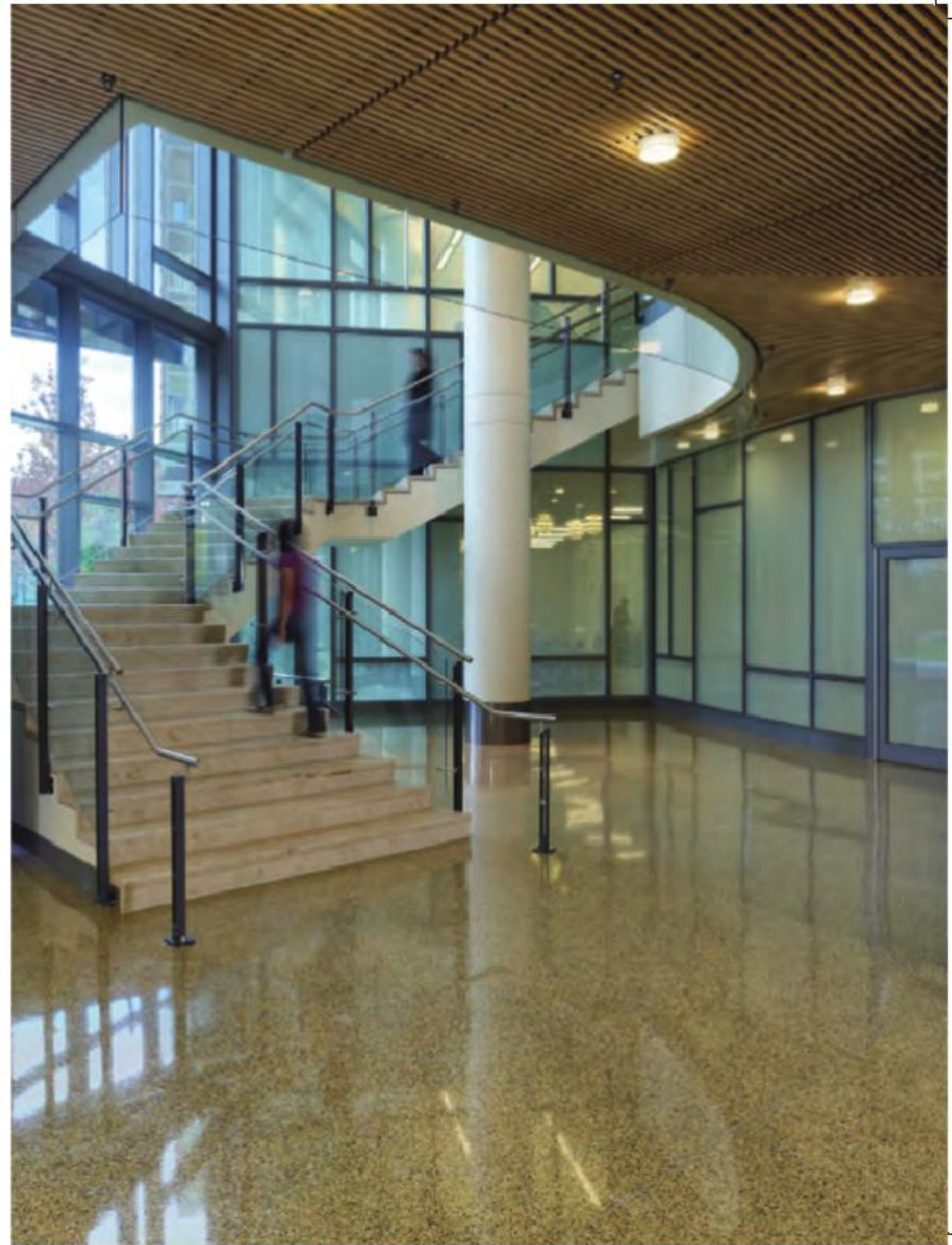
The new building connects to key campus and city pathways.

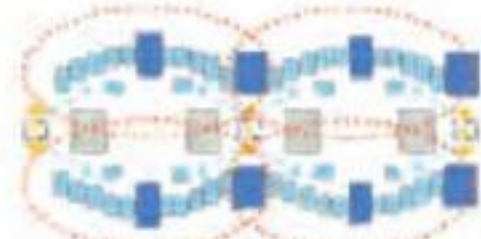
The Sloan School of Management at the Massachusetts Institute of Technology is an integral part of the campus on many levels. The new building and masterplan strengthens connections to the MIT Campus and Cambridge region, creates a social, academic and symbolic "Heart" within the East Campus and consolidates faculty to promote intellectual collaboration. This is achieved within an environmentally optimized building that allows for flexible programmatic implementation in the future. The 215,000 GSF project includes MIT Sloan faculty offices, classrooms, executive education, dining, group study, related social spaces and below-grade parking.

The building is high-performance, providing superior energy efficiency and creating a healthy environment by design. Sustainable elements include an effectively insulating building exterior and window system, sun shading devices and is ready to accept photovoltaic panels. The third floor flat roof is designed as a "green" sedum roof that is attractive, low-maintenance and reduces peak rainwater runoff.

Creating and strengthening connections at multiple scales is one of the project's primary goals. The design establishes these connections, which range from urban and campus-wide connections to fostering greater interaction between faculty and students on an individual level. The daylight-filled Gallery on the ground floor provides a social heart to the MIT Sloan campus. Encompassed by the dining facility, student lounges, business center and breakout spaces, the Gallery embraces the river court, which connects the interior to the landscape. The MIT Sloan School of Management is a vital part of the connective tissue of the MIT campus as a whole, while simultaneously existing as an independent entity, unique in character.

Massachusetts Institute of Technology
**MIT SLOAN SCHOOL
 OF MANAGEMENT**





The "DNA" of faculty office clusters balances intimacy within groups and connections across disciplines.

LEGEND

- INDIVID OFFICE
- MEETING ROOM / CONFERENCE / CASUAL STUDENT / WORK
- SHARED FACILITY
- PRIVATE CIRCULATION
- PUBLIC CIRCULATION
- FACULTY MEETING ROOM





圣何塞市

SAN JOSE



Horace Mann Elementary School accommodates students from kindergarten to fifth grade on its 71,000 sf site near historic downtown San Jose. The campus houses classrooms, an administration wing, a library with an expanded media center, and unassigned or "lab" classrooms to be outfitted for special uses. In an effort to foster community involvement in the school, the program was augmented to include public-serving amenities such as a multi-purpose hall for lectures, plays, and other community gatherings.

The new buildings respond to the urban context, stepping from one to three stories in height, while the various courtyards, turf play areas, terraces, and gathering spaces provide a visual link between the school and the larger community. The organization of the buildings is designed to maximize natural light access and ventilation for all occupants, contributing to a high-quality learning and work environment.



San Jose, California
**HORACE MANN
 ELEMENTARY SCHOOL**





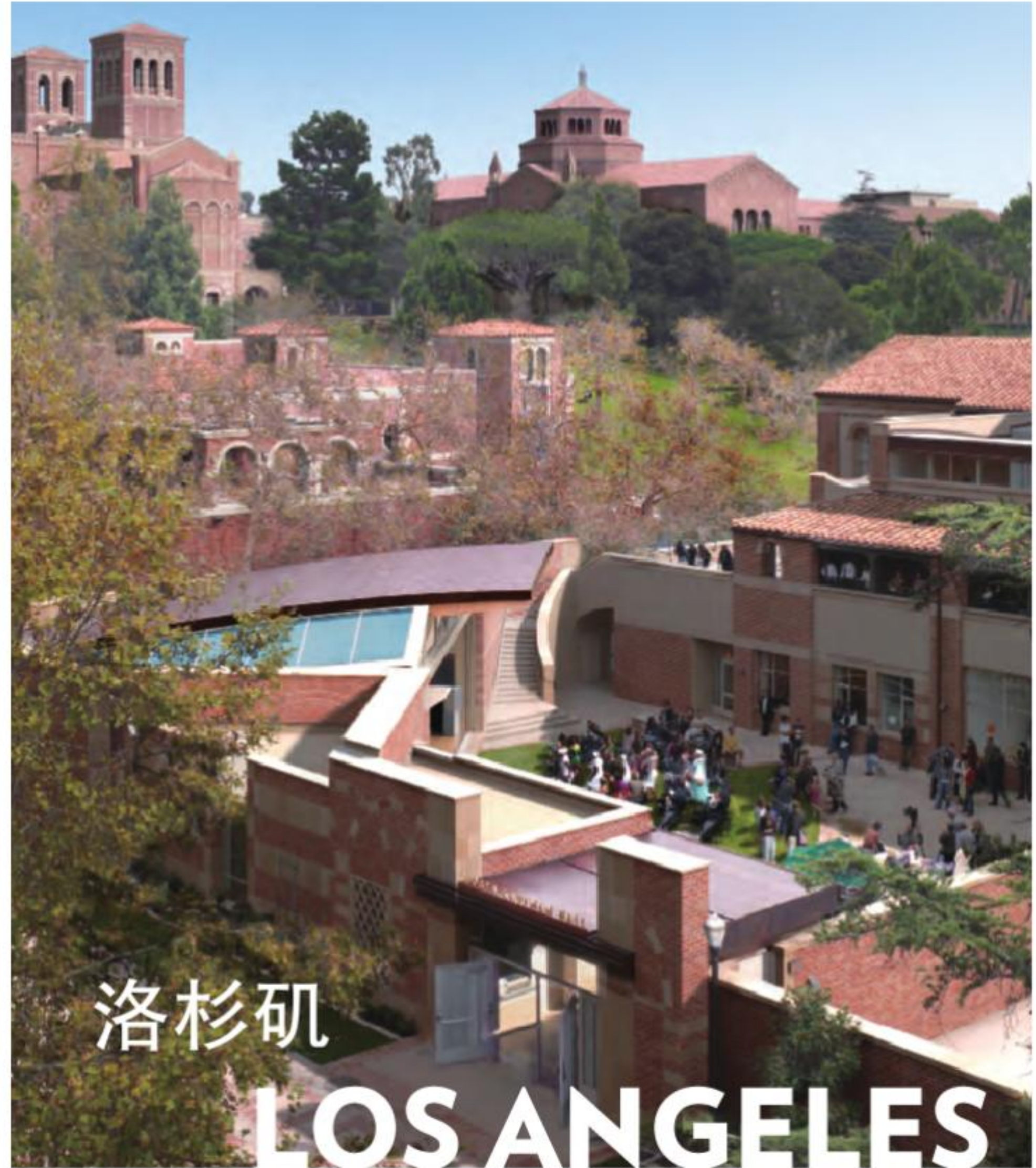


Glorya Kaufman Hall is the new home for the Department of World Arts and Cultures. The building is an adaptive re-use of a 1932 Italian Romanesque building originally designed as the women's gym and badly damaged in the 1992 Northridge earthquake. This historic building, part of the original core campus, has been transformed into a state-of-the-art performance venue, including a new 300-seat reconfigurable theater, an outdoor garden theater pavilion, five dance rehearsal studios, multi-media laboratories, offices, and classrooms.

The flexibility of major performance and practice spaces in this 94,500 sf building has led to an extraordinary range of collaborations by faculty, visiting artists and students. Informal circulation spaces lead to impromptu creative uses, from concerts to installations. The new pavilion theater serves simultaneously as a theater stage, experimental performance space, and lecture room with movable seating, augmented by an operable wall to an exterior garden which provides additional audience capacity. The renovation creates an environment where students can explore the links between performance, community service, and diverse artistic traditions from across the globe.

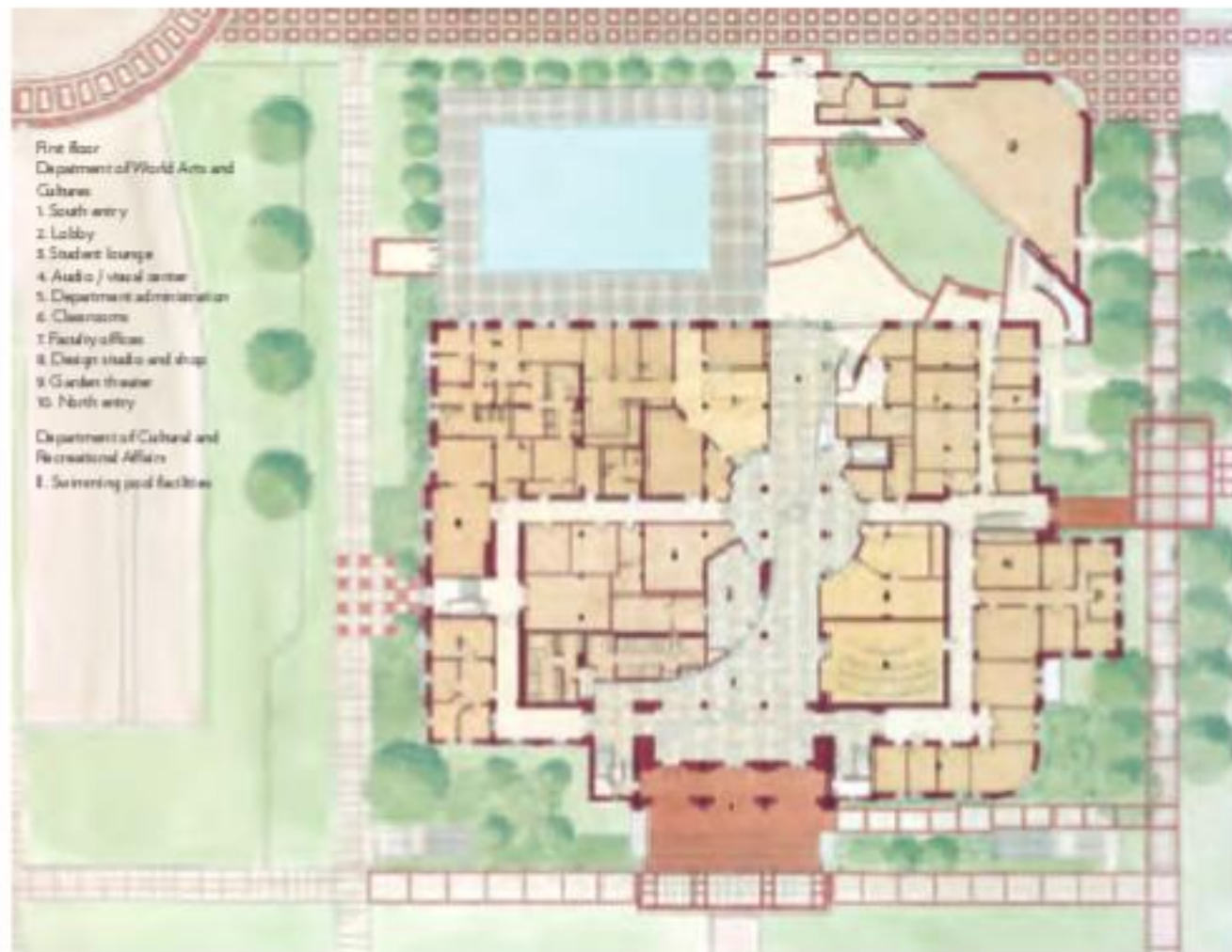
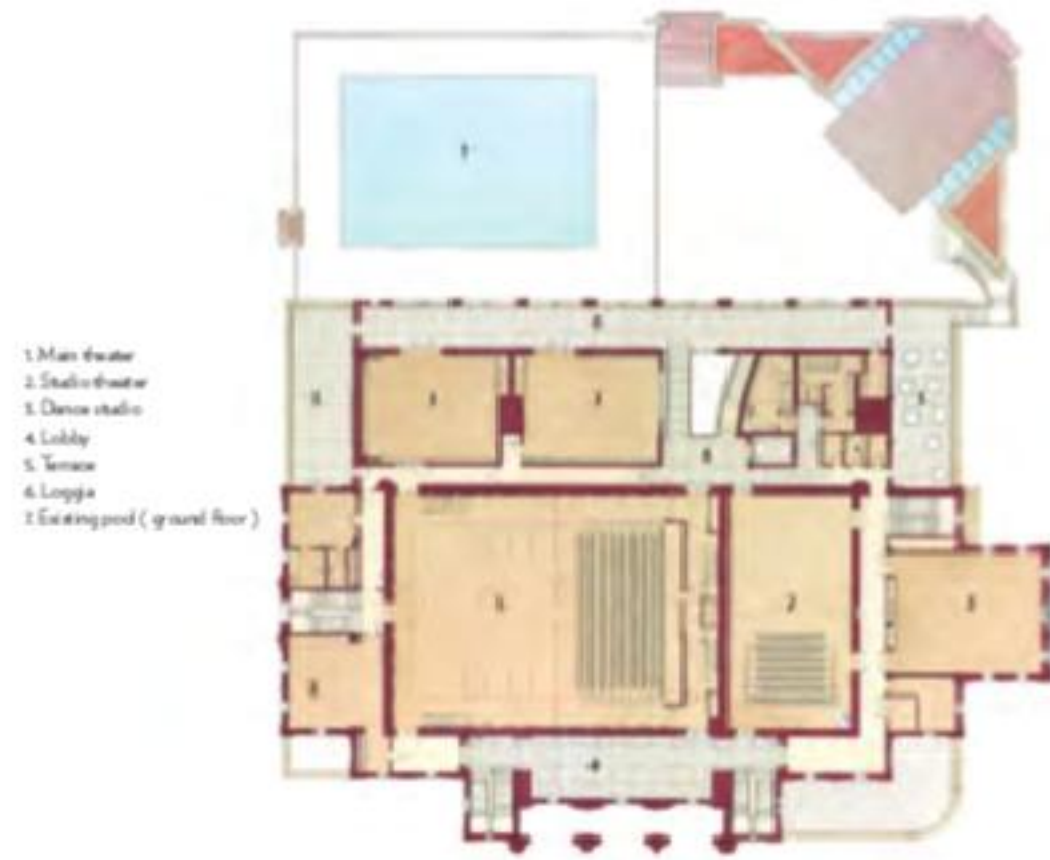
University of California, Los Angeles

GLORYA KAUFMAN CENTER FOR WORLD ARTS & CULTURES



洛杉矶

LOS ANGELES



A new street passes through the building linking historic elements with the new garden theater.

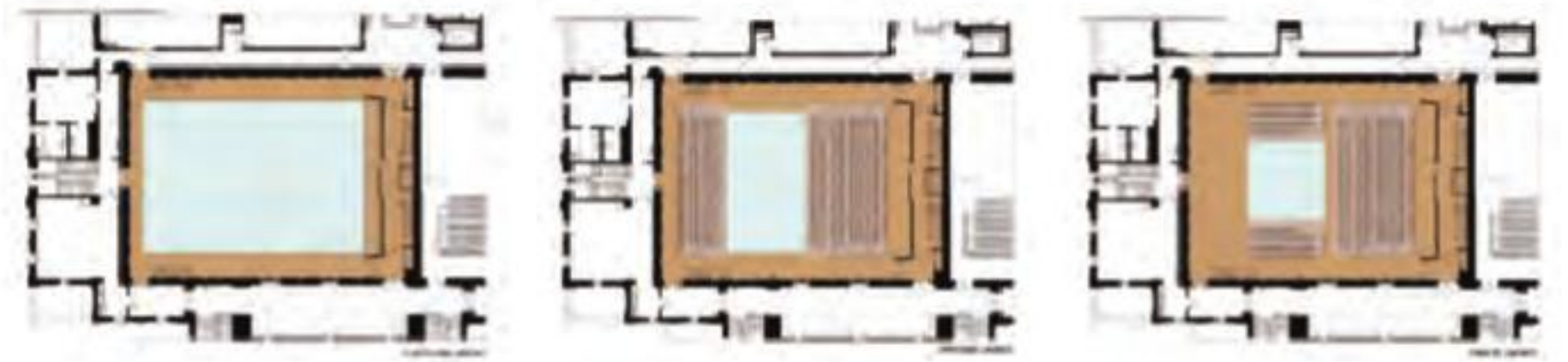


The old first floor locker room is transformed into an active gallery through movement, light and program.





The former women's gym becomes a transformable high tech theater.



The new theater has multiple configurations including proscenium, arena and flat floor performance.



The new garden theater is sized for performance and practice and can be open or closed as desired.



UCLA KAUFMAN CENTER





圣巴巴拉市

SANTA BARBARA



Manzanita Village, an 800-bed undergraduate student housing complex, developed as a three-dimensional “social-plaid” – provides spaces both within and without that encourage dynamic interaction between residents. Placed on a promontory overlooking the Pacific Ocean and the Campus Lagoon, the new village is defined by a series of outdoor spaces extending from entry courts through the Central Plaza to the three housing quads that shape recreational spaces that open to spectacular views of the water beyond.

Three and four story houses – three linked pairs per quad, accommodate between 40 and 60 students. Each house organizes around a vertical social magnet comprised of entries, laundries, lounges, kitchens, and study rooms. Extending from the social core are thoughtfully scaled hallways that group double and single rooms with bathrooms that serve four students each.

Support spaces for student life—both for the individual and groups—are found in three additional village facilities. Carrillo Dining Commons provides a variety of settings for student activity all with the support of a rich dining experience. The De Anza Resource Center houses administrative offices, meeting spaces and smaller study rooms. The Loma Pelona Multi-purpose Hall provides two large flexible meeting rooms and student recreation space.

The buildings are designed as simple, clear volumes with meaningfully placed details and colors. Color was orchestrated, not only to define special moments on the buildings, but also to anchor each quad to its location on the site. The white of the resident houses serves to unify the village, while the intensely colored commons buildings symbolically announce the vibrant activity within.

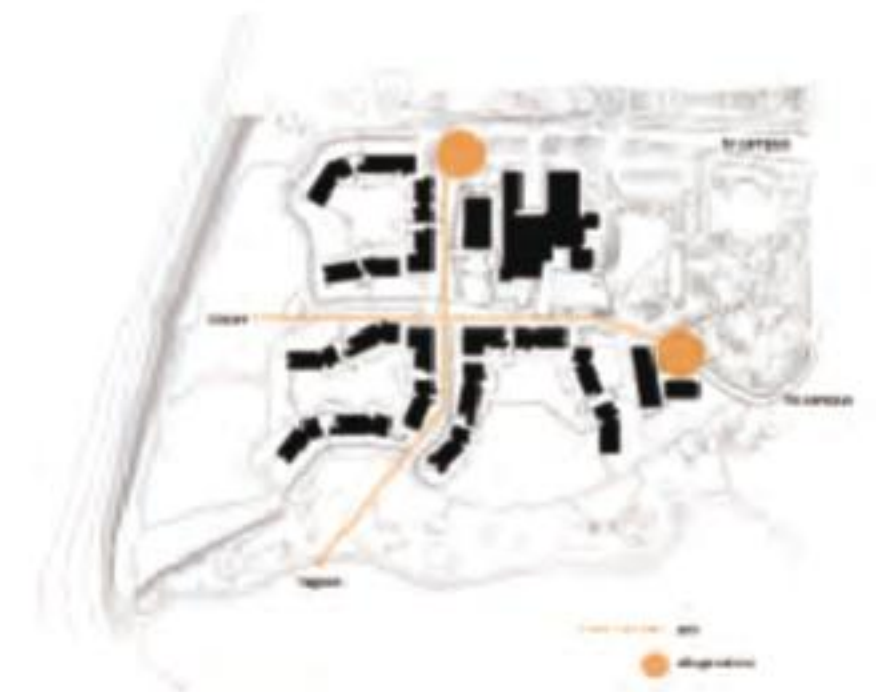


University of California, Santa Barbara

MANZANITA VILLAGE STUDENT HOUSING



Through careful responses to orientation, detailing and choices of supporting technical systems, the buildings are quietly supportive of sustainability goals. Sun-shading on the southern and western exposures reduce heat gain while building configurations maximize natural ventilation. Landscaping responsibly manages water-use through the use of reclaimed irrigation water while bio-swales and permeable surfaces regulate surface run-off on this highly sensitive site.



Housing is arrayed in three quadrangles which open to the ocean yet frame an urban plaza at their center.



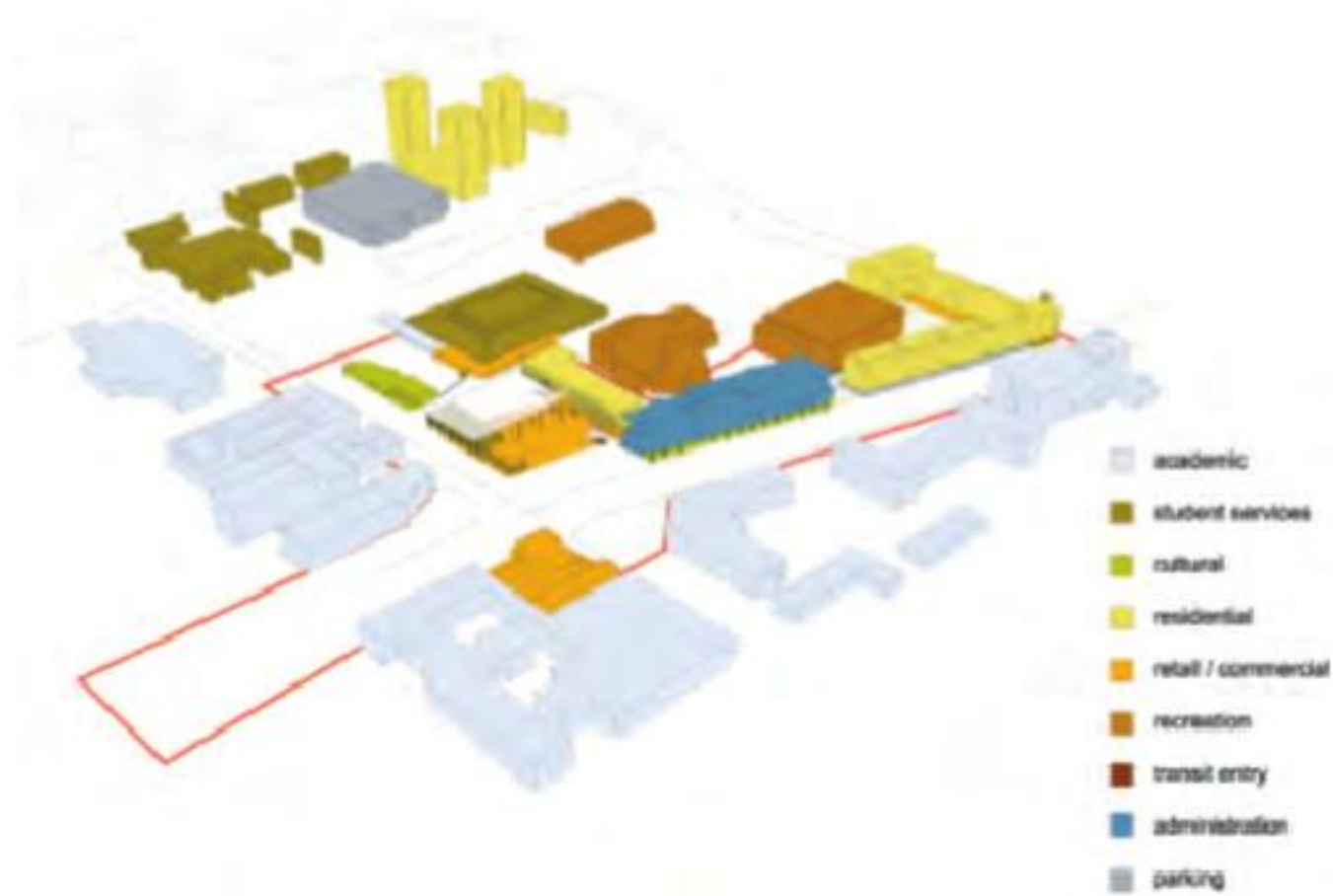




溫哥華市

VANCOUVER

The new University Boulevard supports a rich mix of uses, multiple modes of transportation, and connects to the existing campus fabric.



The vision for the master plan of a new University Boulevard Neighborhood is to establish a flagship “gateway” that will welcome the world to the university. The neighborhood is effective on various scales—harmonious buildings and programs create a powerful sense of entering and inhabiting a creative district, while housing is designed to accommodate varied needs of individuals. Memorable places nurture interaction for students, faculty, and staff, as well as connecting to climate and context. The eastern extension of University Boulevard is an ecological demonstration of water collection and purification using native species.

Positively configured open spaces on the 7.2-hectare site support myriad activities, from serendipitous encounters to celebratory gatherings. Two new buildings, which will accommodate a mix of retail uses, contribute to the formation of a new public open space called “University Square”. The square is positioned over an underground transit station, which can be accessed through an open-air atrium on the square. Major open spaces converge at University Square, where the weaving of paths and districts is celebrated, creating a vibrant social hub.



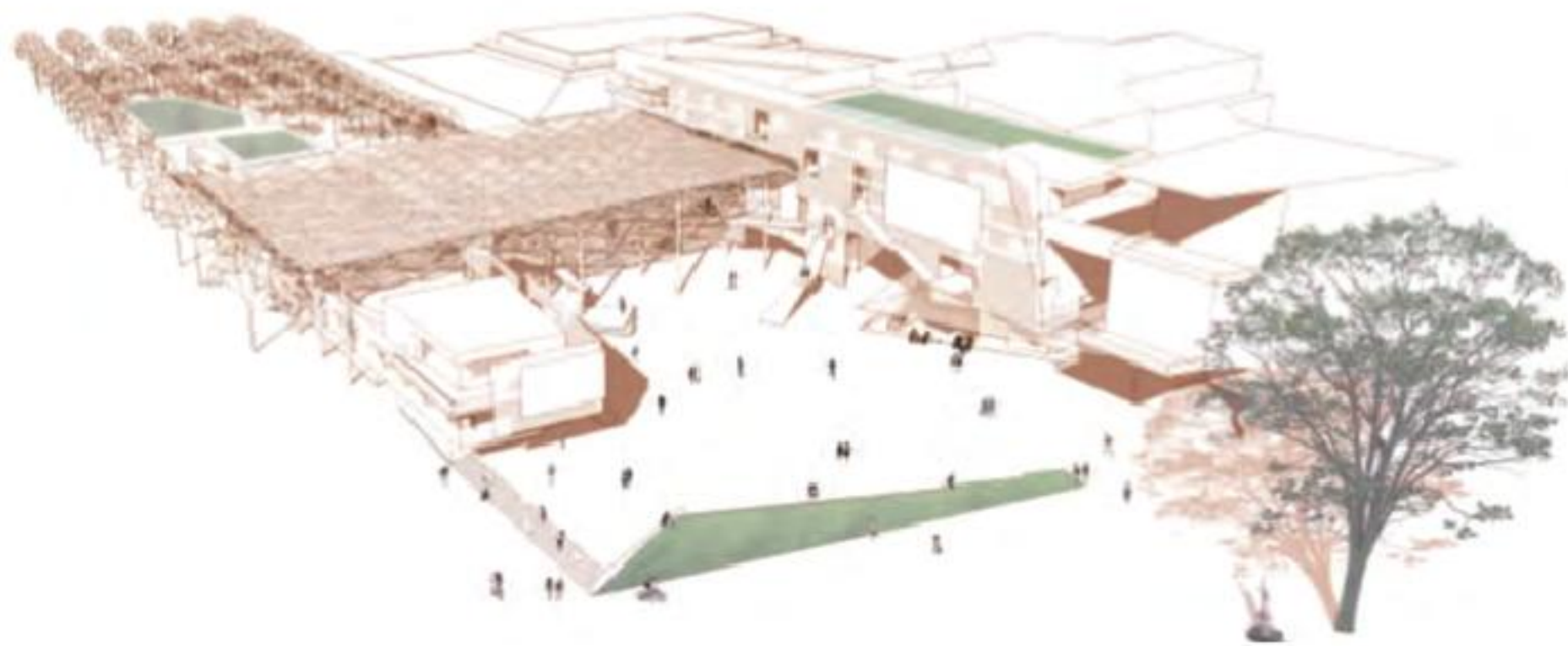
University of British Columbia, Canada

**UBC UNIVERSITY
BOULEVARD COMPETITION**





Water and landscape based on northwestern ecology are designed to clean and recycle rainfall and site drainage





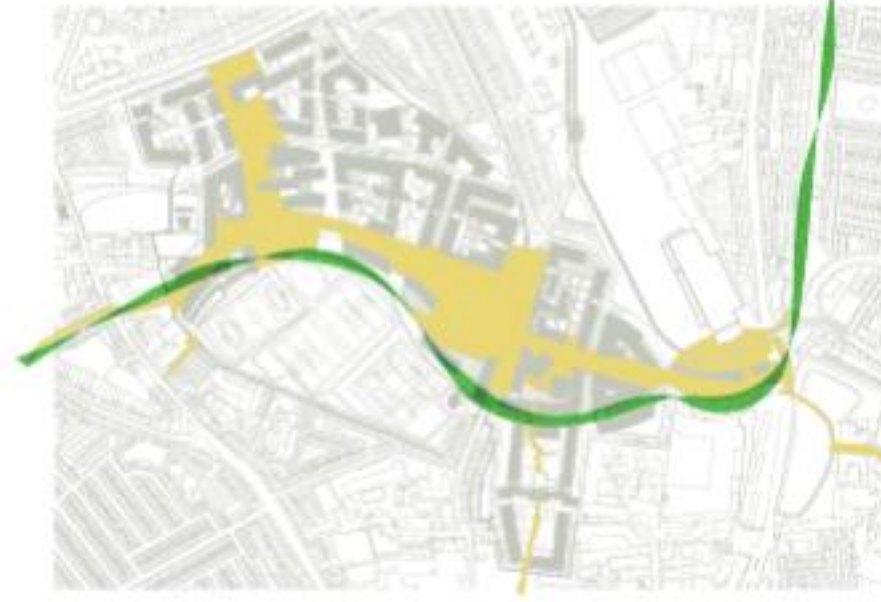
都柏林市

DUBLIN



The Grangegorman master plan creates a vibrant campus for the Dublin Institute of Technology (DIT) and Health Service Executive (HSE) by responding to the site's rich historical context and strengthening connections to the existing urban fabric. All of the standing "protected structures" within the site have been preserved and are connected to the new buildings through a Cultural Garden. The design offers world-class, innovative facilities for both DIT and HSE, enhancing their identity and image by employing a contemporary interpretation of traditional collegiate quads.

A major east-west pedestrian path seamlessly integrates with several significant green belts and circulation axes in the area. Within the campus, the master plan is focused on two centers of activity: Library Square, which serves as the "campus heart" toward the west, and the more public-oriented Arts Forum to the east, which is lined with theaters, museums and exhibition galleries. A formal "urban path" links the significant destinations on the campus while its counterpart—a "landscaped path"—provides a casual means of pedestrian circulation. A series of north-south landscape "fingers" extend radially to provide direct access to the separate DIT and HSE districts. Student housing and amenities are woven through the site along a sinuous landscape path at the edge of the sports pitches, looking out onto the city and Dublin Mountains beyond.



The serpentine pedestrian spine connects two social hearts, professional programs, and North Dublin neighborhoods.



The central library's panoramic terrace looks south to the Liffey River and the Dublin Mountains.



MASTER PLANNING AND HOUSING

The principal focus of our international practice continues to be residential and mixed-use development. Working with a spectrum of enlightened developer clients we have sought to create whole-cloth places of community, in such diverse settings as Grand Cayman, Manila, Malmö, Chengdu, and Tbilisi. The work is pragmatic in terms of the marketplace—but idealistic in seeking authentic responses to urban context, regional culture, and climate. We search for patterns of community, richly expressed in a varied repertoire of built form, urban space, and landscape. The increasing scale and density of projects in Asia have indeed put these principles to the test, and the results are yet forthcoming—presented in this volume as a work-in-progress.

HOUSES AND HOUSING The values and principles we bring to housing and urban development have evolved through two extremely divergent practices: custom single-family homes, and European social housing. Working with house clients helped us understand a range of issues that might apply to all residential clients—even the anonymous ones. Regional identity, expressive response to climate, multiple scales of habitation, and a degree of simplicity or serenity that enables inhabitants to “read into” and add to the character of the setting—to make it their home—all became deeply important to us.

Our particular approach to housing as community-oriented planning first emerged with our Tegel Harbor Master Plan, and later with a series of projects in the former East German state of Brandenburg. Projects ranging from 250 to 5,000 units offered opportunities under Germany’s “social housing” program—a unique partnership of public and private financing that peaked in the 1990’s. While these projects began as design competitions, their further development became a process of collaboration with city planners, landscape architects, and our clients.

LEARNING FROM EARLY MODERNISM Social housing was central to the formulation of early 20th century modernism, and the *siedlung* became paradigmatic for our work throughout the 1980’s and 90’s. Legendary pioneering works such as *Onkel-Toms-Hütte* and the *Britz Hufeisen Siedlung* by Bruno Taut and others established principles that today would be seen as sustainable: building orientation and spacing for daylight, with efficient residential units whose modest size was compensated by a generous balance of building and open space.

The other great paradigm for our purposes was the *siedlung*’s complement—the classic repertoire of traditional towns and green suburbs in and around Berlin. These early transit-oriented communities featured a natural hierarchy of public places activated by commercial, educational, and civic functions. With a few infrastructural upgrades, these inner-suburb communities are still highly sustainable.

EXPANDING CHOICES A further influence on the Berlin/Brandenburg projects was California—or at least the sunny, free-spirited impression of Southern California that prevailed among our clients. Even the toughest, most bottom-line oriented developers looked to us for qualities distinctly missing in most public housing projects: warmth, color, surprise, and most importantly freedom of choice. While social housing requirements and economics tended to endless repetition, we shaped and combined the limited range of unit types into a variety of formats—small villas, town house courts, mews, and perimeter block patterns that framed gardens, streets, and squares. Inhabitants were offered options—both where to dwell and where to gather. The deepest principles that emerged in projects such as Tegel Harbor and Karow Nord—which we seek to apply to all our housing—are community and diversity.

SCALES OF HABITATION There is a fractal-like, recursive continuity in human settlements—with nested scales of boundaries, networks, centers, and gatherings. Viewed from satellites, African villages gather circular huts in circular arrangements; Western cities place rectilinear spaces within cubic shells within patchworks of orthogonal grids. At the experiential level, a private window seat looks onto a garden, just as a cafe looks onto a square. We inhabit rooms, edges, centers, passages, and landscapes, both large and small. Organic, historic towns offer just such a gradient—a repertoire of intermediate places that enrich the transition between public and private—giving us the diversity of choice.

On a grand scale our Serendra Housing in Manila operates like a Spanish baroque villa. At the center a foyer of retail shops provides a mixer for visitors and residents of the project. Flanking this central hall are two great rooms—garden courts framed by 6–12 story blocks of condominiums, their balcony-lined walls sliding in and out in steps and undulations. These green rooms are “furnished” with clubhouse pavilions and swimming pools. At the outer edges are the tallest elements—residential towers that offer views out and beyond the sprawling urban development of Fort Bonifacio to the landscape surrounding the city.

CONNECTIONS TO URBAN NATURAL CONTEXT Connection and continuity allow new districts and developments to partake of their surroundings—to expand visually into the landscape or the city beyond. When approaching a new site, the first question for design—possibly for financing as well—is simply “why build here?” The answer should say something about the special opportunities of the site—opportunities that can and must inform the design at the deepest level.

Even the most brutally high-density development can benefit from the specifics of its setting. Chun Sen Bi An’s riverfront site in Chongqing is not simply a context—it is rather a pretext: indeed the whole purpose of the project is to bring the inhabitants to the experience of the waterfront. This is not simply a matter of views, but of the whole shaping of the plan, and the provision of a grand, 5th-story waterfront esplanade for residents and visitors. The project has become famous in China specifically because its many towers are not lined up in a grid—they twist and turn as if caught in the Jialing river’s currents. The river flow is further mirrored in the curves of 6–12 story housing that mediates the scale of the towers while shaping a series of gardens.

While housing has a central function of its own—residence—it also comprises the principal building material of the city. Even smaller housing developments can take on special importance as liners and frames for public places. Santa Monica’s Civic Center Housing helps to establish an urban surround for the historic City Hall, a county courthouse, the civic auditorium, and a new park. In return the project enjoys a beautiful prospect across open green space to the Pacific Ocean and the Municipal Pier beyond. Its urban connections have to do with linking diverse civic, recreational, and commercial functions, forming a remarkably urban—almost European—hybrid of place for a southern California town.

NARRATIVE STRUCTURE AND CHOREOGRAPHY Just as urban projects, like houses, have entrances, great halls, secondary rooms, and openings out to places beyond, they can also tell a story. The front door of our master planned town center, Camana Bay New Town on Grand Cayman Island, is a retail street, lined with two-story arcades and loggias, shaded by moveable canopies and animated by visitors, palm trees, water sculptures, graphics, and festive multi-colored lighting at night. Cross streets extend laterally past interior courtyard gardens, through breezeways and porches, and out to the edges of the blocks.

At the center the procession leads from a new tree-lined boulevard up the shopping street to a new waterfront lined with restaurants, overlooked by apartments and hotel rooms. The waterfront itself opens onto a lagoon with schools and houses on the opposite shore. This narrative of unfolding, leading, opening, and connecting gives a sense of grander scale and continuity than Camana Bay's seven or eight blocks would otherwise imply. The density of events, details, colors, and textures breaks up the unified character that a newly built development inevitably poses (Fig. 1).



Fig. 1

DESIGN PROCESS AND THE SEARCH FOR AUTHENTICITY By any standards Camana Bay is a highly unusual project. Our team's efforts from competition to master plan to early design and through construction span over 14 years. During this period our client's commitment to quality did not erode—indeed it was accented: the level of craft and detail reminds us of another great maker of environments—Disney Imagineering.

Yet the environment is not arbitrarily "themed". The fabric of place is created out of two great passions. One is the climate of Grand Cayman and the kind of architecture it has historically fostered—an architecture with significant links to the towns of the Florida Keys. A second passion has been sustainability—simply to build to last, with equal concern for architecture, art and landscape. With these two principles—climate and longevity—the language of Camana Bay slowly unfolded through iteration after iteration.

Materials were explored and tested—many rejected as inadequate in the marine environment. Details of urban design were subjected to computer-based wind studies, with the goal of meaningful natural cooling. Retail consultants thoroughly researched the most relevant comparisons to mixed-use precedents, like West Palm Beach, with long histories of success. Landscape architects, our colleagues at Olin Partnership, were on the project long enough to use select materials they and our clients had established in local nurseries years before construction. While 14 years may seem like a long time, the essence of the Camana Bay design process has been an effort to evolve in a few years what traditional architecture and urbanism has taken centuries to achieve: an authentic way of building in a specific place.

In comparison to Camana Bay, more typical commercial projects are designed on a fast-track, driven by shorter-term economics. Fortunately, the lessons learned from such a remarkable urban laboratory can be relevant to other, less time-intensive efforts. But regardless of the process imposed by scale or schedule, we remain committed to housing and urban development that is devoted to the experience of the inhabitants, and to the celebration of place and community.



马尔默市

MALMÖ



The Tango Housing project is unprecedented in its successful synthesis of density and sustainability. Created as a part of the 2001 Bo-01 European Housing Exhibition, it includes 27 rental units, each with its own unique floor plan that allows a view of the central landscaped garden through generously glazed towers. The exterior perimeter of the structure relates to the surrounding urban fabric with its simple yet sophisticated elevations. On the interior, the playful and vibrantly colored individual building masses turn slightly as they step around the courtyard in a dance-like movement that inspired the project's name.

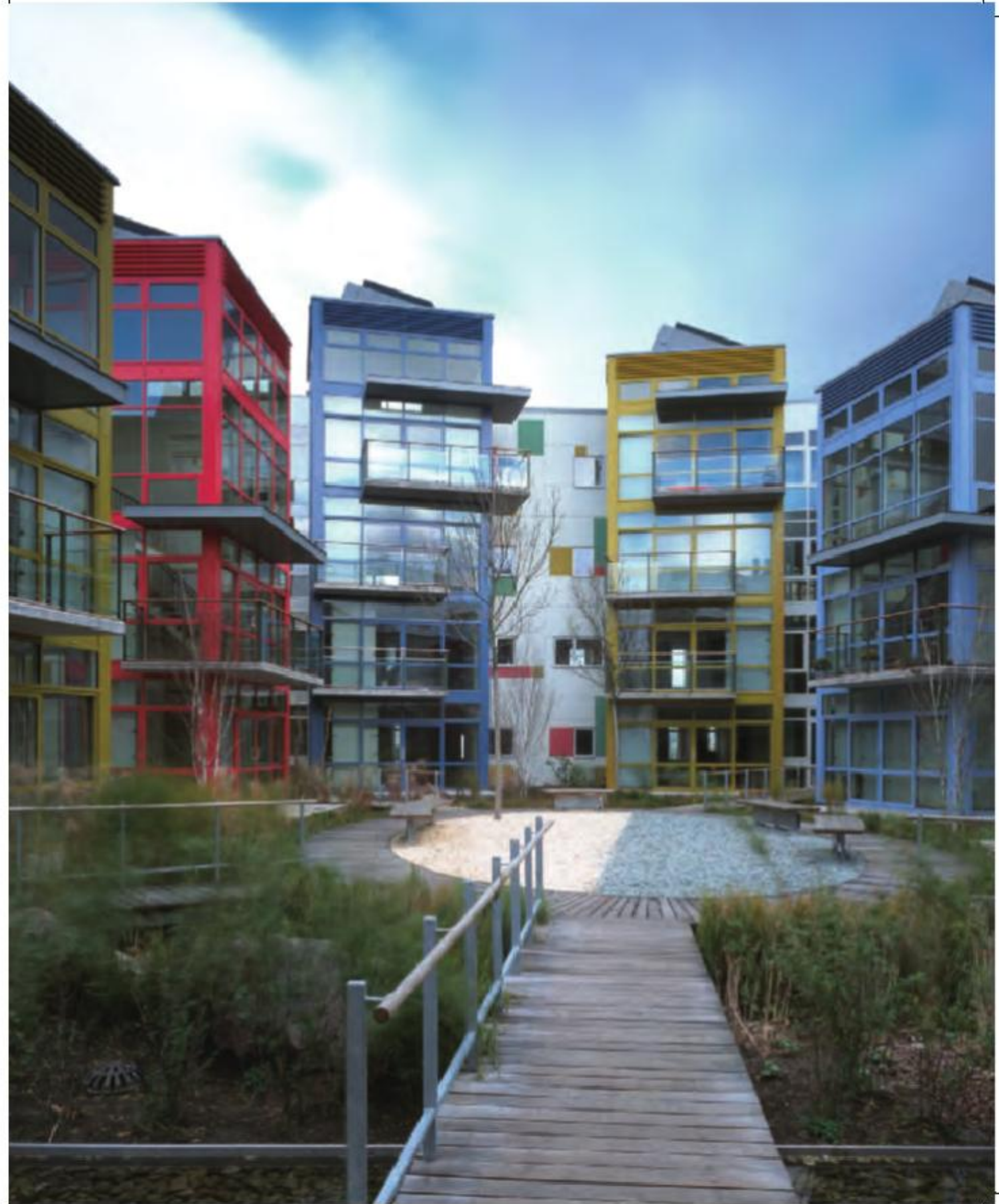
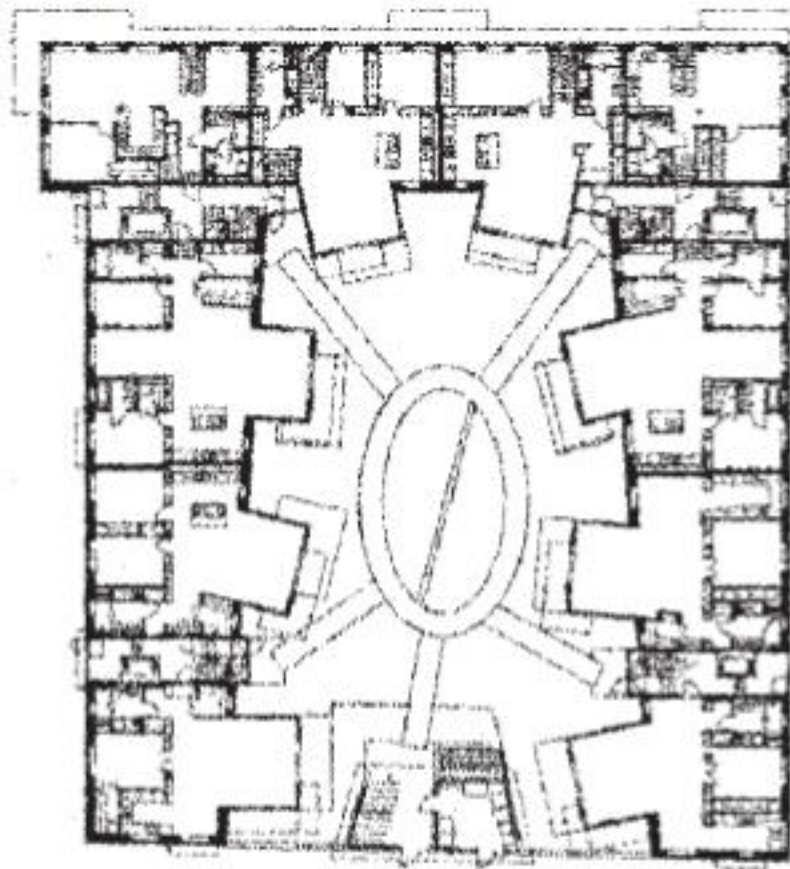
The living room of each unit occupies part of a tower, "borrowing" space from the garden while making the units feel more spacious. To the same effect, entire walls of glass open onto the garden, allowing the units to literally flow into the landscape. Bridges link the residential cores to the outdoor courtyard, passing above an expanse of marshy land that reflects the flora of the nearby sound.

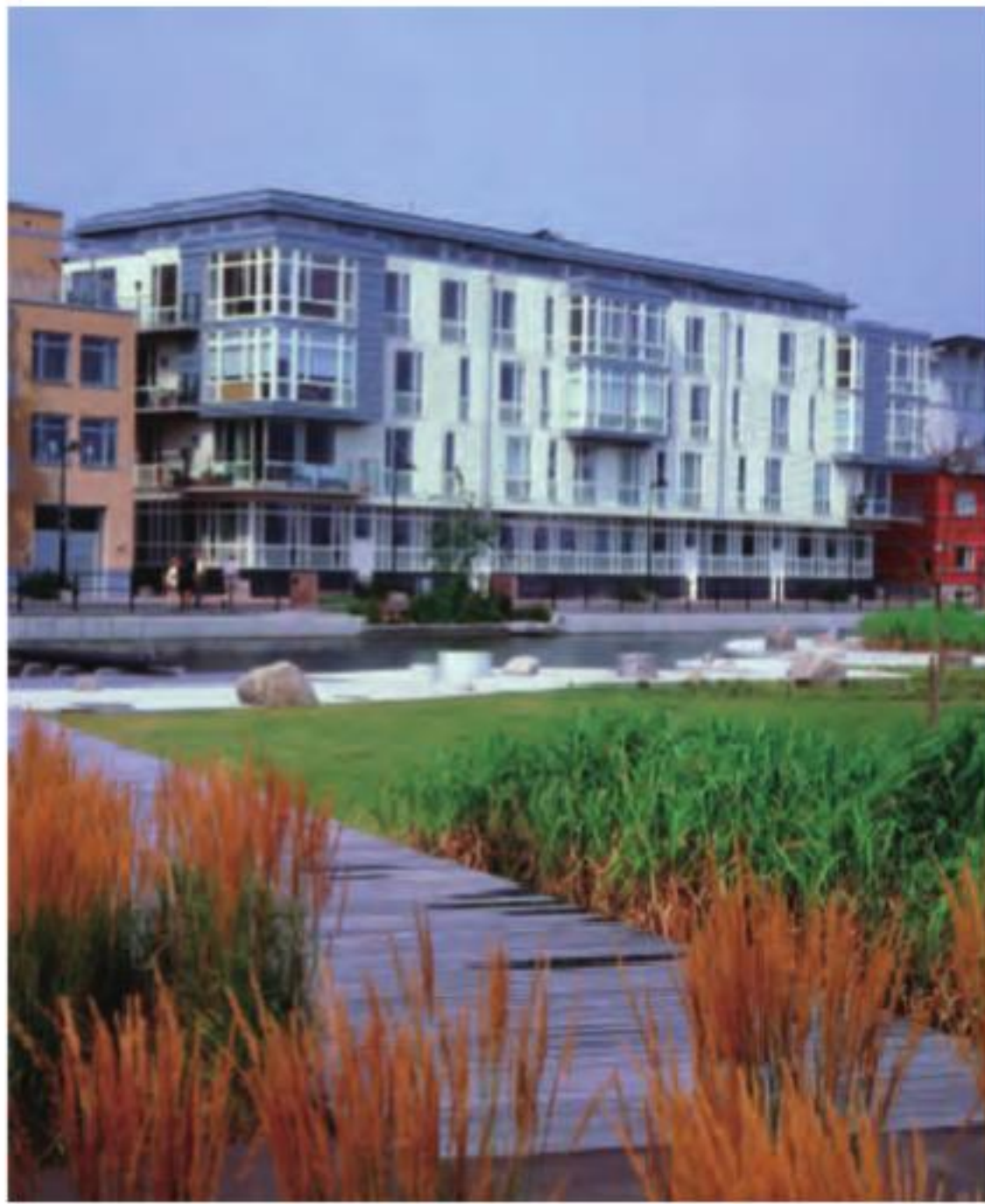
The building offers an array of state-of-the-art sustainability and information technology features. Each unit is fitted with a specially designed "intelligent wall": a dividing wood panel that houses several functional attributes in a modular design that allows for various plan layouts. The wall is also connected to Tango's custom technology network, which monitors the details of power and energy use throughout the day. The roof surfaces are covered with grass and photovoltaic panels that provide passive heating and cooling for the building and produce more than 100% of the building's energy needs.



Malmö, Sweden

TANGO BO01 HOUSING EXHIBITION









圣莫尼卡市

SANTA MONICA



A mix of affordable and market housing creates the fine grain of walkable streets and lanes



Santa Monica Village is a synthesis of 325 housing units, retail outlets, and open spaces, located on a three-acre site in the heart of Santa Monica's Civic Center. The site is centrally located—adjacent to the town City Hall and Courts, hotels, commercial structures, and a proposed garden park. The master plan for this development addresses this spectacular context by balancing and optimizing the configuration of programmatic elements to foster a sense of neighborhood.

In a city of Santa Monica's density, the issues of traffic, parking, and building height limits become increasingly critical. A well-organized community input process played a valuable role in resolving different views and helped to give the project an identity that is rooted in its Santa Monica context. With the ambitious housing strategy program set by the City and the commitment to building a sustainable community, this development can serve as a remarkable prototype for mixed-income living nationwide.



圣莫尼卡市

SANTA MONICA



Affordable housing on a small site creates a rich variety of units and community uses.

This project provides 100% affordable housing at the corner of Pico Boulevard and 28th Street for the nonprofit organization Community Corporation of Santa Monica. This mixed-use urban project accommodates 33 units above active retail and community space organized around an engaging courtyard. The project strives to contribute to the life of its residents, neighbors and the City, by providing a pedestrian-friendly urban facade to enliven the corner of Pico and 28th streets.

The building is configured as an ensemble of stepped volumes ranging from two to four floors. A break in the urban facade on the north provides pedestrian access and engages the interior courtyard with the street life along Pico. On the 28th Street facade, a two-story volume accommodating a community room helps to break down the mass of the building and allows the ocean breeze to create naturally ventilated spaces. The architectural design emphasizes economy by using a layering approach of projected and recessed planes, with the ground floor expressed as a strong base. The walls are punched with a pattern of windows articulated as vertical, horizontal or wrapped openings. The simple palette of materials includes multicolored cement board panels.

The courtyard optimizes social interaction and incorporates a playful array of bridges, walkways and stairs. Aligned with the entrance from Pico Boulevard, a social hub is created at the heart of the courtyard surrounded by the community room, laundry, main stairs and elevator that surround a children's play area.



Santa Monica, California
2802 PICO HOUSING



圣莫尼卡市

SANTA MONICA

606 Broadway animates a revitalized urban area of Santa Monica with a memorable, six-story, mixed-use infill development. The porous design is open on all sides to the surrounding neighborhoods and integrates seamlessly with community life. The project design responds to the different characteristics of the two bordering streets, reflecting and reinforcing their identity within the urban fabric. The north side of the project is retail-oriented along the ground floor and supports pedestrian activity, while the west side of the building has a more residential quality and is set back from the street for a sense of privacy. Amenities include a recreation room, an exercise facility, and a lobby area that is oriented toward the central garden court.

The 53 units range in size from 700 to 1000 sq ft, with some two-story loft apartments, of which a percentage is designated affordable housing. The light-filled units have large private balconies that create an open feel and welcome ocean breezes into the apartments. On both sides of the building, the upper floors are articulated by a syncopated rhythm of balconies and glassy bays that optimize the view corridors toward the Santa Monica Mountains and Pacific Ocean. Photovoltaic panels provide an additional energy source for the building and meet the City's sustainability guidelines.



Market rate apartments are given a sense of dignity and identity through the weaving of scales and materials.

Santa Monica, California,
606 BROADWAY HOUSING





天津市

TIANJIN



The Tianjin Xin-He masterplan, located on a 250-hectare site, designates a series of themed neighborhoods on islands within a man-made lake. The character of each neighborhood is defined by the types of residential buildings it contains, as well as the surrounding environmental conditions. The lives of the residents are enriched by the variety of housing types, open spaces, amenities, and recreational opportunities.

Neighborhood-scaled amenities are interspersed within the residential blocks to allow for convenient, walkable access. These include a range of outdoor performance spaces, a museum, a library, and a theater, as well as playgrounds, kindergarten schools, retail spaces, pavilions, and tea houses. Designed at multiple scales of habitation, open spaces and water features, building massing and heights, and the space between buildings are carefully balanced to frame vistas, animate public plazas and promenades, and create serene courtyards.



Tianjin, China

TIANJIN XIN-HE MASTERPLAN



Community Boundary
Street

亲和人性尺度
Intimate Human Scale



JAO
Gateway Entrance

入口和地标
Gateways and Landmarks



未来开发结构
Future Expansion



连续性的运动
Continuous Movement



大连市

DALIAN



A stony pedestrian path meanders down from the hilltop terrace to a retail center at the shore.

The Amber Bay Resort is located on a spectacular site on the Liaodong Peninsula, outside the leading port city of Dalian, China. The serene site is backed by the Qianshan Mountain range and bordered by the Bohai Sea to the west and the Yellow Sea to the east. This breathtaking peninsula location provides views and access to an expansive beach toward the southwest, and to a picturesque ravine leading to a more secluded beach to the northeast. The siting protectively embraces the project in the tradition of Feng Shui. The project will include ten villas; 58,000 square meters of townhouse and condominium units; clubhouse/recreational amenities; and retail components. Amber Bay Resort will create a new paradigm for coastal residential development in China by focusing on respect for the land and harmony with nature. This is achieved through a design that maximizes the sense of openness and reduces the apparent density by closely relating the building masses to the existing geography.



Dalian, China
**AMBER BAY RESORT
 MASTERPLAN**







马尼拉

MANILA



The Serendra masterplan is located on a 30-acre site and synthesizes commercial and residential uses for young professionals and new families. The project is organized around a Retail Plaza and central Landscape Spine, which flow together and unify the two residential sectors. The artful shaping of spaces, paths of movement, and qualities of entry work together to support creative interaction at multiple scales.

The design avoids a feeling of repetition by allowing the blocks to curve in a sinuous fashion and breaking them at intervals with breezeways, which allow for a multitude of vistas throughout the entire site. Within each sector, a series of connected landscape and water features accommodate a wide variety of leisure and recreational activities. A number of amenities, such as a daycare center, fitness facilities, multi-purpose courts for tennis, badminton and racquetball, and pool areas, are provided to enrich the lives of residents. The project's benefits to the larger Manila region establish this area as a modernized, well-equipped center that will serve as an excellent precedent for future residential development in the region.



Park-like gardens provide an urban oasis of serenity and security.

Serendra Housing
 Manila, The Philippines

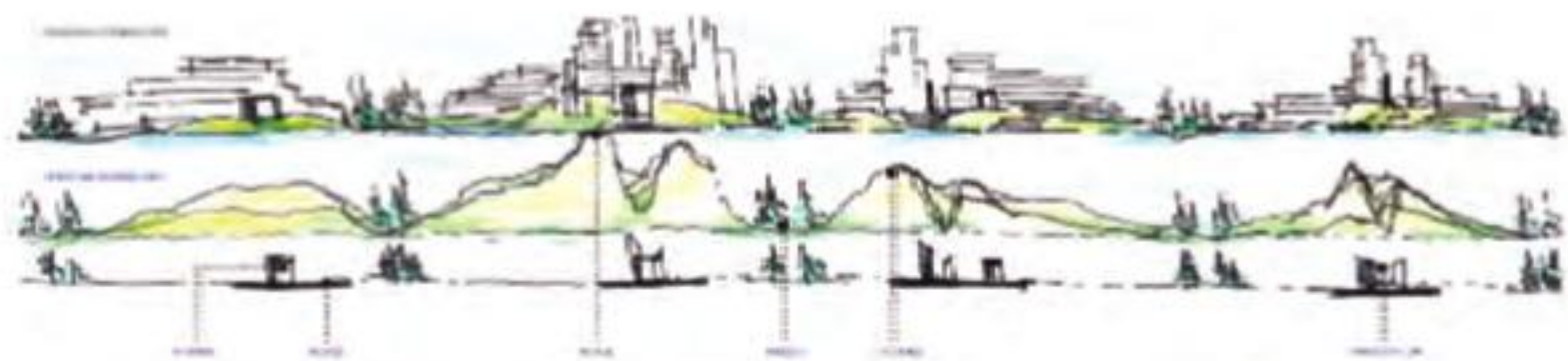
	PHD-1
	PHD-2
	PHD-3





成都市

CHENGDU



The hilly landscape becomes a metaphor for shaping multiple scales of habitation and community.



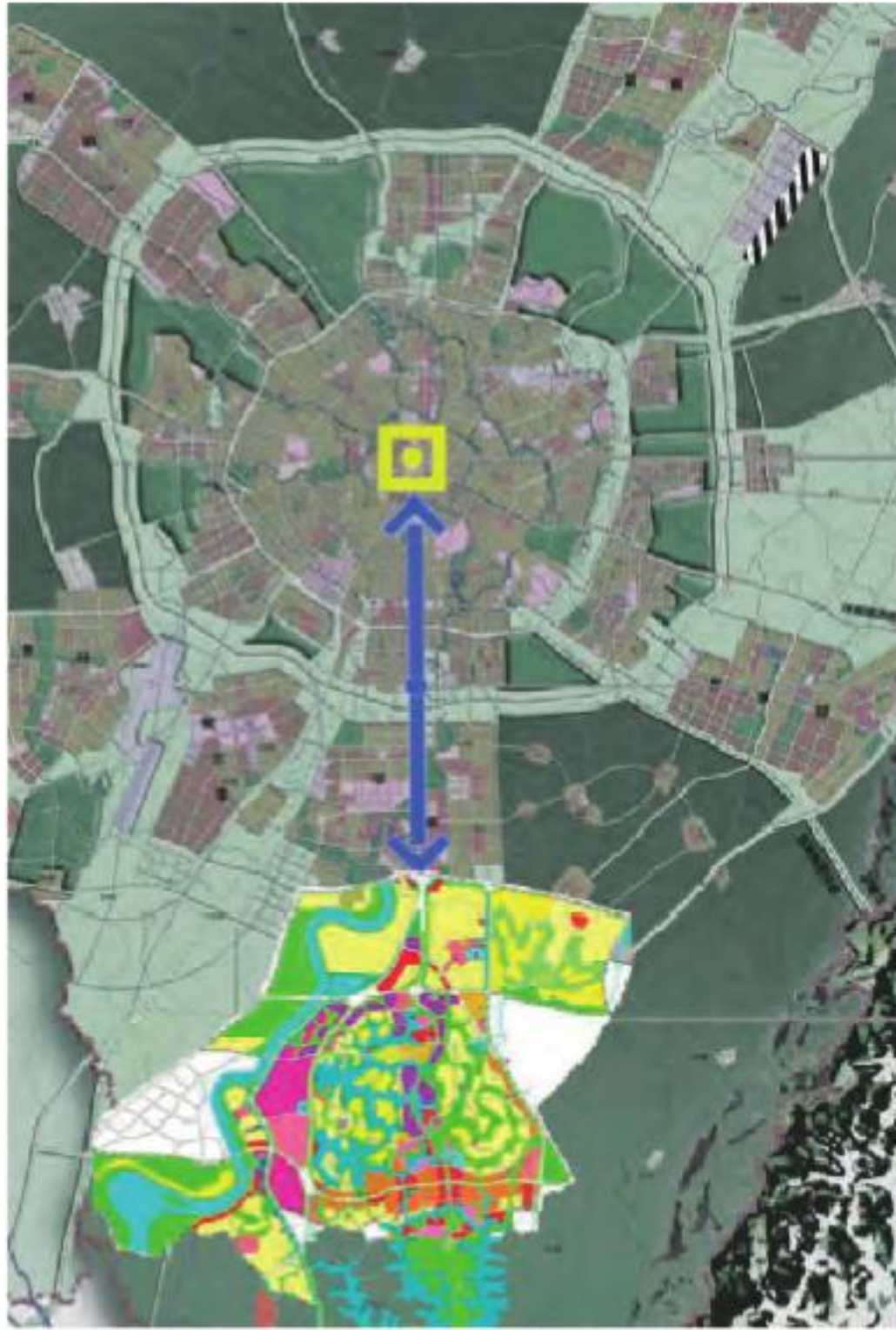
Located due south of Chengdu's historic center, the new town of Luxe Lakes occupies verdant land characterized by flat flooded fields interwoven amongst low, evenly spaced hills crowned with woods and terraced orchards. Consistent with Chengdu's reputation as a region focused on water with a relaxed lifestyle, the new city—a garden city—will be intimately intertwined with a new lake created within the lowlands of the site. The native land is honored through preservation of significant green belts and the extensive landscaping forming the context for the built environment. Work, play and live districts all share extensive lake frontage and will be interconnected through gracefully contoured roadways, elegant bridges, extensive pedestrian and bicycle trails, shuttle buses and water taxis.

The master plan envisions the development of a collection of neighborhoods, each defined by the special nature of its relationship to the land's topography and the water of the lake. Access to the sun and views of the lake greatly influenced placement of the wide variety of housing types—from villas and townhouses to mid-rise and high-rise options—all set within a generous landscape of parks, community gardens, recreational areas, club houses, foot and bicycle paths and waterfront promenades.

The harmony of the built environment and landscape represents the essence of the unique character of the project. This is manifested in an evocation of the most beautiful of the regional landscape characteristics including: the vertical movement of natural hills and mountains, the terraced forms of cultivated land, the interaction between water and land. Each of these characteristics provides inspiration for the principles and architectural organizations that underlie and unite all parts of the project.

Chengdu, China

LUXE LAKES MASTERPLAN



The master plan for Luxe Lakes is in stark contrast to the more typical approach to high-density residential projects in which there is often great repetition and therefore little real choice for the prospective tenant or owner. United by a shared material palette, the choreography of building forms and materials, a shared commitment to creating a sustainable environment and a rich and varied landscape, this new town will embody a set of distinct identities and characters that enable residents to identify with the unique place in which they live. Although this initial collection of neighborhood parcels appears to be a small selection of the new town's total area, it embodies a significant exploration of the character and program to be found throughout and provides a strong model for development in the years to come.





Housing is shaped in plan and section to frame views, connect to water and reflect the surrounding topography.







Gardens are integrated at entry levels to allow for ventilation and vertical integration of the landscape.



Our conceptual design for Parcel 9 of the Master Plan creates a landmark ensemble of energy-efficient towers, lower bar buildings and villas.

Innovative "Tropical Towers"

The iconic towers incorporate optimal sustainable strategies that respond to the tropical climate. The design creates a vertical movement of "sky garden" units that minimize the need for heating and air conditioning, while maximizing views to the outstanding natural surroundings. Central to the design of the 30-floor towers are their "perforations"—openings through the building that allow breezes to blow freely over sky gardens. These cut-outs naturally cool and ventilate the building while the sky gardens place the outdoor gathering areas on higher floors, where the heat and humidity are significantly lower than at ground level.

The architectural materials incorporate screens, canopies, overhangs, trellises and cantilevered bays to provide shade, while green walls planted with bamboo and creeping vines strengthen the connection to the natural environment. Sustainable elements also include the use of photovoltaic panels on the roof, and geothermal heating/cooling.

Harmony with Nature

The tower facades are animated by a dynamic sense of movement—a "weaving" character of projected and recessed volumes to provide a strong identity for the buildings. Creating an architectural version of the game of Jenga, the "in-and-out" pieces form a distinctive rhythm of solids and voids, light and shadow, that serves to enrich and modulate the large scale of the towers. At the top, each tower is marked by special "sky penthouse units".

The low-rise bar building and villas on the Parcel 9 site incorporate the same "weaving" character comparable to the towers, but with a more sculptural treatment. Public amenities including retail, restaurant, function rooms, and a clubhouse has been closely integrated with the towers on the waterfront. The landscape design enhances the quality of residential living on a lake and lagoon, by shaping a series of islands separated by waterways and connected by a road from the east.

Chengdu, China

LUXE LAKES PARCEL 9 TOWERS

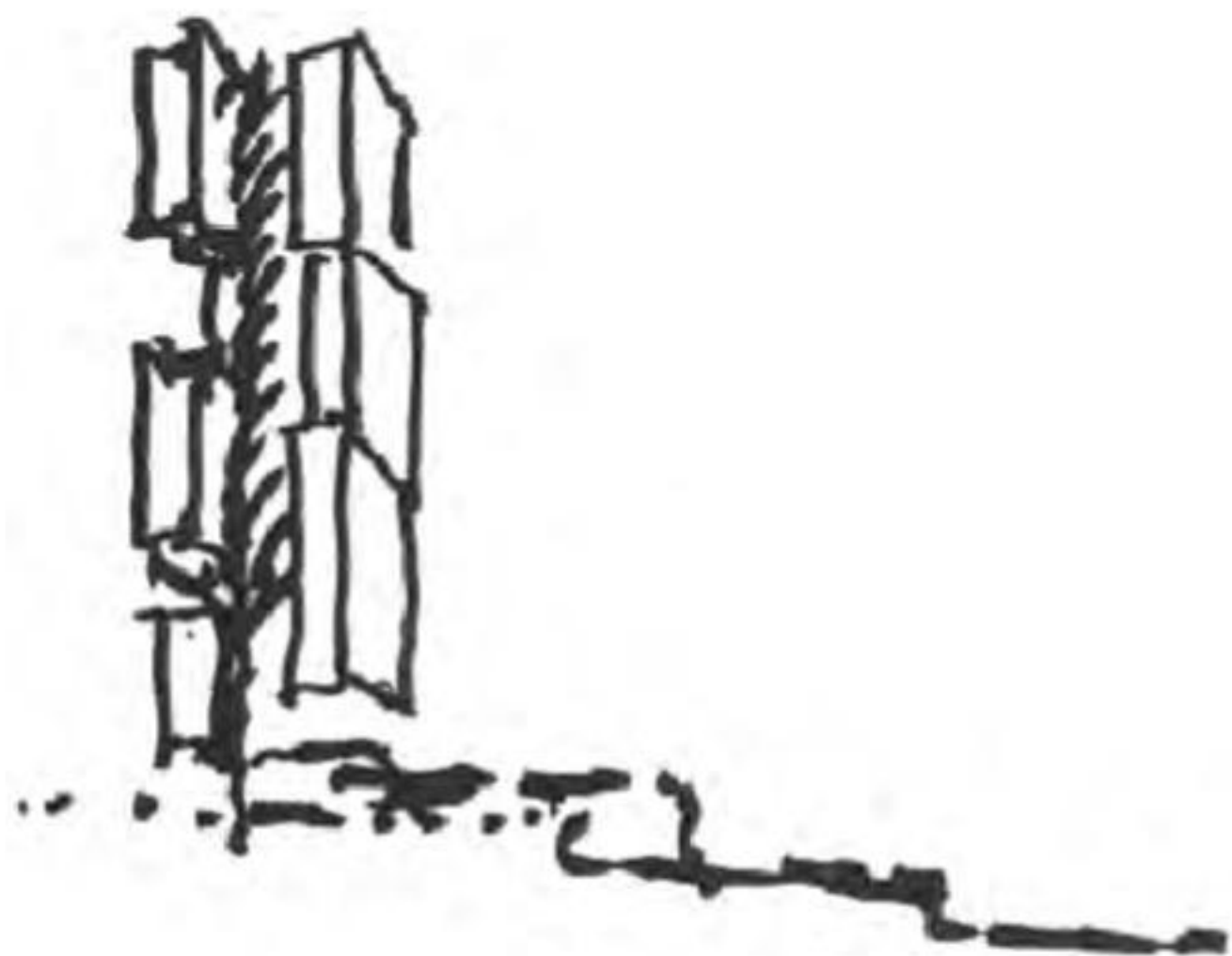


重庆

CHONGQING

The prominent natural conditions of the Chongqing area served as inspiration for the 13.8-hectare Chun Sen Bi An master plan. 3000 units of housing enjoy sweeping views and direct access to the waterfront and sloped river banks.

A formal axis in the center of the site represents the urban, public realm of the project, pulling the pedestrian flow from the city down to the river. This axis is animated by a grand flight of steps that echo the traditional street-stairs of the region. Retail shops are located on both sides of this central spine, adding to the lively urban character of the space. In contrast, an informal path, representing the more private and intimate realm of the project, meanders across the site from east to west. This smaller route echoes the winding, ancient pedestrian path between the docklands and the upper town that has been used for hundreds of years.

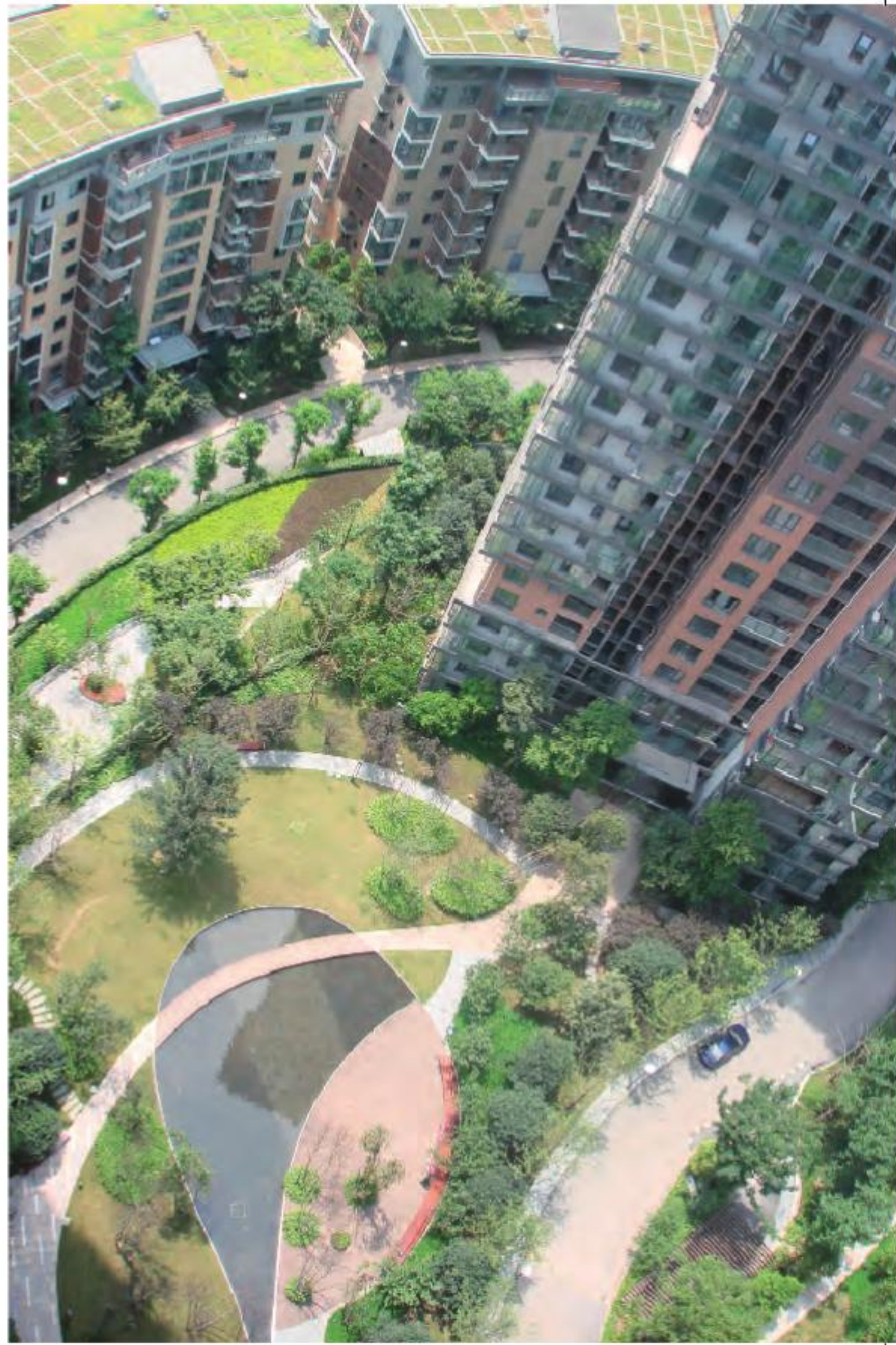


Chongqing, China

CHUN SEN BI AN HOUSING MASTERPLAN











台北市

TAIPEI

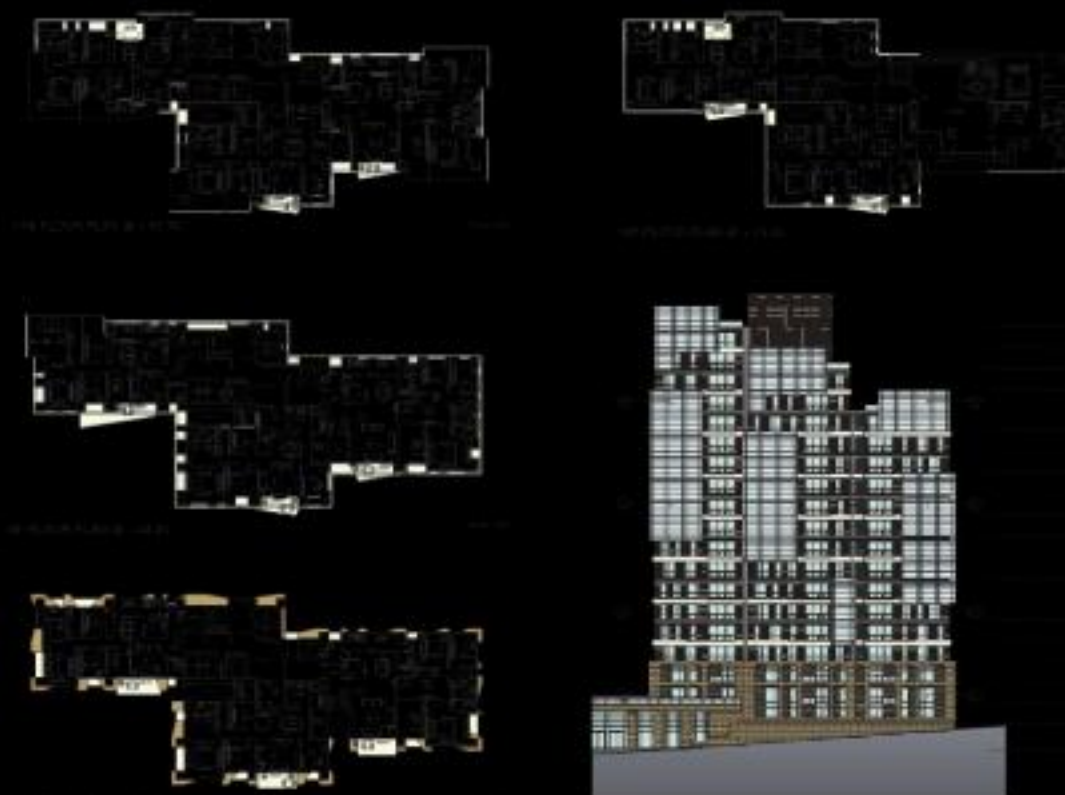
The Nei-Hu High End Residential Towers provide 136 units of housing within two 48,000 sqm residential towers that are located on a well-connected site directly across from the future American Institute in Taipei. The building mass is divided into sections: the base and lower floors are strengthened with prominent stone walls that anchor the buildings to the ground and enhance the sense of formal presence. The middle portions of the buildings are animated by an interplay of prefabricated concrete panels with shifting windows, which fulfill both structural and view requirements. The stepped massing of the upper floors relates to the scale of the city while providing a varied and intriguing silhouette. The tower tops are the lightest element, characterized by large glass bays that act as luminescent lanterns.

A series of public plazas, serene gardens and cooling fountains provide refreshing shade in the hot, humid climate. A series of water features has a hidden origin in the southwest terrace and cascades down through the lower lobby garden to greet residents and visitors at the entry plaza and drop-off area. The Upper Plaza is amplified by a generous opening that brings light down into the lobby, swimming pool and parking area below. This Upper Plaza is connected to the southwest terrace by a pedestrian bridge over the main lobby garden, which features a grand, double-angled glass canopy.



Taipei, Taiwan

NEI-HU HIGH END RESIDENTIAL TOWERS



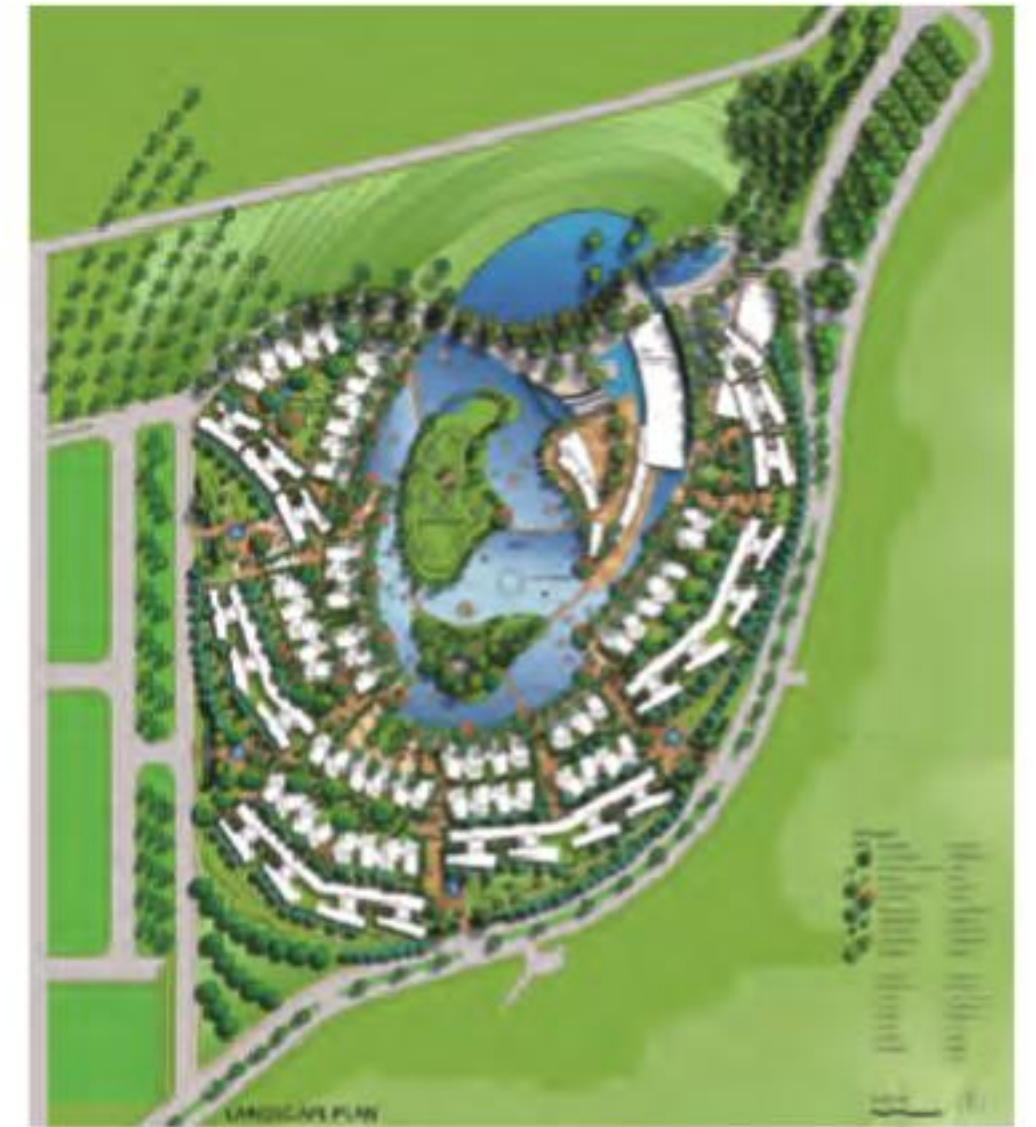


澳门市

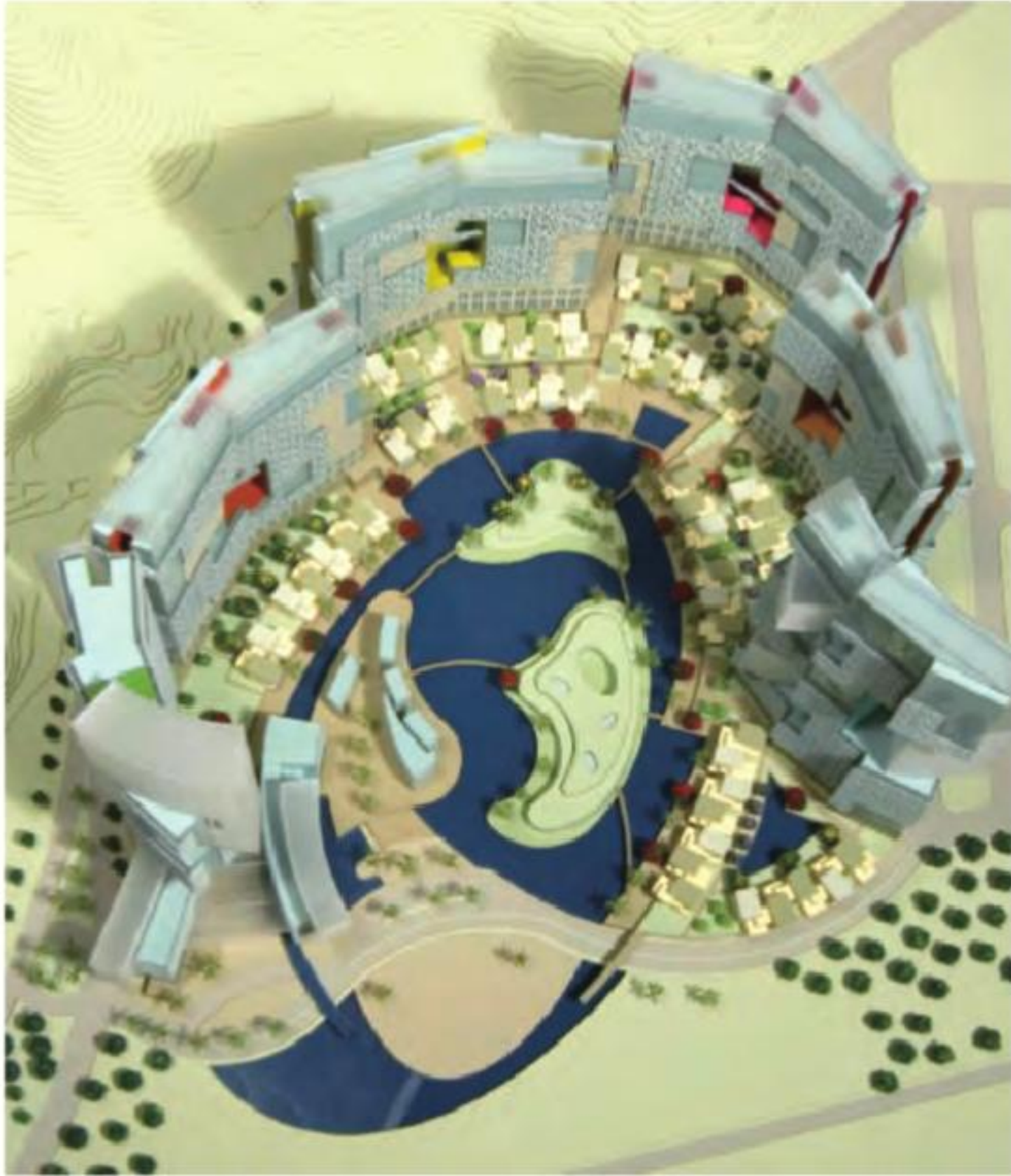
MACAU

The Concordia Macau resort creates a luxurious, family-oriented residential district while offering hotel, retail, and leisure facilities to celebrate the area's famed identity as a resort and entertainment destination. An elegant oval opening to the north evokes the image of a lotus blossom and is anchored by taller landmark buildings that serve as gateways to the project. Public spaces, paths of movement, and qualities of residential entry on this spectacular 12.4-acre site work together to encourage social interaction among residents. A Central Lagoon serves as the social and recreational heart of the project, with three floating "islands in a lake" which evoke a fantasy setting and enhance the project's resort atmosphere. A public pedestrian promenade encircles the Central Lagoon and is animated with landscaping, viewing terraces, bridges, and pavilions.

Sustainable, ecologically-friendly features are optimized throughout the project, ranging from green sod roofs and integrated photovoltaic systems to micro-turbines that generate on-site power. Water conservation methods include bio-filtration, wastewater management, and a global strategy that utilizes water falls and grading to keep water in constant motion. Lush native plants, trellises and canopies provide shade, while screens facilitate natural ventilation in the hot and humid tropical climate.



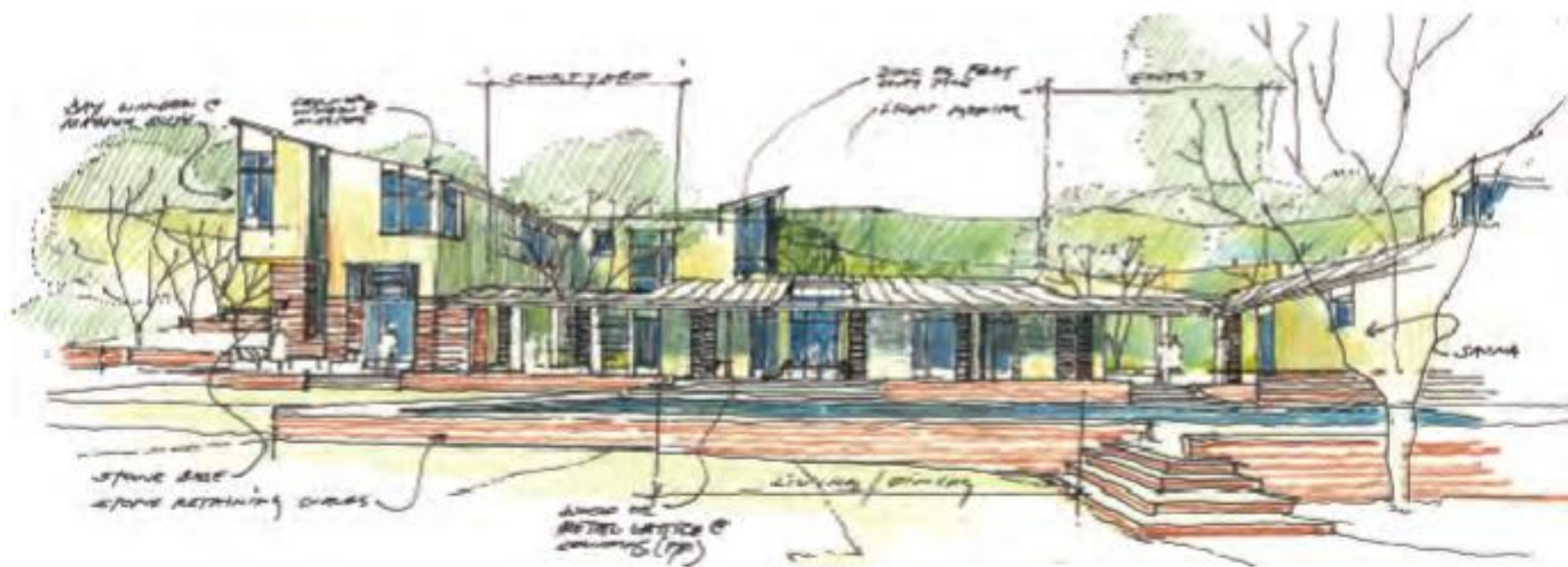
Macau, China
**CONCORDIA MACAU
RESORT DEVELOPMENT**





第比利斯市

TBILISI





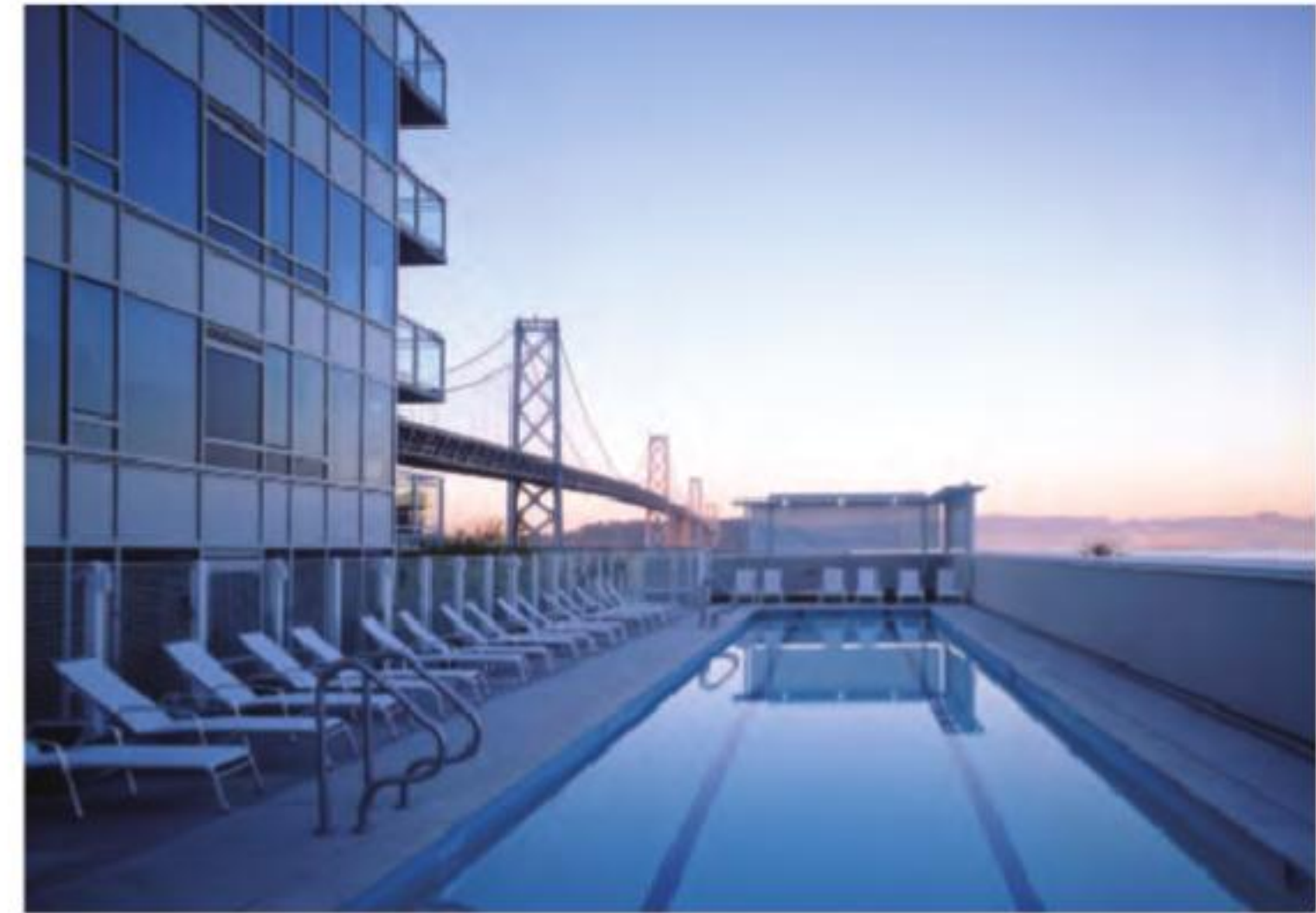
旧金山市

SAN FRANCISCO



The Watermark is a 130-unit 22-story high-rise project on a half-acre site on San Francisco's Embarcadero. The design considers the site's spectacular setting on the San Francisco Bay, at the confluence of varying urban districts and their respective scales. The building's tower form is articulated with step-backs which, along with projecting bays and balconies, emphasize the slender verticality of the building while affording maximum view opportunities for all apartments. The step-backs also accommodate the mix of one, two and three-bedroom and penthouse units.

Soil conditions dictated that parking be accommodated in a three-story above grade podium structure. This building base is shaped to relate to the scale of surrounding buildings, and its expression is carefully integrated with the tower. The light, transparent nature of the tower, with its glass balcony balustrades and light-colored spandrels of glass and metal, is brought down into the base at the monumental Bryant/Beale corner, while cast-stone walls punctuated with recessed entries, windows, and openings articulate the base walls.



San Francisco, California

WATERMARK TOWER CONDOMINIUMS



大开曼群岛

GRAND CAYMAN



Conceived as an antidote to the rapid, auto-oriented growth on the small island of Grand Cayman, Camana Bay has grown from a competition-winning, four-village master plan into a vibrant town center that is quickly becoming the communal heart of the Island. Moore Ruble Yudell provided a wide range of design leadership from master planning through building and interior design within a highly collaborative design process. Development of the new mixed-use, pedestrian oriented community included an intimate weaving of landscaped environments with office, parking, retail, residential and entertainment structures providing a considerable contrast to previous growth on the island. The network of shaded streets with destination parking structures, landscaped courts, inter-connecting passages, pedestrian arcades and urban plazas provide the Island's only true walking environment.

Each new village will embody the desire for clear, memorable spaces interwoven with courts and paths of surprise and discovery. These various spaces will be configured to create a hierarchy of scales—grand to intimate, as well as a range of experiences from civic to private. The Villages will create pedestrian friendly environments while allowing "tempered" traffic on most streets. The harmonious mix of pedestrians with slow auto traffic, while bicycles will produce the vitality found in thriving urban villages.



Four neighborhoods are linked from ocean to bay creating the armature for a walkable community.



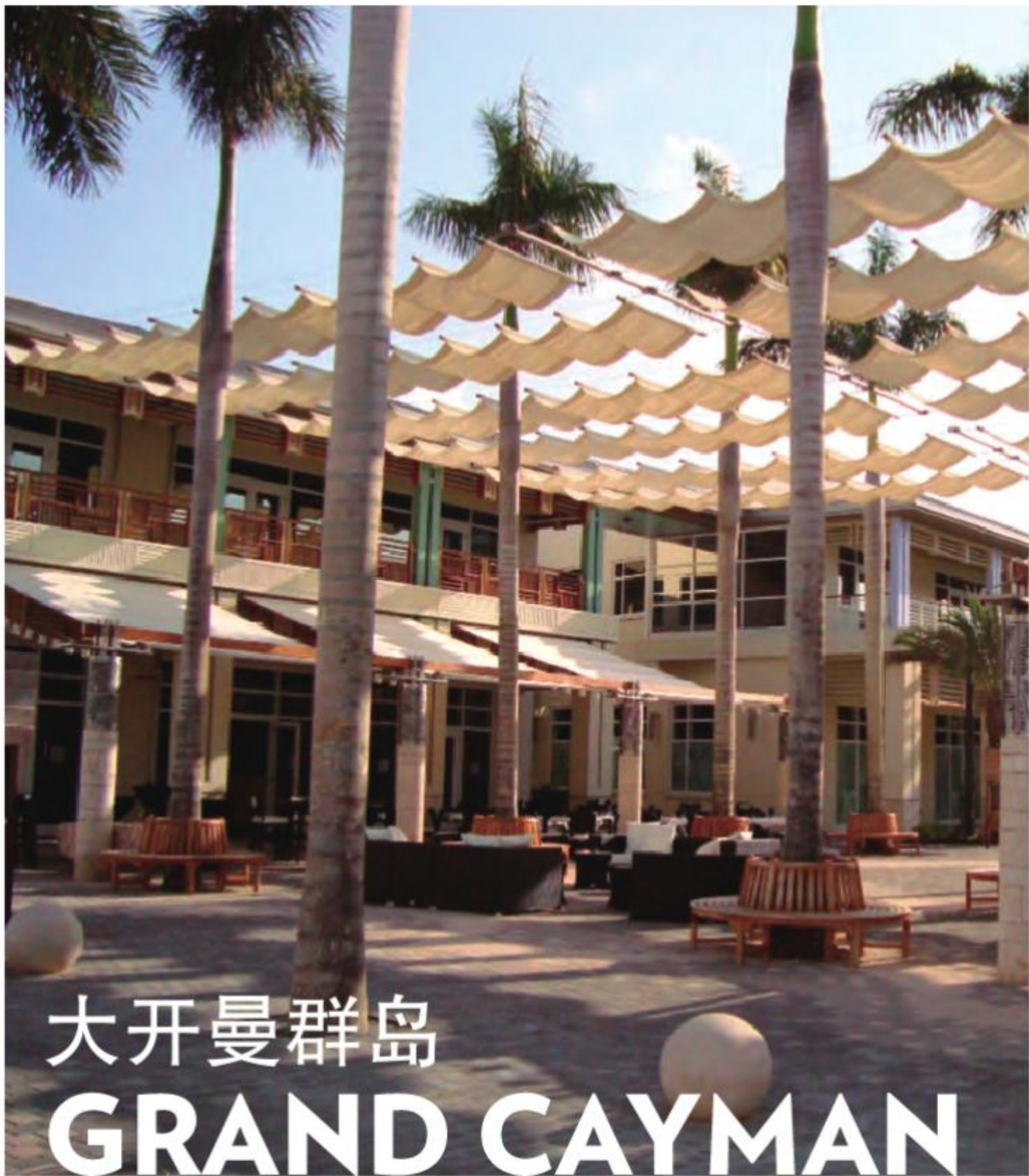


The town center is developed with a fine grain of streets, pedestrian paths and courtyards to create a rich diversity of places. Buildings and open space are shaped for shading and to capture prevailing breezes.



Computer studies helped optimize shading and ventilation for all parts of the town center.





大开曼群岛

GRAND CAYMAN

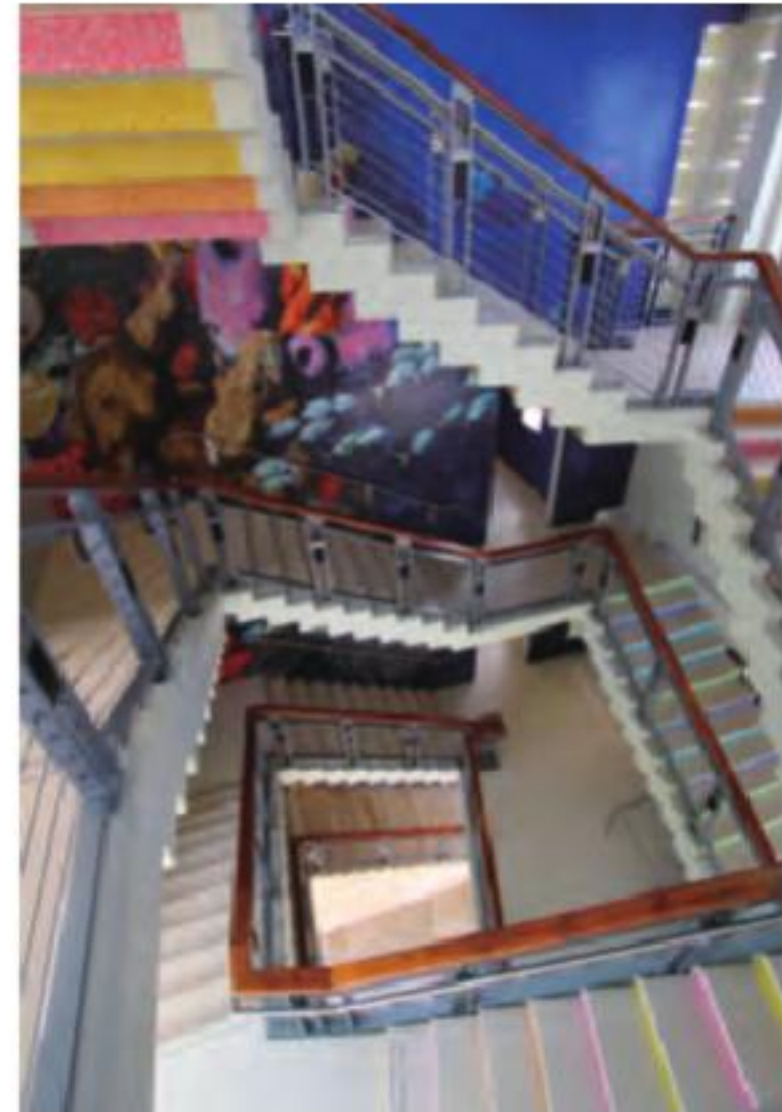
Envisioned as the first phase of a multi-decade build-out, the Town Center sets the example for the new community's quality and environmental responsiveness. Architectural expressions have grown from an understanding of the Island's climate and history without replication of inappropriately borrowed styles. Custom lighting, integrated mosaic art, extensive water features and a wide variety of architectural details and colors, inspired by the local environment, contribute to the Town's sense of Place.

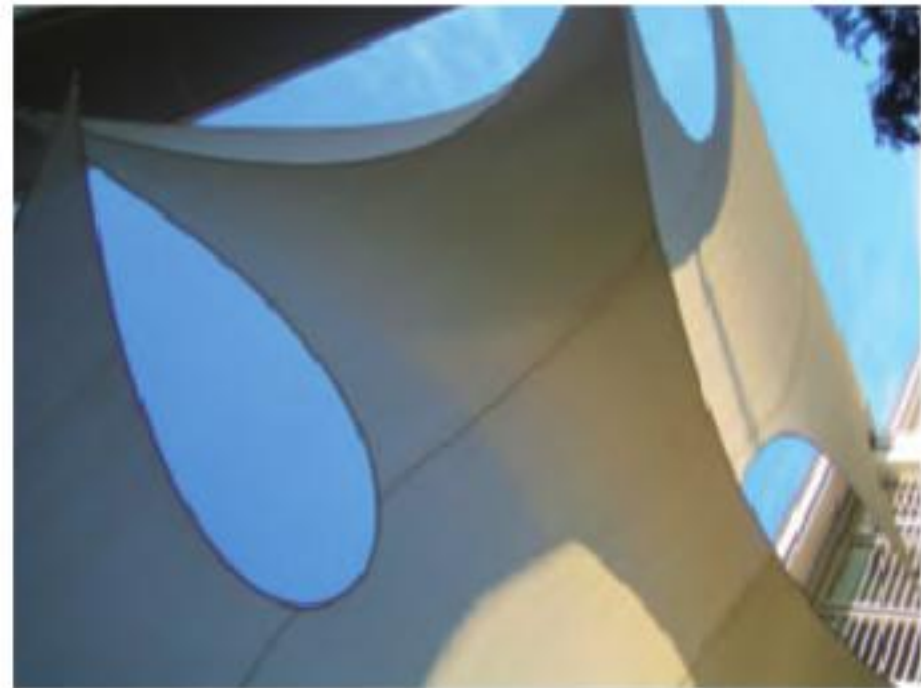
The challenge of the intense sun, high humidity and sudden torrential rains of this tropical environment focused the design's response to include structures and courtyards shaped to enhance cooling easterly breezes, extensive use of an array of sunshading devices including arcades, louvers, screens, tensioned fabric structures and retractable fabric awnings. The careful choice of local or Caribbean sourced materials and colors mitigate the heat-island effect while the development of a central utility plant, creation of rain-water collection cisterns and the extensive use of native, non-invasive planting all contribute to sustainability goals.

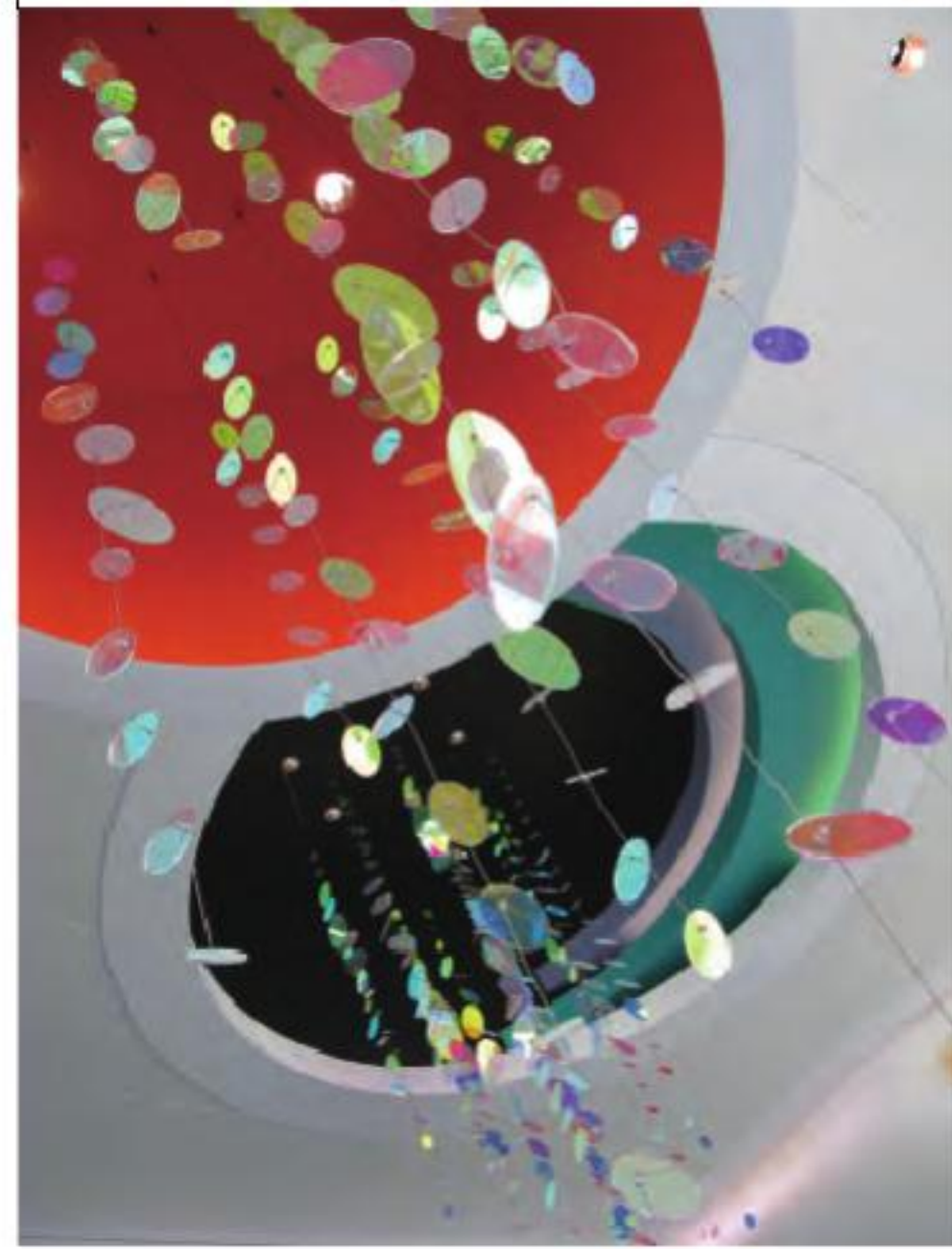
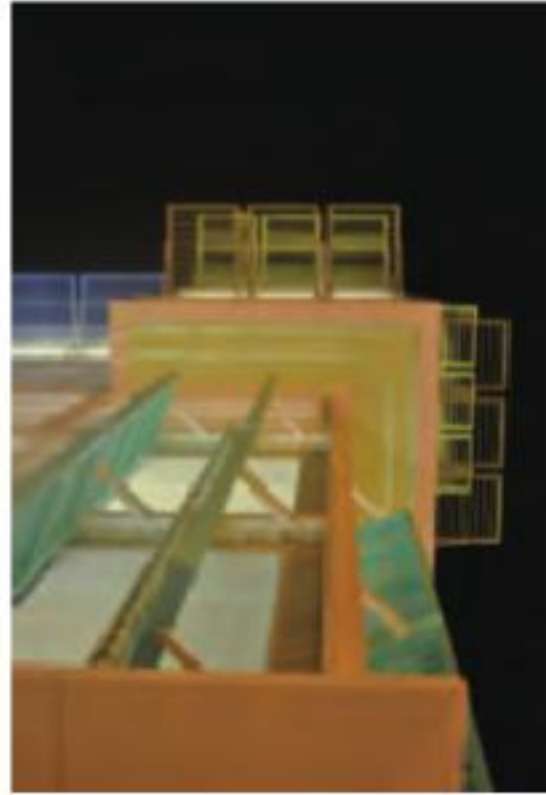
The experience of Camana Bay, often found in the most highly regarded urban locations around the world, is rich and varied supporting a lively pedestrian life intended to find a balance of harmony and variety. All the elements of design—architecture, landscape, graphics, lighting, fountains, and street furniture—contribute to the richness of the new town. This experience is at the core of the sense of community—authentic and contemporary grown with respect to the history, culture and climate of the place.

Grand Cayman, British West Indies

CAMANA BAY TOWN CENTER













Moore Ruble Yudell, principals and partners (from left):
 Mario Violich, Buzz Yudell, Jeanne Chen, Neal Matsuno, John Ruble,
 Michael Martin, Krista Beckie, Stanley Anderson, James May, O'Connor



Buzz Yudell, FAIA
 Partner

Buzz Yudell's passion for architecture grew out of a synthesis of artistic and social concerns. While at Yale College, his work in sculpture was complemented by exploration of sciences and humanities. Graduate studies at the Yale School of Architecture expanded these boundaries to a range of scales from small construction in situ to community participation and urban design. Here, he began his long association with Charles Moore. In 1977, Buzz, Charles and John Ruble formed Moore Ruble Yudell, a partnership based on shared humanistic values and a celebration of collaboration within the office and beyond to their clients and communities.

Buzz has collaborated intensively with John to expand the firm's expression and expertise to include campus, cultural, civic, residential and commercial architecture. Together they have led the firm as pioneers in planning and architecture for sustainable communities. Working in Europe for over thirty years, Buzz and John bring advanced approaches to sustainable architecture to numerous projects in the United States.

Buzz has led project design in a broad array of community and civic projects including the Steger Student Life Center at the University of Cincinnati, Manzanita Village Housing at the University of California, Santa Barbara, the Carmans Bay town master plan, Grand Cayman, and master planning for new towns in Germany. Master planning and new buildings for campuses include UCLA, UC Berkeley, Dartmouth College, Massachusetts Institute of Technology and California Institute of Technology. Buzz has helped the firm achieve international recognition for its residential architecture and the honor of many years as one of AD 100 (Architectural Digest's 100 Top Firms worldwide).

Throughout his career, Buzz has found teaching, writing, and community service to be critical in the evolution of both the theoretical and cultural role of architecture in shaping and celebrating place and

community. He has taught at Yale, University of California, Los Angeles, University of Texas, Austin, and was honored to hold the distinguished Howard Friedman Chair of Architecture at University of California, Berkeley.

In 2006, Buzz and John's leadership was recognized when the firm received the National American Institute of Architects Firm Award, the highest honor that can be bestowed to an American architecture firm.

In 2007, Buzz Yudell and John Ruble received the 2007 American Institute of Architects Los Angeles Gold Medal Award.



John Ruble, FAIA
 Partner

John Ruble, FAIA began his career as architect and planner in the Peace Corps, Tunisia, where a profound experience of culture, climate, and place provided lasting influences on his work. At the University of California, Los Angeles, he studied and associated with Charles Moore. In 1977, John, Charles, and Buzz Yudell formed Moore Ruble Yudell.

Since co-founding Moore Ruble Yudell, John Ruble has collaborated with his partners on a broad spectrum of residential, academic, cultural and urban design work. As Partner-in-Charge, he has helped realize some of the firm's best-known international work, including Moore Ruble Yudell's competition winning design for the United States Embassy in Berlin and the National AIA Honor award-winning Comprehensive Master Plan for the University of Washington, Tacoma.

With architecture degrees from University of Virginia and the University of California, Los Angeles School of Architecture and Urban Planning, John has been active in teaching and research, leading graduate design studios at UCLA and Cornell University. Together with Buzz Yudell, John is the 2007 American Institute of Architects Los Angeles Gold Medal recipient.



James Mary O'Connor, AIA
Principal

Born in Dublin, Ireland, James Mary O'Connor came to Charles Moore's Master Studios at University of California, Los Angeles in 1982 as a Fulbright Scholar. James received his Diploma in Architecture from the Dublin Institute of Technology, his Bachelor of Science in Architecture degree from Trinity College, Dublin, and his Master of Architecture from UCLA. He joined Moore Ruble Yudell in 1983.

As Principal-in-Charge, James has provided design leadership for large-scale residential, academic and mixed-use urban projects. International work has become a focus, with large-scale housing and planning projects in Malmo, Sweden, Manila, Philippines, and several areas of China. James is Principal-in-Charge of all the firm's Asian projects.

In China, the current Master Plan for the COFCO Eco-Valley Agricultural Production and Exhibition Center outside Beijing envisions a state-of-the-art sustainable project that will be one of the first net zero-carbon projects of its kind in the world. The landmark Science Park Towers headquarters building for Time-Medical Inc. in Taishou, China, incorporates state-of-the-art sustainable, environmentally-friendly and information-technology features to create an outstanding precedent for future live/work developments in Taishou's "Medical City." A current prominent academic project is the Gonggongman Urban Quarter Master Plan in Dublin, Ireland, creating a new campus for Dublin Institute of Technology (DIT) in the historic core of the city.

James has a special interest in projects with a strong sustainability component, as reflected in his work on the award-winning Santa Monica Civic Center Parking Structure, one of the first buildings of its kind

to be LEED-Certified in the United States, and the "Village" housing development nearby. The highly-sustainable Tarigo Building for the innovative Bo01 Housing Exhibition in Malmo, Sweden has received numerous awards for design excellence, and was selected as The Year's Building 2001 in Sweden.

Over the past twenty years, James has taught design studios, lectured, and been invited as guest critic at universities around the world. James was recipient of the AIA Young Architect Award in 2007.



Jeanne Chen, AIA
Principal

The focus of Jeanne Chen's work has been on many campuses across the country and she enjoys the challenges of working with multiple constituents who form the university client group and who often see the project from their own unique perspective. Jeanne believes that listening is the first step of responsive design.

Jeanne brings over twenty years of experience from campus planning, programming, through design and construction to the project with her most recent projects at Dartmouth College (LEED® Gold and Silver Certified) and the expansion of the Sloan School at MIT which is on track for LEED® Gold Certification. Currently, she is working on the Student Community Center at the University of California Berkeley which began with our developing a strategic master plan for the adaptive reuse, new construction and revitalization of the southwest campus district.

Jeanne's ability to advance and develop the broad vision of each project while attending to client needs and technical details has made her successful in leading complex institutional projects, including the firm's largest civic project, the Robert E. Coyle United States

Courthouse in Fresno, California. The design of the courthouse both represents the open and public face of our judicial system while addressing stringent security and circulation criteria.



Krista Becker, AIA, LEED® AP
Principal

Krista Becker graduated magna cum laude from the University of Southern California with on-site studies in Paris and Rome. Her ability to lead and coordinate complex project teams and tackle challenging project programs with attention to design, schedule and budget has made her a strong influence in the advancement of Moore Ruble Yudell's management approach.

As the Principal-in-Charge for the recently completed United States Embassy in Berlin, the American Institute in Taipei, College of Arts and Sciences South Lawn Project at University of Virginia, and the Santa Monica Public Library, she has emphasized skillful communication and understanding earning the confidence of some of the firm's most discerning client groups.

Her unique understanding of the Embassy program requirements, design excellence and strong project management skills has contributed to several recent state department commissions including: Santo Domingo, Dominican Republic New Embassy Compound, The Hague, The Netherlands New Embassy Compound, Helsinki, Finland New Embassy Addition and Renovation, Beirut, Lebanon new Embassy and Housing Compound and the Seoul, Korea New Embassy and Housing masterplan.

In addition to project management and design, Krista brings over twenty years of specialty program planning knowledge and experience. She is responsible for the flexible, efficient and functional space program layouts of several complex civic and academic buildings, including embassy programs.

Krista Becker is an active member of the American Institute of Architects and a guest lecturer at University of California Los Angeles Professional Practice in Architecture and Construction Management programs.



Mario J. Violich, AIA, ASLA
Principal

With a background in landscape architecture and architecture, Mario's professional and academic experiences blur the traditional boundaries between building and landscape. Mario received his Bachelor of Landscape Architecture degree at the University of California, Berkeley in 1983, followed by his Master of Architecture degree in 1989 from the University of California, Los Angeles. He joined Moore Ruble Yudell the same year.

Mario's design leadership has influenced a broad spectrum of projects at Moore Ruble Yudell, ranging from master planning, to mixed-use urban projects, to institutional buildings, to numerous single-family homes and gardens. His design approach is rooted in the exploration of the interdisciplinary nature of the design process.

As Principal, Mario has been in charge of many of the firm's residential projects, including the recently completed Moir House in Carmel and the Ruddell House in Kawai. Mario's award-winning projects include the Joseph A. Steger Student Life Center at the University of Cincinnati, Ohio and the Beth El Synagogue in Berkeley, California. In addition to his broad interdisciplinary professional experience, Mario has also been an instructor at the Department of Landscape Architecture at UCLA Extension since 1993 and an associate teacher with Adjunct Professor Buzz Yudell at UCLA and UC Berkeley.



Michael S. Martin, AIA
Principal

After spending his senior year studying architectural design in Europe, Michael graduated with honors from the University of Illinois, Urbana-Champaign in 1976. Having gained significant professional experience developing architectural projects in numerous states and in Europe, he extended his study of both architectural and urban design, earning a Master of Architecture II degree in 1993 from the School of Architecture and Urban Planning at the University of California, Los Angeles.

In over thirty years of study and practice, Michael has led a wide variety of project types and scales. Informing each has been his keen interest in sustainable design which grew from early work in Colorado including the exploration of innovative passive energy-use reduction strategies while on staff with John Denver's Windstar Foundation and culminating with the design of Arroyo and Hunter Lovins' first headquarters for the Rocky Mountain Institute in Snowmass, Colorado.

Extending beyond a background of experience that ranges from low income and migrant farm worker housing and single family residences to large commercial and institutional projects such as Canary Wharf in London and the World Bank in Washington, D.C., Michael's work at Moore Ruble Yudell has focused on large-scale, multi-building academic and commercial projects, as well as, master planning and urban design. While there is a diversity of projects that fall under his leadership, all benefit from a range of design explorations that seek authentic and appropriate solutions. This approach has successfully guided a new town development in the Cayman Islands, an academic complex in Hong Kong and mixed-use master planning in China, as well as, numerous projects throughout the United States.

Within the context of his broad experience, Michael has developed an expertise in the field of facilities for scientific research and teaching, enjoying both the rigor and creativity required in developing functional, humane and exciting homes for this community. He recently completed the French Family Science Center, a laboratory complex of new and renovated facilities for five scientific departments at Duke University, and is currently undertaking the programming and design for the new Bioengineering Laboratory at the University of California, Santa Barbara.

In addition to project involvement, Michael's leadership extends to being head of Moore Ruble Yudell's Research and Sustainability focus group and his participation as co-chair of Moore Ruble Yudell's Standards and Quality Control Group. Michael is a member of the American Institute of Architects and was Adjunct Professor in Design at Woodbury University in 1997.



Neal Matsuno, AIA, LEED® AP
Principal

Neal Matsuno joined the firm shortly after graduating from University of Southern California in 1984. While leading projects, Neal is recognized for combining design sensitivity with skills in technical coordination throughout the design process. Neal is the Principal-in-Charge of large-scale projects involving multiple user groups, and detailed program requirements, such as the Sloan School of Management Massachusetts Institute of Technology, Claremont McKenna College Master Plan, as well as detailed historical transformation of the recently completed Gloria Kaufman Hall Center for World Arts and Cultures at UCLA.

Neal's areas of special expertise include architectural lighting design, and he has won numerous lighting design awards for his work. Neal has had major responsibility for lighting design and technical detailing for projects including the MIT Sloan School of Management, UCLA Glavin Kaufman Hall, the California Center for the Arts, Escandido, Law Library at University of California, Los Angeles, and the firm's residential projects.



Stanley Anderson, AIA, IIDA
Associate Principal
Director, Interior Design Studio

Stanley Anderson graduated with honors and received his Bachelor of Architecture degree from the College of Architecture and Design at Kansas State University in 1985. An Associate Principal with Moore Ruble Yudell, Stanley specializes in Interior Architectural projects and has led the Interior Design Studio since joining the firm in 2004. Stanley has worked on a number of different project types, including commercial, residential, institutional, and academic. Recent and current projects include the United States Embassy in Berlin, Germany, the US Embassy in Santa Domingo, and the Casana Bay cinema, office and residential buildings in the Cayman Islands.

Stanley believes strongly in the relationship between architecture and interior design, and understands that although interior design can act separately from the architecture in which it is contained, it is most successful when it acknowledges its envelope and takes cues from its surrounding exterior environment. He also believes the basic purpose of all interior design solutions is to organize its parts and improve the functional, aesthetic and psychological experience of space.



Tina Beebe

Tina Beebe received her MFA from the Yale School of Art and Architecture. Working with Charles Moore as a student, Tina joined his firm in Essex, Connecticut and subsequently came to California to work with him in 1976. She also worked in the office of Charles and Ray Earnes, learning much from her great friend and mentor, Ray Earnes. As resident colorist and interior designer for Moore Ruble Yudell, Tina has integrated these influences with her extensive travel experiences to inform her choices for custom color and material palettes on commercial, institutional, and residential projects. She has provided consulting services for many distinguished U.S. and international-architecture firms in the United States and abroad.

Tina's practice has expanded to combine her design and color abilities to include the design of gardens for residential and commercial settings, gardens. As plant material inspires her color palette, color evokes ideas for whole gardens, which in turn complement and enhance the color and materials of architecture. This unique approach is exemplified in her color and landscape design for the award-winning Tango Housing at the Bo01 Exhibition in Malmö, Sweden. Tina has successfully applied principles of color and landscape at an extraordinary range of scales, from her own houses and gardens in Malibu, Santa Monica, and The Sea Ranch, California, to the coloring of whole townscapes at Know-Nord, Berlin.



Books by Moore Ruble Yudell

Moore Ruble Yudell with Glaserworks. *Arc of Interaction*. Philadelphia: ORO Editions, 2008

Anderton, Frances, Robert Campbell and Shouzhi Wang. *Moore Ruble Yudell Report 2007*. Beijing: AADCU, 2007

Moore Ruble Yudell with SWECO FFNS Arkitekter AB. *Innovation in Sustainable Housing: Tango*. New York: Editorial Press, Inc., 2005

Ruble, John and Buzz Yudell. *Moore Ruble Yudell: Making Place*. Sydney: Images Publishing Group, 2004

Ruble, John. "Libraries/Learning Centers." In *Building Type Basics for College and University Facilities*, edited by David J. Neuman. New York: John Wiley & Sons, 2005

Koffka, Adrian and Wendy Kohn, eds. *Moore Ruble Yudell: Building in Berlin*. Sydney: Images Publishing Group, 1999

Riera Ojeda, Oscar, James Mary O'Connor and Wendy Kohn. *Campus & Community: Moore Ruble Yudell Architecture and Planning*. Rockport Publishers, Inc., 1997

Riera Ojeda, Oscar and Lucas H. Guerra, eds. *Moore Ruble Yudell: Houses and Housing*. AIA Press, 1994

Steele, James, ed. *Moore Ruble Yudell: Academy Editions*, 1993

Books featuring

Moore Ruble Yudell projects

Images Publishing. *21st Century Houses: 150 of the World's Best*. Sydney: Images Publishing Group, 2010

Images Publishing. *100 Country Houses*. Sydney: Images Publishing Group, 2009

Didhoff, Anne. *Outdoor Rooms II*. Massachusetts: Quarry Books, 2006 (Yorkin House, Malibu, California)

Beaver, Robin (ed.). *100 More of the World's Best Houses*. Sydney: Images Publishing Group, 2005

Trulove, James Grayson and Il Kim, eds. *New American Additions and Renovations*. New York: Watson-Guptill Publications, 2001 (Gilbert House, Los Angeles, California)

Yee, Roger. *Educational Environments*. New York: Visual Reference Publications, Inc., 2002 (Hugh and Hazel Darling Law Library Addition, UCLA)

Residential Spaces of the World, Volume 5. Sydney: Images Publishing Group, 2002 (Yorkin House, Malibu, California)

Slessor, Catherine. *See-Through Houses: Inspirational Homes and Features in Glass*. London/New York: Ryland Peters & Small, 2001 (Yorkin House, Malibu, California)

Trulove, James Grayson and Il Kim, eds. *New American House 5*. New York: Watson-Guptill Publications, 2001 (Dodicci Garden, Pacific Palisades, California)

Hardenbergh, Don and Todd S. Phillips, eds. *Retrospective of Courthouse Design 1991-2001*, 2001 (United States Courthouse and Federal Building, Fresno, California)

Cyberspace: the World of Digital Architecture. Australia: Images Publishing, 2001 (Sunlaw Power Plant)

Cripp, Barbara. *Human Spaces*. Massachusetts: Rockport Publishers, Inc., 2001 (Nishiokamoto Housing, Kobe, Japan)

Gootee Power, Nancy and Susan Heeger. *The Gardens of California: Four Centuries of Design from Mission to Modern*. Clarks on N. Potter, Inc., 2000 (Yudell-Beabe House, Malibu, California)

Langdon, Philip. *American Houses*. New York: Stewart Tabori & Chang, 1997 (Marine Street House, Santa Monica, California)

Riera Ojeda, Oscar, ed. *The New American House*. Whitney Library of Design, 1995 (Yudell-Beabe House, Malibu, California)

Ferguson, R. *Urban Revisions: Current Projects in the Public Realm*. MIT Press, 1994

Webb, Michael and J. Carter Brown. *Architects House Themselves: Breaking New Ground*. The Preservation Press, 1994

Sandoff, Henry. *School Design*. New York: Van Nostrand Reinhold, 1994

Steele, James. *Museum Builders*. Academy Editions/Ernst & Sohn, London, 1994 (Hood Museum, Hollywood Museum, California; and St. Louis Art Museum, Missouri)

Toy, Maggie, ed. *World Cities: Los Angeles*. London: Academy Editions and Berlin Ernst + Son, 1994

Johnson, Eugene J. *Charles Moore Buildings and Projects 1949-1986*. New York: Rizzoli, 1986 (various)

Stewart-Tabori, Tim. *Freestyle*. New York: Stewart Tabori & Chang, 1986

2010

Chicago Athenaeum/Europe American Architecture Award 2010: GrangeGorman Master Plan, Dublin Institute of Technology, Ireland

World Architecture Festival, Future Residential Housing Highly-Commended Award: Chun Sen B An Housing Master Plan, China

American Institute of Architects California Council Honor Award for Urban Design 2010: UC Berkeley Sproul Student Community Center

American Institute of Architects California Council Merit Award 2010: Santa Monica Civic Center Parking Structure

National Center for State Courts Citation, Retrospectives of Courthouse Design 2001-2010: Robert E. Coyle United States Courthouse

Pacific Southwest Regional winner of The Office Building of the Year (TOBY), Government Category: Robert E. Coyle United States Courthouse

2009

World Architecture Festival, Future Projects-Masterplanning Highly-Commended Award: GrangeGorman Master Plan, Dublin Institute of Technology, Ireland

AIA California Council Merit Award: GrangeGorman Master Plan, Dublin Institute of Technology, Ireland

AIA Santa Barbara Merit Award 2009: Manzanita Village housing, University of California, Santa Barbara

American Institute of Architects California Council Merit Award: Santa Monica Civic Center Parking Structure

2008

Architecture Foundation of Los Angeles AFLA Design Green Awards Honor Award: Santa Monica Civic Center Parking Structure

Chicago Athenaeum American Architecture Award: Santa Monica Civic Center Parking Structure

AIA California Council Design Awards "Savings By Design": Santa Monica Public Library

Boston Society of Architects Campus Planning Award: Dartmouth College North Campus Plan

AIA/LA 2008 Design Award: Santa Monica Civic Center Parking Structure

SEGD 2008 Design Award (Society for Environmental Graphic Design): Santa Monica Civic Center Parking Structure

Westside Urban Forum Westside Prize: Santa Monica Village

Yang Ten Yo Outstanding Residential Community Award: Longhu Chun Sen Bi An

Chongqing Outstanding Planning Design Award: Longhu Chun Sen Bi An

2007

American Institute of Architects Los Angeles Gold Medal 2007: Buzz Yudell, FAIA and John Ruble, FAIA

American Institute of Architects Academy of Architecture for Justice, Justice Facilities Review 2006-2007: Robert E. Coyle United States Courthouse

GSA Design Excellence Honor Award for Architecture: Robert E. Coyle United States Courthouse

Chicago Athenaeum American Architecture Award: Santa Monica Public Library

New American Architecture 2007 Exhibition, Kimball International, New York: Santa Monica Public Library

Boston Society of Architects Sustainability Award and Build Boston Exhibition: Santa Monica Public Library

Society of Campus and University Planners/AIA Merit Award for Excellence in Architecture for Renovation or Adaptive Reuse: Gloria Kaufman Hall, University of California, Los Angeles

Los Angeles Business Council Preservation Award, 37th Annual Los Angeles Architectural Awards: Gloria Kaufman Hall, University of California, Los Angeles

AIA Santa Clara Valley Honor Award: Horace Mann Public Elementary School

United States Institute for Theater Technology, PQ2007 Architecture & Technology Exhibition, Prague, Czechoslovakia: Clarice Smith Performing Arts Center, University of Maryland, College Park

United States Institute for Theater Technology, PQ2007 Architecture & Technology Exhibition, Prague, Czechoslovakia: Gloria Kaufman Hall, University of California, Los Angeles

California Preservation Foundation Preservation Design Award: Gloria Kaufman Hall, University of California, Los Angeles

Glass Association of North America Design in Glass Award: Santa Monica Civic Center Parking Structure

2006

American Institute of Architects National Firm Award
 National AIA Honor Award: Joseph A. Steger Student Life Center, University of Cincinnati
 National AIA Urban & Regional Award: University Boulevard, University of British Columbia, Vancouver
 American Institute of Architects Academy of Architecture for Justice, Citation: Robert E. Coyle United States Courthouse
 Calibre Award for Environmental Leadership: Santa Monica Public Library
 SCUP/AIA-CAE Merit Award: University Boulevard, University of British Columbia, Vancouver
 Royal Architectural Institute of Canada National Urban Design Award/Vancouver Award: University Boulevard, University of British Columbia, Vancouver
 Chicago Athenaeum American Architecture Award: Robert E. Coyle United States Courthouse
 Westside Urban Forum Westside Prize: Gloria Kaufman Hall Center for World Arts & Cultures, University of California, Los Angeles
 Los Angeles Architectural Awards, Sustainable category: Santa Monica Public Library
 International Interior Design Association Calibre Award for Environmental Leadership: Santa Monica Public Library
 Pre-cast Institute Design Award: Santa Monica Public Library
 Southern California Development Forum Honor Award: Santa Monica Public Library
 McGraw Hill California Construction Best 06, Best Civic/Redevelopment: Santa Monica Public Library
 Berkeley Design Advocates Award of Excellence: Congregation Beth El

2005

AIA/LA Merit Award: Joseph A. Steger Student Life Center, University of Cincinnati
 University Boulevard Competition, First Prize: University Boulevard, University of British Columbia, Vancouver
 AIA California Council Merit Award: Joseph A. Steger Student Life Center, University of Cincinnati
 AIA Ohio Design Award: Joseph A. Steger Student Life Center, University of Cincinnati
 Educational Facilities Design Award of Merit, AIA Committee on Architecture for Education (CAE): Joseph A. Steger Student Life Center, University of Cincinnati
 Educational Facilities Design Award of Merit, AIA Committee on Architecture for Education (CAE): Horace Mann Public Elementary School
 Benjamin Moore HUE Award for Residential Interiors Westside Urban Forum Westside Prize: 606 Broadway Housing
 Precast Concrete Award 2005: Robert E. Coyle United States Courthouse

2004

AIA Cincinnati Honor Award: Joseph A. Steger Student Life Center, University of Cincinnati
 AIA California Council Merit Award 2004: Horace Mann Elementary School
 AIA/LA NextLA Citation: Chun Ser Bi An Housing, Chongqing
 Westside Urban Forum Westside Prize: Santa Monica Civic Center Parking Structure
 CMACN & AIA California Council Concrete Masonry Honor Award: Horace Mann Elementary School

2003

National AIA Honor Award: Bo01 "Tango" Housing
 AIA California Council Honor Award: Bo01 "Tango" Housing
 Colorado Springs Partnership in Community Design: Russell T. Tuttle Science Center, Colorado College
 Gröna Gärdar Vilda Grönor award (landscaping/habitat): Bo01 "Tango" Housing

2002

Council for New Urbanism Charter Award: New Campus Master Plan & Phase I, University of Washington Tacoma
 Excellence on the Waterfront Honor Award: Bo01 "Tango" Housing

2001

Årets Stadsbyggnadspris (The Year's Building 2001): Bo01 "Tango" Housing

2000

"Bo01 Tango" Housing at the Swedish Pavilion at "Mostre Internazionale," La Biennale di Venezia, Venice, Italy: Bo01 "Tango" Housing
 Dartmouth North Campus Plan Competition, First Prize: Dartmouth College

1999

American Institute of Architects Honor Award for Urban Design: New Campus Master Plan & Phase I, University of Washington Tacoma

1998

American Institute of Architects Honor Award: Powell Library, University of California, Los Angeles

1997

AIA/JALA Library Buildings Award: Powell Library, University of California, Los Angeles
 Los Angeles Business Council Award: Powell Library, University of California, Los Angeles
 Los Angeles Conservancy Award: Powell Library, University of California, Los Angeles

1996

U.S. Foreign Building Operations, National Design Competition, First Prize: United States Embassy, Berlin, Germany
 California Governor's Historic Preservation Award: Powell Library, University of California, Los Angeles
 IIDA Edwin F. Guth Memorial Award of Excellence for Interior Lighting Design: California Center for the Arts
 Lumen West Award for Lighting Design: California Center for the Arts

1995

American Concrete Institute, Winner Architectural Category: Walter A. Haas School of Management, University of California, Berkeley
 United States Institute for Theater Technology Merit Award: California Center for the Arts
 Stucco Manufacturers Association Bronze Award for Architectural Excellence: California Center for the Arts

1994

American Institute of Architects (AIA)/American Association of School Administrators, Citation: Walter A. Haas School of Management, University of California, Berkeley
 AIA California Council/National Concrete Masonry Association Award of Merit: Microbiology Research Facility, University of California, San Diego
 GEE Edison Award of Merit: California Center for the Arts

1993

AIA National Interior Architecture Award of Excellence: Church of the Nativity, State of Maryland, National Design Competition, First Prize: Maryland Center for Performing Arts, University of Maryland, College Park

1992

AIA California Council Firm of the Year Award, 1992
 Architectural Design Honor: First Church of Christ, Scientist
 AIA California Council Honor Award: Yudel/Beebe House, Malibu
 Interiors Magazine 13th Annual Interiors Awards, Best in Institutional Design: Church of the Nativity
 Interfaith Forum on Religion, Art and Architecture International: Church of the Nativity
 AIA California Council Urban Design Award: Plaza Las Fuentes
 AIA SW Oregon Chapter First Place, Peoples' Choice Awards: University of Oregon Science Complex
 AIA Southwestern Oregon Chapter Citation Winner: University of Oregon Science Complex
 California Institute of Technology, Invited Design Competition, First Place: Avery House
 Argo Karov (Berlin) International Design Competition, First Prize: Karov Nord Master Plan
 Taiwan National Invited Design Competition, First Prize: Dong-Hwa University Master Plan

1991

AIA San Diego Chapter Honor Award: Church of the Nativity, Rancho Santa Fe
 AIA California Council National Honor Award: First Church of Christ, Scientist
 AIA/Sunset Magazine Western Home Awards Award of Merit, 1991-1992: Yudel/Beebe House, Malibu
 American Wood Council National Honor Award: First Church of Christ, Scientist

1990

AIA Los Angeles Honor Award: Humboldt Library
 AIA/American Library Council National Design Award: Humboldt Library

1989

AIA California Council Merit Award: House on Point Dume (Anawalt House)

1988

AIA National Honor Award, 1988: Tegel Harbor Housing
 AIA California Council Honor Award: Tegel Harbor Housing
 AIA California Council Honor Award: Carousel Park

1987

City of Santa Monica Mayor's Commendation, October: Carousel Park
 Waterfront Center Excellence on the Waterfront Honor Award: Carousel Park
 State of California Department of Rehabilitation Architectural Design Awards Program, "Building a Better Future Honor Award": Carousel Park

1984

AIA National Honor Award: Parish of St. Matthew
 AIA California Council Merit Award: Parish of St. Matthew
 AIA Los Angeles Chapter Merit Award: Parish of St. Matthew

1981

Architectural Record House of the Year: Rodas House
 Santa Monica Pier Design Charrette, First Prize: Carousel Park

1980

Tegel Harbor International Design Competition, West Berlin, First Prize: Tegel Harbor Master Plan, Germany

1977-1979 Rodes House Los Angeles, California	1964-1993 Bel Air Presbyterian Church Los Angeles, California	1988-1995 Chemistry Building University of Washington Seattle, Washington	1992 competition, 1992-1994 Avery House California Institute of Technology Pasadena, California	1995-1998 Percival/Westbrook House Newport Beach, California	1997-1998 Miramar Villas (project) Istanbul, Turkey	2001-2003 East Campus District Plan/SHASS/ Dewey Library/Sloan School of Management Massachusetts Institute of Technology, Cambridge, Massachusetts	2001-2002 Inclusion Area D Faculty Housing Master Plan University of California, Santa Cruz
1979-1983 Parish of Saint Matthew Episcopal Church Pacific Palisades, California	1984 Competition, 1984-1987 Carousel Park at Santa Monica Pier Santa Monica, California	1988-1996 Nishiokamoto Housing Kobe, Japan	1992 competition, 1992-1999 Karow-Nord Housing Berlin-Weissensee, Germany	1995-1999 Shmuger/Hamagami House Pacific Palisades, California	1997-1998 Nautilus Residences Yedigöller, Turkey	2001-2007 406 Broadway Housing Santa Monica, California	
1980-1985 Kwee House Singapore	1985-1988 Anawak House Malibu, California	1988-1996 Powell Library Seismic Renovation University of California, Los Angeles	1992 Competition, 1993-1998 Kirchsteigfeld Housing Potsdam, Germany	1995 competition, 1996-2008 United States Embassy Berlin, Germany	1997-1999 Baas/Walrod House The Sea Ranch, California	2005-2010 Sloan School of Management Massachusetts Institute of Technology, Cambridge	2001-2003 Arrgen Laboratories, Administration, and Dining Complex Longmont, Colorado
1981-1983 Maine Street House Santa Monica, California	1985-1989 Church of the Nativity Rancho Santa Fe, California	1988-2002 Potašákern Housing and Villas Malmö, Sweden	1992-1994 Walrod House Berkeley, California	1996-1997 Groth House (project) Mustique, St. Vincent and the Grenadines	1997-1999 Göttingen Office Building Göttingen, Germany	1998-2003 Russell Tutt Science Building Colorado College, Colorado Springs	2001-2002 North Campus District Plan Dartmouth College Hanover, New Hampshire
1981-1988 Tegel Harbor Housing Berlin, Germany	1985-1989 Science Complex Master Plan University of Oregon, Eugene	1990 Bolla Center Competition Berlin, Germany	1992-1996 Avery Center California Institute of Technology Pasadena, California	1996-1997 Peg Yorkin House Malibu, California	1997-2001 Yudell/Beebe House The Sea Ranch, California	1998-2002 Physical Sciences Building University of California, Santa Cruz	2002-2006 Kensley Hall & Halderman Centers Dartmouth College Hanover, New Hampshire
1982 Pasador Hotel San Juan Capistrano, California	1986-1988 Peter Bosenbaum Arts Education Center Crossroads School Santa Monica, California	1990-1993 Villa Superba Venice, California	1992-1998 Hugh & Hazel Darling Law Library Addition University of California, Los Angeles	1996-1998 Elizabeth Moore House Oinda, California	1997-2002 Fairmont Towers Hotel Addition San Jose, California	1999-2001 Tango Booth Housing Exhibition Malmö, Sweden	2002-2006 McLaughlin Cluster Student Housing Dartmouth College Hanover, New Hampshire
1982-1989 San Antonio Art Institute San Antonio, Texas	1986-1989 First Church of Christ Scientist Glendale, California	1991 Friedrichstadt Passagen Competition Berlin, Germany	1995-2000 Bahnhof Westseite Master Plan Göttingen, Germany	1996-1998 Gilbert House Remodel Los Angeles, California	1997-2002 Interdisciplinary Sciences Building University of California, Santa Cruz	1999-2002 New Science Building University of Washington Tacoma Tacoma, Washington	2002-2006 Class of 1954 Dining & Social Commons Dartmouth College Hanover, New Hampshire
1983-1987 Saint Louis Art Museum, West Wing Renovation and new Decorative Arts Galleries Saint Louis, Missouri	1986-1995 Cellular and Molecular Medicine, East and West Wings University of California, San Diego	1991-1994 Schetter House Pacific Palisades, California	1995-1998 Sherman M. Fairchild Library of Engineering and Applied Science California Institute of Technology Pasadena, California	1996-1999 Graß's House Berlin, Germany	1997-2002 Manzanita Village and Carrillo Commons University of California, Santa Barbara	1999-2002 Falkenberg House Woodside, California	2003-in progress Class of 1954 Dining & Social Commons Dartmouth College Hanover, New Hampshire
1983-1989 Plaza Las Fuentes Mixed-use Development Pasadena, California	1987-1995 Walter A. Haas School of Business University of California, Berkeley	1991-1998 Berliner Strasse Housing Potsdam, Germany	1998-2003 Bainhof Westseite Master Plan Göttingen, Germany	1996-1999 Tiergarten Dreieck Housing and Mixed-Use Berlin, Germany	1997-2005 Congregation Beth El Berkeley, California	1999-2004 Joseph A. Steger Student Life Center University of Cincinnati, Ohio	2001-2007 Santa Monica Civic Center Parking Structure Santa Monica, California
1984-1987 Iranan House Atlanta, Georgia	1987-1989 Yudell/Beebe House Malibu, California	1991-2003 New Campus Master Plan University of Washington Tacoma Tacoma, Washington	1994 Competition, 1994-2001 Clarice Smith Performing Arts Center University of Maryland, College Park	1996-2002 Regatta Wharf Housing at Jackson's Landing Pymore, Sydney, Australia	1997-2005 House for the Next Millennium (project) House Beautiful magazine	1999-2004 Gloria Kaufman Hall, Center for World Arts and Cultures University of California, Los Angeles	2001-2006 Livermore House Carmel, California
1984-1988 Humboldt Bibliothek Berlin, Germany	1987-1994 California Center for the Arts Escondido, California	1992-1995 Campus Master Plan Dong-Hwa National University Hwa-Lien, Taiwan	1994-2003 Wissenstein House Santa Barbara, California	1996-2010 Carnava Master Plan and Town Center Grand Cayman, Cayman Islands	1998-2000 Disney Imagineering GCS Master Plan Glendale, California	2000-2003 Halpin House The Sea Ranch, California	2001-2006 United States Air Force Memorial Competition Arlington, Virginia
		1992 competition, 1992-1994 Peck & Goppenburg Department Store Leipzig, Germany	1995-1997 Kartaneli Winter Resort Hotel Uludağ, Turkey	1998-2006 Robert E. Coyle US Courthouse Fresno, California	1998-2003 Horace Mann Elementary School San Jose, California	2001-2005 Watermark Tower Condominiums San Francisco, California	

2005-2006
The French Family Science Center
Duke University
Durham, North Carolina

2005-2012
Serendra Housing and Retail Center
Manila, The Philippines

2002-2005
Santa Monica Public Library
Santa Monica, California

2002-2008
Ruddell House
Kauai, Hawaii

2005-in progress
Tianjin Xin-He Housing
Tianjin, China

2002-2004
Western Asset Plaza
Pasadena, California

2005-2006
John Brooks Williams
Natural Sciences Center
St. Edwards University
Austin, Texas

2005-in progress
American Institute in Taiwan
Taipei, Taiwan

2004-2010
Chun Sen & An Housing
Chongqing, China

2004-2005
West Village Master Plan
University of California, Davis

2004-2008
Muir House
Carmel, California

2004-2006
Maguire House
Santa Barbara, California

2005
University Boulevard Urban Design
Competition
University of British Columbia,
Vancouver

2005
North Houses Study
California Institute of Technology
Pasadena, California

2005-2006
Law-Business Connection
University of California, Berkeley

2005-2006
Boalt Hall Reading Room Renovation
University of California, Berkeley

2005-in progress
Santa Monica Civic Center Village
Santa Monica, California

2005-2010
College of Arts and Sciences South
Lawn Project
University of Virginia
Charlottesville, Virginia

2005-in progress
Nai-Hu Housing
Taipei, Taiwan

2005-in progress
Amber Bay Resort Development
Dalian, China

2005
Jinghua Retail Shopping Center
(project)
Yangzhou, China

2005-2007
Santa Monica Civic Center
Parking Structure
Santa Monica, California

2006-2008
Park Place Mixed-Use/Master Plan
Irvine, California

2007-2008
Loma Paloma Multi-Purpose Center
University of California, Santa Barbara

2006
Baxter Hall Study
California Institute of Technology
Pasadena, California

2007-2008
NBC/Universal Backlot Master Plan
Universal City, California

2007-in progress
Walston House
Beverly Hills, California

2007
Chinese University of Hong Kong
Master Plan
Hong Kong, China

2007-2008
Maguire Aviation
Van Nuys, California

2007-in progress
Two Integrated Teaching Building
Chinese University of Hong Kong
Hong Kong, China

2007-in progress
Grangegorman Masterplan
Dublin Institute of Technology
Dublin, Ireland

2007-2009
Jules Stein Eye Institute Expansion
Studies
University of California, Los Angeles,
California

2007-in progress
Saint John's Health Center
South Campus Master Plan
Santa Monica, California

2007-2009
Wilson House Interiors
Malibu, California

2007
Livermore Courtyard, Guest House,
and Woodside Remodel
Carmel, California

2008
Graduate School of Management
Library
St. Petersburg University
St. Petersburg, Russia

2008-2010
Yudell/Beebe House
Santa Monica, California

2008-2009
Lia Lake Residential Development
Tbilisi, Georgia

2008-in progress
Student Community Center
University of California, Berkeley

2008-in progress
United States Embassy, The Hague
The Hague, The Netherlands

2008-in progress
Umbach/Gunderson House
The Sea Ranch, California

2008-in progress
Campus Land Use Planning and
Feasibility Study
University of California, Los Angeles,
California

2008-in progress
United States Embassy, Seoul
Seoul, South Korea

2008-in progress
Community Corporation Housing
Santa Monica, California

2009-in progress
Golden Sea Lake Master Plan and
Housing
Beijing, China

2009-in progress
Claremont McKenna College Master
Plan and Landscape
Claremont, California

2009-in progress
Takahashi Penthouse
Los Angeles, California

2009-in progress
United States Embassy
Beirut, Lebanon

2009-in progress
United States Embassy
Santo Domingo, Dominican Republic

2009
United States Courthouse
Design/Build Competition
Bakersfield, California

2009-in progress
Saint Mary's College Library
Moraga, California

2010-in progress
Zellerbach Hall
University of California, Berkeley
Berkeley, California

2010-in progress
Bioengineering Building
University of California, Santa Barbara
Santa Barbara, California

2010-in progress
New Santa Clarita Courthouse
Santa Clarita, California

2011-in progress
EOFCO Eco-Valley
Agricultural Production and Exhibition
Center
Beijing, China

2011-in progress
University of California, Santa Barbara
Faculty Club Renovation & Expansion
Santa Barbara, California

2011-in progress
University of California, Los Angeles
WIN-GEM Building
and Engineering VI Building
Los Angeles, California

The Master Plan for COFCO
Agricultural Eco-Valley Beijing



RUDDELL HOUSE

Client: Steven and Marilyn Ruddell
Partners: Buzz Yudell, John Ruble
Principal-in-Charge: Mario Violich
Project Team: Ross Morishige, Alberto Reano
Color and Materials: Tina Beebe, Kaoru Orime
Interior Design: Stanley Anderson
Landscape Design: Mario Violich

MAGUIRE BEACH HOUSE

Client: Robert Maguire III
Partners: Buzz Yudell, John Ruble
Principal-in-Charge: Stanley Anderson
Project Team: Arny Sklar, Sepi Salehrad, Kinneet Atia, Charlotte Thomas, Philippe Arias
Executive Architect: Bob Easton Architects

MOIR HOUSE

Client: Paul and Becky Moir
Partners: Buzz Yudell, John Ruble
Principal-in-Charge: Mario Violich
Project Team: Tim Eng, Alberto Reano
Landscape Design: Mario Violich
Interior Design: Stanley Anderson, Kinneet Atia, Arny Sklar

LIVERMORE HOUSE

Client: Anonymous
Partners: Buzz Yudell, John Ruble
Principal-in-Charge: Mario Violich
Project Team: Tim Eng, Alberto Reano
Color and Materials: Tina Beebe, Kaoru Orime
Landscape Design: Mario Violich
Interior Design: Audrey Alberts Design

YUDELL/BEEBE HOUSE

Client: Buzz Yudell & Tina Beebe
Partner: Buzz Yudell
Associate: Clay Holden
Project Team: Martin Saavedra, Neal Matsuno, Alberto Reano
Color and Materials: Tina Beebe, Clay Holden
Interior Design: Tina Beebe
Renderings: Takuji Mukoyama
Models: Mark Grand

SANTA MONICA PUBLIC LIBRARY

Client: The City of Santa Monica
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: Krista Becker
Associates: Clay Holden, Haekwan Park
Project Team: Michael de Villiers, Richard Destin, Bob Dolbinski, Carissa Shrock, Oscar Pineda, Bernardo Frias, JT Theeuwes, Martin Saavedra, Simone Barth, Krista Schieb, Gerardo Rivera, Henry Lau
Color and Materials: Tina Beebe, Kaoru Orime
Landscape Architect: Pamela Burton & Co.
Interior Furnishings: Claas Igonda
Renderings: Shinnaham Illustrations
Models: Mark Grand
Artist: Carl Cheng

SANTA MONICA CIVIC CENTER PARKING STRUCTURE

Client: The City of Santa Monica
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: James Mary O'Connor
Associate: Halli Dolan
Project Team: Tim Feigenbutz, Hsiuyuki Yokoyama, Tony Tran, Pooja Bhagat, Simone Barth
Color and Materials: Tina Beebe, Kaoru Orime
Landscape Architect: Melendez Design Partners
Associate Architect: International Parking Design, Don Marks, Dirmali Botetjue
Models: Mark Grand, Halli Dolan
Lighting Consultant: Francis Krahe & Associates
Artist: Mark Lare

ROBERT E. COYLE U.S. COURTHOUSE, FRESNO

Client: General Services Administration
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: Jeanne Chen
Associate: Bob Dolbinski
Project Team: Chris Hamilton, Tim Eng, Ross Morishige, Roger Lopez
Color and Materials: Tina Beebe, Kaoru Orime
Landscape Architect: Pamela Burton & Co.
Executive Architect: Gruen Associates, Mike Enomoto, Debra Gerod
Renderings: Doug Jamieson
Models: Mark Grand, Vely Zajac
Artists: Doug Hollis & Anna Valentina Murch

U.S. COURTHOUSE, BAKERSFIELD

Client: General Services Administration
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: Jeanne Chen
Associate: Bob Dolbinski
Project Team: Laurie Groehler, Kaoru Orime, Andrew Kao, Ken Kim
Sustainability Consultant: Buro Happold
Landscape Architect: Pamela Burton & Co.
Models: Mark Grand

UNITED STATES EMBASSY, BERLIN

Client: United States Department of State, Office of Overseas Building Operations
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: Krista Becker
Associate: Adam Padua
Project Team: Bernardo Frias, JT Theeuwes, Carissa Shrock, Oscar Pineda, Jennie Chang, Therese Kelly, Tiffany Pang, Joan Young, Matt Blake, Matt Vincent, Vely Zajac, Chris Bach, Tony Tran, Tim Feigenbutz, Mark Grand, Clay Holden, Michael S. Martin
Color and Materials: Tina Beebe, Kaoru Orime
Interior Design: Brayton + Hughes, Stanley Anderson, Yana Khudyakova
Landscape Architect: Olin Partnership
Technical Architect: Gruen Associates, Debra Gerod, Jill Wagner
Renderings: Doug Jamieson
Models: Model Concepts, Inc.

UNITED STATES EMBASSY, SANTO DOMINGO

Client: United States Department of State—Office of Overseas Building Operations
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: Krista Becker
Associates: JT Theeuwes, Don Yamani
Project Team: Jed Bunkowski, Bob Dolbinski, Bernardo Frias, Haekwan Park, Carissa Shrock, Martin Saavedra, Terry Chung, Laurie Groehler, Alexander Acenyan, Clay Holden, Richard Destin, Ken Kim
Interior Design: Stanley Anderson, Kinneet Atia
Landscape Architect: Pamela Burton & Co.
Models: Mark Grand

AMERICAN INSTITUTE IN TAIWAN

Client: United States Department of State—Office of Overseas Building Operations
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: Krista Becker
Associates: JT Theeuwes, Don Yamani
Project Team: Martin Saavedra, Adam Padua, Terry Chung, Bernardo Frias, Carissa Shrock, Alberto Reano, Jed Bunkowski
Interior Design: Stanley Anderson, Kinneet Atia, Sepi Salehrad
Models: Model Concepts, Inc.

UNIVERSITY OF CALIFORNIA, SANTA BARBARA BIOENGINEERING BUILDING

Client: University of California, Santa Barbara
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: Michael S. Martin
Collaborating Principal: Krista Becker
Associate: Chris Hamilton
Project Team: Anthony Wang, Jed Bunkowski, Terry Chung, Laurie Groehler, Daxela Oberherr-Hannanand
Landscape Architect: Suding Design
Renderings: Al Forster
Models: Mark Grand

UNIVERSITY OF CALIFORNIA BERKELEY, STUDENT COMMUNITY CENTER

Client: University of California, Berkeley
Partners: Buzz Yudell, John Ruble
Principal-in-Charge: Mario Violich
Collaborating Principal: Jeanne Chen
Associate: Richard Destin
Project Team: Adam Padua, Simone Barth, Ken Kim, Eric Tecza
Landscape Architect: OMG
Renderings: Al Forster
Models: Mark Grand

UNIVERSITY OF CALIFORNIA BERKELEY, LAW BUSINESS CONNECTION

Client: University of California, Berkeley
Partners: Buzz Yudell, John Ruble
Principal-in-Charge: Mario Violich
Collaborating Principal: Krista Becker
Project Team: JT Theeuwes, Adam Padua, Erin Hillhouse, Carissa Shrock, Chris Hamilton, Richard Destin, Simone Barth, Ben Foster, Darin Morris, Takuji Mukoyama, Oscar Pineda
Color and Materials: Tina Beebe, Kaoru Orime
Interior Design: Stanley Anderson
Landscape Architect: Olin Partnership
Renderings: Al Forster
Models: Model Concepts, Inc.

UNIVERSITY OF CINCINNATI, JOSEPH A. STEGER STUDENT LIFE CENTER

Client: University of Cincinnati
Partners: Buzz Yudell, John Ruble
Principal-in-Charge: Mario Violich
Associate: Adam Padua
Project Team: Bob Dolbinski, Alberto Reano, Ted Kane, Alexis Bennett, Ross Morishige
Color and Materials: Tina Beebe, Yana Khudyakova, Kaoru Orime
Landscape Architect: Hargreaves Associates
Executive Architect: Glaserworks, Art Hupp, Michael Malinsky, Evan Eagle
Models: Mark Grand, Don Hornbeck

UNIVERSITY OF VIRGINIA, COLLEGE OF ARTS AND SCIENCES SOUTH LAWN PROJECT

Client: University of Virginia
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: Krista Becker
Associate: Adam Padua
Project Team: Don Yamani, JT Theeuwes, Simone Barth, Carissa Shrock, Jason Voss, Sun Lee, Alex Martinson, Darin Morris, Alberto Reano, Mario Violich
Interior Design: Stanley Anderson, Kinneet Atia
Landscape Architect: The Office of Cheryl Burton and Walter Hood
Technical Architect: Glaserworks, Art Hupp, Michael Malinsky
Models & Renderings: Model Concepts, Inc.

DUKE UNIVERSITY, FRENCH FAMILY SCIENCE CENTER

Client: Duke University
 Partners: John Ruble, Buzz Yudell
 Principal-in-Charge: Michael S. Martin
 Associate: Chris Hamilton
 Project Team: Anthony Wang, Simone Barth, JT Theeuwes, Matthew Vincent, Vely Zajac, Tiffany Pang, Oscar Pineda, Frank Maldonado, Theresa Kelly, Stanley Anderson
 Color and Materials: Kaoru Orime, Yana Khudyakova
 Landscape Architect: Olin Partnership
 Executive Architect: Hillier Group, Steve Gifford, Jim Theodore
 Models: Mark Grand

DARTMOUTH COLLEGE, NORTH DISTRICT CAMPUS PLAN

Client: Dartmouth College
 Partners: Buzz Yudell, John Ruble
 Principal-in-Charge: Jeanne Chen
 Associate: Bob Dolbinski
 Project Team: Kaoru Orime, Ross Morshige
 Executive Architect: Bruner/Cott & Associates, Leland Cott, Lynne Brooks
 Models: Mark Grand

DARTMOUTH COLLEGE, KEMENEY HALL & HALDEMAN CENTER

Client: Dartmouth College
 Partners: Buzz Yudell, John Ruble
 Principal-in-Charge: Jeanne Chen
 Associate: Bob Dolbinski
 Project Team: Laurie Groehler, Wing-Hon Ng, Simone Barth, Ross Morshige, Martin Saavedra
 Color and Materials: Tina Beebe, Kaoru Orime, Yana Khudyakova
 Lighting Collaboration: Neal Matsuno
 Interior Design: Stanley Anderson, Kinmeret Atia, Yana Khudyakova
 Landscape Architect: Richard Burke Associates
 Executive Architect: Bruner/Cott & Associates, Leland Cott, Lynne Brooks
 Renderings: Al Forster
 Models: Mark Grand

DARTMOUTH COLLEGE, MCLAUGHLIN CLUSTER STUDENT HOUSING

Client: Dartmouth College
 Partners: Buzz Yudell, John Ruble
 Principal-in-Charge: Jeanne Chen
 Associate: Bob Dolbinski
 Project Team: Laurie Groehler, Simone Barth, Chris Jonick, Mark Grand
 Color and Materials: Tina Beebe, Kaoru Orime, Yana Khudyakova
 Interior Design: Stanley Anderson, Kinmeret Atia, Yana Khudyakova
 Landscape Architect: Richard Burke Associates
 Executive Architect: Bruner/Cott & Associates, Leland Cott, Lynne Brooks, Dan Rauh
 Renderings: Al Forster

CHINESE UNIVERSITY OF HONG KONG, TWO INTEGRATED TEACHING BUILDING

Client: Chinese University of Hong Kong
 Partners: John Ruble, Buzz Yudell
 Principal-in-Charge: Michael S. Martin
 Associate: Anthony Wang
 Project Team: James Mary O'Connor, Philippe Arias, Katie Peterson, Annie Shu, Hall Dolan, JT Theeuwes
 Color and Materials: Kaoru Orime
 Executive Architect: Andrew Lee King Fun and Associates, Peter Lui, Ellis Leung, Ricky Tsang
 Renderings: Philippe Arias

ST. PETERSBURG STATE UNIVERSITY, GRADUATE SCHOOL OF MANAGEMENT LIBRARY

Client: SelfCity Development & Graduate School of Management, St. Petersburg State University
 Partners: John Ruble, Buzz Yudell
 Principal-in-Charge: Neal Matsuno
 Associate: Clay Holden
 Project Team: Matthew Henry, Philippe Arias
 Color and Materials: Clay Holden
 Renderings: Josh Ashcraft
 Executive Architect: Studio 44

UNIVERSITY OF CALIFORNIA, SANTA CRUZ PHYSICAL SCIENCES BUILDING

Client: University of California, Santa Cruz
 Partners: John Ruble, Buzz Yudell
 Principal-in-Charge: Michael S. Martin
 Associate: Wing-Hon Ng
 Project Team: Erin Hillhouse, Alberto Reano, Murat Sanal, Ada Manolla
 Color and Materials: Tina Beebe
 Landscape Architect: Joni L. Janicki & Associates Inc.
 Executive Architect: Arshen + Allen, S.F., Gregory Blackburn, Marissa Tweedie
 Models: Mark Grand, Vely Zajac, Matt Vincent

TIME-MEDICAL INC, TOWERS

Client: Time Medical Inc.
 Partners: John Ruble, Buzz Yudell
 Principal-in-Charge: James Mary O'Connor
 Associate: Hall Dolan
 Project Team: Kaoru Orime, Takuji Mukaiyama, Toru Narita, Matsuburo Munkami, Nozomu Sugawara, Tony Tran
 Models: Takuji Mukaiyama, Toru Narita, Matsuburo Munkami, Nozomu Sugawara
 Renderings: Eric A. Tecza

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, SLOAN SCHOOL OF MANAGEMENT

Client: Massachusetts Institute of Technology
 Partners: Buzz Yudell, John Ruble
 Principal-in-Charge: Neal Matsuno
 Collaborating Principal: Jeanne Chen
 Landscape Design: Mario Vollich and Halvonon Design
 Associate: Wing-Hon Ng
 Project Team: Bob Dolbinski, Tary Chung, Laurie Groehler, Daniela Oberherr Hammond, Haakwan Park, Heather Hunt
 Color and Materials: Tina Beebe, Kaoru Orime
 Interior Design: Stanley Anderson, Kinmeret Atia
 Executive Architect: Bruner/Cott & Associates, Leland Cott, Lynne Brooks, Dan Rauh, Robert Pease
 Models: Mark Grand

HORACE MANN ELEMENTARY SCHOOL

Client: San Jose Unified School District and The Redevelopment Agency of the City of San Jose
 Partners: John Ruble, Buzz Yudell
 Principal-in-Charge: James Mary O'Connor
 Associate: Adam Padas
 Project Team: Alberto Reano, Lisa Balian, Ed Diamante, Roger Lopez, Martin Saavedra, Tony Tran
 Color and Materials: Tina Beebe, Kaoru Orime
 Landscape Architect: Pamela Burton & Co.
 Executive Architect: BFGC Architects Planners Inc., David Cartrial
 Models: Mark Grand, Matthew Vincent, Vely Zajac, Lance Collins
 Renderings: Al Forster

UNIVERSITY OF CALIFORNIA, LOS ANGELES, GLORYA KAUFMAN CENTER FOR WORLD ARTS AND CULTURES

Client: University of California, Los Angeles
 Partners: Buzz Yudell, John Ruble
 Principal-in-Charge: Neal Matsuno
 Associate: Erin Hillhouse
 Project Team: Richard Destin, Kaoru Orime, Martin Saavedra, Marc Schoepflein
 Color and Materials: Tina Beebe, Kaoru Orime
 Landscape Architect: Fong, Hart, Schneider
 Models: Mark Grand

UNIVERSITY OF CALIFORNIA, SANTA BARBARA, MANZANITA VILLAGE

Client: University of California, Santa Barbara
 Partners: Buzz Yudell, John Ruble
 Principal-in-Charge: Michael S. Martin
 Associate: Richard Destin
 Project Team: Laurie Groehler, Alberto Reano, Ted Kane, Oliver Matla, Stephen Panhoast, Katherine Yi, Izzat Motola, Murat Sanal, David Eblen, Roger Lopez, Angel Gabriel, Adrian Koffka, Alexis Bennett
 Lighting: Neal Matsuno
 Color and Materials: Tina Beebe, Kaoru Orime
 Landscape Architect: Katherine Spitz and Associates
 Executive Architect: DesignARC, Michael Holliday, Steve Carter, Bruce Bartlett
 Renderings: Al Forster, Tony Tran
 Models: Mark Grand, Dan Hornbeck, Josh Lunn, Vely Zajac, Michael O'Bryan, Dirk Schomer

UNIVERSITY OF BRITISH COLUMBIA, UNIVERSITY BOULEVARD COMPETITION

Client: University of British Columbia
 Partners: Buzz Yudell, John Ruble
 Principal-in-Charge: Jeanne Chen
 Associate: Clay Holden
 Project Team: JT Theeuwes, Bob Dolbinski, Adam Padas, Ken Kim, Tomohisa Miyauchi, Carissa Shrock, Sang Dae Lee, Laurie Groehler, Andrew Kao, Wing-Hon Ng, Stanley Anderson
 Color and Materials: Tina Beebe
 Landscape Architect: Olin Partnership
 Executive Architect: Hughes Condon Marlet, Karen Marler, Roger Hughes
 Models: Model Concepts, Inc.
 Renderings: Al Forster, Charles Hellwig

GRANGEGORMAN MASTERPLAN

Client: Grangegorman Development Agency
 Partners: John Ruble, Buzz Yudell
 Principal-in-Charge: James Mary O'Connor
 Associates: JT Theeuwes, Hall Dolan
 Project Team: Kaoru Orime, Nozomu Sugawara, Toru Narita, Tony Tran, Carissa Shrock, Matthew Henry, Tristan Hall, Joyce Ip Leus, Alon Averbuch, Simone Barth, Pooja Bhagat
 Models: Mark Grand, Alon Averbuch, Evan Henderson, Jenny Lee, Michael Darrweyer
 Local Architects: DMOD Architects, John Michell
 Architectural Conservation Consultant: Shaffrey Associates
 Landscape Architect: Litzow7, Jan Wehberg, Tim Hagenhoff
 Healthcare & Educational Environment Expertise: Prof. Bryan Lawson
 Transport Planning/Civil & Infrastructure: Anup Consulting Engineers
 Sustainability & Environmental Expertise: Battle McCarthy Ltd.
 Renderings: Shimahan Illustration, Hall Dolan, Nozomu Sugawara, Matthew Henry, Tristan Hall, Tony Tran

TANGO, BOOI HOUSING EXHIBITION

Client: MKB Fastighets AB
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: James Mary O'Connor
Project Team: Lisa Bellan, Tony Tran
Color and Materials: Tina Beebe, Kaoru Orime
Interior Design, Exhibition Apartment: Tina Beebe, Kaoru Orime
Interior Design: Katin Bellander, Johanna Wetzmark
Landscape Architect: Moore Ruble Yudell with SWECO FFNS
Executive Architect: FFNS Arkitektur AB, Bertil Öhrström
Renderings: Ross Morishige
Models: Mark Grand, Chad T. Takenaka, Vely Zajec, Dan Hambeck, Joshua Lunn, Matthew Vincent, Lance Collins

SANTA MONICA VILLAGE

Client: The Related Companies of California
Partners: Buzz Yudell, John Ruble
Principal-in-Charge: James Mary O'Connor
Collaborating Principal: Krista Becker
Associate: Pooja Bhagat
Project Team: Hall Dolan, Joyce Ip Leui, Kaoru Orime, Toru Narita, Alan Averbuch, Tony Tran, Jason Pytko
Landscape Architect: Mia Lehrer + Associates
Associate Architect: Koring Eisenberg Architecture
Executive Architect: KTG Group, Inc., Jack Price
Models: Toru Narita, Mark Grand, Katie Peterson

COMMUNITY CORPORATION HOUSING

Client: Community Corporation of Santa Monica, California
Partners: Buzz Yudell, John Ruble
Principal-in-Charge: James Mary O'Connor
Associate: Pooja Bhagat
Project Team: Martin Saavedra, Kaoru Orime, Jason Pytko, Toru Narita, Alberto Reano, Tony Tran
Color and Materials: Kaoru Orime, Pooja Bhagat
Models: Mark Grand

606 BROADWAY HOUSING

Client: JSM Construction, Inc.
Partners: Buzz Yudell, John Ruble
Principal-in-Charge: James Mary O'Connor
Project Team: Kyung-Sun Lee, Tony Tran, Hall Dolan
Color and Materials: Tina Beebe, Kaoru Orime
Landscape Architect: Pamela Buton & Company
Executive Architect: DE Architects, Dan Empaker
Renderings: Nozomu Sugawara
Models: Model Concepts, Inc.

TIANJIN-XINHE MASTER PLAN

Developer/Client: Sunco Investment, Inc.
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: James Mary O'Connor
Associate: Hall Dolan
Project Team: Tim Feigenbutz, Pooja Bhagat, Theresa Kelly, Simone Barth, Tony Tran, Matthew Blake, Peter Sjöström, Rebecca Babenas, Alexander Mathies, Michael König, Laura Flotho, Martin Sonnenberg
Color and Materials: Tina Beebe, Kaoru Orime, Yana Khudyakova
Landscape Architect: EDAW
Associate Architect: Yang Architects, Akai Ming-Kae Yang
Models: John Lembach, Veronica Vela, Mark Grand, Tim Feigenbutz, Carissa Schrock, Model Concepts, Inc.

AMBER BAY RESORT MASTER PLAN

Client: Dalian Amber Bay Development Co., Ltd.
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: James Mary O'Connor
Associates: Hall Dolan, Nozomu Sugawara
Project Team: Takuji Mukaiyama, Toru Narita, Pooja Bhagat, Tony Tran, Clay Holden, Michael Heise
Master Planner/Landscape Architect: SWA Group
Waterfront Commercial Center Architect: Graft Architects
Landscape Architect: SWA Houston
Associate Architect: China Northeast Architectural Design & Research Institute Co. Ltd.
Models: Toru Narita, Nozomu Sugawara, Kentaro Yamada

SERENDRA MASTER PLAN

Client: Ayala Land, Inc.
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: James Mary O'Connor
Collaborating Principal: Krista Becker
Associate: Hall Dolan
Project Team: Peter Sjöström, Kyung-Sun Lee, David Cutler, Christian Robert, Tony Tran, Tim Feigenbutz
Color and Materials: Tina Beebe, Kaoru Orime, Yana Khudyakova
Landscape Architect: Mia Lehrer + Associates
Models: John Lembach, Veronica Vela, Mark Grand, Carissa Schrock
Parking Consultant: International Parking Design

LUXE LAKES MASTER PLAN

Client: Chengdu Wide Horizon New Town Development Co. Ltd.
Partners: Buzz Yudell, John Ruble
Principal-in-Charge: Michael S. Martin
Collaborating Principal: Mario Violich
Associate: Anthony Wang
Project Team: Alex Aceryan, Daniela Hammond, Takuji Mukaiyama, Katie Peterson, Annie Shu, Nozomu Sugawara
Color and Materials: Kaoru Orime
Landscape Architect: Farnous Garden
Renderings: Shimahara Illustration, Tony Tran
Models: Mark Grand, Jonathan Lynch, Jacob Pundyk

LUXE LAKES PARCEL 9 TOWERS

Client: Chengdu Wide Horizon New Town Development Co. Ltd.
Partners: Buzz Yudell, John Ruble
Principal-in-Charge: James Mary O'Connor
Associate: Hall Dolan
Project Team: Michael S. Martin, Kaoru Orime, Takuji Mukaiyama, Philippe Arias, Anthony Wang, Annie Shu, Toru Narita, Matsuburo Murakami, Nozomu Sugawara, Tony Tran
Models: Takuji Mukaiyama, Toru Narita, Matsuburo Murakami, Nozomu Sugawara

CHUN SEN BI AN HOUSING MASTER PLAN

Client: Longhu Real Estate Development, Inc.
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: James Mary O'Connor
Associate: Hall Dolan
Project Team: Kyung-Sun Lee, Pooja Bhagat, Theresa Kelly, Chris Jonick, Tony Tran, Simone Barth
Color and Materials: Tina Beebe, Kaoru Orime
Landscape Architect: Pamela Buton & Company
Associate Architect: Yang Architects, Akai Ming-Kae Yang
Models: Mark Grand, Nicholas Worden, Joel Chappo

NEI-HU RESIDENTIAL TOWERS

Client: Win Sing Development Corporation Ltd.
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: James Mary O'Connor
Associate: Pooja Bhagat
Project Team: Hall Dolan, Christopher Jonick, Kaoru Orime, Tony Tran, Takuji Mukaiyama
Executive Architect: LKP Design, Mr. Ko Hung-Taung, Yi-Ting Chang
Models: Toru Narita, Benjamin Foster, Kentaro Yamada, Michael Heise

CONCORDIA MACAU RESORT DEVELOPMENT

Client: Empresa de Fomento Industrial E Comercial Concordia, Macau
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: James Mary O'Connor
Collaborating Principal: Krista Becker
Associate: Hall Dolan
Project Team: Pooja Bhagat, Kaoru Orime, Tony Tran, Takuji Mukaiyama, Toru Narita, Kentaro Yamada, Nozomu Sugawara
Landscape Architect: ah!bi Landscape Architects
Models: Kentaro Yamada, Benjamin Foster, Model Concepts, Inc.
Renderings: Shimahara Illustration

LISI LAKE HOUSING

Client: Georgian Reconstruction & Development Company
Partners: John Ruble, Buzz Yudell
Principal-in-Charge: Mario Violich
Associate: Simone Barth
Project Team: Bob Dolbinski, Philippe Arias, Laurie Groehler, Chris Hamilton, Takuji Mukaiyama, Haekwan Park
Renderings: ArX Solutions
Executive Architect: Architects GE

WATERMARK TOWER CONDOMINIUMS

Client: Land Lease Development
Partners: John Ruble, Buzz Yudell
Project Team: Michael de Villiers, Joan Young
Executive Architect: Kwan Henri Architecture/Planning

CAMANA BAY MASTER PLAN AND MIXED-USE TOWN CENTER

Client: Cayman Shores Development Ltd.
Partners: Buzz Yudell, John Ruble
Principal-in-Charge: Michael S. Martin, Neal Matsuno
Associate: Anthony Wang
Project Team: Martin Saavedra, Dan Bajoc, Krista Becker, Matt Blake, Mark Bitton, David Cutler, Michael de Villiers, Richard Destin, Tim Eng, Bernardo Frias, Laurie Groehler, Anton Henning, Chris Hamilton, Clay Holden, Chris Jonick, Andrew Kao, Theresa Kelly, Yana Khudyakova, Sang Dae Lee, Frank Maldonado, Tomohisa Miyachi, Ross Morishige, Takuji Mukaiyama, Amy Newborn, Wing Hon Ng, Daniela Oberher Hammond, Oscar Pineda, Alberto Reano, Haekwan Park, Kirk Soderstrom, Carissa Schrock, Nozomu Sugawara, John Theeuwes, Tony Tran, Matt Vincent, Vely Zajec
Color and Materials: Tina Beebe, Kaoru Orime
Interior Design: Stanley Anderson, Kinnet Atia, Amy Silar, Jeanne Fitzgerald, Charlotte Thomas
Landscape Architect: Olin Partnership
Consulting Architect: Burns Conolly Group Limited, Burns Conolly
Executive Architect: AECOM, Lawrence Kline, Jorge Iglesias
Renderings: Al Forster
Models: Mark Grand, Philippe Arias, Jed Burkowski, Chad Christopher, Joel Chappo, Benjamin Foster, Michael Heise, Matt MacDonald, Veronica Vela, Nate Wade, Nicholas Worden

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Any presentation of built work depends entirely on photography, and we are fortunate to have the diversity of talent that is represented here, including Art Gray, Tim Griffith, Werner Huthmacher, Alan Karchmer, John Edward Linden, David Marlow, and Colins Lozada.

Architecture is a collective enterprise, and each project is the result of the unique chemistry of individuals who bring their talents and commitment to the process. Both in reviewing the works presented here, and looking to the future, we are particularly grateful to the many clients and colleagues who continue to support our exploration of humanistic place-making around the world.

John Ruble, Buzz Yudell, James Mary O'Connor

