

PATRICIA BELTON OLIVER, FAIA

DEAN, PROFESSOR

BIOGRAPHICAL OVERVIEW

Patricia Oliver became the dean of the Gerald D. Hines College of Architecture and Design at the University of Houston in January, 2010. Since her arrival, she has instituted several new program including the Pan-American International Program, the Pan-Asian International Program, the Northern European Exchange (Graz), the Material Research Collaborative, ID+, and CeSAR: the Center for Sustainability and Resilience. With designLAB, the professional arm of the college, Patricia is leading the master planning effort for all the University of Houston campuses.

Patricia served as Senior Vice President of Educational Planning and Architecture at Art Center College of Design before moving to Houston, and, prior to that, Associate Dean at the College of Environmental Design at California State Polytechnic University, Pomona. In her professional career, she has worked for such notable architecture as Frank O. Gehry, Craig Hodgetts and Charles Moore, and owned her own firm, OKG (Oliver, Kurze, Georges) Architects, in Los Angeles.

PEDAGOGY AND PRACTICE

Shortly after we opened our firm, Oliver, Kurze, Georges, I began to teach. I was terrified: certain that the students would immediately realize that I was pretty new to practice and had very little to offer them. Just as the myths of practice had skewed our thinking when we dared to hang out our shingle, the god-like personas of the ever-wise professors were striking me dumb as I entered the classroom. I worried that I was not the erudite professor I aspired to be. I asked a colleague to come to my class to gauge how I was doing. His assessment: I was speaking over their heads! Once I put my worries about sounding smart enough aside, I realized that they were still struggling with pretty basic things: scale, concept, and strategies of inquiry. I interacted with my students as a fellow seeker, developing side by side with them.

Discovering that, even at the fifth year level, my students had a very tentative understanding of basic principles of architecture, such as scale, concept, cultural influence, etc. was a kind of epiphany for me. It was the beginning of a kind of crusade to make sure that their educational experience provided time for exploration of multiple scales: from the object to the building to the city. At Art Center, where there were 12 disciplines of design, we had ample opportunity to tap into other disciplines' approaches to design and to acquire versatility through collaborative engagement.

I think of education as a combination of discipline and lateral thinking, intertwined in a fluid, iterative process. You want the rigor of looking at the world as it is, through research, and then you want the critical, intuitive ability to create alternatives with a somewhat solid rationale for how to get to the final result. Interdisciplinary collaboration brings richness to the approach to design. I think I have always been attracted to design because it doesn't have a right answer. Perfection is unattainable. As educators we never stop asking the questions, even as the "answers" are ever elusive.

I am told that I am a pretty good cook. To be a good cook, you have to pay attention to many senses working together. You can't be afraid to experiment. You learn to trust yourself, to know that you can always salvage any potential disaster. And the presentation is very important. As analogies go, being a good cook is not so different from one's role as an educator. You have the basic ingredients. There are certain things you will need to learn to tackle any kind of culinary feat. Food is first nutrition. Then to go to the next level you begin to explore texture, flavor, seasoning, the freshness of the ingredients, the surprise ingredient, the composition of the final dish and its compliment to the other dishes of the meal. You must experiment and, ultimately, you cannot fail. It is also a social event, I find. Others being able to appreciate what you have made is part of the pleasure of making it. It is a cultural exchange, influenced by history, and when you are done, you hope that you have transcended the normal expectation. Fish is not just fish.

Architecture education serves two masters: the pedagogical and the practical. As educators, we are committed to molding future architects to respond to problems with multiple layers of sensibilities, sensitivities, theory and knowledge. Of late, it seems there is a widening gap between theoretical and the realities of practice. As an educator, I have never been able to allow the practice of architecture to be too far removed from the classroom. I believe that is why, throughout my entire career, I have fought to merge the built environment with the classroom. I never could accept the notion that professors of architecture should not be involved with the building of buildings on their campus. For me, "practicing what you preach" should extend to your immediate environment. You will see that this has been critical for me from my first teaching experience at Cal Poly Pomona to my current efforts as director of designLAB at the University of Houston.

UNIVERSITY OF HOUSTON
Dean, Gerald D. Hines College of Architecture and Design

Arriving at the University of Houston in 2010, I found a college celebrating its 65th year. For 60 of those 65 years, the college offered degrees in architecture only. There was absolutely no diversification. Today, we are the Gerald D. Hines College of Architecture and Design. We offer degrees in Industrial Design and Interior Architecture and we offer concentrations in Media Design Technology and Fabrication, 20th Century Historic Preservation, Sustainable Design, Sustainable Urban Systems, and Urbanism. 80% of the students were from Houston and we had one permanent international program in Italy. This past year we graduated students from 22 countries of origin. I think you will see that we have burst out of our box and have embraced the world of architecture and design and the world has smiled back at us.

designLAB

I have been the director of designLAB since its inception in 2011. The critical relationship between research and application is at the core of the college's design principles. Knowledge and information can impact the world only if they are applied to concrete practices, as I have already stated. As the professional research arm of the college, designLAB generates preliminary design studies and research and development work across the disciplines of architecture, planning, industrial design, and environmental graphics. Faculty, students, alumni and partners work in teams to solve problems in a range of scales and for a range of clients. To date, designLAB has completed the Master Plan for UH Victoria, UH Clear Lake, UH Downtown, UH Sugar Land, and UH Katy. We are in the third year of a three-year master planning effort for the main UH campus. We have completed a new signage and way finding program for the main campus that is being implemented by districts. We are working on new siting and planning for the UH System-wide Public Art program. We have also taken on planning projects for the Energy Research Park, Engineering, the Law Center and the UH Arts District. We have recently become involved in architect selection for the new buildings at the Sugar Land and Katy campus. designLAB works closely with Facilities and Construction in all phases of planning and we have become the go-to office for any design related or planning issue.

(Left)
designLAB Rendering
for proposed
College of Arts
UH Arts District



(Right)
UH Downtown
Master Plan



(Left)
UH Downtown
rendering of
Wellness Center



(Right)
designLAB UH
Sugarland
Master Plan



Venice Biennale

Our international exposure has not been limited to our international summer programs. The work in our studios tackles problems transmutable to conditions around the globe. The participation in the Venice Biennale was definitely a wonderful note to end 2014 on. Getting there was an extraordinary achievement. It is relatively rare for a school to be included as a stand-alone exhibitor. Usually, school participants are there in the service of an architect or firm. However, our exhibition was possible because the research was a collaboration with two other countries and our portion of the three-continent effort fit in nicely with the theme of our venue: "Time, Space, Existence."

The Venice Biennale also offered us an opportunity to engage two people that are very important to the future of the college: President and Chancellor Renu Khator and Gerald Hines. They spent three days with us visiting exhibitions, seeing the work of our students, talking with each of the students, and meeting over lunch and dinner to discuss what they had seen. Our presence at the Venice Biennale did not end with our exhibition. In addition to the many press releases and blog accounts of our show, we were honored with the Global Arts Affairs Foundation Prize, beating out 100 architects from 40 countries and two Pritzker Prize winners! Our exhibition also provided us with invitations from Future Lab at UCLA, to participate in their studios in Munich, and from the Aedes Architecture Forum in Berlin. Our students benefited from this experience in important ways. Wells Barber, who had never been out of Houston, landed a job at BIG (Bjarke Ingels) New York. David Ragone is working for Diller Scofidio + Renfro, New York. Lacey Richter is at Kendall Heaton. Jackson Fox is at Gensler and Sam Goulas is working for HKS in Dallas.

We produced a two-volume boxed set of books titled: "+ and -: Risky Habit(at): Dynamic Living on a Delta" that chronicles the research and the project proposals.

Venice Architecture
Biennale 2014
Palazzo Bembo



Risky Habit(at)
Exhibition Venice
Biennale 2014



Bienal Internacional de Arquitectura de Buenos Aires

In September, 2013 we traveled to Argentina for the Architecture Biennale in Buenos Aires. Prof. Peter Zweig and Michael Rotondi made presentations on behalf of the University of Houston. Our partners, Flavio Janches, University of Buenos Aires, and Jonathan Tate from Tulane University, also made presentations, and there was an exhibition of the work of the four participating universities: University of Buenos Aires, Technical University, Delft, Tulane University and the University of Houston.

As with all international biennali, there was a wide range of participants from all parts of the globe including Cesar Pelli, Jorge Silvetti, Marco Casagrande, and Rinio Bruttomesso.

(Left)
Patricia Oliver
Three Continent
Symposium,
2013

(Right)
Three Continent Studio
faculty:
Michael Rotondi,
Thomas Colbert,
Peter Zweig

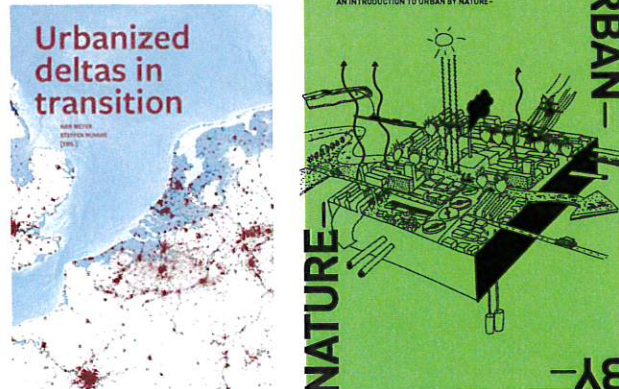


International Architecture Biennale Rotterdam

The sixth edition of the International Architecture Biennale Rotterdam, was open from 29 May until 24 August 2014. The Dutch landscape architect Dirk Sijmons was the curator, and the theme was Urban by Nature. The main exhibition was presented in the Kunsthal and the Museum of Natural History in Rotterdam. Prof. Tom Colbert represented the University of Houston. Our exhibition was also part of the book, "Urbanized deltas in transition," edited by Han Meyer and Steffen Nijhuis. Included a paper by Prof. Colbert, "Galveston Bay, USA," and a foreword by Patricia Oliver.

(Left)
Forward by
Patricia Oliver

(Right)
Rotterdam Biennale
2014

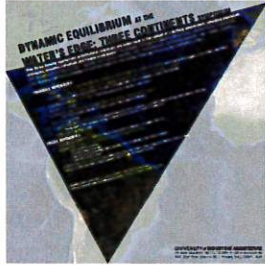


CeSAR

In 2015 the college launched CeSAR: the Center for Sustainability and Resilience. This center was the result of the work that was undertaken by the three-continent studio that was taken to the Venice Biennale. At the University of Houston, the Center for Sustainability and Resilience (CeSAR) seeks to understand the critical relationships between society, its technological advances, and the corresponding impact on the environment, both locally and globally.

In 2016-2017, CeSAR continues to tool-up focused on growing a campus and community coalition, pursuing interdisciplinary research grants, convening research symposia, expanding student-driven research, and disseminating research through publications and presentations.

Dynamic Equilibrium
on the Water's Edge



Aedes Architecture Forum, Berlin

The culmination of a one-and-a-half-year studio effort, the architecture program was invited to exhibit the work at the prestigious Aedes Architecture Forum in Berlin. Nobel Prize Laureate Thom Mayne was consultant for the studio. Faculty members were Matthew Johnson, Jason Logan and Peter Zweig. Six students joined us in Berlin for the opening and the standing-room-only symposium: The Genetic City. Speakers were Thom Mayne, Aaron Betsky, and Lukas Feireiss. Prior to the symposium, students, faculty, university administrators, local architects, symposium organizers and participants, and special guests joined us to celebrate the exhibition opening at the DZ Bank, designed by Frank Gehry. The books describing the work will be available this fall.

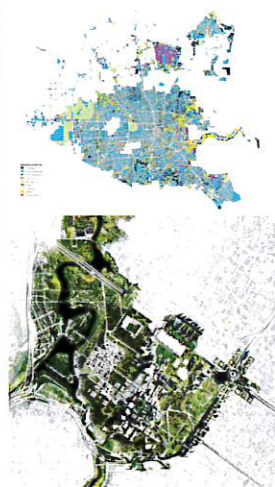
(Top Left)
Patricia Oliver,
Aedes Architecture
Forum Symposium:
The Genetic City
Berlin, 2017

(Bottom Left)
Thom Mayne with
faculty Matt Johnson,
Peter Zweig,
Jason Logan and
Dean Oliver,
UH 2016

(Middle)
Celebration Dinner,
Skylobby, DZ Bank
by Frank Gehry
Berlin, 2017

(Top Right)
"Unzoned City"
Map of Greater Houston
showing land use. "The
Genetic City"
Berlin, 2017

(Bottom Right)
"Vacancy"
Map Illustrating empty
lots in downtown area.
"The Genetic City"
Berlin, 2017



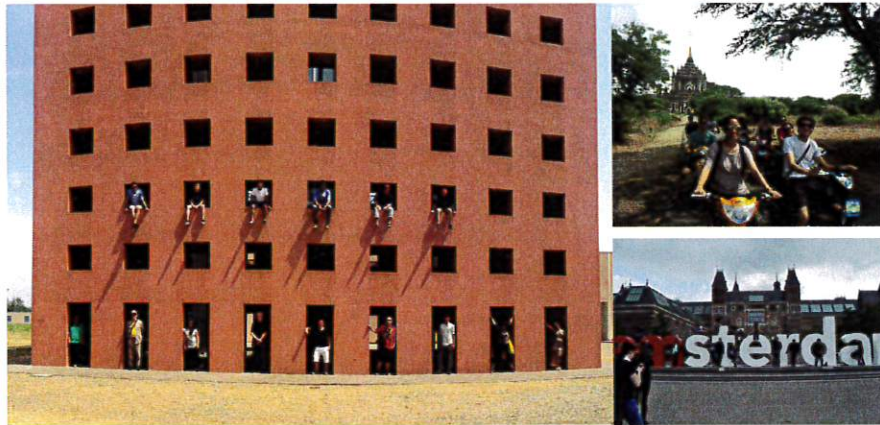
International Programs

When Patricia arrived at the University of Houston, there was one international program in Castiglion Fiorentino in the Tuscany region of Italy. She immediately established a Pan-American program, a Pan-Asian program and a Northern European and Southern European program. Our students visited 13 countries this past year. We have Memoranda of Understanding with the Universidad de Buenos Aires, Beijing Institute of Technology, TU Graz, the Ecole Nationale Supérieure d'Architecture de Versailles, Ecole Nationale Supérieure d'Architecture Paris-Malaquais, and Universidad del Desarrollo, Chile for exchange of students and faculty.

(Left)
Students and Faculty at
San Cataldo Cemetery,
by Aldo Rossi,
Modena Italy

(Top Right)
UH CoAD Students in
Burma,
Pan-Asia Studio

(Bottom Right)
UH CoAD Students in
Amsterdam, NL
International Program



Industrial Design

In her tenure, the Industrial Design program has been ranked by Red Dot as 6th in the United States and 14th internationally. Two faculty, EunSook Kwon and Adam Wells have been recognized by Design Intelligence as the top 25 Industrial Design Educators in the country. EunSook Kwon was recognized twice. Industrial Design students have won National and International design awards. We launched a graduate program in 2014. This year one of our graduate students won two Core 77 Design Awards and was invited to participate in the Dubai Design Week: Global Grad Show this November. Our students have won the James Dyson Design Award, the Red Dot Design Concept awards, and the IDSA IDEAS award.



ID+

ID+ was formed to encourage graduating Industrial Design students to continue their design development in Houston. The design community in Houston is just beginning to emerge. Many of our graduates are forced to go to work in other cities. To encourage young practitioners to remain in Houston, we created an incubator program for entrepreneurial designers to have opportunities to bring their products to market. Graduate ID students remain in ID+ to develop their prototypes and work on their business plans.

(Left)
Racing Wheelchair for
Adaptive Sports



(Right)
"Ro" Watercraft for
Adaptive Sports



Interior Architecture

Our Interior Architecture program was launched in 2011. In their short tenure, they have won an ACSA Diversity Achievement Award (2016) for "Inside-Out: Fifth Ward Renaissance." The Fifth Ward Renaissance mobilized grant funding, social advocacy design research, archival documentation, digital fabrication, and building to rethink an obsolete and abandoned structure in the Fifth Ward. Working with the Olivet Missionary Baptist Church, neighborhood advocates, faculty, and students collaboratively delivered "Inside-Out" an e-reading room for residents in an underserved African American community. The program has successfully launched their journal: *International Journal of Interior Architecture + Spatial Design*, now in its fifth volume.

Design Build
"Inside/Out"
ACSA Diversity
Achievement Award

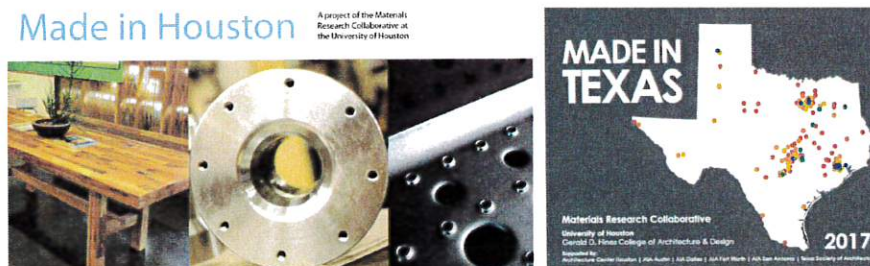


Interior Architecture

I introduced the Materials Research Collaborative (MRC) to serve as a materials resource for material discovery, innovation, instruction, and research across the disciplines. The MRC has developed a web-based database that catalogs the physical materials in its collection. On going work of the MRC includes uncovering new and innovative materials, cataloging the physical samples and researching and inputting data regarding the specific extrinsic and intrinsic properties of these materials. The MRC is also engaged in specific material research projects funded by grants, gifts or other sources.

The MRC completed the Made in Texas project during the 2016/2017 academic year. A website, madeintexas.uhmrc.com, and accompanying catalog and database, was developed to be a useful resource for all architects in Texas to help them find local manufacturers and makers. The work to compile this resource was funded by the Architecture Center Houston Foundation, AIA Austin, AIA Dallas, AIA Fort Worth, AIA San Antonio, and the Texas Society of Architects. An exhibit and opening reception, sponsored by Atec, Inc., was hosted in the MRC in February and attended by a diverse group of people

The MRC received an Architecture Center Houston Foundation grant of \$2500 in summer 2014 to update the Made in Houston catalog and website during the fall 2014. The catalogue was the first of its kind in the state.



Advanced Technology Laboratory

This year we received funding to begin construction on the shell of our new Advanced Technology Laboratory. The laboratory will house our more precise design technology and digital fabrication efforts. The new facility will allow for robotics, advanced electronics, and 3D printing at varying scales to augment our fairly robust Keeland Exploration Design Facility.



ART CENTER COLLEGE OF DESIGN
Senior Vice President, Educational Planning and Architecture

The position of SVP for Educational Planning and Architecture was created especially for me to guarantee that the effort to identify the mission and educational principles of the institution were embedded into the strategic planning and physical planning of the college.

In this position, I worked on the expansion of the Hillside Campus and the formation of new South Campus in collaboration with Frank Gehry, Alvaro Siza, Daly Genik, and Hodgetts and Fung. My immersion in the world of education made me a valued advocate and skilled facilitator throughout the design process. I have lectured around the globe on integrating educational mission/philosophy into each stage of the process, from programming to the opening of the final building.

Senior Education Committee

Composed of the President, Chief Financial Officer and the Senior Vice Presidents of the college, the Senior Education Committee acted as the internal over-sight group of the college. It aligned financial strategies with the campus strategic and master planning processes. It assisted the President in determining annual priorities and identifying new opportunities and initiatives.

Educational Leadership Development Team

As the senior officer of the college responsible for the master plan, it was crucial to maintain a connection with the 10 undergraduate departments, 4 graduate departments and the public programs. This leadership team consisted of myself, the heads of the various educational departments and the Dean of Students. The team provided strategic planning to the college and worked to align the educational priorities with its strategic and physical plans.

Design Research Complex, Gehry Partners

The Design Research Complex was the linchpin of Art Center's educational vision. It was intended to embody the defining principles and ambitions of art and design education in the 21st century and prepare Art Center students to shape the world they inhabit, making it a better place through their conscientious and expert creative practice. Conceived as a hybrid facility, the new complex paired the research function of the library with applied technical skills functions of the workshop, presenting a singular opportunity to create 21st-century versions of these two traditional spaces.

I wrote the program and produced site models for the first building of the new Master Plan. My team created the Master Development Plan that was filed with the City of Pasadena and the Environmental Impact Report review phase. Although the Master Plan was approved in December of 2008, due to the financial downturn at that time, the project was put on hold.

Media Design
Center and Library,
Frank Gehry



Hillside Master Plan, Alvaro Siza and Frank Gehry

I was responsible for the program and project administration for the Hillside expansion, working with Alvaro Siza and Frank Gehry. My office produced the preliminary conceptual plans, study models, and site models for both Siza's and Gehry's office. The project was exhibited at the Museum of Contemporary Art and I presented the project at the Bienál de Arquitectura de Buenos Aires in 2002, focusing on interpreting the mission to the program and to the design in a talk titled "Architecture and Pedagogy."

(Left)
Art Center College of
Design Main Campus
Master Plan
Alvaro Siza,
Frank Gehry,
Patricia Oliver,
President Koshalek



(Right)
Alvaro Siza,
Patricia Oliver,
Frank Gehry



Sinclair Pavilion, Hodgett + Fung Architects

AIAACC Merit Award, 2005

AIA Merit Award for Design Excellence,

Los Angeles Chapter AIA Honor Award, Pasadena/Foothill Chapter

To ensure that the future pavilion represented the needs of the constituents, I organized a student charette focused on the program requirements for the Pavilion. Craig Hodgetts and Ming Fung hired two Environmental Design students as interns on the project. The Pavilion was the first piece of the Hillside Campus Master Plan to get built. I acted as project liaison through design and construction. The project was widely published, and received an AIA Merit Award for Design Excellence from the AIA, Los Angeles Chapter.

Student Charette for
Sinclair Pavillion.
Patricia Oliver,
Craig Hodgetts,
Ming Fung



South Campus Master Plan

I produced the program for all of the buildings in the South Campus Master Plan, a five-and-a-half acre site in Pasadena, California. The first building, the Wind Tunnel, was completed and the college received entitlement for the student housing, scheduled to begin construction in 2009. The remaining four acres were programmed as a Research and Development Campus for the expanding graduate programs. I worked for more than five years to get the project through the City, procuring the land for \$1/year for 99 years, and finding developers to partner in the housing.

950 S. Raymond, The Wind Tunnel, Daly Genik Architects

AIACC 2006 Honor Award

AIA Pasadena-Foothill Chapter Honor Award

Award for Sustainability, AIA Pasadena-Foothill Chapter

The South Raymond building was the new headquarters for Art Center's "Zero to Infinity" public education programs, which comprise Art Center at Night, Saturday High, Art Center for Kids, Summer Institute for Teachers, and the Language Arts Program. A new Graduate Art Complex, including individual student studios, galleries, and workshops, generated round-the-clock activity. I was involved in the project from the purchase of the property through entitlement and the funding phases. I wrote the program and acted as project liaison with Daly Genik Architects, Turner Construction, and Art Center's Board of Trustees to ensure the client's needs and the architect's intentions were safeguarded. The building was the first LEED rated building in Pasadena and paved the way for the City's Green City movement.

Arts Center
South Raymond
Campus, Kevin Daly



950 S. Raymond, Phase 2

In April 2009, Art Center moved its Graduate Media Design program to the South Campus. Designed by me and my team, occupied areas of the building not developed in the initial phase. The design provides for classrooms, workshops, and meeting rooms conceived as a small village of rooms within the great room. The wind tunnel is a vast space, 65 feet high and over 220 feet long. To turn the space into a home for the graduate art and media programs, we produced a design that could stand up to the scale of the main space and also respond to the acoustic issues prevalent in that kind of volume. Working closely with the graduate program faculty, we developed a series of spaces that respond to the program needs and stay within the design standards set by the architects in the first phase.

Graduate Arts and
Media Design Complex,
designed by
Patricia Oliver



NEA Grant for the Arroyo Parkway Competition

I received a grant from the National Endowment for the Arts to conduct a competition for the re-design of the Arroyo Parkway in Pasadena. The competition jury included: Frank Gehry, Richard Koshalek, Mayor Bill Bogaard, Richard Weinstein, and Dana Hutt. James Corner of Field Operations, Philadelphia, won the competition and construction was completed in spring, 2009.

Getty Conservation Grant

I received a \$75,000 Getty Foundation Architectural Conservation Grant in 2005 to prepare a conservation plan for the Craig Ellwood building, which is now a Historic Monument in Pasadena. We worked with Ove Arup and Michael Folonis Architects on the plan, which was completed in January, 2008.

Curriculum Development

I was department chair of Environmental Design from 1992-2000. I successfully developed a multi-disciplinary curriculum for the department to weave related disciplines with architecture. Other departments at Art Center began to evolve their curricula to mimic the structure of the multi-disciplinary curriculum in my department. In 2001, I led a college-wide committee on education and authored a trans-disciplinary education model that was adopted by the College across its twelve departments. The Western Association of Schools and Colleges' Capacity and Preparatory Review in 2007 stated, "The new emphasis on trans-disciplinary international work and social change are enriching the culture and engaging students in new and important ways."

ART CENTER COLLEGE OF DESIGN

Department Chair, Department of Environmental Design

I created the new Environmental Design Department at Art Center and, as its first chair, brought architecture and related disciplines to one of the world's most prestigious colleges of art and design. I developed a unique curriculum that weaves together architecture, interior architecture, environmental graphics, furniture design and experience design to provide students with a rich diversity of experience. The trans-disciplinary curriculum was eventually adopted by all of the College's departments and served as a model for curricular redesigns at Maryland Institute College of Art, Southern California Institute of Architecture, the College for Creative Studies in Detroit, and the new Bauhaus College in Dessau, Germany, among others.

My students won national and international architecture competitions including the National Student Design and Engineering Challenge sponsored by the Association of Collegiate Schools of Architecture and the Steel Tube Institute, the Atlantis 2000 international Architecture Competition, City of Valkenburg, The Netherlands, and the House for the Third Millennium, and Interreg International Design Competition, to name a few.

The department had the distinction of winning first, second, third and honorable mention in the Interior Architecture Competition sponsored by the Los Angeles Chapter, AIA, competing with SCI-Arc, UCLA, USC, Cal State Long Beach, etc. This sweep forced the Los Angeles Chapter, AIA, to change the rules of the competition to not allow one school to win more than two awards.

My students were invited to exhibit their designs in Paris (one of only two schools in the U.S. invited), Milan, New York, and Cologne. Student work in furniture design was recognized internationally, winning more than a dozen awards in furniture and lighting design which is highly unusual for a program with its roots in architecture.

My students placed first, second and third in the Gildspur National Exhibit Design Competition, which offered the winners money in addition to an internship at one of their 17 offices in the United States. After this sweep occurred in more than one year, the sponsor discontinued the competition and came directly to the Environmental Design Department at Art Center to recruit their graduates.

The students featured here have gone on to successful careers in architecture and design around the world. Cory Grosser, is now a faculty member at Art Center. Sean Yoo is an internationally recognized designer with furniture in the collection of Design Within Reach, Eric Reiter is the CEO of Matixphere which produces advanced strategic concept development for transportation design and product design companies. Dario Antonioni was CEO of Orange, Inc. producing award-winning designs for furniture, and commercial environments. Cecilia Volcoff is president of a design firm and teaches in Israel.

Barton Choy, AIA
Adjunct Professor
Art Center College of Design

The Institute was dedicated to creating cooperative projects between students, community programs, and manufacturers. Students at Art Center designed spaces and furniture for use in community development projects. Environments are realized in cooperation with Cerritos College Woodworking Program, the California Furniture Manufacturers Association and the Community Development Technologies Center (formerly Rebuild LA). Students have designed furniture now being used in Community Rooms at Parthenia Courts in Panorama City developed by the Los Angeles Community Design Center and Esperanza in South Central Los Angeles. One of our most significant projects was the design of eight furnished apartments for Concerned Citizens of South Central Los Angeles. The Gwen Bolden Manor apartments were for emancipated youth: young adults that had been raised in foster homes and were released, or emancipated upon turning 18. In addition to the interior spaces, the apartments included student designs for a beddesk combination, a sofa, chair, coffee table and bookcase for the living room, and a dining room table and chair set. The beautiful interiors and furniture received National acclaim and the Institute was featured in the Wall Street Journal as an example of innovative partnership between education and industry.

(Top Right)
Modular Design,
Emancipated
Youth Project,
Chiaki Kanda

Bubble Lights,
Aaron Rincover

Judges:
David Peschel
Patricia Oliver
Michael Kreski



Mrs. Neutra (Dione),
Mrs. Harwell Hamilton
Harris (Jean), Patricia
Belton Oliver, 1984



CALIFORNIA STATE POLYTECHNIC UNIVERSITY
Associate Dean, College of Environmental Design
Acting Dean, 1988

Since Cal Poly was my first teaching position, my time there allowed me to discover the range of what one could accomplish as a faculty member and administrator. I had the opportunity to work with Mrs. Neutra and was involved in the decision for her to gift the Neutra House to the university. My student, Barbara Lamprecht, became a graduate assistant for Mrs. Neutra. Her work eventually became the basis for her seminal book, "Neutra: Complete Works," published by Taschen in 2000. I am at the top of the list of her acknowledgements for convincing her to take the position. I lived in the Neutra House my last two years at Cal Poly. Living in an extraordinary work of architecture reinforced my drive to make sure architecture plays an important role in the growth and formation of a campus. It took a tremendous effort on the part of our dean, Marvin Malecha to convince the President of Cal Poly, and the State of California, that we needed to have an international design competition for the prominent new administration building.

Classroom/Laboratory/Administration Building, Antoine Predock

Architecture Magazine 1994 - Concrete Building Award - Award of Excellence, AIA - Western Mountain Region
1993 - Excellence in Architecture, AIA - Los Angeles
1993 - Design Awards - Merit Award, AIA - Albuquerque
1993 - Design Awards, Award of Excellence, Southern California Edison 1993 - Design for Excellence Award

I wrote the program for the building and administered the first International Design Competition held on a California State University campus. I chaired the selection jury and stewarded the project through the State system and through construction. To document the process, I received an "Investing in Instruction" grant from the California State University system to create a film for use as an orientation tool for future building selection committees.

Classroom
Administration Building,
Antoine Predock
Cal Poly, Pomona, CA



Institute for Community Development, Art Center College of Design
John T. Lyle Center for Regenerative Studies, Dougherty & Dougherty Architects
AIA COTE Top Ten Green Projects

Creation of this non-profit institute represented a commitment to sustainability and land reclamation and regeneration and was designed to encourage projects across disciplines. The Center was based on the concept of building a functioning human ecosystem incorporating human wants and needs into nature's patterns of energy and material flows and processes of change. The mission of the CRS is education, demonstration, and research in regenerative systems for human life support in the context of a residential student community working with an interdisciplinary group of faculty and scholars. I prepared the program and negotiated the State University system to create a building proforma that would accept the unconventional model for State campus buildings that this building represented.

"I first met Patricia in 1983 at Cal Poly, Pomona, where we co-taught a fifth year design studio. It was clear to me that Patricia had the teaching qualities of a master. I was amazed at her sensitivity and ability to connect with students. Her design insight brought the highest level of clarity to her students' projects that allowed them to excel to levels beyond their imagination.

As Associate Dean in the College of Environmental Design at Cal Poly, she brought to the position new life, inspiration, and leadership that had not existed before. Patricia is a remarkable architect, teacher, and human being."

Michael W. Folonis, FAIA
Principal
Michael W. Folonis Architects

Ontario Community Center for Urban Research, Cal Poly Pomona

I was responsible for design, programming and development of the Center to provide real world experience to Urban Planning, Architecture and Landscape Architecture students. It was a partnership between the City of Ontario and California State Polytechnic University, initially, but worked with Pomona, Upland, Azusa, Claremont and many other Inland Empire communities on re-development projects, the re-design of parkways, community centers and playgrounds, way finding, and streetscape and storefront standardization. This was a new model for incorporating community service projects with studio.

Significant Architects in Significant Place

I received a special grant from the California State University system for a lecture series having international architects present their work in landmark buildings around Los Angeles. Renzo Piano spoke at the Craig Ellwood building in Pasadena, Jean Nouvel spoke at the Wiltern Theater (now home to the LAAIA), and Cesar Pelli spoke at the Pacific Design Center. Lectures were open to the public and were received by standing room only audiences.

Center for Environmental Design Education

The business plan for an interdisciplinary program combining sociology, anthropology, ecology, and design teaching methodology was another pet project. The intent was to create more relevant programs in support of architecture, landscape architecture and urban planning. The Center also offered a course of study for Education majors to learn how to create alternative classroom techniques centered on design process.

American Business Center for Design

Having written the proposal for the Center, which was designed as a cooperative venture of the College of Business, the College of Engineering and the College of Environmental Design, I was assured of its failure. At its inception, I struggled with fierce departmental boundaries and rigid State University funding restrictions that made entities like the Business Center very difficult to fund and administer. Later named the "Center for Entrepreneurship and Innovation," the Center thrived and worked on international projects that not only crossed disciplinary boundaries, but crossed geographic boundaries. The projects undertaken were entrepreneurial, cooperative research and business development projects engaging corporations and partner institutions.

Coordinator of Graduate Programs/Associate Professor

As coordinator, I was responsible for the development of a new program at the Master's level that concentrated on critical practice. I developed curriculum for the Master of Architecture, first and second professional degree programs, and introduced interdepartmental design studios. We developed a design practicum, which later became the basis for the Ontario Community Center for Urban Research.

CONCLUSION

As an architect and educator, I have acknowledged for the last decade the popular belief that one of the main challenges of architectural education resides in how to develop professionals capable of tackling larger systems: urban, political and social. I don't believe the challenge will be met if we are not first and foremost architects. Architects need to sustain the ability to engage group work and profound research with an open sensibility. An interest in broader subjects, from an architectural stand, needs to be nurtured in future professionals. The capacity to incorporate culture into this discussion of reconfiguration - which will reshape our habitats and our every day processes - is crucial. Culture, beauty, history, dreams: the challenge of educating professionals with the capacity to imagine futures that condense all of these sensibilities is my greatest motivation as an educator. I believe that exposure to multiple ways of approaching design and the ever-present reality of confronting and influencing your environment are critical to the mix. Fish is not just fish.