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MARCH/APRIL 2014

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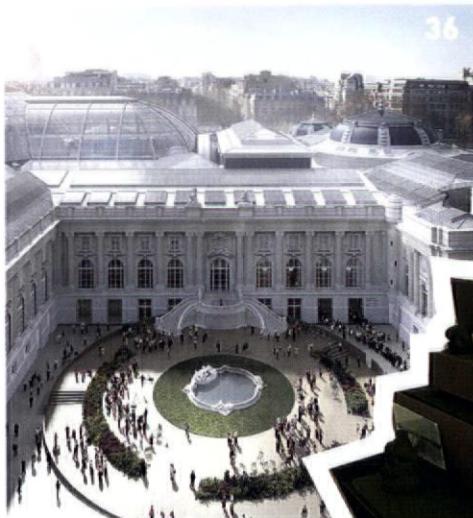
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BY ALEXI DROSU



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I wonder how many architects were first inspired to their profession by a video game like SimCity. When it first debuted 25 years ago, it was met with unexpected success as players were engaged in building and developing cities that pleased citizens and remained within budget. Sound familiar?

Today, SimCity has gone through several reincarnations and spawned competitors, including the ubiquitous Minecraft. So what can we learn from these games? A lot, according to several academics who are actively incorporating play into school curricula. In our story, *Game of Unknowns* (p. 26), we chatted with the SCAD team behind a game designed to teach professional practice, and several professors at Florida State

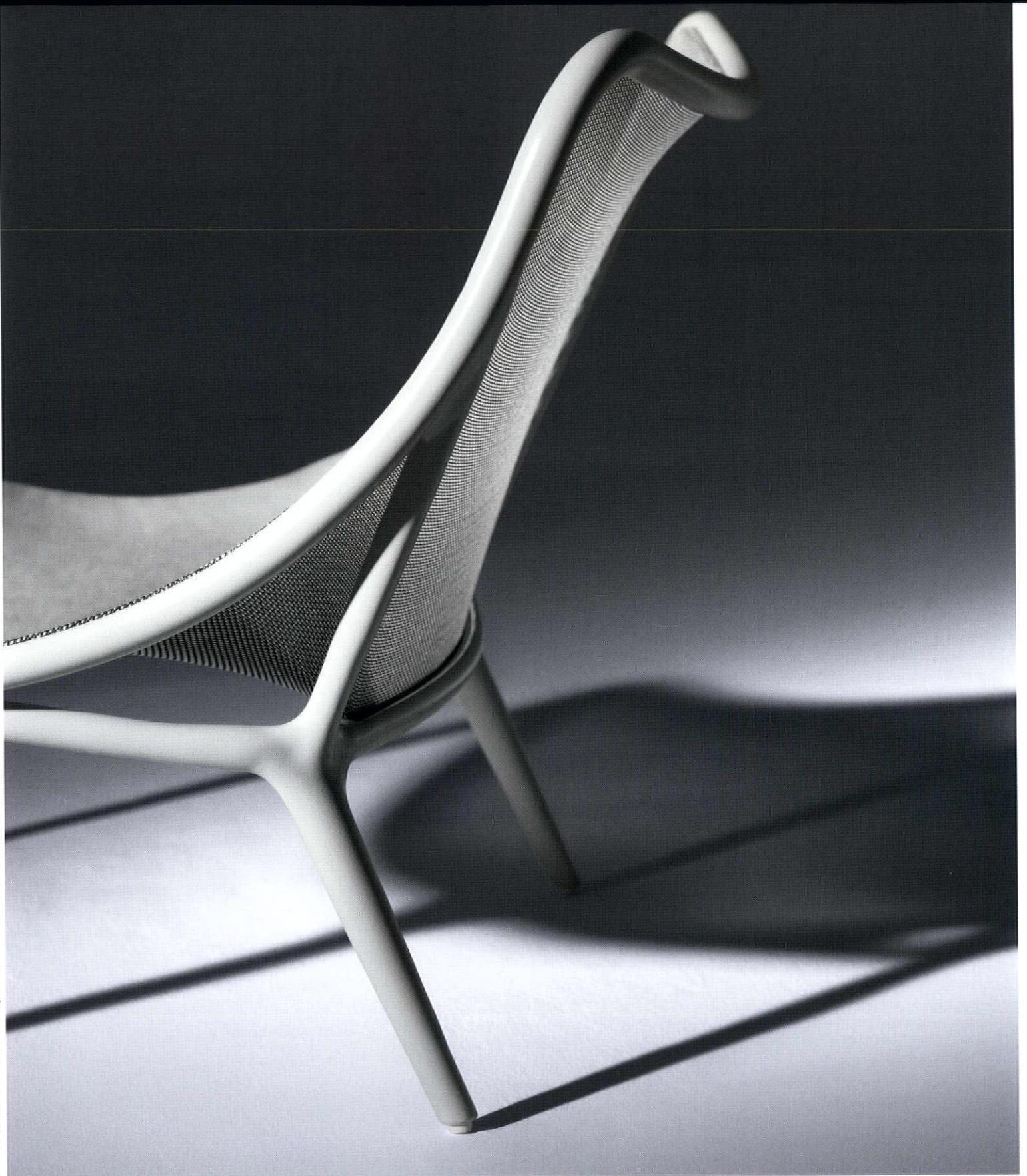
University who are building a game called Earthquake Rebuild, similar to Minecraft in nature. But if you're not in school, there is still a lot you can learn from the gaming and entertainment worlds. Just read Jack Skelley's piece on the digital interplay between architecture and entertainment (p. 21). You'll also find our regular columns filled with unique products and projects, from bold office furniture (p.10) to tile-inspired design (p.14). And, don't forget to check out our very own digital version of the magazine!



Eric Roth

A handwritten signature in cursive script that reads "Alexi Drosu".

Alexi Drosu
Editor in Chief



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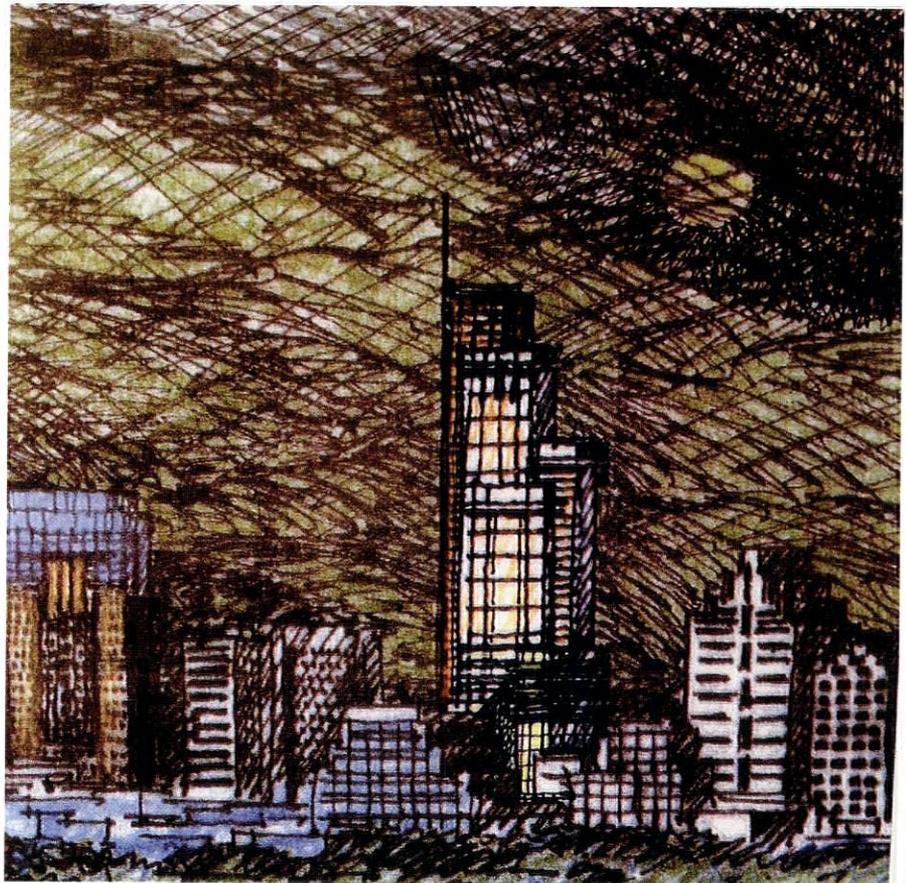
A Brief Moment of “High Impact”

high-im•pact: adjective. Able to affect or influence someone or something in a powerful way. BY ANDREA COHEN GEHRING, FAIA, LEED AP

RECENTLY, I WAS REMINDED YET AGAIN ABOUT THE POWER of mentoring as I attended Tommy Landau’s memorial service. His home/office was filled with beautiful renderings, models, and art produced and directed by this brilliant, and yet at times quirky, architect and artist. Guests included family, friends, clients, and employees. I am one of Tommy’s past employees.

I was fortunate to have been hired to work at The Landau Partnership in 1985 as my first job after graduating from USC with a BARCH. My brief three years at Tommy’s office were relatively short in terms of time, but of extreme “high impact”. As a curious and enthusiastic young designer, I was thrilled to finally have a real job with a real paycheck. I was eager to learn and my mind was like a sponge. Tommy took me under his wing and taught me how to infuse passion into my drawings. His drawings exhibited an infectious feeling of joy and energy. He also taught me about the inextricable connection between design and business. I learned so much in those three years that it shaped me into the professional that I am today, and as the 2014 AIA/Los Angeles Chapter President, it inspired my platform supporting the mentoring of our young architects.

At his memorial, we heard from a young man that Tommy had taken under his wing 10 years ago to help him develop his personal and professional goals. His story resonated with me and he reminded me of myself at his age. He spoke about how Tommy’s mentoring had helped him grow professionally and helped him mature from a young man to a responsible adult. Tommy even helped him take the bold step of proposing to his wife. Incredibly, after 29 years, Tommy was still at it. I remembered how it felt to be at the receiving end of his mentoring.



Courtesy of Tommy Landau's family.

This month’s FORM magazine features highlight where the gaming world meets real architecture. Specifically, how evolving technology helps designers visualize their projects more effectively. It’s all about learning how to enhance presentations with a new tool kit and hopefully infuse passion, emotion, and energy into our drawings, just like Tommy used to do.

Architect Tommy Landau’s sketch of his design for One Brand in Glendale, CA.

Andrea Cohen Gehring is a Design Leader at DLR Group and this year’s AIA/LA Chapter President.



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Work in Progress

Bold and Dynamic Office Solutions

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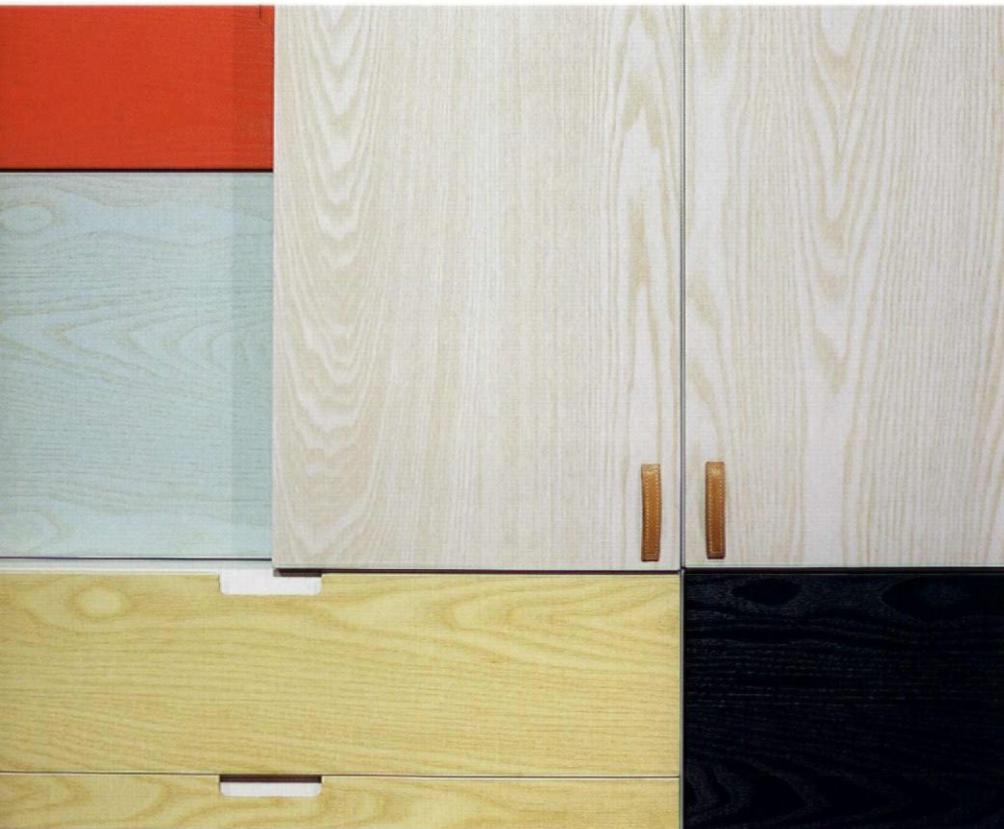


HORREDS

Storage needs take on a stylish look with the Tetris system modules, available in two sizes, and which can be mounted vertically or horizontally. Fully customizable in a variety of finishes including felt, copper, leather, brass and steel. Just mix and build. Price upon request. Horreds.se

PROOFF

In today's progressive office environment, it's sometimes hard to find a quiet space to make a call. The PhoneBox was designed with this purpose in mind. The assembled unit comes in 13 finishes and up to 64 different colors. Custom upholstery can be arranged. Prices start at \$1,277. Prooff.com



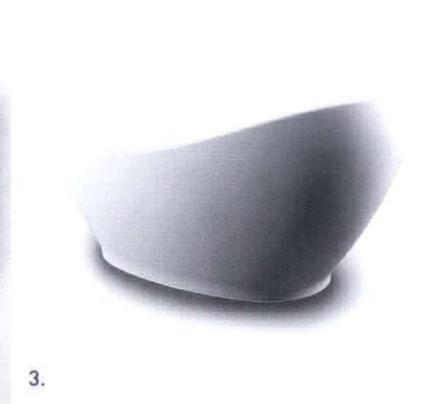
FOCAL

After alternatively sitting and standing at his drafting table, Martin Keen of Keen Footwear realized he needed a better seating solution. Thus, the award-winning Locus Seat (\$690) was born. Leaning against the stool supports the spine's natural alignment, avoiding the unhealthy "C" position of most office chairs. Focaluprightfurniture.com



Bathing Beauties

The ritual of bathing is different for everyone. Some prefer to linger in still water, others seek massaging bubbles, and then there are those who need an ergonomic retreat. But when in need of a luxurious soak, turn to any of these stylish models.



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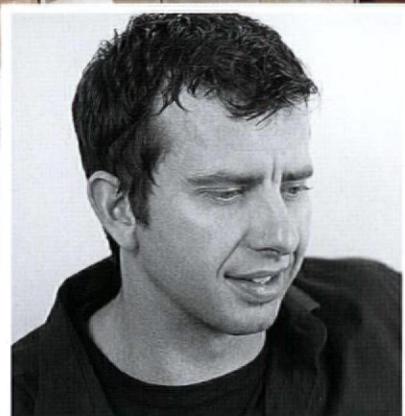
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EXPERT'S CORNER



Bernard Brucha MASH Studios, Founder and Principal

As a child, Bernard Brucha roamed the Illinois Institute of Technology where his sister was studying architecture, but when it was his turn to go to college he decided to pursue industrial design. After graduating, he moved to New York to cut his teeth on design but it wasn't until he relocated to Los Angeles that he found his niche in furniture design, working for clients such as Microsoft and AOL, where he brings warmth to their technological spaces. "Humans don't do well sitting in a perfect white box" he says. "We're warming it up, using solid woods, cast metals and really giving some thought to what people need." He also asks himself one important question when he designs: "Is it going to be around in 100 years?"

Why did you come to LA?

The concept of MASH was formed in New York. My friends were working in different industries – graphic design, architecture. It was the mash up of different design philosophies through collaborative thinking. Brancusi said it best, something like, "A great tree doesn't grow in the shade of another great tree." In New York, I probably would have been 80 years old before I could have opened up a factory. So LA was right for me. It's more experimental. We have a great labor pool, a lot of talent and equipment that was left over from an exodus of the aviation industry.

Tell me about the factory.

We're now producing in Orange County in order for us to control everything down to the last nut and bolt. We've done some production overseas, and I am in the process of pulling it because we can do it just as cost effectively [here]. We also work with architects and build specialty pieces that are a little more complicated and take a designer. We said, let's bring back old school craftsmanship.

How are you integrating new technology?

We'll take a product, engineer it and create

photo-realistic parts. It allows us to get through a lot of the design development process more quickly in half the time. We can do stress analyses. We're making furniture the same way that Boeing makes its airplanes. One piece might be from Italy and one from here but they have to fit together. We have customized software and modules in SolidWorks, but I don't like to give up all our secrets.



Tell me about your newest collection, LAX?

LAX started off being a very utilitarian, elegant collection in one finish and one color. It was a growing company so it can be hard to stock something in 10 colors and 10 finishes so we kept it minimal. As we've grown, we've gotten a little bit more playful, [so] it made sense that LAX would become customizable.

What inspires your designs?

We work with the best architects on office interior projects, [and so] we are able to explore new materials and processes daily. I probably have 300 prototypes running right now. If I'm working on a table for Google then I might think it would be awesome for a workstation. We never do the same project twice; it's a constant experimental process.

How does travel inspire you?

I just got back from Tokyo. It's one of my favorite places because it always turns my sensibility on its ear. They embrace the future but they also cherish the past. I was at a tempura bar that had clearly been there for 300 years; the counter had been wiped down with a rag so many times it looked like driftwood. You can't manufacture that. I love their attention to detail; it's almost ceremonial.

Did you pick anything up on your trip?

I got really great aluminum rulers. The finish was just right; the numbers were contrasting. If something is designed, it's designed from start to finish. In the States, we design something beautiful from 100 feet. I want to make it beautiful from zero feet.



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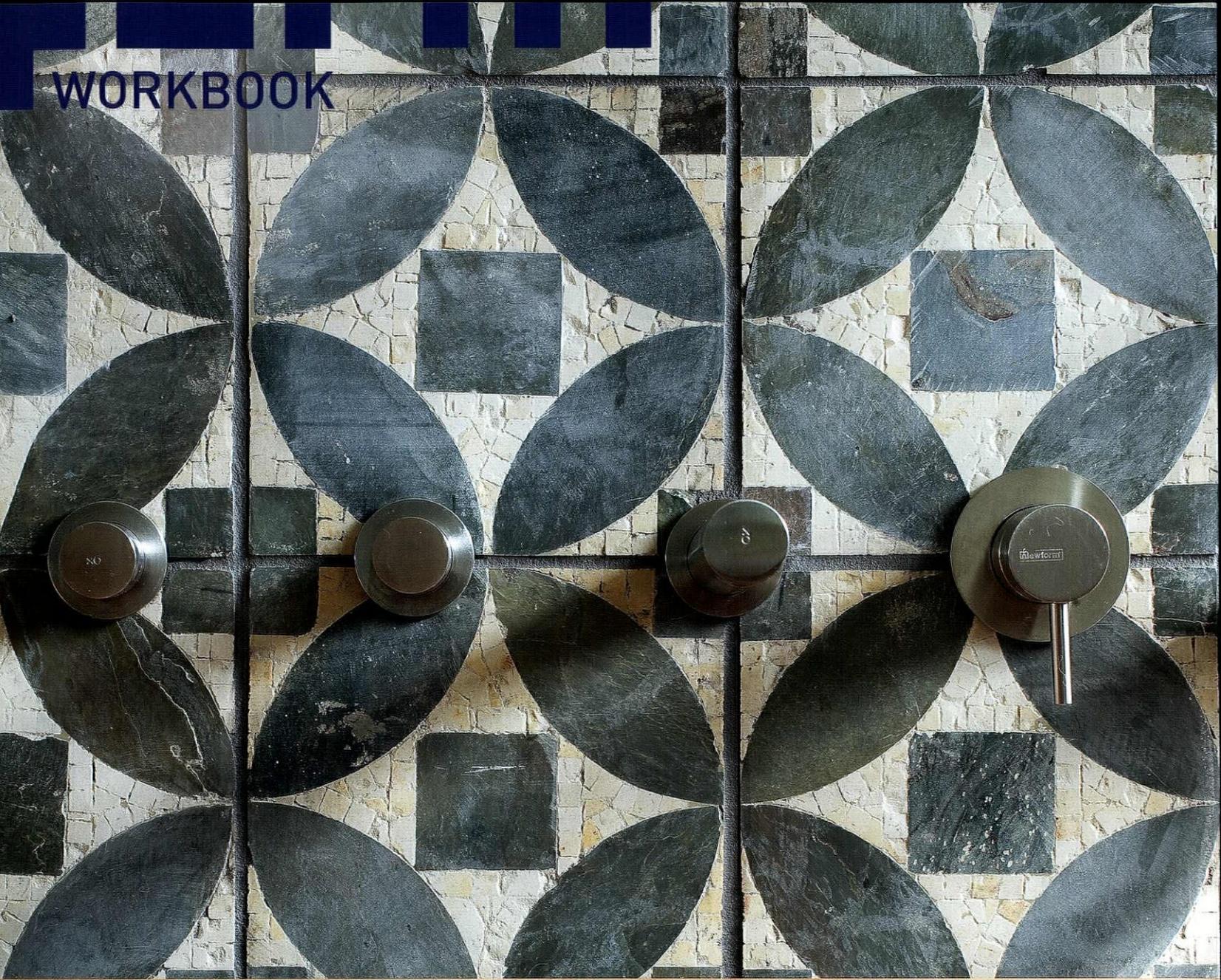
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Surface Attention

Designing with tile

For Workbook credits, please see page 30.



Davis Residence

Location: Toronto, Canada

Designer: Abramson Teiger Architects

Website: www.abramsonsteiger.com

Tile: Hallworth Design, www.hallworth.us

A long lost friendship was rekindled when architect Trevor Abramson reconnected with his high school friend, Tony Davis. And, after reminiscing over old times, Davis approached the firm to build his new house in Toronto, and the two began collaborating on the project.

The design explores a more traditional division of a house with a solid base and a lighter second floor that follows the line of the soaring roof above. An open plan caters to the family's relaxed lifestyle, expansive sliding doors disappear to create a seamless indoor/outdoor space, and a swimming pool that is separated from the living room by a 16-foot-by-5-foot-high fish tank creates a sense of whimsy. The basement boasts a squash court, entertainment area and sports bar.

Though contemporary in style, the design team wanted to create warmth throughout the spaces, even in the spa-like bathrooms. The tile, custom designed by Jane Hallworth of Hallworth Design, juxtaposes old and new. "We wanted to create a space to feel at peace, serene, and using materials to relax the mind and body," says Managing Partner Douglas Teiger.

Tom Arban Photography



Riera de la Salut

Location: Sant Feliu de Llobregat, Spain

Designer: Pol Femenias Arquitectes

Website: www.facebook.com/PolFemeniasArquitectes

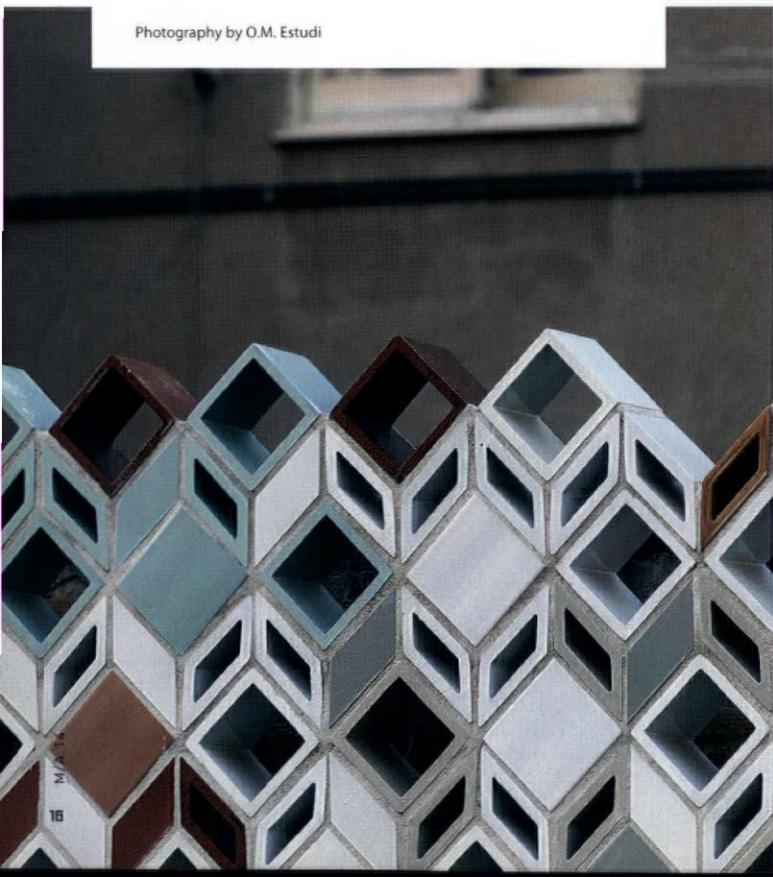
Tile: Ceràmica Cumella, www.cumella.cat

Located in a former industrial area, the demolition of one of the last remaining textile factories created a void in the community, exposing the rear courtyards of housing blocks. The solution was to divide the existing space into smaller individual corners that “make visitors feel comfortable and at home,” says architect Pol Femenias.

The Barcelona-based designer came up with an innovative solution to capture the district’s industrial heritage—using small ceramic pieces to create a latticework pattern—while addressing the privacy needs of the neighborhood. This concept earned the project a *Tile of Spain Award for Architecture and Interior Design*. “We opted for a simple geometry using the fewest possible number of pieces that would enable us to cover a 150 meter façade and meet the demands of the existing enclosures,” he says.

The project required the designer to address different levels of opacity, as well as varying heights and staggered grading across the park. The final geometry, made up of triple-glazed ceramic pieces in eight tones produced by Ceràmica Cumella followed a herringbone layout, which allowed the designer to “create a natural, almost organic parapet that traced the changing heights of the enclosure in an unbroken line.”

Photography by O.M. Estudi





Hard Rock Hotel Palm Springs Sessions Bar

Location: Palm Springs, CA

Designer: Mister Important Design

Website: www.misterimportant.com

Tile: Granada Tile, www.granadatile.com

Designer Charles Doell wanted to combine a Palm Springs vibe with the dynamic energy of the Coachella Music and Arts Festival in the new Hard Rock Hotel. They selected memorabilia from younger artists such as No Doubt and created a gallery of festival photography by Paige Parsons.

The design of the bar was prompted by a need to activate the restaurant space. "We protruded the angles, creating a triangular shape, not only to lengthen the overall bar but also to include it as an integral part of the restaurant seating," says Doell. A vibrant atmosphere was created through a collaboration with artist Jona Cerwinski, whose hand-drawn calligraphic sharpie art decorates the bar soffit.

Granada Fez tile, chosen for its pretty color and reinterpretation of a geometric pattern, inserts a little playfulness into the space. In fact, the chairs were custom made to reflect the same blue shade in the tile. The Granada tile is manufactured through a cement tile art form developed in France in the mid-1800s. Unlike hand made ceramic tiles, which are usually hand painted, glazed and fired, decorative cement tiles are made by first pouring a mixture of cement and color pigment into separate compartments in a metal mold. After concrete is added, the tile is pressed under 2,000 pounds of pressure per square inch, and then left to cure.

Photography by Jeff Dow



Lakehouse Hotel & Resort

Location: San Marcos, CA

Developer: Eat. Drink. Sleep.

Website: www.eatdrinkandsleep.net

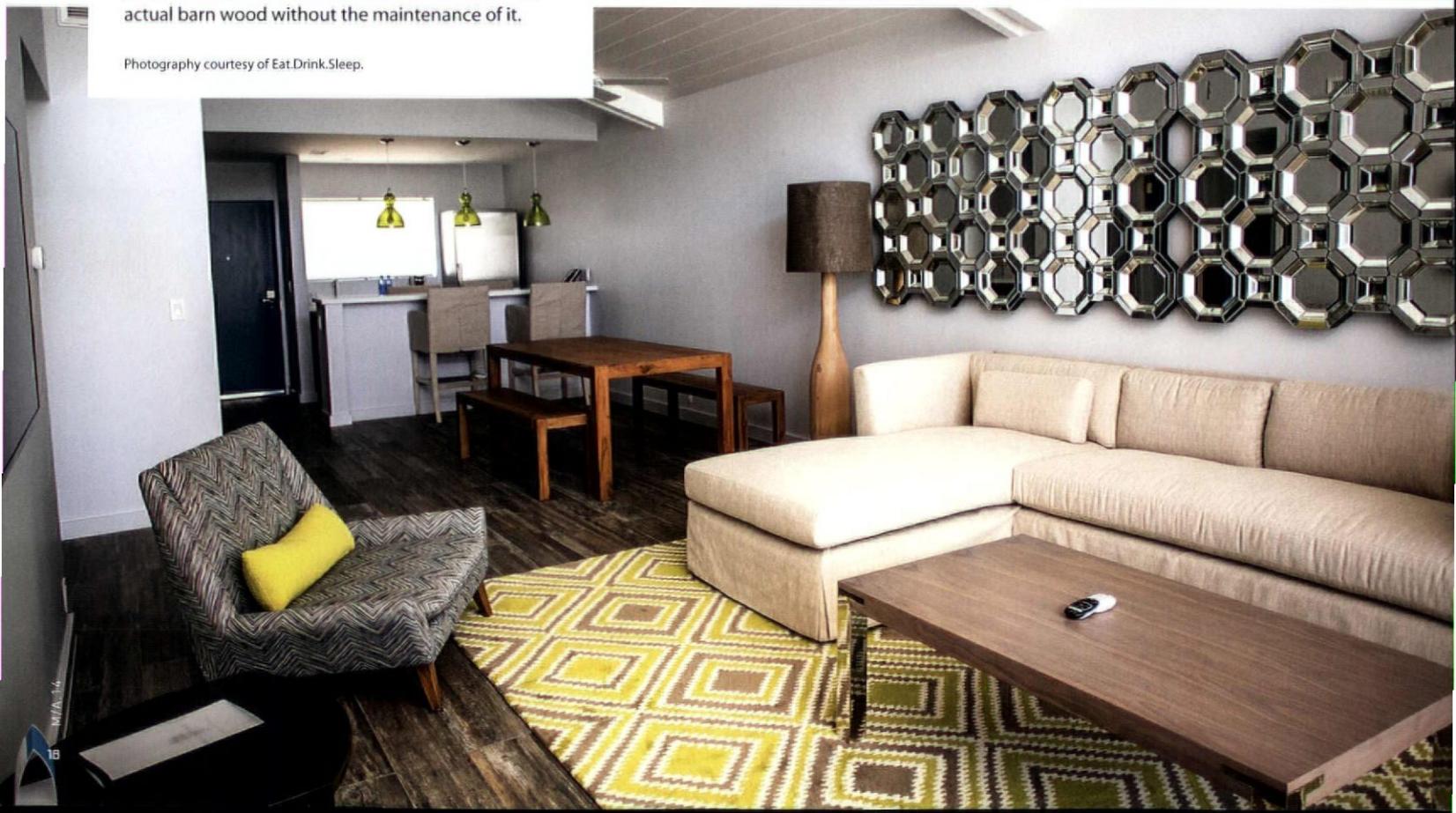
Tile: Spec Ceramics, www.specceramics.com

The location of the project, a lakeside retreat, served as the initial inspiration with a slightly residential twist, as if you were visiting the property of a well-known friend. "We wanted to create a feeling that harkened back to the days of family outings to the lake, like in the movie *Dirty Dancing* and the Catskills of New York on the East coast," says Maria Carrillo, former Lead Senior Design & Project Manager with Graham Downes Architecture.

The hotel was designed with the traditional elements of a Lakehouse, a lounge, intimate reception area, library room and wraparound porch complete with charming blue rocking chairs. "The Guestrooms also were designed to feel like an extension of the Main Lakehouse, each having the strong blue painted wood entry door using furniture pieces and plumbing fixtures that have a homey feel and the vanity was to be a found piece as opposed to a built-in you typically see in hotel rooms," adds Carrillo.

But it was Eat. Drink. Sleep. CEO Brett Miller who came across the Spec Ceramics Boardwalk porcelain tile at the 2011 HD Show and thought it was the perfect fit, evoking the feeling of being outside in the shower by a wooded lake. The tile is made using ink jet technology that allows you to imprint an image of actual barn wood without the maintenance of it.

Photography courtesy of Eat.Drink.Sleep.



Sonoma Living: Home Tours

 **AIA** San Francisco
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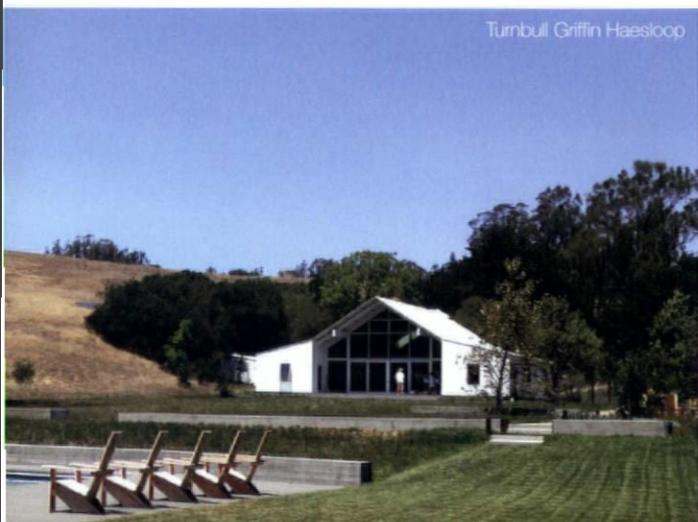
Schwartz and Architecture (Matthew Millman)



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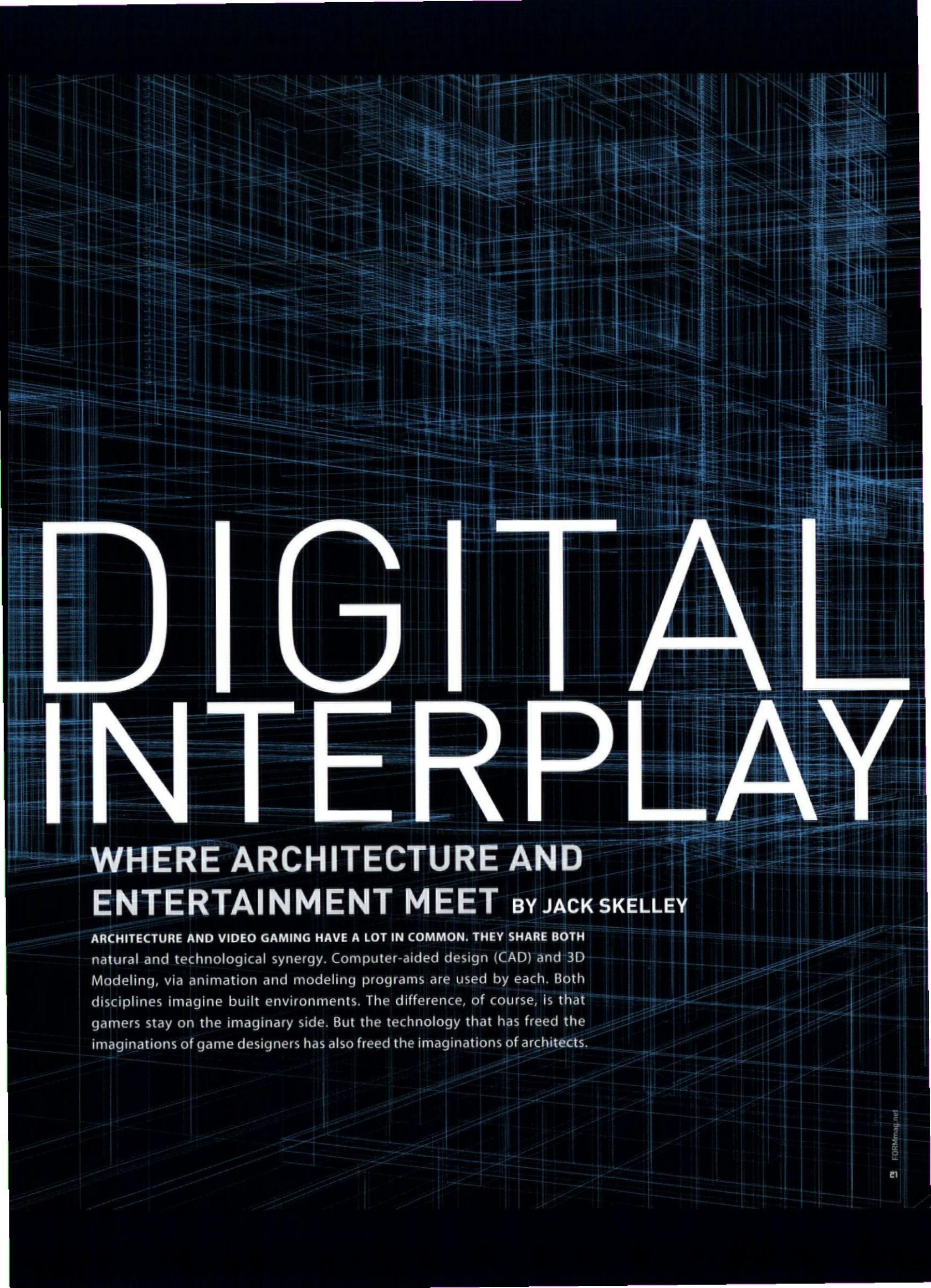
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DIGITAL INTERPLAY

**WHERE ARCHITECTURE AND
ENTERTAINMENT MEET** BY JACK SKELLEY

ARCHITECTURE AND VIDEO GAMING HAVE A LOT IN COMMON. THEY SHARE BOTH natural and technological synergy. Computer-aided design (CAD) and 3D Modeling, via animation and modeling programs are used by each. Both disciplines imagine built environments. The difference, of course, is that gamers stay on the imaginary side. But the technology that has freed the imaginations of game designers has also freed the imaginations of architects.



Renderings © Gensler

AJ Artemel writes in *Architizer* that architecture appears in gaming in a few broad categories: realistic but passive backdrops (as in *Grand Theft Auto*); “labyrinthine settings through which the action moves,” (as in *Doom*); and world building, with imagined places reflecting an imagined culture (as in *Minecraft*). Two of the most enduring games put world-making front and center: *SimCity*, which emphasizes the practicalities of urban design; and *Myst*, whose fantastical places resemble the Gothic/Art Nouveau flights of Spanish architect Antoni Gaudí.

Michael White is principal and firm-wide leader of Gensler’s Media Practice Area, which includes architectural projects for the video gaming, film and television industries. Gensler has a Los Angeles studio of 40 designers exclusively focused on these fields, with robust practices in the Americas, Asia and Europe. The team’s software palette is broad, using Maya, Adobe Suite, AutoCAD (2D and 3D), Sketchup, Revit, Rhino, MAX, Vray, and Digital Project for some specialized pieces—even some older programs such as FormZ and Cinema4D.

“Most architectural firms had converted to CAD as the video gaming industry was emerging,” he says. “So architecture’s

computer-savvy talent was ripe recruiting ground for that industry.” As technology has matured, the platforms have diverged. “One of the components unique to today’s video games is live multi-player interaction—not part of traditional architectural design,” he adds.

Both communities have executive crossovers. Andrew Risch, the founder of gaming-artist group Polycount, was trained in architecture. According to Risch’s bio, “a few years ago he made the transition from real architecture to virtual, and has since helped build the worlds of *Planetside* and *Star Wars Galaxy*.”

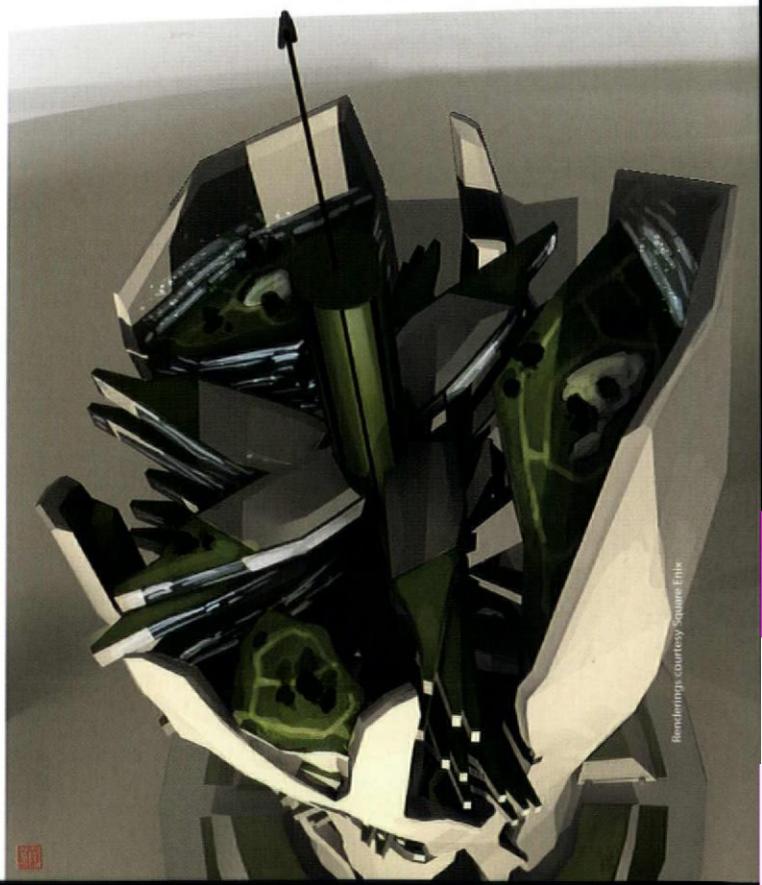
Another top game designer, though not a trained architect, strives for a strong foundation of design credibility: “It’s extremely important, especially if you are creating a city in a near-future, urban setting,” says Jonathan Jacques-Belletête, Executive Art Director at Square Enix, and creator of the *Deux Ex* series. “As game designers we are not architects or urbanists. So we absolutely must not invent anything off the tops of our heads. It must be well researched and informed, or else it feels ‘gamey’ and not credible.”

Jacques-Belletête’s research includes observing significant contemporary architects and artists ranging from Zaha

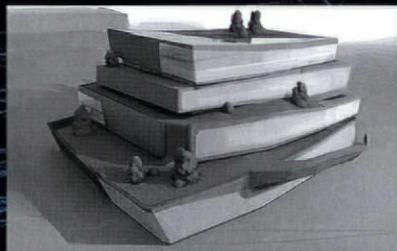


THIS PAGE: Gensler used parametric animation technology to design the Shanghai Tower. OPPOSITE: Gensler employees at work in the Media Practice Area studio.





“As game designers we are not architects or urbanists. So we absolutely must not invent anything off the tops of our heads. It must be well researched and informed, or else it feels ‘gamey’ and not credible.”



THIS PAGE AND OPPOSITE Various examples of architecture used in the games designed by Square Enix.

Hadid to Damien Hirst – an approach he feels is missing from too many popular games.

“I couldn’t care less about the videogame visual culture. Most of it is pretty bad and cocooned in its own redundant aesthetic circle. When I design the visuals for a game, I look at the real things around me, and build from there,” he says. “Overall, in the industry things are getting better now. But back when we started, we were almost the first one to think this way.”

Similarly, SimCity lead designer Stone Librande has immersed himself in city planning manuals to approximate the complexities of urban design. His firm, Interactive Arts, maintains a library of planning manuals. Even more important for Librande has been the urban realities discovered via Google Earth and Google Street View. “I found it to be an extremely powerful way to understand the differences between cities and small towns in different regions,” he said recently in *The Atlantic*.

Of course, there is a third profession that crosses over in the same ways as architecture and gaming: computer animation. As with gaming, architecture was the breeding ground of the first generation of digital effects artists. Bradley Sick, former modeling supervisor at Rhythm and Hues Studios, oversaw the creation of the lifeboat, island and famous tiger in Fox’s 2012 movie *Life of Pi*. Sick graduated with a Masters in Architecture from UCLA in 1991.

“It was a fairly small leap to animation,” he says. “I knew the concepts and applied them in new software. It’s about understanding three-dimensional space and how characters move within that space.”

When he was in school, there was no such profession. But by the time he joined Rhythm and Hues, animation degrees had become a path to digital effects work. With his path no longer necessary, Sick feels the profession is missing a fundamental understanding of spatial design.

“The work of today’s artists often lack the verisimilitude that comes from real-world, design knowledge,” he says.

Meanwhile, new knowledge has flowed back to architecture.

“Consider,” says Gensler’s White, “3D technology which largely started in video gaming and film animation. It has helped architecture evolve from its dependency on Cartesian—or grid—patterns and develop more fluid forms.”

So, while technology has created fantasy worlds, it has also allowed brick-and-mortar architecture to achieve shapes in real life that were previously impossible. White cites the sophisticated use of parametric animation technology in Gensler’s design of the new 121-storey Shanghai Tower, the new COEX Mall in South Korea and Farmers Field stadium in Los Angeles.

He adds: “Technology within animation and video gaming has dramatically expanded our creative process.” ■

GAME OF UNKNOWNNS

LEARNING PROFESSIONAL PRACTICE THROUGH GAMING CHOICES

By Alexi Drosu



AN INTERVIEW WITH:

Greg Hall
SCAD CHAIR OF ARCHITECTURE

Luis Cataldi
SCAD CHAIR OF INTERACTIVE
DESIGN AND GAME DEVELOPMENT

Zia Musa
M.ARCH. CANDIDATE 2014

Tripp Armstrong
M.ARCH. CANDIDATE 2014

Photography courtesy of SCAD.

When college students graduate, they enter the workforce praying they're prepared. But, often, the world of books and lectures doesn't quite align with what really happens in an architectural or design practice. A few professors at SCAD, frustrated with this dilemma, decided to turn towards an unlikely source of inspiration — the online gaming world. The end result wasn't a *Mortal Kombat* clone. Instead, they designed a thoughtful choice management game that provides students with various professional practice scenarios. Here, they sound off on how the idea evolved.

What inspired you to develop this idea?

Greg Hall: Teaching professional practice is one of the most exciting classes to teach. It really brings all the different issues that architects have to address into one class. And, at the same time, it's the one class that students often have negative preconceptions about. So, we thought it was an opportunity to bring a lot of different aspects of our discipline and make it more relevant.

So how did you get started?

GH: We had a strong concept, trying to put students into the role of the architect and [have them] make decisions then deal with the consequences of those decisions. Through the past year, we've developed ways to bring it to the game. [We received] funding from the National Council of Architectural Registration Boards (NCARB) for the 2013 calendar year. We beta tested it last summer, then demoed it in the fall quarter.

Luis Cataldi: It was created so that information could continually be fed into it, and be further developed. When you build a game like this, it typically is something that continues to evolve. One of the goals was to be able to feed it more information so that people participating in the game experience could change the variables and change the learning outcomes.

GH: There have been some articles that have described the game as a video game but it's a misconception. We never set out to recreate a visual experience of architecture; we wanted to create a situation where students were forced to make decisions. It was really issue focused rather than environment focused.

Tripp Armstrong: You don't play this game to design the building. It isn't something you're going to see on Xbox. It's a visualization of an office, the components of an architect's daily life.

GH: We brought in different criteria because we realized that the decisions

an architect makes are rarely black and white. There are all kinds of criteria—ethics, costs, schedule, design, compliance, user feedback, building codes.

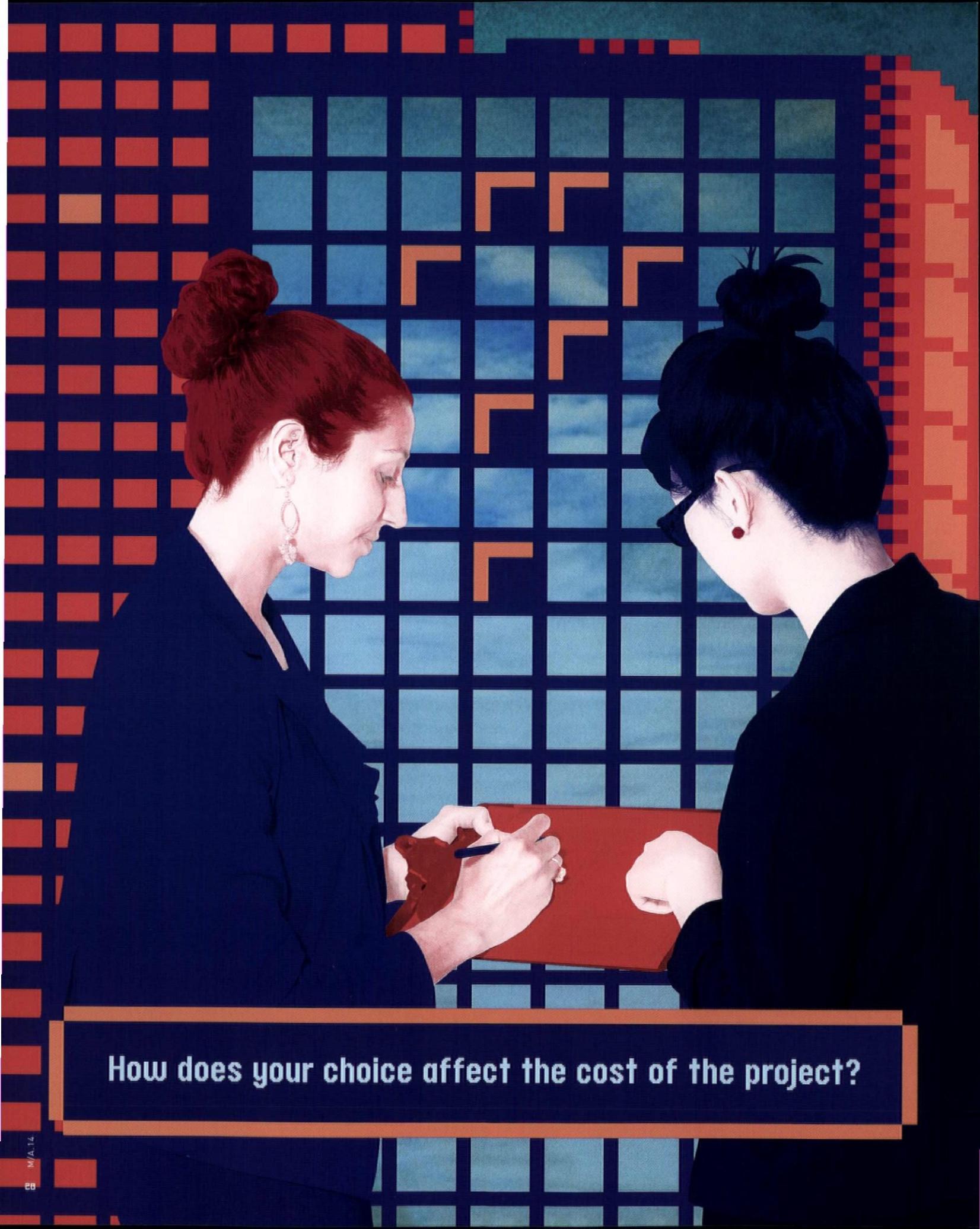
TA: Learning to handle hard clients, learning to handle changing deadlines. Sometimes it wasn't about coming out A+ successful, it was about managing an F situation and having a B outcome.

Can you help me visual what this "game" looks like?

LC: The category of gaming that this falls into is called serious gaming. There's been more and more attention to it because it's being used by government agencies and the military as a significant training tool. By utilizing choice management in more visually interesting ways you can teach in a more dynamic way. One of the design approaches we utilized was to create a visual scenario where you are presented with an architectural office environment—it has a conference room, offices, a computer screen, a telephone. Based on the information coming to you, the player [is] presented with a series of choices. It's never intended for you to make the right choice but it is intended for you to understand how your choices affect the business practices of an architect. How does it affect the cost of the project? The time of the project? Is it an ethical choice? Do you make the decision yourself? Do you consult a mentor? The collaboration with the architecture department and the students became such a critical element. We needed to understand what these choices [were] and how we can present them so that they are appropriate to the business practices.

It seems like there are endless choices. How did you tackle it?

LC: When you are dealing with a structure of data, you have to look at the data and think what is the algorithm that if you make choice A [it leads to] choice B and C. How do you transcend right and wrong



How does your choice affect the cost of the project?

and make it a simulation of choice management so the outcomes are affected in a more dynamic way.

Do you get a report that quantifies your choices?

GH: There are different elements in the game where you may or may not get feedback. Often in practice when you make a decision you don't receive immediate feedback. You might make a decision on site and not find out a potentially negative impact for a year. Or you send an email to a client and you don't get an immediate response. So we wanted to build that into the game to force the students to start to gage for themselves how effective the decision might be.

Does the game end?

TA: There isn't a congratulations at the end, you're continuing to learn through new scenarios that can be added.

How did you populate the scenarios?

Zia Musa: There were a lot of opportunities for students to meet professionals, and ask them about their practice in architecture—what it involved, the hardships. Every student then created a scenario, and those scenarios populated the data.

TA: When we created these scenarios, we were encouraged to come up with choices that may not be ethical. You could make very bad decisions, you could lie, and it could actually turn out well. You could do something well, and it could turn out horribly for you. We tried to have that idea of life.

Did you have any challenges?

GH: The amount of time and the complexity of the issue. We didn't know what we were getting into. Luckily we had great collaborators. Maybe ignorance is bliss.

LC: We got things to work fairly quickly. The factor that takes time is to come up with scenarios. We feel like we have something that works, that's entertaining and educational. Moving forward, all we need to do is generate more visuals and scenarios, and we could perpetuate this thing ongoing.

What kind of feedback have you received from students?

TA: When you get past the decision tree and it becomes more interactive, then students are more eager. With the game itself people are much more responsive.

ZM: Professional practice by nature is big and unknown, you have to expect anything,

everything is possible. After we got past [the decision tree], then we understood the structure of the game and the practice itself. But when we played the game based on the criteria it provided, then we had a different view, more understanding of a professional practice.

Are there people who weren't part of the planning that have played it?

GH: At this point, it's been pretty limited to the students who were part of building the scenarios, beta-testing it. We did demo it at a [NCARB] meeting and we had a positive response to the game.

What benefits have you seen from this process?

GH: The immediate benefits have been that it forced us to think not just how we are teaching professional practice but how we are teaching other classes. Architectural practice is changing. The practice that I know as an architect is completely different than the world the students will be entering in two years. How do we prepare students for an unknown future?

What else did the project impact?

When we got to the point of developing an exam for the class, we realized we couldn't give them a typical exam [or] a multiple-choice test. We had to rethink how we're gauging the extent to which our students are acquiring information. We ended up with a more scenario-based assessment model for professional practice. We're talking with other architecture schools in collaborating with us as we take it further.

What's the next step?

GH: Taking it further in terms of more detailed scenarios, and the possibility of interlinking scenarios so they start to reflect more fully architecture practice and complexity.

LC: The number of people who have expressed interest in teaching professional practice in this way became somewhat overwhelming. It received quite a bit of attention from people in professions where the certification processes are a little dry. They became very encouraged by this dynamic approach to choice management. Once we play with it a little bit and manipulate it, we'll see what it might evolve into. ■

EARTHQUAKE REBUILD

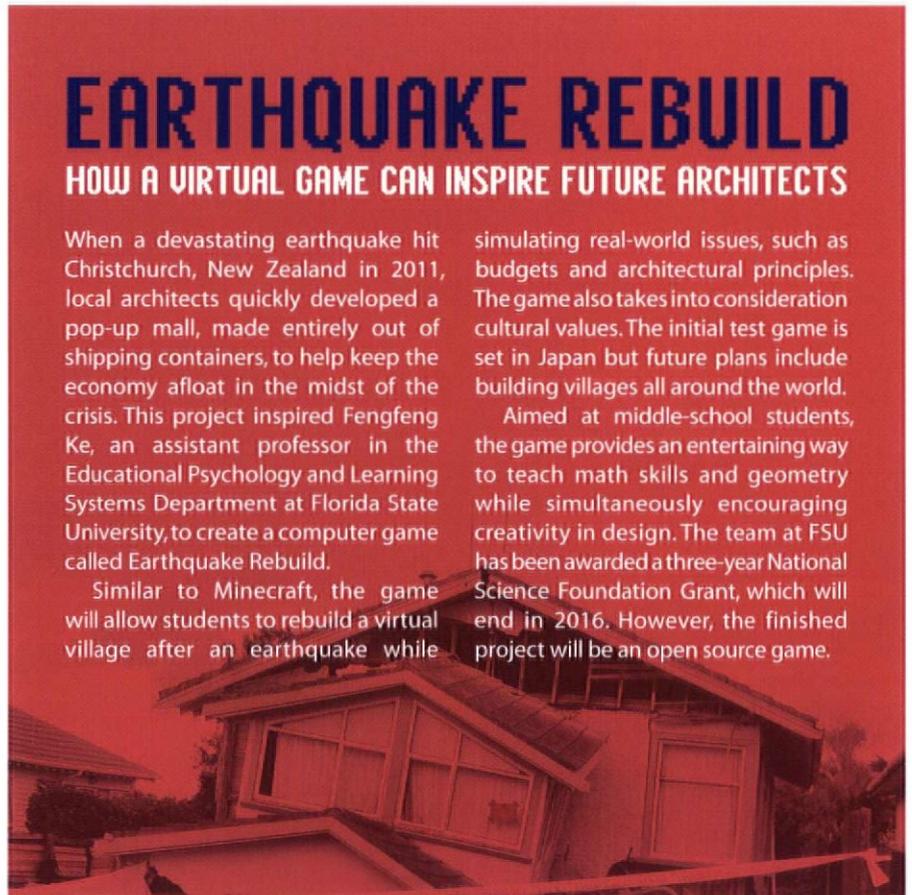
HOW A VIRTUAL GAME CAN INSPIRE FUTURE ARCHITECTS

When a devastating earthquake hit Christchurch, New Zealand in 2011, local architects quickly developed a pop-up mall, made entirely out of shipping containers, to help keep the economy afloat in the midst of the crisis. This project inspired Fengfeng Ke, an assistant professor in the Educational Psychology and Learning Systems Department at Florida State University, to create a computer game called Earthquake Rebuild.

Similar to Minecraft, the game will allow students to rebuild a virtual village after an earthquake while

simulating real-world issues, such as budgets and architectural principles. The game also takes into consideration cultural values. The initial test game is set in Japan but future plans include building villages all around the world.

Aimed at middle-school students, the game provides an entertaining way to teach math skills and geometry while simultaneously encouraging creativity in design. The team at FSU has been awarded a three-year National Science Foundation Grant, which will end in 2016. However, the finished project will be an open source game.



CREDITS

Davis Residence

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DESIGN TEAM: Trevor Abramson, FAIA Design Partner; Douglas Teiger, AIA Managing Partner; Bjorn Schrader, Dipl. Ing., LEED AP BD&C, Associate Principal.

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CONSTRUCTION: SCE

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Hard Rock Hotel

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Lakehouse Hotel & Resort

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La Riera de la Salut

SANT FELIU LLOBREGAT, SPAIN

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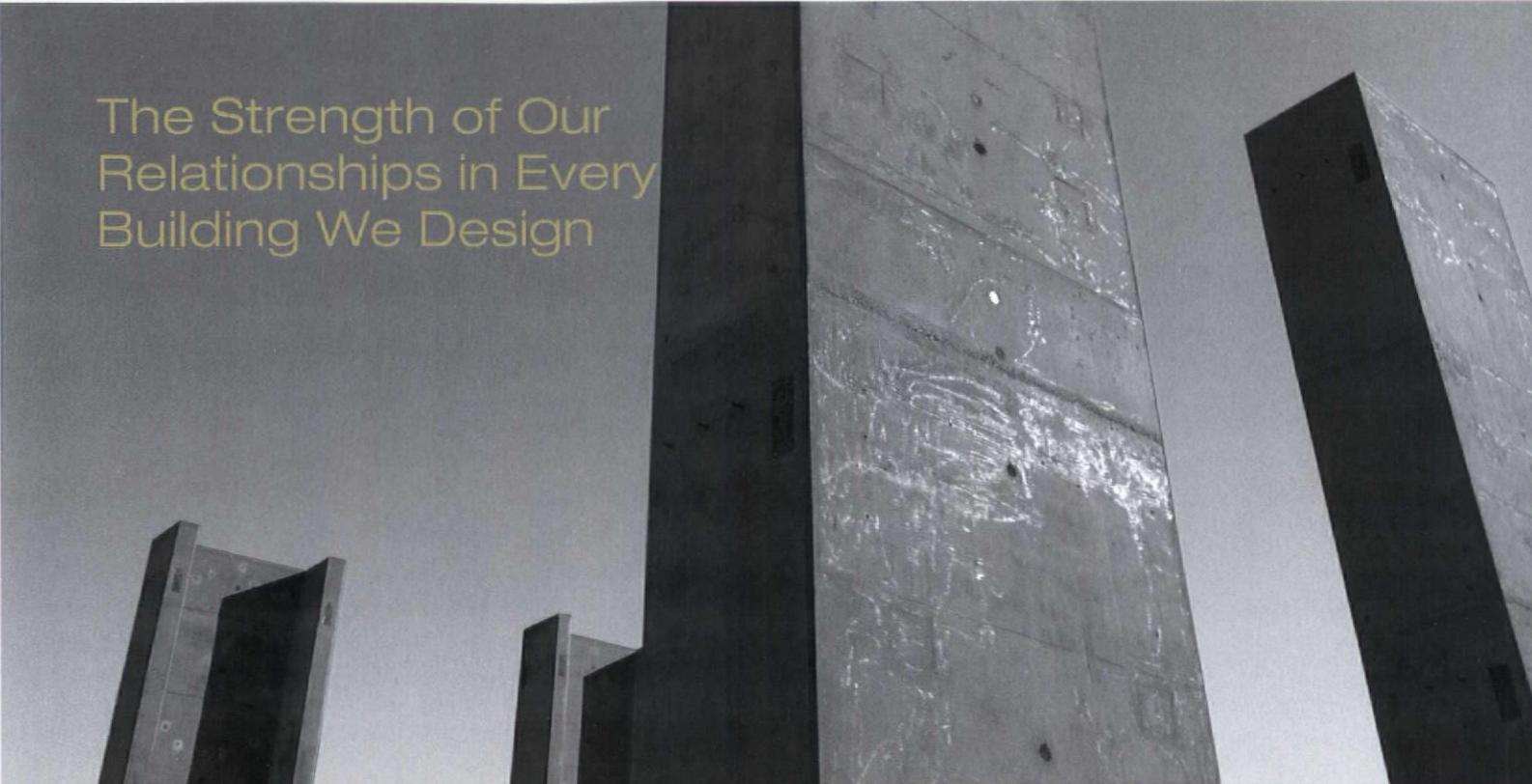
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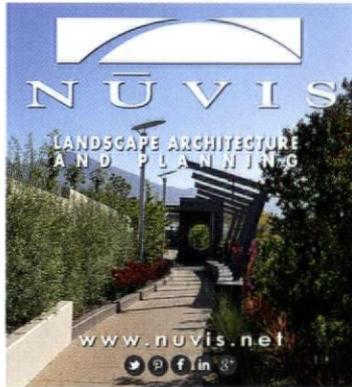
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