**PEOPLE-CENTERED ARCHITECTURE:**

**Lessons from the Berkeley Prize**



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with Raymond Lifchez

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**FOREWORD**

***The Berkeley Prize: Personal Reflections by Raymond Lifchez***

Almost a quarter century has passed since my late wife Judith Stronach and I

launched the Berkeley Prize—formally, the international Berkeley Undergraduate Prize for Architectural Design Excellence. The Prize started with a competition that was held one weekend at University of California Berkeley’s College of Environmental Design in collaboration with Oakland's California College of the Arts. But in a personal sense, the roots of the Berkeley Prize were planted in the 1930s of Columbia, South Carolina, U.S.A. and were nurtured by significant encounters with others across a long career. This career combined teaching with practice, a trajectory that gave meaning to my life and to the works I produced. A fuller history of the Berkeley Prize will follow; my intention here, however, is to describe a journey in which the Prize is a significant part—not so much a culmination as a vehicle to keep certain values alive.

**The Berkeley Prize – Personal Roots**

As a young child, I was taken on walks by Lulu, an African-American member of our

household, a woman I loved dearly. Lulu was the first to help me experience another culture, often impoverished and oppressed but also vibrant, distinct yet no less valuable. This early valuation of “others” became formative, and it began a trajectory in which many mentors expanded opportunities and ideas.

After graduating from University of Florida’s Bachelor of Architecture program, I was offered a scholarship to the School of Architecture at Columbia where I received a M.S. in Architecture (1957). During this period of intense fertility and support, I took a serious interest in architectural history, and the school encouragingly awarded me the Margaret Thompson Biddle scholarship (1956) for study and travel in Europe, part of which was as a student at the Ecole Americaine at Founainebleau. Upon graduation from Columbia, I was made a William Kinne Fellows Travelling Fellow. With architectural historian Rudolf Wittkower’s encouragement, I spent two years abroad, first at the American School of Classical Studies, Athens, and then as a draftsman for the Byzantine Institute, Istanbul, where I assisted in the work of Paul Underwood documenting the 14th-century Church of Our Savior in Chora. This opportunity introduced me to Istanbul's dervish halls and stimulated my interest in preserving subcultures and traditions at risk of extinction, interests which led me to consider becoming an historian rather than an architect once I completed a M.A. In Art History at Columbia.

Two giants in the field of Urban Studies changed my mind. First, Professor Percival Goodman, best known as co-author of the landmark *Communitas: Means of Livelihood and Ways of Life,* a study which called for creating human-scale living communities where humans dwell and work and for championing green spaces in urban design. The second, architectural and art historian Sybil Moholy-Nagy under whom I began to teach architectural history at Pratt Institute (1961). Moholy-Nagy's *Matrix of Man*: *An Illustrated History of* *Urban Environment* was one of the first books in the new field of urban ecology in which history, by tracing the social significance of a building, was an important part of understanding the importance of what is *there.*

I also spent three years working for the office of 20th century American icon architect, Eero Saarinen, but eventually I returned to Columbia where I taught design and history in the School of Architecture. The student takeover at Columbia in May 1968 altered my future dramatically. I was not particularly politically adept, and I found myself on the opposite side of some former teachers and colleagues where my efforts to heal these breaches failed.

The outcome? In 1970, I fled to U.C. Berkeley to do a Master’s degree in City Planning. What I found at the College of Environmental Design was what I had been gravitating toward all along – a core faculty applying the “human arts and sciences” to their teaching and research. It was exactly what I thought architecture should be about. The College would be my new home.

The College of Environmental Design (CED) was established 1959 by a remarkable couple, Catherine Bauer and William Wurster. Their idea was to integrate pedagogy by bringing the fields of architecture, design, landscape architecture, and city and regional planning together under one roof. What Bauer and Wurster envisioned was a College under the aegis of a pre-eminent public university. CED would become a model for integrating fields and disciplines that traditionally tended to silo. The motive was public service. Individually and collectively, the various fields of environmental design would gain human-centeredness while keeping the rigor inherent in each of the separated yet related fields that support their work.

The Berkeley Prize derives directly from both the ethos of CED and the haven it provided me to teach, research, and push my understanding of architecture and city planning in new directions – into what I called the “social arts.” I benefited greatly from outside collaborators such as Peter Pragnell, Aldo van Eyck; and Irving Zola; and CED colleagues Christopher Alexander, Clare Cooper-Marcus, Russell Ellis, Roslyn Lindheim, Lars Lerup, and Richard Bender.

**The Berkeley Prize – Origins and Philosophy**

As the Prize’s founders and endowers, Judith Stronach and I shared an interest in misperceived and often excluded populations or oppressed within broader society: disabled people, those lacking shelter, people of color, the LGBTQ community, and anyone whose beliefs, backgrounds, ages, or states of health place them outside the mainstream. Traditionally, these groups have been labeled as “other.”

My professional work with disabled people began when I was an architect in New York, charged with improving the open spaces of a public hospital. I met and befriended a cohort of disabled people who were effectively marooned there. I found a similar population in Berkeley that received individual, direct public support which allowed them to live independently. The contrast was eye-opening – something I never forgot.

In the 1970s and 1980s, a new approach to designing for the supposed “other” gained traction and eventually become known as *Universal Design*. While originally focused on physical disabilities, the underlying philosophy recognizes humanity’s full diversity and pushes for people’s rights of mobility and access, whether this is understood in physical, social, psychological, legal, or creative terms. It is a philosophy of liberation.

The Berkeley Prize supports the idea of that architecture and planning aim for this universality of built space. In many senses, we are all the “other.” Its aim is to situate architecture and planning within what might be called “the human arts and sciences.” These professions are social in their basis and purpose, existing to address humanity’s relationships with the world we inhabit. From the outset, the architects and planners who practice their professions take up this responsibility implicitly.

Traditionally, the finest architecture has been seen as a delicate balance of functionality, technology, and aesthetics. Architecture in its current adolescence of fully digitized design often focuses primarily on aesthetics through geometric wizardry that, at the very least, skews the needed harmony among the three attributes. Planning, similarly supported now by “Big Data” analysis that build policies from statistics, reduces issues like urban density into targets and broad-brush legislation that omits or ignores urbanity. To counter these abstract distortions, the Berkeley Prize is rooted in observation and exploration of existing space/environment?. This process relates, in turn, to two essential qualities that architects and planners should bring to their work: empathy and intentionality.

The humanist psychologist Carl Rogers defined empathy as a “way of being with

other people, temporarily living in their lives without making judgements.” More than just interacting with these others, empathy actively values them. Empathy seeks to understand how others give meaning to their world by inviting them to reveal it. Intentionality, on the other hand, encompasses two aspects of human experience. First, it brackets so that the parts come forward in relation to the whole—a way to simplify what would otherwise be overwhelmingly complex. But, Intentionality does not lose sight of the people who figure in the environment – it understands how actions reflect intentions.

Empathy and intentionality speak to the goal implicit in architecture and planning: to provide a suitable context for human activity—not perfect fits, but rather a *mise en scène*. Peter Pragnell, one of the leading modernist proponents of the integration of social factors in design, points out that Le Corbusier’s sketches convey scenarios of human interaction. We see through them that a building or dwelling is really a setting for others to inhabit and mark with their particular imprint.

Sketching, drawing by hand – unlike what architects do in computer design -- helps planners understand the form and character of what they see or imagine, including—as Le Corbusier’s sketches show—how people will use them. Aldo van Eyck also notes how designers lose touch with reality if they ignore the people who will live in their buildings. Each house is “a tiny city,” he wrote, urging architects to “get closer to the shifting center of human reality and provide that space.” How to emulate and translate that quality to digital drawing is the task for a new generation of both teachers and students.

The intent of the Berkeley Prize's inaugural competition was first to combine research with observation of existing environment, then to propose solutions using both hand drawings and written descriptions. The focus topic considered everyday settings used by the elderly in nursing homes and the staff who cared for them. We quickly realized that undertaking an international *design* competition was much too ambitious. What we could better accomplish would be to ask students from around the world to go out into their communities, where they would observe and question completed projects that reflect everyday ideas about human activity -- and then, most importantly, write about them.

The underlying methods came directly from my teaching Architecture 101, a class required of all would-be architects at CED, in which I designed a hands-on studio. Using large models that were deliberately built to be taken apart and reassembled, students created appropriate *settings* for people in different *situations*. The studio also brought in real people as “clients” — disabled people, older people, even convicts: the *others* — to work directly with the students. The friendships that formed over many working sessions fueled the students’ empathy and helped them grasp the intentions of others toward the places and settings they designed and analyzed together.

**The Berkeley Prize -- Meaning and Future**

Over the years, requirements have evolved so as to encourage collaboration, especially across fields. From the outset, the Berkeley Prize aimed to draw competitors from anywhere architecture and planning are studied and practiced. It has achieved this goal beyond what even I had hoped.

Ideally, such prizes will be open to all comers, that is to anyone for which the prize’s goals and meanings resonate enough to enter, even if it means a candidate stepping out of his or her cultural comfort zone. That the Berkeley Prize has resonated with a truly global cohort gives a meaning beyond anything I envisioned for it initially. My own hope is that the cosmopolitan spirit of the Berkeley Prize will continue to expand.

After 25 years, the Berkeley Prize has achieved a degree of fame and importance, but its real value to me is that it established a precedent—a model, not an institution. I never intended that it would exist frozen in perpetuity but that it would inspire emulation and proliferation. I would expect others to create prizes of their own that more closely reflect their regions and cultures always keeping in mind the *social art of architecture*.

The Berkeley Prize targets young practitioner-scholars at a formative time in their lives. The topics and essays invite the free exercise of their powers of observation and synthesis. Winners’ reflections on how the experience influenced their work and thinking amply shows the value Berkeley Prize has to the participants and, ultimately, the profession. Those who entered found themselves taken seriously by the readers and sometimes honored by the final jury, and all came away with a larger sense of themselves as eminently qualified to build upon a long, honorable tradition. It was my conviction that I had a clear responsibility to foster this growth. I am honored by privilege of having done so.

**CHAPTER 1: THE WHY AND HOW**

***Towards a Social Art of Architecture by Benjamin Clavan***

**Confronting the Discipline**

People-centered Architecture? Inclusive Design? Human-centric/Human-centered Design? Universal Design? Design for All? Whatever you call it, good architecture – and a better architecture - starts with a deep understanding of the people who will use a building or a place. If you fail to capture the living patterns of the family for whom you are designing a residence, your design for that house will merely be and remain a barren shell, regardless of how elaborate the geometry. If you do not have an idea about how seniors actually lead their lives or want to lead their lives, your design for a nursing home will fail, however handsome the structure. If you do not have an idea about how a town, or a city, or a region can integrate the lessons of environmental sustainability and public health into its planning and building program, your design for that town or city or region will fail, however dramatic or visually astounding. Addressing these demands and responding to their imperatives is the framework of the *social art of architecture.*

There is now nearly 75 years of revealing studies investigating the frontiers of this new approach to architecture. It is clear that this energy has not resulted in any widespread, radically different physical environment. The actual how (not to mention the ever-present, why) of applying the findings and lessons of the social sciences to the learning and teaching of architecture remains largely unanswered. There are signs that it is beginning to be addressed in a more systematic way, of which the Berkeley Prize is one. Whatever the results of these efforts, the over-riding objective must be to discover ways to discharge the false dualism that remains entrenched in architecture between social concerns and creative design, and between people-driven design and object-driven design.

Part of the problem has been that, however committed to the goals of social justice, architects and architecture schools do not know what to do with the ever expanding theoretical, experimental, and/or practical social and behavioral information bubbling up, or more succinctly lying fallow, around them. Accepting the tenants of what is now called “evidence-based design” is one thing; qualifying that evidence and applying it to architectural design is another.

At the same time, the idea that one can *teach* another person anything is a conceit. Education is, at its best, a goal: a structured pursuit to encourage and enable students to *learn.* At the same time, learning can mean many different things. Helping students how to think critically for themselves is one level of success. At an even higher level, learning is a free-flowing awakening of the brain’s neurons in ways yet unclear to us that allows the individual to make untold mental connections, both old and new, that result in a deep understanding of the world around them and a glimpse of the world that could be.

Advances in the professions, including architecture, rely on exactly this kind of learning. As the world’s population explodes exponentially, the number of minds looking at one subject also increases at unfathomable rates. To this bubbling ferment of exploration you must also add the super reality of exploding sources of information. In such a hotbed of potential learning, even small portions of creativity suddenly can become something really *important*. Important to us as individuals, important to those around us as part of our community, and important to the world at large which will thrive on just such knowledge or backslide without it.

Knowledge in architecture has always been highly suspect. Knowledge means that one thing is right and its opposite is wrong. Or, one thing is good and its opposite is bad. Placing a stint in an artery and watching a damaged heart begin pumping blood once again is a fairly non-controversial proof that what was done was correct and is good. Whether or not a hundred years from now this procedure will be seen as archaic or even medieval is not the point – for now it works sufficiently often enough to be considered *correct*. Setting aside issues of building technologies, most people do not believe that architecture ever has, can, or should behave or be evaluated in this scientific manner.

One major source of this conflict is the tripartite nature of architecture that was most famously identified by the Roman scholar Vitruvius, now commonly thought of as *commodity, firmness,* and *delight*. Depending on the times, depending on the practitioner, depending on the wider real-world context – the product of architecture bends one way or the other against the head winds of these seemingly often conflicting demands. The ultimate prize? An architecture which succeeds brilliantly when examined from the lofty heights of all three pillars of wisdom.

This ideal amalgam is seen so infrequently and is so difficult to duplicate that it becomes a seemingly unobtainable and excessive goal. The result, particularly now in a world of 7.8 billion people clamoring for shelter, let alone work, commercial, and recreational structures, is a vast majority of indifferently conceived and sometimes even more haphazardly executed designs. But worse, the result is not just inadequate buildings, but whole populations poorly served in their housing, in their offices, in their public facilities, and in the towns and regions in which they spend their lives. Very little of the results is based on values. On good and bad. On right or wrong. Or even, more acceptable/less acceptable.

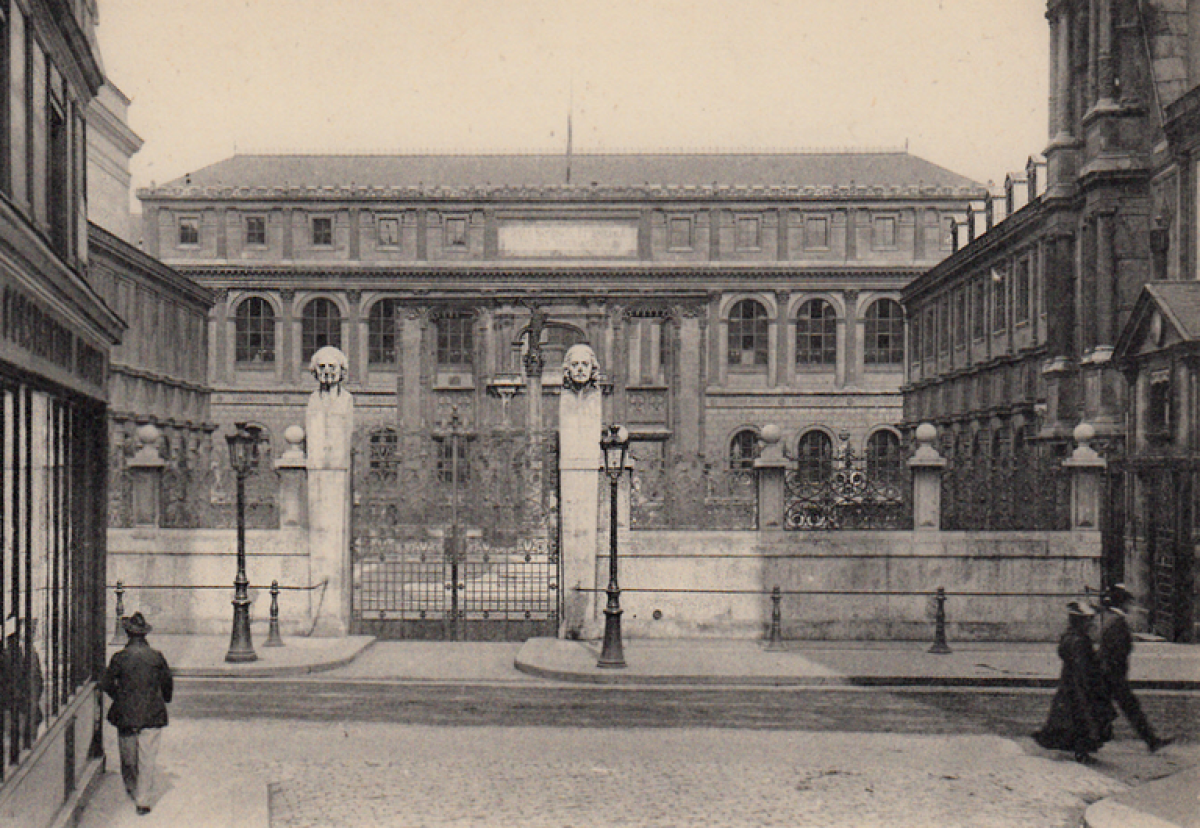
And here, we must look back at a little history.

**Modern Architectural Theory**

Since its establishment in the last quarter of the seventeenth century, the École Nationale Supérieure des Beaux-arts de Paris was regarded as the leading institution for the education of architects and artists in the Western world and parts beyond. From the nineteenth century forward, Beaux-Arts principles and teaching methodology was adopted to one extent or another throughout Europe and the English-speaking world. Architectural schools throughout all employed the French system as the basis for the development of their individual curricula.

These methodologies included a hermetic learning environment in which there was a strict hierarchy of teachers and students attempting to keep alive an aesthetic of romantic design based on classical precedents. All of it happened/happens in the studio. This in turn was a forerunner of the adaptation of architecture as a profession, rather than a community and/or social effort. In the studio, the public can be restricted or altogether prohibited. The product of architecture becomes solely a discussion between peers. A few public agencies eventually get involved, primarily to physically protect those who will use the buildings that result from this process.

Close-off working knowledge to the public - and even some potentially rewarding allied professionals - and restrict it to a chosen few. Within the profession itself teach and *learn* a specific way of doing things that makes it mandatory for only peers to review. If and when necessary, distant those on the outside from being part of the process, let alone criticize it or provide any meaningful oversight. Architecture loses its roots in the everyday lives of the people it serves and became an esoteric academic discipline.



École Nationale Supérieure des Beaux-arts de Paris

The proponents of modern architecture as it developed at the close of the 19th century and well through the first half of the 20th century looked around them and saw something much different – they saw need. Need for basic housing for vast portions of their populations as a result of mushrooming populations and migration patterns. Need for altogether new and hugely expanded architectural components of public services. Need for re-organization of the urban landscape to facilitate the enormous growth in cities. Need for individuals at whatever social stratum to be able to experience and express pleasure in their built environment.

Thus started a vast experiment in re-making architecture. The supposed harnessing of science and technology to aid the building process. Stripping the visible portions of buildings bare of centuries of accumulated and, to many, useless ornament and debris. Talking in new, complex and often esoteric ways about form and function that only the fully educated could understand. In the process and in concert with the times, architecture all but lost whatever artisan roots it still had. Although this transformation was actually part of the wider scheme of professionalism fostered by the academies during the 19th century, the addition of complex academic research and methodologies meant that architects were even further and eventually inexorably distanced from the population whom they had previously served in concert for centuries as master builders.

The results of this modernization were, at best, mixed. On the plus side, it was a well-intentioned mash-up of dozens of new intellectual currents swirling in the atmosphere of the *fin-de-siecle* of one stage of human social development and the beginnings of another. People suffered less in the new(er) built world, at least viscerally. On the negative side, it was simply an excuse to exercise creativity in the name of a new style. A number of scholars go further and posit that it was though this transformation that people lost their heretofore synergetic connection to their habitats and their larger environments. Architecture became a commodity provided by a complex, mainly fiduciary, infrastructure far removed from the everyday lives of those who needed to live and work in the environments provided by the new profession.

Fast-forward to the social upheaval described in shorthand as the *1960s*. A combination of a rising tide of prosperity, more thoughtful education leading to new levels of social investigation and awareness, profound breakthroughs in science and technology, and the overall expansion of human population (more minds looking at more questions producing more answers), resulted in a process whereby every intellectual discipline was re-examined for its relevancy, productivity, and contribution to the human good. Many were found lacking. Re-organization, re-thinking, re-creating was the task of the day and of the time. Experiments in living were matched with experiments in building; architecture was pressed to search for its social roots.

This time around, things would be different. Architectural theorists scrambled to apply the lessons and findings of sociologists, psychologists, anthropologists, and even the religious (notably the Buddhists and their special awareness of the power of the *thoughtful mind*) to the production of building. Evidence-based design was the goal. Learn not only from the lessons of the past, but from the burgeoning data fields being created by armies of social investigators going out into the world, asking questions, recording answers and, yes, stirring up the pot. *Architecture for people* seemed to be not only an actual possibility, but became a mantra for a new generation of students – and, fortunately, some faculty.

**Teaching and Investigating the New Theory**

Much has changed in the academicstudy of architecture in the United States in the last seventy-five years.A series of curricula changes at the country’s top schools of architecture are direct evidence of this change, starting with Harvard’s Graduate School of Design (GSD) that was created in 1936. The new academic *umbrella* brought together for the first significant time students from architecture, planning, and landscape architecture into one school to provide a broad, unified approach to design for people.

In 1945, Catherine Bauer, who was later to play an integral role in the creation of Berkeley’s College of Environmental design, was the first woman appointed to the faculty at Harvard’s GSD. In the 1930s American scholars such as Bauer had begun to study and advocate public or *social* housing in the United States based on already successful European examples. Bauer eventually served and advised three presidents on housing and urban planning strategies: Roosevelt, Truman, and Eisenhower; and among other achievements, penned the U.S. Housing Act of 1937.

In the late 1930s a collective of San Francisco planners, landscape architects and architects formed perhaps the first social advocacy-in-design group, Telesis. In 1939, Telesis mounted a pivotal exhibition at the San Francisco Museum of Art titled, “Space for Living” in which the idea of environmental design and environmental analysis was at the forefront. The importance of this overall exhibition for the emerging field notwithstanding, one architect - Vernon DeMars - became one of Telesis’ leading proponents. He contributed extensively to the 1939 exhibit with his studies of “Living as is” and “Living as it should be.” He would later become another pivotal member of the CED faculty.

In 1945, William Wurster, a noted San Francisco Bay Area architect whose work dates back to 1920, was appointed Dean of the School of Architecture at Massachusetts Institute of Technology (M.I.T.) in Boston. There he combined two departments - architecture and city and regional planning - into the combined School of Architecture and Planning. Within a few years more Wurster would begin perhaps his most major role in fostering the creation of Berkeley’s CED.

Similarly, at the University of Pennsylvania in Philadelphia, starting in 1950 the then separate schools of architecture, city planning, landscape architecture, and the fine arts were gradually pulled together under one roof and under the guiding principal of the social basis of architecture. The result was the Graduate School of Fine Arts at the University of Pennsylvania, which was inaugurated in 1958.

William Wurster had meanwhile left MIT to become Dean of the College of Architecture at Berkeley also in 1950. More significantly, he was joined with the transformative figure of Catherine Bauer, whom he had married ten years earlier. She entered the planning department as the first woman to represent the department. As at Harvard, her presence at the CED was indicative of the role *social architecture* was beginning to have nationwide. In addition, Wurster brought in Telesis member Vernon DeMars, who joined the architecture faculty.

Unlike the private higher education strongholds of Harvard and M.I.T., institutional change at the public University of California, Berkeley took more time. It was not until 1959 that the four separate schools and departments of Architecture; Planning; Landscape Architecture; and Graphic Design all became departments with their own chairpersons under the aegis of Wurster, who was named Dean of the newly formed, College of Environmental Design. (1.) The seemingly slow transformation in the 1950s also incorporated, however, a dramatic shift in priorities, linking design with research and placing both on an equal footing. It was Wurster, in fact, who is credited with popularizing the phrase, “architecture is a social art.”

Wurster also helped select DeMars, Joseph Esherick and Donald Olsen to design a new building to house the new College. Esherick is famous as a leader of the San Francisco Bay Area Architecture style, a modern re-thinking of the traditional wood and timber Bay tradition, while Olsen was a major proponent of the International style. The building, which soon after was named Wurster Hall in honor of William and Catherine Bauer Wurster, was completed in 1964. Despite its Brutalist façade and somewhat daunting and circulation-numbing 10-story tower over an equally stoic and meandering three-story base, it has a number of socially-conscious elements, particularly in its program and lay-out. It is said that the University demanded a tall structure to physically signify the northern-most boundary of the immense U.C. Berkeley campus: people-conscious architecture clashes with institutional prerogatives. (2)

The field of Environmental Design in the United States became more or less formally institutionalized in 1969 when the Environmental Design Research Association (EDRA) was formed. Working on a base of then recent government-funded sociological research in architecture, EDRA effectively introduced and legitimized the study of the interfaces between people and architecture. During the ensuing years, their members and followers have helped create and continue to promote “environment and behavior studies, evidence-based design**,** facility evaluation methods**,** sustainability**,** active living, participation**,** community planning**,** universal design, diversity in design, workplace design and informatics, design education, and digital technologies**.”** (3)

In Europe, EDRA’s counterpart, the International Association for Person-Environment Studies (IAPS) was officially formed in 1981, although its origins go back to a series of successful conferences in several European countries from 1969 onwards. (4) IAPS advertises that its members are engaged in both theoretical and applied research, as well as practice and have links to policy making. These institutional efforts have generated and continue to generate a storehouse of research and information on people-environment relationships.

Even more globally and more recently, the UNESCO/UIA (International Union of Architects) Charter for Architectural Education initially approved in 1996, revised in 2004/2005 and revised yet again between 2008 and 2011 was finally approved by the UIA General Assembly in 2011. Its forward looking, but perhaps somewhat late-to-the-table, preamble reads, “We, the architects, concerned for the future qualitative development of the built environment…” Section 3 of the document outlines that architectural education should include the following fundamental objectives:

* 3.5. Understanding of the relationship between people and buildings, and between buildings and their environment, and of the need to relate buildings and the spaces between them to human needs and scale.
* 3.6. Understanding of the profession of architecture and the role of the architect in society, in particular in preparing briefs that take account of social factors.
* 3.7.1. Understanding of the methods of investigation and preparation of the brief for a design project….Training in research techniques as an inherent part of architectural learning, for both students and teachers…. (5)

In essence, the charter calls for architecture education to give the student the “ability to act with knowledge of historical and cultural precedents in local and world architecture,” What better way to describe the *social art of architecture*?

In the United States, the American Institute of Architects (AIA), the voluntary professional organization of architects, has developed a Framework for Design Excellence to “inspire sustainable, resilient, and inclusive design” among its members and throughout the profession. This Framework “challenges architects with a vision of what the profession strives to achieve,” a *toolkit* that provides practical resources to help all architects achieve the vision. Included in the framework are ten goals: Design for integration; Design for equitable communities; Design for ecosystems; Design for water; Design for economy; Design for well-being; Design for resources; Design for change; and Design for discovery. (6)

**Working to Apply the New Perspective**

Today’s architectural education is, in one way or another, at the very least *informed* by the work of these noted socially-conscious individuals, leading academic institutions, and national and international organizations. There is, however, continued resistance to inter-disciplinary learning, let alone in-the-field-learning and application. Design styles might have changed over time – beaux-arts, modern, international, post-modern, computer-aided amalgams of heretofore unimaginable structural engineering marvels – but the basic hierarchical education has not. And in the majority of schools, it has little to do with an attempt to understand the people for whom architects design. This is true on both a macro and micro level.

The outline of a new discipline of architectural studies was clear enough. Some teachers of architecture slowly began to show signs of shifting focus from “what does the building look like,” to “how does/how can architecture actually make people matter.” Students began studying and graduating in joint degree programs with other disciplines, particularly the social sciences: architecture *and* sociology, architecture *and* anthropology, architecture *and* psychology. Architects themselves began to actively interact with consultants from outside the traditional engineering disciplines.

The CED hired sociologists such as Galen Cranz and William (Russ) Ellis; additional scholars in social housing architecture such as Claire Cooper Marcus and Jean-Paul Bourdier; theorists and design methodologists such Christopher Alexander, Jean-Pierre Protzen, and Horst Rittel; environmentalists such as Sim van der Ryn and Donlyn Lyndon. Included in this wide-ranging recruitment was Raymond Lifchez.

Professor Lifchez introduced the ground-breaking, Architecture101 course: “Social and Behavioral Factors in Design.” Its aim was to formally bring and apply social factors into the design studio. Among other breakthroughs, the course used large-scale, three dimensional models of proposed environments using mounted photographs of actual people in a variety of situations as a tool to help beginning design students think about people first. This was coupled with programmatic “clients” like the disabled and elderly – the *others*… who were ourselves. Lifchez would go on to become one of the nation’s leading advocates for accessible design.

At one point in the late 1960s and through the 1970s, the CED was probably the leading voice in architectural education for environmental design and the social art of architecture in the United States, if not the world. In fact, as a result of this emphasis, by the mid-1970s the discipline of drawing had become so reduced in the CED curriculum that proactive measures were taken to re-introduce the basics of the architecture profession back into the degree coursework. Students were once again *required* to take architectural drawing classes.

The new students might have been more prescient than their teachers: the experience from many of the CED graduates of this era was that although they might not be hirable in the typical architectural shop, within a few years they would be principals of their own firms or leaders in other firms and would themselves be hiring architecture graduates from other colleges to help them produce the drawings necessary for a new generation of building projects. The truth was that the new students were not at Berkeley to learn how to draw; they were there to learn how to design a new era of, hopefully, socially-significant buildings. Architecture, as they saw it, was undergoing a revolution.

**The Seeming Academic Stagnation of the Last 25 Years**

Today, within at least the more research-oriented schools, it is accepted that there is something else out there that needs to be addressed. The idea of actively engaging the users has been for all intents and purposes become a *new* construct. In fact, the very definition of *users* has been widely extended to not only those entering for the specific purpose for which the building was designed, but also those who maintained and service it, those who were impacted simply by its presence – the building’s neighbors; and those who were affected by the building on the larger urban scale.

Architecture, most now agree, needs to be considered for its potential impact on the community at large – both positive and negative - and as a major consumer of natural resources from construction through decades of operation. This new construct, in effect, has opened an entirely new way of looking at and evaluating the product of the architecture. Even the process itself is being stirred as such intellectual movements as *Design Thinking* have begun to be applied (rectroactively?) to architecture. A side effect has been the public often becoming an active part of the process, even if many had to be dragged, almost kicking and screaming, into the meeting rooms.

Despite all of the above, why then does the learning and practice of architecture today seem barely different from the form-driven discipline of decades past. Yes, there is a growing list of colleges and universities that sponsor one-off socially-conscious projects outside the campus. These include housing for the poor, experiments in sustainable design, and even attempts at positing radical changes in traditional building types. These enterprises are matched in the profession by a small, but growing number of those who, as in the titles of the most widely received recent books on the subject, provide their architectural services *pro bono*, and design as if they *give a damn*. This trend is furthered by a few socially-conscious architecture firms that have grabbed the everyday public’s interest. (7)

Part of the problem has been that architecture schools do not know what to do with all the exploding and seemingly often extraneous theoretical, experimental, and/or practical information bubbling up, or more succinctly lying fallow, around them. The actual *how*, not to mention the questionable *why* of applying the findings and lessons of the social sciences to architecture remain unanswered. If anything, not only the social sciences, but science itself has become, if not discredited, then somewhat suspect. From the roots of the counter-culture claims of the ‘60s that scientists created a world gone amuck, we have entered a new age where the very definition of the truths, or as some see it, the *untruths* of science are debated. Clearly, the idea that architecture as a methodology open to the application of theory and testing is also suspect in many quarters. It also clearly makes the practice of architecture, not to mention the learning and teaching of architecture, both of which are already difficult enough, that much more complex.

It is often a mind-boggling task for the student for several reasons. Many schools of architecture still are reluctant to deal directly in any concrete way with the day-to-day human realities of the worlds in which their students must ultimately work outside of the academy. Many students see social factors as an altogether different academic subject and program – architecture students are there to learn how to make buildings, not how to study people and their interactions. Finally, the self-selected architecture student is normally by nature more attuned to the visual than the textual. Writing, even about architecture, is in itself a foreign discipline often difficult to master, let alone learn.

For teachers of architecture not particularly experienced or comfortable with dealing in the social sciences – or, frankly, *messy* people in general – exploring the relationship between architecture and society is easily subsumed by the technical aspects of the discipline. For students who have to go to school anyway as part of the path to getting their professional credentials, you might as well find something visceral to enjoy, like playing with form. All of this is now further fostered by the complete transformation of the profession in the late 1980s and 1990s by the introduction of computer-aided design. Today seemingly, the only conversation one needs to have to design a building is with programs on the computer screen.

The increasingly and apparently inexorable disconnect between *people-centered* and *object-centered* architecture is at the very heart of the Berkeley Prize. Clearly, despite decades of attempts to widen the discussion, there is still a gap between the professional discipline of architecture and the social act of building. Such was the professional and academic environment we found ourselves facing nearly twenty-five years ago in attempting to foster a new renaissance in the study of the social art of architecture. In many ways, it still is.

**The Prize Begins**

In 1998, a few of us at the College of Environmental Design led by Raymond Lifchez (now Professor Emeritus of Architecture & Urban Planning) gathered to think about how to re-energize interest in what at the time even at Berkeley seemed to be either academic exhaustion and/or a dying interest in the still nascent *social art of architecture*. The question then and now is how to interest young architecture students to explore all of these questions for themselves outside of the still struggling-with-tradition architectural curriculum and the faculty who teach it. The idea of a prize program was forwarded as a means to address these questions and to provide an incentive for participation in the investigation and implementation of this social perspective in design by undergraduate students of architecture.

Focusing on undergraduate students was an almost *a priori* decision. The need to impress on students at an early point in their education that social factors are not an additional, even somewhat esoteric part of design, but an integral part of the design process is the very basis of making people the focus of architecture. Architecture is more than *just* physical design. It is about the place of people *in* design. This is the focus of the *social art of architecture*. Given the seemingly inexorable reluctance to introduce such basics in the architectural curriculum gave increased importance to making the Berkeley Prize focus on the start of the architectural education process, not simply advanced study down the road.

Architectural design competitions themselves are ubiquitous. They have become so extensive that they now have become a research subject of their own. In fact, the work of the previously mentionedÉcole des Beaux-Arts in Paris was focused on a competition: The *Prix de Rome*, a prize offered by the French government for the winner to study (classical) architecture in Rome for several years. From its first award in 1720 to its last in 1967, the work of the students of the Ecole was focused on winning the prestigious prize. In fact, the School and the Prize codified the Beaux Arts style and made it the premiere architectural trope well into the first quarter of the 20th century.

Today, there is clearly a thrust by the profession to acknowledge and award the wider discussion about the role of architecture. In the English-speaking world, the American Institute of Architects [Committee on the Environment (COTE) sponsors an annual Top Ten Award](https://www.aia.org/showcases/6388137-massachusetts-institute-of-technology--mit) for excellence in sustainability and design. Awards are based on their previously noted, socially-conscious, Framework for Design Excellence.

Similarly in Great Britain, the Royal Institute of British Architects (RIBA) has a number of design prize programs including its International Awards that are presented every two years to buildings outside the United Kingdom that “demonstrate design excellence and meaningful *social impact.”* A recent award wascited for being a project that “embodies “an architecture of humanity and protection,” adding that it is “relevant to critical global challenges, such as unequal access to healthcare and the crushing impact of climate breakdown on vulnerable communities.” The RIBA also acknowledges architectural research through its RIBA President’s Awards for Research. These are awarded in four categories: Cities and Communities, History and Theory, Design and Technical; and the Annual theme: Education. (8)

At the same time, architectural writing competitions, both historic and contemporary, are much less common. Architects draw, they do not write. Architects create form, not paragraphs. Architects are visual, not verbal. Or, at least, that is the accepted dogma in most architecture schools today, as it has been going back for centuries. There have been a few exceptions.

The European Association for Architectural Education (EAAE) sponsored a writing competition that started in 1991 and continued at least through 2011-2012. From their website, “The EAAE Prize aims to stimulate original writing on the subject of architectural education in order to improve the quality of architectural teaching in Europe. Organized bi-annually the competition focuses public attention on outstanding written work selected by an international jury.” (9) The EAAE invited all EAAE member schools of architecture and all individual members to participate in the EAAE Prize. More recently, CEPT University in India, and India’s Council of Architecture Training and Research Centre (COA-TRC) have sponsored individual essay competitions. Online architecture blogs like Archiol.com, and Bee Breeders, a competition-mounting service, have similarly introduced one-off writing competitions.

The first year of the Berkeley Prize (1998-99) was, in fact, both a research, writing and design competition limited to undergraduate architecture students in two venerable San Francisco Bay Area colleges: the CED in Berkeley (inaugurated in 1959, with antecedents to 1905); and the Architecture Division of the, then, California College of Art and Crafts in San Francisco (inaugurated in 1984, with antecedents to 1907). Professor Lifchez believed that, as a first step in re-invigorating the study of the social art of architecture, it would be valuable to foster a sister relationship with another school of architecture that because of its close proximity would allow not only for the interchange of students and faculty, but also for a greatly needed interchange of ideas. The competition topic was the *Architect Meets the Nursing Home*.

The following year, 2000, saw the closure of the CED for renovations making it difficult if not impossible to host an on-site design competition. Scot Thrane Refsland and Alonzo C. Addison, two CED researchers in the study and application of computer technology to architecture, approached Ray and said that they were interested in testing if an online competition could substitute for the in-person charrette. Their question to him was, “Why don't you take the Berkeley Prize digital and make it a written competition?”

It was an interesting proposal for several reasons:

* It was by now clear that the wholesale adoption of the computer into the studio had transformed the teaching of architectural design. Could the worldwide web also be used to transform architectural education in other ways, introducing people-environment studies to students who might not otherwise be exposed to these ideas?
* At the same time, writing about architecture and about the world of ideas in architecture seemed to be on an ever-increasing decline with more books being published, but less new thoughts being explored.
* On a practical level, architects in everyday practice are asked more and more to write about their projects, if only to submit planning applications or to archive their ideas to client and neighborhood groups.
* The opportunity to make the discussion of the *social art of architecture* that much more universal was also very inviting.

Bottom line: While accepting the necessity of training the new generation of students in computer-aided drawing, why not also encourage them to simultaneously hone their skills at *thinking* and *writing* about the architecture project. To make it all that more enticing, it seemed appropriate to offer a financial incentive to do so.

The second Berkeley Prize, BP2000, launched its first online Essay Competition as an early experiment. This first attempt was open to eight schools of architecture throughout the U.S.A. The Prize asked students to respond to the topic, *What role can architecture play as a socially responsive endeavor in the future?* The responses were encouraging, both in number and content. Each year thereafter, a new topic was announced and a new Question posed. Within just a few years, the Prize had become first an international Essay competition and soon thereafter, an Essay and a Fellowship competition.

**Making the Berkeley Prize Happen: The Mechanics**

The format is straightforward. Each year the Berkeley Prize Committee selects a topic integral to the *social art of architecture* and pose a Question, really a prompt, to which undergraduate architecture students respond. From the first essay topic, *What Role Can Architecture Play as a Socially Responsive Endeavor in the Future* to the most recent, BP2022, *DESIGN GUIDED BY CLIENTS’ NEEDS: Applying Social Factors Research to Architecture*, young architects are encouraged to go out into their communities and explore the world in which they live and then to write about their findings. A very healthy cash award is given for the best essays and for the Fellowship awards.

It is the topics and Questions themselves that those associated with the Prize hope will point to a new avenue for both learning and teaching architecture. The topics certainly reflect subject matter that still is rarely dealt with in the design studio, let alone in any other subject-specific coursework. The questions range from the achingly straightforward yet exceedingly difficult to answer in any easy way, to the exceedingly difficult that are much easier to answer with the specific and relevant on-site data.

The Berkeley Prize Topics

|  |  |
| --- | --- |
| **2023:** Architecture Designed for Aging  **2022:** DESIGN GUIDE BY CLIENTS’ NEEDS: Apply Social Factors Research to Architecture  **2021**: Architects in Service to the Community [**2020:** Designing Civic Buildings: The Architect Works With a Team](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2020) [**2019:** Architecture and Climate Resilience](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2019) [**2018:** Applying the Social Art of Architecture](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2018) [**2017:** Architecture Reveals Communities](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2017) [**2016:** SHELTERING THOSE IN NEED: Architects Confront Homelessness](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2016) [**2015:** Architects Confront Poverty](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2015) [**2014:** The Architect and the Healthful Environment](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2014) [**2013:** The Architect and the Accessible City](http://www.berkeleyprize.org/endowment/history-of-the-berkeley-prize/2013) [**2012:** Architecture for the Public Good](http://www.berkeleyprize.org/endowment/history-of-the-berkeley-prize/2012) [**2011:** Valuing the Sacred](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2011) [**2010:** Historic Preservation/Heritage Conservation](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2010) | [**2009:** Sustainable Architecture/Traditional Wisdom](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2009) [**2008:** Competing To Serve](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2008) [**2007:** Making Social Architecture](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2007) [**2006:** Children and the City](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2006) [**2005:** Memorable Public Spaces](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2005) [**2004:** The Architect Reports On Refugees, The Homeless and The Urban Poor](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2004) [**2003:** Buildings That Achieve World-Class Status](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2003) [**2002:** The Role of the Street In Fostering Social Life](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2002) [**2001:** The Street Mediates Between Public and Private Lives](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2001) [**2000:** What role can architecture play as a socially responsive endeavor in the future?](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/2000) [**1998-1999:** The Architect Meets The Nursing Home](http://berkeleyprize.org/endowment/history-of-the-berkeley-prize/1998-1999) |

All of topics start with the basic premise: *Go out into your community*… How else could there be a social art of architecture without looking, listening and hearing the people who use the buildings and places we design? This is more than an ethnographic approach to design. The ethnographer questions, examines and records. The work that architects do – or should be doing - is both questioning and *doing*. In the end, it is about making things that serve people. The very point of the social art of architecture is to make *better* buildings.

Each year, the topic is introduced by essays and/or articles specifically solicited from and/or published by well-known figures in the study of that year’s selected topic. Some of these are included in the chapters that follow. Students are given a further incentive to compete: each year the selected 25 or more semifinalists are given the opportunity to participate in what has become a series of Fellowship opportunities.

Full-time students enrolled in any undergraduate architecture degree program, Diploma in Architecture program, or majoring as an undergraduate in architecture throughout the world are invited to submit a 500-word Essay proposal responding to the Question. From each year’s pool of essays, approximately 25-28 are selected by the Prize Committee as particularly promising. These Semifinalists are then asked to submit a 2500-word essay expanding on their Proposals. The Berkeley Prize Committee members, acting as readers, select approximately eight of the best essays and send these Finalists on to a yearly, topic-specific Jury of international academics

As the Essay Prize increased its reach, three Fellowships open to all Semifinalists and an additional Fellowship open only to architecture faculty were added to the program:

**Community Service Fellowship** (BP2021-current). Started in response to the worldwide pandemic, this new Fellowship replaces the Travel Fellowship (see below). It asks students to develop or join a project or program that fosters the role of architecture in strengthening the life and lives of their local community.

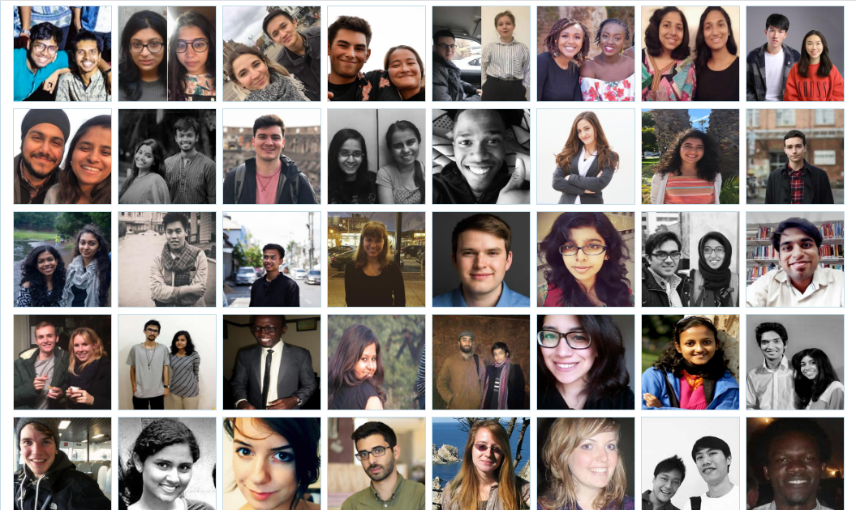
**Travel Fellowship** (BP2004 – 20). This award recognizes the vital role that exposure to other cultures and environments plays in helping to demonstrate the reality and importance of the *social art of architecture*. All Semifinalists for the Essay Competition are eligible to submit proposals demonstrating how they would use the opportunity to travel to an architecturally-significant destination or event, preferably to participate in a hands-on service-oriented situation related to the yearly topic. The winning student(s) are provided with airfare, living expenses, and program fees. During the 13 years of the Fellowship 52 students have been awarded travel stipends. (In 2020, the Travel Fellowship was suspended due to the Covid-19 pandemic. In lieu of this potential travel opportunity, all Semifinalists were given a cash award towards a future journey.)

**Teaching Fellowship** (BP2013 - BP2014). The Berkeley Prize Committee broadened the scope of the activities of the Prize by offering faculty who teach undergraduate architectural design an academic-year Teaching Fellowship. The primary goal for the Berkeley Prize Teaching Fellowship was to explore methodologies for the teaching of the *social art of architecture*. During the two-year experiment, the Teaching Fellowship was based on the then current Prize

topic and supplemented on-going courses taught by the faculty member.

**Architectural Design Fellowship** (BP2008 - BP2011). This award offered students the opportunity to organize their own local design competition for other undergraduate architecture students based on further development of the yearly topic. All Semifinalists for the Essay Competition were invited to submit proposals for this or another Fellowship award. The Berkeley Prize provided the students who submitted the best proposals an honorarium, and allocated additional money to fund prizes for the winners of the regional competition.

The Prize has as a result morphed into one of the world’s leading academic showcases for the study of the social art of architecture. In recognition of these efforts, the Prize was the recipient of a 2009 American Institute of Architects Collaborative Achievement Honor Award, and a 2002 American Institute of Architects Education Honor Award. The Berkeley Prize has also garnered international acclaim, not the least reason for which is its complete embracing of digital technology. In partial recognition of this outreach, the 2003 Berkeley Prize Competition was named a Special Event of "World Heritage in the Digital Age," a Virtual Congress helping to commemorate the 30th Anniversary of the UNESCO World Heritage Convention.



Some of the Berkeley Prize student winners.

This is all an ambitious project with many moving parts. It requires prize-specific development; extensive Committee, student, and juror outreach; and website creation and review by several people working on a part-time basis. The Prize is only made possible by the work of our Committee, averaging 65 architects, allied professionals, social scientists and generally interesting and informed people who, along with our year- and topic-specific jurors, read and review the multiple student submittals.

As of BP2023, its twenty-fifth prize cycle year, the Berkeley Prize has had 3785 undergraduate architecture students participate from 88 countries and presented 188 awards to 225 individual students, some working in teams of two.

**Assessing the Results**

Rather than only dealing with metrics and three-dimensional form, the Berkeley Prize is asking questions about everyday life and its interaction with the buildings we use and inhabit: How is a place best designed to accommodate the everyday moments of human life? How can buildings be further designed to accommodate people of all ages, people with different physical and/or mental capacities, people with different, even radically different, perspectives on life? More importantly, how can architecture contribute to the creation of *communities* for all people?

These sort of questions require a completely different approach to learning architecture, to teaching architecture and to the public face of architecture. The answers to these questions also point to new ways for students to study and implement the design process, and for the public to begin to *read* buildings differently. This book provides examples of the resulting initial work towards creating a road map to doing exactly this.

The selected introductions by invited scholars on the yearly competition topic provide not only a current overview of the issue at hand, but also a set of ideas about how to pursue in-depth research on the subject – for students, faculty and the general public interested in these studies. As the Prize has matured we have also added bibliographic resources for the students to pursue. We ask that the students refer to this material in their Proposals and Essays. This yearly syllabus is in itself an almost complete course that can be used by architecture faculty to aid in developing courses in the social art of architecture – another *lesson* from the Prize.

To celebrate our 20th anniversary in the 2018 Prize cycle, we asked all of our top-winning students to tell us about how the Prize had affected their professional lives. We were curious about whether our goals of creating more socially responsive architects was essentially “paying off.” We were somewhat surprised at the responses. As you will see, the new and now practicing architects see architecture in an entirely different light than that promulgated by most academic architecture programs today. Moreover, those who decided to pursue alternate career paths applied the lessons learned from the Berkeley Prize in a variety of different ways. Although perhaps a narrow control group, there is an important message for those now teaching and now learning architecture around the world. At the very least, the Prize has shown that discovering the social art of architecture through onsite research, writing and criticism has a variety of positive outcomes.

The Berkeley Prize Teaching Fellowship has also produced some incisive results and questions. The Teaching Fellowship presented a unique opportunity for the faculty to more rigorously investigate and evaluate teaching the social art of architecture - and to speculate why it is overwhelmingly not taught. The first Teaching Fellowship coincided with the 2013 topic of the *Architect and the Accessible City*; the second with the 2014 topic, *The Architect and the Healthful Environment*. All of the selected Fellows agree that inclusive architecture does not develop as a result of special, code-related responses for one client group or another, but that it grows from developing an approach to designing the built environment in which everyone is treated equally. This is, at heart, a definition for people-centered design. Within this community of agreement is a great range of perspectives, all of which are informed by the special context in which the courses are taught. By supporting such investigations in a range of diverse settings and situations, the Prize both augments student efforts, but also opens new avenues of study.

Another way to gauge the success of the Berkeley Prize is to follow the Travel Fellowship winners as they crisscross the globe in search of hands-on research and building opportunities towards a better understanding of the social art of architectures. The reports of the student Travel Fellows that appear throughout the text provide a glimpse into what can be learned from immersing oneself in a different culture. They also demonstrate what can be done hands-on even at an early stage of architectural education in re-making building as part of a community’s tradition. The summary and excerpts from the Travel Fellow’s reports essentially demonstrate in real life terms why architectural education cannot and should not continue to be limited to the studio.

Most importantly, the selection of winning essays of the student scholars that highlight the text provide a unique baseline for *People-Centered Architecture: Lessons From the Berkeley Prize*. They are a storehouse of thought and information regarding the *social art of architecture* from student architects in diverse cultures around the world. Notable is the number of dual-authored essays. Throughout the history of the Prize, students have been encouraged to submit joint essays with one other student from allied professional and more recently, social science programs. Such collaborations are exactly the kind of on-the-ground teamwork that is required to teach, learn and create a truly people-centered architecture.

What is especially interesting is the introspective nature of all of these chapters. The focus is not just the student work and the student achievement, although that is significant and holds lessons of its own. It is about how the lives of the students, faculty, and the people who are at the heart of these studies changes when challenged with having to talk about architecture in non-traditional ways.

**Towards a People-centered Architecture**

Without having examined the specific moments in time in which people live, work, and otherwise enjoy themselves, architecture will truly only ever be about form and geometry and its generators. If the universally accepted measure of value in architecture remains the outward appearance of buildings and places we are inevitably left with the following questions:

* Where is the discussion about the people who use the buildings we design?
* Where is the discussion about the impact of architecture on the community?
* Where is the discussion about *ourselves* in the design of our environment?

The Berkeley Prize strives to change this dynamic by providing students - and hopefully, some of their faculty - the view of another way to examine the study of architecture, design methodology and the resulting architectural product. If nothing else, the Prize presents the opportunity to explore subject matter that students and faculty probably still do not normally find in their typical program. The hope, of course, is that the Berkeley Prize will generate a level of interest that will eventually lead to significant and permanent changes to today’s architecture curriculum and perhaps, architecture itself.

All of these new perspectives open the door to the systematic investigation of the question of value, of what works and what does not, of what is good and bad. Inside the academy, it questions the accepted dogma of subjectivity and neutrality in traditional teaching, particularly as it applies to subjects of taste and perception in architecture. Outside the academy, it requires a willingness to engage with the community in ways much different from traditional observation and recordation. The result is a much different and much more sensitive relationship between the teacher and the student, and between the student and their peers, and yes, between teachers and their peers. It requires a seminal change in the way we look at the production of architecture as a whole.

These are not new ideas. They are, perhaps, newer ideas to this generation of teachers and students. What was hinted at the turn of the 20th century, demanded in the 1960’s, and now re-awaken in the 21st century is an architecture based on theory, tested and proven in the field, and with rules and ways of doing things that can be shared and constantly re-tested to obtain the best possible outcome. Nothing is lost: not beauty, not individuality, not academic freedom, nor the necessity and willingness to experiment. The wonder of it all is that there is everything to gain.

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(NOTES)

1. As of 2021, there are four departments in the College of Environmental Design: Architecture; City + Regional Planning; Landscape Architecture + Environmental Planning; and Real Estate Development + Design. In addition, Minor programs are offered in Environmental Design and Urbanism in Developing Countries; History of the Built Environment; Social and Cultural Factors in Environmental Design; Geospatial Information Science and Technology; and Sustainable Design. Within the college, a Master of Urban Design program is also offered. Other undergraduate minors outside of the CED include Disability Studies; International and Area Studies; Energy Engineering; Global Poverty and Practice; and Structural Engineering. Concurrent graduate programs with other schools and colleges include International and Area Studies; Law; New Media; Public Health; Structural Engineering, and Transportation Engineering. Clearly, there is no lack of an attempt to keep the College current and to continue to cover all of the *social* bases, while simultaneously preparing its graduates for a more traditional professional life.
2. The building was renamed the Bauer Wurster Hall in 2020. As a further footnote, Wurster resigned as Dean of the College in 1963, but Bauer was appointed Associate Dean. She was never able to fully engage in the position because of her death in a hiking accident the next year.
3. See:<https://www.edra.org/page/EDRA_mission_value_history#:~:text=In%20the%20interim%2C%20and%20after,in%201972%20in%20North%20Carolina.>
4. See: <https://iaps-association.org/about-iaps/>
5. See:<https://www.uia-architectes.org/webApi/uploads/ressourcefile/178/charter2017en.pdf> for the complete charter.
6. See: <https://www.aia.org/resources/6077668-framework-for-design-excellence>
7. See the following anthologies: *The Power of Pro Bono: 40 Stories about Design for the Public Good by Architects and Their Clients*, edited by John Cary and Public Architecture, 2010; and *Design For Good: A New Era of Architecture for Everyone* by John Cary, 2017. Cary is a former Berkeley Prize Committee member and remains a long-term friend of the Prize, including writing the Introduction to BP2012 that is included in this volume.

Similarly, *Design Like you Give a Damn: Architectural Responses to Humanitarian Crises*, 2006; and *Design Like you Give a Damn (2): Building Change from the Ground Up*, both edited by Architecture for Humanity, 2012. Architecture for Humanity, founded by Cameron Sinclair and Kate Stohr, was active from 1999-2015. Its goals have since been continued and expanded by the individual chapters of the Open Architecture Collaborative.

MASS, the acronym for the non-profit architectural firm, Model of Architecture Serving Society, was named the Architecture Innovator of the Year by the Wall Street Journal in 2020. The firm was showcased on the perennial weekly American television news show, 60 Minutes late in 2021, “The MASS Model of Community-Focused Architecture” See, [https://www.cbsnews.com/news/model-architecture-serving-society-60-minutes-2021-10- 31/](https://www.cbsnews.com/news/model-architecture-serving-society-60-minutes-2021-10-%0931/)

At the same time, almost to the day of the aforementioned in-depth interview, one of the world’s foremost starchitects, Jaque Herzog of Basel-based Herzog & de Mueron, is highlighted in a long interview in the online Art & Design section of Great Britain’s Guardian newspaper, saying “Architecture is the art of fact. We shouldn’t have a moralistic standpoint. See: <https://www.theguardian.com/artanddesign/2021/oct/31/herzog-and-de-meuron-m-plus-astrazeneca-national-library-of-israel-stadtcasino-one-park-drive-royal-college-of-art>

1. See: <https://www.architecture.com/awards-and-competitions-landing-page/awards/riba-international-awards> and <https://www.architecture.com/awards-and-competitions-landing-page/awards/riba-presidents-awards-for-research>
2. See: <https://www/eaae.be/>

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