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2026 AIA Fellowship

Candidate Max Underwood
Organization Arizona State University
Location Tempe, Arizona
Chapter AIA Arizona; AIA Phoenix Metro

Category of Nomination

Object 6 (Education, Literature, Research) > Education

Summary Statement

Max Underwood's community-based teaching philosophy and scholarship emphasize collaborative investigation and empower architects and the public to engage in their communities, embedding practices of innovation, collaboration, and agency in the next generation of professionals.

Education

Princeton University (1977-1979) Master of Architecture (w/ Fellowship, Honors + Thesis prize)

Harvard University (1975) Graduate School of Design, Summer Program

University of Southern California (1973-1977) Bachelor of Science in Architecture (w/ Honors)

Licensed in:

Arizona #19528

Employment

Max Underwood Architect (1982-present), Phoenix, Arizona

Underwood + Crisp Architects (1995-2005), Phoenix, Arizona

Booth Hansen Architects (1980-1982), Chicago, Illinois

Office of Charles + Ray Eames (1976-1977), Venice, California

The American Institute of Architects

College of Fellows

Max Underwood's community-based teaching philosophy and scholarship emphasize collaborative investigation and empower architects and the public to engage in their communities, embedding practices of innovation, collaboration, and agency in the next generation of professionals.

Max Underwood, AIA
Object Six Education

October 8, 2025

Sanford E. Garner, FAIA, Chair, Jury of Fellows

The American Institute of Architects

1735 New York Avenue, NW

Washington, DC 20006-5292

Re: Max Underwood, AIA - Object Six: Education

Dear Chair Garner and Members of the Jury,

It is my honor to nominate Max Underwood for elevation to College of Fellows of the American Institute of Architects. In the fall of 1990, I began the Master of Architecture program at Arizona State University. Max was my first studio professor and later several influential professional practice seminars. It is hard to put into words the impact that Max had on me and my classmates during those formative years. He instilled in us a passion and commitment to design exploration, community engagement, and life-long learning that still drives me today. He was the most influential teacher in my architectural education. I can trace many of his teachings through the trajectory of my 35-year professional career and practice focused on civic and non-profit projects that impact a wide and diverse range of communities. These are values that Max inspired in me and thousands of other students over the past four decades.

Advancing the Profession through Innovative Teaching and Scholarship:

Max's innovative teaching practices have made significant contributions to the advancement of the architectural profession. His **Community Co-Design Projects** have allowed generations of students to engage with real-life projects, community stakeholders, and leading practitioners in the design of important community projects. This type of community-embedded design studio has inspired generations of students to pursue professional careers with a commitment to civic engagement and community impact. Max's creative approach to professional practice courses such as his **Collaborative Working Drawings** and his **Great Practices** seminar classes which have engaged students with leading practitioners providing a window into the profession and the day-to-day operations of exemplary professional practices. The impact of this is over 4,000 architecture students – three generations — who are well trained and inspired for the next step in their professional career. His teaching is informed by his investigations and field research on a broad range of topics, from the human body to technology to the power of silent spaces. His oral history project on the work of Luis Barragán helped create a record of his practice and shaped the tours of Mexico City Max has led for the Smithsonian since the 1990s.

Transforming Society by Empowering Others: Max is a visionary leader in teaching architecture and urban design to the broader university community – our future clients, business, political and community leaders. In 2014, Max invited my partner, Michael Gilmore, and I to speak to 500 non-architecture freshman students as a part of his *“Inside the Designer’s Studio”* for the **Introduction to Architecture and Environmental Design course** which resulted in an engaging conversation about our design practice and role of architects in shaping communities. Similarly, his **Great Cities course** allows students to understand the urban design evolution of cities and public spaces around the world but also engages them with their local community through a series of field assignments. Through these courses, Max has empowered over 18,000 non-architecture students to envision the transformation of their own communities through design.

It is no surprise that Max has been recognized with **four National AIA Honor Awards for Teaching Innovation**. His current students, like thousands over the past decades, will be the lifelong beneficiaries of his thoughtful scholarship and empowering pedagogy. Thinking back to my own student days, I am filled with gratitude for all Max has taught me about being an architect, and it is my pleasure and honor to now be the one to sponsor his nomination for elevation to the AIA College of Fellows.

Respectfully,



Philip Weddle, FAIA
Principal Architect

Arizona Studio
6916 E 5th Avenue
Scottsdale, AZ 85251

New York Studio
311 W 11th Street
New York, NY 10014

Max Underwood’s community-based teaching philosophy and scholarship emphasize collaborative investigation and empower architects and the public to engage in their communities, embedding practices of innovation, collaboration, and agency in the next generation of professionals.

Max Underwood is an architect, educator, master teacher, and President’s Professor at Arizona State University, where he helped develop the Master of Architecture graduate program. His polymathic scholarship, creative activities, and teaching interweave the realities of life with exemplary design and professional practice. A lecturer, Smithsonian Journeys tour leader, and scholar, has been recognized with **four National AIA Honor Awards for Teaching Innovation**. He is also the recipient of the **ACSA National Distinguished Professor Award**, the **Arizona AIA Educator Award** and multiple **teaching awards from ASU**.

I. **TEACHING: COLLABORATIVE INVESTIGATION**

By shifting away from the established school-internship-practice model, Max has empowered three generations of students to envision and test-drive new architectural education paradigms that include daily engagement in real-world professional practice. His community-embedded **architectural design studios – a teaching hospital for future architects – allow students to work on real-world projects in real time with leading practitioners. These studios have completed over 60 co-designed projects for upcoming buildings**, and provided opportunities for stakeholders and students to collaborate and visualize the potentials of future buildings, while addressing social, economic, and cultural issues. For 25 years Max taught **Construction and Building Development to future architects utilizing his collaborative speculative working drawing field detailing exercise**, which has connected students with more than 30 award-winning architects—including multiple Pritzker Prize laureates—and their construction teams on active job sites, fostering understanding of materials, tectonics, digital fabrication, and construction delivery systems. In his **Great Practice seminar, future architects gain in-depth understanding of the vision, organization, and day-to-day operations of one exemplary professional practice**, and the personal, cultural, political, economic and technical forces that influence its evolution. In all his classes, Max takes a hands-on, personalized approach, **mentoring and co-teaching with his teaching assistants**, a methodology he has taught in his **Teaching the Teachers seminar** that empowers teaching assistants on their own pedagogical path. More than fifty of his former students have gone on to tenured, tenure-track, or adjunct positions at universities around the U.S.

II. **SCHOLARSHIP and RESEARCH**

To inform his teaching and guide interactions with students, Max’s research and scholarship **investigate the engines of innovation as well as the history of design and practice to make grounded connections to the evolution of the profession**. Collaborating with forward thinking practitioners, he has helped advance internally developed architectural research—including the development of materials and construction technologies and fabrication — that have since become mainstream. He **brought together academics and leading professionals from a variety of industries at the National ACSA Technology Conference** to discuss connections between the human body, technology, and design, applying these investigations and others to his teaching. Max was the **2006 Alvar Aalto Foundation lecturer** and shared the legacy of the **Office of Charles and Ray Eames** and stories from his time working there, to illuminate their legacy for a new generation, and build on his Great Practices seminar teaching. He co-organized an international exhibition and symposium on the emotional and spiritual architecture of **Luis Barragán**, gathering vital oral histories of individuals who had worked with Barragán. This work inspired his **Smithsonian Journey Tours of Mexico City**, where participants experience his powerful work and legacy informed by Max’s insights and scholarship.

III. **ADVOCACY: EMPOWERING A BROADER AUDIENCE**

Max engages non-architects and community members on the importance of design and the built environment in supporting environmental justice, social equity, and physical and mental well-being. He created the popular **Introduction to Architecture and Environmental Design course** for non-architecture majors, utilizing “**Inside the Designer’s Studio**” sessions, which bring professional designers and more than 500 freshman each semester together in a range of design practices ranging from video games to architecture to share their experiences with over 500 freshmen each semester. The course inspires students to develop a deeper understanding of the major ideas, conditions and forces that influence design and their lives. Similarly, in his **Great Cities course**, students go into their own communities, conduct interviews and explorations into the ideas of **public space**, and then collaborate on the creation of a **City Boardgame** for kids. An early adopter of **online teaching**, Max teaches his Great Cities and Introduction to Architecture and Environmental Design courses to students from around the globe via ASU Online. These **two course experiences have inspired over 18,000 students to get involved in their local communities** with a new sense of urgency and design stewardship. Max has also led more than **40 public tours in Portugal, Japan, Turkey, Mexico and the US** sponsored by Smithsonian Journeys and other cultural institutions and co-taught a **Neuroscience + Architecture master class to mid-career architects and neuroscientists** on the impact of architecture on human health and well-being.

2.0 ACCOMPLISHMENTS

2.0 Curriculum Vitae

2.1 Significant Work

2.2 Significant Awards, Honors and Recognition

2.3 Significant Publications

2.4 Significant Presentations & Speaking Engagements

“It’s refreshing to know that there are still professors like you who can inspire and encourage students to do some really amazing things. I know that I share my feelings with many other students when I say that I feel lucky to have had you as a teacher.”

- Irena Jacobs, (ASU BSD Arch 09, Art Director & Scenic Designer for WandaVision, Atlas + Mufasa: The Lion King)

2.0 CURRICULUM VITAE



Max teaching



Max receiving the President's Professor (Master Teacher) award



Max at FABRIC Fashion studio review



Schindler Kings Road - Working Drawings detailing tour

Bio

Max Underwood's ancestors founded one of the first landscape nurseries in America, selling plants by horseback from middle Tennessee to Boston. His father was a high voltage electrician who worked on Disneyland, Kaiser Steel and the Alaska Pipeline. These foundations formed Max's love of nature, architecture, life-long learning, and teaching.

Max received his architectural license in 1982 and practiced as a sole practitioner in Chicago, Dallas and later Phoenix, focusing on adaptive reuse, commercial, and residential projects. From 1995 to 2005, as co-founder of Underwood + Crisp, he expanded into healthcare design, including award-winning healing gardens, textiles, and furniture. In 2005, Max shifted his primary efforts to academia with his architectural practice focusing on consulting, architectural selection panels, award juries, and AXP mentorship.

Education

1977-79	Princeton University	Master of Architecture (w/ Fellowship, Honors + Thesis Prize)
1975	Harvard University	Graduate School of Design, Summer Program
1973-1977	University of Southern California	Bachelor of Science in Architecture (w/ Honors)

Academic Appointments

2008-present	Arizona State University	President's Professor (Master Teacher)
1985-present	Arizona State University	Full Professor (Tenured, Interim Director 2004-05)
1983-1986	Catholic University of America	Visiting Professor, Summer Program (Director 1986)
1983-1985	University of Texas-Arlington	Visiting Assistant Professor
1980-1983	University of Illinois-Chicago	Adjunct Assistant Professor
1981	University of Miami-Florida	Visiting Assistant Professor
1977-1979	Princeton University	Graduate Teaching Assistant

Professional History

1982-present	Max Underwood Architect	Phoenix, Arizona (Arizona #19528, NCARB #27407)
1995-2005	Underwood + Crisp Architects	Phoenix, Arizona
1980-1982	Booth Hansen Architects	Chicago, Illinois
1976-1977	Office of Charles + Ray Eames	Venice, California

2.1 SIGNIFICANT WORK

I. TEACHING: COLLABORATIVE INVESTIGATION

Arizona State University, Tempe (1985 - present)

President's Professor and Master Teacher (2008-present)

In his role as President's Professor, Max emphasizes the importance of master teaching and community engagement through involvement in workshops and lectures, and helping students and new educators develop their skills. This work expands the impact of his teaching on the broader university community and underscores the importance of design imperatives in the university, which guide the development of new programs and initiatives across campus.

Community Co-Design

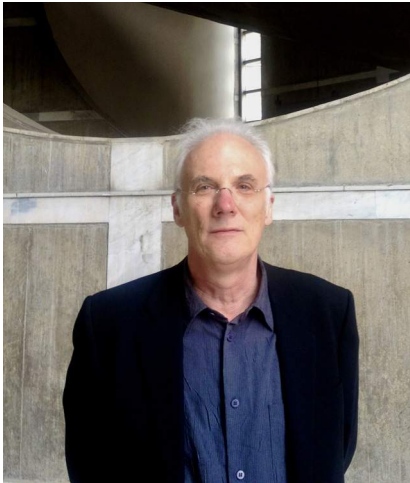
Community Imbedded Architectural Design Studios (1986-present)

60+ community partners - groups, institutions + non-profits
Arizona, California, Connecticut, New Hampshire + Washington

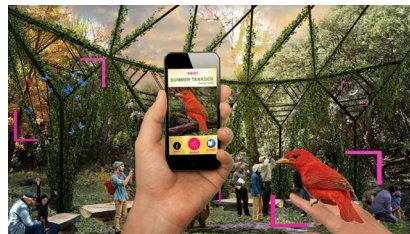
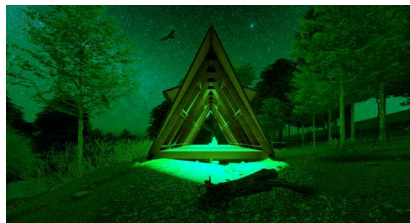
Max was recruited to ASU to work with senior faculty to create the Master of Architecture graduate program. The thrust of the graduate program was to effectively create a teaching hospital, where students go out and learn with real conditions, real problems, and with real practitioners. These design studios are community imbedded, working on emerging real-world projects and model new approaches for collaborative professional practice. To date, over 60 collaborative community co-design projects have been completed nationally - including incubation for the Phoenix Central Library (Bruder, AIA 25 year Award), Phoenix Art Museum (Williams Tsien), Josef and Anni Albers Foundation (Prentice Chan) and Pacoima City Hall (RoTo). Since 1986, over 1,600 students and over 5,000 community members have been directly involved and empowered to become agents of change.

Major Community Co-Design Projects

2025	Future Sensitive studios LA	Los Angeles, California (w/ Michael Rotondi FAIA)
2024-2025	AJ Chandler Park + downtown revitalization	Chandler, Arizona (w/Lake Flato FAIA)
2023	ASU Leaning Incubator	Phoenix, Arizona (w/ Michael Rotondi FAIA)
2022	Tahoe Expedition Academy	Truckee, California (w/ Tom Kundig FAIA)
2021	Camp Colton	Flagstaff, Arizona
2021	Kahtoola expansion	Flagstaff, Arizona
2020	Tucson Museum of Contemporary Art	Tucson, Arizona (w/ Rick Joy FAIA)
2020	Farming the Future	Cottonwood, Arizona (w/ Michael Rotondi FAIA)
2020	Nature Conservancy Ramsey Canyon Preserve	Ramsey Canyon, Arizona (w/ Michael Rotondi FAIA)
	(Exhibit 3.2)	
2019	The Hub (DMV, WeWork + Day Care)	San Diego, California
2018	FABRIC Fashion co-work/makerspace	Tucson, Arizona
2017	FABRIC Fashion co-work/makerspace	Tempe + Flagstaff, Arizona
2016	ASU Herberger Young Scholars Academy	Phoenix, Arizona (w/ Michael Rotondi FAIA)
2015	NACET Co-work/makerspace 2.0	Flagstaff, Arizona
2014	Barrio Libre Teen Center	Tucson, Arizona
2013	Kyoto Resilience	Kyoto, Japan



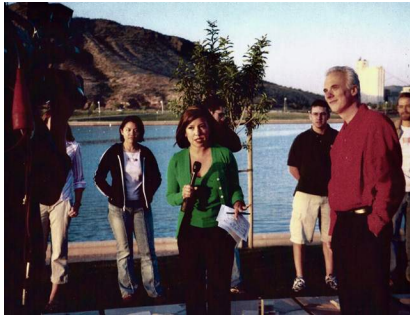
Max at National Assembly Building of Bangladesh



Student designs for the Nature Conservancy Ramsey Canyon Preserve



FABRIC Fashion studio review



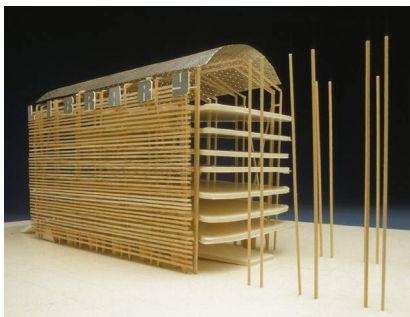
Tempe Boathouse featured on the Good Morning AZ program



Istanbul studio site visit



Student design for Phoenix Art Museum



Student design for Phoenix Public Library

2.1 SIGNIFICANT WORK (CONT.)

Major Community Co-Design Projects (cont.)

2012	South Lake Union Urban Design	Seattle, Washington
2011	On the Boards Theatre Addition	Seattle, Washington (w/ Tom Kundig FAIA)
2010	Istanbul Mahalleler Urban Design	Istanbul, Turkey
2008	Nordic Center	Flagstaff, Arizona
2008	Public Library	Gilbert, Arizona
2007	Arizona Bronze Atelier	Mesa, Arizona
2006	Pacoima City Hall	Pacoima, California
2005	Desert Learning Center	Phoenix, Arizona
2004	Tempe Boathouse	Tempe, Arizona
2002	International Diving Museum	Huntington beach, California
2001	Grand Canyon Heritage Education Center	Grand Canyon National Park
2000	Tucson City Hall	Tucson, Arizona
1998	Woodland Community Revitalization	Phoenix, Arizona
1997	Josef and Anni Albers Foundation	Bethany, Connecticut
1997	Philabaum Glass Studio	Tucson, Arizona
1996	Tonto Natural Bridge State Park	Payson, Arizona
1995	Digital Orientation Display, Art Museum	Arizona State University (w/ Antoine Predock FAIA)
1995	Toys, Child Development Lab	Arizona State University
1994	Jerome Inn	Jerome, Arizona
1994	Hispanic Community Center	Tempe, Arizona
1993	Arizona Visitor's Information Center	Ehrenberg, Arizona
1992	YMCA	Chandler, Arizona
1992	South Mountain Park Visitor's Center	Phoenix, Arizona
1992	Heard Museum Addition	Phoenix, Arizona
1992	Arizona Museum of Natural History	Phoenix, Arizona
1992	Arizona Equestrian Center	Agua Fria, Arizona
1991	A house for John Cage (Exhibit 3.3)	Phoenix, Arizona (w/ John Cage)
1991	The Village of Rosa Vista	Mesa, Arizona (w/Duany Platter Zyberk FAIA) PA Award
1991	Desert Botanical Garden Addition	Phoenix, Arizona
1991	International Surfing Museum	Huntington Beach, California
1990	Desert Edge	Salt River Pima-Maricopa Indian Community, Arizona
1990	Arizona Science Center	Phoenix, Arizona
1989	Phoenix Public Library	Phoenix, Arizona
1989	Terra Rossa Winery	Elgin, Arizona
1989	Kartchner Caverns State Park	Benson, Arizona
1988	Phoenix Art Museum and Little Theater	Phoenix, Arizona
1988	Tempe Arts Complex	Tempe, Arizona
1988	Child Health Care Facility	Phoenix, Arizona
1987	Bishop School Campus and Theater Addition	La Jolla, California
1987	Greene and Greene Gallery Addition	Huntington Museum, San Marino
1986	Saint-Gauden's National Park/Historic Site	Cornish, New Hampshire
1986	Desert Resort	Phoenix, Arizona (w/ Antoine Predock FAIA)

2.1 SIGNIFICANT WORK (CONT.)

The Why of Practice

Great Practice Seminar (1996-present)

This seminar encourages undergraduate and graduate architecture students to learn about exemplary professional practice, and think about their future role as practitioners through an in-depth examination of a great architectural practice. Students focus on one selected architect's practice for the entire semester, and through the lens of meaning and reflection explore the critical questions about why exemplary architecture really happens, how it is brought about, and what it is. Students also share their personal value systems and histories, discuss readings on human perception and consciousness; and discuss their design process, agency, and the impact of their work. At the end of the semester, the students take a field trip to see a current project by the architect under construction, and seek answers to their unanswered questions with the architect, client and construction team on site, and witness exemplary practice actually happening. Practices studied include the Office of Charles and Ray Eames, Tadao Ando Architect & Associates, and Architekturburo Peter Zumthor.

[\(Exhibit 3.4\)](#)



Great Practice Seminar students meeting with Michael Govan, director of LACMA, discussing Peter Zumthor expansion of museum

The Reality of Making

Collaborative working drawings + field detailing on construction sites (1986-2011)

30+ architect + construction partners – individuals, firms and teams

65+ construction sites in Arizona, California, New Mexico and Texas

Max's required Building Development and Construction Materials course partnered more than 1,000 students with over 30 talented architect and construction partners on active job sites. The course taught the next generation of architects to collaboratively construct high quality buildings. Utilizing a speculative set of working drawings developed from the architect's design development drawings and hands-on field detailing, students, architects, contractors, fabricators, craftspeople and clients solved pressing problems together. The experience built understanding of new materials, craftsmanship, tectonics, sustainability, digital fabrication, and construction delivery systems. In 1994, this innovative teaching approach received a National AIA Education Honor Award.

[\(Exhibit 3.1\)](#)



The Reality of Making students meeting with Billie Tsein discussing their Freeman/Silverman House construction details

Teaching Teachers

APH 598: Teaching Matters (2009-present)

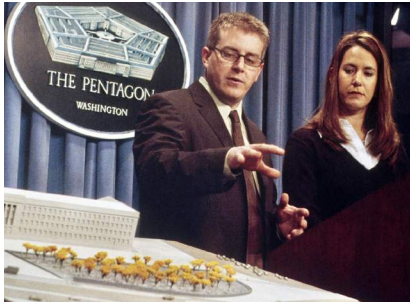
Arizona State University, The Design School, Tempe, Arizona

For 40 years, Max has co-taught with over 100 teaching assistants teaching over 18,000 freshmen and sophomores campus wide in both face-to-face and online classes. Many of Max's former teaching assistant co-teachers have gone on to become impactful architecture professors in their own right, including 21 tenured professors, and over 30 faculty associates (see list of faculty alumni list below).

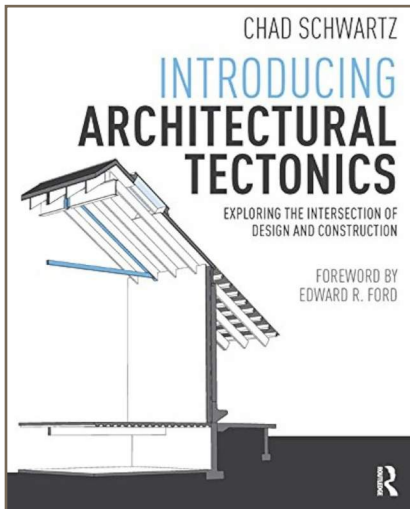
His "teaching teachers" seminar examines of the art of teaching, its purposes, practice and specific pedagogical methods. It is based on the idea that designers teach their fellow collaborators, clients and the general public about the potential and inner beauty of architecture and design. Students research past great teachers and their teaching techniques, while making discoveries together and formulating their own pedagogy to use in teaching a topic of their choice. Max shared the substance of the course in "Effectively Preparing, Collaborating With and Empowering Teaching Assistants," a paper delivered and published at the 2019 National Beginning Design conference.



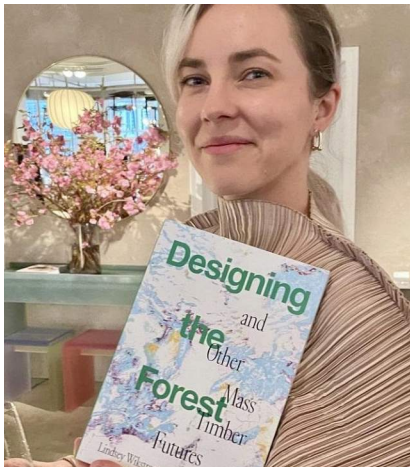
ALA 100 freshman survey course co-taught with teaching assistants with both in-person and online classes



Keith Kaseman and Julie Beckman presenting their winning Pentagon Memorial submission on the National news



Chad Schwartz publication



Lindsey Wikstrom publication

2.1 SIGNIFICANT WORK (CONT.)

Faculty Alumni

Former Students now in Teaching Roles

Tenured / Tenure Track Positions

Lee Waldrep, University of Illinois at Urbana-Champaign, MArch 86

Darren Petrucci, ASU BSD Arch 90

Geoffrey Gjertson, University of Louisiana, MArch 91

Awilda Rodriguez, University of Oklahoma, MArch 93

Paolo Sanza, Oklahoma State University, MArch 93

Kris Mun, USC, BSD Arch 94

Jeanne Homer, Oklahoma State University, MArch 95

Keith Kaseman, Georgia Tech, BSD Arch 95

John Maze, University of Florida, MArch 96

Dan Burkett, University of Louisiana, BSD Arch 99

Kari Smith, University of Louisiana, BSD Arch 99

Hayriye Esbah, Istanbul Technical University, PhD 01

David Newton, University of Nebraska BSD Arch 02

Brie Smith, ASU, BSD Arch 02

Chad Schwartz, Kansas State University, MArch 03

Phil Horton, ASU, BSD Arch 04

Milagros Zingoni, University of Tennessee, MArch MUD 06

Ziad Qureshi, University of Houston, MArch 07

Suzanne Lanyi Charles, Cornell, BSD Arch 08

Spencer Steenblik, University of Indiana, BSD Arch 09

Adjunct Professors

Mark Dannettel, UCLA, MArch 94

Hector Diaz, University of Oregon, MArch 19

Michael LeForte, Cal State Long Beach, BSD Arch 94

Jason Colon, Lawrence Technological University, BSD Arch 97

Christopher Haas, Berkeley, BSD Arch 99

Tim Boyle, Columbia, BSD Arch 02

Meredith Banasiak, University of Colorado Center for Neuroscience, MArch 03

Gustavo Carmora, Universidad Anahuac Mexico MArch 03

Ian Dickerson, USC, BSD Arch 10

Lindsey Wikstrom, Columbia, ASU BSD 10

John Lee, Columbia, MArch 11

Kiel Moe, Harvard, first year transfer from ASU to University of Cincinnati

2.1 SIGNIFICANT WORK (CONT.)

Academic Service

University: University Promotion and Tenure Committee, Faculty Senate, Council for Research/Creative Activities, Graduate Council, Regents Professor Nominating Committee, President's Professor Nominating Committee, Provost's Task Force on Teaching Excellence, City and Regional Planning Committee, International Programs Committee, Career Services, and Campus Graphics and Signage Committee.

Institute: President Faculty Assembly, Exhibitions Committee, Library Advisory Committee, Dreamworks Learn Committee, City of Phoenix/Urban Design Committee, Annual Retreat Committee, Affirmative Action Representative.

School: National Architectural Accreditation Board Visitation Committee, School Executive Committee, Curriculum Committee, Master of Architecture Oversight Committee, Bachelor of Science in Architecture Oversight Committee, Lecture Committee, Director and Faculty Search Committees, AIAS + ACSA, Faculty Advisor and Professional Internship Coordinator.

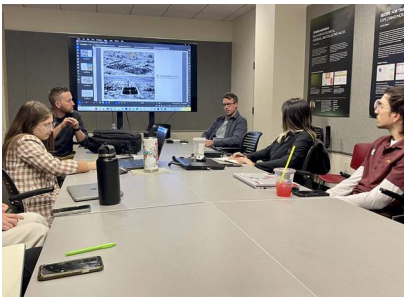
Invited Judicator and Final Reviews (1979-present)

National: AIA National, AIA Denver, University of Arkansas, University of Arizona, Art Institute of Chicago, Berkeley, Catholic University, Columbia, Cranbrook, University of Florida, Harvard, University of Hawaii, University of Illinois-Chicago, University of Illinois, Illinois Institute of Technology, Kansas State University, University of Kentucky, University of Nevada Las Vegas, Carnegie Mellon University, University of Miami, University of Michigan, University of Minnesota, University of New Mexico, Ohio State, University of Oregon, University of Pennsylvania, Pratt University, Princeton, Rhode Island School of Design, Rice, SCI-Arc, University of Southern California, University of Tennessee, University of Texas, University of Washington, Yale University.

International: Architectural Association, Aalto University, Ahmedabad University, Andrews University, Universidad Autónoma Metropolitana, Universidad Nacional Autónoma de México, Bartlett, Ecole des Beaux arts, Dalhousie University, ETH Zurich, Kyoto Seika University, McGill, University of Porto, University of Sao Paulo, University of Stuttgart, Tokyo University.



Students from Tahoe Expedition Academy studio with Tom Kundig and Max



Lake Flato and Dig Studio meeting with honors thesis students



Kahtoola midterm review during COVID



Final review Utopia studio



Map of invited judicator and final reviews

2.1 SIGNIFICANT WORK (CONT.)

II. RESEARCH and SCHOLARSHIP

Architectural Practice Research

Lessons from Japan and the United States

East-West International Conference paper presentation + Material ConneXion Matter article

University of California Berkeley, Arizona State University, Honolulu, Hawaii and New York, New York (1999)

In the 1990's a handful of emerging Japanese and US innovative architectural practices focused on deep research and the development of new sustainable materials, digital fabrication and design-build construction technologies. These innovations have since become mainstream, particularly in the integration of design and construction in sustainable design, building information modeling (BIM), advanced materials, digital fabrication, and ecological friendly construction practices throughout the profession.

Drawing from Dana Buntrock and Max's extensive field research of the most innovative architectural practices in Japan and the United States, their referred paper presented the major lessons on innovation from both countries. These innovations have led to a re-conceptualization of the practice of architecture and a redefining of its boundaries in both countries. The paper and research were subsequently published by Material ConneXion in their Matter magazine (Winter 2000 issue). (*Exhibit 3.5*)

Deep Matters: Architectural Research in Education and Practice

National ACSA Teacher's Seminar and AIA National Convention session

ACSA + AIA

Cranbrook + San Francisco (2008-09)

The 2008 National ACSA Teacher's Seminar and subsequent 2009 AIA National Convention session, co-chaired by Max, Steven Kieran FAIA, and Jim Timberlake FAIA, brought together 250+ academics and professionals to question, speculate and construct knowledge on new research into new materials, assemblies, construction processes, and products. In addition, leading researchers outside architecture - nanoscientist Dr Brent Segal, biologist and neuroscientist Dr. Thomas Daniel, and GM designer Jack Keebler - challenged everyone to think broadly, differently and deeper.

The architecture profession has since experienced a significant shift in research from a reliance on externally developed design, construction and material research to customized internally developed research and development. Now, architectural practices research is project specific, focusing on the development of new digital technologies, advanced materials, digital fabrication and ecological construction assembly, which is leading to more efficient, sustainable and adaptable living buildings.

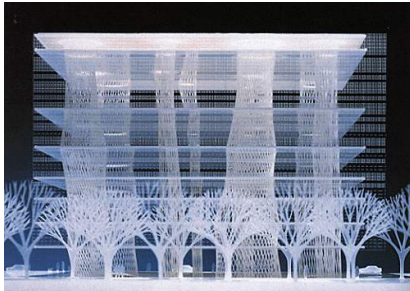
Body, Technology and Design

National ACSA Technology Conference (1993)

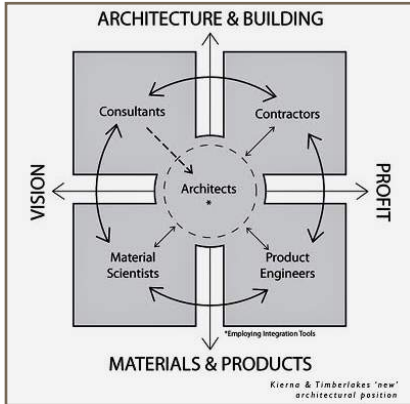
ACSA, AIA Arizona and ASU Architecture

Arizona State University, Tempe, Arizona

In 1986, the stand-alone National ACSA Technology Conference was founded by 100+ Technology faculty and professionals to share their teaching and research on new materials, assemblies, construction processes, sustainability and tectonics. Max co-chaired the 1993 conference, which brought together 150+ academics and professionals to question, speculate and share knowledge on possible new connections between architecture, the human body, technology and design. Keynote talks by visionary designers and architects Chris Carradine of Disney Imagineering, Paolo Soleri, Elizabeth Diller FAIA, and Will Bruder FAIA inspired attendees keep pushing the boundaries of their teaching, research and professional practice.



Toyo Ito - Mediatheque Sendai



Kieran Timberlake cyclic innovation model



Diller Scofidio - Body Buildings



Elizabeth Diller speaking at National ACSA Technology Conference

2.1 SIGNIFICANT WORK (CONT.)

Great Practices Scholarship

Inside the Office of Charles and Ray Eames

Alvar Aalto Foundation Distinguished Lecture (2006)

Ateneumin Museo, Helsinki

The Alvar Aalto Foundation selects one internationally renowned architect, writer and/or teacher to deliver an annual public lecture in the Helsinki Art Museum. In 2006, Max shared with an audience of 1000+ students, artists, architects, patrons and community, the legacy of the Office of Charles and Ray Eames, and stories from his time working with them - showcasing their lives, ideas, design processes and creative work and the specific cultural, political, economic and technical forces which shaped its evolution.

Max's keynote talk built upon his earlier Great Practice seminar teaching and research, combining oral history interviews with former members of the Eames office, archival research at the Library of Congress Eames Collection, and speculations on their impact on professional design and architecture practice today, as the cultural expectations and disciplinary boundaries shift. He argued that the true legacy of the Office of Charles and Ray Eames is not solely the furniture, films, exhibitions, toys, architecture or celebrations they created, but the rich and creative process that gave birth to them. It was a fusion of problem solving, creative thinking, reiterative testing of an idea and a way of working. As a new generation seeks to better understand the Eames legacy, it is important to understand the incubation of ideas that gave birth to a plethora of ideas, innovative processes, profound insights, and landmark creative works. Max's lecture was published in Ptah (Helsinki: Aalto Foundation, 2006) and distributed on DVD.



Max working in the Eames Office



Great Practices seminar



Luis Barragán exhibition at Arizona State University



Barragán tour with Tod Williams and Billie Tsien

Luis Barragán: An Architecture of Space, Light, Color and Texture

International exhibition, symposium and book (1991)

Arizona AIA, ASU Center for Latin American Studies,

ASU Architecture + private donations, \$100K)

Arizona State University, Tempe, Arizona

Max and ASU Landscape Architecture Professor Ignacio San Martin (1943-2019) co-organized this international exhibition and symposium. They documented and shared the oral history of individuals who had worked with Barragán, and expanded exhibition of 160 Armando Salas Portugal photographs, 15 years after his famous MOMA exhibition.

Over 400 students, architects, and community members participated in this exhibition and symposium which featured speakers including National Mexico Federation of Architects President, Lorenzo Aldana AIA, who had worked with Barragán. Max subsequently established connections with major artists and architects in Mexico City, resulting in his Mexico City: Luis Barragán + Contemporary Art + Architecture tours ([Exhibit 3.9](#)), and a series of professional internships for his graduate students throughout Mexico. The lectures and further research were published in Luis Barragán: The Phoenix Papers and "Luis Barragán: Architect of the Intangible" Americas (Washington DC: OAS, 1991). ([Exhibit 3.6](#))

2.1 SIGNIFICANT WORK (CONT.)

Teaching Research

Seeking Silence

Field research in Asia, Europe and the Americas (1995-present)

Sponsored by AIA Arizona, AIA Wyoming, Arizona State University and private donations

Max's approach to architectural education is characterized by originality, depth, personalization and profound impact. Within his design studios, each student is encouraged to build upon their own life experiences, search for their own definition of silence, and investigate how to design and manifest it within their buildings through form, space, matter, light, atmosphere and life.

For the past three decades, Max has traveled to seek out silence and experience great silent spaces, places and masterworks. This research has included conversations with over 200 artists, poets, theologians, filmmakers, musicians, neuroscientists, and architects; about their core beliefs and values, their creative process and current work, and their lifelong search for silence.

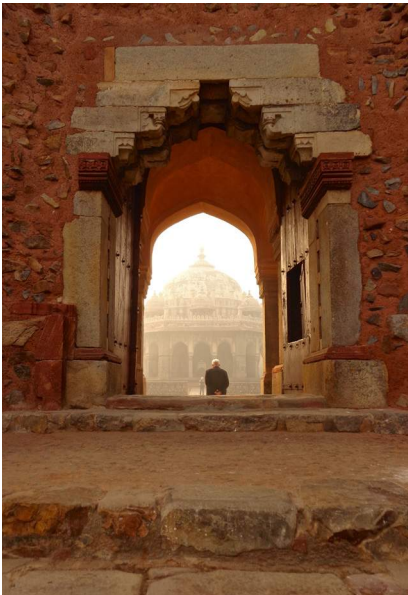
Subsequent reflection and research led to a series of exhibitions including, Silence: Intervals in Time and Space (AIA Arizona gallery 2004) and public lectures including, Silence Matters (AIA Western Regional Conference, Jackson Hole 2013). These exhibitions and presentations have allowed students, architects and the general public to pause, witness and reflect buildings with rich sensory and mental atmospheres that evoke feeling and emotion first, and subsequently cause us to pause, as memories, reflections and continued thoughts emerge.

Major Funded Research and Sponsored Projects

2023-2024	Mono no Aware	Sabbatical field research in Asia, Europe and the Americas
2016-2017	Teaching matters	Sabbatical field research in Asia, Europe and the Americas
2009-2010	On Silence	Sabbatical field research in Asia, Europe and the Americas
2002-2003	Spaces of Silence	Sabbatical field research in Asia, Europe and the Americas
1999-2000	Beadle Architecture (documentary film)	Gnosis
1995-1997	Luis Barragán (documentary film)	Barragán Foundation (Vitra) and Gnosis
1995-1996	Wabi: The Evolution of Craft in Japan	Sabbatical field research in Asia, Europe and the Americas
1991-1992	Luis Barragán (exhibition + symposium)	AIA Arizona + ASU grants



Max at Ryona-ji



Max in Humayun's tomb



Seeking Silence lecture with Laryeal Eyring

"Thanks to Max Underwood, my most influential professor with his ability to use the framework of architecture to teach how to think beyond the immediate and to the broader perspective of life."

- Jeffrey Decker (ASU MArch 92)

2.1 SIGNIFICANT WORK (CONT.)

III. EMPOWERING A BROADER AUDIENCE

Teaching

Inside the Designer's Studio

An Introduction of Architecture and Environmental Design (2004-present)

Arizona State University, The Design School

Tempe, Arizona

"Education is the ability to perceive the hidden connections between phenomena." Vaclav Havel

To teach architecture and environmental design to non-architecture majors and inspire freshmen to get out into their local communities, actively see, feel, question, think and act, Max created his celebrated "Inside the Designer's Studio" sessions. In this popular ASU General studies elective local designers - architects, landscape architects, new media designers, industrial designers, interior architects, video game designers, film makers, city planners, community activists and ecologists - share their life journey, professional vision, design process, challenges and recent work with over 500+ freshman each semester.

Each designer's 20-minute talk is followed by a lively Q+A conversation and debate, inspiring students to continue to develop a deeper understanding of the major design ideas, conditions and forces that influence their lives. Students collectively discover what design is, how design comes about, and why design is important to their lives, and our evolving environment.

The appreciation of design is not merely the task of learning facts, historic styles or media fashions, but rather is a matter of developing a consciousness of themselves and their evolving environment and then taking responsibility for their role as a "designer" to act now to enhance and sustain life every day within our global community. ([Exhibit 3.7](#))

Instructional objectives

- 1) Students develop an awareness of what design is, how it comes about, and why it is important.
- 2) Students develop an ability to observe and read their environment, not just glance and pass by, but to slow down and open their senses fully to new experiences and opportunities.
- 3) Students develop an awareness and respect for the diversity of global environments, their respective cultures, and designs, which reflect the fundamental beliefs, and values of individuals, families, and institutions within a specific community and place.
- 4) Students develop an awareness of how they can act responsibly and become a steward of design and the environment.



Yani Deros from ATOM speaking about his industrial design studio



Inside the Designer's Studio students with Yani Deros



Inside the Designer's Studio with Chris Klug speaking about his game design studio

2.1 SIGNIFICANT WORK (CONT.)

Inspiring Children

Great Cities Urban History Course and City Board Game (1992-present)

Arizona State University, The Design School

Tempe, Arizona

Max created the City Board Game Project, where students design and build a boardgame for children which allows the players – kids, parents, and grandparents - to learn about the history of their city, its important urban elements, actions and possible futures in lively and fun play. The board games are one-off creations (like a piece of studio furniture) not mass produced.

The project draws inspiration from Max’s Great Cities Urban History course, which has two primary goals. First, is to have students understand the historic evolution of great cities, the generative elements of urban design, and the specific cultural, social, political, economic, and technical forces that shape the evolution of a city over time. Second, is to have students get out into their city, talk to the creators of great cities and the general public about ways we could improve our major public spaces, which often includes conversations across generations. Many students and their families still have their board games and play them with friends and their own children. In 1996, this innovative teaching approach received a National AIA Honors Award.

(Exhibit 3.8)

Public Architecture Tours

Mexico City: Luis Barragán + Contemporary Art + Architecture tour (1996-present)

(with Anibal Figueroa)

Smithsonian Journeys/Painted Desert Art + Cultural Tours, ACSA, Scottsdale Museum of Contemporary Art and Phoenix Art Museum.

For over 30 years, Max and Mexican architect Anibal Figueroa have co-organized and led a series of public art and architecture tours of Mexico City. These tours uniquely bring together artists, architects, clients, patrons, and the general public, creating a deeply layered learning experience.

Attendees embark on a journey through time, experiencing the unfolding art, architectural and cultural history of Mexico City – Xochimilco, Templo Mayor, Luis Barragán’s masterworks, as well as the current generation of artists and architects in their studios, galleries and recent buildings. Since 1996, over 1,800 individuals have journeyed to Mexico City on these inspirational tours.

Max and Anibal Figueroa developed the overall vision for the tour, focusing on current developments in Mexico City art and architecture. They reached out to artists and architects to confirm their participation. While the sponsoring organizations arranged logistics, Max prepared marketing materials for the tour and recruited artists, architects, clients, patrons, and the general public to join. He then created the tour itinerary and introductory keynote presentations, ultimately leading the tour. Max has developed and led similar tours in Portugal and the United States for other sponsoring organizations, including the Cooper Hewitt National Design Museum and the Brussels Museum of Contemporary Art.

(Exhibit 3.9)



Children creating and playing their City Board Games



Children creating and playing their City Board Games



Barragán Cuadra San Cristobal tour



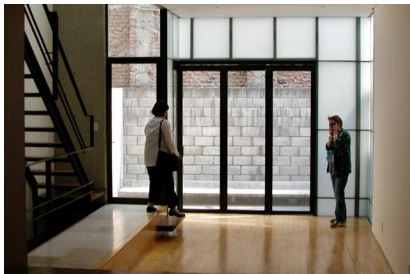
Barragán tour with Ignacio Diaz Morales



Roden Crater tour with James Turrell - Phoenix Art Museum



Judd Marfa tour with Cooper Hewitt Design Museum board



ACSA International Conference Mexico City tour - Brigitte Shim at Veracruz 79



Max participating in international Architecture + Neuroscience Masterclass in Porto

2.1 SIGNIFICANT WORK (CONT.)

Art + Architectural tour leader

- 2024 Portugal: Contemporary Architecture
Lisbon + Porto, tour leader
- 2014 Mexico City: Luis Barragán + Contemporary Architecture
Mexico City, tour leader
- 2013 Contemporary Art + Architecture of Los Angeles
Phoenix Art Museum, tour leader
- 2006 Mexico City: Contemporary Art + Architecture
SMoCA, co-tour leader w/Anibal Figueroa
- 2005 Mexico City: Luis Barragán + Contemporary Architecture
ACSA International Conference, co-tour leader w/Anibal Figueroa
- 2004 Architecture of Landscape and Light - Arizona + Marfa
Cooper Hewitt National Design Museum, tour leader
- 1998 Architecture of Landscape and Light - Arizona + Taos
Brussels Museum of Contemporary Art, tour leader
- 1996-2016 Mexico City: Modern + Contemporary Art + Architecture
Smithsonian Journeys, co-tour leader w/Anibal Figueroa

Transdisciplinary Masterclass

Architecture + Neuroscience Masterclass (2022)

Salk Institute, Academy Neuroscience for Architecture, Moving Boundaries
Santiago de Compostela and Porto, Spain

In 2022, Max was invited to teach the international Neuroscience + Architecture Masterclass with neuroscientists Eduardo Macagno, David Kirsh, Thomas Albright, Sergei Gepshtein, Kate Jeffery and Vittorio Gallese, and architects Alvaro Siza, William Curtis, Juhani Pallasmaa, Alberto Perez-Gomez, Harry Mallgrave, Rick Joy and Claudia Kappl. The class brought together over 100 young scientists, architects, psychologists, health professionals, historians, philosophers and members of the general public who illuminated multiple facets of the impact of architecture on human health and well-being. Max focused on one-to-one and small group discussions with attendees on their current work, its value to the broader body of knowledge and how they could continue to develop and enrich their professional practice. This teaching used the same personalized teaching hospital model, but with mid-career professionals as students.

2.1 SIGNIFICANT WORK (CONT.)

Phoenix's New Cultural Projects

How the Citizens of Phoenix got \$200 million of New Cultural Projects Built (1999)

NEA Mayor's Institute on City Design + AIA Committee on Design
Phoenix, Arizona

In 1988 the citizens of Phoenix voted to authorize over \$200 million in municipal bonds for a series of new cultural projects, in one of the largest general purpose municipal bond elections in the U.S. The projects included the establishment of the Phoenix Mountains Preserve (Freese), expansion of the civic plaza convention center (Daly), and the building of a new city hall (Langdon Wilson), central library (Bruder), history museum (Ambasz/Langdon Wilson), Arizona Science Center (Predock) and Phoenix Art Museum (Williams Tsien).

At the invitation of Phoenix's Mayor, Max presented the history, architecture and significance of each project at the combined NEA Mayor's Institute on City Design and AIA Committee on Design national meeting. After his talk, Max was joined by Phoenix's mayor and assistant city manager on a panel that discussed architecture's role in the creation of various urban, social, economic, infrastructural, and environmental futures of cities.

Teaching Online

Architecture Matters

Elementary and middle school students via interactive live broadcasts (1997-1998)

University students via ASU Online (2008-present)

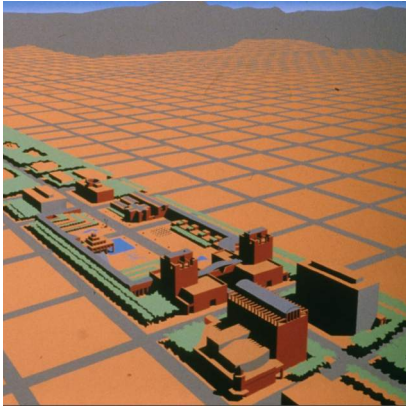
Educational Management Group, Prentice-Hall, and Arizona State University
Scottsdale and Tempe, Arizona

Max was a pioneer in architectural online teaching. In 1994 with the dawn of digital learning, Prentice Hall (now part of Pearson Education) created a series of new online learning resources for elementary and middle school. Max developed and taught a series of live online classes to over 800 students throughout the US. Popular architecture class offerings included: Your Career as an Architect, Architecture and Computers, CAD Applications in Architecture, Architecture and Geometry, Scale in Architecture, Parallelism in Architecture, Architectural Modeling, and How Architects use Quadratic Functions. He served on the National AIA Hyper-Media Project Committee (1992-2000) and continued to create novel online courses until program ended in 1998 and served on the National AIA Hyper-Media Project Committee (1992-2000).

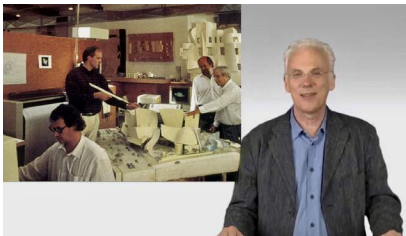
In 2008, he began teaching his courses online at ASU Online, which allows students from around the world to earn their degree remotely. ASU online architectural degree offerings include an undergraduate degree in Architectural Studies and a NAAB accredited Master of Architecture degree. Max teaches now teaches the following courses online: An Introduction to Architecture and Environmental Design (2010-present), Great Cities (2015-present), Charles and Ray Eames (2015-present), and Peter Zumthor 2020-present)



Phoenix's New Cultural Projects - Burton Barr Central Library designed by Will Bruder - AIA 25 Year Award



Phoenix's New Cultural Projects - Phoenix City Hall competition entry from Arata Isozki



Max teaching online architectural education series for elementary and middle school students



Geometry & Proportion online lecture



Silence: Intervals in Time and Space exhibit



Silence: Intervals in Time and Space exhibit at AIA Arizona Gallery



Two Desert Houses exhibition



Silence exhibition at Arizona State University

2.1 SIGNIFICANT WORK (CONT.)

Major Exhibitions

Arizona State University, Design School, Faculty Exhibits

- 2024 Mono no Aware
- 2012 On Silence
- 2006 Banner Healing Garden
- 2000 Two Desert Houses
- 1997-1998 Desert Silence: Two Recent Houses
- 2005 Simple, Affordable Housing Competition
Habitat for Humanity Desert Foothills, Cave Creek, Arizona
- 2004 Silence: Intervals in Time and Space
Arizona AIA Gallery, Phoenix
- 1993-1995 Urban Plan Documentation
ACSA Annual Meetings, Charleston, Montreal + Seattle
- 1993 Arizona State University West Campus
AIA National Convention, Chicago
- 1992-1993 Desert Silence
AIAS National Convention + Art Detour Phoenix
- 1990-1992 Future Directions in Urbanism
National Traveling Exhibition, USA
- 1988 Arizona State University West Campus
Princeton University
- 1981 National Architecture Museum
University of Kentucky, Lexington

2.1 SIGNIFICANT WORK (CONT.)

Public Boards and Community Service



Arizona Architecture Foundation (AAF) board meeting at AIA Arizona



Paper session moderator ACSA Annual Meeting



AIA-ACSA National Teacher's Conference at Cranbrook

2004-present	AIA Phoenix Metro + AAF - Faculty Liaison	Phoenix, Arizona
1998 -present	ACSA Annual meeting Reviewer/Moderator	Washington DC
1989-present	Elementary School Resource Speaker	Public School Districts, (Statewide)
2012-2014	Phoenix Art Museum Contemporary Board	Phoenix, Arizona
2011-2020	Frank Lloyd Wright School Board	Scottsdale, Arizona
2008-2009	AIA-ACSA National Teacher's Conference	Cranbrook, Michigan (co-chair w/ Kieran Timberlake)
2005-2015	NAAB Accreditation Team Membership	Washington DC (appointment by National nomination)
2004-2010	Scottsdale Museum of Contemporary Art Board	Scottsdale, Arizona
2000-2002	Phoenix Zoo Long Range Planning Committee	Phoenix, Arizona
1999	National AIA Education Honor Awards Jury	Washington DC (Jury chair)
1996-1998	ASU Art Museum Advisory Board	Tempe, Arizona
1995-1997	NAAB Accreditation Review Task Force	Washington DC
1993	National ACSA Technology Conference	Tempe, Arizona (co-chair w/Michael Underhill)
1992-1994	Tempe Arts Commission Committee	Rio Salado, Tempe, Arizona
1992-2000	National AIA Hyper-Media Project Committee	Washington DC
1991	Phoenix Arts Commission Selection Committee	Phoenix, Arizona
1990	AIA Colorado Honor Awards Jury	Denver, Colorado
1990	Science Center Architect's Selection Committee	Phoenix, Arizona
1989-2004	Heritage and Science Park Advisory Board	Phoenix, Arizona (chair, appointed by 3 successive Mayors)
1988-2002	ACSA Technology Conf, Reviewer/Moderator	Washington DC
1986 & 1992	Tempe Public School Architects Selection	Tempe, Arizona

"Thank you for such an expansive and influential year of architecture. I am grateful for how much you pushed and deepened my understanding of architecture and the design process. I spent much of the year unsure and scared because of how new and different everything was. But I feel much more confident and rounded in my knowledge. Thank you for a great final semester."

- Caden Peacock (ASU BSD Arch 25)

2.2 SIGNIFICANT AWARDS, HONORS, AND RECOGNITION

Teaching Honors and Awards

American Institute of Architects

- 2003 AIA National Education Honors Award, Honorable Mention (Great Practices)
- 2001 AIA Arizona Educator Award
- 1996 AIA National Education Honors Award, Honorable Mention (City Board Game)
- 1994 AIA National Education Honors Award (Collaborative Working Drawings)
- 1993 AIA National Education Honors Award (John Cage)

Arizona State University

- 2009-2014 Distinguished Teaching Academy Fellow
- 2007 Design School, Master Teacher Appointment
- 2000 Last Lecture Award for Teaching Excellence (University wide)
- 1996 Wakonse Fellow, Outstanding Teaching Award (University wide)
- 1987 Graduate Teacher of the Year Finalist (University wide)

Association of Collegiate Schools of Architecture

- 1997 National Distinguished Professor Award and Medal

American Academy in Rome

- 1983 Rome Prize Finalist

Princeton University

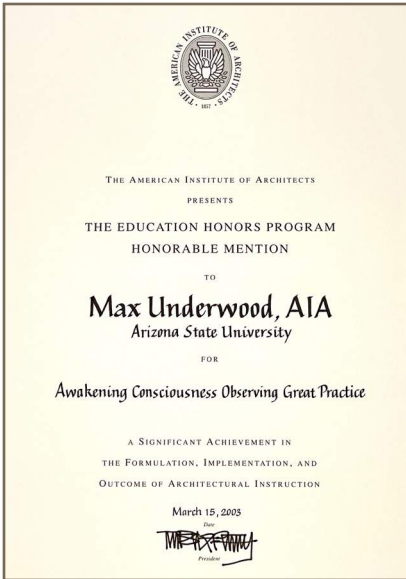
- 1979 Thesis Prize (National Architecture Museum, Washington DC)
- 1977-1979 McCormick Fellowship (Full tuition)

University of Southern California

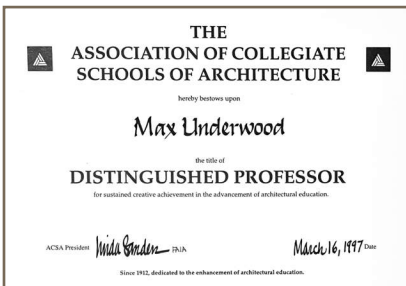
- 1977 Alpha Rho Chi Medal
- 1977 Forest Outstanding Designer Award

“Your contributions to our school are becoming legend. You are better, frankly, than any of us at drawing out students, making insightful crits and making everyone feel good. You are amazing! Thank you!”

- Rob Miller, Director, School of Architecture, University of Arizona



Max is the recipient of four AIA National Education Honor Awards



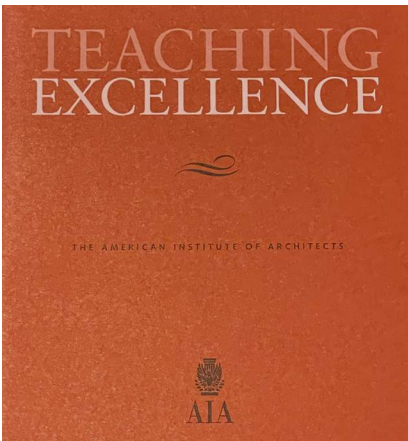
ACSA Distinguished Professor



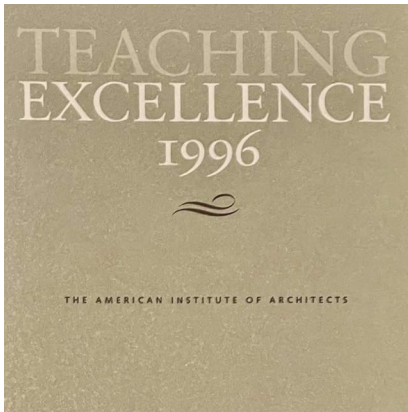
AIA Arizona Educator Award



Inside the Office of Charles and Ray Eames,
Aalto Foundation lecture



AIA Honor Awards "Desert Silence: a House
for John Cage" and "The Reality of Making:
Collaborative Working Drawings"



AIA Honor Awards - "City Board Game"

2.3 SIGNIFICANT PUBLICATIONS

Major Refereed Publications

- 2019 "Effectively preparing, collaborating with, and empowering Teaching Assistants"
(Denver: National Beginning Design Student Conference 2019).
- 2006 "Inside the Office of Charles and Ray Eames"
Ptah (Helsinki: Aalto Foundation, 2006) pp. 46-63.
- 2004 "Awakening Consciousness: Observing Great Practice"
2003 Annual Meeting Proceedings, Chhayal Parikh, editor, (Washington: ACSA, 2004) pp. 508-510.
- 2003 "The Reality of Making: Collaborative Working Drawings"
ArcCA (Architecture California), Tim Culvahouse, editor, (Sacramento: AIA California Council, 2003) p. 28.
- 2002 "Paolo Soleri Interviewed by Max Underwood"
The Best of Triglyph, Marcus Whiffen editor, (Tempe: Herberger Center for Design Excellence, 2002) pp. 183-191.
- 2000 "Innovation: Lessons from Japan and the United States"
Matter, Material Connexion, Winter 2000, Vol. 3, #1, pp. 4-5. (co-authored with Dana Buntrock).
- 2000 "An Architecture of Tranquil Simplicity"
(Rick Joy's Studio) Architecture, January 2000, pp. 78-83.
- 1998 "Pure Architecture and Desert Modernism"
City AZ, November 1999, p. 97.
- 1996 "Desert Silence: a House for John Cage"
in On Honoring Teaching Excellence, (Washington DC: AIA Press, 1996) pp. 21-24.
- 1995 "The Reality of Making: Collaborative Working Drawings"
in On Honoring Teaching Excellence (Washington DC: AIA Press, 1996) pp. 32-34.
- 1995 "Five Legacies for the Contemporary City"
in Frank Lloyd Wright: the Phoenix Papers, (Tempe: Herberger Center, 1995) pp. 138-145.
- 1994 "On Education"
in Clifford Bourland editor, Recent Archives (Arlington: University of Texas, 1994) p. 107.
- 1991 "Luis Barragán: Architect of the Intangible"
Americas (Washington DC: OAS, 1991) Volume 43, Number 4, pp. 6-15.
- 1990 "Appearance - Innovation - Synthesis: The Technology of Wright's Residential Work"
in On Architecture, the City and Technology (Stoneham: Butterworth, 1991) pp. 121-123.

2.4 SIGNIFICANT PRESENTATIONS & SPEAKING ENGAGEMENTS

Major Invited Lectures

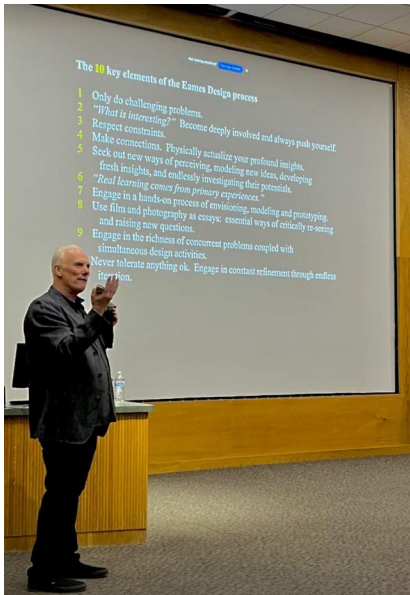
2024	Charles + Ray Eames	AIA Florida Gulf Coast, Sarasota
2024	Inside the Office of Charles + Ray Eames	University of Arizona, Tucson
2023	Finding Balance + Boundaries	National AIA 360 series, Washington DC
2022	Rick Joy + Claudia Kappl-Joy	Tucson Museum of Contemporary Art
2020	Enhancing Collective Creativity: 8 Lessons from Pixar	DLR Architects (National Meeting)
2019	Preparing, Collaborating + Empowering TAs	National Beginning Design Student Conference
2018	Learning Futures: Space, Co-Design + Collaboration	Arizona Education Leadership Summit
2017	Bauhaus + Shakers, Judd + Ma	Bulthaup University
2015	Charles + Ray Eames	SMoCA, Scottsdale
2014	Silence Matters	Rio Verde Lecture Series
2013	Silence Matters	AIA Western Regional Conference, Jackson Hole
2013	Fresh Affinities - the Wisdom of 15,000 Freshmen	UNLV, School of Social Work, Las Vegas
2012	Inside the Office of Charles + Ray Eames	University of Tennessee, Knoxville
2012	Silence	University of Tennessee, Knoxville
2009	Deep Matters - Research in Education and Practice	AIA National Convention, San Francisco
2009	Charles + Ray Eames	L'École des Beaux Arts + Rice University, Paris
2008	Deep Matters - Research in Education and Practice	ACSA Teacher Conference, Cranbrook
2007	New Innovations in Law and Medical Teaching	National Education Summit, SCI-Arc, Los Angeles
2006	Digital Tools for Teaching and Learning	National ACSA Annual Meeting, Salt Lake City
2005	Inside the Office of Charles + Ray Eames	Alvar Aalto Akatemia Academy Keynote Lecture, Helsinki
2004	Toyo Ito	Burton Barr Central Library, Phoenix
2003	Work in the Office of Charles + Ray Eames	Arkansas University, Syracuse University
2002	Luis Barragán the US Perspective	Universidad Autonoma Metropolitana, Mexico City
2002	Working in the Office of Charles + Ray Eames	Auburn University
2001	Information & Communication: Eames Graphics	National American Institute of Graphic Arts Conference
2000	Arizona Architecture: The Principles	Banner Health Systems, Phoenix



Charles + Ray Eames lecture at AIA Florida Gulf Coast



Silence Matters lecture at AIA Western Mountain Region Conference



Charles + Ray Eames lecture at University of Arizona

3.0 EXHIBITS

TEACHING: COLLABORATIVE INVESTIGATION

- 3.1 **The Reality of Making - Collaborative Working Drawings + Field Detailing on Construction sites (1986-2011)**
(National AIA Education Honors Award for teaching innovations 1994)
- 3.2 **Community Co-Design Project - Nature Conservancy Ramsey Canyon Preserve + Bird Sanctuary (2020)**
- 3.3 **Community Co-Design Project - Desert Silence: Desert Instruments and a House for John Cage (1991)**
(National AIA Education Honors Award for teaching innovations 1993)
- 3.4 **Great Practice - Charles + Ray Eames (1996-present), Peter Zumthor (2010-present) and Tadao Ando (2001)**
(National AIA Education Honors Award for teaching innovations - Honorable Mention 2003)

RESEARCH and SCHOLARSHIP

- 3.5 **Lessons from Japan and the United States (1999)**
- 3.6 **Luis Barragán: An Architecture of Space, Light, Color and Texture (1991)**

EMPOWERING A BROADER AUDIENCE

- 3.7 **Introduction to Architecture and Environmental Design (2004-present)**
- 3.8 **Great Cities (1992-present)**
(National AIA Education Honor Award for teaching innovations - Honorable Mention 1996)
- 3.9 **Mexico City: Luis Barragán + Contemporary Art + Architecture tours (1996-present)**

“You have been such an integral influence in my development as a designer, perspective on architecture and life as a whole. Your unwavering belief in not just me but everyone from our studio together last semester has greatly impacted us in more ways than you know. You’ve taught me that there truly are no limits to the opportunities I can take if I just put myself out there and commit to it and for that, I cannot thank you enough.”

- Shirin Pramod (ASU BSD Arch 2023)

TEACHING: COLLABORATIVE INVESTIGATION

3.1 The Reality of Making - Collaborative Working Drawings + Field Detailing on Construction sites (1986-2011)



Rick Joy field detailing with students at job site



Students reviewing steel fabrications for Morphosis residence



Thom Mayne discussing construction details with students

Role of Nominee

Max Underwood AIA, ASU Associate Professor of Architecture

Faculty lead

Sponsor: 30+ architect + construction partners – individuals, firms + teams

Location: 65+ construction sites in Arizona, California, New Mexico and Texas.

Arizona State University

Scope/Challenge

Modern architectural practice demands active participation in collaborative processes of construction, involving clients, consultants, contractors, craftspeople, and public review agencies. To prepare the next generation of young architects for this, in 1986, Max transformed the teaching of construction materials and building development from a classroom filled with passive students to active participants, by immersing his students in real world collaborative construction experiences. Partnering his students with stakeholders involved in building development and construction - architects, contractors, fabricators, craftspeople and clients - on active construction sites, engaged in solving pressing construction problems together, utilizing his innovative “Reality of Making: Collaborative working drawing and field detailing” project.

Action

Over the past 40 years, Max has developed and nurtured an extensive network of professional connections with architects, fabricators, contractors and artisans. He maintains regular contact with them regarding new developments in our field and their ongoing work. This allows him to identify architects who have new projects under construction and are open to collaboration. In turn, as his students enter internships and full time employment in these professional practices, the network expands.

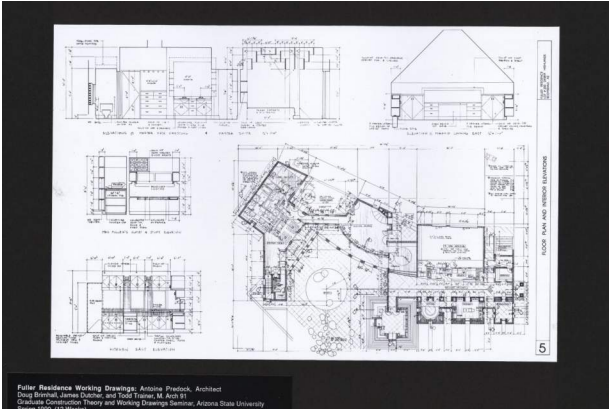
Students work in small teams, selecting an architect who has a current project under construction, and half built, to research and analyze. Teams conduct site visits, research, and develop a speculative construction and detailing theory based on the architect’s design evolution. Using the architect’s own design development documents, the students analyzes the architect’s formal and technical choices to inform their own preliminary speculative working drawings and critical details.

During site visits students observe the construction process and converse with contractors, fabricators, craftspeople and clients, revealing discrepancies between their speculative drawings and the realities of construction. Students analyze these differences and revise their drawings accordingly. This iterative process emphasizes understanding how real architectural details are developed—focusing on the logic and craft behind their formation, rather than mere replication. Using their collaborative working drawings, the student teams discuss the formal and technical vocabulary, design process, and construction challenges in visits to the architects’ offices. Comparing their drawings with the actual contract documents highlights issues of sub-system integration, coordination, and construction management.

3.1 The Reality of Making - Collaborative Working Drawings + Field Detailing on Construction sites (cont.)



Will Bruder field detailing with students at Byrne Residence



Student field detailing drawings for Predock's Fuller house



Antoine Predock discussing his construction site injuries with students

Impact

Since 1986, over 1000 students and over 30 architects and construction teams have collaborated on over 65 construction sites in Arizona, California, New Mexico and Texas. Max's students have worked with and learned from architects including: Tadao Ando, Frank Gehry, Steven Holl, Thom Mayne, Rafeal Moneo, Renzo Piano, Antoine Predock, Williams Tsien, and Arizona architects William Bruder, Rick Joy, Eddie Jones, Jack DeBartolo, Marwan Al-Sayed and Wendell Burnette.

The success of this innovative educational model hinges on the generosity and expertise of practitioners who share their time and extensive knowledge. Their participation enriches student learning and sustains a vital collaborative spirit. The immersive, real-world engagement and multidisciplinary collaboration prepare future architects to create buildings that are meaningful, innovative, and responsibly built, honoring the highest standards of professional practice.

Many of Max's former students are now architecture professors who teach construction and building development, including at the University of Louisiana, Oklahoma State, Georgia Tech, Harvard University of Oklahoma, Kansas State University, and Columbia, and continue to create exciting new architectural construction pedagogies and field projects. In addition, many of these collaborative stakeholders have hired past students to join to their studios, firms, and construction teams.

Recognition

awards

1993 National AIA Education Honors Award for teaching innovation

publications

2003 "The Reality of Making: Collaborative Working Drawings" ArcCA (Architecture California) Tim Culvahouse, editor, (Sacramento: AIA California Council, 2003) p. 28.

1996 "The Reality of Making: Collaborative Working Drawings" On Honoring Teaching Excellence (Washington DC: AIA Press, 1996) pp. 32-34.

presentations

2008 "Deep Matters - research in education and practice" ACSA Teacher's Seminar, Cranbrook (w/ Kieran Timberlake)

1994 The Reality of Making: Collaborative Working Drawings National ACSA Teacher's Seminar, Cranbrook

1991 The Making of Critical Workings Drawings ACSA National Technology Conference, Harvard University

Declaration of Responsibility: I have personal knowledge of the nominee's responsibility as faculty lead for the Reality of Making; Collaborative Working Drawing and Field Detailing project.

Michael Underhill AIA, ASU Director (1989-1994) + Professor of Architecture

3.2 Community Co-Design Project - Nature Conservancy Ramsey Canyon Preserve + Bird Sanctuary (2020 COVID)



Ramsey Canyon Preserve and Bird Sanctuary



Ramsey Canyon falcon visiting students

“Thank you for being a joyful soul and an amazing professor during my senior COVID year in my architecture undergrad career. I am sure you’ve helped many students besides me, not only academically but also mentally by offering to hear us out through difficult times. Now I am continuing my education towards a master’s degree in architecture while being a first year studio TA. It is all thanks to having you teaching me and applying great and continuous effort to push and motivate me. I am infinitely thankful.”

- Rita Momika (ASU BSD Arch 21, MArch 23)

Role of Nominee

Max Underwood AIA, ASU President’s Professor of Architecture
Faculty lead, with the Nature Conservancy + Michael Rotondi FAIA
Arizona State University + SCI-Arc

Scope/Challenge

In January 2020, Max was approached by the program director of the Arizona Nature Conservancy to embark on another community co-design project focused on the Ramsey Canyon Preserve and Bird Sanctuary. The preserve, located at the convergence of the Sierra Madre and Rocky Mountain ecosystems is home to more than 400 species of plants, from tiny mosses to towering firs. Visitors from around the world come to see the more than 170 species of birds found in the Canyon and surrounding National Forest. However, by March 2020, the entire world went into lockdown in response to COVID-19.

Action

Max organized the sequence of community co-design studio investigations as a living ecology of observations, questions, speculations and discoveries of Nature, conservancy and sustainable architecture at multiple scales evolving throughout time. Students were asked to engage and address the Conservancy’s mission, Ramsey Canyon’s history, ecological opportunities, pressing problems, and its future. The work began at the infinite scale of the student’s imagination as they envisioned future visions of life in the canyon in 2070 and the creation of a board game that teaches families about ecological and stewardship futures.

Students then collaborated on site with Conservancy staff, ecologists, scientists, naturalists and local citizens to create an interpretive plan, and design a comprehensive phased ecological/architectural masterplan. The plan was shared with all stakeholders on March 4, 2020. When COVID-19 arrived one week later, the Preserve was closed and students continued to collaborate online, designing critical buildings within the masterplan and showcasing their living buildings evolution in all four seasons. Max met with student individually to share and discuss their mental and emotional well-being (stress, anxiety, depression, and/or isolation) and impacts on their family and social relationships. They also discussed how birds and other wildlife were doing, and how the animals handle similar natural disasters and extreme habitat changes.

The final review – on Zoom – was a true celebration for all involved, with a newfound sense of community and feeling of connectedness, resilience and hope within the unfolding pandemic, with everyone expressing their hope to one day return to the timeless beauty of Ramsey Canyon.

Impact

Students’ increased feelings of isolation, anxiety, and stress due to uncertainty and social distancing were mitigated and alleviated by this project. Their adaptability enabled them to develop new skills and resilience navigating unprecedented situations while the pandemic underscored the need to integrate nature as a vital component of health, education, and resilience strategies.

3.2 Community Co-Design Project - Nature Conservancy Ramsey Canyon Preserve + Bird Sanctuary (cont.)



Student presentations with Nature Conservancy members

Impact (cont.)

As the 2023 Ramsey Canyon masterplan developed, a more personalized, resilient, open ended approach was incorporated, including enhanced regional conservation connections with new migration corridors, nocturnal wildlife viewing, and storytelling by local Indigenous communities.

Recognition

presentations

2021 Ramsey Canyon the next season, Arizona Nature Conservancy board meeting

Declaration of Responsibility: I have personal knowledge of the nominee's responsibility as faculty lead for the Community Co-Design project for the Ramsey Canyon Preserve.

Michael Underhill AIA, ASU Director (1989-1994) + Professor of Architecture



Nature Conservancy Ramsey Canyon visitor center



Parks off site. Follows the nature walk along water stream toward Ramsey Canyon Reserve



Comes to a small wetland with rich biodiversity. Among the trees, Memory Center emerges from the water. A narrow wooden path across the wetland led to the structure.



Enters and walks through History Hall. Learns about the history of the canyon, as well as the conservation effort throughout the years. Downloads Ramsey Exploration app and receives VR glasses.



Emerges into the Memory Pavilion. Hidden technology allows visitor to interact and experience Ramsey Canyon out of time/season. Opportunity to exchange stories, memories and experiences, both in real time and through virtual reality.



Slows down along Humming Birds Intersection. A place to rest, appreciate nature's vibrant colors, peak at the most famous residents at Ramsey - the humming birds and strike up a conversation. Learns about the relationship between the birds and



Hidden right off the trails are Natural Bird Blinds, scatter throughout the canyon. Nature Bird Blinds are built from fallen elements collected from the forest. The structures are allowed to decayed through time, providing shelters for fauna and supports for



The main trail splits up and leads into Grand Meadow. Explores the meadow through many narrow paths, pauses where the paths cross to exchange conversation, or wanders off to follow a passing deer.



Comes across 1902 Cabin and 1911 House. Learns about the cultural history and the settlers and understand what it took to live off the land. Converses with the past settlers through virtual reality.



Nature Conservancy bird sanctuary augmented reality blind



Enters Wetland Learning Ground that holds Youth Camp every summer. Records videos, photos, sounds, temperatures, etc using



Loops around Reflection trail, where the lower path brings people closer to the protected frog ponds. Quiet sitting spaces next to the water to observe, meditate



Comes to the beginning of Hamburg trail, a challenging hike for some people. Chooses to hike up or spend time among another



Arrives at the Overlook. Rests and reflects on the journey through Ramsey Canyon. Learns about different birds and their migration patterns.

3.3 Community Co-Design Project - Desert Silence: Desert Instruments and a House for John Cage (1991)

Role of Nominee

Max Underwood AIA, ASU Associate Professor of Architecture
Faculty lead, with John Cage
Arizona State University, School of Architecture

Scope/Challenge

In the spring of 1989, Max embarked on a community co-design project that began with a memorable encounter with composer John Cage at the opening of the ASU Nelson Fine Arts Center. This meeting marked the start of an influential co-design collaboration rooted in Cage's revolutionary philosophy of life, music, and architecture. Cage suggested that Max and his graduate students collaborate with him on co-designing a modest house for him in the Arizona desert. The scope was simple: a main living space with a dining-work table, three chairs, single bed, with an adjoining kitchenette and bathroom that celebrates the magic of being in the desert.

Action

Max organized the studio's creative efforts into two main phases. First, students designed and built a series of desert instruments, which physically and mentally engaged their bodies, and revealed the essences of the desert landscape to everyone through their use. Additional representational media and notational devices (i.e. sound recording, video mapping, photomontages and site castings) were also created and shared with guest reviewers – writers, artists, scientists, musicians, architects and the general public hiking throughout the site.

The second phase built on students' new sensitivity and discoveries. They began to design Cage's house, guided by five questions he posed: First, what are the critical architectural inter-relationships between client, building and landscape? Second, how can the essence of the desert be revealed by architecture? Third, how can we make an architecture that captures "desert magic" and simultaneously engages the body and the landscape? Fourth, what is it? (form, space, light, shadow, color, materials, movement, etc.) And fifth, how is it built?

Max's approach was the learn from and with each student, and instill the collaborative sharing of new ideas, design methods (linear and non-linear), and new ways of visualizing their developing architecture (new computer software—parametric modeling + CAD— and photography and video). When the students encountered obstacles, they reached out to musicians, artists, scientists, fabricators, and many others to guide them to iteratively discover and refine their architecture.

Each student was asked to develop a personal methodology in their critique of architecture, and to test, and express it through their work. The students studied ideas and methodologies used by other artists and creative professionals to develop their own work, understanding that the process of making architecture is just as important as the final product. The work of the studio was grounded by an attention to critical making through building mockups that address why and how materials and construction systems are connected, and how their details and connections express the spirit of the design in built reality. As critical making progressed, a variety of representational media and notational devices were developed including video, photomontages, sound recordings, collages of found objects, computer simulations (a new tool in the 1990s), and full-scale building component mock-ups.



Students demonstrating their Desert Instruments

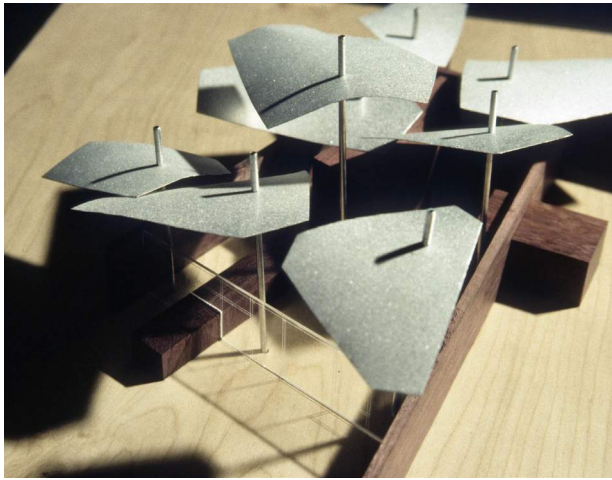


Student installations of Desert Instruments

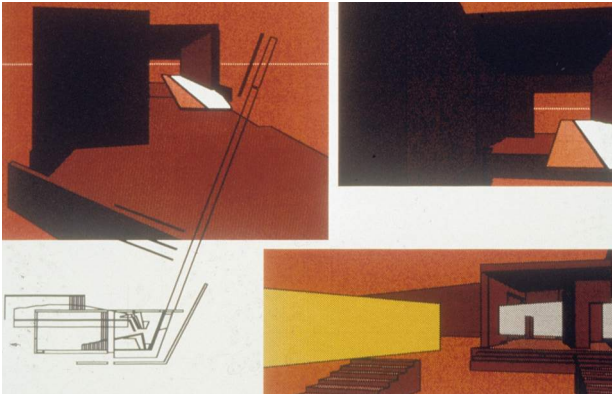


Student installations of Desert Instruments

3.3 Community Co-Design Project - Desert Silence: Desert Instruments and a House for John Cage (cont.)



Student design concepts for a House for John Cage



Student design concepts for a House for John Cage

Impact

In the midst of the 1990's recession, Cage's revolutionary ideas about openness, chance, and breaking traditional paradigms inspired Max's graduate students to explore architecture as a dynamic, responsive practice, deeply connected to people and evolving places. This marked a shift in architectural pedagogy from teaching a linear design process based on modern building types to a personalized, dynamic, and responsive design process, deeply connected to involving and collaborating with people and their evolving communities.

Recognition

awards

1993 National AIA Education Honors Award for Teaching Innovation

publications

1996 "Desert Silence: Desert Instruments and a House for John Cage"
in On Honoring Teaching Excellence (Washington DC: AIA Press, 1996) pp. 21-24.

presentations

1994 Desert Silence: Desert Instruments and a House for John Cage
Cranbrook Academy of Art

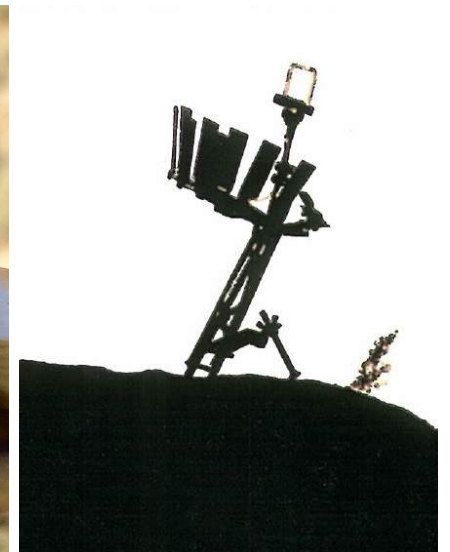
1993 Desert Silence: The Cage Studio
National ACSA Teacher's Seminar, Cranbrook

Declaration of Responsibility: *I have personal knowledge of the nominee's responsibility as faculty lead for the Community Co-Design project for a house for John Cage.*

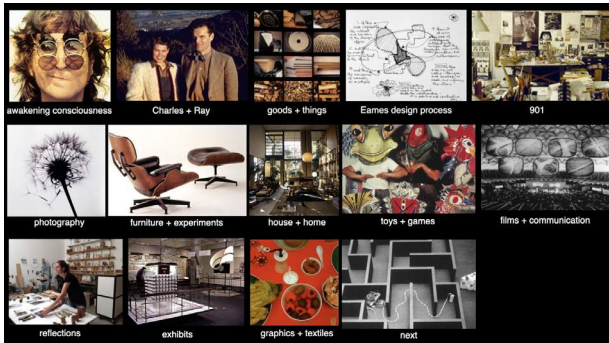
Michael Underhill AIA, ASU Director (1989-1994) + Professor of Architecture



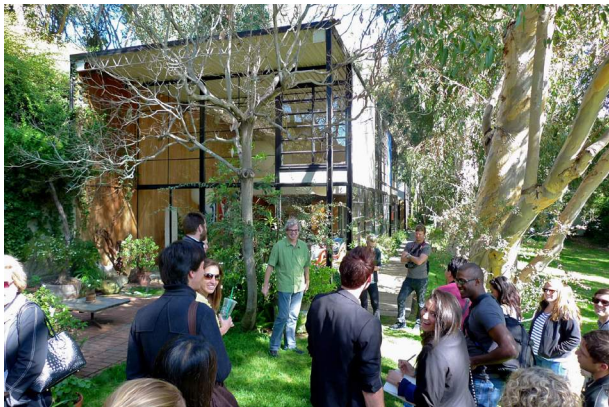
Student installations of Desert Instruments



3.4 Great Practice - Charles + Ray Eames (1996-present), Peter Zumthor (2010-present) and Tadao Ando (2001)



Overview of Charles + Ray Eames, Great Practice



Student field trip to the Eames House



Students meeting with Llisa Demetrios of the Eames Institute

Role of Nominee

Max Underwood AIA, ASU President's Professor of Architecture
Faculty lead
Arizona State University

Scope/Challenge

In most architecture education, little focus is placed on fostering personal and professional consciousness in its broadest sense; on developing personalized powers of observation and intuition. As students transition into architectural practice, many lack the ability to reflect, think deeply about themselves and the profession. What is it to be conscious in the profession of architecture? What are the meaningful contributions to be made to the lives of other people and our collective world? What enables a practice to transcend the norm, making lasting contributions, point to the future, and wake the light in all us?

Action

In 1996, to address this problem, Max created the "Great Practice" seminar to assist both undergraduate and graduate architecture students in answering those complex questions, and offering an opportunity to grapple and develop their consciousness through the in-depth exploration of one exemplary practice. Now in its 30th year, Max's Great Practice seminar focuses each semester on one exemplary practice, including: the Office of Charles and Ray Eames" (1996-present), Tadao Ando Architect & Associates (2001), and Architekturburo Peter Zumthor (2010-present).

Students begin with a series of activities that foster personal consciousness and create an open forum for personalized sharing, reflection, observation, and growth. Max nurtures this open forum from the beginning through a series of activities that include the sharing of personal histories concurrently with that of the great practitioner's own life; the discussion of readings on human consciousness; and conversations of how one feels and is moved by the experience of their design process, collaborations, modeling and building. The emphasis is continually focused on connections to each student's own life and future practice.

Through an in-depth investigation into the selected practice, students develop and expand their professional consciousness, first through the introduction of the architect's background, life experiences, philosophy, way of practice, and design process, followed by a chronological set of case studies that are researched, analyzed, and presented by each student. Students begin to make the connection that exemplary professional consciousness grows out of highly conscious architects, and their colleagues (clients, staff, consultants and construction teams) engaged fully in life.

The final field trip to experience the architect's current work under construction, allows students to talk with clients, staff, consultants and construction teams. In the Tadao Ando seminar, students met with Emily Pulitzer (client) and toured the Pulitzer Foundation for the Arts (under construction) with Bill Wischmeyer (Ando's associate architect) and visited the Tadao Ando retrospective exhibition. In the Peter Zumthor seminar, they visited the Los Angeles County Museum of Art addition (under construction), met with Michael Govan (director and client) and Carol Ann Ruiz and Michael Mann (SOM, Zumthor's associate architects). In the Eames seminar, they visited the Eames House and Herman Miller Gallery in Los Angeles, met with former members of the Eames office and Llisa and Eames Demetrios (Eames' grandchildren).

3.4 Great Practice - Charles + Ray Eames, Peter Zumthor and Tadao Ando (cont.)



Tadao Ando, Great practice overview



Field visit to Tadao Ando projects during construction



Michael Govan, director of LACMA, discussing the construction of the museum expansion designed by Peter Zumthor

Impact

Since 1996, over 600 students and over 1,500 architects and their colleagues (clients, staff, consultants and construction teams) have been involved in these seminars. Over the past 20 years, this course has contributed to the expansion of teaching of professional practice beyond the legal, technical and business aspects of “how-to” run an architectural practice. Today, building on the case method in law and medical education, most premier professional practice courses in architecture school incorporate multiple stories from real world architectural practices - people, projects and professionally challenging situations - as the backbone of their immersive pedagogy. Students learn why and how leaders in our profession, the great practitioners, practice and continue to transform their knowledge into a capacity for perceiving our world and offering life enriching responses which are culturally, environmentally and socially sustainable.

Recognition

awards

2003 National AIA Education Honors Award for Teaching Innovation - Honorable Mention

publications

2006 “Inside the Office of Charles and Ray Eames” Ptah (Helsinki: Aalto Foundation, 2006) pp. 46-63.

2004 “Awakening Consciousness: Observing Great Practice” 2003 Annual Meeting Proceedings, Chhayal Parikh, editor, (Washington: ACSA, 2004) pp. 508-510.

presentations

2024 Charles + Ray Eames
AIA Florida Gulf Coast, Sarasota

2012 Inside the Office of Charles + Ray Eames
University of Tennessee, Knoxville

2009 Charles + Ray Eames
L’Ecole des Beaux Arts, Paris

2005 Inside the Office of Charles + Ray Eames
Alvar Aalto Foundation + Alvar Aalto Academy, Helsinki

2003 Great Practice: Charles + Ray Eames & Tadao Ando
National ACSA Annual Meeting, Louisville

2000 Great Practice: The Office of Charles + Ray Eames
University of Florence

1991 Thoughts on 901
Los Angeles Forum for Architecture and Urban Design

Declaration of Responsibility: I have personal knowledge of the nominee’s responsibility as faculty lead for the Great Practice seminar.

Paola Sanguinetti AIA, ASU Design School Director + Professor of Architecture

RESEARCH and SCHOLARSHIP

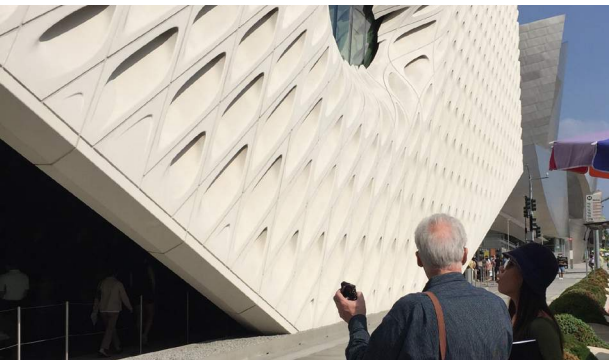
3.5 Lessons from Japan and the United States (1999)



Japanese Shokunin - Master craftsman



The Gallery of Horyuji Treasures by Yoshi Taniguchi



DSR Broad museum tour

Role of Nominee

Max Underwood AIA, ASU Professor of Architecture
Co-Principal Investigator with Dana Buntrock, architect and University of California Berkeley Professor
Sponsors: ASU, University of California Berkeley + private donations

Scope/Challenge

In the 1990's a handful of innovative emerging Japanese and US architectural practices focused on deep research and the development of new sustainable materials, digital fabrication and design-build construction technologies as drivers of change. This prompted important questions: What are they doing? And, what are the important lessons for innovation in architectural practice today?

Action

During sabbatical field research in the fall of 1995, Max spent six weeks in Japan and six weeks in the US, building upon Dana Buntrock's research. In Japan, Max visited the offices and construction sites of Tadao Ando, Arata Isozaki, Toyo Ito, Kengo Kuma, Fumihiko Maki, and Yoshio Taniguchi. In the US he met with Frank Gehry, Thom Mayne, Antoine Predock, and Williams Tsien. With each, he discussed why and how innovation actually happens in their offices, construction sites and buildings.



Toyo Ito - Brugge Pavilion Prototype



Toyo Ito - Brugge Pavilion Construction

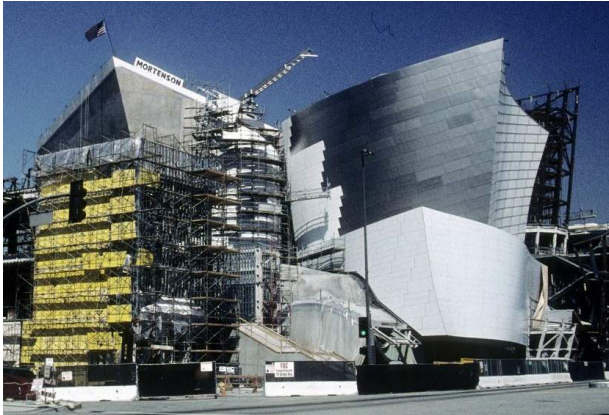


Kieran Timberlake, Cellophane house construction MoMA



Kieran Timberlake, Cellophane house detail

3.5 Lessons from Japan and the United States (cont.)



Frank Gehry - Disney Concert Hall construction



Frank Gehry - Disney Concert Hall construction site visit with Craig Webb



Phil Turner - Olson Kundig gizmologist workshop visit

Impact

Before the internet provided the world with hyperconnectivity, Max's broad field research in Japan and the US was unique and a landmark in sharing why and how new innovations were emerging in architectural practice and in the construction trades. Before this work, this knowledge was fragmented, shared only by word-of-mouth stories from individual architecture firms and a few architecture and construction magazines.

The resulting "Lessons from Japan and the United States" presentation and subsequent Material Connexion article, illuminated this important research and findings on the major lessons on innovation from both countries - which included organizational innovations, technological/process innovations, and product innovations. Since 1999, these innovation lessons have led to a re-conceptualization of the architectural practice and a redefining of its legal and professional boundaries in both countries. Many of the innovations presented have since become mainstream, particularly in the integration of design and construction in sustainable design, building information modeling (BIM), advanced materials, digital fabrication, and ecological friendly construction practices throughout the profession.

Recognition

publications

2000 "Innovation: Lessons from Japan and the United States"
Matter, Material Connexion, Winter 2000, Vol. 3, #1, pp. 4-5. (co-authored with Dana Buntrock).

presentations

2009 "Deep Matters - research in education and practice"
AIA National Convention session (w/ Kieran Timberlake)

2008 "Deep Matters - research in education and practice"
ACSA Teacher's Seminar, Cranbrook (w/ Kieran Timberlake)

1999 "Innovation: Lessons from Japan and the United States"
East-West International Conference, Honolulu, Hawaii

Declaration of Responsibility: *I have personal knowledge of the nominee's responsibility as co-principal investigator for field research in Japan and the United States.*

Ron McCoy, FAIA, ASU Director + Professor of Architecture (1995-2008)

3.6 Luis Barragán: An Architecture of Space, Light, Color and Texture (1991)



Convent of the Capuchin Sacramentarias, Chapel

Role of Nominee

Max Underwood AIA, ASU Associate Professor of Architecture
Co-Principal Investigator with Ignacio San Martín (1943-2019), Landscape Architect and ASU Professor
Sponsors: Arizona AIA, ASU Center for Latin American Studies, ASU Architecture and private donations

Scope/Challenge

In 1990, following the death of Pritzker Prize laureate Luis Barragán (1902-1988), Max and Ignacio San Martín traveled to Mexico City and Guadalajara to research, document and ultimately share Barragán's work with students and a broader audience and, importantly, to preserve the oral histories of individuals who had worked with him.

Action

Max and Ignacio presented their research at ASU through an expanded exhibition of 160 Armando Salas Portugal photographs, 15 years after his famous MOMA exhibition; and an international symposium that featured speakers who had worked with Barragán and National Mexico Federation of Architects President, Lorenzo Aldana AIA. Over 400 students, architects, and community members participated in this exhibition and symposium. The lectures and further research were published in Luis Barragán: The Phoenix Papers and "Luis Barragán: Architect of the Intangible" Americas (Washington DC: OAS, 1991).

Impact

Building on this exhibition, symposium, publications and presentations Max has established connections with major artists and architects in Mexico City, resulting in his Mexico City: Luis Barragán + Contemporary Art + Architecture tours (see Exhibit 3.9), and a series of professional internships for his graduate students throughout Mexico.



Max with mother superior at Convent of the Capuchin Sacramentarias



Luis Barragán: The Phoenix Papers



Guests speakers for international symposium focused on Luis Barragán

3.6 Luis Barragán: An Architecture of Space, Light, Color and Texture (cont.)

Recognition

publications

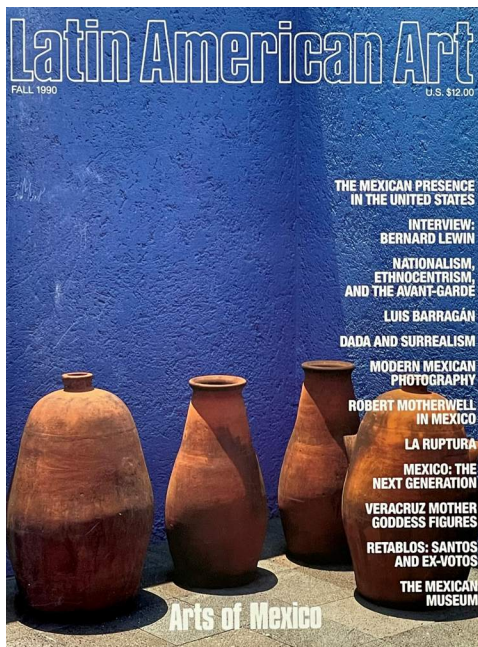
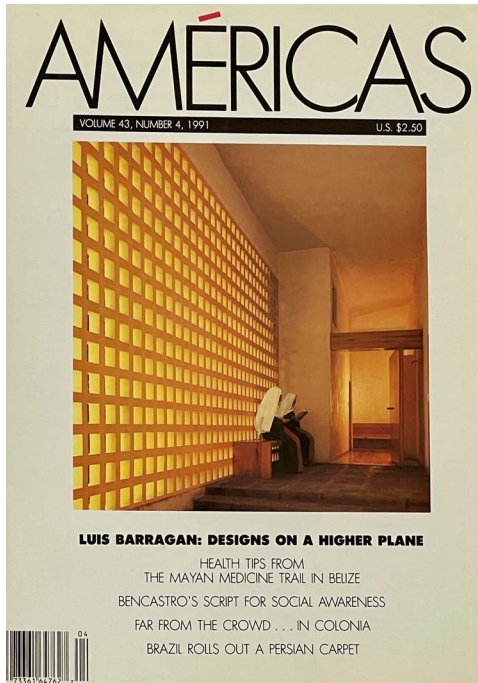
- 1997 Luis Barragán: The Phoenix Papers (Tempe: Arizona State University, 1997)
- 1990 "Luis Barragán: Modern Mexican Architecture"
Latin American Art Magazine (Volume 2, Number 4, Fall 1990)
- 1991 "Luis Barragán: Architect of the Intangible"
Americas (Washington DC: Embassy of the Organization of American States, 1991)

presentations

- 2005 "Luis Barragán"
Kansas State University
- 2003 "On the Work of Luis Barragán"
University of Arkansas
- 2003 "On the Work of Luis Barragán"
Syracuse University
- 2002 "Luis Barragán"
Universidad Autonoma Metropolitana, Mexico City
- 2000 "Luis Barragán"
Instituto Interamericano de Arquitectura
- 2000 "Great Practice: Luis Barragán"
University of Tennessee
- 1995 "Luis Barragán"
Andrews University
- 1993 "The Poetry of Luis Barragán"
Catholic University

Declaration of Responsibility: I have personal knowledge of the nominee's responsibility as co-principal investigator for research into the work of Luis Barragán.

Ron McCoy, FAIA, ASU Director + Professor of Architecture (1995-2008)



EMPOWERING A BROADER AUDIENCE

3.7 Introduction to Architecture and Environmental Design (2004-present)



Teaching design to the broader university community



Since 2004, over 18,000 freshman have taken this popular course



Overview of an Introduction to Architecture and Environmental Design

Role of Nominee

Max Underwood AIA, ASU Professor of Architecture
Faculty lead + Teaching Teachers mentor, with four co-teaching assistants (PhD and MArch graduate students)
Arizona State University

Scope/Challenge

In 2004, Max inherited the ASU College of Architecture and Environmental Design's freshman survey course - ALA 100: an Introduction to Architecture and Environmental Design - whose goal is to teach architecture and ecological design to the broader university community of non-architecture majors.

Action

Max transformed the pedagogy of this freshman class to personalized, collaborative, and hands-on learning with his co-teaching assistants (empowered TAs). He refocused the course to assist each student in their pursuit of mastery and life-long learning, that influences how they see, feel, question, think and act. Max's course is challenging, engaging and popular. His curriculum pursues ideas and answers questions that shape contemporary architecture, design, the environment, and the student's own lives.

He first introduces foundational architecture and ecological concepts and their real-world applications, in illustrated lectures supplemented by "Inside the Designer's Studio" sessions, where local designers - architects, landscape architects, new media designers, industrial designers, interior architects, video game designers, film makers, city planners, community activists and ecologists - join students to share their life journeys, professional visions, design processes, professional challenges, and recent work. Following each Designer's 20 minute talk, a lively and fun Q+A conversation ensues, inspiring students to continue to develop a deeper understanding of the major ideas, conditions and forces that influence their lives, architecture and design today.

Concurrently, deeper personal learning occurs as the freshmen apply their new architecture and ecological understanding in two Collaborative Design Challenges - the Lightest Cardboard Chair, and Designing with a Local Nonprofit Organization, which require them join small design team groups and go out into their local community, actively see, feel, question, think and act.

Impact

Since 2004, over 18,000 freshmen have this popular course, with 500 students attending in person and 500 students online every semester. The course's impact extends beyond enrolled students, with an expanding Inside the Designer's Studio audience of interested local citizens, architects, designers and past students from throughout the university. Additionally, with over 1,000 students out in their local communities designing with local nonprofit organizations, the impact of the course continues to flourish, grow and matter.

3.7 Introduction to Architecture and Environmental Design (cont.)



Students design for the lightest cardboard chair



Students collaborating on their design for Release the Fear, nonprofit organization



Student testing for design of the lightest cardboard chair

Recognition

publications

2019 “Effectively preparing, collaborating with, and empowering Teaching Assistants”
NBDSC Annual Proceedings 2019

presentations

2019 “Collaborating with and empowering Teaching Assistants”
National Beginning Design Student Conference, Denver

2018 “Learning futures: space, co-design + collaboration”
Arizona Education Leadership Summit, Phoenix

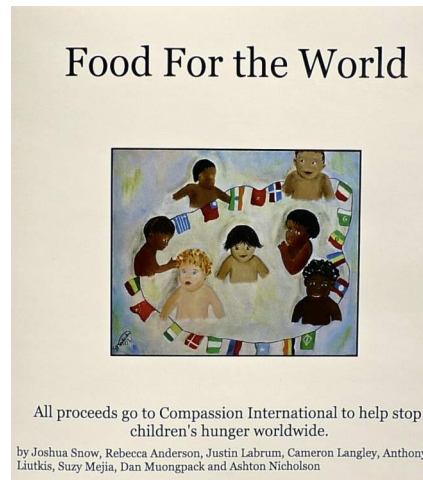
2013 “Fresh affinities - the wisdom of 15,000 freshmen”
UNLV, School of Social Work, Las Vegas

2006 “Digital Tools for Teaching and Learning”
National ACSA Annual meeting, Salt Lake City

1992-4 “Hypermedia Project Committee “
National AIA, Washington DC

Declaration of Responsibility: *I have personal knowledge of the nominee’s responsibility as faculty lead for the Introduction to Architecture and Environmental Design course.*

Ron McCoy, FAIA, ASU Director + Professor of Architecture (1995-2008)



Student design for local nonprofit organizations



Students design a Food network with a Navajo family and Basha Foods

3.8 Great Cities (1992-present)



Overview of historic evolution of cities around the world



Students Public Space interview, Bryant Park



Students interview with Lompoc Mayor Jenelle Osborne

Role of Nominee

Max Underwood AIA, ASU Professor of Architecture

Faculty lead + Teaching Teachers mentor, with two co-teaching assistants (PhD and MArch graduate students)
Arizona State University, School of Architecture

Scope/Challenge

Cities, communities and architecture are undergoing radical change as we think and live differently - transforming public spaces, neighborhoods and our inherited cultural institutions in new and innovative ways. This is a shift from an excessive adherence to prescribed forms of architecture, urban space and master plans of authority and power to new modes of systems thinking about open networked processes of emergent ecology and adaptive urbanism.

Action

Max's created the Great Cities course to allow students to understand the historic evolution of cities around the world, their generative urban elements, and the specific cultural, social, political, economic, and technical forces that shaped their evolution. A series of illustrated lectures, readings, and quizzes is followed by students going out into their city in three field assignments: the Creators of Great Cities interview, Public Spaces interview, and City Board Game. The value of these three assignments is to help each student observe, meet local citizens, and think deeply together about the issues their own city faces, how they are could be solved, by whom, how and where.

In the Creators of Great Cities interview, each student witnesses first-hand how local citizens have built on and continue to extend the city's historical legacy to solve today's urban problems. Students meet and interview, on-camera, a creator of their own city about their life experiences, activities and resultant impactful actions. In the Public Space interview, students build upon the work of Danish architect and public space designer Jan Gehl, by experiencing and documenting two key public spaces in their city, and interviewing, on-camera, three generations of the public space's users — kids, their parents and grandparents — about what works, what doesn't, and ways to improve it. In the City Board Game project, students join small design team groups to create and build a board game for children that allows multiple generations to learn about the history of their city, its key urban elements, past design actions and possible futures, in lively fun play.

Impact

Since 1992, over 4,000 students have taken Max's Great City course. It is popular with over 125 students every semester. Its impact extends beyond the enrolled students, with an ever expanding community of Creators of Great City and Public Space interviewees — politicians, architects, business leaders, city employees, community activists, families, and local citizens. Since 2018, Great Cities is offered online via ASU's innovative online degree program, with over 1,000 students from around the globe actively engaging their city and completing the course.

3.8 Great Cities (cont.)



Children playing their City Board Games



Children playing their City Board Games



Children playing their City Board Games

Recognition

awards

1996 National AIA Education Honor Award for teaching innovations - Honorable Mention (City Boardgame)

publications

1996 "Inspiring Children: an Urban Design Game"
Honoring Teaching Excellence (Washington DC: AIA Press, 1996) pp. 54-58.

presentations

1995 "Inspiring Children: An Urban Design Game"
National ACSA Annual Meeting, Seattle

1993-5 "Urban Plan Documentation"
National ACSA Annual Meetings in Charleston, Montreal and Seattle

Declaration of Responsibility: I have personal knowledge of the nominee's responsibility as faculty lead and mentor for the Great Cities course.

Paola Sanguinetti AIA, ASU Design School Director + Professor of Architecture



Great Cities overview

3.9 Mexico City: Luis Barragán + Contemporary Art + Architecture tours (1996-present)



Will Bruder touring Cuadra San Cristóbal



Tom Kundig touring Casa Ortega

Role of Nominee

Max Underwood AIA, ASU Professor of Architecture

Co-organizer and co-tour leader with Anibal Figueroa, Mexican architect + UAM Professor

Sponsors: Smithsonian Journeys/Painted Desert Art + Cultural Tours, ACSA, Scottsdale Museum of Contemporary Art and the Phoenix Art Museum.

Scope/Challenge

In 1996, Smithsonian Journeys/Painted Desert Art + Cultural Tours invited Mexican architect Anibal Figueroa and Max to organize and lead tours focused on Luis Barragán + Contemporary Art + Architecture tour, which filled in two hours with artists, architects, patrons and the general public from throughout the US and Mexico.

One of the most important and lasting impacts of the 1995 ASU Luis Barragán exhibition and symposium, co-organized by Ignacio San Martin and Max (see Exhibit 3.6), was an immediate and insatiable desire by everyone who attended - artists, architects, patrons and the general public – to travel to Mexico City to experience Luis Barragán’s masterworks and explore exemplary recent works by Mexico’s leading Contemporary artists and architects.

Action

Max co-designed the tour as a journey through time, experiencing the unfolding art, architectural and cultural history of Mexico City, and simultaneously meeting today’s leading Mexican artists and architects. The tour begins in the indigenous landscape of the Valley of Mexico followed by the floating Aztec gardens of Xochimilco, and Tenōchtitlan’s Templo Mayor. Attendees then visit the Zocalo, Museo Nacional de Antropología, and colonias (neighborhoods), and Luis Barragán’s home, houses, gardens and chapel, before visiting Mexico City’s next generation of artists and architects in their studios, homes, galleries and buildings.

Subsequently, over the past 30 years, Anibal Figueroa and Max have continued to organize and led other uniquely novel art, architecture and cultural Mexico City tours for Smithsonian Journeys/Painted Desert Art + Cultural Tours (1996-2016), the ACSA International Conference (2005), Scottsdale Museum of Contemporary Art (2006), and the Phoenix Art Museum Contemporary Forum (2013), returning to Barragán’s masterworks, and new museums, cultural institutions, private collections, and visiting with design professionals. Gabriel Orozco, Bosco Sodi, Perla Krauze, Enrique Norten, Mario Schjetnan, Andres Casillas, Alberto Kalach, Miguel Angel Aragonés, Michel Rojkind, Fernando Romero and Javier Sanchez. Which confirm that one of the most important architectural educational experiences for the general public is to go meet the people and experience the people, places, buildings and rich Mexican culture together with architects and their new friends.

Impact

Since 1996, over 1,800 individuals have journeyed to Mexico City with Max on these immersive art, architecture and cultural tours. The tours enable the artists, architects, patrons and public to connect with people, everyday life, culture, history, places and architecture, inspiring further cross-cultural exchanges, new collaborations, artistic projects and architectural commissions in Mexico and the US.

3.9 Mexico City: Luis Barragán + Contemporary Art + Architecture tours (cont.)



Eddie Jones touring Las Arboledas



Tour of GGG House by Alberto Kalach



Mexico City tour lunch at Hacienda Acamilpa

Impact (cont.)

Max has subsequently been asked to organize and lead architecture tours to Portugal (2024), Kyoto (2013), Istanbul (2010), Marfa and Arizona for the Cooper Hewitt Museum (2004) and the Centrale for Contemporary Art, Brussels (1998), enabling artists, architects, patrons and public to connect with people, everyday life, culture, history, places and architecture globally.

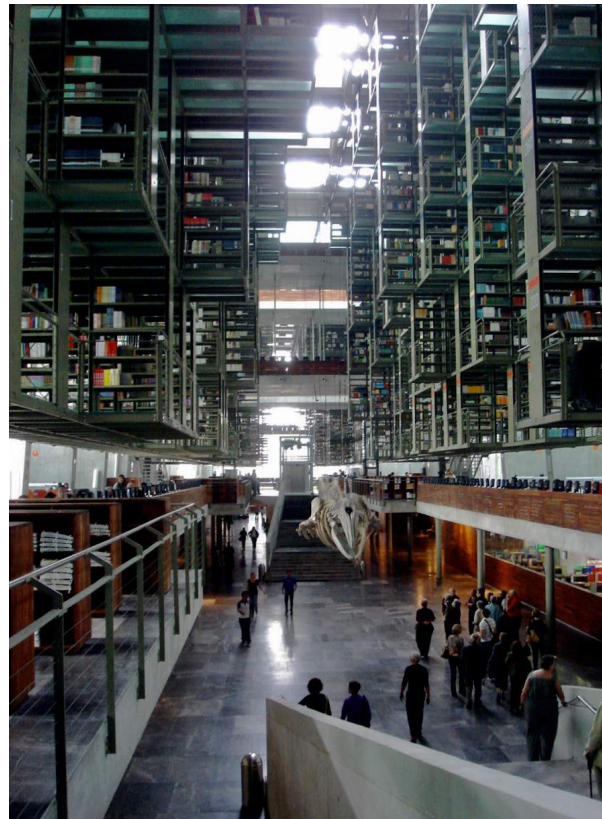
Recognition

presentations

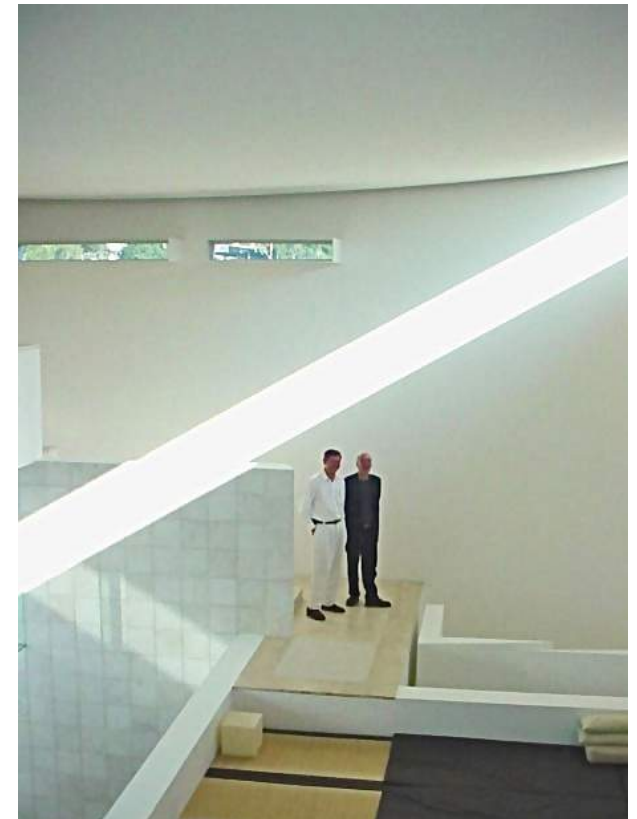
2009 “Luis Barragán in search of the intangible,”
Phoenix Art Museum

Declaration of Responsibility: *I have personal knowledge of the nominee’s responsibility as co-organizer and co-tour leader for the tours of Mexico City.*

Ron McCoy, FAIA, ASU Director + Professor of Architecture (1995-2008)



Tour of Biblioteca Vasconcelos designed by Alberto Kalach



Max and Anabal Figueroa leading architecture & cultural tour

4.0 REFERENCE LETTERS

- 4.1 **Renee Cheng, FAIA**
Senior Vice Provost and Dean, Herberger Institute for Design and the Arts, Arizona State University
- 4.2 **Marc Fairbrother, FAIA**
Principal, Marc Fairbrother, FAIA
- 4.3 **Rick Joy, FAIA**
Principal, Studio Rick Joy
- 4.4 **Reed Kroloff**
Dean, IIT College of Architecture
- 4.5 **Tom Kundig, FAIA, RIBA**
Principal, Olson Kundig
- 4.6 **Eric Logan, FAIA**
Partner, CLB Architects
- 4.7 **Michael Rotondi, FAIA**
Principal, RoTo Architects

"I reflect often on your perspectives and positions, and I think in some minor way you made me more tolerant of the established architectural conventions and institutions that I find myself navigating daily. It is a very special role that you play, as a sort of curator of architectural culture, and I am fortunate to have been able to get a glimpse into your world."

- Colin Billings (ASU MArch 05)