



Spring 2020

GLANCE

First look:

A campus for
the future



DEAR FRIENDS,

For a very long time, we have recognized that if there were ever a possibility to bring all of California College of the Arts' programs and curricula together— analog and digital, fine arts and architecture, design and writing, material-based and conceptual—it would strengthen them all. Well, it's happening. This spring, the college begins construction on a campus unlike any other, designed with extraordinary care and intention to carry forward the distinctive educational experience that can only happen here.

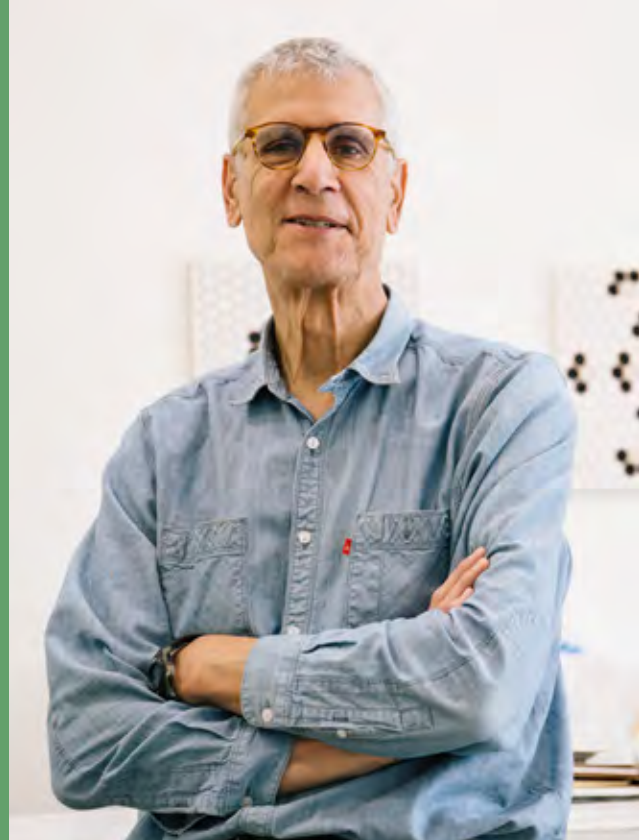
In 2006, our Board of Trustees laid out two big aspirations for CCA: create affordable, on-campus student housing, and unite the academic program on one campus. Neither was easy. Yet, through years of planning and the extraordinary generosity of alumni, friends, and parents, those goals will be achieved in San Francisco. By fall 2020, nearly half of our students will live steps away from where they learn, and CCA will, for the first time in its history, be a truly residential campus. And in fall 2022, our new Double Ground campus— designed by Studio Gang with input from dozens of students, alumni, and faculty— will open, and all of CCA's programs currently based in Oakland will come together with those in San Francisco. This unification will bring a new level of visibility to the college and, with it, an unprecedented opportunity to broaden understanding of the profound impact this institution is making on the city, the region, and the world.

Rarely does one find such an opportunity to consider not only the ways the built environment will support the curriculum, but also how it will transform what happens outside the studio and classroom. We know a significant percentage of learning happens outside the curriculum—it comes from the people you meet, the relationships you make, the experiences you gain from engagement with an urban center. In this regard, our expanded campus, designed to embody CCA's mission and values, will offer something truly distinctive, informed by the innovative ethos of the Bay Area, which permeates not only technology, art, and design, but also politics, social activity, and environmental action, and creates a deep understanding and appetite for the kinds of creative skills our students and faculty have.

The view that CCA founder Frederick H. Meyer held when he established the college in 1907, inspired by the values of the Arts and Crafts movement, still holds true on the CCA campus today: by involving young, creative people in the social, political, and economic life of the community, we enable them to make more interesting, more meaningful, and better work. That, in turn, enables them to improve the communities in which they live and work wherever they may be. We are building the ideal environment for this educational experience to take place. I can't wait to see what our students make of it.



PRESIDENT STEPHEN BEAL





1. Double Ground is so named because it will have two ground levels. The upper ground features an outdoor plaza, a park-like garden, and views of the maker yards on the lower ground. Three pavilions around the perimeter house classrooms, galleries, lecture halls, studios, and offices. All renderings courtesy Studio Gang.

SINGULAR VISION

DOUBLE GROUND

With an ambitious expansion in San Francisco, CCA unifies its campuses and designs a space for the future of arts education.

If you want a glimpse into the future of creative practice, there may be no better place to find it than the Osher Foundation Academic Center (affectionately known as “the Nave”), the broad, light-drenched central atrium of California College of the Arts (CCA)’s main building in San Francisco. The open, flexible gathering space stretches 350 feet from front door to back, serving as both the primary route from point to point within the building and a hub of creative and curricular activity.

Walk through the Nave on a September day, and you may find it filled with huge, inflatable shapes constructed from translucent plastic, or outfitted with fully functional furniture created from plain, brown cardboard—both examples of warm-up projects designed to launch the school year by immersing students in the type of intense collaboration, brainstorming, and learning through doing that will fuel their work throughout their time at CCA. Or you may discover





2. Student projects in the Nave, the transparent and open space that helped inform the design of Double Ground. 3. The Nave embodies the college's values of collaboration, experimentation, risk taking, and inclusivity. 4. A rendering of Double Ground shows how ample interior glazing reveals what's happening inside the central resource hub and adjoining workshops, creating opportunities for cross-disciplinary interactions.

fashion design students creating elaborate wedding dresses out of paper, to the delight of those passing through the space who would never see the process or product if it were sequestered in a traditional studio. Come back a few hours later and the dresses are gone, perhaps replaced by dozens of figure drawings scattered across the floor, their creators viewing and discussing them from the unique perspective of the level above. Later in the year, you can listen in on critiques as students from multiple programs across all disciplines present and discuss their work with their peers, faculty, and visiting artists, designers, scholars, and other professionals who come from across the city and around the world to participate in the lively conversations.





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The Nave—with its flexibility and transparency, where making and learning happen in the open and all who pass by are welcome participants—is a profound example of how CCA’s built environment supports and encourages an approach to education that is rooted in making and places a high value on collaboration, experimentation, risk taking, and inclusivity.

“There are few, if any, art schools with this level of transparency,” says Stephen Beal, CCA’s president. “Most architecture programs, for example, are in separate buildings on university campuses. At CCA, an architecture student will walk through the Nave and get bombarded with

a painting critique, an industrial design critique, a fashion critique, and a graphic design critique just to get to their studio class. It will have an impact. And perhaps it will encourage them to collaborate on a project with a fashion design student, or to consider a different approach than they would otherwise.”

This is the environment CCA’s ambitious campus expansion and unification in San Francisco seeks to amplify. Construction begins in the spring of 2020, and when the new campus opens in the fall of 2022, it will mark the culmination of more than a decade of visioning, dreaming, strategizing, planning, questioning, listening, learning, collaborating, fundraising, designing, and

building—all in the service of creating a space that will, Beal says, “redefine arts education for the future.”

The value—some would say necessity—of this redefinition is becoming increasingly clear, as our world’s thorniest problems demand solutions from radically creative people prepared to lead change, not just react to it. CCA’s founding values and established pedagogy, emphasizing experiential learning, interdisciplinarity, sustainability, and connection to community, have positioned the college particularly well to lead this approach to education.

5. Wide doorways and a continuous floor enable heavy materials to be moved around easily and into flexible outdoor courtyards on the lower ground called maker yards. 6. The pavilions' 11-foot-deep walkways offer views across the campus, enhancing a sense of connectedness and community.



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DESIGNING TO CCA'S VALUES

Today, as you complete your stroll through the future of creative practice as envisioned by the students of CCA and reach the back door of the Nave, you'll be met with a view of a vast concrete and asphalt yard, empty but for a few shipping containers and faded paint marks from past student projects. The Backlot, as it's known, is quiet now. But that's about to change dramatically.

On April 14, 2020, a celebration on the Backlot ceremoniously launches the two-year construction of Double Ground, the centerpiece of CCA's transformational expansion in San Francisco. Designed by Studio Gang, an architectural firm noted for its innovative use of materials, commitment to environmental sustainability, and deep research into the history, mission, and values of the organizations it works with, the project will transform the Backlot into a hub of making and learning, an open,

interconnected laboratory for practice and ideas that is welcoming, functionally flexible, and minimizes its carbon footprint.

"We're really an office that learns by experimentation, iteration, and working with material," says Studio Gang Founding Principal Jeanne Gang.

Before beginning their design work, Gang and her team spent many hours listening to the ideas, concerns, and vision of those who know CCA best. Students, faculty, studio managers, alumni, and many others offered their insights, and what the team heard informed the design on both practical and human levels. Among the priorities for the CCA community, according to Studio Gang's findings, was a design that would "anticipate and support the pace of change in education," "embody creative risk and experimentation," "make green space work," and fully integrate the campus and the surrounding neighborhood.

The architects also studied the ecology and history of the site. Over the past century or so, the neighborhood, which lies about a mile from the waterfront at the foot of Potrero Hill, has been a center for light industry and design. Testing during the preconstruction environmental review, however, revealed evidence of cultural activity going back much further—7,500 years or so—deepening the college's



understanding of the site's history and its early inhabitants, an exciting development that faculty are now incorporating into the curriculum (see "On This Land," page 24).

Studio Gang also found an immediate affinity with CCA's 113-year-old legacy as a college founded in the ideals of the Arts and Crafts movement—which valued the integration of practice and theory; making and thinking; art, design, and craft rooted in a commitment to the social good.

"We're really interested in the qualities that materials have," said Gang in a video describing her studio's approach to the project. "So a structure, if it's concrete or if

it's steel or if it's wood, each one of those materials is different. ... What I think is really interesting about the program at CCA is really embracing both traditional forms of making and new, digital forms of making, and I think that is, essentially, what 21st century artmaking is all about."

The Double Ground campus design is an architectural embodiment of the values and pedagogy that are central to CCA's mission. It will be, as Gang puts it, "creatively hackable," a fluid space that serves the needs of students and faculty today that can also easily evolve to support whatever creative practice and pedagogy require in the decades to come. The campus

is designed to facilitate interactivity—students studying glassblowing and robotics, etching and 3D printing, sculpture and interaction design, or any of CCA's 34 academic programs will encounter one another, learn from one another, and potentially collaborate on entirely new approaches to their respective disciplines.





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DOUBLE GROUND

Double Ground is so named because it will have, essentially, two ground levels. The “lower ground,” at street level, will house shops and studios requiring heavy equipment: facilities for glassblowing, ceramics, metal, sculpture, and furniture, among others. Wide doorways and a continuous floor devoid of steps or thresholds will enable heavy materials to be moved around easily (the transparency of these spaces ensures ideas move easily among them, too).

Many of these ground-floor spaces open into shared maker yards, flexible outdoor courtyards that serve as extensions of the surrounding shops while encouraging interaction and chance encounters among students working in a wide variety of disciplines and media. Ample windows reveal what's happening inside the adjoining studios, while maximizing the natural light inside. This literal and figurative transparency (an intentional continuation of the vibe in the current

Nave), extends to the “upper ground,” a second main level featuring an outdoor plaza and a park-like garden, with views down into the maker yards below. Dotted with plants and trees, this welcoming green space brings something of a traditional college-campus feel to the site and continues the opportunity for cross-disciplinary interactions and spontaneous meetings. Around the perimeter, three pavilions house classrooms, galleries, lecture halls, studios, and offices.

The unified campus will bring programs into proximity in a way that CCA's two-campus structure didn't allow. The Fashion Design program, for example, will be in the same pavilion as the Textiles program, enabling a level of collaboration and exchange of ideas beyond what's possible currently, with the former based in San Francisco and the latter in Oakland.

The pavilions, too, extend the theme of transparency and connectivity. The classrooms, labs, and studios are accessed via external walkways, balconies that

eliminate the need for internal hallways. The benefits of this design are many: The 11-foot-deep walkways don't require climate control and shade the spaces within, reducing energy use. They offer views across the campus, enhancing a sense of connectedness and community. And the interior spaces, with little need for supports or load-bearing dividing walls, are immensely flexible, easily adaptable to the changing needs of arts education and practice over time.

The pavilions will be constructed using mass timber, a building material consisting of thick layers of compressed, laminated wood (in this case, cedar) that is quickly emerging as a more climate-conscious alternative to concrete and steel. Appropriately for a school that counts innovation and environmental sustainability among its core values, CCA's project will be among the first in San Francisco to utilize the technology, which was only added to California's building code in 2016. With more than 10% of the global carbon footprint attributable to building materials, the choice of mass timber supports CCA's goal of attaining a carbon-neutral, net-zero-waste campus. There is also a material warmth to the wood, which will be sealed but unpainted, bringing a bit of the Oakland campus's coziness to San Francisco.

A LIVING, LEARNING LABORATORY

While Double Ground is the centerpiece of CCA's campus expansion plan, several other projects are underway that are integral to the realization of a unified campus. When CCA's Board of Trustees first outlined its vision for an expanded campus more than a decade ago, it identified the development of student housing as a top priority. The assignment was daunting: build enough on-campus housing to transform CCA into a residential campus, keep the cost to students comparable to those at peer institutions across the country, and do it in one of the most challenging housing markets in the world.

With ingenuity, collaboration, support from the city, and the generosity of donors who shared the vision for a residential CCA campus, Blattner Hall opened in the fall of 2018 with 30 apartment-style units housing 200 students just two blocks from CCA's main building. This coming

fall, an additional residence hall will open at 188 Hooper Street, adjacent to the main building and Double Ground.

Designed by San Francisco's Stanley Saitowitz | Natoma Architects, Founders Hall takes visual cues from CCA's main building, a former Greyhound bus maintenance center designed in the 1950s by Walter Netsch of Skidmore, Owings & Merrill. Echoing the existing building's signature red grid, the residence hall will enable 520 students to live where they learn, with a thoughtful mix of private and communal spaces—including an 8,000-square-foot dining hall and cafe for students, faculty, staff, and the public—that continue the intentional approach to connectivity throughout the campus. The first four floors will primarily house first- and second-year students (who are required to live on campus) in double suites, with graduate-student apartments on the fifth (top) level. When Founders Hall opens in the fall, it will join Blattner Hall and the Panoramic Residences—another student housing project about a mile from campus

in San Francisco's SoMa district. CCA will have 900 beds, enabling it to provide below-market-rate housing for nearly half its student body for the first time in its history.

Sharing a vision of the potential that CCA's campus expansion and unification holds, not only for the college and its students but for the very disciplines they come here to study, long-time CCA Trustee Steven Oliver predicts: "We're going to have a true community, where we're going to have 1,000 students living within 100 yards of the campus. ... It's a real glimpse of the future. They're going to see what the future's going to be like well before the rest of the world, because it's going to be created here."

7. Double Ground (shown here from above) is a fluid space designed to unite CCA's diverse disciplines and easily evolve to the changing needs of arts education and practice over time. 8. Founders Hall will serve as a residence hall for more than 500 students and feature an 8,000-square-foot dining hall and cafe that's open to the public. Photo by Nicholas Lea Bruno/CCA. 9. With the completion of Founders Hall, CCA will be able to provide below-market-rate housing for nearly half its student body for the first time in its history, and amid one of the most challenging housing markets in the world. Rendering courtesy of NY Architectural Renderings.



NURTURING OAKLAND'S LEGACY

The Oakland Campus Legacy Committee is working to archive the campus's rich history and bring its unique spirit to San Francisco.

In 1922, CCA (then the California Guild of Arts and Crafts) purchased the 4-acre James Treadwell estate at Broadway and College Avenue in Oakland. Once there, a group of students, alumni, faculty, and staff planted the seeds of CCA as we know it.

In 2022, the programs in Oakland will unify onto the San Francisco campus and, thanks to another group of students, faculty, alumni, and staff, the campus culture consecrated by nearly a century of artmaking and cultural transformation will grow to new heights.

"It's very poignant that the campus was purchased in 1922 and we unify in San Francisco in 2022. It gives us a sense of a cycle, a full century cycle," says Deborah Valoma (MFA 1995), professor of Textiles

and graduate Fine Arts and chair of the Oakland Campus Legacy Committee (OCLC).

The OCLC, a committee of faculty, staff, and alumni formed at the request of Provost Tammy Rae Carland, convened its first meeting in fall 2018. Its mission is "to think through what's unique about the Oakland campus, how to celebrate it, and how to bring it to San Francisco," Valoma says. Through the work of OCLC, the college is sensitive to its own history at this moment of transition and to the generations of individuals who have memories of the Oakland campus.

The group's work includes subcommittees that focus on different aspects of the move, including recording oral histories, photographing the campus, documenting artifacts and art objects, harvesting plants and seeds located on the campus grounds, and possibly compiling visual and written projects that highlight the campus's history.

The OCLC is also helping design celebratory final events and brainstorming how to ensure Oakland's campus culture—something much less tangible to transport than artifacts or recorded histories—is present on the expanded campus.

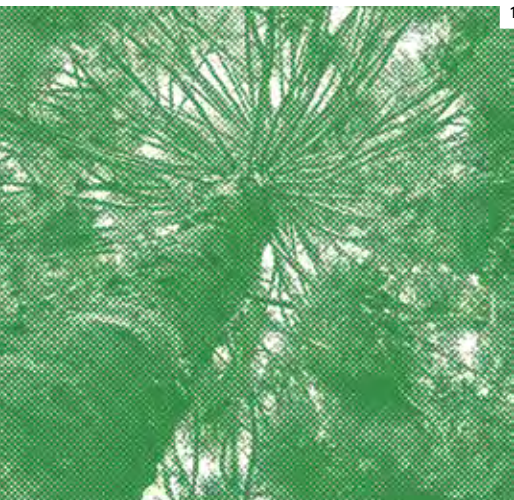
"We've discussed how to honor the legacy of freewheeling creativity and pedagogy that were developed on the Oakland

campus over that 100-year period," Valoma says. "Our campuses have different cultures. There's a kind of renegade quality to the Oakland campus that has been foundational to the college's character and that will be a benefit to everyone—both those who work and study in San Francisco and those who work and study in Oakland now. We want to unify those two cultures rather than having the Oakland campus simply assimilate into the San Francisco campus."

Much of that cultural transition might happen organically, Valoma notes, thanks to the redesign of the San Francisco campus, which strategically places clusters of CCA's varied disciplines near one another. As Textiles program faculty, Valoma especially sees the value of unification and the visibility it offers.

"Textiles is not even located on the Oakland campus. We're across the street, and there's a sense of being far away and invisible," she says. "It will be a boon for us to be in the center of the mix."

Currently, CCA has entered the Oakland campus into an option agreement with Equity Community Builders (ECB) and Emerald Fund. The agreement allows ECB and Emerald Fund to acquire the property for redevelopment contingent on certain conditions and also allows CCA to work closely with the developers on plans for



1. The Oakland Campus Legacy Committee (OCLC) is thoughtfully archiving the campus's nature, artifacts, and memories before unifying with the San Francisco campus. Photo by Nicholas Lea Bruno/CCA.
2. The college's founder Frederick H. Meyer stands near the Century Plant in Oakland, circa the 1950s. Photo courtesy CCA Libraries.
3. Blue Gum eucalyptus trees line the walk toward Macky Hall in 1926. Photo courtesy CCA Libraries.



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DEBORAH VALOMA
*Oakland Campus Legacy
Committee Chair*



4. The OCLC wants to ensure that Oakland's character has room to grow in the expanded San Francisco campus, where students studying textiles, like Anna Nunes (BFA Textiles 2020), can work more closely with students in related programs, like fashion design. Photo by Nicholas Lea Bruno/CCA.
5. Alum Michael Muscardini (Printmaking 1972) draws while sitting on the Oakland BART tracks in the early 1970s. Photo courtesy Michael Muscardini.

property reuse throughout the entitlement process, which is underway. The kinds of uses the developers hope to incorporate in repurposing the existing campus include publicly accessible community gathering spaces, affordable housing, office space for arts nonprofits, bike parking, and the preservation of the campus's historic buildings and trees.

It was important for the college to work with the chosen developers to envision a future for the existing Oakland campus that benefits the surrounding community and honors CCA's arts legacy. Environmental, social, and cultural responsibility have always been important to CCA, and on Oakland's campus, these values were firmly rooted into the college's identity.



When CCA purchased the Oakland campus in 1922, students, faculty, and founder Frederick H. Meyer participated in the landscaping and tree planting that gave Oakland its pastoral aesthetic—beloved and maintained by the generations that came after. Alum Michael Muscardini (Printmaking 1972) worked as a groundskeeper on the Oakland campus from 1972 to 1974, an experience that he calls "very instrumental" to his approach toward his future business, Muscardini Cellars in Sonoma Valley.

When several Eugenia trees on campus died during his tenure, Muscardini planted what eventually grew into two giant redwood trees to compensate for the lost greenery. He accepted an employee of the year award from the college in 1974 thanks to his work tending the campus grounds.

"I was standing in the back of the room [at the ceremony] with a shovel in my hand, dirt under my fingernails," he recalls. "I've often used those trees as inspiration for other trees I've planted in my lifetime. I said, 'I want to plant a tree like that on something that I own so my grandchildren can appreciate it.'"

Thanks to the conscientious efforts by the OCLC and the redevelopers, memories like Muscardini's and Oakland's one-of-a-kind legacy will live on.

COMMITTED TO CRAFT

CCA reaffirms its Arts and Crafts roots on its new campus, with updated, sustainability-focused studios for fine arts programs, such as Ceramics and Glass.

Is CCA still committed to craft? The concern was raised by several who participated in early discussions about CCA's campus expansion and unification in San Francisco. Would the profile of some programs most closely associated with craft and making—such as glass, ceramics, printmedia, jewelry and metal arts, textiles, and several others currently based in Oakland—be diminished in the transition to a new campus?

“The concept of rooting the education in making has always been part of the college's history,” says CCA President Stephen Beal. “In some respects, having a divided campus, with many fine arts programs in Oakland and design and architecture in San Francisco, separated that. Bringing our whole community together allows us to really double down on this idea of making across all of the disciplines.”

The new campus design not only considers how programs rooted in making can thrive in San Francisco, it recognizes their value in a digital age and ensures these fields are positioned to continue into the future.

In an interview about the value of liberal arts education, Dean of Fine Arts Allison Smith spoke to the ongoing importance of


making and materiality: “In art school we can ask really hard questions. Part of artistic research is to ask the questions people aren't asking and to make the connections between disciplines that haven't been made, leading to even more difficult or complex questions. To me, art schools are vitally important places in our culture that can hold space for questions and critique, and we do that while grappling with materiality and process, through both traditional and leading-edge ways of physical making and doing.”

The move also provides a rare opportunity to reconsider the needs of today's (and tomorrow's) students, and to make use of advances in technology and inclusive design to improve safety, sustainability, and accessibility standards.



1

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A photograph of a student working in a hot shop. The student, a young woman with blonde hair tied in a bun and wearing glasses, is seen from the side, holding a long metal rod. She is wearing a dark, sleeveless top. The background features a large, multi-paned window that allows bright light into the room, creating a silhouette effect on the student. The floor is dark and reflective.

1. A student works in the Oakland hot shop in 1989. Photo courtesy CCA Libraries. **2.** Sophia Georgopapadakos, a painting and drawing student, works in the hot shop during an introduction to glass course. On the expanded campus, students will have even more opportunities to explore different disciplines. Photo by Nicholas Lea Bruno/CCA.



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NATHAN LYNCH

Ceramics and Glass Chair

3. "Glass is really magical," says Lancelot Fraser, studio manager. "It can be both hard and soft, strong and fragile. There are unlimited possibilities with glass." 4. Glass Studio Manager Lancelot Fraser. Photo by Nicholas Lea Bruno/CCA.

GLASS: A CASE STUDY

"The main advantage of moving to San Francisco is that it will make it easier to collaborate and partner with other fine arts programs, and even with programs in other divisions," says Nathan Lynch, chair of the Ceramics and Glass programs. "Our curriculum can be stretched out in many different directions to be broader, stranger, and more wonderful."

Yet, there's no denying that the experience of artmaking will be different following unification. "It's still a great loss for the Glass program to leave the Oakland campus and the autonomy we had over there," Lynch concedes. But he recognizes the advantages as well. "The proximity will allow us to add courses to the curriculum that we wouldn't have been able to offer if we just taught BFA Glass or fine art students. The current two-campus system makes these interactions difficult and awkward."

An interdisciplinary approach to the program's curriculum has already sparked new course ideas. An upper division course bringing together glass and architecture

students is already underway (SiteGlass, taught by senior adjunct faculty members Elin Christopherson and Megan Werner), and discussions have started around developing courses in illustration, animation, and film that explore the artistic and utilitarian potential of glass-based screens and lenses. And being in a city that's a global hub of technology and material innovation has its own curricular and career advantages.

Interactions can extend beyond specific courses, too. Students and faculty in other divisions can leverage the technical dexterity of lifelong practitioners, such as Glass Studio Manager Lancelot Fraser, in order to expand their own creative impact. He offers the example of a student in an interaction design course who might seek a blown-glass product for a project.

"Glassblowing takes years of practice," he says. "We could take our expertise and help them design and fabricate this object as a prototype, then give them a list of local studios they can hire to make more. We can help them figure out all that early legwork and provide an educational experience of working with a glass facility."

The planning of CCA's Double Ground campus expansion included years of research and revisions, and the deep expertise of practitioners and CCA studio managers like Fraser were essential to the process. Fraser has worked for several years with Jensen Architects, Studio Gang, Meyers+ Engineers, energy specialists, and others to figure out issues such as ventilation and flow rates of gas, water, electricity, and compressed air. Studio managers recorded data on how much energy tools and equipment were using, and advised on floor plans and equipment orientations that would best serve the



campus's sustainability and flexibility goals. They determined which equipment might be moved and which would be more practical or efficient if new.

"It's been a collaboration between us, as the equipment material experts, and the architectural engineers sharing information and helping design these things together," Fraser says. "We are creating a studio that we envision versus being handed a room."

Double Ground will employ innovative processes for ventilation and energy reuse in the heavy making facilities, supporting sustainability goals. Recuperators on the glass-fired equipment will harvest heat and push that hot air back inside, significantly reducing gas intake. The glass spaces will have some of the most technologically advanced and state-of-the-art equipment on the market, such as an electric furnace designed for superior heat reclamation and atmosphere control.

Fraser, who graduated from CCA's BFA Glass program in 2010, notes that few glass programs remain, especially at the university level. "Glass is one of the first things they're dropping because they look at the energy consumption and how much it costs," he says. "Thankfully, CCA has seen

the pattern of people closing down studios and came to the realization that, if we keep glass, we might be one of the only schools left on the West Coast that teaches it."

Designing the space from the ground up also offered an opportunity to consider issues of layout—questions unaskable in Oakland's Shaklee Building, where the Glass program had to manifest around an already established infrastructure. As Double Ground was designed, CCA studio managers were involved in decisions like what should go where; ensuring the cold shop is close to the grind and polish area, for example, or that the mold room is close enough to the kiln room so students don't have to drag heavy investment molds from one end of the building to the other.

"Our current layout in Oakland, you have to walk through the cold shop to get to classrooms. The loudest, dirtiest, wettest space. People shouldn't be walking through there. In San Francisco our cold shop is now isolated to only people who are cold working," Fraser says. "The cold shop will be surrounded by windows so the public can see without having to deal with the sound, water spray, and dust. They can witness the excitement of the studio without being in it. And I can monitor the studio without being inside it."



5. Carleen Murakami, a glass student, and Chris Barrick, an industrial design student, work together in the hot shop. The connectivity of the expanded San Francisco campus will enhance the cross-disciplinary partnerships already being forged in Oakland. Photo by Nicholas Lea Bruno/CCA. 6. A student makes a sign for the CCAC Student Metal Arts Exhibition in 1968. Photo by Eric W. Cheney/CCA Libraries.



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7. Metal tubes in the hot shop, where multidisciplinary students learn about glassblowing. Photo by Nicholas Lea Bruno/CCA. 8. Marvin Lipofsky, professor and chair emeritus of glass, instructs a student in the hot shop, circa the 1970s. Photo courtesy CCA Libraries. 9. The kiln room on Oakland's campus. 10. To create this object, industrial design and glass students in an interdisciplinary course used a CNC router to make a mold and then blow glass into the mold. Photo by Nicholas Lea Bruno/CCA.

Fraser's office will be centralized between the hot shop, cold shop, and kiln room, he says; nearby is a classroom space dedicated for glass course critiques, which could see myriad applications of the material because of the program's new home. Other heavy making spaces, such as the wood studio and the Digital Craft Lab, will be nearby.

"Glass is really magical," observes Fraser. "It's an amorphous material that can stretch and pull and inflate. It can be both hard and soft, strong and fragile. There are a lot of misconceptions about it as a material and how to work with it. There are also unlimited possibilities with glass."



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Glass is one example, but other programs will see similar benefits as they come together on a single campus. From opportunities to forge friendships and collaborative partnerships, to the chance to introduce new ideas and materials into their practice, the connectivity of the expanded San Francisco campus invites countless possibilities for new ways of learning and making. Still, the move is bittersweet for many who know and love the Oakland campus.

"Nobody wants to leave Oakland," Fraser says. "This is a beautiful campus with a lot of history. But we're all in agreement that we can't continue to operate in the facilities we have. We have to do something at some point. When every major, every program is in the same building or the same two buildings, the cross-contamination is better and fuel for collaboration is much bigger. The student experience will be strengthened."

All of the programs currently based in Oakland will continue on the new campus, as will CCA's commitment to traditional material craftsmanship expressed through forward-thinking engagement. As Lynch, a multidisciplinary artist himself, says, "The best part about CCA is the range of high-caliber artists that work here."

Soon, they'll have the highest-caliber workspaces to match.



9



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MARIA SULLIVAN HEMPHILL

Art Advisor, Zlot Buell + Associates

Maria Sullivan Hemphill is an art advisor at Zlot Buell + Associates, an art advisory firm in San Francisco. She has worked at major arts organizations, including Los Angeles County Museum of Art (LACMA), John Berggruen Gallery, and Bonhams.

Hemphill is an active supporter of the arts, serving as a founding member of CCA's affinity group the Makers Roundtable, and event chair at the San Francisco Ballet and San Francisco Symphony. She has served in leadership roles at the Schools of the Sacred Heart Alumni Association, Junior League of San Francisco, UCSF Partners in Care, and Junior Committee to the Women's Board of California Pacific Medical Center. She received her bachelor's degree in art history from the University of California, Los Angeles.



KENNETH M. NOVACK

Founding Partner, Schnitzer West

Kenneth M. Novack is a founding partner of Schnitzer West, one of the West Coast's leading real estate development firms. Concurrently with founding Schnitzer West, he served as chairman of Schnitzer Steel Industries and Liberty Shipping Group, as well as chairman and CEO of Schnitzer Investment Corp. and Lasco Shipping Co. Novack was also a partner in the law firm Ball, Janik & Novack.

Novack serves on the boards of BRIDGE Housing, Claremont McKenna College, and Eisenhower Medical Center. He is vice-chair of the board of California Pacific Medical Center and a life trustee at Lewis & Clark College. Novack received his bachelor's degree from Claremont McKenna College and a JD from the University of Southern California.



KIMBERLEE (KIM) SWIG

Mother, Volunteer, and Advocate of Education

Kimberlee (Kim) Swig's volunteerism and work in education has focused on creating opportunities for low-income and first-generation students. In recent years, Swig has served on the parents' boards at her daughters' schools, University of San Diego, Wake Forest University, and Tulane University.

Swig is a member of the advisory council at the Make-A-Wish Foundation, for which she chaired galas in 2004 and 2019. Her leadership roles include serving on the local committee of the National Capital Campaign of Tulane University, the National Museum of Women in the Arts San Francisco advocacy group, the Menlo School Board of Trustees, and as a board member at the San Francisco 49ers Foundation. She received her bachelor's degree from Loyola University in New Orleans.

MEET OUR NEW TRUSTEES

We are pleased to introduce three recently appointed members of the CCA Board of Trustees.

REMEMBRANCES



Beloved faculty:
KEVIN KILLIAN

(1952–2019)

WRITER, POET, PLAYWRIGHT, SCHOLAR, EDUCATOR

Faculty member Kevin Killian was a pioneering literary voice, generous collaborator, and champion for students and their work. He joined San Francisco's literary community in 1980 as one of the original New Narrative writers. Over the course of his rich career, Kevin published several poetry collections, novels, short stories, more than 50 plays for the San Francisco Poets Theater, and the memoir *Bedrooms Have Windows* (1989). His short story collection *Little Men* (1996) received a PEN Oakland award; *Impossible Princess* (2009) received a 2010 Lambda Literary Award; and *Tweaky Village* (2014), a poetry collection, was selected for the inaugural Wonder Prize. Kevin contributed greatly to scholarship on American poet Jack Spicer, winning an American Book Award from

the Before Columbus Foundation for his co-edited publication *My Vocabulary Did This to Me: The Collected Poetry of Jack Spicer* (2008).

Kevin joined CCA in 2005 and was known for his warmth and generosity—both as an educator and a colleague. On campus, he was a steadfast advocate for his students and their work. He supported their projects and could always be found at their events. To his colleagues, Kevin was a perennial collaborator. Whether through small press publications, research, or performance, he involved others in his journey to manifest writing in new ways. Kevin will be warmly remembered as a compassionate soul who cared deeply about the written word and the education of young writers and artists.



Esteemed philanthropist:
**PATRICIA W.
FITZPATRICK**

(1947–2019)

ART COLLECTOR, EDUCATION ADVOCATE, MOTHER, LEADER

Patricia W. Fitzpatrick was a passionate art collector, advocate for education, and mother of CCA alum Christopher Fitzpatrick (MA Curatorial Practice 2009). Patty, as she was known to her friends, joined the CCA Board of Trustees in 2011. She chaired CCA's Academic Committee and served on the Campaign Taskforce, CCA Wattis Institute Advisory Committee, Committee on Trustees, and Community Engagement Committee. She co-chaired a sold-out gala honoring design visionary David Kelley in 2017, as well as a record-breaking gala honoring event designer Stanlee R. Gatti in 2016. In her time as a CCA trustee, Patty's work and leadership was instrumental in raising more than \$2 million for student scholarships.

Beyond her dedicated work as a board member, through the Fitzpatrick Foundation, Patty supported elementary and secondary school programs for students and educators, with a particular emphasis on programs serving economically disadvantaged youths in the San Francisco Bay Area. Through her foundation, she was able to help a wide range of organizations that work to improve the lives and education of students. Her legacy as a devoted mother, joyful friend, and compassionate leader for arts and education will not soon be forgotten.



Esteemed alum:
ARLENE STREICH
(1939–2019)

ARTIST, MENTOR, TRAVELER, TEACHER

Arlene Risi Streich was a colorful, exuberant thread woven throughout the fabric of CCA. She earned a bachelor's of education in 1961 and a bachelor's of fine arts in 1966, and she remained closely involved with the college throughout her life. With her husband, Professor Emeritus Marty Streich (1927–1999), Arlene led the first cohort of students to study at the California College of Arts and Crafts El Molino campus in Erongaricuaro, Michoacan, Mexico, in 1968. "They were our protectors, teachers, counselors, guardians, and everything-else problem-solvers," recalled glass artist and alum Mary White (BFA Ceramics/Glass 1970, TCred 1971, MFA 1980), who was a student on that trip. "She was a true nurturer and nurtured her art and her family and friends with a warm joyous heart," White said in a letter read at Arlene's celebration of life on the Oakland campus.

Arlene worked for many years in the travel industry and taught at Oakland Public Schools, Diablo Valley College, Berkeley City College, and CCAC. A painter, she exhibited widely in the region and, in 2002, founded Asti Glass Design. Arlene was active in the Half Century Club, which celebrates alumni who graduated from CCA 50 or more years ago; served as president of the CCA Alumni Council from 2006 to 2008; and was instrumental in organizing a 50-year reunion and exhibition of the El Molino program. She is greatly missed by many in the CCA community.

IN OUR THOUGHTS...

ALUMNI

Ann Cherryman McClelland (BFA Graphic Design 1976)
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Iris Polos (BFA Painting 1967, MFA 1970)
Tobin Shreeve (MBA Design Strategy 2019)
Michael Stewart (BFA Glass 1981)
Arlene Streich (BA Art Education 1961, Painting 1966)
Phyllis Vincent Holmes (BFA Sculpture 2000)
William Robert Walker II (MFA 1971)

FACULTY

Tony DeLap (1927–2019)
Kevin Killian (1952–2019)

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Leddly Maytum Stacy Architects
McKinsey & Co.
Paulett Taggart Architects
Perkins + Will | Pfau Long
University of Virginia
University of Washington
urb-in
WRNS Studio

\$500–\$999

Atelier Cho Thompson, Inc.
Cass Calder Smith
Flad Architects
Handel Architects LLP
Mork Ulnes Architects
Reimagine
Stanley Saitowitz | Natoma
Architects Inc.
Studio BBA

\$250–\$499

Andrea Cochran Landscape
Architecture
Mark Horton/Architecture
TANNERHECHT Architecture

Gifts In Kind

Art Institutes International, San
Francisco
Victoria Chupruh
The Susan Ciriglio* (Photography
1971) 2001 Revocable Trust
Amanda Druckemiller
Tara Tucker (Sculpture 1992, MFA
1994) + David Harris
Cristina Hobbs (Painting/Drawing
2011)

Tirza Latimer
Molly Segal (Illustration 2006)

Founders Legacy Society**

Cal Anderson (Interdisciplinary
Design)
Carole A. Austin (Textiles 1978)
Jennifer Bain (Interdisciplinary Fine
Arts 1982)
Kimberly + Simon Blattner
Audrey Brown (Interdisciplinary
Fine Arts)
Claudia L. Bubeck (Painting 1980)
Susan Ciriglio* (Photography 1971)
Robert J. Cole
Mary L. Correia (Illustration 1967)
Doug Cover
Daniel J. Daniloff (Industrial Design
2011) + Susan E. Daniloff
Carole Doyle Peel*
Donald Fay (Interdisciplinary Fine
Arts 1950) + Linda Fay
Andrew Fisher (Jewelry/Metal Arts
1978) + Jeffry Weisman
Mrs. Phoebe Fisher-Wolters + Charles
Wolters* (Art Education 1958)
Koko F. Flowers (Graphic Design
1970) + Thomas E. Flowers*
Betsy Gits (Interdisciplinary Fine
Arts 1974)
Kenneth A. Goss, in memory of
Armando Rocha (Environmental
Studies 1980)
Ann Jones
Marian D. Keeler (Architecture 1990)
Jim Kidder
Roxanne Kupfer
Bob Levenson (Interdisciplinary Fine
Arts 1974) + Diane Levenson
Michael Lopez* (MFA 1963) +
Jeannette Lopez
Richard M. Lowenthal, MD
Donna Meisl (Interdisciplinary Fine
Arts 1982) + Helmut Meisl
Dr. Thomas L. Nelson + Dr. Wylida H.
Nelson
Gerald M. Ober (Commercial Art
1956)
Diane Oles (Interior Architecture
1984)
Nancy + Steven Oliver
Shepard Pollack* + Paulette Long
Edna M. Reichmuth* (Art Education
1939)
Dorothy Saxe + George Saxe*
Laurel Scheinman
Eve Steccati-Tanovitz (Graphic
Design 1969) + Ron Tanovitz
(Graphic Design 1969)

Margi Sullivan (Interior Design
1973)
Carol Jean Thompson*
Robert Baxter Todd *
Kern Toy (Graphic Design 1985)
Everett Turner* (MFA 1952) + Petal
Turner*
Sheila L. Wells (Art Education 1955)
Dr. Thomas J. White
Ronald + Anita Wornick
Anonymous (6)

GIFTS IN HONOR

Honoree

Donor

Carolyn DeVoto Salcido

Vivienne + Moez Virani

Andy Dong

Carina Wong (MBA 2019) +
MBA Class of 2019

Susan Cummins

Barbara Waldman + Dennis
Winger

Hank Dunlop

Alumni Association of the
Victorian Society Summer
Schools

Michael Bodziner (Interior
Architecture 1985)

Gary Bukovnik

Anita Denz

Mark Dutka (Interior Architecture
1992)

Helen Frierson

Nancy Golden

Sibyl Groff

Gary J. Hutton (Environmental
Studies 1975)

InHouse Design Studio, Inc.
Susie Jue (Environmental Design
1979)

Don Merrill

Steven Miller (Interior
Architecture 1992)

Joyce O'Connor

Larry Peifer (Interior Design 2012)

Phyllis Quinn

Joan Wells

Anonymous

Stanlee R. Gatti

Mary Vaughan Lester

Kai Haley (MFA 2008)

Nadya Direkova

Kay Kimpton Walker

Jennifer + Doug Biederbeck

David Kirshman

Mauree Jane + Mark Perry

Arlene + Paul Leiber

The Cutler Family

Lorna Meyer Calas

Gary Smith

Kimberlee Swig

Sydney Mondry

Joshua + Elizabeth Mondry

Cathy Podell

Barbara Bass Bakar

Frederick + Shelby Gans

Teri + Andy Goodman

Mary Vaughan Lester

Norma Schwartz

Josef Coresh

GIFTS IN MEMORY

Lauren Chapman Ruiz

Vanessa Slavich (MDes 2017)

Anonymous

Susan Ciriglio

Cynthia Alexander

Michael Allen (Photography 2001)

Fanny Garcia

Christopher Johnson

Dustin Smith

Tommy DeVoto

Carolyn DeVoto Salcido

Joe Girard

Rachel B. Stern (Sculpture 1972)

Leo Helzel

Susan Weiss

Rose + Harry Holtz

The Cutler Family

**Andrea Krueger (Graphic Design
1974)**

Kenneth Krueger

Kristina Laiblin (Environmental

Studies 1969)

Everett Rey

Ted Purves

Gail Plater

Tobin Shreeve (MBA 2019)

Reynaldo De Dios

Elizabeth Demakos (MBA 2019)

Maiko + Charrie Diaz de Rivera

Diane Jaskilka

Denise Regensburg

Molly Shreeve

Jim Walsh

Anonymous

*Deceased

**The Founders Legacy Society is made up
of alumni and friends of CCA who have
included the college in their estate plans.

BOLD MOVES



CALIFORNIA COLLEGE OF THE ARTS HAS NEVER SHIED AWAY FROM CHANGE.

Since the college's earliest days, CCA has moved locations several times in support of a growing student body and evolving arts disciplines. Today, we carry forward this legacy by boldly moving into our next century of art and design education. Here's a look at where CCA has been, and where our future is headed in San Francisco.

Photos courtesy CCA Libraries and by Nicholas Lea Bruno/CCA; renderings courtesy Studio Gang.

2022

CCA's living, learning laboratory comes alive with all students and programs working side by side in Studio Gang's flexible and sustainable Double Ground design.



2020

In August, a new residence hall, Founders Hall, opens at 188 Hooper Street, welcoming all first- and second-year students. With Founders Hall, Blattner Hall, and Panoramic Residences, CCA can now house nearly half of its student body.

On April 14, CCA raises ground on its major campus expansion Double Ground. This new facility will bring together all of CCA's creative disciplines.



2020





2016

CCA announces plans to expand its campus in San Francisco and selects Studio Gang to lead the design of the new campus.



2011

The college purchases a 2.5-acre vacant lot from Greyhound Lines, Inc. in San Francisco—the future site of its campus expansion.

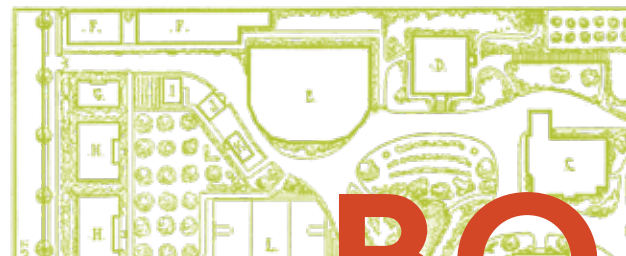


Blattner Hall opens at 75 Arkansas Street near CCA's San Francisco campus. Named after longtime trustee Simon Blattner, this new building accommodates more than 200 continuing, transfer, and graduate students in apartment-style campus housing.

2018

The college celebrates the opening of the San Francisco campus, formerly a Greyhound bus depot, giving a permanent home to the college's Architecture, Design, and Humanities and Sciences programs.

1999



OLD MOVES

1977



Macky Hall is placed on the National Register of Historic Places. Macky Hall and other historic buildings will be preserved, leaving a lasting legacy in Oakland.

1910

The school relocates to 2119 Allston Way, the site of the old Berkeley High School.



1907

German-born cabinetmaker and arts educator Frederick H. Meyer establishes the School of the California Guild of Arts and Crafts in The Studio Building on Shattuck Avenue in Berkeley.



Founder Frederick H. Meyer purchases the 4-acre James Treadwell estate in Oakland and leads a crew of students, faculty, and alumni that transform the rundown estate into a campus.



Having outgrown its original location at The Studio Building in Berkeley, the school moves to a new home at 2130 Center Street in Berkeley.

1908

1922



OLD MOVES

THE FACTORY

Studio Gang Founding Principal Jeanne Gang and CCA President Stephen Beal discuss the intentionality behind—and the excitement ahead of—Double Ground, the concept that will physically unite all of CCA’s fine arts, architecture, design, and writing programs in San Francisco.

Stephen Beal: I’ve always loved your use of language to describe the design intent of this project. Like, “ecologizing the factory,” which just so resonated with me, because being in CCA’s main building is like being in a factory—you get in it and you kind of can’t get out. And so the sorts of opportunities that the Double Ground concept will provide for our students are just remarkable. And that idea of “ecologizing the factory” seems very, very central.

campus and all of the natural systems at work there, but then also, when you really drilled down, there wasn’t actually that much green space. When you have green space, it really changes everything. So I think bringing that to the fore, in addition to the ecosystem created by the Double Ground and the relationships between all of the different parts, will really give a new feeling to the campus.

SB: I agree, and I think the maker yards are a brilliant aspect of the design. I’m so proud of the fact that we are providing almost 50,000 square feet of maker space on that ground floor, and so you get that transparency right away, which is really important.

JG: And having a Double Ground gives you the chance to have those lower-level spaces be usable and flexible—messy even. You can still have this slightly more formal campus for studying and class meetings within the landscape above, but it’s also a place where other maker activities like dye-making can happen.

SB: Yes, on the Double Ground above. I think it’s really going to add enormously to the student experience and, of course, having 500 students living right across the street and accessing it is going to be a really important part for us.

JG: And going back to the idea of ecology, it’s going to start to expand to include other parts of the campus, especially with the sustainable strategy that we’ve been working on to minimize energy use, eventually using a microgrid to deploy energy generated by photovoltaics and distribute it where it’s needed. I think the whole infrastructure of the project is such a great story.



1 + 2. President Stephen Beal, Studio Gang Founding Principal Jeanne Gang, and members of the CCA community discuss how the expanded campus will profoundly impact the CCA community and beyond. Photos courtesy Studio Gang/© Spirit of Space.

Jeanne Gang: One of the things that has always been interesting about this project is that it’s almost like pulling the guts out of the main building and letting it see the light—as you say, ecologizing the factory. It was so remarkable to see the Oakland

2

SB: It's been interesting to see how the design and the architectural elements have been developing. It's going to be so distinctive, compared to other projects that are being built in this neighborhood, and just a fantastically active part of the campus—a hub. It really is going to send a message to the world.

JG: What I notice in the neighborhood is that there are a lot of buildings that are juxtaposing different materials, almost like a collage approach to architecture. And our design does this too, but for us it's really about expressing the structure and how the building is made. The lateral structure—the way that we prevent the building from shaking itself apart in an earthquake—is expressed on the exterior but it also creates a beautiful lattice-like design. The Double Ground concept is also about taking advantage of the climate, so bringing a lot of the circulation to the outside of the buildings, which will also make the campus more cohesive.

SB: That's really impressive to me, and it's great to have watched how those design elements have evolved—the materiality, the use of wood, the color. These material aspects are going to be great expressions of the values at CCA as well.

JG: Yes, like making use of whatever we can for renewable energy, like the photovoltaics [solar panels]. And I think that's also the perfect use of this specific place in San Francisco, which has a lot of sun actually, compared to other parts of the country. I also think the urbanism aspect of the project is really strong, connecting through the block so it's not just one long, massive building, and making Hooper Street a kind of central spine to connect the current building to the future buildings. And, again, it has the potential to further extend in the future. You're also so close to the water, which I think people don't realize.

SB: They really don't. It's very close to spectacular nature, actually. And I do think that the real opportunity of connecting this campus to what's happening in the neighborhood is going to happen tremendously through the Double Ground. It's really exciting. I can't wait!

JG: Me too!

"I'M SO PROUD OF THE FACT THAT WE ARE PROVIDING ALMOST 50,000 SQUARE FEET OF MAKER SPACE ON THAT GROUND FLOOR."

STEPHEN BEAL
CCA President

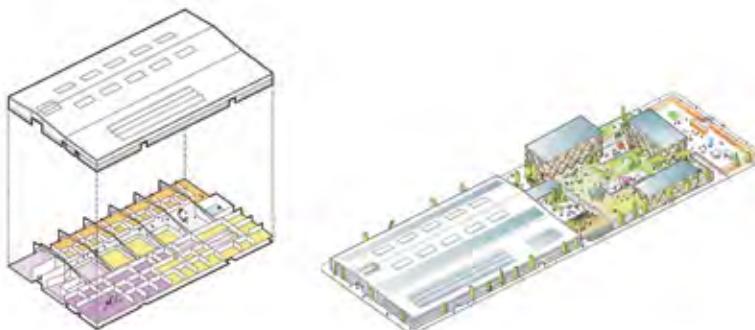
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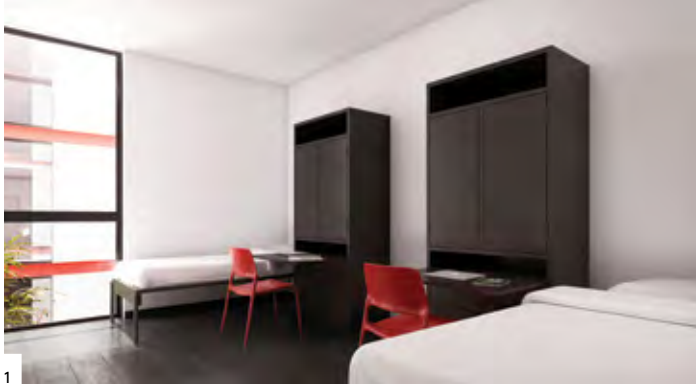


3. A view from the existing campus of a pavilion in the new build.

4. Called Double Ground, the expanded campus design concept creates a sustainable ecosystem ripe for interdisciplinary interaction. Images courtesy Studio Gang.

4





1. Founders Hall has beds in single, double, and quadruple occupancy configurations. The rooms are compact and efficient, with furniture for storage, beds and desks, and a compartmentalized bathroom. Rendering courtesy NY Architectural Renderings 2. When Founders Hall is complete in fall 2020, CCA will provide much-needed, below-market-rate housing for more than 900 students, like Abraham Castro (BArch 2023), in San Francisco. Photo by Nicholas Lea Bruno/CCA.

An essential piece of CCA's expansion is to transform the San Francisco location into a residential campus for the first time in the college's history. CCA students will be able to live, eat, study, and bond on their campus like never before.

The project introduces two new state-of-the-art buildings to CCA: Blattner Hall opened in fall 2018, and Founders Hall, which is located directly on campus at 188 Hooper Street and has doors that open into a courtyard connected to first-year studios, will open in fall 2020.

"With residential life, you don't just have housing," says Blattner Hall Residential Life Coordinator Joren Plunkett. "There are staff members that are eager to greet and assist, events that promote education, community service, self-responsibility, sense of belonging, and social interaction. It's a home away from home."

First- and second-year students are required to live in campus housing so they have complete access to on-site counseling

services, social events, and residential programming. Every student can enjoy a diminishing-balance meal plan centered in Founders Hall's ground-floor dining hall and cafe.

There's also the convenience factor.

"Since being in the Graphic Design major requires us to use the printers in large quantities, living close to the only accessible printers I could use at any time of the day was a good thing," says Tony Fung, a second-year student from Costa Rica, who used to live in Webster Hall near the Oakland campus and woke up at 6 am every day to catch the shuttle to get to class. "Now, living in Blattner, I can wake up around 7 and still have some extra time before going to my 8 am class. It's also safe walking from campus to my dorm, especially during nighttime."

Indeed, the benefits of building residence halls mere steps from campus are multi-layered. Offering a balm for the Bay Area's rising real estate costs — often inaccessible to students — is chief among them. When Founders Hall is complete in fall 2020, in combination with Blattner Hall and Panoramic Residences, CCA will provide much-needed, below-market-rate housing for about 900 students in San Francisco.

These residential options offer an answer to many of the questions prospective students have when trying to find a place to live, like how far away will I be? What is the neighborhood like? Will I have anything in common with my roommates?

LIVING AT CCA

**NEW CAMPUS HOUSING AND
DINING IN SAN FRANCISCO
MAKE THE LIVING, LEARNING
LABORATORY COMPLETE.**

2



“Those worries are not as prevalent for those who decide to stay and live on campus,” Plunkett says.

And while the proximity to classrooms, labs, and studios is an obvious benefit for students, the investment in campus housing demonstrates CCA’s value to the wider community as well, offering the Bay Area creative energy and talent, as well as meeting spaces and innovative leadership, that doesn’t leave the city after 5 pm.

The 8,000-square-foot dining hall, for example, in Founders Hall will be open to the public, making it one of the largest restaurants in San Francisco. CCA is working with Bon Appétit, a food service management company and industry leader in environmentally and socially responsible practices, to develop a food program that’s as sustainable as possible.

The cafe will feature seasonal menus and daily specials made with local and organic ingredients, and dining options will accommodate a diversity of dietary needs, including kosher, halal, vegan, and gluten-, dairy-, and allergen-free choices. Made-to-order hot and cold items and fresh coffee

and espresso from a full-service counter will also be available, and a convenience store will keep hours for late-night service.

Student residents also experience robust mentorship and security. Housing and Residential Life team members are always close by for 24/7 assistance. In each hall, professional staff members, graduate interns, and trained student resident advisors provide a welcoming environment and guidance in personal and artistic pursuits outside the classroom. Plus, students as next-door neighbors to each other can enable an uncommon level

of comfort and opportunity for student leadership and support.

“Being away from home for the very first time brings feelings of excitement, adventure, and thrill. These feelings sometimes fade away when time management, demanding coursework, and homesickness come into play,” says Plunkett, who holds a master’s degree in education. “For a first-year student, it can all be overwhelming and feel isolating. But for an upperclassman, it’s the ebb and flow of the semester. Many upperclassmen in Blattner Hall were empathetic and could relate to the first-year students who were attempting to ‘adult.’ This developed a tighter community, a space for understanding, non-judgment, and many first-year students began to express that they felt like this was a second home.”

Living at CCA greatly enhances the educational experience and enables professional staff like Plunkett and her colleagues to better support and challenge students “as they learn how to navigate new and tough conversations,” she adds. “Whether it be about sharing fridge space, personal boundaries, or homelessness in an urban environment.”

**“IT’S A HOME AWAY
FROM HOME.”**

JOREN PLUNKETT
Residential Life Coordinator



4

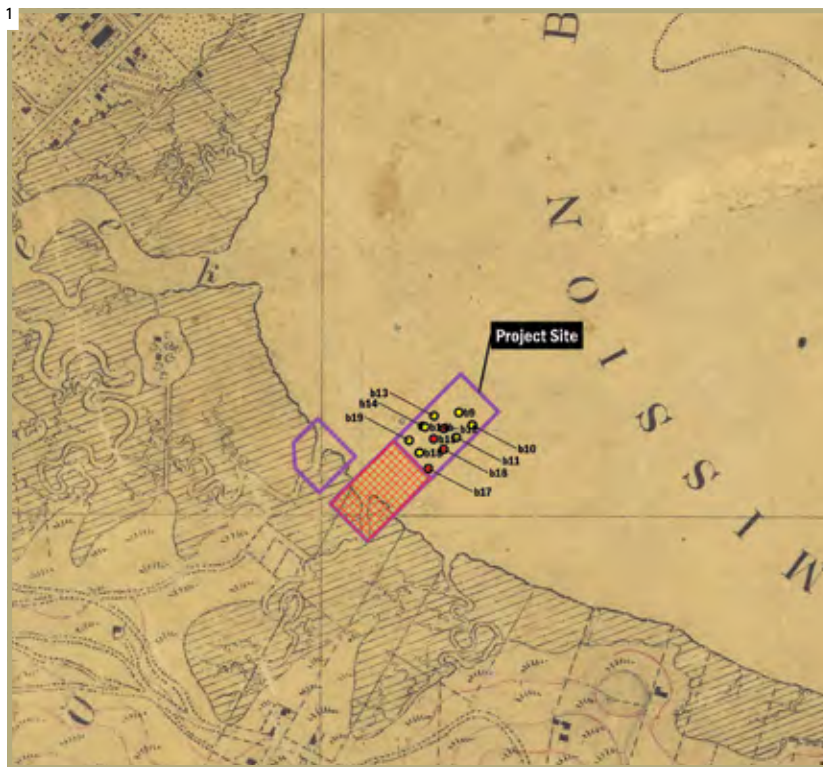
3. Founders Hall’s definitive red grid and glass design is inspired by the architecture of CCA’s adjacent main building, establishing a cohesive visual language and physical identity for campus. 4. The new dining hall cafe on the first floor of Founders Hall will be open to the public. At 8,000 square feet, it will be one of the largest restaurants in San Francisco. Renderings courtesy NY Architectural Renderings.



3

ON THIS LAND

1. CCA's San Francisco campus site may have been at the base of a cliff or hill along the edge of what is now called Mission Bay some 7,500 years ago, as shown in this landscape map from 1853.



Archaeological testing on the San Francisco campus Backlot confirms human activity from more than 7,000 years ago.

When CCA's new Double Ground campus expansion opens in San Francisco in 2022, students will be learning and making on land where people have done so for thousands of years. Traces of human activity on the site from millennia ago were discovered during the planning process for the new campus, creating a remarkable opportunity for the CCA community to acknowledge, reflect upon, and learn about the full continuum of life on this land. The tests were monitored by an Ohlone descendant recognized by the California

Native American Heritage Commission, as required by the process outlined by the city, county, and planning department of San Francisco. During this process, cylindrical samples of earth strata, called borings, were extracted from the site. Analysis of these borings led to the exciting discovery of organic materials that signified human activity reaching back some 7,500 years.

Specifically, shell fragments from *Ostrea lurida*, or the Olympia oyster, were found in a 6- to 10-inch layer about 40 feet below the surface. Previous studies have determined this species of oyster was harvested and consumed by coastal California and Pacific Northwest indigenous peoples at least 8,200 years ago, and probably even earlier. In addition, scientists found traces of estuary plant roots, wild cucumber nutshell, mussel shell, fish vertebra, and tiny mammalian bone fragments, many of which appear to be burnt. They also found evidence of chert, a silica-rich rock type that, when struck with another rock or a piece of antler or bone, will fracture or break in a characteristic pattern, creating a rock fragment called a flake or shatter. Chert and flake are signs of tool making.

While no human remains or artifacts were found, the tests show that this land was a site of human activity—a site of making, even—long before CCA students lived and worked here. Out of respect for these indigenous ancestors and their descendants, CCA has chosen to refer to it as a cultural site, rather than the more commonly used but misleading terms “shellmound” or “midden.” The Double Ground building process involves building up, rather than digging down, which will leave the deeply buried cultural site virtually undisturbed.

Archaeological testing and land acknowledgement—publicly recognizing and respecting the region’s first inhabitants—are active and sensitive issues in the Bay Area. While land acknowledgement has become fairly common in Canada, New Zealand, and Australia, it is less widespread in this country. CCA faculty and administrators are working to integrate the idea of land acknowledgement into the school’s culture and engaging with these archaeological findings in numerous ways, in consultation with indigenous representatives, to develop expressions and actions of acknowledgement toward the Ohlone peoples and all traditional first stewards of the Bay Area whose cultures and histories have been impacted by ongoing legacies of colonization.

The discovery of the cultural site offers an exciting opportunity to embrace this knowledge by including it in interpretive materials on the new campus as well as using it to inform the curriculum as the CCA community learns about, acknowledges, and makes new space for all past, present, and future generations on this land.



3. Students discuss implications of colonialism during a meeting of a Diversity Studies course, Radical Redesign, on the San Francisco campus’s Backlot. Photo by Nicholas Lea Bruno/CCA.

CCA’S DECOLONIAL SCHOOL

Faculty and students at CCA are actively engaging with colonization and its impact on culture and society, working to reveal and deroot its hold on art and design history and contemporary practices alike. One such effort is the CCA Decolonial School, a curricular, grant-funded, three-year initiative. It partners across the college’s four academic divisions to develop pedagogy and discourse around understanding how colonization has affected art and design and how we can create a new conversation and propose a non-oppressive future.

The spring 2020 semester, for example, includes nearly 40 courses with a decolonial paradigm, during which students activate underrepresented and underexplored cultures and ideas.



2. Archaeological testing prior to building on CCA’s Backlot uncovered organic materials including chert and flake, which are signs of tool making.

2019 CCA GALA

DELIGHTS, SURPRISES, AND INSPIRES

CCA believes that diversity is vital to a creatively rich community, and the scholarship program ensures talented, deserving students from all backgrounds have an opportunity to receive a quality education.

Honoring that core value, last spring's gala raised more than \$1.2 million in support of CCA student scholarships. A gathering of 350 supporters fêted the event's honoree, world-renowned artist and educator Wayne Thiebaud.

Led by co-chairs and CCA trustees Cathy Podell and Stanlee Gatti and honorary committee chair and CCA trustee Lorna Meyer Calas, the evening celebrated Thiebaud's lifelong commitment to the creation of art and teaching generations of young artists in the Bay Area.

Festivities began with a lively cocktail reception and exhibition that brought together work from CCA students and alumni influenced by the honoree, including Berlin Gabrielle Barrera (BFA Painting and Drawing 2020); Eleni Berg (BFA Ceramics 2019); Rebekah Goldstein (MFA Fine Arts 2012); Woody De Othello (MFA Fine Arts 2017); and Leah Rosenberg (MFA Fine Arts 2008). The dinner that followed was set amid a stunning atmosphere created by Gatti, who drew inspiration from Thiebaud's 1987 painting *Two Paint Cans*.

The evening's program featured acclaimed scholar and curator Steven Nash, who spoke about Thiebaud's distinctive painterly style and dedication to educating young artists. A video tribute featuring an exclusive interview with KQED *Forum* host Michael Krasny covered Thiebaud's philosophies on being an artist, the importance of teaching, and his contributions to art history.

CCA Architecture student Luis Arturo Gomez (BArch 2023) shared the powerful and life-changing impact of his scholarship, prompting Emmy Award-winning radio and television personality Liam Mayclem to announce the creation of the Wayne Thiebaud Endowed Scholarship that inspired generous real-time donations from the crowd. In a surprise close to the evening, a never-before-seen page of pen-and-ink drawings from Wayne Thiebaud's sketchbook was auctioned. In total, over \$400,000 was raised for the new scholarship.

1. L to R: CCA President Stephen Beal, co-chairs and trustees Stanlee Gatti and Cathy Podell, and Wayne Thiebaud. 2. L to R: Leigh Matthes, trustee Kay Kimpton Walker, and John Berggruen. 3. L to R: Dennis Calas, honorary committee chair and trustee Lorna Meyer Calas, John Drew, Ellen Drew, Carol Parker, and Gerry Parker stand in front of *Pebbled Loophole Mural* by Berlin Gabrielle Barrera (BFA Painting and Drawing 2020). 4. L to R: Paul Pelosi and Wayne Thiebaud. 5. Guest of honor Wayne Thiebaud speaks at the CCA Gala on March 25, 2019.



1



2

3





4

**"SOME OF THE MOST WONDERFUL,
AND MY FAVORITE, PEOPLE IN
THE WORLD ARE YOUNG ART
STUDENTS. YOU HAVE BLESSED
MANY POSSIBILITIES FOR THEM
WITH SCHOLARSHIPS."**

WAYNE THIEBAUD
CCA Gala Honoree



5



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and UrbanGreen Devco, LLC
Nancy + Steven H. Oliver
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Reuben, Junius & Rose, LLP
Carol + Gerry Parker
PCH
Sonja + Jon Perkins
Nick + Leslie Podell
Simpson Family
SKS Partners
Kimberlee Swig
Vartain Law Group, P.C.
Alyssa Warnock (Graphic Design 2001)

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Bonnie Fisher + Boris Dramov
Heidi Fisher
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Linda Hubbard + Dennis Nugent
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Suzanne Kohlberg
Koret Foundation
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Leigh Sherwood Matthes + Bill Matthes
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Mark + Catherine Sarkisian
Ruth Stein
Norah + Norman Stone
Studio Gang
Laura Smith Sweeney
Roselyne Chroman Swig
Calvin Wheeler + Sarajane Miller-Wheeler



A COMMUNITY REFLECTS

WE CHERISH THE PAST

AS WE LOOK TOWARD THE FUTURE.

An extended moment of reflection has dawned on the Oakland campus as its community of students, staff, and scholars prepare to unify in San Francisco. This singular time evokes an interesting duality of being. There is a farewell feeling, certainly, but it is infused with an energy of optimistic growth. Our minds think of the future; our hearts cherish the past.

Following are portraits of some of the people who will give the Oakland campus the sendoff it deserves, a tribute to the making and the meaningful spaces that have endeared artists to this place for almost a century.



2. “The Photography program has a storied legacy, and the darkrooms have a sense of lived-in history as the place where so many wonderful students and faculty have gathered, learned, and made work,” says Associate Professor of Photography Aspen Mays. “I’ve tried to tap into that spirit, as I still make most of my work there.”

1. CCA Libraries staff, left to right: Eric Phetteplace, Nancy Chan, Bobby White, Amber Bales, Teri Dowling, and Annemarie Haar. “I will miss the beautiful nature on the Oakland campus,” Bales says. “I try to be more mindful of it and soak it in while I can.” Photos by Nicholas Lea Bruno/CCA.

3. Lamont Lamar (BFA Film 2021) walks in the sculpture garden. The Oakland Campus Legacy Committee is working to identify and document artifacts located on the campus grounds. One of the oldest objects is a cast cement sundial with tile inlay, made in 1922.





4. Paris Peñaranda (BFA Individualized Studies 2022) works in the Screenprinting, Papermaking, and Hybrid Print Studio.

5. "I came to this school specifically for the Treadwell ceramics building," says Kiran Sahgal (BFA Ceramics 2021). "Ceramics is deeply tied to the natural world—from mud to stone, from stones to glazed finish. That's why having trees outside the studio just makes sense."





5

6. "I vividly remember the lush green smell of eucalyptus as I walked up on my first day of teaching," says Assistant Professor of Printmedia Anthea Black. "Now I teach in the book arts studio, and I love seeing hummingbirds, deer, and the Oakland skyline as I'm binding books or printing on our great Vandercook letterpresses."

To view more portraits from
the Oakland campus, visit:

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