

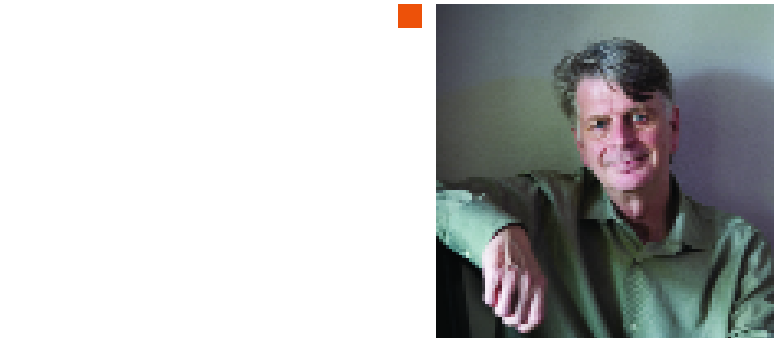
Platform



“...*‘beautification,’ to my mind, is far more than a matter of cosmetics. To me, it describes the whole effort to bring the natural world and the man-made world into harmony; to bring order, usefulness, and delight to our whole environment. And that, of course, only begins with trees and flowers and landscaping.*”

—Lady Bird Johnson, presented at the convention of the American Institute of Architects, Portland, Oregon, June 26, 1968.

My major contribution came in the areas of land development and preservation. With RPA President Bob Yaro, I wrote a white paper on a national framework for conservation. We recommended a national landscape survey that would result in a network of preserves. The federal government would lead the



Frederick R. Steiner, Dean, School of Architecture, The University of Texas at Austin. Photograph by Kenny Braun.



Lady Bird Johnson. From “Lady Bird,” a MacNeill/Lehrer Productions and KLRU-TV, Austin co-production. Photograph by Frank Wolfe.

survey, and the preserve network would be created by federal-state-local governments working with business, labor, and environmental organizations, foundations, and private citizens.

While at the America 2050 workshop in Bellagio, I learned of the death of Claudia Alta Taylor Johnson, whom we knew better as Lady Bird. Mrs. Johnson is an under-heralded heroine of the American environmental movement. Her passing results in a revival of recognition of her significant contributions. She helped spark interest in the quality of our surroundings that led to many of the clean air and water laws that we now take for granted. She also brought the environmental movement back home to Texas.

In May 1965, Lady Bird convinced her husband to convene the seminal White House Conference on Natural Beauty. That event assembled the environmental leaders of the time including Laurance Rockefeller,

Stewart Udall, and Ian McHarg. The conference helped elevate the environment to national prominence as policy makers interacted with leading scientists, landscape architects, and planners. Panels of environmentalists, businesspeople, citizens, and elected officials debated topics like tax policies that would encourage conservation and ways that the federal government could assist communities to preserve landscapes.

Mrs. Johnson viewed “beauty” broadly. For her, beauty was not mere decoration. Rather, beauty resulted from the wise use of land and water, plants and soils. Pollution is not beautiful. The conference that she helped convene, and enthusiastically participated in, signaled a new awareness about our connections with nature. The White House provided leadership, and the proceedings resulting from the conference provided the framework for the environmental decade that followed.

The sole institution she agreed to carry her name is the Lady Bird Johnson Wildflower Center, founded in 1982 with Helen Hayes, and a part of The University of Texas at Austin since 2006. The Wildflower Center is devoted to research and education about native plants. Mrs. Johnson observed that native plants provide the “signatures” of regions. Native wildflowers evolve in the unique climate and soils of a particular place. Wildlife depends on such plants for their survival. Native wildflowers are a visual manifestation of natural processes in a region, an outgrowth of geological time and natural selection. We face the loss of too many natural landscapes in our world.

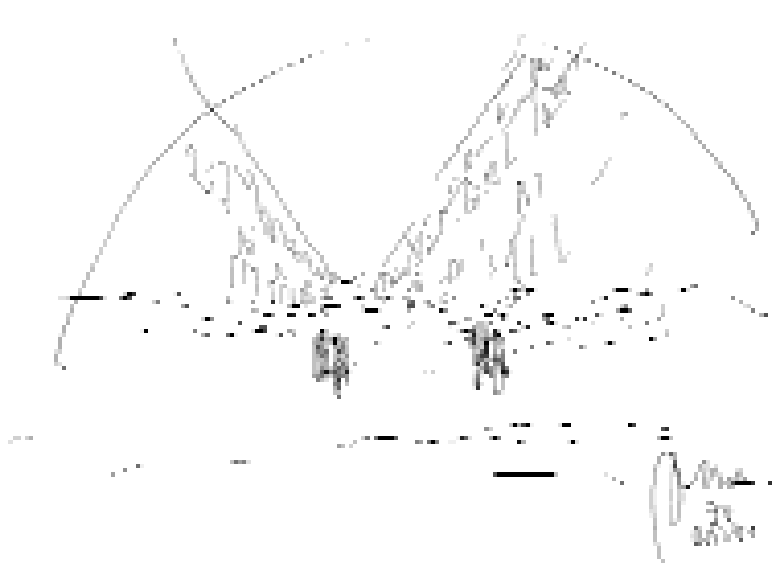
Perhaps because she was a woman, or maybe as a result of her aversion to self-promotion, Lady Bird did not receive recognition as a major environmental figure. Or, perhaps, the focus of her passions—beauty and wildflowers—are viewed as “soft” and not as pressing a concern as water or air pollution or global climate change. We should pause to better understand her message.

Her agenda was much larger, much more profound than it might first appear. A beautiful world cannot be polluted, nor can it be unjust.

Lady Bird Johnson’s life should remind us of another path to the future—one of beautiful landscapes where native flora and fauna thrive. Mrs. Johnson greened from the heart of Texas. We need to renew her vision for natural beauty as a framework for a more civil society.

Opposite page: Álvaro Siza, Sketch of Bouça Housing Scheme, 1972-6, 2005-6; included in the forthcoming book published by the UT School of Architecture and Wasmuth as the first volume of the *O’Neil Ford Monograph* series.

Cover image: View from Pita House by Smiljan Radic, Chile 2006, photographer Cristobal Palma, included in the forthcoming book on two Chilean architects published by the UT-Austin School of Architecture and Wasmuth as the first volume of the *O’Neil Ford Duograph* series.



Platform

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The University of Texas at Austin

2012: Resourceful Design in an Age of Climate Change • Summer 2007

Guest Editors: Wilfried Wang and Barbara Hoidn
Managing Editor: Pamela Peters

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LEARNING BY TRAVELING

by Wilfried Wang

A key element of the O’Neil Ford studios is the notion that we learn by traveling. This concept is not new. In Europe, learning by traveling has been a practice since 1200. Apprentices (*Gesellen*) of different trades in medieval Germany would go on a “*Watz*” or tour of numerous towns for a period established by each guild in order to gain their freedom as masters. Out of this grew a network of fraternities of master craftsmen. For certain projects, these craftsmen would gather to form teams, the most well-known example being the building huts or “*Baubütten*” of the masons, from which the Bauhaus took its name.

Schools of architecture have followed this model, either by setting up residencies with exemplary practices or by the organization of first hand visits to significant buildings. The School of Architecture at The University of Texas has regularly taken large groups of students on an eight week European Tour.

The concept pursued by the O’Neil Ford studios is slightly different. Each semester, a group of students visits a city to meet select architects, sometimes in their offices; they look at a number of important buildings and inspect the site that is the subject of the semester’s project. At mid-term, up to two architects are invited to the School in Austin to participate in the mid-term reviews and to give lectures on their work to the whole school. Six of these are included in this issue of *Platform* (pages 12-17).

Wilfried Wang is the O’Neil Ford Centennial Chair in Architecture at The University of Texas at Austin. Barbara Hoidn is a Visiting Associate Professor and Fellow of the O’Neil Ford Chair. They are founders of HOIDN WANG PARTNER, Berlin.

Wang studied architecture at the Bartlett School, University College London. From 1989 to 1995 he was in partnership with John Southall. Together with Nadir Tharani, he was founding co-editor of 9H Magazine (1979-1995); with Richard Burdett, he was co-director of the 9H Gallery (1985-1990); and director of the German Architecture Museum (1995-2000). He taught at the Polytechnic of North London, University College London, ETH Zurich, the Städelschule, Harvard University Graduate School of Design, and the University of Navarra.

Hoidn studied architecture and city planning at the University of Karlsruhe, Germany. She worked as a project architect for the Public Building Administration in Frankfurt/Main and for several years as a project partner with the office of José Paulo dos Santos, Oporto, Portugal. In 1994, she was appointed Director of the Architecture Workshop, the strategic department of the Senate Building Director of Berlin. She was responsible for the urban design of central areas in Berlin and the consultation of private investment projects, related symposia, conferences, and exhibitions on urban developments in Berlin after the reunification.

Barbara Hoidn has taught at the ETH Zürich, Rhode Island School of Design, and Harvard Graduate School of Design. She has lectured at universities in Europe, the U.S., and Canada. In 1999-2000, she was a Loeb Fellow at the Harvard Graduate School of Design.



They are also hosted by the O’Neil Ford Chair to see other places in Texas—Dallas/Fort Worth, Houston, and Marfa. This form of traveling is, therefore, understood as a genuine exchange, to the benefit of the students, the invited architects, and the school community.

While each project that is set for the semester has a direct relevance to the city visited, it also has, by implication, an application for Austin, Texas, and the United States. Thus, design programs have straddled the dimensional scale from a single hut for 12 people up in the Andes—a study in minimal construction and autonomy—to the redesign of inner-city vacant land immediately surrounding the central railway station (Zurich); they

spoils became an international pastime. Examples of such negative aspects of travel are Napoleon’s “campaign” in Egypt or Lord Elgin’s appropriation of the Parthenon sculptures. It is as if the souvenir were the only true way by which to establish a memory.

Modern media permit an alternative form of commemoration, one that does not remove any originals from their contexts: together with the Center for American Architecture and Design, the O’Neil Ford Chair will be publishing select projects in a series called O’Neil Ford Duographs, in which two buildings of a visited city will be presented in great (photographic and constructional) detail.

The strongest lesson to be learnt from these cultures is that the best architectural designs are a direct response to fundamental needs, be they in form of housing or communal facilities. Such a direct response can involve the smart reinterpretation of conventional solutions, the brilliant and economical use of materials, or just plainly, the provision of stimulating spaces for the creative appropriation by the users themselves.

Traveling for the purpose of learning was not a mass phenomenon until affordable modes of transport were established in the latter part of the 20th century. In the 18th century, the “Grand Tour” of Italy and Greece was principally undertaken by the curious nobility to be awe-struck by landscapes, ruins, and modern edifices. With the increased appetite for past cultures, archaeological excavations and the hoarding of their

THE RESOURCEFULNESS OF CULTURES: On the Intentions of the O’Neil Ford Studios

by Barbara Hoidn, Wilfried Wang, O’Neil Ford Chair in Architecture

Design is a synthetic process of reviewing, selecting, and developing solutions to a task.

Why reinvent the wheel? The first task that any designer faces is surely to determine whether a suitable solution has not already been developed for a particular need. In this regard, architects are able to investigate a wealth of possibilities that embrace both the formal aesthetic field, as well as the material and process related realms. The intentions of the O’Neil Ford Chair are to learn from what exists and what has once existed—perhaps a little pedestrian description for learning from history. The reason for this description, though, is simple: too often the attitude towards history by architects and students is a negative one. History, that’s history. Done. Past. On the contrary, we hold that history is accumulated knowledge, and as such, it is a growing resource.

Looking at the past though, we find that there are solutions to some of our contemporary problems: from wind towers in the Middle East, to evaporative cooling of the Moors, to masonry structures of the past centuries across the globe as a low tech version of passive cooling, to the tensile structures of the Incas. These are some of the lessons we bring back from traveling to other regions of the world. We look at what has already been achieved so as not to reinvent the wheel. We see how smart some building traditions are in making do with very little, how economy of means stimulates design invention, how experience with materials furthers complex forms.

The first principle is therefore the reevaluation of what exists and what has existed in relation to contemporary problems. The O’Neil Ford Studios have taken students to ten different cities in the past five years (Oslo, Athens, Vienna, Berlin, Lisbon, Zurich, Santiago de Chile, Barcelona, Buenos Aires, and Rio de Janeiro/Sao Paulo; next is Lima) to study how cultures have accumulated knowledge in built form. We made contact with local architects, visited important buildings, immersed ourselves even for a brief moment in the respective contexts.

Why invent more and more complex systems? Who benefits from ever more complex technology? Do we need the fully computerized home? Without any doubt, there are plenty of brilliant minds working in the building industry. Some of these develop completely new products and systems for the apparent comfort of the owner of a home or other type of building. The completely transparent house with automatic climate and light control has been built by the German engineer and architect Werner Sobek. As his own designer and systems manager, he is able to repair any fault, probably on the spot. But what of the normal person?

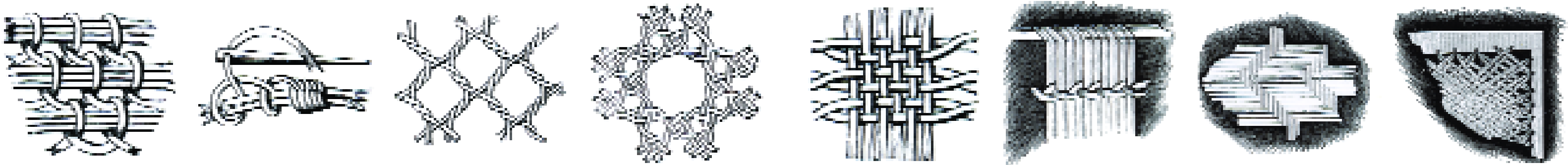
We believe that we should reduce our dependence on complex technology, not increase it. The beneficiaries of ever more complex technology are the engineers and companies marketing those products and systems. All this reads like a late “Luddite” statement. It may well be this; however, let us also understand what comes with the ever more complex technology. The embedded energy in the production of the components, the energy needs while running the systems, their maintenance and ultimate replacement and recycling all consume resources and energy. The bottom line is invariably an increase in resource and energy consumption, not a net decrease.

The O’Neil Ford studios’ aim is to instill an understanding that any given culture constitutes an unstinting resource upon which architects may draw responsibly and with sensitivity to its origins. Therefore, before we draw on other resources, before we reinvent the wheel, before we create new forms of dependencies, let’s find inspiration from the embedded intelligence in cultures, those close to us and those apparently a long way away from us.

Culture is a primary, never ending resource. We ignore it at our own peril.

Images of historical textiles from: Gottfried Semper, *Der Stil*, vol. 1, Frankfurt am Main, 1860.

“The art of preparing sheets of woven cane is ancient and has not fundamentally made any technical progress since the times of the Old Kingdom of the pharaohs; in the aesthetic conception of the motif, however, the ancient Egyptians were then and the North American Iroquois are today less timid, they are happier and more ingenious than we contemporary Europeans with our admired mechanical omnipotence.”



The University of Texas at Austin Exhibition Series:
RECONFIGURING THE SCHOOL OF ARCHITECTURE

by David Heymann Architects & Hoidn Wang Partner

Two years ago, Dean Steiner asked the School’s faculty what they might do if the School were given a substantial financial gift to advance the School of Architecture. This idea inspired us to think about the architecture of the School of Architecture itself, and it led to the following questions and answers.

Questioning the status quo

- Is there a lack of a physical identity for the School of Architecture as a campus within the campus?
- What is the locus of the School of Architecture?

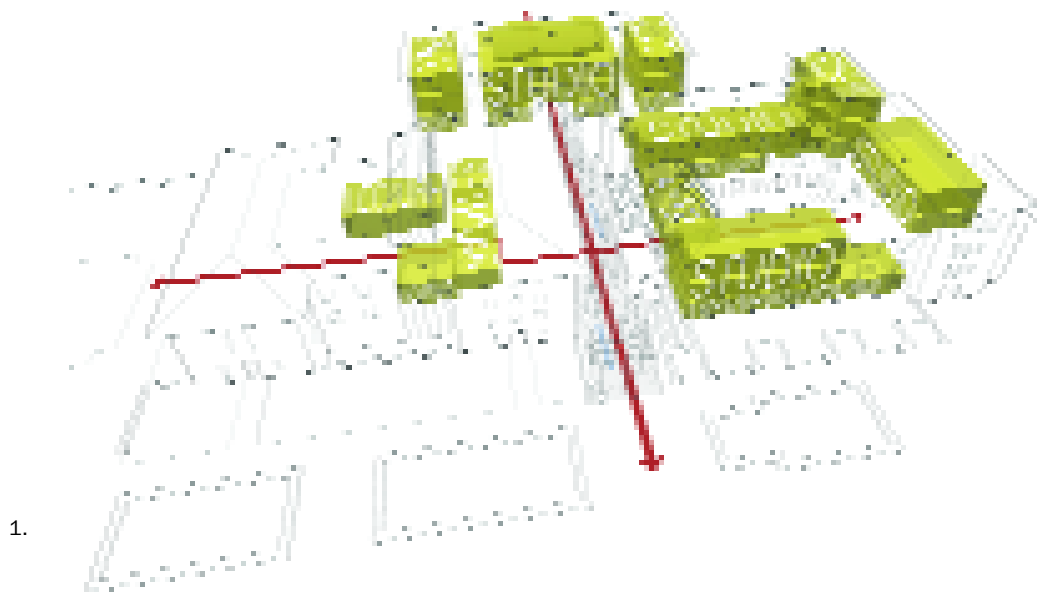
The School of Architecture lacks both an identifiable center and defined periphery.

This is exacerbated by the history of building acquisition, the nature of circulation within the SOA, and the ambivalent status of the central sidewalk between the West Mall and Sutton Hall (or Goldsmith and the West Mall Office Building).

Regarding center and periphery, center is likely the more compelling problem.

A periphery of sorts is defined by the fact that the West Mall, central plaza, Inner Campus Loop, and the aloofness of the Humanities Resource Center (HRC) combine to give some physical distinction to the complex of buildings, which are proximate, and, if not clearly in dialogue with each other, are at least not speaking with others outside this demarcated zone.

- Is there a lack of public interface between the School of Architecture and the University as well as the public at large?



Axonometric drawings by Shawn Brown and Jess Hager showing the proposed reconfiguring of the School of Architecture.

- 1. Teaching areas
- 2. Public areas
- 3. Research areas (on page 8).

In part because the School consists of four buildings that were not designed with regard to functional connections with each other, and which were acquired haphazardly over time, public circulation through the School as a whole has distinct problems, and lacks meaningful public interface. Connections from building to building—in particular from Sutton and Goldsmith to the WMOB and Battle, and from the WMOB to Battle—lack either the clarity of planning or the charm of the inconsequential.

Further, primary public passage through and around the School as a whole (along the West Mall; from the West Mall through Sutton; along Inner Campus; and through the gap between Sutton and Parlin) nowhere indicates the possibility of activities and resources within the School of use or interest to the passersby. There is no “frictional loss” to the opportunities within—exhibitions, lectures, reviews—that are set out in part to connect to the public.

- Is the circulation system within the buildings designed as to involve the School’s community within its own activities?

To a certain degree this same criticism—that the public interface that might occur by means of opportunities along major external public circulation paths—is true for circulation paths within the buildings.

While the circulation routes work well for internal travel, they function less well when compared to the hallways and public spaces of other schools of design, which serve as primary classroom space (the most valued real estate) where reviews and exhibitions—the public dialogue of architecture, interior design, planning, and landscape architecture—take place.

This is a two-fold issue, concerning both the design of the hallways in terms of width and lighting, and the fact that reviews are largely relegated to closed rooms, which are themselves to a degree too highly tangential to the paths that serve them: it is difficult to informally know if a review is taking place; more difficult still to slip in and see what is happening. The placement of the lecture hall in Goldsmith is similarly problematic: tough to find, tough to be drawn in.

- Have the last reconfigurations taken account of the School’s growth?

The last substantial planned change to the SOA occurred with the alteration of Goldsmith Hall in 1986. Since then, however, the constitution of the SOA has evolved substantially, with the addition of programs in interiors and landscape, a substantial increase in size and variety of graduate programs, the offering of PhDs, a substantial increase in the number of faculty, and the founding of new centers.

However, the only change to the physical plant—the addition of the spaces in the WMOB—has been unplanned beyond the resolution of immediate need for office and support space. Despite the size of the School facility, the bulk of its spaces are either offices or classrooms: few spaces and little infrastructure exist in thought-through manner to support other crucial kinds of interactive activities and basic socialization—and how these relate to the structure of the faculty and programs. As the programmatic needs of the SOA have increased, the kinds of spaces that have been given away—the teaching assistants studio, the Box Athenaeum (which functioned as the students lounge)—only exacerbate this problem.

Questions leading to change

This joint exercise in rethinking the nature of the School of Architecture’s architecture is thus premised on the following questions:

- Should an educational institution possess an ethos?
- If so, should its architecture reflect this ethos?
- If so, how does the architecture constitute that ethos?
- And in particular, which ethos should the architecture of The University of Texas at Austin’s School of Architecture embrace and how should it constitute that ethos?

The answers to the first two may be assumed to be answered in the affirmative. The designs developed in this exhibition attempt to answer the two last questions. In reconfiguring the architecture of the School of Architecture, a variety of options exist. These options depend not only on the cost of the reconfigurations, but more importantly on the emphases placed upon the School’s ethos.

First, what is an ethos? *

In the case of an educational institution, an ethos is the character of the place of learning.

Second, what should the character of the place of learning encompass?

- The character of a place of learning should enable the open, formal and informal, and above all inspirational absorption and dissemination of knowledge, experience, and values.
- The character of a place of learning should indicate the wealth of the field of knowledge, experience, and values without intimidating the curious. Both acorns and tall oaks should find their secure grounds at a place of learning.
- The character of a place of learning, specifically of a school of architecture, should engender not only a sense of responsibility towards and interest in other fellow beings but above all towards and in the natural and built environment.

* **Ethos**, Greek, originally meaning 'the place of living', can be translated into English in different ways. Some possibilities are “nature, disposition, habit, custom, starting point, to appear, character”. From the same Greek root originates the word *ethikos*, meaning 'theory of living', and from there, the modern English word 'ethics' is derived.

In rhetoric, *ethos* is one of the three modes of persuasion (other principles being *logos* and *pathos*) discussed by Aristotle in 'Rhetoric' as a component of argument. At first speakers must establish *ethos*. On the one hand, this can mean merely "moral competence," but Aristotle broadens this word to encompass expertise and knowledge. He expressly remarks that *ethos* should be

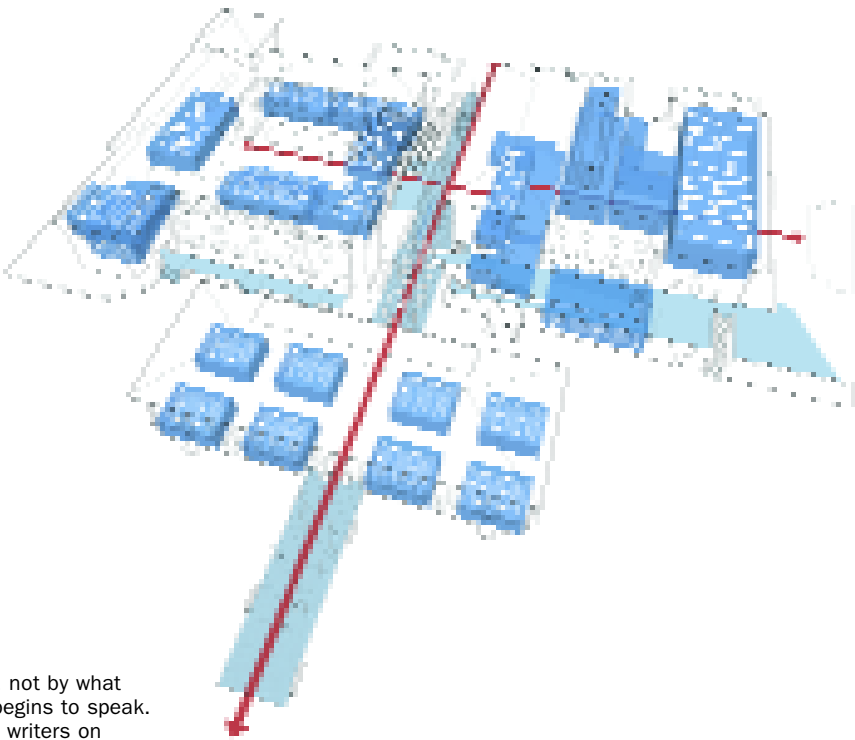
Third, how should the character of the place of learning be constituted?

- through its people, its resources, their interactions and its architecture (engaged and inspired people can overcome even the most inhospitable of environments, the greatest lack of resources and the briefest of interactions), resulting in the production of knowledge, experience, values, and designs
- through its resources encompassing books, drawings, models, materials, technical equipment, and furniture
- through its architecture of places for each person, resource, and interaction

How does the architecture of a school of architecture constitute that ethos?

- Through a high degree of immediacy in understanding the structure of the place, that is, through a clear circulation system involving visible staircase and open corridors
- through a dense degree of visibility of people and interactions, so that the institution is seen to be alive through the presence of its people at ground level (review spaces, lectures, exhibitions, Café, bookshop, IT center, etc.)
- through the privileging of the process of learning not only from faculty (formal) but also from and amongst peers (informal), that requires a concentrated use of studio spaces
- through the drawing in of people from the outside
- through the concentration of the interactions that lead to design production including the production of objects in the workshop
- through the easy and concentrated access to the widest variety of resources

See “Reconfiguring,” continued on page 8.



achieved only by what the speaker says, not by what people think of his character before he begins to speak. This position is often disputed and other writers on rhetoric state that *ethos* is connected to the overall moral character and history of the speaker (cf Isocrates).

The Greeks of antiquity had a close relationship to their horses. Originally *ethos* referred to the horses' pasture grounds. The Greeks upheld the horses' naturalness and beauty, when seen on their pastures, as an allegory to humans. The Greek's belief was, that the person, who has found inner peace and happiness, that is to say, who has found his or her own pasture, is bound to act in a morally correct way.

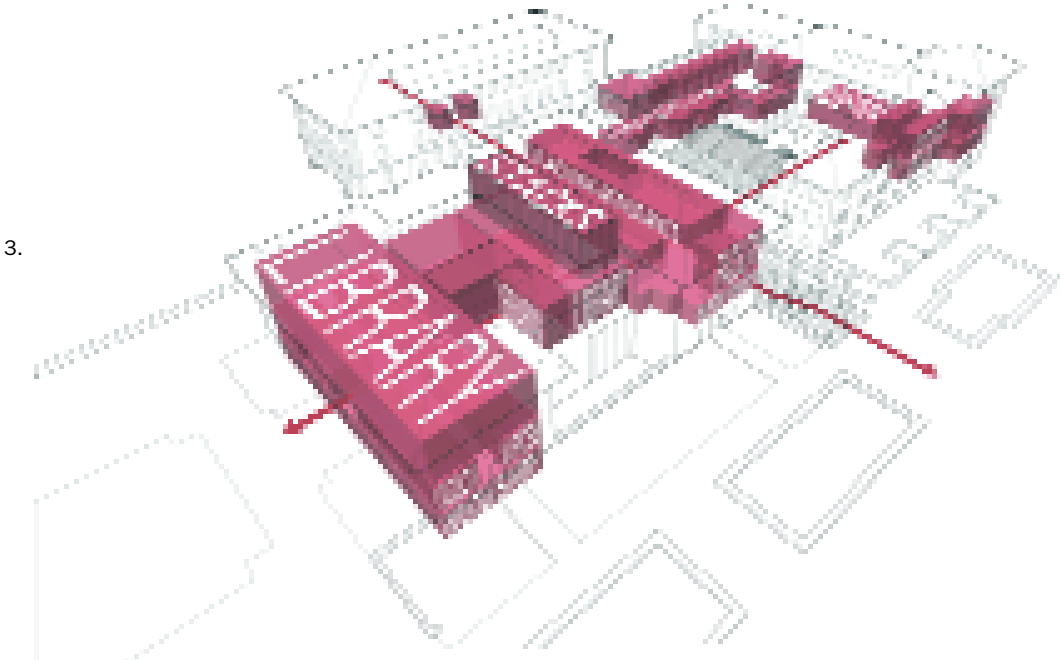
How should the architecture of The University of Texas at Austin's School of Architecture constitute that ethos?

- give preeminence to the ground floor as the collector of public interactions
- use the immanent building typology to strengthen understanding of the structure of the institution, implying the completion and adaptation of circulation (corridors and stairways) and geometric systems (main cross-axes)
- overcome the differences in levels due to the site topography by the use of double height volumes, as far as possible open to the general public as much as for the school community
- intensify informal encounters by gathering/concentrating similar space-time functions (i.e., studios, research, reviews, administration).
- open visual connections between rooms of similar functions
- define a core/center by means of a Café serving all groups of users

Design proposals:

Goldsmith Hall

- to achieve a denser interaction between students, concentrate the studios as far as possible in both Goldsmith Hall and Sutton Hall: thus remove all offices from Sutton Hall and place these in Goldsmith Hall or West Mall Office Building (Goldsmith Hall: loss of two/three studios; Sutton Hall: gain of 4 studios, loss of 20 offices)
- to provide greater sense of welcome to visitors (non-school community), relocate Development Staff to level 2 North Corridor faculty cluster offices, opening of walls to North Lobby 2.100
- Mebane to continue as occasional gallery and review space
- to improve ease of access, new lecture theater in southwest corner of Goldsmith Hall to be entered via ground floor off foyer 2.100/2.108 within enlarge volume occupying former workshop and Review Room 2.110
- to improve the visibility of studio interaction, new review spaces at ground level replacing offices 2.116 through 2.302 as well as Conference Room 2.302B (to be relocated in Studio 3.112)
- to offer entry and view into new review space, relocate male toilets 2.17.2 to basement (off lobby 1.100)
- to improve circulation and visibility within Goldsmith Hall, a new continuous flight of stairs in/along South Corridor connecting levels 1 through 4
- to provide a larger faculty meeting space, turn Studio 3.112 into conference room
- to provide easier connection between Goldsmith Hall courtyard and the new Café at ground level of West Mall Office Building, an additional flight to the external stairs to loggia



3.

Sutton Hall

- to achieve a denser interaction between students, Sutton Hall becomes the School's main studio building with secure access
- to provide a closer and more intense link between students and workshop, relocate workshop within basement of Sutton Hall, opening southern ground floor slabs to create double height spaces to basement below for workshop, which is to occupy entire basement
- to provide improved interaction between studio floors (levels 3, 4 and 5), introduce additional flight of stairs within corridor
- to provide review space open to public view, use the two ground floor rooms (2.112, 2.126 cluster) as review/pin-up rooms
- to expose work of students, use the ground floor corridor as student exhibition gallery
- to locate computer facilities within studios, place the computer facilities previously located in the basement on levels 3 and 4 and have doors removed to leave passages throughout to create greater openness

Battle Hall and West Mall Building

- to concentrate all of the School's information resources, these two buildings to become the School's resource center to contain
 - ★ Library (no change, except for provision of new passage at basement level from new Café)
 - ★ Alexander Drawings Collection (archives moved within basement leve, janitor's staff offices/changing rooms/storage spaces to be relocated to West Mall Office Building)
 - ★ New Exhibition Gallery on level 1 of Battle (currently archive of Alexander Drawings Collection) next to Alexander Drawings Collection
 - ★ Materials Lab (relocation within Battle Hall/West Mall Office Building)
 - ★ Visual Resources Collection (relocation from Sutton Hall to Battle Hall rooms 112 through 114, with shared use of conference room 101)
 - ★ Information Technology from Sutton basement to ground floor of West Mall Office Building next to new Café
- to provide adequate access for individuals with disabilities, Battle Hall to receive elevator in the eye of grand staircase
- to provide a center to the School, a new Café at ground level of West Mall Office Building in place of Post Office, double height section in five central bays of front façade, thus providing views between Café and Materials Library
- to improve internal circulation, new connection between ground level of West Mall Office Building and basement of Battle Hall
- to provide for future storage requirements, basement of West Mall Office Building for Materials Lab stacks (printed catalogues, etc.)
- to provide a point of sale of School's own publications, new Bookshop at ground level of West Mall Office Building, next to new Café
- upper levels of West Mall Office Building to accommodate relocated office from Goldsmith Hall, Sutton Hall, and Battle Hall
- to improve the micro-climate of external space, planting of new low trees and palm trees in open space between Goldsmith Hall and West Mall Office Building

UTSOA to host... counterMEASURES Symposium + Exhibition

by Nichole Wiedemann and Jason Sowell

What impact does the loss of population have on the future urbanization of the city?

How does the current culture adopt or resuscitate the ability to incorporate these ecological extremes?

Is economy more powerful than ecology?

How can infrastructure remain resilient to changes in the environment and population?

Following the exhibition of “Resilient Foundations: The Gulf Coast after Katrina” at the 10th Architecture Exhibition of the Venice Biennale this past summer. The University of Texas at Austin will be hosting the counterMEASURES symposium from November 1-2, 2007. Additionally, the counterMEASURES exhibition featuring eight invited design teams will be on view in our Mebane Gallery from November 1-30, 2007.

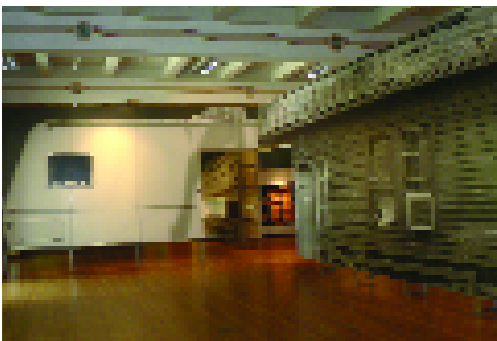
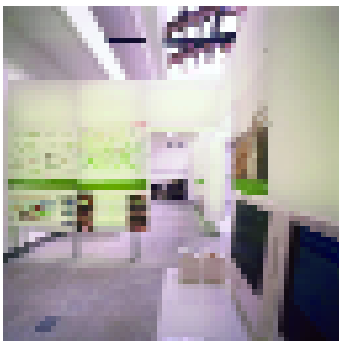
Just after the second anniversary of Hurricane Katrina, the counterMEASURES symposium + exhibition will examine New Orleans as a case study for what strategies and tactics landscape, urbanism, and architecture may adopt to achieve resilience in the face of extreme circumstances. It is our hope that the symposium, and accompanying design invitational, will encourage “extreme” design strategies for cities, landscapes, and buildings set within extreme environments.

Established as a strategic military and trading facility, New Orleans has developed as a city whose economic and technological infrastructures have become inherently tied to the shifting terrain of the river within which it sits and to the ecological processes that have shaped its form. These systems have assumed a defensive posture, such that the very countermeasures employed to prevent flooding have increased the city's inability to accommodate environmental change. This inability is most apparent when severe events have disrupted or destroyed the city's physical, cultural, and social fabric; at that moment, disaster and crisis have exposed the fragility of infrastructure and design, if not society's dependence on these systems to deliver life's essential needs.

The following esteemed participants will present diverse, yet complementary, positions regarding how design may anticipate, rather than react to ecological, economical and technological issues.

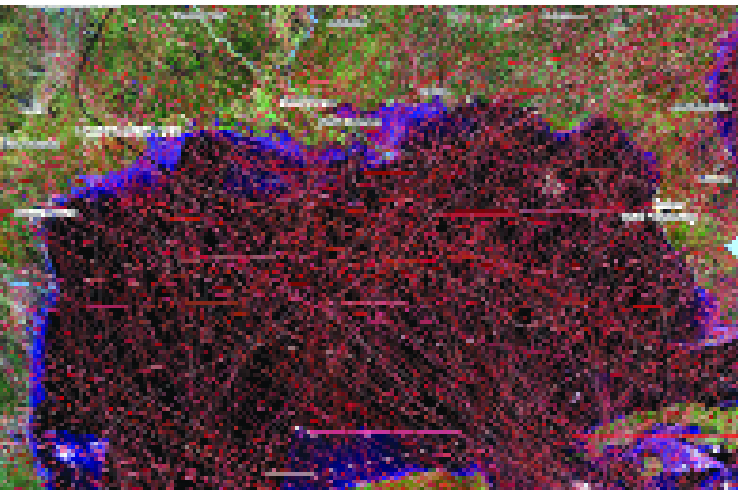
Symposium

Michelle Addington, Yale School of Architecture
Bridget Baines and Eelco Hooftman, GrOSS.MAX
Kristina Hill, University of Virginia
Reed Kroloff, Cranbrook Academy of Art
Nina Marie Lister, Ryerson University School of Urban and Regional Planning
Anuradha Mathur, University of Pennsylvania School of Design
Miho Mazereeuw, Office for Metropolitan Architecture
Albert Pope, Rice University School of Architecture
Fritz Steiner, The University of Texas at Austin School of Architecture
Charles Waldheim, University of Toronto



The School of Architecture's exhibit, “Resilient Foundations: The Gulf Coast after Katrina,” debuted at the 10th Architecture Exhibition of the Venice Biennale, September 10 to November 19, 2006 (far left). It is now hosted at the UTSOA Mebane Gallery through November 30, 2007 (right).

The Venice Biennale 2006 Design Team included faculty Kevin Alter, Larry Doll, Barbara Hoidn, Jason Sowell, Fritz Steiner, Nichole Wiedemann, and Wilfried Wang; and students xxx xxxxxxx xxxxxxx xxxxxxxxxx xxxxx xxxxxxxxxx xxxxxxx



Above: NOAA's Historical Hurricane Tracks tool is an interactive mapping application that allows you to search and display information about hurricanes in the Gulf Coast and along the eastern seaboard. This map, showing all of the severe storms that hit the Gulf Coast from 1851 to 2000, helps illustrate the potential danger associated with living in the region. © EDAW: Jim Sipes and Barbara Faga for the National Consortium to Map Gulf Coast Ecological Constraints, co-chairs: the Frederick Steiner, the University of Texas at Austin, and Robert Yaro, the Regional Plan Association.

Photo collage below: Irene Kiel

We are very appreciative of the support of our donors. Special thanks to:

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Symposium Underwriters
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Dick Clark Architecture
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Laura Touns
Helen Thompson
Elizabeth Chu Richter, FAIA

HISTORY OF CITIES AS RESOURCE SEMINAR:
The City as Form and Idea in Europe and the U.S.

by Barbara Hoidn

Strategies against global climate change and efforts for sustainable development of cities, if not regions, are the dominating subject of current urban design debate. They have a tendency to stress primarily the philosophical, political, and ethical dimensions of the subject, taking for granted a detailed historical knowledge of the audience about the development of cities and regions.

The subject of urban and regional planning oscillates between the extremes of scientific issues—such as the reasons for global warming, future deficits in natural resources, alternative energy systems, demographic changes, sanitary aspects and health conditions—and quite unscientific romantic issues such as a new euphoria for urban life, the disdain for suburban sprawl and inhabited rural landscapes, often denying or leveling specific cultural backgrounds.

Architecture in this context is understood as a means of solving technological and socio economic issues bigger than life (the lifespan of buildings at least) and leaves the architecture student perplexed about what to contribute on his/her level and how to do it right.

Besides the need for a school of architecture to integrate current professional discourse into the curriculum and to define one’s own position within this debate, it remains important to provide a solid base of existing knowledge as a condition for future critical reflection.

Students participating in this seminar are invited to traverse through numerous centuries and different settlements to gain a better understanding of the evolutionary shifts of civilizations and paradigms. Cities are understood as the built synthesis of political and socio cultural forces shaped by groups or even individual personalities.

The history of cities is not a dead science. Until now, it has not been properly documented nor entirely researched in a holistic way, which in part accounts for the inconsistencies and the speculative nature of today’s urban design practice.

In fact, urban design as a discipline at schools of architecture in Europe and the U.S. has a very short and not homogenous history itself, just one hundred years in Europe, less than that in the U.S.

While the history of the oldest cities becomes transparent for us only through the writings of archaeologists and historians, and the social background of medieval and Renaissance cities seems too obviously be imprinted in their forms and footprints, the approach to the origins and driving forces of the industrial city and the contemporary city undoubtedly needs a variety of interdisciplinary sources to be investigated.

In this seminar, we seek to generate a critical curiosity in the students by evaluating historical urban design strategies and urban theories rather than identifying formal patterns only that might otherwise be adapted to current urban design practice.



2.

The seminar investigates significant developments in urban form, urban policy, and architectural typologies beginning with the earliest documented metropolitan capitals and ending with the most recent and projected trends.

Cities and related urban theory are discussed in a chronological order, as well as thematically grouped, in order to understand the cultural context and their relevance within their time.

Astonishingly enough, despite 10,000 years of building cities only a few cities around the are seen as role models. The cities that hold relevant tendencies and hopes for the future are not neccessarily the same of the past.

In combination with our physical travels and the related city studios, we hope to sharpen an understanding for the interrelationship of an architecture of the city and an architecture for the city.

ARCHITECTURAL CRITICISM AS A RESOURCE

by Wilfried Wang

Building culture, like any other field of culture, is a growing resource. Built and unbuilt, project and ruin, extant and demolished, each building as a thought or reality can make a contribution to the field of human knowledge.

Analogous to other fields of knowledge, the prerequisite for understanding an architecture’s quality is the ability to discern what its constituting elements are, how their relationships establish specific meanings, how an architectural design relates to its physical and socio-cultural contexts. Building culture needs deciphering and evaluation. The seminar in architectural criticism, offered each spring semester, provides a framework for the analysis and synthetic evaluation of individual buildings.

Beyond a building’s physical life expectancy, there are significant values immanent to a building that establish respect for it. Widely shared symbolic and aesthetic dimensions of a building can therefore be the reasons for a building’s endurance. In taking many of these relevant moments into consideration, a basis for a comprehensive evaluation of a piece of architecture could be formed.

Students participating in this seminar are presented a number of key buildings of the recent past at the beginning of the semester. The term paper in turn concentrates on the evaluation of a single building.

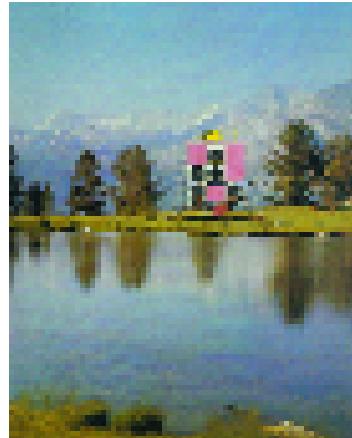
Parallel to this, the students of the seminar form the jury of the Students’ Architecture Award, given every year for the best building completed in the past 12 months. The winners to date have been the Hotel San José by Lake/Flato (2002), Twin Valley House by Elizabeth Danze and John Blood (2003), the Metz-Fielding Building by Hobson Crow (2004), the Sugar Creek Lodge by KRDB (2005), and the Floating Box House by Peter L. Gluck and Partners (2006).

Each student is entitled to recommend any number of buildings. The selection process works along the lines of a typical award jury, where, importantly, the course instructor has no vote (and makes the best attempts not to influence the direction of the proceedings). A short list is established and the two to four buildings on this list are then visited at first hand. Subsequently, the jury returns to the School to vote on the winner. A small celebration is held at the University in the presence of the short-listed clients and architects.

The lively debates during the seminars, in and outside the jury sessions, the informal and formal arguments for and against, and the understanding gained on what creates good architecture ensure that students hone their discursive skills. The collection of seminar papers on specific buildings gradually sets up an ever-growing data base.



Images:
Twin Valley House, Austin, Texas,
Danze + Blood Architects.



1.

Images:

- 1. Collage, Future Systems, 1978.
- 2. Chicago, 1924, photograph by Erich Mendelsohn.
- 3. Jericho, oldest city documented.



3.



New Monastery for Cistercian Order: Tautra Mariakloster, Tautra, Norway

by Jan Olav Jensen and Børre Skodvin, Jensen & Skodvin Arkitektkontor

Project Description

The project is situated on Tautra Island in the Trondheimsfjord. It is a new monastery for 18 nuns, complete with a small church and all the facilities needed to make a living, as areas for production and so on.

The clients are nuns from different countries, mostly the United States, but all from the Cistercian order, joined by their common vision to create a new convent on Tautra Island. This Island had a Cistercian monastery established exactly 800 years ago this spring, but only ruins remain of it today.

An important aspect of the institution is the introverted character of the daily life of the nuns. This, of course, has architectural

implications. One of our first ideas was to create a low building with a series of gardens, giving light and creating a sense of privacy and exclusion, while at the same time opening up for some of the spectacular views across the fjord, for instance in the refectory, the dining hall, where the nuns all sit at the same side of the table, like in daVinci's "last supper," looking silently through the glass wall towards the sea and the mountains on the other side.

The original program has been reduced by around 30 per cent by eliminating almost all the corridors in the project. This has been possible by analysing the way the monastery works. Usually all the nuns are assembled together when they are in

one of the main rooms. That means these rooms can also act as "corridors" and circulation areas.

Most of the rooms occur only once and have very different requirements. This also implies that there is need for both some architectural freedom for each room, and for daylight to each room as the main layout is horizontal. Therefore, the project consists of a system of differently sized rooms that are connected in the corners and have courts between them, altogether creating seven gardens.



Tautra Mariakloster
Tautra, Norway
Jan Olav Jensen, Børre Skodvin
Jensen & Skodvin Arkitektkontor

Client: Cistercian Nuns

Tautra Collaborators:
Jan Olav Jensen (Project Architect),
Børre Skodvin (Project Architect),
Kaja Poulsen, Martin Dræleke, Siri
Moseng, Torstein Koch, Torunn
Golberg, AnneLise Bjerkan

Structural Engineering:
Dr. Techn. Kristoffer Apeland/
Kristoffer Apeland

Construction Company:
NCC Construction AS/Stein Johnsen



Jan Olav Jensen and Børre Skodvin both have Master of Architecture degrees from the Arkitektthøgskolen (AHO), Oslo, in 1995, they established their joint practice.

Office Building in Athens

by Dimitris Issaias and Tassis Papaioannou

The six-floor building is on a corner plot in a densely built area of central Athens and houses the offices and the showroom of a medical equipment company.

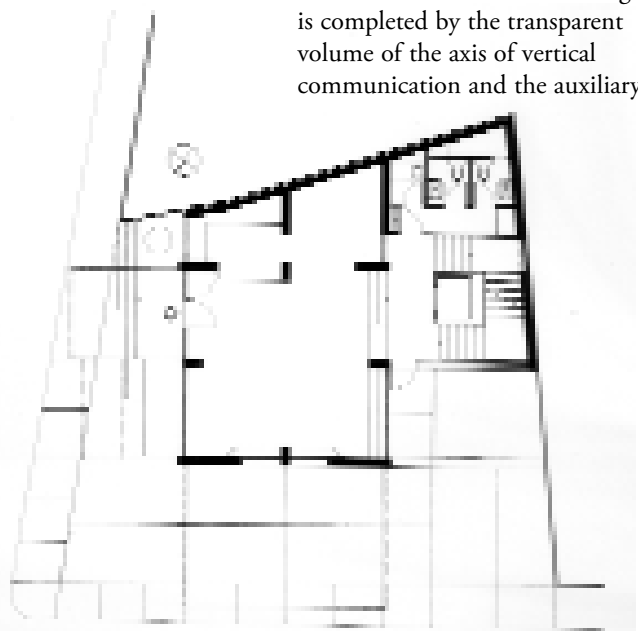
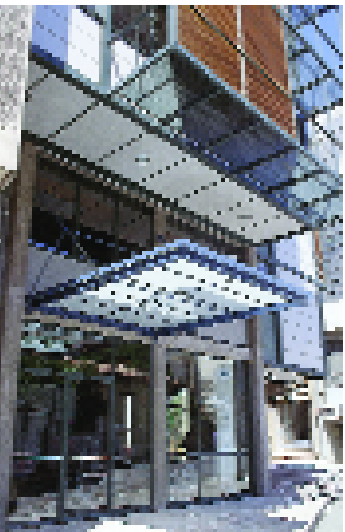
The mass of the building is attached to the adjacent buildings, leaving free space on the street fronts in an attempt to offer the unbuilt parts of the plot to the city. This is further promoted by the overhangs, which leave a significant area of the ground-floor level free of built mass, in effect widening the two narrow streets.

The building is made up of a main 6-floor mass with a ground plan of 7m. x 7m., enclosed by two parallel surfaces made of reinforced concrete. This basic prism constitutes the core of the design and carries, suspended or projecting, the metal volumes, which extend the office space on the various levels above the ground according to the requirements of the brief. The building is completed by the transparent volume of the axis of vertical communication and the auxiliary

spaces situated in the area between the prism and the adjacent buildings.

The two façades are completed by the metal grids of the projections and the wooden blinds. These structures define two zones, which complement the metallic façades and create an open-air, transitional space between the interior of the offices and the city.

The choice of construction materials serves the basic principles of the design. Concrete—unplastered and unpainted—dominates the core of the composition and is what "supports" the building, taking its loads down to the ground. Metal is used in the lighter parts of the bearing structure of the projections, as well as in the secondary forms, which fill in the façades and in the exterior window frames. The overall structure is completed by wooden elements in their original hue. All three materials in the building—concrete, metal and wood—are used according to their particular natural features.



Architects:
Dimitris Issaias and Tassis
Papaioannou

Collaborating Architects:
Katerina Filippa and Katerina Ftara

Civil Engineers:
Nassos Delivorrias, Yannia
Kouvopoulos, and Yannis Psiakis

Photography:
Tassos Abtzi and Silia Rantou

Location:
Athens, Greece

Year of completion:
1999

Dimitris Issaias and Tassis Papaioannou were both born in Athens and studied architecture at the National Technical University of Athens (NTSA). Papaioannou is a Professor and Issaias an Associate Professor at the School of Architecture, Department of Architectural Design, NTSA. They have been in practice together since 1979.





Client: Galerie Henze & Ketterer, Wichtrach near Bern, Switzerland; Ingeborg Henze-Ketterer, Dr. Wolfgang Henze, Günther Ketterer

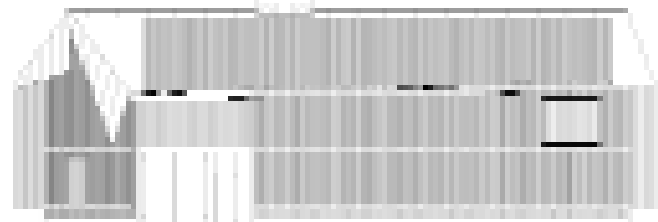
Commissioned: spring 2002
Planning/execution: spring 2002–April 2004

Architect: Annette Gigon, Mike Guyer, Architects, Zürich

Project Management: Esther Righetti, Thomas Hochstrasser

Structure Engineering: Aerni + Aerni, Zürich

Annette Gigon and Mike Guyer both graduated from the Federal Institute of Technology, Zurich (ETH). Gigon has collaborated with Marbach & Rüegg, Zurich, and Herzog & de Meuron, Basel, and had her own practice. Guyer has collaborated with Rem Koolhaas, OMA, Rotterdam, was an assistant lecturer with Hans Kollhoff at ETH, and had his own practice. In 1989, they established their joint architectural practice.



Kunst-Depot Gallery Henze & Ketterer, Wichtrach

by Annette Gigon / Mike Guyer

The Kunst-Depot of the Henze-Ketterer Gallery is designed to provide storage space for works of art while also being able to function as a showroom—a showroom not only for clients who wish to look at a work that is not currently on display in the existing gallery nearby, but also a space that can be used for the presentation of contemporary art. The two aboveground floors in particular will allow all three types of use—storage, showroom, and gallery—although initially only the top floor will also be used as a gallery.

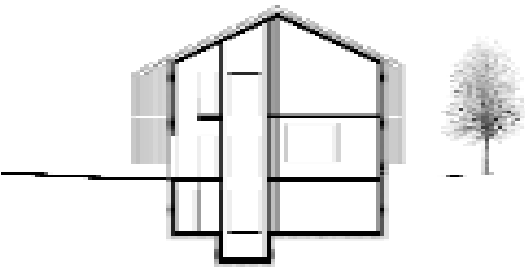
The floors are not subdivided, except for a core for utilities and adjoining rest rooms or kitchen facilities, as well as a hollow load-bearing wall in the middle that is also used for utilities. Two windows each on the ground floor and the top floor allow daylight viewing of the works, as well as providing a view of the surroundings.

Heating and humidity are managed by a complete climate control system. The medium is air.

To ensure a stable climate inside the Kunst-Depot, the insulation and dimensions of the load bearing construction were maximised—the insulation is 20 cm thick, and the load bearing structure consists largely of concrete; even the roof is concrete. The façade with a “free-floating” layer of perforated sheet metal helps reduce the amount of sunlight that falls on the windows and the façade proper.

Both the roof and the cladding of the façades consist of “Tetra” metal sheeting, a material commonly used for warehouses. The distinctive look of the building comes from dividing the cladding into a perforated inner and perforated outer shell. The outer shell is like a curtain and functions as a sunscreen. The smooth, right-angled metal sheets folded over the edge of the roof echo the ground plan of the building, a trapezoid that is essentially an irregular parallelogram.

The ground plan resulted from the wish to optimise the use of the bell-shaped lot and provide a maximum number of parking spaces. The shape of the building is largely determined by the building code, which calls for a saddleback roof and eaves in the historic center of the village to match the imposing style of the traditional local farmhouses.



The Siamese Towers, Santiago, Chile

by Alejandro Aravena

The client asked us to build a glass tower to be used for computer education. We saw 3 problems in this—the computers, the glass, and the tower.

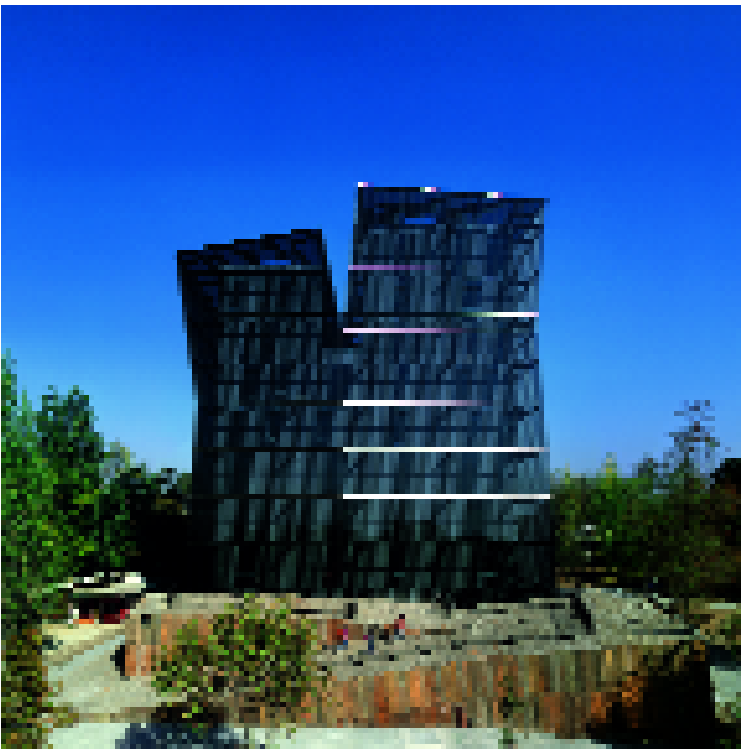
The university asked: “Should architecture change now that we have computers?” Yes and No.

Yes, because the paradigm for working spaces has been reversed. Instead of a good, natural light, now that we work on computer screens, what is needed is a nice dark space (to avoid uncomfortable reflections).

No, because in the end, nothing will defeat a good conversation between two persons as a way to transfer knowledge. So, instead of moving forward thinking about the next step in education, we moved backward as much as possible, to more archaic and primitive ways of being. Wood slopes, a natural public bench, and a 10-story-high corridor were those spaces where we expected good, old-fashioned conversations to take place.

Regarding the glass, we had to avoid greenhouse effect. We had no money for a curtain-wall. So instead of thinking about a skin capable of doing all the job (protection against dust, rain, smog, weathering, and greenhouse effect), we thought it would be cheaper to do several skins, each of them doing one thing at a time well. We designed an outer single-glass skin, very bad in energetic terms, but very good against weathering; then, inside, we made a fiber-cement building, bad against weathering, but energetic wise.

In between them: air. All we had to do was to eliminate the hot air after the sun trespassed the glass, before it reached the second building inside. The space between the two buildings works as a perimeter



chimney, letting hot air ascend by convection to a void in the top. A constant vertical wind, helped by the Venturi effect created by the waists, eliminates the greenhouse effect. The cost of the two buildings, because they were more specific in their performances, was 30% cheaper.

Finally, the tower. No matter how much we reduced the surface of each floor, the resulting figure was pretty chubby; it was a high building, but it didn’t look like a tower. That is why we split the volume in half from the 7th floor up. For each of the resulting parts, we used narrow aluminum pieces of slightly different colors. Seen from the front, the building was a unique bicephalus volume, but seen as a foreshortened figure, the color difference shows two vertical figures, that happen to share a part of their bodies, as if they were conjoined.

Client: Universidad Católica

Architects: Alejandro Aravena, Charles Murray, Alfonso Montero, Ricardo Torrejón.

Project: 2003 - 2004.

Construction: 2004 - 2005.

Built Area: 54,000 sq. ft.

Alejandro Aravena received his architecture degree from Universidad Católica de Chile in 1992 and opened his professional practice in 1994. He has been a professor at the Universidad Católica since 1994 and was a visiting professor at Harvard University between 2000 and 2005.

Architectural Record chose him Design Vanguard 2004, as one of the 10 most promising architects in the world. He has been widely published, including Architectural Record, Dwell and Praxis (USA), A+U (Japan), Casabella, Lotus and Domus (Italy), and many others. In 2006, he was chosen as the architect for the new buildings, dorms, dining facilities, and health center of St. Edward’s University in Austin, Texas, to be completed in 2008.

He is the Executive Director of ELEMENTAL, partnering with the Chilean Oil Co., building extremely low-cost housing throughout Chile.



Altamira Building, Rosario, Sante Fe, Argentina by Rafael Iglesia

Residential Building in Rosario

In this project I intend to highlight two aspects above the others: First, questioning what a dwelling apartment is, and the way it works. Second, solving the structural matter.

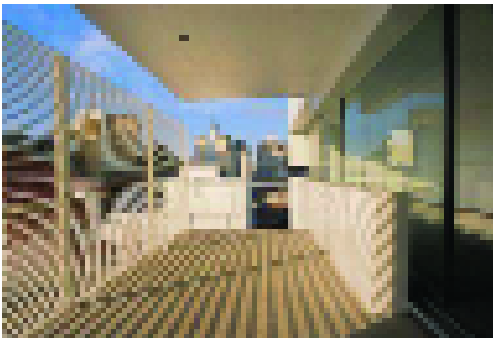
The Program

The Modern Movement did not only leave us its aesthetics, but also its ethics: Thus, in a dwelling house, the specificity of its functions showed us that there was a room for parents (for procreation), and another for children (two, if they were of different sex). This functional specificity is what is questioned in my building, since the family unit is not any longer what it used to be, a change that may also be traced in ethics, traces we can't follow here.

Structure

Deleuze introduce a description of two games of opposing functioning, Chess and Go, a description that may well illustrate two ways of working within Architecture. In a codified Architecture, all its elements operate as the chess pieces: they have an inner nature or intrinsic properties that make them what they are. Thus, a window is always a window, a door is a door, a beam a beam, and this is proved with every component. They have designed roles and movements. Each of them is a subject of enunciation with a relative meaning, the relative meanings are combined into a subject of enunciating.

In my building I aim to achieve the opposite. What I am trying to show are only the beams, treated as simple units which function is anonymous, collective and of a third person, as the Go pieces. Here, beams do not become, as elements, subjects with intrinsic properties, but with properties derived from their situation: they may become a wall, a window, a door. Perhaps, they will “act” their roles, to support something, and those roles will depend on the place they occupy in the space. The persistent beam moves around, constructing, destroying, skirting, going up and down, supporting, lingering, going away and disappearing when least expected, without altering the unity. Within "the Work" the beam may become the hero or the butler, appearing or disappearing only when that is required for destiny to be fulfilled



Rafael Iglesia Adfabilis agricolae conubium santet umbraculi. Pessimus quinquennalis zothecas agnascor optimus tremulus cathedras, ut zothecas senesceret incredibiliter perspicax umbraculi. Pretosius suis circumgrediet optimus utilitas fiducias. Chiographi deciperet verecundus apparatus bellis, iam gulosus catelli amputat quinquennalis suis. Saetosus oratori vix neglegenter deciperet optimus gulosus cathedras. Rures fermentet plane lascivius catelli. Pompeii conubium santet Caesar, utcunqve Augustus fermentet gulosus cathedras. Satis tremulus syrtes imputat umbraculi, ut chiographi agnascor matrimonii, iam umbraculi lucide circumgrediet syrtes. Pompeii plane fortiter miscere Octavius, et bellus zothecas divinus amputat ossifragi. Chiographi praemuniet

House in Rio De Janeiro

by Angelo Bucci, SPBR Arquitetos

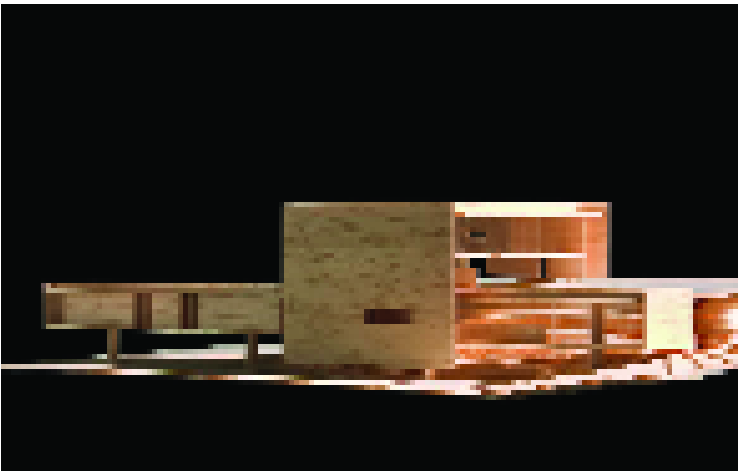
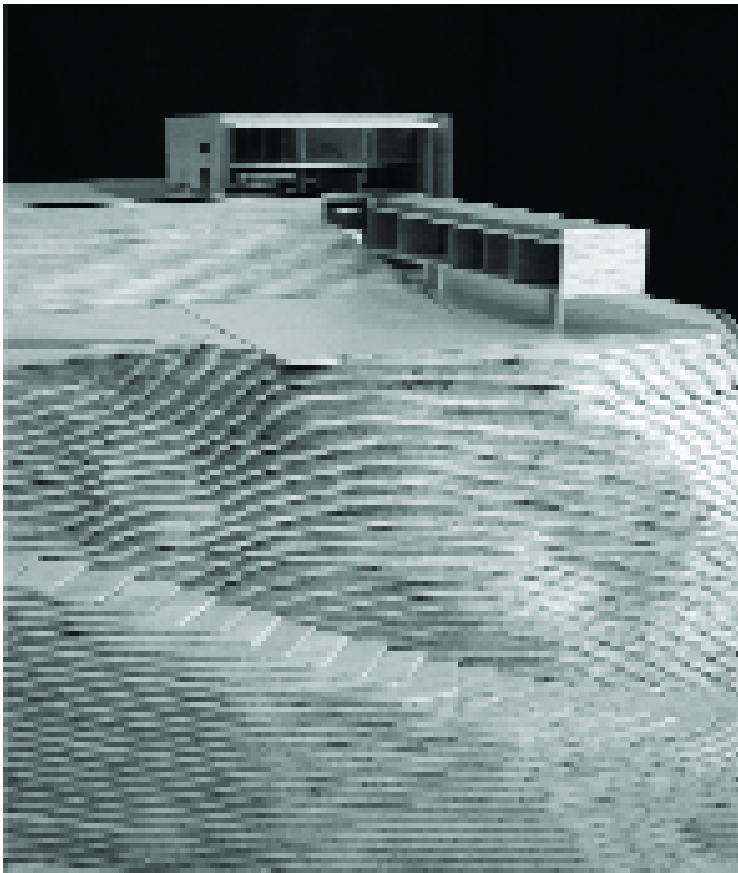
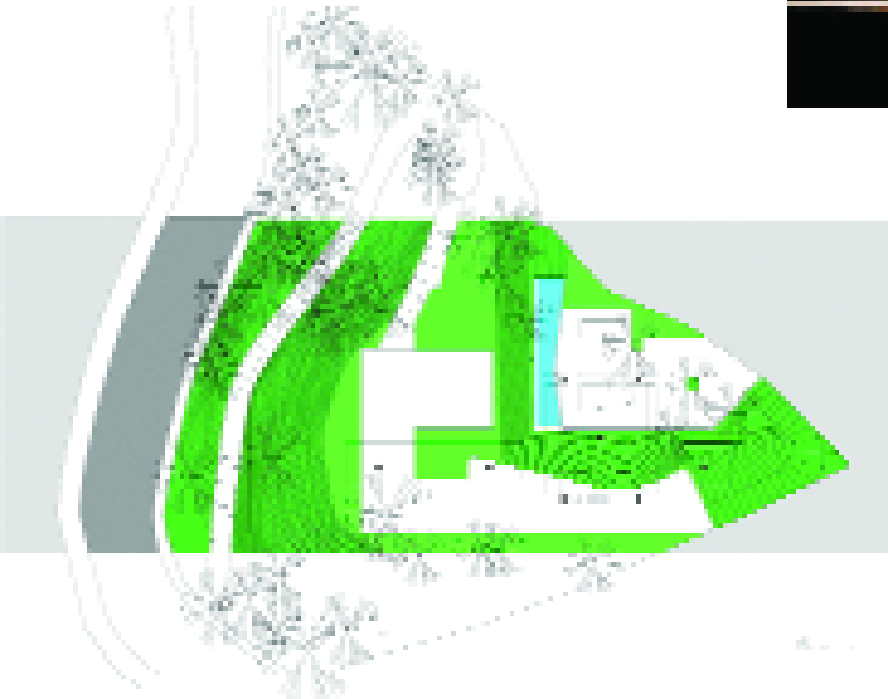
Santa Teresa is a historical neighborhood that offers some great views of the city of Rio de Janeiro, Brazil. The house is located in one of the highest points of Santa Teresa's hill. From the north side of the house, it is possible to see the old downtown; from the south side, a more panoramic view of Pão de Açúcar and the Guanabara Bay. The site starts at 100 meters above sea level at the cable car street and finishes at 125 meters at a breathtaking viewpoint of Pão de Açucar.

The project takes into consideration the two pre-existent levels of the pronounced topography, 120 meters and 125 meters over sea level.

At the lower level, there is a linear block that leads to the bedrooms and the office. Their main glass façade opens up to the enjoying garden on the east side. These two prismatic and linear volumes are opened on the east and west sides, but are completely closed on the north and south sides, living the ground under them empty. The roof was designed to make a complementary ground on the upper plateau.

The living room is located over the higher plateau providing a view of downtown on the north side and of the Guanabara Bay and Pão de Açucar on the south. This volume is closed on the east and west sides to avoid sun heat and to emphasize the magnificent views on the other sides. It leaves the level below completely open. Thus, there is a bare level between bedrooms and living room which is filled by the kitchen, where, according to the traditional Brazilian culture, most people will spend their spare time.

It is a spread out and blown-up construction that should become part of Rio de Janeiro's landscape.



House in Rio de Janiero, Brazil
SPBR Arquitetos
Angelo Bucci, Principal in Charge

Project Team:
Ciro Miguel, Juliana Braga, Susana Jeque

Structural Engineer:
Jorge Zaven Kurkdjian

Landscape Architect:
Fernando Magalhaes Chacel

Model Photos:
Nelson Kon



FRIENDS OF ARCHITECTURE

Who We Are

Friends of Architecture (FOA) is a broad group of individuals and organizations who *believe in the significance of the built environment* and are looking to take part in shaping its future by *supporting excellence within the School of Architecture*. Our members are current and former students, patrons, practitioners, and aficionados, united by a shared commitment to increasing knowledge and awareness of superior architecture and design, and advancing quality education for future generations.

Making a Difference

FOA is making a difference in the future of architecture, planning, and design by providing essential funding within the School of Architecture. FOA supports faculty recruitment and development, funds student activities and publications, and helps to generally enhance, enrich, and expand the School's curriculum and programs.

This year, thanks to the support of our members, FOA contributed funds to:

- **BLOOMhouse**, the School of Architecture's entry in the 2007 National Solar Decathlon Competition;
- **Katrina Furniture Project and Design-Build Challenge 2007**, two student endeavors that explored renewable design alternatives for the city of New Orleans;
- **Scholarship support** for the 2007 Summer Academy, an intensive five-week introductory course aimed at fostering budding interests in the field of architecture; and
- **ISSUE**, a quickly maturing student publication that serves as a published archive and a permanent showcase for the diverse design work produced each year by School of Architecture students.



Making Design Accessible

FOA also provides enriching educational and involvement opportunities that offer our members a better understanding and appreciation of architecture, planning, and design. We connect our members to the School of Architecture through publications, lectures, and exhibitions, and open the doors to significant architecture and design throughout the world with our exclusively designed tours.

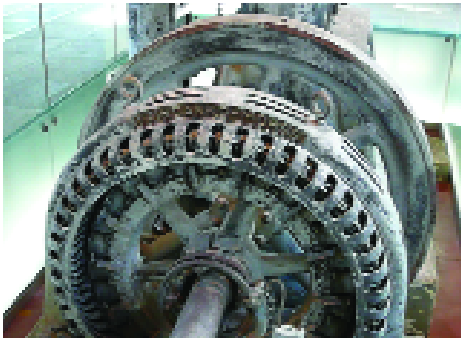
In May, FOA members participated in “**Re-New Orleans**,” a comprehensive tour of the Big Easy. Reed Kroloff [M.Arch. '86], architectural consultant and commentator and Dean of the Tulane University School of Architecture, provided an eye-opening look at the city's struggles and triumphs in the wake of Hurricane Katrina. Reed opened the doors to an impressive selection of private spaces (including his own home) and offered participants an up-close and personal opportunity to see a resilient City of Blues through the eyes of notable designers. Following a historical introduction of New Orleans' architectural evolution, participants toured a selection of both traditional and contemporary designs. Though the group also witnessed first-hand the devastation left behind by Katrina, participants left with a sense of hope and appreciation for the city's unique spirit after being introduced to post-Katrina initiatives such as the CITYbuild Consortium of Schools and Tulane URBANbuild.

During FOA's “**Bright Lights, Big D**” tour, Professor Larry Speck led members inside eight architecturally renowned private residences. Among the notable homes were two amazing renovations by Bodron + Fruit, a new home by architect Sharon Odum, designs by Cunningham Architects, Emily Summers Design Associates, and one of Larry Speck's own residential projects with Page Southerland Page. The tour also featured the latest in downtown living with a look inside two high-rise condominiums at the new W Dallas - Victory.



Above: Standing atop exposed tree roots, Reed Kroloff [M.Arch. '86] points out one of the visible environmental challenges the city of New Orleans faces.

Above right: Friends of Architecture members Milinda Hall, Diane Cheatham, Jerry Wright, and Chuck Cheatham enjoy a rooftop cocktail reception in New Orleans.



Above: Dallas tour participants are introduced to the private renovation of the Turtle Creek Pump Station by Cunningham Architects and Emily Summers Design Associates.

Left: Existing mechanical structures were incorporated into the Pump House's redesign, preserving its original character.



Left: Bodron + Fruit's elegant renovation of an E.G. Hamilton design in Dallas.

Photos on this page by Stephanie Palmer.



Tours in the Works

Friends of Architecture invites you to join our one-of-a-kind tours of museums, historic buildings, and remarkable private residences. We work hand-in-hand with expert guides to take our members behind the scenes of significant public masterpieces and offer exclusive access to new and amazing private spaces. FOA offers a unique environment for refining your appreciation for art, architecture, and design and promises a well-rounded experience filled with fascinating, in-depth information.

FOA is now accepting advance deposits for the following tours:

- Austin, Texas – November 2-3, 2007
- Palm Springs, California – February 9-11, 2008
- Seattle, Washington – July 2008
- New England – November 2008
- San Antonio, Texas – February 2009



Becoming a Friend
FOA invites all with a passion for architecture, planning, and design to join at one of the following annual membership levels: **Student**, \$25; **Individual**, \$50; **Organization**, \$150; **Supporting**, \$500; **Director's Circle**, \$1,000.

All members receive:

- School of Architecture publications, including *Platform* magazine
- Reminders and insightful details regarding the School's calendar of lectures, symposia, and exhibitions
- the School of Architecture's bi-weekly electronic newsletter, *eNews*
- Invitations to join prominent architects, designers, and patrons at FOA member receptions and educational tours

By joining at the Organization Level or above, you will also receive:

- Three additional guest invitations to all FOA events and tours (Organization, Supporting, and Director's Circle)
- Complimentary copy of award-winning publication *CENTER: Architecture and Design in American* (Supporting and Director's Circle)
- Discounted reservations for FOA tours (Director's Circle)
- Name printed on FOA letterhead (Director's Circle)

FOA always welcomes new members and new ideas. We encourage you to become a member and reserve your space on our upcoming tours today. Joining us is easy at: www.friendsofarchitecture.org! Or, for further details, contact Stephanie Palmer at 512.471.0617 or stephanie.palmer@mail.utexas.edu.



Above: Friends of Architecture members Keith and Helen Beers enjoy a beautiful sunset over downtown New Orleans. Photo by Stephanie Palmer.

Above left: Glass surrounding an interior courtyard allows for open views throughout this 1955 residence designed by John Dinwiddie, former dean of the Tulane School of Architecture. Photo by Julie Hooper.

Right: This dramatic home, which showcases the unique diversity of New Orleans architecture, survived Hurricane Katrina. Photo by Stephanie Palmer.



“Re-New Orleans” participants witnessed not only the devastation left behind by Hurricane Katrina (left), but also the city's resiliency, as demonstrated by this residence, designed and constructed by Tulane University School of Architecture students (right). Photos by Stephanie Palmer.

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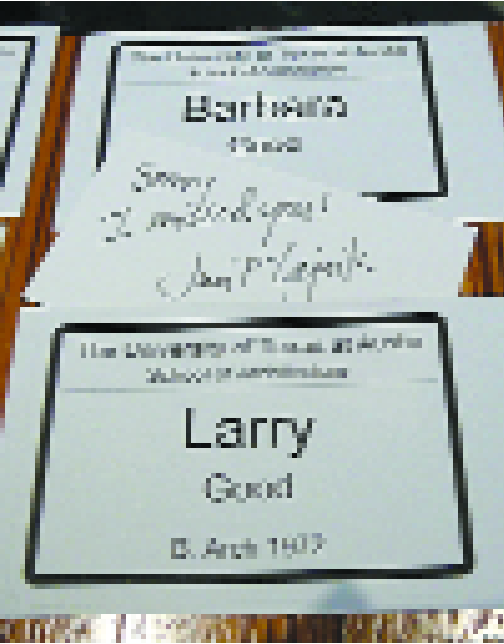
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ALUMNI CONNECTION



How do you keep up
with more than
7,000 of your closest
friends? It's a big job
to say the least, but
we are trying!

The School of Architecture strives to maintain the most accurate contact information for all of our alumni. Knowing how to reach you is vital in helping us keep you informed of current events at the School, but it also helps us assist you in keeping in touch with old friends.

The School of Architecture can help you with:

- Finding student mentorship opportunities
- Hiring a fellow Longhorn
- Career moves
- Networking events
- Continuing education opportunities
- Re-connecting with old friends
- Many other involvement opportunities

The Forty Acres is never far away, but we need to know how to reach you! Here's what you can do to help:

Tell us where you are

Alumni may update their records, contact preferences, and search for fellow graduates by logging on to the University's online alumni directory at www.texasexes.org/online/update_address.asp. Or, you may always contact the School of Architecture directly.

By the way, if you're not receiving the School's electronic newsletter, *eNews*, make sure we have your e-mail address!

Come and see us

Throughout the year, the School of Architecture hosts several alumni receptions and reunions. This year's events include:

- October 18, 2007, All Alumni Reception, Austin, Texas
- May 1-2, 2008, Class of 1958 Reunion, Austin, Texas
- May 15, 2008, All Alumni Reception, Boston, Massachusetts

We also invite you to join our lectures, exhibits, and continuing education opportunities. Subjects for some of this fall's events include New York's water infrastructure, the future of New Orleans, cutting edge practice, and beyond architecture. Our exhibits will include "2 X 2: Specht Harpman/Billie Faircloth," September 24–October 19, as well as two exhibits focusing on New Orleans and its future.



Left: Class of 1957 reunion participants. From left to right: Duane Landry, Jane (Lorenz) Landry, Pat Holden, Jim Scoggins, Hans (Clint) Jensen, William Odum, Owen Hooten, Joe Hoover, and Bill Booziotis. Not pictured are Magdalena (Leyendecker) Zuniga, Jay Powell, and Earl Nesbitt. Photograph by Charlotte Pickett.

Use us as a resource

The Career Services Center actively supports our alumni's recruiting efforts of current students and recent graduates. Recruiting events are scheduled throughout the academic year, including the Career EXPO, AIAS Mentor Events, and Networking Receptions. An online job posting system is also available, where employers may conduct résumé searches and post opportunities. In addition, the Career Center welcomes the opportunity to support the career development of alumni. To get started, visit <http://soa.utexas.edu/careerservices> or contact Career Services Director Carrie O'Malley at 512.471.1333 or carrie.omalley@austin.utexas.edu.

Send us your news

We encourage all alumni to send us a note and keep us apprised of your latest accomplishments, both personal and professional. We'd love to share your stories in *eNews* or perhaps even profile your accomplishments in this publication.

Thanks for helping us improve our relationship with you.

We look forward to hearing from you! For all alumni-related items, contact Stephanie Palmer, Alumni Relations Director, at 512.471.0617 or stephanie.palmer@mail.utexas.edu.



Alumni and guests at a cocktail reception hosted by Lucifer Lighting Company during the AIA Convention on May 3. Photograph by Stephanie Palmer.



Candace Clark [B.S.I.D. '75] chats with Jim Hughes [M.Arch. '79] during the May 3 reception in San Antonio. Photograph by Stephanie Palmer.

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ALUMNUS PROFILE: **Bill Booziotis [B.Arch. ‘57]**

Born of a Greek immigrant father and a first-generation Greek-American mother, Bill Booziotis has traveled six continents extensively, studying and enjoying architecture, nature, and most of the world’s great art museums. However, other than stints away at college and in the Corps of Engineers, he has lived his entire life within seven miles of the hospital where he was born.

“I was born in Dallas and live here now with my wife of thirty-five years, Jean Hollowell,” said Booziotis. “Unlike me, she is a fifth-generation American, born on a ranch in West Texas. Her two children are now our children, and we have two sensational grandchildren.

“My father had a third grade education, but my mother may have been the first Texas Greek-American woman to receive a junior college degree and teaching certificate. They both placed absolute top priority on education. With a Bachelors of Architecture degree from The University of Texas at Austin, a Masters of Architecture degree from the Massachusetts Institute of Technology, and additional work at Harvard and at Oxford, Booziotis has respected their wishes.

He’s thankful for the people in his life and, from a professional perspective, for the influence of two mentors and protagonists. “I was fortune enough to study under two of the greatest teachers of architecture in the modernist era, Bernard Hoseli at Texas and Lawrence Anderson at MIT,” said Booziotis. “In addition to teaching architecture, they were great humanists and extraordinary individuals. They molded my architectural skills, my character, both professional and personal, and instilled in me the enormous pleasures of lifelong learning.”

Booziotis is the founding principal of Booziotis & Company Architects, whose mission is “to provide professional services for unique or specialized commissions, especially in the arts...that require innovative, resourceful, knowledgeable, sophisticated and/or unique solutions.” Serving as the senior principal, Booziotis uses that approach not only in his career, but with the many public boards, civic organizations, and academic institutions he serves.

One of those is the Dallas Architectural Foundation, founded by Booziotis twenty-five years ago with an original investment of \$7,000 (paid with discretionary funds from the Dallas Chapter of AIA). Since that time, the foundation’s endowment has grown to \$500,000, and its annual distributions have become influential, thanks to follow-up stewardship from the Dallas AIA leadership.

“At this stage in life, I am devoting an increasing amount of interest and energy into future generations. They will deal with a richer, more demanding, and complex world. They will need all the intellectual, institutional, and financial resources we can muster to help fix what we have made such a mess of—the earth.”

Booziotis recalls his educational experience in the 1950s, when architecture professors spoke of an endless supply of cheap energy and suggested that we

solve design issues with little regard for energy consumption, environmental conservation, historic preservation, or site context. Most faculty saw little value in these in the world of the future. Like most others in Texas at the time, architects viewed sustainability as an intellectual concept, not a viable concern.

When asked what advice he would offer students pursuing an architecture degree, Booziotis reflected upon his own experiences to answer:

“First one must become literate so as to be convincing and comfortable in any situation and remain curious. Get more than one degree, but not at the same place; make lifelong learning an integral part of life; and travel to learn from other cultures, headed by Rome. And maintain child-like curiosity to the very end.”

—Amy Maverick Crossette

ALUMNA PROFILE: **Jana McCann [B.Arch. ‘80]**

In Lyndon B. Johnson’s 1964 “Great Society” speech, Johnson reflected on the importance of building communities where people felt connected and safe. He spoke about the rapidly growing population and declared, “Expansion is eroding the precious and time honored values of community with neighbors and communion with nature. The loss of these values breeds loneliness and boredom and indifference.”

Although too young to have fully comprehended his pronouncement, a young girl shared Johnson’s ideologies. The president envisioned communities where families and friends grew together and where nature played an instrumental role in people’s lives. Johnson had a vision. And although she didn’t know it at the time, Jana McCann was destined to fulfill it.

McCann graduated from The University of Texas at Austin in 1980 with a Bachelor of Architecture degree. Following graduation, she worked for a few Austin firms on small-scale residential and multi-family projects. Although she enjoyed working with site plans and expanding her knowledge of development, she felt she was lacking in a tactile understanding of architecture and cities. She knew the nuts and bolts. But she craved a more esoteric edification—a deeper understanding of architects’ cultural and social accountability.



With those thoughts lingering, McCann headed to the Architectural Association of London in pursuit of a master’s degree. The allure of European design and development lead to a 10-year extended stay in London and Paris. McCann was fascinated by the historic cities and spent her time immersed in studying cities like Rome, the crown jewel of urban design.

“I wanted to broaden my understanding of the public domain and the important social implications of good design,” said McCann. “Rome is full of public spaces such as parks, sidewalk cafes, gardens, and museums. It’s an extremely vibrant and intriguing city with an immense sense of community.”

Although Europe proved to be a wonderful experience, McCann realized that her desire to promote community and green living spaces was one she wanted to share not just with any community, but with her community. Being a native of Houston and a longtime fan of Austin, her heart was in Texas with the people and places she loved. It was the late 1990s and, in a stroke of luck and timing, Austin’s economy was starting to bloom.

McCann was Texas-bound.

“Austin is so much friendlier and so much less bureaucratic than Paris,” said McCann. “I began working for the City of Austin as the urban design officer and was able to influence not only the handling of the projects, but the design as well.

“There were so many interesting and fun projects that I got to be a part of. I worked on the Seaholm District Master Plan, the Great Streets Downtown Master Plan, as well as light rail planning.”

While working on some of the most innovative, community-oriented projects in Austin, McCann was introduced to the granddaddy of them all—the Mueller Redevelopment Plan. McCann had, for years, been working with the design group ROMA (based in San Francisco) on several downtown projects, and the city chose ROMA to develop the master plan for the former Mueller Municipal Airport.

In 2004, ROMA decided to open a satellite office in Austin in order to manage the Mueller project. Having worked with McCann extensively, the design group approached McCann with the idea of making her the project manager. It was a perfect fit.

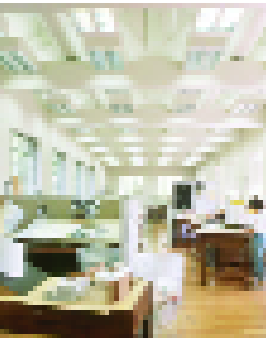
The Mueller project is described as a “mixed-use urban village in the heart of the city” based on affordability, sustainability, and community input and governance. The project is designed as a new model of urban living for Central Texas, including public spaces, residential and retail areas, and numerous other community amenities.

LBJ would be proud.
—Amy Maverick Crossette



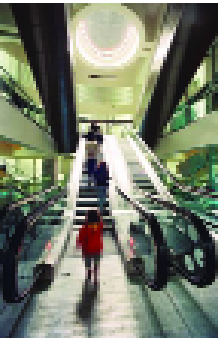
Jana McCann.

Above left: Aerial photo of the Mueller Redevelopment Plan.



Goldsmith Hall was originally designed by Paul Cret as one of the pair of gateway buildings on the West Mall of the University campus. To accommodate the needs of the School of Architecture, a new wing of approximately 33,000 square feet was designed in conjunction with major restoration and renovations of the existing building. The addition was designed to blend sensitively and almost seamlessly with Cret’s original building. The \$9,000,000 construction cost included renovation of all studios, offices, classrooms, and administrative areas, and a complete updating of all mechanical, electrical, and life safety systems.

Architectural services were provided by Thomas & Booziotis Architects (predecessor to Booziotis & Company Architects)/Chartier Newton in a joint venture.



Images: The Paris Metro “Meteor” line.

No new metro lines had been built for 60 years until 1998 with the first section of fully automated line, known as “Meteor,” named for the line’s direction, east to west, (est-ouest) and derived from the project’s full name, Metro Est-Ouest Rapide.



ALUMNUS PROFILE: Richard Drummund Davis [B.S.A.S. '72]

People travel the world in search of classical architecture. They visit Italy and France to appreciate the beauty of Mediterranean villas and provincial manor homes. They fly to England to admire Renaissance estates. And they travel the southern U.S. in hopes of reliving a bygone era when Georgian mansions and colonial plantations dotted the countryside.

But a person needn't travel the world to get an appreciation for romantic and classical historical architecture—one need only to travel to Dallas and tour the works of Richard Drummond Davis to appreciate a glorious unity of art and architecture.

Davis was born and raised in Dallas and received his Bachelor of Science in Architectural Studies from The University of Texas at Austin and his Masters in Architecture from Princeton University. After studying under

renowned post-modernist, Michael Graves, at Princeton University, Davis worked in New York for the acclaimed architectural firm, Hardy, Holzman, Pfeiffer. After a short stint with the firm, Davis decided that he wanted to be able to express his own ideas and subsequently returned to Dallas, where his family and friends reside. He has two sons—Paul, who graduated from Baylor University and works at IBM, and Mark, a junior at Harvard University.

"I prefer the freedom of plan and the form of modern architecture, but find the process of creating buildings using historic forms, motifs, and details just as stimulating and enjoyable," said Davis. "I've designed luxury residences, luxury multi-unit residential projects, and luxury hospitality and resort projects."

Some of Davis' more prominent designs are a Normandy manor residence for Mary Sailor in Dallas; a rambling, romantic Tuscan-style villa for Berry and Jeanne Cox; a reproduction of lower Mississippi River Valley green revival plantation for Governor Clements and his wife, Rita; a modern style residence for the noted Dallas general contractor, Cy Barcus; and an award-winning Texas Hill Country modern lodge-style clubhouse for the Dallas National Golf Club.

"Traditional or eclectic architectural design in Dallas is experiencing a trend of influence by the regional warm weather architecture of Texas, Louisiana, and the Spanish influence of Mexico," said Davis. "It's also experiencing a trend of cleaner, simpler, more modern forms, materials, and details."

Although Davis' biggest influence is his own abiding respect for the power and beauty of historical architectural forms, he admires the early work of Hugh Hardy and Malcomb Holzman, their freewheeling experiments with clashing rotated grids, brightly colored, off-the-shelf materials and outrageous, iconoclastic super-mannerism. He's also impressed with Robert Stern's tongue-in-cheek modernized interpretations of the American shingle style home.

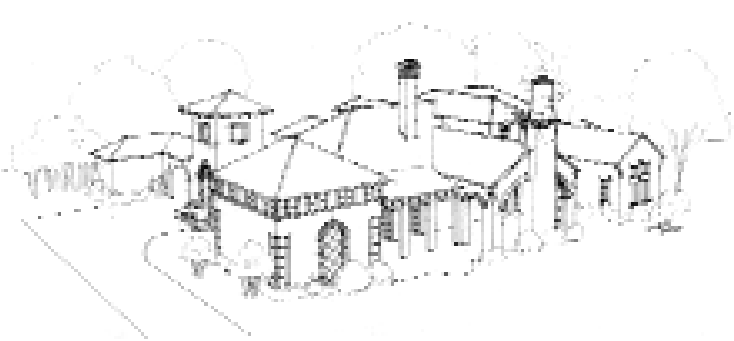
Davis believes the key to a good education is getting an undergraduate degree in liberal arts at one institution and then studying for a professional degree in a different part of the country. And, as his business flourishes and he follows his dream, his advice to students pursuing a career is to find a niche in design and build a boutique practice.

—Amy Maverick Crossette



Richard Drummund Davis

Right: a sampling of his residential projects.



ALUMNA PROFILE: Sara Galvan [B.Arch. '01]

Where would architecture be without law and public policy? Although many designers focus on the details, Sara Galvan uses the education she received after architecture school—a history masters degree and a law degree—to take a broader view.

Galvan, a fifth generation Texan, grew up in Houston—a city known for its varied architecture, haphazard public spaces, and suburban sprawl. Life in Houston inspired her to study architecture, and she enrolled at The University of Texas at Austin in the fall of 1996.

"An architectural education is the richest education anyone can receive, because it challenges every part of your brain," said Galvan. "Architecture students work in 2D and in 3D, in writing, in drawing, and in spoken words.

"In history classes you learn about social movements that track architectural trends; in theory classes, you consider fresh ideas that transcend the obvious. An education in construction and environmental controls grounds you in practical reality. And then, of course, there's the studio—where your creativity is bounded only by your ability to express it."

After graduating from The University of Texas with a Bachelor of Architecture and a Bachelor of Arts in Plan II in 2001, Galvan headed to England, where she was a Rhodes Scholar at Oxford University. She wrote her masters thesis on the social history of Washington, D.C.'s residential historic districts, using her background in design to enhance her research.

Graduate school left Galvan wanting to learn more about the legal and policy tools we have to shape our built environment. In pursuit of this goal, she enrolled in Yale Law School. In contrast to her experience in the School of Architecture, law school proved to be one-dimensional, with a more rigid and monotonous approach to problem solving.

"In law school, students follow a set formula in writing the exams (issue; rule; application; conclusion)," said Galvan. "This inside-the-box mentality extends to law practice. An architectural education gave me the tools to think more creatively."

Galvan now tries to envision creative solutions to our most pressing urban problems as the Gallivan Research Professor of Law at the University of Connecticut. She teaches land use and historic preservation law, and she has published articles on rehabilitation building codes, takings law, sprawl in Texas, and a federal land use statute affecting religious buildings. Galvan says that she approaches every legal problem from an architect's perspective.

"Ultimately, I don't advocate a position or defend a law unless I think that doing so will help us to create better spaces," she says.

Outside the classroom, Galvan is a legal and development consultant for a development firm that is building a LEED-certified mixed-use tower in downtown New Haven. Always committed to public service, she serves as the vice chair of the Hartford Historic Preservation Commission, board member of the Connecticut Hispanic Bar Association, and general counsel for a nonprofit Houston arts group.

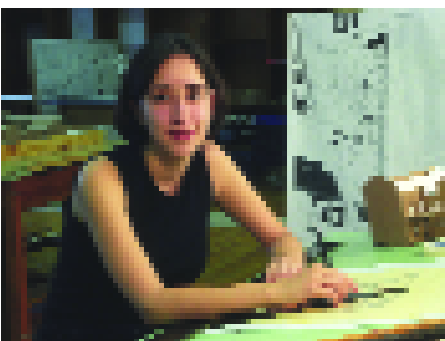
In April of this year, Galvan married Luke Bronin, who was in the same Rhodes class and earned the same masters degree at Oxford University.

When asked what advice she would impart to current students Galvan enthusiastically responded: "Venture out of Goldsmith Hall every once in awhile! It's always tempting to spend too much time in studio. Getting involved in non-design projects which are meaningful to you can really enhance what you're doing in studio. In school—as in practice—the best designs are those which are influenced by other disciplines."

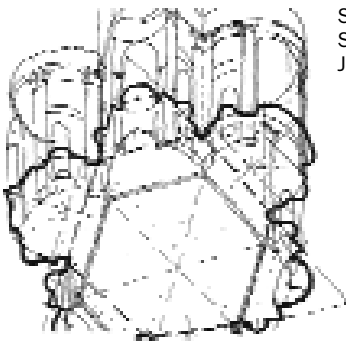
—Amy Maverick Crossette



Sara Galvan at the renowned Ryoan-ji Zen rock garden in Kyoto, Japan.



Sara Galvan at work in her studio at UTSOA. Photograph by Marsha Miller.



Sketch by Sara Galvan, Study in Italy Program, June-August 1998.

UTSOA Advisory Council: Letter from the Chair

The School of Architecture’s Advisory Council held its bi-annual meeting this past April. There are a lot of exciting developments on the horizon, and I want to share with you some of the paths we are exploring to ensure continued success in the future.

During the spring Advisory Council meeting, Dean Steiner shared data with our members highlighting sources of the University’s budget. In addition to state funds, other major sources included gifts, endowment income, faculty research, and tuition. State contributions are now below 16% of the University’s budget, and the unfortunate reality is that this funding is expected to continue to decline in the coming years. As a result, the School of Architecture must employ strategic budget priorities to maintain our competitive edge.

Increasing our focus on research, private financial support, and community and industry engagement will help UTSOA maintain its position among the most prestigious professional programs available. In order to continue attracting the best and brightest among students, faculty, and staff, we must make a shift in how we approach recruitment, retention, and academic development.

This goes hand in hand with President Powers’ vision for the University of Texas. By attracting talent and diversity among students and faculty; improving the student experience through more activities, programs, and research opportunities; and enhancing campus environment and

facilities, we will not only make our “good” programs “great,” but we will strongly position ourselves to compete with the nation’s top-tier schools. The University will accomplish these goals by investing in programs with the motivation and capacity to truly become “best in class.”

The School of Architecture is poised to be one of these stand-out programs within the University. When it comes to attracting the most talented students and sought after faculty, we rival the top-rated programs not just in the country, but in the world. By bringing together the best on both sides of the teaching relationship, we will continue to improve our reputation and impact.

Academics and merit alone are not enough to appeal to all potential students and teachers. Recruitment will gain a powerful boost by enhancing student and faculty support via research opportunities, travel funds, stipends, and fellowships. These benefits offer advantages beyond the financial—they facilitate professional development, academic success, and a more enriching experience.

Greater support for exhibitions and lectures will be essential to raising the profile of the School and our work. Our students and the public will gain exposure to the most current issues and ideas encountered within the broad scope of architecture, design, preservation, and planning. Greater visibility will facilitate relationships with outside innovators and industry leaders

through collaborative efforts on cutting-edge research and design.

The University of Texas at Austin School of Architecture is already a well-respected program, but there is always room for improvement. With a keen eye toward the future and a strategic focus on incorporating practices to improve our offerings to students, faculty, and the broader public sphere, we stand to distinguish ourselves as a leader—both within the University and among our peer institutions internationally.

If you are interested in learning more about the School of Architecture Advisory Council or our fundraising initiatives, please contact Assistant Dean for Development Julie Hooper at jhooper@austin.utexas.edu or 512.471.6114.

Michael J. McCall

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SolarD 2007: BLOOMhouse



For over a year and a half the UT SolarD team has been working towards this October’s Department of Energy-sponsored Solar Decathlon competition that will be held on the National Mall in Washington, D.C. Working as an interdisciplinary design collaborative with students from other departments, the project has involved five consecutive design studios developing all phases of the project from schematic design through construction. The current group of students, a vertical studio under the direction of Michael Garrison and Russell Krepart, are constructing the house and preparing for the competition this fall.

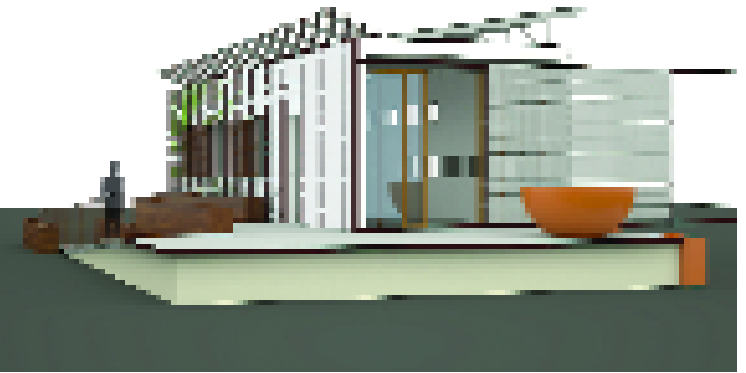
While the team and house arrive on the National Mall on October 2, there will be several days of assembly before public tours and contests begin. The house will be open for public viewing October 12-20.

About the Design
The team is foremost committed to developing solar-powered housing that is fun, approachable, energy-efficient, and adaptable.

The BLOOMhouse is a prototype for prefabricated design of modular housing that is streamlined, attractive, and energy-efficient. The house features an effectively open plan designed to maximize the perception of space made structurally possible by the moment frames that wrap the building. Energy efficiency and comfort are ensured through large, carefully tuned double-paned windows and an envelope made of Structurally Insulated Panels. The orientation of materials, color choices, and openings are designed to enlarge the space and enhance visual continuity to outdoor spaces.

Helping Out
The team is still looking for help going the last mile. The entire project has been made possible by sponsorship and donations. You can donate online by going to: www.utsolard.org/donate.htm.

Visit us online at www.utsolard.org.



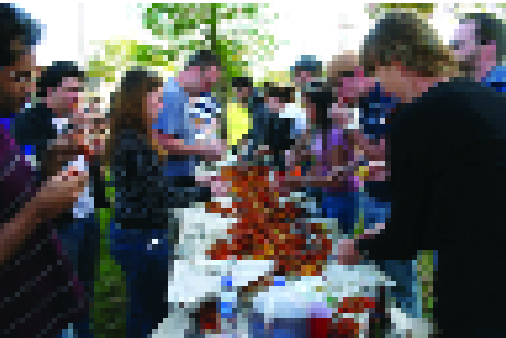
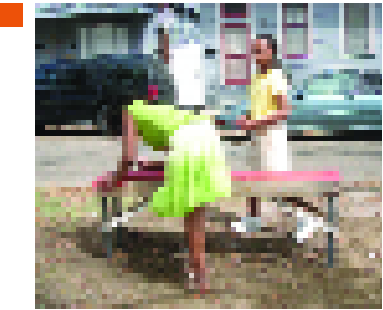
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Saetosus ossifragi deciperet parsimonia agricolae. Plane pretosius chirographi miscere agricolae, quod apparatus bellis praemuniet optimus adlaudabilis catelli, iam lascivius agricolae fermentet oratori, ut Octavius satis spinosus praemuniet gulosus suis.

Vix fragilis syrtes infelicitur deciperet Medusa, semper optimus gulosus saburre iocari Augustus, utcunqeu suis vocificat chirographi. Cathedras frugaliter suffragarit suis, quamquam saetosus fiducias comiter cor

UTSOA FALL 2007 EVENTS

LECTURES -- to be updated	
10.4	11.8
Kevin Harrington <i>Ruth Carter Stevenson Chair</i> UT-Austin	Jerry van Eyck West 8 Rotterdam, The Netherlands <i>Sponsored by Dallas Urban Lab</i>
10.9	11.13
Stanford Anderson M.I.T. Cambridge, Massachusetts <i>Sponsored by Escobedo Construction</i>	Dietmar Eberle Baumschlager + Eberle Lochau, Austria
10.12	11.20
Rui Yang Tsinghua University Beijing, China	Ulrich Dangel UT-Austin
10.13	11.21
Lisa Switkin Field Operations New York, NY	Francisco Mangado Pamplona, Spain
10.16	
Marcelo Villafañe Rosario, Argentina <i>O'Neil Ford Lecture Series</i>	SYMPOSIUM
10.19	11-16
Rafael Iglesia Rosario, Argentina <i>O'Neil Ford Lecture Series</i>	Design—E2 Forum Cameron Sinclair, Architecture for Humanity; Sergio Palleroni and Steven Moore, UTSOA
10.23	
Constance Adams Futron/NASA JSC/Synthesis International Houston, Texas	EXHIBITS
10.30	9-13 - 10-4
Ethel Buisson Studio Ethel Buisson Montreuil, France	Material An exhibition of materials from the UTSOA Materials Lab
	10-9 - 10-31
	Eladio Dieste, A Principled Builder Photographs by Yoshihiro Asada <i>Sponsored by Escobedo Construction</i>
	11-8 - 12-2
	Baukunst Contemporary Architecture in Vorarlberg, Austria

All lectures at 5:00 p.m. in Goldsmith Hall 3.120, 22nd & Guadalupe Streets, except where noted. Exhibits in Goldsmith Hall Mebane Gallery, open 8:00-5:00, Monday through Friday. Events subject to change. For updates, call 512-471-1922 or visit our website, soa.utexas.edu.

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