



UNIVERSITY OF NOTRE DAME

School of Architecture News

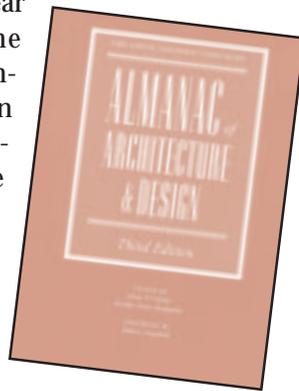


Volume 4, Issue 7

Spring 2002

School Ranked Among the Best

FOR THE FIRST TIME, THE UNIVERSITY OF Notre Dame School of Architecture ranks among the top fifteen architecture schools and colleges in the U.S. Each year *DesignIntelligence* and the Design Futures Council conduct a study in conjunction with the *Almanac of Architecture & Design* to determine the best schools. This year the School ranked 14th. Principals from over 800 leading U.S. architecture firms are asked, "In your firm's hiring experience within the past five years, which schools have best prepared students for the architecture profession?" Since its introduction three years ago, the rankings have generated much attention from design firms, architecture schools and students. There are 112 accredited schools and colleges that award undergraduate and graduate degrees.



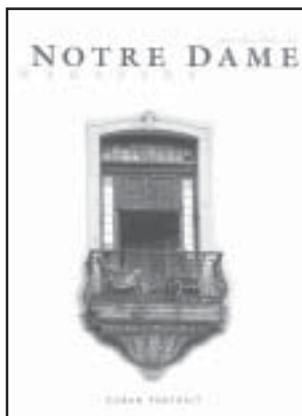
colonial town of Trinidad. The students also reconnected with a part of the School's heritage — touring the grand domed Capitolio designed by a team of which Eugenio Rayneri, a native Cuban and the School's first graduate in 1904, was a leading member. The Capitolio was the seat of Cuba's legislature until Fidel Castro's regime assumed power in 1959. Monczunski profiled the journey in the magazine's fall 2001 issue. The full article may be read online at www.nd.edu/~ndmag/au2001/cuba.html.

Trips to Cuba and Rome

IN CONJUNCTION WITH NEW YORK'S Institute for Classical Architecture, the School will co-sponsor an architectural tour of Havana from March 4 - 10. Professor Deupi, a Cuban-American, will again lead the exploration of the city's architecture, preservation efforts and urban design. Accommodations are in an historic hotel in Habana Vieja, Old Havana, considered one of the finest examples of a Spanish Colonial city. Among other highlights are tours of principle plazas and dinner at Havana's grand beaux-arts hotel. Space is limited to 25 participants.

The School also is sponsoring the first annual "Rome for Alumni" trip. From June 9 - 15, alumni, spouses and friends of the School can experience what it is like to be an architecture student in one of the world's most celebrated cities. Participants will stay at the charming Lunetta, the hotel Notre Dame's juniors call home. Cappuccino breaks and trips to the nearby Pantheon will be mandatory, along with lessons in architecture at the School's beautiful Rome Studies Center. Members of the School's faculty will lead tours through the city's magnificent plazas, palaces, fountains and churches. Space is limited to 16 participants and their companions. For more information on the trips, visit www.nd.edu/~arch/.

In Havana With Victor



NOTRE DAME Magazine Associate Editor John Monczunski participated in the architectural trip nine students and Assistant Professor Victor Deupi took to Cuba last summer. For five days the contingent studied the architecture and urban plan of Havana and the

Tribute to Angela Meslans Montana

Angela Meslans Montana died on November 1 in St. Louis. Angela was the widow of Professor Frank Montana. Through him she became a great friend of the School of Architecture and a generous benefactor. Not only did she make substantial monetary gifts, but she also arranged for Professor Montana's life work in freehand drawings and watercolors to be donated to the School. The works came to us in time to be a major part of the School's 100th anniversary celebrations, a feature of which

was an exhibition and the initial sale of the works. Angela was, if such a thing is possible, as enthusiastic a supporter of Notre Dame's Rome program as her husband and directed a considerable portion of her generosity toward its continuance and enrichment. Angela was a woman of an active faith which found expression in her support of works of social justice, most notably in promoting the welfare of farm workers. May her death, coming on the feast of All Saints, bring her to the company of the saints.

— RICHARD BULLENE, CSC, ASSISTANT PROFESSOR

Search for a New Chairperson

THE SEARCH HAS BEGUN FOR A NEW CHAIR. As Chairman Westfall mentioned in the last newsletter, after three years of leadership, he will step aside once a successor is found. The university hopes to fill the position by the beginning of the next school year. Westfall, who holds the Frank Montana Chair in Architecture, plans to continue to investigate and write about the continuity of tradition in urban and architectural form with particular emphasis on the role it has played in forming the America we live and build in.

New Director of Communications

THE SCHOOL OF ARCHITECTURE RECENTLY hired Kara Kelly as Director of Communications, a newly-created position designed to help increase the School's visibility and reputation. Kara is interested in meeting and hearing from all of you. Please send her your news and ideas. Kara may be reached at Kelly.166@nd.edu or 219-631-5720.

Gifts to the School's Library

THE SCHOOL'S ARCHITECTURE LIBRARY which houses 25,000 volumes and is lead by architecture and art librarian Jane Devine-Mejia, and a dedicated staff of three, is hard at work securing new volumes and periodicals thanks to five generous library endowments. The library also received a special gift of Chinese architecture books in honor

of former chairman Frank Montana from alumnus John Morford, B.Arch 1964. The library is home to Frank Montana's entire personal collection.

News from Italy

ON AN OCTOBER FIELD TRIP, THE JUNIORS were surprised in Bologna with a special welcome by the city's vice mayor and local architects who asked the students to design a master plan for the city. The event was featured in the Italian daily newspaper *Il Resto del Carlino*. This spring, the students will develop plans for a new quarter for the city of Arpino in Lazio and for the city of Ascoli Piceno in Marche.

A publication on the graduate and undergraduate counter-designs to house the Ara Pacis (altar of peace), the marble relief built by the Emperor Augustus and dedicated 9 B.C., is in production. The students object to the design selected to house the altar designed by American architect Richard Meier.

On the aesthetic front, restoration of the stair hall and ground-level classroom at the Rome Studies Center, after fire damaged part the building last summer, is almost complete. It can now be admired in its full color scheme. The architectural work is overseen by Ettore Mazzola, a visiting professor with the program.

AIAS Steel City Forum

THANKS TO THE SCHOOL'S ADVISORY Council sponsorship, 12 Notre Dame architecture students rang in the New Year at the American Institute of Architecture Students National

Forum held December 29 - January 2 in Pittsburgh. This year's focus was "green architecture" which is recognized as sustainable design and environmentally conscious architecture. Green architecture is not a term we hear in our classes at Notre Dame, but after attending several lectures we understood the topic is inherently a part of our studies.

Forum is also the venue to discuss issues in our students' world. Important presentations looked at studio culture and the issue of nomenclature, which could greatly affect our School if the NAAB decides to stop accrediting five-year architecture degrees. We look forward to next year's Forum in Chicago.

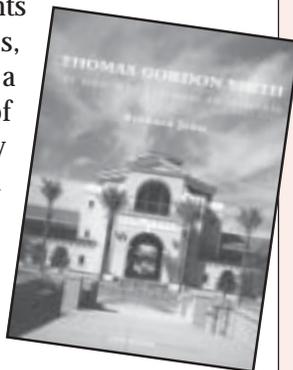
— ARIANE RISTO
AIAS-ND PRESIDENT 2001-2002

Notre Dame Reception at AIA

FOR THE FIRST TIME, THE SCHOOL WILL host an official alumni reception at the American Institute of Architect's 2002 National Convention and Expo in Charlotte, North Carolina May 9 - 11. The reception, open to all alumni and their guests, will be held on Thursday, May 9 at one of the convention hotels. The exact time and location has yet to be determined. Please watch the School's Web site or the convention's on-site schedule of events for more details.

Smith is the Subject of New Book

LONDON-BASED PUBLISHER ANDREAS Papadakis recently released *Thomas Gordon Smith: The Rebirth of Classical Architecture* by Richard John. The book highlights how, for the past two decades, Professor Smith has played a central role in the revival of classicism in contemporary architecture in America. Beyond presenting illustrations of Smith's many buildings and projects, the book also outlines his various professional activities including his influential role as the former chairman of the School, his commentaries on Vitruvius, his research on the Greek Revival, his fresco paintings, and his designs and collection of furniture.



Note from Chairman Westfall

What job might my daughter get when she graduates six years from now?" Answer: It depends on the economy six years from now, but note: firms have said that when they have looked for well prepared architecture graduates over the last five years, Notre Dame stands 14th, out of more than 100 accredited programs. That ranking jumps to ninth if you just look at the schools with undergraduate programs.

Proud as we are of that ranking, we see our role in broader terms. We ask, "How are we preparing our students for being leaders in a profession that will change dramatically during the 40 or more years of their professional careers?" Some architects will always enjoy working in an atelier or a small firm, but more and more work will be done by multi-talented, multi-tasked teams.

We believe that the best teams working at building and rebuilding our cities and rural countryside should be led by architects who understand that buildings serve beauty and that the cities those buildings make serve justice. And we believe that the experience that reaches back more than 2,000 years, that is, the fund of knowledge we call tradition, provides the best point of departure for new practice. In this issue of the newsletter, we present the comments of the several faculty members who agreed to share their thoughts about tradition.

Central to tradition is architecture's linkage with urbanism. Urbanism is not the same as planning. Planning encompasses technical aspects such as zoning, economic parameters, traffic movement, and the other practical aspects that affect cities and rural development. From these practical requirements urbanism makes elegant settings for the public life. Urbanism enriches the common good, and tradition will forever be the soundest teacher of how to do that. The students' work presented in our newsletters gives a hint of what we mean.

— CARROLL WILLIAM WESTFALL

On Traditional Architecture

THE TEACHING OF TRADITIONAL architecture and urbanism at Notre Dame does not simply reduce the past cultures of ancient, renaissance, or baroque Europe to catalogues of available form-works, rather, it is based on an understanding of their timeless principles and techniques. Studio assignments that involve analytical and design studies focus on a practical handling of issues of typology, function, material and context as learned from historical models. The intention is not a dogmatic imitation, but to inspire a respect of tradition that can serve students well in a world that often ignores both respect and tradition. If one were to identify the most important aspect of the School, it would be to encourage students to look at architecture and urban settings of the past in a literal rather than a purely abstract way. As they develop their understanding of past cultures during the course of their studies, they can combine these images and forms with new materials, functions, site conditions, and economic and political circumstances to create an architecture appropriate for the 21st-century.

— JOHN STAMPER, ASSOCIATE PROFESSOR

TRADITIONAL ARCHITECTURE IS THE ART of building shelter and the physical fabric of communities. Traditional architectural form comes from nature and is represented through the rustic, vernacular and classical manners of building.

Traditional architectural form most often comes from the use of principles of urbanism and construction (typology). The validity of the traditional city of today rests on its polycentric organization, pedestrian scale and integration of multiple uses. These criteria are a response to the environmental, socio-economic and political issues that have been raised as sprawl endangers more than our aesthetic sensibilities. It is important to link urbanism and architecture as the construction industry is one of the largest contributors to pollution and global warming, and the poor quality of construction after World War II has led to an enormous deficit when we try to renovate or replace buildings. The process of architectural design is still considered more as a personal response and therefore,

style, rather than being placed under the same scrutiny as urban design. There are three interdependent and inseparable levels for establishing environmentally sustainable criteria for building architecture. What is offered here is a only a starting point.

1. URBAN TYPOLOGIES: STREETS SQUARES AND BLOCKS: Durability of the city fabric builds a sustainable environment and building communities.

2. BUILDING TYPOLOGIES: PUBLIC AND PRIVATE BUILDINGS: The organization and spatial qualities of traditional buildings often accept successive adaptive reuses easily. Using a typological design process as opposed to a functionalist strategy ensures flexibility to accommodate diverse future occupancies. Fabric buildings are as durable as public buildings.

3. STRUCTURAL TYPOLOGIES: WALLS OPENINGS AND ROOFS: Traditional Architecture uses durable materials and methods. In wet climates only pitched roofs can keep water and snow off. Only trabeated and arcuated construction has proven to withstand the test of time for more than the 30 - 40 year life span of most contemporary buildings.

Traditional urbanism and architecture are and will continue to be the most effective passive solar heating/cooling and energy saving systems we have which are durable for generations and support the cultural and political pursuits of communities. Building traditional buildings is building ecologically. If we build ecologically we will build with a sense of shared purpose that will bring its own authentic character and integrity to architecture.

— MICHAEL LYKODIS, ASSOCIATE PROFESSOR

TRADITIONS ALLOW US TO RECOGNIZE the lessons of history, enrich our lives and offer our inheritance to the future. Local, regional and national traditions retain the uniqueness of communities in the advance of globalization. Through tradition we can maintain our sense

of identity and combat social alienation.

“Traditional buildings and places maintain a balance with nature and society that has been developed over generations. They enhance our quality of life and are a proper reflection of modern society. Traditional buildings and places can offer a profound modernity beyond novelty and look forward to a better future.

“People must have the freedom to choose a traditional environment. (Notre Dame) brings together those who design, make or enjoy traditional building, architecture and places. We will gain strength, significance and scholarship by association, action and the dissemination of our principles.”

— VICTOR DEUPI, ASSISTANT PROFESSOR, QUOTING THE MISSION STATEMENT OF INTERNATIONAL NETWORK FOR TRADITIONAL BUILDING ARTS AND URBANISM (INTBAU), OF WHICH HE SERVES ON THE STEERING COMMITTEE

CONSIDERING PECULIAR CONTINGENCIES that characterize contemporary architecture, “tradition” helps us understand how the debates taking shape today are neither historicist nor positivist, but rather centered on notions of continuity and the struggle that each generation has in defining itself in relation to an increasingly distant past and an indeterminate future.

— VICTOR DEUPI

TRADITION IS A MODERN PRACTICE. IT encompasses at once past and future experiences in art and architectural making. It seeks *continuity* where architectural production has rationally been proven successful; and *change* when there is a rational need to depart from a practice that has failed. The traditional embraces experiences which are paradigmatic, exemplary, and transcending of the historical moment; as well as the empirical, and the circumstantial in the experience of daily contingency. Tradition is formed of a plurality of architectural characters, and ensembles of crafts, which endow each region with its own architectural identity. These characters are formed and transformed by reinterpreting the paradigms of tradition, and the exchange of ideas between traditions.

Notre Dame’s leading role in the teaching of traditional architecture is to be clearly distinguished from mere revivalism which assumes that traditions stand immobile and un-accepting of useful external

influences or changes. Tradition at Notre Dame implies a *living* tradition. This involves a reasoned view of architecture rooted in architectural and ethical bases. In other words, the relationship between the sense-in-common that forms and derives from just political aims, and the urban form and architectural character that serve these aims.

— SAMIR YOUNÉS, ASSOCIATE PROFESSOR,
DIRECTOR OF ROME STUDIES

FOR MOST ARCHITECTS CLASSICAL architecture is the tradition of architecture. Most traditions of architecture, excepting the medieval, draw upon the classical tradition. If this is not pointed out it is an unfortunate dualism.

I particularly like what T.S. Eliot wrote concerning literature which is very relevant to architecture:

“Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labour. It involves, in the first place, the historical sense . . . which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity.

“No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. . . . (W)hat happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the *whole* existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and the new. . . . And the poet who is aware of this will be aware of great difficulties and responsibilities.

“In a peculiar sense he will be aware also that he must inevitably be judged by the standards of the past. . . . It is a judgment, a comparison, in which two things are measured by each other.”

— DUNCAN STROIK, ASSOCIATE PROFESSOR, QUOTING T.S. ELIOT, “TRADITION AND THE INDIVIDUAL TALENT”

Faculty Publications

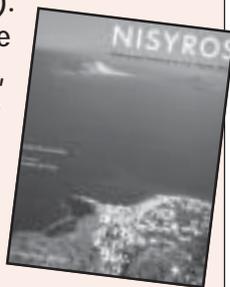
Associate professor Dennis Doordan recently released *Twentieth-Century Architecture* (Prentice Hall) which presents a detailed account of the many architectural orientations of the last 100 years. The book explores a broad spectrum of styles — including art deco, organic, state classicism and traditional architecture — and their relationship to the social, cultural and political life of the period.



A richly illustrated study of architectural ornament in the late Middle Ages, associate professor Paloma Pajares' book, *Cosmatesque Ornament: Flat Polychrome Geometric Patterns in Architecture* (W.W. Norton & Company), looks at the distinctive colorful geometric mosaics created in hundreds of late medieval buildings in Italy and other parts of Europe by a group of artisans called the Cosmati.



Richard Economakis, assistant professor, wrote *Nisyros: History and Architecture of an Aegean Island* (Melissa). Economakis highlights the Greek island's history, countryside and the architecture of its ancient settlements. The book examines the indigenous architecture and the increasing tendencies toward social and urban disintegration and charts a new way forward that respects the spirit of new traditional architecture and urbanism.



Seaside Winners

RICHARD ECONOMAKIS WAS NAMED A runner up in the Seaside Ceremonial Landmark Competition by The Seaside Institute. His "Gateway to Seaside" was selected from 79 proposals submitted by architects, designers and students from around the world. Economakis designed a large archway that moved through an ever-diminishing arcade. A winner and three runners-up were selected in the two-stage competition. Previously, 26 finalists were announced including:



Gateway to Seaside
Deupi Economakis Design

- "Beacon at Seaside," Samir Younès, associate professor
- "Pavilion for the Historical Memory of Seaside," Pedro Godoy, M.Arch 2000, Maria Sanchez, M.Arch 2000
- "Doric Loggia on Town Square," Daniel Parolek, B.Arch 1995

Seaside, a tiny resort town on the Gulf of Mexico, has attracted wide praise for its urban planning and architecture. Economakis was honored at the Seaside Architectural Reunion in early December.

Chairman Westfall Speaks at the National Press Club

CHAIRMAN WESTFALL SPOKE AT Washington's National Press Club as part of a November conference honoring the centennial of the McMillan Plan. Fostering the creation of the Mall as the focal point of the nation's capital, the Plan also provided a framework to build Washington so it served the ideals to which government aspired. As that framework began to fade in the 1940s, the city's beauty began to erode. "Buildings moved from being citizens to machines demolishing the traditions that built civil and monumental Washington and replacing them with a personal interpretation of what architecture is," Westfall told the audience. Just as we do not tolerate that behavior in a person holding public office, Westfall said, we should not allow it in a building. His full remarks will be published in the spring 2002 issue of *American Arts Quarterly*.

In Studio

VISITING PROFESSOR SALLIE HOOD'S fifth-year studio developed a master plan for the western edge of Notre Dame's campus. Their plan includes on-campus apartments for students, faculty and staff, a supermarket, a media

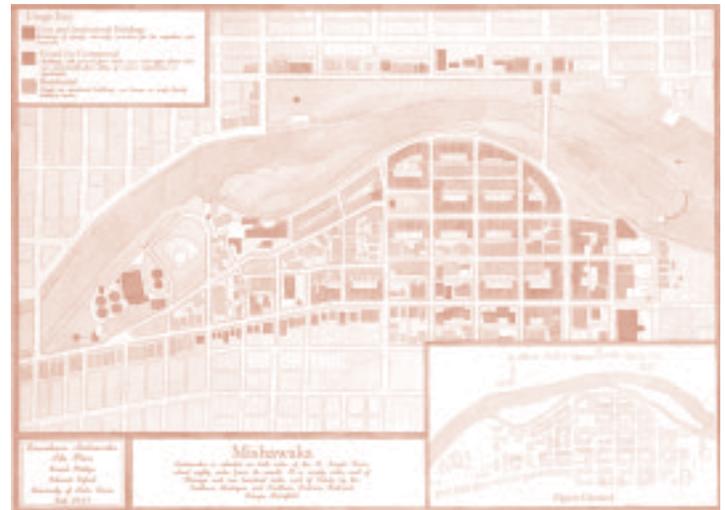
building, a hotel and a wetland area. They redesigned the Dorr Road entrance to campus off Indiana 933, creating two new entrances with beautiful gates to welcome all who come to Notre Dame from the west. They also designed a train station next to the Inn at

Saint Mary's that would connect with the South Shore Station at the Michiana Regional Airport, and to the downtown South Bend Amtrak Station. According Marichris Trejo, a member of the studio, "A community is composed of liveable spaces. We directed our design efforts at making this a beautiful place for the people of Notre Dame."



Sallie Hood's fifth-year studio's watercolor for the western edge of Notre Dame's campus.

ELEVEN FIRST YEAR GRADUATE STUDENTS, under the direction of Professor Economakis, presented a blend of civic, commercial and residential buildings in traditional urban designs for the old Uniroyal/Ball Band site in nearby Mishawaka. The students designed a pedestrian-friendly quarter that not only supports mixed-use structures but also projects a sense of architectural and historical continuity, extending the urban fabric of the downtown area from the main street toward the St. Joseph River. Soon the city's redevelopment commission, which owns the old Uniroyal/Ball Band site, will begin to approach developers. Blending with Mishawaka's historic downtown and the natural beauty of the St. Joseph River, the site offers a great opportunity to revitalize the city center. The graduate students believe creating a centrally-located pedestrian mall where people can live, work and play will help restore Mishawaka's urban vitality.



First year graduate students Daniel Phillips and Edward Erfurt's site plan for riverfront property in Mishawaka, Indiana. The rendering displays mixed use buildings on both sides of the St. Joseph River.



Tiffany Abernathy, Wouter Boer and Jonathan LaCrosse, first year graduate students, proposed this street scape to extend the urban fabric of downtown Mishawaka across the St. Joseph River.

Upcoming Events

Expo Roma

February 15 - 17
Bond Hall

Classicism in Cuba

March 4 - 10
Havana, Cuba
*Co-sponsored by The
Institute of Classical
Architecture*

Career Exposition

March 21 - 24
Knut Rockne
Memorial
Sponsored by AIAS-ND

Recent Sculpture

April 22 - 23
Bond Hall Gallery

Notre Dame AIA Reception

May 9
Charlotte, North Carolina

Graduation

May 18 - 19

Rome for Alumni

June 9 - 15
Notre Dame Rome
Studies Center,
Rome, Italy

**To receive regular updates about the School
by email, send your contact information to
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ADDRESS CORRECTION REQUESTED

Spring 2002 Lecture Series

All lectures take place from 4:30 - 5:30 pm in Room 104, Bond Hall

January 21 - Lee Svete, director of Notre Dame's Career Center, and Jane Devine-Mejia, architecture and art librarian, discuss job hunting and resources for architecture students.

January 28 - AIAS-ND Forum with Chairman Westfall.

February 4 - Author and architecture professor Robert Jan van Pelt will discuss the role of architects in the Holocaust.

February 18 - Brian Kelly, B.Arch '81, Ayers/Saint/Gross will discuss Notre Dame's Master Building Plan.

March 4 - Noel Blank Symposium. Scott Reinthaler, B. Arch '01 and Stephanie Woolfolk, B.Arch '01 will return to campus to discuss their award-winning thesis projects. Carter Wiseman, author of *I.M. Pei*, and Tom Fisher, dean of the University of Minnesota School of Architecture, will critique.

March 25 - Stephanie Bothwell, landscape architect and senior director of the Downtown D.C. Business Improvement District.

April 8 - Jacque Robertson, senior partner with Cooper Robertson & Partners in New York.

April 22 - Mark Oxman, artist and professor of sculpture at American University. He will also show his sculptures in an exhibit titled "Recent Sculpture."