



COMMON BOND

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THE UNIVERSITY OF NOTRE DAME SCHOOL OF ARCHITECTURE NEWSLETTER

MESSAGE FROM THE DEAN



Over the course of each academic year many things happen, some by plan, others come by surprise. The cycle continues but with new twists and turns. As they did last year, Visiting Professors Jorge and Luis Trelles will take graduate students to Havana, but this year the program expands to include undergraduates under the direction of visiting professor Julio César Pérez, a practicing architect in Havana.

In 1904, Eugenio Rayneri Piedra became the first graduate of Notre Dame's architecture department. He had arrived from Havana in December 1899 to begin his studies. As the first Catholic university in the United States to offer a degree in architecture, Notre Dame was part of a national trend toward academic architectural education. When Rayneri enrolled at Notre Dame, there was no university program in

Cuba. With his Notre Dame diploma, Rayneri had the credentials to set up a successful practice in partnership with his father, Eugenio Rayneri Sorrentino. He is best known today as the technical and artistic director on the construction of Havana's magnificent Capitolio, home of the Cuban congress from 1929 until 1959. With the second year of the Cuba Studio, we're continuing the tradition of contributing to a transformational society.

The School's summer program in China—in conjunction with the University of Nanjing School of Architecture—was held again this year but with an added collaboration with the University of Miami. As Visiting Professor Selena Anders, who organized the three-week program says, "China has a rich building culture and an incredibly long architectural and urban history. After their Rome year, students have a visual and literal vocabulary in which to understand and address the world around them. Visiting China takes this understanding a step further."

The School takes a step further when it comes to examining the impact of architecture—in particular the emphasis on how our built environment will support us in the future. The built environment is in the middle of a structural change, only comparable to the change that took place following World War II. The structural change that began a half century ago transformed development into a modular, formula-driven industry, based upon access by automobiles. Besides producing "could be anywhere" places, it consumed land at six to eight times population growth. There are many unintended social, economic, health, and environmental consequences resulting from how America has been developing its built environment over the past 60 years. Consequences include, among others, over dependency on car-only transportation systems, lack of unintentional daily exercise which has partially contributed to the obesity and diabetes epidemic, and above all, generating over 70 percent of greenhouse gas emissions, the leading contributor to climate change.

Many want something different. This includes the renewal and revitalization of downtowns, an emphasis of New Urbanism. There is pent-up market demand for walkable urban development. We at Notre Dame are training the next generation of leaders to accomplish that.

The dawning of a new academic year is the perfect time to renew our educational commitment that has spawned so many contributions to the built environment. As we continue to reclaim our heritage, we renew the faith of our forebears, that our institution would truly be a destination for enlightened community building.

Michael Lykoudis
Francis and Kathleen Rooney Dean

WE ARE ND

Pass rates for School of Architecture graduates are well above average in every division of the Architect Registration Examination (ARE, version 4.0). The ARE is required by all 54 U.S. Member Boards and the Canadian provincial and territorial architectural associations. In 2009, 2010 and 2011, the School's graduates had an average 91 percent pass rate in the Building Systems examination, the highest among U.S. and Canadian architecture schools. McGill University (89 percent) and University of Minnesota (87 percent) were the next closest schools.

In both the 2009 and 2010 Site Planning and Design exams, 83 percent of Notre Dame graduates passed; the average went up to 87 percent in 2011. The U.S. and Canadian averages are 73 percent for 2009-2011. In the Structural Systems exam, Notre Dame graduates passed at 93 percent in 2011. The average was 67 percent.

THE PRINCE OF WALES HONORED FOR ARCHITECTURAL PATRONAGE



His Royal Highness the Prince of Wales accepted The Richard H. Driehaus Prize at the University of Notre Dame Patronage Award during a ceremony at St. James's Palace in January 2012.

His Royal Highness Charles, Prince of Wales, accepted The Richard H. Driehaus Prize at the University of Notre Dame Patronage Award during a ceremony at St. James's Palace in January 2012. The Prince is a forceful advocate for the maintenance of traditional building skills and sustainable urban design and is interested in how the built environment affects the quality of people's lives. The Prince's charity, Foundation for Building Community, established

personally by His Royal Highness, has led building and planning efforts in more than 62 communities in the United Kingdom along with the United States, Africa, and Asia.

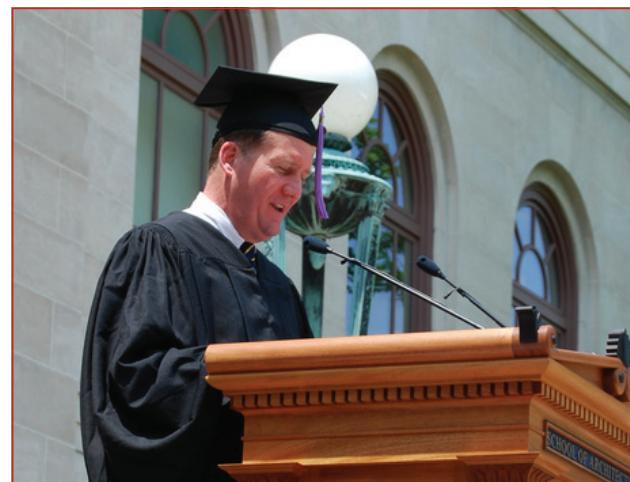
He received a bronze miniature of the Tower of the Winds and donated the \$150,000 prize to his foundation to establish an undergraduate diploma course in sustainability and the building arts, as part of the charity's building-skill program. "It is an element of education that I've long been desperate for my foundation to reintroduce," Prince Charles said at the ceremony, "and I'm thrilled that, thanks to the incredible kindness of the Driehaus Foundation, it will be able to do so."

The Prince of Wales' efforts to create more sustainable and liveable communities dates back more than two decades. On land owned by the Duchy of Cornwall in southern

England, the Prince established the town of Poundbury in the early 1990s based on a master plan by architect and inaugural Richard H. Driehaus Prize laureate Léon Krier. Poundbury is a New Urbanist town notable for its high-density, mixed-use development.

The Patronage Award is a one-time honor presented through the Richard H. Driehaus Prize at the University of Notre Dame to recognize the Prince's tireless commitment to traditional architecture and sustainable urban design.

2012 COMMENCEMENT



Alumnus Thomas Rajkovich addressed the School of Architecture Class of 2012 at a new podium specially designed and built by Profs. Robert Brandt and Kevin Buccellato.

The School of Architecture honored 40 undergraduates and 15 graduate students during its graduation ceremony on Sunday, May 20 on the front steps of Bond Hall. Ryan Nelson was the valedictorian of the undergraduate program, and Bryce Buckley of the graduate program.

Alumnus, professor, and architect Thomas Norman Rajkovich '83 delivered the commencement address to the graduates. Rajkovich addressed the new alumni with these words:

Graduates of the School of Architecture, Class of 2012—Welcome to your day, to the day you begin your new journey, the next chapter in your story. You have arrived at a threshold. The mythical god, Janus (from whom we get the name of the year's first month), is emblematic of this moment—the god of beginnings, of gateways, of transitions, he is represented facing in two directions—backward and forward. Over the past several years, you have acquired knowledge and skills that will serve as the foundation for the thinking, drawing, and building you will do in the coming years. Make the continuation of that learning a daily part of your life. For after all, a foundation is critical to the success of the structure built upon it, but without more, it is merely a good start.

HELPING REFUGEES FIND A HOME



Fifth-year student Carl Silliman sits with children in the Nepal village of Boudhanath. Silliman received UNESCO's Laura W. Bush Traveling Fellowship.

Prof. Douglas Duany, who has been a sounding board for Silliman about the project, has made multiple visits to similar refugee camps and accompanied Silliman as a guide for most of his seven-week project. He researched successful urban designs that revolved around walkability and examples of traditional Tibetan architecture. He also served at an orphanage in Pokhara, Nepal, documenting the urban centers of Kathmandu, Patan, and Bhaktapur, and collected data from the refugee camp in Mainpat, near Varanasi in India. "Most buildings are built as economically and temporary as possible, but the general disposition of Tibetan refugees is hardly temporary," Silliman says. "The inhabitants of Mainpat have been displaced for nearly 50 years."

Silliman is using his findings and designs as the basis for his terminal design project in Spring 2013. And he doesn't plan to stop there.

"If all goes well, I plan to apply for a Fulbright to continue this research after my undergrad," he says. "And with the contacts I will make through this experience (both through India and UNESCO) I am fairly optimistic looking ahead."

SEASIDE EXAMINED

The School of Architecture hosted the conference "Seaside at 30: Lessons from the First New Urbanist Community and the Future of Traditional Town Building" Sept. 29-Oct. 1, 2011. Seaside, Florida is an unincorporated master-planned community on the panhandle between Panama City Beach and Destin.

The town has become the topic of lectures in architectural schools and housing-industry magazines, and attracts design professionals from all over the world. Founder and developer Robert Davis combined a conservative business plan and progressive social plan with the architectural forces of Andrés Duany and Léon Krier to create a town that, he says, "celebrates the luxury of simplicity."

The conference examined the successes and failures of Seaside through the reflections of its architects, planners, and builders. The experts addressed this seminal work in the history of urban design and the ongoing influence of Seaside to the New Urbanism movement.

The Seaside Plan and Code were developed as alternatives to typical, sprawling communities. The plan set out to design the kind of place that had been overlooked in contemporary American town planning, says Duany. The form-based code allowed the community to grow and evolve with input from a variety of clients and designers, a central approach for a sustainable community.



A collaboration between the School and the Hesburgh Libraries, the Seaside Research Portal is an online resource that features maps, plans, and images of this New Urbanist community.

The conference, organized by Architecture Librarian Jennifer Parker and Prof. Samantha Salden with the assistance of Katie Springstead '12, coincided with the launch of the Seaside Research Portal, an online resource for students and enthusiasts of architecture, urban design, planning and real estate. The portal features maps, plans, and images in a variety of media through a collaboration between the Hesburgh Libraries and the School of Architecture.

STUDENT GROUP HONORED IN DESIGN COMPETITION

Members of Students for New Urbanism, Notre Dame (SNU-ND) were awarded the special jury prize for "Walkability" at the 2011 Ed Bacon Student Design Competition, hosted by the Philadelphia Center for Architecture. Graduate students Sylvester Bartos and Christopher Whelan led the team of fellow graduate students Joel VanderWeele and undergraduates Anne Whitty '12, Meeghan Miller '12, Brendan Hart '12, Shannon McGoldrick, and Gabrielle Stroik in designing a proposal titled "Connectivity and Continuity" for Philadelphia's I-95/CSX Corridor.



Architecture students were honored for their proposal "Connectivity and Continuity" for Philadelphia's I-95/CSX Corridor in the 2011 Ed Bacon Student Design Competition.

Since the construction of Interstate 95, a north-south corridor that created a physical barrier between the heart of Philadelphia and the waterfront, the area has suffered from reduced land values, lack of pedestrian activity, and a separation from the city center. The SNU members' proposal included replacing I-95 with a series of boulevards, establishing neighborhood-scaled development patterns, reinvigorating the waterfront, moving the corridor back into the central area of the city and its historic and economic areas, and extending the city's existing grid.

For the sixth consecutive year, the 2011 Ed Bacon Student Design Competition challenged students in all disciplines to focus on a real-world urban-design problem. In the spirit of the competition's namesake, Edmund N. Bacon—head of Philadelphia's City Planning Commission from 1949-1970—the program focuses on encouraging multi-disciplinary, visionary ideas for urban environments.

FACULTY FEATURED IN MOSCOW BIENNALE

Three School of Architecture faculty members David Mayernik, Ettore Mazzola, and Thomas Gordon Smith were invited to participate in the third annual Moscow Architecture Biennale held May 23-June 7. According to a release, "Russia needs innovation; with its vast territory and a large amount of natural resources Russia can become a new field for the development of architecture and urbanism. The Moscow Architecture Biennale is a forum for introducing and discussing questions of the development a post-Communist city."

The Biennale discusses 21st-century architecture. The School of Architecture's faculty members' work was included in a section titled "Tendencies" that focuses on "historicism,

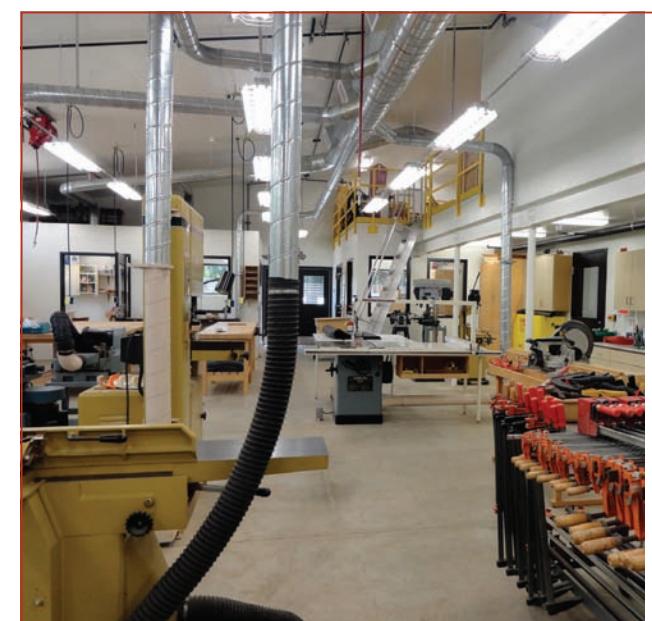
complexity and simplicity." The Biennale includes exhibitions of Russian and international architecture, discussions on the development of architecture, and debate on how a high-quality built environment can be created. The exhibition was organized by Russia's Central House of Artists, International Confederation of Artist Unions, and the magazine *Project Russia* with the support of Russian Government, Russian Ministry of Culture, and Moscow Government.

NEW HOME FOR CONCENTRATIONS

Since the inception of the School's Furniture Design Concentration in 1992, the woodshop has been housed in the lower level of Bond Hall. It now has a new home. When classes begin in mid-August, students in the Furniture Design Concentration and the Building Arts Concentration will take their courses in a newly-built building known as the Industrial Design/ Architecture Annex built in the parking lot of the old Security Building, south of Saint Mary's Lake.

The new building will share space with Art, Art History, and Design's industrial design students. Two separate studios exist, one for industrial design where students learn the language of materials and mass-production manufacturing processes, and a studio for architecture students.

Students in the School's four-semester Furniture Design Concentration and four-semester Building Arts Concentration will continue to take two-dimensional drawings and turn them into three-dimensional pieces. They will continue as they have, Brandt says, "exploring precedents—the Shaker style or the neoclassical American Empire and Biedermeier styles of the early-to-mid 19th century, and even standout contemporary designers—but in a new location."



Students in the Furniture Design Concentration and the Building Arts Concentration will take classes in a newly constructed building west of Bond Hall.

THE ART AND ARCHITECTURE OF SET DESIGN



Prof. Aimee Buccellato developed a master plan for the ND-LEEF facility at St. Patrick's County Park in South Bend. The facility is expected to be completed by the end of the year.

Prof. David Mayernik, one of a handful of contemporary architects who also works in the theater, recently served as set designer for the Chicago Haymarket Opera Company's 17th-century love story "La Déscente d'Orphée aux Enfers." Architectural vision has been essential to stage design for hundreds of years. "This is not just providing a background," Mayernik explains of his design for the opera. "The audience can 'read' the pictures as a supplement to the story."

Symbolic architecture, such as memorials or government buildings, are laden with meaning, similar to the storytelling in opera set design—both require thinking both temporally and metaphorically. "Classical art and architecture are languages, and in the Renaissance tradition they were rhetorical," Mayernik says. "Paintings and buildings were articulate, able to tell stories, project messages, and in general speak for their societies' aspirations."

REPAIRING URBAN FABRIC

Prof. Ettore Mazzola, of the Rome Studies Program, received the 2012 International Urban Design Award in May at the 49th International Making Cities Livable Conference in Portland, Oregon.

Mazzola was honored for "his consistent leadership in designing urban environments that celebrate community, and lift the spirit." His designs are described as hospitable for all, with special concern given to more vulnerable groups such as children, the elderly, and the poor.

Mazzola was also commended for a recent proposal to replace a monolithic, low-income housing block in Corviale, an area outside Rome, with a genuinely livable urban fabric, all done without disrupting the community. The project is highlighted as an "exemplary model for urban renewal throughout the world" that highlights his emphasis on "human criteria."

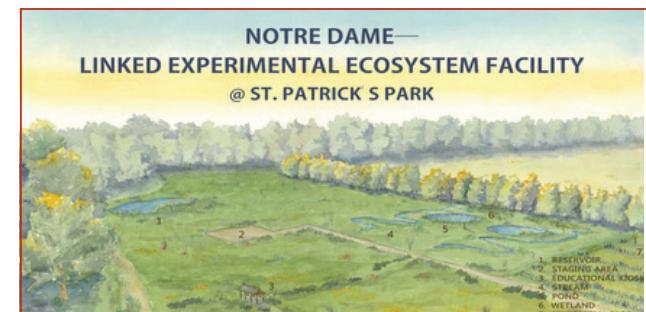
"[The proposal] shows how to improve life in the district, to re-launch local economy, to preserve and to improve both the landscape and the environment, and to create unexpected business for local administration," says Mazzola.

WEBB RECEIVES MAIONE AWARD

Former architecture library branch supervisor Debby Webb received the 2012 Orlando T. Maione Award for distinguished contributions to the School of Architecture. Before retiring in March, Webb had been a constant presence in the Notre Dame Hesburgh libraries for nearly 25 years. Webb started at the Architecture library in February 1994. She supervised the Architecture library collection's transition to the main Hesburgh Library in 1995 when the School underwent a major renovation, and back to the School when it was dedicated as Bond Hall in 1997. During those two years, Webb acted as the head of the Architecture library.

A WATERSHED PROJECT

Since 2009, Prof. Aimee Buccellato has collaborated with Notre Dame's Environmental Change Initiative (ECI), the University Architect's Office, and the environmental engineering firm SmithGroupJJR to develop the master plan for a watershed research facility, the Notre Dame Linked Experimental Ecosystem Facility (ND-LEEF) at St. Patrick's County Park. Buccellato is the project's lead designer. Her design for ND-LEEF "aims to enable the greatest possible impact of the field research while minimizing the physical imprint of the facility on the environment." She says the project introduces students to real-world challenges and the role of design in helping to solve land-use and climate-change issues, which she addresses in her fourth-year undergraduate design studio, "Environmental Stewardship Through Interdisciplinary Research and Design."



Prof. David Mayernik served as set designer for the Chicago Haymarket Opera Company's 17th-century love story "La Déscente d'Orphée aux Enfers."



Clockwise: Architect Michael Graves received the 2012 Driehaus Prize and a bronze miniature of the Choragic Monument of Lysikrates, presented by Dean Michael Lykoudis and Richard H. Driehaus, at the Driehaus Prize award ceremony in Chicago in March. Juror and writer for *Vanity Fair* Paul Goldberger and PBS Chicago's Geoffrey Baer led a panel discussion. Writer and landscape preservationist Elizabeth Barlow Rogers received the 2012 Henry Hope Reed Award. Graves giving his acceptance speech.

A DECADE OF THE DRIEHAUS PRIZE

Ten years ago, Chicago-based philanthropist Richard H. Driehaus and Dean Michael Lykoudis established a prize they believed the architecture world lacked. The Richard H. Driehaus Prize at the University of Notre Dame honors "a lifetime of achievement in classical architecture and sustainable urbanism."

Driehaus funded the \$200,000 annual prize, and the accompanying \$50,000 Henry Hope Reed Award, not only to recognize classical achievement, but to encourage more. "Classicism is about delight and beauty, proportion and harmony," he says, "which you don't necessarily find in many contemporary buildings."

In a decade of existence, the Driehaus Prize has helped revive the vitality of classical architecture and traditional urbanism and positioned its enduring principles as important counterweights to modern blight and excess. "The prize focuses on the impact traditional architecture has in the contemporary world," says Pulitzer Prize-winning architecture critic and writer for *Vanity Fair* Paul Goldberger, a member of the Driehaus Prize Jury since 2009. "In that way, it's as much a prize about the 21st century as about anything else. One of the great things that Notre Dame and Michael Lykoudis have done in administering the prize is to broaden its focus while still being completely true to the values and motivations that were behind Richard Driehaus' decision to create the prize."

Inaugural Driehaus Prize laureate and current juror Léon Krier sees the breadth of the Driehaus Prize in its attention to the larger impact of architecture on the built environment. "Not only do we award individual achievements," he says, "but how these achievements bring something to a reconstruction of the métier, of the craft, of the art of making towns and buildings."

A sense of place shapes the art and craft of architecture. Classical traditions span continents and cultures, with each contributing their own imprint while adhering to ideals that transcend time and place. "Our jury has selected each laureate with an understanding of a longer-term trajectory," Lykoudis says, "almost like a constellation in the sky that's incomplete, and each laureate fills in that constellation."

That celestial image captures the spirit that moves Driehaus to support the architects he honors and to inspire their heirs to build a better world: "I want architecture to strive for eternity. And I'm going to try to make that happen."

MICHAEL GRAVES PRESENTED WITH TENTH AWARD

Architect Michael Graves received the tenth Driehaus Prize at a Chicago ceremony March 24. Graves is Founding Principal of the firm Michael Graves & Associates and the Robert Schirmer Professor of Architecture, Emeritus at Princeton University, where he taught for 39 years. At Princeton, Graves reintroduced the principles of traditional and classical composition and also brought a dedication to urbanism. Receiving the Rome Prize in 1960 as a scholar at the American Academy in Rome, where he is now a Trustee, Graves was influenced by "the timeless grammar" of architecture that he has applied to his own work. Members of the Driehaus Prize jury commended his commitment to the traditional city—in its human scale, complexity, and vitality—as emblematic of a time-tested sustainability.

Graves' influential designs, extending from buildings including the iconic Humana Building in Louisville to everyday objects such as his celebrated Alessi teakettle, reflect the breadth of his interests and the depth of his humanistic instincts. Attention to enhancing the user experience characterizes all his work, from luxury goods to products for Target Stores.

In conjunction with the Driehaus Prize, Elizabeth Barlow Rogers, acclaimed writer and landscape preservationist received the 2012 Henry Hope Reed Award laureate.

Michael Graves will visit the University of Notre Dame School of Architecture on November 28 to give the Driehaus Prize lecture.

CAYALÁ HAS GRAND DESIGNS



Prof. Richard Economakis designed a civic hall or "Athenaeum" for a classically-inspired town outside Guatemala City called Cayalá.

A new traditional, classically-inspired town named Cayalá outside Guatemala City, was master planned by León Krier and Estudio Urbano, with buildings designed by Pedro Godoy M. Arch '00, María Sánchez M. Arch '00, and Prof. Richard Economakis. Its first phase was inaugurated in November 2011. The goal was to create a sustainable, mixed-use, pedestrian-oriented environment "where buildings create a sense of place and are built at the human scale," Economakis says.

Although Guatemala has a number of fine traditional towns, including the World Heritage city of Antigua, the urbanism outside the historical centers is of poor quality, demanding a new vision, he says. The town center, which is the first of eight quarters to be realized, has streets designed as shared spaces, colonnades opening to shops, a market building with underground parking, a convention center and civic hall or "Athenaeum," designed by Economakis. A design that incorporates elements of Mayan temples, the Athenaeum reminds David Brussat of *The Providence Journal* of the "seemingly natural, unplanned grandeur" of Rome. The entrance has pyramidal steps leading to a classical portico. Future phases include Santa María Reina de la Familia, a domed church by Godoy and Sanchez that will serve 700 parishioners, and an entrance tower designed by Krier.

SIMILARITIES AND DIFFERENCES IN CHINA

For the fourth time since 2006, the School organized a summer program in China in collaboration with the University of Nanjing—and, for the first time, with the University of Miami School of Architecture.

"China has a rich building culture and an incredibly long architectural and urban history," says Prof. Selena Anders, who organized the three-week summer program. The program, which included Anders, six Notre Dame students—Matthew Cook, Jennifer Fitzpatrick, Maricruz Menchero, Carolina Mendi, Colin Patience, and Kaitlin Veenstra—and Profs. Teofilo Victoria and Adib Cure, and four students from Miami, began in Shanghai, with stays in Nanjing, Pingyao, and Beijing.

"We saw classical Western models of architecture along the Bund (the historic financial center of Shanghai) and witnessed the beginning of a fusion of Western architectural models with traditional Chinese details," Anders says. "Then cross to the Pudong district where architectural and urban conditions rival American city skylines. This contrast of tradition and modernity is something that is being lost quite rapidly in China." One of the most surprising things is how similar, yet wholly different, Chinese architecture and urbanism is to the West, Anders says. Providing exterior public spaces such as squares and plazas is not part of planning the public realm. Ornamentation and civic art typically found in Western public spaces happen inside buildings.

Students in the program keep a sketchbook of urban and rural settings, public and private buildings, and details such as structural elements and ornaments. They then organize the elements in matrices so that the parallels overlay the differences of the various cultures studied.



Prof. Selena Anders and six undergraduate students spent three weeks in China in collaboration with the University of Nanjing and the University of Miami School of Architecture. The summer program began in Shanghai with stays in Nanjing, Pingyao, and Beijing.

ALUMNI WEEKEND, OCTOBER 12-13

The School's third Architecture Alumni Weekend is October 12-13—the weekend of Notre Dame's game against Stanford. The weekend begins at 4:30pm Friday with a presentation on

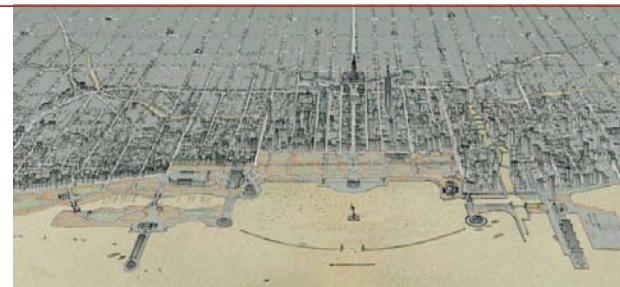


The third annual Architecture Alumni Weekend will take place in mid-October. Tickets for the football game are available for purchase on the School's website.

the School followed by a reception in the Bond Hall foyer. On Saturday, a pregame reception will be held from 11:00 am to 1:00 pm on the lawn behind Bond Hall. Game tickets are available to purchase at marketplace.nd.edu/shop. The School thanks Marvin Windows and Doors for underwriting this event.

Architecture Alumni Weekends are an initiative of the School's Montana Society. In an effort to connect Notre Dame Alumni within architecture and the arts, building trades, real-estate development, and building industry, a group of architecture alumni founded the Montana Society in 2010.

RESEARCH TO BUILD ON



A rendering of a proposed civic center for the proposed "Plan of Chicago 2109" done by graduate students working in conjunction with Prof. Philip Bess. He recently received financial support to re-engage Daniel Burnham's 1909 Plan of Chicago.

Professor and Director of Graduate Studies Philip Bess received financial support from the Historical Society of Boston for a two-year project to "re-engage" the 1909 Plan of Chicago, one of the most noted documents in urban-planning history, more familiarly known as the Burnham Plan after its author, Daniel H. Burnham. Funded through the Historical Society of Boston's Religion and Innovation in Human Affairs Program, Bess's project proposes to critically employ the Plan of Chicago as both a critique of present-day Chicago and as an authoritative reference point for a new visionary proposal for the city approximately 100 years into the future, which he has tentatively titled "Our Lady's Plan of Chicago 2109." Bess says the 2109 Plan will look at the "Catholic and classical traditions of humanist architecture and urbanism to engage the architectural, urban, environmental and cultural challenges of our time."

Prof. Aimee Buccellato has received two awards from the Office of Research's competitive Faculty Research Support Program for her work developing a digital design and analysis tool for sustainable building called The GreenScale. Buccellato's effort, with Charles Vardeman of Notre Dame's Center for Research Computing and Professor Sam Paolucci of the Department of Aerospace and Mechanical Engineering, was adopted last year by the Engineering, Science, Technology, and Entrepreneurship Excellence Masters (ESTEEM) Program through the College of Engineering and the Mendoza College of Business to foster collaboration with the University's Office of Technology Transfer and bring software to market.

Professor Krupali Krusche also received a number of grants from the Office of Research, Kellogg Institute, and Center for Undergraduate Scholarship and Research to support the work of Digital Historic Architectural Research and Material Analysis or DHARMA for research on the sacred sites the Roman Forum and the Tombs on the Yamuna River, Agra, India. Krusche has partnered with UNESCO, World Heritage Center, and the ministries for archeological conservation in Italy and India for these projects. A separate grant was awarded to support new research in the field of 3D mapping of imagery in partnership with Christopher Sweet from Center of Research Computing. The results will be part of an exhibit at the Roman Forum in 2014.

FOUNDATION FOR THE FUTURE

Classes and activities for 450 children began this summer at the ninth Building Tomorrow academy in Uganda, a collaboration between School of Architecture students and members of the Kyeitabya community. In 2009 and 2010, architecture students designed the academy and they began construction in May 2010. The generosity of School of Architecture advisory council members Matt and Joyce Walsh supports the Kyeitabya academy, which is the second with Notre Dame connections, joining the BT Academy at Sentig.

The academy was built using newly-adopted interlocking stabilized soil blocks, an affordable and environmentally sustainable alternative to fired bricks, made from on-site soil stabilized with cement. The design reflects traditional sub-Saharan Africa architecture. Solar angles and natural ventilation were incorporated by dividing the school into two wings, allowing for cross ventilation through the courtyard, and more simple and efficient roof construction and water collection.



The Academy of Kyeitabya in Uganda, a school designed and partially built by architecture students, recently opened. The project was funded by School Advisory Council members Matt and Joyce Walsh.

HAVANA REVISITED



Havana's Capitolio, above, was designed by the School's first graduate, Eugenio Rayneri Piedra. Visiting Prof. Luis and Jorge Trelles took graduate students to the city in fall 2011, and will do so again in August.

Visiting Professors Jorge and Luis Trelles, along with eight Path C Graduate students traveled to Havana, Cuba last fall to experience a range of architectural styles, from Renaissance, Moorish, and Baroque to Neoclassical and Mid-Century modern, observing an urban landscape like few others. Their trip was featured in the winter 2011 issue of *Notre Dame Magazine*. Associate editor John Nagy won a gold medal from the Council for the Advancement and Support of Education for his article, "The Rome of the Americas."

To continue Notre Dame's focus on studying and preserving the city's rich cultural heritage, Julio César Pérez, a practicing architect in Havana who travels internationally to speak about Cuba, will serve as a visiting professor at the School of Architecture this fall, instructing undergraduate students.

An excerpt of Nagy's article:

"Every corner of the city is like a story unto itself," I overhear Luis telling Ian Manire, one of his students. The centuries endure in stone, timber, masonry, colored glass, concrete and steel, teaching layered lessons about the relationship between architecture, culture, and the making of cities that an era of ideologically induced stagnation has both preserved and neglected.

That makes it a living textbook for Manire and his peers, who are packing a five-year undergraduate curriculum into an intensive, three-year graduate portal into the architecture profession. As second-years, they've learned to draw beautifully and they've mastered the basics of building systems, things like ventilation, heating and cooling, lighting, how to get people in and out and up and down, and how buildings can create urban spaces that people love. Their task now is to integrate it all into functional designs.

They could do this in northern Indiana, as some of their predecessors have. But Notre Dame trains architects to touch the past. Time and the Trelles brothers are giving the school a rare opportunity. In Havana, which may soon be a simple four-hour flight away, every building is a lesson.

Before we left South Bend, each student selected one for study. They began working around the limitations of international politics to track down whatever plans, drawings, photographs

and data they could find to create "pictorial essays" about their buildings they might enhance by personal encounter in Havana. That first project would prepare them for the semester's signature achievement, individual proposals for a new market building at Plaza del Vapor, where the city's once-great market, the Mercado Tacón, was demolished in 1962 by a Cuban government that had no interest in rebuilding it.

It is often said that Havana is frozen in time, an impression reinforced by the classic American cars which dominate its streets like segments of a rainbow on wheels. Apart from specific changes like the demolition of the Tacón, the city we see today is essentially the same one Meyer Lansky greedily pondered from the veranda of the Hotel Nacional, the same one Castro's grubby barbudos entered on tanks, jeeps and horses in 1959. We may be glad Havana became neither Las Vegas nor Karl-Marx Stadt but remained true to itself, a view with which UNESCO agreed when in 1982 it declared Old Havana and its fortifications a World Heritage Site.

The article, along with an accompanying video by University Photographer Matt Cashore, can be read at <http://magazine.nd.edu/news/27925-the-rome-of-the-americas>

IN MEMORIAM: JAIME BELLALTA

Jaime Juan José Bellalta, professor emeritus of architecture at the University of Notre Dame, died March 20 at his home in Brookline, Mass. He was 89 years old.



Jaime Bellalta, a long-time professor, passed away in March.

A native of Santiago, Chile, Bellalta studied at the Pontificia Universidad Católica de Chile, Harvard University's Graduate School of Design and the University of London. He joined the faculty of the Pontificia Universidad Católica in 1968, teaching architecture and urban design there until 1975. During those years he also practiced privately and served as director of Chile's National Urban Renewal Agency and as executive director of the Academy of Christian Humanism. His award-winning design for the Benedictine Monastery in Las Condes, Santiago, has been named one of Chile's National Historic Architectural Monuments.

Bellalta married Esmeé Marian Cromie in 1952. An Englishwoman who had graduated from Harvard's Graduate School of Design 10 years earlier, she returned with him to the Universidad Católica and also taught there until both of them came to Notre Dame and joined the architecture faculty in 1976. Esmeé Bellalta died in 2007.

A particular concern of Bellalta's practice, research, and teaching was the design and development of affordable and low-income housing. This seemed naturally to emerge from his uniquely blended commitments to Catholic faith and social justice. With his wife he shared a reputation for regarding his students not only as colleagues, but as dear friends.

RESEARCHING DOORDAN'S NEW ROLE



Dennis Doordan, a popular professor who teaches a variety of courses on the history of architecture and design in the modern era, became the School of Architecture's first Associate Dean of Research on July 1. In an interview about his new role, Doordan was asked, among other questions, **why create this new position, especially in the School of Architecture?**

The University of Notre Dame has clearly articulated the goal of becoming the premier Catholic research and teaching university in the U.S. This is an ambitious goal and one with implications for every academic unit in the university including the School of Architecture. Part of my responsibilities as Associate Dean include serving as a liaison between the School and the rest of the University on matters related to research opportunities, collaborations, policy, and funding. But Dean Lykoudis made it clear to me that he expects more of this new position than coordinating policies with the rest of the University. A big part of my job will involve promoting an articulated understanding of the nature of research in architecture and the related fields taught within the School.

What defines research in the field of architectural education?

Traditionally, architecture has been thought about as a professional degree charged with preparing the next generation of practitioners. But in a very real sense, research has always been part of the challenge of providing good design. Think about it for a moment: whether it is mastering new digital tools or evaluating the merits of traditional versus new materials and practices, or acquiring an in depth knowledge about the particular people, the distinctive place and the specific program associated with design problems, these all involve research. Good architects and good architectural educators are always involved in some form of research: asking questions, collecting information, comparing experiences and perspectives. One thing that is not part of my job description is defining research in the field of architecture. The faculty will do that through their collective efforts; they will define the scope of research in architecture. It is impressive and important to note the range of work across the faculty in Bond Hall. You have people reflecting on critical issues in history, theory, and practice, and presenting their work in traditional publication formats. You also find faculty working to combine traditional and new technologies in order to enhance our understanding of historic architecture. And, you find faculty developing new design tools and collaborating with specialists elsewhere in the University to explore aspects of sustainable design and management of the built environment. No single model of research or creativity captures what this faculty is doing. That's exciting!

How do you plan on assisting faculty with their research?

Representing, connecting, and reviewing are the key words in answering this question. One way to conceptualize my new position is as a bridge between Bond Hall and those divisions of the University charged with promoting research and scholarship. I like the bridge metaphor because it conveys the notion that traffic can move two-ways across a bridge. I am charged with representing the interests of the architecture faculty; I am also charged with explaining the policies and interests of the University as a whole to my colleagues in Bond Hall. Connecting people with resources, opportunities, and other people will certainly be a big part of the job. Finally, we need to review our own resources and needs in the School to see if there are ways we can enhance existing and create new ways to encourage, support, and clarify the value of research, scholarship, and creative practice.

What excites you about your new role?

I find the range of research going on in Bond Hall stimulating. I think projects like the proposed Center for Classical and Traditional Architecture and Urbanism clearly have the potential to make a major contribution not just to teaching and research in Bond Hall but to significantly raising the profile and reputation of the University of Notre Dame as a research destination, i.e. a place where scholars from other institutions come to pursue their research.

You're one of the most sought out professors in the School. Will you continue to teach?

Oh yes, Dean Lykoudis made it clear that my new post will not take me out of the classroom and frankly, I am not interested in "leaving" the classroom. Juggling schedules is one of the challenges of taking on a position like this, but I will still teach.

What are your professional areas of interest? How do your academic endeavors coincide with your interests?

I was trained originally as an architectural historian and I have published books and articles on a variety of topics in 20th century architecture and design. Last fall I gave a paper at the International Design History Society Conference on the work of the English artist and type designer Eric Gill. It turns out the University holds a major archive of Gill's work—housed in Hesburgh Library—so I am trying to take advantage of material that is close at hand. Teaching also keeps me involved with major issues and challenges confronting the architectural community and I can think of few challenges more pressing than promoting a sustainable built environment. So, when I was invited to contribute a chapter on developing a theory of sustainable design for a new handbook on Sustainable Design to be published by Berg Press early in 2013, I jumped on that opportunity. One quick comment on the issue of sustainability; while physically Bond Hall is often perceived as being "on the edge" of campus, on this issue, we have a central role to play in helping the University of Notre Dame effectively respond to one of the central issues of our times.



UNIVERSITY OF
NOTRE DAME

School of Architecture
110 Bond Hall
Notre Dame, IN 46556-5652

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