Welcome to the 2014 Creating_Making Forum.

The Creating_Making Forum, hosted by the Division of Architecture in the College of Architecture at the University of Oklahoma, promotes collaboration and critical inquiry, as well as curiosity about creating, about making, and the intersections of creating and making in all design-related disciplines.

This forum offers an opportunity for scholars, students and professionals to analyze emerging landscapes of thought, materiality, politics and pedagogy, through lectures, paper and visual presentations, discussions, field trips and informal meetings.

Held in conjunction with the Bruce Goff Chair of Creative Architecture Lecture Series and drawing inspiration from the experimental character of Bruce Goff’s work, the Creating_Making Forum renews our understanding of possibilities for creating sensory environments in the 21st century.

www.ou.edu/creating-making

#creatingmaking
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Greetings,

We are very pleased to welcome you to the 2014 Creating_Making Forum, the second in what we hope will be a long-lived series of convocations dedicated to exploring the meaning of creating and making. Creating and making are ambiguous terms, and like the interlace patterns of the Vikings that repelled demons by confusing them, they can confuse us. Yet we know there is something intrinsically simple about creating and making, and that is why we chose the image of a barn-raising on the prairie for our signature this year. The making of the barn is a straightforward process that involves the cooperation of a community and good organization. The making of any building on the prairie, where climactic conditions defy easy living, is an act of bold creativity.

We live, study, and teach on the prairie, and this year we want to leverage that specific condition to explore the acts of creating and making here and beyond, in the realms of theory, technology, and pedagogy everywhere.

I believe we have succeeded in our ambitions. We have papers that show us how nature, politics, and even buildings can assert themselves as “creators.” Papers that unpack the stereotype of the created object as a complete object and teach us about the value of the temporary, the re-made, and even the “disassembled.” Papers that remind us of the importance of local culture to building projects and how nourishing those deep roots can be in the face of overwhelming odds. Over and over again, our presenters remind us that questions are more important than answers, and that as designers we are inherently creators in the community of humanity; we make place, and in making place, we can also make peace.

Please enjoy the Forum, and let us know if you have any questions or comments.

Catherine Barrett, PhD, AIA NCARB
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WEDNESDAY, NOV. 5

All events will be held in the Oklahoma Memorial Union on the University of Oklahoma campus on this day, unless otherwise indicated.

8 – 9 a.m.  Registration – Scholars Room

9 – 10:30 a.m.  Do the Tools Matter?
Heritage Room
Lessons from Home I
Frontier Room

10:30 – 10:45 a.m.  Break – Scholars Room

10:45 a.m. – 12:15 p.m.  Creating_Making Forum Open Session
Heritage Room
Lessons from Home II
Frontier Room

12:15 – 1:30 p.m.  Lunch to be provided for
Conference Registrants
Scholars Room

1:30 – 3 p.m.  Welcome: Charles Graham
Dean, University of Oklahoma
College of Architecture
Meacham Auditorium

Keynote: Robert Fishman
Professor, University of Michigan, Taubman
College of Architecture and Urban Planning
Meacham Auditorium

3 – 3:15 p.m.  Break – Scholars Room

3:15 – 4:45 p.m.  Fabricating Political Capital
Frontier Room

4:45 – 5 p.m.  Break – Scholars Room

5 – 6:30 p.m.  Keynote: E. B. Min
Principal, Min | Day Architects
Meacham Auditorium

6:30 – 7:30  Reception and Poster Presentations
Gould Hall - Buskuhl Gallery
830 Van Vleet Oval
THURSDAY, NOV. 6

All events will be held in the Oklahoma Memorial Union on the University of Oklahoma campus on this day.

8 – 9 a.m.  Registration – Scholars Room

9 – 10:30 a.m.  Working Within Others’ Walls
Heritage Room

Defining the Dash I
Frontier Room

10:30 – 10:45 a.m.  Break – Scholars Room

10:45 a.m. – 12:15 p.m.  Mid-Century Modern and the Landscape
Heritage Room

Defining the Dash II
Frontier Room

12:15 – 1:30 p.m.  Lunch to be provided for Conference Registrants
Scholars Room

1:30 – 3 p.m.  Keynote: Kirsten Murray
Principal, Olson Kundig Architects
Meacham Auditorium

3 – 3:15 p.m.  Ice Cream Social – Scholars Room

3:15 – 4:45 p.m.  Sourcing Creativity
Frontier Room

Towards a New Studio Environment
Heritage Room

5 – 6 p.m.  Cocktail Hour – Scholars Room

6:30 – 9 p.m.  Banquet – Scholars Room

Welcome and Introduction:
Charles Graham
Dean, University of Oklahoma
College of Architecture

Keynote: Hans Butzer
Principal, Butzer Gardner,
and Director, University of Oklahoma
Division of Architecture
FRIDAY, NOV. 7

8 – 9 a.m.  Registration – Scholars Room

9 a.m. – 12:15 p.m.  Tours – Depart from Scholars Room for tour of Ledbetter House and choice of one of the following Oklahoma City locations:  
- SandRidge Commons  
- Oklahoma City National Memorial  
- Automobile Alley

12:15 – 1:30 p.m.  Lunch to be provided for Conference Registrants

Presentation of Student Workshop Projects  
Scholars Room

1:30 – 3 p.m.  Keynote: Andrew Freear  
*Director, Auburn University Rural Studio*  
Meacham Auditorium

3 – 3:15 p.m.  Break - Scholars Room

3:15 – 4:45 p.m.  Keynote Panel Discussion  
Meacham Auditorium

**Moderator: Catherine Barrett**

- Hans Butzer - Principal, Butzer Gardner, and Director, University of Oklahoma Division of Architecture

- Andrew Freear - Director  
*Auburn University Rural Studio*

- E.B. Min - Principal  
*Min | Day Architects*

- Kirsten Murray - Principal  
*Olson Kundig Architects*
Robert Fishman, professor of architecture and urban planning, teaches in the urban design, architecture, and urban planning programs at Taubman College of Architecture and Urban Planning at the University of Michigan. He received his Ph.D. and A.M. in history from Harvard and his A.B. in history from Stanford University. An internationally recognized expert in the areas of urban history and urban policy and planning, he has authored several books regarded as seminal texts on the history of cities and urbanism including: *Bourgeois Utopias: The Rise and Fall of Suburbia* (1987) and *Urban Utopias in the Twentieth Century: Ebenezer Howard, Frank Lloyd Wright, and Le Corbusier* (1977). His honors include the 2009 Laurence Gerckens Prize for lifetime achievement of the Society for City and Regional Planning History; the Walker Ames Lectureship, the University of Washington, Seattle, 2010; the Emil Lorch Professorship at the Taubman College, 2006-2009; Public Policy Scholar, the Wilson Center, Washington, D.C., 1999; the Cass Gilbert Professorship at the University of Minnesota, 1998; and visiting professorships at the University of Paris, Nanterre; the University of Pennsylvania; and Columbia University. He is currently working on a history of sustainability.
E.B. Min
Principal, Min | Day Architects

**Wednesday, Nov. 5, 5 p.m., Meacham Auditorium**

E.B. is the San Francisco-based principal of Min | Day. Established in 2003, Min | Day draws on principals E.B. Min and Jeffrey L. Day’s backgrounds in art, landscape, and architecture to provide informed flexible design for a wide range of clients, sites, and projects. The practice explores opportunities for innovation in program, materials, and fabrication through a diverse set of project types and scales of intervention, coaxing nuance and specificity from the unique opportunities of the site and project at hand. A graduate of Brown University with dual concentrations in Art History and Studio Art, E.B. received her Master of Architecture from U.C. Berkeley. She has taught at U.C. Berkeley and is an Adjunct Professor at California College of the Arts in San Francisco. E.B. has served on the board of the AIASF and currently serves on the board of the AIACC. Min | Day has received numerous awards including being featured in *Architectural Record*'s Design Vanguard (2010), the AIACC’s 2007 Emerging Talent Award, and *Residential Architect*'s 2010 Rising Star designation.
Kirsten Murray  
Principal, Olson Kundig Architects  
*Thursday, Nov. 6, 1:30 – 3 p.m., Meacham Auditorium*

Kirsten R. Murray is a principal and owner at Seattle-based Olson Kundig Architects. For over two decades, she has focused on a broad range of project types including mixed-use, private residential, adaptive reuse, workplace and urban design. Her work has been published in a variety of national and international media, including *The New York Times*, *Architectural Digest*, *Interior Design*, and *Architectural Record*.

Murray’s work has garnered national recognition for such projects as Outpost, Tye River Cabin, 1111 E. Pike and Art Stable, which received local, regional and national AIA Honor Awards. Her current projects include the Kirkland Museum of Fine & Decorative Art in Denver, a gallery addition to the Tacoma Art Museum, Paradise Road student housing at Smith College, a master plan and expansion of Heritage University as well as several urban mixed-use buildings in Seattle, Vancouver and Los Angeles.

In addition to her design work, Murray developed the firm’s international internship program. She also co-directed and curated the firm’s experimental work space, [storefront].
Hans Butzer is passionate about legacy building, through both his practice-based creative research and university work with students and faculty. As director of the Division of Architecture, Hans seeks to empower his faculty and students to continually redefine the potentials of the program’s Creating_Making curriculum. His teaching focuses on ethics and sustainability, and community-engaging advanced architecture and urban design studios. An award-winning practice allows Hans to offer ideas on architecture, landscape, sculpture and urban design that help shape the lives of Oklahoma families and communities. Building on his educational experiences at the University of Texas at Austin School of Architecture and Harvard University’s Graduate School of Design, and by life experiences in both the United States and Germany, Hans is intent on creating exceptional educational environments and living for all of our students.
Andrew Freear
Director, Auburn University Rural Studio
Friday, Nov. 7, 1:30 p.m., Meacham Auditorium

Andrew Freear, from Yorkshire, England, is the Wiatt Professor at Auburn University Rural Studio. After the untimely death of Samuel Mockbee, Andrew became the director of the Rural Studio in 2002.

Having moved to Alabama 15 years ago, he lives in the small rural community of Newbern, where his main role, aside from directing the Rural Studio, is project advisor to fifth-year undergraduate students and their building projects. The Rural Studio works within a 25-mile radius of Newbern.

The Rural Studio has been established in Hale County for 20 years and prides itself on being a good neighbor. It has established close relationships with all the local municipalities, and in doing so affords Alabama students the opportunity to work in their own backyard.
Ledbetter House  
Bruce Goff, 1948  
Friday, Nov. 7, 9 a.m., (Departing from Scholars Room)

Designed by architect Bruce Goff, the Ledbetter House was built in 1948. Based on a series of designs using a composite geometry, the Ledbetter House contrasts natural forms and material with modern, manufactured materials. The spilt-level house is distinguished by its red suspended carport and patio canopy. The house is one of several Goff-designed buildings recognized by placement on the National Register of Historic Places in 2001. The house is currently owned by the University of Oklahoma.  
*Photo courtesy of Lynne Rostochil.*

SandRidge Commons  
Rogers Partners *(under construction)*  
Friday, Nov. 7, 10 a.m. *(One of three Oklahoma City tour options)*

The master plan for the new headquarters of SandRidge Energy weaves architecture and landscape architecture together to balance company needs and civic engagement. The project renovates a Pietro Belluschi-designed tower as the centerpiece of the complex, re-uses and adds onto the empty 1923 Braniff Building, a National Register of Historic Places property. It also creates a new iconic building for public and corporate use, 120 Kerr, whose transparency allows the events inside to activate the life of the city outside, true to the spirit of the overall design. A new ‘outdoor interior’ civic space connects the buildings on the site and enables employees and the community to enjoy native eco-regional landscapes in the city, protected from high street-level winds that currently discourage outdoor activity.  
*Photo courtesy of SandRidge Energy.*
Oklahoma City National Memorial
Butzer Gardner Architects, 2000
*Friday, Nov. 7, 10 a.m. (One of three Oklahoma City tour options)*

Selected through an international competition process, the $7.8 million national award-winning memorial is a 3.3-acre urban site in the heart of downtown Oklahoma City. Designed to engage three separate street edges and two adjacent existing structures, the memorial offers strong and active pedestrian edges and multiple opportunities for connections to surroundings. Internationally acclaimed architecture critic Paul Goldberger calls the Oklahoma City National Memorial “the most successful public space in Oklahoma City.”

*Photo courtesy of the Oklahoma City National Memorial & Museum.*

Automobile Alley
National Register of Historic Places, 1999
*Friday, Nov. 7, 10 a.m. (One of three Oklahoma City tour options)*

The area known today as Automobile Alley has a very diverse history. The main core, Broadway Avenue, was part of Oklahoma City from its very beginning, serving as the primary north-south street of the growing new town. Consequently, the core of Automobile Alley started out as pioneer homes. In 1920, the road was home to a majority of the city’s car dealerships. Automobile Alley declined from the 1970s until the 1990s, when a push to redevelop the district occurred. Placed on the National Register of Historic Places in 1999, today it is an upscale urban neighborhood located north of downtown and adjacent to the Deep Deuce and Midtown districts. *Photo courtesy of Mary Frantz.*
SESSION: DO THE TOOLS MATTER?

Wednesday, Nov. 5, 9 – 10:30 a.m., Heritage Room

Session Chairs:
Suchismita Bhattacharjee, Ph.D., University of Oklahoma
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Session Description:
With the goal to further explore the new technologies available for the building design team and the impact of technologies on building design and construction processes, this session invites papers and discussions focused on how technology can and will assist the future building design and construction industry.

An increase in demand for better buildings led to the emergence of new strategies and technologies aimed at improving the performance of buildings with respect to functionality, comfort, aesthetics, cost and environmental impact. The increased number of available options for a given design problem have made the creative and innovative decision making processes more difficult and challenging for designers. The design process for a high performance building is best accomplished through a holistic lifecycle approach by a collaborative team of design and construction professionals. Advances in information technologies and the continuous improvements in computing power have led to the development of several computer-based tools that have significantly impacted the building design development and collaboration process. Today, the design process is dominated by the use of technology, from the programming and schematic design phases through design development, construction documents, and into building construction and operation phases. Since the adoption of computer-aided design in the 1980s, computer technologies have dramatically changed from simple drafting tools to complete building design decision-making, simulation and communication tools.

AIA CEUs available for this session: 1.5 HSW
Integrated Digital Design Process: First Glory Church
Seung Ra, Assistant Professor, Oklahoma State University
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First Glory Church, a community-based religious facility in Seoul, Korea, was completed in 2014. The project added 150,000 square feet to the church’s existing building and satisfied the goal of incorporating more community space for the growing congregation and surrounding neighborhood. A challenge for the church was to integrate past, present and future; as a place of worship, it had an important history to maintain while assimilating new technologies.

Contemporary religious architecture in Korea is largely based on prescriptive imagery. This project allowed for a thought-provoking opportunity to see how cultural influence could be addressed differently in the face of globalism. In lieu of conventional design, this project took a more novel design approach to realize a provocative facility design for one of the most conservative church denominations in Korea. The client ultimately favored the more innovative design after passing over previous emblematic designs for the church, raising the possibility for influencing a move toward the less familiar in Korea.

Our main objective was to promote cultural sustainability while departing from the preconceived notion of church design; to create a work of architecture that would reflect the nature of the future client and cultural needs for a modern facility. We re-envisioned functional possibilities for interior spaces, to create more adaptable community spaces for the life of the facility. Conceptually, we sought to provide an uplifting space, while delighting worshipers with a new experience. This inspired our design of a new image for the church in modern-day Korea.

The project utilized digital technology to aid in the complex task of integrating the constraints of the existing building and structural layout with the proposed new shell design. It also became a critical tool for client participation and visualization, as well as contractor coordination. This session will present the integration of digital technology in the design and construction processes for First Glory Church.
In recent years, computer numeric controlled (CNC) machines have made it easier to customize the tools for repetitive manufacturing. CNC milling machines, electrical discharge machines and hot-wire foam cutters are used to create tooling (e.g., molds, patterns and jigs) for repetitive manufacturing. With the use of CNC equipment, repetitive manufacturing can be cost effective for small-volume productions and thus makes customizing repetitive manufacturing a viable option for architectural applications. Today, architects and manufacturers are working together to customize repetitive manufacturing for unique building components.

Through my scholarship and teaching, I have compiled a list of case studies of customized repetitive manufacturing in architecture. There are a few historic examples, such as Frank Lloyd Wright’s cast concrete blocks for his series of textile blocks (c. 1923) and Harrison & Abramovitz’s stamped aluminum panels for the Alcoa Building (1953); however, most of the gathered case studies have been completed in the past 15 years. Those include REX’s slumped glass windows for the VAKKO Fashion Center in Istanbul (2010); Francisco Mangado’s extruded terracotta column covers for the Spanish Expo-Pavilion in Zaragoza, Spain (2008); and Tom Phifer’s contact molded, fiberglass ceiling coffers for the North Carolina Museum of Art in Raleigh (2010).

This paper uses Foster and Partners’ Walbrook Office Building in London (2010) as a case study of customized repetitive manufacturing in architecture. The Walbrook’s exterior louvers are made from bladder inflation molded (BIM) glass-fiber reinforced plastic (GFRP). The louvers were designed and manufactured specifically for this project. The selection of using BIM GFRP solved many problems that the project faced. This paper presents the specifics of the manufacturing process used, the particulars of the process for the case study and explores lessons learned by the architect.
Acoustic Formations
Stan Carroll, Director, Beyond Metal, and Professor, Oklahoma State University
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The project is best summarized as the formation of a process manifesting a listening device that taps into the embedded properties of sound energy and fabrication processes to shape architectural space. The research development process used parallel methodologies and authentic bottom-up systems to achieve procedural connectivity between design and fabrication during the creation of an urban sound experience pavilion. Positions for listening, defined by and trained on contextual points of aural interests, are focused geometrically, and are reliant upon on acoustic reflectivity precisely positioned by physics and mathematics. Individually unique doubly curved architectural surfaces, adaptably and efficiently formed on site, are the intermediaries between the idea of focusing sound and its manifestation. Results of the work yielded novel contributions of spatial logic, form finding, mechanical locking, mold surface material advancements, panel aggregation strategies, and commercial viability.
DO THE TOOLS MATTER?

Simulation of Developable Geometries:  
The craft of software manipulation  
Bob Pavlik, Assistant Professor, University of Oklahoma  
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Embedding the geometrical logic of building materials and methods of assembly into the design process is a prerequisite for constructability. A direct relationship between representation and the act of making results in structures built as intended and assigns control of design. Historical drawing techniques could mimic the movements of physical tools that shape building materials and their aggregated conditions. Breakdown in this relationship represents a loss of design agency, as translation of design intent is relinquished to craftsmen. Whether drawing stone, brick, steel frame or concrete formwork, the act of design is an act of material simulation.

The relationship between representation and making often appears to endure with digitally generated forms. Sophisticated digital modeling tools produce complex three-dimensional geometries, which are realized as physical artifacts. However, the ease of digitally generating doubly curved geometries does not always have a direct corollary in material reality, as construction is often executed in inextensible sheet materials which cannot stretch into compound curvature. This necessitates a rationalization process, to translate design geometry into constructible form. Discretization strategies may divide the surface into an aggregation of components that are planar or ruled surfaces of simple curvature. Developing flat patterns for these ruled surfaces results in further distortion of form. Surprisingly, current 3-D modeling techniques are incapable of generating curved ruled surfaces directly, thus rationalization results in adjustment to design intent.

This paper describes a design process utilized for an architectural installation constructed exclusively of complexly curved surfaces. The design workflow sought to minimize rationalization by directly composing with digitally generated ruled surfaces that can be flattened without distortion. The resulting methodology recognizes software as a tool which exhibits characteristic behaviors, actions and outcomes. Software can thus be wielded with skill and intuitive manipulation that comes from deep knowledge of its underlying principles and protocols.
SESSION: LESSONS FROM HOME

Wednesday, Nov. 5, 9 a.m. - 12:15 p.m., Frontier Room

Session Chair:
Dawn Jourdan, Esq., Ph.D., University of Oklahoma
College of Architecture Division of Regional and City Planning
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Session Description:
For the first time in history, more than half of the world’s population lives in urban areas. The global transformation from rural and agrarian life to urban living has happened rapidly. A dramatic and worldwide revolution in our relationship to the natural and manmade environment is unfolding in our midst. The vast majority of this urban population growth is occurring in developing countries: cities such as Dhaka, Kinasha and Lagos are now 40 times larger than they were in 1950. Migrants to urban areas often find the only available housing in makeshift dwellings, slums and shantytown settlements on the peripheries of exploding megacities. Too often these settlements lack clean water, paved roads, sewage infrastructure and other basic necessities. In spite of these harsh conditions, these settlements remain productive environments in the global marketplace. We seek a range of papers that examine contemporary conditions in urbanizing areas as well as precedents in housing policies and practices in order to begin to develop a better understanding of the issues at stake and imagine a range of models for success.

Providing adequate housing for populations moving from rural to urban environments is a challenge that planners and designers must confront in the 21st century. Yet this challenge is not entirely new. What can we learn from earlier experiments in social and public housing that might inform how to begin to address the global housing crisis? Failures, successes and the range of solutions in between offer valuable lessons for contemporary policymakers and practitioners. Questions and topics might include: informal settlements in the developing world, housing designs that reflect the tension between the agency of the state and that of the individual inherent in public housing projects, innovative financing structures for public housing, new approaches to urban planning and design, or assessments of housing legislations, such as Hope VI.

AIA CEUs available for this session: **1.5 LUs**
As populations around the world continue to move from rural to urban areas, architects and city planners must conceptualize architecture’s relationship to community development and social problems. Luckily, successes and failures of past urban planning efforts and public housing projects can inform architecture’s future role in battling the social problems that often accompany rapid urbanization.

In his book *Down Detour Road*, Eric Cesal argues that in recent years, architects have undermined their own importance by focusing on formal design and acclaim from the architectural community rather than architecture’s role in daily life and the power buildings have to improve or detract from daily activities. For architects to regain their former prestige, Cesal explains they must embrace the role of “citizen architect” and think about how to use architecture to solve problems affecting everyone rather than just those pertaining to architects and their clients. The high-profile failure of St. Louis’s Pruitt-Igoe public housing project in the 1950s and ‘60s muted architects’ desires to use architecture for social change, but Cesal argues that the philosophical backlash against modernist optimism has gone too far. It is unrealistic to expect architecture to singlehandedly solve social problems, but it is equally problematic to ignore architecture’s relationship to its community.

This paper examines the socioeconomic context of Pruitt-Igoe’s failure and explains how a better understanding of this context can shape future decisions about architecture’s role in social and economic problems.
From Wroclaw to Prague: Lessons from the Eastern-European Ferroconcrete Residential High-rise Experiments
Bartlomiej K. Sapeta, Associate Professor, Keene State College
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At the end of World War II, the rise of nationalism introduced centrally planned economic models to some Eastern European countries. That process, coupled with a significant need for urban reconstruction, provided an opportunity for waves of in-migration to larger cities like Wroclaw, Poland, and Prague in former Czechoslovakia. As a response, the growth and sprawl occurred mainly around the perimeter and consumed adjacent towns and rural regions. Furthermore, the invention of ferroconcrete prefabrication techniques at the turn of the 20th century, particularly the modular residential high-rise building model or “kit of parts” studied by Gropius and advanced by LeCorbusier, became the staple design pattern rapidly spreading behind the “Iron Curtain.”

Such economy of scale provided housing for millions of inhabitants previously lacking access to running water, sewage systems and space conditioning. However, it also laid the foundations for a number of future social and urban design problems. For instance, the increase of individual mobility reinforced by the introduction of inexpensive public transportation systems and later personal transportation options put a significant strain on social/recreational space carefully designed by city planners. Additionally, changes in consumption patterns rendered the centrally planned apartment sizes obsolete as families grew and acquired more personal property. Lastly, the communal services became insufficient due to significant heat losses from inadequate building construction, lack of maintenance and a desire for an increase in quality of personal comfort.

Based on the examples of modular ferroconcrete plate construction located in parts of Wroclaw and Prague, this paper identifies fundamental issues related to Eastern European governance structures. It will examine their short- and long-term influence on the built environment, particularly in light of substantial changes that followed the fall of the Berlin Wall, and it will extrapolate the findings to current and future developments in architectural design and practice.
LESSONS FROM HOME

Drawing on Context: Social Housing in Postwar Italy
Stephanie Pilat, Assistant Professor, University of Oklahoma
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Postwar housing projects have been widely criticized for exacerbating social problems, and architecturally, for being banal and monotonous. Experiments into providing low-cost housing for the masses have been cited as examples of how even the most well-intentioned government interventions into the housing market often led to disastrous results. The housing projects constructed under the Italian Ina-Casa plan (1949-1963) provide a powerful counterargument to this overarching narrative of failure. The Ina-Casa plan succeeded in doing what so many other initiatives could not: the plan built quality neighborhoods grounded in their local contexts that have not only lasted but have made the transition into the private market in the decades since their construction.

The Ina-Casa plan was created in the aftermath of World War II to address the elevated demand for jobs and homes. The plan built nearly 400,000 units of working-class housing in its 14-year life span. Roughly two-thirds of Italian cities have an Ina-Casa project and some, like Rome, Naples and Milan, have tens of thousands of Ina-Casa homes. The neighborhoods built by the plan are characterized by their relationship to the diverse local contexts in which they were constructed: the designs draw on regional building traditions, forms and materials. The quality and architectural diversity of designs stem from the design guidelines created by the Ina-Casa Projects Office led by Adalberto Libera. An overview of the Ina-Casa theory of design reveals some of the reasons why the Ina-Casa plan succeeded where so many others failed. These guidelines articulated a contextual theory of design: architects were instructed to take account of the natural landscape and climate, the existing buildings and vegetation, as well as the quality of light on the site. Designers were even encouraged to take the daily habits of life in a particular place into account in order to make the home loved according to the people of the place.
Incremental Architecture at Quinta Monroy
Amber Sarmiento, M.Arch Student, University of Oklahoma
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Three billion people currently live in cities, with nearly one billion living in slums. Within the next 20 years, the number of people living in slums is expected to double. Application of basic math to this urban growth equation adds up to new housing needed for a million people every week for the next 20 years.

One approach that could be used as a template toward solving this global housing crisis is incremental architecture. In this model, construction is not completed all in one phase; instead, it relies on its residents to complete building their own home. A particularly innovative example of incremental architecture is Quinta Monroy, a social housing development located in Chile, built in 2004, and designed by the Chilean architecture firm Elemental. Since only part of the structure was designed by architects and constructed by professionals, the architects made very deliberate decisions regarding what was and what was not included in the structure they did provide. This paper examines the factors that impacted the form of Quinta Monroy, resulting in the inclusion of certain features and the exclusion of others.

The overarching factor driving the design decisions at Quinta Monroy was the finite budget mandated by a new housing policy that relied largely on a small government subsidy. For $8,500 per dwelling unit, Elemental provided structurally sound housing, with running water and a sewage system, without overcrowding. Through thoughtful design, they also provided a context in which the properties at Quinta Monroy rapidly appreciated in value. Elemental has since completed several additional projects using regionally appropriate variations on the incremental typology. Their repeated successes in using incremental architecture, coupled with well-planned design, shows promise as a model for improving the living conditions of millions.
Central to the creating-making pedagogy is the connection between the creator’s idea and the formally constructed expression. Thought and outcome bond in tension through the connection of theoretical evidence. Synthesized theory comes together within the studio environment. Studio education has also long held the educational process of learning by doing, where instructors share information with students in a mentor-apprentice style. One problem that quickly becomes apparent in the mentorship-apprentice model is that students seek to reflect the individual instructor’s inclinations, resulting in wide variance of student-learning outcomes. Learning to please one other person instead of developing unique critical thinking processes translates rapidly into professional practice. Thrust into professional practice, the former student responds to issues of time and money as constant drivers of final design solutions. The reactive pattern is held in place by lack of development of critical thinking skills involving theoretical knowledge and reliant upon personal design skills, creativity and preference.

Incorporating theory into the design process ensures that students develop critical thinking skills that serve to enhance the creative process, resulting in both a unique and an appropriate final solution. By expanding the apprentice-mentor studio model to include outside studio theoretical models throughout the entire studio experience, the design student has the opportunity to carry into the workplace tools that bridge the gap and become the dash between theory and professional practice.
How Advanced Building Systems Can Offset Water Infrastructure Needs

Lee Fithian, Associate Professor, University of Oklahoma
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Water infrastructure requirements will be reaching crisis proportions in the coming years. Increasing urban populations, drought conditions due to climate change and increasing EPA rule limits for drinking water contaminants set the tone for diminishing water resources. The American Society of Civil Engineer’s 2013 Report Card for America’s Infrastructure gives a grade of “D” for much of America’s drinking water infrastructure. The report states that capital funding has not kept pace with the needs for water infrastructure and that state and local governments will continue to assume the bulk of investment requirements in the coming decades. If we think holistically, however, many of these water infrastructure needs can be offset by how we address the historic view of buildings’ systems.

The current premise is that buildings should simply “plug-in” to existing water infrastructure. The expectation is that a new building connects to a municipal water main and clean water flows and that waste water is flushed away and disposed of at a municipal treatment plant. This belies our growing institutional knowledge of holistic building design and urban development. Rather than becoming a point source load on water infrastructure, buildings are capable of becoming water resource generators.

Precedent models for building-based rainwater harvesting, reuse and treatment systems already exist, such as in the new San Francisco Public Utilities Commission building. This 277,500-square-foot office building houses more than 900 employees, utilizes rainwater harvesting and has an onsite “Living Machine” reclaiming and treating all of the building’s wastewater to satisfy 100 percent of the water demand for the building’s low-flow toilets, urinals and irrigation. If we couple these advanced building systems with model water conservation ordinances such as Tucson’s rainwater harvesting and gray water stub outs, we will rethink how buildings can actually offset water infrastructure needs.
The Origins and Legacy of Oklahoma’s Most Extraordinary Architect – Bruce Goff
Mary M. Price, Assistant Professor, University of Oklahoma
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“In the 1950’s, when Goff was head of the University of Oklahoma School of Architecture, Oklahoma emerged as the nation’s most daring, avant-garde training ground in the discipline” (Welch 1996).

Acts of architectural individuality erupted in the mid-20th century Heartland in small cities, towns and the rural, wind-swept prairie. The regional vernacular of what is now Oklahoma was as much landscape as small town buildings in a place inhabited by nomadic peoples without the infrastructure of western civilizations before the Land Run. With challenges as deep as establishing statehood, the Great Depression and the Dust Bowl, Oklahoma was still engaged in creating itself when these expressions of architecture blossomed on the prairie.

Influenced by one of the great architects of the 20th century, Frank Lloyd Wright, the work of the Midwestern prodigy Bruce Goff was unconventional and startling. His education intensified the probability that his work would be regional and iconoclastic. He was self-taught. The peculiar vision that shaped his individual creations was the product of an unassuming genius influenced by life on the prairie, music, the availability of materials and his personality. His buildings were as much a part of nature and the landscape as sculpture to be lived in, as exemplified by the Eugene Bavinger House of 1950.

Goff’s work was holistic, economical, indigenous, and site specific. His buildings were of the time and the place. As these creations passed into the public sphere, the response to them was admiration around the world and consternation at home.

Why was Bruce Goff so different from other architects of his time? As much of his work suffers the ravages of weather, time, gravity, public indifference and human frailty, what is the legacy of Bruce Goff at the University of Oklahoma? It is hoped this session will be instrumental in a renewed interest in that discussion.
Session Chair:
Stephanie Pilat, Ph.D., University of Oklahoma
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Session Description:
The ways in which political power is constituted in the environment has
changed dramatically over time as political structures and their relationship
to the landscape have evolved. Ancient emperors once built defensive
structures, temples and villas as symbolic and physical representations of
power. In the Early Modern era, noble families expressed wealth and taste
through their patronage of religious structures as well as family palaces.
After World War II, modern architecture emerged as a vehicle through
which American corporations communicated their identities in a developing
global market. During the Cold War, the landscape of state power became
less visible and yet ubiquitous; “battlefields were everywhere and nowhere ...
filtered down to backyards where homeowners studied government-
supplied plans for bomb shelters.” Moreover, domestic designs for the
working class became representative of the power and wealth of a nation;
political power was no longer expressed primarily through monumental and
symbolic state building campaigns.

This session considers how power has been constructed and reflected
through material productions including architecture, design and urbanism.
How, for example, has architecture served operationally as a vessel for
exercising power? Questions of interest might include: the relationships
among physical, bodily and symbolic power; how traditions have been used
to define national identity; the influence of global tourism on preservation
agendas; how communities express grief or memorialize events through
building; or the ways in which architecture and urbanism are used to create
community identity by defining a sense of “us and them.” Potential topics
could range from ancient sites and religious architecture to contemporary
sites such as the Green Zone in Iraq, refugee camps or Cold War missile
silos.

AIA CEUs available for this session: 1.5 LUs
In 1699, men led by the French explorer Pierre Le Moyne, Sieur d’Iberville, built a fort on the Gulf Coast in what is today Ocean Springs, Mississippi. Seeking to secure the mouth of the Mississippi River for France but not able to find a suitable site in southern Louisiana, d’Iberville settled on a plot of relatively high land 67 miles to the east for a wooden stockade named Fort Maurepas — a physical manifestation of colonial power. Garrisoned by 86 men, Fort Maurepas proved to be an inhospitable place, far from fresh water and infested by alligators, insects and snakes. The fort was abandoned in 1702 when the French moved farther east to what is now Mobile, Alabama.

Gone but not forgotten — due to the power of memory — Fort Maurepas was the subject of excavations by amateur archeologists and the Mississippi Department of Archives and History. Eventually, in the 1960s, local activists began calling for the construction of a Fort Maurepas replica, both to celebrate the coast’s French history and to remind the city across the bay (Biloxi) that Ocean Springs is the older community — the power of heritage. The replica fort was completed in 1981, but by 2005, Fort Maurepas had become a problem for the city of Ocean Springs. Underutilized and dilapidated, the fort was more eyesore than point of pride. The future of the fort was the topic of local debate, but those conversations were rendered moot on Aug. 29 by Hurricane Katrina, which flattened the replica fort — the power of nature. Again, the fate of Fort Maurepas was debated, and the resulting design solution respects the past while accommodating the present and the future — a result achieved by the power of democracy.

This paper examines the history of Fort Maurepas via the aforementioned five manifestations of power.
Built for Believers: Archaeological Reconstruction and Community Power in Postwar Banja Luka, Bosnia and Herzegovina
Kathleen W. Kemezis, Independent Architectural Historian
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From 1992 to 1995, the Bosnian War led to the destruction or damaging of 70 percent of mosques in Bosnia and Herzegovina. In the northern city of Banja Luka, Bosnian Serb paramilitary forces razed 15 mosques and threw the stones of one of the most historic structures, the Ferhadija Mosque, in the city landfill. The acts of terror caused many Bosniak community members to flee, leaving behind only 4,000 of the prewar population of 40,000 individuals. Since the end of the war, the Islamic community and the recovering Bosniak population have unwaveringly pursued the reconstruction of the Ferhadija Mosque to reassert their presence through the built environment and summon displaced community members back to the city.

The paper will explore the methods of the Islamic community in Banja Luka to use the reconstruction of a beloved mosque to regain a place in the cultural and social landscape of the capital city of the Republika Srpska. It will consider the role of the reconstruction project as a “linking object,” which helps the community confront the loss of its prewar identity and as a tool to connect with far-flung community members. While typically assigned to inanimate objects, this paper suggests that the whole reconstruction project, namely material recovery, archaeological reconstruction and communication of its progress, serves as a “linking object” that aids in the collective mourning process after traumatic experiences. The project creates an opportunity for the community members in Banja Luka and abroad to participate in the re-making of the mosque and the recovery of the community.
This paper is concerned with the autonomy of architectural form in the building type of Casa del Fascio. Since the beginning of its existence, the modern Fascist movement propagated the idea of a building type recognizable as Casa del Fascio. This building type had to be transparent, in contrast to the old and closed-off buildings of the past. It had to be present in every center of the Italian kingdom, for it directly linked the governing Fascist party to the political body.

Mussolini rose to power with the promise of eliminating the apathy that had captured the Italian nation. It is under these terms that the building type, dominated by political absolutism, demonstrated whether the architectural form manifested itself successfully or not. This is the stage where the central dialectical argument between Casa del Fascio in Como, Italy, and Casa del Fascio in Tirana, Albania, takes place.

In Casa del Fascio in Como, Giuseppe Terragni genuinely embraced values offered in the Fascist proclamation of the building type. This building had no passive symmetry, no hierarchy, no dominating volumes and no hidden agenda. Gherardo Bosio placed Casa del Fascio in Tirana on a plenum in a composition that featured two flanking lower structures and a dominating torre littoria in the middle. Bosio applied classical Roman features in the symbolic use of facing stone and a frontal arcade. All the architectural elements placed together resulted in a composition and an image of a building, rather than demonstrating architectural form.

On one hand, this shows that the characters of the Casa del Fascio in Como are involved in a formal dialectic argument as they face one another and are bound in equilibrium. On the other hand, as this paper will show through analogies, diagrams, ideograms and images, the Imperialism of Fascist Rome is what we see depicted in the Casa del Fascio in Tirana.
Mussolini’s nearly two decades of rule ended when the Fascist Grand Council voted him out of office on July 25, 1943. Following Mussolini’s dismissal, the newly formed government headed by Marshal Pietro Badoglio initiated a legislative process intended to cleanse the Italian nation of the discredited regime. This included the liquidation of the National Fascist Party and the formation of a government agency charged with overseeing the transfer of party owned property to the state. At the same time, private individuals and informal networks began to occupy the buildings and spaces associated with fascism for their own purposes.

Taking Fascist Party headquarters, or case del fascio, as my primary example, I explore the processes — official and unofficial — through which the party’s holdings were adapted to serve new functions with the aim of clarifying fascism’s legacy in the built environment.

The endurance of a remarkable quantity of buildings constructed during Fascist rule has attracted the attention of scholars, particularly those interested in tracing continuities between interwar and postwar Italian culture, memory and identity. However, within this literature, Fascist Party headquarters — the buildings most intimately identified with fascism — are rarely mentioned. This paper argues that their history during the final years of the regime and the tumultuous years between Mussolini’s dismissal and establishment of the Italian Republic in 1946, particularly in northern cities like Milan, reinforced their functions as centers of command and as symbols of political power. By the 1950s, the vast majority of these buildings were designated to serve as headquarters for local police forces or for various branches of the Italian military — functions they continue to maintain.

Among the questions this paper seeks to address are how and to what extent does the history of case del fascio parallel the limited and symbolic purges of Fascist collaborators and the marginal reworking of government institutions that occurred after the collapse of the regime and during the establishment of the Italian Republic? How and to what degree does the persistence of these buildings in the landscape, often with their Fascist iconography intact, continue to shape notions of political power and civic identity?
Session Chair:
Ronald. H. Frantz Jr., AIA, University of Oklahoma
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Session Description:
Bruce Goff practiced the principles of “green design,” “sustainable design,” “LEED” and “adaptive re-use” long before the terms were part of our architectural language. He used materials that were available locally. Sometimes these materials were cast-off objects: goose feathers, old oil field pipes and equipment, dime store ashtrays, tiddlywinks, turkey insemination tubes and the signature material: chunks of colorful glass slag. With these materials, he created amazing new structures, both commercial and residential.

In the United States, as of 2009, we had an existing stock of nonresidential buildings that measured 65 billion square feet of space. Some 83 percent of this building stock was built after the end of World War II with 55 percent of the stock having been built from the 1950s to the 1980s. Between 2009 and 2030, more than 54 billion square feet of this nonresidential stock, or about 84 percent of the buildings, will undergo substantial rehabilitation. In everyday terms, four of every five existing buildings will be rehabilitated.
(All facts are from Norman Tyler’s Historic Preservation book.)

Green design, sustainable design, LEED and adaptive re-use will be terms associated with the rehabilitation of existing building stock. Most likely, the next generation of architects — our students — will work with existing buildings more than they will new buildings.

This session is a call for architects who are “Working within Others' Walls.” These architects, like Mr. Goff, see the potential of common, existing materials and understand how to transform existing spaces into exquisite new architectural places.

AIA CEUs available for this session: 1.5 HSW
Architectural Design for Adaptability and Disassembly
Paul W. Long, Assistant Professor, Ferris State University
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The adaptive reuse of existing buildings for new purposes represents a highly sustainable approach to architectural design. By reusing existing building stock for new projects, the amount of energy used over a building’s life is greatly reduced. But while the preservation of embodied energy through the adaptive re-use of existing structures is widely discussed within the sustainability discourse, and broadly supported by groups such as the USGBC/LEED, the purposeful design of new buildings in a manner that facilitates future adaptive reuse is lacking. This paper proposes that a purposeful Design for Adaptability and Disassembly (DFAD) approach to the design of new buildings – which incorporates principles of Design for Future Adaptive Reuse and Design for Disassembly and Deconstruction – is equally important to the reuse of existing buildings in achieving built environment sustainability.

DFAD is a forward-thinking design process that emphasizes the design of new buildings for future reuse and/or the recycling of building materials and components. Typically used by industrial designers, this approach may translate to the built environment to more freely allow the renovation of existing buildings to serve new purposes. This paper will broadly consider the potential for DFAD as a means for embedding new buildings with future reuse potential.
As a teenager in the early 1980s, I remember taking the bus downtown to roam the streets, feeling the enormity of the beautiful structures I saw, and, while knowing nothing of architecture, they created an experience that remains fresh in my mind of tall grey, red, and brown-colored walls defining space.

While completing my master’s from 1997 to 2001, I became more informed about the downtown fabric thanks to a primary focus on the effects of the urban context and the vernacular. In the past 10 years, the city council and the city of El Paso have begun making an actual effort to revitalize the city’s downtown area by giving incentives to owners for preserving the historic buildings, helping owners receive restoration grants, and by also introducing a baseball field and making efforts to redevelop of the downtown’s residential neighborhoods in the area of the ballpark.

Sadly, in recent times, we have also seen the destruction of our valuable history, such as the demolition of Henry Trost’s Union Bank and Trust Building, the burning down of a French-style retail and office building that once housed the infamous law officer John Wesley Harding, and the demolition of other valuable blocks of historic structures. These changes have had both positive and negative effects on the unique fabric of our downtown. Negative effects include the defacing of El Paso’s unique character and the quality of its historical vernacular. Positive effects include opportunities for the restoration and the repurposing of buildings in this same area.

This article will investigate the downtown urban fabric to raise the awareness and the importance of knowing one’s city and of preserving the past. Its purpose is also to explore the reuse and repurposing of historic structures to meet new owners’ needs.
WORKING WITHIN OTHERS’ WALLS

21c Hotel – Integrating Revitalization and Art
David Hornbeek, Executive Architect, Hornbeek Blatt Architects
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The existing Fred Jones Building is located at the intersection of Main Street and Classen Boulevard in Oklahoma City. The building will be renovated as a multi-use complex with the majority occupant being the 21c Museum Hotel. A future tenant will occupy a minor ground floor space at the west side of the structure. The existing building is comprised of a four-story building, c.1915, with a two-story addition, c.1924. This building, which was once used to manufacture Model Ts and As, will be rehabilitated into a 130-room boutique hotel and contemporary art museum.

The building is proposed to have both new and renovated elements, all of which will be located and detailed in coordination with the State Historic Preservation Office and the National Park Service. Preserved and/or renovated will be: the existing concrete frame, masonry veneer and entrance canopies, including the train shed structure. Existing exterior windows are steel-framed units and will be replaced with a new custom divided-lite system that relates to the configuration and profile of the original window systems. Special care will be taken to preserve the character of historical elements, such as the water tower and original signage.

Adaptive re-use is not new to this client, 21c, which has sought to reverse the trend of suburban sprawl by revitalizing existing building stock while also seeking to integrate art into people’s daily lives. A project of this type will truly transform an underutilized historic building into an exquisite new architectural place of which Oklahoma City can be proud.
**Session: Defining the Dash**

*Thursday, Nov. 6, 9 a.m. - 12:15 p.m., Frontier Room*

**Session Chairs:**
Daniel Butko, AIA, NCARB, LEED AP, ASA University of Oklahoma
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**Session Description:**
Current design-build projects often stir opinions and subsequently shake the trees of traditional teaching and academic policies, but one fundamental question is perhaps the most critical element: are design-build projects always a linear process: a beginning to an end? Subsequent to the perceived process, how do educators define the dash between the two words? Where does a process fit within the pedagogy of designing and building as both entities influence and navigate the other? Can the project type allow for real-time sketching and designing to occur while physically building a full-scale prototype?

Design-build learning environments offer a means to engage today’s design students outside typical small-scale representations into development of full-scale inhabitable space(s). Varied in scale and disposition, opportunities focus upon deliberate and expressive inhabitable deliverables where design concepts address materials, function and scale. The reliance between design and construction phases establishes the foundation of what defines the architectural terminology “creating-making.”

The union of creating and making begins when students possess a passion to bridge the roles of designer and constructor, thus recognizing that the two aspects of creating are intrinsically linked. Opportunities defined traditionally as design-build projects may be more aptly labeled build-design projects, where the activity of building is the learning component. In the spirit of creating and making, how are architecture curricula exploring and defining integration across thinking, developing, crafting and physical building, thereby submerging students in the realm of thought and deed? This session will explore the pedagogy of varied design-build engagements and how both faculty and students are advancing the comprehensive design process.

AIA CEUs available for this session: **1.5 HSW**
Building on Pop [Up] Culture —
Exploring the Value of Temporary Design-Build
William Doran, Professional in Residence, Louisiana State University
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Temporary, student-built interventions can serve as compelling examples of site analysis, community engagement and a powerful challenge to public (and student) perception of marginalized parts of communities. Without enormous up-front risk for newcomers to design-build pedagogy or the communities they serve, this type of work can transform perception of these vital parts of cities to provoke conversation and spark action on behalf of communities that may not otherwise have a voice.

In contemporary architectural practice, there is a pervasive privileging of the image. Academia and the profession alike often candidly participate in the obsessive production of images. While built works must satisfy very real client needs, they also perform the self-serving function of self-promotion. Now more than ever, it is critical to shift focus from the illusory permanence of built products to the temporal learning experience of design-build.

Many design-build studios hinge their success on a final, built product – in some cases to the detriment of the learning experience and the community. A temporary intervention can mitigate the product’s ability to eclipse the value of the learning and making process. Removing the distracting weight of an aesthetically pleasing, image-ready product, in fact, re-emphasizes the multitude of other equally valuable, less tangible learning experiences inherent to design-build.

In a series of community-based, service learning studios, faculty at the LSU School of Architecture have begun to explore the value of the temporary. The projects represented use simple materials and lighting to create temporary public spaces. Through experimentation with materials and site at full scale as well as first-hand collaboration with community members, students get an incredibly broad and deep understanding of making and place while giving a new vision for public places back to the city.
The Bauhaus reformed art and design education to include hands-on workshops alongside classes on theory, representation and art. And although the skill of the craftsman was important to the artist, Gropius believed that artists operated on a level above the craftsmen. Conversely, in Richard Sennett’s book, *The Craftsman*, the intrinsic value of working with one's hands is emphasized. The haptic learning that happens in working directly with materials is as valuable as the artist’s conceptual work. It is the link between design and making that design-build brings to architectural education.

Traditionally, design-build has meant students have the opportunity to design and build buildings. With the proliferation of computer numeric controlled equipment in architecture schools, it appears that students have additional opportunities to link design and making through alternative full-scale, smaller-sized projects. Although some of the learning objectives between design-build and design-making may be different, there are still many overlaps. Similarities include the value of working directly with the material and the opportunity to assess the work directly, not through representation. Because of these similarities, I have expanded the definition of design-build to include all aspects of design-making.

This paper presents the value of a small-sized, design-making exercise within the architecture studio as a means to understand how materials and design interact. In fall of 2013, I assigned a short design-making project for my Advanced Architecture Design studio. I designed the project, a microcosm of the main project of the semester, so that the students were to directly learn from their experiences of making in order to affect their designs.

For the introductory exercise, students were to design and make a small desktop organizer from a custom-created mold. Knowing little about molds, mold materials, molded media and working at full-scale, students were encouraged to work iteratively. They were asked to do tests and mockups to re-inform their design decisions. Through this project, students learned about materials, working at full scale, the tension between design intention and final outcome, and manufacturability.
The Making of a Vertical Garden:
Lessons in Collaboration, Consciousness and Craft
Jacob Gines, Assistant Professor, Mississippi State University
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The home food production garden was once the backbone of American food security. However, a cultural shift away from gardening has resulted in residential properties abdicating secure garden space. Many have stressed food security as being vital to the health and welfare of the people within the United States, in particular those of low-income populations or those located within urban “food deserts.”

To this end, a multi-disciplinary team of architecture, landscape architecture, water resources and food science experts and educators was assembled to engage issues of food security through the development of the Garden Education Teaching and Training Site (GETTS). This project was designed to become a replicable model for home food production. One of the objectives of GETTS is to develop proposals for three scales of the family vegetable garden, of which the focus of this paper is the small vertical garden. A design/build methodology and pedagogy was utilized in an Architecture Materials course, affording students the opportunity to collaboratively design and construct innovative and affordable solutions to vertical gardening. Students worked closely with architecture and landscape architecture faculty and were tasked with developing site sensitive designs, selecting and procuring sustainable building materials, and fabricating and constructing (on-site) their proposals. Documentation sets, in the form of user-friendly construction assembly instructions, were created by the student groups for dissemination at Mississippi State University Extension Centers throughout the state.

This paper will discuss the student’s increased consciousness about societal and cultural issues surrounding food security; their development of tacit understandings of building materials, assemblies and craft; their ability to collaborate and foster interdisciplinary working relationships; their development of project budgets, timelines and material acquisition protocols; and their appreciation for the complexities of project management, coordination and implementation.
Taking the Pulse of Design Build Pedagogy at Bluff, Utah
Jose Galarza, Assistant Professor, University of Utah
Shundana Yusaf, Assistant Professor, University of Utah
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The School of Architecture at the University of Utah has hosted a Design Build Program in Bluff, Utah, for 10 years. The emergence of the program at the same time as the consolidation of digital technologies in architectural schools is no coincidence. Favoring the conceptual rather than the practical, modeling software and digital fabrication have introduced notions of space, materiality and locality that take little notice of the capacity of the building industry to realize them. They have driven a wedge between the high and low design opportunities available in the marketplace and have created graduates of architecture programs who are alienated from the dominant conditions of the material production of the built environment.

Design Build Bluff, in contrast, is conceptualized around the desire to immerse students in the realities and exigencies of the construction industry. It encourages a lateral relationship between the ideas on paper and “nuts and bolts” on site. Every spring, a number of graduate students move more than 300 miles away from the School of Architecture and form a tight-knit commune to build a small, single-family home for a beneficiary on the Navajo Reservation near Bluff.

This paper will illustrate the successes and failures of the pedagogy of learning-by-doing as practiced at Bluff by taking a closer look at the three most interesting houses built by the students of Utah in the past 10 years: Rosie Joe (2004), the project that put the program on the map; Sweet Caroline (2006), a playful exploration of the geometry of a Hogan; and Rabbit Ear (2013), the last completed expression of our teaching philosophy.

Taking the pulse of the school's decade-long involvement with the Navajo Reservation, the paper will argue that as it moves into its second decade, the critically acclaimed program needs to transcend the object-centric architectural education before it leads to an impossibly narrow, technocratic and an ironically market-driven pedagogy.
SESSION: MID-CENTURY MODERN & THE LANDSCAPE

Thursday, Nov. 6, 10:45 a.m. – 12:15 p.m., Heritage Room

Session Chair:
Scott Byron Williams, IDEC, Assoc. AIA, LEED AP, University of Oklahoma College of Architecture Division of Landscape Architecture
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Session Description:
In American’s postwar optimism of the 1940s and 1950s, an exuberant vision of the future began to be expressed through imaginative architecture and design. With a readiness to leave behind the trauma of the Depression and both world wars, access to an exciting palette of pre-fabricated materials and experimental assembly techniques, and rising economic prosperity, this period proved to be an incubator of innovation. Throughout history, cumulative cultural attitudes have provided fertile ground for intellectual and artistic creativity; these manifestations can parallel and also contradict society’s collective norms.

In Oklahoma, as in much of Middle America, the lack of historic constraints has allowed designers, architects and planners to see this region relatively unencumbered by a vernacular design. And, although America’s interior has been perceived as the conventional cultural bedrock that, as an anchor, balances the eccentric extremes of the East and West coasts, isn’t there also the perception of the rugged individualist who, born far from any metropolis on the farm or on the frontier, distrusts outside notions to survive of their own ingenuity?

At mid-century, with a people eager to embrace the promise of progress, architects replied with unique and, at times, radical concepts that could both challenge and venerate the landscape. The architectural photographer Julius Schulman documented, among others, iconic works such as Bruce Goff’s Bavinger House (1953), Herb Greene’s “Prairie Chicken” House (1960) and Robert Roloff’s State Capitol Bank building (1962). From whence sprang this originality? Was the isolated Oklahoma landscape itself the provocateur? How could the conservative cultural mindset associated with Oklahoma nurture concepts without precedent?

Once proudly held aloft, much of the publicly heralded architecture of that period has been forgotten, condemned to insensitive remodeling or demolition. More than a half century after these innovators brought international renown to the region, this session seeks to explore the virtues and the foibles of that work and its temporal context.

AIA CEUs available for this session: 1.5 HSW
Late Modernism on the Prairie: 
Minoru Yamasaki and the Oklahoma Projects 
Joss Kiely, Doctoral Candidate, University of Michigan 
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Japanese-American architect Minoru Yamasaki was one of the foremost American architects of the 20th century, during what we might define as the Late Modern period, from the 1950s through the early 1980s. Within the wide variety of building types designed and built by his firm from the 1950s through the 1980s, Yamasaki and Associates’ achievements included the twin towers of the World Trade Center in New York City, the St. Louis Air Terminal and the infamous Pruitt-Igoe public housing project in St. Louis, Missouri. Over the course of three decades, Yamasaki and Associates built over 300 projects in countries on nearly every continent. Yet until recently, the majority of his oeuvre remains under-examined by the scholarly public, and his designs are largely missing from the canon of historical works frequently referenced by the design community. During his career, however, Yamasaki was well known and admired, in such demand that his firm refused more commissions than they accepted. Signaling the widespread recognition of his worldwide success, Yamasaki appeared on the cover of Time Magazine in January 1963.

Although many of his major works were constructed in coastal cities of the United States, Yamasaki was a self-proclaimed “architect of the Midwest,” and his firm remained based in the Detroit metropolitan area throughout its existence. In addition to commissions in New York, Seattle, Los Angeles and Honolulu, Yamasaki-designed buildings can be found in many major Midwestern cities – Detroit, Minneapolis and Tulsa among them. By pairing well-known projects with those that remain largely unconsidered, this paper seeks to explore the design and reception of two of the firm’s Midwestern projects, focusing on the Bank of Oklahoma Tower and the Tulsa Performing Arts Center. In so doing, it will attempt to navigate a familiar architectural landscape in new terms, asking questions such as: what did it mean to bring a form of modernism more closely associated with the coasts to the Plains region? What aspirations did the Bank of Oklahoma and the city of Tulsa seek to communicate with their choice of architect? By way of conclusion, I will also consider the broader picture of Yamasaki’s critical reception, notably by Charles Jencks and the New York Times’ architecture critic, Ada Louise Huxtable, as a means to bridge the perceived architectural divide between the coastal regions and the Plains.
The mid-Michigan area, home to the state capital and Michigan State University, was slow to embrace modernist architecture. Yet two groups of faculty hired well-known architects to design cooperative housing projects. The first, known as Usonia 2, was designed by Frank Lloyd Wright in 1938. He provided seven individual houses using a variety of plans and details depending upon the requirements of each family. However, all featured flat roofs, gravity heat, prefabricated sandwich walls, slab foundations and open plans. For numerous reasons, including atypical construction methods and materials for the area that prevented the co-op members from obtaining mortgages, this project failed by 1940. Only one of the houses, a Usonian for Alma Goetsch and Kathrine Winckler, was built on a different site in 1939 to 1940.

After the war, thousands of returning veterans took advantage of the G.I. Bill of Rights to enroll in universities across the country. At MSU, the student population soared, as did the critical need for classrooms and housing for students and the expanding faculty. In 1950, a group of young faculty formed Home-Sites Inc. for the purpose of purchasing land together and building at the same time to save on costs of construction. Of the 41 families, 24 agreed to hire the architect Hugh Stubbins Jr. of Massachusetts, who provided three options for modest one-story houses. Almost all of the members chose Plan A, which had an open living and kitchen area, slab foundation, prefabricated trusses and walls, low gabled roof and a long wall of glazing facing the backyard.

Both the Usonia 2 and Home-Sites groups were considered progressive and politically liberal, which are characteristics of similar contemporary cooperative housing projects undertaken elsewhere in the country. However, why one project succeeded while the other did not is a question explored in this paper.
Toward a ‘Prairie Style’: Emergence of a Design Sensibility in the Southern Great Plains
Thomas Woodfin, Professor of Landscape Architecture, University of Oklahoma
twoodfin@ou.edu

The historic “prairie style” of architecture as initiated by Frank Lloyd Wright was replicated in the estates and parks by Jens Jensen. Yet the distinct prairie style was abandoned as early Modernist architecture became ubiquitously generic in application. A 1992 issue of Landscape Architecture Magazine featured the Midwest as a distinct landscape architectural market, but interviews with firms from Chicago and the upper Midwest featured prominently with no mention of any work south of Illinois except to note the pioneering planning work of H.W.S. Cleveland and Hare and Hare in Kansas City. Since 1992, few projects in the Midwest outside of Chicago, Denver and Kansas City have received professional recognition in the national design awards. This drought of two decades changed with the emergence of several firms whose practice focused on restoring prairie ecology as part of the larger land development approach for subdivisions. As these firms won national recognition, a new “prairie style” could be said to have emerged. But this style is not well illustrated at the site scale, rather at a land development scale where the emphasis is on the restoration of natural systems.

Acceptance of “natural landscapes” has been slow to take root in the American imagination. This paper will present a timeline of publication outreach in the southern Great Plains, an ecosystem which is historically understood to be the “Great American Desert.” The landscape is subtle with minor variations in color by season; in texture by plant species and in enclosure by native species.

The most typical design experience of the southern Great Plains has always been at speed; the prairie has historically been “passed through.” However, walking or cycling through the prairie provides a completely different set of cognitive clues for how to design in a potential southern Great Plains’ style.

This paper will articulate the qualities of spatial texture, seasonal change and variation that may help understand the appropriate scale for assigning a prairie style to the remnants of Modern architectural artifacts.
Session Chairs:
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Session Description:
In the last half century, the notion of authorship has come under scrutiny in
the fields of film, literature and art. Yet the discipline of architecture has
remained committed to espousing singular attribution for any given design.
Much unlike cinema, where authorial credit is often shared among many
professions; the architectural roles of the client, architect of record and
contractor are often downplayed in favor of crediting the vision of a single
designer. This session asks to what extent should this auteur model of
architectural criticism be sustained, and what are the implications for
design collaboration?

Embedded in this question of authorship is the uncertainty about the nature
of the relationships among design collaborators. An architect might operate
as a director of a design, similarly to art projects such as László Moholy-
Nagy telephone paintings and Sol LeWitt’s Wall Drawings, where the artist
gives instructions for another to interpret and execute the artwork, thus
complicating the category of “author.” The Surrealist game known as
Exquisite Corpse provides an even more democratic model of creativity,
wherein multiple artists successively contribute to portions of a drawing
without seeing what the artist before had drawn.

The question of design ownership must also be addressed. The rise of
open-source design platforms like the Rally Fighter Car and the Open
Architecture Network have demonstrated the viability of a copyright-free
design model, but what could this democratization of design mean for the
design professional? Will design professions lose perceived value if the
designer is decoupled from the designed? Or could open-source design
inadvertently place the future of our cities in the hands of amateurs?
Should design embrace a “Death of the Author”?

AIA CEUs available for this session: 1.5 LUs
The Idea of Anonymity
Michael Kubo, Doctoral Candidate, Massachusetts Institute of Technology
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The vectors of architectural influence are often understood to travel in one direction only: from master to disciple, elder to younger, “genius” to emulator. Such models, based on conventional notions of singular authorship, are at odds with the wave of collective and corporate architectural practices founded in the years immediately after World War II. This paper explores the origins of one such practice, The Architects Collaborative (TAC). The largest dedicated architecture firm in the United States by the 1970s — with some 380 employees at its peak — TAC is often described solely as the office of Walter Gropius, the canonical modernist master and European émigré associated with the Bauhaus and later with Harvard University. Conventional accounts of the firm’s origins — that Gropius established the office with “his” students — distort the true story of TAC’s founding. In fact, the firm was started by seven younger architects who came together through a dense network of personal and professional connections in a shared climate of collective, utopian ideals at the start of the postwar building boom. A reassessment of this context against the accepted historiography of TAC reveals a history of speculation around questions of authorship, influence and collaborative practice in the years during and after the second World War.
Fun and Games: The Suppression of Authoriality and the Rise of the Reader
Elizabeth Keslacy, Doctoral Candidate, University of Michigan
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Authorship, in contemporary parlance, is an attribution of creative origin, suggesting that the responsibility for an object lies with a single individual. While the reality of artworks, designed objects, and architecture is indeed much more complex than the lone genius ‘authorship’ would imply, the use of the term ‘author’ with respect to non-textual endeavors raises an important question: if architecture can be said to be authored, to what extent are those who come into contact with architecture readers?

This paper will explore a phenomena wherein the caricature of architect as genius-author was embattled on two fronts—the adoption of gaming and simulation by architects, urban planners and, most importantly, design educators in the late 1960s and 1970s throughout universities in the Midwest. First, collaborative games were used to demonstrate the multiple constituencies involved in design and the complexity of their interactions. Second, design games taught students how to describe and interpret architecture—how to read it—emphasizing the role of reception in the creation of architectural meaning, minimizing the agency of the architect’s intentions. Drawing on new works in the philosophy of aesthetics and reader-response theory from the period, this paper will argue for the necessity of tempering the contemporary celebration of the architect’s authority with a reminder about the importance of the reader.
Semi-Formal: A Hybrid Housing Model for Brazilian Cities
Sam Day, Intern Architect, Butzer Gardner Architects
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This year over 70 million people will be added to the world’s urban population. At least 20 million of them will take up residence within informal communities—entirely free from the influence of architects and planners. Of the remaining 50 million, nearly 90% will arrive in cities of developing countries like China (United Nations Human Settlements Programme 2013), which supports one architect for every 40,000 citizens (Quirk 2014). At the current rate of urbanization, designers will have alarmingly little impact on the ultimate shape of the global urban fabric. This proliferation of un-designed and under-designed communities will result in cities with built-in socio-economic stratification and preventable ecological externalities. Yet, in light of the failures of 20th century subsidized housing blocks, it seems that designed alternatives may be no better at alleviating the crushing centripetal forces of urbanization.

In order to describe and advance the dialectic between formal architecture and informal building, this essay investigates three South American communities as archetypes for urban development patterns. First, the informal favelas of Rio de Janeiro exemplify the challenges faced by most global squatter cities, including insecurity of tenure, hazardous environmental conditions, and inadequate infrastructure. On the other hand, the planned city of Brasilia, originally touted as the antithesis to Rio’s slums, now stands as an oft-cited example of the failure of modern architecture and planning. Lastly, an unfinished high-rise in downtown Caracas represents an elusive third type: a semi-formal development, partly authored and partly anonymous. This synthesized model overcomes many of the problems apparent within the dichotomy between the formal and informal city.
Session Description:
As we settle into this century of architectural education, the environment in which students learn to become architects is seemingly rooted in a highly romantic struggle between the past and the now, rather than the past and the future. A dilemma begins to develop when current studio-based teaching environments contradict future curriculums based on building, collaboration and digital technology. Drafting tables and traditional shops are leading to clean rooms, virtual reality environments, prototyping machines and studio lounges. Can the current studio learning environment maintain itself as a sustainable product, or will it become a byproduct of the past?

Being led by a plethora of agencies and organizations, architecture programs are being required to teach more office skills, leaving less time for creative problem development. Can current technologies be used to provide a whole new set of skills that provide students an education worthy of architects’ educations of the past? Why have students learn to draw? A drawing is an abstraction to provide information in a rudimentary way. Students already see in multiple dimensions of the world around us. Why not capture it and educate them for what they are actually seeing? If projects are going to be collaborations, why not spend more time teaching communication and decision making rather than drawing a perspective? This session seeks papers that provide an insight on how studio environments are being redefined within the context of new curriculums and pedagogies.

AIA CEUs available for this session: 1.5 LUs
The Tale of Two Initiatives:
Reflective Practice for Collegial Discourse in Design Education and The Global Studio Model
Robert Fraher, Assistant Professor, University of Wisconsin fraherr@uwstout.edu

This paper describes two scholarly initiatives related through causality. One initiative involves a reflective exercise addressing the relationships between a design educator’s personal practice and his scholarship, teaching and service. The other initiative is the research project that was instigated as a result of the reflection. The reflective exercise is guided by three questions put forth by faculty colleagues, composed to stimulate debate. The resulting reflection includes an analysis of interactivity in the area of graphic design and discusses concepts related to a designer’s creative process and social context. Ideas are synthesized from this analysis to define the structure and scope of a new project. This second project is aimed at establishing a global community of students, designers, instructors and institutions, and promoting their communication and collaboration. A key aspect of the project is a proposed a new model for the educational design studio involving inter-institutional partnerships between student-faculty teams. Both initiatives address the development of a deeper understanding of one’s personal design practice and the ways this knowledge can be made available to students.
Working Toward a New Studio Pedagogy –
The Ferris State University Small Town Studio
Paul Long, Assistant Professor, Ferris State University
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Seeking to embody a multi-scalar and holistic approach to sustainability and architectural design education, the Small Town Studio in the Ferris State University Architecture and Sustainability Program has been established to educate architecture and design professionals with a broad understanding of sustainability.

Recognizing the significance of smaller urban areas within the sustainability discourse, the Small Town Studio seeks to serve as a clearinghouse for smaller urban areas found across Michigan (20 percent of Michigan’s population) through which a wide range of sustainable design and planning problems can be addressed. This focus on small urban areas (2,500 - 50,000 people) is in part a response to anecdotal evidence that suggests a limited number of architectural schools have looked beyond the context of either highly urban or peri-urban settings for inspiration. Within the Small Town Studio, these smaller urban areas are viewed both as a significant force for sustainable development and a significant source of the world’s urban population.

This paper introduces the Small Town Studio and its approach to an architectural studio pedagogy grounded in design research, problem-solving and communication. It also proposes that if an urban future and the associated built environment is to be built sustainably, it will be necessary to educate a new class of architects well versed in the language of holistic sustainability.
Towards a New Design Studio Practice:
Mapping, Making and Writing
Peter Lusch, Assistant Professor of Graphic Design, Pennsylvania State University
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In the clear and present, working as a graphic designer has evolved away from the design of static, predictable artifacts toward new, dynamic paradigms across rapidly changing technologies. Within the discipline, a designer must possess (among other skills) cognitive, strategic communication and making competencies in order to keep relevant. Recent discourse on the evolution of the practicing designer includes Steven McCarthy’s text, *The Designer as...: Author, Producer, Activist, Entrepreneur, Curator, and Collaborator: New Models for Communicating* (2013), and the professional initiative, “Defining the Designer of 2015,” from AIGA, the professional association for design. Each examines the existential nature of today’s designer, one through current and historical practitioners, and the other as a forecast of future competencies for the profession. This presentation shares two aspects of my work: one as an assignment for undergraduate graphic design students, and the second for completion of my Master of Fine Arts degree program. The first project introduced students to new competencies and studio practices in the context of critical transferrable skills, which (as future practitioners) they take into their professions. Using examples from my classroom pedagogy, the presentation includes student coursework examples demonstrating critical thought, strategy and making processes. In the second project, I share a graduate school experience that re-shaped my own paradigm of “making” in the studio setting. While making can be the professional crafting of a deliverable, in this case making became the exploratory means of problem solving my own master’s thesis exhibition.
The Architecture Studio... Because Nobody Warned Me
Emmanuel R. Moreno, Associate Professor, El Paso Community College
emoren23@epcc.edu

The romanticism of the studio environment is one that entices us to the profession of architecture. We see it in the movies and read about it in The Fountainhead, but is it still alive and well? And will it continue that way? Our study of the studio begins in the Renaissance and continues through time to include the Ecole des Beaux Arts, Wright’s Ocatillo, the Charles and Ray Eames Studios, and the present-day school environment.

The studio is a much-necessitated space of learning. Teaching styles may vary and technologies have also definitely changed, but the energy created in the studio of a working environment will continue to be a source of creative stimulation in the present, as it has in the past and will be in the future. One can only imagine Brunelleschi directing the men building the Santa Maria del Fiore dome, or any wise man directing construction taking suggestions from the mason who knew how to work the material. One can imagine François Blondel directing his students in Rome, surveying the great columns, and then rebuilding them to life-size scale at the École des Beaux Arts in Paris, or Frank Lloyd Wright directing his students as they designed the resort in Arizona on the campground studios they built and called Ocotilla. Charles and Ray Eames created furniture, architecture and film, and Frank Gehry designs his irregularly-shaped structures in his studio and then transfers the information to modern digital technologies for which he was a pioneer.

In all cases, there has been the spirit of learning, collaboration and use of modern technology in a space, whether open to the skies or defined by walls and roof. In each case, the technology reflected its time. Brunelleschi used a chain to tie the base of the dome, Frank Lloyd Wright used translucent canvas roofs and Frank Gehry used the computer to be able to construct the museum at Bilbao.

Finally, I will demonstrate how the romanticism of the studio is still very much alive today and will continue to be despite the change or inclusion of digital technologies by showing modern-day examples of the studios; one in an existing warehouse and another a new structure. I will conclude with a description of how I apply my experience to influence, inspire, and encourage students to include all they learn in studio in their projects as they advance in their careers.
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