

From the Dean's Desk



Since my arrival at UTSA some 28 months ago, I have come to better understand the breadth of talent we have here in the College of Architecture (CoA) at UTSA, and the incredible industry support we enjoy on a daily basis. We have many highly productive and effective faculty, staff and administrators. Our department chairs and program coordinators are doing an incredible job in guiding

students, leading faculty and resolving day-to-day academic issues. I feel fortunate to lead such an incredibly dedicated cadre of people. As many of you know, we have made many changes and refinements over the last two years, and we will continue our progress and improvement based upon constant self evaluation and shifting needs from those that hire our talented graduates.

One such change is the creation of a periodic newsletter such as this inaugural issue. Our bi-annual intent is for you to be brought up to date with what we are doing, annual events, success stories from the faculty and students, and other topics of interest about our world here in the CoA. Please feel free to forward the newsletter you receive to whomever you feel might be interested. In this day of multiple communication venues, we want to communicate in many ways. Students of today (both current and prospective) respond to different forms of stimuli, and we will attempt to adapt to such differences. Our new website will be rolled out in early spring, 2012. You will see a much revised and more in-depth presentation of what we are about, and more details regarding what we touch on in the newsletter. Expanding programs, new offerings, new directions, and new needs will all be reflected. We have started an electronic digital capture station titled BEnviroTV (Built Environment TV) that links to digital movies that communicate many issues and occurrences that deal with the built environment and our involvement therein. Like other facets of our college life, we welcome ideas and "material" for digital capture to be included in our "TV channel" offerings.

You may have also seen our new college logo, which was the result of months of conversations with many people and assistance from a private designer. Branding has become a buzz word that is just as important to university programs as it is to private industry ventures. We are extremely proud of our graduates, our industry partners and what we do here in the CoA. Get involved! We welcome your input; it contributes to the betterment of our course offerings and our talent pool that is educating future designers, constructors and planners.

I hope you will enjoy this first issue of the newsletter, and "meeting" our new faculty. Whether articles address students, faculty, invited speakers or professionals, we hope you will find the reading informative and entertaining.

I wish you a happy holiday season, and a prosperous New Year. Go Runners!

John D. Murphy Jr., Ph.D.
Dean

Spring 2012 Lecture Series

Wednesday, March 7, 2012 5:30 p.m.

Location: Aula Canaria - BV 1.328 (UTSA Downtown Campus)

Jonathan Barnett

Professor of Practice, City and Regional Planning
Director of the Urban Design Program, University of Pennsylvania

April, 2012 Date and time TBA

Location: Aula Canaria - BV 1.328 (UTSA Downtown Campus)

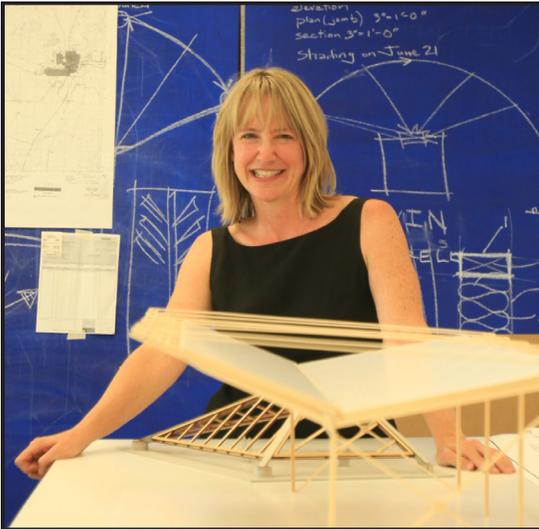
Marc Fornes

Marc Fornes & THEVERYMANY
Keynote for TEX-FAB

*Other Spring 2012 lectures will be announced on utsa.edu/coa

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Dr. Shelley Roff Participates In Kaohsiung Container Arts Festival

Dr. Shelley Roff, an Associate Professor with the College of Architecture at UTSA, was selected to travel to Taiwan in late November to participate in the Kaohsiung International Container Arts Festival. In the biennial cultural event, artists are asked to transform empty shipping containers into unique works of art using interactive installations, painting, or creative reconfigurations. Roff was granted the award in the American Sister Cities category, and was one of nine artists chosen for the festival in 2011. Since 2001, the Kaohsiung Museum of Fine Arts has invited talented artists from around the world to express their ideas on urban ecology and join the search for possible solutions to modern predicaments. The works of art created reflected the 2011 theme of “Artbitat,” a play on “habitat” which invites the artists to exercise their imaginations to create visions of the home that transcend time and space.

“This festival started in 2001 because of the slowdown of trade in the global economy,” said Roff. “Usually there is an excess number of shipping containers in America, because everything gets shipped from Asia to America, yet there are fewer goods being shipped in reciprocal fashion in the direction of Kaohsiung. However, because of the overall global slowdown there is a glut of shipping containers on their end as well. I have the impression that there was a complaint about the containers building up in this port city like garbage, so they decided to make them into something beautiful.”

Every container has borne witness to the ups and downs of maritime shipping in Kaohsiung’s evolving civilization. Each artist created a permanent artwork out of a rusty, bent waste vessel, and the exhibition seeks to let viewers share the artists’ skills, humor, and creative ideas via the container’s mysterious, yet open, quality. The works encourage people to overcome their impression of the container as being cold, hard, bulky, or vaguely threatening, and instead use it to find inspiration regarding life.

While most people think of the home as being a physical location or the actual physical container that you live in, Roff explored the idea of home in a more fundamental way. Her proposal was to turn the 20-foot container into a sculptural commentary on the nature of our primeval home. The naked container (which represents the body, our original home) is partially covered in a woven, superficial skin of repeating patterns and ‘wounds’ created with a metalized adhesive tape that has a mirror-like finish.

“When we’re very young, we’re domesticated and, in a sense, shown how to adapt to regular repeating patterns in life so we can be a part of this social world,” explained Roff. “There are some repeating patterns that show up on the surface of my container. Eventually, things start to happen to us. It’s inevitable that we have these wounds — small wounds and big wounds, all the things that help shape us into who we are. And as those wounds are different for every person, they would be different for every container.”

The viewer’s fragmented image is reflected in the “skin” of the container, next to household debris and floating text caught in the patterns. The text represents excuses, the words we say to ourselves that keep us on the surface and prevent us from spending time with our interior true self. The interior of Roff’s shipping container is completely naked and empty, except for a reflective screen, and is designed to be a space for meditation on one’s true self.

“The little excuses on the outside of the container are the reasons why we don’t actually go inside and meditate,” said Roff. “There is one phrase that will repeat five times on the sides, and that’s the one I think is most common, at least in American culture: ‘I just don’t have time.’ Most people don’t realize that we don’t necessarily live with our true self on a daily basis. But we could. That is kind of the overall message of the piece.”



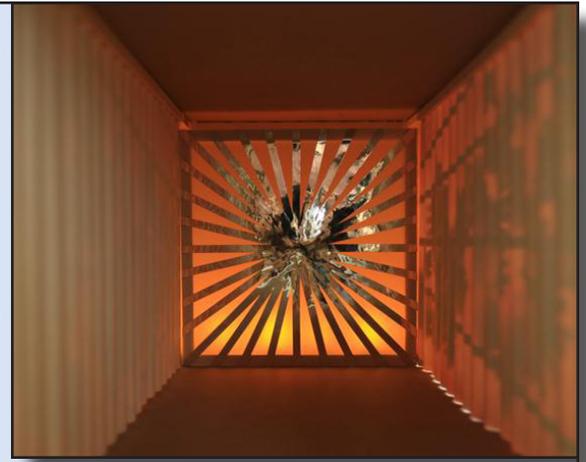
The selected artists had about two-and-a-half weeks to actually construct their sculpture — most arrived in Kaohsiung around mid-November, and completed on-site production of the physical work by the end of the month. The exhibition has been open since Dec. 10, 2011 and runs through Jan. 31, 2012. The artists receive funding for their creation, but all supplies had to be bought ahead of time. Roff took her main materials (the adhesive tape, plastic wrap, and half of the household items) with her in addition to a UTSA Football pennant, and purchased the majority of her tools and heavier materials in Kaohsiung. She also purchased the other half of the household items on-site in an effort to incorporate both Taiwanese and American cultures.

Roff said the proposal process was exceptionally detailed. Artists had to lay out a day-by-day work schedule, create an itemized list of every material and tool that would be used, and figure out travel arrangements that would fit within the budget. She also had the choice of either making a model or utilizing drawings to present her artistic vision for the proposal. Roff built a one-inch scale model, created her sculptural design from it, photographed the model, and wrote an artistic concept for the proposal.

When asked how she decided to apply for the award, Roff said that she saw the call for submissions a bit late in the process, but realized that she had some free time to work on the proposal before the fall semester started.

“Kaohsiung is a port city, and I do research on port cities. It just sounded like an interesting project,” said Roff. “I was a painter before I went to graduate school, and was also a designer in architecture offices, so I was familiar with the territory, though I haven’t done anything like this in a long time.”

Roff received her Ph.D. in the History of Art and Architecture from Brown University. Prior to obtaining her doctorate, she practiced architecture in Boston and San Francisco, and holds a B.E.D. from Texas A&M University and an M.Arch from the University of California at Berkeley.



AIAS Students Host South Quad

This October, the American Institute of Architecture Students (AIAS) at UTSA reached a new milestone — they hosted a Quad Conference, and did it in style. Over 300 students currently studying architecture, construction science, and interior design at 32 southern schools descended upon the Alamo City for South Quad, a four-day, student-led regional conference that combined keynote lectures, workshops, and panel discussions with sketch trips, a river tour, and evening outings. The UTSA student organization capitalized on their opportunity to showcase San Antonio by hosting the conference at the Hyatt Regency on the Riverwalk and organizing several excursions to structures and design-build projects that are unique to San Antonio. In the highly anticipated “firm crawls,” students visited two of the city’s top architecture firms, Lake Flato Architects and Alamo Architects, where they

chatted with partners and were given tours.

“I think [the UTSA students] did a great job of picking a location that was right in the middle of everything,” said Emily Girlinghouse, a student from the University of Louisiana at Lafayette. “They kept things organized, but not so much that you were required to be everywhere. That made it easier for us to experience the city by ourselves as well as with them.”

Each year, regional AIAS conferences take place in the fall and spring in the Midwest, Northeast, South, and West Quads. The gatherings are hosted by local student chapters who have been selected to organize the event through a voting process within their Quad. The planning process was a huge undertaking, and UTSA’s student organizers are extremely grateful for the resources they had, namely Torrey Carleton, the Executive Director for AIA’s San Antonio chapter. Carleton personally served as a mentor to the students, and invited them

to the AIA monthly board meetings, where they were given time to ask members for help. The AIAS students also received support from the UTSA College of Architecture.

UTSA's Bianca Medina, who is the AIAS Vice President and served as the South Quad co-Chair, said the topic of integration came up when the student organizers reflected on the way UTSA's College of Architecture is set up — containing Architecture, Interior Design, and Construction Science and Management programs. Medina, a double-major in CSM and Architecture, said she wants to foster more unity between the three.

"Our College of Architecture has so many resources because of the programs we have," she said. "A student graduating from UTSA has the opportunity to understand all the aspects of a project."

After contemplating the importance of integration in the real world, the students decided "Integrate" would be a powerful theme for South Quad. A panel discussion that focused on integration in the architecture, engineering, and construction industries featured two local architects, Kevin McClellan of Architecturebureau and Curtis Fish of Root Architects, and two UTSA CSM professors, Dr. Yilmaz Karasulu and Dr. Suat Gunhan. Shane Tafares, the South Quad co-Chair for UTSA who moderated the panel, stated that it was particularly insightful to see integration from the perspective of industry professionals who think about it daily, and to hear them comment on how BIM technology is already affecting building industry roles. Other keynote speakers included Edgar Farrera of Marmon Mok Architecture, who looked at the past, present, and future of integration in the industry, and Bob Wise of WZRG Architecture, who lectured on the importance of using new technologies and software in your lineup, Revit in particular. Medina said the construction students AIAS invited to the conference loved Wise's lecture.

"If you're the principal of a small firm, 20 percent of your job is design work and the rest of it is construction documents and meetings," said Tafares. "You have to know a lot more than architecture to be an architect."

As expected, the firm crawls were met with a great deal of excitement. After all, it's not every day that students get to traipse through the various floors of Lake Flato's offices or hear Irby Hightower tell the history of Alamo Architects as he gives a tour of the entire SoFlo property. The tittering students were split up into groups and bussed to the two firms in addition to Municipal Auditorium, SA's new performing arts center, and The Monterey, a design-build that transformed an old storefront and gas station into a thriving Southtown gastropub.

The South Quad conference ended on an inspiring note. The final keynote slot was shared by two architectural staffers at Lake Flato, Brantley Hightower and Erica Goranson, who spoke about the diverse paths they took to get where they are now. Hightower and Goranson were entertaining, honest, and informative, telling stories about the universities they attended, jobs that weren't the right fit, and internships that led to amazing opportunities. Their words resonated with the student audience, furthering the camaraderie that is fostered at the AIAS regional conferences.



"The networking between all the students is just as important as every lecture they go to," said Tafares. "It's amazing to come to a conference like this and find out there are people all over the nation that think like you do, and do the same things you do. It's reassuring, and it gives you the sense that you're not alone."





Faculty Retirement Spotlight: Andrew Perez

Having been an Associate Professor with UTSA's College of Architecture for 23 years, Andrew Perez has some stories to tell. Perez was working in private practice in 1988, but also had maintained an active interest in architectural education. He taught and lectured at UTSA, San Antonio College, Texas A&M, Tulane, and the University of Houston. That's when some of the UTSA faculty approached Perez about joining UTSA full-time as coordinator to help develop an accredited architectural program. At the time, UTSA students interested in architecture or interior design had limited options — a Bachelor of Fine Arts with a concentration in Architecture or Interior Design. There were six universities in Texas with architecture programs in the late '80s; many felt there wasn't enough demand to warrant another program. However, the existing schools were all located in the northern half of the state, leaving the entire South Texas region underserved.

Perez accepted the offer to join UTSA, and quickly started to develop an argument for need. Working with a staff of three full-time architecture faculty and Dr. Richard Tangum, a planner, the first task was to develop statistical data to show that South Texas could support an architecture program. Perez's experience working with local architects and the Texas Society of Architects paired with his involvement in helping establishing educational programs elsewhere was a great resource, and thus began the arduous five-year process of establishing the Master of Architecture program and a separate Division of Architecture. Getting the program accredited and out from under the Fine Arts umbrella wasn't the only stumbling block, however. Though UTSA's main campus was located on 1604, Perez and many of the faculty believed they needed to be in San Antonio's architecturally rich downtown area to effectively teach their students. Perez said schools like Texas A&M, UT Arlington, Rice, and the University of Houston were routinely organizing student trips to study San Antonio's rich architecture, urban design, and city planning traditions.

"Architecture is about design, building, and understanding construction," said Perez. "The environment we needed was right in our own backyard! We knew we could use these downtown resources to teach our students. I frequently take my students on walks in the center city and the Riverwalk, just to show them how urban spaces and buildings enhance our lives, how they are designed, and how they fit together. To me, it's the natural thing to do."

Though Perez made a strong case, and even developed a proposal for a move downtown, the idea was met with resistance and was stymied for a few years, which is a story in and of itself. In the meantime, Perez and some of the other faculty started teaching studios downtown, first utilizing a small space in the Institute of Texan Cultures. He fondly remembers the students from those early days.

In his own days as a student, Perez finished high school a semester early and spent the spring of his senior year driving up to UT Austin and sitting in on architecture lectures and design studio reviews taught by Colin Rowe, Robert Slutzky, and Bernhard Hoesli. Fortunately for Perez, those studios were being taught by a group of professors that later, at Cornell University, became known as the "Texas Rangers." The young group of architectural professors had set out to restructure architectural education curricula by developing a workable useful body of theory, emphasizing architecture as space and including urban design context and regionalism as teaching paradigms. Perez was hooked by this new vision, got accepted to UT, and eventually took classes taught by architects such as Werner Seligmann, Lee Hodgen, and John Shaw, among others.

"What they taught us was how to see and teach architecture, how to communicate this vision to other people," said Perez. "The amazing thing is that a lot of the people who studied with these teachers went into architectural education. They became Professors and Deans of various schools. The Bauhaus no doubt exerted an influence in the middle part of the 20th century, but I think this group has had a tremendous impact on architectural education in the latter part of 20th-century that continues today."

Perez went on to enjoy an illustrious architectural career, albeit one in which he took some divergent paths. Upon graduating from UT Austin he worked for an architectural firm in Dallas. Knowing he was about to be drafted less than a year later, Perez joined the Navy, and spent almost a year writing, sketching, and photographing buildings and places in the Western Pacific for a book about the U. S. Navy's presence in the Far East. When the Vietnam War broke out, Perez wound up there for the remainder of his active-duty tour. After completing his active duty, he enrolled in graduate school at the University of California, Berkeley. Though Perez was planning to transfer to the University of Pennsylvania after serving in the Navy, prominent regional architect O'Neil Ford showed up at a homecoming party his friends had given him and convinced Perez to stay in San Antonio and work for him. Perez did, and stayed on for four years working on projects in Texas, New York, Peru, and the Middle East before starting his own firm.

When asked about his style of teaching studio, Perez said he likes to illustrate how architects, in the past, have used their life experiences to design innovative buildings. He says it's essential for students to implement their own ideas by relating and building on the

ideas of their predecessors. Teaching students to understand their environment and the context of their work as part of cultural continuity and traditions is vital as well.

"I believe we formulate experiences and our approach to innovative thinking in our early childhood, within the first five or six years of life," Perez said. "All the ideas we have today are based on those formative years' experiences; they're what we build on. We have to teach students to take those experiences and put them into an architectural expression that they will continue to develop throughout their careers."

Perez's research is centered in identifying, articulating, and demonstrating how interior and exterior cultures design their built environment. In the United States, we have excellent examples of interior and exterior cultures' spaces with very specific ethical anthropological uses of space. Student research trips to different regions of the United States have been important in teaching students how to build by understanding the natural environment. In addition to studying sites in Texas, he has taken his students on field trips mapping man's interventions on the natural environment of the Gulf Coast and Florida's Atlantic Coast, the mid-west, the Southern California and Arizona region, and the Pacific Northwest, among other areas. His goal has been to expand the students' vocabulary of experiences by showing them how different regions of the country build differently in response to climate, terrain, geological formations, and other ecological issues.

"To me, this is what we need to teach future professionals in order to build an architecture program that uses the tools of today's technology as the foundation to build the expression of the future," said Perez. "Today's students will face new challenges in designing and building sustainable places and resiliency in the natural environment. It's about preservation, recycling, and reusing resources, reducing the use of natural resources, using renewable energy sources, and creating a natural urban landscape in the design of cities."

Andrew Perez has received over 48 national, regional, and local design awards, and has had architectural work, research, and articles published in over 32 publications. His research and work is cited in eight books and he was elected to the College of Fellows of the American Institute of Architects in 1992 for his contributions in design, urban design, and historic preservation. A member of the UTSA faculty since 1988, Perez retired at the end of the Fall 2011 semester.

CoA Faculty Notes

- Sue Ann Pemberton and David Bogle had projects that were selected to be part of the San Antonio Chapter of the American Institute of Architects' 2011 Homes Tour. In addition, Bogle's entry was featured in the Oct. 2nd Spaces column of the *San Antonio Express-News* and the Oct./Nov. issue of *Urban Home Magazine*.

- Stephen Temple has just published a book, *Making Thinking: Beginning Architectural Design Education*. The book addresses aspects of learning architectural design from the perspective of a beginning designer first exploring the role of geometry, materials, structure, human perception, and workmanship as framed by inquiries into the nature of environments and objects themselves.

- Irina Solovyova currently serves as Chair of the Interior Design Educators Council Communications Committee and has done so for nearly two years. In her tenure, the "ComCom" started a blog and are now running Facebook, LinkedIn, YouTube, Twitter, and Flickr accounts for IDEC. They provided live coverage of last year's IDEC Conference, and are planning more extensive coverage for the 2012 Annual Conference, at which IDEC will celebrate its 50th year as the leading organization for interior design educators.

Recent Grants Received By CoA Faculty

- Modeling Photo-Voltaic Systems With Spatial & Temporal Variability for Building & Distribution Grid Integration Studies, \$100K grant, COA portion \$30k (Krishnaswami, Rashed-Ali, Han)
- SBDC Rural Business Program Research of Texas Border Towns, \$40,367 (Tangum)
- Montalvo House Historic Buildings Condition Assessment, \$8,200 (Pemberton, Gunhan)
- Using Spatial Analysis & Web-Portal in Zapata, \$25,449 (Kamal)
- Miraflores Park Mitigation Enhancements, \$5,783 (Dupont, Pemberton)
- Phase 2: Miraflores Park Mitigation Enhancements, \$4,300 (Dupont)
- HPARC Master Plan/Johnson Fain Subcontract, \$28,436 (Dupont, Beeson)
- Eagle Ford Shale Housing Study, \$39,308 (Kamal)
- A Progressive Spirit: San Antonio's Mid-Century Legacy, \$3,000 (Lewis, Shelstad)
- Economics of Implementing Active Living Design Into Family-focused Affordable Housing, \$52,750 (Nicoll)
- Poth Park Enhancements Design/Build, \$1,449 (Pemberton)
- Lean Methodology for GHG Emissions Inventory, \$5,000 (Rashed-Ali)
- SWTX Border SAB Small Business Jobs Act - Subcontract for energy audits of buildings, \$60,000 (Rashed-Ali)
- Phase 2: Alamo, TX Regional Planning Support, \$10,500 (Tangum)
- Pecos, TX Regional Planning Support, \$4,500 (Tangum)
- IED SBDC Rural Business Program Research of Texas Border Towns, \$72,000 (Tangum)

Students Together Achieving Revitalization (S.T.A.R.)



In the fall of 2010, the City of San Antonio's Office of Historic Preservation joined forces with local contractors and students from UTSA's College of Architecture to launch S.T.A.R. (Students Together Achieving Revitalization), a grassroots program that preserves local historic homes. Sue Ann Pemberton, a Senior Lecturer at UTSA, said S.T.A.R. was an idea developed by Shanon Peterson, the city's Historic Preservation Officer, and the Dean of the CoA, Dr. John D. Murphy, Jr. When Murphy pitched the ambitious idea to his faculty, Pemberton thought she could help make it happen. The initiative was brought to fruition in a September 2010 pilot project — a single house that had been flagged for demolition by neglect by the city's Dangerous Structure Determination Board. Pemberton describes it as a "nice little house" that ended up on the list partly because the owner wasn't in town to plead against demolition when it came up on the docket. Peterson wondered if volunteer contractors and students from UTSA's Historic Preservation Association could make enough repairs to buy the house some time, and S.T.A.R. was born.

Pemberton says the pilot was a big success, even though it was initially a seat-of-the-pants effort. The group realized the program's potential and mobilized, quickly setting up S.T.A.R.'s first actual project, which spanned back-to-back weekends in November 2010. To kick off the program, more than 250 students from all disciplines within the CoA helped contractors and other volunteers make exterior repairs and complete maintenance projects to 13 Dignowity Hill Historic District homes, most of them nearly a century old. The next S.T.A.R. project happened over the course of two weekends in March 2011, and the most recent outing was on November 19th and 20th of 2011. All projects took place in Dignowity Hill except the latest one, which was in Tobin Hill. In all, more than 25 houses have been repaired.

"When a property has deteriorated, it gets to the point where it's threatened with demolition through the city's enforcement mechanism," said Peterson. "This is one of the reasons we started the program. The biggest priority is to address the deterioration before it gets to that point, so we can get properties in historic districts off the track for potential demolition."

Neighbors start to get curious when S.T.A.R. volunteers show up; many will come by to chat and ask questions. By the second weekend, Pemberton says, three or four households on the block are out working on their own homes. In addition to inspiring the neighborhood, the S.T.A.R. program has been a blessing for many homeowners who have not been able to make needed repairs due to a lack of finances, physical resources, or both. The student crews regularly scrape and repaint, reconstruct windows and reglaze them, repair siding, clean up brush, and replace deteriorated wood. Sometimes the students learn how to make more specialized repairs, like rebuilding a stoop or replacing a column and capital. And they love any repair that involves pouring concrete. Pemberton and Peterson said Victor Salas of ARTchitectural Interiors and the city's Historic and Design Review Commission has been a key player since the pilot project. Both give him much credit for passing his specialized knowledge on to students.



Adrian Flores is a UTSA Construction Science and Management (CSM) alum who currently works for Bartlett Cocke General Contractors. He was a student volunteer in the S.T.A.R. pilot project, served as a student team leader for two semesters in the program, and now participates in S.T.A.R. as a contractor. Flores said the hands-on experience he received was unparalleled, and recommends it to all CoA students, whether they're architecture, construction, or interior design majors. In addition to learning how to make actual repairs, students also gain insight regarding the scheduling process and management side of projects. Flores has good ideas about how to make the process more efficient, too — like choosing team leaders earlier, so they have time to get familiar with the neighborhood and the houses before the project weekend.

"I think it would be a good idea for the team leaders to walk the houses with the contractors, that way we can come up with different solutions to show the students," said Flores. "When we visit with homeowners, we try to widen the scope of work. We want to think about everything we can accomplish in the time we have, that way the students get more experience and homeowners get the best possible result."



The city's Office of Historic Preservation (OHP) is responsible for all aspects of the project, from soliciting sponsors and tracking donations to coordinating volunteer contractors and working with neighborhood associations to identify properties that need help. The OHP oversees the application process for interested homeowners, and also works with the city's Code Enforcement Division to identify properties with existing code violations. S.T.A.R. is thankful for the generous support they have received from sponsors, but finding resources is an ongoing process. The program is trying to build up a reserve of substantive tools that can be used for the projects, as it currently relies largely upon the contractors and UTSA CSM students for tools. Peterson said monetary support is needed as well — with it, the program could potentially attract the participation of more contractors by offering small stipends. All contractors who currently participate in S.T.A.R. donate 100 percent of their time and labor, and are only compensated for

materials used.

Pemberton feels it is imperative that the UTSA students be introduced to inner city neighborhoods in addition to the concept of historic preservation. She said the S.T.A.R. program has informed these future professionals about a building stock that is different from what many of them are familiar with, in addition to educating them about the entire architectural process.

"I want my students to learn respect, for both the clients and for the professionals who actually implement their designs," said Pemberton.

The next S.T.A.R. project will take place in the spring of 2012, on March 24-25 and March 31-April 1. Contact the program at OHP@sanantonio.gov or (210) 215-9274 if you have a house you would like to put on the list for repairs, if you would like to donate to S.T.A.R., or if you are interested in serving as a sponsor.





New Faculty Spotlight: Dr. Suat Günhan

In the fall of 2010, Dr. Suat Günhan joined the College of Architecture faculty at the University of Texas at San Antonio, where he currently serves as an Assistant Professor in the area of Construction Science and Management. Günhan came to UTSA from the Izmir University of Economics, a foundation university in Izmir, Turkey, where he served as a faculty member in the Department of Architecture from 2006-2010. Themes of international construction, foreign markets, the integration of sustainable technologies, and all aspects of project management permeate his work and research. Günhan brings a unique, universal perspective to the classroom — one cultivated through work within the construction industry and academia, both in the United States and abroad, and his extensive experience with the global marketplace.

A native of Izmir, Günhan received both his B.Arch. and M.Sc. degrees in Architecture from Dokuz Eylül University, where he also worked as a teaching and research assistant. Günhan moved to Chicago in 1997 to pursue his Ph.D at the Illinois Institute of Technology (IIT). The opportunity to work with Dr. David Arditi — one of the world's top academics in construction engineering and management — was a major factor in his decision. Chicago's vibrant construction industry

was appealing as well, and Günhan capitalized on the opportunity to work with several top construction firms in the Chicago market while pursuing his degree. In 2003, he received his Ph.D from IIT in Civil Engineering, in the area of Construction Engineering and Management with a specialization in International Construction.

Günhan worked for engineering consulting and construction firms in Chicago for seven years, highlighted by his work with Turner Construction, one of the largest construction management companies in the United States. Günhan worked as a project manager for Turner's Special Projects Department from 2002-2006. Among other projects, he worked on the AT&T Switch Building Project, which was heavily based on electro-mechanical issues, and the renovation of several floors of Merchandise Mart, which is reportedly the second-largest building in the United States (in terms of floor space) after the Pentagon. Also notable was Günhan's pre-construction and procurement work on The Art Institute of Chicago's Modern Wing project, which was designed by Pritzker Prize-winning architect Renzo Piano.

Günhan refers to his time in the "Windy City" as an important milestone in his life. He lived in the lively downtown area, saw urban trends emerge daily, worked on fast-paced projects, built relationships with top-quality project stakeholders, and started a career and family. Despite his industry achievements, however, Günhan was compelled to return to academia — a move he calls his ultimate motive. He applied for some faculty positions in the United States, but also visited his hometown of Izmir during that time period. Günhan said he was amazed by the progress that had been made in the emerging country as a result of globalization, and eventually accepted a faculty position with the Izmir University of Economics' Department of Architecture.

In 2006, Izmir University had just established the Department of Architecture under the faculty of Fine Arts and Design. Günhan was one of the first faculty members in the department and was able to initiate several new courses as a result of his technical knowledge. To serve students who were interested in Construction Science and Management, he introduced a building construction studio and several building technology classes. However, Günhan found himself limited after four years of teaching. He had developed innumerable skills through his work in the global marketplace, his industry work, and through his scholarly publications. Günhan felt those specialized skills weren't being fully utilized in the building technology classes he was currently teaching, so he decided to look into CSM programs in the United States.

Günhan has several significant publications that have been featured in the Journal of Architectural Engineering and the American Society of Civil Engineers' (ASCE) Journal of Construction Engineering and Management. Particularly notable was "Factors Affecting International Construction" which was published by the ASCE Journal in 2005 and is still being cited today by many scholars who publish in prestigious journals. Günhan also has several national and international peer-reviewed conference papers, and is a member of the American Society of Civil Engineers, the Construction Institute (ASCE – CI), and the Construction Management Association of America (CMAA). At UTSA, Günhan teaches the courses of Construction Management, Estimating, Construction Capstone, Advanced Construction Management, and Construction Practice in a Global Setting. His research areas are internationalization of construction companies, construction management in sustainable projects, and integration of sustainable technologies into building construction projects.

One of Günhan's primary missions in the classroom is to prepare students for today's competitive business environment. Globalization and information technology have changed many aspects of doing business, which creates both threats and opportunities. Financially tight markets are constantly searching for more innovative project delivery solutions — Günhan believes that his students can lead this new way of delivering projects by constantly adding new skills to their repertoire and by learning to see things from a larger perspective. In addition, the flattening of the world's economy has created emerging powers overseas which are investing in infrastructure, petrochemical and power plants, and commercial buildings. American construction firms are very active in these global markets due to their expertise in technologically complex projects. Günhan consistently brings up these project opportunities in the classroom — by broadening the vision of his students at UTSA, he is preparing future advocates of the built environment to be competitors on a global scale.



Study Abroad Spotlight: Urbino, Italy

For the Fall 2011 semester, 12 UTSA students embarked on the College of Architecture's first-ever study abroad trip to Urbino, Italy. The Urbino program is one of three full-term, study-abroad programs for CoA students — the others are in Barcelona, Spain and Buenos Aires, Argentina — which have been chosen for their extraordinary histories and cultures, influential art and architecture, and rich atmospheres conducive to creativity and learning. Prior to the launch of the Urbino program, CoA students had the option to experience Italy through participating in the Castiglione Fiorentino program. At the Urbino location, a World Heritage Site notable for its historical legacy of independent Renaissance culture, students and faculty study in the walled city in the Marche region of Italy.

Urbino developed and thrived in the 15th and 16th century, especially under the patronage of Federico da Montefeltro, Duke of Urbino from 1444 to 1482, and former resident of the Palazzo Ducale. The city, nestled on a high sloping hillside, yet only 45 kilometers from the Adriatic Sea, retains much of its picturesque medieval aspects. It hosts the University of Urbino, founded in 1506, with which UTSA has a MOU for teaching, learning, and research activities. Students are housed and provided studio space just outside the city walls, in a campus facility designed by renowned architect

Giancarlo De Carlo.

Dr. John Alexander, a CoA Associate Professor who led the Urbino program with Lecturer Darryl Ohlenbusch, said the President of the University, Carlo Bo, fostered an intriguing relationship with De Carlo — the genuine symbiosis between Bo and De Carlo led to the protection of the historical context of Urbino and its territory on one hand, and the development of the facilities for the university on the other. Thus, the residential colleges were built outside the town, and Alexander describes them as interesting experiments in modern architecture. He recounts solutions within the buildings that take advantage of the topography and views, create social spaces in different locations by having people's paths cross, and enliven space with natural light.

"In Urbino itself, you've got a wonderful historical context," said Alexander. "There's fantastic countryside that has been preserved well, and there are also outstanding examples of modern architecture. It's an amazing setting for architecture students."

In addition to being an inspiring architectural environment, Urbino is also a socially enriching setting. The UTSA contingent was surrounded by Italian students, which led to better immersion and created an international experience in which the students developed personally. Alexander describes Urbino as a college town in which the UTSA students were comfortable spending their weekends; plenty of social activity and benefits like a movie theater put them at ease.

"It was wonderful to see students who were initially nervous about spending a semester in a foreign country embrace the outward bound experience and realize they can thrive in unfamiliar settings," said Alexander. "People are people after all and, though Italy is vastly different from the United States, the ways in which it is different are actually quite enlightening."

Alexander said the academic program developed for the students was based on a design studio he co-taught at UTSA with Prof. Jon Thompson, in which students were engaged in a study of historical examples of classical architecture (mostly in the King William Historic District), Louis Kahn's approach to the classical tradition, and his employment of certain principles of the classical period. After the crash course in Classicism, the students read essays that Kahn had written, analyzed Kahn's modern buildings to identify the classical principles utilized, then attempted to bring classical goals into their own modern designs. Alexander considered the process worthwhile to take to Urbino, adding a history of theory course and a drawing and watercolor class, which gave the students some experience in the media that were used in a Beaux Arts education.

"Rather than being an isolated design studio within a larger curriculum, it turned into a full immersion in Italy by studying the historical architecture, using it, then finding a way to analyze it critically and bring desired principles or goals into the students' own modern designs," said Alexander.

Ohlenbusch taught the second half of the Urbino semester, while Alexander took the initial shift. Under Ohlenbusch, the students were introduced to architects from Milan who took over De Carlo's practice after his death. The architects gave a presentation of De Carlo's sketches and drawings, which included the campus students have been living on, and led a tour of two De Carlo projects in the city center. The students' work over the course of the semester culminated in the presentations of their final projects, in which they displayed schematic and detail drawings rendered in watercolor for an Arts Academy building in Urbino. Thanks to coverage by the local Urbino newspaper, *Il Resto del Carlino*, the student presentations were a high-profile public event within the city. Regional architects and other professionals in the field attended the student presentations and offered critical reviews, while the City of Urbino and the *Il Resto del Carlino* participated as well.

"It was a learning experience for all of them," said Alexander. "They certainly learned about classical design in a few short weeks, but I think it also gave them some insight into the design process in general, whether or not they ever utilize the classical system in an overt way in their designs. It might be years down the road, in graduate school, when something suddenly clicks and they begin relying on some of these lessons."



John Webb Completes Master of Fine Arts Degree

College of Architecture faculty member John Webb celebrated the completion of a Master of Fine Arts degree in Studio Art, emphasis in Sculpture, with *Reckoning*, a thesis exhibition of more than 20 sculptures that highlight three series of works he executed in the last four years. A first Thursday opening reception kicked off the exhibit, which ran through the month of December and was hosted by Blue Star Lab, an annex of Blue Star Contemporary Art Center located downtown on Broadway near Houston Street. This marks Webb's second Masters degree — he also holds a Master of Architecture degree from UCLA, and received a Bachelor of Arts in Visual Art from the University of Bridgeport. Webb has been on the faculty at UTSA for 10 years.

Works created primarily out of Baltic Birch plywood, leather, and aluminum played off Blue Star Lab's blue flooring well at the exhibition, the pieces seemingly floating in a sea of deep blue. In the series *Organic Spaces*, new, dynamic environments are invented which produce associative shapes that can be referenced to organisms and natural structures. Webb said these pieces are derived from his architectural background, the desire to invent spaces and forms, and the relationship between the two. *Pickle Project* is a departure series, comprising humorous works in which quartered ellipse shapes are three-dimensionally transformed as suggested by their given titles, such as "Prickly Pickle," "Pickle Plane," and "Perforated Pickle."

Six or seven of the pieces on display came from Webb's *Bodies of Work* series, the idea for which was sparked when he found two gears in one week, one in the Guadalupe River and one in the street. In *Bodies of Work*, elements of the human figure are combined with mechanical machinery components to produce associations of beauty, work, and a body of knowledge that we as humans share in the fabric of our collective memory. Webb grew up in New Haven, Connecticut and has early memories of places like Old Sturbridge Village, a living museum that recreates life in rural New England around the 1800s. He was captivated by old

sawmills and industrial equipment as a child, because he could understand them instantly by watching gears turn and belts rotate. Webb speaks of machines as extensions of the human body, objects created by humans to be bigger, faster, and stronger than ourselves.

“Sculpture is kind of like the pure form of architecture,” said Webb. “We teach the conceptual phase of architecture here in the College; you conceive of an idea and let it influence all the decisions you make in the design process. It’s amazing to see things realized that you’ve imagined for so long as you’ve been designing them.”

Webb revels in the synthesis of fine art and architecture. His heroes operate largely in the form and sculptural side of architecture, and he considers himself lucky to have had “superstars” like Frank Gehry, Richard Meier, and Ricardo Legorreta as instructors. Webb cites his passion as the experience of encountering a building, observing it, and moving through it. A glimpse into his background is enlightening as well; Webb’s father was an electrical engineer and his mother was extremely artistic. As an undecided freshman at the University of New Mexico, he paired a design course with one in architectural history and was hooked. Webb said the satisfaction with his projects kept him absorbed, and he transferred back to the East Coast to finish his undergraduate work at the University of Bridgeport. He worked for an architecture firm during that time and, when it was time to decide on a grad school, he sent himself to the other side of the country.

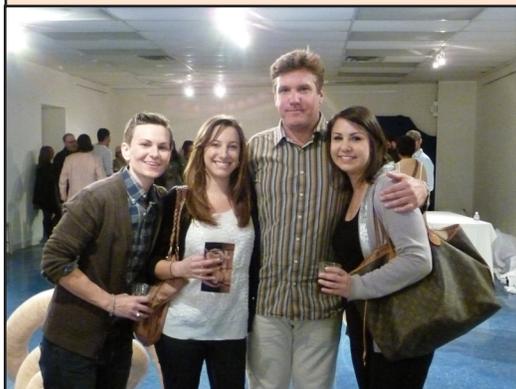


“There’s a legend that architecture is all-inclusive,” said Webb. “In my opinion, that’s true. If you’re serious about it, you’re in the studio 24-7 and it takes up all your time and energy. I didn’t think I could do that [on the East Coast] with all my friends and family around, so I did the opposite of that and lived in the studio for three years in Los Angeles.”

Webb said work dried up on both the West and East Coasts after grad school. He and his friends from architecture school would make things in the woodshop to keep themselves busy, and Webb ended up crafting a series of furniture which he considered sculpturally artistic, in addition to being functional. He started taking some sculpture courses as a creative outlet, never really expecting it to go anywhere.

Webb eventually had a woodshop of his own and a living room full of sculpture. By this time, he was in San Antonio after literally chasing architecture work to the center of the country. Colleagues told him to make sure he was taking the right courses, as a Fine Arts degree was certainly within reach.

The opening reception for *Reckoning* was packed (aided, no doubt, by a complimentary shuttle from the Blue Star Arts Complex and a specialty lineup of hors d’oeuvre created by Chuck Hernandez of Arugula Catering), but the sheer volume of students in attendance spoke volumes. Webb and his contemporaries on the UTSA faculty are obviously inspiring their students with regard to continuing education, a vital goal on any on any university campus. Webb describes himself as a student for life, and said he has grown to love his “patch-work career.” A practicing architect, he produced his critical mass of sculpture while he was designing and building his own house. He also wants to broaden the palette of materials used in his sculptural work. Webb is currently working on his first bronze casting piece, and said he aspires to do large-scale outdoor work in steel.



“I love sharing the passion I have about art and design with students who are just getting into it,” said Webb. “It’s a great experience to see them light up. Once those of us who teach in the freshman and sophomore year are done with the students and they start moving on, they’ve produced some of their best work. I think anyone on the faculty would agree with that.”



CoA Awards and Accolades



Dr. John Alexander
Teaching Excellence (2010)
Regents' Outstanding Teacher
Award (2011)



Dr. Shelley Roff
Kaohsiung International
Container Arts Festival Award
(2011)



Dr. Yilmaz Karasulu
CoA Outstanding Teaching
Award (2011)



Erik Leitner
Dean's Award for
Best Master's Project
2011 Student Award



Dr. Richard Tangum
CoA Distinguished Faculty
Member of the Year (2011)



Shane Valentine
BrickStainable Integrated
Building Design Competition
Honorable Mention (2011)
2011 Student Award



Diane Hays
Romieniec Award (2011)

Micaela Silva Merea
IIDA Student Sustainable
Design Competition (2011)
Second Place
Link Oil and Gas



Dr. Hazem Rashed-Ali
CoA Outstanding Research/
Scholarship Award (2011)

Kimberly Collins
A UTSA student and a Preservation Texas Intern, Kimberly was named to the 2012 Most Endangered Places Selection Committee.



Sue Ann Pemberton
CoA Outstanding Community
Outreach Award (2011)

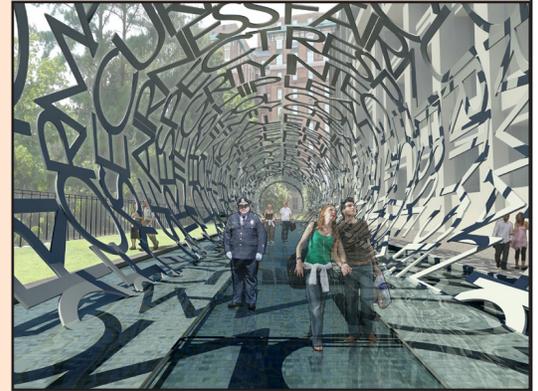
For the third consecutive year, a team of UTSA students instructed by architecture professor Sue Ann Pemberton (left) was awarded the Kenneth Lanier Anderson Prize. The award is given annually to the highest-ranking Charles E. Peterson Prize entry from a Texas university.

College of Architecture 2011 Lecture Series Recap



The UTSA College of Architecture kicked off the 2011 Fall Lecture Series on Sept. 28 with Stillwater Dwellings, a Seattle company known for its unique contemporary prefabricated homes. Partners Matthew Stannard, AIA, and Bart Mitchell of the design/build firm presented their products and business concepts in a lecture titled “The Promise of Prefab Homes: Obtainable or Fiction?” Stillwater’s viable business model is particularly notable — the company’s focus on sustainability and green building, paired with exceptional value and time efficiency related to construction management and manufacturing, has garnered attention in the public sphere.

Orlando, Fla. artist JEFRE, renowned worldwide for his intriguing public art, presented the second installment of the series on Oct. 26. JEFRE was selected as part of a national call for artists to design and install a public artwork for the City of San Antonio’s new Public Safety Headquarters — his lecture was co-sponsored by UTSA and Public Art San Antonio (PASA), a division of the City of San Antonio’s Office of Cultural Affairs. In his lecture, “heART in the landscape,” JEFRE discussed his perspective as a working public artist and the motivation behind his work, in addition to providing details about past projects and his approach to working on the Public Safety Headquarters opportunity.



Also featured in the series was Mario Coyula Cowley, a well-known architect, urban designer, and critic from Cuba who presented on Nov. 16. In his lecture, “The Many Centers of Havana,” Coyula challenged the conventional wisdom of Havana as a monocentric city, examining it instead as a polycentric structure which was created around a system of squares rather than a single Main Square. A noted authority on the history and preservation of Havana, Coyula has been directly involved in issues of urban planning, government, and design in the capital city for many years. Presently, he is a Visiting Scholar at the David Rockefeller Center for Latin American Studies at Harvard University.

The final lecturer of the series was Erhard An-He Kinzelbach, who spoke on Nov. 30. He is an Austrian architect who serves as the principal of Knowspace and is also a professor at the China Academy of Art in Hangzhou, China. Associated with the rising generation of Asian architects trained in the West, Kinzelbach works internationally and was the CoA’s first guest lecturer from China.



UTSA COLLEGE OF ARCHITECTURE

**Advancing Design, Planning, and Construction
of the Built Environment**

Contact Information

In these fast-paced times, there’s a lot of news to keep up with. We know you are doing great things, and we rely on you to share your stories and keep us up to date so that we can share those stories with others.

- Contact Nicole Chavez, CoA Development Assistant, with news, notes, and suggestions at nicole.chavez@utsa.edu. Please email Nicole any contact updates or additions to the distribution list as well.
- Visit our website, utsa.edu/coa, for the most recent happenings within the CoA.
- For information on giving opportunities, please see the CoA website.