

2017-2018 Distinguished Professor

Kinnard
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JUDITH KINNARD, FAIA

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JUDITH KINNARD, FAIA

Judith Kinnard is nationally recognized for her impact as a leader in architectural education. In addition, she is a highly regarded teacher and award-winning designer.

She is currently president of the NAAB and recently served as president of the ACSA. Kinnard started her teaching career at Syracuse University in 1979, shortly after completing her professional degree at Cornell University. She was one of the first women teaching design studios at Syracuse, Princeton and the University of Virginia and was the first woman architect to be tenured at the University of Virginia. She taught at Virginia for 22 years and served as chair of the architecture department from 1998-2003. She has been active in professional, and community-focused organizations, holding seats on various advisory boards, including Tulane's Albert and Tina Small Center for Collaborative Design. In 2011, she was named one of the 25 Most Admired Educators by Design Intelligence. She was awarded fellowship by the AIA in 2004 for leadership in architectural education.

Kinnard's academic interests are varied and have focused on site design and urban housing. Her essays on urban themes have been published by the Harvard Architecture Review and the Journal of Garden History. Her perspectives on the past and future of architectural education have been shared in two recent publications. "Catalyst: Trajectories and Lineages" (Actar 2016) and "Chronologies of and Architectural Pedagogy" (UPR 2015).

Throughout her career, she has maintained an active commitment to practice and has developed an approach characterized by sensitive and innovative solutions to issues of site and program. Her work has included numerous small-scale built commissions, and more than a dozen national competitions dealing with larger scale issues of urban design, cultural institutions, and housing. She has won five of these national design competitions and placed 2nd in the New Housing New York Design Ideas Competition sponsored by the NYAIA and the City Council in 2004. In 2006, she was named a finalist in the High Density on the High Ground Competition, and a semi-finalist in the Global Green Competition for New Orleans. Her housing proposal for Charlottesville, Virginia won a Design Excellence award from the VSAIA in 2008. In July 2010, she won an invited competition for sustainable disaster relief house prototype (in collaboration with Assistant Professor Tiffany Lin). A version of this concept was built in New Orleans in 2011 and was recently recognized by FEMA. Her recent work with the Small Center in the Hollygrove neighborhood received awards from both the New Orleans AIA and the Louisiana USGBC in 2017. The construction of this project was funded by a grant from the New Orleans Sewerage and Water Board's green infrastructure program.

Her former students have gone on to distinguished careers in practice and the academy. Leaders in the professions of architecture and landscape include Kai Uwe Bergman, Bjarke Ingels Group; Andrew Burdick, Ennead Architects; Margaret Griffin, Griffin Enright Architects; Jason Johnson, Future Cities Lab; Carrie Norman, Norman Kelley; Paul Scholhof, Williams Tsien Architects; Thomas Woltz, Nelson, Byrd Woltz Landscape Architects; and Adam Yarinsky, ARO. Brian Ambrosiak, University Tennessee; Craig Borum, University of Michigan; Sanda Iliescu, University of Virginia; Suzanne Mathew, RISD; John Quale, University of New Mexico; and Jennifer Shields, Cal Poly San Luis Obispo, have gone on to careers in education. At both the University of Virginia and Tulane University she has been committed to supporting new faculty including Phoebe Crisman, Nicholas de Monchaux, Nataly Gattegno and Tiffany Lin.



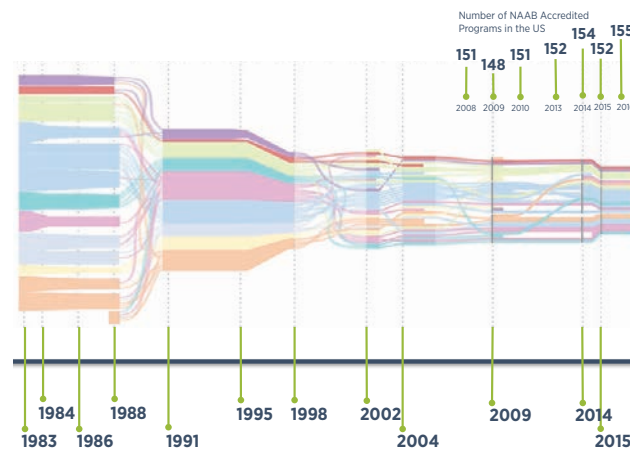
NATIONAL LEADERSHIP

As President of the National Architectural Accrediting Board (NAAB), Kinnard has led the organization through significant changes and established an ongoing commitment to transformation. The NAAB is currently reassessing all aspects of its operations in order to become more responsive to the needs of the schools and of the collateral organizations. Kinnard, together with the board, has worked to improve the effectiveness and efficiency of all aspects of the accreditation process. Underlying this effort is the goal of making accreditation less costly to institutions with accredited programs. Through an end-to-end review of the process, with attention to key areas like team training and expanding the use of digital team rooms the board is identifying ways to streamline the process without compromising the NAAB's core mission.

Specific initiatives advanced under Kinnard's leadership include:

- Enhanced engagement with collateral leadership
- Formation of the international accreditation task force
- Guidelines for digital team rooms
- Improvements to team training
- Analysis of changing demographics of students and faculty
- Governance reform through restructuring of standing committees
- Established goals for team nominations
- Established term limits for team chairs
- Analysis of changes in student performance criteria from 1983-2014

These ongoing initiatives will lead to procedural changes that seek to reduce uncertainty and ambiguity for programs and teams, reduce travel costs, and demonstrate the NAAB's commitment transformation. The next eighteen months will be crucial not only for improving the quality and efficiency of the NAAB's services but also in determining the scope and scale of potential change enacted following the 2019 Accreditation Review Conference.



Evolution of Student Performance Criteria 1983-2014



NATIONAL LEADERSHIP

Judith Kinnard has served the ACSA in many ways during her career. She was co-chair of two annual meetings (Boston in 1996 and New Orleans in 2010) and was first elected to the board as a regional representative in 1998. In 2010 she became President Elect and in 2011-2012 served as President. 2012 was the centennial year for the ACSA and significant board initiatives were brought to completion in celebration of this event. This also coincided with the continuing effects of the economic crisis on architectural firms.

During her presidency, she identified and worked closely with the chairs of the major meetings to develop events that would advance a broad array of themes.



Old School / New School
2011 Administrator's Conference
Norman Millar, Chair
Los Angeles, CA



Digital Aptitudes
2012 Annual Meeting
Amy Murphy and Mark Goulthorpe, Co-chairs
Boston, MA



CHANGE, Architecture, Education, Practices
2012 International Conference
Martha Thorne and Xavier Costa, Co-chairs
Barcelona, Spain



In her final message to the organization as president, Kinnard reflected on some of the challenges facing architectural education in 2010. In 2017 these themes continue to be relevant.

“There are paradoxes as we look ahead. Although we cannot ignore the impacts of digital methods on teaching, learning and research, our schools have largely affirmed the relevance of the design studio as a physical environment where ideas are exchanged and artifacts are crafted. While there are advances in teaching and research methods based on partnerships outside of our schools, with industry, the professions, and community groups, we need to be careful to maintain disciplinary focus and curricular clarity. I believe that the schools and the faculty need to be more open to evolving and responsive curricula, degree programs and research centers, while expanding our commitment to career mentorship and lifelong learning.

The recent study by Georgetown University's Center for Education and the Workforce identified the high unemployment rate for architecture majors. The widespread publication of articles relating to this report together with an increased public focus on student debt may have a continuing impact on our schools. Though the number of applicants to architecture schools appears to have shown only a modest decline, we are all aware of the signifi-

cant reduction in applications to professional degree programs in law and business. What does this mean for our schools and for our curricula? I have been struck by the conflicting imperatives that we face to become more fully grounded in the notion of architect as generalist and at the same time more specialized in our teaching. In my view the early years of undergraduate curricula need to recognize and facilitate the multiple career paths that our students will pursue, while the final years of our graduate programs need to involve intense and rigorous explorations of the integrated issues of building design and research.

I think we can all acknowledge that most schools provide minimal support for students as they make the transition to first jobs and eventual careers. For the many students who will not find jobs in architecture or chose to pursue other paths schools offer little guidance or mentorship. The thresholds between education, practice, and career need to be fully designed and supported. Some schools have done significant work in this regard and have used their continued relationship to alumni to provide connections, enhance development efforts and to provide important data regarding the outcome of an education in architecture.

The profession and the schools clearly need to work in collaboration to meet the challenges for today's recent graduates and emerging professionals. In 1996, Ernest Boyer and Lee Mitgang wrote in *Building Community*:

“The worlds of practice and education depend on each other for their purpose and vitality... In the end, the academy and the profession also share an obligation to serve the needs of communities, the built environment and society as a whole.”

I would argue that in today's economy this dual obligation extends to the future of the profession. Recent changes to the Internship Development Program have embraced the concept of school-based programs that can be pursued both for academic credit and IDP hours. This may well reinvent curricula at schools that choose to develop programs that move their graduates closer to the “licensure on graduation” model that has been the norm in international architectural education and in other professions in the US and Canada. We should be appreciative of the NCARB leadership for supporting these initial steps.

As we head into discussions with our collateral organizations relating to the next Accreditation Review Conference (ARC), ACSA has been forceful in our position that expanding the mandates of the accreditation conditions is not the way to allow schools to leverage their individual missions and settings. The academy and profession have experienced major challenges since the last Accreditation Review Conference (ARC) held in July 2008. University endowments have eroded and state support for higher education has been drastically cut. The 2013 ARC must acknowledge the dynamic and constrained environments that both practice and education are facing. Increasingly, schools will need the freedom and flexibility to negotiate the opportunities and challenges associated with these conditions within their specific institutional setting and professional affiliations.“

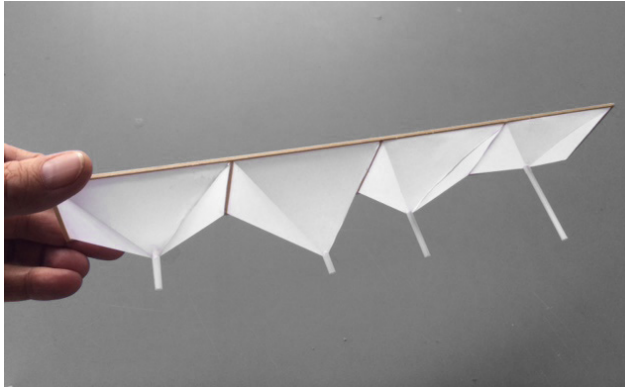
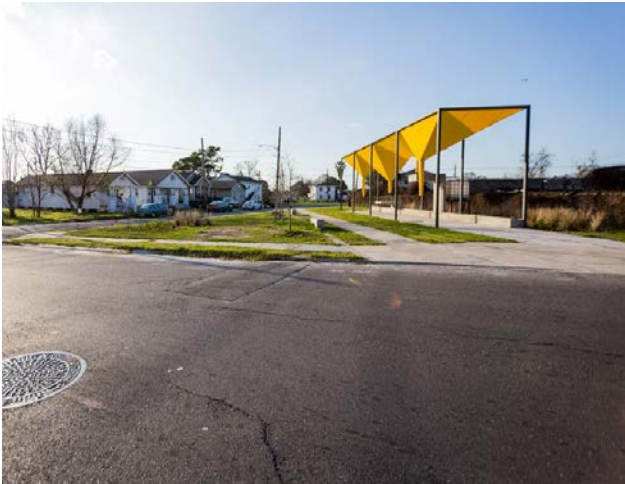
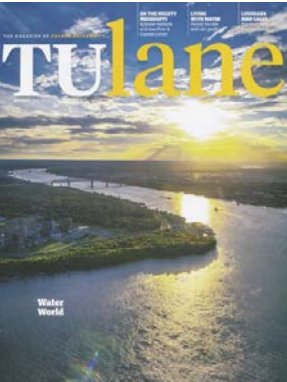
As Chair at the University of Virginia, Judith Kinnard guided a nationally recognized program, strengthening the traditional emphasis on building design while engaging cross disciplinary directions essential to the expanded field of architectural practice.

Under her leadership and with the support of Dean William McDonough FAIA and Dean Karen Van Lengen FAIA, she launched a series of curricular initiatives that serve as models for other schools of architecture nationwide. Several of these initiatives have been recognized through national awards programs. The school's entry into the 2002 Solar Decathlon placed 2nd overall and 1st in the category of design and livability, while the 2002 Shure Studio's design-build efforts received a best-in-show award from Inform Magazine. Together with Landscape Architecture chair Beth Meyer, Judith Kinnard established the interdisciplinary Barcelona Studio in 2000. This program received a Rotch Traveling Studio Award in 2003. Design-build, interdisciplinary studios with architecture, engineering, landscape and planning students, studios which incorporate international travel, and visiting critic studios exploring new materials and methods of construction have injected a diversity of choice into the professional degree program. Visiting faculty include Charles Rose, Cambridge MA; William Williams, Houston Texas; Frano Violich, Boston, MA; Adam Yarinsky and Stephen Cassel, ARO; NY; Charles Wolf, NY; Will Bruder, Phoenix Arizona; Mark Robbins, National Endowment for the Arts, Juhani Pallasmaa; Helsinki Finland and Rick Mather, London. Kinnard also recruited and hired a number of new faculty including Phoebe Crisman, Sanda Iliescu, John Quale, Nicholas de Monchaux, Jason Johnson and Nataly Gattegno.

Along with these substantial changes and additions to the program, her leadership promoted a high level of discourse and collegiality within the faculty and successfully leveraged the limited resources of a state institution. These efforts culminated in an extremely successful NAAB accreditation visit in the spring of 2003. Virginia's architecture program was very highly ranked by both US News and World Report (6th in the nation) and the firm survey conducted by Design Intelligence and the Design Futures Council during her tenure as chair. In the 2002 survey, principals of firms indicated that Virginia was one of the top 8 schools in preparing graduates for professional practice.

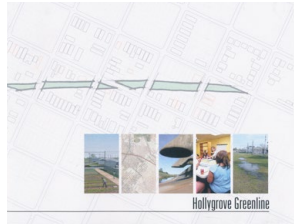
In 2007 Kinnard was one of 3 faculty members selected by Dean Karen Van Lengen to design major additions and renovations to Campbell Hall. Kinnard redesigned the Fine Arts Cafe to promote space for dialogue and collaboration. With the support of student groups she worked with the university's dining service to adopt locally sourced food options and sustainable practices. This project was published in Urgent Matters: Designing the School of Architecture in 2009.

DESIGN AWARDS/BUILT WORK



Shadewater Pavilion, New Orleans AIA Design Award • Louisiana USGBC Sustainable Design Award, 2017, with I. Keil
Client: New Orleans Sewerage and Water Board

COMMUNITY ENGAGEMENT/TEACHING



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MOVING FORWARD: Community Outreach and Advocacy

The Greenline Project's design process is driven by open discourse with Hollygrove residents and collaboration with neighborhood organizations. Direct engagement with the community develops a sense of neighborhood ownership over the design and insures that the project will be a valuable asset within Hollygrove. In addition, the ultimate "sustainability" of a public project such as the Greenline is dependent upon full input, endorsement and "buy-in" by the community, who ultimately will be the project's primary caretakers and benefactors.



Photograph of the initial project meeting for the Hollygrove Greenline project, January, 2010. The meeting was attended by the Tulane City Center, Hollygrove Growers Market and Farm, New Orleans Food and Farm Network, and the Carrollton-Hollygrove CDC.



Photograph of AARP's Hollygrove Livable Communities Project at the Hollygrove M & F, February, 2010. The Livable Communities Project engages and builds capacity within the residency of the Hollygrove neighborhood.

Community Pamphlet and Survey

The Stakeholder Pamphlet introduces Hollygrove residents to the details of the Greenline project and encourages involvement in the design process. Included in the pamphlet is a survey asking residents about their history with the Greenline site, as well as their uses and opinions of public space in and around the Hollygrove neighborhood.

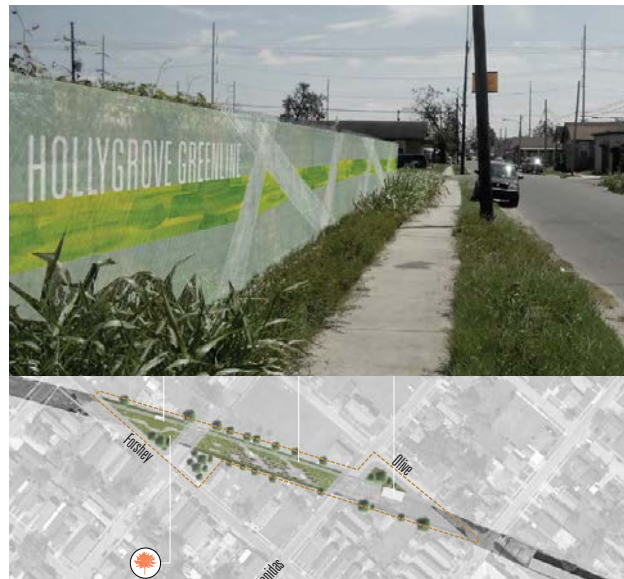


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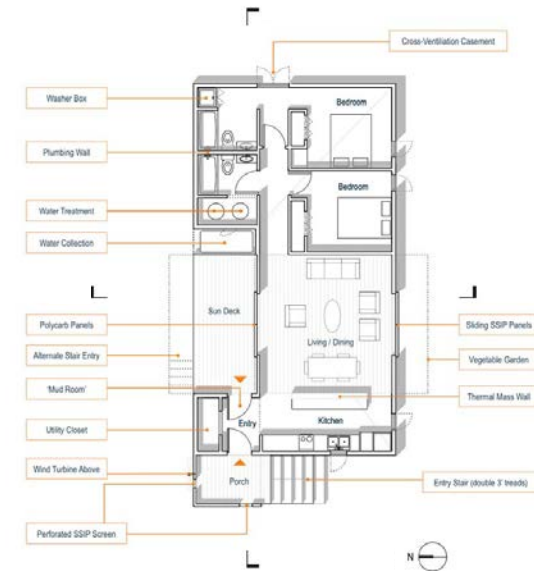
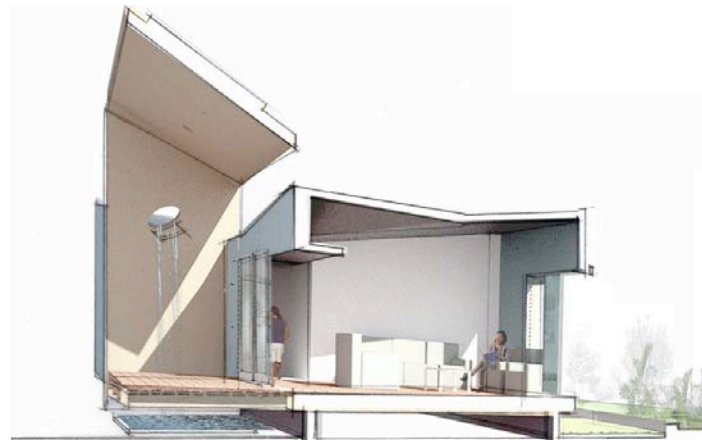
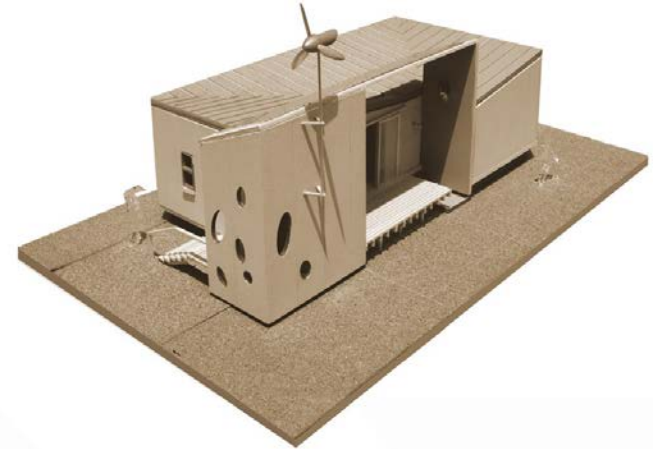


Pamphlet information

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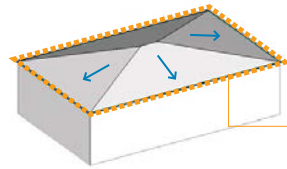


DESIGN AWARD/PUBLICATION/COMPETITION





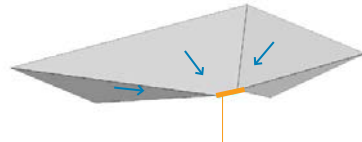
COMPETITION AWARD/BUILT WORK



INVERTED ROOF

CONVENTIONAL ROOF = 140 FEET

A typical 1,000sf house with conventionally pitched roofs requires about 140 linear feet of gutters in order to direct rain into downspouts.



SUNSHOWER ROOF = 3 FEET

The SunShower House uses inverted roof forms to direct water to a single downspout, minimizing the need for gutters and streamlining water collection.



NORTH ELEVATION POST-CONSTRUCTION IMAGE



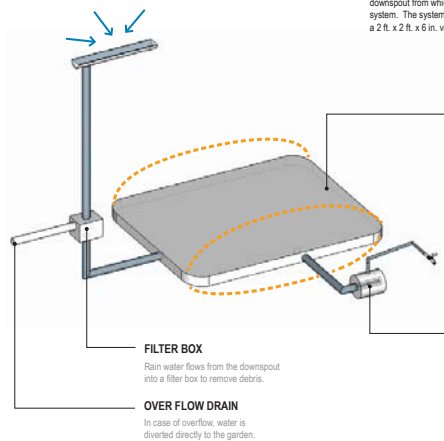
KITCHEN, SINK, AND WINDOW



VIEW FROM ENTRY PORCH TO BACK PORCH

RAIN PILLOW

The rainwater pillow utilizes space under the house for water retention. The SunShower roofs funnel rain to a centralized gutter and downspout from which water is easily directed to the rainwater pillow system. The system is easy to ship since the pillow can be folded into a 2 ft. x 2 ft. x 6 in. volume.



RAINWATER "PILLOW"

The 8 ft. x 10 ft. pillow can inflate to a volume holding up to 1,000 gallons of filtered rain water.

FILTER BOX

Rain water flows from the downspout into a filter box to remove debris.

OVER FLOW DRAIN

In case of overflow, water is diverted directly to the garden.

PUMP

A local pump services a dedicated hose bib and operates on demand as non-potable water is needed.



Solar panel installation



Solar panel installation



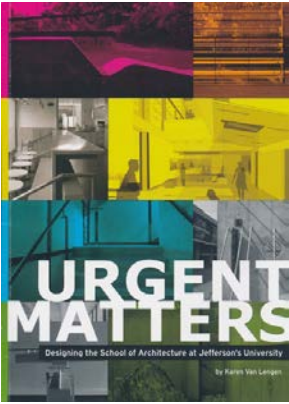
Solar panel installation



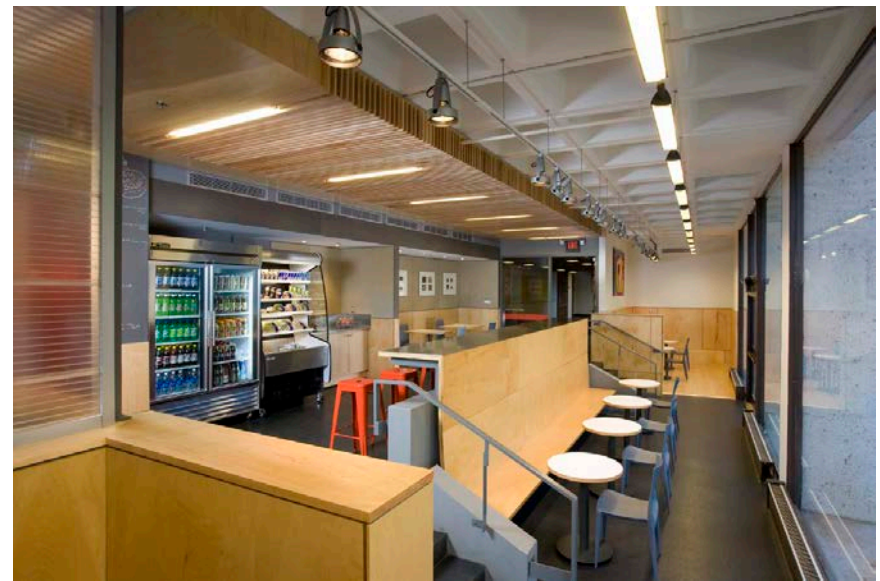
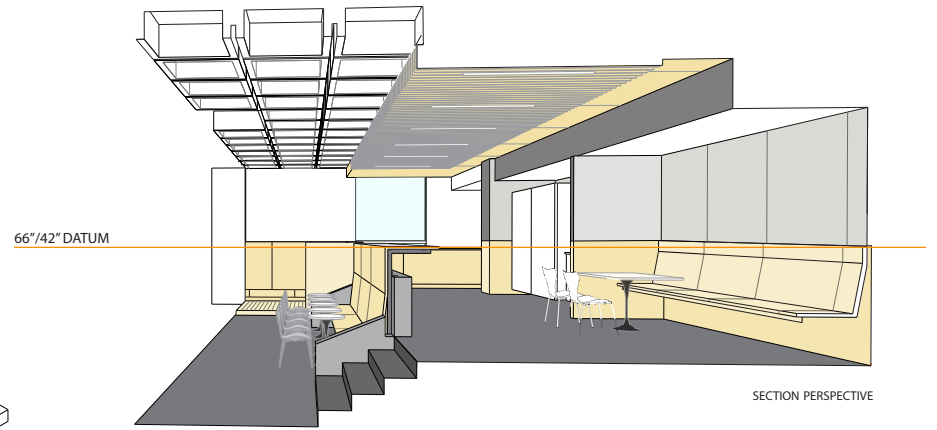
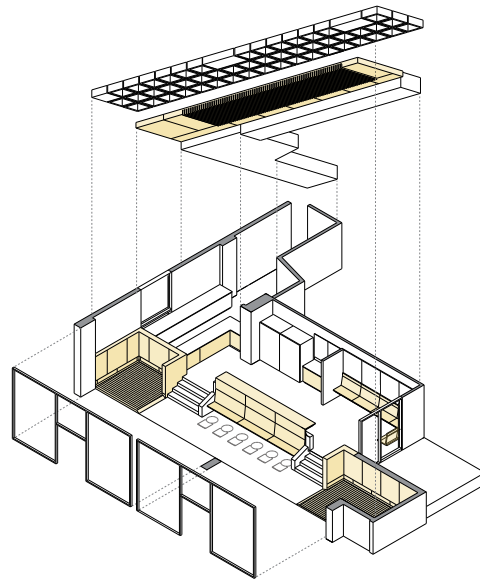
Solar panels about North porch



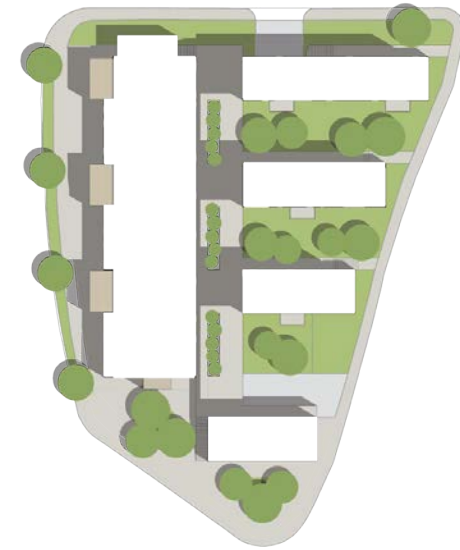
Not metering system

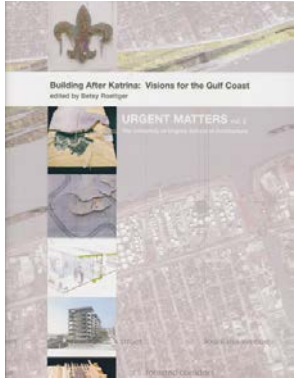


DESIGN PUBLICATION/BUILT WORK



"Fine Arts Cafe", *Designing the School of Architecture at Jefferson's University*, *Urgent Matters*, 2009.
Client: Karen Van Lengen and UVA Dining Services





DESIGN PUBLICATION/COMPETITIONS



judith kinnard

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Rebuilding in the Gulf requires a fundamental rethinking of what constitutes "ground." Street level has become a small blip in the city. Residents are unlikely to forget that many of the deaths in Katrina were caused by the floodwaters engulfing one-story homes. FEMA has mandated higher elevations for buildings both in Louisiana and in Mississippi creating a difference of up to 15' between exterior and interior grades in parts of Biloxi and other coastal communities.

Street level has historically been a questionable site for residential dwelling in the city. This century's images of London terraced houses show cramped, cool basins and sitings of domestic life creating a rather gritty base for more elegant dwelling, distanced from the street and sidewalk. In most contemporary urban settings open streets and houses are gone, but the automobile has created new problems for life "at grade."

Two recent housing competitions provided the opportunity to explore this issue in post-Katrina New Orleans. Both projects address the challenge of linking the public realm of the city with a new raised level. Earthen ramps link to the new ground which weaves a porous landscape over and through the hard surfaces of building and asphalt. This new terrain has the potential to address a number of social and environmental issues. Semi-public park-like spaces can create social settings above the street. Ramping strategies can accommodate residents with disabilities. Parking and other services become de-linked within this thickened ground.

Sustainable dwelling requires us to promote porous surfaces and retain water on site to limit flooding. Hot climates also suggest the need for a shaded, verdant landscape to limit the heat island effect and reduce demand for air conditioning. All of these conditions suggest that instead of a single ground, we need to acknowledge and articulate multiple ground levels in a way that encourages a socially vital and economically sustainable pattern of collective dwelling.

Urgent Matters | Visions for Re-building the Gulf Coast

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The project celebrates connections that have been re-established by the disaster competition. The central arrangement of housing allows for a more integrated arrangement of housing above and below street level. Possible to the river, government services are placed at the edge of the program, leaving housing, parking, and other services above. Program and ramping are housing with the water view and water.

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High Density on the High Ground new life on the river's edge

Project Team: Judith Kinnard FGA, Katherine Kauter, Kenneth Schmitt FGA, Ben Woodard

This competition entry seeks to address the issues facing cities that have just recovered from Katrina. The Urban program 100 miles of flood insured land housing on a formerly industrial site along the Mississippi River. The site is high but on the city river and is higher in the market. The idea is to create a more vibrant center and to provide a series of compact lanes and paths that connect with a small pedestrian street that runs parallel to a public promenade above the flood level.

This design strategy responds to traditional New Orleans residential typologies while providing the required density. Shopping houses and townhouses in particular have allowed for the development of the street housing units with local support in light and air, balanced by open spaces retained in a north-south direction. The new block language between the small private block and the street view.

The project was one of 20 selected by the jury for exhibition at the Ogden Museum of Southern Art in New Orleans.

ground rules | judith kinnard

Urgent Matters | Visions for Re-building the Gulf Coast

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The solution here is designed as a public park and is intended to be a more integrated arrangement of housing above and below street level.

Global Green local green: live work play

Project Team: Marko Cicic, Judith Kinnard FGA, Justin Larkin, Ben Woodard

This project imagines new residential development in an historic New Orleans neighborhood while providing public landscape amenities and including innovative employment opportunities. Fully engaged in the neighborhood, LOCAL GREEN seeks independence in terms of its impact on the infrastructure of the city and the movement of the region, all maintaining an historically connected to the plan in the city. The site is a blend of a strong structural history, historic conditions.

- A sustainable regional historic neighborhood of live-work-play in a local setting, integrated with larger-scale structures like the Double-Hundred Houses and the Holy Cross School.
- A live-work-play structure that links the city to the Mississippi River.
- An active shopping operation located at the Allen-Wharf area just downtown from the site.

The program imagines and defines the complexity of the site, including the incorporation of an extension of the park onto the site and including a commercial dining component that promotes park and neighborhood; the importance of maintaining and expanding appropriate industrial uses in the city.

The project was a second finalist in the competition.

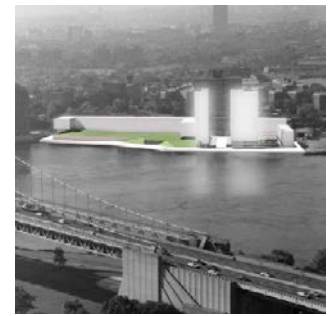
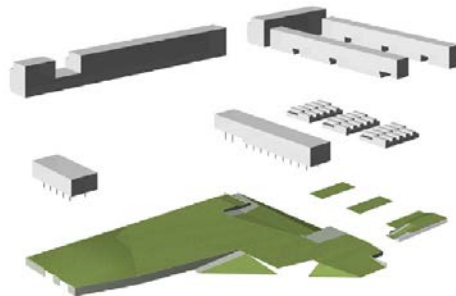
Live-work-play with historic street frontage was critical to the historic Old Creole neighborhood. This pattern is maintained in the design of a single-family residential house along Douglas Street. The site features three historic houses through their historic setting program. The high-end and low-end public housing in the design and approach building their future vision.

All units have covered parking and walk to a shared ramp to the Allen-Wharf historic apartments. The site is intended to be a more integrated arrangement of housing above and below street level. Possible to the river, government services are placed at the edge of the program, leaving housing, parking, and other services above. Program and ramping are housing with the water view and water.

"Ground Rules", Building after Katrina: Visions for the Gulf Coast, Urgent Matters 2, ed. Betsy Roettger, 2007. High Density of the High Ground (Honorable Mention) and Global Green (Semi-Finalist)



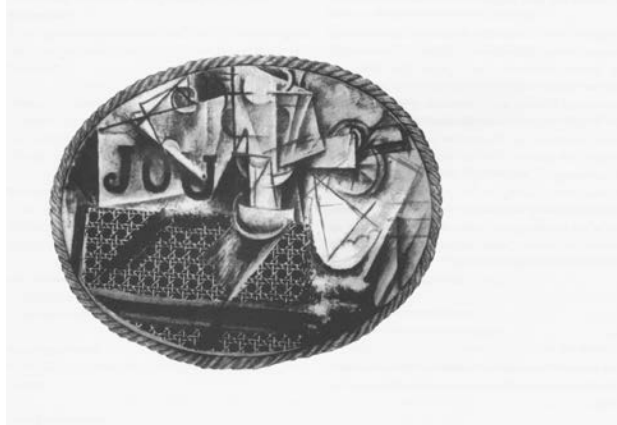
COMPETITION AWARD



New Housing New York Design Competition • Hell's Gate Site, 2004.
2nd Place



Contexturing the City: The Bricoleur and the Weaver



Still Life with Chair Caning, Pablo Picasso, 1912. Courtesy Musée Picasso, Paris.

To present men 'as acting' and all things 'as in act'—such could well be the ontological function of metaphorical discourse, in which every dormant potentiality of existence appears as blossoming forth, every latent capacity for action as actualized.

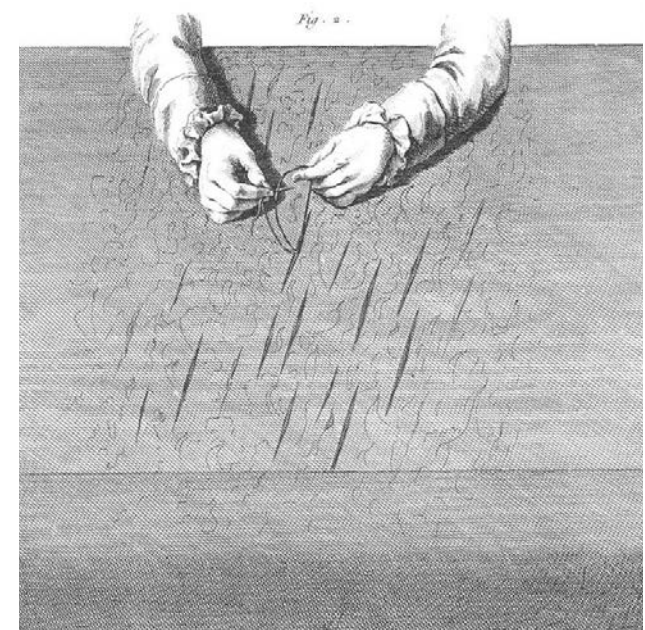
—Paul Ricoeur, *The Rule of Metaphor*

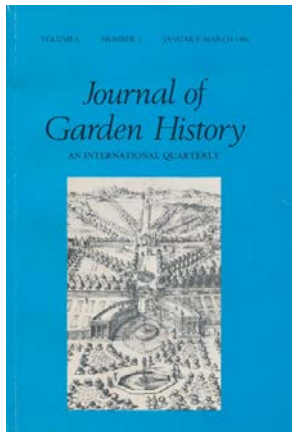
What is a city? What words can serve to describe the complex and layered manifestations of urban form? If literal descriptive language seems unable to communicate the fundamental nature of the city, poetic modes of expression become inevitable. The metaphor has been used to represent urbanity in many vivid ways since the city became a condition of conscious scrutiny. This figural language seems to offer a way of imagining the abstract web of political, economic, social, technical, and physical concerns that characterize urban phenomena as something concrete and knowable. The city is transformed from an economic and political settlement into a plant, an animal or even a machine. In his definition of poetic and rhetorical metaphor, Aristotle observed how the metaphor, in "giving the thing a name that belongs to something else"² allows the introduction of an "alien" into discourse. This article will discuss the potential impact of two of these aliens on urbanism: one a *bricoleur* and the other a weaver. Descriptive metaphors of the twentieth century city have not been categorized by order or equilibrium. Images of chaos dominate the rhetoric: the runaway locomotive, the fury of a storm, the cancerous body, the garden gone to seed. Inevitably the metaphorical associations extend beyond the city itself to describe an even more elusive notion: urban design. The urban designer, in attempting

to control these forces and avert the approaching disaster, would seem to require a heroic persona. The surgeon or scientist, in their god-like guise, have been most frequently cast in this role. Once in place these characters are not likely to remain passive; they seize control of the scene with their terminology and their tools. These conceptual leaps into foreign territory require scrutiny. The power of language and its influence on thinking and action has been a focus of research in other disciplines.³ Metaphorical concepts are not merely ornamental: they go beyond naming when the alien begins to act. The abstract nature of urban design as a discipline would seem to make both its processes and its products particularly susceptible to the imprints of these figures of speech.

The literature of modern and postmodern urban theory and criticism relies heavily on metaphor. Language that describes the city as an organism is employed by writers as diverse as Le Corbusier, Sigfried Giedion, and Jane Jacobs, while Aldo Rossi reinvigorates the Albertian metaphor of the city as a large house. In *Collage City*, Colin Rowe and Fred Koetter survey many of these traditional metaphors while noting the troubling implications of each.⁴ This line of argument fully recognizes the inevitable linkage between the language of discourse and the methods of physical intervention. However, this recognition does not lead to a rejection of metaphor, but instead to the invention of a new figure with very specific methodological potential. The city is conceived as a two-dimensional collage and the urban designer as the *bricoleur* who assembles this collage from a diverse kit of fragmentary objects that architectural and urban history have left behind.

Recognition of the impulse to personify the elusive task of making urban form first emerges in a discussion of the





PUBLICATION/ACADEMIC

*The Villa Gamberaia in Settignano:
the street in the garden*

Judith A. Kinnard

In the villa you can escape the clamour, the tumult, the worldly storms of the piazza and the palace. In the villa you can hide yourself in order to avoid seeing the great piazzas or wooded mountains. Only the villa, above all else, is graceful, pretty, local, restworthy. If you govern it with diligence and love, it will never cease to satisfy you, always helping you and upon rewards and when you are old and weary (in town), the villa gives you the greatest profit, making you refreshed, wassailed, complete, and sound.¹

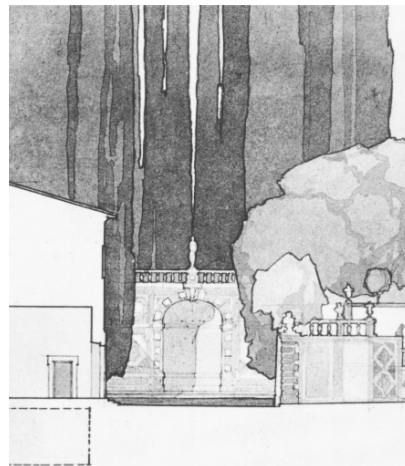
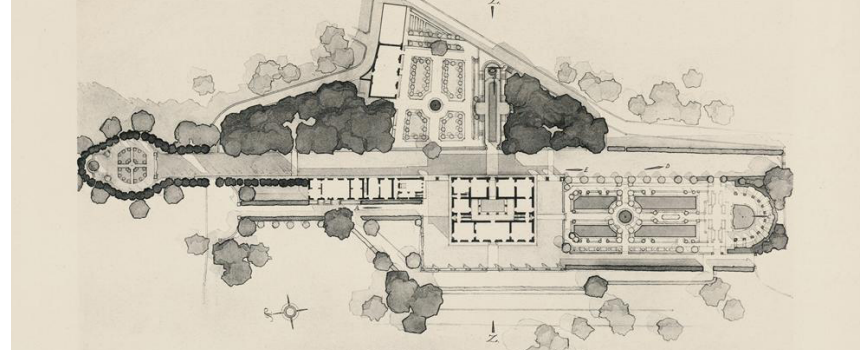
Leon Battista Alberti
Il Primo Libro della Architettura

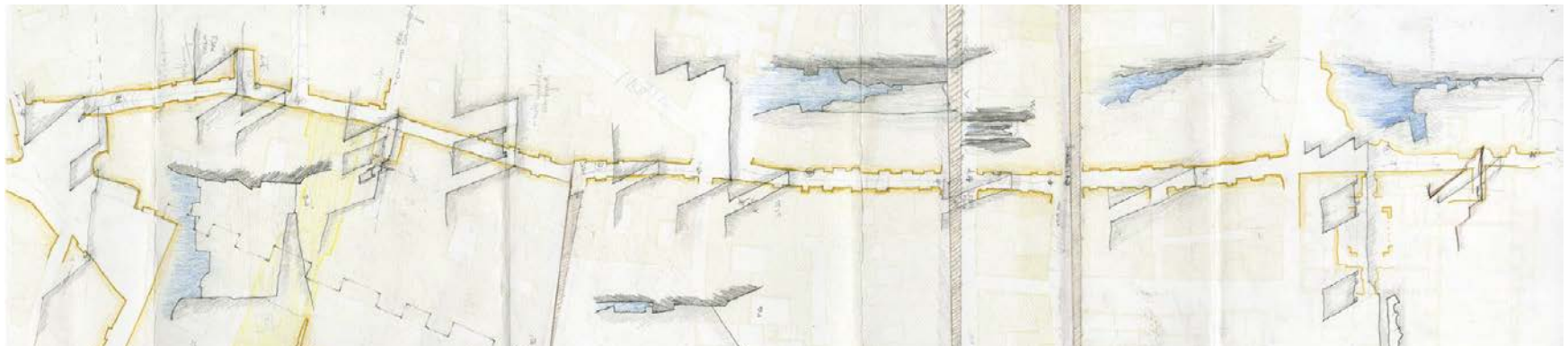
The families of wealth in Renaissance Florence maintained two residences: an urban palace and a country villa. Villa life offered these families an attractive alternative to their lives in town. Away from the business activities of the city, the isolation of the countryside provided a setting for the more pastoral activities of cultivation and contemplation.

Contemporary descriptions reveal a perception of urban and villa life as opposites.² This polarity can frequently be observed in the architecture of the buildings which housed these different lives. The palace had developed into a clear building type characterized by a relatively solid exterior with rooms oriented internally to a central courtyard, while in the villa spaces generally opened outward to gardens and countryside (figure 1). The typological consistency of the Florentine palace, however, is not apparent to the same degree in the form of the villa. This might suggest that conformity, though important in a city street, was not as essential in the isolation of an olive grove. This freedom generated a variety of solutions to the problem of placing a house and gardens in the countryside. One of the most intriguing examples is the Villa Gamberaia. A careful analysis of its characteristics and form suggests that the compositional idea of this villa was not the inversion of the palace precedent, but rather its re-creation in a rural context. Together, the house and its garden combine to form an idealized re-interpretation of the palace and the street.

The villa is located on a hillside in the town of Settignano overlooking Florence and the Arno valley. It is modest in scale, yet is formed by a surprising number of built and landscape elements. The buildings include the main house, a chapel, a lemon house, and a gatehouse, while the gardens consist of a grotto, lemon garden, water parterre, two secret gardens, and an avenue flanked by tall cypress trees.

A tour of these amenities would probably begin with the house itself, entering through the open courtyard and visiting the formal rooms on the ground floor. Visitors might use an upstairs loggia to enjoy a view of the parterre below (see figure 7) and a concealed stair on a balcony arcade could then take them directly down to the garden where they would certainly admire the crisp topiary forms and their reflections in the pools of still water. A stone dining table in the centre of the parterre suggests a scene for boisterous feasts and a theatrical quality is made explicit by the 'green theatre' formed by an arched esplanade of cypress and an implied bank of seating fashioned from box hedge. An adjacent avenue of



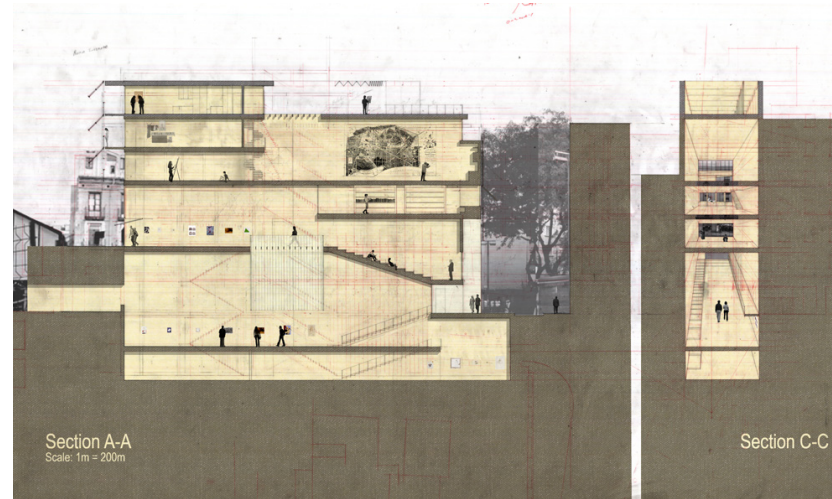


DESIGN STUDIOS/FIRST YEAR GRADUATE

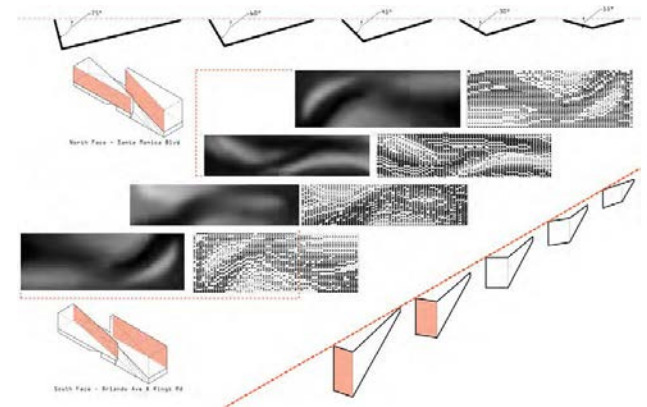
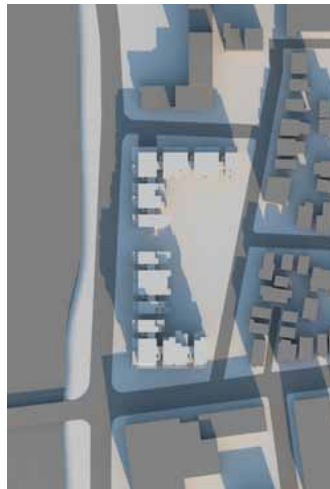
Since 2001, the first year graduate students in architecture and landscape architecture have traveled to Barcelona to study its historic urban form and the city's revitalization through strategic public projects during the past two decades. The first half of the semester focused on the analysis of 6 recent building projects in Barcelona and their spatial and perceptual relationship to their specific neighborhood. An intense 10 day trip to Barcelona focused on freehand drawing and the development of notational systems for recording on-site observations. These studies were then used to engage the design of a cultural institution on an infill site in the Raval. The Drawing Center's mission involves exhibition and research on historic and contemporary drawings. It provides opportunities for emerging and under-recognized artists; to demonstrate the significance and diversity of drawings throughout history; and to stimulate public dialogue on issues of art and culture. Students were asked to explore and develop intentions regarding the spatial implications of this institution and its broader cultural linkages. Projects sought multiple ways in which to engage the activities of the building with the city. Primary issues included movement, structure, spatial sequence, light, and materiality.

David Malda, James Huemoeller, Beth Kahley

Barcelona
Undergraduate Studio
University of Virginia
School of Architecture
2006



DESIGN STUDIOS/ URBAN HOUSING



Housing Options Studios at UVA and Tulane
 Students: David Dahl, Elizabeth Davis, Robert Mosby

DESIGN STUDIOS/THIRD YEAR

This studio focused on exploring the relationships between individuals and institutions in a dense urban context. Emphasis is placed on the design of the building section as a means to developing spatial intentions, promoting visual connections between programmatic activities, encouraging physical movement, and orchestrating light. The final project was for a building for two arts organizations in the Meat Packing district of Manhattan.

Mark Holmquist, Katie Floersheimer

301 Studio-Manhattan
Student Work
University of Virginia
School of Architecture
2006

